Background information

The following materials are essential for use with this resource:

- Eulenberg score of the 'London' Symphony by Haydn (ISBN: 978-3-7957-6523-1)
- Recording of the symphony

Preparatory information work with class regarding:

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

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

The Classical Era –

- refers to an approximate time between 1750 – 1830
- began to emerge during the last few years of the previous Baroque era
The main stylistic characteristics of Classical music

- Less complex than Baroque music, with a lighter, clearer texture including clarity of phrases and less ornamentation.

- Emphasised grace (*style galant*) rather than the grandeur and seriousness of much of Baroque music.

- Encased in formal structures which were held in proportion: melodies tended to be shorter, more evenly balanced and punctuated with clearly marked cadences, and the regularity and balance of phrase structures brought clarity to the music (at times, it was the mixture of regular / irregular phrases and rhythms which brought a sense of individuality to a composer’s personal style).

- Larger, stronger structures predominated by three and four movements shaped the musical elements into a broader unified whole, with unified variety and refined contrasts of keys being the guiding principles.

- Sonata form was recognised as the main structure used to build up movements (mainly first movements, but sometimes other movements as well).

- Increased harmonic effectiveness within these structures was attained through simpler chords and more efficient progressions, with clarification of key relationships and modulation ensuring a ‘functional’ harmonic process.

- Textures were mainly homophonic and melodic with a chordal accompaniment, though still including many examples of contrapuntal writing.

- The overall style was more varied and flexible, with contrasts evident in the music (dynamics, mood, instrumental sonorities, rhythms and thematic material, tempo and keys).

- Increasing importance given to instrumental music such as divertimenti, trios and the emerging string quartet, with the baroque trio sonata evolving into the Classical sonata, and the Italian overture growing into the new Classical symphony. The concerto was still very popular, though solo concerti more so than the older Baroque concerto grosso.

- Orchestra increases in range and size, with woodwind section becoming increasingly important; less reliant on the harpsichord for ‘filling-in’.

- Piano(forte) gradually replaces the harpsichord and the basso continuo falls out of use.

- New symphonic composers no longer wrote just for the court or church, or were exclusively employed by these institutions; now they wrote for concert-going audiences. Haydn was one composer who finally came to terms with this aspect and was successful.
Haydn: London Symphony, No.104
EDUQAS: AS Set Work
Teachers’ Notes

Haydn and his musical style
Franz Joseph Haydn

- Dates: 1732 – 1809

- Along with Mozart and Beethoven is recognised as one of the three ‘Great’ Classical composers.

- Showed musical talent at a young age and had written his first symphony and string quartet before 1760. Was remembered as ‘the Father of the Symphony’.

- In 1761 was appointed to the court of Prince Esterházy, in Eisenstadt near Vienna and was later promoted to Kapellmeister. Here he found freedom to develop and experiment as a composer, with wonderful musical facilities at his disposal. At this remote estate, he was rather isolated - and by his own admission was ‘forced to become original’.

- Enjoyed recognition throughout Europe as his work was published and he was offered various commissions (e.g., the Paris Symphonies, ‘The Seven Last Words’, the ‘London symphonies’). At the time of his death, aged 77, he was one of the most celebrated composers in Europe.

- Invited to London in 1791 and 1794 by the German musician and impresario Johann Salomon, during which time symphonies nos 93-104 were composed (i.e. the London Symphonies).

- His work gives the most comprehensive picture of stylistic development of music in the Classical era. His creative span lasted many years – longer than most composers – and during that time there were many changes in music e.g. the structural dependence on formal key relationships, and the growth of instrumental music to attain equal recognition alongside vocal music.

- Is remembered as the first great symphonist and the composer who essentially ‘invented’ the string quartet. Has been described as the ‘principal engineer’ of the Classical style, and his influence on later composers was immense – notably Mozart, Beethoven, Schubert, Mendelssohn and Brahms.

