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UNWRAP HAYDN'S MILITARY SYMPHONY

FRANZ JOSEPH HAYDN

DOB March 31, 1732, Rohrau, Austria

DOD May 31, 1809, Vienna (at age 77)

Mother Maria (ne. Koller) Haydn (cook)

Father Mathias Haydn (wheelwright)

Older brother Johann Evangelist Haydn (singer – tenor)

Younger brother Michael Haydn (composer)

Friends Wolfgang Amadeus Mozart

Students Ludwig Van Beethoven

Wife Maria Anna Aloysia Apollonia Keller

Interesting facts

He was a prankster and cut off another chorister's pig tail during a performance. He wrote the German National Anthem

Teachers

Johann Matthias Frankh (harpsichord, violin, vocals); Georg von Reutter, the director of music in St. Stephen's Cathedral (vocals, keyboard and violin); Italian composer Nicola Porpora (composition)

Haydn was born in a small Austrian village. His father, Mathias, built and repaired wheels for carriages and carts, while his mother, Maria, was a cook for the local aristocracy before she married. Although neither of his parents were musically trained, in the classical sense, his father enjoyed folk music and the family of five would often sing while Mathias accompanied them on the harp.



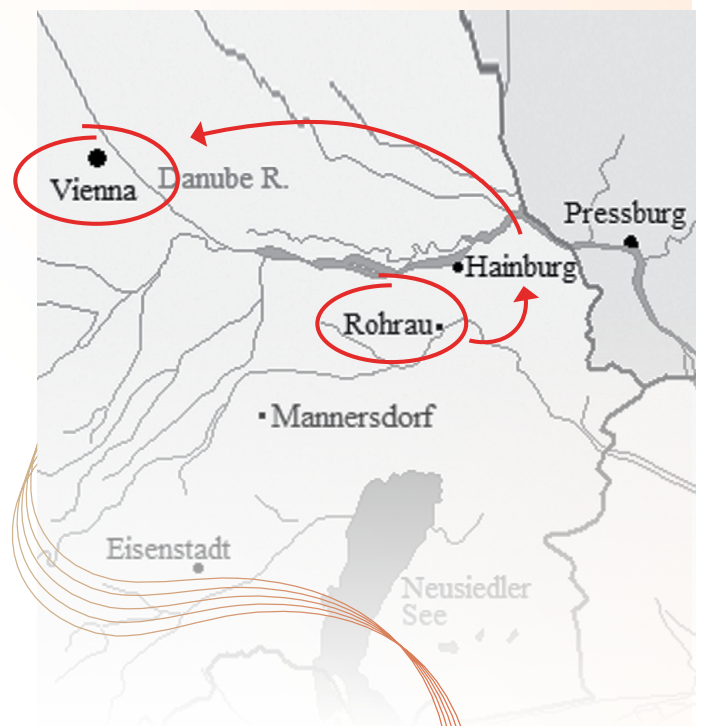
LIFE OF HAYDN THROUGH VIDEO



From Hainburg to Vienna

When Haydn was six years old, his parents made the difficult decision to send him 12km away to Hainburg to receive better musical training. Their relative Johann Matthias Frankh was the schoolmaster and choirmaster in Hainburg and he accepted young Haydn into his home as a musical apprentice. Although life was not easy and Haydn had a difficult time adjusting, he was soon able to play the harpsichord, violin, and sing in the choir.

A year later, in 1740, Haydn auditioned and was accepted into St. Stephen's Cathedral in Vienna and moved to spend the next ten years of his life as a chorister. However, by the age of 17, his singing voice no longer possessed a desirable quality and even empress Maria Theresa remarked that he sounded like he was "crowing". Haydn was dismissed but he launched into the Viennese society as a freelancer. He busked on the streets, gave performing lessons, and accompanied other performers to earn a living. In his free time he taught himself the music theory principles in order to advance his understanding (an area which he did not receive much support in during his formal schooling).



Haydn as a Kapellmeister

It took Haydn seven years to charm his way into the aristocratic society by playing at minor engagements, and at age 25 he was hired by Count Morzen to be his Kapellmeister (concert master). With a secure job and a permanent entry into the higher society, Haydn married Maria Anna Aloysia Apollonia Keller at age 28. Unfortunately the union was not a happy one and the couple had no children. Like Mozart, Haydn too married the sister of the woman he was actually in love with. His wife mostly offended him with her lack of interest in his music and he nicknamed her "the infernal beast."

