

# First Movement

## Exposition

### Primary Group: 1 – 20

This is a three-part melody which contains the essential idea of thesis, antithesis, and synthesis nicely put together. Each of the three sections shares melodic contours, with melody 1c finishing off what was began in melody 1a.

1 – 4: rising triadic theme, melody **1a**.



5 – 7: counter phrase, piano, melody **1b**. The melodic contour is the same as the end of melody 1a—that is, descending c – g – e.



8 – 20: fanfare theme **1c** expanding out to a half-cadence on the dominant. Note that the contour here is exactly the same as in 1a, even repeated with a dovetail:



The fanfare theme makes extensive use of the subdominant—this is yet another example of the reinforcement this provides; note measure 9, 10, 11, and 12—each one involving IV64. It is also worth noting that melody 1b loses melodic ground, descending as it does; melody 1c regains the lost ground, and then some.

An interesting aspect of the primary group is a near-avoidance of the dominant until the very end, starting with measure 16. Dominant appears only in melody 1b, and even there it almost seems as if it's being included begrudgingly.

## Modulation 21 – 69

21 – 32: this section makes it to V but not with much in the way of force. The movement to the dominant is secondary here, anyway. What's important is the restatement of melody 1a, but this time *piano*, and with the silences that mark the end of the phrase pasted over by a new motive, motive 'x':



The piano, together with the pasting-over natural of motive x, reminds one of a similar technique used by Mozart in the *Jupiter*, in which the restatement of the main theme (also festive and forte) is piano, with a pasting-over motif as well.

Motive x introduces a syncopation as well as more than a hint of duple meter. Motive x is expanded starting at measure 25 into a fully syncopated rhythm in the violins, combined with its non-expanded form in the winds and horns. The expanded version of motive x is henceforth to be referred to as motive x'.

Syncopation is an important technique in transitional passages in sonata forms. Syncopation helps to heighten the sense of instability that a modulation must provide; syncopation is disruptive. As a dramatic device, perhaps its best use can be seen in *Don Giovanni* in the opening scene, just before Donna Anna's cry for help while she is pursuing the Don. It is a point of tremendous confusion, richly aided by the syncopation.

Syncopation is all the more valuable if it is set against materials which are rhythmically and metrically stable—such as theme 1a. This direct confrontation of stable (theme) with unstable (syncopation) provides a superb thesis-antithesis which can then be properly resolved during the modulation (and also on a larger scale if desired.)

25: a simplified version of 1a takes us into a clear movement into the submediant, which is of course a standard method of moving to the dominant.

24: The motion into the submediant is achieved with an augmented triad substituting as the dominant: I# = V/vi. In a way it's using the #5 scale degree as an upper-voice passing tone; it works because the ear makes the connection between this and a real V/vi with proper leading tone.

30: An e-flat in the cello/bassoon creates a flat ninth chord which prefigures the spectacular Phrygian II of 51 – 53, which create flat ninth chords over their G pedal points. The use of the flat ninth chord is so prevalent in this movement as to be considered a harmonic motive in its own right—harmonic motive 'y'.

33 – 58: Movement into V/V beginning a long pedal point.

33 – 38: Theme 1a which is then expanded. Note that at 34 – 35 the winds play the theme in inversion; at 34 the fanfare rhythm is heard in the bass and at 35 motive x, which can be seen as having been derived from the fanfare idea.

37 – 39: this is a compressed repeated of 33 – 36; the second measure of the figure is omitted in the repeat. This intensifies the effect of the falling 7<sup>th</sup> (d – e, then e – f#) that was present in 37 – 39 but had been stretched out somewhat. Now the intervals are coming along more quickly. Note that they are strongly reinforced—the flute at 37 – 38 intensifies the downward leap, answered by the strings with an octave upwards leap, then the flute enters again with a descending 7<sup>th</sup>.

39 – 50: Continued expansion of 1a

40 – 43: 4 measures, 2 + 2. The repeat is exact. Note the use of motive x' in violin 2.

44 – 45: this is an interesting use of descending 63 triads; the downbeat of 44 is V42 – I6 of D Major, and then the 63 triads move downwards. The C# (4<sup>th</sup> of the V42) is the first of these notes to be encountered—a start to creating the critical V/V for the final move to the dominant.

46 – 47: The use of ii65 as part of a chromatic motion: ii65 – vii7/V – I64 – iv63 – vii65/V, culminating in V. This works because all of the chords in the progression are preparations for V—including the I64 which has that cadential 64 feel about it. The ear really hears this as an expanded ii65 – V progression, across the barline.

