

CONTRIBUTIONS TO THE DEVELOPMENT OF THE PIANO SONATA

T H E S O N A T A S O F

J O S E P H H A Y D N

With special reference to their historic position
and to the influence of German,
Austrian and
Italian elements on
their form and style.

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P R E F A C E

This thesis, which is intended for inclusion in "The Piano Sonata of the 18th century in Austria" (Vol.3 in the publication series "Contributions to the development of the Piano Sonata") aims to evaluate Haydn's position within the history of the piano sonata. In spite of the widespread popularity of Haydn's sonatas among professional musicians and amateurs, surprisingly little has yet been published regarding the compositional aspects of these works. The main contributions of musicological value were written by Hermann Abert, Karl Geiringer, Walter Georgii and William S. Newman.

The recent studies, published as Vol.1 and Vol.2 in the above mentioned series, made it possible to trace in much greater detail the various formative factors that influenced the form and style of Haydn's piano sonatas. Moreover, it proved the composer's personal merits not only in the development of this specific genre but also in the creation of 'The International Viennese Language of the High-Classical Period'. The newly gained insight, in turn, should lead to an even higher appreciation of the great master, who utilized the achievements of his predecessors and contemporaries in an original and individual manner and thereby gained a position far superior to that of many other composers.

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Karin Heuschneider

The following terms and abbreviations are used :

Motif	A single melodic or rhythmical germ cell
Closed period	A symmetrical sentence beginning and ending on the Tonic but with a half close on the Dominant in the middle
Open period	A sentence which follows the symmetrical outline of the closed period but inverts the harmonic balance, modulating away from the Tonic
Subject	Thematic material comprising several similar or varied phrases
Section	The term is used to signify a part of an exposition (or recapitulation) consisting of one or more subjects being determined by the tonal outline only
Continuation	Carrying on by means of development technique using either previous or new material
T	Tonic
T-	Tonic minor
D	Dominant
D-	Dominant minor
SD	Subdominant
SM	Submediant
Tp	Tonic Parallel
Dp	Dominant Parallel
SDp	Subdominant Parallel
T ^V	Tonic five, i.e. the fifth degree of the scale
a.o.	and others
b.	bars
ff	and followings
6/1	Sonata No.6, 1st movement

THE HISTORICAL AND CULTURAL BACKGROUND.

The life of Joseph Haydn falls into the last decade of a prolonged period of prosperity during which the Austrian Empire experienced its greatest expansion and cultural success. This period began with the final defeat of the Turkish army in 1683 during the reign of Leopold I (1658-1705) and came to its end with the Napoleonic Wars and the re-organization of Europe at the Vienna Congress in 1814-1815. For more than a century Spanish, Italian, Netherlands, Hungarian, Bohemian, Slavonic and Croatian provinces were united under the Imperial Crown, the symbol of a universal European culture. Owing to its central situation Austria and in particular Vienna became the terminal for absorbing the various influences from the East, the West, the South and the North, assimilating them with its own tradition. In spite of this internationalism and the diversity of races which assembled in the Imperial City her cultural life was largely dominated by the Austro-Germanic element.

The era of Leopold I and his successors Joseph I and Charles VI saw the ultimate climax of the baroque spirit with its prevalence for the pompous, the monumental and the heroic. It found its visual manifestation in the architectural masterworks of J. Prandtauer (1660-1726)¹⁾, J.B.Fischer von Erlach (1656-1723)²⁾ and J.L. von Hildebrandt (1668-1745)³⁾, in the sculptures of M. Steinl (1644-1727)⁴⁾ and R. Donner (1693-1741)⁵⁾ and in the paintings of J.M. Rottmayr (1654-1730)⁶⁾, D.Gran (1694-1757)⁷⁾ and J.G.Schmidt (1694-1765)⁸⁾. The essential message of this Austrian baroque art however, lies beyond the mere monumental : "It is the art of imperial power, of reason and of faith, it is the culmination of the 'Imperium' of the House of Habsburg, of Western culture in the merger of arts and science and of universal catholicism."⁹⁾ In its combination of the political, cultural and religious spheres "it aims to restore the 'Holy Roman Empire' in the

unification of nations under the protection of the One Emperor, in the fusion of arts and sciences under the programmatic leadership of imperial reason and in the incorporation of the pagans and heretics into the one faith."¹⁰⁾ The political realization of this idea was made possible by the specific historic circumstances of the time, whereas the philosophical foundation for this idea was laid by G.W. Leibniz, the most prominent philosopher of the Baroque Era, whose teaching had far reaching effects on Austrian mentality. In particular his belief in the 'preestablished world-harmony' presented a universal concept strongly opposed to the separatistic tendencies of 'radical dualism'. The inherent optimism of this world-view ("the world as the best of all possible worlds") influenced Austrian politics even in later centuries. It also provided the basis for an education directed towards confidence and hope, towards a true 'humanitas austriaca'.¹¹⁾ Under the guidance of the Imperial House, Jesuits and Benedictines taught these ideals to the aristocracy as well as to the middle-class and the peasantry. The essential aims of their education were universality, mutual understanding, altruism, trust in human nature and the belief in a cosmic totality which meaningfully interprets life and death. These humanistic principles remained a formative factor not only during the Baroque Era but also determined the educational system of the next two centuries. The educated person was expected to 'speak the language' of the other¹²⁾, to understand his mentality, to accept his individuality and to appreciate his contribution towards the common goal of all humanity. These principles not only govern Haydn's personality but form the essence of his creative work.

, The primary educational media were not restricted to the transmission of book learning but also included theatrical arts and music. For centuries, Vienna attracted musicians and composers from all over Europe, and all social classes shared the love of and interest in music. Musical activity was not confined to courts, palaces and theatres but played an essential part in home life of rich and poor alike. Musical tradition reaches back to the early Middle Ages, when music was encouraged by the monasteries of

the order of St. Benedictine, as e.g. in Salzburg (St. Peter's, founded in 696), Mondsee (748), Kremsmünster (777), Lambach (1056), Admont (1074) and Vienna (Schotten monastery 1158), and by other orders like the Augustinian monks in St. Florian (1071), Klosterneuburg (1106) and Seckau (1140) and the Cistercian monks in Heiligenkreuz (1135), Zwettl (1138) and Wilhering (1146). All these early mission centres had their own choir schools where young people received a thorough musical education. Though church music played a prominent part in their daily routine, worldly arts were readily accepted. For centuries these monasteries sponsored music in all its forms, from the wandering minstrels of the Middle Ages and the polyphony of the Renaissance to the operas and oratorios of the Baroque Era and the instrumental music of the 18th century. The amalgamation of the religious and the secular culminated in the Jesuit and Benedictine School Drama of the Baroque Era. These dramas not only served as an educational means of highest rank but were also central to Austrian baroque literature and music. "Jesuit drama contained music in a variety of forms, from small choruses at the end of an act, and musical interludes to full-scale opera".¹³⁾ Most important, perhaps, was the inclusion of popular songs in the Austrian dialect in the Benedictine theatre.¹⁴⁾

Musical life in Austria had additional sponsors in the ranks of the nobility, in the Viennese court as well as in the residences of princes, counts and other wealthy noblemen. The greatest of the medieval Minnesingers, Walther von der Vogelweide, praises in one of his poems the musical atmosphere at the court of the Babenberg rulers, where he learnt "to sing and to rhyme!". Other prominent exponents of this secular art who spent considerable time in Vienna were Reimar von Hagenau and Neidhardt von Reuenthal. A no less important musical centre was the court of the Archbishops in Salzburg, which was the home of the famous 'Monk of Salzburg'. In their works these Minnesingers blended elements from the Gregorian Chant and the Troubadour songs with Austro-Bavarian folksongs. The intermingling of foreign and native song styles secured a wide-spread popularity of these songs, several of which survived for centuries as an integral part of folk music tradition. Towards the end of the 15th century Maximilian I established a court chapel in

accordance with the Burgundian model. This institution which was later permanently transferred to Vienna employed some of the leading Renaissance composers such as Heinrich Isaac, Ludwig Senfl and Arnold von Bruck. For the next century, beginning with the reign of Ferdinand I, musical life was dominated by the Netherlands composers Pieter Maessens, Jean Guyot, Jacques Vaet and Philippus de Monte. Their works and those of their famous contemporaries formed an essential part of the repertoire of Viennese church music even of later periods when Netherlands polyphony - the 'Stile antico' - still influenced the style of J.J.Fux (1660-1741).

Imperial patronage reached a remarkable climax during the 17th and 18th centuries. Ferdinand III, Leopold I, Joseph I and Charles VI were not only great music lovers but trained musicians and composers. The most versatile of these emperors was Leopold I (1658-1705). He studied the clavier with Wolfgang Ebner and composition with Antonio Bertali, and was advised in all musical matters by Heinrich Schmelzer. He enlarged the Hofkapelle to about 100 members and arranged over 400 operatic and dramatic performances, among them works by Cavalli, Monteverdi, Draghi a.o. The most spectacular event was the performance of A. Cesti's "Il pomo d'Oro" allegedly written for the wedding of Leopold I to Margaret of Spain in 1667.¹⁵⁾ For this occasion a special opera house was built in order to accommodate the cast of about 1000 and the large audience.¹⁶⁾ Leopold I himself composed about 79 sacred works (masses, motets, oratorios), 155 unison and part-songs, 9 'feste teatrali' and 17 ballet suites. His successor Joseph I was responsible for the establishment of the first permanent German theatre in 1708. Like his father he had considerable interest in dramatic arts and particularly in the Italian Commedia dell'arte. This genre found a further sponsor in Joseph's successor Charles VI, who studied with J.J.Fux and was known as a violinist and conductor. Although none of the succeeding members of the House of Habsburg were active composers, they all had some training in music. Maria Theresia took part in operatic and other musical performances at the court and set aside a small building for theatrical entertainment. Joseph II was trained by the court conductor F. Gassmann and played the 'cello and the

piano. He established a national theatre and staged many plays and operas of leading writers and composers in it.

The example set by the Emperors was followed by other members of the aristocracy, many of whom employed their own orchestras. Regular concerts took place in the palace of Prince J.F. Sachsen-Hildburghausen under the leadership of Gluck and von Dittersdorf. Baron van Swieten founded a special musical society for the nobility¹⁷⁾ and arranged frequent performances particularly of the works of the great baroque masters. Mozart's active participation in these concerts is well known and it gave the composer the opportunity to acquaint himself with the music of J.S. Bach and G.F. Handel. One of the main patrons was Prince Esterházy who kept a large orchestra in his employ and whose generous sponsorship guaranteed Haydn the financial security for an unhindered creative development. The palaces of Prince Schwarzenberg and Prince Lobkowitz and the residences of Count Lichnowsky and Rasumowsky were important centres for musical activities even in Beethoven's time.

THE MUSICAL BACKGROUND.

Of Austrian parentage J. Haydn inevitably inherited the rich musical tradition of his country. Born at a time when Bach and Handel still had to write their great masterworks, the young boy witnessed the last stages of the outgoing Baroque Era and the gradual rise of classical tendencies.

Austrian baroque music was largely influenced by Italians many of whom spent a considerable part of their lives in the service of the court as e.g. Antonio Draghi (1635-1700), Giovanni Bononcini (1670-1747), Antonio Caldara (1670-1736) and Francesco Conti (1682-1732). Their formal and stylistic innovations and idiosyncracies had a marked influence on the works of their Austrian and South German contemporaries J.K. Kerndl (1627-1693), J.H. Schmelzer (1623-1680), H.I.F. Biber (1644-1704), Georg Muffat (1653-1704), Gottlieb Muffat (1690-1770), F.T. Richter (1649-1711), Georg Reuter sen.

(1656-1738), Georg Reuter jun. (1708-1772), J.J.Fux (1660-1741) a.o. ,all of whom contributed substantially to the musical life of Vienna. Classical tendencies, already noticeable in some works of Caldara, Gottlieb Muffat and Reuter jun. come strongly to the fore with the composers of the immediate Pre-Haydn generation and his pre-classical contemporaries C.W. Gluck (1714-1787), C.Wagenseil (1715-1777), M.G. Monn (1717-1750), J.C.Mann (1726-1782), J.F.Timer (1708-1771) and J.A. Steffan (1726-1797).

Beginning with the first performances in 1625 the opera found an ideal home in Vienna and has retained its popularity ever since with the Viennese public. Consequently new works were in great demand and operatic elements influenced the idiom of both sacred and instrumental composition. The great liking for operatic forms gave rise to the specifically Viennese 'sepolcro', a scenic oratorio presented on Good Friday in the court chapel. In addition to these large-scale productions there existed an equal demand for instrumental compositions ranging from ensemble music to the intimate forms of chamber and keyboard music. The development of these forms was chiefly in the hands of the Austrian composers who because of their contributions earned a lasting reputation in the history of instrumental music. In particular J.H. Schmelzer is remembered for the ballet interludes inserted into operas by his Italian-born contemporary A. Draghi. In some of these he even included traditional Austrian folksongs and dances.¹⁸⁾ Similar folkloristic elements appeared in the Jesuit Dramas which often contained folksongs, popular drinking songs and other national melodies. Dances suites are however not restricted to operatic interludes but also exist in large quantities as independent ensemble and solo forms. Well-known works in this genre were written by Schmelzer, Biber, Georg Muffat, Gottlieb Muffat and J.J. Fux.¹⁹⁾ The keyboard suite reached a first culmination in the works of J. Froberger (1616-1667) and A. Poglietti (died 1683) and retained its prominent position up to the time of Gottlieb Muffat, whose 'Componimenti musicali' stand on the threshold to the Pre-Classical Era. The superiority of the dance suite over other instrumental forms can be regarded as a typical characteristic of the Viennese Baroque Era, a characteristic that proved to be the most

influential factor in the evolution of the pre-classical and the classical Viennese sonata.

The keyboard sonatas of G.M.Monn, J.C.Mann and G.C. Wagenseil show the gradual transformation of the suite pattern into the cyclic outline of the Viennese sonata. While some of these works still follow the standard pattern of the suite, a great many introduce free intermezzi²⁰⁾ and/or early sonata movements. On the other hand, even the 'real' sonatas still retain the Minuet (sometimes also a second dance movement) either as middle or as closing movement. This transformation is particularly evident in the works of Monn. His sonatas²¹⁾ FK 50 and FK 59²²⁾ comprise an Allemande, a Courante, a Gigue and a Minuet and Trio. The latter work contains in addition an Aria. In sonatas FK 55 and FK 57 dances and intermezzi follow each other in the free succession of a Partita. Suite and sonata movements are intermingled in FK 49 (Allegro/Capriccio, Adagio, Andante/Siciliano, Presto/Gigue) and FK 52 (Sine tempo, Siciliano, Aria, Minuet and Trio, Capriccio). The remaining works belong to the category of 'real' sonatas, a Minuet and Trio or a Tempo di Minuetto being included as a middle movement or as a Finale.

A similar freedom of internal succession exists in the cyclic keyboard works of Wagenseil. The titles Suite, Partita, Parthie, Divertimento and Sonata are not necessarily applied in a literal sense.²³⁾ Some sonatas chiefly consist of dance movements (e.g.- Raccolta Nos.3, 5, 10) whereas some suites approximate the cyclic layout of a sonata (e.g.- especially those contained in the Göttsweig MS from 1760 "Suite de Pièces pour le Clavecin"²⁴⁾). According to Michelitsch²⁵⁾ this intermingling of sonata and suite movements shows the influence of contemporary Italian instrumental music, especially of the Neapolitan Opera Sinfonia with its succession fast-slow-fast and the frequent inclusion of a Minuet, Tempo di Minuet or Gigue. Similar models existed however in the vast literature of Italian keyboard sonatas, many of which were known to Viennese composers. Copies of the works of Alberti, Galuppi, Paganelli, Paradisi, Rutini, Pescetti a.o. were readily available in anthologies²⁶⁾ or single editions and could be studied by professional and amateur musicians alike.

The free intermingling of suite and sonata elements and the resulting emphasis on 'entertainment' puts the southern pre-classical schools into direct opposition to the predominantly expressive and serious approach of the contemporary German school which had as its main source the musical tradition of intellectual polyphony. Whereas Italian music had a strong influence on Austrian musical tradition, German keyboard compositions had only slight influence on the works of the Austrian pre-classical masters. It was left to Haydn and Mozart to consolidate the various and divergent traditions and to merge them with their personal idiom.

NOTES

- 1) Major works : Schlosskapelle Thalheim, Stift Melk, Karmeliterinnen Kirche at St.Poelten, Schloss Hohenbrunn near St.Florian
- 2) Karlskirche (Vienna), Winter palace of Prince Eugen, Palais Lobkowitz, Schloss Schönbrunn, Palais Schwarzenberg
- 3) Piaristenkirche, Peterskirche (both Vienna)
- 4) Major work : sculptures at Klosterneuburg
- 5) Mirabell Stiegenhaus (Salzburg), 'Donner Brunnen' and 'Andromeda Brunnen' (Vienna)
- 6) Rottmayr was the founder of Austrian baroque painting, works of his exist in most main churches in Salzburg and Vienna, in the Liechtenstein Palais, the Karlskirche, Stift Heiligenkreuz and Stift Melk
- 7) Most famous are his paintings in the 'Prunksaal' of the Nationalbibliothek and in the Palais Schwarzenberg
- 8) Known as 'Wiener-Schmidt', his main works are at Klosterneuburg
- 9) Friedrich Heer : Land im Strom der Zeit, Verlag Herold, Vienna 1958 p.106
- 10) F.Heer : Op.cit. p.107
- 11) F.Heer : Op.cit. p.17ff
- 12) This expression to be understood in the widest sense
- 13) 'Austria, Land of Music'. Published and edit.by the Press and Information Service of the Austrian Government. p.15
- 14) F.Heer (Op.cit.p.24) refers to the influence of the Benedictine theatrical art on Mozart's 'Magi's Flute'.
- 15) DTO Jahrg.III/2 Band 6 Marc Antonio Cesti 'Il pomo d'Oro', Introduction
- 16) Guido Adler in his preface to the DTO Edition doubts whether the opera was really performed at the wedding and even has reservations about Rinck's statement that the opera was subsequently presented to the public free of charge for one year
- 17) Known as the 'Gesellschaft der Associierten'
- 18) Some of these are published in DTO Jahrg.XXVIII/2 Band 56 : Wiener Tanzmusik in der zweiten Hälfte des 17.Jahrhunderts

- 19) Representative works of these composers as well as keyboard suites of Froberger and Poglietti have been published in the series 'Denkmäler der Tonkunst in Osterreich'.
- 20) This term to be understood in the sense of W.Fischer's grouping of additional suite movements, see Adler : Handbuch der Musikgeschichte p.568
- 21) Monn refers to all of his cyclic works as 'sonatas', disregarding their internal succession
- 22) The abbreviation 'FK' refers to the numbers used in Fischer's thematic catalogue contained in DTO Vol.39 : Wiener Instrumentalmusik im 18.Jahrhundert/II
- 23) See however G.Hausswald : Der Divertimento-Begriff bei Wagenseil
- 24) See Michelitsch/Thematic Catalogue p.25
- 25) Helga Scholz-Michelitsch : Georg Christoph Wagenseil als Klavierkomponist : Eine Studie zu seinen zyklischen Soloklavöerwerken I.Teil Wien 1967 Dissertation. p.82ff
- 26) Anth.Haffner Collection 2 volumes; Anth.Haffner 'Oeuvres mêlées' 12 volumes; Anth.Haffner Raccolta 5 volumes a.o.

THE SONATAS OF JOSEPH HAYDN - THEIR FORMAL AND STYLISTIC DEVELOPMENT

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THE SOURCES

The compilation of a complete catalogue of the works of Joseph Haydn was hampered and delayed for many years owing to some gaps in the record of his life. In addition to which musicologists faced the difficult task of tracing the authentic compositions among the many manuscripts, publications and copies widely distributed in private homes, Austrian monasteries, Czech museums, Hungarian libraries, German archives and other public institutions. Even to this day it is quite possible that as yet undiscovered sonatas may have survived unrecognized in private collections.

The first edition of Haydn's piano works was published in 12 volumes by Breitkopf & Haertel during 1800-1806. Among other works it contained Duos for piano and violin¹⁾, piano trios, vocal works with piano accompaniment and 34 piano sonatas. These sonatas appeared subsequently in the well-known Universal and Peters Edition.²⁾ Hugo Riemann added five further works in his collection published by Augener in London 1895. In 1907 the same publishing firm presented another edition (by Franklin Taylor) containing 23 selected sonatas. Haydn research took an essential step forward with the publication of the 'General Collected Edition' by Breitkopf & Haertel. In 1918 Karl Paesler contributed three volumes to this edition containing 52 sonatas. In his foreword he referred to eight further sonatas which, though listed with their opening themes in Haydn's own 'Entwurf-Katalog', appear to be lost. Paesler's chronological order formed the basis for Anthony van Hoboken's Haydn Catalogue of 1957.³⁾ Between 1963 and 1966 Karl Heinz Füssl and Robbins Landon compiled a new complete practical edition for the Universal Series 'Wiener Urtext Ausgabe'. Utilizing the findings of the most recent Haydn research, the editors not only re-arranged

the order of the earlier sonatas but also added some newly discovered works and eliminated others no longer regarded as authentic. Another complete edition is in preparation (to be part of a new 'Haydn General Edition', published by Henle) but only part III is at present available.⁴⁾

The following table shows the distribution of Haydn's piano sonatas within the major available publications :

No.	Wiener Urtext	Paesler/Hoboken	Universal (Rauch)	Peters	Augener (Taylor)
1	XVI/8		-	-	-
2	XVI/7		-	-	-
3	XVI/9		-	-	-
4	XVI/G1		-	-	-
5	XVI/11		-	11	-
6	XVI/10		-	43	-
7	XVII/D1		-	-	-
8	XVI/5		-	23	-
9	XVI/4		-	-	-
10	XVI/1		-	-	-
11	XVI/2		-	22	-
12	XVI/12		5	29	-
13	XVI/6		22	37	-
14	XVI/3		-	-	-
15	XVI/13		4	18	17
16	XVI/14		3	15	11
17	deest		-	-	-
18	deest		-	-	-
19	deest		-	-	-
20	XVI/18		28	19	-
21-27	-		-	-	-
28	XIV/5		-	-	-
29	XVI/45		30	26	-
30	XVI/19		16	9	22
31	XVI/46		31	8	-
32	XVI/44		33	4	4
33	XVI/20		26	25	-
34	XVI/33		11	20	14
35	XVI/42		-	41	-
36	XVI/21		23	16	-
37	XVI/22		19	40	10
38	XVI/23		10	21	13
39	XVI/24		-	31	-
40	XVI/25		-	32	-
41	XVI/26		-	33	-

Wiener Urtext	Paesler/Hoboken	Universal (Rauch)	Peters	Augener (Taylor)
No. 42	XVI/27	1	12	9
43	XVI/28	9	13	-
44	XVI/29	21	14	8
45	XVI/30	6	36	-
46	XVI/31	15	30	-
47	XVI/32	18	39	-
48	XVI/35	2	5	5
49	XVI/36	20	6	6
50	XVI/37	17	7	7
51	XVI/38	32	35	21
52	XVI/39	24	17	12
53	XVI/34	14	2	2
54	XVI/40	8	10	16
55	XVI/41	13	27	19
56	XVI/42	27	28	20
57	XVI/47	7	34	-
58	XVI/48	29	24	15
59	XVI/49	25	3	3
60	XVI/50	-	42	23
61	XVI/51	12	38	18
62	XVI/52	34	1	1

The additions and eliminations in the 'Wiener Urtext Ausgabe' have been introduced on the following grounds :

Additions :

Nos.4 (Hob.XVI/G1) and 7 (Hob.XVII/D1) were both included for their cyclic outline and other formal and stylistic considerations.⁵⁾ Nos.17 and 18 (not listed in Hoboken) are part of a manuscript copy of early Haydn sonatas in the former Benedictine monastery Rajhrad (Raigern) in Moravia and mentioned for the first time by Georg Feder.⁶⁾ No.19 (not listed in Hoboken) is presumably an earlier version of Sonata No.57 (Hob.XVI/47), apparently composed in the 1760's and later changed either by Haydn himself or by 'Artaria' for publication in 1788. No.28 (Hob.XIV/5) is the fragment of one of the eight sonatas from Haydn's 'Entwurf-Katalog' listed by Paesler with their opening themes only.

