



Unit 3 Music

Western Classical Tradition

Haydn: Symphony No. 100 in G major 'Military' Movements 1, 2 3 and 4

The following materials are essential for use with this resource:

- Eulenburg score of the symphony by Haydn (ISBN 3-7957-6511-0)
- a recording of the symphony.

It is also important that you have explored the following with your class to prepare:

- the musical and stylistic conventions of the Classical era
- Haydn's musical style
- minuet and Trio form
- sonata form
- rondo form
- sonata rondo form.

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. However, they are not meant to be an exhaustive resource.

The Classical era

The Classical era refers to an era of classical music between roughly 1750 and 1830. It began to emerge during the last few years of the previous Baroque era.

Stylistically, Classical music is less complex than Baroque music, with a lighter and clearer texture that includes clarity of phrases and less ornamentation. It emphasises grace (style galant) rather than the grandeur and seriousness of much of Baroque music. It is encased in formal structures which are held in proportion: melodies tend to be shorter, more evenly balanced, and punctuated with clearly marked cadences. The regularity and balance of phrase structures brings clarity to the music. At times, it is the mixture of regular and irregular phrases and rhythms that brings a sense of individuality to a composer's personal style. Larger and stronger structures, predominantly with three and four movements, shape the musical elements into a broader whole, with unified variety and refined contrasts of keys being the guiding principles. Furthermore, the structure that later became known as sonata form develops and is regularly used to build up movements (mainly first movements, but sometimes other movements as well). Increased harmonic effectiveness within these structures is attained through simpler chords and more efficient progressions, with clarification of key relationships and modulation ensuring a 'functional' harmonic process. Textures are mainly homophonic and melodic, with a chordal accompaniment. However, it still includes many examples of contrapuntal writing. The overall style is more varied and flexible, with contrasts evident in the music (dynamics, mood, instrumental sonorities, rhythms and thematic material, tempo, and keys). Additionally, in this era, increasing importance is given to instrumental



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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 is still very popular, though solo concerti more than the older Baroque concerti grossi. The orchestra increases in range and size, with the woodwind section becoming increasingly important and there is less reliance on the harpsichord for 'filling-in'. The piano (fortepiano) gradually replaces the harpsichord and the basso continuo falls out of use. Finally, in the Classical era, Symphonic composers no longer wrote just for the court or church, nor were they exclusively employed by these institutions. They now wrote for concert-going audiences. Haydn was one composer who finally came to terms with this aspect and was successful.

Haydn

Franz Joseph Haydn was born in 1732 and died in 1809. Along with Mozart and Beethoven, Haydn is recognised as one of the three great Classical composers. He is remembered as the 'father of the symphony'. He showed musical talent at a young age and had written his first symphony and string quartet before 1760. At the time of his death, aged 77, he was one of the most celebrated composers in Europe.

In 1761, Haydn was appointed to the court of Prince Esterházy in Eisenstadt, near Vienna. He was later promoted to *Kapellmeister* (the leader or conductor of an orchestra). 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. As a result of this, he was 'forced to become original' by his own admission. He enjoyed recognition throughout Europe as his work was published and he was offered various commissions (for example the *Paris symphonies*, *The Seven Last Words*, the *London symphonies*).

He was invited to London in 1791 and 1795 by the German musician and impresario Johann Salomon, during which time he composed Symphony No.93 to Symphony No.104 (otherwise known as the *London symphonies*). His work gives the most comprehensive picture of the 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, for example the structural dependence on formal key relationships and the growth of instrumental music to attain equal recognition alongside vocal music. Haydn is remembered as the first great symphonist and as the composer who essentially 'invented' the string quartet. He 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.

In addition to over 70 string quartets and 104 symphonies, Haydn wrote keyboard music, operas, church music, divertimenti, various chamber pieces, concertos and vocal music.

Throughout his long life, it is possible to see the tremendous difference – in all respects – between his early, more basic efforts and the mastery of the final symphonies written during his time in 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 the use of humour in his music, the inclusion of slow introductions, explosive dynamics and contrasts of tempo etc.



Musical style

Structure

Haydn was fundamentally interested in structure, and his music demonstrated a strong architectural sense. He can also be thought of as the father of the 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. Haydn was mostly responsible for establishing the development and recapitulation as sections of tension and interest.

He made every aspect of the harmony implicit in the main themes, providing a 'homophonic analogue' to the 'polyphonic fugue' – thus 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. This process was known as monothematicism, that is, where the 1st and 2nd subjects use the same tune. Contrast comes, instead, through key. First movements were usually in sonata form. Last movements were often in sonata form, rondo form, or a combination of the two which is known as sonata rondo form.

Melody

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

Textures

At a time when the new Classical style favoured a relatively simple texture of a single melody line plus chordal accompaniment, in contrast to the rich polyphonic textures of the Baroque, Haydn included a variety of textures in 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, and Haydn used it in his instrumental music to build key changes and melodic transformations (for example, the finales of four of his first 14 symphonies are polyphonic). He emphasised the importance of textural variety in his symphonies so 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.



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Harmony

Haydn's harmony is largely diatonic, but his expanded use of harmony in the *London* symphonies was quite striking. He experimented with wide-ranging modulation and pushed the harmonic boundaries, using harmony imaginatively and enjoying chromatic adventures. He enjoyed major/minor contrasts. Sometimes he exploited unconventional key relationships between movements. Within single movements, there are sometimes sudden shifts to remote keys (for example, moving to the $\flat 6$ th key). Note his use of suspensions, pedal notes, diminished and augmented chords and Neapolitan chords etc.

Instrumentation

With the larger forces available to him in London, Haydn revelled in creating a new spacious and brilliant sound that featured trumpets, drums, and double woodwind (including clarinets). Haydn never abandoned the keyboard but allowed the instruments of the orchestra to usurp its function. It is important to note the playful use of instrumental sonorities as he allowed independent lines of sound. More dependence was gradually given to the wind instruments.

Occasional concertante use is made of instruments (solo violin entries in *London* symphonies 95, 96, 98 and in the Andante of the *Drum Roll Symphony*). Gradually the responsibility of 'leading' the Classical orchestra fell to the leader of the violins.

The Western Classical Tradition – *The Development of the Symphony*

AS Level: 1750–1830

A Level: 1750–1900

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 1750–1900 for A Level. For the purpose of this resource on the set work, *Symphony No. 100 in G, 'Military'*, by Haydn, the background will focus on the AS time frame, 1750–1830.

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 eighteenth century, which was a composition in three parts, that is 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
Usually:	Usually:	Usually:	Usually:
<ul style="list-style-type: none">• Allegro in sonata form• sometimes preceded by a slow introduction• in the tonic/home key of the work	<ul style="list-style-type: none">• either Adagio or Andante• in a key other than the tonic (for example, the subdominant)• built using structures such as three-part forms (for example, ABA), theme and variations, or modified sonata form (minus the development section)	<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 or a related key• in triple time• overall, ABA form (with each section often in binary or rounded binary form) <p>(N.B. Beethoven replaced the minuet with a scherzo, which was faster)</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

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, it is applied to 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**.



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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	

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



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Home key: F major

Sonatina 4

S1 in tonic or home key, F major

M. CLEMENTI
Op. 36, No. 4

CON SPIRITO

Bar 13:
Transition,
changing key

The B \flat s in the Transition signal a gradual move to C major, the dominant key.



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S2 in dominant key, C major

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

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

Rising sequence

Accidentals signal changing key



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Musical score for measures 37-39. The treble clef part features a continuous sixteenth-note pattern. The bass clef part has a simple accompaniment. A dynamic marking of *p* (piano) is present in measure 38.

Musical score for measures 40-42. The treble clef part continues with sixteenth-note patterns. The bass clef part has a simple accompaniment. A dynamic marking of *p* (piano) is present in measure 40.

Dominant pedal and preparation for return of the home key.

Musical score for measures 43-45. The treble clef part features sixteenth-note patterns with fingerings (4 2 1, 5 2 1, 5 2 1 3, 5 2 1 2) and a dynamic marking of *ff* (fortissimo) in measure 45. A purple box highlights the bass clef part, which contains a dominant pedal point (C4) across all three measures.

S1 in tonic key, F major

Musical score for measures 46-49. The treble clef part features a melodic line with dynamics *dim.* (diminuendo) and *p* (piano). The bass clef part has a simple accompaniment.

Musical score for measures 50-53. The treble clef part features a melodic line with dynamics *f* (forte) and fingerings (3, 5 3 2 5, 1, 3 1 2 1 2). The bass clef part has a simple accompaniment.



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Bar 61
Transition, now
changed to stay
in the tonic key

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



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General background

Haydn composed *Symphony No. 100 in G, the 'Military'*, in 1794. It is the eighth of his London Symphonies and was first performed on 31 March 1794 (coincidentally, Haydn's 62nd birthday) at the Hanover Square Rooms in London. It was part of the eighth subscription concert series arranged by Johan Peter Salomon, the German-born violinist and impresario who arranged for Haydn to visit London and commissioned the 12 *London Symphonies* from the composer. Salomon led the excellent London orchestra from the leader's chair, and Haydn presided at the keyboard (playing a fortepiano, which is an early piano), though a keyboard part is not included in the score.

The title 'Military' probably developed as a result of the trumpet fanfare call that is heard at the start of the coda in the second movement, bar 152, but the inclusion of Janissary Band percussion instruments in this movement and the last also contribute to the military feel. The characteristic percussion sound (triangle, cymbals and bass drum) of Turkish Janissary bands was influential on composers such as Haydn, Mozart and early Beethoven, especially when military relationships with the Turks had improved!

The symphony has the usual four movements: the first (in sonata form) begins with a slow introduction; the slow second movement (which originally began life as a concerto for two hurdy-gurdy-like instruments, *lire organizzate*) is in ternary form; the third is a traditional Minuet and Trio and the fourth movement is a hybrid sonata-rondo structure.

Detailed analyses of all four movements are included below. Those of movements 1 and 4 are divided into sections on:

- form and structure
- thematic material
- harmony and tonality
- orchestration and texture.

In this way, they can be used as possible source material for revision essays on first or last movements, or for essays on any of the four areas listed. As mentioned in reports, it is specific points about works that gain marks in essays, hence the inclusion of specifics here.

The orchestra that had been arranged by Salomon for Haydn's London Symphonies had c.40 players in total. The woodwind section consisted of two flutes, two oboes and two bassoons, with two clarinets in C joining for the second movement. The brass section included two horns in G (horns in C for the 2nd movement) and two trumpets in C. There were two timpani (tuned to G and D for the 1st, 3rd and 4th movements, and to C and G for the 2nd movement), though the percussion section was augmented in the second and fourth movements to also include the Janissary Band instruments – bass drum, triangle and cymbals. The string section was made up of violins, violas, cellos and double basses.



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Note: At this time, the clarinet was still a newcomer to the woodwind section and Haydn included the instrument in only five of the final symphonies. Even so, 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, students need to be aware of the fact that there were still some limitations in the development of individual instruments (for example, the restricted pitches of brass instruments as they were still 'natural' instruments played with different crooks for different keys, rather than the modern valved instruments).

Note: At this time there were no valves on the brass instruments, so they were limited to the notes of the harmonic series. This clearly reduced their melodic ability as far as composers were concerned. Brass performers were equipped with crooks (detachable tubing), so that they could change the length and therefore the key of the instrument. In the *Symphony No. 100 in G, the 'Military'* the transposing instruments are the horns. It is in G major for movements 1, 3 and 4 so the horns are crooked to G for them. Movement 2 is in C major, so they are crooked to C.

Remember: Horns in G sound a perfect 4th lower than written.

Though this symphony demonstrates individuality and some characteristic features of its own, it is an excellent example of a **Classical** symphony:

- It is unified, yet full of variety.
- The contrasts of the dynamics are secondary to the broader balance of melodies and tonalities.
- The themes are, typically, limited in range and carefully balanced in terms of the phrase structure and mode of expression.
- The personal type of emotional expression associated with later works is absent.
- It is economical in use of the material.



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Movement 1

Form and structure

The following table gives a suggested overview for the sonata form plan of this movement. As ever, there may be other valid structural interpretations.

Sonata form sections	Bars	Theme	Key
Introduction 1–23	1–23	Introduction based on material from bars 1–2	G (tonicising D, G minor, C minor, E \flat and ending on V of G)
Exposition 4–124	24–39	S1: 24–31 (upper woodwind) (repeated in strings 32–39)	G
	39–74	Transition (based on motifs from S1)	Starts in G and modulates to D (dominant)
	75–108	S2: S2a (same as S1): 75–93 S2b 93–108	D
	108–124	Codetta: (built on S2b material)	D
Development 125–201	125–201	Part 1: (125–169) develops S2b	Starts in B \flat and tonicises C minor, D minor, E minor
		Part 2: (170–201) combines and develops motifs from S1 and S2b	Starts in E minor and modulates back to G
Recapitulation 202–289	202–216	S1: 202–209 (upper woodwind) (repeated tutti 210–216)	G
	216–225	Transition (greatly shortened)	Stays in G
	226–238	S2 (greatly shortened): S2b: 226–238 (no S2a first as in Exposition)	G
	239–289	Coda: (based on and further developing S2b, Transition and Codetta material)	Starts in E \flat and modulates back to G

This demonstrates a clear presence of accepted sonata form divisions. It is worth mentioning that some analyses consider the material at bar 238 to be further development of S2b rather than a coda, with the codetta material of the exposition returning at bars 273 and 282 to round off the movement.



