

A Schenkerian Analysis of **Symphony No. 100,** **Movement IV, mm.1-8,** **by Franz Joseph Haydn**

Kyle Etges, MUTH 6050

During Franz Joseph Haydn's trips to London between 1791 to 1794, he wrote twelve symphonies. This collection, known colloquially as the London Symphonies, contains some of the best-known work of Haydn's late symphonic period.¹ His 100th Symphony was written during his second trip to the city between 1793-1794. Many of the London Symphonies have alternate titles, usually based off of thematic material of a certain movement. No. 100 is no exception, often referred to as the "Military Symphony," after the second movement's juxtapositions of march-like themes in the strings and bombastic use of percussion.² The presto movement that closes the symphony may not have earned the work's namesake, but one would be remiss to overlook the rich thematic material. The opening theme of the movement comprises a mere nine seconds of the work, yet it contains a wealth of musical information. This excerpt utilizes elegant compositional techniques from a harmonic, melodic, and motivic perspective, which can be readily disseminated through the use of Schenkerian analytical techniques. Example 1.1 shows the excerpt in full, with a complete full roman numeral analysis.

¹ Georg Feder and James Webster, "Haydn, (Franz) Joseph." *Oxford Music Online*, 2018, doi: 10.1093

² Ibid.

Example 1.1: Roman Numeral Analysis

The image shows a musical score for a piano piece marked "Presto" in D major. The score consists of two systems of two staves each. Roman numeral analysis is provided below the bass staff of each system. The first system has measures 1-4 with chords I, V⁷, I, and V⁷/II. The second system has measures 5-8 with chords I, V⁷, I, VI, II⁶, V, V⁶/₅, and I. Measure 8 is labeled "I ped".

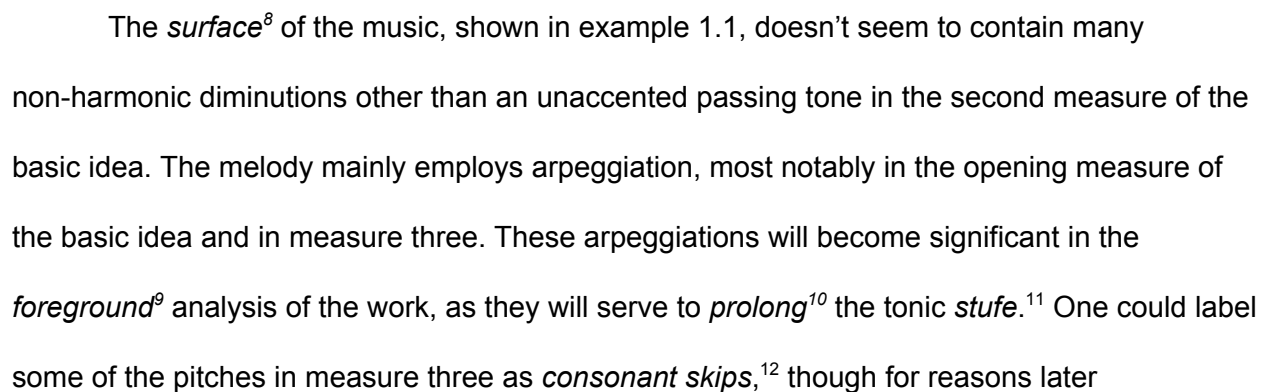
Notable inner-workings of the excerpt become apparent upon an analysis of the form. The opening two measures are harmonically and melodically identical to measures five and six, indicating a repetition of a *basic idea*.³ The preceding phrases are melodically similar, though measures seven and eight are altered to accommodate a stronger cadence. Measure four ends a phrase on a half cadence before returning to the opening basic idea, suggesting that it contains the *Teiler*,⁴ or dividing dominant chord in the passage. The endings of both phrases mirror each other in an interesting way, both employing pedal notes in the bass voice. Measure four employs a *cadential 6/4 chord*⁵ that resolves into the dominant. Measure eight imitates this motion by pedaling the root G₂ in the bass voice over a dominant chord before all voices resolve to the tonic chord. This measure can also be analyzed as a series of sustained

³ Hybrid Pedagogy Publishing, "The period" *Open Music Theory*, www.openmusictheory.com/period.html

⁴ Allen Cadwallier and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach*, 3rd ed. (New York: Oxford University Press, 2011), 56

⁵ *Ibid*, 52-53

Example 1.2: Formal Analysis



¹² Ibid, 27.

investigated in this analysis, it is difficult to discern which pitches are the melody and which are diminutions. No notable diminutions are seen until measure seven and eight, where sustained embellishments are used on each strong beat. Example 1.1 shows a 4-3 sustain on beats one and two of measure seven, embellishing the third of the tonic chord. A 9-8 sustain embellishes the root of a supertonic chord in first inversion on the next strong beat. Although the first beat of measure eight is harmonically supported, it mirrors the diminutions of measure seven, moving by step to a resolution. The pedal note in the bass adds tension to this motion, driving the listener's ear towards the perfect authentic cadence.