Eliminations :

Hob.XVI/15 is presumably a piano arrangement of a Divertimento in C major (Hob.II/11). Hob.XVI/16 is eliminated as the editors doubt the authenticity of

this work. Hob.XVI/17 was probably composed by Schwanenberg⁷⁾:

As Füssl-Landon's 'Wiener Urtext Ausgabe' appears to be the most up-to-date edition of Haydn's piano sonatas it has been used as the main source for this investigation.

THE CYCLIC OUTLINE

The manuscripts and copies of Haydn's early sonatas freely employ the designation Divertimento or Partita, the term 'Sonata' appearing for the first time in 1771 with the Sonata No.33 in C minor.⁸⁾ In the application of these different titles for cyclic works the composer follows the Viennese tradition established by his pre-classical predecessors and contemporaries, particularly Georg Christoph Wagenseil. This influence also determines the selection and succession of movements as all early sonatas (up to No.18) include a Minuet (with or without Trio) as an inner or as a final movement. Moreover, most of these works retain in accordance with the suite tradition the same tonality throughout. Even in his later sonatas Haydn remains indebted to Viennese and Italian models frequently including a Minuet as a penultimate or closing movement. The following table shows the numbers of movements and the respective frequency of the Minuet :

2 movements : 11 sonatas ⁹⁾	: 4 with a Minuet or Tempo di Minuetto 7 without a Minuet
3 movements : 42 sonatas	: 15 with a Minuet or Tempo di Minuetto as middle movement 12 with a Minuet or Tempo di Minuetto as closing movement 15 without a Minuet
4 movements : 2 sonatas	: 2 with a Minuet as second movement

In their key succession most sonatas adhere to the standard patterns of the time either retaining the same key throughout (not withstanding the choice of a different key for the Trio, usually the Tonic variant) or employing closely related keys for inner movements listed in the following table according to their frequency :

Tonic throughout :	15 sonatas
Tonic minor :	9 inner movements
Subdominant :	7 inner movements
Tonic parallel :	4 inner movements
Dominant :	3 inner movements
Submediant :	2 inner movements
Tonic major :	1 inner movement

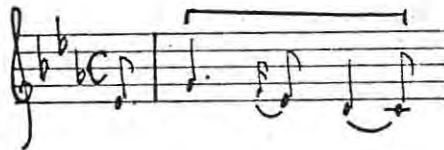
Sonata No.19 commences in E minor and continues in E major. As this work is presumably a fragmentary early version of the later Sonata No.57 it is possible that the E minor Adagio was originally preceded by another E major movement. The middle movement of Sonata No.45 lacks a definite form scheme and is modulatory in character. Sonata No.62 in E Flat major employs for its middle movement the Neapolitan key E major.

To achieve continuity and unity within the cycle Haydn employs similar methods to his contemporaries. In Sonatas Nos. 34,39, 46, 50, 51, 53 and 57 the second movement ends on the Dominant to be followed, 'attacca subito', by the Finale. In No.45 all three movements are joined : the first movement ends on a D7th leading immediately into an Adagio that serves as an introduction to the Finale.¹⁰⁾

Thematic-motivic interrelationship between movements is sometimes achieved by similar incipits or by the re-appearance of specific phrases in successive movements. In Sonata No.6, for example, all three movements commence with figurations of an ascending C Major triad, whereas in No.19 similar unification is achieved by a descending scalar figure. Related incipits also appear in two later works, viz. between the two outer movements of Sonata No.49 (which share the initial turn figure as well as the ascent from C sharp to G sharp) and between the two movements of Sonata No.54. Recurring phrases help to unify the three movements of

Sonata No.29 : the descending scalar line which appears for a first time in bar 3 of the first movement features prominently in the Andante and also underlies, though in a transformed version, the opening subject of the Finale. (Ex.1 a-c).

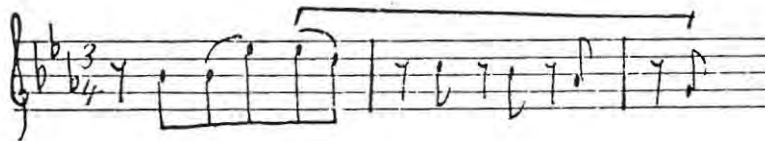
Ex.1a : 29/i b.3



Ex.1b : 29/ii b.1-2



Ex.1c : 29/iii b.1-3



Cross-references suggest the slight interrelationship of the first two movements of Sonata No.30, where the widely spaced expressive phrase of bar 4f re-appears, though with some changes, in bar 21ff of the second movement.

In addition to such obvious similarities the composer also interrelates movements by means of a common melodic contour. In these examples subjects often share an inherent melodic progression of scalar and/or triadic shape but still differ in other aspects (as e.g. rhythm, speed, figuration etc.) and thereby retain their individuality. This method underlies especially

some sonatas of Haydn's middle period where it may be influenced by the composer's growing interest in the method of derivation and transformation technique. Descending scalar contours unify the individual movements of Sonatas Nos. 31, 32, 33, 44 and 46. (Ex.2 a-c).

Ex.2a : 33/i b.1-2

Handwritten musical notation for Ex.2a: 33/i b.1-2. The score is in G major (one sharp) and 3/4 time. It consists of two staves. The first staff has a treble clef and a dynamic marking of (f). The second staff has a bass clef. The music shows a descending scalar contour in the right hand and a corresponding descending line in the left hand.

Ex.2b : 33/ii b.1-3

Handwritten musical notation for Ex.2b: 33/ii b.1-3. The score is in G major (one sharp) and 3/4 time. It consists of two staves. The first staff has a treble clef and a dynamic marking of (f). The second staff has a bass clef. The music shows a descending scalar contour in the right hand and a corresponding descending line in the left hand.

Ex.2c : 33/iii b.1-4

Handwritten musical notation for Ex.2c: 33/iii b.1-4. The score is in G major (one sharp) and 3/4 time. It consists of two staves. The first staff has a treble clef and a dynamic marking of (f). The second staff has a bass clef. The music shows a descending scalar contour in the right hand and a corresponding descending line in the left hand.

In Sonata No.34 such unification is primarily based on the re-appearance of a triadic pattern. In No.38 the rhythmic structure of the subsidiary subject in the first movement (b.21ff) anticipates though at a slower pace that of the principal subject of the Finale. Unification by means of a common interval frame underlies the three movements of Sonata No.47 :- The principal theme of the first movement commences with two successive ascending fifths (b.1-2) followed by a steady descent. The Minuet retains the same interval frame but places more emphasis on the scalar line. This modified version also underlies the Finale where it is subjected to further expansion. Moreover, the theme still retains in its totality the powerful ascending frame notes (viz. b - f sharp - b - f sharp in bars 1, 13, 14 and 16ff respectively) of the opening movement.

Using a method that has recently been applied by some musicologists¹¹⁾ in analytical discussions, it would probably be possible to establish further parallels between the single movements of individual sonatas. However, phrases of similar design appear not only within movements of one and the same sonata but also in movements which belong to different works, e.g. 34/iii vs. 35/i, 38/iii vs. 42/iii. Moreover, triadic and scalar formations underlie so many subjects that they can be regarded as essential to the composer's musical idiom rather than as a conscious means of cyclic unification.

In the overall distribution of movements and in their cyclic balance Haydn's sonatas offer such a variety of combinations that they cannot be forced into clearly demarcated categories. Considering certain similarities in formal, stylistic and dimensional aspects as well as in the content and character of individual movements it is nevertheless possible to establish some proto-types in a wider sense.

The earliest sonatas (viz. Nos.1-3) combine various movements which share formal simplicity, brevity and playfulness. The formal and stylistic similarity of the single movements lends to these short works the character of a Divertimento with an even internal balance. A next stage is reached in Sonatas Nos.4 and 12 which follow an outline occasionally found among the

Divertimentos of Wagenseil (e.g. H 1, H 2, H 6 and Op.2/5) where a longer opening movement is succeeded by a Minuet and a light Presto Finale in the manner of a Gigue. Of greater significance are these three-movement sonatas which resemble the cyclic arrangement of the Italian Sinfonia and consequently commence with a fast and more extended movement which is followed by an Andante (or Adagio) and a Minuet (or Gigue) Finale, e.g. Nos.10, 11, 14 and 17. In Sonatas Nos.11 and 17 the individual movements are not merely strung together in accordance with a pre-set pattern, but are to some degree interlocked by similar content and character. In both works the emotional contrast between first and second movement re-appears in the relationship between Minuet and Trio.

The basic formal layout of the Italian Sinfonia underlies many of the subsequent sonatas but sometimes undergoes certain modifications. Sonatas Nos. 9, 18 and 40 retain the contrast between an elaborate initial movement followed by a dance but omit a third movement. Sonata No.13, on the other hand, expands the traditional frame of the Italian Sinfonia by the insertion of a Minuet and Trio between the first and the slow movement. In a number of sonatas (e.g. Nos.6, 8, 15, 16, 35 a.o.) the slow central movement is replaced by a Minuet. Omissions, additions and/or replacements within the external arrangement inevitably interfere to a greater or lesser extent with the internal balance of the entire cycle. In turn, such changes of balance are not necessarily the exclusive result of a different cyclic arrangement but can also be brought about by the modifications of individual movements (e.g. lengthening, intensification, complexities in structure, etc.) and by various degrees of interrelationship. Changes in cyclic arrangement as well as in the design of individual movements affect the Finale first and foremost. While the Italian Sinfonia places the main emphasis on the opening movement, classical sonatas aim at the complimentary relationship of all movements. As a first step in this direction Haydn either interrelates the character of the first and last movement along the lines of a Divertimento (e.g. Nos.6 and 8) or uses the Finale as a relaxed counterpart to the weightier opening movement while at the same time enlarging its dimensions (e.g. Nos.13, 29, 30, 31, 34 and 37). Sometimes, the dimensional approximation

of the frame movements is made even more obvious by the use of a Minuet and Trio instead of the traditional Andante or Adagio (e.g. Nos.15,16 and 35). Middle movements usually continue the predominant character of the initial movement and only rarely introduce real contrast as e.g. in Sonata No.6/Trio and in Sonatas Nos.34 and 37. In the latter two works, however, the slow movements foreshadow the key and character of the subsidiary sections of the respective Finales. Cross-relations between inner and outer movements also appear in Sonatas Nos.13 and 16. In the former the Minuet continues the rococo element of the first movement whereas the Trio points in key and mood to the following Adagio. In the latter, the Minuet anticipates the light-heartedness of the buffo Finale, while the Trio resumes the expressive lyricism especially of bars 34ff of the opening Allegro movement. In Sonatas Nos. 29, 30 and 31 Haydn arrives at an outline and balance which corresponds in principle to that of the lyrical sonatas of the classical period : an opening movement of lyrical-playful content is followed by an Andante or Adagio that intensifies the lyrical aspects and a Finale which elaborates the playful elements. In a like manner Sonata No.33 is an early example of dramatic intensification as the Finale resumes the qualities of the first movement and leads the inherent tension to its culmination. This emotional curve favouring the Finale re-appears with even greater vigour in the later Sonata No.47.

The sonatas of Haydn's middle-period continue the prevalent trends of the earlier works and gradually transform the older patterns into cyclic and balance arrangements characteristic of classical sonatas. Owing to the simplicity of their content, and their freshness and gaiety, Sonatas Nos.35, 38 and 39 represent the ultimate transformation of the Viennese Divertimento.¹²⁾ While in Sonata No.35 the three movements are of similar mood, in Nos.38 and 39 contrast is provided by the expressive lyricism of the respective inner movements. The outline of the Italian Sinfonia with a Minuet Finale, lengthened however by variations, appears again in Sonatas Nos.44 and 45. The former is unified to some extent by its serious and expressive language which prevails especially in the first two movements. The latter exhibits

a similar affinity between its frame movements which share a preference for melodious and playful writing. As distinct from these works which aim at equality and cyclic coherence, Sonatas Nos.41 and 49 remain close to the balance of earlier models : both place the emphasis on the extended opening movement which is then followed by two movements of smaller dimensions and less substantial content. Principles of classical balance come strongly to the fore in Sonatas Nos.36, 42, 43 and 46. All four works commence with a large-scale movement that in its substance and form displays the essential qualities of classical first movements. Its dominating position finds contrast in the subsidiary function of the middle movement with a simpler formal design. The sonata cycle is then completed with a lengthy, playful and brilliant Presto Finale.

In a number of sonatas the composer departs from the standard combination of three movements in favour of a two movement cycle. Such procedure has already been observed earlier in Sonatas Nos.9, 18 and 40 which contrast an elaborate initial movement with a dance. Traces of this confrontation still exist in Sonatas Nos.20 and 32, where the second movements retain the rhythmic characteristic of the Minuet but abandon its formal limitation in favour of more extended structures in order to counterpoise the preceding movement. Sonatas Nos.55 and 61 are late derivatives of an abridged Italian Sinfonia. Both oppose a first movement of definite classical character and dimensions with a lighter second movement of simple content and structure. While 55/ii bears only vague resemblance to older dances (a resemblance primarily caused by its ternary outline), 61/ii shows Haydn's transformation of the traditional Minuet into the late classical Scherzo. Sonatas Nos.54, 56 and 58 belong to a different category as they cannot be regarded as derivatives of the Italian Sinfonia but instead combine a slow and expressive opening movement in variation form with a quick and brilliant Finale.¹³⁾

The transformation of older models into the classical sonata cycle reaches its perfection and culmination in the works of Haydn's late period. Sonatas Nos.48, 50, 51, 52, 53, 59, 60 and 62 achieve the logical balance, continuity and coherence that began to crystallize in some compositions of

his middle period. The character of the first movement usually determines the course and content of the succeeding movements. A playful opening inevitably finds confirmation and often intensification in the Finale (e.g. Nos.48, 50 and 52), while a dramatic or expressive first movement can be continued in a slow movement of similar character (e.g. No.51) or can be counterbalanced in a light and playful Finale (e.g. No.53). In a like manner, the lyricism of No.59/i gains expressiveness in the following Adagio and permeates the melodic lines of the closing Minuet. Haydn's last contribution to the genre of the piano sonata, his Sonata No.62, epitomizes the essence of high-classical balance and coherence. The dramatic content of its first movement is intensified in the quasi improvisatory Adagio. The playful elements, on the other hand, which were of only subordinate importance in the first movement, are fully exploited in the Finale.

NOTES

- 1) Four of these were actually arrangements of piano sonatas.
- 2) The different order in which these sonatas are printed in the two editions as well as in the later Augener Edit. has caused considerable confusion in the vast Haydn literature.
- 3) Anthony Hoboken compiled a complete thematic index which was published by B.Schott, Mainz.
- 4) According to recent information Part I has lately been published, but was not available for the purpose of this investigation. The editor of the keyboard sonatas is Georg Feder.
- 5) The Finale of Sonata No.4 re-appears as the first movement of Sonata No.5, a sonata also included by Paesler as No.11, but previously supposed to be a combination of three unrelated movements.
- 6) Published by G.Herle, München-Duisburg.
- 7) See also Georgii/Klaviermusik p.181. R.Steglich (in 'Zeitschrift für Musikwissenschaft' 15.Jg. p.77-79) regards this sonata for internal reasons as not authentic.
- 8) See Haydn/Urtext, preface by Christa Landon, p.XVII.
- 9) Five of these are late works.
- 10) Compare in this context similar examples among his Viennese and German contemporaries, e.g. G.M.Monn : Sonata FK 49. Cf.also Heuschneider/German under C.P.E.Bach (p.31) and F.W.Rust (p.166).
- 11) For example H.Keller in "The Mozart Companion", p.90ff, J.N.David : "Das Wohltemperierte Klavier" a.o.
- 12) This relationship is illustrated, among others, by the inclusion of typical folksong elements in e.g. 35/i b.12ff and the use of keyboard figurations characteristic of Wagenseil in e.g. 39/i b.21ff and later.
- 13) This outline has its parallels in some two movement sonatas of L.v.Beethoven, viz. Op.54 and Op.78.

ASPECTS OF FORM.

(1) Movements in Sonata Form.

In their internal structure the various sonata movements of Haydn show the gradual transformation from early stages established in the Divertimento of Wagenseil and other Viennese pre-classical composers to the classical forms. While his earliest sets are almost entirely dependent on inherited Viennese patterns, the works of the next period reveal the growing influence of Italian and German models, in particular the sonatas of C.P.E.Bach. From his middle period onwards the composer successfully blends these 'foreign' elements with his own musical language, eventually achieving the perfect merger of different techniques so typical of the Viennese Classical School. This development characterizes especially the emergence of the sonata form which, unlike the contemporary German sonata form with its main dependence on the baroque concerto form, evolves from the dance patterns of the Divertimento. As the evolutionary stages traced in the early history of the German sonata form¹⁾ hardly ever apply to Haydn's piano sonatas, they are replaced with the following form types indicative of the various degrees in the transformation from the Divertimento to the Classical Sonata:

- Form Type 1 : Divertimento movements
- Form Type 2 : Extended Divertimento movements
- Form Type 3 : Early Classical Sonata Form
- Form Type 4 : Movements reflecting the impact of C.P.E.Bach
- Form Type 5 : The different trends side by side and an early intermingling of Southern and Northern traits
- Form Type 6 : Movements with prolonged continuations
- Form Type 7 : Movements consolidating divergent trends :
The Classical Sonata Form.

Movements of Form Type 1 :

Form type 1 underlies the movements 1/i, 2/iii, 3/i and 7/iii. In its simplest structure it appears in 1/i where the exposition consists of two contrasting 8-bar units in the Tonic and Dominant respectively. This arrangement corresponds in principle to a similar juxtaposition of contrast phrases found in some Minuets and others movements of Wagenseil (e.g. Divertimento Op.2/1/iii, Op.2/3/iii) and is also employed in Haydn's own Minuets from Sonatas Nos.2 and 7. The exposition of 2/iii shows a slightly more advanced stage as the individual contrast phrases are expanded and internally repeated. Moreover, the Dominant tonality is introduced by a simple modulation in bars 11-13. In 3/i and 7/iii the formal symmetry of the two sections is abandoned, as the first subject leads into a modulatory transition of continuation character to be followed only by a short epilogue. The Divertimento character of these four expositions is further enhanced by the restriction to short thematic components and the frequent repeats of motifs and/or single phrases.²⁾

The second main part of the movements belonging to form type 1 shows a clear subdivision into a middle section and a recapitulation. The middle sections remain basically on the T^V and, though related to previous material, lack the essential qualities of a development. The recapitulations of 1/i, 3/i and 7/iii are regular, whereas that of 2/iii omits the repeat statement of the first phrase. The dependence of these movements on the Minuet structure is therefore not limited to the exposition only but is equally valid for the second main part.³⁾

Movements of Form Type 2 :

Movements belonging to form type 2 are slightly more extended in their total dimensions and show a close relationship to Wagenseil's Divertimento sonatas. The expositions are clearly subdivided into two sections, the new key being introduced either by a modulation or by means of a tonality jump. The two sections are usually made up of small thematic/rhythmic components only occasionally extended into larger phrases.

The expositions of 6/iii, 9/i, 10/i, 12/iii, 13/iv and 14/i follow the model set in many sonatas of Wagenseil's with which they share not only the frequent application of the 'redict' but also a similar dimensional balance of the individual sections.⁴⁾ In 9/i first subject, transition and second subject are of about equal length : 7-7-6 bars.⁵⁾ The opening subject consisting of three short motivic elements is followed by a modulatory and figurative transition of different material. Redicts, already encountered in these two parts dominate the entire internal structure of the second subject. In 10/i and 13/iv a short and uniform first subject is immediately followed by an extended second section, which commences with a non-modulatory passages of transition character.⁶⁾ As oppose1 to the diversity of thematic substance found in these expositions, those of 12/iii and 14/i are of uniform material. Of particular interest and importance for the further development of Haydn's own compositional technique are the expositions of 4/i and 6/i. In both, the second section commences with a reference to the opening subject but continues with different material.⁷⁾ (Ex.3 a-b).

Ex.3a : 4/i b.1-2

Handwritten musical notation for Ex.3a, measures 1-2 of 4/i. The score is in treble and bass clefs, with a key signature of one sharp (F#) and a 2/4 time signature. The first measure contains a whole note chord in the treble clef and a whole note chord in the bass clef. The second measure contains a whole note chord in the treble clef and a whole note chord in the bass clef.

Ex.3b : 4/i b.13-14

Handwritten musical notation for Ex.3b, measures 13-14 of 4/i. The score is in treble and bass clefs, with a key signature of one sharp (F#) and a 2/4 time signature. The first measure contains a whole note chord in the treble clef and a whole note chord in the bass clef. The second measure contains a whole note chord in the treble clef and a whole note chord in the bass clef. The third measure contains a whole note chord in the treble clef and a whole note chord in the bass clef. The fourth measure contains a whole note chord in the treble clef and a whole note chord in the bass clef. There are 'x' marks above the treble clef notes in measures 13 and 14.

The second main parts of 4/i, 6/i, 6/iii, 9/i and 13/iv are clearly subdivided into development and recapitulation. Both 10/i and 14/i are of hybrid binary-ternary design and consequently reveal the influence of Italian pre-classical sonata form. In 12/iii, an abridged sonata form, the middle section is replaced by a 7-bar passage on the T^V followed immediately by the complete recapitulation. As opposed to the non-modulatory middle sections of form type 1 which remain throughout on the T^V level those of type 2 usually introduce the T_p as a new key, except for 6/iii and 14/i, which retain a free modulatory character. The new tonal centre is reached either by means of a sudden shift (viz. 6/i) or more commonly by modulatory progressions. Further modulatory passages prepare for the return of the Tonic key and the entry of the recapitulation.

All developments commence with a literal or varied quotation of the principal subject; those of 6/i, 9/i, 10/i and 13/iv contain in addition a shortened subject entry in the Tp. Such middle entries, originating in the modulatory rondo, are rarely found with Viennese composers but occur more frequently among their German contemporaries. The development technique remains well within the limits of pre-classical sonata form and consists chiefly of altered quotations (e.g. 4/i), motivic sequential extensions (e.g. 4/i, 6/iii, 9/i), new combinations of previous material (e.g. 6/i, 13/iv) and combinations of old and new ideas (e.g. 6/iii).⁸⁾

Movements of Form Type 3 :

Movements of form type 3, viz. 8/i, 8/iii, 11/i, 15/i, 15/iii and 19/ii, have the dimensions and character of real sonatas. On the whole they retain the brevity of individual components and the short harmonic rhythm typical of the Divertimento. On account of these elements such movements represent the final stage in the transformation of the Viennese Divertimento into the early classical sonata form of Haydn. Their greater dimensions are conditioned by additive expansion and occasionally by a greater variety of thematic content (e.g. 11/i). Moreover, redicts are often varied and followed by longer continuations which, in turn, may result in a lengthening of the harmonic rhythm.

All expositions are subdivided into two contrasting sections linked to each other by means of a modulatory transition except for 19/ii which employs a tonality jump. 8/i and 8/iii commence their second sections in the Dominant minor but end in the major key. While this change in key signature is a unique feature appearing only in these two movements⁹⁾ similar oscillations between the major and minor key occur frequently among Haydn's earlier sonatas and may even intrude in the harmonic structure of first subjects (e.g. 15/iii).¹⁰⁾ In their thematic content 11/i and 19/ii show a multiplicity of different subjects and ideas placed in free succession though with occasional back-references. This arrangement as well as the

extended thematic transition of 11/i reveals the obvious influence of Italian sonata form.¹¹⁾ The expositions of 8/i, 8/iii, 15/i and 15/iii, on the other hand, present their thematic material in larger groups of uniform character.