*"she doesn't care a straw whether
her husband is an artist or a cobbler."*



According to Haydn's friends, out of pure malice, Anna Maria would use her husband's handwritten scores as linings for her pastries or for the paper shreds with which she curled her hair.

At age 29 Haydn was let go from his Kappelmeister position due to the Count's financial troubles, but he managed to gain employment with the Esterhazy royal estate and remained in their employment for 30 years.

"My Prince was always satisfied with my works. I not only had the encouragement of constant approval but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and . . . improve, alter, make additions, or omissions, and be as bold as I pleased."

During this employment, Haydn composed a wide variety of music for the various likes of the rulers of the Esterhazy family and was well paid. His jobs included composing and writing operas, masses, chamber music, symphonies and string quartets, as well as running the Royal Orchestra.

London comes calling

Working for one employer for such a long time did force Haydn to become original, but it also came with some disadvantages. Haydn was well aware of the musical buzz Vienna was generating at the time, where his friend Mozart was, and felt increasingly isolated and lonely. When Haydn's music-loving employer prince Nicolaus Esterhazy died in 1790, he was succeeded by his son Anton, who dismissed most of the music staff and forced the composer into semi-retirement with reduced pay. This set-back did however allow Haydn to travel and he jumped at the opportunity.

Johann Peter Salomon, a German impresario, lobbied industriously to bring Haydn to London and offered the composer a lucrative £1200 sum for his



London Symphonies, performances, and royalties, which in this day equates to \$351,000 NZ dollars. With this substantial sum, Haydn did what Vivaldi, Mozart, Beethoven, Brahms, Schubert nor Mahler could not do – he bought his own house in Vienna. He visited London twice over a period of five years and wrote many other compositions, offered private lessons, and performances.

The London Years

Haydn arrived in London at New Year's Eve in 1791. Over the next four years, he created 12 Symphonies – The London Symphonies. He found the city noise intolerable, the streets dirty and crowded. Naturally curious about structure and form, and not just in music, Haydn took meticulous notes about the city, including the price of food and the amount of coal the city used, to make sense of it. He was appealing to his audience because his music had a good balance between sounding serious but then quickly moving on to lighter harmonies and textures. By this point, he was a master of using compositional devices to develop his pieces and some scholars believe that his ability to use structure was his form of expression.

Although he had already written six symphonies, known as the Paris Symphonies in 1785/6, it is the 12 London Symphonies that cemented his nickname as the Father of the Symphony. In March 1791, Salomon had arranged a 12-week subscription series of concerts held at the Hanover Square room. Although public concerts were certainly available, these particular concerts catered to the higher class. Audience members paid 5 guineas (the equivalent of \$816NZD today) to attend the series, while the average yearly earning of a skilled engineer was 110 guineas. The audience of Hanover Square demonstrated their pleasure to the music with applause, often in the middle of the performance;



or their displeasure and boredom, by walking out and talking during the performance!

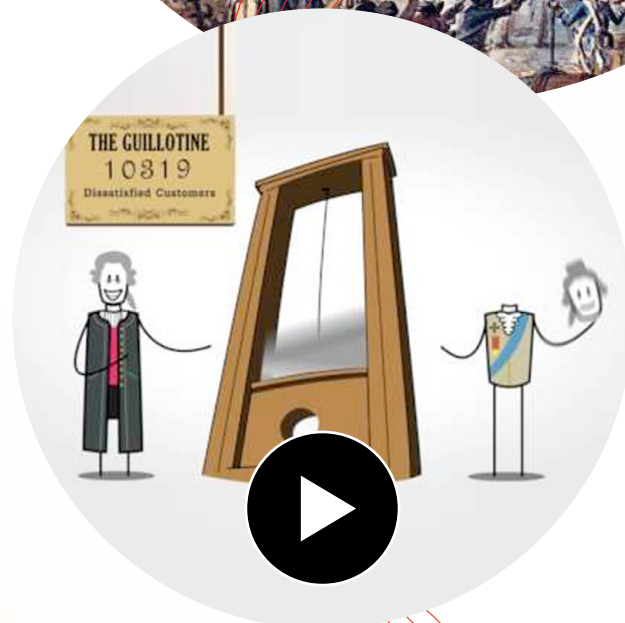
"Haydn himself presided at the piano-forte; and the sight of that renowned composer so electrified the audience, as to excite an attention and a pleasure superior to any that had ever been caused by instrumental music in England." - Charles Burney's review of Haydn's first concert.

