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Haydn's „London“ Symphony and Schoenberg's Analytic Methods

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Arnold Schoenberg defended his compositional aesthetic by tracing his heritage to Brahms, Beethoven, Bach, and Joseph Haydn. His thoughts concerning Beethoven, Brahms the "Progressive" and Bach the "twelve-tone" composer have become common knowledge.¹ On the other hand, scholars have tended to ignore Schoenberg's thoughts on Haydn, though he had a deep interest in Haydn's music. I will begin by considering Haydn's works as analyzed by Schoenberg, tracing Schoenberg's thoughts as recorded in his extant scores. Next I will discuss the 18th-century roots of Schoenberg's analytic approach, with reference to Heinrich Christoph Koch and Johann Georg Sulzer. Finally, I will apply Schoenberg's methods to a work he treasured: Haydn's 104th symphony.

PART I: SCHOENBERG'S DOCUMENTED INTEREST IN HAYDN

A list of Haydn's works analyzed and/or owned by Schoenberg is given in table 1.² Analytic annotations in these scores demonstrate Schoenberg's interest in several areas of Haydn's music,

* A version of this paper was presented to the inaugural meeting of the Haydn Society of California, Claremont, California, March 29, 2003. A special thanks to Severine Neff for her comments about my essay and to the University of North Carolina at Chapel Hill for providing travel funds.

¹ For example, see his essays "Brahms the Progressive" and "Bach" in: Arnold Schoenberg, *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. by Leonard Stein, trans. by Leo Black, London 1975.

² This list has been compiled from scanning Schoenberg's published books as well as from the holdings of the Schönberg Center in Vienna as listed in: Kathryn P. Glennan, Jerry L. McBride, and R. Wayne Shoaf, *Arnold Schoenberg Institute Archives Preliminary Catalog*, Los Angeles 1986. Schoenberg's publications scanned for Haydn examples include: *Fundamentals of Musical Composition*, ed. by Gerald Strang and Leonard Stein, New York 1967; *Theory of Harmony*, trans. by Roy E. Carter, London 1978; *The Musical Idea and the Logic, Technique, and Art of Its Presentation*, ed. and trans. by Patricia Carpenter and Severine Neff, New York 1995; *Structural Functions of Harmony*, ed. by Leonard Stein, New York 1969; *Style and Idea* (see fn. 1).

including form, phrase structure, harmonic ingenuity, and motivic unity. Specifically, his analyses concerning motivic unity focus on details such as intervals and rhythms rather than on melodic wholes. His discussions of phrase structure scrutinize odd-measured phrases such as ten-measure periods. Schoenberg seems uninterested in Haydn's sonata forms, for nowhere did he provide a complete analysis of a sonata-allegro movement. His analyses are usually of individual phrases—when he considers an entire movement it is usually a minuet and trio.

Schoenberg's analyses of eight Haydn piano sonatas were published in his 1938–1942 book "Fundamentals of Musical Composition."³ In general, they focus on the basic motive, or the *Grundgestalt*, of each movement, showing aspects of motivic development—that is the presentation of the musical idea. The novelty in Schoenberg's approach lies not in the notion that music should be organic, for theorists like Robert Schumann and Adolph Bernhard Marx had discussed organicism nearly a century before Schoenberg. Instead, Schoenberg's importance lies in his concept that minute musical motives can influence entire works. For instance, in facsimile 1 (see appendix to this essay), Schoenberg's analysis of the first movement of Piano Sonata No. 42 in D Major focuses on the developing variation of motives found in the opening measures and their connection to the movement's "basic shape." Motive "A" first appears as a repeated note, but by measure 18 becomes a series of heavily embellished turns. Motive "B" begins as a single-note anacrusis and eventually becomes a 32nd-note scale in measure 17. Motive "C" is a three-note descending figure that is extensively expanded, contracted, and embellished. Schoenberg's analysis reveals that Haydn derived the pitch material for the entire piece from the first two measures of the movement.

Schoenberg's notions of *Grundgestalt* and developing variation can be traced back not only to Haydn's music, but to the theoretical concepts of Haydn's contemporaries, including Heinrich Christoph Koch. Schoenberg owned a later revision of Koch's "Musikalisches Lexikon" and included annotations on many of its

³ Schoenberg, *Fundamentals*, pp. 121 ff.

pages.⁴ As we shall see, both Koch and the influential aesthetician Johann Georg Sulzer had views similar to Schoenberg.

