Forrest Balman

MUS 710

Symphony 84 in Eb Major, Haydn - Synopsis

Looking at the entirety of the form, one of the most interesting aspects of the piece is the distribution of thematic and transitional material. The way I choose to separate the two, for the sake of consistency, is based on the material's singability, and its tonality. Thematic material, especially within the context of music of the common practice period, is both cantabile and memorable. The transitional material often, but not always, serves a function of extended tonicization or modulation. This isn't to suggest that a theme cannot modulate. It is common for a theme to modulate once throughout and cadence in an entirely different key than what it began with, however transitional material isn't bound to the same key related constraints as themes usually are. Themes are generally either in a tonic key, or a closely related key. Transitional material often functions as a means of arriving at a new key without presenting new thematic material. Over the course of the first movement, Haydn's composition makes use of nearly a two to one ratio of transitional to thematic material. Themes in Haydn's first movement function as germs that inspire the rest of the piece, often manifesting themselves as melodies that are contrasted against with transitional material.

When compared to the first movement, the fourth movement, which inherently has many characteristic differences: tempo, meter, and structure, displays a relatively more even demonstration of thematic and transitional material. When comparing the two functions, the thematic density slightly outweighs the transitional density. This could be attributed to the tempo and meter of the piece, due to the fact that melodies generally last longer, in terms of measures,

because of the relatively small size of each of the measures. The more likely reason is the function of the fourth movement. In terms of how I conceptualize a multi-movement work, the final movement, like a concluding section in an essay, functions as a means of summarizing the work. This would explain the distribution of thematic material because of the importance of the theme as a defining characteristic of the work. Pieces are memorable largely because of their melodic content. The fourth movement demonstrates this by presenting more singable material for the listener to retain.

thematic material
transitional material
cadential material

I

Intro | Exposition | Development | Recapitulation | Coda

1 20 27 32 44 52 58 73 81 110 114 123 134 140 147 153 160 161 165 167 178 185 201 202 208 219 236 243 244 260

Eb Bb C Db F Bb C F Eb

HC IAC HC HC PAC PAC IAC PAC PAC HC IAC IAC HC PAC IAC IAC PAC PAC IAC PA

IV

Exposition | Development | Recapitulation

1 8 16 14 95 102 119 199 200 241 293

PAC PAC PAC PAC IAC HC HC PAC

Forrest Balman

Diagram on back of last page

In Nomine Domini

SINFONIA No. 84

(1786)

Joseph Haydn

slow intro mm 1-20

I

Largo

Flauto

2 Oboi

2 Fagotti

2 Corni in Mib/Es

Violino I

Violino II

Viola

Violoncello

Basso

Eb: I ii I6/4 vii° I I9/4/IV IV7 vii° I 7 vii°/vi vi I V4/2/IV

vii°/vi vi V IV vii°/V V I V6 vi IV V/ii V I6/4

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16

HC Allegro

(a 2)

16

Allegro

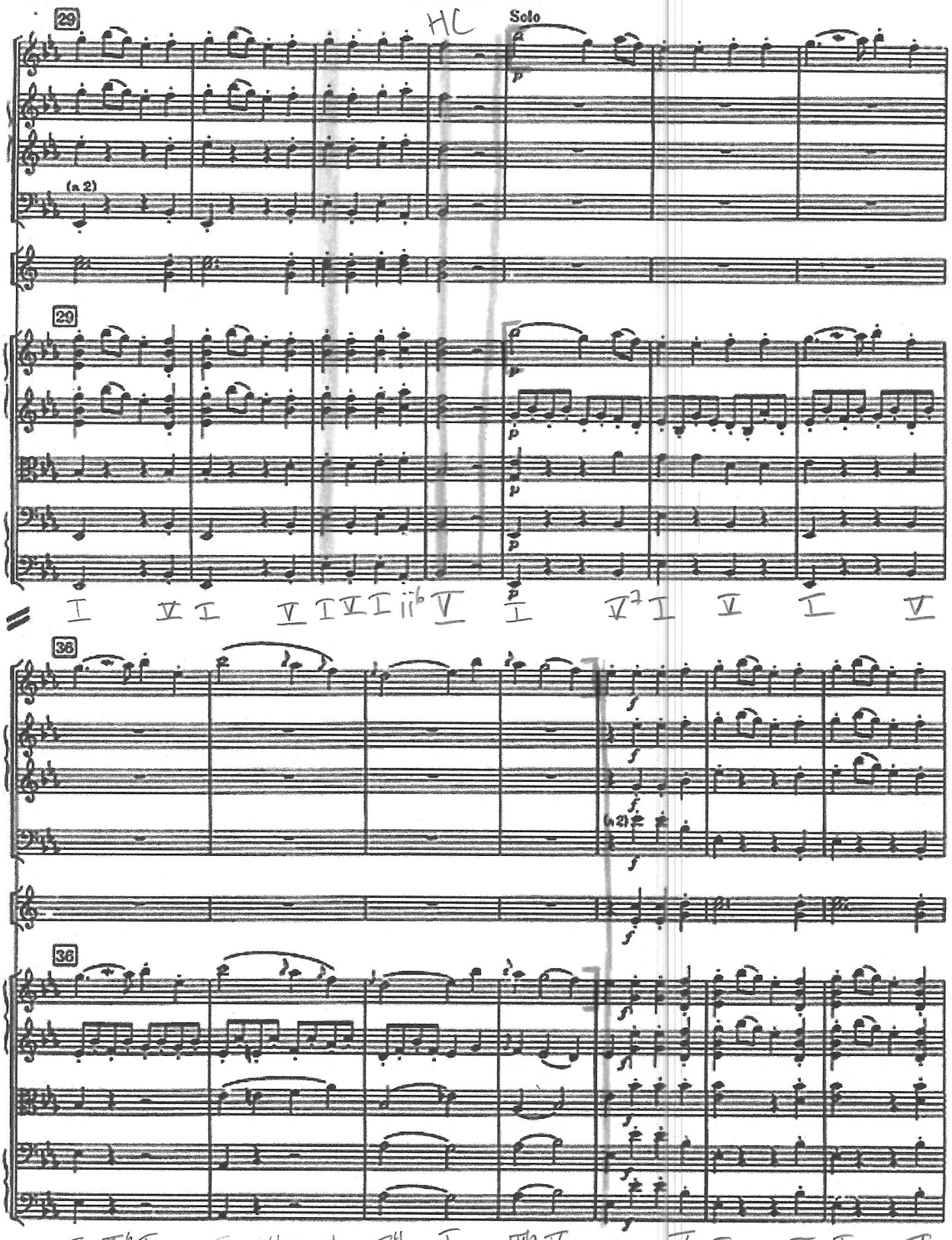
23

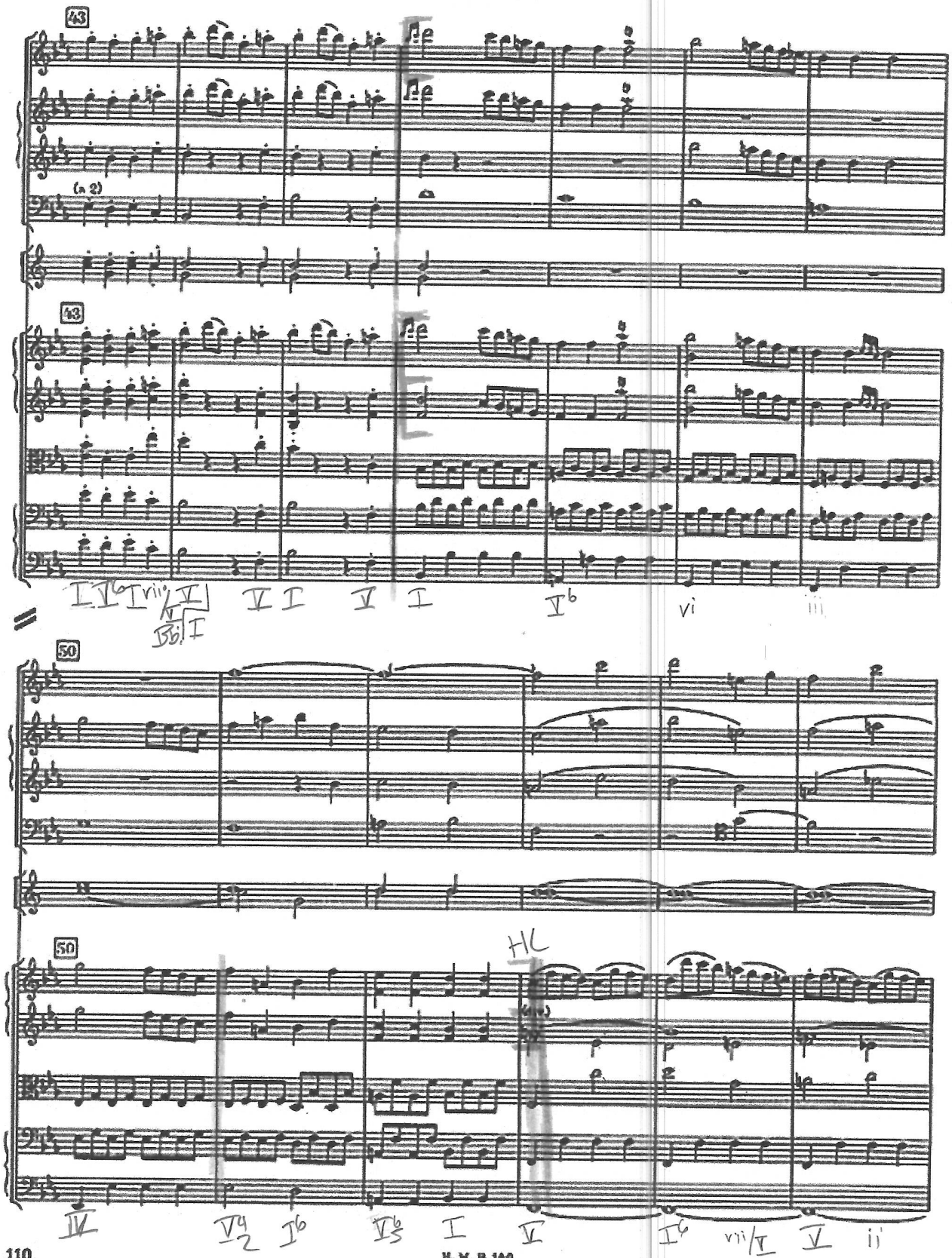
(a 2)

23

IAC

a) Als zu zu vereinchem
To be played as


29
HC
Solo
(a 2)
29
36
(a 2)
36


43
(a 2)
43
I V6 I vii° V I V I V I V6 vi iii
V/V
B♭: I
50
50
HC
IV V4 2 I6 V6 5 I V I6 vii/V V ii

56

(a 2)

56

PAC

(arco)