The French Revolution and London

Two years before Haydn's arrival in London, in 1791, the French citizens rose against the monarchy and feudal system which led to the French Revolution. The monarchy's extravagant spending, lavish parties, and food wastage did not go unnoticed by the lower class who were starving and were greatly exploited economically. 40,000 lives were lost in the chaotic and bloody conflict, including King Louis XVI and later, his wife, Marie Antoinette, who were beheaded.

France declared war on Austria in 1792. Haydn was visiting England for the second time, in 1798, when England declared war on France. It is therefore not a surprise that the composer's music had a military undertone. The audience saw his music through a patriotic lens and the London Chronicle echoed the people's energy by stating "In every province of this great kingdom the flame of liberty has burst forth,"

The Military Symphony premiered on March the 31st 1794, on Haydn's 62nd birthday, at the Hanover Square rooms to an audience of 800. Like his other symphonies, it is composed in four movements. However, unlike his other symphonies it featured the exotic "Turkish" percussive instruments like the triangle, bass drum, and cymbals, which were usually used in the opera.



WHAT IS A SYMPHONY?

MUSIC APPRECIATION

THE CLASSICAL SYMPHONY



THE WORK

Haydn wrote over 106 symphonies during the span of his 77-year life. Symphony No. 100 in G major, Hoboken I/100, is the eighth of the twelve London Symphonies, completed 1793/94. It is popularly known as the Military Symphony.

Haydn chose to write the work in the key of G Major, described at that time as the key to exemplify

“..Everything rustic, idyllic and lyrical, every calm and satisfied passion, every tender gratitude for true friendship and faithful love, - in a word every gentle and peaceful emotion of the heart..”

The nickname “Military” is often used for this work and it derives from the second movement (and the end of the fourth or finale movement), in which fanfares written for C-trumpets and percussion effects are used. One reviewer wrote after the premiere that the second movement evoked the

“...hellish roar of war increas[ing] to a climax of horrid sublimity!...”



Haydn was known as the Father of the Symphony, and although he did not create the genre, he developed, evolved, and popularised it, and standardised the symphonic orchestra as an entity.

The symphony is an orchestral work in four movements, typically alternating between fast and slow movements. The Military Symphony includes a slow introduction (Adagio) – similar to the Baroque style Opera or Dance works which included an introduction section known as an Overture.

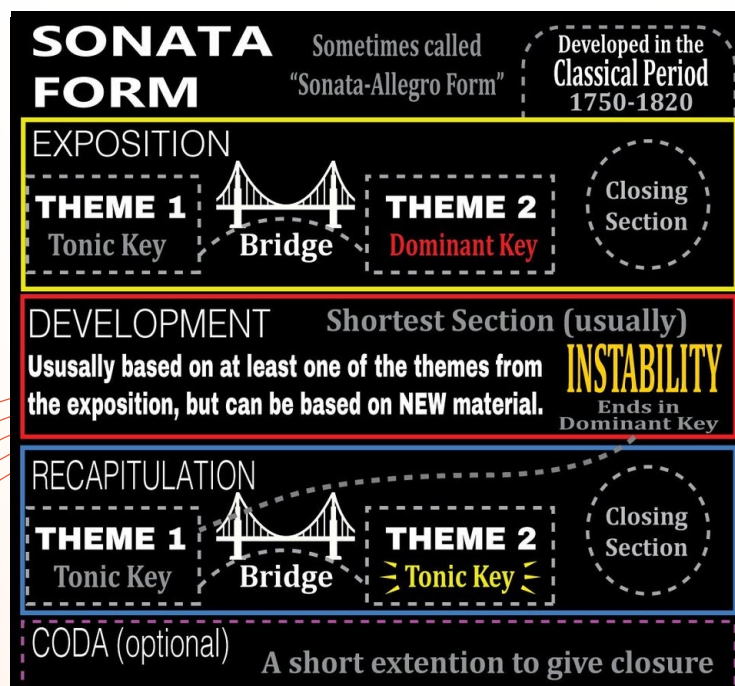
The first movement is typically fast and uses the Sonata Allegro Form – ABA, the most popular form for structuring pieces of the classical period. The opening A section is known as the Exposition where the composer presents the first subject in the tonic key and through a bridge transitions to the second subject, usually

presented in the dominant key. A development (B) section follows where the composer uses a variety of compositional devices and moves through different keys to develop the material presented in the exposition. A recapitulation section follows where the opening themes of the Exposition are recapped but this time all in the tonic key.