48 – 49: Measure 48 sits comfortably on V (passing tones in the bass), while 49 concentrates on strengthening the motion to V:

V65/V/V – V/V – V63/V          V65 – I – I63

By stripping away the trailing dominants from the first passage the sequential nature should be clearer; this is a stepwise descending sequence, first on A then on G. It could easily be continued on F, E, etc.

At 49, the C#, having done its work in preparing V/V, is now stored away. It appears only once more prior to the second group, only as an unaccented passing tone (measure 64.)

51 – 56: Sudden color change to minor; including a very effective use of the Phrygian II6 over a tonic pedal (assuming that G major is the tonic at this point.) The Parisians liked to refer to this kind of harmonic feature as one of Haydn's *grand effets d'harmonie*. The resolution is interesting; instead of moving to V (the normal goal of a Phrygian II6), it veers off to a V43/iv and then employs a minor subdominant (c minor) instead of major, which creates a stronger sense of arrival at D Major—V of the new tonic, V from the original key.

In addition to the Phrygian II-ness, this harks back to the 9<sup>th</sup> chord motive (harmonic motive 'y') and re-introduces that interesting flash of minor.

The use of the minor subdominant—strengthens the tonality—is made all the more glaring by the frank and unashamed incorporation of the augmented second interval characteristic of the harmonic minor (measures 54 – 55, violin 1.)

Minor continues with the arrival at a passing 64 in g minor, not major—this is that business of mixture needing to remain until the dominant is reached, thus pushing the modal-mixture-reset-button.

The figure at 56 is not a cadential 64; it's weak compared to either measures 55 or 57. Thus the progression can be analyzed as follows:

[gm]: iv63 – i64 – ii63 – vii7/V – V#

Another interesting note is that the 'forte' on measure 56 is an agogic accent (that's why he puts it there) and serves to accentuate the modal mixture at this point.

60 – 69: Long pull on the V/V pedal point. At 67, the fanfare theme 1c returns.

## Second Group: 70 – 83

This is a completely different theme; we do not have here one of Haydn's monothematic sonata form movements although they tend to abound in the Paris set. A composition practice appears to be indicated here, in that movements with a particularly striking first group, a rigorous elaboration of that group, seem to require a start contrast in the secondary group.

According to Bernard Harrison, this second theme appears to be very much in accordance with Rousseau's doctrine of natural music. Harmonically it stays at the tonic and dominant. The melody is diatonic, mostly stepwise, with abundant repetitions of motivic patterns and simple voice-leading. Thus the theme acts as an antithesis to the large, rather complex primary theme. Nor is this little theme elaborate, as has been the primary theme—having been stated, the remainder of the movement continues with materials from the primary group, not the secondary.

The arrival at 70 almost feels early because the two measure accent has fallen on the downbeat of 69, rather than here on 70. Therefore measure 70 has more than a touch of the upbeat to it, with the accent tending to fall on 71. However, that's only a touch in that in all likelihood nobody would ever perform it that way.

There's a strong sense of accentual tension and ambiguity throughout the secondary theme, in fact. The accent structure can be approached a number of ways, but the fact remains that the first section of this passage is 70 – 83 and is **fourteen** measures long. Therefore it will not fall neatly into those Rousseau-ish rustic 4+4 phrase lengths all that easily, although certainly it starts out that way.

70 – 73 Phrase on I, 4 measures

74 – 77 Phrase on V, 4 measures

78 – 80 Phrase with agogic accents and chromatic motion, 3 measures

81 – 83 Chromatic ending, 3 measures with a hint of the same agogic accents of the previous group, caused by a descending fifths sequence in two-beat units, starting on beat 2—thus the accent structure is 23 – 12 – 31.

Thus the phrase is  $8 + 6 = [4+4][3+3]$

I must say that this isn't any kind of simple phrase structure as far as I'm concerned. It does have harmonic and melodic simplicity, but the structure of its growth is surprisingly sophisticated—so I don't think I can completely agree with Harrison on this being a Rousseau-ish rustic theme.

### **Closing Group: 84 – 102**

84 – 93: 10 measures, 5+5. Note that the second 5 measures are a slight variant of the first 5, with an interesting hint of minor at measure 92. There is an interesting bit of wind color here. Note the use of flute in 87 – 88, and its subsequent disappearance in the corresponding 92 – 93. Along with that the bassoon becomes solo and holds its note through the measure, as do the other sustaining instruments.