I6 vii°/V V I IV6 I V7 I V6 I

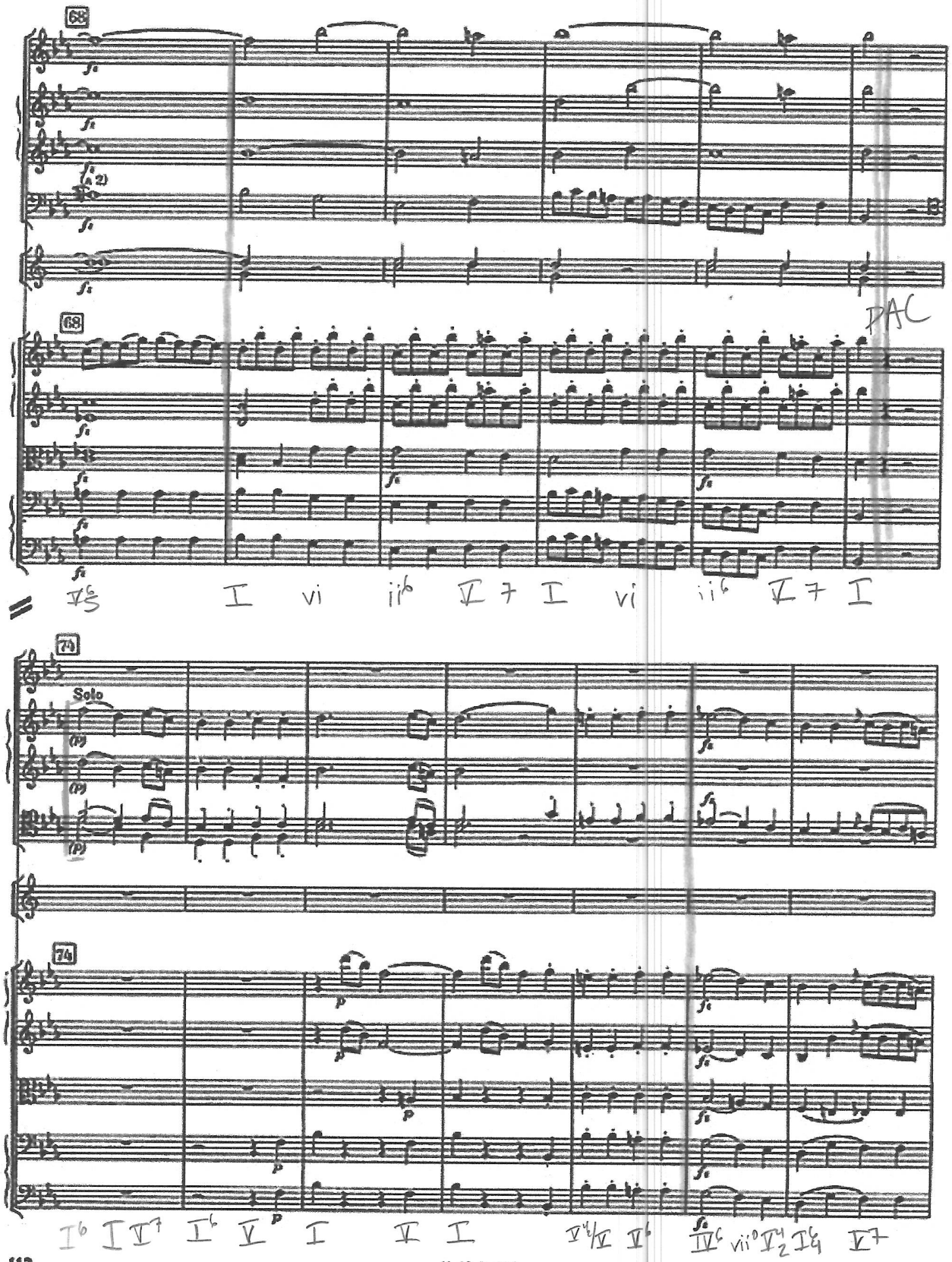
62

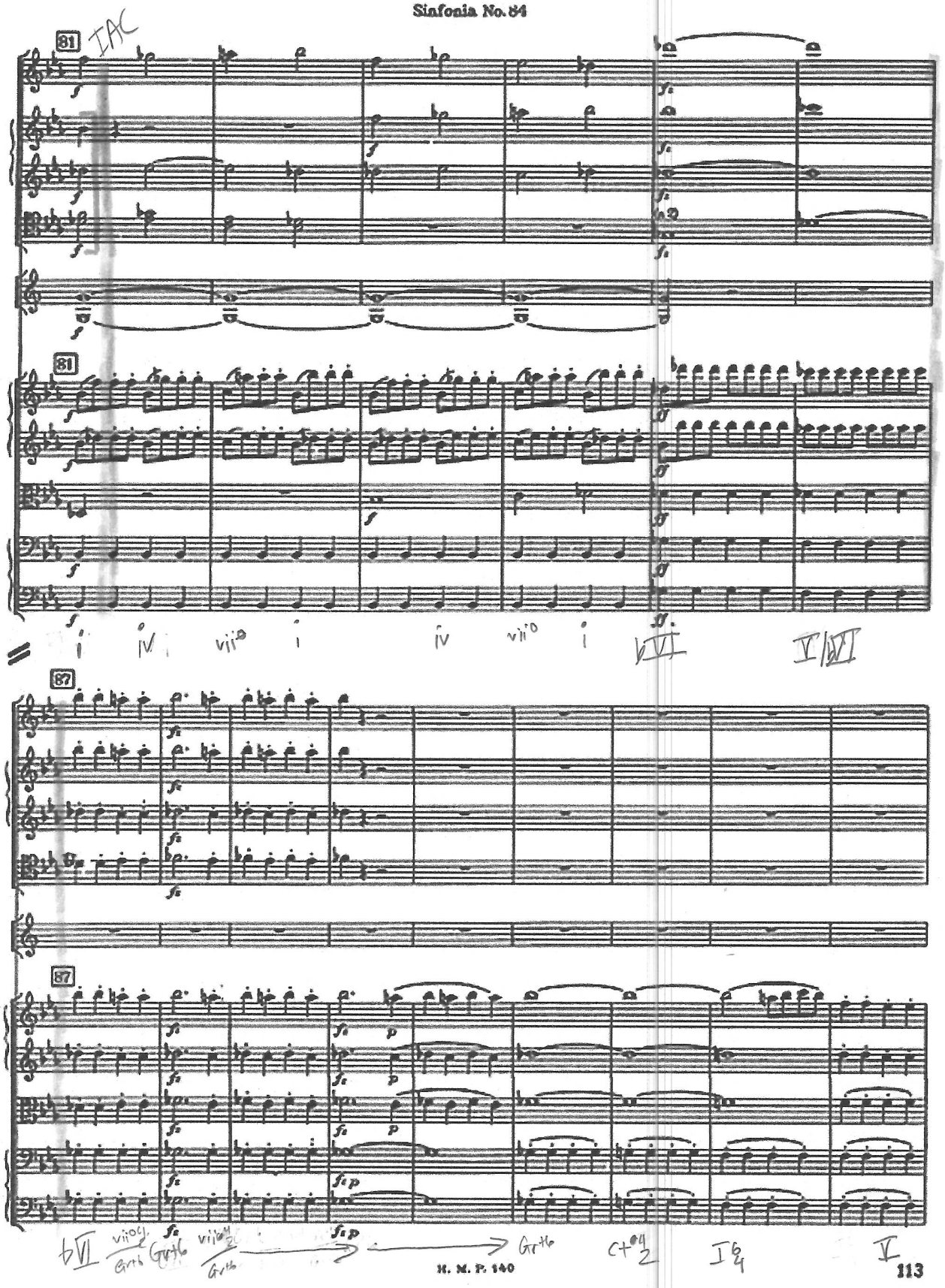
*)

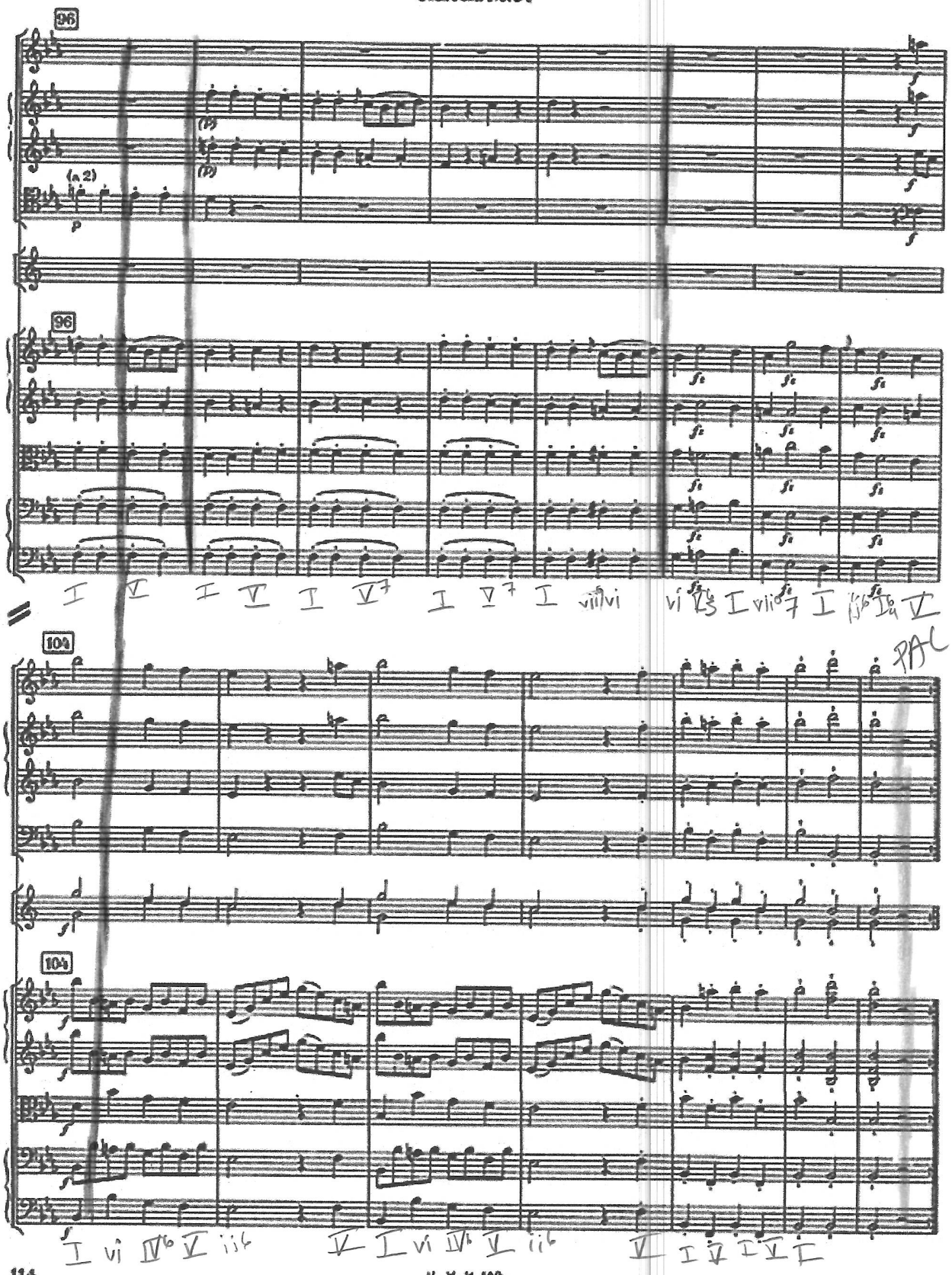
62

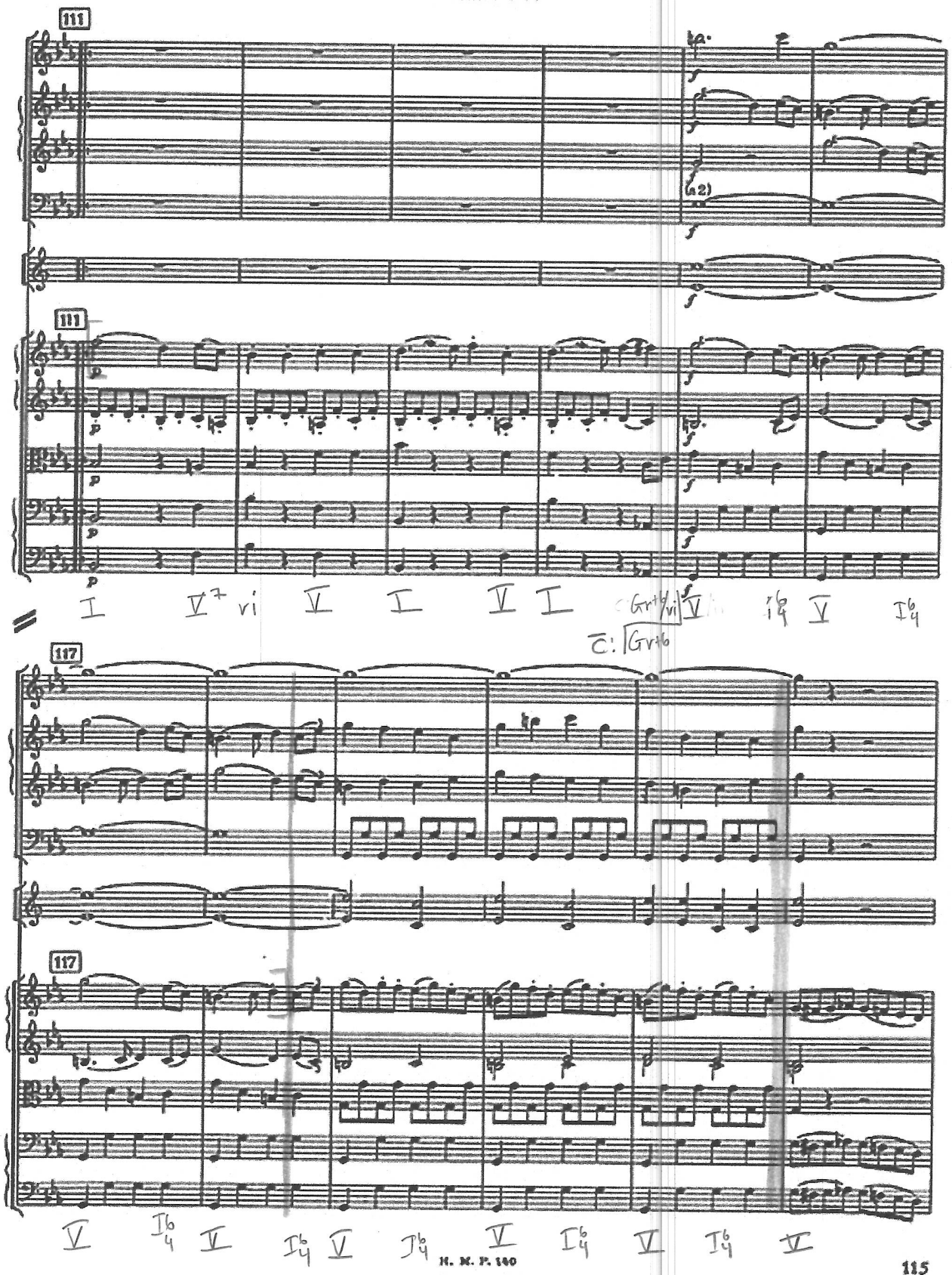
*) Hier und 224 ff. haben die Mss. teilweise Haltebogen (fraglich)
Here and 224 ff. ties in some Mss. (questionable)

I6 V7/IV IV vii07/V I6 vii07/V V7


68
(a 2)
PAC
68
I vi ii6 V7 I vi ii6 V7 I
74
Solo
74
I6 I V7 I6 V I V I V4/V V6 IV6 vii°V4/2 I6/4 V7


