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MUS 421 - Prof. Weymouth  
Haydn Symphony 103, 4th Movement Analysis

The first performance of Haydn's 103rd, "Drum Roll" Symphony took place on March 2, 1795; it was a great success. Haydn wrote this symphony during his stay in London from 1794 - 1795, thanks to an invitation from the impresario Johann Salomon, who had invited Haydn to come to London on two separate occasions with the purpose of writing and performing his works in the King's Theatre. Between 1792 and 1793 and later from 1794 to 1795 Haydn wrote 12 symphonies; the 103rd Symphony is the 11th of these "London Symphonies." By the end of the 18th century, Haydn was the most famous composer in Europe and his compositions were highly successful. Thanks to his popularity, it is likely that he felt confident and free to experiment with form and orchestration in his later works. For example, in the 103rd Symphony, Haydn opens with a drum roll, which was not a common practice. Another novel element of the fourth movement of the "Drum Roll" Symphony is that it does not clearly fit the commonly used sonata form, or the rondo form either; instead, Haydn uses a form that resembles the hybrid, sonata-rondo form. Haydn also wrote for clarinet in the 103rd Symphony, which he had only done with one other symphony. (James, 2014)

The opening bars of the fourth movement of Haydn's 103rd Symphony in Eb major sound like a refined military call to attention, or an introduction to a royal proclamation. The horns open the movement with five dyads in E-flat, played in a deliberate, clear rhythm that grabs the listeners attention. The long rest that punctuates the opening phrase intensifies the

sense of anticipation (bb. 1 - 4). This phrase becomes one of the main sources that Haydn uses to generate chordal material throughout the rest of the fourth movement.

*The first use of the long rest, which Haydn uses several times in the last movement to create a strong sense of anticipation.*

*Corno 1, 2 in E $\flat$*

*Tromba 1, 2 in E $\flat$*

**Figure 1.** *The horn call opening phrase, punctuated with the long rest in the 4th measure.*

In bars five through twelve, the violins enter with two melodic lines of four bars each that fit the common antecedent / consequent structure. In his book “A Croatian Composer” (1897), William Henry Hadow argues that this melody was inspired by a Croatian folk tune called, “A Little Girl Treads on a Brook.” Hadow supports his thesis by presenting details regarding Haydn’s Croatian ancestry on his father’s side, along with records that suggest that Haydn’s hometown of Rohrau (in Austria) had a large Croatian population that he would have interacted with on a regular basis. Hadow is convinced that Haydn would have known folk tunes like the one that resembles the main theme of his 103rd Symphony. Figure 1 shows the folk melody compared to Haydn’s main theme for the 4th movement of the "Drum Roll" Symphony. There are only a few small differences between the melodies. The folk melody is in A major, whereas Haydn's theme is in E $\flat$  major. The overall contour of the melody is quite similar, but the rhythmic values of the notes for the folk melody are half as long as in Haydn's melody. Haydn also removed the first note of the antecedent and consequent phrases replacing them with rests,

so that his theme starts on the opening note repeated three times. One other difference between the melodies comes in the second bar of each phrase; Haydn writes one half note which begins the descending gesture, which combines the first two repeated notes of the same descending line in the folk tune (bb. 6 and 10). (Hadow, 1897)

The image shows a musical score with three staves. The top two staves are for Violino I and Violino II, both in the key of E-flat major (two flats) and 4/4 time. The bottom staff is for the Croatian Folk Melody, in the key of E major (one sharp) and 4/4 time. The Haydn's Melody is divided into two phrases: 'Antecedent' (measures 5-8) and 'Consequent' (measures 9-12). The number '5' is written above the first measure of the Antecedent phrase. Red circles highlight the first notes of measures 5, 8, 9, and 12 in both the Haydn and Folk melodies. Blue boxes highlight the descending half-note figures in measures 6 and 10 of the Haydn melody, and the corresponding eighth-note figures in the Folk melody. Red arrows point from the Folk melody's notes to the Haydn melody's notes. The Folk melody ends with a double bar line and the word 'Gr.' (Grave).

**Figure 2.** Main theme of the “Drum Roll” Symphony’s 4th movement resembles the Croatian folk melody, “A Little Girl Treads on a Brook.”

Even though this one main theme (bb. 5 - 12) serves as the basis for developing musical material throughout the rest of the movement, it would be misleading to call this movement monothematic. As the analysis shows, there are several different sub themes and recurring phrases that serve different purposes for the development of the drama throughout the closing movement of the 103rd Symphony.