Table 1: Works by Haydn either Owned or Analyzed by Schoenberg⁵

A: Works analyzed either in print or handwritten in score
Phrase Analyses
String Quartets: Op. 20 no. 4, Op. 54 no. 1, Op. 64 nos. 4–5, Op. 74 no. 3, Op. 76 nos. 2–5
Piano Sonatas: Hob. XVI: 27, 28, 30, 31, 33, 34, 41
Motivic Analyses
String Quartets: Op. 54 no. 1, Op. 64 no. 4, Op. 74 no. 3, Op. 76 nos. 1–5
Piano Sonatas: Hob. XVI: 28, 30, 35, 42, 48
Symphony: no. 104
Formal Analyses
String Quartets: Op. 54 no. 1, Op. 76 no. 3
Piano Sonatas: Hob. XVI: 35, 40, 42, 48
Harmonic Analyses
String Quartets: Op. 54 no. 1, Op. 64 no. 4, Op. 76 nos. 1 & 3
Piano Sonatas: Hob. XVI: 28, 40
Symphony: no. 94
Piano Trio: Hob. XV: 29
B: Works owned but not analyzed
String Quartets: Op. 17 no. 5, Op. 20 no. 6, Op. 33 nos. 2–4, Op. 54 no. 2, Op. 64 no. 3, Op. 77 nos. 1–2
Symphonies: nos. 88, 92, 97, 100–103
Piano Trios: Hob. XV: 1, 5, 6, 7, 9, 10, 11, 13, 14, 15, 17, 19, 20, 23, 28, 31
Other: “Die Schöpfung” (in score and piano reduction)

⁴ Heinrich Christoph Koch, *Musikalisches Lexicon*, ed. by Arrey von Dommer, Heidelberg 1865.

⁵ Schoenberg's scores and manuscripts are now housed at the Arnold Schönberg Center – Vienna.

PART II: THE 18th-CENTURY ROOTS OF SCHOENBERG'S THEORY

In his "Musikalisches Lexikon," Koch likened the *Hauptsatz*, the "theme," of a composition to the *Hauptgedanke*, or principal idea, of an oration. He stated that they were similar in that both "contain the material for the development of primary and secondary thoughts."⁶ Thus Koch saw the *Hauptsatz* as a unifying idea for a piece of music, with each individual musical work having only a single sentiment that resided in this main idea.

Koch's identification of the *Hauptsatz* as a structural and emotional starting point for musical argument is closely paralleled in Schoenberg's *Grundgestalt*. Schoenberg traces each motive back to the *Grundgestalt*, a source of character, emotion, and formal structure, just as Koch demands that all "subsidiary thoughts" relate to the principle idea. Both theorists emphasize the repetition and variation of a single basic motive, or complex of basic motives, as the source of coherence in a musical movement. For Koch the motive preserves, above all, the sentiment of a piece of music; for Schoenberg it encourages structural unity and presents the work's "idea." Haydn himself echoes the stance of both theorists in a statement to his biographer Georg August Griesinger saying:

"Once I had seized upon an idea, my whole endeavor was to develop and sustain it in keeping with the rules of art."⁷

Haydn's developmental approach to motives is the focus of Schoenberg's unpublished manuscript on the "old" and "new" symphony. In this one-page document, Schoenberg discusses

⁶ "So wie bey einer Rede der Hauptgedanke, oder das Thema den wesentlichen Inhalt derselben aniebt, und den Stoff zu der Entwicklung von Haupt- und Nebenideen enthalten muß [...]" (Heinrich Christoph Koch, *Musikalisches Lexikon*, Frankfurt am Main 1802, col. 746, quoted and translated in Leonard G. Ratner, *Classic Music: Expression, Form and Style*, New York 1980, p. 218).