Introduction bars 1–23

Typical of Haydn's *London* Symphonies, the 1st movement commences with a slow (Adagio) introduction (23 bars). Even though the thematic material of Haydn's introductions is usually motivically linked to that of the ensuing Allegro, their sound and character are quite different, the melodies of the introductions rarely sounding like themes in their own right, and Haydn does not make the melodic links too obvious. And this really is the main function of the slow introductions – to create anticipation and lead into the main event. They shouldn't sound like the main part of the movement themselves. As Charles Rosen explains, the introduction does this by establishing the tonic key centre, then moving away from it so the tonal and harmonic return and clear main theme of the Allegro can be even more effective.

The initial 2-bar phrase is the basis of the introduction and also has connections with the ensuing S1 Allegro theme and themes in other movements, (discussed under thematic material) thus providing formal unity across the symphony as a whole.

Violin 1

1 etc.

p

This 2-bar phrase is extended, sometimes with further 2-bar phrasing (for example, bars 5-8) and developed with flexibility typical of an introduction such as the 1-bar sequences of bars 9–10 and the 3-bar phrases of bars 14–16 and final 7-bar phrase of 17–23.

Allegro: Exposition bars 24–124

S1 group bars 24–39

These bars form a 16-bar compound period: 8 bars of antecedent ending with an imperfect cadence into bar 31, and a perfect cadence that forms the end of the consequent phrase eliding with the first bar of the transition in bar 39.

The internal phrasing of the antecedent (bars 24–31) is delightfully unclear, certainly not conforming to the typical 4+4 classical division. Its opening 2 bars are potent in motivic characteristics which link back to the introduction and forward to subsequent themes (as will be discussed later). Here is the antecedent of S1:

24 Solo flute

p

Oboes



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The consequent is the same as the antecedent up to the last crotchet of bar 36 but then changes course to form a cadential 6/4 perfect cadence instead (bars 38–39).

Transition bars 39–73

The transition is quite long (34 bars). As will be discussed in the following section on thematic material, it makes use of the descending 4-note figure and 4th interval of S1 and serves to take the tonality from G to the expected dominant key, D, for the S2 group.

S2 group bars 75–108

S2a bars 75–81

S2a is a repeat of S1 but in the dominant, thus adding the monothematic unity that characterises so many of Haydn's formal structures. There follow some bars which extend the cadence of S1 (82–86) and develop it (bars 87–92) before the mood changes for the arrival of a new theme, S2b.

S2b bars 93–102

S2b is, like S1, 8 bars in length, but contrasting to S1, is more clearly phrased in the expected classically balanced 4+4 phrasing:

94 Violin 1
p

99 etc.

In terms of its structure, it is important to note that this theme is preceded by two bars of accompaniment (93–94) the purpose of which are to dispel the tension generated in the previous 6-bar mini-development of S2a. What looks to be a developed repeat of S2b starting at the end of bar 102, is condensed in length to a 6-bar phrase at best, though its concluding bars overlap with the start of the next section, the Codetta, making it almost a 5-bar phrase.

Codetta bars 105–124

Bars 105–124 can be considered a codetta, though clearly based on S2b to begin. These bars, with their scalar runs establish the new key in a way typical of this structural section.

Development bars 125–201

Part 1 bars 125–169

The development can be divided into two sections. The first, bars 125–169, is based on S2b and includes interesting tonality changes (discussed later). A striking aspect of its structure is the dramatic 2-bar silence at the start. The phrasing is far less clearly sectionalised in this first part of the development, the first clear break not occurring until its end, bar 169.



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Part 2 bars 170–201

The second part of the development, bars 170–201, combines motives from S1 and S2b to form new but clearly related material (as will be shown in the section discussing thematic material). Here, the phrase structure is predictable at first, with 2-bar dialogue between woodwind and strings (bars 170–177). This diminishes to 1-bar (bars 178–179) dialogue before becoming less clear again for the rest of the development as it builds towards the recapitulation.

Recapitulation bars 202–289

S1 group bars 202–216

After the 8-bar S1 theme (bars 202–209) is heard with the same phrasing as it was at the start of the exposition, its repeat (bars 210–216), now in tutti orchestra, is curtailed by a bar.

Transition bars 216–225

This section is considerably compressed in length, reduced from thirty-five bars to ten.

S2 group bars 226–238

S2b bars 226–238

This section is also very much shorter than its counterpart in the exposition. One of the main reasons for this is that S2a is omitted, the second subject group now beginning with S2b. Its 8-bar and 6-bar structure of the exposition is retained.

Coda bars 239–289

The shortened S2 section is balanced by this added 50-bar coda section. It further develops S2b material (bars 239–253), transition material (bars 254–272) and codetta material (bars 273–289) in a way that might anticipate Beethoven's extensions to this formal section of sonata form structure.

The use of fermata and bar rests is an important structural element, used to increase drama at important structural points such as at the end of the introduction, at the start of the development (bars 125–126) and before the second part of this section (bar 169).

Thematic material

Introduction bars 1–23

The opening two bars of the Introduction are potent for thematic connections with S1 of this movement and also S1 of the finale.

(NB: for ease of reference, three of the most prevalent motifs are labelled as 'X', 'Y' and 'Z' below, though of course, candidates are perfectly at liberty to refer to them in other ways. If the letters X, Y and Z are used in answers, candidates should ensure they explain what they refer to on their first appearance.)



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Violin 1

1

'X'
Notes D-G
perfect 4th

'Y'
Notes D, C, B
4-note descending motif

'Z'
Notes A-B
2nd interval

etc.

First two bars of S1:

Flute

24

'X'
perfect 4th

'Y'
4-note descending figure

'Z'
2nd interval

It is also worth pointing out that the first bar of S1 above spans a perfect 4th, which is another form of the use of 'X' and results in even further thematic homogeneity.

Start of finale, S1:

Violin 1

1

'X'
perfect 4th

'Y'
4-note descending figure

The opening rising perfect 4th ('X') returns as a descending perfect 4th (same pitches) in S1, bars 24⁴ to 25¹. The next four notes (the last three notes of bar 1 and the first note of bar 2), which constitute a 4-note descending figure ('Y') returns to make up the second half of bar 25 of S1. In addition, the first interval in bar 26 is the rising 2nd, ('Z') as it is at the start of bar 2 of the introduction theme. There is thus a strong thematic connection between the introduction and main theme of the Allegro in the first movement.

As we can see, if we look at the example above, the rising perfect 4th ('X') and 4-note descending figure ('Y') will also return as the opening and bar 2 respectively of the finale's main theme.

The interval of a 2nd ('Z') heard at the start of bar 2 of the introduction is also an important feature. It is heard simultaneously inverted in the bassoon and returns throughout the introduction (for example, at the start of bars 9 and 10 in violin 1 and viola now descending, and again simultaneously inverted in bassoon). It is typical of Haydn to



suggest motivic connections whilst still retaining the necessary flexibility and freedom an introduction needs.

The falling 4th interval of bar 1² ('X') is inverted in bar 3² in the modified repeat of the opening two bars, and further versions of it can be cited throughout the introduction (for example, bar 9³ and 10³ violin 1 and viola, or bar 17 beats 2 to 3 in violin 1). Sometimes it is compressed (for example, to a minor 3rd in bar 14¹) or expanded (for example, to a minor 6th in bar 20¹).

These opening two bars drive the thematic content of the introduction, the motives described above returning in various forms as it wends its way to the repeated dominant Ds at its end.

Another important feature of the thematic material of the introduction is the recurrent dotted rhythm – in fact, double-dotted, in typical French style. It lends a sense of gravity to the opening which will be in contrast to the character of the ensuing Allegro theme.

Allegro – Exposition bars 24–124

S1 group bars 24–39

S1 of the Allegro is an 8-bar phrase, though its internal phrasing is not clear; some even consider it divides as 1½ and 6½ bars. Whilst it shares motivic connections with the Adagio theme of the introduction as already noted (perfect 4th and the 4-note descending figure), its character is quite different. It has been described as a precursor of Rimsky-Korsakov's Toy Music. Its high woodwind instrumentation is also reminiscent of military fife band music, in keeping with the title of this symphony. It concludes with an imperfect cadence from the end of bar 30 to 31.

S1 is repeated an octave lower in the strings, bars 32–38, its end changed to finish with a perfect cadence.

Transition bars 39–73

Violin 1

39

f

'Z'

2nd interval

4-note descending figure

'Y'

'X'

perfect 4th contour

The transition makes use of material from S1 such as the 4-note descending motif ('Y') bar 40² and 42². The quaver figuration (45 and 49 onwards) is based on S1 with its intervals of 2nds, 3rds and 4ths, its rhythmic momentum increased.



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Another characteristic of the thematic material of the transition is the two-crotchet chord figure introduced in bars 49–57:



Its off-beat start adds rhythmic impetus.

Sequential quaver passagework (50–57), descending broken 3rds (58–61) and scalar runs (62–70) bring the transition to an end on V of D (dominant key) bar 73.

S2 group bars 74–108

S2a bars 74–81

S2a, bars 74–81, is, typical of Haydn, monothematic, being a repeat of S1 but now in the dominant.

After some use of the two-crotchet chord figure from the transition (bars 81–86) and a minor, developed version of S2a (bars 87–92), a new 8-bar theme is heard—S2b—at bars 94.

S2b bars 94–102

Violin 1

94

duplet figure from S1, bar 28 now inverted

based on 4-quaver pattern of S1 bar 30

p

This has a popular tune-like character and is even and balanced in its internal phrase divisions in contrast to S1. (Its similarity to Strauss's later 'Radetzky March' has been commented on.) Haydn often used a more straightforward theme towards the end of expositions, perhaps to help consolidate the new key. Its calmer mood compared to the previous six-bar minor version of S1 is prepared by two bars of string accompaniment (bars 93 and 94). Note that even though its key and mood differ, thematic links to S1 can still be noted such as the duplet quaver figure, now falling rather than rising as in S1 (bar 28), and the 4-note quaver pattern of bar 96 recalls the four-quaver pattern of the end of S1 bar 30.

After a short extension of the end of S2b, the codetta is reached in bar 108.



Codetta bars 105–124

108 etc.



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The resulting 4-bar phrase is then used sequentially, taking the tonality back towards the tonic G in bar 177.

Further use is made of the 2-note and 4-note motifs of S2b used extensively in part 1 of the development, as they return at bar 178, the former repeated in bars 196–201 centring around D, in order to lead back to the tonic key G, for the recapitulation.

Recapitulation bars 202–289

S1 group bars 202–216

The recapitulation follows the exposition for the first 8 bars, S1 returning in the upper woodwind in G bars 202–209. This time however, instead of being repeated by the strings as in the exposition, it is heard in full tutti orchestration at bar 210, its ending changed to merge into the transition.

Transition bars 216–225

The transition is greatly shortened (now just 10 bars from bar 216–225), though it still bears resemblance to its counterpart in the exposition by the retention of the two-crotchet chord pattern of bars 49–58. The rhythmic momentum is increased as the two-crotchet beat rests between them are removed, and the pattern is spun out through antiphonal and sequential utterances during bars 218–225. This time, the transition finishes on the dominant chord (V^9) of G bar 225, not modulating to the dominant key D as in the exposition.

S2 group bars 226–238

S2b bars 226–238

Rather than the return of S2a (monothematically the same as S1) at the start of the second subject group at bar 226, Haydn instead goes straight to S2b, omitting S2a. It is still in the strings as in the exposition, but now in G not D. It continues as in the exposition, using its opening figure (with changed instrumentation) but this time its end is changed from the 4-note quaver figuration to two crotchet chords in bar 238, which slows the rhythmic pace, making the ensuing move to E_b for the coda more dramatic.

Coda bars 239–289

The lengthy coda begins by developing the opening of S2b in bars 239–248.

The broken 3rds figuration of the exposition's transition (bar 58) returns at bar 249, but in rising rather than falling form now, and this precipitates a repeat of further material from the exposition's transition. Bars 254–270 are a repeat of bars 50–70, complete with the offbeat two-crotchet chord figure and scalic passagework. The material is modified to stay in G.

The coda concludes with another reference to S2b at bar 273, reminiscent of the exposition's codetta (bar 108), thus achieving thematic connection between the end of the exposition and the end of the recapitulation. This time, the S2b material is varied with added semiquaver anacrusis (in lower strings) instead of the original quavers (bars 275–280) serving to heighten the excitement as the coda and first movement of this symphony reaches its conclusion.