The melodic line of 84 – 88 is C-B-A-G, which would seem to imply the necessary movement to an F# in order for the line to read 4 – 3 – 2 – 1 – 7 and hence into the tonic. But the leading tone is avoided carefully until 93, holding together the two phrases which otherwise might tend to sound tiresomely repetitious. Masterful technique; he even makes it more intriguing by the little hint of minor at measure 92; the b-flat stands in for the missing g-natural from the previous iteration of the phrase.

94 – 102: the final closing figure contains a slight asymmetry; it is a 9-bar phrase which is fairly clearly an 8-bar phrase with a single measure addition. That measure appears to be measure 98, by the way.

It's worth noting that the descending triad in 89 – 101 is an inversion of the outline of theme 1a. Lovely rounding off of the opening idea.

### **Development (103 – 173)**

The development runs seventy measures, putting it in line with Haydn development lengths in general—it is about 70% the length of the exposition. (Mozartean developments tend to be shorter.)

This is an *recapitulatory development*—that is, a development which acts like a recapitulation that doesn't follow the key structures as one would expect in a recap, but instead works like a development key-wise including the trip to the submediant. Right now I don't have a lot of statistics on this structure, although I can say that it is used in the second movement of No. 49.

In a recapitulatory development, the development has a tendency to follow recapitulatory practices—for example, it may not begin precisely with the beginning of the exposition's primary group, it may display a secondary development right in the place where one would expect it in the recapitulation, and so forth. However, it will avoid the closing thematic group since we aren't closing, and will generally move into the retransition right at the point at which we expect the closing thematic group to begin.

There are four sections to the development, each one corresponding to the four major sections of the exposition—primary group, transition, secondary group making up the first three, and with the retransition taking the place of the closing group in the exposition. A table of correspondence, with headings for the larger sections, can be of some service here, I think:

	<b>Exposition</b>		<b>Development</b>
Primary Group		Primary Group	
	1 – 4		----
	5 – 8		103 – 106
	9 – 12		107 – 110
	13 – 20		----
	----		111 – 116
Modulation		Modulation	
	21 – 24		117 – 120
	25 – 28		121 – 124
	25 – 28		125 – 130
	29 – 32		----
	33 – 50		131 – 137
	51 – 66		----
	67 – 69		138 – 141
Secondary Group		Secondary Group	
	71 – 83		142 – 161
Closing Group		Retransition	
	(51 – 66)		162 – 173
	84 – 102		----

## Primary Group 103 – 116

The primary group begins in F major—on the dominant of F major, to be exact. This because theme 1a of the primary group is skipped; we begin with 1b. This is a recapitulatory technique in which the first phrase (4 bars) of the exposition is skipped.

To begin the development with 1a would have been harmonically disastrous. The exposition ended on a very clear G Major triad and, even for Haydn, motion directly from G Major to F Major is not allowable. Therefore, some kind of bridge was needed. Melody 1b has the advantage of beginning on the V of its tonic, which in the case of F Major (the key beginning the development), would be C Major. C Major is the subdominant of G Major, and therefore we have what amounts to a descending fifths sequence: G-C-F majors.

After 1b, we move properly to 1c as did the exposition, but 1c is somewhat truncated. Only the first 2-measure figure of 1c, together with its repetition at the upper octave, is stated.

This gives way at measure 111 to a 3-measure  $V_7^{b9} / IV$  which is reminiscent of the exposition, at measures 25 – 32, with movement from I – vi, (here, I – VI from a frame of F major. However, opposed to the rising bass triad of 25, here we have a descending triad. This exploits the minor ninth chord which can be considered a harmonic motive in its own right, especially in the way it will be treated during the development as a whole.

The section has behaved like a mini-primary group in the exposition, although beginning in the subdominant. A typical technique for the development is to begin with the primary group in the

dominant—or the relative major in minor key movements. The use of the subdominant here is distinctly different and challenging.

The passage culminates at measure 116 in a dominant half-cadence in G minor, leading to the next passage.

## Modulation 117 – 141

This is quite similar to the transitional section of the exposition (21 – 69) and culminates much in the same way—with the appearance of the second subject. However, here the key is g minor—an unusual key in a sense, but it is the key of the dominant, although the dominant minor.