The second movement of a symphony is usually slow and can be structured in a number of musical forms, including ternary, binary, theme and variations, and rondo.

The third movement is usually based on a dance form such as the Minuet and is in medium tempo.

The fourth movement is usually known as the Finale and it is the grandest of them all. It is often composed in a rondo form, although the sonata-allegro form can also be utilised.



STRUCTURE

The Military Symphony is structured in four movements:

1. ADAGIO/ALLEGRO
2. ALLEGRETTO
3. MENUETTO/MODERATO
4. PRESTO



MOVEMENT I

The first movement opens with a slow Adagio section, borrowing the idea from the French Overture and Opera. This brief 22 bar section features the string family initially, with the melody in the first violins, and firmly establishes the key of G major. But once the winds and timpani join in, the mood darkens in texture and harmonic complexity as it progresses.

The Allegro section follows a typical Sonata format – ABA – Exposition, Development, and Recapitulation. Haydn follows the by-now well established tonal movements between the tonic of G major for the flutes and oboes, for **Subject I**:



Although Haydn transitions to the dominant key of D major, setting the scene for the introduction of **Subject II**, he teases the audience with a recap of the Subject, before eventually allowing the First Violins to herald it:



The development begins with a startling silence – two measures of it – and then the music picks up, rather tentatively, in the key of B-flat major. The drop of a third from D major is a bit unusual, but Haydn was already in his 60s when writing this work and some of his harmonic language foreshadowed the more harmonically complex adventures of his Romantic followers. He also explores D minor, E minor, F major, and D major during this section.

Liking this trend, Haydn returns to G major for the Recapitulation section, which normally would remain in this key for its entirety. However, he restates the second subject, but then unexpectedly side-steps to E-flat major, before returning to G major via its dominant, where he stays for the Coda to the first movement.

Student Task:

Movement I Score Analysis Task

Complete the missing aspects of the table below as you listen to Movement I and follow the score. The first column has been completed for you.

Allegro				
Section	A (Exposition)	B (Development)	A (Recapitulation)	Coda
Thematic Material (and bars)	Subject I (24–39, beat 1);			
	Transition (39–74)			
	Subject II (75–108, beat 1)			
	Codetta (108–124)			
Key	Subject I – G major			
	Transition – G major – D major			
	Subject II – D Major-d minor – D major			
	Codetta – D major			
Instrumentation	Subject I – Flute and Oboe			
	Subject II – Violins I, imitated by Flutes			

Research Task:

Subject II vs. Radetzky March

Some scholars believe that Johann Strauss used the second subject of the first movement of Haydn's Military Symphony to create his Radetzky March theme, 55 years later.

Listen to this recording of the Radetzky March and ascertain if Strauss did indeed plagiarise the theme from Haydn.

The law states that anything that reflects a "minimal spark" of creativity and originality can be copyrightable, including melody, chord progression, rhythm and lyrics. In the event of a trial, the person claiming infringement must prove two things:

1. Access – that the infringer had heard, or could reasonably be presumed to have heard, the original song prior to writing their song; and