81
IAC
i iv viiº i iv viiº i
87
87
Gr+6
I 6/4
V


96
(a 2)
p
96
I V I V I V7 I V7 I viiº/vi vi I vii°7 I ii6 I V
PAC
104
104
I vi IV6 V ii6 V I vi IV6 V ii6 V I V I V I


111
(a 2)
111
I V7 vi V I V I Gr+6/vi V i6/4 V I6/4
C: Gr+6
117
117
V I6/4 V I6/4 V I6/4 V I6/4 V I6/4 V

123

(a 2)

a 2

PAC

123

i iv$^{b}_{4}$ vii$^{\circ}$ i iv$^{b}_{4}$ vii$^{\circ}$ i VI V^{7}/VI

129

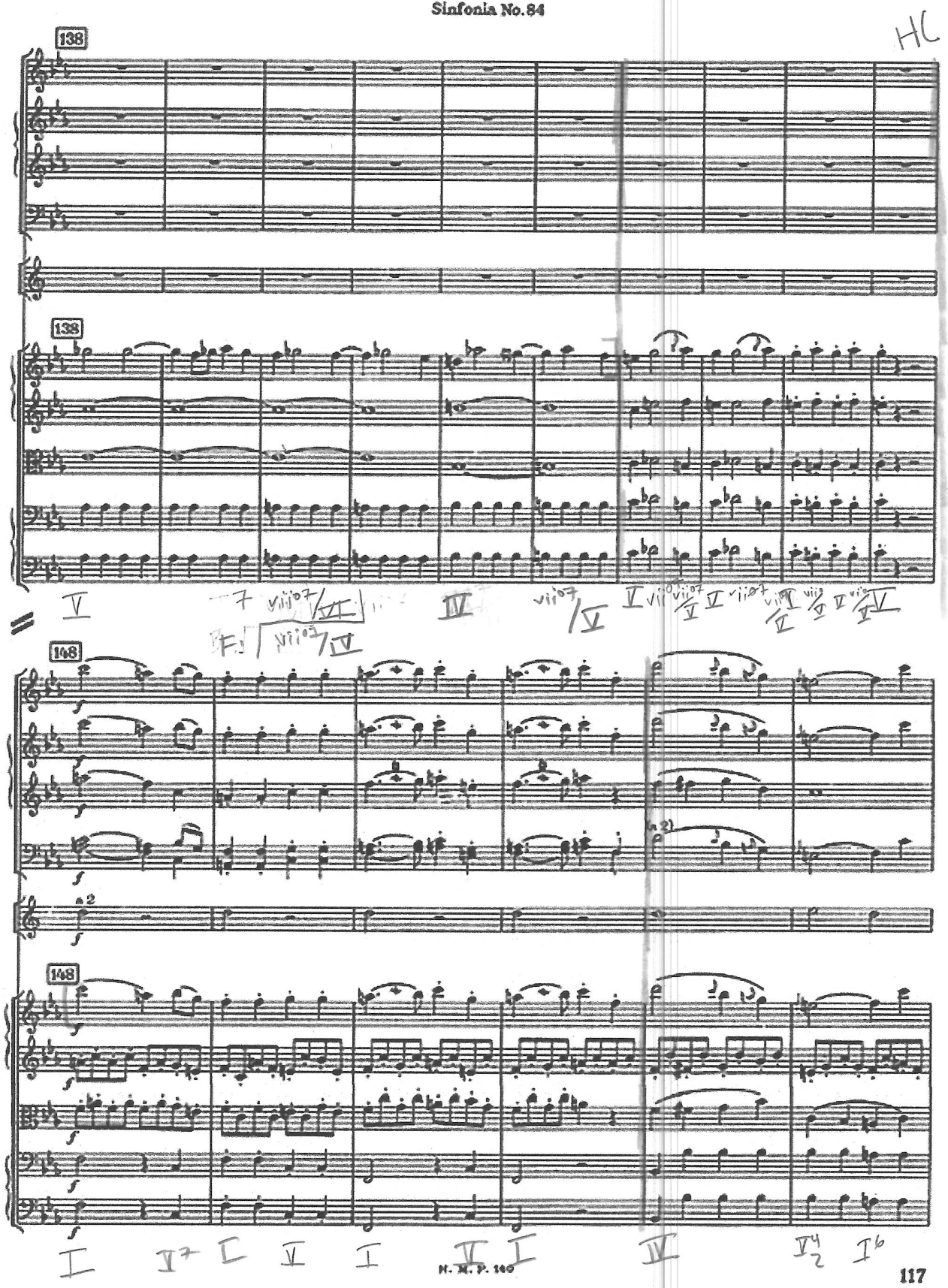
129

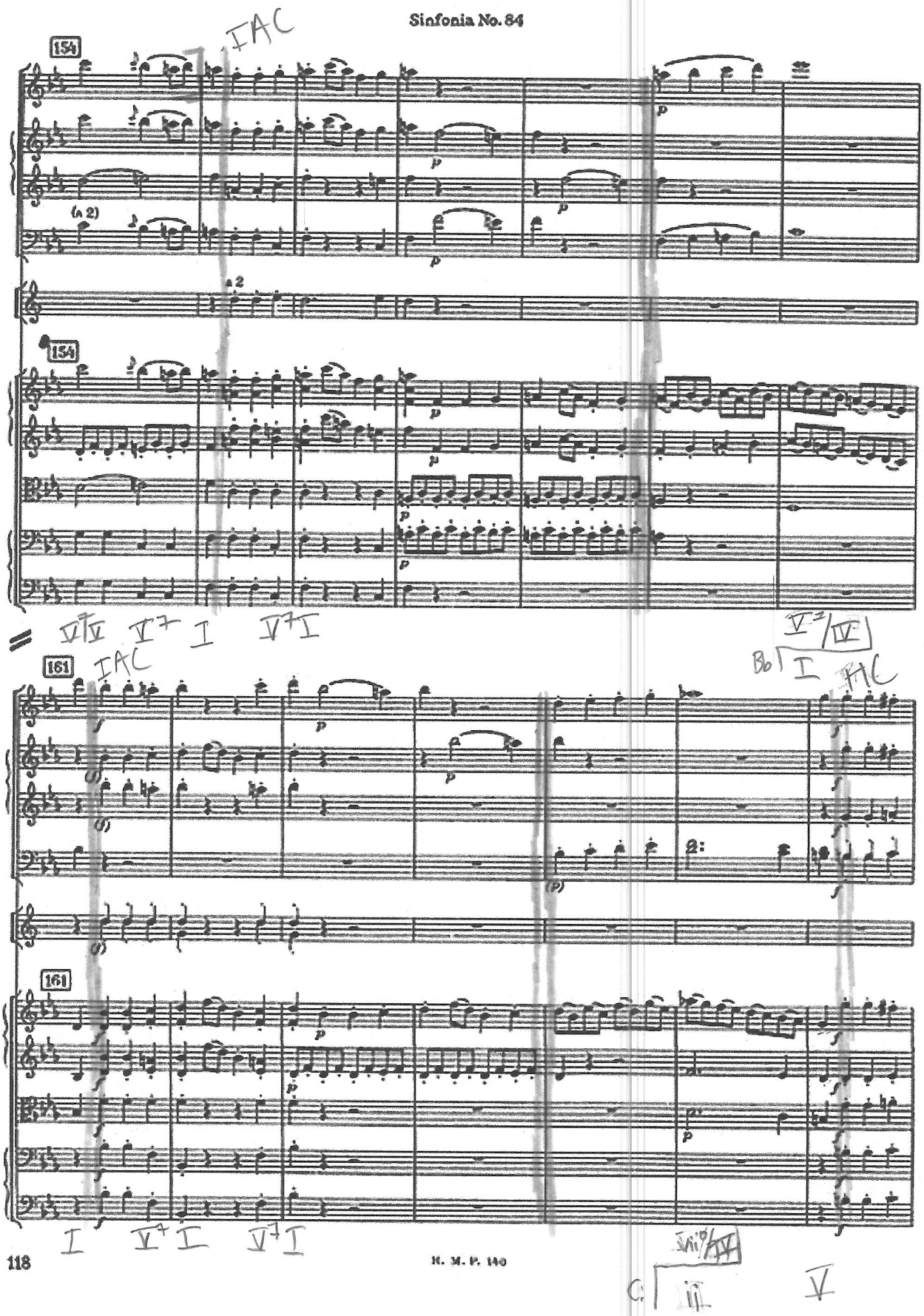
(alm.)

(alm.)

VI vii$^{\circ 4}_{2}$ Gr+6 vii$^{\circ 4}_{2}$ Fr+6 Gr+6 I

D♭: V7


HC
138
138
Recap
148
148
H. M. P. 140


154
IAC
(a 2)
a 2
154
V7/V V7 I V7 I
161
IAC
I
V7/IV
Bb
IAC
161
I V7 I V7 I
vii°/IV
C:
ii
V

168

(a 2)