At 117 theme 1a appears, rounding off its absence at the beginning of the development. (This is yet another recapitulatory technique; since the exposition as a rule repeats the primary theme immediately after its first statement, the beginning of the primary theme can be omitted at the beginning of the recapitulation and brought in at the appropriate corresponding moment.) This passage is similar to 21 – 32 in that the theme is heard piano with motive x in the upper voices.

At 121 – 124, a large V9 of D—a V/V, in other words. This continues the exploitation of the Vflat9 motive.

125 – 130, theme 1a appears in the bass with its inversion in the winds; motive x' (the syncopated version) appears in the upper strings.

131 – 141: the modulation to A major is effected. The technique used here is a combination of common-tone and enharmonic to affect the modulation. An elliptical resolution of V42/iv becomes ii43 of A, playing off the similarity of V42/iv with both ii43 and vii42 of A (either major or minor.)

The image shows a musical score for two staves, treble and bass clef, with a key signature of one flat (B-flat). The notation consists of five measures. The first measure has a bass clef and contains a half note chord of F2 and A2. The second measure has a treble clef and contains a half note chord of B-flat3 and D3. The third measure has a bass clef and contains a half note chord of F2 and A2. The fourth measure has a treble clef and contains a half note chord of B-flat3 and D3. The fifth measure has a bass clef and contains a half note chord of F2 and A2. Below the notation, the following chord symbols are written: C: v<sup>b</sup> (F: ii) under the first measure; V<sub>2</sub><sup>b</sup> under the second measure; a: v<sub>1</sub><sup>b</sup> under the third measure; v<sub>1</sub><sup>b</sup> = i under the fourth measure; and a final bar line under the fifth measure.

The modulation reaches the same fanfare passage at 139 – 141 as does the exposition at 67 – 69, and then leads into the secondary theme.

## Secondary Group 142 – 160

The arrival to vi—so much a part of the development section of a sonata form in this era—is made but instead of minor we're in major. The reason here is obvious enough: the secondary theme doesn't play well in minor.

The orchestration is simplified in comparison to the exposition; a bare violin 1/flute combo on the melody, with violin 2 providing the harmony, but without any bass notes. This emphasizes the rusticity of the theme overall.

At 149 – 160 the tail of the second theme is used to effect the motion towards the retransition, via an extended descending fifths sequence A – D – G. This corresponds roughly in the exposition to measures 70 – 83.

### **Retransition 160 – 173**

The retransition has no precise correspondence in the exposition (given that in the exposition this is the location of the closing theme) but it is interesting that Haydn here picks up a section of material which appeared in the modulation passage in the exposition, but which he had skipped in its corresponding passage here—that is the set of spectacular Phrygian II chords of measures 51 – 55. Here they are allowed to transform themselves into ii43 (mixed) in C major, resolving downwards nicely to the dominant. The nearly incestuous relationship of the Phrygian II of V with the mixed forms of ii and ii7 is here fully dramatized and exploited.

### **Recapitulation**

The recapitulation is shorter than either the exposition, weighing in at 87 measures, which makes it 15 measures shorter than the exposition.

Rewriting is extensive; out of the exposition's 102 measures, the recapitulation retains only 57 of those either unchanged or transposed—thus only 55.8% is retained, and 44.2% is rewritten. This is a significantly recomposed recapitulation, therefore.

### **Table of Correspondence**

<b>Element</b>	<b>Exposition</b>	<b>Recapitulation</b>	<b>Note</b>
1a	1 – 4	174 – 177	Verbatim, including the orchestration
1b	5 – 8	178 – 181	Verbatim, including the orchestration
1c	9 – 12	182 – 185	Verbatim at first, changes during 185
1c to cadence	13 - 20	----	
Primary repeat	21 – 32	----	
Modulation	----	186 – 193	
	33 – 39	194 – 202	Recomposed slightly
	40 – 47	203 – 212	Recomposed
	48 – 50	----	
	51 – 66	----	Phrygian II passage
Secondary Group	67 – 69	213 – 216	Fanfare theme into secondary group
	70 – 91	217 – 238	Reorchestrated
Closing Theme	92 – 102	----	
	----	239 – 261	Closing material from theme 1c

## Motivic Considerations

In no area in the recap is the difference in treatment more apparent than in the use of motivic materials from the exposition. While themes 1a, 1b, 1c, and the second theme are used as one might expect, the treatment of motive x, motive x', and the harmonic motive y are surprising.

