

Cambridge IGCSE: Haydn's Symphony No. 100 (*Military*)

KS4

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Introduction

In the IGCSE Listening paper, the Western classical set work is found in section D and is worth 16 marks (out of a total of 70 marks for the whole paper). In 2022, students will have the opportunity to choose between questions on the first and second movements of Haydn's Symphony No. 100 (*Military*) or all three movements of Bach's Brandenburg Concerto No. 4 (which we'll return to in a future resource).

Questions are usually short and test the students' knowledge of a variety of elements across the works, as well as their contextual understanding and understanding of the score (transposing instruments, etc).

Both set works will also be invaluable at preparation for sections A and C of the paper, Unprepared Western Repertoire and Skeleton Score respectively. In the latter, students will be required to do some simple rhythmic and/or melodic dictation, as well as potentially identifying a likely composer and period of composition. The key features of the respective periods of either work will develop a student's ability to recognise them in unheard extracts.

Approaches in the classroom

Western classical music can be quite daunting for a GCSE student, and opening a score at the age of 14 can be an overwhelming experience for even the most able of musicians. Performing even the smallest excerpt of the set works will be vital for internalising the works and understanding the features in the most musical way possible.

There are plenty of approaches, depending on your students and the make-up of your class. More experienced students may be able to play straight from the score or orchestral parts (downloadable from the internet), whereas others might only be able to manage the main themes.

It's worth looking for simple arrangements of these works and attempting some kind of class performance. I'm quite fond of the combination of glockenspiels/keyboards/electric guitars plus any other orchestral instrument. Playing together will bring the music to life and support the analysis you'll do from the score as a class.

Returning to performing during analysis will also be valuable. For example, when studying the first and second subjects of the first movement, identifying them in the movement and then playing them (especially when they have been developed) will help students internalise them and essentially make them 'stick'.

In terms of composition, the sonata form structure is quite complex for a GCSE student, but the ABA structure of the second movement can be used as a model, especially in terms of its tonal journey. Approaches to harmonising balanced phrases with diatonic chords can be studied and emulated by some students, and for those who are composing for ensembles, the study of consistent textures will be invaluable.

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Background and context: Franz Joseph Haydn (1732-1809)

Born in 1732, Haydn began his musical career as a chorister at St Stephen's Cathedral in Vienna, where he also learned the violin and organ.

Upon leaving the choir at St Stephen's, he became a freelance musician in Vienna. His first full-time appointment was for the aristocrat Count Morzin as his Kapellmeister, which involved Haydn being in charge of the musicians employed by the count and composing a variety of works, from keyboard pieces to his early symphonies for the Count's small orchestra.

Haydn's main employment throughout the rest of his life was his appointment initially as Vice-Kapellmeister to Prince Paul Anton Esterházy at Eisenstadt from 1760, who was succeeded in 1762 by Prince Nikolaus I. There, he started his career writing music for the orchestra and directing its performances. Haydn enjoyed the stability of this employment for nearly 30 years, something that many of his contemporaries (including Mozart) did not have.

In 1790, Prince Nikolaus died and was succeeded by Prince Anton, who was less interested in music. The orchestra was disbanded, though Haydn remained on full pay with no role or tasks to fulfil. It was the German-born violinist Johann Peter Salomon who invited Haydn to London, having discovered Haydn's release from his position. Salomon was a concert organiser and invited Haydn to write music and have it performed in London.

Haydn arrived in London in early 1791 and wrote music (including six symphonies) for the Salomon Concert Series which opened in March 1791. The orchestra for which he wrote was 40-strong, twice the size of his ensemble at Esterházy Palace. Haydn's music was well received in London: the paying audiences and the press (which printed daily music criticism) were new to him and he relied on their reactions (as opposed to that of a Prince) for the success of his works. Haydn also made much more money in London, which suggested he would stay for a second season. However in 1792, he returned to Vienna, where he met Beethoven and gave him composition lessons.