Koch is quoting from another source, apparently the "Kurzgefasstes Handwörterbuch über die schönen Künste, von einer Gesellschaft von Gelehrten," edited by Johann Gottfried Grohmann (Leipzig, 1794). – For further information see: Lea Madeleine Rutmanowitz, *The Expositions and Developments of the First Movements of Haydn's Keyboard Sonatas and Their Relationship to Contemporary Theoretic Concepts*, Ph.D. diss., Columbia University, 1987, pp. 51 ff.

⁷ Georg August Griesinger, *Biographische Notizen über Joseph Haydn*, Leipzig 1810, translated and edited in: Vernon Gotwals, *Haydn: Two Contemporary Portraits*, Madison, WI, 1968, p. 61.

general motivic characteristics in musical works from Haydn to Brahms saying:

“the main theme (or even merely the main motive) must actually be considered the heart of the whole, from which everything develops, and the organization of the musical events obeys almost mathematical laws and laws of variation and contrast as well.”⁸

In taking this viewpoint, Schoenberg parallels in particular Koch’s mentor Sulzer.

Sulzer noted that the *Hauptsatz*, or theme, “contains the full expression and nature of melody.”⁹ He saw the motive as the starting point for development, stating that the *Hauptsatz* could be “found not only at the beginning of a composition but throughout and repeated in various keys and with variation.” Sulzer even emphasized the small components of a *Hauptsatz*, just like Schoenberg often focused on small *Gestalten*. Finally, Sulzer believed that subsidiary ideas needed to be appropriate in relation to the *Hauptsatz*; in essence they needed to use the same basic motives.

Another necessary feature of Koch’s and Sulzer’s *Hauptsatz* is the concept of *Mannigfaltigkeit*, or “many-sidedness.” While unity of motive was crucial, the development of the *Hauptsatz* was indispensable for the making of an effective rhetorical form. In his

⁸ “[...] das Hauptthema (ja sogar bloß das Hauptmotiv) tatsächlich als *K e i m* des *G a n z e n* anzusehen ist, aus dem sich alles *e n t w i c k e l t*, was geschieht, und die Anordnung der musikalischen Ereignisse zum Teil geradezu mathematischen, zum Teil den Gesetzen der *A b w e c h s l u n g* u n d d e s *G e g e n s a t z e s* folgt [...]” (Arnold Schönberg, “[Die Symphonie] Einleitung–Anfang,” Arnold Schönberg Center, Wien, T73.17.1). Special thanks to Eike Fess at the Center for bringing this manuscript to my attention.

⁹ “*Hauptsatz*. (Musik). Ist in einem Tonstück eine Periode, welche den Ausdruck und das ganze Wesen der Melodie in sich begreift, und nicht nur gleich anfangs vorkömmt, sondern durch das ganze Tonstück oft, in verschiedenen Tönen, und mit verschiedenen Veränderungen, wiederholt wird.”

Johann Georg Sulzer, *Allgemeine Theorie der Schönen Künste*, 3rd edition, Frankfurt and Leipzig 1798, vol. II, p. 524, trans. and ed. by Nancy Kovaleff Baker and Thomas Christensen, *Aesthetics and the Art of Musical Composition in the German Enlightenment: Selected Writings of Johann Georg Sulzer and Heinrich Christoph Koch*, Cambridge 1995, pp. 100–103. – This particular entry is located in the part of the treatise where Johann Philipp Kirnberger collaborated with Sulzer on entries.

entries on *Mannigfaltigkeit* and *Ausführung*, Koch makes it clear that development was a necessary part of every piece of music, as well as one of the characteristics linking music to rhetoric.¹⁰

Schoenberg viewed the rhetorical structure of a composition as composed of an assertion, a challenge, a refutation of the challenge and a confirmation.¹¹ He likened the rhetorical structure to a metaphorical cadential structure. Table 2 shows his comparison. An assertion could be seen as the initial statement of the tonic. Challenge to this assertion, likened to a predominant's motion away from the tonic, is eventually itself refuted by the dominant. Finally, the refutation, or dominant asserts itself only to be refuted in turn by a confirmation, or return to the tonic. The composer must resolve the various challenges found in a piece of music in order to attain closure.

Schoenberg saw points of musical challenge, imbalance, or unrest, in the opening of every piece. Challenges could vary from an unstable harmony to a chromatic pitch or an odd intervallic leap. When used by an accomplished composer, each imbalance would have significant consequences for the formal plan of a composition. The playing-out of these imbalances would give a

¹⁰ "Mannigfaltigkeit. Eine nothwendige Eigenschaft der Theile eines jeden Tonstückes [...]" (Koch, *Musikalisches Lexikon*, p. 929).