Output

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

The symphonies

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

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

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

Melody

- Influenced by Austrian and Croatian folk music, gypsy music and Hungarian tunes – and wrote original melodies in the same style, able to transform them and take them to a new level
- Favoured the use of the short, periodic, articulated phrase with symmetry evident not only from phrase to phrase, but also within the phrase itself
- Clearly realised the possibilities of breaking up longer thematic lines into shorter rhythmic and melodic components and motifs
- Sometimes used irregular phrasing, and odd phrase-lengths were evident even in some of his early symphonies (e.g. finale of no.1 has a 6-bar phrase to open, and the minuet of No 9 uses 3-bar phrases)
- Revelled in the manipulation and transformation of a single idea, sometimes basing his opening sonata form movements in his symphonies on a single theme (i.e. monothematicism)
Textures
At a time when the new Classical style favoured a relatively simple texture of the single melody line plus chordal accompaniment in contrast to the rich polyphonic textures of the Baroque, Haydn actually included a variety of textures into his vocal and instrumental music:

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

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

- he experiments with wide-ranging modulation and pushes the harmonic boundaries, using harmony imaginatively, and enjoying chromatic adventures
- he enjoyed major/minor contrasts
- he sometimes exploits unconventional key relationships between movements
- within single movements there are sometimes sudden shifts to remote keys (e.g. moving to the #6th)
- note his use of suspensions, pedal notes, diminished and augmented chords, neapolitan chords *etc*
Instrumentation
With the larger forces available to him in London, Haydn revelled in creating a new spacious and brilliant sound – trumpets, drums, and double woodwind (including clarinets).

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

The Eduqas specification includes a compulsory component which is based on *The Western Classical Tradition* - specifically, *The Development of the Symphony, 1750 – 1830*.

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

The symphony is acknowledged as an extended musical composition for orchestra. It had its roots in the Italian opera overture of the early 18th century, which was a composition in three parts i.e. fast – slow – fast, and quite a light form of entertainment. With the addition of a Minuet and Trio as a third movement, initially credited to the contribution of Stamitz and the Mannheim school of composition, the symphony became accepted as a more complex composition, mostly in four carefully balanced movements:
### Haydn: London Symphony, No.104

**EDUQAS: AS Set Work**

**Teachers’ Notes**

<table>
<thead>
<tr>
<th>Movement 1</th>
<th>Movement 2</th>
<th>Movement 3</th>
<th>Movement 4</th>
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</thead>
<tbody>
<tr>
<td>Usually:</td>
<td>Usually:</td>
<td>Usually:</td>
<td>Usually:</td>
</tr>
<tr>
<td>- Allegro in Sonata Form</td>
<td>- either Adagio or Andante</td>
<td>- Allegreto</td>
<td>- Allegro Molto (or Presto, or Vivace)</td>
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<tr>
<td>- sometimes preceded by a slow introduction</td>
<td>- in a key other than the tonic (e.g. a relative key)</td>
<td>- Minuet and trio</td>
<td>- in the tonic key</td>
</tr>
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<td>- in the tonic / home key of the work.</td>
<td>- built using structures such as three-part forms (e.g. ABA), theme and variations, or modified sonata form (minus the development section)</td>
<td>- Minuet was a stately dance, the trio often more gentle in character</td>
<td>- in rondo or sonata form (or a combination!)</td>
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<tr>
<td></td>
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<td>- moderate tempo</td>
<td>- faster and lighter than the opening movement</td>
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<tr>
<td></td>
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<td>- in the tonic key</td>
<td>- often featuring themes of a folk-like character (especially in Haydn’s works)</td>
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<td></td>
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<td>- in triple time</td>
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<td>- overall ABA form (with each section often in binary form)</td>
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<td>(NB Beethoven replaced the minuet with a scherzo, which was faster).</td>
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For students to give themselves the best chance to understand and appreciate the set work, they must familiarise themselves fully with **Sonata Form**. This type of structure does not refer to the organisation of a complete work - rather is it applied to provide the framework for a single movement. The structure has three main sections **EXPOSITION**, **DEVELOPMENT** and **RECAPITULATION** (though additionally, composers may include an Introduction section and a Coda section).