Salomon was able to tempt Haydn back to London in 1794. This time the composer brought finished scores of symphonies he had written, as well as sections of Symphonies 100 and 101. The symphonies (Nos 99 to 101) that he wrote for his second Salomon Concert Series were enjoyed by the audiences, and show great boldness and originality, especially in the glittering woodwind writing.

Shortly after the success of this series and a subsequent set of 'opera concerts' (including symphonies Nos 102 to 104) in 1795, Prince Anton died, and his successor (Prince Nikolaus II) wanted to re-establish the orchestra in Esterháza. Haydn therefore returned to Vienna.

Symphony No. 100 (*Military*)

Haydn had brought his Symphony No. 100 over to England in part, and its first performance was given at Hanover Square on 31 March 1794. Haydn scholar HC Robbins Landon describes it as 'the greatest success of Haydn's whole life'. Its 'Military' nickname derives from the trumpet fanfare in the second movements, as well as the use of percussion instruments in the second and fourth movements.

It's clear from this Symphony that Haydn was writing for a sophisticated audience of *fin de siècle* London: the coda of the first movement exposes the pure joy of the sound of a large orchestra, including further thematic development of the second subject.

The slow movement is adapted from that of an earlier concerto written for the King of Naples in 1786, which was written for a *lira organizzata* (a type of hurdy-gurdy).

The Symphony is designated as Hob I:100. Haydn's many works were catalogued by Anthony van Hoboken, who gave the works numbers for the type of work and another number for the individual work, hence this Symphony is No. 100 of Hob I.

The Symphony has four movements:

- ▶ Adagio – Allegro
- ▶ Allegretto
- ▶ Menuetto: Moderato
- ▶ Presto

The Symphony is scored for:

- ▶ two flutes (editions can differ here)
- ▶ two oboes
- ▶ two clarinets in C (relatively new to Haydn's symphonies, having first appeared in Symphony No. 99)
- ▶ two bassoons
- ▶ two horns (in G for the first movement, and in C for the second movement)*
- ▶ two trumpets in C
- ▶ timpani
- ▶ triangle, cymbals and bass drum
- ▶ strings

Each exam board's approach to the elements of music is different. In the IGCSE, students are expected to answer questions that fall under these headings:

- ▶ Structure and terminology
- ▶ Themes and their transformations
- ▶ Key centres and modulations
- ▶ Identification of chords
- ▶ Instruments and texture
- ▶ Alto clef (viola)
- ▶ Score markings, performance directions, instrumental effects
- ▶ Background information about the context and genre of the work

This resource will cover the above using some of the headings above while encompassing others within them.

The third and fourth movements of this Symphony appear one of the IGCSE set works in 2023. This might influence your choice and planning as students could potentially learn the whole Symphony across their two years.

*Students will not be expected to transpose horn parts in G.



First movement: Adagio – Allegro

Structure and terminology/Key centres and modulations

The first movement is in sonata form, conventional for symphonic first movements of the Classical period. The prevailing relationship between the tonic and dominant keys in sonata form can be found in the table below. The movement begins with a slow introduction. It's only in the recapitulation that we hear a departure from the tonic-dominant relationship, with a brief move to E flat major. Haydn presents some material from the development here, before returning to the dominant key.

The structure, tonality (key centre) and main themes are outlined here:

Familiarising the students with a simple sonata form in advance will be useful. The first movement of Mozart's *Eine kleine Nachtmusik* is the perfect way in.