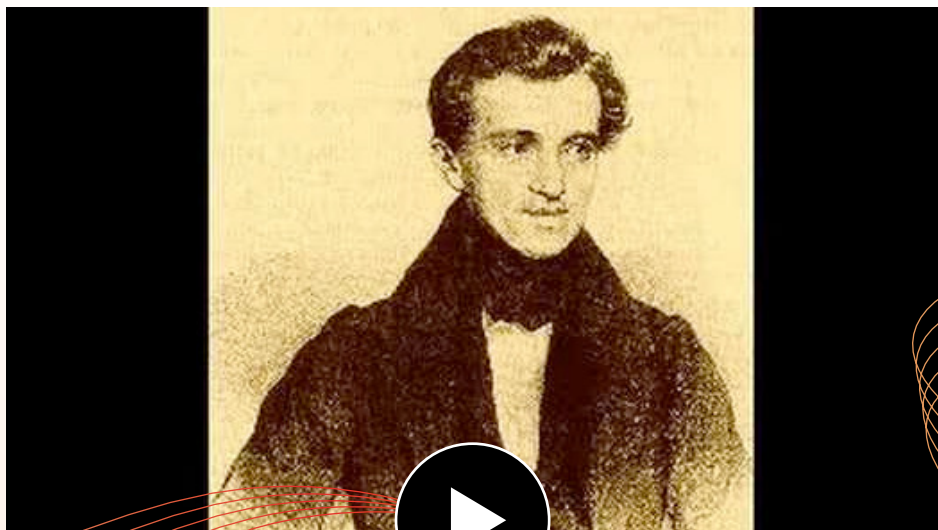
2. Substantial Similarity – that the average listener can tell that one song has been copied from the other. The more elements that the two works have in common, the more likely they are substantially similar.

RESEARCH:

If Strauss did have access to the Symphony

Analyse the two themes and their musical elements for similarities and differences.

For an example of modern-day plagiarism cases, visit this link: [what constitutes music plagiarism?](http://whatconstitutesmusicplagiarism?) (lawyerdrummer.com)



MOVEMENT II

The second movement is also in Ternary form, and it begins in C major (G major's subdominant key), with central section in the minor. Perhaps Haydn's choice for this key is simply to accommodate for the inclusion of the Horns in C, Trumpets in C, and Clarinets in C.

Its simple, folk-like main theme is a literal transcription of Haydn's previous work from a concerto movement for two lire organizzate (Hob. VIIh:3) written for the King of Naples in about 1786, seven years prior.

The organised lyre is a hybrid instrument - a mixture of a miniature organ and hurdy-gurdy.



Lira Concerto

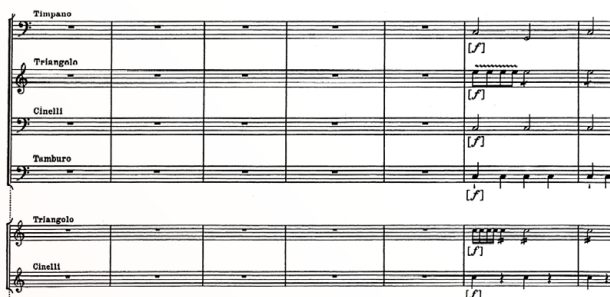
FRANZ JOSEPH HAYDN

MOSS WEISMAN



For the most part, the second movement is an exact transcription of the earlier piece which he sets antiphonally between the flutes/strings and oboes/woodwind/horns.

With a rather unexpected three notes outlining C minor, Haydn transitions into the B section which features the three Turkish percussion instruments – the triangle, cymbals, and bass drum – while a darker setting of the innocent opening theme is presented. The inclusion of these military-use only instruments into the symphonic orchestra and the symphony began the wider incorporation of the percussion family into the genre.



“...The oboe, bassoon, and horn were early additions to the pre-Classical orchestra borrowed directly from the military band. In the mid-1700s the clarinet began to find

favour on both the battlefield and the concert stage, joining reinstituted Baroque-era brass instruments such as the trumpet and trombone...” Jonathan Neiderhiser

With the French Revolution already underway, Haydn hit the right patriotic note of his audience. One listener's description of the movement states

“...It is the advancing to battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increase to a climax of horrid sublimity! Which, if others can conceive, he alone can execute; at least he alone hitherto has affected these wonders...”



Haydn then restates the material of the opening A section in C major, exploring a variety of compositional devices and orchestrative effects before an authentic trumpet fanfare is heard in the Trumpets in C as they usher in the Coda section.

“...Classical composers usually omitted the more forceful instruments—brass and percussion, sometimes all the winds—from their symphonic slow movements but here Haydn contradicts expectations by scaling up his orchestration and throwing the spotlight on the Clarinets in C, who are a bit more piercing than in their standard A or B-flat version and the Trumpets in C who were staples of military bands at the time...” James M. Keller

Research Task

The fascinating organised lyre

Around 1785 Haydn received a commission from a representative of the King of Naples, Ferdinand IV, to compose a set of concertos for an instrument called an 'organized lyre' (in Italian – lire organizzata).

