

### HAYDN: *DRUM ROLL SYMPHONY NO. 103*: **MOVEMENT 2**

#### BACKGROUND INFORMATION

Theme and variation is perhaps one of the oldest musical structures that continued to be very popular in the Classical era – and, indeed, still is today. It is exactly what it says on the tin: the theme is presented at the beginning of the piece or movement, followed by sections which are variations on the theme. The variations could be really simple, e.g. a change of key or a different accompanying style. Alternatively, the theme could be manipulated and developed to such a degree that the results were unrecognisable. There were no restrictions on how many variations were regularly used, but there was usually a coda to complete the movement. The form was often used in instrumental music, and sometimes for one movement of a larger composition – such as in this case, the symphony.

#### **OUTLINE OF THEME AND VARIATION FORM**

THEME	VARIATION 1	VARIATION 2	VARIATION 3	ETC.
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**[ General note: The theme itself may be in binary or ternary form. ]**

**Ways of varying the theme may involve:**

- A change of **harmony** or mode
- Decoration of the **melody** by adding embellishments or ornamentation, or changing the phrasing
- A change of the **texture** by treating the theme in imitation, or adding counterpoint, etc.
- Presenting the theme with a change of tempo, metre or different rhythmic patterning
- A contrast of **timbre** by putting the theme higher / lower, or changing and varying the instrumentation, e.g. using different instruments or families of instruments, or putting the theme in the bass or inner part when it had originally been heard in the treble
- Using developmental devices such as inversion, augmentation, diminution, etc.

Suggestions of other works from the Western Classical era which would provide useful background listening and research for learners might include:

HAYDN	MOZART	BEETHOVEN
Variations in F minor for piano	<i>Ah, vous dirai-je, Maman</i>	Slow movement of the 9 <sup>th</sup> symphony

In the early Classical age, the theme was often disguised with ornaments, trills, scalar passages and arpeggiated sections, embellishments, etc. The variations of Haydn and Mozart rely on embellishments and varied presentations of the initial theme. Often the phrase lengths of the theme and the accompanying harmony are retained, and variety comes in the use of different, added figures. Haydn, in particular, wrote sets of variations that remained close to the theme, relying on the usual eighteenth-century method of embellishments and ornamentation. Later composers, such as Beethoven and Brahms, tended to manipulate and ‘develop’ the theme to a greater degree.

Haydn was always interested in structure and has been acknowledged as a musical ‘craftsman’. One of his most noteworthy achievements was that of thematic development; his melodic invention was undeniable, and richly varied. It has been well documented that he ‘drew freely’ on the wealth of Croatian and Hungarian traditional melodies at his disposal. Even his own, original, melodies held musical characteristics of the folk tunes from his native country of Austria – and it was to his credit that he was able to use such initially basic material in extended works such as the symphonies.

## MOVEMENT 2 – DRUM ROLL

This is a **double variation set**, i.e. two main themes are presented prior to variation. This structure is sometimes described as a mixture of ‘rondo’ and ‘variation’ form. Sections A and B are in two parts, each repeated; in later variations of the theme in a work such as this, Haydn sometimes wrote out the repeat with a further variation.

The **overall structure** of the slow movement of the *Drum Roll* Symphony is:





Section A	Section B	Section A1	Section B1	Section A2	Section B2
a:  : b a:	c:  : d c:	Varied	Varied	Varied	Varied + developed

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## AS SET WORK | TEACHERS NOTES



**Themes:** One is in the major, one is in the minor, and both themes are based on folk melodies. It has been acknowledged that the two themes resemble each other closely:

Theme A	Original folk song 'Na Traviknu'*
	
Theme B	Original folk song 'Jur Postaje'*
	
<p>*Source: <i>Haydn</i> by Rosemary Hughes</p>	

This is a theme and variations which alternates between C minor and C major, which was not unusual practice for Haydn. Is it two themes? Or is the second just a natural transformation of the first one?

Interesting features of scoring are:

- The low Cs in the bass line, evident from the first few bars. The double bass usually has E as the lowest note, so these instruments were either tuned to a low C or they would have used 5-string instruments
- The clarinets are not used at all
- The inclusion of the violin solo is of particular interest, composed as it was for Giovanni Battista Viotti, a famous violinist of the time.

Haydn wrote many movements in double variation form. These include:

- The Andante from symphony No. 53, 'L'Impériale'
- The Andante from symphony No. 70
- The Allegretto from symphony No. 63
- The Allegretto from symphony No. 82.
- The Andante from symphony No. 90.
- The Allegretto from String quartet Op. 33, No. 6
- The Andante from Variations for solo piano in F minor.

