

# MUSC1 Set work study notes

## Haydn – Symphony No 104 in D major

These study notes are intended to help teachers and students prepare for the new set work. It is not an examination board definitive, nor exhaustive, analysis of the two movements, but it is a guide to the kind of details which students are expected to know and understand in order to answer effectively the essay questions set in the MUSC1 paper. Incorporated in to the text are questions which teachers might wish to use either to stimulate class discussion or to set as written assignments.

Throughout the document important terms are in **bold** and marked with an \*. These are musical terms which students should be familiar with and be able to use accurately to identify relevant features in the movements. In their essays students should write analytically, showing an understanding and aural awareness of the music which goes beyond description of what can be seen 'on the page'. (For example, '*in bars 131 – 134 the motif from bars 19 and 20 is modified and used imitatively between the upper woodwind and lower strings in octaves as the music moves towards the key of E minor*', will gain more credit than '*at the start of the development the melody is passed from the violins to the cellos and then the flutes as accidentals are added*').

Joseph Haydn (1732-1809) was one of the most important and influential composers of European music in the late eighteenth century. He wrote at least 104 symphonies showing the development of this genre from its earliest days.

Haydn was one of the most important **classical\*** composers. What was music of the classical period like?

It used some of the following features:

- simple **textures\*** – often melody and accompaniment
- balanced phrases (often four bars in length)
- regular cadences.

The orchestra at this time became established as a balanced ensemble of both strings and wind instruments – the strings were often joined by what we refer to as 'double wind' – two flutes, oboes, bassoons, horns and trumpets. Clarinets were sometimes added though they were still comparatively rare in the late eighteenth century. The wind instruments had a harmonic as well as a melodic role in the texture.

The **symphony\*** is a piece of orchestral music usually having four movements. The first and last movements were in a quick tempo and often written in **sonata form\***. Sonata Form uses two contrasting melodies (the first and second subjects or themes) and has three sections – the exposition, the development and the recapitulation.

The exposition presents the two subjects. The first subject is in the tonic key and is often bold and energetic. The second subject is in the dominant key and is more calm and lyrical. These two themes are joined by a 'Bridge Passage' whose function is to modulate from the tonic to the dominant key.

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The development section uses some of the melodic material, often short motifs from the exposition, or introduces new material. The music may pass through many different keys but avoids the tonic key which returns for the recapitulation where both the first and second subjects are to be found in the tonic key

Sometimes composers used a coda or codetta at the end of the exposition and the recapitulation to bring the music to a satisfying conclusion. Often there was a slow introduction to the first movement.

The second movement of a symphony, in contrast to the first, was usually slow. The third movement was often a Minuet and Trio. The Minuet was a popular dance of the period and the Trio was, in fact, a second Minuet, scored for fewer instruments (though not necessarily three despite the title).

Haydn was employed as court musician by Prince Nikolaus Joseph Esterhazy at his court in Austria where he would have had a private orchestra, and many of Haydn's symphonies were written as entertainment music for the Prince and his guests. So the music for a Minuet would have been familiar to the listeners.

After the death of Prince Nikolaus in 1790 the Esterhazy court musical establishment was closed. By this time Haydn's fame as a composer had spread throughout Europe, now he was free of his responsibilities at the Esterhazy Court he was able to travel. He was invited to England by the London impresario Johann Peter Salomon. Haydn came to London twice; in 1791 and, again, in 1794/95, bringing six symphonies with him each time.

Symphony No. 104, the London Symphony, is one of the second set, and received its first performance at the King's Theatre, Haymarket in London on 4 May 1795. In the manner of the time, Haydn directed this performance from a keyboard instrument though the part he actually played is, of course, not in the score. At this time it was not usual for music to be conducted unless very large forces were involved (for example at a Coronation in Westminster Abbey).

### First movement

The first movement begins with a dramatic, slow introduction in the tonic minor key, D minor. The whole orchestra plays an arresting theme in **octaves\*** using only the tonic and dominant notes. This is answered in harmony in bar three by a rising theme in the strings and bassoon using the same dotted rhythm, answered antiphonally by the first violins whose melody descends. In bar 5 the music modulates to the relative major (F major). The opening dotted rhythm theme is repeated in bar 7 in F major. After this the antiphonal music is heard again but this time it rises sequentially to a dramatic repeat of the opening D minor theme. This repeat, however, is answered pianissimo by a falling fifth, not a fourth as before. The chord with the E flat at the end of bar 15 is called a **Neapolitan sixth\*** chord; it is followed by an imperfect cadence using a **cadential 6/4 chord\*** before the **dominant 7th\*** chord completes the cadence. What is the melodic device heard in the oboe part in bar 16?