In this type of structure, two themes or subjects are explored according to set key relationships. It forms the basis for much classical music, including the **sonata**, **symphony**, and **concerto**.

For reference, the organisation of ideas is illustrated in the plan below.
### Sonata Form - Basic Outline Plan

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Exposition exposes and presents the main thematic material</td>
<td>The Development develops and explores the thematic material</td>
<td>The Recapitulation recapitulates and 'reminds' us of the original thematic material</td>
<td>The Coda 'rounds off' the piece</td>
<td></td>
</tr>
<tr>
<td>First Subject S1</td>
<td>Transition passage (Bridge passage)</td>
<td>Second Subject S2</td>
<td>Exploring new keys while manipulating the thematic material</td>
<td>First Subject S1</td>
</tr>
<tr>
<td>Home Key (Tonic Key)</td>
<td>Changing key</td>
<td>Related key</td>
<td>(Usually ends with dominant preparation of the home key, ready for the return of I in the Recapitulation section)</td>
<td>Transition passage (Bridge) now altered to stay in Home key</td>
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<td></td>
<td></td>
<td>Second Subject S2 - Now in the Home Key</td>
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<tr>
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<td></td>
<td></td>
<td>Also in the Home Key</td>
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</tbody>
</table>

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

**Home Key:** Fmajor

![Sonatina 4](image)

The B♭s in the Transition signal a gradual move to C major, the dominant key.
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S2 in dominant key, C major

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

Development section begins

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

Accidentals signal changing key

Rising sequence
Dominant pedal and preparation for return of the home key.

Bar 61
Transition, now changed to stay in the tonic key.
S2 in tonic key, F major

Codetta: concluding 3 bar phrase, now in tonic key, and descending instead of ascending.
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Haydn’s London Symphony: Movement 1 – Outline Analysis

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

**WOODWIND:** 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons  
**BRASS:** 2 horns (in D and G), 2 trumpets in D  
**STRINGS:** 12 first violins, 12 second violins, 6 violas, 4 cellos, 5 double basses  
**PERCUSSION:** Timpani (x2)

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

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

Note: In the London Symphony the transposing instruments are the clarinets, horns and trumpets. At this time there were no valves on the brass instruments, so they were limited to the notes of the **harmonic series**. This clearly limited their melodic ability as far as composers were concerned. The clarinets were fully-keyed instruments, with clarinets in A being a little larger the more common B flat clarinet, but perhaps more suitable for tuning in the ‘London’ symphony which is in D major.
<table>
<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-16</td>
<td>Fanfare motif = Adagio. As with many of Haydn’s symphonies, this starts with a slow introduction. It begins with a type of fanfare-like declamatory motif, played unison tutti, and ff on the tonic and dominant notes, with the ascending interval of a perfect 5th in bar 1 reflected in the downward move to the dominant note in bar 2. The key signature is that of D minor, but the omission of the 3rd in these opening two bars actually makes the mode rather ambiguous – is it major or minor? Root position chords used here.</td>
<td>Bar 3 – quiet answering phrase in strings and first bassoon brings a contrast of dynamic, instrumentation and texture (now homophonic). The overall range of pitches is narrower than the opening fanfare, and the movement is conjunct. However, note continued use of the double dotted rhythm, though the effect is rather different. The F natural in the bass (and the C#s in the antiphonal effect created by the offset violin line answer) now firmly establish D minor. Inverted chords used here until bar 6.</td>
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<tr>
<td></td>
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<td>Quiet answering phrase =</td>
<td>Bar 5 – tonic – dominant fanfare motive now heard in the relative major as the music has modulated to F major (via a C natural and a perfect cadence in that key). No brass included for this, as they are not able to play the notes of F and C.</td>
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<td>Bar 9: another five bars of the piano string idea, with a flute included from bar 12. Note the rising harmonic sequence:</td>
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<td>Bar 9: F₆→V₄₃(of G) in bar 9 (cello having the lowest note using the tenor clef, and the 7th in the bassoon part) then repeated up one tone -</td>
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<td>Bar 10: G₅→V₄₃(of A), again repeated up one tone -</td>
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<td>Bar 11 – dim 7th (C#, E, G and B flat) finally resolving back into D minor on the 3rd beat of bar 11. The quiet string motif is used more frequently, leading to</td>
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<td>Bar 14: and the return to the dramatic call from the opening. This is cut short and drops to pp after just one bar, resolving onto the subdominant chord on the 3rd beat of bar 15, followed by a Neapolitan 6th chord, progressing to the cadential figuration of I₆→V i.e. an imperfect cadence, above which is heard the string motif in oboe 1.</td>
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<tr>
<td></td>
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<td></td>
<td>The Introduction concludes with a one bar pause, preparing us expectantly for the next section.</td>
</tr>
<tr>
<td>Exposition</td>
<td>17-123</td>
<td>The Exposition exposes and presents the main thematic material</td>
<td>Allegro. Now, a contrast of tempo, key and mood as the music moves into the brighter mode of D major.</td>
</tr>
</tbody>
</table>
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<tr>
<td>First Subject Section: S1</td>
<td>17-49</td>
<td>S1 = Allegro</td>
<td>S1 is played by the strings (+first bassoon at the start), heard piano. The 3rd and 4th bars of this theme are used extensively throughout the rest of the movement. It is a 16 bar theme that divides into 8+8, the first phrase ending with an imperfect cadence, the second concluding with a perfect cadence in the tonic key. The sense of structure and symmetry in this opening theme is clearly apparent.</td>
</tr>
</tbody>
</table>