"Ausführung [...] man sagt z. B. der Tonsetzer habe dieses oder jenes Tonstück gut ausgeführt. In diesem Falle ist also die Rede von der Art, wie der Componist die Hauptgedanken des Satzes in den verschiedenen Perioden desselben durchgeföhret hat." (Koch, *Musikalisches Lexikon*, p. 187).

Koch was influenced by Sulzer, and so it should come as no surprise that Sulzer says much the same:

"One must [...] find a [...] melody [...] that can be continually repeated with appropriate changes and various modifications until it has succeeded in its intended impression." ("Also mußte man eine Art des Gesanges erfinden, in welchem ein und eben dieselbe Empfindung, mit gehöriger Abwechslung und in verschiedenen Modificationen, so oft konnte wiederholt werden, bis sie den gehörigen Eindruck gemacht haben würde.") (Sulzer, vol. II, p. 525; trans. by Sulzer/Baker, p. 101.)

¹¹ Schoenberg, *The Musical Idea*, pp. 310–11. Schoenberg's view of musical rhetoric is not too far removed from that of Johann Mattheson, who compared the sections of a composition to rhetorical gestures such as *exordium*, *narratio*, *propositio*, *confirmatio*, *confutatio*, and *peroratio*. For further information on Mattheson see: Hans Lenneberg, *Johann Mattheson on Affect and Rhetoric*, in: *Journal of Music Theory*, vol. 2 (1958), pp. 47 ff. For general information on rhetoric in the Baroque see: Dietrich Bartel, *Musica poetica: Musical-Rhetorical Figures in German Baroque Music*, Lincoln 1997.

Table 2: Schoenberg's Rhetorical View of Music as Likened to a Cadence¹²

A piece can be regarded as an "extended cadence" I–IV (II)–V–I:	
I	= Assertion (of a tonality)
IV (II)	= Challenge
V	= Refutation of IV (self-assertion of V)
I	= Confirmation (of the tonality)

work its very own rules of rhetoric and closure, and it would affect the formal, tonal, and motivic nature of the piece as well. My analysis of the 104th symphony using his techniques illustrates that his notion of motivic coherence and developing variation in Haydn's music were derived from Schoenberg's view of a work as shaped by assertion, challenge, refutation, and confirmation.¹³

PART III: ANALYSIS OF THE 104th SYMPHONY

Schoenberg provides a brief analysis of Haydn's 104th symphony in his "Gedanke" manuscripts, reproduced as facsimile 2.¹⁴ He sees the opening four measures as the movement's Grundgestalt. The rising fifth and its inversion, the falling fourth are its primary components. Because the manuscript was never completed, his analysis stops at this initial thought.

The motives cited by Schoenberg have compositional consequences for the entire work. They develop in conjunction with

¹² Ibid., pp. 310–11.

¹³ For further information on Haydn's rhetorical language see: Mark Evan Bonds, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*, Cambridge, Mass., 1991; Elaine R. Sisman, *Haydn and the Classical Variation*, Cambridge, Mass., 1993; Tom Beghin, *Forkel and Haydn: A Rhetorical Framework for the Analysis of Sonata Hob. XVI:42 (D)*, DMA diss., Cornell University, 1996.

¹⁴ This loose and incomplete collection of manuscripts, called the "Gedanke" manuscripts because of the title "Der musikalische Gedanke und die Logik, Technik und Kunst seiner Darstellung" has been edited as well as translated in Schoenberg, *The Musical Idea*.

at least three other motives, unmentioned by Schoenberg, that I have outlined in example 2: a neighbor-note, a pedal tone, and, most crucially, an unresolved leading tone, C-sharp, which is the source of tonal challenge in the movement.

The four motives assert themselves again in the primary theme area, along with a fifth motive, the lower tetrachord of the tonic D major scale, given in example 3. Although Haydn's descents from D–A are usually quite conjunct (as in m. 21), in his melodic descents from G–D in this work, Haydn constantly interrupts a smooth, conjunct descent with leaps. Haydn thus brings attention to this lower tetrachord of the octave through interruption.¹⁵ The effect is one of imbalance.