It is important to pay close attention to the form of the fourth movement to appreciate the dramatic development of Haydn's finale. On one hand, this movement resembles the typical sonata form which has a clear exposition of the main theme with the first subject in the tonic key (Eb) (bb. 1 - 107), which modulates to the dominant (Bb) (starting in b.77) for the second subject

(bb. 107 - 157). The next section (bb. 158 - 263) resembles a development with repeated use of material from the main theme in different key areas (see form chart below). The recapitulation takes place in measures 264 - 350 where both subjects of the opening material are repeated in the tonic key of Eb throughout the section. The movement ends with a coda (bb. 350 - 386) which closes out the finale with triumphant fanfare.

BARS	1 - 4	5 - 8	9 - 12	12 - 18	18 - 23	23 - 28	28 - 45	45 - 52	52 - 57	57 - 72	73 - 107
Features	horn call	horn call & folk melody - 2 phrases form the main theme of the first subject.		Three-note motive emerges	Three-note motive developed			horn call & folk melody	folk melody and 3-note motive	3-note motive/ imitative	horn call and scalar runs
KEY	Eb	Eb	Bb	Eb (fm in bass)	Eb (Bb pedal)	Eb	Bb to Eb	Eb	Eb -	Eb	mod to Bb (m.77)
function of Eb:	I	I	V	I	I	I	V - I	I	I	I	I to V
SONATA Form	intro	<b>Exposition (1st subject) (107 bars)</b>									
Rondo Form	<b>A</b>										


BARS	107 - 132	133 - 157	158 - 182	182 - 197	198 - 207	208 - 217	218-246	247 - 263	264 - 316	316 - 350	350 - 386
Features	melodic dialogue using main theme	chordal & ext. cadence LONG PAUSE	horn call & folk melody Three-note motive	3-note motive/ imitative full orchestra	repeated notes in strings - reduced texture	Chordal texture / full orchestration	melodic dialogue using main theme	chordal / cadential extension LONG PAUSE	horn call & folk melody	melodic dialogue using main theme	"link" to Chordal / cadential fanfare closure
KEY	Bb	Bb	Eb	Eb, cm, Db, fm, Db				G	Eb	Eb	Eb
function of Eb:	V	V	<b>DEVELOPMENT (105 bars)</b>						I	I	I
SONATA Form	<b>Exposition (2nd subject) (50 bars)</b>		<b>DEVELOPMENT (105 bars)</b>						<b>RECAP 1st sub. (52 bars)</b>	<b>RECAP 2nd sub. (34 bars)</b>	<b>CODA / Extended Cadence (36 bars)</b>
Rondo Form	<b>B</b>		<b>A</b>	<b>C</b>				<b>A</b>	<b>B</b>		

Figure 3. *Form Chart for the 4th movement of Haydn's 103rd Symphony.*

On the other hand, there is one section in particular that makes the fourth movement of Haydn's 103rd Symphony resemble a rondo form, specifically in bars 158 - 182. In this section Haydn repeats the opening theme with the distinctive sound of the horn call after the long pause

in bar 157, but he does not repeat the entire exposition, as would be expected in the sonata form. This abbreviated repetition of the main theme (bb. 158 - 182) could suggest that the structure of the movement follows the rondo form of A B A C A B, where A is the first subject of the main theme, B is the second subject, and C is the development (see form chart). Since there are elements of both the sonata form and the rondo form, it is reasonable to classify this movement as following the sonata-rondo format. The important part of examining the form and structure of this movement is not to try make it fit a specific mold, but instead to use the analysis of the form to gain insight and understanding into the dramatic development of this final movement. (Rosen, 1997).

The memorable horn call that opens the fourth movement is repeated (almost note for note) four times during the exposition (mm. 1, 5, 45, and 73. See form chart). The combination of this memorable melodic gesture in the horns with the folk tune in the strings, constitutes the main theme of the movement. Haydn uses this theme to derive motives that are used throughout the rest of the piece. One motive that emerges almost immediately after the statement of the first subject is the repetition of three quarter notes followed by a longer note (usually a half note or whole note)

(  ). In measures 18 - 24 the three-note pattern is exchanged in different voices of the strings. The numerous repetitions of this motive and other variations on the main theme provide continuity which creates expectations for the audience as they hear the music progress; it is an effective way to create tension and heighten the sense of anticipation in the audience. Starting in bar 52, a twenty-bar section of music uses this three-note motive to build tension just before the music enters into the first exuberant *tutti* part where the entire orchestra plays an extended

version of the horn call (starting at bar 73). When the full orchestra plays in this high energy section, it prepares the audience for a strong contrast in texture and harmony which abruptly occurs in bar 107 with the entrance of the second subject of the exposition (or 'B', as the first episode of the rondo).