This fascinating hybrid instrument did not last the test of time but several composers during the 18th century explored its unique timbre.

Task: Instrument Profile

Its earliest known appearance was in _____

Who is accredited with its creation? _____

Composers that wrote for it are _____

How did it gain its popularity? _____

How would you describe its timbre (quality of sound)? _____

What are its limitations? _____

What made Haydn write for it specifically? _____

What are some other musical instruments that are now obsolete? _____



To start your research, click here:
[Haydn Seek - 1786 – The Music part 2 - Lira organizzata? What the...?](#)

Student Task

The history of the Janissary percussion instruments

The Ottoman-Habsburg wars lasted from the 16th to the 18th century. The Ottoman officials were accompanied by Turkish musicians, known as Janissary bands; this procession inspired Austrian composers to adopt a specific sound to signify the military. The triangle, cymbals, and bass drum

were particularly important to accomplishing the Janissary sound.

For each of the Janissary percussion instruments used in this work, complete the table provided below in order to outline their evolution.

Instrument	Construction then	Limitations then	Sound quality then	Construction now	Sound quality now	Limitations now
Triangle						
Cymbals						
Bass Drum						



For resource starters:

[Recreating Baroque Triangles | Forging Ahead \(mattmolancustomcymbals.com\)](https://mattmolancustomcymbals.com)

[Percusize Me!: Percussion archeology. \(davidvaldespercussion.blogspot.com\)](https://davidvaldespercussion.blogspot.com)

[Percusize Me!: The davul. \(davidvaldespercussion.blogspot.com\)](https://davidvaldespercussion.blogspot.com)

[Ottoman Mehter Music - Janissary Sovereignty Music - Eskapas](#)

MOVEMENT III

The third movement is in the form of a minuet and trio, as was customary in a symphony. The Minuet, (meaning "small" in French), was an elegant couple dance often in $\frac{3}{4}$ time that dominated aristocratic European ballrooms, especially in France and England, from about 1650 to about 1750. It was especially popular at the court of Louis XIV of France who transformed it into an orchestral form. Haydn's minuet is in ternary form and bears the traits of this courtly dance with its stately triple rhythm.

The composer gives the flutes, oboes, and violins the melody before he fragments and develops the B section with the second violins at the helm.



The A sections of this movement employs the full orchestra, giving them a sense of grandeur and occasion, while the B section relies mostly on the textures of solo winds and gentle, quiet violins, although with the use of timpani, one can hear a touch of the military.

Upon the repeat of the A section, composers would have normally just copied and pasted the opening, however Haydn here re-orchestrates it entirely giving the lower strings and woodwind a much more active role within the material.

The trio section of this work is in rounded binary form - AABB. Classical composers usually



reduced their instrumentation for the trio, sometimes even down to three instruments at times to create contrast, and Haydn seems to honour that tradition as we encounter the sweet lilting melody in the upper woodwinds and strings.

The melody is then taken over by the tutti orchestra, and with the help of dotted rhythms and chromatic harmonies, takes on a foreboding tone.

The fleeting threat of just four bars is almost all but forgotten when the lilting melody returns in the original instruments it was previously stated by. As is tradition, the minuet was often replayed at the end of the trio.



Student Task

Movement III Score Analysis Task

Complete the missing aspects of the table below as you listen to Movement III and follow the score.

Menuetto Moderato		
Section (and bars)	A (1–56)	B (57–80)
Thematic Material (and bars)		
Key		
Instrumentation		



Research Task

Minuet and Trio

This popular compositional form has a rich history. Examine its roots by reading the information on this website [A Guide to the Minuet and Trio Form – Spinditty](#) and answering these questions:

1. Where does the minuet come from? _____

2. Why is the trio called a trio? _____

3. What's another way to describe the form or structure of a Minuet and Trio? _____

4. What is another name for the trio? _____

5. What techniques might composers use to make the trio stand out from the minuet? _____

6. Why was repetition so important in classical music? _____

7. List four examples of well known minuet and trio compositions and their composers.

MOVEMENT IV

For the final movement in Sonata-Rondo Form we return to G major, and from the first bar we are carried away with its presto tempo.