168

V6 viio7/V7 V6/5 I V7 i V6 V i6 V i V7

173

PAC

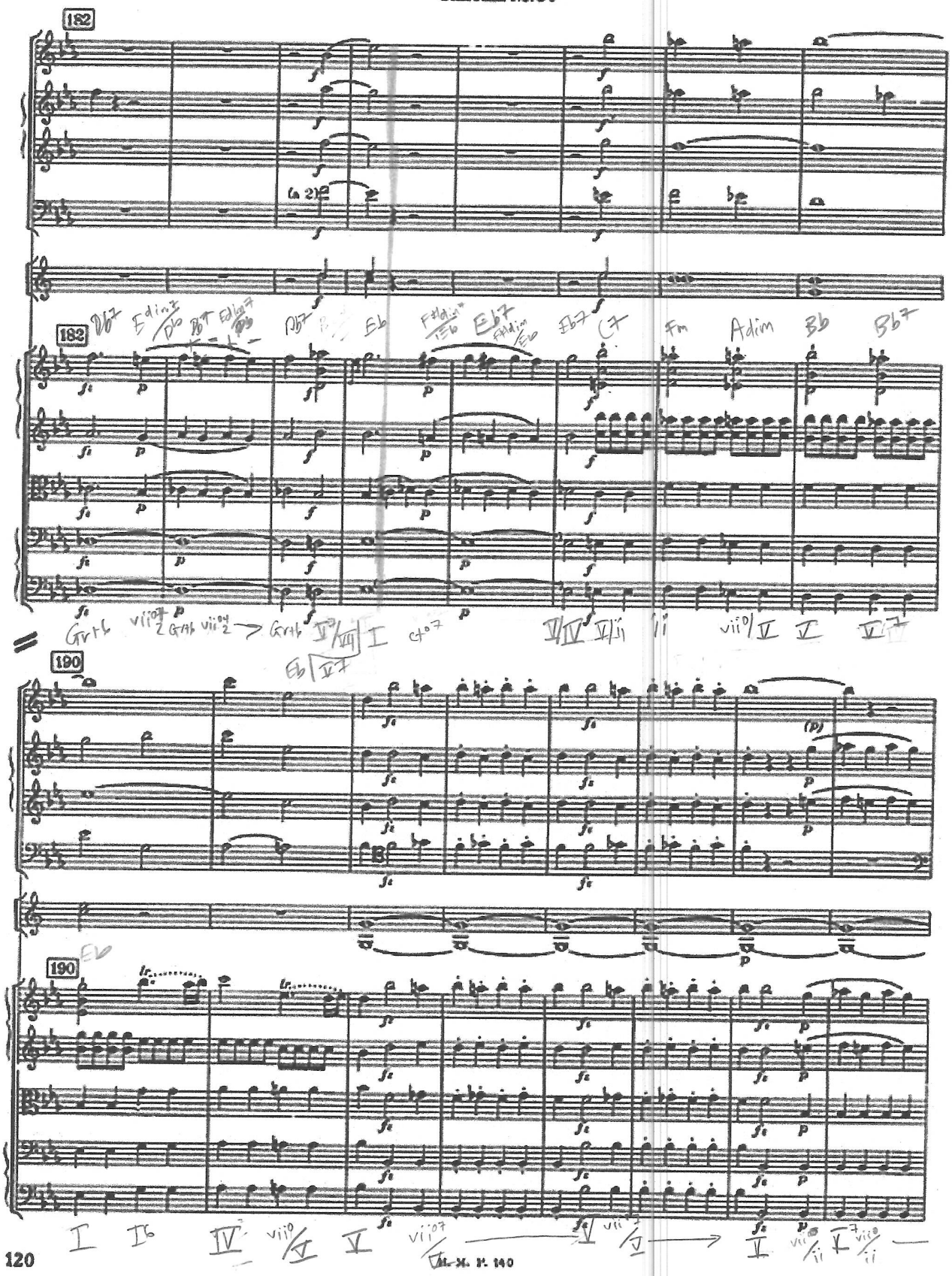
173

i6 V7 i viio/iv iv6 V7/iv iv i6/4 V i V7/iv i6 V6/3 i V7/VI VI viio#2

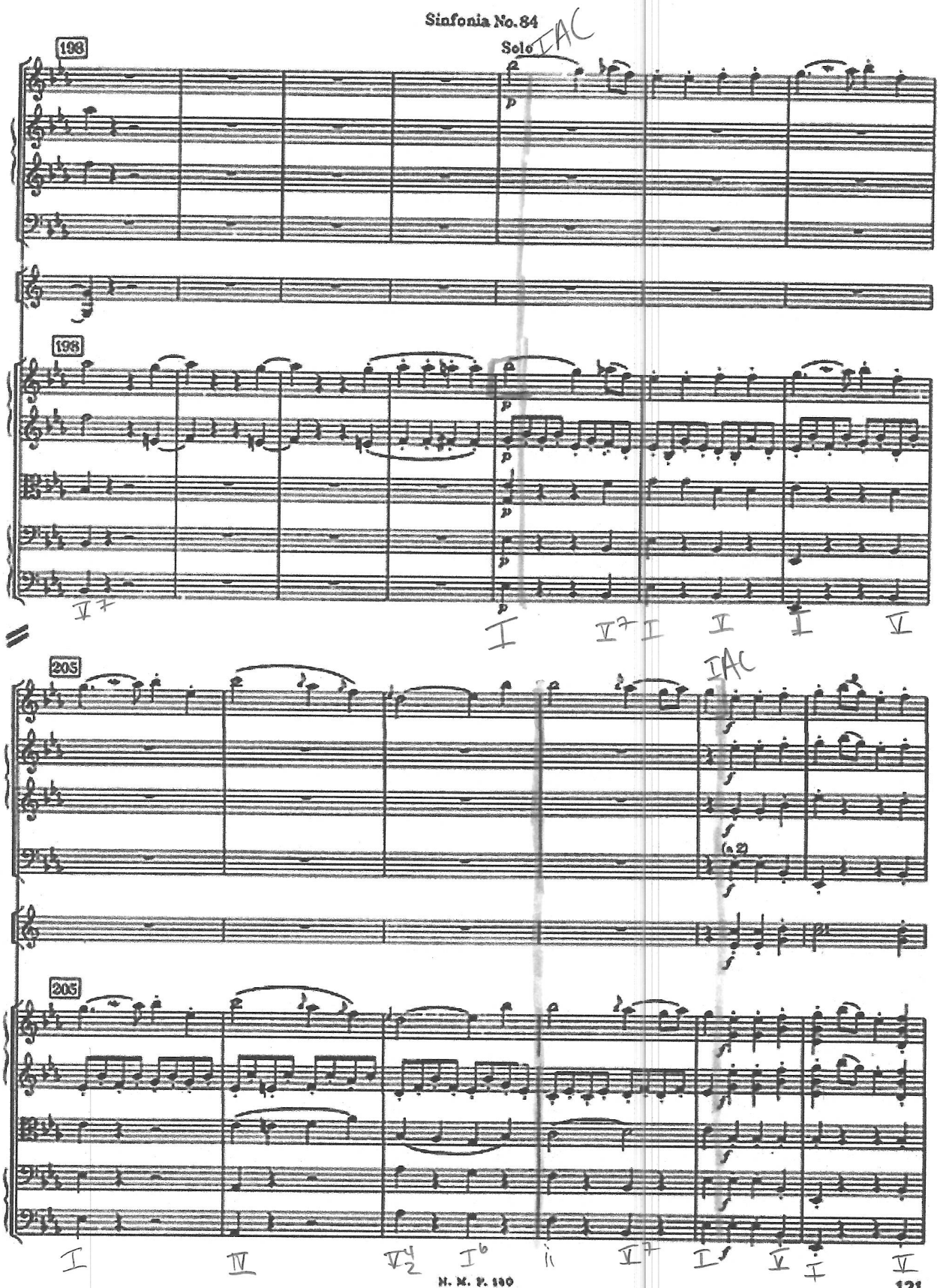
Ab7/C Db Edim7/Db

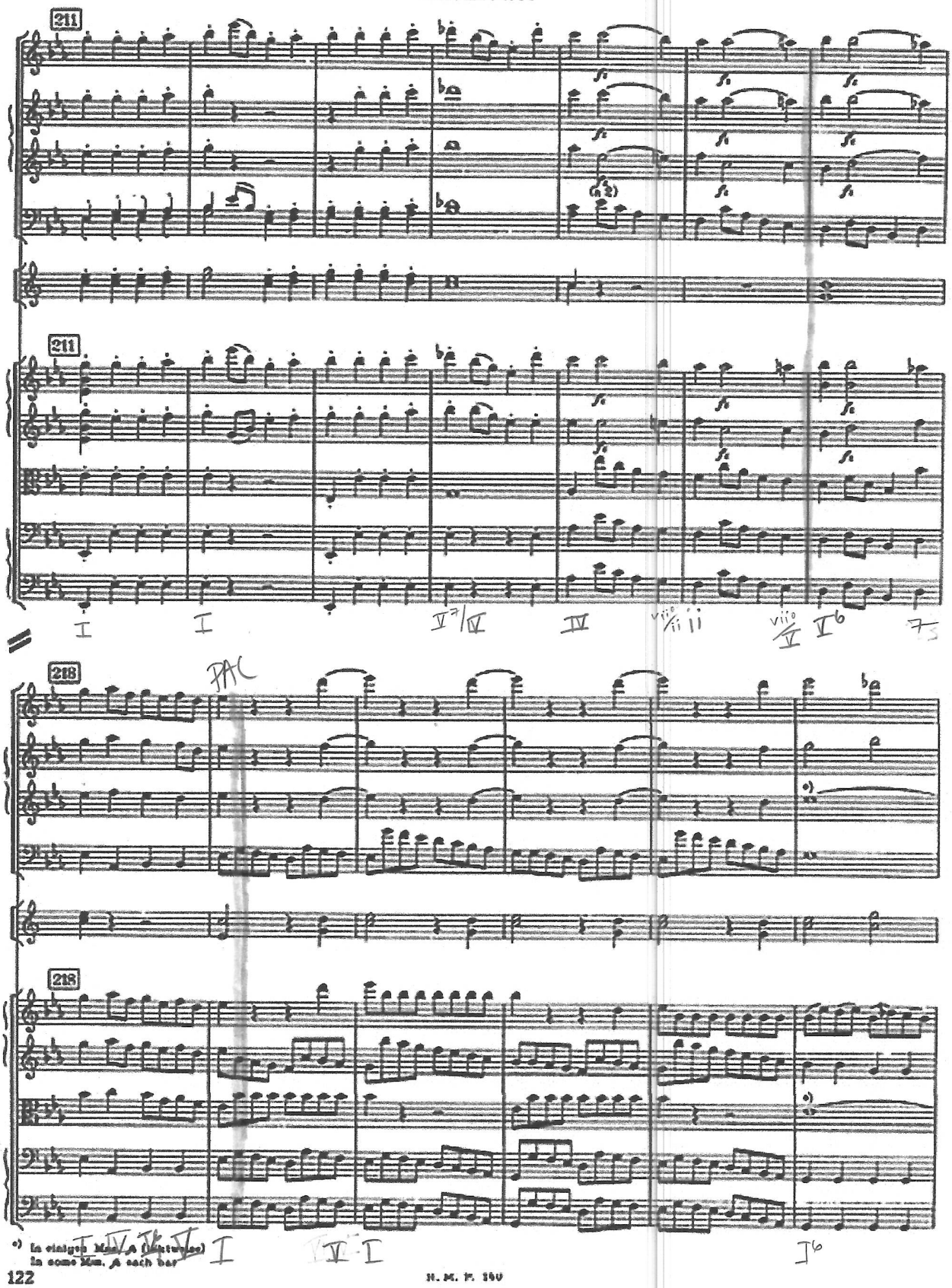
F/V7

*) Autographs, Elmlor, etc. ♩ ♩♩♩ (Ob. II)

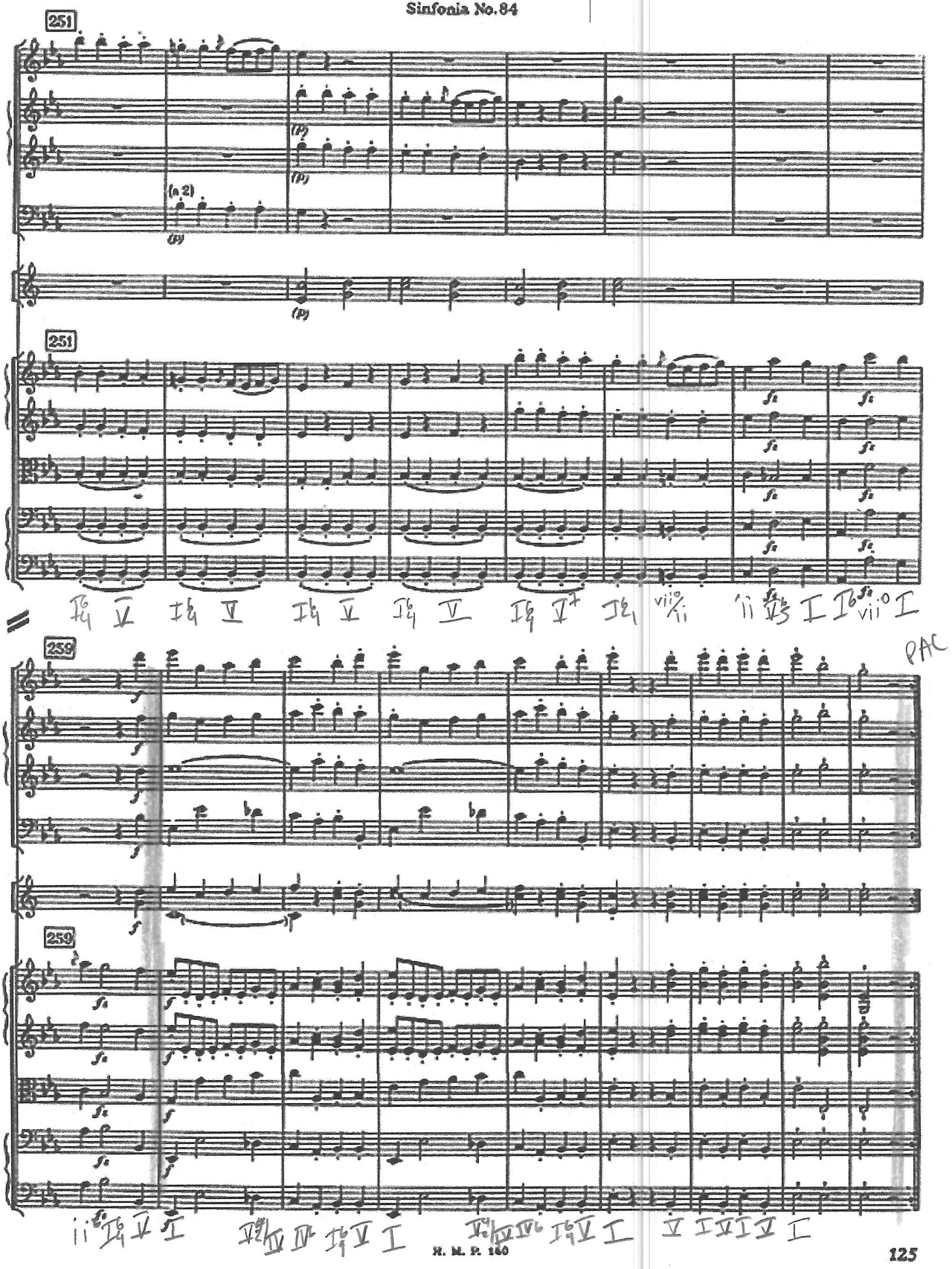

182
(a 2)
Db7
Ebdim7
Db
Db7
Ebdim7
Db7
Eb
Ebdim7
Eb7
Ebdim7
Eb7
C7
Fm
Adim
Bb
Bb7
Grt6
viiø7
Grt6
viiø4/2
Grt6
Eb
I
C7
Adim
ii
viiø/V
V
V7
190
(b)
Eb
190
I
I6
IV
viiø/V
V
viiø7
V
viiø7/V
I
viiø7/ii
V7
viiø7/ii

M. N. P. 140


Solo
IAC
198
198
205
205
IAC
(a 2)