Section	Theme	Bar number	Key centre (tonality)
Slow introduction		1-23	G major
Exposition	First subject 	24-39 ¹	G major
	Transition	39-74	G major – D major
	Second subject 	75-108 ¹	D major- D minor- D major
	Codetta	108-124	D major
Development	Themes from the closing section of the exposition are developed.	125-201	B flat major- D minor- E minor- F major- E minor- D major
Recapitulation	First subject	202-217 ¹	G major
	Transition	217-226 ¹	G major
	Second subject	226-272	G major- E flat major- D major
Coda		273-289	G major

Themes and their transformations

The main themes

Haydn was known for a monothematic approach to his melodies, particularly in his later symphonies, and this is the case for the Symphony No. 100. As well as this, the themes are all closely related in the first movement. The melodic shape of the slow introduction gives the outline of the first subject:

Introduction:

First subject:

Furthermore, the third and fourth bars of the first subject recall the opening bar:

The theme in the transition between the first and second subjects contains the descending scale as well as the interval of a 4th, but this time it falls:

The repeated crotchets of the sixth bar of the first subject are also recalled in the transition.

Instead of a new contrasting melody, Haydn's second subject is the same first subject but in the dominant:

This monothematic approach was typical of Haydn, though further developments shortly after this include a newer theme. Before this new theme, Haydn uses the rising 4th imitatively in repeated cadences, establishing the new key (though the cadences are not in root position – see Identification of chords later on):

The second subject contains a newer theme (a potential closing theme?) whose opening rhythm can also be found in the fifth bar of the first subject:

This theme can be found in the codetta in the bassoon, viola, cellos and basses, with the four-quaver pattern being passed around the texture to close the exposition:

Development (transformation) of the themes

Haydn develops these main themes in a number of different ways. As well as extending them and presenting them in different keys, Haydn varies the instrumentation when repeating the ideas. Some examples of how he has done this in the first movement can be found below.

The opening four-bar theme is developed in the introduction in the following ways:

- ▶ The opening four bars are repeated, with the end changing and modulating to the dominant.
- ▶ In bars 9 to 10, the opening bar is adapted: a falling 2nd instead of a rising 4th is used as a sequence, followed by the first half of the bar (falling 2nd) repeating twice and decorated in bar 11:



- ▶ The descending scale can also be found, for example in bars 12, 19 and 20.

The relationship between the main themes of the exposition has been discussed above. Within the exposition, the themes are presented and repeated, and of course are worthy of closer study, but there's not enough room in this resource. Teachers are encouraged to examine this further with their students.

As the name suggests, the development section is the one in which Haydn develops his themes from the exposition. There is plenty to write here, but space allows only for the main points.


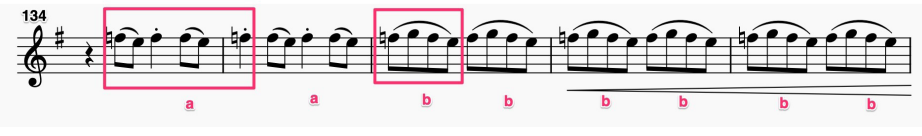
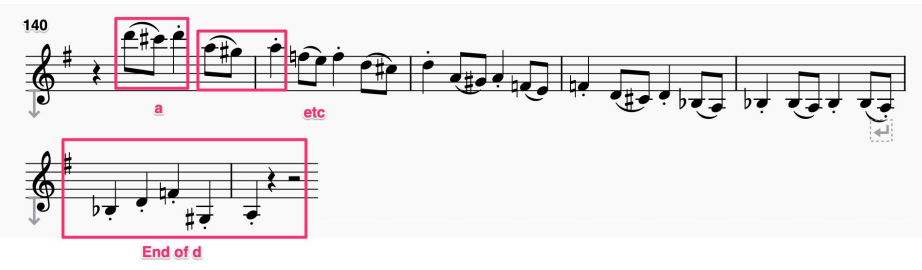

The main theme to be developed is the second theme (closing) of the second subject, as well as parts of the theme used in the codetta. Haydn sometimes develops the whole idea but more often uses shorter ideas from both ideas, as labelled below:

'Closing' theme:



Codetta:



Bar	Description
127-132	Closing theme played in first violins in B flat major (flattened tertiary relationship to G major and D major).
133-138	<p>Opens with a in bassoon, second violins, viola and cello, which leads into a being extended with the auxiliary note rising instead. The rhythm of this idea is also 'stretched' to slow down and then sped up again:</p> 
134-140	<p>Meanwhile the first violins repeat a until it becomes a repeated version of b:</p>  <p>This passage is in D minor.</p>
140 ² -146 ¹	<p>The first violins begin a sequence on half the a, joined by the rest of the strings in unison in bar 140. The three crotchets at the end of d are also found at the end of this phrase:</p>  <p>This passage finishes on the dominant of D minor.</p>
146-158	The passage in bars 132 ¹ -144 is repeated again, but this time in E minor. The end of the passage (bar 157) becomes an ostinato for the following bars (see box below).
158-169	<p>Cadences in F major and G minor appear in an overall tonality of E minor, with a pedal/ostinato figure on the submediant (again, a tertiary relationship).</p>  <p>The passage finishes on the dominant of E minor.</p>

<p>170-177³</p>	<p>The orchestration becomes more sparse, as Haydn combines the first subject with the closing idea of the second subject. This idea is passed around the instruments in question and answer (antecedent and consequent) fashion:</p> <p>This passage moves towards G major.</p>
<p>177⁴-182</p>	<p>Again, a combination of d and b is presented in the oboe and imitated by the bassoon, after which it is extended:</p>
<p>183-201</p>	<p>Syncopated rhythms accompany more appearances of the closing passage from the second subject – material that we have seen before in the development. The music passes briefly through a number of keys and eventually settles on the dominant ready for the recapitulation:</p>

In the recapitulation, the first subject is presented conventionally in the tonic at bar 201. The transition (with the repeated perfect cadences) is shorter due to the lack of need to modulate. Usually the second subject would follow in the tonic key, but as this is the same thematic material as the first, there is little point: Haydn moves straight to his closing passage from bar 226. This is in the tonic key.

The interrupted cadence at bar 239 recalls Haydn's manipulation of the themes in the development section. The subsequent bars contain material used in the development. With some added scales, the material of the coda from bar 273 is recalls that of the codetta of the exposition.

Identification of chords

As was typical in the Classical period, the harmony of Haydn's Symphony No. 100 is diatonic, with some chromatic chords to add interest and colour. Most chords are in root position or first inversion, though there are plenty of cadences of V⁷d – I_b, which indicate moves in tonality without settling firmly in a key for any length of time. Haydn uses first inversion chords to give the same indefinite feeling.

The use of root position chords and conventional harmonic progressions is used clearly in the introduction in order to establish the key of the G major. Regular perfect cadences also establish tonality:

Fl.

Ob.

Fg. Solo I. *p* *pp* *p*

Vln I *p*

Vln II *p*

Vla. *p*

Vc. Cb. *p*

Dissonances and resolutions

V7 I Ib V7d Ib II V7 I

Fl.

Ob.

Bsn. Solo I. *p*

Vln. I *p* *tr* *tr*

Vln. II *p*

Vla. *p*

Vc. *p*

V7 I V7b Ib V7 I

The use of the **tonic pedal** in bars 39 to 49 confirms the overall tonality of G major. The perfect cadences that follow are inverted cadences (not in root position) (bars 49-52) and give less certainty as the music begins to move towards the dominant. The V⁷d – I^b cadences are typical of non-root position perfect cadences. These are then followed by perfect cadences in root position in E minor and then D major (bars 53-58) to confirm a move to the dominant, as is conventional for the transition of the exposition:

.....G major.....
(tonic)

.....E minor.....

.....D major.....
(dominant)

These inverted cadences appear shortly after the second subject (from bars 82-86) in A major (the dominant of D major).

The closing statement of the second subject provides another example of perfect cadences (this time in root position) to establish the tonality each time (bars 94-102).