The sonata character of the movements belonging to form type 3 is equally evident in the design and thematic elaboration within the development section. Except for 15/iii, a free modulating middle section of episodic nature, all developments commence on the Dominant and proceed towards a new key, viz. the Tp (8/i, 11/i, 15/i, 19/ii) or the Dp (8/iii). This new key may either be part of prolonged modulatory progressions (and consequently lack a cadential confirmation) or may become the subsidiary tonal centre of the development section. Further modulations prepare for the entry of the recapitulation except for the development of 8/iii which terminates in the Dp. A special feature is the return of the Tonic key in the development of 15/i used for a false recapitulation.¹²⁾ In 19/ii the importance of the Tp as a subsidiary tonal centre is emphasized by an additional subject entry in this key.¹³⁾ In comparison to form type 2 sonata movements of form type 3 show a greater care in thematic elaboration and occasionally anticipate later development methods. The technical devices, however, still correspond to the prevailing principle of 'expansive development' characteristic of the earlier classical period.¹⁴⁾ Accordingly, quotations of subjects and/or phrases are followed by sequential continuations (e.g. 11/i) or motivic elaborations and derivations (e.g. 8/iii, 15/i). The continuations and sequences of 8/i are based on material only distantly related to the subject matter of the exposition. The development of 19/ii, on the other hand, foreshadows later developments in the consistent use of the principal subject or part thereof.

The recapitulation of 8/i, a movement in hybrid binary/ternary form, commences with the later part of the transition. That of 11/i shortens the first section and transition, whereas in 19/ii the first section is expanded by an additive motivic continuation in the Tonic minor. The recapitulations of 8/iii, 15/i and 15/iii are regular.

Movements of Form Type 4 :

Movements of this form type, viz. 12/i, 29/ii, 31/ii, 33/ii, 36/i, 37/ii, 38/ii and 57/i,¹⁵⁾ reflect the impact of C.P.E.Bach's sonatas on Joseph Haydn.¹⁶⁾ Their structures no longer correspond to the traditional form of the Viennese Divertimento but instead apply the compositional technique of the early North German School. As opposed to the movements of form types 1 - 3 with their variety of thematic material, those of type 4 are strongly unified in their thematic content owing to the rigid application of the Fortspinnung-principle. In addition, this influence affects the tonal outline of the expositions of 12/i and 37/ii, both of which reflect the older A 2 frame with the cadence to the new key at or shortly before the double-bar.

The internal thematic structure of expositions belonging to form type 4 is characterized not only by the uniformity of a rhythmical movement but also by the prevalent application of derivation technique. Accordingly, these expositions exemplify the characteristics of the evolutionary thematic stages B 1 (strongly unified) and B 2 (derivation principle dominating).¹⁷⁾ The exposition of 12/i represents the extreme example of form type 4. In its total unification it is diametrically opposed to all movements previously discussed and bears witness to the radical change from the Viennese/Italian to the German concept of sonata form. The expositions of 29/ii, 31/ii, 33/ii, 37/ii and 38/ii introduce various but interrelated thematic ideas which in turn are subjected to transformations and continuations. The model of C.P.E.Bach is particularly evident in 31/ii the opening portion of which resembles the contrapuntal texture often found in slow movements of that composer. The descending scale contained in the opening phrase provides the nucleus for the thematic material of the entire exposition. In 29/ii and 37/ii the second subject gradually emerges from the figurative patterns within the transition, whereas in 38/ii it is related to the opening subject primarily on account of an identical accompaniment pattern. Rhythmic continuity of the accompaniment also unifies the exposition of 33/ii where the second section commences with a varied statement of the opening theme. In both 37/ii and 38/ii the second sections are considerably expanded by means of

continuations and varied restatements, such expansions finding additional support by the prolonged harmonic rhythm.

As distinct from the previous examples where the individual sections are smoothly linked, the exposition of 57/i shows a tonal and thematic separation into first section, modulatory transition and second section, each of these components being clearly defined by cadential terminations and different material. The three subjects are nevertheless internally unified by the prevalent scalar motion. (Ex.4 a-c)

Ex.4a : 57/i b.1-2

Ex.4b : 57/i b.14-15

Ex.4c : 57/i b.26-27

The exposition of 36/i represents the most advanced stage of form type 4 as it applies the basic principles of this type (i.e. continuation and derivation techniques) to such an extent as to transform the initially introduced thematic substance into divergent, almost contrasting material. This process of gradual subject transformation in turn necessitates a lengthening of the total dimension, lending to the movement a definite sonata character. The first section is totally unified by the dotted rhythm of its opening subject (Ex.5a) which also provides the melodic ingredients for later phrases, viz. the chordal motif (a) and the scale progression (b).

Ex.5a : 36/i b.1-6

The musical score for Ex.5a is written in 2/4 time and consists of three systems of two staves each. The first system shows measures 1-2. The first staff (treble clef) contains a dotted rhythm motif labeled 'a' and a scale progression labeled 'b'. The second staff (bass clef) contains a chordal motif. The second system shows measures 3-4, and the third system shows measures 5-6. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as slurs, ties, and accidentals.

The second section commences with a derivative of the initial theme, retaining the chordal motif but varying the afterphrase. (Ex.5b).

Ex.5b : 36/i b.19-20

A gradual transformation of the sixduplet figure (c) eventually yields a 'contrasting phrase' (d) which combines the chordal contour of (a) with the rhythm of (c) and serves as a subsidiary subject within the second section. (Ex.5c)

Ex.5c : 36/i b.36-37

Further transformations of (a) (b) and (c) provide the thematic material for the closing group. (Ex.5d).

Ex.5d : 36/i b.45-47

While the expositions of form type 4 follow the design of C.P.E.Bach's sonatas, the second main part retains the subdivision into development and recapitulation typical of the Viennese School.¹⁸⁾ The sole exception occurs in 38/ii, a regular binary sonata form with an exposition of 20 bars and a second main part of 19 bars.

In the internal structure of the development Haydn only partially accepts C.P.E.Bach's model, often intermingling Viennese and German methods. The actual selection of the development technique was apparently influenced by the predominant idiom of the entire sonata. Accordingly, in 12/i and 37/ii the developments are restricted to free figurative play and varied quotations respectively.¹⁹⁾ Moreover, both middle sections lack a definite modulation to a new tonal centre. In 31/ii and 33/ii, two movements especially close to C.P.E.Bach, much use is made of continuations and sequences. In the former, the contrapuntal texture of the main subject is further intensified, in the latter different phrases are strung together undergoing internal expansion. Sequential continuations also appear in the development of 57/i. Their short-phrased simplicity and their repetitive patterns, however, clearly distinguishes these passages from Bach's writing, and are indicative of Haydn's different background. The most advanced developments appear in 29/ii and 36/i.²⁰⁾ In both a subsidiary tonal centre (viz. the Tp) is established by means of a perfect cadence. Moreover the composer selects a specific phrase from previously stated material and subjects it to sequential expansion and transformation. Occasionally the original phrase is truncated, the remaining portion being used for further elaboration as the following example illustrates : (Ex.6)

Ex.6 : 29/ii b.33-39

Handwritten musical score for Ex.6, measures 29-39, in a minor key. The score is written on four systems of grand staves (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic values, slurs, and dynamic markings. Specific annotations include 'x' and 'y' above notes, and 'z' above a bracketed group of notes. The first system (measures 29-30) features a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 31-32) continues the melodic and harmonic development. The third system (measures 33-34) shows a more complex melodic line in the treble staff. The fourth system (measures 35-36) concludes the piece with a final cadence in the bass staff.

All recapitulations introduce some changes in the restatement of exposition material.²¹⁾ While some alterations are necessitated by the different tonal structure and consequently limited to the transition only (e.g. 12/i, 37/ii), others affect the basic material of the two main sections. The recapitulation of 29/ii omits the forephrase of the first subject and commences immediately with the afterphrase. In 33/ii the entire first subject is excluded and the recapitulation therefore approximates the incomplete outline of hybrid forms. However, owing to the close relationship between the first subject and the opening phrase of the second section, the thematic character of the recapitulation remains unaffected. More substantial changes occur in 31/ii, 36/i and 57/i. In 36/i the recapitulation commences with a regular but slightly varied restatement of the first section. It omits, however, bars 29-40 of the exposition replacing them with an extension of the preceding phrase presented on a pedalpoint and in the Tonic minor. This turn to the minor key is probably conditioned by Haydn's desire to retain the change of mode even though the 'contrast-phrase' no longer appears. A similar replacement appears in the recapitulation of the first section of 57/i where bars 9-14 of the exposition are substituted (in bars 63-69) by different material. Whereas the transition remains intact further changes occur in the second section which is considerably expanded, viz. 13 bars vs 7 bars in the exposition. In 31/ii the recapitulation corresponds to the exposition only from bar 52 to bar 59. For the rest it either transforms earlier material (b.45-51, 60-65 and 78-80) or inserts entirely new passages (b.66-67).

Movements of Form Type 5 :

As opposed to the earlier form types 1 - 4 where Haydn followed chiefly the models established by his forerunners, movements of form type 5 (like later types) show the composer's growing individuality in handling pre-existent forms and techniques. Consequently, the movements of this group as well as those of the following groups no longer adhere exclusively to the characteristics of a specific type, but often display a variety of original solutions. Nevertheless, it is still possible to trace various earlier influences which at this stage are subjected to his personal approach and adaptation.

Movements of form type 5 combine the earlier Divertimento structure with a greater or lesser use of the Fortspinnungs-principle. On account of formal and stylistic peculiarities these movements tend either towards C.P.E.Bach's or towards Wagenseil's models, sometimes presenting elements typical of these two composers side by side. The influence of C.P.E.Bach dominates 13/i, 17/i, 20/i and 32/i, whereas 16/iii, 39/i and 45/i lean towards Viennese tradition. In 14/ii, 16/i, 18/i, 37/i, 40/i, 41/i and 44/i elements of both schools are intermingled to a considerable extent. A last stage in the evolution of Haydn's individuality within type 5 is represented by 33/i and 43/i, both of which can therefore be regarded as the composer's greatest personal achievements in this specific group.

The Expositions.

The tonal and thematic design of the expositions belonging to form type 5 represent an important intermediate step in the emergence of later sonata structures typical of Haydn. The individual components are often interrelated and capable of internal expansion which in turn lengthens the harmonic frame of the single sections as well as that of the entire exposition.

The prolonged harmonic rhythm enables the composer to explore various possibilities of balancing the contrasting sections and of organizing their tonal opposition. With few exceptions (e.g. 13/i, 14/ii, 18/i, 39/i and 41/i, all of which use the tonality jump) the two main sections are linked by means of a transition, the modulatory portion of which is usually restricted to a few bars only and followed by a longer key preparation often centring on the 5th degree of the contrast key.²²⁾ Owing to the emergence of the new key early in the expositions the second section is considerably expanded and often subdivided by additional cadences, a subdivision which not only affects the distribution of thematic material but also results in a clear separation between the second section proper and the epilogue. In arriving at this new design Haydn accomplishes an important step in the evolution of classical sonata exposition, as the second tonal plane can no longer be regarded as a subsidiary centre (and consequently restricted to a short closing phrase) but as a true contrast tonality of sometimes even greater significance than the first.²³⁾

The following table shows the tonal and dimensional balance of the expositions belonging to form type 5 :

(a) Expositions without a modulatory transition :

		1st section	2nd section		epilogue
13/i	bars :	1 - 4	5 - 14	14 - 18	
	keys :	T T ^V	D D	D- D	
14/ii	bars :	1 - 8	9 - 19	19 - 25	25 - 27
	keys :	T T ^V	D D	D D	D D
18/i	bars :	1 - 22	23 - 45	45 - 57	57 - 61
	keys :	T T ^V	D D ^V D	D D	D D
39/i	bars :	1 - 14	15 - 34	34 - 49	49 - 51
	keys :	T T ^V	D D	D D	D D
41/i	bars :	1 - 8	9 - 24	25 - 27	27 - 29
	keys :	T T ^V	D D ⁷	D D	D D

(b) Expositions with a modulatory transition :

	1st section	transition	2nd section	epilogue
16/i	bars: 1 - 8 keys: T - T ^V	9 - 28 T ^V D ^V D	28 - 36 D- D	
16/iii	bars: 1 - 10 keys: T - T ^V	11 - 31 T ^V - D ^V	32 - 39 D - D	39 - 43 D - D
17/i	bars: 1 - 12 keys: T - T	12 - 19 T - D	19 - 22 22 - 26 D - D D - D	26 - 28 D - D
20/i	bars : 1 - 8 keys : T - T	9 - 12 T - D	13 - 20 20 - 39 D - D D - D	
32/i	bars : 1 - 4 keys : T - T	5 - 12 T - Tp ^V	12 - 20 21 - 28 Tp - Tp Tp - Tp	28 - 30 Tp - Tp
33/i	bars : 1 - 8 keys : T - T	9 - 31 SDp ⁷ - Tp ⁷	32 - 37 Tp - Tp	
37/i	bars : 1 - 8 keys : T - T	9 - 20 T ^V D ^V D	20 - 24 D - D	
40/i	bars : 1 - 12 keys : T - T	12 - 14 Tp - D ^V	15 - 21 22 - 27 D - D ^V D - D	
43/i	bars : 1 - 16 keys : T - T	17 - 24 Tp - D ^V	25 - 45 45 - 51 D - D D - D	51 - 58 D - D
44/i	bars : 1 - 6 keys : T - T	7 - 14 T - D ^V	15 - 27 27 - 30 D - D D - D	30 - 31 D - D
45/i	bars : 1 - 16 keys : T - T ^V	17 - 38 T D ^V D	38 - 47 47 - 55 D - D D - D	55 - 60 D - D

The distribution of the thematic material runs parallel with the expansion of the tonal frame. Depending on the respective models Haydn either introduces limited subject matter lengthening it by internal expansion and continuation (thereby following the model of C.P.E.Bach) or presents a variety of material (following the model of C.Wagenseil) which can be unified by recurring motifs or phrases.

The expositions of 13/i, 17/i, 20/i and 32/i are obviously influenced by C.P.E.Bach's compositional technique, an influence which is immediately noticeable with regard to style and keyboard idiom, but which can be found in equal measure in the formal design. All four works make intense use of continuations and derivations especially in their expanded second sections.

An analysis of 13/i and 32/i should suffice to illustrate the logical manner in which these techniques are applied. 13/i stands close to C.P.E.Bach's writing because of its treble-dominated pre-classical linearity and the prominence of chain structures. The first section is restricted to a statement and varied repeat of a 2-bar phrase. Its ending on the T^V ²⁴⁾ provides the pivot harmony utilized for the immediate introduction of the second section by means of a tonality jump. As opposed to the symmetrical structure of the principal theme, the second subject presents an expanded continuation unit which comprises a variety of different components, each of these logically emerging from its preceding phrase. The dotted rhythm and scale contour of bar 5 (Ex.7a) have their origin in the accompaniment figure of bar 3 (Ex.7b) and the melodic line of bar 2 respectively (Ex.7c) and in turn serve as the basic material for the sequential and quasi-modulatory passage bars 6-9.

Ex.7a : 13/i b.5

Handwritten musical notation for Ex.7a, showing a treble and bass staff in G major, C major, with a 2-bar phrase. The treble staff contains a melodic line with a dotted rhythm and a scale contour. The bass staff contains an accompaniment figure with a dotted rhythm and a scale contour. The notation is in G major, C major, and includes a 2-bar phrase.

Ex.7b : 13/i b.3

Handwritten musical notation for Ex.7b, showing a treble and bass staff in G major, C major, with a 2-bar phrase. The treble staff contains a melodic line with a dotted rhythm and a scale contour. The bass staff contains an accompaniment figure with a dotted rhythm and a scale contour. The notation is in G major, C major, and includes a 2-bar phrase.

Ex.7c : 13/i b.2

Handwritten musical notation for Ex.7c, measures 1-2. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand provides a harmonic accompaniment with chords and single notes.

Moreover, the short demisemiquaver figure of bar 3 (see Ex.7b) returns literally in bars 8-9. From bar 9 to bar 12 the scale line is subjected to rhythmic augmentation and melodic transformation. Its ascent in bars 9^3-10^3 is followed by a chromatic descent in bars 10^4-12^3 . ²⁵⁾ (Ex.7d).

Ex.7d : 13/i b.9-12

Handwritten musical notation for Ex.7d, measures 9-12. The notation is split into two systems. The first system shows measures 9 and 10, with a 'p' dynamic marking and a 'tu' annotation above the final note. The second system shows measures 11 and 12, with 'tu' annotations above the first notes of each measure. The right hand contains melodic lines with various rhythmic values and accidentals, while the left hand features a complex accompaniment with many beamed notes and chords.

Further derivation appears in bars 12-14 where the scale line (in rhythmic diminution) forms part of a 'new' phrase which terminates in a perfect cadence and thereby closes the continuation unit. This phrase, which re-appears at the end of the exposition, fulfills an important function as a bridge leading into the closing group. The rhythmic diminution of the scale line into sixduplets counterbalances the augmented rhythm of the preceding phrases and provides the necessary acceleration for the remaining bars of the exposition. Moreover, its classical phraseology (repeating individual particles), its short harmonic rhythm and its accompaniment figure prepare for the opening phrase of the closing unit (bar 14-16) which shows similar characteristics.

In 32/i, composed a few years later, the C.P.E.Bach sonata type is treated with greater individuality. The pre-classical linearity of the earlier examples gives way to a classical texture interspersed with contrapuntal passages, and the subjects and continuations are permeated with parallel phrases. The exposition commences with a 4-bar subject of complex structure combining classical periodicity with contrapuntal setting. Its opening phrase and in particular the scale-motif (a) re-appear in various transformations and combinations throughout the exposition thereby unifying the divergent thematic material. (Ex.8a).

Ex.8a : 32/i b.1-4

Handwritten musical notation for Ex. 8a, showing the first four bars of a piece in C minor, common time. The notation includes a treble clef, a key signature of two flats, and a common time signature. The first bar features a sixteenth-note triplet marked with 'x' and '3'. The second bar has a sixteenth-note pair marked with 'x'. A slur covers the first two bars, and a fermata is placed over the final note of the second bar. The third bar continues the melodic line, and the fourth bar concludes with a perfect cadence. The bass line consists of a simple accompaniment figure with chords marked '7'.

Ex.8a cont.

The image shows two systems of handwritten musical notation for piano. The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with several slurs and accents. There are two triplet markings, each labeled with the number '3'. The lower staff is in bass clef and contains a bass line with some rests and notes. The second system also consists of two staves. The upper staff has a treble clef and shows a sequence of notes with some slurs. The lower staff has a bass clef and shows a sequence of notes, including some rests.

In bar 5 this phrase is freely inverted and assumes a different, expressive character.²⁶⁾ (Ex.8b)

Ex.8b : 32/i b.5-6

The image shows two systems of handwritten musical notation for piano. The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with several slurs and accents. There are two triplet markings, each labeled with the number '3'. The lower staff is in bass clef and contains a bass line with some rests and notes. The second system also consists of two staves. The upper staff has a treble clef and shows a sequence of notes with some slurs. The lower staff has a bass clef and shows a sequence of notes, including some rests.

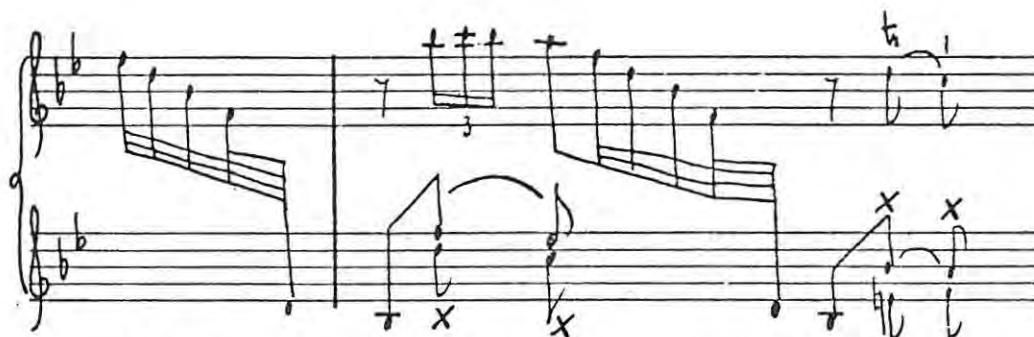
This transformed version underlies the contrast subject in bars 21ff where it undergoes further expansion and changes. (Ex.8c)

Ex.8c : 32/i b.21-26

The image shows a handwritten musical score for three systems of music, likely for piano. Each system consists of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The first system (measures 21-22) features a melodic line in the treble with a slur and an accent 'a' over measures 21 and 22, and a bass line with a 7-measure rest in measure 21 and a 7-measure rest in measure 22. The second system (measures 23-24) continues the melodic line with a slur and an accent 'a' over measures 23 and 24, and a bass line with a 7-measure rest in measure 23 and a 7-measure rest in measure 24. The third system (measures 25-26) shows the melodic line with a slur and an accent 'a' over measures 25 and 26, and a bass line with a 7-measure rest in measure 25 and a 7-measure rest in measure 26. The notation includes various rhythmic values, slurs, and accents.

Another transformation of the initial phrase (a) appears at the opening of the second main section in bar 13f, where the descending tetrachord is incorporated into figurative passages and enters simultaneously with the up-beat turn figure.²⁷⁾ (Ex.8d)

Ex.8d : 32/i b.13



In addition to such thematic transformations motif (a) also generates various figurative patterns for transition passages and even provides, in rhythmic augmentation, the harmonic basis for modulatory and sequential progressions.²⁸⁾

Owing to the character and shape of their subjects, their phraseology and the distribution of their thematic material movements 16/iii, 39/i and 45/i reveal primarily Viennese and Italian features. In accordance with the characteristics of form type 5 the individual components are subjected to continuations and expansions, derivation technique being employed only to a moderate degree. The exposition of 16/iii while still related to the traditional Divertimento structure found in the sonatas of Wagenseil and the earlier Haydn, differs from these models in the insistence on the opening phrase and in the lengthy continuation lasting from bar 11 to bar 31. Whereas this movement is relatively simple, the expositions of 39/i and 45/i are more complex because they organize a greater variety of thematic material into clearly separated layers. In 39/i the individual

layers recur in a rondo-like fashion, but in 45/i different layers follow each other with little internal relationship.

39/i :	a	1 - 8	T - T	}	1st section
	b	9 - 14	T ^V - T ^V		
	a'	15 - 20	D - D ^V	}	2nd section
	c	21 - 34	D ^V - D		
	a''	34 - 39	D - D		
	c'	40 - 45	D ^V - D		
d	46 - 51	D - D)		
45/i :	a	1 - 8	T - T	}	1st section
	b	9 - 16	T - T ^V		
	a'	17 - 21	T - D ^V	}	transition
	c	22 - 38	D - D		
	d	38 - 47	D - D	}	2nd section
	e	47 - 55	D - D		
	b'	55 - 60	D - D		

Viennese-Italian and German elements are intermingled in 14/ii, 16/i, 18/i, 37/i, 40/i, 41/i and 44/i. In 14/ii the individual thematic components are interlocked as each phrase emerges unobtrusively from preceding elements. The thematic continuity is further assisted by thematic-tonal overlap, identical phrases being stated before and after perfect cadences, e.g. bars 16-21 and 23-26.²⁹⁾ While the thematic distribution and arrangement consequently corresponds to German tradition, Viennese influence can be noticed in the shape and character of the thematic substance, in the phraseology and in the short harmonic rhythm. A similar leaning towards Viennese tradition also characterizes the expositions of 16/i, 37/i and 44/i where the individual components are only distantly related, but subjected especially in the transitions to continuations. In the remaining works of this category Viennese influence is almost totally restricted to stylistic aspects, whereas their formal structure shows a strong dependence on German models. This dependence is particularly prominent in the exposition of 41/i where the second section, introduced in bar 9 by means of a tonality jump, presents a prolonged and uninterrupted harmonic movement of 19 bars.