First of all, motive x: the surprise is that it has utterly vanished. The recap eschews the repeat of the primary theme (corresponding to measures 21 – 32) and with the absence of this repeat, the opportunity for introducing motive x is lost. As a result, motive x does not appear anywhere in the recapitulation. Only at the very end (measures 255 – 259) is there a sense of it returning, but that sense is mostly visual and not aural; the tonic-dominant figure in the horns does have the general rhythmic outline of motive x but has a noticeably different melodic contour. Therefore one must conclude that the appearance is predominantly coincidental (horns on tonic and dominant hardly constitute a unique figure in the Classical style), and not actually motivic.

With the loss of motive x, motive x'—the stretch version of the motive with the syncopations, is also lost. The off-beat syncopations of the exposition, such as are found in measures 25 – 32, are also absent in the recapitulation. Rhythmically the recap is foursquare and forthright; very few of the rhythmic manipulations which characterize the exposition are to be found here as it marches along resolutely in  $\frac{3}{4}$  time.

It is this lack of syncopation which heightens the function of the recapitulation as the broad-scale synthesis to the thesis/antithesis set forth by the exposition/development. The use of syncopation as an unstable device that is put into direct conflict with the primary theme is discussed above in the exposition. Here, the primary theme is heard without this unstable element, rounding off the instabilities and tensions set up by the exposition.

Finally, harmonic motive y—the flat-ninth chord which appears during both the exposition and development, in its most spectacular at measures 51 – 53. It has very nearly vanished as well. Flat ninth chords are not a feature of the recapitulation. There is an allusion to it near the end, at measures 239 – 247, as the rising semitone characteristic of the *grand effet d'harmonie* of measures 51 – 53 is reiterated, but without the flat ninth chords, without the pedal points, and above all, without the forte.

## Primary Group (174 – 195)

From 174 – 181 we are identical to the exposition (this could be a *da capo* with a segno marking the point at which the first difference occurs.) With 182 – 193, theme 1c (fanfare) begins identically to the exposition, but at measure 185 it veers off into the subdominant. The following passage moves through a number of key areas, all of them associated strongly with the subdominant: d minor (vi/IV) then to g minor (ii/IV), finally culminating in a cadence into IV proper at 194.

As it turns out F major, the subdominant, was only the fleeting goal, with the more obvious goal of reaching V—the dominant, which is achieved by 196 and the beginning of the transition to the secondary group.

It's worth noting how neatly this has been done, and how quickly. The transition is much shorter than it was in the exposition—but then again, there is no key change and thus no need for the careful, long modulation encountered in the exposition.

## Transition to Secondary Group (196 – 216)

Note that starting with 197, then at 199 and 201, theme 1a is heard *simultaneously* with its inversion. Previously 1a has been heard only *alternately* with its inversion (33 – 34, 131 – 132, etc.) But here they are heard together, creating a compression of material in comparison to the exposition—no more waiting around, let's get on with it. Throughout the figures are accompanied by the fanfare theme 1c—and not in its 'tame' version, motive x.

## Secondary Group (217 – 238)

The secondary group is not recomposed particularly from the exposition, but it is delightfully reorchestrated. The bucolic theme is made all the more so by combining solo bassoon with the first violins, while the horns hold a drone-like pedal point in the bass. (The pedal point has been used in the exposition, but not the pairing of bassoon with violins.) The overall effect is even more rustic than its previous two incarnations, which appear to be positioned so as to become increasingly more and more rustic as the symphony progresses.

## Closing Group (239 – 261)

The closing group of the recapitulation is essentially new material to the recapitulation. Of course it does not introduce any new thematic material—that kind of practice is not in Haydn's lexicon—but it is a completely different section from that encountered in the exposition. The opening of the passage is drawn from both measures 92 – 93 (the very end of the second group) and the 'Phrygian II' passage of 51 – 55, the *grand effet d'harmonie*. However, whereas 51 – 55 is a raucous, aggressive passage, this is soft, sweet and a bit searching, culminating in an augmented 65-cadential 64 at 246 – 247.

A note on the harmony here, which is marvelous: the chord at 239, a D65, must be interpreted not as a V65/V, but as a ii65 which then moves to a cadential 64. Mixture is the order of the day throughout this passage—most of the harmonies derive from C minor, and not the major. At 240 the V7 resolves to VI (A-flat major, the 'mixed' version), and then moves to V65/iv, thence to iv, all mixed. It's interesting to note that this is the *one* passage in the recapitulation which refers strongly back to the minor key elements found during the exposition; the rest of the recapitulation is almost resolutely in major, even though there are mild flirtations with minor at 182 – 195, but those are firmly within a F-major framework. Here we actually have some real minor.