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Harmony and tonality

Introduction bars 1-23

The Introduction begins in G major, the key of the symphony as a whole. The harmony of the first four bars of the introduction theme is straightforward, the phrase ending with a clear perfect cadence to consolidate the key:

Adagio

1

Key: G I V⁷ I i⁶ V^{4/2} I⁶ ii⁴ V⁷ I

A secondary dominant ($V^{4/3}/V$) in bar 6⁴ allows the tonality to tonicise D by bar 8:

5

Key: G I V⁷ I V^{4/3}/V V⁶ V/V V
Key: D V^{4/3} I⁶ V I

Diminished 7th harmony features in the next two bars where first A minor is tonicised bar 9, then sequentially, the tonality returns to G in bar 10. In each case, the diminished 7th on the 1st beat of each bar (vii^7) becomes a $V^{6/5}$ on the 2nd beat, by treating first the F natural in bar 9 then the E_b in bar 10 as appoggiaturas:

9

Key Am: vii⁷ V^{6/5} i Key: G vii⁷ V^{6/5} I



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After one more diminished 7th (vii⁷) bar 12 (although it starts off half-diminished), the music sets up a perfect cadence into bar 14. However, instead of G major, the resolution is on to G minor, the tonic minor. Sequential treatment of the opening motif in the low strings leads to secondary dominant V^{4/3}/iv bar 15³, and iv in bar 16, which could be considered a tonicisation of C minor:

11

Key: G V^{4/2} I⁶ vii⁶/ii V^{4/2} I⁶ vii⁷ I ii⁶ V⁷

14

I i⁶ i^{6/4} VI VI⁶ VI^{6/4} ii^{6/5} V^{4/3}/iv iv⁶ iv

Key: G minor

However, after one of Haydn's dramatic silences, it is E_b major, the relative major of C minor, that Haydn moves to in bar 17. This key is the flattened submediant of the overall tonic G major, and the appearance of this relationship here is the first of many that will feature throughout this symphony.

Via an augmented 6th chord (German) on E_b bar 18, Haydn slips back onto the dominant of G at the beginning of the next bar. It still sounds as if we are preparing for G minor with the vii⁷/V on the second half of bars 19 and 20, but the repeated pedal Ds and pause on the dominant harmony of the last three bars do eventually resolve onto G major in bar 24 for the start of the Allegro, its contrast of mode, tempo, character and orchestration made the more effective by the harmonic and tonal drama Haydn has built in the second half of the introduction.



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Allegro – Exposition bars 24–124

S1 group bars 24–39

After the surprises of the second half of the Introduction, the Allegro commences with a clear G major tonality and straightforward diatonic harmony centring around I, IV and V⁷ for the 16-bar S1 theme. Here is the first half – the 8-bar antecedent:

Key: G | I IV^{6/4} | V V^{4/2} |₆ | V V^{4/3} |₆ | vii⁰ | V V⁶ | V⁷ V⁹ V⁷ | V

Bar 31 ends with an imperfect cadence, and the 8-bar consequent (bars 32–39) ends with a I^{6/4} V⁷ I perfect cadence bars 38–39, overlapping with the start of the transition.

Transition bars 39–73

Repeated octave Gs underpin the opening 10 bars of the transition before it starts to veer away from the tonic. Passing V⁷ – i cadences in E minor (bars 52–55) and D (bars 55–58) lead to secondary dominant harmony A major, V/V, with V⁷ underpinning bars 64–73, confirming the modulation to the dominant key D major for S2.

S2 group bars 74–108

S2a bars 74–81

Bar 74 is clearly in D major, with S2a (monothematically S1) harmonised as at the start of the exposition, with the end adjusted to be more open-ended. Motivic development of the two-crotchet cadential chord figure of bar 52 leads to a sudden *f* D minor resolution of the I^{6/4} V⁷ cadence set up (bars 86–87).

There follows a passage in which the harmonic rhythm increases dramatically, chords changing every beat in bars 89–91. The harmonies of this descending melodic line (shown below) are all in D minor, with one secondary dominant (V^{6/5}/iv) (bar 90⁴) and a ii^{6/5} – V⁷ cadence is set up in bar 92. The fast-moving harmonic pace and minor tonality has built tension, so that the Tierce de Picardie resolution on to D major in bar 93 (together with the calming rocking quaver accompaniment) is both a surprise and a relief:



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D minor: i VI⁶ V^{4/2/IV} V⁶ vii^{4/3/iv} IV⁶ vii^{4/3/iii} III VI ii⁰ V i⁶ V^{6/5/IV}

iv i^{6/4} iv⁶ i^{6/4} ii^{6/5} V⁷ I (Tierce de Picardie)

S2b bars 93–102

As Charles Rosen comments, the soft, simple D major accompaniment set up in bars 93 and 94 serves to ground the tension, and prepare for the ensuing straightforward primary chordal harmony of the D major S2b theme. There is a quick tonicisation of A major bar 102, but the tonality quickly returns to D major via a ii⁶ V⁷ I cadence 107–108, overlapping with the start of the codetta.

Codetta bars 105–124

D major is confirmed in the codetta section, bars 108–124 with repeated V⁷- I progressions.

Development bars 125–201

Part 1 bars 125–169

So, after such strong and definite confirmation of D major at the end of the exposition, the move to B^b major in bar 127 for the start of the development is all the more unexpected, especially after the two bars rest in bars 125 and 126. B^b major is, of course, the ^bVI key of D major, and this parallels the move to the ^bVI of G (E^b major) that we saw in bar 17 of the introduction.

True to its name, the development develops the music, and the tonality soon begins to shift. Using S2b, the music tonicises various keys such as C minor (bar 134) and then, via a German augmented 6th chord on B^b in bar 139, it tonicises D minor (bar 140). Augmented 6th chords figure prominently in this first section of the development. Another one on B^b occurs in bar 145, and then one on C in bar 152. Being ^bVI of E, this serves to lead the tonality to E minor, the next key to be tonicised, bar 153. After a quick tonicisation of F major in bar 159, this time via a V⁷ bar 158², yet another German 6th chord occurs, this time lasting three bars (162–164). Note how this is a re-spelling of the C dominant 7th chord that precedes it in bar 161. This time, the augmented 6th chord lasts three



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bars (162–164), resolving onto V of E minor, this key confirmed in bar 170. Part 1 of the development has seen some bold harmonic and tonal excursions and note how the keys visited have moved up a step each time – B \flat major – C minor – D minor – E minor – F major before settling back down on E minor.

Another harmonic progression that features during this first part of the development is the interrupted progression, V 7 –VI. This is heard numerous times: first during the C minor section, bars 135–137, and then during the D minor section, bars 147–150. Note how the rate of change quickens for the last bar in each of these instances, raising the tension further. This harmonic movement increases the drama, the expected resolution to the tonic chord never materialising, and the tension is heightened further by the false relations that occur (for example, between E \flat and E \sharp in bar 134, between B \sharp and B \flat in bar 146 and simultaneous ones between F \sharp and F \natural in bars 147 and 148). But it is also more evidence of how important the submediant relationship is in this movement, and the symphony as a whole.

Part 2 bars 170–225

Having consolidated E minor with a drawn-out perfect cadence in bars 165–170, the second part of the development begins bar 170 with the first two bars of the new composite theme (described earlier) forming a perfect cadence in E minor, answered by the next two bars which form a perfect cadence in D major. A sequence of these two bars then starts: A minor, bars 174–175, being answered by G major in the next two bars. Note how the perfect 4th interval of S1 that figures melodically in this new 2-bar theme is also present in the bass part, both as a diminished 4th and a perfect 4th:

170

perfect 4th

perfect 4th

p dim 4th

perfect 4th

E minor: i V $^6/5$ I D major: ii V 7 I

174

perfect 4th

perfect 4th

dim 4th

perfect 4th

A minor: i 6 V 6 i G major: ii V I



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With the cadence into G major, we start heading in the direction of the tonic key after the harmonic and tonal excursions of the first part of the development. Some chromatic colouring to the harmony still occurs, for example, the diminished 7th on G \sharp sharp in bar 185 (vii^{4/3}/ii) precipitating a passing tonicisation of A minor bar 187, and though the harmonic rhythm increases in bars 188–191, the chords can now all be analysed in G major, the diminished 7th on C \sharp (vii⁷/V) bars 193–194 resolving comfortably to D, the dominant of the tonic key G on beat 1 of bar 95.

V^{6/5} remains for the rest of the development, from the last crotchet beat of bar 195–201, resolving onto I in bar 202 for the start of the recapitulation in bar 202.

Recapitulation bars 202–289

S1 group bars 202–216

The harmony and tonality of the recapitulation repeat that of the exposition for the return of S1, bars 202–216, the ending slightly tweaked to use chords IV, V and I⁶ instead in bars 215–216, as opposed to I^{6/4} V⁷ and I in bars 38–39 to overlap with the start of the transition in the exposition.

Transition bars 216–225

The shortened transition is modified this time to remain in the tonic key which it does via a diminished triad (vii⁶/V) bar 222 which becomes a half-diminished seventh on the first beat of the next bar (vii^{6/5}/V) resolving to V⁷ bar 224, the strength of this dominant 7th heightened by the addition of the 9th in the next bar, before cadencing on to G major in bar 226 for the second subject group, (going straight to S2b as noted above) now in the tonic key, G major:

221 Violin 1 Violin 2

f *p*
pizz.

G major: I vii⁶/V vii^{6/5}/V V⁷ V⁹ I



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S2 group bars 226–238

S2b bars 226–238

As in the exposition, there is a quick tonicisation of the dominant, D, in bar 233, but the tonality quickly returns to G, setting up a ii^6 V cadential progression in bar 238 (comparable to that in the exposition at bar 107), but instead of resolving onto I (as it did for the codetta at bar 108 in the exposition), an interrupted cadence takes the music to an unexpected *ff* E_b major chord, thus pivoting the tonality off to this key:

238

G major: ii^6 V^7 bVI

This is again another instance of Haydn's use of the bVI , E_b major being the flattened submediant of the tonic G major. It parallels the move to bVI at the start of the development.

Coda bars 239–289

This sudden move to E_b major at bar 239 is the start of the coda, a long section which sees Haydn further developing both S2b and transition material. A tonic pedal underpins bars 239–248, above which occur half-diminished harmony on D (the leading note of E_b) - $vii^{6/5}$, bars 242–243, and one more German augmented 6th chord bar 247 (the bVI of G) which aptly resolves onto D^7 in bar 249, bringing this short sojourn in E_b to an end, and returning the tonality to the tonic G major.

Passing tonicisations of the subdominant C (a calming movement, often used towards the ends of sections) in bars 253 and 283 are the only other small tonal excursions for the rest of the movement (apart from implied passing secondary dominants on the last crotchets of bars 258 (V^6/vi) and 260 (V^6/ii)). The harmony now consolidates the tonic with repeated and sustained dominant notes during bars 262–270.

The return of codetta material (from the exposition) at bar 273 to the end is harmonised with repeated perfect cadences, interspersed with a few half-diminished chords ($vii^{4/3}$) on the last beats of bars 277, 278 and 279, and cadential $I^{6/4}$ chords, bringing the movement to a clear conclusion with repeated V^7-I cadences in G major.



Orchestration and texture

The movement is scored for strings (cello and double bass mostly playing off the same part), two flutes, two oboes and two bassoons (no clarinets in this movement), horns in G and trumpets in C, and two timps tuned to the tonic and dominant. Whereas the brass do not take a big role in this movement, the woodwind do, often playing solo, or as a solo ensemble.

Introduction bars 1–23

The Adagio introduction begins with the strings taking the role of announcing the thematic material, but a solo bassoon does emphasise the important interval of a 2nd in bar 2, made all the more obvious by its first note being a minim 7th. The texture is homophonic, with 1st violins taking the tune and the rest of the strings accompanying. A link based on the opening bar's double dotted rhythm motif is heard in 3rds in the bassoons, 2nd violins and violas in bar 4, and leads to a repeat of the opening at bar 5.

After the next 4-bar phrase, 2nd violins take the next link with their repeated quaver Ds bar 8. The sonority and texture established at the start continue to bar 14 with the bassoon solo 2nds sometimes rising instead (bars 9 and 10).

At bar 14, the rest of the orchestra enters, but *p*, and a crescendo builds to two *ff* tutti chords bar 16.

After rests for the full orchestra, the string tune and accompaniment texture of the opening returns at bar 17, though a crescendo leads to another tutti *f* outburst at bar 19. Dynamics are dramatic in the next few bars, switching quickly between *f* and *p* with *fzs*, and after a few bars of strings and upper woodwind ruminating on the Adagio's main motif (bars 19 and 20), repeated homorhythmic V chords, becoming tutti *ff* at the end of bar 22 into 23, lead to a pause on the dominant chord, D, complete with timp roll, ready to cadence into G for the ensuing Allegro.