### OUTLINE ANALYSIS

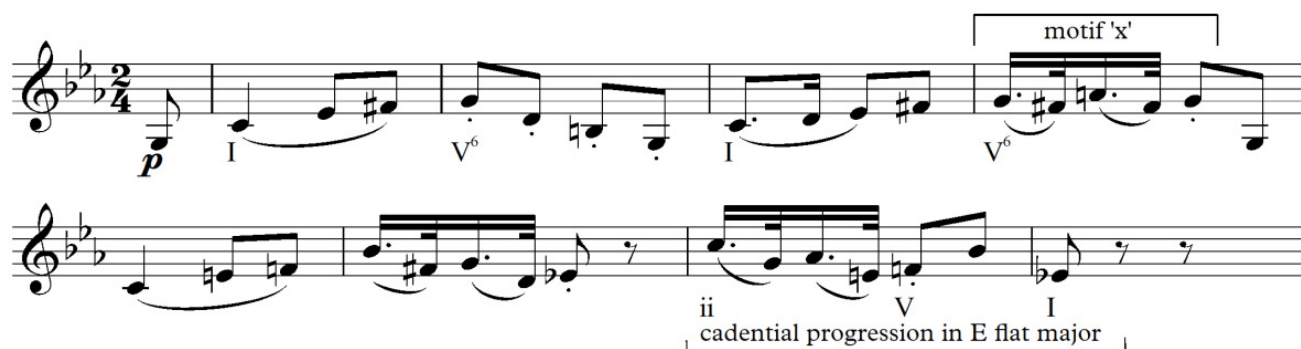
#### PART A – MINOR THEME: BARS 1–26

This, in itself, is in rounded binary form, i.e

a:||: b a: ||

#### Section a ( bars 1–8 )

This is in the key of C minor. It begins with a two-part texture, as violins play in unison and violas are heard in octaves with cellos and bass. Theme 'a' is heard in the violins:



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AS SET WORK | TEACHERS NOTES



The opening harmony clearly uses the tonic and dominant chords of C minor. Some of the accidentals may be construed as chromatic decoration, although they do suggest the tonicisation of F minor (bar 5) and G minor (bar 6). The phrase ends with a perfect cadence in the relative major key of E $\flat$  major.

## Section a ( bars 9 – 26 )

This begins still in the key of E $\flat$  major (as expected), but the texture is now in three parts. The final two notes of the melody from the previous actually become the first two notes of the melody for section b:



In bar 12, the key of F minor is tonicised via a diminished chord with the relevant accidentals of E $\flat$  and D $\flat$ , resolving inwards onto the chord of F minor. In bars 13–16, we see dominant harmony in preparation for the return of the home key of C minor – also note the diminished harmonic inflections here. In bar 16, the dominant harmony (with the A $\flat$  in the violins touching on the flat 9<sup>th</sup> of the dominant chord) leads back to the tonic key. Theme ‘a’ is now heard in the violas and string bass, in octaves, against the continued ideas in violins, also in octaves until bar 20; therefore, we again have two-part texture here. At bar 21, the texture is varied and becomes more imitative as the dotted motif is echoed throughout the texture. The final few bars are clearly modelled on section a, with the distinctive dotted rhythms, but they do not simply repeat the material. The section ends with a perfect cadence back in the home key of C minor.

### QUESTIONS:

- \* What is the interval heard in the melody between the second and third notes of bar 1? In which harmonic minor scale may this be found?
- \* Which chords are used in bars 9–15?
- \* How does Haydn present and vary the initial thematic material in bars 17–26?

## PART B – MAJOR THEME: BARS 27–50

The second theme also has the same ‘rounded binary’ structure, i.e.

c:||: d c:

(This has been labelled as such to show differentiation of thematic material.) As is usual with Haydn in movements of this type, this second theme is in the opposite major mode, in this case C major.

### Section ‘c’ ( bars 27 – 34 )

The second theme is introduced in violins and oboes:

\*one bar ‘trill’ motif



Note the similarity to theme A – especially with the inclusion of the dotted rhythm. This antecedent phrase is delivered by violins, beginning and ending in unison and moving in simple harmony (i.e. 3rds) in the middle of the phrase. Oboes play in harmony. Note also the sustained tonic and dominant notes in the horns, creating an open interval of a perfect 5<sup>th</sup>. This is all heard over a tonic pedal in the string basses, which continues under the consequent phrase – this begins as at bar 27, but changes direction so as to conclude the section ‘c’ in the dominant key of G major. This section has also been expanded in terms of the scoring, as woodwind instruments have been added – mostly oboes, but with bassoons supporting the cadential points at bars 29 and 33. The fanfare type figuration and trills at cadences are also typical of Haydn’s musical style – and indeed, the style of the Western Classical tradition.