From 248 to 261 the fanfare theme 1c is used to end the movement. At the very ending 259 – 260 there is a quick allusion to theme 1a to bring the movement to a close.

## Third Movement

### **Motives**

The melody does contain several motives, which are worth noting insofar as they are used heavily throughout the rest of the minuet.



### **Minuet**

#### **Section A: 1 – 14**

This is as good a place as any to point out a technique which is used a great deal in this minuet—the expansion of a melody from its tail. Although motivic generation is definitely the name of the game here, the motives have a tendency to appear immediately after they have been stated in the melody. Note that measures 3 & 4 are expanded immediately afterwards: 5 & 6, as well as 7 & 8, use the same motive y which was introduced in measures 3 & 4.

Much of the movement acts this way—no sooner is a figure introduced as the tail of one phrase but that it becomes the head of another.

#### **Phrases One and Two: 1 – 10 [4+6[2+4]]**

There is a slight asymmetry between first and second parts, or phrases 1 and 2, if you will. This would naturally work out as a standard 8-bar phrase, divided up into 4+4. Instead, it is ten bars with an extension in the second phrase. The question is: precisely where is the extension?

Two candidates appear: either measures 5 & 6, which open the second phrase, or measures 7 & 8, which are in the middle of the elongated phrase.

I am in favor myself of measures 5 & 6 being the interpolation. My reasoning is as such:

- Measure 5 forms a deceptive cadence to measure 4
- The downward scale pattern of 3 – 4 suddenly moves upward—not only by one step to ‘a’, but with an octave displacement as well that creates a strongly elliptical sense at this point.
- Measure 8 leads to an upbeat 2-eighth figure which leads into the cadence at measure 9, and therefore is less likely to be extraneous.
- Measures 5 & 6 just plain old *sound* like an interpolation—the perfect fifth leap of measures 3 & 4 is here expanded to an octave in measures 5 & 6.

- The overall harmonic sense in 5 – 6 is a bit vague—from vi to I6, with a full root-position tonic occurring only on the third, very weak, beat.
- The contour in the bass line shows no disturbance if measures 5 & 6 are removed:



### Phrase Three: 11 – 14

The solo oboe takes this over—using the tail of the main theme, keeping with the tendency of this minuet to use tails as heads.

Despite the fairly strong sense of V at the ending, this still strikes me as predominately a half-cadence on V rather than a real modulation to V. If for no other reason, there's no V/V. Note that the B section has absolutely no trouble beginning in C Major—that would be the case if we were on a half cadence, which then resolves back to the tonic, but might well require a bit more preparation if we had actually closed in the key of the dominant.

Here we are with Tovey's being *on* the dominant rather than *in* the dominant—I can think of no better illustration here of being *on* the dominant.

### Section B: 15 – 26 [4+4+4]

15 – 18: 2 + 2, I -> V. The chromatic lines doubled in violin 1 and oboe are a bit surprising given the foursquare, diatonic section A. Bassoons are prominent here along with the oboe—this is a more woodwind-y passage than the A section, in other words.

Again note the 'tail' extraction—the first figure of three repeated quarter notes is taken from the final figure of the oboe in measures 9 – 10 (which are the 'y' motive, of course, of the main melody.)

19 – 22: Of interest here is the way an accented chromatic lower neighbor (20) is shifted to the bass for its answer (22). The root motion combines a descending fifth pattern (dominant-tonic) with overall a descending thirds motion, hence: C – F | A – D. This could be followed by a cadential pattern G – C, but it isn't.

23 – 26: A bit more of this 'tail-extraction' technique: the accented passing tone of measure 21 in the bass is held over and forms the bass line from this point onwards; in 24 it is still accented (although now part of a V43 rather than being part of a non-chord tone as it was previously), and its accentuation is progressively weakened—in 25 it is the bass of a ii65, and in 26 it is the bass of V.

Note that the bass descends by step so as to form a metrically weak V42 at the very end of measure 26; this allows the return to A' to be less articulated than it would have been had the return to A been stated on a root-position tonic.

## Section A': 27 – 38 [4+4+4]

On the surface, just by counting measures, it seems that A' is likely to be relatively tame, at least compared to the original with its added two measure interpolation in the second phrase. This looks as though there is no interpolation.