The music is based on two bar segments – known as periodic phrasing. Movement is stepwise (conjunct) and the harmony diatonic – and the sense of balance between the two 8 bars phrases very clear, with the first two bars of each based on the same material. The thematic material is mid range in terms of pitch, which allows for expansion to follow.

For the purpose of analysis and identification, the following motifs have been identified:

There has been some suggestion that the tutti section which follows at bar 32 could be the start of the Transition passage, but it certainly feels like a celebratory continuation of the previous section rather than the start of something new. Heard f, firmly in D with the semiquaver patterns supported by 8 bars of tonic pedal of D and with the brass instruments able to reinforce the sonority. Note that the rhythm at bar 32 is the same as the first bar of S1.

At bar 40 there is a move to the submediant chord with chromatic touches adding further harmonic interest (i.e. the A#s/A♭s).

From bar 42-3, the scalic crotchet patterns feel like an augmented reminder of the scalic quavers from bar 2 of S1. The musical content here is certainly full of energy, created by the increasing use of semiquaver patterning, a faster rate of harmonic change in some bars, and the ascending quaver sequence played staccato in the violins. This is supported by a more active bass line which rises excitedly to conclude with a perfect cadence (still in D major) at bar 50.
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</thead>
<tbody>
<tr>
<td>Transition passage</td>
<td>50 -64</td>
<td>Transition theme =</td>
<td>This is the start of the Transition (or bridge passage) – noted by the inclusion of G#s, signifying the intention of preparing the way for the move to the related dominant key of S2. More accidentals from bars 54 onwards create further harmonic interest, but the bass part rises to an E in bar 57. This remains as a pedal note which is clearly dominant preparation for the modulation to the related key in which the second subject will be presented.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><img src="image" alt="Transition theme" /></td>
<td>Note: it is built on the repeated notes of the third bar of S1.</td>
</tr>
<tr>
<td>Second Subject Section</td>
<td>65 -98</td>
<td>S2a (i.e. S1 in the key of A major) =</td>
<td>S2a: The second subject section starts in bar 65. BUT - instead of the contrasting lyrical theme as expected, we hear S1 in the dominant key of A major. This is not unusual practice for Haydn, as he often presents the same theme, but achieves the contrast through the key change. This practice is known as monothematicism.</td>
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<td><img src="image" alt="S2a theme" /></td>
<td>Bars 65-76 = 17-28 of S1, though additional woodwind has been added and there is some re-arrangement of the material in terms of the instrumentation - which also provides a contrast in sonority.</td>
</tr>
<tr>
<td></td>
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<td><img src="image" alt="S2b theme" /></td>
<td>From 73-79 note that the harmony becomes more chromatic and the texture includes imitative counterpoint. This section concludes on the dominant 7th chord of A major.</td>
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<td></td>
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<td>S2b</td>
<td>S2b: A second section begins in bar 80, with an unexpected harmonic twist, as the previous dominant 7th chord resolves upward with an interrupted cadence. This passage is more dependent on quaver passage work than thematic material, with lower strings playing a syncopated descending stepwise line (based on bars 21-22). The tutti passage at bar 86 is similar to the tutti section of bar 32. Strings and upper woodwind spiral downwards in broken chord fashion (bar 89) to arrive on a unison semibreve C# in bar 90; this moves upwards via a D# (suggesting a ii6 chord) to arrive on the dominant, complete with dominant pedal in preparation for a perfect cadence in A major in bar 98-9.</td>
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</tbody>
</table>