*) In einigen Mss. ♩ (Unterstreichung)
In some Mss. ♩ each bar


251
(a 2)
(p)
(f)
251
259
PAC
259

IV

Finale
Vivace

Flauto
2 Oboi
2 Fagotti
2 Corni in Mib/Es

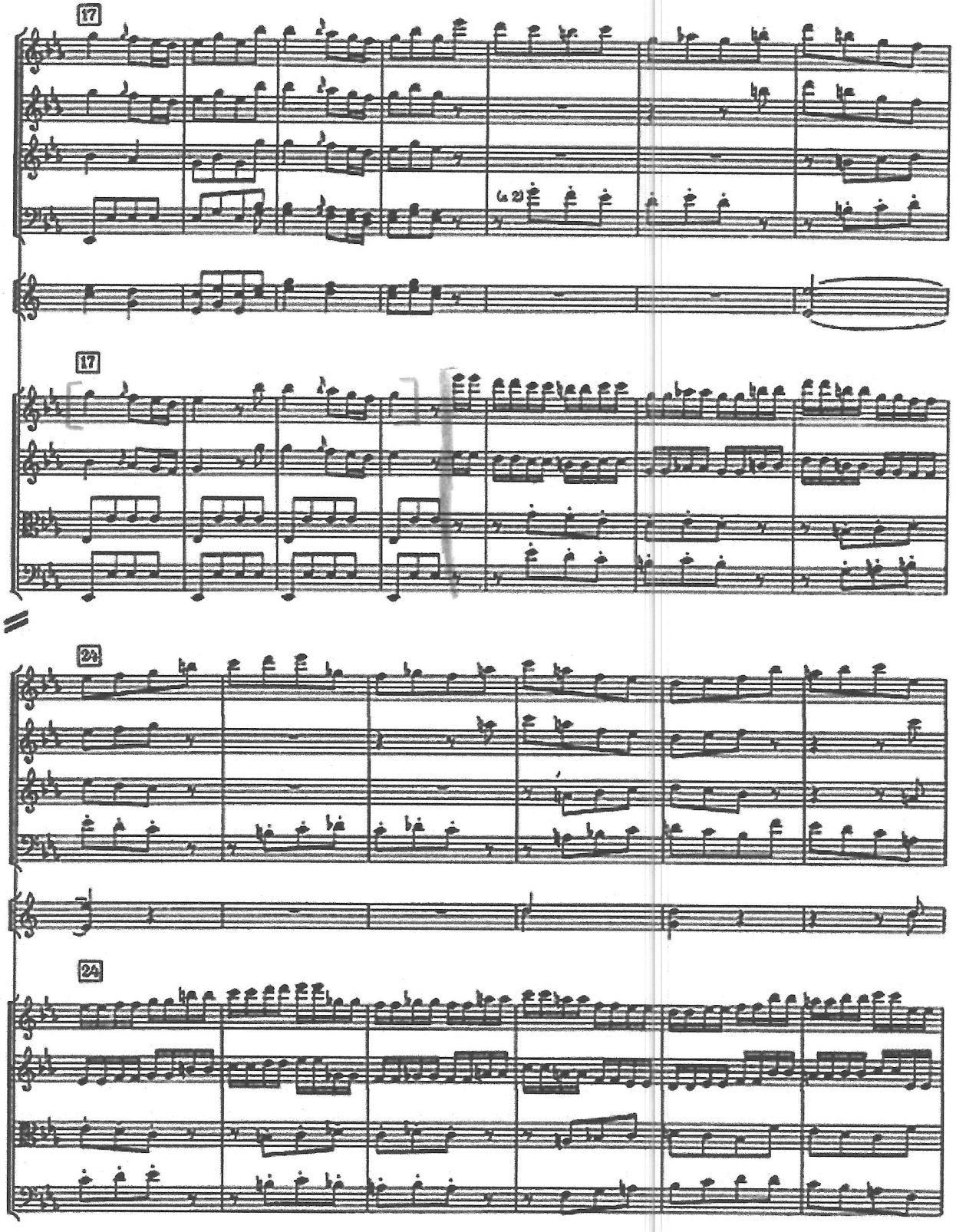
Vivace

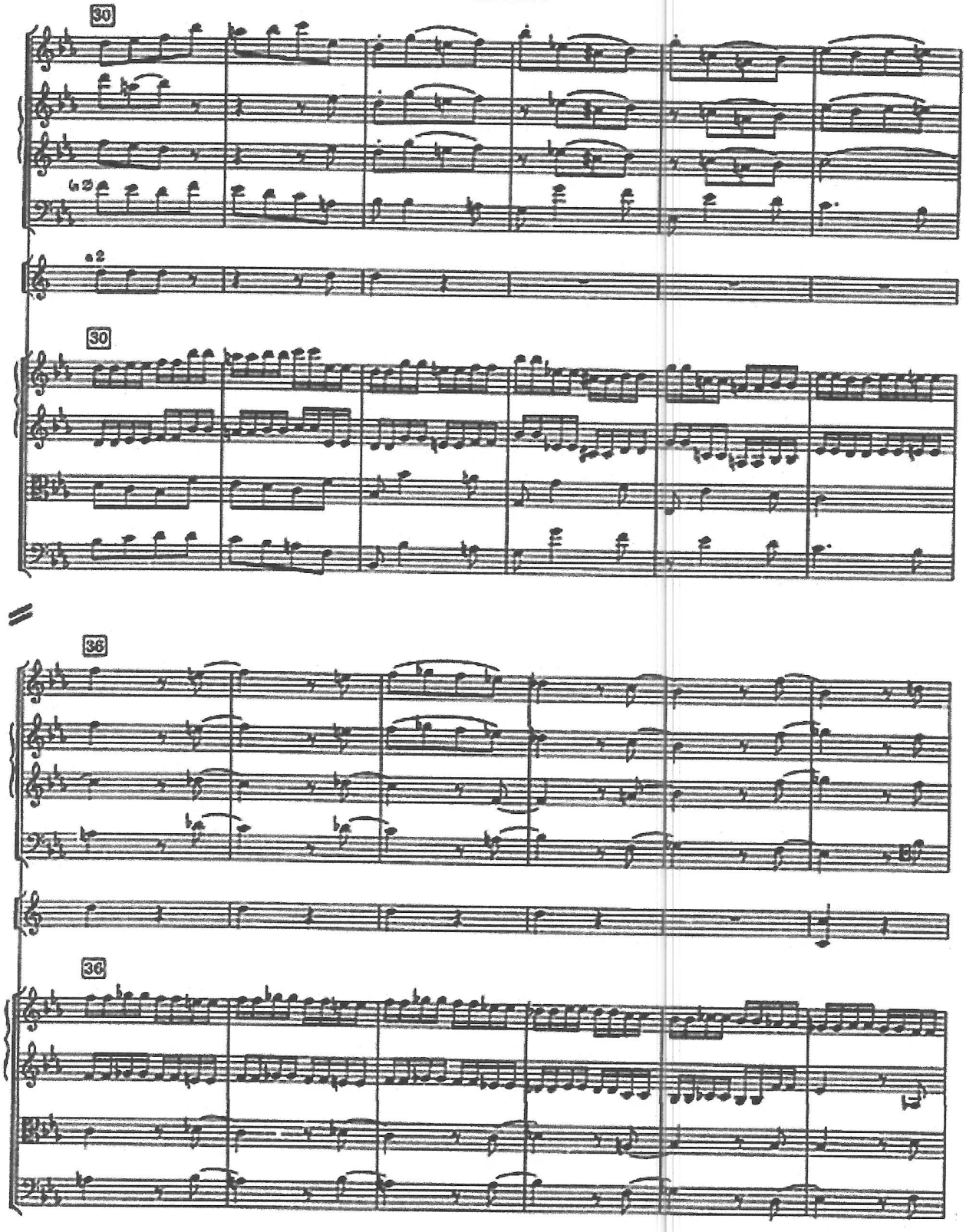
Violino I
Violino II
Viola
Violoncello e Basso