The first subject in D major (bar 17) has two four-bar phrases - the first phrase is printed below. What is the interval between the first violin and bassoon parts in the first two bars?



The second part of this phrase (marked with the bracket) will be very important later in the movement.

The answering phrase (bars 21 to 24) uses a **chain of suspensions**\* found in the second violin part. These two phrases are then repeated; the first phrase is unchanged (except the bassoon is silent) but the second phrase rises instead of falling.

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The Bridge Passage which follows needs to take us to the dominant key. It begins with an orchestra **tutti**\* which uses a **tonic pedal**\* in bars 32 to 39 (chords I in **root position**\* and chord IV in **second inversion**\*). The G sharp pointing towards A major arrives in bar 52 and after a long **dominant pedal**\* the music finally finishes on an E major chord in bar 64 (E major is the dominant chord of the new key - A major). Note how in the passage from 52 to 64 Haydn adds some interest by using **chromatic**\* harmony - there is a **diminished 7th**\* chord in the second half of bars 54 and 55.

So we reach the second subject. But instead of the contrasting lyrical theme we might have expected Haydn gives us the first subject once again, but now in the dominant key. We call this 'monothematicism' meaning 'having only one theme or melody'. It is not an exact repeat of the first subject - how does Haydn change what we have heard before?

The second subject is brought to a close with an energetic **sequence**\* with syncopation in the lower instruments then a tonic (A) pedal before the music moves to a perfect cadence in bars 98 and 99. What are the chords Haydn uses in bars 98 and 99?

The codetta begins in bar 99 again with a tonic pedal. This begins calmly but tension is not far away. What notes do the horns play? What is the chromatic chord he uses in bar 104? ('repeated' in bar 106). What musical device does he use in bars 108 to 111? The codetta ends energetically with a perfect cadence over a tonic pedal.

Find out about the development section by answering these questions.

- Where does the theme in bar 124 come from?
- What can you say about the key and the way it is harmonised?
- How is the theme used in bars 131 to 144?
- What key has the music reached at bar 145?
- What is the key at 155 and the following bars?
- Name the chord at bar 172.

The music has now reached an F sharp major chord but this proves to be, in fact, the dominant chord of B minor (the relative minor of D major, the symphony's tonic key). The cadence in bars 172-173 is an **imperfect cadence**\* in B minor. Notice how the rising and falling violin melodies in bar 179 etc are firmly rooted in B minor. From bar 185 to bar 192 there is an A pedal - this proves to be a **dominant pedal**\* preparing the return to D major in bar 193 as the Recapitulation begins. Haydn makes this a splendid climax to the Development with the rising chromatic melody beginning in bar 186. Notice how the mood of anticipation is increased by using a dominant seventh chord followed by silence and so the Recapitulation begins. The first eight bar phrase is exactly as it was before in bar 17. The next eight bars are now played by the wind. What can you say about the scoring here? Which instrument plays the melody and where in the texture is?

The Bridge Passage returns (like bar 32) but this time it needs to remain in the tonic to prepare the second subject's return in the tonic key. It briefly visits the dominant key in bar 225 (the G sharp gives this away) before turning back to D major. Haydn has a problem here, he cannot simply repeat the first subject again in the tonic key so keeps the music moving on in order to do something different.

In bar 228 he uses the second part of the first subject (the repeated notes idea originally from bars 19 and 20) over tonic and dominant harmony. What inversions of the tonic and dominant seventh chords does he use?

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Next this same rhythm is heard harmonised by just the strings (suddenly piano) and used as a sequence in bars 238 to 241 followed by a dramatic and sudden silence. The first subject makes a final appearance in bar 247. How does Haydn use this theme here?

A final D major tutti leads us to a repeat of the codetta previously heard in bar 99, this time in D major. What notes do the horns play? What harmonic device is used here? The music previously heard briefly in the development (at bar 146) returns at bar 271. What chromatic chord does Haydn use here? What clef are the cello and bass parts written in from bar 271 to 276? What notes do they play?