In bar 107 the second subject begins and the mood changes immediately; it becomes more relaxed, compared to the fully orchestrated exuberant cadential extension that ended the previous section. The melodic material for the contrasting 2nd subject is based on the same folk tune from the main theme in the exposition, but now the cello and bass dialogue with the flutes by playing the melody in contrasting registers (bb.110-121). The viola and violins accompany with a quiet ostinato of repeated notes. In bars 122-132 the melody from the main theme seamlessly transforms into a slow rising and falling melodic line (in the cello and bass) which serves as a transition back to the exuberant fully orchestrated music in the next section<sup>1</sup>. The contour of this melody vaguely resembles the main theme, but with a much slower rhythm. After this transition, an enthusiastic *tutti* section begins in measure 133, which has chordal textures and an extended cadential progression that closes out the exposition and brings the audience back to the opening horn call in the tonic Eb, in measure 158. This is where the exposition ends and the development begins.

After the long pause in m.157 the familiar sound of the horn call and the folk melody in the strings returns, which gives the impression that the exposition is repeating, as expected in the sonata form. This is one important part of the fourth movement which causes ambiguity when it comes to classifying the form, because this time the repetition of the main theme only lasts for

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<sup>1</sup>This relaxed melodic theme is used several times in the movement, always as a transition to an increasingly exuberant section of music. See bars 235 - 246, and 330 - 341.

about twenty measures. The audience would expect to hear the rest of the exposition, but instead Haydn presents familiar motivic material and develops it in several different keys, starting in measure 182 in Eb, and continuing through to measure 263 which ends with a G major chord. Throughout the course of the development, Haydn moves from Eb to cm, to Db, to fm, back to Db, and finally to G major (V of cm). In the section of music from bb. 182 to 217 Haydn uses imitation to develop the three-note motive in different registers and he thickens the texture with extensive use of dyads, which is reminiscent of the opening horn call. This takes place before the music transitions to the chordal section that closes the section with an extended cadence ending in Db in measure 217. At this point the second subject of the main theme is presented in Db, and the melody that was passed from flutes to the low strings during the exposition, is now exchanged between the first violin and the cello and bass (mm. 220 - 235). The development ends with another chordal section and an extended cadence (bb. 247 - 263) which closes the section on an exuberant G major chord, followed by a long pause. As before, this moment of silence after the fanfare grabs the audience's attention and produces a strong sense of anticipation. Then the horn call returns.

The recapitulation starts in measure 264, in Eb. As expected, the return to the first subject is very similar to the exposition, with some changes in orchestration. The familiar horn call and folk melody opens the section, but now in the recap (immediately after the presentation of the first subject) the whole orchestra plays for about 45 measures (to bar 316), alternating between imitative sections that focus on the three-note motive (bb. 271 - 276; bb. 287 - 299), and chordal sections that are clearly inspired by the opening horn call (bb. 277-285; 294-308). In the chordal

sections Haydn introduces descending scalar runs in the violins. Measures 308-316 close out the first subject with an extended cadential section that ends with a full cadence in Eb.

The contrasting mood of the second subject appears in bar 316, but this time in the tonic key of Eb, which is to be expected in the sonata form. The second subject unfolds with the folk tune dialogue between the low strings and clarinets in bars 319-330 (not between the strings and the flutes, as was the case in the exposition). The descending melodic line transition that comes at the end of the second subject is played by all of the winds (bb.330-341), and it leads into the closing cadential progression that ends in Eb in measure 350. At this point the three-note motive returns in the strings and serves as a link that leads to a chordal transition (mm. 361-366). After a brief pause of a half rest (m. 366), Haydn brings the listener to the final triumphal, extended cadence that starts in bar 367 and closes the 103rd Symphony at bar 386. Like the opening horn call, the closing tonic-dominant cadential extension in Eb also uses dyads, now in a full orchestral arrangement, which increases the high energy feel to the exuberant fanfare conclusion of Haydn's "Drum Roll" Symphony.



## Works Cited

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