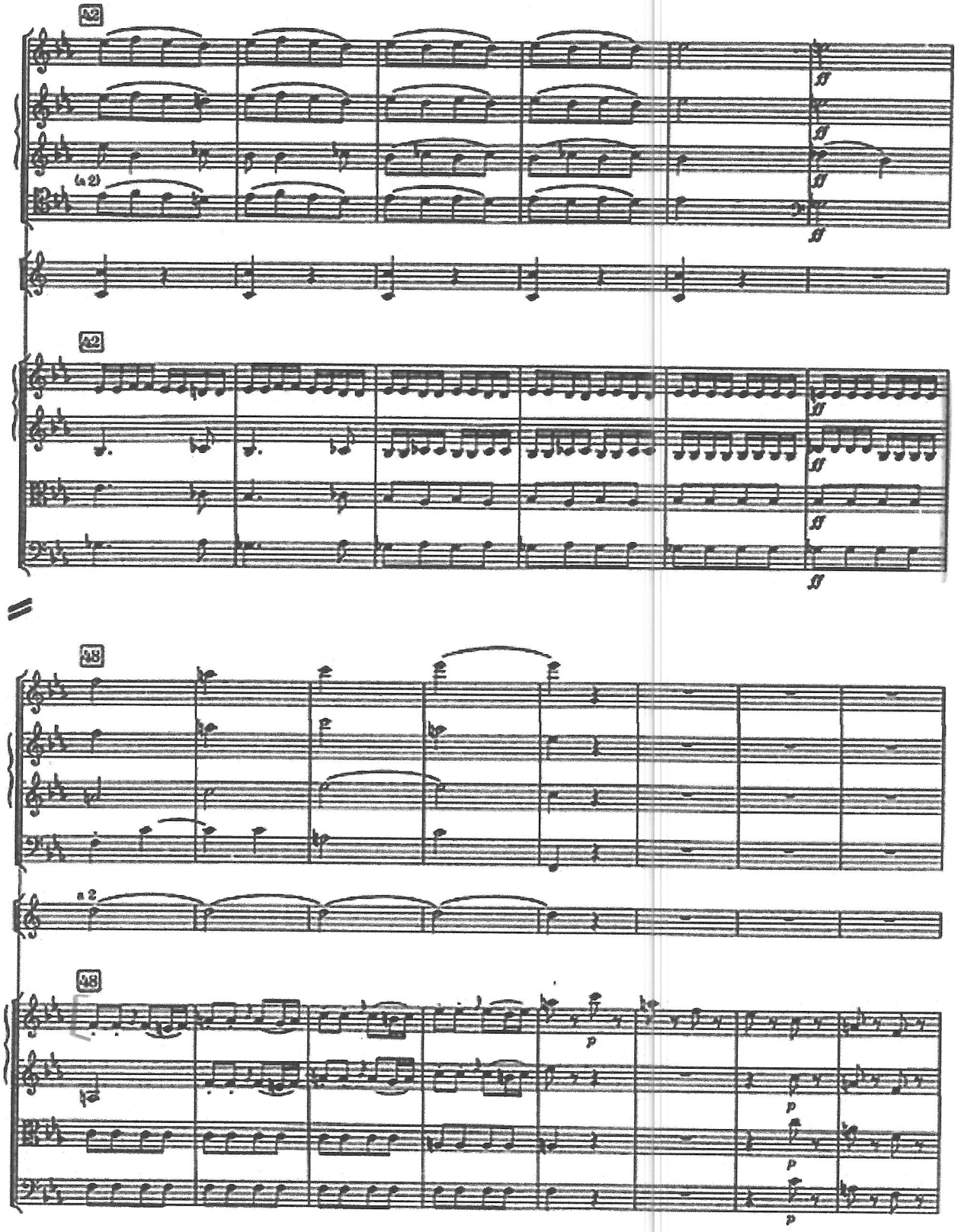
PAC

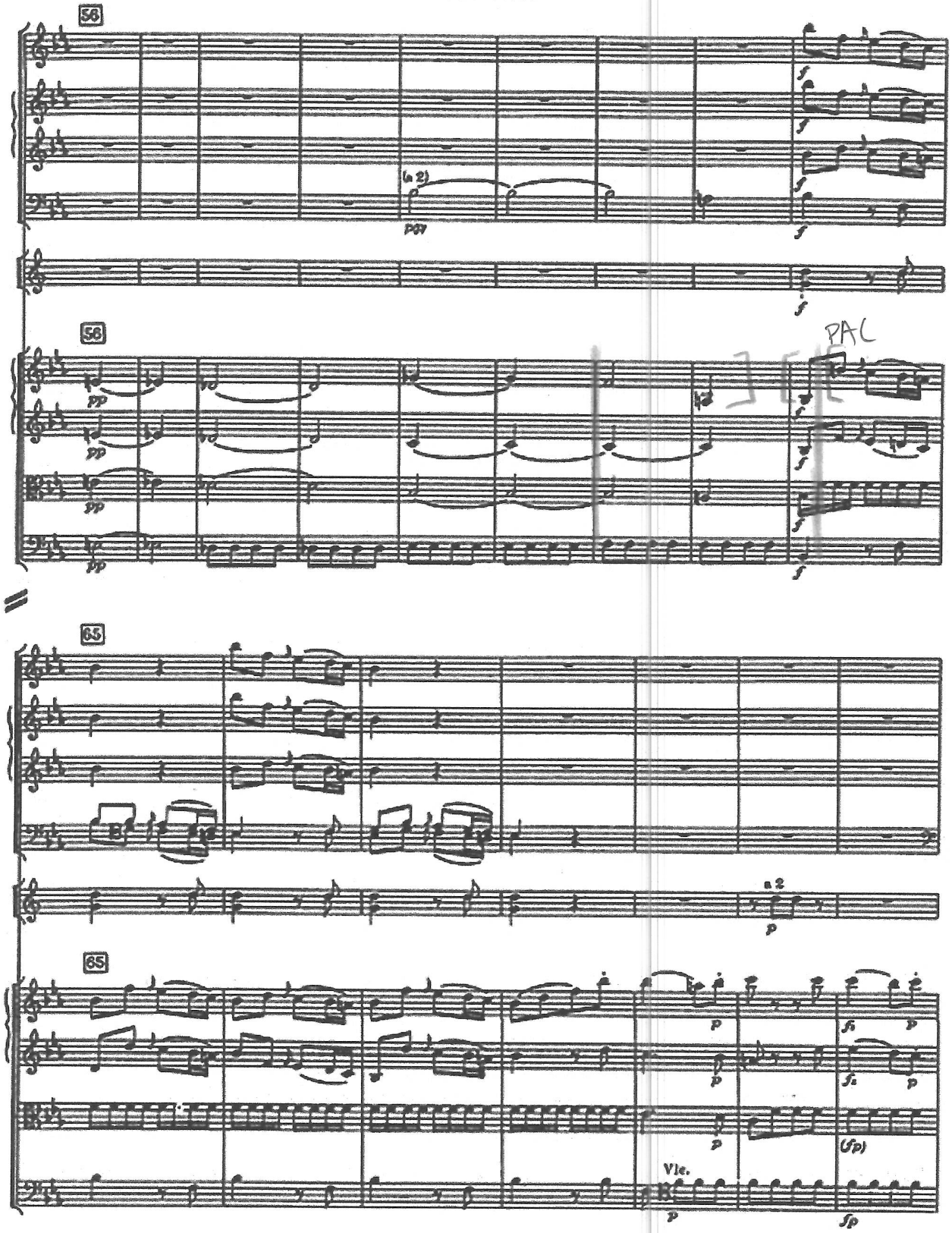
PAC

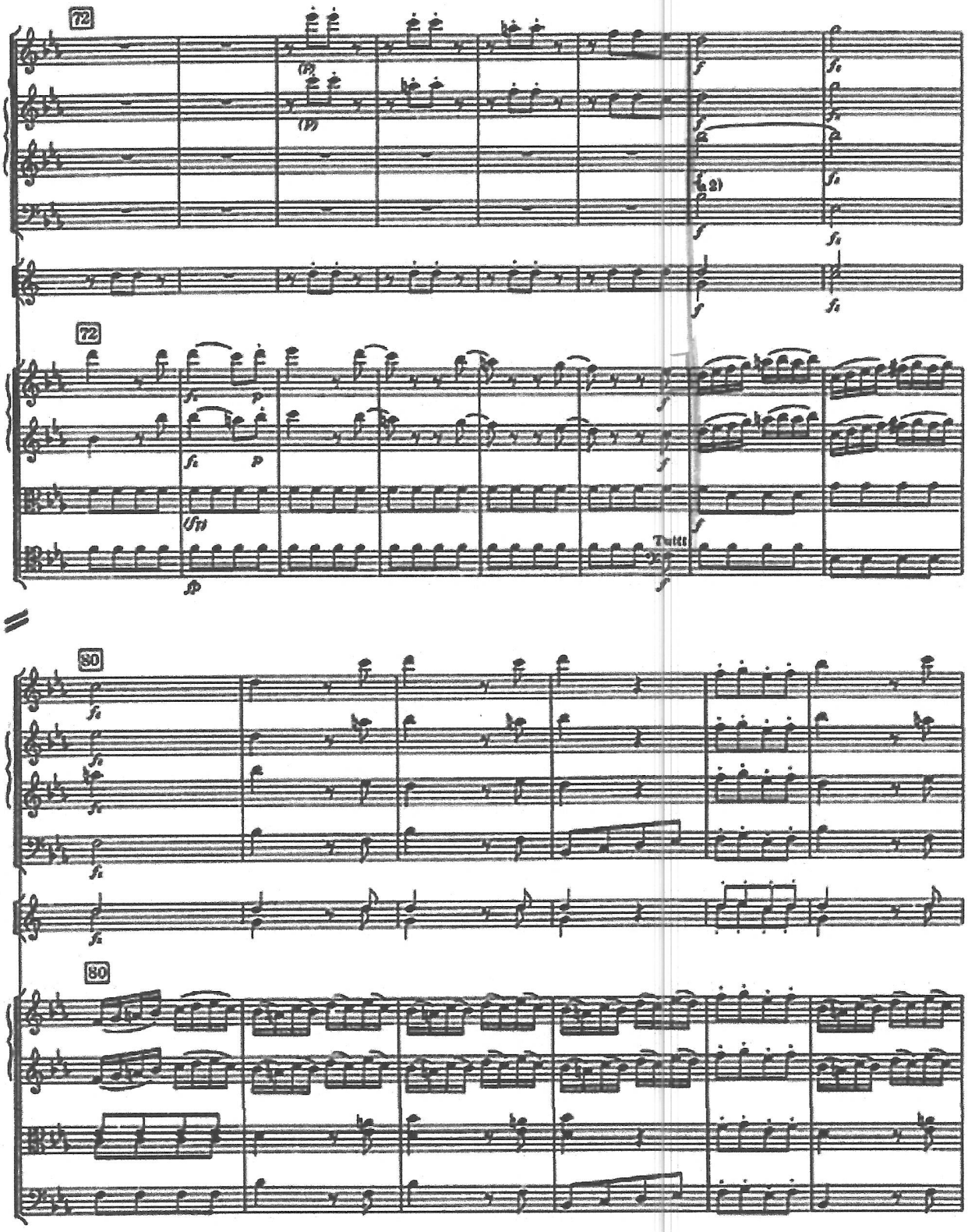
*) Eliminir


17
(a 2)
17
24
24


30
a2
30
36
36


42
(a 2)
ff
42
ff
48
a 2
48
p


56
(a 2)
pdy
56
PAC
65
a 2
65
Vlc.


72
(p)
(p)
f
fz
(2)
72
fz
p
(fp)
fp
Tutti
f
80
fz
80

PAC

86

(42)

86

93

(42)

94 *)

*) Cl. 1, etc.

IAC

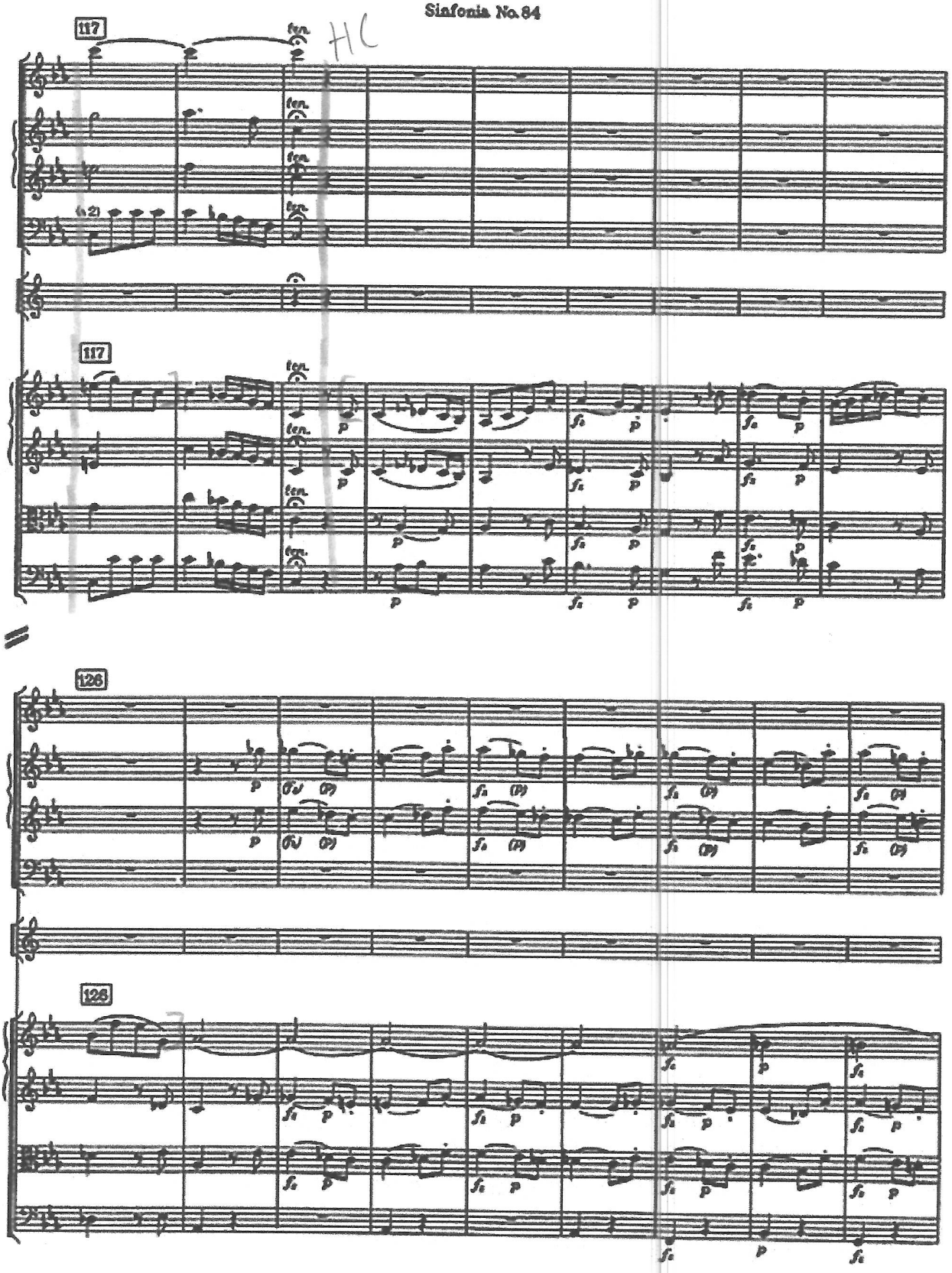
102

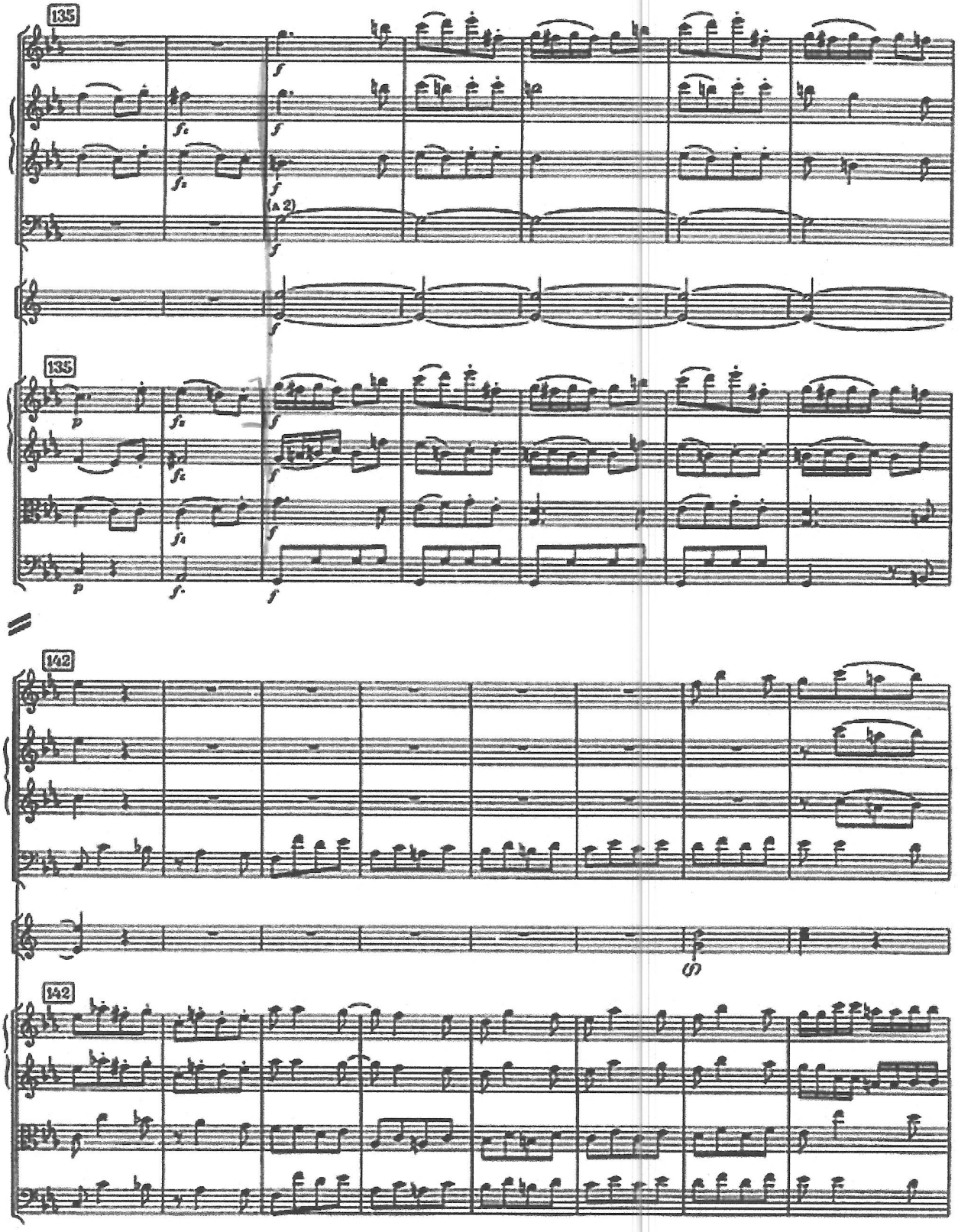
(42)