Allegro – Exposition bars 24–124

S1 group bars 24–39

The sonority of S1 at the start of the exposition proper in bar 24 is very distinctive being scored for solo flute and two oboes only. The highlighting of the woodwind is a feature of this symphony, as the use of solo bassoon in the introduction seemed to suggest. With its high tessitura, the particular sonority resulting here is reminiscent of wind bands and well suited to the title of this symphony. There are not many classical symphonic 1st movements where solo woodwind only announce the main theme. The texture is homophonic.



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Flute 1

Oboes 1 and 2

S1 is repeated in the strings in bars 32–38, the last bar overlapping with a *f* tutti outburst as the transition gets underway.

Transition bars 39–73

A tonic pedal underpins the start of this section in bars 39–49. Here the cellos and basses take slightly different parts, the former playing broken octave Gs whilst the latter play crotchets, doubled by bassoons. The timps also take the pedal. The texture is homophonic, the melody again in 1st violins, though doubled in oboe 1 now, and accompanied by an oscillating quaver accompaniment in 2nd violins and sustained chords elsewhere.

As the transition progresses, some points of melodic imitation (based on the 4-note descending figure) occur between the violins and upper woodwind during bars 42–48. The texture is punctuated by the two-crotchet cadential chord figure and rests in bars 49–57, creating a less dense texture for the rhythmic momentum of the continuous quaver passagework that has developed in 1st violins to come through.

The texture becomes busier again from bar 58 for the rest of the transition. 2nd violins join the 1st violins for the quaver passagework, whilst a less decorated form of this in crotchets is heard at the same time in woodwind and lower strings, resulting in a heterophonic texture:



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The image displays three systems of musical notation. The first system consists of three staves: two treble clefs and one bass clef. The second system also has three staves, but the upper two are mostly empty with rests, and the bass staff has a few notes. The third system has four staves: two treble clefs, one bass clef, and another bass clef. The notation includes various note values, accidentals, and phrasing slurs.

After busy scalic passagework, tutti homorhythmic crotchet chords slow the rhythmic pace and bring the transition to a close in bar 73. Once again, Haydn marks the end of one important section and the start of the next with rests but also an instrumental link, this time a held semibreve A, V in the new key D major, heard in solo flute.



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S2 group bars 74–108

S2a bars 74–81

Being monothematic, S2a is a repeat of S1 (now in the dominant), and retains its upper woodwind instrumentation for the first 8 bars. At bar 82, however, the texture changes and the two-crotchet cadential chord figure heard earlier returns, but now in antiphonal exchange between the woodwind and strings, bars 82–86. Another example of heterophony occurs in bars 89 to 92, the homorhythmic quaver figuration of the strings being a decorated version of the woodwind crotchets.

S2b bars 94–102

The introduction of new material with S2b, bar 93, sees a corresponding change in instrumentation and texture, as a rocking quaver split chord accompaniment figure is set up in 2nd violins and violas for the new theme, announced by the 1st violins. The reduction of instrumentation to strings only, also takes on a different sonority due to the introduction of pizzicato articulation in cellos and double basses. This much lighter instrumentation is suitable for the contrastingly straightforward theme and serves to stabilise the music after the activity of the transition. Solo flutes and bassoons join at bar 98.

Contrasts of texture and sonority develop as S2b gets underway though, with antiphonal exchanges between woodwind and strings in bars 103–107.

Codetta bars 105–124

Tutti orchestra with timp rolls and sustained chords in upper woodwind and brass announce the start of the codetta bar 108, and the exposition ends with homorhythmic tutti chords, separated by rests.

Development bars 125–201

Part 1 bars 125–169

Haydn is the master of fermata and rests, and there is a palpable sense of suspense resulting from the completely empty two bars with which the development begins. Our curiosity is answered by the reappearance of the texture and instrumentation used for the introduction of S2b, this time with solo bassoon figuring at bar 132–138. As noted at the start of the movement, Haydn does favour this instrument with soloistic status in this symphony, something quite advanced for the time.

As is typical of a development section, there are contrasts in instrumentation and texture corresponding to the changes and development of the thematic material, all building the excitement of this section of the sonata form structure. A crescendo to a tutti outburst (highlighting the augmented 6th chord) and rolling timps at bar 139 is followed by a sudden switch to monophonic texture in bars 142–146¹, at which point, there is a return to the S2b sonority and texture of homophonic melody and accompaniment in the strings, with solo bassoon, bar 146, though with lower strings arco this time.

The same changes are then repeated, bar 152 replicating bar 139's tutti, and bar 154 bringing back the monophonic texture of bar 142. A *f* tutti section rounds off the first part of the development, the rhythmic momentum once more slowing at its end with the reintroduction of crotchet chords separated by rests in bars 168 and 169.



Part 2 bars 170–225

Part 2 of the development starts, after nearly a full bar's rest, with a contrast of sonority: only woodwind are heard at first, bars in 170–171. There follows a section of effective sequential antiphony between woodwind and strings up to bar 178, where imitation of the S2b motif occurs in oboe and bassoon:

The musical score consists of two systems. The first system covers bars 170 to 174. The top staff is labeled 'Woodwind' and the bottom staff is labeled 'Strings'. The woodwind part begins with a melodic line in bar 170, followed by a rest in bar 171. The strings enter in bar 172 with a sustained chord. The second system covers bars 175 to 179. The top staff is labeled 'Strings' and the bottom staff is labeled 'Oboe' and 'bassoon'. The strings continue their line, while the oboe and bassoon enter in bar 178 with a melodic line that imitates the S2b motif.

There is a tutti outburst at bar 185, where the diminished 7th harmony and syncopation adds tension, but the rest of the development section becomes calmer, the instruments dropping out, leaving just strings in bars 195² – 199, and finally only solo flute and oboes for the last two bars (200–201). This is quite apt, as it is the instrumentation of S1 in the exposition, reappearing here ready for the start of the recapitulation in the following bar, bar 202.

Recapitulation bars 202–289

S1 group bars 202–216

The recapitulation follows the same instrumentation and texture for the first 8 bars, but instead of a repeat of S1 in the strings as in the exposition, it is now repeated by tutti orchestra in bar 210.

Transition bars 216–225

The shortened transition retains the antiphonal use of the two-chord cadential figure in bars 216–221, followed by a short tutti to lead into S2.



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S2 group bars 226–238

S2b bars 226–238

There is no S2a this time, but in bar 226, S2b is repeated in just the strings as it initially was in the exposition. There is a little more antiphony with the woodwind in bars 232–238, before the coda starts at bar 239.

Coda bars 239–289

Most of the coda is, not surprisingly, *tutti*, though there are a few moments of contrast with brief passages of monophonic texture bars 245²–247¹ and another example of heterophony in bars 249–253, in which the violins take the parallel thirds in the oboe part and arpeggiate them in quavers. A similar heterophonic relationship can be found in the strings and bassoon and flute in bars 258–261.

The instrumentation thins out a little for the return of the transition material and the two-crotchet cadential chord motif at bar 254, but from bar 264 to the end, it is mainly *tutti*. Repeated and sustained dominant Ds underpin the texture from bar 262, with the trumpets and timps adding a suitably martial fanfare rhythm from bar 265.

With the return of the codetta material at bar 273, *tutti* orchestration is maintained until the end of the movement, the busy quaver figuration and semiquaver scalar passagework of the strings concluding with five homorhythmic chords, the triple stopping in the violins and violas effectively broadening the texture.

Movement 2

The music of this movement began life as a concerto for two *lire organizzate* (a hurdy-gurdy like instrument with pipes and bellows). It was originally written in 1786 for Ferdinand IV, the King of Naples. Its character has changed somewhat in its reincarnation here though with its military additions of a bugle fanfare and Janissary Band percussion. As will be seen, the woodwind and brass also feature heavily, adding to the military band style which is where the name of the symphony comes from.

Its overall form is a clear ternary ABA form. However, typical of Haydn, the B section does not introduce a new theme, instead repeating that of the A section but in the minor and with new instrumentation as we will see. In fact, the thematic material itself is minimal, subsequent phrases and subsections being clearly derived from the opening theme. As in the first movement, here too Haydn displays his ingenuity of development, varying his theme through melodic, textural and instrumental changes. Apart from the change of mode in the B section and brief tonicisations of the dominant and subdominant, harmony and tonality are less varied.



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Here is an outline of the overall form:

Ternary Form: ABA plus coda.

Sections	Thematic material	Key
A 1-56	a: 1-8 (main theme) 9-16 (repeated in w/w)	C
	b: 17-24 25-28 (repeat of first four bars, end tweaked)	C (modulates to G then back to C)
	a¹: 29-36 (re-orchestrated and ending changed)	C
	b: 37-48 (repeat of 17-28 for wind ensemble)	C (modulates to G then back to C)
	a¹: 49-56 (repeat of 29-36 for wind ensemble)	C
B 57-91	a²: 57-91 (based on a material with motivic development through inversion, textural changes and re-orchestration; harmony and sonority rove further afield)	C minor (modulates to E _b major and back to C minor)
A¹ 92-152	a: 92-99 (as 1-8, re-orchestrated. No repeat this time)	C
	b: 100 -111 (as 17-28 re-orchestrated)	C (modulates to G and back to C)
	a¹: 112-119 (as 29-36 re-orchestrated)	C
	extension/link: 120-133 (built on main theme motif)	C (modulates to G and back to C)
	a¹: 134-141 (repeat of bars 112-119)	C
	codetta/cadential link: 142-152 (built on main theme motif e.g. bar 35 of a or bar 3 of b)	C
Coda 152-186	Bugle call and cadential figure: 152-186 (built on figures from bars 142-152)	C

Section A bars 1–56

Main theme

Bars 1–8: 'a'

The movement opens with the first eight bars of the theme ('a'), played by violin 1 and doubled in flute 1. The melody itself is straightforward, mostly conjunct, with a clear overall arch shape. We immediately note the recurrent figuration and also the many acciaccaturas and appoggiaturas. Grace notes were quite a characteristic of wind Turkish military band music and as the Turkish Janissary band instruments are an important element of this movement, may be a reason for their inclusion.



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Its light accompaniment of mainly crotchets is taken by the rest of the strings, the second violins joining the firsts a third lower from bar 3. Their lines are doubled an octave lower by the divisi violas in bar 5. The phrasing is clear and balanced in typical Classical style: 2+2 for the first phrase, answered by a 4-bar phrase. Note how Haydn always links his phrases with music to ensure a consistently smooth line and structure. It is by the violas with 'horn-call' crotchets in bars 2 and 4, and we see how the first oboe is introduced in bar 8, linking the end of the whole phrase to what comes next. These links occur throughout the movement and it is fascinating to see how Haydn constantly varied them, pointing to his attention to detail. The texture is quite sparse and the setting is homophonic. The tonality is C major and the harmony fully diatonic based on primary triads only. It ends on an imperfect cadence:

Allegretto

C major: | V⁷ | | | IV^{6/4} | | V⁷ | 6/4 | V

Note the changes in instrumentation for this movement: Haydn makes use of divisi violas (possibly an influence of Mozart) and adds two clarinets. The fact that Haydn chose clarinets in C could be because the tone of these instruments was more shrill than the B \flat or A ones, and would better replicate the military wind band sound he was aiming for in this movement. The horns are now crooked in C rather than G to match the tonality of the movement. The big addition to the percussion section is the inclusion of what were known



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as Janissary Band instruments – the bass drum, triangle and cymbals. These instruments were used in Turkish military bands and seem to have captured the imagination of composers such as Haydn, Mozart and Beethoven, all of whom used them on occasion to conjure a military character in pieces. Perhaps Haydn might have been playing on the national conscience of both Austria and England at this time too, as it was the time of skirmishes between their two countries and France. We will return to details of playing of these instruments when we encounter them later in the movement.

Bars 9–16: 'a'

These bars are a repeat of bars 1–8 but now rescored for woodwind (minus flutes). The melody, harmony and tonality and texture are the same, though note how the link from bar 16 to the next phrase now consists of repeated octave Gs played by the horns.

Bars 17–28: 'b'

The next eight bars, 17–24, form the second part of the main theme, and as we can see from the example below, it is clearly related to it, the same rhythm and figures present. However, it moves further afield in terms of harmony and tonality, chromatic notes and secondary chords present at the end of bars 18 and 22, and the half-way point now marked with a double appoggiatura (bar 20). The last four bars modulate to the dominant, G major, confirmed with a $I^{6/4} V^7 I$ perfect cadence. The instrumentation has returned to that of the opening – strings and flute 1. Note bar 19, as Haydn will make use of this later in the movement.

will return at bar 142

Violin 1
Flute 1

Violin 2

Viola

Violoncello
Double bass

C major: V I V vii⁶ ii V⁷ I⁹₄ - ⁸₃ V⁶

G major: I⁶



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21

Vln. 1
Fl. 1

Vln. 2

Vla.