Example 1.3: Imaginary Continuo

The musical score for Example 1.3, 'Imaginary Continuo', is presented in a grand staff format. The key signature is G major (one sharp) and the time signature is 3/4. The score spans 12 measures. The treble clef contains the main melody, while the bass clef features a continuous pedal point on G. The melody is characterized by frequent consonant skips and sustained embellishments, particularly in measures 7 and 8. Below the staff, Roman numerals provide a harmonic analysis: G: I V7 I II [V4-3] I V7 I II V6 I. The final measure is marked 'I ped.'.

The heavy use of consonant skips throughout the excerpt merits the inclusion of an *imaginary continuo*¹³ of the passage. Note the soprano voice in measures two and six. Even though D5 is the first note in the passage on the surface of the music, it is embellishing the C5 on a deeper level. This is further supported by the mirrored motion in measures seven and eight, as previously discussed. Haydn also employs articulation to further convey this motivic structure. A slur connects the diminutions in measure seven to their accompanying chord tones.

¹³ Cadwallar and Gagné, 66.

Although D5 is the root of the dominant chord in measure two, the articulation implies that it is embellishing the 7th scale degree. Therefore, the imaginary continuo employs this 7th scale degree rather than the 8th. In measure three, Haydn masks the soprano voice through a series of arpeggiated leaps, implying a *polyphonic melody*.¹⁴ In the piano reduction shown in example 1.1, the treble staff is almost entirely comprised of a single-note melody. When applying this passage to an imaginary continuo, the arpeggiations imply a hidden alto voice. The alto voice in measure three is comprised of the lowest pitches in each chord arpeggiation. If the highest pitches of this figure are taken for the soprano voice, the imaginary continuo will contain parallel 5ths. In order to avoid this, the soprano voice uses the pitches on each strong beat, rather than the highest pitches in the arpeggiation. Notice also in example 1.1 that the voice texture seems to “thin out” in measure four. Furthermore, the ascending soprano voice line in measure three does not seem to resolve in the next measure. This indicates the use of *implied pitch*¹⁵ in the soprano voice. Because of the motion of the strong beats in measure three, using the pitches of the tenor voice in measure four upholds the *melodic fluency*¹⁶ in the lead voice. Using these implied pitches, the first four measures clearly show a prolonged descent to scale degree 2 in the soprano voice, before returning by leap to scale degree 5 in measure five. The remainder of the passage shows the soprano voice moving to scale degree 1 with little deviation. The opening arpeggio in measures one and five is also condensed in the imaginary continuo, since the melody seems to clearly lead to the D5 on beat four. This implies the use of an *Arpeggiated Ascent*¹⁷ into the *Kopfton*¹⁸ of the excerpt, scale degree 5.

The foreground analysis shown in example 1.4 further demonstrates the use of an arpeggiated ascent.

¹⁴ Cadwallar and Gagné, 21.

¹⁵ Ibid, 27.

¹⁶ Ibid, 17.

¹⁷ Ibid, 129.

¹⁸ Ibid, 114.

Example 1.4: Foreground Analysis

The image shows a handwritten musical score for piano and voice. The score is in G major (one sharp) and 6/8 time. It consists of two systems. The first system shows a vocal line with an 'arp. ascent' (arpeggiated ascent) and a piano accompaniment. The piano part has a '3-prg' (three-part progression) and a '6-prg' (six-part progression). The analysis includes scale degrees 5, 4, 3, 2, 1 and Roman numerals I, V7, I, V6, II, V6/D, I. The second system continues the vocal line and piano accompaniment. The analysis includes scale degrees 5, 4, 3, 2, 2, 1 and Roman numerals I, V7, I, VI, II6, V, V6/Ipedal, I. A 'diagonal line' is drawn through the first system to indicate the presentation of scale degree 5.

It's worth noting that the beginning of the arpeggiated ascent begins on scale degree 5, although it is not analyzed as such. Instead, a *diagonal line*¹⁹ is used to indicate the presentation of scale degree 5 in the *Obligate Lage*.²⁰ Because the very first D4 in the anacrusis is the lowest tone of the soprano voice, it is the opinion of this analysis that it does not represent the beginning of the descent. Many other devices for *Auskompanierung*²¹ become apparent at this

¹⁹ Cadwallar and Gagné, 119.

²⁰ Ibid, 146.