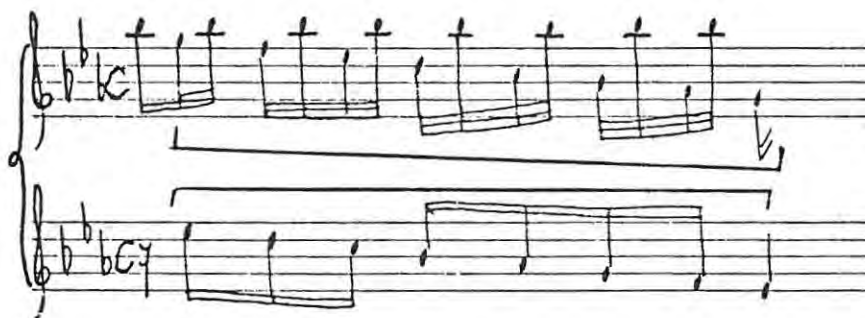
This expanded harmonic frame provides the basis for continual motivic and sequential elaborations of various melodic and harmonic elements.

The expositions of 18/i and 40/i differ in their tonal and thematic structure from previously discussed examples especially with respect to the balance between first and second section. While the earlier mentioned sonatas tend to expand the transition and/or the second section, these two movements introduce a similar expansion in the first section, thereby enabling the composer to present contrast phrases already within this group. The transition is either totally omitted (in 18/i) or reduced to a short modulatory passage of $2\frac{1}{2}$ bars (in 40/i).³⁰⁾ In their thematic content both expositions tend towards contrast. Such contrast is achieved partly by the use of totally different material and partly by a refined derivation technique. In 18/i the various components overlap considerably. The individual thematic units often commence with previously stated elements transformed into short closed and repeated phrases and continue with new material gathered into a longer afterphrase. Consequently, their structure follows the principle of barform. The following diagram shows the design of the exposition and the interrelationship between its different thematic components :

18/i b.	1 - 4	: a) continues elements from (a)
	5 - 8	: a'	
	9 - 12	: b	
	13 - 14	: c) continues elements from (c)
	15 - 16	: c'	
	17 - 20	: d	
	20 - 22	: e) short additive cadential progression, anticipating new subject
	22 - 26	: e') continuation of (e) based on new material
	27 - 34	: f	
	35 - 36	: g) figurative version of bars 30-31
	37 - 38	: g	
	39 - 45	: h) continuation of (g) partly based on new material
	45 - 57	: i	
) continuation unit commencing with short repeat phrases related to (e)
	57 - 61	: j) parallel phrases related to (a)

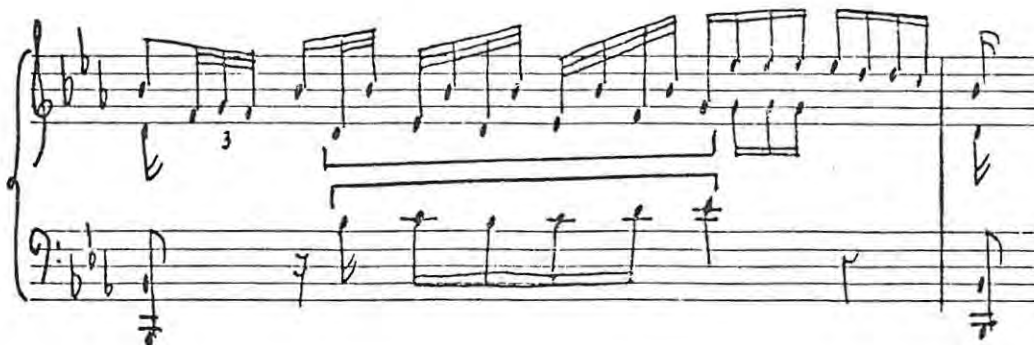
In the exposition of 40/i classical principles come more strongly to the fore as the individual thematic units are self-contained and clearly separated from each other. As opposed to 18/i where contrasting or new ideas appear mainly within continuations or on a preparatory harmonic basis (viz. SD or D^V, see bar 13, 30-31, 35ff) the exposition of 40/i presents its contrast subjects in juxtaposition to preceding phrases and on a clearly defined harmonic foundation. The classical character of this exposition is further enhanced by the frequent use of repeat phrases but the classical phrase symmetry, on the other hand, is still lacking. Even though the structural peculiarities emphasize the contrast between subjects, the thematic substance tends towards interrelationship. Such relationship is achieved not so much by gradual derivation as by the use of a short phrase from bar 6 which serves as a unifying element throughout the exposition. (Ex.9a).

Ex.9a : 40/i b.6



This phrase, which places a parallel motion into opposition to a latent pedalpoint, appears in various shapes in the second section. (Ex.9 b-d).

Ex.9b : 40/i b.15



Ex.9c : 40/i b.22

Handwritten musical score for Ex.9c, measures 22-25. The score is written on two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many beamed notes and rests. The upper staff has a melodic line with some slurs and accents, while the lower staff provides a harmonic accompaniment with frequent chordal textures and moving lines.

Ex.9d : 40/i b.25

Handwritten musical score for Ex.9d, measures 25-28. The score continues on two staves, treble and bass clef, in the same key signature. The upper staff shows a more active melodic line with frequent sixteenth-note passages and slurs. The lower staff continues the harmonic accompaniment with similar rhythmic complexity and chordal textures.

The individual Haydn traits, noticeable in this movement as well as in the previously discussed 32/i, are especially evident in 33/i and 43/i, two movements which develop the respective influences from North and South in a most distinctive manner. In its content 33/i is equally indebted to C.P.E.Bach's expressive style and to the dramatic romanticism of the 'Storm and Stress' period.³¹⁾ The content not only determines the choice of the various stylistic media but also influences the formal structure of the movement. In order to enhance the dramatic character of the exposition, the individual components exhibit intense use of marked contrasts. On the other hand, they are unified by subtle motivic affinity. The resulting 'unity in

contrast¹ is a characteristic criterion of the Viennese classical style and consequently this movement can be regarded as one of the first mature masterworks of Haydn's middle period. In order to unify the diverse material Haydn uses the principal subject as a motivic reservoir for subsequent themes and thematic phrases. The descending scalar line from bars 1-2 (Ex.10a), an essential formative factor of the opening subject, successively yields the expressive semiquaver figure of the transition (Ex.10b) and the playful closing subject (Ex.10c).

Ex.10a : 33/i b.1-4

Handwritten musical notation for Ex. 10a, showing two systems of piano accompaniment. The first system consists of two staves: the upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C), and the lower staff is in bass clef with the same key signature and time signature. The notation includes a dynamic marking '(f)' in the first measure of the lower staff. The second system also consists of two staves with the same key signature and time signature. The notation includes various musical symbols such as beams, slurs, and accidentals.

Ex.10b : 33/i b.10

Handwritten musical notation for Ex. 10b, showing a single staff in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes a series of notes with a slur over them, indicating a melodic line.

Ex. 10c : 33/i b. 32

The sigh-motif of bar 1 (the other main ingredient of the first subject) has an equally important function and re-appears throughout the transition.³²⁾ In addition to these melodic elements Haydn utilizes the parallel thirds which feature prominently within the transition, and the rhythmic design of the initial phrase which is characterized by the juxtaposition of slowly and quickly moving units. Within the principal subjects these units are placed in an accelerating succession whereas the transition reverses this order to prepare for the rhapsodic passage from bar 19 to bar 26.

As distinct from 33/i which can be regarded as Haydn's personal adaptation of the C.P.E. Bach model, 43/i shows the composer's personal approach to Viennese tradition. Its playful nature presents the southern counterpart to the northern seriousness and as such is indicative of the optimistic side of Haydn's artistic duality. The affinity to the Divertimento is not restricted to content and style only, but becomes equally apparent in the short-phrased structure of the various sections and in the brevity and simplicity of the single components. On the other hand, the work differs from the inherited pattern because of the logical arrangement which assembles the small thematic constituents into larger entities, and which is emphasized by the use of melodic lines common to the various parts of the exposition.

The Developments.

The design of this section and the methods of development are conditioned by German and Viennese influences as well as by the chronological placing of the various sonatas. Movements which reveal predominantly German traits follow in their developments principles similar to those found in the expositions. Movements which lean towards Viennese tradition chiefly employ the development technique of the Divertimento. This differentiation, however, becomes less distinct in later works as these display all the characteristics of classical development technique.

The tonal frame of the earlier works (composed before ca. 1768, viz. 13/i, 14/ii, 16/i, 16/iii, 17/i, 18/i, 20/i) adheres primarily to the traditional scheme which introduces a related minor key (Tp or Dp) and confirms this modulation by means of a perfect cadence. The return to the Tonic is then affected by a short motivic passage except for 20/i where the development terminates in the Tp. An interesting peculiarity is the brief return to the home key shortly after the double-bar, which precedes the main modulatory passage of the developments in 13/i and 14/ii.³³⁾ In movements of a later date (those composed after 1768, viz. 32/i, 33/i, 37/i, 39/i, 40/i, 41/i, 43/i, 44/i, 45/i) this basic outline is considerably expanded by the inclusion of subsidiary and often distantly related keys and by prolonged modulatory progressions. A condensed harmonic analysis of 32/i, 33/i and 40/i should suffice to illustrate the wide harmonic range covered in these developments.

- | | | | |
|---------|-------|--|------------|
| 32/i b. | 31-32 | C minor (SD), ends on SD ^V | |
| | 33-34 | C minor, modul.by dim.7th to G minor | } sequence |
| | 35-36 | G Minor, modul.by dim.7th to F minor | |
| | 37-39 | F minor, modul.by oblique,chromatic progr. to G minor | |
| | 39-40 | G minor, modul.by D7th to SDp (E Flat major) | |
| | 41 | returns to C minor via its D (3rd rel. between b.40/41) | |
| | 42 | cadence with German sixth confirming C minor | |
| | 43-44 | cadences within C minor (SD) | |
| | 45 | modul.to E Flat major (SDp) by diatonic sequence (viz. c-f-b flat-e flat, ending on 1st inversion) | |

- 32/i b. 46-47 E Flat major modul. to C minor by shift
cont. 48-49 C minor, modul. to F minor to B Flat major and to E Flat major
by sequentially used auxiliary Dominants
50 sequential cadences within E Flat major (IV-ii-V-I)
51 modul. to G Minor by French and German sixth, ends on T^V
- 33/i b. 38-40 E Flat major (Tp), modul. to F minor (SD) by auxiliary Dominant
in b.39, 3rd-related to b.38
40-42 F minor, modul. to A Flat major (SDp)
43-46 A Flat major, modul. to D7th of B Flat minor (harmonic basis
similar to that of b.38-40)
47-49 Cadences within B Flat minor (flattened vii of Tonic key)
49-50 B Flat minor, modul. to D Flat major (flattened ii of Tonic key)
by diatonic progression vi-V-I
50-52 Cadences within D Flat major
52-53 D Flat major, modul. to E Flat minor by 3rd-related auxiliary
Dominant (similar to earlier progressions in b.38-40 and 43-47)
53-55 Cadences within E Flat minor (TpV)
55-59 complete sequential chain within E Flat, terminating in
E Flat major (Tp)
59-61 oscillations around latent E Flat centre
61-63 E Flat major, modul. to G minor by chromatic ascent and
diminished chord
63-65 further chromatically elaborated confirmation of G minor (D)
65-67 G minor modul. to D minor by iv-V-I progression
67-69 D minor modul. to C minor (T) by ii-V-I progression
- 40/i b. 28 begins in G major, 3rd related to end of exposition (B Flat
major), G major chord becomes D to C minor (Tp)
29-32 C minor, modul. to D of F minor by sequence C-f-b flat-e-flat-
a flat. Last key only suggested, but not confirmed, harmonies
proceed instead by surprise effect to C major as D to F minor
33-36 F minor, modul. to A Flat major by sequences
36-38 Cadences within A Flat major, then modul. to E Flat major (T)
39-41 Cadences within E Flat major
41-44 E Flat major, modul. to F minor by descending bass, using
3rd relationship from b.41-42 (roots E flat - C)
45 begins with dim. 7th to B flat, becomes D7th to E Flat
46-48 modul. to G minor by chromatically ascending bass utilizing
V-I progressions and third-relationships: roots E flat-c-f-d-g_v
48-50 G minor (Dp) suggested by figurations on 5th degree, ends on Dp
51 Surprise semitone shift from d to e flat for recapitulation.

The choice of the actual development methods depends largely on the material presented in the exposition. The influence of C.P.E.Bach's continuation technique is immediately noticeable in the development of 17/i but can also be traced in 16/i and 20/i. In 17/i the conventional restatement of the initial phrase from the first subject is followed by a prolonged sequential continuation rather loosely connected to previous material. From bar 39 onwards various elements of the exposition are combined resulting in a seemingly new phrase which is subjected to further continuation. Similar transformations of earlier motifs provide the material for the link from bar 43 to bar 47. The different subsections of the development are unified by the continuity of the rhythmical motion and by the continual application of derivation technique. As opposed to the uniform character of this example, the developments of 16/i and 20/i present the various components in separated layers thereby resembling the layout of their respective expositions. Within these layers the thematic substance is altered and expanded by a sequential and/or repetitive continuation. While the developments of these three examples are devoted to expansive transformation of entire phrases, those of 13/i and 14/ii build their continuations on selected motifs. The development of 13/i derives its first 'new' phrase from the opening motif of the principal subject.(Ex.11a-b). Bars 27-30 are built from the descending run in bar 14f (Ex.11c) and from elements of bars 23-25. Of these, the descending sixduplets (marked b+d) had already been introduced in bar 13 (Ex.11d), whereas the trill and sixth motif (marked c) made its first appearance in bar 23f (Ex.11e). The entire passage is shown in Ex.11f.

In 14/ii a similar selective principle underlies the continuation unit (bar 35ff) which makes use of the short motif from bar 17.

Ex.11a : 13/i b.1

Handwritten musical notation for Ex.11a. It consists of two staves in G major, 3/4 time. The treble clef staff begins with a C-clef and contains two measures of music. The first measure has a slur over two eighth notes (G4, A4). The second measure has a slur over four eighth notes (B4, C5, B4, A4). The bass clef staff contains two measures of music. The first measure has a C-clef and a whole rest. The second measure has a whole note chord (G2, B2, D3).

Ex.11b : 13/i b.21-22

Handwritten musical notation for Ex.11b. It consists of two systems of two staves each, in G major, 3/4 time. The first system: Treble clef staff has a slur over two eighth notes (G4, A4) in the first measure, followed by a slur over four eighth notes (B4, C5, B4, A4) in the second measure. Bass clef staff has a whole rest in the first measure, followed by a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3) in the second measure. The second system: Treble clef staff has a slur over two eighth notes (G4, A4) in the first measure, followed by a slur over four eighth notes (B4, C5, B4, A4) in the second measure. Bass clef staff has a whole rest in the first measure, followed by a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3) in the second measure.

Ex.11c : 13/i b.14-15

Handwritten musical notation for Ex.11c. It consists of two staves in G major, 3/4 time. The treble clef staff has a slur over two eighth notes (G4, A4) in the first measure, followed by a slur over four eighth notes (B4, C5, B4, A4) in the second measure. The bass clef staff has a whole rest in the first measure, followed by a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3) in the second measure.

Ex.11d : 13/i b.12-13

Handwritten musical notation for Ex.11d. The piece is in D major (one sharp) and 4/4 time. It consists of two measures. The first measure has a treble clef staff with a whole note chord (D4, F#4, A4) and a bass clef staff with a triplet of eighth notes (D3, F#3, A3). The second measure has a treble clef staff with a slur over a group of notes (D4, E4, F#4, G4, A4) and a bracket below it labeled $b' + d$. The bass clef staff has a whole note chord (D3, F#3, A3).

Ex.11e : 13/i b.23

Handwritten musical notation for Ex.11e. The piece is in D major (one sharp) and 4/4 time. It consists of two measures. The first measure has a treble clef staff with a slur over a group of notes (D4, E4, F#4, G4, A4) and a bass clef staff with a triplet of eighth notes (D3, F#3, A3). The second measure has a treble clef staff with a slur over a group of notes (D4, E4, F#4, G4, A4) and a bass clef staff with a triplet of eighth notes (D3, F#3, A3).

Ex.11f : 13/i b.27-30

The musical score is written in a single system with eight systems of two staves each. The key signature is one sharp (F#). The notation includes various rhythmic patterns, slurs, and dynamic markings such as 'b'', 'ta', 'c', 'b'+d', and 'tr'. There are also triplets and a fermata in the final measure.

- System 1: Treble clef has a slur over the first two measures with a 'b'' marking above it. Bass clef has a rhythmic pattern of eighth notes.
- System 2: Treble clef has a slur over the first two measures. Bass clef has a rhythmic pattern of eighth notes.
- System 3: Treble clef has a slur over the first two measures with a 'ta' marking above the second measure. Bass clef has a rhythmic pattern of eighth notes.
- System 4: Treble clef has a slur over the first two measures with a 'ta' marking above the first measure. Bass clef has a rhythmic pattern of eighth notes.
- System 5: Treble clef has a slur over the first two measures with a 'ta' marking above the first measure. Bass clef has a rhythmic pattern of eighth notes.
- System 6: Treble clef has a slur over the first two measures with a 'ta' marking above the first measure. Bass clef has a rhythmic pattern of eighth notes.
- System 7: Treble clef has a slur over the first two measures with a 'ta' marking above the first measure. Bass clef has a rhythmic pattern of eighth notes.
- System 8: Treble clef has a slur over the first two measures with a 'ta' marking above the first measure. Bass clef has a rhythmic pattern of eighth notes.

The developments of 16/iii, 39/i and 45/i reveal the obvious influence of the Viennese tradition. 16/iii stands close to the simple and playful middle section of the Wagenseil Divertimento : a preparatory phrase on the T^V leads to a varied restatement of the main subject in the Tonic minor which is followed by a sequential link to the incomplete recapitulation. The developments of 39/i and 45/i are primarily concerned with expanded harmonic progressions³⁴⁾ and, unlike those influenced by C.P.E.Bach's writing, retain the basic character and shape of the thematic substance. The various sequential chains are arranged in layers, the succession of which differs from the arrangement within the exposition. The following diagram shows the re-organization of exposition material within the development :

	Development		Exposition
39/i bars:	52 - 62	derived from	1 - 2
	63 - 77		21 - 34
	78 - 85		9 - 12
	86 - 92		38 - 40
	92 - 98		1
45/i bars:	61 - 64	derived from	1 - 4
	65 - 68		22 - 25
	69 - 78		38 - 46
	79 - 84		33 - 34
	85 - 96		26 - 32
	97 - 108		47 - 48

The development of 18/i is particularly interesting because it employs the traditional methods in the service of an intensified expression and thereby approaches the later function of this section as the dramatic climax of a movement. The restatement of the opening subject (bar 62-69) is followed by a 'new' modulatory phrase (bar 70-79) compiled from previous material. The major part of the development, however, is devoted to a powerful harmonic excursion built on the figurative pattern³⁵⁾ from bars 35ff of the exposition (bar 79-99). A short motivic link (bar 99-104) leads back to the Tonic key where the recapitulation commences.

The methods of classical development technique become more apparent in 32/i, 33/i, 37/i, 40/i, 41/i, 43/i and 44/i. 37/i still follows to some extent the earlier classical tendencies but places greater emphasis on the elaboration of specific motifs selected from the transition (bar 12) and from the first section (bar 7). The dramatic content is enhanced by the sudden harmonic shift at the beginning of the development and by the intensification of the ascending interval jump (bar 33ff) which in turn lends greater expressiveness to the arpeggio figure in bars 37ff. Such character changes of formerly unobtrusive short phrases are a typical trait of many classical developments and perhaps one of the most essential distinctions between pre-classical and classical methods. They feature prominently in 33/i where the playful 5-note figure from the second section assumes an entirely different meaning and contributes substantially towards the heightening of restless tension (compare bars 32ff from the exposition with bars 47ff in the development). The same figure appears later in bars 55ff as an integral part of an expressive phrase and thereby undergoes a further change in its character. Similarly, the opening chord of the principal theme in 44/i returns in an emphatic manner at the beginning of the development. Its three successive entries transform this rather conventional and typical Mannheim opening motif into a powerful progression that is used for a chromatic modulation to G minor.

Apart from changes which affect the meaning and content of a motif or phrase, classical developments often intensify the inherent characteristics of such elements by means of successive entries in different keys and by gradually reducing phrases to a specific motif. The resulting process of elimination inevitably accelerates the pace and harmonic rhythm as the single motif entries follow in quick succession and sometimes even overlap. The development of 32/i exemplifies the application of these methods particularly in the elaboration of the opening phrase in bars 46-51. This passage, which resembles the stretta technique of fugal origin, not only summarizes the essential aspects of the development but also prepares for the return of the principal subject at the beginning of the recapitulation. (Ex.12).

Ex.12 : 32/i b.46-51

The developments of 40/i and 41/i show a division into two sub-sections, the first of which comprises a variety of thematic substance whereas the second is of uniform material which is subjected to sequential harmonic expansion. A similar co-existence of motivic and harmonic development can be found in 44/i, where a purely figurative harmonic excursion is placed at the centre of an otherwise classical development section. Such arrangements present a combination of great interest and importance as Haydn thereby

establishes a formal structure that recurs not only in several of his own works (e.g. 38/i, 49/i), but also in some sonatas of Beethoven's (e.g. Op.22/i). Developments of this kind successfully combine the systematic motivic elaboration of northern origin with the colourful harmonic idiom typical of the Viennese-Italian tradition.

As opposed to the dramatic intensity of the developments of 32/i, 33/i, 40/i, 41/i and 44/i, all of which reveal to a varying degree the influence of the storm and stress period, the development of 43/i presents the proto-type of lyrical classicism. In conformity with the character of the exposition, the selected thematic components are treated in such a manner as to stress their inherent lyrical qualities and even though phrases are shortened the quick succession of their prominent motifs results in playful or smooth melodic lines rather than in dramatic intensification.

The Recapitulations.

The hybrid binary-ternary division of the second main part appears only in 13/i where the recapitulation commences with the second section and in 16/iii where it begins with the transition. In 17/i the tonal frame suggests a regular ternary outline, but shortenings in the first section and transition result in the dimensional balance of a hybrid form: /: 28 :/: 19 17 :/. The remaining movements of form type 5 follow the principle of ternary sonata form and consequently have a full-length recapitulation.

Except for 14/ii and 41/i where the recapitulation is regular, all others introduce some changes in the internal structure and thematic material. A slight shortening occurs in 45/i which omits the restatement of the initial phrase (bar 16ff in the exposition). As the movement proceeds immediately into the Adagio, the epilogue is replaced by an extension of the semiquaver passage which terminates on a D7th. In 16/i the shortening of the transition is compensated for by a repeat of the closing unit. A similar restatement of the epilogue is found in 20/i where the recapitulation

also introduces an interesting harmonic change in the afterphrase of the principal subject.

As opposed to the minor alterations in the previous examples, the recapitulations of 18/i, 33/i and 40/i omit substantial portions of either the transition (e.g. 33/i where b.9-14 of the exposition are left out) or the first section (e.g. 18/i and 40/i where the second themes are omitted). To secure a smooth harmonic connection certain adjustments have been made to the terminations of the first section, all of which end on an imperfect cadence. The recapitulations of 37/i, 43/i and 44/i carry development elements into their first sections. This method results in elongations of the first subject at the expense of other thematic material from either the first section or the transition. In 32/i such development continuation affects the second section (bar 66ff). A similar expansion of the second section appears in 39/i where the recapitulation of the closing phrase (bar 139-142) is interrupted by an insertion of 10 bars which commences with the afterphrase of the main subject (compare bars 142-146 with bars 9-12 in the exposition) and later (bar 147ff) resumes the figurative character of the epilogue.