Vc.
Cb.

horns

C major: vi⁷

G major: ii⁷ V⁷ |⁴ - 3 vii/V |^{6/4} V⁷ I

The instrumentation has returned to that of the opening – strings and flute 1.

The move to G is very short-lived, and Haydn then repeats the first four bars of this theme 'b' in bars 25–28 to return to the tonic key, C major. The horns led the way into this phrase (as seen in bar 24 above) and this time, it is the turn of the flute and unison violas to lead the way out (bar 28) and link to the next phrase. The harmony, back in C major, is straightforward again, based on tonic and dominant chords only, underpinned by repeated dominant notes, Gs, in horns. It finishes on an imperfect cadence so as to lead into the repeat of 'a' that will come next.



Bars 29–36: 'a'1

This is a repeat of the opening eight bar phrase, just with the last bar tweaked slightly so as to form a perfect cadence, $V^7 - I$ in C instead. Note this cadential figure in bars 35–36, as it will reappear later.

Will return at bar 142

Violin I
Flute I

Violin II

Viola

Violoncello
Double bass

horns

p

C major: V^7 |

Bars 37–49: 'b'

With the horns leading in with a descending tonic triad in octaves bar 36, bars 37–49 are a repeat of bars 17–28, now rescored for wind ensemble, reminding us of the title of this symphony. The melody, harmony and tonality remain the same; it is just the instrumentation that has changed.

Bars 49–56: 'a'1

As before, this leads into a repeat of 'a'. It is the version of bars 29–36, 'a'1, ending with the perfect rather than imperfect cadence of 'a' that is repeated, retaining the wind band setting. A dramatic change of dynamic, tessitura and articulation in bar 56 sees the bassoons and lower strings take the role of leading us into the next phrase which is also the next main section of the movement. In addition, their descending tonic triad has now suddenly turned to the minor mode.



Section B bars 59–91

Bars 57–60

The key has indeed turned to C minor, bars 59–91 being a minore episode that constitutes the B section of the overall ternary form. However, as mentioned earlier, the thematic material doesn't change; it is still clearly based on figures of the main theme, the movement is another example of Haydn's penchant for monothematicism. The figures are imaginatively varied and developed though, as we shall see, and the unique scoring ensures this section forms an immediate contrast to section A, for here we are introduced to the Janissary band instruments: bass drum, cymbals and triangle.

The traditional way of playing the bass drum in such bands was with two sticks – a larger one for marking the main down beat of each bar, and a smaller one for marking other beats in the bar, keeping the rhythm for the band. It can be seen from the way Haydn has written the part that he retains this technique of playing. Haydn has the cymbals mark the minim beats whilst the triangle trills add exciting brilliance and energy. The timps continue to play and mark the tonic and dominant pitches.

The opening 4-bar theme is clearly based on the start of 'a', now in the minor and with added notes in bar 2, and changed pitch orders in bars 59 and 60 to come to rest on chord V instead. It is still harmonised with only tonic and dominant chords though. It is now scored for tutti orchestra and the dynamic is forte, though there is a sudden switch to piano in bar 60 where the Janissary band percussion stops and the violins link the music to the next phrase.

Bars 61–64

At bar 61, we find that the tonality has suddenly become E \flat major (the relative major of C minor). In this next 4-bar phrase, we see Haydn developing his thematic material more. The opening bar/main motif is pretty much inverted in bar 61 and played in thirds between upper woodwind and violas. This is answered antiphonally by violins in the next bar, 62, in a sequence a step lower. These two bars are then repeated in bars 63 and 64. The harmony is clear I to V⁷.

Bars 65–69

The phrasing now becomes less regular, these bars forming a 5-bar phrase which continues to use the inverted motif of the previous phrase, though now in the bassoons, cellos and double basses with more chromaticism, though it's just decorative here. The violas join for the last bar to lead into the next phrase:

65

Vc.
Cb.
Fg.

inverted form of motif

plus viola

E \flat major: I vi ii^{6/5} V⁷ I vi ii^{6/5} V⁷ I

Bars 70–73

The chromaticism from the previous phrase continues, and now the Janissary band percussion returns. The drama is heightened by the use of *fzs* and the motif (sometimes



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inverted, sometimes in its original shape) is now heard monophonically in the strings, flutes and bassoons over punctuating, accented Gs from every other instrument. Note how the bass drum and cymbals support these, playing on the first beat only now. We realise the tonality has switched back to C minor:

The musical score is arranged in three systems. The first system includes woodwinds (flute, oboe, clarinet, bassoon) and strings. The second system includes strings and piano. The third system includes piano. The key signature changes from one sharp (F#) to two flats (Bb, Eb) in the second measure of the first system. Dynamics include sf, (sf), and p. The piano part features a complex rhythmic pattern in the right hand and a more active bass line in the left hand.

C minor: V i V i V



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Bars 74–80

We have a 7-bar phrase this time. It is clearly based on the inverted form of the motif, now repeated on the same pitches and passed between the upper woodwind and violas over a rising bassline. Whilst in C minor overall, the harmony roves more widely here, briefly tonicising F minor bars 76–77 ($V^{4/3}/iv - iv^6$) before pivoting off a diminished 7th ($vii^{6/5}/V$ bar 78) to a $i^{6/4} - V - i$ homorhythmic perfect cadence back in C minor bars 79–80. The dynamics appropriately rise from *p* to *f* for the diminished 7th chord before falling back to *p*. Note how the timpani quavers underline the dim 7th too. The horns sustain a tonic pedal C through bars 74–78. This has been the most dramatic-sounding part of the movement so far.

Bars 81–91

These bars are an exact repeat of bars 70–80 and form the end of the B section. Note how bar 91 is the only bar that does not have a link figure into the next section. After the drama of the previous section with its minor key, chromaticism and roving harmonies, augmented percussion and developed material, the rests that result from the end of the balanced phrasing in bar 91 are opportune and re-set the mood for the repeat of A and C major in the next bar.

Section A¹ bars 92–152

Bars 92–99: a

As we are now back in C major for the return of 'a', we realise with hindsight that Haydn made this transition less sudden by ensuring the final chord of the minore B section was actually unison C (bar 91), its lack of mode smoothing the return to the tonic key C major. The melody and harmony return to what they were in bars 1–8, but fulfilling his role of constant variation, Haydn gives the melodic material to the oboes, later joined by the clarinets, whilst the strings largely take on an accompanying role. Here the timbre is varied by their playing pizzicato (apart from two bars of arco cello bars 96–97). The triple stopping in the violins also adds to the variety of sound.

This time, there is no repeat of the 'a' section as there was at bar 9, the horn octave Gs instead leading into the 'b' phrase.

Bars 100–111: b

These eight bars are also a repeat of bars 17–24 in terms of melody and harmony. The instrumentation is also very similar with the addition of the first clarinet and violins playing an octave lower. The link bar is also different, just a sustained oboe G leading the way into the next phrase this time.

Again, these four bars, 108–111 parallel bars 25–28 in terms of melodic and harmonic content, though with the second oboe and first clarinet taking the tune whilst the first oboe sustains an inverted dominant note and the strings return to pizzicato accompanying chords. The oboe relinquishes its held G to form the link into the next phrase.

Bars 112–119: 'a'¹

As happened at bar 29, 'a'¹ returns here. Its melody and harmony are retained, but it is now dramatically re-scored for tutti orchestra plus the Janissary band percussion. The tune is no longer played by the violins as it was previously but again given to woodwind



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and horns also this time, emphasising the military band flavour even further. The violins have yet a new accompaniment figure consisting of a broken quaver pattern which outlines harmony notes, though does also contain some of the melody notes, creating a heterophonic texture at times (for example, bars 114–117 violin 1).

Bars 120–133: extension/link:

The bassoon takes over the quaver figuration from the violins, its octave Cs forming the link into this section which sees some further development of the main motif. All the brass, percussion and strings have ceased playing, leaving the woodwind band only. The bassoon continues its octave Cs as a tonic pedal whilst the flute plays another version of the main motif, which still shows some links through inversion:

120 variant of motif

Flute *p*

Obs *p*

Cls in C *ṗ*

Bassoon *p*

C major: IV^{6/4} V I G major: ii V⁷

123 etc.

Fl.

Ob.

Cl.

Bsn.

G major: I V⁷ I V⁷ I V⁷ I



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As can be seen above, bars 122–125 see a move towards the dominant, G, the bassoon again underpinning the harmony changes with a G tonic pedal this time. There is a reduction in instrumentation and texture at 125, and a slowing of the rhythmic pace. Antiphonal utterances of a two-crotchet figure between flute and oboe, and clarinet and horn serve to turn the tonality back towards C major, the descending and rising chromatic lines of bars 130–133 (which are really just passing notes around notes of V⁷) forming another effective link for the next section and the return of C major.

Bars 134 –141: 'a'¹

These eight bars are a repeat of bars 112–119, 'a'¹ returning in tutti orchestra as before with only very slight tweaks and the end changed so as to retain the quaver accompanying figuration in the violins this time. The tutti orchestration continues into the next section.

Bars 142–152: codetta/cadential link

At the beginning of this analysis, we mentioned that bars 19 and 35–36 would figure again later, and we realise that they now form the basis of the melodic material in this codetta-like section. The earlier appearance of this version of the main motif in bars 35–36 was as a cadential phrase, and it has the same character and feel here as the movement draws to the expected close. This is further supported by the subdominant flavour of the harmony, the move down a fifth at the end of a classical movement considered relaxing and a counterbalance for the move up a fifth to the dominant earlier in movements. The phrase is heard as a descending 2-bar sequence in bars 142–145 played by flute, oboe and clarinet:

142 etc.

Fl. *p*

Ob. *p*

Cl. *p*

Vc. *p*

Db. *pp*

C major: V⁷/IV IV^{6/4} V⁷ I

This 2-bar sequence is then repeated by the oboes and horns in bars 146 –149. A tonic pedal underpins this in lower strings, brass and timps, further emphasising the concluding character of the music. The dynamic has calmed to *p* and then *pp*.



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At bar 149, the harmonic rhythm doubles as the last half of the melodic motif is repeated to form two V7–I perfect cadence in C, bars 149–152. The movement could well have ended here, but Haydn has a surprise in store.

Bars 152–186: Coda

Having reduced the dynamic to *pp*, after three beats rest a dramatic *f* bugle call is heard in solo trumpet bars 152–159, joined by a timp roll in the last bar. This must have been a most impressive moment for the first London audiences and is no doubt the main reason the symphony got its name of the ‘Military’. The bugle call has been said to be an ‘Austrian general salute’. Whether it is an actual call or not, it was certainly intended to evoke patriotic feelings amongst the audience as the English were engaged in battle with the French at the time.

Following this, the two-bar timp roll and crescendo lead to a dramatic *ff* move to $\flat VI$, $A\flat$ major in bar 161. We have encountered similar moves in the 1st movement. A held $A\flat$ major chord and rolling timp and triangle turns into an $A\flat^7$ chord at bar 165, and then a German augmented 6th chord on $A\flat$ at bar 166 from where it resolves to $I^{6/4}$ back in C major.

The dynamic changes to *p* and further antiphonal repetitions of the cadential motive from bar 142 (bars 35–36) return between violins and woodwind in bars 167–173. These confirm the C major tonality being based on I–V7–I harmony. However, the final bar, bar 173, is harmonised with a diminished 7th chord ($vii^{6/5}/V$) and this ushers in the tutti orchestra again for further *f* repetitions of the cadential figure through the orchestra over clear $I^{6/4}$ – V7 harmony and perfect cadence into bar 178.

Again, the dynamic changes to *p* in bar 178 for another four bars where the violins trade versions of the cadential motif over alternating I and $vii^{4/2}$ harmony, before the whole orchestra returns *f* for the final five bars which repeat the tonic and dominant notes in monophonic triplet, dotted rhythm and quaver patterns in typical military style, complete with Janissary percussion, ending the movement on two clear C major chords.

Movement 3

The **minuet** is a stylised French dance which had been popular throughout the Baroque era where 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**. It is called a trio because the instrumentation had been reduced to a three-part texture. The structure of such dances was generally in binary form (two related sections, both of which are repeated).

The ‘minuet and trio’ were commonly found as the third movement of an 18th century symphony. The fact that the minuet was repeated after the trio, meant that the overall structure became ternary.

In many instances, the individual structure of both the minuet and the trio was ‘rounded binary’ form which is a variant of binary form. That is indeed the case for this symphony. In rounded binary form, there is a recapitulation of the ‘a’ section at the end of the ‘b’ section.