### Section 'd c' ( bars 35 - 50 )

This also begins in the key of C major, but on the dominant chord (F $\flat$  in violins 2). Heard over three bars of dominant pedal, the texture is antiphonal in nature as the 'trill' motif from section 'c' is used in dialogue. There is a perfect cadence into C major in bar 38.

At bar 39, *pp* descending staccato figuration is heard in strings and first oboe, clearly reminiscent of bar 29, section 'c'. At bar 40, the diminished harmony resolves onto a D minor chord which then becomes the dominant of G major by virtue of the F $\sharp$  in the ascending bass part. This section overall has been more imitative, providing some clear textural contrast.

At the end of bar 42, the F $\flat$  in the second violin semiquaver scale leads us back to a return of section 'c' in bar 43. This is altered so that the final cadence of the section finishes very quietly, with a perfect cadence back in the key of C major.

### DISCUSS:

Charles Rosen says that both melodies used in the second movement of the *Drum Roll* Symphony '*... are radically altered before the end of the first phrase, so that they each form miniature sonata patterns, with developments and recapitulations all in place*'.

**Discuss this concept of the overall structure of this movement.**

### **PART A1 (VARIED): BARS 51–84**

This is the first variation of the minor theme.

#### **Section ‘a’ variation 1: Bars 51–66**

are based on bars 1–8, with the repeat of the section ‘a’ written out. This begins in the strings as previously and uses the same basic harmonic foundation. The first oboe is added, very tentatively, in the antecedent phrase and joins with the rhythmic and melodic figuration in bar 57/8. A flute solo and bassoons soon join in; much use is made of the motif ‘x’, and an ascending dotted arpeggio in bassoons supports the cadence in E $\flat$  in bar 66.

#### **Section ‘b a’ variation 1: Bars 67–84**

are based on bars 9–26, although the section is not repeated. In bar 67, the first flute comically merges the rhythm of motif ‘x’ with the trill idea, while the bassoon supports the thematic material from section ‘b’. At bar 75, the viola and bassoon join with the melody, above reminders of the ‘trill’ motif in the cello this time! Woodwind and strings join in an assertive homophonic passage to bring this section to an end.

#### **QUESTIONS:**

- \* Which musical elements have been used to vary the content in this section?
- \* What musical features remain exactly the same?

### **PART B1 (VARIED): BARS 85–108**

This is the first variation of the minor theme.

#### **Section 'c' variation 1: Bars 85–92**

are based on bars 27–34. The underlying harmonic structure is the same. However, a solo violin decorates the main theme with semiquaver sextuplets and also adds some ornamentation (i.e. the turn in bar 85). Material for the ripieno strings is based on the initial theme which now functions as an accompaniment to the solo, though there are changes in the arrangement as some material is omitted. This is to give priority to the violin solo part. The section is repeated.

#### **Section 'd c' variation 1: Bars 93–108**

In the variant of section 'd', the violin solo continues with its decorative treatment of the theme. Two quiet minim cadences in the tonic key of C are heard in bassoons /horns. From bar 101 a tonic pedal of just over five bars is played by the two horn players, an octave apart. The music stops on a pause chord in bar 105, though the violin solo has the last say in decorative arpeggio format: this cadence at bar 105–106 is a plagal cadence, IV–1<sup>6</sup><sub>3</sub>, landing on the tonic chord of C major in first inversion, on which chord the music pauses. This is soon echoed by a pizzicato cadence in 3-part ripieno strings, accompanying the last, rather subdued *piano* figuration offered by the solo violin, although the triplet idea is echoed by the viola (having been previously omitted in the perfect cadence). This section is then repeated.

#### **QUESTIONS:**

- \* Describe the writing for solo violin in this section.
- \* What do you notice about the changes of scoring? Why do you think Haydn made these changes?

**PART A2 (VARIED): BARS 109–134**

This is the second variation of the minor theme.