The 'repeated' notes idea is played one last time at bar 277 - it is a fitting climax to the movement which then ends firmly and positively in D major

### Third Movement – Menuetto

The **Minuet**\* is a French dance in triple time and at a moderate tempo. It frequently appeared in **baroque suites**\* (such as those by Handel and Bach) often paired with a second Minuet with reduced forces named the **Trio**\*. This pair of movements was performed in a **ternary**\* structure with the **da capo**\* of the first minuet played with added ornamentation, but omitting the internal repeats. This model survived into the classical period as the third movement of symphonies, sonatas and quartets providing some light-hearted relief after the usually serious mood of the slow second movement.

Although audiences would not have actually danced to this music, the Menuetto starts with an eight-bar phrase with a very strongly rhythmic vitality, aptly capturing the dance-like character. The phrase begins with an **anacrusis**\* and Haydn disguises the expected metre with accents on the third beats of each of the first three bars, and cross-slurring too, before restoring normality on the strong beat of bar 7. The D major key is firmly re-established (after the slow movement in the subdominant) with a **tonic pedal**\* and D major chords on the first two beats of each of the first four bars, and a **perfect cadence**\* at bar 8. The melody starts with a rising **triad**\* and then moves largely stepwise, with a lower **chromatic auxiliary**\* G sharp in bar 2, until the distinctive fall of a minor 7<sup>th</sup> on to a **trill**\* at the cadence. The 1<sup>st</sup> violin melody is doubled by both flutes (a2) and the 1<sup>st</sup> oboe, in 3rds and octaves and 10ths by the 2<sup>nd</sup> oboe, 2<sup>nd</sup> violins and violas respectively, with clarinets and horns emphasising the main notes in a kind of **heterophonic texture**\*. Which notes do the trumpets and timpani play? What is their contribution to the overall texture?

This opening phrase is then repeated in bars 9 – 16. In what ways does Haydn alter the sound of the music in this repeat?

The second section opens with the same four notes heard at the beginning, but then quickly moves towards B minor (the relative minor) with melody and bass moving in **contrary motion**\* toward a perfect at bar 20. Haydn then cleverly plays around with the opening motif, reducing it to a two beat pattern creating a **hemiola**\* effect and moving it to the bass of the texture. The B minor triad is now treated as chord II as the music hurtles to a cadence in the dominant (A major) at bar 26. How does Haydn treat the motif in the next eight bars, and how does he prepare for the return of the original melody in D major at bar 35?

As expected, the opening material is restated at bars 35 – 42. How does Haydn vary the music this time? A further surprise is in store as Haydn repeats a fragment from the end of the phrase and turns the music away from the tonic (to which new key?) and leaves us with the upbeat high and dry in typical Haydnesque humour. Two bars of silence are followed by an extended trill (quietly) and a little four-bar codetta of four perfect cadences which give a melodic foretaste of the 4<sup>th</sup> movement (x) and an **inversion**\* (y) of the triad which opened this movement.



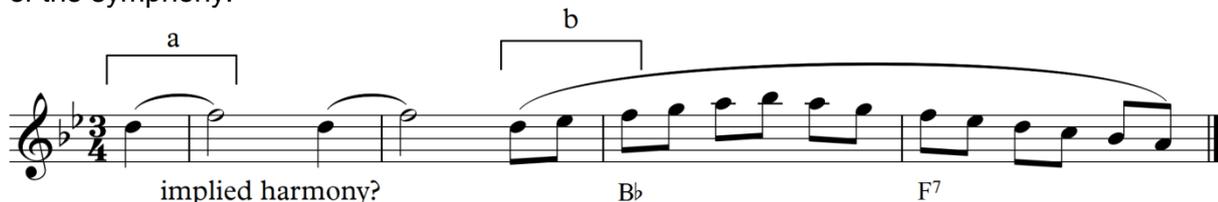
Which instruments play the first half of this melody? What is meant by **double stopping**\*? Which instruments play the second half of this melody?

The whole of the B and A' section is now repeated, giving an overall **rounded binary**\* structure to the minuet. A A B A' B A' .

The Trio is also in **rounded binary**\* form. C C D C' D C'.

It is scored for reduced forces (no clarinets, horns, trumpets or timpani and only one flute) and is generally more gentle and lyrical in character. What other features of the scoring help to create this change of mood?

The trio begins in an apparently unrelated key (B flat major). Haydn uses the tonic of the Minuet (D) as the **mediant**\* of the new key. This is known as a **tertiary modulation**\*, ie the key changes by a third. In fact, this key had already been explored earlier in the second movement of the symphony.