- **S1**: The first subject section, typically a main theme.
- **S2**: The second subject section, often a contrasting theme.
- **G#**: Sharp signifying a raised note.
- **II6**: A chord implying a ii6 resolution to the dominant, suggesting a ii6 chord.
**Transition passage**

<table>
<thead>
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</table>
| Transition passage | 50 -64 | Codetta theme = | ![Rhythm of S1, bar 1; inversion of fig 'y'](image)  
forecasted the triadic movement  
found at the end of this phrase, ending with a repeated note idea  
reminiscent of figure 'y'  
Compare these two bars with bars 24-5 from S1, viola part.  
This rounds off the Exposition section. It is a more melodious section than we perhaps expect, and bars 100 -112 introduce new material, heard piano – though the triadic motif has been well used prior to this. Note the move to F# minor (bar 109) and E major (bar 111). From bar 112 the material presents extended cadential material and is more codetta-like. Bar 116-7 is based on material from bars 112-5, with a re-ordered texture and scoring with a different layout of registers. |

**Development Section**

<table>
<thead>
<tr>
<th>Section</th>
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</thead>
<tbody>
<tr>
<td>Development Section</td>
<td>124-192</td>
<td>The Development Section develops and explores the thematic material.</td>
<td></td>
</tr>
<tr>
<td><strong>Process 1: 124 – 145</strong></td>
<td></td>
<td>The section begins with a clear development of bars 3 and 4 of S1 (i.e. fig ‘γ’), which receives sequential and imitational treatment in a variety of registers and instruments. It begins in the quietly in the strings in B minor, and in bar 132 flute and oboe enter, followed by clarinets, bassoons and brass in bar 137. Note the inclusion of some chromatic inflections, the way that the rate of harmony is varied (e.g. two chords per bar in bars 129-30), and the way that Haydn avoids cadential definition. At bar 137, there is a tutti ff passage with clarinets, bassoons and bass delivering fig ‘γ’, while the 4-crotchet rhythm is further emphasized in the brass. The quaver figuration in violins contribute to the energy, along with the syncopation in violin 1 (c.f. bars 21-2); their move upwards to B# in bar 141, along with fig ‘γ’ gradually descending in the bass prepares us for the move to C# minor in bar 145 (a remote relationship with the home key!)</td>
<td></td>
</tr>
<tr>
<td><strong>Process 2: 145 – 155</strong></td>
<td>Textural contrast here, as this is scored for just upper strings. The violins develop bar 104-5 from the codetta, 2nd violins continue with the oscillating quaver figuration and the violas accompany by continuing the repeated note figure. The passage starts in the key of C# minor and from bar 150, the 2 bar phrases proceed through a circle of 5ths in a descending sequence - seen clearly in the supportive bassoon part:</td>
<td></td>
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<tr>
<td>Bar 150</td>
<td>151</td>
<td>152</td>
<td>153</td>
</tr>
<tr>
<td>D#</td>
<td>G# minor</td>
<td>C# major</td>
<td>F# minor</td>
</tr>
<tr>
<td>Section</td>
<td>Bars</td>
<td>Themes</td>
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<tr>
<td>Transition</td>
<td>50-64</td>
<td>Process 3: 155 – 179</td>
<td>Note the change to the major mode, tutti, f, as the codetta triadic motif from bar 105 is heard in diminution in bar 155 (E major – though back to E minor at bar 157), and there is further treatment of the third bar of S1 in bar 159 for an extended passage in this key. The pace and tension of the music is increased through the use of syncopation in bar 164, and figure 'y' from S1 still persists (in the bass in E minor at 166, in the upper woodwind and violins in B minor at 174. As the motif is heard in a variety of ways – overlapping, and distributed among a variety of instruments, in sequence, in shortened form etc, the music gathers increasing momentum. In terms of the harmony from bar 170, note that the E minor63 leads to an augmented 6th chord (as the E moves up a semitone to E#s above the bass G), and for the first time in this entire development section, the timpani joins in on the D-pitched timp - as it fits in with the augmented 6th chord. The phrase eventually resolves onto an F# major chord at bar 174 which, along with the pedal note on the F#, gives us dominant preparation for B minor which eventually arrives in bar 179. (This is the relative minor of the home key of D major).</td>