The use of the first inversion chord away from cadences can be found in the seven bars leading to the recapitulation. Haydn settles on V^b (instead of V) to prepare the listener for a return to the tonic. Perhaps the use of this is due to the eventual high tessitura of the first subject:

G major V^b V^b V^b V^b

V^b I

Chromatic chords

The mainly diatonic harmonies are decorated with occasions of diminished 7ths and augmented German 6th chords. These create some harmonic tension at various points during the first movement.

The German 6th chord usually appears before the dominant chord or a Ic-V-I cadential progression and creates colour in the harmony. Its first appearance is in bar 18, leading to the dominant chord in the first two beats of bar 19. The diminished 7th then alternates with chord V over the dominant pedal:

German 6th
C#
Fb
G
Eb

Dominant pedal

Dim 7th
C#
Fb
G
E natural

V

Dim 7th

V

Diminished 7ths can also be found in the second subject, colouring the harmonies at bars 88⁴ and 89².

The German 6th appears a number of times in the development section, coming before a long-term Ic-V (imperfect cadence):

138

German 6th

Ic

German 6th

V

Overall tonality = D minor

This is repeated again but in E minor, with the German 6th appearing in bar 152, leading to Ic in E minor in bar 153.

Instrumentation and textures

Haydn's *London* Symphonies were written for a much larger orchestra than Haydn had at his disposal at the Esterházy Palace. The addition of clarinets to the orchestra had also only been recent. As is typical of the Classical period, the prevailing texture is **melody and accompaniment** or **melody-dominated homophony**. However, Haydn provided his sophisticated London audiences with some glittering versions of this texture. The increasing independence of the woodwind produced a bright orchestral sound.

Exposition

Conventionally, the first violins would play the melody, with the woodwind providing sustained chords. This texture can be found in the introduction, where the melodic interest lies mainly with the first violins. The bassoons and oboes provide some interjections, and at bar 14, the woodwind and brass play sustained chords.

The first subject, however, is presented in the flute and oboes. Its high tessitura (with no bassline) and mainly staccato articulation contribute to a bright feel. This is repeated by the strings and a conventional Classical texture follows from bar 39 (the transition).

Dialogue between the woodwind and strings appears at bars 83 to 85.

The rocking quaver accompaniment in the second violins and violas in bars 93 to 102 is, again, typical of the Classical period. Haydn swaps the parts around at bar 108 where the cellos, basses and violas play the melody while both violin parts play the rocking accompaniment.

Overall, the exposition presents mainly conventional textures.

Development

As Haydn develops the original melodic ideas, he develops the textures as well, giving the woodwind in particular more solo lines. The bassoon plays more melodies, for example in bars 132 to 138.

The **unison** texture calls the listener to attention a number of times in this section, for example in bars 141 to 146 and 154 to 157.

More dialogue between the woodwind and strings occurs from bars 170 to 187.

Recapitulation

The textures are mainly repeated here, but the sudden full orchestral texture at bar 239 emphasises the unconventional move to E flat major. The punctuating chords of the woodwind in the final five bars confirm the perfect cadences and tonality of G major.

Second movement: Allegretto

Structure and terminology/Key centres and modulations

The second movement is in ternary form with a coda. The key is C major, the subdominant of G major. Modulations are to closely related keys, but like the first movement, there is a move to A flat major (the flattened submediant), again, showing a more Romantic tertiary relationship.

Section	Bar number	Key centre (tonality)
A	1-56	C major (with brief visit to G major)
B	57 61 70 74	C minor E flat major G minor C minor
A	92-152	C major
Coda	152 ⁴ 161 168	C major A flat major C major

Themes and their transformations

Unlike the first movement, there is only one main theme, which is developed and recurs in the movement. The opening phrase contains the melodic ideas and rhythms on which the rest of the movement is based. Haydn's monothematic approach can be seen here as each of his two bar phrases are very similar in terms of melody and rhythm:

Haydn subtly changes the four quavers of each two bar phrase:

- ▶ a: it's mainly the rhythm of the minim followed by the four quavers that will be found in the rest of the movement. An acciaccatura precedes the four quavers.
- ▶ b: this is characterised by the two staccato crotchets at the beginning with four quavers that rise to the second bar.
- ▶ b': clearly a variation of b, but this time the four quavers descend to the next bar.
- ▶ b'': the staccato crotchets appear again, and the four quavers rise. Like the first phrase, there is an acciaccatura preceding the quavers.