In example 3, C-sharp does not appear in the melodic line until the fifth measure, where it is left unresolved (circled on the top system).¹⁶ The circle on the bottom system (m. 31) marks the problematic C-sharp resolution to D in the consequent phrase. C-sharp leaps a ninth upwards over a phrase elision, creating further challenge and imbalance. The bass voice also contains a number of C-sharps, though in each instance their resolution does not coincide with a tonic harmony.

The secondary theme area is virtually the same as the first, except that it closes with a perfect authentic cadence in the dominant at measure 99. In cadencing, Haydn demonstrates that G-sharp, the leading tone of the dominant, is not a problematic pitch. Thus only the leading tone of the tonic C-sharp represents an imbalance and not its various transpositions.

In example 4, the transition, Haydn again makes use of all four opening motives. Measure 32 opens with a falling fourth over a pedal D, while the leading tone sounds in a trill-like figure without dominant support. The neighbor-note figure then appears in the upper register. The fifth motive, the lower tetrachord of D major is not present, as it would interfere with the impending modulation to the dominant.

¹⁵ By descending tetrachord I refer only to the specific musical events at hand and not to a Schenkerian descending line nor any other theoretic relationship such as the ancient idea of tetrachords.

¹⁶ An inner voice contains the leading tone at the outset of the theme that is restored in the fifth measure without resolution.

As shown as example 5, the beginning of the recapitulation contrasts with the opening in light of the resolution of “challenging” motives. The falling fourth appears as part of the obbligato line, as does the neighbor figure, here slightly embellished. The leading tone, C-sharp, which is circled in the example, resolves properly but not fully. This resolution is much smoother than the leap of a ninth found in the corresponding place in the exposition, but there is no authentic motion in the bass. Finally, the lower tetrachord is more conjunct than it was in the exposition because the obbligato part and the melody intermingle towards the phrase’s end.

When the secondary theme appears in the tonic, in example 6, at measure 250, Haydn resolves the lower tetrachord properly. Note that this resolution is quite strong, as the descent from G to D is affirmed by a secondary descent (m. 256), which coincides with a perfect authentic cadence. With this resolution the lower tetrachord makes its last appearance in the movement.

At measure 277, Haydn presents the neighbor-note figure fortissimo in the trumpets for one final, triumphant statement. This point is already twelve bars into the coda, so the neighbor-note resolution comes quite late in the work. Five measures before the end of the work, example 7, Haydn finally completes the movement in a motivic sense. Only at the final cadence, measure 290, do we see a strong perfect authentic cadence with leading tone motion to the tonic in the soprano voice.

We can see in these closing measures the final and correct resolution of not only the leading tone, but also of the falling fourth and the pedal tone. Specifically, after resolving the leading tone, the soprano line contains a prominent falling fourth. Meanwhile, the tympani and bass hold a pedal tonic. Now the pedal tone provides harmonic stability rather than the instability it offered in the introduction and exposition. When each motive in turn has resolved, the movement ends, balance is restored and the tonic reconfirmed.

We can also use Schoenberg’s method to discuss cyclic motives in the 104th symphony.¹⁷ Example 8 shows the opening theme

¹⁷ Cyclic themes in Haydn’s 104th symphony have already been discussed by Karl Marx, but he is concerned primarily with demonstrating the existence of

of the second movement together with the primary theme of the first movement transposed to the subdominant. The lines indicate points of melodic similarity.

While most of the essential motivic material is absent from the second movement's theme, the themes of the two movements are more alike than not. Both movements share the descending-fourth motive, which is prominent at the end of the second movement's first phrase. Interestingly, the second movement's falling fourth is pitch specific to the lower tetrachord of the first movement. The tetrachord remains contentedly resolved though.