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<tr>
<td>Process 4: 179 – 192</td>
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<td>Now figure ‘y’ is heard in brass, strings and woodwind - though in oboe, it’s not an exact statement, and violin 1 rushes off in more quaver figuration. Bars 183-4 are heard over an ascending scale in the bass (with some chromatic flourishing), to reach a pedal for 8 bars on A, with the rhythm of fig ‘y’ still heard echoing through the texture above this dominant pedal of the home key. This is preparing us for the next section and a return to the tonic key, supported by timps and trumpets in forceful character. Note generally, the ascending and descending 4-note patterns used throughout the development section – all linking back to S1. Yet again – Haydn inserts a pause and rest before the recapitulation section begins.</td>
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| Development      | 193-276 | The Recapitulation recapitulates and ‘reminds’ us of the original thematic material.   | Bars 193 – 200 = bars 17 – 24  
Bars 201 – 207: delivered by flute 1 and oboes, with the theme heard in the second oboe at the bottom of the three part texture – a light response with all lines in the treble.  
This section starts as it did in the Exposition.  
Bar 208 – 221 = bars 32 - 45, but note:  
• at bar 216 the violin melody is an octave higher  
• at bar 222 the quaver motif continues for longer; now begins a passage of harmony again based on a circle of 5ths, clearly announced in lower strings, supported by suspensions in the woodwind and decorated by violin 1 with staccato quavers (in the same style as heard on a number of previous occasions).  
• at bar 224, the intensity builds as the harmonic rate of change increases to two chords per bar (until 226); diatonic ascending scalar movement leading to -  
• at bar 228 there is a new ff tutti development of fig ‘y’, with the relentless quaver activity heard in the bass.  
Within this monothematic structure, Haydn is clearly hesitant from bar 237 about repeating S1 again in the tonic key and the ‘tip-toeing’ hesitant reminders of S1 in upper strings are a very tentative but delightful touch, eventually disappearing completely into a void of two silent bars. |
| S1               | 193-207 | S1 in D major           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Transition       | 208-246 | Routinely, at this point in sonata form, we would expect to let the transition passage lead to S2 for the first time in the tonic key! |                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
### Haydn: London Symphony, No.104
### EDUQAS: AS Set Work
### Teachers’ Notes

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

A

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

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

B

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

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

C

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

D

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

E

This activity confirms the overall structure of movement 1, placing its theme and associated motifs within the recognised structure. Students must grasp the concept of monothematicism and appreciate how Haydn achieved contrast and variety in the music, despite relying on one theme.
Students would be well advised to track the presentation and development of all the initial thematic material throughout the movement, noting similarities, differences and elaboration in the use of the musical elements.

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

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

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

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