Movements of Form Type 6 :

Movements of this type are characterized by prolonged continuations of subjects and other thematic phrases. In the systematic application of the Fortspinnungs-principle they continue the traits established in form type 4 but differ from these movements in the juxtaposition of diverse material. The slow harmonic pace and the long sweeping melodic or figurative lines lend a quiet character to these movements; accordingly, form type 6 underlies Moderato movements (e.g. 20/ii, 31/i, 46/i and 47/i) and the slow movements of Sonatas Nos. 17, 34, 36, 44, 48, 52 and 60. Form type 6 consequently emerges as the standard type for all Adagio movements in sonata form including the works of Haydn's last period.

The Expositions.

The tonal frame of the exposition follows similar traits as established earlier under form type 5. In many movements (e.g. 17/ii, 20/ii, 31/i, 34/ii, 41/i, 48/ii, 52/ii) the second section is of greater length than the first and consequently provides a true tonal contrast to the home key. The two sections are joined either by a modulatory transition (e.g. 44/ii, 45/i, 47/i), occasionally with a subdivision into a modulatory progression and a non-modulatory key-preparation (e.g. 31/i, 62/ii) or by a tonality jump (e.g. 20/ii, 34/ii, 48/ii, 52/ii). In 36/ii the new key clearly emerges at bar 13 but the perfect cadence is withheld until shortly before the end of the exposition. This method, which disguises the demarcation between the two sections, lends to the entire progression from bar 13 to bar 26 the character of a prolonged key-preparation.³⁶⁾ An irregular tonal outline underlies the exposition of 17/ii which in addition to the Tonic introduces two contrast keys, viz. the Dominant (bar 8ff) and the Tp (bar 19ff).³⁷⁾

The internal harmonic organization of the single sections aims towards cadential expansion and therefore limits the use of the short-rhythmed Divertimento structure to epilogues. The prolonged sequential chains of German pre-classical origin are reduced to short sequences which appear

mainly within the transition and/or second sections. Cadential expansions are achieved by rich figurations over slowly moving harmonies (e.g. 31/i, 36/ii, 47/i, 52/ii, 60/ii), by inclusion of secondary chords and by interrupted cadences (e.g. 20/ii, 36/ii, 47/i). The tonal frame, expanded in this manner, becomes the carrier of different thematic phrases which in their totality produce a subject or section.³⁸⁾

In 20/ii the first section, an asymmetrical open period, is followed by a second section twice the length of the first, viz. 28 bars vs 14 bars. In its thematic content this expanded group commences with a symmetrical 4-bar theme and continues with interrelated sequential passages up to bar 35. In the last portion of this section (bar 36-42) the Fortspinnung of the preceding sequences gives way to a symmetrical cadential termination. The exposition is rounded off with a short epilogue. Prolonged continuations of interrelated subject matter are particularly evident in the expositions of 31/i and 46/i.³⁹⁾ In both the first subjects, a-b-b structures, introduce as their afterphrase sixduplet figurations which provide the rhythmic and/or melodic basis for part of the transition and the entire second section. The extended Fortspinnung in the second section of 31/i overlaps its cadential partitions by the continuity of rhythmic and harmonic motion. (See bars 28,33 and 35). The resulting asymmetrical arrangement differs from the more classical structure which underlies the second section of 46/1, the Fortspinnung of which is subdivided into varied parallel phrases. These classical tendencies come more strongly to the fore in 47/i. An 8-bar opening subject of true classical shape is followed by a short 4-bar transition and a lengthy second section of 16 bars. In its thematic content this section comprises three different ideas : a figurative and partly sequential pattern with the character of a key-preparation (bar 13-22), a repeated scale passage that terminates in a perfect cadence (bar 22-25) and another repeat-phrase which serves as epilogue. These three groups, however, are interrelated by motivic affinity as well as by rhythmic similarity and by a continuous harmonic flow.

While the slow movements of Sonatas Nos. 34, 36 and 52 display the characteristics of form type 6 in a most obvious manner, those of Sonatas Nos. 17, 44, 48 and 60 reshape the established model in accordance with classical principles. This difference is equally noticeable in the dimensional balance of the individual sections and in their internal structure. In 34/ii, 36/ii and 52/ii a first subject of classical character is contrasted with a second section of greater length presenting a variety of elements within the frame of an expanded continuation unit. Fortspinnungstechnique also underlies the remaining slow movements of this form type. The internal structure of such continuations, however, replaces the former free succession of different phrases with regular classical phraseology. Moreover, the traditional sequences give way to expanded cadential progressions. The earliest example of such 'classicized' continuations occurs in 17/ii where a symmetrical principal subject is followed by an expanded second section of uniform material predominantly grouped into parallel phrases. A similar arrangement but with a more distinct epilogue is found in the slow movement of the later Sonata No. 48. Classical and traditional methods are successfully merged in 44/ii and 60/ii. In the former both sections organize their thematic material into classical continuation units, each of which commences with a parallel phrase and continues with an uninterrupted melodic and harmonic flow. In the latter continuation technique prevails in the transition only, whereas the main subjects display classical phraseology. The different thematic groups are however unified by the application of derivation and transformation techniques.

The Second Main Part.

In the slow movements of form type 6 the second part follows the principles of either binary (e.g. 48/ii), hybrid binary-ternary (e.g. 17/ii, 52/ii) or more commonly, abridged sonata form (e.g. 34/ii, 36/ii, 44/ii and 60/ii). The subdivision into development and recapitulation, corresponding to the principles of a ternary sonata form, occurs only in the Moderato movements 20/ii, 31/i, 46/i and 47/i. The following table shows the dimensional and tonal balance of all slow movements belonging to this form type :

	Exposition	2nd Main Part		
48/ii :	21	21		
	T - D	D -	T	
17/ii :	23	33		
	T - D - Tp	Tp - D - T ^V - T		
52/ii :	23	40		
	T - D	D- - T ^V - T		
	Exposition	Middle Section	2nd Main Part	
			Recapitulation	
34/ii :	24	8	20	
	T - Tp	Tp - T ^V	T - T ^V	
36/ii :	28	11	25	
	T - D	D- - T ^V	T - T	
44/ii :	16	5	15	
	T - D	T/D7 - Tp ^V	T - T	
60/ii :	23	10	30	
	T - D	D- - T ^V	T - T	

The second main part of 48/ii shows the customary free treatment of the first subject followed by a literal restatement of the second section. In 17/ii, on the other hand, the thematic material undergoes development-like extension (bar 24-40) and free variation (bar 40-48). The second main part is then rounded off with the initial phrase of the main subject after the epilogue. Of particular interest is the treatment of the second

main part in 52/ii. After a short link based on a free transformation of the second main subject (bar 8ff from the exposition) the recapitulation commences with the return of the second section in the Tonic. The regular restatement of this section is succeeded by a 2-bar link terminating on the Tonic 6/4 which leads into an expanded 'cadenza'.⁴⁰⁾ The movement ends with a short epilogue of 3 bars. The short middle sections of all abridged sonata forms reshape the thematic material of the exposition for the purpose of a modulatory link and are thus not in accordance with true development technique.

The Developments.

The tonal frame of all developments introduces and confirms either the Tp (viz. 20/ii, 31/i and 46/i) or the D (viz. 47/i) as a subsidiary centre. In their thematic elaboration and internal structure, however, each of these developments present a different and individual approach.

The development of 20/ii refers to selected and representative phrases from the various subjects of the exposition which is thereby reproduced in an extremely condensed manner. Commencing with a varied restatement of the initial phrase, the development continues with a portion thereof (viz. bar 48-49) intermingling it with a pseudo-contrapuntal passage that is related to a similar progression in the second section. The development ends with a varied return of bars 36ff from the exposition. In 46/i the development begins with a harmonically varied restatement of the principal subject, the afterphrase modulating to the Tp^V where a new lyrical phrase is introduced. The second part of this section is devoted to an harmonic elaboration of the subsidiary subject.

, As opposed to the conventional techniques applied in these two examples, the developments of 31/i and 47/i employ the more advanced classical methods of concentrated motivic work. In 31/i the lengthy harmonic-motivic excursion (based on bar 15-17) is framed by expanded continuations of the first subject.⁴¹⁾ While this development continues the lyrical character of the exposition, that of 47/i intensifies the dramatic potential of the first

section, a difference which is conditioned by the respective qualities of the subjects concerned. The initial motif of 47/i (Ex.13a)

Ex.13a : 47/i b.1-2

returns at the beginning of the development in a powerful version, such intensification being achieved by the augmentation of the intervals and by a modulatory basis which includes the diminished 7th, a favourite means of dramatic expression. (Ex.13b)

Ex.13b : 47/i b.29-31

A second entry of the initial phrase in bar 38 is followed by a development of the short rhythmic figure 'b' (see Ex.13a) which is consequently transformed from its former insignificant role into one of focal importance.

The Recapitulations.

The recapitulations of the four Moderato movements 20/ii, 31/i, 46/i and 47/i depart from the expositions to a limited degree only. Alterations are introduced exclusively within the first section and transition and are restricted to omissions and/or harmonic adjustments. Of some interest, however, is the chromatic version of the afterphrase in the restatement of the principal subject in 46/i. In the Adagio movements 36/ii and 44/ii the return of the first subject terminates with an interrupted cadence in order to facilitate a smooth connection to the brief transition. The thematic material is treated with greater freedom in the recapitulations of 34/ii and 60/ii. In 34/ii the opening subject is reduced to its forephrase which appears in a varied manner. The second section retains its total length, but replaces some of the former components with new phrases. The recapitulation ends on the T^V and thereby prepares for the entry of the Finale. Variations and extensions feature prominently throughout the recapitulation of 60/ii. The principal subject is embroidered by figurations, but retains its length and harmonic structure. Greater changes affect the modulatory portion of the transition, which is expanded by two bars, thematically varied and transposed into the Tonic minor. Similarly, the second section corresponds to the exposition in its earlier bars but terminates differently and with an added epilogue.

Movements of Form Type 7 :

In movements of form type 7 Haydn succeeds in consolidating the divergent trends that were responsible for the evolution of the classical piano sonata. While the preceding form types present predominantly Viennese and/or German elements, form type 7 shows in addition the growing influence of Italian sonatas. Moreover, the different traits are often merged and adapted to suit Haydn's mature and personal approach. Owing to the individual handling of the various movements the composer also clearly distinguishes between first and final movements which differ from each other in their content, their style and to some extent in their formal aspects.

(i) First Movements.

The Expositions.

All expositions contain classical structures side by side with the older Fortspinnungs-units. The former appear primarily within the first section and the epilogue, the latter within the transition and particularly within the second section. The placing and internal structure of the Fortspinnungs-unit largely determines the tonal frame and the dimensional balance of the exposition. Disregarding its place in either the transition or in the second section this Fortspinnungs-unit often explores the harmonic potential of the contrast key by sequences or quasi-modulatory passages. Alternatively, it can be restricted to expanded cadential progressions limited to central degrees. All second sections resume towards their end the short-rhythmed cadences typical of epilogues.

The following table shows the tonal frame and dimensional balance of all first movements belonging to form type 7 :

(a) Expositions with a modulatory transition :

(i) A long transition and a short second section:

	1st Section	Transition	2nd Section	Epilogue
34/i :	a b			
	1 - 12 13 - 24	25 - 58	58 - 66	66 - 68
	T - T T - T ^V	T ^V - D	D - D	D - D
53/i :	1 - 8	9 - 29	30 - 42	42 - 45
	T - T ^V	T - Tp ^V	Tp - Tp	Tp - Tp

(ii) A short transition and an extended second section:

	1st Section	Transition	2nd Section	Epilogue
29/i :	a a'			
	1 - 4 5 - 11	11 - 18	19 - 42	42 - 44
	T - T T - T	T - D ^V	D - D	D - D
38/i :	1 - 12	13 - 20	21 - 44	44 - 46
	T - T	T - D ^V	D - D	D - D
48/i :	1 - 20	20 - 35	36 - 62	62 - 67
	T - T	T - D ^V	D - D	D - D
49/i :	1 - 6	6 - 11	12 - 31	31 - 33
	T - T	T - Tp ^V	Tp - Tp	Tp - Tp
59/i :	1 - 12	13 - 24	25 - 60	60 - 64
	T - T	T - D ^V	D - D	D - D
62/i :	1 - 9	9 - 17	17 - 40	40 - 43
	T - T	T - D	D - D	D - D

(iii) A transition which introduces the contrast tonality with a jump:

	1st Section	Transition	2nd Section	Epilogue
30/i :	a a'			
	1 - 8 9 - 18	19 - 33	33 - 41	41 - 42
	T - T T - T ^V	D - D	D - D	D - D

(b) Expositions with a tonality jump :

(i) With an extended second section:

	1st Section	2nd Section	Epilogue
35/i :	a b 1 - 12 12 - 20 T - T T - T ^V	21 - 47 D - D	47 - 55 D - D
42/i :	1 - 24 T - T ^V	25 - 55 D - D	55 - 57 D - D
50/i :	a b 1 - 8 9 - 16 T - T T - T ^V	17 - 35 D - D	35 - 40 D - D
55/i :	a b 1 - 8 9 - 20 T - T T - T ^V	21 - 48 D - D	48 - 55 D - D
60/i :	1 - 19 T - T ^V	20 - 51 D - D	51 - 53 D - D

(ii) With equality of the two sections :

	1st Section	2nd Section
51/i :	1 - 12 T - T ^V	13 - 28 D - D

In their thematic arrangement the first movements falling under form type 7 can be placed into three groups :

- (a) those that continue the mixture of Viennese, Italian and German elements typical of form type 5 but on a higher level, viz. 29/i, 30/i, 34/i and 35/i,
- (b) those that bring the individual types to their final perfection, viz. 38/i, 42/i, 48/i, 50/i, 55/i and 49/i, 51/i, 53/i respectively and
- (c) those movements of ultimate mastery in which all earlier traits are absorbed and perfectly blended, viz. 59/i, 60/i and 62/i.

Category (a):

In movements of this category stylistic and formal elements of Viennese-Italian and German tradition stand side by side. The short components typical of the Divertimento are strung together and/or extended into larger sections. The resulting thematic groups contrast with each other but are internally unified by the typically German technique of consistent continuation.

In 29/i a short first section (an asymmetrical double-statement a-b-a'-b')

and a short modulatory transition are followed by a second section of greater length which commences with a classical structure and continues with a prolonged harmonic and thematic Fortspinnung of obviously German character. The exposition of 30/i shows similar features but places the long Fortspinnungs-unit immediately after the first section. Though the contrast key is introduced by a tonality jump, harmonic and thematic peculiarities lend to this unit the character of a transition, the more so as it is subdivided into an expanded harmonic progression and a more static key-preparation on the D^V. Both first and second main subjects, on the other hand, are designed along classical lines and lean towards Italian lyricism. This influence comes even more strongly to the fore in the remaining two sonatas of this category. In both, the first section contains two different subjects, the first ending with a perfect the second with an imperfect cadence, thereby preparing for the entry of the contrast key. In 34/i this open ending is followed by a lengthy thematized transition which shortly before its end

abandons the classical phraseology in favour of a rhapsodic insertion. The exposition ends with a contrasting epilogue theme in classical structure. In 35/i, on the other hand, the two sections are joined by a tonality jump. The second section commences with a brief reference to the opening phrase⁴²⁾ which leads directly into a long Fortspinnungs-unit of classical design. Its harmonic idiom and its phrasing stands close to Italian tradition, whereas the logical elaboration of its motivic material resembles the German approach. Towards the end of this unit the loose continuous harmonic and melodic flow is tightened into concise parallel phrases which eventually lead into an epilogue theme that shows a certain affinity to the subsidiary theme of the first section.⁴³⁾

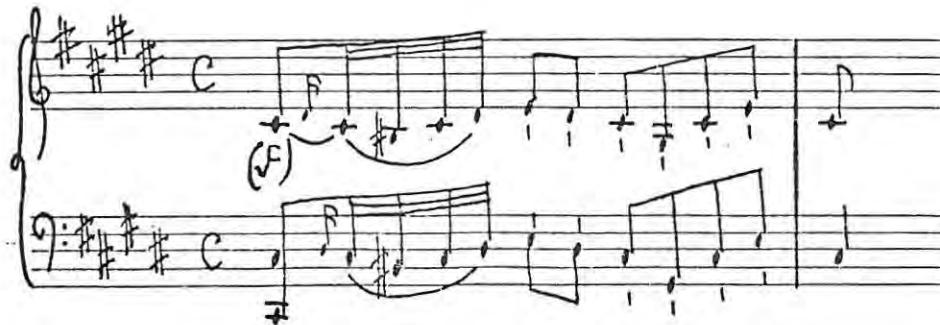
Category (b):

The sonatas of this category summarize the various influences and are indicative of Haydn's ability to absorb different elements into his own writing. Movements 38/i, 42/i, 48/i, 50/i and 55/i represent the perfection of the typical southern sonata with its playful and lyrical content. Regular phrasing and a preference for varied 'redicts', inherited from the earlier Divertimento, are successfully merged with a logical continuity of the single musical ideas which are smoothly connected to each other. The uniformity and elegance of the melodic flow and the absence of concentrated derivation technique distinguishes the resulting larger units from similar Fortspinnungs-groups frequently found in the works of the German Pre-Classical School. The additive segmentary structure typical of the Divertimento, expanded however by varied partial repeats and harmonic extensions, underlies the principal subjects of 38/i and 42/i. In both movements this subject type is contrasted with an expanded and unified second section that adapts the Fortspinnungs-technique to the principles of classical phraseology and harmony. As distinct from the transitional position of these two movements, 48/i, 50/i and 55/i display all the characteristics of high-classical writing. In 48/i the divergent subject matter is arranged in clearly separated classical structures. The periodic opening subject and its varied repeat are followed by a modulatory transition that develops the characteristic motifs from the

first subject. The expanded second section is of tripartite design and contains two Fortspinnungs-units (the second more extended and subdivided by a perfect cadence) and an epilogue. In its thematic aspect the entire section shows a close affinity to previous material. Relationship to the model of the mature Italian sonata, as exemplified in the works of Paradisi and J.C.Bach, is particularly clear in the expositions of 50/i and 55/i. In both, the first section contains in addition to its opening subject a second group of free continuative design ending on the T^V. Without the aid of a modulatory transition the second section commences immediately in the new key with a Fortspinnungs-unit of such dimensions that it assumes a central position in the entire exposition. The prolongation of this unit is supported by a widening of the harmonic basis. The expositions end with a clearly defined closing group, the regular structure of which counterbalances the thematic and harmonic freedom of the preceding passages.

Movements 49/i, 51/i and 53/i perfect the German sonata type and consequently employ various means of dramatic expression, such as marked contrasts, rhythmic variety and certain quasi-rhapsodic passages. As opposed to the free succession of different material in the Viennese-Italian orientated movements, the expositions of this group are characterized by the systematic elaboration and transformation of motivic-thematic potential introduced in the opening subject. In 49/i and 51/i the opening subject contains different and mildly contrasting phrases which serve as a thematic reservoir for the entire exposition. The unisono opening of 49/i (Ex.14a)

Ex.14a : 49/i b.1-2



undergoes variation in character and setting at the beginning of the second section, where it is immediately subjected to sequential expansion (Ex.14b).

Ex.14b : 49/i b.12-13

Handwritten musical notation for Ex.14b, showing two staves of music in G major (one sharp) and 4/4 time. The first staff contains a melodic line with eighth and quarter notes, and the second staff contains a bass line with eighth and quarter notes. The music is divided into two measures by a bar line.

Likewise, the second phrase of the principal theme (bar 2ff, Ex.14c) provides the material for the next portion (bar 17ff) in the continuation-unit of the second section. (Ex.14d)

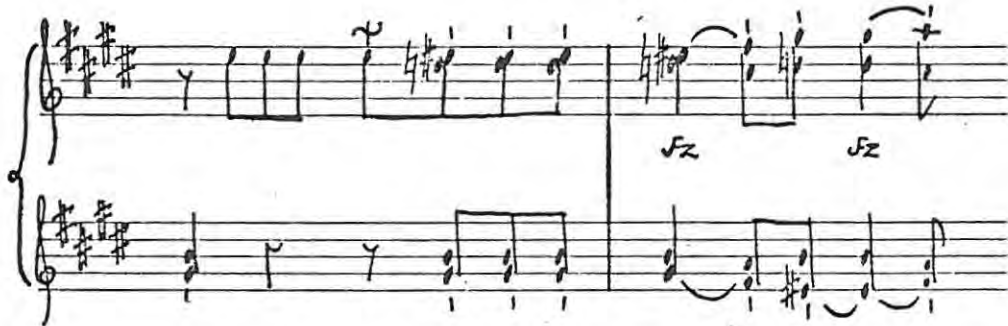
Ex.14c : 49/i b.2-3

Handwritten musical notation for Ex.14c, showing two staves of music in G major (one sharp) and 4/4 time. The first staff contains a melodic line with eighth and quarter notes, and the second staff contains a bass line with eighth and quarter notes. The music is divided into two measures by a bar line. A dynamic marking 'p' is present in the first measure of the first staff.

Ex.14d : 49/i b.17-20

Handwritten musical notation for Ex.14d, showing two staves of music in G major (one sharp) and 4/4 time. The first staff contains a melodic line with eighth and quarter notes, and the second staff contains a bass line with eighth and quarter notes. The music is divided into two measures by a bar line.

Ex.14d cont.



A similar interrelationship links the thematic substance of both sections in the exposition of 51/i. While these two sonatas unify pre-existing contrast ingredients, 53/i arrives at such 'contrast' only after gradually unfolding the inherent potential of its initial phrase.

Category (c):

The movements of this category manifest Haydn's ultimate achievement as they blend all earlier traits in a unique and highly personal manner. Together with the mature works of W.A.Mozart they represent the peak of the piano sonata before Beethoven. 59/i successfully merges Viennese playfulness, Italian lyricism and German logic. In its outline the exposition comprises a bi-thematic first section and an expanded second section made up of two classicized Fortspinnungs-units. Like the German sonatas of category (b) the opening subject (bar 1-12) serves as thematic reservoir, selected phrases providing the basis for later subjects. It is in barform and combines two stanzas in periodic arrangement with a cadential aftersong. This subject is followed by a contrasting and modulatory transition theme typical of Italian and Viennese sonatas (bar 13-24). The second section commences with a restatement of the opening phrase from the first subject (bar 25-28) which leads directly into the first Fortspinnungs-unit (bar 28-42). Its thematic content is based on the descending scale line from bar 3⁴⁴⁾ the lyricism of which is now intensified in the manner of an Italian 'singing Allegro'.⁴⁵⁾ The harmonic progressions of this unit gradually

dissolve into playful passages that could be regarded as the classical transformation of rhapsodic prolongations typical of C.P.E.Bach.⁴⁶⁾ The second Fortspinnungs-unit (bar 42-64) follows a similar outline but places greater emphasis on the playful cadential prolongation. Its thematic material is derived from a free transformation of the ascending triad-motif in bar 2 and the descent in bar 3.

As distinct from the predominantly lyrical character of 59/i, the 'English Sonata' 60/i presents the ultimate transformation of rococo gracefulness combined with systematic motivic development. As in the earlier Sonata No.53/i the opening motif provides the germ cell from which most of the subsequent passages and themes evolve. The movement differs from the earlier example in its greater emphasis on contrast. Such contrast is caused partly by the addition of different material within the various continuations and partly by the potential of the motif which lends itself to varied and opposing interpretations.⁴⁷⁾

Owing to its predominantly dramatic language, 62/i typifies the ultimate transformation of the romantic Storm and Stress period into the expressiveness of the high-classical. In achieving a perfect balance between the emotional content and logical form, this work anticipates the later compositions of Beethoven. Together with 59/i and 60/i it is part of a 'trilogy' that perfects the basic character types of all earlier sonatas, viz. lyricism, playfulness and drama respectively. The intensification of content is matched by an expansion of all formal components to their utmost limit. Owing to Haydn's masterful handling of the resulting problems, the enlarged structure remains nevertheless within the principal laws of classical form, the expansive forces held in check by rigorous concentration and logic. The first section (bar 1-16) follows the basic structure of an open period though with a modulatory afterphrase which serves at the same time as a transition. The internal structure is asymmetrical, viz. 2-3-3, a subject type frequently found in pre-classical and classical works.⁴⁸⁾ The second section commences with a varied restatement of the opening phrase which leads into a figurative continuation terminating in a perfect cadence

in bar 27.⁴⁹⁾ The second continuation-unit (bar 27-43) begins with a playful contrast phrase that is immediately subjected to character variation and continuation. From bar 33 onwards the exposition resumes material from the first section and after a quasi-rhapsodic retardation ends with a powerful and brilliant epilogue. The return of the 'headmotif' and other material from the principal subject is a feature of great interest as it anticipates a technique later encountered in expositions of e.g. Beethoven and Mendelssohn.⁵⁰⁾ Its appearance towards the end of the second section links up with its restatement at the beginning of this section; these references thereby provide supporting thematic pillars placed at the focal points of a widened structure. From an historic viewpoint expositions of this type combine the principles of classical sonata form with those of the modulatory rondo.⁵¹⁾

The Developments.