The third movement's opening melody, given in example 9, and that of the first movement's are unlike in surface detail, but all the original motives are present. The phrase opens with a rising triadic motion of a fifth followed by a falling fourth later in the phrase, just as in the first movement. Starting on the first down-beat, we hear a neighbor-note figure in the melody, below which is a sustained tonic pedal tone. The lower tetrachord, located once again at the end of the phrase, is now interrupted with a large leap to B and then down to C-sharp. The leading tone, C-sharp, resolves correctly. Instead, Haydn draws attention to it with a trill, a technique used in the transition of the first movement.

inter-movement thematic connections and not necessarily with their musical implications as I am. As James Webster has pointed out, one must be careful not to emphasize motivic connections among disparate sections of disparate movements. As I am pointing out here, a specific set of motives can be found in the opening phrases of each movement—a commonly accepted element of cyclic coherence in this work. Another related article requiring mention here is that of Ernest F. Livingstone, whose article briefly discusses the significance of the opening intervals of the symphony. Finally, H. C. Robbins Landon includes a discussion of cyclic coherence in his analysis of the work, noting a number of later recurrences of the motives that have not been noted in my paper due to space. However, he attaches specific value to the melodic second, something I have purposely avoided, as the second seems too common an interval to really be plausible as a distinct motive (thus my neighbor note instead).

See: Karl Marx, *Über Thematische Beziehungen in Haydns Londoner Symphonien*, in: *Haydn-Studien*, vol. 4 (Mai 1976), pp. 1–18; James Webster, *Haydn's "Farewell" Symphony and the Idea of Classical Style*, Cambridge 1991, pp. 200–205; Ernest F. Livingstone, *Unifying Elements in Haydn's Symphony No. 104*, in: *Haydn Studies: Report of the International Haydn Conference*, Washington, D.C., 1975, ed. by Jens Peter Larsen, Howard Serwer, and James Webster, New York 1981, pp. 493–96; H. C. Robbins Landon, *Haydn: Chronicle and Works*, Vol. 3: *Haydn in London (1791–1795)*, London 1976, pp. 609 ff.

In the finale, we can see four of the five motives returning (example 10). The bass opens the movement by holding a 22-measure pedal tone. The primary theme of the melody oscillates between D and A, emphasizing both rising fifths and falling fourths, bracketed in the example. As in the first and third movements, the lower tetrachord is interrupted.

The leading tone, C-sharp, is not present in the theme this time, though it appears in the accompaniment the second time around. I would also just briefly note that, as with the first movement, Haydn only sounds a perfect authentic cadence with C-sharp moving to D in the soprano in the final two measures of the movement. Recall that this is exactly the way he treated his cadences in the first movement. In addition, there is no leading tone at all before the cadence that brings about the final iteration of the main theme at measure 309, a final reminder of the challenging leading tone.

This paper has traced the extant analytic documents connecting Schoenberg's compositional thought to Haydn. An important source of Schoenberg's theoretical thought lies in part in the 18th-century theorists such as Koch and Sulzer. Finally, the application of Schoenberg's, Koch's, and Sulzer's ideas to Haydn's 104th symphony demonstrates how its motivic development links to aspects of its form. In this work we see how the Grundgestalt and its inherent motives are the "heart of the whole" and how Haydn endeavored to develop and sustain it in keeping with the rules of art.

Facsimile 1:

d) Piano Sonata, No.42-I
Andante con espress.

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and expression are marked as *Andante con espress.*

System 1: Measures 1-3. Treble staff has slurs over measures 1-2 and 2-3. Bass staff has slurs over measures 1-2 and 2-3. Dynamic markings include *b*, *a*, *b¹*, *a¹*, *b²*, and *a²*. There are also markings *x-x^o-x* and *x-x^{o2}-x* above the treble staff.

System 2: Measures 4-6. Treble staff has slurs over measures 4-5 and 5-6. Bass staff has slurs over measures 4-5 and 5-6. Dynamic markings include *a³*, *b³*, *a³*, and *a⁴*. There are also markings *x-x^o-x* and *x-x^o-x* above the treble staff.

System 3: Measures 7-9. Treble staff has slurs over measures 7-8 and 8-9. Bass staff has slurs over measures 7-8 and 8-9. Dynamic markings include *a³*, *b³*, and *a⁴*. There are also markings *x-x^o-x* and *x-x^o-x* above the treble staff.