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For clarity:

Minuet (A)		Trio (B)		Minuet (A)	
Section a	Section b (+a)	Section a	Section b (+a)	Section a	Section b (+a)
(repeated)	(repeated)	(repeated)	(repeated)	played without repeats	

Here is an overview of how the above structure is used by Haydn in the 3rd movement of this symphony:

Minuet (A) bars 1– 56 ²		Trio (B) bars 56 ² –80 ²		Minuet (A) bars 1–56 ²	
Section a bars 1–8 ²	Section b (+a) b = 16 ³ –42 ² a ² = 42 ³ –56 ²	Section a Bars 56 ² –64 ²	Section b (+a) b = 64 ² –72 ² a ¹ = 72 ² –80 ²	Section a bars 1–8 ²	Section b (+a) b = 16 ³ –42 ² a ² = 42 ³ –56 ²
Section a ¹ Bars 8 ³ –16 ²	(repeated)	(repeated)	(repeated)	Section a ¹ Bars 8 ³ –16 ²	(repeated in many recordings)
G major	G major (modulates to D major in b and back to G major for a ²)	G major	G major (goes to G minor for second half of b and back to G major for a ¹)	G major	G major (modulates to D major in b and back to G major for a ²)

Minuet Section A

Bars 1–8²: 'a'

This minuet is quite traditional and stately in character and mood, the consistent anacrusis starts to all phrases followed by a strongly marked down beat contributing to this. The 'a' theme is a clear 8-bar phrase, bars 1–8², which is predictably divided into a 4-bar antecedent phrase which begins on tonic harmony and ends on V⁷ bar 4, followed by a 4-bar consequent phrase which begins on V⁷ and ends with a ii⁶ – V⁷ – I perfect cadence bars 7–8. There is a little harmonic colour added in bar 6 with diminished 7th and minor chords but overall, the phrasing and harmony is quite straightforward and typical of a traditional minuet theme:



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G major: I I V⁷ |6/4

In terms of its melodic ingredients, the opening turn-like anacrusis figure and following two crotchets are core material for the rest of the movement as we will see, Haydn's penchant for motivic development that we have witnessed elsewhere again to the fore. The concluding cadential scalic figure of bars 6³ -7 is also an idea that Haydn will make use of later. Note how the antecedent and consequent balance in their inner structures too, both capable of being subdivided into 2+2 bars, and both beginning with the turn-figure and ending with scalic quavers. This type of structure is called a period, consisting of:

- basic idea
- cadential idea going to V
- modified basic idea
- cadential idea going to I.

The melody is taken by 1st violins and doubled by flutes and oboe 1, whilst the rest of the orchestra accompany with mainly detached crotchet chords, the texture clearly homophonic (melody and accompaniment).

Bars 8³ - 16²: 'a'¹

Something that is different from many minuets though, is that the repeat of this 'a' theme is not identical, marked by a double bar and repeat sign, but instead the repeat is written out in bars 8² -16². This is because Haydn makes changes to it in terms of scoring and accompanying figures, though the melody and harmony and overall phrasing remain the same. Bars 8² - 16² are thus labelled 'a1' rather than 'a'. The bassoon takes over from the oboe in playing the melody with the flute and 1st violin. Whilst the homophonic texture is retained, the crotchet-dominated rhythm of the accompaniment in bars 1-8 is now added to with constant quaver movement appearing either as a changing note figure in



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2nd violins and cellos (bars 9–10 and 13–14), or as scalar runs (oboes' link at the end of the antecedent, bar 12). In this way, the sense of movement is increased, and the sonority is also varied through the addition of pizzicato for the viola and double bass crotchets.

Bars 16³ – 42²: 'b'

This section is considerably longer than the 'a' section, and it is here that we witness Haydn's motivic development. Although it is possible to view bars 16² – 28² as three 4-bar phrases, their ends are less defined now, due to more intricate texture with use of counterpoint and sequences. There are fewer clear cadences, with less root position chords used. However, as the 'b' section continues, the phrasing becomes even less regular, bars 28³ – 42² forming two 7-bar phrases as Haydn spins out his motivic development of the opening turn motif through use of imitation, staggered entries, diminution and hemiola, the idea disintegrating before our eyes. The harmony and tonality also rove further afield in this section as we will see.

Bars 16³ – 20²

The 'b' section is clearly linked to 'a' motivically. The 2nd violins play a version of the opening turn-motif as a descending 2+2 bar sequence, whilst the simultaneous descending 2-bar sequence in the cellos (joined by the double basses in bar 18³) is based on the concluding cadential figure of bars 6³ – 8¹). Haydn combines these contrapuntally. Diminished and minor harmony underpins the first two bars and Haydn also adds suspensions in the violin 1 and oboe lines, increasing the tension further. The inclusion of C# at the end of bar 19 pivots the tonality off towards the dominant D.

Though it can be seen as a 4-bar phrase, it does rather merge into the next phrase.

G major: I⁶ vii⁶ vi⁶ V⁶
D major: V^{4/3} | V^{6/5} | V^{4/3} | V^{6/5} | V^{4/3}



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Bars 20³ –24²

As can be seen above, these bars continue the development of the opening turn-motif in violin 2 and oboe, joined a 6th below by 2nd violin and viola with a repeated 2-bar phrase over I and V⁷ harmony in D (though the latter is in weak positions of 1st and 2nd inversions). The flute and horns maintain an inverted dominant pedal whilst the oboe decorates with a diminished version of the motif, played as grace notes on the main beat (bars 23 and 24).

Bars 24³ – 28²

Both the opening turn-motif and the cadential scalic run are simultaneously present in these bars, the former in the flutes and oboe 1 and violins, and the latter in viola and cellos and basses. They are given sequential treatment and are again used in 3rds. The harmony is clear and the tonality of the dominant D major confirmed by a I ii⁶ V I cadence in bars 27–28¹. Note how Haydn decorates the resolution note in the bassoons and low strings with the opening turn figure.

Bars 28³ –35

From here, the 4-bar phrasing ceases, this phrase extended to 7 bars through overlapping imitation and staggered entries based on the opening turn motif. We now realise that the use of the turn figure on beat 1 of bar 28 as a decorated resolution note also functions as the start of the figure heard in rhythmic imitation and staggered entries of this figure between the low strings and bassoons, and 1st violins (doubled by oboe 1). Haydn has rhythmically altered the figure to start on the 1st beat of the bar for the low strings and bassoons, rather than on the anacrusis 3rd beat like the violins and oboe. In this way, the end of the previous phrase and the beginning of this phrase overlap and merge as Haydn continues his motivic development. The resulting staggered entries make for a contrapuntal texture and the diminution of the rhythm so that only one rather than two crotchets is played in bars 31 to 32 to create a hemiolaic, cross-rhythm effect of duple time rather than triple.

All this occurs over a repeated D in horns, trumpets and timps, first heard as the tonic of D major, though with the inclusion of C \sharp s from bar 29, it takes on the role of dominant preparation for a return to the tonic key as the music starts to modulate back to G. Haydn takes his time about this though, spinning out the tension with a brief re-tonicisation of D via a secondary dominant V⁷/V in bar 32. However, this only serves to make the re-introduction of C \sharp and V⁷ of G on the 3rd beat of bar 35 all the more effective.

Bars 36–42²

Again, there is no clear break between the previous phrase and this one; in fact, as we have seen, the whole of the 'b' section is far less clearly sectionalised than the 'a' section, this contributing to its contrast.

It is the turn-figure that is still the basis of the thematic material, used in a descending sequence in violin 1 and flute 1. Now we see it disintegrate further as its rhythm is flattened out to triplets in bars 38 and 39, the melodic line continuing its sequential descent before being taken over by the cellos and double basses for the last two and half bars of this 7-bar phrase.



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The sonority has reduced to strings and solo flute only and the dynamic to *p* as Haydn finally comes to the end of his 'b' section and prepares for the return of 'a' to complete the rounded binary form of the A section minuet. However, he does not do this without some final interesting harmonic twists as the example below shows. The descending chromatic bassline results in the harmony implying A major/minor, G major/minor, and even F major, with the use of diminished 7th harmonies (bars 36–38). Continuing the descent, bar 39 sees the harmony arrive on E_b major and we realise that yet again, Haydn has moved to \flat VI harmony. This becomes an Italian augmented 6th chord on E_b on the last beat of bar 39. This resolves easily to D major harmony, and Haydn repeats this progression twice more in bars 40–42, finishing the 'b' section poised on V of G bar 421 ready for the return of 'a' back in the tonic key, G major.

35 turn-motif used in descending sequence, with rhythm flattened out to triplets; turn motif sequence continues in low strings

The musical score shows a descending chromatic bassline with triplets and dynamics like *p*, *dim.*, and *pp*. The score includes staves for flute, strings, and a cello/bass part.

G major: V⁷ vii^{4/3}/ii II vii^{4/3}/i I⁶ i⁶ \flat VII⁶ \flat VI⁶ v⁶ It⁺⁶ V It⁺⁶ V It⁺⁶



42 etc.

Bars 42³-56: a²

Confirming the rounded binary form, 'a' now returns. This version combines features from both the original version, 'a', of bars 1–8 and the repeated version, 'a¹' of bars 8³–16¹. The melody and harmony are retained as in both previous versions, and the texture is still homophonic. The brass repeat their crotchet chordal accompaniment from bars 1–8, whilst the 2nd violins and cellos add their quaver accompaniment for bars 9–16, and the oboes repeat their link of bar 12 at bar 46. Instead of the pizzicato chords it played through bars 9–16, the viola now starts off doubling the melody with violin 1, flute and oboe before joining in the accompaniment figures with the lower strings.

The texture is generally fuller here than in the previous two versions of 'a', and this is corroborated when at bar 50, a *ff* tutti extension of 7 bars commences, constituting a codetta. True to its function, it picks up on the cadential scalic quaver figure from the previous bar (flute bar 49). We noted Haydn making use of this figure earlier at the start of the 'b' section (bar 17), so it is fitting that he returns to it again at the end. It is heard in 3rds in the strings, both in ascending and descending form, joined by the oboes and bassoons in bar 52, these instruments playing in contrary motion. The texture is busy but not complicated, the purpose being to underline the return to G major, which it does with repeated V7 I perfect cadences in bars 53³ to 56¹, though not before a brief tonicisation of the subdominant key area, C major, in bars 50 to 51. As we have noted previously, this is typical feature of classical music, the opposing movement to a key a fifth lower than the



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tonic (subdominant) rather than a fifth higher (dominant) reducing the tonal and harmonic tension towards the end of a section. The sense of completion is generated through dynamics and rhythmic movement instead here, and the consistent presence of Gs and Ds in the tims confirms we have not really strayed far from the home key.

Trio Section B

Bars 56² -64²: 'a'

True to tradition, this section is a contrast to the minuet and has a reduction in instrumentation and texture – for the first half, at least. Here we are back to the regular balanced phrases, the 'a' theme of the Trio being a clear 8-bar phrase, divided into a 4-bar antecedent ending with an imperfect cadence on V, answered by a 4-bar consequent ending with a I^{6/4} V⁷ I perfect cadence as shown below:

Regular 4-bar phrasing returns:

56^{II} **Trio**

G major: (I) V⁷ I IV ii⁶ ii I^{6/4} V (I) (V⁷) I ii⁶ I^{6/4} V⁷ I
(V₄⁶ --_s⁵)



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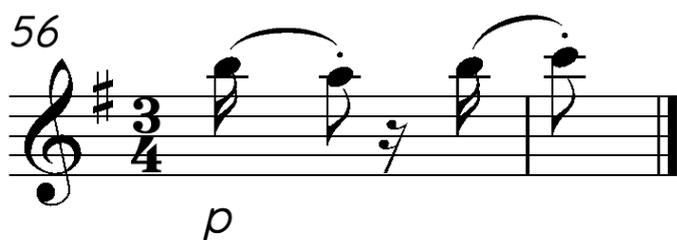
Note how the dynamic is now *p* and the articulation more legato in contrast to the start of the minuet. The high woodwind feature, doubling the melody with the violins. Dotted rhythms now characterise the melody in contrast to the minuet, and the range is narrower. However, even though the tune is different, there is a similarity in general contour, and the cadences of each section are the same. Unlike the 'a' section of the minuet, this 'a' section in the Trio is repeated exactly the same.

Bars 64²–72¹: 'b'

Unlike its counterpart in the minuet, this 'b' section is very much shorter, retaining the 8-bar phrase structure of the previous 'a' section and so again forming a contrast with the minuet.

The melodic material is clearly based on the first four notes of the 'a' theme of the Trio, but with its last two notes reversed:

Last two notes now reversed:



This motif, again played in 3rds, is passed between the strings over V⁷– I progressions during bars 64² to 67¹ whilst a solo bassoon sustains the dominant note.

At bars 67–68 there is a quick tonicisation of the dominant, D major via ii⁷ V⁷ I. At this point in bar 68 the dynamic becomes *f* and the dotted rhythm takes over, the texture homorhythmic throughout the whole orchestra for the concluding 4 bars of 'b', bars 68² to 72¹. This again brings to mind the title of the symphony. The melodic material is still based on the opening of the trio, but now developed into a continuous, undulating scale of G minor, the tonic minor key. It is played by the lower strings and woodwind whilst the rest of the instruments repeat a dominant pedal D. The underlying harmony is repeating V–I ending on V bar 72¹.