The developments of form type 7 continue the trend towards expansion of harmony, a trend which has been noticed in some movements of form type 6. The use of the Tp as the central key of a development, found in most sonatas of the earlier classical period, no longer provides the standard modulation but appears only in isolated examples, viz. 34/i and 38/i. Turns to the Tp nevertheless retain some importance as the initial modulatory progression, but are often followed by the introduction of other keys, e.g. in 29/i, 35/i and 42/i. Alternatively the Tp may emerge later in the development as part of a modulatory sequence (e.g. 30/i) or as the ultimate harmonic aim but without the final confirmation by means of a perfect cadence (e.g. 48/i and 50/i). While the earlier sonatas of form type 7 select additional keys chiefly from closely related degrees (SD, DP, SDp), the later developments include a great variety of only distantly related keys which can be introduced by semitone shifts (e.g. 51/i), by juxtapositions of third relations (e.g. 55/i, 62/i) or by chromatic alterations and modulations (e.g. 60/i, 62/i).

Harmonic excursions can appear in a portion of the development (e.g. 38/i, 49/i, 50/i, which show the subdivision into a predominantly thematic and a predominantly harmonic portion) or can underlie the entire development section (e.g. 42/i). In most movements of later origin, however, such harmonic excursions are absorbed into an expanded modulatory frame which provides a strong basis for motivic elaborations of considerable complexity (e.g. 59/i, 60/i and 62/i).

The thematic aspects of the development sections are governed by the potential of the given subject matter as well as by formal and stylistic characteristics of the exposition. In a general sense, therefore, the developments correspond to the peculiarities of the respective categories established in the preceding discussions. The co-existence of pre-classical and classical elements, typical of the movements of category (a), also permeates their development sections, all of which aim at continuation and expanded evolution of phrases and motifs. The resulting Fortspinnungs-units, on the other hand, are often compiled of short classical parallel phrases. With the emphasis on expansive continuation rather than on contractional intensification the developments of 29/i, 34/i and 35/i retain the basic mood of the exposition. Only 30/i anticipates later techniques in the insistence on selected motifs, the short-rhythmed succession of which secures a rhythmic and dynamic build-up. (See bars 53ff).

The developments of movements belonging to category (b) exhibit Viennese and/or German influences respectively. Consequently all Viennese orientated sonatas place a strong emphasis on a colourful harmonic idiom, sometimes integrated into prolonged and modulatory (e.g. 38/i b.68ff, 48/i b.81ff, 42/i b.70ff) or cadential passages (e.g. 50/i). The thematic elaboration can be restricted to the opening portion (e.g. 38/i, 48/i, 50/i) or be superimposed on continuous modulatory progressions (e.g. 42/i). The most advanced development occurs in 55/i, where a variety of thematic elements selected from the exposition are supported by an expanded harmonic frame. The development commences with a triadic motif from the final bars of the exposition, thereby securing a particularly intimate link between the two main parts.⁵²⁾ Progressing by means of third relationships from F major

(end of exposition) to D Flat major (beginning of development) and to the D7th of E Flat Major (bar 58-59), the development reaches that key (SD) in bar 60, where the principal subject enters in a modified version. This entry is followed by an extended continuation compiled from various elements of the second section and terminates in G minor. (Bar 85). The closing portion at first resumes the chromatic scale from bar 43ff in the exposition and after that broadens the harmonic rhythm in such a manner as to prepare for the entry of the recapitulation.

The 'German' sonatas 49/i, 51/i and 53/i place prime emphasis on the logical development of selected motifs but do not necessarily exclude harmonic exploitation. While the development of 49/i makes a clear distinction between thematic and purely harmonic passages, that of 53/i superimposes a motivic chain on a chromatically modulating basis (bar 53ff). In the former, the thematic elaborations remain limited to quotations and varied derivative continuations; in the latter greater use is made of the systematic derivation technique which also shaped the exposition of the movement. Motivic continuations feature prominently in 51/i. The development commences with a passage derived from the repetitive figure of bar 8f of the exposition. A semitone shift leads to a slightly varied restatement of the opening phrase from the first subject, the afterphrase of which (taken from bar 7) gives rise to a quasi-contrapuntal continuation. In bar 40 the initial phrase is resumed and supported by a new chordal accompaniment which changes the harmonic and phrase structure of the original from its pre-classical characteristics into a classical shape. The motivic transformation is succeeded by a continuation based on the figurative phrase from bar 14ff which is eventually intensified by parallel thirds. The last bars of the development are of a cadential nature and after elaborating the 3-note figure from bar 7f terminate with a brief reference to the opening theme in the Tp.

Haydn's development technique reaches its final culmination in the movements of ultimate mastery, category (c), each of which presents an individual solution in elaborating and re-arranging the given material. The development of 59/i enhances the inherent lyrical qualities of the exposition by the prominence given to expansive elaboration. The prolonged continuation of the 'singing' second theme is counterbalanced by the dramatization of the playful figure from bar 53ff, which occupies the later part of this section. A similar intensification of exposition elements characterizes the development of 60/i which is almost totally devoted to exploring the potential of the opening motif. Haydn uses the manifold possibilities of continual variation to utmost advantage. The given material successively yields contrapuntal setting, rhythmic diminution, melodic variation and derivation, which in turn give rise to new melodious phrases (bar 67ff) or figurative patterns (bar 76ff) gradually transformed into an accompaniment. Only the final portion of the development utilizes different material, in this case selected from the closing bars of the first section. In 62/i the development arranges its main components in successive layers each being constructed according to the principles of Fortspinnungs-technique. Alternating between playful (b.46-47, 68-72), figurative (b.48-56, 61-67) and expressive material (b.57-60, 72-78), the development intensifies the inherent contrast of the exposition rather than individual ideas. To compensate for the lack of classical motivic development techniques, great emphasis is placed on harmonic effects and surprise juxtaposition of third related keys.

The Recapitulations.

In addition to functionally necessary alterations all recapitulations contain some changes in the thematic substance. In 34/i, 50/i and 55/i these changes are limited to small extensions in the first section or transition. A number of recapitulations omit either part of the first section (e.g. 29/i, 30/i, 42/i, 53/i and 62/i) or the transition (e.g. 38/i and 48/i) in order to achieve a different link between the two main sections. Variation-like changes and harmonic alterations also affect

the opening subject in the recapitulation of 60/i. Omissions and alterations within the second section occur in 29/i, 35/i, 49/i, 51/i, 59/i, 60/i and 62/i. Of greater interest, however, are the development-like extensions in the recapitulations of 38/i, 49/i and 51/i and the long codas of 48/i, 53/i and 59/i. In 38/i a short motivic bridge resuming material from the opening subject is inserted into the second section and replaces the progression into the interrupted cadence (bar 25-32) that provided such a striking harmonic effect within the exposition. In 49/i the restatement of the principal subject at the beginning of the recapitulation is permeated by a short development of a melodic and a rhythmic motif. A similar overlap between development and recapitulation appears in 51/i, where the 3-note figure of bars 46-47 gives rise to further elaboration in bar 52ff.

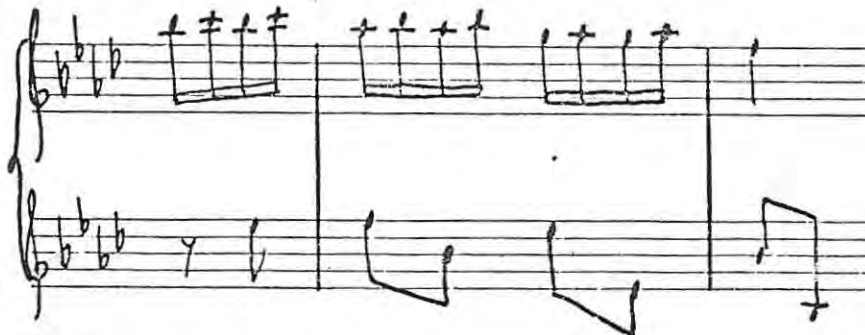
The codas of 48/i and 53/i counterbalance omissions taking place within the earlier portion of the recapitulation and consequently restore the equilibrium between exposition and recapitulation. While the coda in 48/i enters after a pause almost in the manner of a cadenza, that of 53/i continues the cadential progressions of the epilogue in a development-like fashion and ends with an abridged and varied return of the opening subject. The coda of 59/i differs from these examples as it not merely expands the epilogue but is clearly separated from the recapitulation proper. Enlarging the dimensions from 64 bars of the exposition to 87 in the recapitulation, it smoothly emerges from the closing bars of the epilogue which it combines in a quasi-development manner with the lyrical phrase from the transition. A single example among all sonata movements of Haydn's, this coda anticipates a technique that was later to become typical of Beethoven's works.

(ii) Final Movements.

The Finales differ from the first movements in their playful and light content, a content which influences their style as well as their form. Subjects and continuations avoid the dramatic intensifications typical of first movements and instead stand close to 'buffo' style and technique. The additive rather than the internally expansive phraseology relates these Finales to the Divertimento and consequently merges Viennese and Italian elements in a highly personal and typically Haydnesque manner.

The tonal frame of the expositions exhibits similar characteristics as established within first movements of this form type. 38/iii and 52/iii juxtapose their two main sections by a tonality jump, the remaining movements, viz. 29/iii, 31/iii, 36/iii, 47/iii and 62/iii employ a modulatory transition. In 31/iii, 36/iii, 47/iii and 62/iii the individual sections are approximately equal in length, whereas in 29/iii, 38/iii and 52/iii the second section is considerably more extended. The distribution of thematic material displays the influence of the Divertimento with its loosely-knit succession of different and short components. This technique underlies in particular the exposition of 29/iii where the various phrases are agglomerated into larger groups. In the other movements of this category the divergent thematic substance is unified to some extent by rhythmic and/or motivic affinity. The continuity of semiquaver motion in 31/iii lends to this movement the character of a moto perpetuo⁵³⁾ and at the same time interrelates the melodically differing subjects, a relationship that is further enhanced by the use of recurring bass-patterns. (Ex.15 a-d).

Ex.15a : 31/iii b.17-19



Ex.15b : 31/iii b.19-21

Handwritten musical notation for Ex.15b, measures 19-21. The piece is in 3/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The notation consists of two staves. The upper staff (treble clef) contains three measures of music, each starting with a triplet of eighth notes. The lower staff (bass clef) contains three measures of music, each starting with a triplet of eighth notes. The first measure of the lower staff begins with a 7-fingered chord. The second measure of the lower staff contains a triplet of eighth notes. The third measure of the lower staff contains a triplet of eighth notes.

Ex.15c : 31/iii b.29-33

Handwritten musical notation for Ex.15c, measures 29-33. The piece is in 3/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The notation consists of two staves. The upper staff (treble clef) contains three measures of music, each starting with a triplet of eighth notes. The lower staff (bass clef) contains three measures of music, each starting with a triplet of eighth notes. The first measure of the lower staff begins with a 7-fingered chord. The second measure of the lower staff contains a triplet of eighth notes. The third measure of the lower staff contains a triplet of eighth notes.

Ex.15d : 31/iii b.33-37

The image shows a handwritten musical score for Ex.15d, measures 33-37. It consists of two systems of music, each with a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system contains measures 33, 34, 35, 36, and 37. The second system contains measures 38 and 39. The notation includes various rhythmic values, accidentals, and articulation marks.

In 36/iii, 38/iii and 62/iii unification is achieved by the adherence to a common opening phrase which reappears with minor modifications at various focal points within the exposition, a method also used in some first movements of this form type. While 36/iii stands closest to the Divertimento, 38/iii subjects its opening phrase to numerous variations as the following examples illustrate (Ex.16 a-d) :

Ex.16a : 38/iii b.1-4

Handwritten musical notation for Ex.16a, measures 1-4. The score is in 2/4 time and B-flat major. The treble clef part begins with a quarter note B-flat, followed by eighth notes G-A-B-A-G, and then a quarter note B-flat. The bass clef part consists of a series of chords: B-flat major, G major, F major, and E-flat major.

Ex.16b : 38/iii b.9-10

Handwritten musical notation for Ex.16b, measures 9-10. The treble clef part features a quarter note B-flat, followed by eighth notes G-A-B-A-G, and a quarter note B-flat. The bass clef part consists of a series of chords: B-flat major, G major, F major, and E-flat major.

Ex.16c : 38/iii b.33-36

Handwritten musical notation for Ex.16c, measures 33-36. The treble clef part features a quarter note B-flat, followed by eighth notes G-A-B-A-G, and a quarter note B-flat. The bass clef part consists of a series of chords: B-flat major, G major, F major, and E-flat major.

Ex.16d : 38/iii b.41-44

Handwritten musical notation for Ex.16d, measures 41-44. The treble clef part features a quarter note B-flat, followed by eighth notes G-A-B-A-G, and a quarter note B-flat. The bass clef part consists of a series of chords: B-flat major, G major, F major, and E-flat major.

The rhythmic characteristic of the opening phrase also underlies the following theme (Ex.16e) :

Ex.16e : 38/iii b.17-18



The restatements of the opening phrase are followed either by new continuations (e.g. 36/iii) or by afterphrases which, though differing from each other, elaborate the motivic potential of the forephrase (e.g. 38/iii). A similar rhythmic-melodic affinity relates the two main sections of 47/iii where the restless character of the opening theme with its repeated notes is continued into the second section and even emphasized by the introduction of a new figurative semiquaver pattern. The opening subject of 62/iii is similarly prominent, its rhythmic pattern and repeated notes being used as unifying devices throughout the exposition. The Finale of Sonata No.52, on the other hand, tends more towards contrast. The two sections contain different thematic material but are nevertheless interconnected by recurring elements that undergo certain transformations.

The Divertimento character of the expositions permeates to a greater or lesser extent the developments of all Finales of form type 7. While the earlier movements, viz. 29/iii, 31/iii and 36/iii rely chiefly on quotations, sequences and other pre-classical devices, the later works, viz. 38/iii, 47/iii, 52/iii and 62/iii intersperse their middle sections with passages of real development.

In 31/iii a literal quotation of the main theme is followed by two prolonged sequential chains. The first is based on the short figure from bar 9-10 and after 23 bars terminates on the T_p^V , the second expands the epilogue figure from bar 29 and eventually returns to the T^V thereby preparing for the entry of the recapitulation. A similarly primitive middle section occurs in 36/iii where the first part is devoted to a sequential expansion of figurative patterns derived from the exposition, whereas the second part comprises two subject entries in the T_p and SD respectively followed by a short link based on epilogue material. Apart from the expressive central episode (bar 62-75) the bulk of the development in 29/iii consists of literal or varied quotations of previous subjects and passages.

The occasional passages of true development in 38/iii, 47/iii and 52/iii explore the potential of the initial phrases with imitatory settings and contractional concentrations. In 38/iii and 47/iii the phrase-length is gradually reduced to its most characteristic elements which in turn yield new and expansive combinations. (Ex.17). In 52/iii concentration is achieved by the superposition of two rhythmic patterns formerly separated into two short phrases of equal length (Ex.18).

Ex.17 : 47/iii b.71-88

Handwritten musical score for Ex.17, measures 71-88, in D major. The score is written on four systems of grand staves (treble and bass clefs). The first system (measures 71-74) features a treble staff with a melodic line and a bass staff with a bass line. The second system (measures 75-78) continues the melodic and bass lines. The third system (measures 79-82) shows a more active treble staff with many beamed notes and a bass staff with chords and single notes. The fourth system (measures 83-88) concludes the piece with a final chord in the treble and a few notes in the bass.

Ex.18 : 52/iii b.69-77

As distinct from the relatively conservative handling of the thematic aspects, the treatment of the tonal frame is more advanced and includes modulations into more distantly related keys similar to those found in the first movements of this form type. The new keys are introduced either as part of a sequence or a harmonic excursion (e.g. 31/iii, 36/iii, 52/iii) or by sudden shifts (e.g. 47/iii) or juxtapositions (e.g. 29/iii, 38/iii).

Similarly advanced tonal characteristics also appear in 62/iii which differs from the preceding examples on account of its systematic development technique. A modulatory link, built on bars 78-79, 46-47 and 97-98 successively, leads to an incomplete entry of the principal subject in A Flat major which is followed by an expanded figurative continuation (bar 128-170). The last portion of the development is devoted to various transformations of bars 45-50 from the exposition.

The recapitulations of 29/iii, 36/iii, 52/iii and 62/iii are regular. In 38/iii development technique permeates the first section, extending the first subject from 8 to 19 bars. However in order to retain the equilibrium between exposition and recapitulation the initial bars of the second section are omitted. In 31/iii extensions within transition and second section lengthen the recapitulation to 57 bars as compared to 37 of the exposition. Even greater changes affecting the thematic substance occur in 47/iii. The complete statement of the main subject is succeeded by an abridged version of the transition. In the second section the formerly ascending bass-line is inverted, though the figurative patterns in the upper part remain intact. The movement ends with a restatement of the principal subject in unisono.

(iii) Slow Movement.

In addition to the first movements and Finales, form type 7 underlies the slow movement of Sonata No.30 which provides the sole example of this group. In its formal and stylistic characteristics this Andante shows the co-existence of southern and northern traits typical of category (a). Its hybrid binary-ternary structure, its reliance on short components used for the formation of larger entities and its Mozartean lyricism relates the movement to Viennese and Italian models. The logical interconnection and derivation methods, on the other hand, reveal the influence of C.P.E.Bach's writing.

(2) Elementary Forms.

A number of movements employ elementary structures derived from dances and other traditional models :

- (i) Binary form : 1/iii, 10/ii, 46/ii, 50/ii
- (ii) Ternary form : 1/iv, 3/iii, 4/iii⁵⁴⁾, 5/ii, 41/iii, 53/ii, 62/ii
- (iii) Rondo form : 48/iii, 50/iii.

(i) Binary Form:

The binary forms 1/iii and 10/ii adhere to the Divertimento character of the corresponding sonatas and display the characteristics of 'Arietta' and slow concerto movement respectively.⁵⁵⁾ In both, the first part modulates from the Tonic to the Dominant and the second part returns to the Tonic key. While 1/iii contains different thematic material, 10/ii retains throughout a uniform melodic and rhythmic flow. Dependence on a traditional model also characterizes the Allegretto from Sonata No.46. The imitatory upper voices are supported by a melodious basso continuo and the resulting contrapuntal texture resembles the typical 'Andante movement' of Baroque Trio Sonatas. Similar to 10/ii the second part is subdivided into a modulatory phrase and a pseudo-recapitulation. The expressive slow movement of Sonata No.50 differs from the previous examples in its rich harmonic texture. Its rhythmic peculiarities and the prominence of slur-figures relate this movement to the Sarabande.

(ii) Ternary Form:

Apart from its use for Minuets, to be discussed later, ternary form underlies a variety of movements which are of different content and design. In its simple and symmetrical structure it appears in 1/iv and 3/iii. The playful Divertimento character of these two movements has a late parallel in the Finale of Sonata No.41. The expressive middle movement of Sonata No.53 follows the design of the traditional a1 a2 a3 scheme and comprises three Fortspinnungs-units.⁵⁶⁾ An opening subject made up of two complimentary

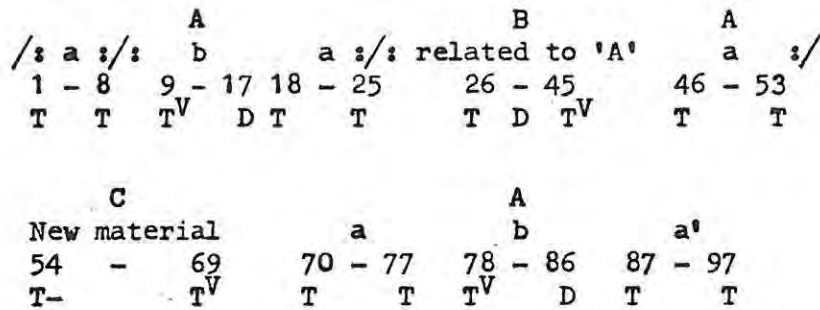
4-bar phrases is continued by figurative passages terminating in the Dominant. An abridged statement of the 'headmotif' and its subsequent continuation leads via the Tp back to the Dominant. The final unit, commencing in the Tonic, brings a slightly shortened entry of the initial subjects and after further figurative and cadential progressions modulates to the Tp^V so as to prepare for the key of the Finale. The Andante of Sonata No.5 adheres to a similar scheme. Its opening subject is thematically interconnected with its Fortspinnung which reaches the new key (viz.the Tp) almost instantly but withholds the perfect cadence until the end of the unit. The central portion approximates a primitive middle section of sonata form and after brief references to the opening phrase in the Dominant and Tp respectively is entirely devoted to sequential passages. The final unit mirrors the first in the manner of a regular recapitulation.

Ternary form of a more complex internal structure underlies the Presto Finale of Sonata No.4, and the Adagio of No.62. In both, the outer two sections are contrasted with a central episode in the Tonic minor. Moreover, each section is in itself of ternary design. In spite of their formal affinity the two movements represent opposite poles. The Finale of No.4 is a typical Divertimento movement, its light character perfectly fitting to this early sonata. 62/ii, on the other hand, conveys the composer's mature expressiveness enhanced by a quasi-improvisatory style. In its serious content it conforms to the first movement of this late work and at the same time anticipates the Adagio movements of the early Beethoven.

(iii) Rondo Form:

The Finale of Sonata No.50 exhibits the perfect plan of a classical rondo and consists of three ritornelli in the Tonic interspersed with two episodes that contrast in both key and material. All three ritornelli are stated in their entirety, the last one being varied in its accompaniment figure. While the first episode (in the Tonic minor) is in strong contrast, the second episode shows affinity to the ritornello in its formal outline and playful character.

Rondo form also underlies 48/iii, a 'Minuet en Rondeau' as the following scheme illustrates :



The ritornello in ternary form recurs in its entirety only at the end of the movement, whereas its middle entry is confined to the initial 8 bars. The first episode exemplifies a free variation of the ritornello as it retains some of its rhythmic and melodic elements. The second episode in the Tonic minor provides contrast in the manner of a Trio.

(3) Stylized Forms.

11/ii, 13/iii and 39/ii display the style and formal freedom characteristic of slow concerto movements. A regular rhythmic pulsation supports an expressive and highly figurative melody that gradually unfolds. While 11/ii and 13/iii are of binary outline, 39/ii suggests an asymmetrical ternary set-up, two D minor sections of 8 and 12 bars respectively framing a 16-bar middle section in the Tp. As opposed to the thematic uniformity of 13/iii, 11/ii presents a variety of partly interrelated and partly contrasting phrases. Their distribution on Tonic and Tp respectively implies the bi-tonal structure typical of sonata expositions. The second part of this movement arranges the two tonal centres in reverse order and, apart from retaining the headmotif and single phrases, introduces considerable changes in the thematic substance. The traditional Fortspinnungs-technique still determines the melodic design of 39/ii but the movement differs from its predecessors in its classical phraseology and in the use of an accompaniment pattern that dissolves

the earlier pulsation into a typical classical figure.