²¹ Ibid, 127.

level of analysis. Several *linear progressions*²² are used to prolong the tonic stufe. While the presentation of the Kopfton is fairly apparent, the descent to scale degree 4 is slightly more nebulous. It may be tempting to label the elaboration of scale degree 4 in measure two as the arrival of scale degree 4 in the *Urlinie*,²³ which arrives at scale degree 3 on beat one of measure three. However, the melody then returns to scale degree 4 on the second beat of measure three. Furthermore, the C5 in measure three is supported by harmonic motion to the intermediate stufe. Therefore, the first descent is instead analyzed as a *3rd-progression*²⁴ that elaborates scale degree 5, before ascending to scale degree 4 and moving into the intermediate *harmonic class*.²⁵ As seen in the Imaginary Continuo in example 1.3, measure four must use implied notes to continue the melodic fluency. The 3rd and 2nd scale degrees, originally presented in the tenor voice, are implied in the soprano voice to continue the descent. This first descent, however, does not resolve to scale degree 1. Instead, the Urlinie is *interrupted*²⁶ by a return to scale degree 5 in the second presentation of the basic idea. The interruption is further supported by the formal analysis, shown in example 1.2. Because the first phrase presents the same basic idea as the second, it stands to reason that the same descent is occurring. Since the first phrase ends on a half cadence, the descent cannot continue without harmonic support. This is rectified with a perfect authentic cadence and move to scale degree 1 at the end of the passage. On the surface of the music, the alto voice becomes the lead voice in measure four. The aforementioned 3rd-progression in measures one and three seems to continue into the alto voice, with an A4 on beat 5 of measure three, a G4 on beat 1 of measure four, and an F#4 on beat 4 of measure four. In this analysis, the first four measures are viewed as a *motion into an*

²² Cadwallar and Gagné, 75.

²³ Ibid, 34.

²⁴ Ibid, 75.

²⁵ Ibid, 42.

²⁶ Ibid, 116.

inner voice,²⁷ labelled as a 6th-progression underneath the soprano voice. This motion is complimented by contrary motion on beats 3 and 6 of measure three, indicating the use of *Unfolding*.²⁸ This device is brilliantly employed before and after the arrival of scale degree 4, prolonging the tonic stufe as well as the motion from the intermediate to the dominant harmonic class. Shown in example 1.5, the two voices move in contrary motion to expand the range of the melody.

Example 1.5: Mm.3-4, Foreground Analysis

The image shows a handwritten musical score for measures 3 and 4. Above the staves, scale degrees 4, 3, and 2 are marked with ^ symbols. The melody in the upper staff moves from a half note G4 (scale degree 4) to a half note F#4 (scale degree 3) to a half note E4 (scale degree 2). The lower staff shows harmonic support with various chords and intervals. Below the staves, there are handwritten annotations: 'I', 'V 6/5', 'II', 'Int.', and a large 'V 6/4 = 5/3'.

Measures five through eight seem simple by comparison, showing a fairly unambiguous descent to scale degree 1. Scale degrees 4, 3, and 2 are all embellished by a sustained diminution, giving the melody a satisfying layer of symmetry. Note again that scale degree 4 is

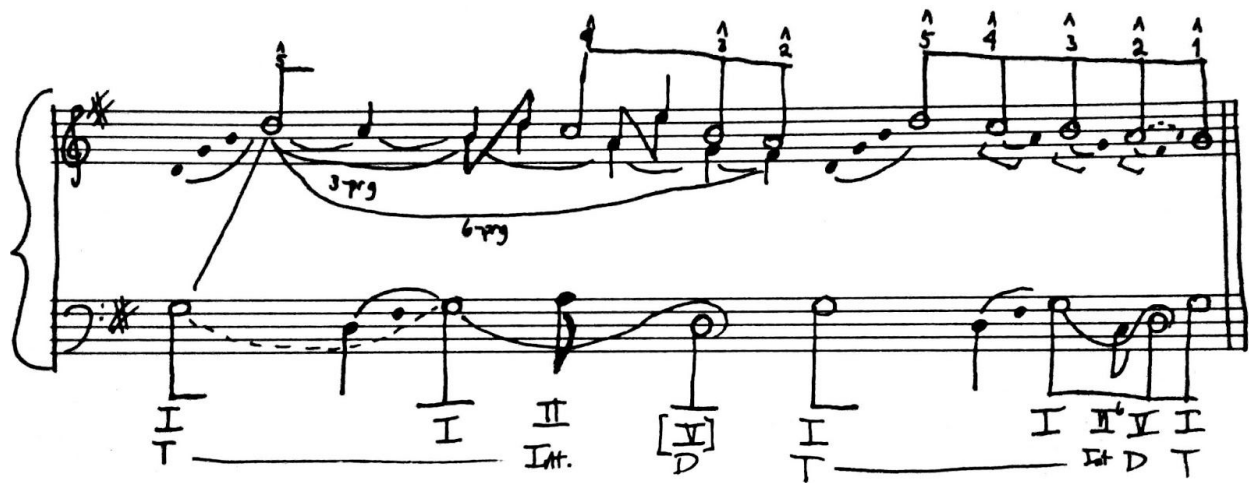
²⁷ Cadwallar and Gagné, 135.