System 4: Measures 10-13. Treble staff has slurs over measures 10-11, 11-12, and 12-13. Bass staff has slurs over measures 10-11, 11-12, and 12-13. Dynamic markings include *a³*, *a⁴*, *a⁷*, and *a⁸*. There are also markings *x-x^o-x* and *x-x^o-x* above the treble staff.

At the bottom of the fourth system, there are Roman numerals: *ii*, *V*, *I*, *iii*, *V*.

*Schoenberg's analysis of Haydn's piano sonata Hob. XVI:42, first movement, mm. 1-20, from "Fundamentals of Musical Composition"*¹⁸

¹⁸ Schoenberg, *Fundamentals*, pp. 128-29. © Belmont Publications, reproduced with permission, and a special thanks to Larry Schoenberg, Los Angeles.

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Formung. Aber auch die ist nur schein-
bar und ohne Folgen.

Die Einleitung der Londoner S. der
Symph. u. Haydn bringt einen Ausklang aus



Hauptthema. Charakteristisch für
das Einleitungsstück sind schon die
4. und 5. Takt, die nicht entwickeln
sondern das "Gehen" einleiten (gründlich
durch Hören). Aber klar wird das
besonders im 9. 10. 11. Takt, wo
es wie eine Legung beginnt, aber
gleich weiter "geht".

Ein merkwürdiges Beispiel ist die
Einleitung von Don Juan-Quartette.
Das diese Partie nichts anderes ist
als eine (allezeitige wesentliche) Vor-
führung der späteren Kammer-Stimme,
ist

3. 11
24

Schoenberg's analysis of the Grundgestalt
of Haydn's 104th symphony¹⁹

¹⁹ The above facsimile is from page 180 of the text, located at the Arnold Schön-
berg Center – Vienna cataloged as T 65.03, reproduced with permission. It is
translated on printed page 285 of Schoenberg, *The Musical Idea*.

Ex. 3:

Ex. 3: Musical score for the primary theme of the first movement of the 104th Symphony. The score is in G major and 2/4 time. It consists of two systems, m. 17 and m. 26. The first system (m. 17) features a treble clef staff with a piano (*p*) dynamic and a bass clef staff with a Pedal Note. Annotations include: Rising 5th, Neighbor Note, Non-Functional Melodic C♯, Falling 4th, and Lower Tetrachord Interrupted. The second system (m. 26) features a treble clef staff with a forte (*f*) dynamic and a bass clef staff with a Pedal Note. Annotations include: Rising Lower Tetrachord, but Disjunct Descent and C♯ as Imbalance.

Motivic content in the primary theme of the first movement of the 104th Symphony

Ex. 4:

Ex. 4: Musical score for the transition section of Haydn's 104th Symphony. The score is in G major and 2/4 time. It consists of two systems, m. 32. The first system (m. 32) features a treble clef staff with a piano (*p*) dynamic and a bass clef staff with a Pedal Note. Annotations include: Descending 4th, Neighbor Note, and Challenging C♯.

The outer voices in the transition section of Haydn's 104th symphony

Ex. 5:

Hint of resolution in the recapitulation of the 104th symphony

Ex. 6:

The resolution of the lower tetrachord in the recapitulation of the 104th symphony

Ex. 7:

The closing measures of the movement resolve the three outstanding motives

Ex. 8:

A musical score in 2/4 time, key of D major. The top staff is in treble clef and the bottom staff is in bass clef. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include *fz* (forzando), *p* (piano), and *fz* (forzando). Arrows and brackets connect specific notes and intervals between the two staves, highlighting similarities in melodic contour and intervallic structure.

Similarities between the main themes of the 104th's first and second movements

Ex. 9:

A musical score in 3/4 time, key of D major. The top staff is in treble clef and the bottom staff is in bass clef. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Annotations include "Rising 5th", "Neighbor Note", "Falling 4th", "Disjunct Lower Tetrachord", and "Emphasized C₂". A "Pedal Tone" is indicated in the bass staff.

The opening of the 104th symphony's third movement

Ex. 10:

A musical score in 2/4 time, key of D major. The top staff is in treble clef and the bottom staff is in bass clef. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Annotations include "Note Absence of C₄", "Disjunct Lower Tetrachord", and "Rising 5ths & Falling 4ths:". A "Pedal Tone" is indicated in the bass staff.

The primary theme of the 104th symphony's finale