Section A

The opening eight bars are repeated and then answered by bars 17 to 28. This material is based on the opening a and b motifs, which are developed with a descending crotchet idea (bar 22), and develop further in the bassoon countermelody in bars 26 and 27.

X and Y form the basis of Section A: both phrases are repeated with different instrumentation (see below).

Section B

The image shows a musical score for Section B. On the left, a multi-staff score (Violin I, Violin II, Viola, Bassoon, and Cello/Double Bass) shows a melody in the upper staves. Red circles highlight specific notes in the upper staves, and red arrows point to a single staff score on the right. This single staff score, starting at bar 57, shows the same melody in C minor, with the original accompaniment now integrated into the melody. Red circles highlight the notes in this new melody.

At bar 57, the X melody is presented in C minor, though this time with the crotchet accompaniment of the original (eg bar 2 in the viola part) becoming part of the melody itself:

The image shows a musical score for bar 61. It features four staves, each with a different instrument: Fl. I & Ob. II, Vln. I, Vla., and Vln. I. Each staff contains a sequence of four quavers (eighth notes) moving in a specific direction. The key signature is E flat major. A bracket labeled '8' spans the four staves, indicating a sequence of eight notes.

At bar 61, the a theme is developed by changing the direction of the four quavers (which ascend) and Haydn writes a sequence, which he passes around the orchestra:

These are either doubled at the octave or harmonised in 3rds. This passage is in E flat major.

At bars 65 to 69, this idea moves to the cellos, basses and bassoons, but with a crotchet followed by a rest. These are repeated over a series of perfect cadences (a very Mozartian passage here, with the rest of the woodwind playing sustained chords and offbeat chords from the violins).

At bar 70, a unison texture of the strings, flute and bassoon starts with the developed a idea as a minim but then develops the rhythm and shape of the four quavers. The music is in the dominant of C minor (G major), ready for a return to this key.

At bar 74, Haydn continues presenting the developed a theme over a series of suspensions in C minor. Bars 71 to 80 are repeated in bars 81 to 91.

Recapitulation

The material of Section A is repeated but with different orchestrations until bar 119. At bar 120, a short

The image shows a musical score for bar 120, marked '1. Solos'. It features five staves: Fl. 1-2, Ob. 1, Cl. 1-2 (C), Fag. 1-2, and Cor. 1-2 (C). Annotations in orange and red highlight specific musical elements: 'b' from second movement' (pointing to a note in the Flute part), 'rhythms of from the first movement' (pointing to a rhythmic pattern in the Flute and Oboe parts), 'alternating passages between instruments from first movement' (pointing to a sequence of notes across the Flute, Oboe, and Bassoon parts), and 'rocking' accompaniment from first movement' (pointing to the Bassoon part).

linking passage brings together themes from the second movement as well as recalling themes from the first movement:

A chromatic scale from the bassoon in bar 133 brings us to the final statement of the main theme in

bars 134 to 141. The closing passage from bar 142 is an extension of the theme over a tonic pedal with some hints at F major. The concerto version of this movement ended at bar 152.

Coda

The fanfare at bar 153 leads the music briefly to A flat major in bars 161 to 166. The theme *b*” returns (aptly, given we are nearly at the end of the movement), and is passed around the orchestral texture, often harmonised in 3rds or 6ths. The final five bars confirms the C major tonality using the fanfare triplet rhythms from the opening of the coda.

Identification of chords

The harmonic language of the second movement is the same as that of the first movement, without the chromatic chords for decoration. The harmony is diatonic, with chords usually in root position or first

X

Violino I
Violino II
Viola
Violoncello
Contrabasso

p
p
p
p
p

(divisi)

tonic pedal.....