²⁸ Ibid, 132.

embellished by scale degree 5, and only exists as a diminution when compared to the presentations of scale degrees 3 and 2. Haydn indicates this in the articulation as well, connecting each embellishment with its corresponding scale degree with a slur. The bass voice clearly indicates a move to the intermediate harmonic class in measure seven when the melody arrives at scale degree 2, before quickly moving into the dominant stufe. Note that scale degree 2 does not rhythmically align with the arrival of the dominant, nor does scale degree 1 align with the pedal G2 in the bass voice in measure eight. The melody seems to trail behind the harmony in these measures, mirroring the delayed sense of resolution created by the pedal in the bass voice. On this level, there are some interesting developments in the inner voices as well. On the surface of the music the inner voices seem to rapidly change in texture, moving from 5 voices to 4 voices to 3 voices, at times within the span of one measure. On the foreground level, the motion occurring in the tenor voice becomes less turbid. Beginning in measure one, the tenor moves in contrary motion to the soprano voice, ascending from B3 to E4 in measure three. The tenor begins descending in measure three, in order to provide the implied pitches attributed to the soprano voice. This motion happens again in measures five through eight, ending on the E4 that was in the treble staff on the surface of the music. The C4 in the tenor voice seems to split into two contrary directions in measure six, ascending to D4 at the end of measure five, but also acting as a *neighbor note*²⁹ to the proceeding B3 in measure seven. This B3 descends to G3 in measure eight, embellished by two incomplete neighbor tones (the C4 in measure seven, and the F#3 in measure eight).

²⁹ Cadwallar and Gagné, 97-98.

Example 1.6: Middleground Analysis



Moving to the middleground analysis in example 1.6, the prolongational devices utilized by Haydn become even more apparent. As in the foreground analysis, diagonal beams are used to show the unfolding technique employed during the elaboration of scale degree 4. The linear 6th-progression is also much more visible at this deeper level, when some extraneous notes are removed. The use of *Motivic Parallelism*³⁰ also becomes quite clear when diminutions are removed. At this level, the motions that were in measures six and seven seem much more congruent. These motifs, labelled with *motivic brackets*,³¹ leap down a 3rd to next available chord tone. Harmonically, most of the chords that prolonged the tonic Stufe are removed, moving closer to the harmonic structure of the background level. Schenker makes a distinction between chords and harmonies in his analyzations,³² and what were noteworthy chords on the surface of the music now serve as *contrapuntal chords*,³³ and appear as low-level diminutions at this deeper level. The inner voices are removed, with the exception of the motion into the inner

³⁰ Cadwallar and Gagné, 110.

³¹ Ibid, 47.

³² Ibid, 42.

³³ Ibid, 43.

voice displayed in measures one through four. This distillation is complete when moving to the *Ursatz*³⁴ level of the analysis, shown in example 1.7.

Example 1.7: *Ursatz*



The only device serving the *Auskompanierung* shown at this deepest level is the interruption that comprises the first half of the excerpt. Note that the *Bassbrechung*³⁵ is remarkably different in each phrase, despite the similarities in almost every other level of analysis. The first three measures of surface music is distilled into a single pitch, scale degree 5. Scale degree 4 indicates a move to the intermediate harmonic class, which quickly moves to the dominant stufe. On previous levels, scale degree 3 was harmonically supported by a cadential 6/4 progression. However, in the *ursatz* it is viewed as an accented passing tone. After the return to scale degree 5, the passage moves to 4 and subsequently to 3 within the tonic Stufe. Scale degree 4 is supported with a dominant chord on every other level, but in the background level it is seen as a mere passing tone. Scale degree 2 indicates a move to the intermediate

³⁴ Cadwallar and Gagné, 1.

³⁵ *Ibid*, 113.

class, which is sustained through the dominant class before resolving to scale degree 1, over the return to the tonic class.

Schenkerian analysis simultaneously presents this excerpt from Haydn's "Military Symphony" as a abundantly complex and beautifully simple passage of music. There is a trove of musical and analytical information contained in these short eight measures. Yet as layers of music are stripped away, the elegant Ursatz becomes increasingly apparent. Even within this small excerpt of the larger symphony, Haydn's mastery of common practice composition is easy to discern.