Bars 72² –80²: 'a'1

After a short rest through the whole orchestra, 'a' material of the start of the trio returns, completing the rounded binary form of this section. The tonality has returned to G major, and this 8-bar phrase retains the same harmony as on its first appearance in bars 56² to 64². It also repeats the melody and instrumentation of the original four-bar antecedent phrase. However, for the consequent, bars 76²–80², whilst the harmony is retained, the melody is changed so as to continue the dotted rhythm pattern. The direction is reversed in bar 77 compared to bar 61, and this ascending movement continues into the next bar too, bar 78, before descending to round off the phrase and section on the tonic harmonised with a I^{6/4} V⁷ I perfect cadence as in bars 63–64¹.



Minuet Section A

In keeping with tradition, the whole of the minuet is then repeated. In some recordings, the repeats of the 'a' and 'b' sections are omitted on this playing, however some choose to include them, ensuring the minuet is exactly the same as on its first playing. Whichever option is taken, the overall ternary form structure is satisfied. The *ff*, rhythmically busy quaver figuration of the codetta extension of bars 50–56¹ with triple stopping in 1st violins and repeated V⁷ I perfect cadences in the tonic key G major, forms a fitting conclusion either way.

Movement 4

As Charles Rosen explains in his excellent book *The Classical Style*, Haydn has the ability to fuse 'utmost sophistication and complexity of musical technique...with the virtues of the street song'. The success of this fusion of popular and high art depends on a delicate equilibrium as he says, and Haydn had a possibly unique ability to do this. Though his themes may give the impression of being pre-existent folk tunes, they are often of his own composition, though tapping into the basic and main ingredients of popular music of the time. However, their apparent simplicity belies sophisticated motivic development which never overshadows their popular appeal. It was this that made his music so popular at the time and is on fine display here in the finale. Themes with an upbeat, such as this one, provided many opportunities for variation and delayed returns as we will see here.

This awareness of the importance of popular appeal went hand in hand with a rise of the commercial and middle class and their growing interest in music as an element of aristocratic culture and proof of social distinction. With the rise of amateur musicians also, it gave birth to a new, affluent public and the development of public symphonic concert series such as the one Haydn wrote the symphony for. He was in the right place at the right time.

Form and structure

Haydn was clearly enjoying experimenting with various interpretations of forms such as rondo, sonata-rondo and sonata form in the last movements of his London Symphonies, and this one is no exception. It is a curious hybrid which includes elements of all these forms (as well as the gigue-like features of the theme itself), without fully satisfying what we have come to view as the 'blueprints' of any of them. Indeed, there are many ways of analysing the overall structure of this movement, and what follows is just one of these – certainly not the only interpretation. As always, any logical and convincingly supported structural interpretation will be acceptable.

The following table gives an overview of one possible structural plan of the movement. In all formal frameworks, it is the shifts in tonality which substantiate sections, and the analysis that follows has borne this in mind.



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Sonata form	Bars	Theme	Key	Sonata-rondo and rondo elements	
				Sonata-rondo	Rondo rheme
Exposition 1-116 (116 bars)	1-66	S1:		A (1-66)	R1
		S1 1 st time: 1-8 (repeated) link/dvt: 9-40	G		
		S1 2 nd time: 41-49			
		Link/bridge/dvt: 49b-66	Modulates		R2
	67-116	S2:		B (67-116)	R3
		S2a (same as S1): 67-81	D		
S2b: 82-116					
Development 117 - 216 (99 bars)		Uses S1 and S2b	Main keys include: D minor, F, Ab, Db, C# minor, E, E minor	C (117-216)	
Recapitulation 217-334 (117 bars)	217-244	S1:		A (217-244)	R1
		S1: 217-225	G		
		Link/bridge/dvt: 226-244	Modulates		
	245-303	S2:		B (245-303)	R2
		S2a (=S1): 245-264	Eb		
		S2b: 265-303	G		
		Coda (S1): 303-334	G		

Despite some rearrangement in the recapitulation compared to the exposition, this results in a satisfyingly equal numbers of bars for each section (A and B in sonata-rondo) with the development (C) being just a little shorter.



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Other features about the structure worth noting are:

- Clear, balanced (4 + 4) phrasing of the initial subject/rondo theme.
- The exposition varies from that of 'standard' sonata form by repeating the S1 theme back in the tonic, G major, bar 41.
- Two quasi-transition/links occur where Haydn develops S1 and briefly tonicises keys (E minor, B \flat major and D major) in bars 9–27 before returning to G major at 28 for the rest of the first one (bars 9–40) and a restatement of S1 (rondo theme) in the tonic (bars 41–49). The second one (bars 49b–66) further develops S1 and does modulate to the dominant, D.
- S2a (bar 67) is the same as S1, that is, like the first movement, this movement has monothematic elements typical of Haydn. Contrast comes with key, texture and instrumentation.
- S2b (bars 82) is a contrast, though still linked to S1 (as will be discussed under the section on thematic material).
- Bars 109–116 though still based on S1, could be considered a codetta.
- The development section (bars 117– 216) does indeed develop both S1 and S2, roving widely in terms of tonality (to be discussed under the section on harmony and tonality).
- The recapitulation (bars 217–334) does not merely repeat the exposition, but adjusts the balance so that S1 section is varied and shorter, the repeat of the initial 8-bar theme omitted, and instead what looks like a repeat at bar 226 becoming the link passage to lead into 2a at bar 245. Its repeat now fulfilling the function of coda, and thus satisfying the sonata-rondo element.
- S2a returns at 245 but starts in E \flat (the move to \flat VI paralleling the move to this key in bar 239 of the 1st movement's recapitulation) before modulating back to the tonic G ready for the return of S2b.
- S2b (bar 265) is restyled in Janissary fashion (to be discussed under the orchestration section). Codetta material of bar 109 returns in bar 288.
- Bar 303 sees a final return of S1 (rondo theme). Its presence here aptly fulfils the role of a coda and makes up for the fact that it was not repeated after the link section before S2a as it was in the exposition (bar 41).
- Complete bar rests and fermata are also important features in this movement as they were in the first movement, highlighting important sectional divisions of the overall structure – for example, bar 40 before the return of S1 before S2a in the exposition, bar 77 before the introduction of S2b, bar 216 before the recapitulation and throughout the development providing appropriate drama (for example, bars 116, 118, 120, 128 and 165).
- The movement is kaleidoscopic in its structure– sections appearing and reappearing throughout, slightly altered, or fulfilling a different role, ensuring a vibrant yet homogenous structural whole.



Thematic material

Exposition bars 1-116

The main theme (S1/rondo theme) is presented in bars 1-8. It is a clearly balanced phrase with a 4-bar antecedent (could be considered 2+2 itself) phrase ending with an imperfect cadence, answered with a 4-bar consequent phrase (again 2+2) finishing with a perfect cadence. Its 6/8 gigue-like character, clear motivic make-up and popular folk-like appeal ensured it became immediately memorable. In fact, it later re-emerged as a British folksong, *Lord Cathcart's Wee!*

The musical score shows the first two staves (Violini I and II) and the lower strings (Viola and Violoncelli/Contrabassi). The music is divided into three sections labeled 'a', 'b', and 'c'. Section 'a' is a rising triadic figure, 'b' is a 4-note descending motif, and 'c' is a sequential disjunct triadic figure. The score shows the first two staves (Violini I and II) and the lower strings (Viola and Violoncelli/Contrabassi). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Presto' and the dynamics are 'p' (piano).

The opening rising triadic figure ('a') spanning an octave, the 4-note descending motif of bar 2 ('b') and the sequential disjunct triadic figure of bar 3 ('c') are all responsible for the majority of the thematic development that occurs during the movement. Note the connections with the 1st movement: the first interval of the presto theme is a perfect 4th as at the start of movement 1's introduction (in fact, the pitches are exactly the same) and the 4-note descending figure motif 'b', was also seen in the introduction to movement 1 constituting the next four notes after the initial rising perfect 4th. Again, the pitches are the same. As we found in our investigation into the rest of the first movement, these two features are also prominent in the main Allegro theme. There are thus strong motivic connections throughout the whole symphony.

Sequences abound (for example, within the theme itself as in bar 3, and in bar 7) and throughout the whole movement. S1 is immediately developed through fragmentation from bar 9, (tonicising E minor bar 9 and B \flat bar 13) using motif 'a' (for example, in bars 9, 13, 23 and 24), motif 'b' (bars 10, 11, 12, 14, 15 and 16) and motif 'c' (bars 17, 18, 20 and 21).

The opening of S1 is used in imitation between lower strings and bassoon and violins during bars 26-31 as will be discussed in the section on orchestration and texture.

There is a complete return of S1 bars 41-49 in the tonic.



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The link section of bars 49b–66 uses the opening two bars (motifs 'a' and 'b') rather than a new transition theme. Motif 'a' is fragmented further during bars 54–66, split in half, each half repeated and spun out at different pitches to propel the music to the dominant for S2:

S2a, bar 67, is also not a new theme, but S1 again; contrast is gained in other ways such as tonality (it is now in the dominant) and texture (it is heard in imitation between various parts of the string section). Monothematicism is typical of Haydn's thematic style as we saw in movement 1.

Bar 82 sees the introduction of new thematic material, and by bar 86, a new theme has materialised, introduced by the cello and imitated by violin 1. This can be considered S2b. However, it is still related to S1, its octave leap actually being the 1st and 4th notes of bar 1. Tight motivic connections such as these are also typical of Haydn:

S1: Notes become octave interval at start of S2b

S2b: Octave leap from 1st and 4th notes of bar 1 of S1

Cello and double bass



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At bar 94, Haydn combines S2b, heard in imitation between the cellos and basses and violin 2, with an inverted form of S1 material, also heard in imitation in woodwind:

94 etc.

Flute

Oboes

Bassoons

Violin 2

Vc and Db.

Inverted form of S1 in sequential imitation

f

f

S 2b in imitation

f

Further development of the octave interval is seen in the descending broken octave figuration of bars 98–104 and the exposition is brought to a close during bars 109–114 with codetta-like treatment of the inverted S1 material from bar 94:

Inverted form of S1 used for codetta etc.

Development bars 117–216

The development section opens teasingly with three bars of *p* chords separated by bars of rests. On closer inspection, we realise that the four chords heard in bars 117 and 119 form the four-note descending motif ('b') of bar 2 of S1, now heard in augmentation. This is dramatically followed by the rhythm of motif 'a' (bar 1 of S1) heard *f* in solo timps.

This does indeed herald in the opening of S1 in bar 124 in D minor, followed immediately in F major 129–133. As if to convince us that what we thought about the chords at the start of the development was correct, motif 'b' is again presented three times in augmentation in bars 132–137.



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The development continues with further use of S1 motif 'a' (bars 138–143), S2b in imitation between low and high strings (bars 146–150) and what could be considered an inverted form of augmented motif 'b' (bars 150–155). This thought is indeed confirmed in bars 166–181, where Haydn starts a fugato (in C sharp minor) based on the 4-note motif 'b' in this inverted, augmented form:

2 motif 'a'

166 motive 'b' augmented and inverted

166

Flute

Oboes

Bassoon

Violin I motif 'b' inverted and augmented used sequentially and in imitation

Violin II

Viola

Vc. and Db.



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2

172

Fl. *p dolce* *cresc.*

Ob. *p cresc.*

Bsn. *cresc.*

Vln. I

Vln. II

Vla. *p*

Vc. Db. *p*

177

Fl. *fz*

Ob. *fz*

Bsn. *fz*

Vln. I *f* etc.

Vln. II *f*

Vla. *f*

Vc. Db. *f*

3



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At bar 182, the opening 2 bars of S1 are heard in imitation (as in bar 67) in a passage up to bar 194. Here, the repeated note idea, the second half of S1 bar 1, is used, followed by a repeat of S2 material bars 202–211 as in bar 82. Four *f* utterances of motif 'a', the first bar of S1 in bars 212–215 on the dominant chord of the tonic key serve to propel the music into the recapitulation.

Recapitulation bars 217–334

The Recapitulation arrives with the whole of S1 in bars 217–225 as at the start of the movement, but this time it is not repeated exactly as in the exposition, but varied and extended during bars 225–244, bars 233–244 based on S2b material of bar 82. A surprise modulation in these bars takes the tonality to E \flat for S2a (monothematic as S1) in bar 245.

As in its original place (bar 67) in the exposition, S2a is heard in imitation. It is followed by S2b, (now in the tonic key, G major) in bar 265, but this time it is immediately combined with the inverted form of S1 material (as in bar 94). Both themes are presented in imitation as they were in the exposition (though now enlivened with the addition of the Janissary band).