Stylization of traditional suite movements appear in 19/i and in 56/ii. 19/i⁵⁷⁾ enlarges the traditional Siciliano in accordance with the fundamental principles of sonata form. The first part introduces a contrast key and subject in the standard manner of sonata exposition and the second part shows a subdivision into a middle section and a varied recapitulation. On account of its witty and playful character and its insistence on free elaboration of two alternating ideas the Finale of Sonata No.56 resembles the Capriccio or Burlesca frequently included in pre-classical Suites and Divertimentos.

(4) Minuets and Scherzos.

Haydn's life-long liking for the Minuet manifests itself in the frequent appearance of this dance within all his cyclic compositions. Of his 55 extant piano sonatas 36 include a Minuet or a movement of Minuet character. As the 7 sonata incipits Nos.21-27 are referred to as 'Divertimento' it can be assumed that these lost works contained at least one Minuet each. While Minuets are standard movements of all early sonatas up to and including Sonata No.19, they are used with less consistency in later works. Moreover, many of the later Minuets no longer adhere strictly to the dance characteristics but undergo a gradual process of stylization and modification.

In most respects the early Minuets show the obvious influence of the Viennese pre-classical model, and parallels to the Divertimenti of Wagenseil as well as to the sonatas of G.M.Monn and J.C.Mann can easily be traced. Apart from stylistic similarities which reveal a clear dependence on Austrian folk-music, Haydn's Minuets exhibit formal peculiarities that are typical of the Viennese tradition. Whether binary form (e.g. 1/ii, 2/ii, 7/ii) or simple ternary form (e.g. 3/ii, 4/ii, 5/iii, 6/ii, 9/ii, 10/iii, 12/ii, 13/ii, 14/iii, 15/ii, 16/ii, 17/iii, 35/ii a.o.) the Minuets nevertheless differ in their internal design. In binary forms

the two parts are of equal length and consequently present two corresponding 8-bar phrases. Ternary forms either retain a symmetrical balance or shorten and/or expand their individual units. In 5/iii and 14/iii the three parts are of equal length whereas in 3/ii, 4/ii, 9/ii, 10/iii, 12/ii, 13/ii, 15/ii and 16/ii an asymmetrical balance is caused by extensions of the afterphrase; such extensions occur particularly in the closing unit (e.g. 6/ii, 9/ii, 15/ii, 17/iii a.o.) but can also be found in the first part (e.g. 3/ii, 12/ii a.o.).⁵⁸⁾ Most Minuets are made up of interrelated or complimentary phrases. Their first part can be of modulatory (e.g. 1/ii, 2/ii, 3/ii, 7/ii, 10/iii, 12/ii, 13/ii, 14/iii, 16/ii, 34/ii) or non-modulatory outline (e.g. 4/ii, 6/ii, 5/iii, 8/ii, 9/ii, 15/ii, 17/iii).

Of particular interest are the Minuets of Sonatas Nos. 2, 7, 11, 18, 28 a.o. which present within their first part two contrasting phrases placed on Tonic and Dominant respectively. Such Minuets point towards the contrast in subject and tonality characteristic of sonata form expositions and can be regarded as parallels to some of Haydn's earliest sonata movements.⁵⁹⁾ The affinity for sonata form is further enhanced in those Minuets which continue with a middle section of a primitive development character, e.g. 5/iii and 14/iii. Minuets of this structure contain the seeds for the later stylization of the Minuet form along the lines of sonata form proper. As opposed to the real dance character of most early Minuets, Trio movements are often of expressive or lyrical content. To enhance contrast between Minuet and Trio the latter usually turns to the Tonic minor or occasionally to the Tp or SD. Moreover, the graceful idiom of the Minuet yields to a typically Viennese Trio style characterized by more expanded melodic lines often supported by descending or ascending basses (e.g. 6/ii, 10/iii, 11/iii, 12/ii, 13/ii a.o.), by harmonic effects (e.g. 12/ii, 18/ii) or by the typical pre-classical quaver syncopation (e.g. 12/ii, 18/ii). Some Trios even retain the three-part texture of baroque tradition (e.g. 16/ii, 17/iii). In their formal design Trio movements display the same patterns (e.g. binary or ternary form with or without contrast phrases, symmetrical or asymmetrical balance) as found in the Minuets. However, in some sonatas the Trios are more expanded than their corresponding Minuets (e.g. 5/iii, 12/ii, 16/ii).

The Minuets of the later sonatas show a gradual process of stylization, which sometimes affects the melodic and/or thematic substance (often resulting in an expansion of the simple dance pattern), but which leads more often to the transformation of the dance into a 'Tempo di Minuetto' in sonata or variation form. While such stylized Minuets also appear in the works of Haydn's Viennese predecessors, Haydn himself initiated the change from the slow-paced Minuet via a lively Allegro to the classical Scherzo.⁶⁰⁾

The earliest examples of expanded Minuets occur in Sonatas Nos.11 and 18, both movements being in binary form and having a dimensional balance of 14 vs 14 bars. Similarly expanded Minuets, though in ternary form, appear in 42/ii and 43/ii. Of special interest are a few Minuets in contrapuntal style as e.g. 40/ii (throughout a canon at the octave) and 41/ii (Minuet and Trio al Rovescio). While these examples in spite of their expansions or contrapuntal complexities still remain close to the traditional dance many other Minuets undergo substantial modifications. In a number of sonatas the Minuet or Tempo di Minuet provides the basis for larger forms superimposed on the traditional structure. In Sonatas Nos.34, 37, 44, 45 and 59 the simple Minuet is expanded by variations or double variations.⁶¹⁾ The Tempo di Minuetto 19/iii approximates sonata form : a short first section of 10 bars is followed by an expanded second section in the Dominant. The second main part comprises a short middle section and a varied recapitulation.

The change from the Minuet to the Allegro and/or Scherzo appears exclusively in the Finales of Sonatas Nos. 39, 48, 51, 60 and 61, and shows the transformation of the traditional Viennese Minuet-Finale into a fast closing movement. The Allegro Finale of Sonata No.51 still follows the standard Minuet form, its contrasting Trio turning to the SD key. In Sonata No.48, on the other hand, the inherited formal scheme is permeated with rondo elements. A further step in the 'speeding-up' of the Minuet occurs in 60/iii, an Allegro molto of obvious symphonic character and which on account of its concentrated thematic-motivic work is closely related

to the advanced Minuet technique of Haydn's London symphonies. While the Presto Finale of Sonata No.39 presents the extreme example of a quick Minuet, that of Sonata No.61 accomplishes the final transformation of the Minuet into the Scherzo of classical character. The design and systematic elaboration of its thematic material as well as the peculiarities of its rhythm (the rhythmic flow being continuously disrupted by strong accents) reveal a total independence from the former dance pattern and anticipate the Scherzo writing of Beethoven.

(5) Variations.

Variation form and variation technique are of utmost importance in the works of Haydn. Although he composed only a single set of independent variations, he frequently included this form as first, second or closing movement in his sonatas.⁶²⁾ In addition to variations on one theme (a standard form inherited from his predecessors) he makes considerable use of double variations, a form which is of great significance not only in Haydn's own works but also in the works of later 19th c. composers.

(i) Theme and Variations.

Movements of this category are usually based on a theme of gay song or dance character in either binary (7/i, 43/iii, 45/iii, 46/iii) or ternary form (42/iii). The sole exception is the Andante con espressione 56/i which has an entirely expressive character. 7/i exemplifies the simplest structure of a theme and three embroidery variations. The bass remains constant and acts as a unifying element in the manner of older variation forms,⁶³⁾ whereas the melody is treated more freely though retaining the essential notes of the original. Embroidery variations also elaborate the Tempo di Minuetto 45/iii. Phrase length, rhythm and mode are kept throughout, but the texture is enlivened by a greater variety in the art of variation. The simple tune is ornamented so as to enhance its lyricism (variation Nos.1 and 6), dissolved into scale passages and arpeggios (variation Nos.3 and 5) or presented in an imitatory manner (variation Nos.2 and 4).

In 42/iii, 43/iii and 46/iii embroidery variations frame a central character variation which in 42/iii and 46/iii turns to the Tonic minor. In the former this change of mode merely affects the mood but the shape of the theme remains intact. In the latter the original theme is hardly recognizable. Variation 3 of 43/iii introduces, apart from the Tonic minor, a modulation to G Flat major (its relative major key) after which it returns to the T^V. The opening movement of Sonata No.56 shows a perfect blend of formal strictness and stylistic freedom. All embroidery variations adhere rigidly to the original phrase structure and harmony which is changed only in the centrally placed character variation. The melody is subjected to rich figurative play of almost improvisatory nature, such figurations, however, not interfering with the essential qualities of the original tune.

(ii) Double Variations.

In their layout double variations follow the arrangement of the 'little rondo' with the scheme A B A¹ B¹ A², except for 32/ii which omits the last return of 'A'. While the two themes always contrast in their modes (alternating between major and minor), their thematic substance need not necessarily differ. In 53/iii the two themes are interrelated in the manner of a character variation, a relationship that becomes particularly obvious in B¹. Character variation also links to some degree the two themes of 34/iii which share a similar structure and certain rhythmic and melodic elements. In 32/ii 'A' and 'B' differ to a considerable extent, interrelationship being limited to motivic affinity especially of their respective opening phrases. The double variations of 37/iii, 49/ii and 54/i combine tonal polarity with true thematic contrast. The actual variation methods remain limited to embroidery and elaborating the original models, which owing to their alternation of major and minor tonality provide a continual contrast in character. In addition to the standard subdivisions Haydn sometimes incorporates part of the original theme into variations (e.g. 34/iii, 53/iii) or places abridged quotations in between two variations (e.g. 49/ii).

The double variations in 58/i illustrate Haydn's most mature variation technique. The quasi rhapsodic character of the first theme gives rise to free transformations of the original, thereby anticipating the 'new Manner' of Beethoven's later variation sets. The second theme in the Tonic minor presents a character variation of the first theme which, while retaining the phrase structure of the first half, omits the entire return of the opening phrase in bars 18-26. Instead it leads directly into A¹ utilizing the similarity between these bars and the first part of A for the purpose of an overlap. B¹ commences with a variation of the opening phrase of B but continues in a free manner with a modulation to A Flat major (the SM key) where the opening phrase of A returns and is immediately subjected to further variation. These bars present an interesting overlap between B¹ (to which they belong on account of their key signature and the scale passage to follow) and A² (represented by the appearance of the opening phrase in the major mode). The movement ends with a varied and extended return of the formerly omitted closing phrase of theme 'A'. The following scheme will aid the apprehension of the thematic arrangement of 58/i :

A	a	b.1-10	
	b	11-17	
	a ⁱ	18-26	
B	c	27-36	(character variation of 'a')
	c ⁱ	37-46	(written-out varied repeat of 'c')
	d	47-55	(character variation of 'b')
A ¹	a ⁱⁱ	56-65	
	b ⁱ	66-72	
	a ⁱⁱⁱ	73-81	
	b ⁱⁱ	82-88	(written-out varied repeat of b ⁱ)
	a ^{iv}	89-97	(written-out varied repeat of a ⁱⁱⁱ)
B ¹	c ⁱⁱ	98-108	(overlap of B ¹ with A ²)
	a ^v	109-118	(overlap of B ¹ with A ²)
	e	118-120	(link)
A ²	a ^{vi}	121-135	

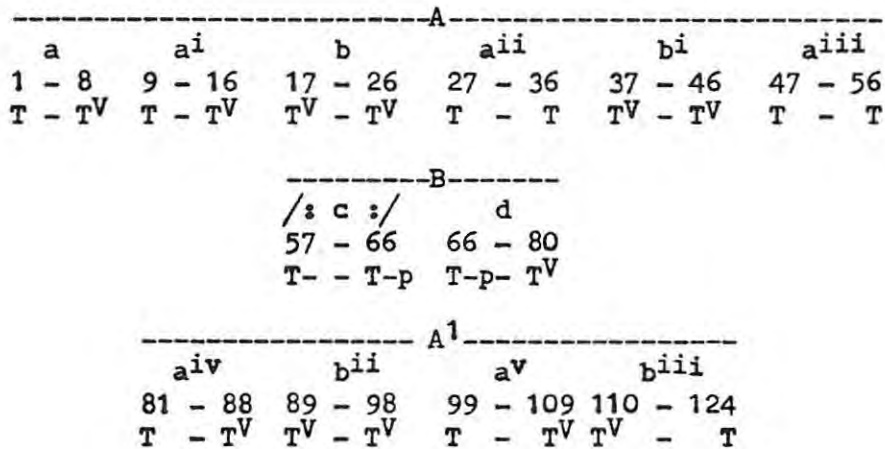
(6) Combination Forms.

In a number of movements Haydn merges traditional standard forms in such a way that he attains a variety of combination forms. Standard forms that include repeat sections as an essential element in their structural design are frequently permeated with variation technique which results, among others, in variation Minuets and variation rondos. While these forms are typical of Haydn, they have their archetype in the 'altered reprises' of J.S.Bach and can also be traced occasionally in the works of other pre-classical composers. A similarly prominent position in Haydn's instrumental music is held by the sonata rondo even though this particular combination form appears only in three of his piano sonatas.

(i) Ternary Form with Variation.

This combination form appears in various designs in movements 39/iii, 54/ii, 55/ii and 59/ii. In 54/ii both dimensional balance and thematic arrangement correspond to the standard ternary structure, two outer sections of identical material framing a middle section of contrasting key, texture and subject matter. Variation technique permeates only the return of the 'A' section, both halves of which are subjected to simple embroidery variation. 55/ii follows a similar design but its middle section 'B' shows a motivic affinity to 'A' almost in the manner of a character variation. In the return of 'A' the repeats are no longer literal but written out in a varied version.⁶⁴⁾ In the Finale of Sonata No.39 ternary and variation form are intermingled to an even greater extent. The 'A' section is succeeded by a figurative variation which serves as central unit 'B'. The return of 'A' is a condensed version which nevertheless retains the opening phrase and all other essential elements of the original. The most mature interpenetration of ternary and variation characteristics appears in 59/ii. Its outer sections are in ternary design, all repeats being written out in the manner of 'altered reprises'. Its middle section is of free binary outline and provides a contrast in key, character and

moed. The following diagram shows the internal organization of this movement :



(ii) Variation Minuet.

The variation Minuet differs from the earlier discussed 'Minuet and Variation' (viz. No.45/iii) in the inclusion of a Trio. While the earlier form uses a Minuet tune for a set of variations, the variation Minuet extends the basic structure of a complete Minuet-Trio-Minuet by means of variations.⁶⁵⁾ In 44/iii, a Minuet with a contrasting Trio, the varied return of the Minuet is followed by an additional variation of the Minuet only. This additional variation combines original and varied phrases in the manner of written-out repeats. The variation Minuet 59/iii is of a more complex design. The Minuet and Trio, of regular outline, are followed by a 12-bar insertion comprising 4 bars from the Trio and the first 8 bars of the Minuet. This leads to a character variation of the Minuet in the Tonic minor with a free treatment of the second part. The movement ends with another variation of the Minuet that follows the structural characteristics of the original in all its details.

(iii) Variation Rondo.

The variation rondo (viz. 30/iii, 35/iii and 52/i) follows the standard structure of rondo form with its continual alternation between ritornellos in the Tonic and a number of episodes in related keys. While the episodes differ from each other, all ritornellos are interrelated in the manner of a theme and variations. Consequently, Haydn applies similar methods as in all other variation sets, viz. written-out repeats (e.g. in 35/iii), short insertions between episode and variation (e.g. 52/i) and literal quotations of the original as part of a variation (e.g. 35/iii).

(iv) Variation Sonata.

The slow movement of Sonata No.51 has the outline of an abridged sonata form with an 'altered reprise' of the exposition and a freely treated recapitulation.

(v) Sonata Rondo.

In combining elements from the sonata and rondo Haydn arrives at different structures that on account of their individual design resemble the standard scheme but only to a limited extent. The most regular outline is found in 61/i, the ritornello of which undergoes slight variations at each re-entry. Rondo elements dominate in 58/ii. A regularly constructed ritornello of ternary design (bar 1-30) is followed by an episode (bar 31-91) that is based on ritornello material and contains an incomplete and varied entry of the opening phrase from the ritornello in the Dominant key (bar 52ff). Both parts together (viz. Ritornello and episode) therefore resemble a monothematic sonata exposition. A complete restatement of the ritornello in the Tonic key (bar 92-122) leads into the central episode in the Tonic minor, which commences with a new theme but later elaborates ritornello phrases in a development-like manner (bar 122-172). The last part of the movement presents a varied recapitulation of ritornello and episode, but in spite of some omissions and expansions retains the dimensions of the exposition.

33/iii combines a sonata exposition with a second part permeated by elements of the variation rondo. The descending scale progression that underlies the entire opening subject⁶⁶⁾ serves as 'cantus firmus' for subsequent thematic phrases, though undergoing inversion and derivation. The second part commences with an incomplete ritornello entry in the Tp followed by an expanded and development-like continuation that leads back to the Tonic key. A varied return of the ritornello (bar 78ff) is followed by the recapitulation of bars 16-26 from the exposition that later dissolves into a sequential harmonic excursion. A final entry of the opening subject (bar 121ff) heads the recapitulation of the remaining exposition material (bar 27ff). The following diagram illustrates the relationship between second part and exposition :

2nd Part			Exposition	
bars	47-52	correspond to	bars	1-6
	53-64	develop motifs from		1-12
	65-73	take material from		21-24
	74-78	motivic link		
	79-84	varied version of		1-6
	85-89	quotation of		16-20
	90-96	take material from		21-23
	97-119	harmonic excursion on		35-36
	120-128	varied version of opening motif and continuation		1-2
	129-152	except for changes in the latter part, correspond to		27-46

NOTES

- 1) See Heuschneider/German p.8ff
- 2) Compare in this context the similar structural principle of Wagenseil's Divertimenti. Cf. Hauswald/Divertimentobegriff
- 3) Compare the second part of Minuets 3/ii, 5/iii and 13/iii. See also Wagenseil Op.1/5/ii and Op.1/6/iii
- 4) Compare e.g. Wagenseil's Op.2/1/i, Op.3/2/i and Op.3/3/i. Haydn's Sonata No.14/i has an interesting parallel in a C major movement by Giovanni Mann contained in a manuscript in the possession of the Musikfreunde Wien p.39, but not listed in Fischer's Catalogue in DTO Vol.59
- 5) Compare Wagenseil's Op.1/3/i
- 6) Though this passage is idiomatically similar to Wagenseil (see Op.3/5/i) such non-modulatory key preparations occur quite often in sonatas of German pre-classical composers, see Heuschneider/German under N.G.Gruner p.150, and are also known to Wagenseil, see Op.4/3/i.
- 7) This technique which aims at the internal unification of the two contrasting sections was later so typical of Haydn's handling of the sonata exposition that it came to be regarded as one of the main differences between Haydn and Mozart. (Cf.Fischer/Wiener p.59). While parallels occur occasionally in Viennese pre-classical sonatas, e.g. Wagenseil Raccolta No.9/Finale and Op.3/3/iii (Cf.also Michelitsch/Wagenseil p.88), the most important counter-examples are found in the works of the German School, particularly in the sonatas of C.P.E.Bach.
- 8) Most of these devices appear with great regularity in the sonatas of Wagenseil and other pre-classical composers.
- 9) Regarding their authenticity see the Preface to the Vienna Urtext Edition Vol.I p.XXI
- 10) The alternation between major and minor is a characteristic element of Italian origin (See e.g. Paradisi Sonata in A major, 1st movement, 1st subject) and well-known to the composers of the Viennese Pre-Classical School, see Wagenseil e.g. Op.2/4/i, Op.2/6/i and Op.3/5/i
- 11) Interesting parallels exist in the works of Paradisi. See Heuschneider/Italian p.38

- 12) While the 'false recapitulation' is commonly regarded as a typical characteristic of Haydn's, its inclusion in 15/i is the sole example among his piano sonatas.
- 13) Compare earlier under Form Type 2. Similar additional subject entries appear also occasionally in his later sonatas, e.g. 43/i, 49/i.
- 14) See Heuschneider/Italian p.39
- 15) Though this sonata was published in 1788 it was probably composed in the 1760's. Cf. Preface to the Vienna Urtext Edition, Vol.I p.XXI
- 16) According to biographical knowledge Haydn's acquaintance with Bach's sonatas dates back to his youth. At that time only the earlier works of C.P.E.Bach were published, viz. the Prussian Sonatas (1742), the Württemberg Sonatas (1744), the 'Versuch' (1753) and the Sonatas with Altered Reprises (1760).
- 17) See Heuschneider/German p.10
- 18) In the C.P.E.Bach sonatas known to Haydn at that stage ternary sonata forms appear side by side with other structures. Cf.Heuschneider/German p.32f
- 19) The remaining movements of these two sonatas are firmly rooted in Viennese tradition.
- 20) Compare in this context the remaining movements of these sonatas which are equally advanced in their internal structure.
- 21) Haydn may well have been influenced by similar varied recapitulations which occur frequently in the works of Wagenseil's.
- 22) Compare in this context the sonatas of Neefe, Gruner a.o. See also Heuschneider/German.
- 23) This design, which also underlies several of Mozart's sonata movements (e.g. K 284/i, K 330/i, K 333/i and K 457/i), provides the basis for some expositions in the works of Beethoven's which put a similar emphasis on the second section, e.g. Op.2/3/i and Symphony No.3/1st mov.
- 24) The 'open' ending of first sections or subjects is a characteristic of Haydn's but occurs quite frequently also in the works of Mann and Wagenseil.
- 25) Chromatic progressions of this kind also occur in other sonatas of this form type, e.g. 18/i, 20/i, and may well be influenced by similar progressions in sonatas of C.P.E.Bach a.o.

- 26) It is interesting to note that the resulting melody type corresponds to a pattern frequently employed in the aid of lyrical expressiveness, see e.g. Paradisi Sonata in A major, 1st movement, opening subject. (Cf. Heuschneider/Italian p.41 Ex.26). This melody type appears in a number of traditional Austrian folksongs, e.g. "Tirol isch lei oans" (Singende Jugend, Müller, Salzburg 1948, No.180), "Unter der Lindn" (Op.cit. No.245) and "Der Himl is voler Stern" (Musikerziehung, 24.Jg 1970/71 Heft 1, Osterr.Bundesverlag, Wien. P.20).
- 27) These bars show a striking likeness to similar passages in No.44/i and in some sonatas of C.P.E.Bach, e.g. Württemberg No.1/i.
- 28) The use of a tetrachord or hexachord as a unifying element within a sonata exposition is by no means restricted to this particular example but has interesting parallels in other works of Haydn, e.g. Sonata No.33, and Mozart. (Cf. Hans Keller's contribution 'The Chamber Music' p.90ff in 'The Mozart Companion'). A similar 'cantus firmus' also appears in W.F.Bach's Sonata No.4/iii and throughout Sonata No.6. Cf. Heuschneider/German p.19f.
- 29) Similar thematic-tonal overlaps occur also among Haydn's German contemporaries, e.g. Wolf and Neefe, see Heuschneider/German p.102 and 116 respectively.
- 30) The use of two contrasting subjects within the first section has some parallels in later sonatas of Haydn's (e.g. 61/i), of Mozart's (e.g. K 311/i) and is also found occasionally in the sonatas of N.Gruner. (See Heuschneider/German p.150).
- 31) The 'Storm and Stress' movement influenced a number of Haydn's works during the 1770's, (e.g. Nos.32,47,49) an influence which is equally apparent in works of a different genre, viz. the String Quartets Op.20/3 and Op.20/5 and the Symphonies No.45 ('Farewell') and No.49 ('Las Passione').
- 32) The prominent and systematic working-out of elements from the first subject within the transition is of great interest as such 'development-transitions' are typical of the mature Haydn. Originating in some continuations within the sonatas of C.P.E.Bach, they appear frequently throughout the High-Classical Period as well as in the works of 19th century composers.
- 33) This method suggests a 'false recapitulation' on a tonal basis but lacks the thematic definition.
- 34) This emphasis on the harmonic aspect is typical of Viennese pre-classical composers, similar developments occurring in the Divertimenti of Wagenseil (e.g. H 2/i, Op.1/5/i, Cp.1/5/iii, Op.3/6/i) as well as in the sonatas of G.M.Monn (e.g. FK 52/v, FK 54/i) and J.C.Mann (e.g. FK 91/i).