Haydn develops and builds up this theme before quite unexpectedly leaving us to hang onto an unresolved cadence followed by a whole bar's rest. He then quietly resets the mood by using another introduction of the theme. Chromatic movements, key shifts, sequences, and fragmentation are all compositional devices Haydn pulls on to develop the thematic material, but he guarantees his audience's attention by being unpredictable with fake endings.

His jovial character comes through in the second theme, but this is also heavily contrasted by a brief detour to C# minor (bar 166- 181). Here Haydn masterfully demonstrates his ability to follow tradition but also injects the unexpected, a trait which delighted his audiences at the time.



In a stroke of genius, Haydn brings back his Turkish percussion instruments during the movement's closing moments, creating a sense of balance between the finale and the first two movements, and bringing things to an exhilarating conclusion.

Student Task

Movement IV Score Analysis Task

Complete the missing aspects of the table below as you listen to Movement IV and follow the score. The first column has been completed for you.

Presto			
Section (and bars)	A	B	A
Thematic Material (and bars)			
Key			
Instrumentation			

Practical Task:

The theme of the Presto movement lived on to become a popular dance, an English Jig, named Lord Cathcart.

Mark out the sections of the theme and then learn to perform on your chosen instrument.

Source: Thomas Sands' MS, 1810, Lincolnshire
Transcription:
vmp.Ruairidh Greig, 2011

Lord Cathcart's Fav't TS.054

jig

(Lincolnshire)

$\text{♩} = 110$

INSTRUMENTATION

Haydn was used to working with no more than 40 players in the Esterhazy Orchestra while working for Prince Nikolaus, while the orchestra that premiered this work consisted of around 60 players.

- two flutes
- two oboes
- two clarinets
- two bassoons
- two horns
- two trumpets
- timpani, triangle, cymbals, bass drum and
- strings



THE INSTRUMENTAL FAMILIES AND THEIR ROLES

Because the strings were the most evolved out of all the instrumental families at this point in history, they usually carried the majority of the thematic material, and the woodwinds were utilised to create contrast.

The brass rarely received the melodic material as they were still limited to the notes of their harmonic series, with the invention of valves yet to come in the 1830s.

The percussion family was mainly represented by the timpani and occasional cymbals.

Structure



fig. 9 (a) Natural trumpet, mid-18th century
(b) modern fanfare trumpet;
(c) English slide trumpet, c.1850
(d) keyed trumpet, c.1820;
(e) Inventionstrompete, 1826
(f) valve trumpet in G, c.1865;
(g) valve trumpet in G, with Vienna valves, c1850 [E.

Research Task

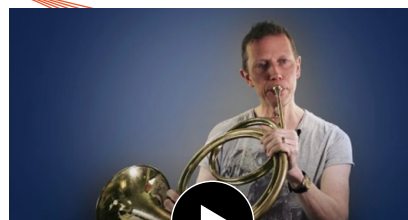
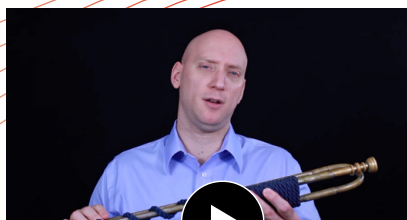
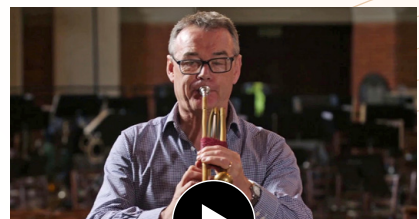
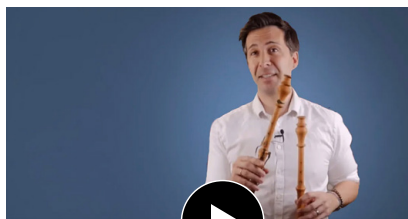
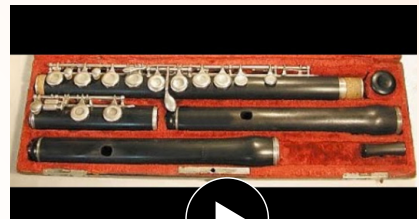
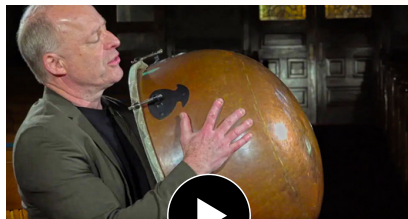
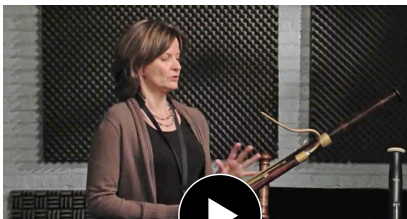
Instrument History and Development

Apart from the String family, most of the instruments used in this Symphony have undergone a few changes in their design since its premiere, which has impacted their sound production and quality.