In what key would you expect the Trio to be? How does Haydn suggest that it might be this other key? At what point does the B flat tonality become clear?

After two apparently false starts, the melody becomes entirely legato running quavers, largely **conjunct**\*, and spans a larger range (11<sup>th</sup>) in a lower **tessitura**\* than the Minuet. Can you find examples of each of the following:

- i. a descending passing note
- ii. an ascending passing note
- iii. an accented descending passing note
- iv. an accented ascending passing note
- v. an upper auxiliary
- vi. a lower auxiliary?

The texture is homophonic with a chordal accompaniment in very close spacing. Notice how the viola part often lies above or between the **double stopped**\* pitches in the second violins. The first phrase outlines chords I to Vc7 followed by an answering V7 to I. The rhythmic pattern is taken from bars 35 and 36 in the Minuet. Three more perfect cadences follow in bars 59 – 61 in a quicker **harmonic rhythm**\*. A **secondary dominant**\* (Vb7 of VI) momentarily touches on G minor (the relative minor) before a decisive perfect cadence in F (the dominant) brings the C section to a close after 12 bars.

At the start of the D section, Haydn combines motifs 'a' and 'b' in a contrapuntal texture. Much of the writing is in two parts, but there is some **imitation**\* of the 'a' motif and at bar 66 there are as many as five parts sounding. This rising third motif becomes a rising sixth at the flute entry as the tonality moves through C minor, G minor and then back to C minor again, before returning to B flat with an imperfect cadence in bar 78. What other developments of the two motifs can you find in this D section (bars 65 – 78)?

The C section returns with the upbeat to bar 79 for six bars only. What differences do you notice in the texture and scoring compared with bars 53 -58? At bar 84, Haydn changes the final note of the melody and then treats it as a **rising sequence**\* over a **pedal point**\* as the flute moves down chromatically in contrary motion. The striking A flat swings the tonality towards the subdominant key for the first time and the music suddenly stops. After four beats silence, the 'a' motif begins again in the oboe and violins in octaves on an incongruous F sharp, rises in sequence towards G minor before the violas imitate the motif with a determined move towards C minor. This **appoggiatura**\* figure resolves in bar 92 on to a C minor chord which becomes IIb in B flat major as the bass rises chromatically to a standard Ic – V7 – I perfect cadence.

The expected course of events would be a **Da Capo**\* of the Minuet. Instead, Haydn has yet another surprise. After the repeat of the D C' section, he interpolates a little Bridge passage. The lurch from B flat to D major is too clumsy, so over the course of ten bars, further development of the a motif, rising chromatically as the minor 3<sup>rd</sup> interval expands progressively as far as a perfect 5<sup>th</sup>. Notice the use of the **German augmented sixth**\* chord in bar 99 and the **Phrygian cadence**\* as the bassoon moves down by semitone step on to the dominant chord of D.

The image displays musical notation for two staves. The top staff shows five intervals: a minor 3rd, a major 3rd, a perfect 4th, an augmented 4th, and a perfect 5th. The bottom staff shows a bass line with a German Augmented 6th chord and a Phrygian cadence. The German Augmented 6th chord is labeled in red as 'German Augmented 6th' and the Phrygian cadence is labeled in red as 'Phrygian cadence'.

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## Transposing Instruments

A word about transposing instruments. The valves on trumpets and horns had yet to be developed, so these brass instruments were restricted to the notes of the **harmonic series\*** (open notes on modern instruments). Mostly this means they only play tonic and dominants, although other notes are available in the higher register. Usually they play as a pair in parallel octaves, or thirds and sixths, providing inner harmony and emphasising the cadence points, although the horns have snatches of melody (for example at the start of the Menuetto).

The horns transpose down a minor 7<sup>th</sup>, that is a written middle C will sound as the D below, whereas the trumpets transpose up a major 2<sup>nd</sup>, so a written middle C sounds as the D above. These instruments are slightly smaller than the modern B flat instrument, and therefore have a brighter, if slightly less full, tone quality.

The clarinets also transpose. Clarinets in A are slightly larger than the more common clarinet in Bb, and sound a minor 3<sup>rd</sup> lower than written. A written middle C will sound as the A below. These clarinets are fully keyed instruments and are chosen simply for ease of playing (and tuning) as the Symphony is in D major.