**Section 'a' variation 2: Bars 109–116**

are based on 1–8. Section A: (Bars 109–112) This is played tutti with the theme heard in violins 1 arco (an octave higher than originally) and now doubled in the upper woodwind (i.e. flute and oboe). The 2<sup>nd</sup> violins play the theme at its original pitch, all accompanied by a scalic semiquaver counter-melodic idea in viola, lower strings and bassoon:



The impact is further emphasised by the *ff* dynamics and emphatic fanfare-type idea on the tonic and dominant notes of C minor in brass and timps:



The first phrase ends on a unison G. In bars 113–116, there is a sudden reduction in volume. Just the violins play; violin 1 continues with the theme above a pedal of A $\flat$  in 2nds, leading to a short imitative exchange using the rhythm of motif 'x'. This section concludes in E $\flat$  major (as expected!), now with the turn of the lower strings to 'finish off' the phrase with the motif heard *piano*. The section is then repeated.

### Section 'b': (117-134)

This variation re introduces the woodwind to the mix, as the first violins play descending demisemiquaver scales for the first two bars. The flutes and bassoons emphasise the dominant pedal though in different rhythms (still based over tonic and dominant harmony in E $\flat$  major). The texture reduces to strings, with the first violins taking the theme; the lower strings dropping out after just one more bar. At bar 124, just the first violins are left with a trill-like figure leading to another *forte* section by full orchestra which establishes the return of section a, in the lower strings, as previously. In bars 129–131, there is another contrast in texture, back to a three-part *piano* link based on the trill motif in violins and viola. The full orchestra plays for the last three bars, restoring the fuller texture and ending with a perfect cadence in C minor.

### QUESTIONS:

- \* How does Haydn use the musical elements to bring about contrasts in this section?
- \* Comment on Haydn's manipulation of thematic material in this section.

### **PART B2 (VARIED + DEVELOPED): BARS 135–160**

This is the second variation of the major theme.

#### **Section 'c' variation 2: Bars 135–142 are based on 27–34.**

This begins with the thematic material played in harmony as before in the oboes, accompanied by *piano* pizzicato chords at first only on the first beats of the bar, over a tonic pedal in bassoons with solo flute interjections and decoration.

#### **Section 'd c' variation 2: Bars 143–159**

are based on bars 35–42. There is no repeat of section A at this point, and the scoring has been expanded to include doubling of parts, semiquaver ascending arpeggios in the cello, emphatic minims outlining the tonic and dominant harmony in brass, and timps. At bar 151, section 'c' returns, again broadly presented above a busy tonic pedal decorated with lower auxiliary note (again in the manner of a trill) in the lowest strings. The last quaver beat (rest) of bar 156 is extended slightly by a pause, before the woodwind and brass extend the cadence – without any strings and just the timps emphasising the cadence point. There is no repeat of this section.

#### **DISCUSS:**

- \* Describe the writing for instruments in Part B2, commenting on features of interest.

### **CODA: BAR 160–END**

This is the first variation of the minor theme.

### **Section 'c' variation 1: Bars 85–92**

A bar of semiquaver notes on middle C played by cellos acts as a quiet link to the entry of the violins with the major theme, though the subdominant harmony (in 2<sup>nd</sup> inversion) adds an interesting touch which signals a new direction. This is the concluding section of the movement. The pedal note of C is sustained as the thematic material is echoed in bar 163 in oboe and viola; with this reduction to an imitative texture, which reminds the listener of the theme, the music fades to *pp* with a short descending sequential motif consisting of the first few notes of the 'major' theme from section 'c'. With a sudden twist, the music unexpectedly introduces the dominant of E $\flat$  by bar 173. This key duly arrives in assertive fashion in bar 174 – although there is another sudden contrast in dynamic and texture after just two bars.

With the *pp* staccato notes of a descending arpeggio played by the first violins only (and still in E $\flat$ ), the music seems to be drawing to a quiet conclusion, with fragments of the major theme is heard in flute and oboes in a delicate texture above a staccato quaver triadic-like accompaniment played by violin 1. At bar 185 the harmony switches back to what proves to be the major supertonic chord of the home key, and we hear II–V–I back in C major. Bars 187–196 are based on 151–160. The movement concludes with two perfect cadences in C major, played *f/ff* by the whole orchestra.

### DISCUSS:

- \* List and explain (with references to bar numbers) all the different methods and devices used by Haydn to vary the original themes in this movement.
- \* Describe the different textures used by Haydn in this movement.
- \* What is your understanding of the 'double variation'? Explain this structure, with reference to the second movement of the *Drum Roll* Symphony.