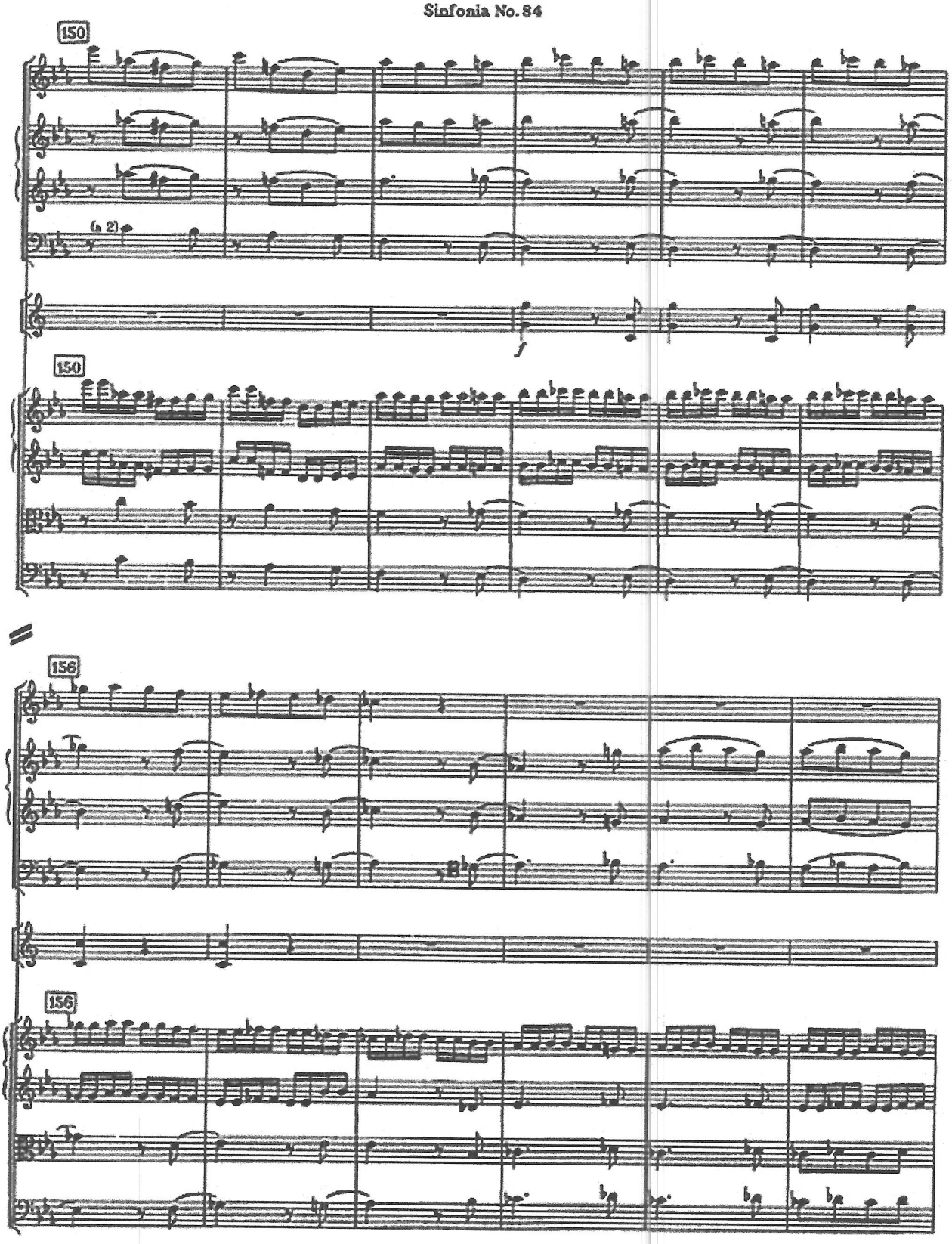
102

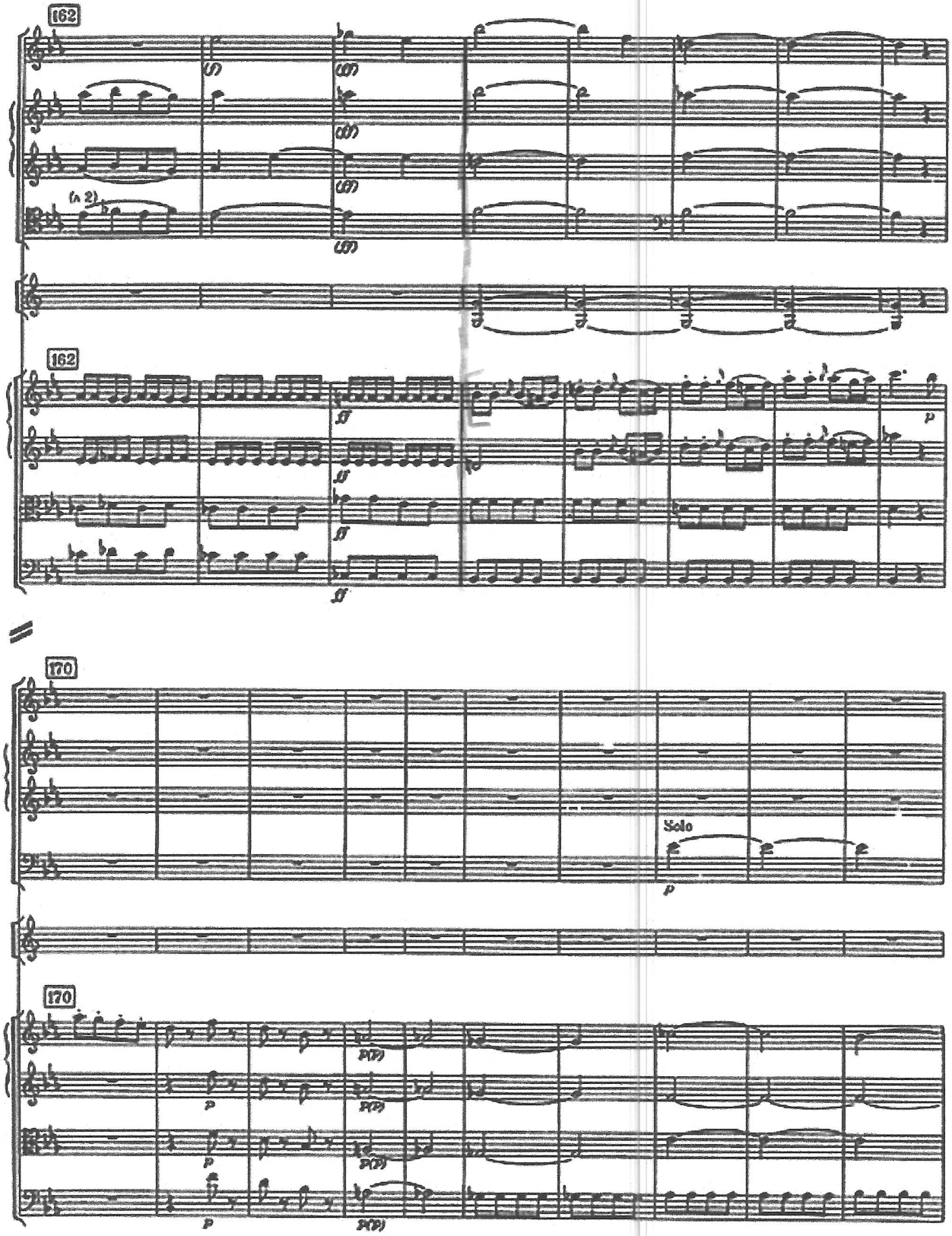
109

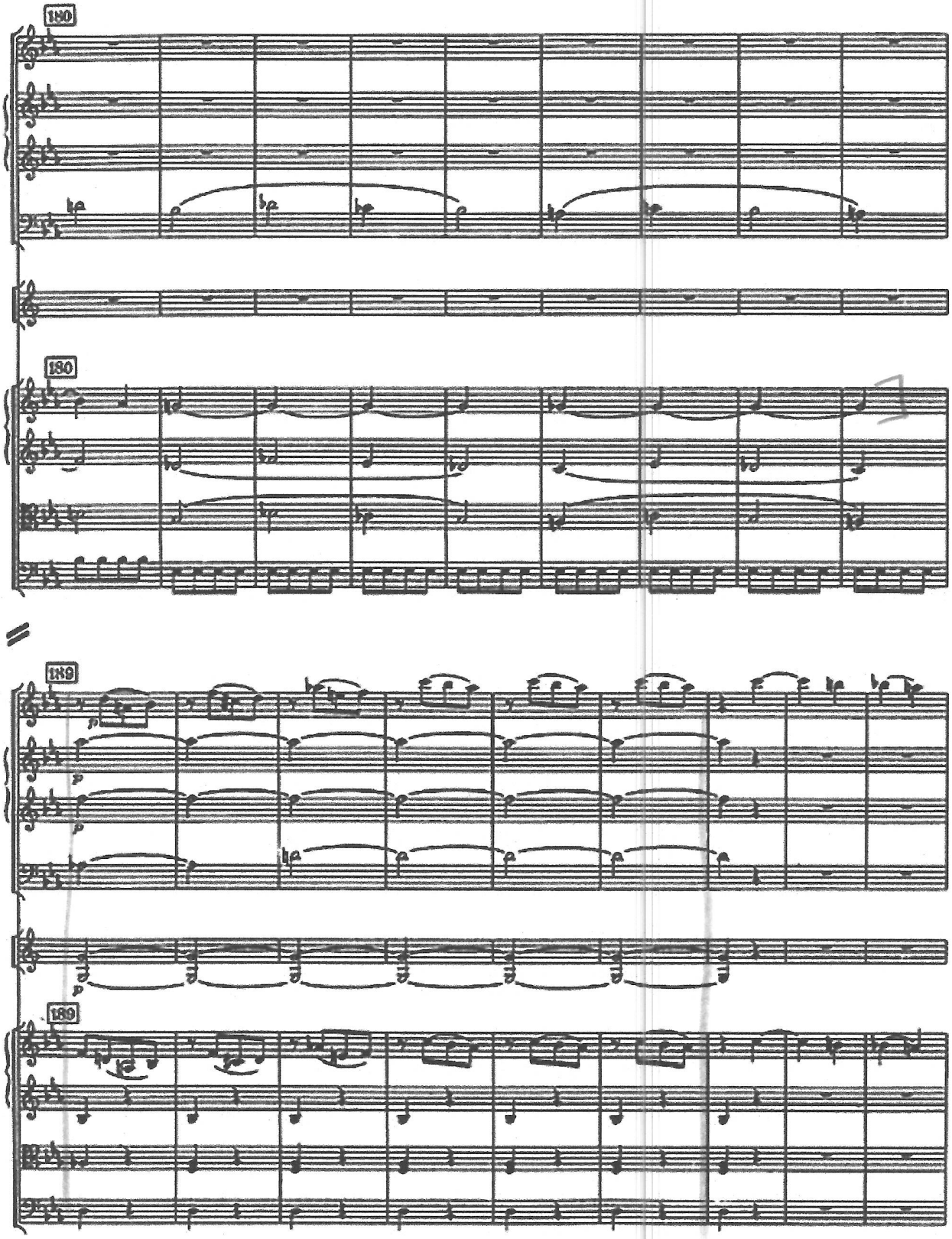
109

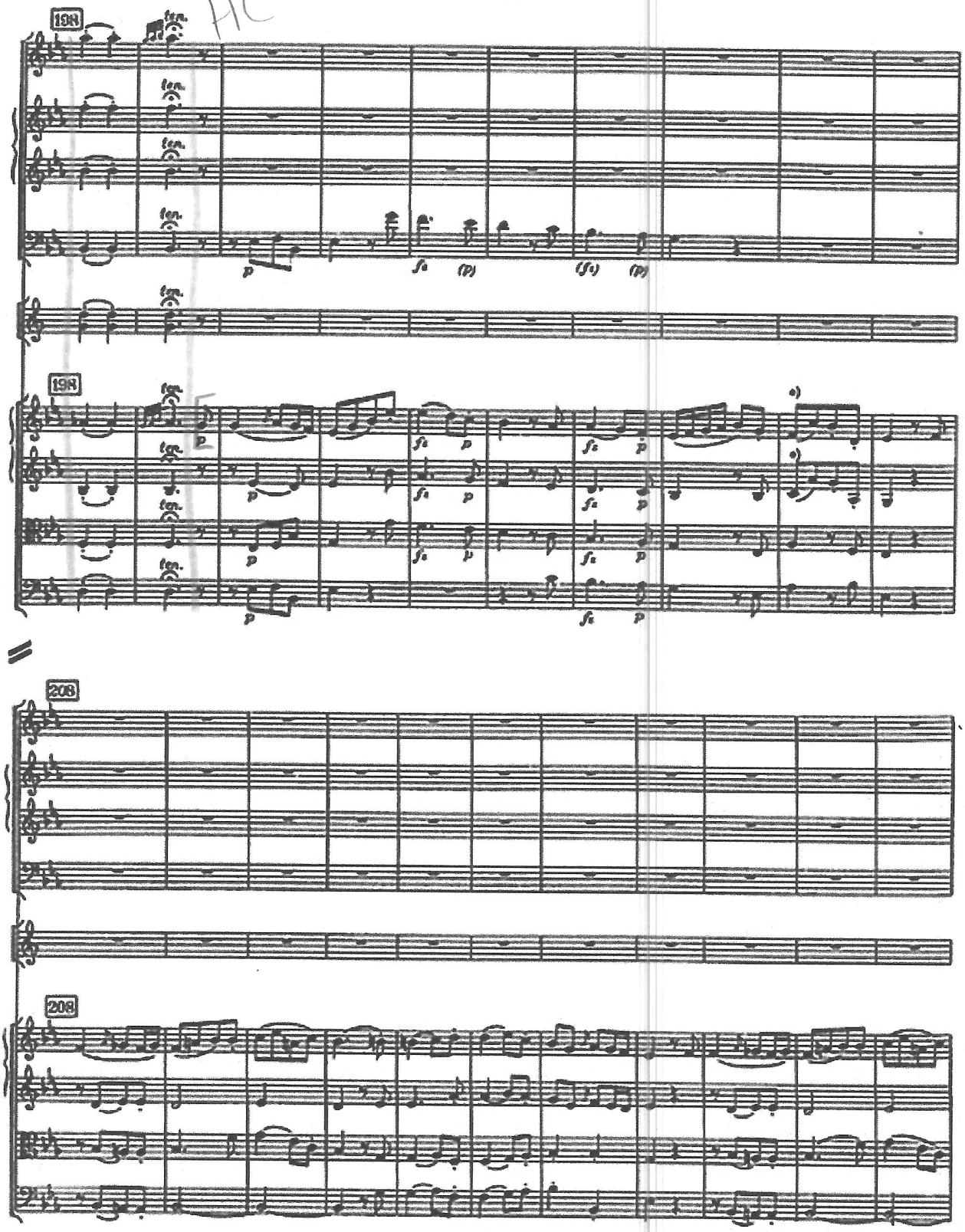

117
HC
(a2)
ten.
117
126
126


135
(a 2)
135
142
142

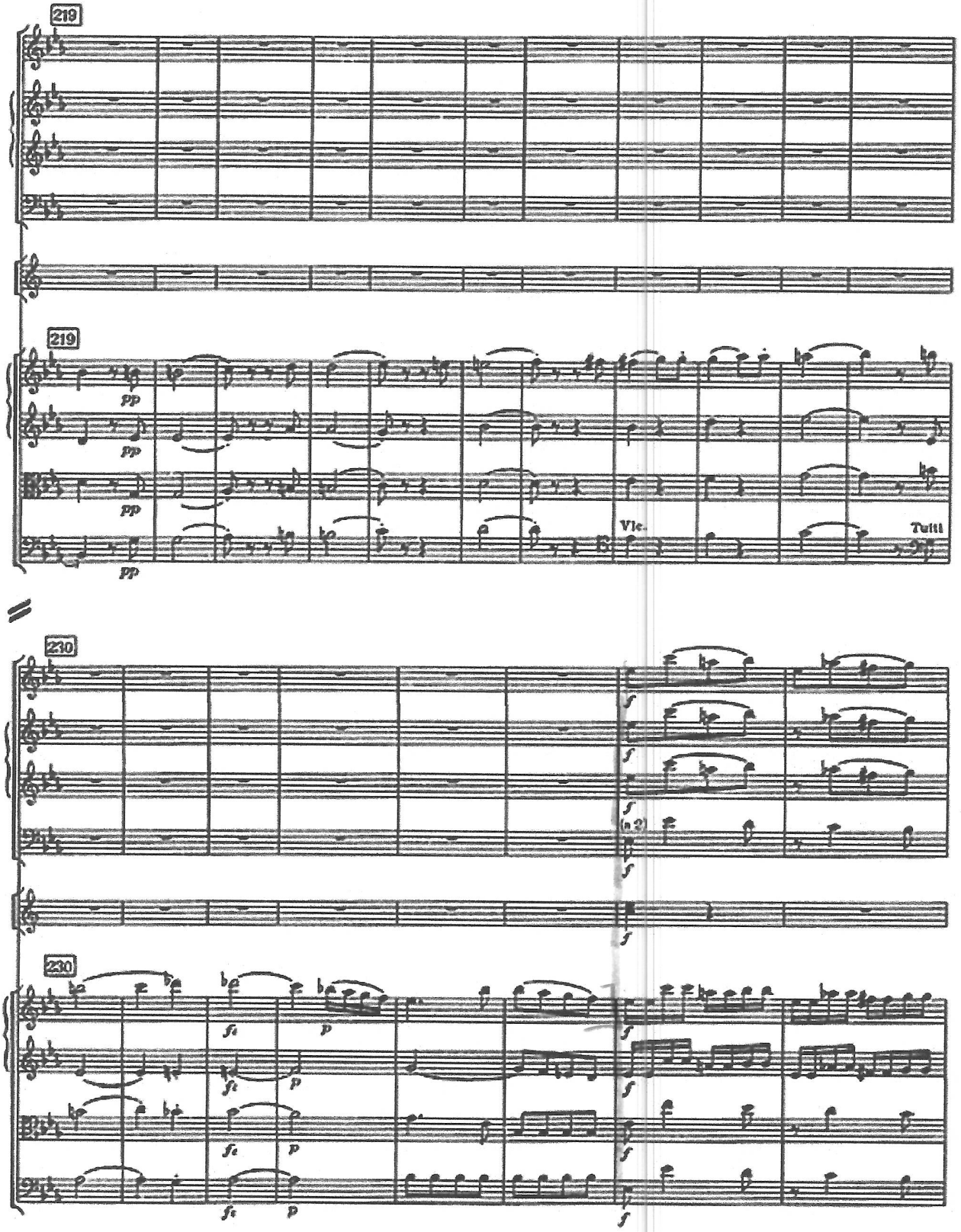