For each of the instruments used in this work, complete the table provided below in order to outline their evolution.

Instrument	Construction then	Limitations then	Sound quality then	Construction now	Sound quality now	Limitations now
Flute						
Oboe						
Bassoon						
Clarinet						
Horn						
Trumpet						
Timpani						

HISTORY OF THE INSTRUMENTS



TRANSPOSING INSTRUMENTS

The Horns in G, used in the score, are transposing instruments.

That means that the sound they produce is a perfect fourth lower than written, while in the second movement they are in C, sounding an octave lower than written.

The Trumpets in C and Clarinets in C (used only in the second movement) are also nowadays transposing instruments, however the version Haydn used were in C, therefore they sound as written.

Student Task

The Tonal Language of the Military Symphony

The listed keys are featured in the symphony. Work out the relationships of the keys used in the piece in relation to G major. The first one has been done for you as an example.

Key	Relationship of the Key to the Piece	Roman Numeral	Notes contained in the chord
G major	Tonic	I	G, B and D
C major			
D major			
B flat major			
G minor			
E minor			
F major			
E flat major			

Student Task

Compositional Devices

Connect the given term to its definition.

Term	Definition
Syncopation	placement of rhythmic stresses or accents where they wouldn't normally occur.
Sequence	the repetition of a melody in a polyphonic texture shortly after its first appearance in a different voice.
Antiphony	the restatement of a motif or longer melodic (or harmonic) passage at a higher or lower pitch in the same voice.
Imitation	repetition of a melody in a polyphonic texture shortly after its first appearance in a different voice.
Alberti Bass	occur when all of the notes of a chord are played simultaneously in one solid "block".
Arpeggio	short melodic phrase repeated throughout a composition.
Codetta	a tone sustained through several changes of harmony that may be consonant or dissonant with it; in instrumental music it is typically in the bass.
Ostinato	broken chord or arpeggiated accompaniment, where the notes of the chord are presented in the order lowest, highest, middle, highest.
Pedal Note	a brief conclusion.

Student Task

Compositional Devices and Instrumental Effects

In each of the movements locate, highlight, and label as many of the following compositional devices, textures, and Instrumental Effects as you can find.

Compositional Devices	Textures	Instrumental Effects
Syncopation	Monophony	Arco
Sequence	Homophony	Pizzicato
Antiphony	Polyphony	Tremolo
Imitation	Parallel motion	Roll
Alberti Bass		
Arpeggio		
Codetta		
Ostinato		
Pedal Note (tonic or dominant)		
Contrary Motion		

Score Analysis Task

The Roles of the Instrumental Families

While listening to the Symphony, note down the roles of the instruments during each of the movements and their sections. The first one has been completed for you as an example.

Movement I	A	B	A
Instruments and their roles	Adagio: The First Violins introduce the melody, supported by the rest of the string family and the bassoon (doubling the violas)		
Movement II	A	B	A
Instruments and their roles			
Movement III	A		B
Instruments and their roles			
Movement IV	A	B	A
Instruments and their roles			

Directions in the Score

Markings in the score are in Italian. The first movement begins Adagio (slow) before changing to Allegro at b24 (quick and lively). The second movement is Allegretto (fairly quick and lively).

Other tempo indications commonly found in scores are:

Tempo Terms / Signs

Accelerando (or accel.)	gradually getting quicker
Adagio	slow
Allegretto	fairly quick (not as allegro)
Allegro	quick (cheerful)
Andante	at medium or walking pace
Legato	smoothly
Lento	slow
Moderato	moderate
Poco	a little
Presto	very fast
Prestissimo	as fast as possible
Rallentando (or rall.)	gradually getting slower
Ritardando (rit.)	gradually getting slower
Vivace	lively

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