I-V7-I I I IV I V

Y

Fl 1-2
Fag 1-2
Cor 1-2 (C)
Vln 1
Vln 2
Vla
Vc+Cb

p
p
p
p
p
p
p

tonic pedal

G major: V I V II V V7 I V_b

27 G major (dominant): ii V7 V ^{ic} V7 I

inversion. The balanced phrases usually end in perfect or imperfect cadences. As expected, the tonic and dominant relationship prevails. X and Y are perfect examples:

Perhaps the most 'colourful' harmony can be found in the B section. The harmony here remains diatonic, but the minor tonality means that chord ii is diminished, and we hear a diminished chord

74

tonic pedal

C minor: I^b ii^{7b} I^{7c} IV^b dim I^{cV} - I (major)

before chord V. This is over a tonic pedal and the repetition of the developed a theme:

A German 6th can be found in bar 166, resolving to 1c in C major in bar 167.

Instrumentation and textures

The melody and accompaniment texture is presented in many ways in the second movement. The woodwind still have more melodic independence and newer timbres are explored, including the use of the percussion (triangle, cymbal and bass drum) as well as pizzicato strings. As in the first movement, the main textures are below, but it is not possible to cover them all in detail.

Section A

- ▶ Bars 1-8: in the opening of the movement, the *divisi* violas provide a slightly richer accompaniment, while the flute and first violins play the melody.
- ▶ Bars 8-16: the theme is repeated but this time in the woodwind (minus flutes) only.
- ▶ Bars 17-36: the flute and first violins resume the melody, which is more legato, as is the rest of the accompaniment. The horns provide a dominant pedal in bars 24 to 28.
- ▶ Bars 29-56: themes X and Y are presented one after the other. From bars 30-36, we recognise the texture of the opening, but at bar 38, the woodwind section (minus flutes) plays by itself, joined by the dominant pedal on the horn in bar 44.

Section B

- ▶ A full orchestral texture is used for the *f* sections, and in bar 57, the orchestra is joined for the first time by the triangle, cymbals and bass drum.
- ▶ At bar 61, Haydn returns to strings and woodwind, passing the melody between the upper instruments, with the tonic and dominant notes being sounded on the first beat of each bar.
- ▶ At bar 65, the lower instruments take on the melodic interest, with sustained woodwind and offbeat strings (quite a Mozartian texture).
- ▶ The flute, bassoon and strings play the melody in unison at bar 70, with the other instruments sounding a *sf* dominant note. Once again, the percussion joins.
- ▶ At bar 74, a Mozartian texture returns, with sustained climbing semibreves in the strings, and the motif being passed around the texture. The percussion instruments continue, all accompanied by a tonic pedal in the horns.

These textures are then repeated.

Section A

While the musical ideas from the opening section are repeated, Haydn changes the orchestration. The main differences involve a full string pizzicato accompaniment at bar 92 with the first oboe playing the melody. The second oboe plays mostly in 3rds and the clarinets take over what was originally the viola accompaniment figure.

At bar 100, the texture is more familiar again, though note how the cellos and basses now have different lines in order for the cellos to provide more harmony lines. More pizzicato accompaniment occurs at bar 108, and the full texture at bar 112 includes the rocking quaver figure in the violins.

At bar 120, the woodwind have an opportunity to play a linking passage by themselves.

Coda

The monophonic trumpet fanfare in bar 152 is a surprise to the listener but is interrupted (almost literally – flattened chord vi!) by the full orchestra in bar 161. The repeated semiquavers in the strings and timpani give this passage a sense of urgency, leading to the German 6th in bar 166. Its resolution in bar 167 leads to the return of a in 3rds and 6ths, passed around the texture.

A full texture in bars 174 to 177 is interrupted at bar 178 by shorter iterations of a being passed around the texture. The final five bars are homophonic, recalling the fanfare rhythms and confirming the C major tonality.