But A' has a massive rhythmic surprise up its come, in the nature of what is best described as a mutiny against the prevailing triple meter. The second phrase contains a set of hemiolae—not exact ones, but hemiolae just the same—which provide a wild bit of spiky and unexpected rhythm. The melody instruments (flute, oboes, and violins) go off on a rhythmic joyride of unrestrained duple-meter figures.

The spikiness is exacerbated by a secondary mutiny on the part of the horns, at the same place—but creating a duple meter at different beats within the triple structure. The timpani join in to the general melee. It is almost like a moment of complete metric chaos, with the orchestra having a fit of amnesia as to the proper meter for a minuet—some go one way, others go another, while still others doggedly retain the original metric structure in the hope that the wayward instrumentalists will regain their sanity:

The image shows a musical score for three staves: Flute, Oboe, and Violins (top staff), Horns (middle staff), and Timpani (bottom staff). The music is in 3/4 time. The top staff features a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle staff shows chords for the horns, with some notes beamed together. The bottom staff shows the timpani part, with notes and rests. Brackets are used to group notes across measures, indicating rhythmic patterns and hemiolae.

At the arrival of measure 33, sanity is restored, although there is a faint echo of the preceding fracas in the lower strings at measure 34, with just a whiff of a duple-meter figure, tamed and abashed, but duple nonetheless.

35 – 38: the little oboe figure that had finished section A, now transposed into C Major, finishes the minuet.

That 'tail' technique is here in force: the duple-meter figure (taken from motive x) is used for the very ending of the minuet. Although it has been encountered throughout the minuet, it must be said that it was heard at its most forceful during the metric mutiny of measures 27 – 32.

## Trio

### Section C: 39 – 46 [4+4]

What a nice, balanced two-part phrase, I – ii, then ii – I. Really the apotheosis of the Classical balanced bipartite melody. It is worth noticing that the dominant is here significant in its near-absence; only at the very end of the second half of the phrase is it heard as forming the cadence. Otherwise it is scrupulously avoided.

The orchestration is worth comment—the melody is in octaves, with solo oboe and violin 1 taking the top, and a solo bassoon taking the bottom. It is accompanied by threadbare, pizzicato strings—really a minimal harmonization—with a whiff of ‘pizzicato’ flute and second oboe.

### **Section D: 47 – 70 [8[4+4]+16+8[4+4]]**

Here’s what *should* happen. 4 measures should move slightly away from C Major; this should be followed by 4 measures which reach a half-cadence; this should then be followed by a verbatim repeat of section C.

That’s certainly how it starts—measures 47 – 54 do what we expect. The winds are the entire show for 47 – 50, including a drone in the horns on the dominant. 51 – 54 answer this in the strings, using a modally-mixed harmonic texture of iv64/V – V, leading to that fully expected half-cadence on V.

And then we get a pie in the face.

That pie is a sudden ellipsis into E-flat major—one of those Haydnesque third-relationship motions. Note that he has been preparing us for this motion; the previous eight measures are absolutely peppered with E-flats and references to C minor which is, after all, the relative minor of E-flat major. (Thus the move to E-flat major is a kind of hyper-subdominant lunge, using the relative major of the mixed subdominant.)

This is accompanied by a subito forte marking; it is a false recapitulation, but in a minuet and not a sonata form. For eight measures – 56 – 62 – we move along as though we’re actually in the C’ section, but we’re in E-flat major instead.

However, at measure 62 the horns re-enter with a pedal point on G. This is an intriguing entrance; one would normally expect this one measure later, which comes at the articulation between a pair of 4-measure phrases. But it comes here on the last measure of the previous phrase rather than when expected.

From 63 to 70 another 8 measures brings us back to that half-cadence that was interrupted at measure 54. and at that point we have the restatement of C’.

### **Section C’: 71 – 78**

The recapitulatory statement is tame, and absolutely what one would expect—slightly reorchestrated, but otherwise unaltered.

Thus we have to realize that Haydn has taken a basic, simple minuet structure, and added this delightfully wry interpolation in the transitional section. It is not all that unusual for him to work with such materials as a way of making the minuet more interesting; a very similar technique can be found in the minuet of the String Quartet Op. 76, #3 (“Emperor”) in which a sudden interpolation (this time in the parallel major) is placed into the retransition of the minuet trio, just as it is here.