150
(a 2)
f
150
156
156

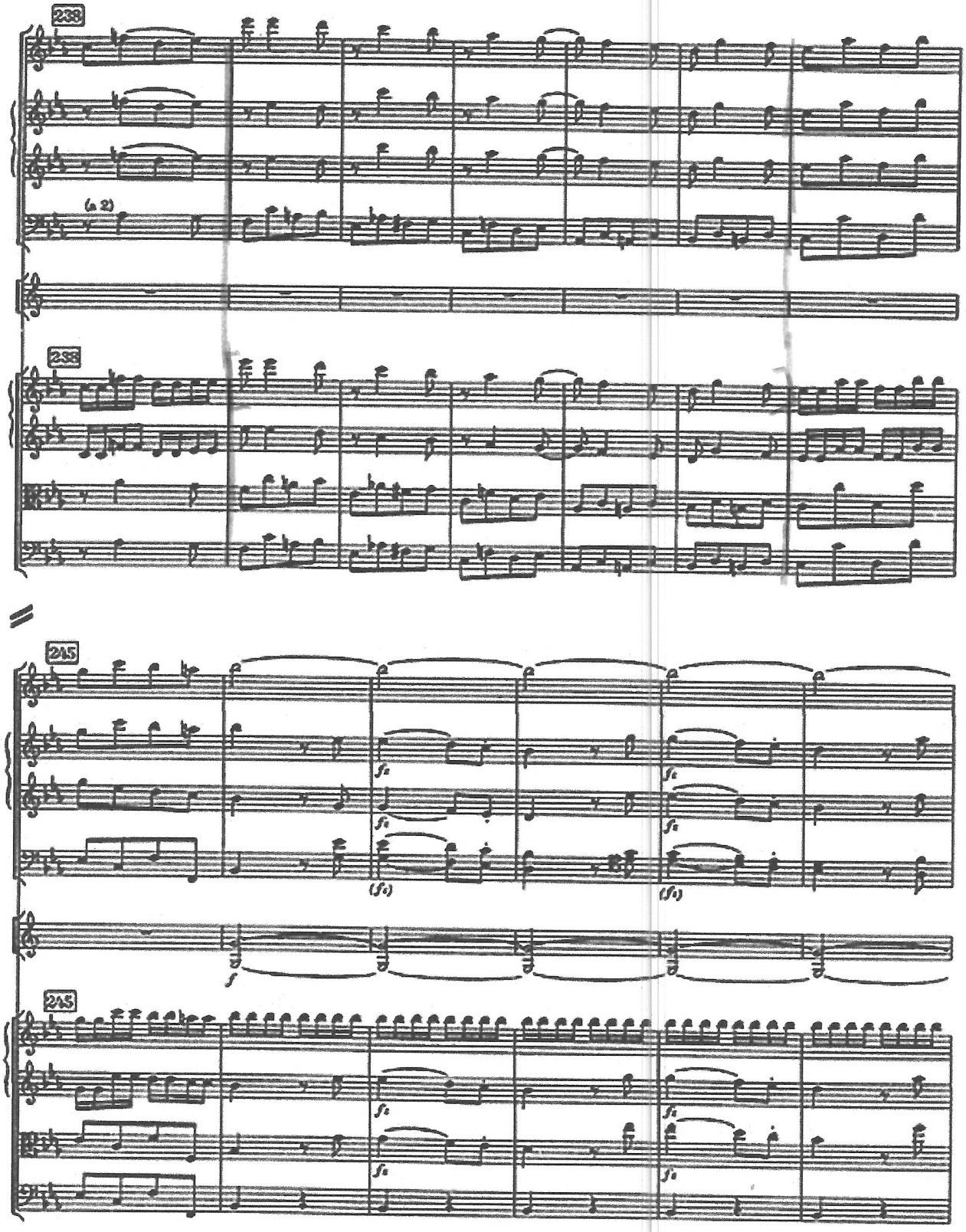

162
(A 2)
162
170
Solo
170

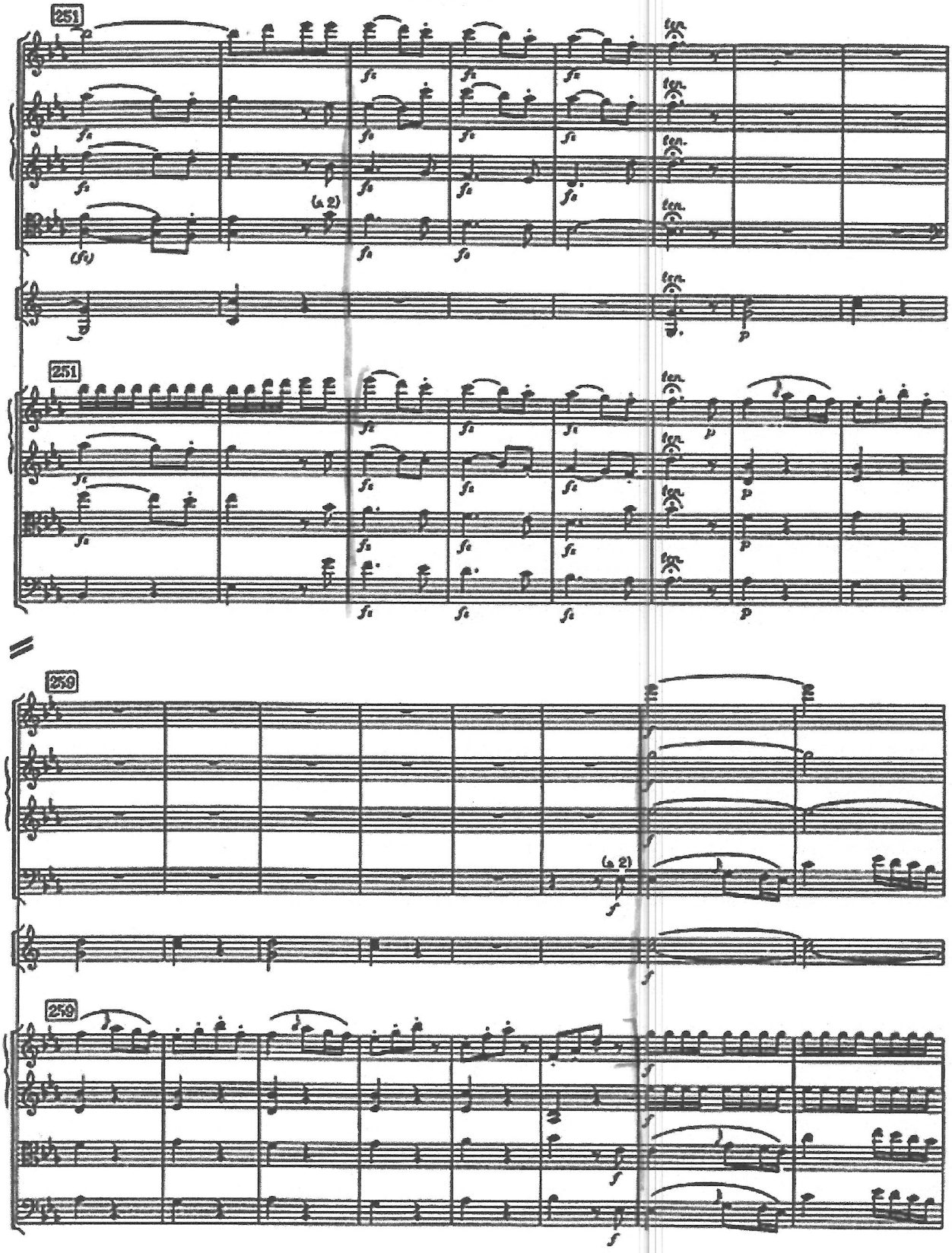

180
180
189
189



*) cl. 7 (III)


219
pp
Vlc.
Tutti
230
(n 2)
f
fz
p


238
(a 2)
238
245
fz
(fz)
f
245
fz


251
(a 2)
ten.
251
259
(a 2)
259