As at the end of the exposition, this is followed by the broken octave figuration (bars 277–286) and the codetta-like treatment of the inverted S1 material (bars 288–295).

This time, it is teasingly followed by the opening of S1, the first half of motif 'a', repeated during bars 296–302. We soon realise the reason for this, when the whole of S1 returns once more at bar 304, now as the coda. Note how the repeated Ds in the violin 1 in bar 303 parallel the repeated Ds in the timps heard near the start of the development (bar 122):

Violin 1

296

300 S1 etc.

The coda starts with the final return of the full 8-bar S1 (rondo) theme in bars 304–311. This is followed by the start of S1 in imitation (as in bar 67) for wind only (bars 312–317), before the tutti orchestra rejoins for a final hoorah based on the start of S1, motif 'a', bars 319–334.



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the dominant key area. The music actually prepares for D minor, with secondary dominants V^7/V in bars 58¹, 61² and 62² and diminished 7th (vii^7/V) bar 60², but it is D major that finally arrives in bar 67.

55

D major: bVI Ger^{+6} V $V^{4/2}$ I^6 ii^6 V^7/V $V^{6/5}$ I ii^6

60

ii^{06} $vii^{6/5}/V$ V V^7/V V V^7/V V V^7

This modulation to the dominant is in line with sonata form, being the traditional tonal area for the S2 group, and that is how we can view this. D major is clearly in place for S2 (monothematically the same as S1) bar 67 and also for S2b in bar 86. Having arrived in the dominant key, the harmony is straightforward, consisting mainly of I, ii and V harmony (as was the case for S1). Here is the harmony for S2b from bar 86:

86

D major: I I $V^{4/3}$ I I $V^{4/3}$



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90 etc.

Vln. I

Vln. II

Vla.

Vc.

I IV I^{6/4} V⁷ I

As we approach the end of the S2 group and the exposition, there is some harmonic activity where the chromatically rising bass line of bars 101–106 is harmonised with secondary dominants, for example, $V^{6/5}/V$ bar 102 and $V^{6/5}/\flat VI$ bar 104. The latter leads to $\flat VI$, $B\flat$ major harmony again bar 105¹, followed by a $B\flat$ augmented triad bar 105² and an Italian augmented 6th chord on $B\flat$ bar 106². This resolves predictably outwards onto $I^{6/4}$, setting up the strong set of perfect cadences (over a sustained D for bars 109–112) in bars 108–116, that confirm D major as the tonic key for the end of the exposition. Note how the harmonic rhythm becomes twice as fast for the last four bars, building the excitement to the end of this section.

101

Violin I

Violin II

Viola

Vc. Db.

p *fz* *p*

D major: $ii^{6/5}$ $V^{6/5}/V$ $i^{6/4}$



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104 etc.

Vln. I
Vln. II
Vla.
Vc.
Db.

f

f

f

f

$V^{6/5}/bVI$ bVI bVI^+ iv^6 It^+6 $I^{6/4}$

Development bars 117–216

Despite the timps' emphatic *f* tonic Ds in bar 122 followed by a plagal cadence in D major bar 123, the music of the development section soon starts to move away from this key, switching first to D minor in bars 124–128, and after a fermata, sequentially to F major (the relative major of D minor) in bars 129–145. The S1 thematic material used, is, as ever, harmonised with definitive I and V^7 chords.

Ending on dominant harmony of F major in bars 142–145, bar 146 sees the tonality suddenly move to A_b major for S2b material. This continues the bVI relationship we have seen throughout the symphony, A_b being the bVI of F major. It could also be viewed as the Neapolitan key of the overall tonic G major. The harmonic accompaniment of S2b like S1 involves clear I and V^7 chords, and that is the case here, the V^7 chords appearing in second inversion (bars 147 and 149) as the bass retains the melodic shape of S2b. A secondary dominant (V^7/IV) in bar 152–153¹ pivots the music off to the subdominant key area, tonicising D_b major, confirmed with a $I^{6/4} V^7-I$ perfect cadence 153²–156.

After another dramatic bar's rest, the music moves to the enharmonic tonic minor key of C sharp minor bar 166 for the start of a fugato section, but quickly tonicises its relative major, E major with a V^9-I cadence bars 172–174. An E tonic pedal underpins bars 174–181 before the appearance of S1 material in E, bar 182 and E minor bar 186.



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A descending sequential progression of 7th chords on C, B and A occurs in bars 190–192, followed by repeated $V^{4/3}$ and $V^{6/5}$ – i cadences in E minor in bars 194–199. However, the V^7 chord of bar 201 moves not to E minor, chord i as previously and as expected, but via an interrupted progression to diminished 7th harmony bar 202¹:

200 etc.

Violin I
Violin II
Viola
Vc.
Db.

ff *ff* *ff* *ff* *p* *p*

E minor: ii^6 V^7 $vii^{4/2}/iv$

Diminished 7th harmony underpins bars 202–211, first as $vii^{4/2}$ of A, on the first beat of bars 202–205, then as $vii^{4/2}$ of D on the first beats of bars 206–9, and finally as $vii^{4/2}$ of G in bars 210¹ and 211¹. Each time it resolves to a V^7 chord on the second beat of the bar, and eventually this allows the tonality to pivot back to D⁷ harmony. This is the dominant 7th chord of the overall tonic key G major, and after pausing on a V^9 in bar 215, followed by another dramatic bar's rest, the music finally resolves, cadencing on to G major in bar 218 for the start of the recapitulation.

In summary the keys visited during the Development have been:

Key	Bar
D minor	124
F major	129
A \flat major	146
D \flat major	156
C \sharp minor	166
E major	174
E minor	186



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Recapitulation bars 217–334

The recapitulation follows the same tonal and harmonic plan as the exposition to begin, bars 217–225 being a repeat of bars 1–8. However, instead of remaining in the tonic for the second subject group as is expected for traditional sonata form recapitulations, Haydn yet again avails himself of the chance to explore the $\flat VI$ by tonicising $E\flat$ major ($\flat VI$ of G) with a $I^{6/4} V^7 I$ perfect cadence consolidating that key in bars 243–245. This is prepared by a move to the parallel minor, G minor harmony in bar 234², the introduction of B flats easing the way to $E\flat$ major. Appoggiaturas enliven the harmonic progressions in bars 235, 237 and 239, the $A\flat$ major harmony of bars 236², 238² and 240² functioning as both the Neapolitan in G and subdominant in $E\flat$ until the latter key is confirmed in bar 241:

233

Violin I
Violin II
Viola
Vc. Db.

G major: vii I i ii⁶ bIII⁶ I⁶ bIII⁶ I⁶ --

240

Vln. I
Vln. II
Vla.
Vc.

G: (I⁶) bIII⁶
E \flat major: IV⁶ V^{6/5} I ii⁶ I^{6/4} V⁷ I



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This modulation to the \flat VI in the recapitulation reminds us of the same modulation at bar 245 for the coda in the 1st movement.

S2a is then heard in $E\flat$ major bar 245. After descending sequential $V^7 - I$ chord progressions in bars 248–253 (chords forming a circle of fifths between bars 250 and 253), the music passing through F minor bar 251 and back to $E\flat$ major bar 253, the tonality settles in C minor at bar 255:

250

F minor: V^7 i $E\flat$ major: V^7 I C minor: i
B \flat major: v I^7

Diminished 7th harmony (vii^7/D minor) at bar 260¹ again serves to allow the tonality to pivot elsewhere, and Haydn now tonicises D major bar 261 which in turn, allows him to easily move back to the tonic G major bar 265 for S2b, now firmly in the tonic, complete with Janissary band accompaniment this time.

Primary harmonies underpin the S2b theme, and the tonic key is now clearly re-established with I , IV and V^7 chords prevalent in bars 265–277.

A small excursion back to $E\flat$ major (\flat VI) bar 284 is quickly counteracted by the return of the Italian augmented 6th chord bar 285², which resolves to a clear $I^{6/4} - V^7 - I$ perfect cadence back in G major in bars 286–288. A passing secondary $vii^{6/5}/IV$ in bar 292 cannot shake the tonality from G major, and the coda confirms this in bar 304 where the main theme is repeated for the last time in the tonic key. The tutti section that follows in bars 318–334 uses diatonic harmony, the primary chords of I , IV and V solidifying the tonic key G major, and it ends with a perfect cadence.

Orchestration and texture

As mentioned at the start of this analysis, probably one of the things that stands out most about the orchestration in this symphony is Haydn's use of percussion in the style of the Turkish Janissary bands. These percussion instruments (triangle, cymbals and bass drum), which made their appearance in the second movement, return here in the finale. They make their dramatic entrance in this movement at bar 265 for S2b in the recapitulation. This serves to give the material a very different character from its appearance in the exposition, where it was initially heard in strings only. These instruments are then used from bar 318 onwards in the coda to bring this Military Symphony to a suitable conclusion.



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As noted regarding their use in the second movement, Haydn also follows the traditional way of writing for Janissary band instruments in this movement, having two sticks for the bass drum. A big stick is used to mark the 1st beat and a small stick is used to mark the 2nd beat, as in the 2nd. The cymbal and triangle also replicate the traditional style of playing.

Timps take a few solo leads too, for example, bar 122 at the start of the development.

In addition, Haydn makes some prominent use of the woodwind section, giving them solo limelight on occasion, for example, bar 174 (during the fugato section of the development) and bar 311, where they play S1 material in imitation accompanied by the horns.

Brass generally fulfil an accompanying role throughout this movement.

The strings still lead the way though, and often have sections on their own, or with wind fulfilling an accompanying role, playing sustained chords.

The movement opens with the S1/rondo theme played by strings only in bars 1–8. The melody is taken by the 1st violins, with the rest of the strings accompanying, creating a homophonic texture (melody-dominated homophony). Other string-only sections occur at:

- bar 41, which is a repeat of S1 bars 1–8
- bar 67 for S2a, heard in imitation
- bar 86 for S2b
- bar 118 where hushed string chords mark the start of the development section
- bar 166 for the start of the fugato section in the development
- bar 217 for S1 at the start of the recapitulation
- bar 303 at the start of the coda where the full S1/rondo theme is heard for the last time in strings only, paralleling the way the movement began.

After a 2-bar addition of winds at bar 9, the flute doubling the 1st violins' melody, tutti orchestra is heard for the first time at bar 16, timps underlining the dominant note, D. Other tutti sections occur starting in:

- bar 49b for the start of the link/transition
- bar 104 to mark the end of the exposition
- bar 182 for the appearance of S1 material in the development
- bar 225 to mark the varied repeat of S1 in the recapitulation
- bar 245 for S2a in the recapitulation
- bar 265 with added Janissary band for S2b in the recapitulation
- bar 286 for the approach to the coda
- bar 317 for the conclusion of the coda, movement and symphony as a whole.

It can thus be seen that Haydn uses his tutti orchestration to help underline important structural sections of the movement.



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The first of quite a few unison/octave/monophonic quaver passages occurs at bars 19–21. Others include:

- bar 63 in the strings to mark the lead-in to S2a
- bar 98 towards the end of the exposition
- bar 142 during the development
- bar 255 at the lead-in to S2b in the recapitulation
- bar 317 to mark the end of the movement – and symphony.

As the above instances show, similar to his use with orchestration, Haydn uses monophony to highlight different sections of the movement.

Another recurrent texture is imitation. The first example can be heard between low strings and bassoons answered by violins in bars 26–31. Other examples include:

- bar 67 for S2a, which is monothematically the same as S1, so varied by texture
- bar 94 where both S2b and a version of S1 are treated in imitation concurrently
- bar 166 where a fugato section begins
- bar 182 which sees a return of the imitation used in bar 67 as part of the development
- bar 245 which is another repeat of the S2a imitation of bar 67, now returning in the recapitulation
- bar 265 which, similarly, is a repeat of the double imitation of S2b and S1 as in bar 94
- bar 311 where there is a reduction in orchestration to just flutes, oboes and horns for an imitative treatment of the S1/rondo theme as in bar 25 and bar 67 before the final tutti.

As so much of the thematic material is based around S1/rondo theme, Haydn uses imitation as a method of varying it as the above list confirms.

The bars' rests that occur at important structural points during the movement could well be discussed under texture. The first occurs at bar 40–41 to mark the return of the S1/rondo theme in the tonic key during the exposition. The others are at:

- bars 77, 79 and 81 to emphasise the introduction of S2b
- bars 118, 120 and 122 to impart a sense of drama at the start of the development
- bar 165 to pinpoint the start of the fugato section of the development
- bars 216–217 to emphasise the start of the recapitulation.

London at the time Haydn wrote his *Symphony No. 100 in G major 'Military'* was, in the words of the great Haydn scholar Robins Landon, 'a free and highly civilized society that paid its homage to Haydn'. As our journey through the four movements of this symphony has shown, Haydn certainly repaid them in ten-fold.