- 35) This pattern which appears very frequently in the Divertimenti of Wagenseil and also in a number of sonatas by Haydn, is here given an entirely different character. It is interesting to note that similarly expressive use is made of this pattern in some works of G.M.Monn (e.g. Sonata FK No.57) and J.C.Mann (e.g. Sonata FK No.98).
- 36) The tonal frame of this exposition, therefore, resembles the evolutionary A 2 stage, a resemblance which is further enhanced by the prevailing Fortspinnungs-technique. Cf. in this context also the sonatas of Neeffe, see Heuschneider/German p.115.
- 37) A similar three-tonal frame appears in sonatas of G.Benda (e.g. No.7/i, 15/i) and E.W.Wolf (e.g. I/5/i).
- 38) The technical details of such structures are discussed under 'Subject and Phrase Structure'.
- 39) The Vienna Urtext Edition interchanges the Hoboken numbering of these two sonatas. In the preface the editors explain the reason for the earlier placing of Hob.XVI/46 but fail to give their reason for changing Hob.XVI/31 into their number 46. A comparison of these two sonatas reveals striking parallels and it may well be possible that they were composed in closer succession than their present placing suggests.
- 40) The inclusion of a 'cadenza' in a sonata movement is a unique feature among Haydn's sonatas, but has well-known parallels in the Finale of Mozart's Sonata K 333 and in Beethoven's Sonata Op.2/3/i.
- 41) A similar combination has been observed earlier under Form Type 5 - The Developments. Compare also the harmonic excursion in Beethoven's Sonata Op.10/2/i which uses a similar motif.
- 42) Such references to the opening theme at the beginning of the second section are a common feature of several expositions and occur with greater frequency among Haydn's later works. See also above under Form Type 2 p.26f
- 43) This exposition structure, which also recurs with some modification among other sonatas of this form type, has marked parallels in the sonatas of the Italian school, e.g. J.C.Bach Op.5/5/i and Op.17/3/i and Paradisi, e.g. Sonata No.12 in C major (published in 'Alte Meister' Vol.6).
- 44) Such scale motifs present a standard pattern frequently employed as unifying elements; see also under Form Type 5 (e.g. 13/i, 32/i, 33/i).
- 45) A stylistic peculiarity, characteristic of Mozart.
- 46) Compare in this context 34/i b.48ff which presents an intermediate step between the pre-classical proto-type and its classical transformation.

- 47) Character changes of this kind appear frequently in the works of Mozart, e.g. Symphony K 201/i and K 425/i; see also under Form Type 5, e.g. 33/i.
- 48) Compare J.C.Bach Op.17/3/i (7+6) and Mozart K 309/i (2+5 2+5).
- 49) This unit corresponds to similar passages found in other, previously discussed sonatas of this form type, e.g. 51/i.
- 50) See e.g. Beethoven's Sonatas Op.2/2/i, Op.13/i, Op.14/1/i, Symphony No.3 1st movement and Mendelssohn's Symphonies Nos.3 and 4 (1st movements) and Violin Concerto, 1st movement.
- 51) This combination is especially obvious in 59/i where the principal subject re-appears in the development in the Tp. Compare in this context the similar re-appearance of main subjects in some movements of W.F.Bach and C.P.E.Bach.
- 52) This technique is relatively rare among Haydn's sonatas and occurs again only in 59/i. It can be found more often in sonatas of Mozart, e.g. K 311/i, K 545/i, K 576/i, and Beethoven, e.g. Op.10/2/i, Op.10/3/i.
- 53) Compare similar 'moto perpetuo' Finales among Italian and German predecessors. See Heuschneider/Italian p.40 and Heuschneider/German p.45 and p.95.
- 54) This Presto re-appears as the opening movement in Sonata No.5. For a discussion of this double-use see the preface to the Vienna Urtext Edition Vol.I p.XVI.
- 55) Such stylized concerto movements re-appear in other sonatas, e.g. 11/ii, 13/iii and 39/ii, but are of different design.
- 56) This structure underlies some movements of G.Platti, see Heuschneider/Italian p.29 and W.F.Bach and C.P.E.Bach, see Heuschneider/German p.8f and 43f respectively. It is interesting to note that in the first and second movement of this sonata Haydn uses German techniques bringing the respective models to their perfection.
- 57) This movement is also included as Larghetto in Sonata No.57. For further information see preface Vienna Urtext Edition Vol.I p.XVI.
- 58) Such afterphrase extensions are by no means peculiar to Haydn but appear frequently in the Minuets of his Viennese predecessors.
- 59) See earlier under Form Type 1, p.25.
- 60) This change can also be noticed within the symphonies of his later period, e.g. No.96. The Scherzo movement as such appears much earlier in Haydn's Chamber Music, viz.Op.33/1-6.

- 61) For a detailed discussion of this combination form see later under 5/(i) p.99f and 6/(ii) p.103.
- 62) Haydn's position is therefore diametrically opposed to that of Mozart whose output includes many sets of variations, whereas only two of his sonatas (viz. K 284/iii and K 331/i) include a theme and variations.
- 63) See Grout/A History of Western Music p.302ff for techniques of variations.
- 64) This method of replacing repeat marks by written-out varied versions is frequently employed in Haydn's variation movements.
- 65) This expansion of the Minuet anticipates the later expansion of the Scherzo found in the symphonies of Beethoven and romantic composers.
- 66) In the use of this particular line the Finale is also related to the first movement of this sonata, see earlier p.17 and 49ff.

SUBJECT AND PHRASE STRUCTURE.

The manifold influences affecting the emergence of entire classical structures are equally apparent in the gradual transformation of their smaller components into classical subjects based on a regular phrase syntax. This transformation runs parallel to the previously formulated evolutionary process, a process with which it is so closely interconnected that it becomes one of its most essential pre-requisites. Accordingly, Haydn's early works reveal the definite influence of inherited and traditional thematic models of Viennese and Italian origin. Owing to the composer's growing interest in the music of C.P.E. Bach these models are gradually intermingled with formal and stylistic elements characteristic of the German Pre-Classical School. The conflict of Southern and Northern techniques determines in particular the sonatas of his middle period where divergent subject structures are frequently juxtaposed even within a single movement. The successful merging of different traditions and their assimilation into Haydn's creative personality eventually gives rise to thematic designs that achieve their fullest realization in the classical concepts of subjects and subject groups.

(1) The early themes.

Haydn's earliest themes are shaped in the manner of his Viennese predecessors and contemporaries and present constituents of Italian and French origin side by side with elements typical of native Austrian musical idiom. This co-existence of divergent stylistic components within a single theme is made possible by the structure of the theme itself which, following the prevailing rococo tendencies, is made up of particles that in their succession and skilful interplay guarantee continuity of movement, transparency and entertaining gaiety. The opening subject of 1/i exemplifies

this interconnexion of formal organization and stylistic variety in a most convincing manner. (Ex.19)

Ex.19 : 1/i b.1-8

The musical score for Ex.19 is written in G major (one sharp) and 2/4 time. It consists of two systems of two staves each. The first system (measures 1-4) shows a mix of rhythmic patterns and triadic formations. The second system (measures 5-8) features more complex melodic lines and expressive markings like 'tr' and '3'.

The free alternation of small units, a specific trait of Divertimento sonatas, enables the composer to introduce motivic material modelled on figurative patterns of French tradition (bar 1-4), expressive cantabile lines of Italian origin (bar 5-8) and triadic formations of Austrian folk music (bar 1-2). This stylistic variety, however, is bound together by the continuity of the harmonic progression and by subtle means of a simple interrelationship. The segmentary structures of such themes allows for numerous possibilities in arranging the individual particles.

Disregarding the small details of internal organization, such arrangements fall into two main categories :

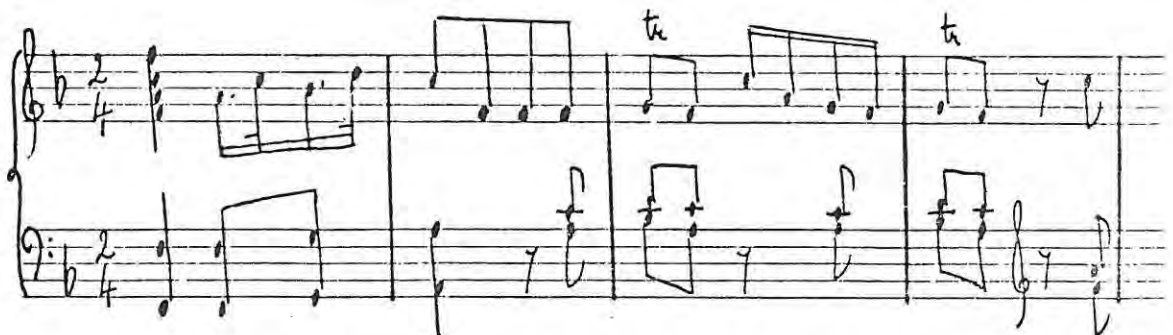
- (a) those that display the characteristics of the baroque Fortspinnungs-technique and
- (b) those that tend to a greater or lesser extent towards the phrase parallelism typical of the Classical Era.

The two categories are not necessarily exclusive for every so often they yield interesting overlaps and combinations. In his dependence on these two categories and in their frequent intermingling Haydn follows the models set in the works of his forerunners, particularly those found in the sonatas of Wagenseil. The influence of this composer, however, is not restricted to the application of these two proto-types only but also affects the internal design of many of Haydn's earlier subjects.

(a) The Fortspinnungs-type.

In applying the principles of Fortspinnungs-technique Haydn relies primarily on the continuity of harmonic flow and, having established the home key, often proceeds immediately to the subsidiary tonal centre by modulatory or quasi-modulatory progressions. In the motivic organization of such themes, on the other hand, the composer initially remains indebted to the segmentary chain structures of rococo spirit and only later absorbs the internal thematic unity and logical coherence of true Fortspinnungs-units, thereby exhibiting the influence of C.P.E.Bach and the North German School. The combination of Fortspinnung and chain principles is best illustrated in the opening subject of 3/i (Ex.20).

Ex.20 : 3/i b.1-11



Ex.20 cont.

In its harmonic design this subject displays the typical progression of a modulatory Fortspinnungs-unit.¹⁾ The first seven bars are devoted entirely to cadential confirmation of the Tonic and are followed without any break by a 4-bar modulation to the Dominant. In its motivic structure the subject comprises a variety of elements held together by literal or varied repeats.

A similar combination of Fortspinnung and chain principles underlies the more extended opening subjects of 8/i, 8/iii²⁾ and 11/i. In the former two movements these subjects consist of a cadential chain structure followed by a modulatory sequential continuation of somewhat unified material. In the latter the opening portion becomes more expanded and assumes the dimensions of a self-contained theme (bar 1-10). The sequential continuation (bar 11-22) that follows this opening unit is of non-modulatory outline and terminates on the T^V where it is immediately succeeded by the modulatory transition.³⁾ The subject consequently occupies the entire space of the first section, a characteristic that could already be observed in 3/i and that recurs with great regularity in subsequent sonatas (e.g. 17/i, 18/i a.o.).

In its total structure the subject suggests an inverted barform $a b b^1$, an outline that also appears in the internal organization of the opening portion. The asymmetrical phraseology is caused partly by literal and varied redicts⁴⁾ (bar 1-10) and partly by the free succession of different particles. The opening subject of 5/ii differs from the preceding examples as its single elements tend towards unification. (Ex.21).

Ex.21 : 5/ii b.1-6

Its initial phrase, based on a I-V progression is clearly separated from the following bars which elaborate the melodic potential of this motif over a continuous harmonic flow. With regard to the totality of the exposition, this subject serves as an expanded headmotif that provides the essential thematic substance for the modulatory Fortspinnung and the cadential closing group.⁵⁾ Both the mellow melodic lines and the uninterrupted rhythmic movement relate this Andante to Italian models rather than to the sonatas of C.P.E.Bach.

(b) The Lied Type.

The second category of Haydn's early themes evinces the composer's dependence on the proto-type of the 'Lied typus' with its various combinations of parallel phrases of similar and/or different material.⁶⁾ This type which has its origin in folk tunes as well as in certain dance forms,⁷⁾ not only underlies some short movements which therefore show close ties with traditional suite movements but also determines the design of various subjects within the framework of larger forms.⁸⁾

The simplest possible combination of short parallel phrases is found in the immediate phrase repeat known as 'redict'. This device which underlies many pre-classical subjects⁹⁾ has often been used to secure internal unification of motivic chains. The second theme of 4/i shows the skilful application of this technique as a convenient means for unifying the various components and for lending greater length and weight to a section. The second subject of 2/iii, made up of two identical and overlapping 7-bar phrases (bar 13-25), stands close to the redict from which it differs primarily on account of its larger dimensions.

In addition to the redict (where the repeat phrase corresponds in all aspects to the original) Haydn employs various other phrase combinations with a complimentary relationship between fore- and afterphrase. In the earliest stage such combinations consist of two or more short units that alternate in their tonal basis between the Tonic and closely related degrees. Parallel phrases of this kind appear especially in structures that otherwise retain some ties with Fortspinnungs-themes,¹⁰⁾ e.g. 8/i b.38ff (alternating between T and D), 6/iii b.1-10 and 10/i b.1-7 (both alternating between T and SD). The continuations which follow these alternating parallel phrases are not necessarily superimposed on sequential progressions (e.g. 8/i) but are usually concerned with a motivic 'carrying-on' over a static (e.g. 6/i) or non-sequential harmonic basis (e.g. 10/i).

An intermediate step in the formation of classical phraseology is accomplished in subjects that combine two alternating and short units into a single pseudo-periodic phrase which is immediately repeated in the manner of a second stanza and then succeeded by a brief aftersong, ¹¹⁾ e.g. 8/iii b.33ff (Ex.22) and 10/i b.8ff.

Ex.22 : 8/iii b.33-44

The expansion of the individual unit and its subsequent repeat on the Dominant leads to subjects that display the essential traits of simple periodic structure. The second theme of 1/i b.8ff commences with a 3-bar forephrase answered by a complimentary afterphrase of equal length which is rounded off by a 3-bar cadential termination of slightly different material.

True periodic design underlies the principal themes of 2/iii and 6/i, both of which exhibit the harmonic progressions of the open period. In the former the afterphrase modulates to the Dominant key and thereby replaces the transition. In the latter, the afterphrase terminates on the T^V and the subsequent modulation is affected by a tonality jump. Open periods of these designs appear so frequently among Haydn's subjects that they can be regarded as a peculiarity of the composer. Apart from their harmonic basis the two subjects differ also in the phrase lengths of their respective components : while 2/iii is of asymmetrical shape (viz. 3 + 3 / 3 + 4), 6/i displays the symmetrical balance typical of later subjects (viz : 2 + 2 / 2 + 2). Its classical character is further enhanced by the juxtaposition of opposing matter within both fore- and afterphrase. The energetic 'hammerstrokes'¹²⁾ of the first two bars (a) are immediately contrasted with a lyrical counterphrase (b).(Ex.23)¹³⁾

Ex.23 : 6/i b.1-8

The musical score for Ex.23 is written in 6/8 time. The first system (measures 1-4) shows a treble clef with a melodic line and a bass clef with chords. The second system (measures 5-8) continues the melodic line and bass accompaniment. The third system shows the continuation of the melodic line. The score includes slurs, accents, and fingerings (I, II, III, IV, V) for both hands.

Phrase repeats also appear occasionally in subjects which are neither periodic nor indebted to Fortspinnungs-technique. Such repeats therefore serve as unifying factors in themes of segmentary structure as e.g. the principal themes of 4/i and 9/i. The former, unified to some extent by the descending line common to all particles, gains additional coherence by the double statement of its closing unit. Its total outline consequently resembles an inverted barform¹⁴⁾. The latter, comprises three short components of different material. While the first of these particles presents an indivisible 2-bar phrase, the remaining segments undergo literal or varied repeats.

(2) The themes of the early middle period.

Commencing with 12/i, the first example of form type 4, the influence of C.P.E.Bach's continuation and transformation principles becomes more and more apparent. This influence affects primarily the design of the subsidiary groups which proved particularly suitable for such innovations as they were traditionally devoted to a 'carrying on' function rather than to the introduction of contrasting material.¹⁵⁾

The use of C.P.E.Bach's composition principles in subsidiary groups soon leads to extremely complex designs that occupy the space of an entire section and later results in thematic structures of a transitional nature. The pervasion of the subsidiary section with the principles of transformation and derivation technique happens along two distinct lines. Depending on the respective initial model the second subject group either

- (a) follows predominantly German traits which become gradually intermingled with classical Austro-Italian elements or
- (b) remains from the outset indebted to inherited Divertimento chains of symmetrical design which in turn absorb the logical continuity and coherency of German origin.

Continuation and transformation methods of category (a) reach their first culmination in 13/i, 17/i and 18/i which present an almost continuous motivic flow resulting in an 'endless theme' that fills the entire second section.¹⁶⁾ Such extended second subject groups built along the lines of derivation chains recur also in several other movements of Haydn's middle period, e.g. 20/i, 20/ii, 31/i, 32/i, 36/i, 38/i, 40/i, 41/i and 42/i. In 20/i and 31/i the subsidiary sections are devoted almost exclusively to figurative elaborations of simple cadential progressions and lack the qualities of a distinct theme. The individual segments are however inter-related by the adherence to a common contour or by the occasional appearance of short repeat phrases. Such repeat phrases feature more prominently in the second subject group of 41/i which owes its enlarged dimensions to the sequential progressions of bar 11ff as well as to the prolonged stay on secondary degrees in bar 19ff and the subsequent delay of the perfect cadence.¹⁷⁾

The subject structure and phraseology of 20/ii, 32/i and 40/i combine classical parallelism with the methods of Fortspinnungs-technique. In these movements the second sections commence with repeat phrases of distinct thematic character followed by sequential continuations which terminate in yet another thematic unit of predominantly classical shape. The intermingling of initially German traits with classical elements has its strongest representation in 36/i, 38/i and 42/i. In 36/i the second section consists of three interrelated thematic groups (commencing in bars 18, 36 and 45 respectively) each of which is in itself unified according to the principles of systematic continuation. The individual particles, on the other hand, display classical arrangement, as they are organized into shorter or longer repeat phrases mostly of equal length. The second sections of 38/i and 42/i reveal an even higher degree of rhythmic and motivic continuity. Similarly, their consistent phrase parallelism anticipates the structural principles of Haydn's later subjects to such an extent that they can be regarded as a final stage in the merging of northern and southern tendencies.

Subsidiary sections of category (b) can be found in 14/ii, 29/i, 30/ii and 35/i. The Andante from Sonata No. 14 shows the segmentary subdivision into short repeat phrases typical of the Viennese Divertimento. However, the interrelationship of the various phrases, their occasional asymmetry and their logical joining and succession, points at the composer's growing acquaintance with the work of C.P.E. Bach. Viennese and German techniques are placed side by side in the second section of 29/i which presents a variety of subject matter. Its first thematic unit which ranges from bar 19 to bar 27 is made up of several brief musical ideas that owe their coherence primarily to rhythmical affinity and to the almost uninterrupted semiquaver motion in the accompaniment. The predominantly cadential harmonies of this Viennese-influenced subject finds contrast in the more sequential progressions of the second thematic unit which occupies the later part of the subsidiary section (viz. bars 27-44). This unit, an asymmetrical continuation chain with afterphrase expansion (6-9-2), differs from the preceding subjects not only on account of its wider harmonic frame but

especially in the application of German derivation technique. The interpenetration of traditional Divertimento chains with logical coherence reaches a further stage of perfection in the expanded subsidiary subjects of 30/ii and 35/i. While the former adheres in its phrase structure consistently to parallel 2- and 4-bar phrases, the latter displays an obvious preference for a less uniform phrase arrangement expanding the classical 2-bar units into units of three or more bars.¹⁸⁾

The introduction of C.P.E. Bach's compositional principles into the subsidiary subjects results in their systematic and logical organization. The use of the same principles within first subjects leads to the pervasion of an established parallel structure with evolutionary and/or development elements which in turn can cause an expansion of the afterphrase and frequently permeate also the non-modulatory Fortspinnung or the modulatory transition. Moreover, logical continuation technique even influences the internal design of principal subject phrases. However, first subjects do not yield as easily to German influences as subsidiary subjects but maintain some Austro-Italian characteristics, in particular their liking for repeat statements and their simple harmonic foundation. Consequently, several first subjects follow the outline of a regular sentence (e.g. 20/i, 29/ii, 31/ii and 34/ii, all with 4+4 bar design), of a closed period (e.g. 32/i : 2+2, 33/i : 4+4, and 33/iii : 6+6) or an open period, though with variations in the afterphrase (e.g. 13/i : 2+2, 20/ii : 8+6, 37/ii : 4+6 and 41/i : 4+4). Apart from their symmetry, both sentences and closed periods show in their internal structure a greater or lesser degree of motivic unification and continuation. In 20/i and 34/ii such unification relies largely on the obvious rhythmic similarity of fore- and afterphrase, whereas the opening subject of 29/ii applies in addition a close motivic interrelationship even within the individual phrases (Ex.24).

Ex.24 : 29/ii b.1-4

Moreover, this sentence is succeeded by a non-modulatory Fortspinnung of five bars, which continues the prominent semiquaver motion of the subject. Classical phraseology is successfully combined with baroque part-writing in the principal theme of 31/ii, a theme which in its pseudo-polyphony resembles the invention style occasionally found in the slow movements of C.P.E.Bach's. ¹⁹⁾ Continuation and derivation principles come even more strongly to the fore in the opening themes of 32/i, 33/i and 33/iii (all closed periods) with their adherence to a common 'cantus firmus' line. ²⁰⁾

As distinct from sentenced and closed periods which favour a parallel arrangement of two nearly identical phrases, the open periods in 20/ii, 37/ii and 41/i vary their afterphrase to a much greater extent. In 20/ii the 8-bar forephrase is succeeded by a 6-bar afterphrase which augments the harmonic progression of bar 3 to three times its original value. This augmentation, which results in a lengthening of a former 1-bar unit into a new 2-bar phrase, is followed by a varied return of the former bars 4-5.

Bars 6-8 of the forephrase are then omitted. (Ex.25).

Ex.25 : 20/ii b.1-14

The image shows a handwritten musical score for piano accompaniment, consisting of four systems of two staves each (treble and bass clef). The music is in 3/4 time and the key signature has two flats (B-flat major). The notation includes various rhythmic values, chords, and melodic lines. There are several performance markings and annotations:

- System 1:** Features a 3/4 time signature. The bass line has a bracketed section marked with 'x' and 'y'. The treble line has a bracketed section with a 'p' marking.
- System 2:** Includes a first ending bracket in the treble line. The bass line has a triplet of eighth notes marked with a '3'.
- System 3:** The word "varied" is written in the treble line, with a bracket underneath it. The bass line has a bracketed section marked with "P" and "x".
- System 4:** The bass line has a bracketed section marked with "p" and "y".

In 37/i the afterphrase is expanded from four to six bars by means of a modulatory continuation which adheres to the triplet motion of the forephrase and terminates on the T_p^V . The first subjects of 13/i and 41/i, on the other hand, combine two phrases of equal length, but after restating the headmotif introduce different material into their afterphrase. Only the open period which underlies the principal theme of 16/i shows the close interrelationship of its two main phrases typical of such periodic structures. The influence of derivation technique, therefore, is less apparent in this theme itself but permeates instead the extended modulatory transition.

The first subjects of 15/i and 38/i mark a further step in the pervasion of original parallel arrangements with evolutionary elements, which, in both examples, lead to an expansion of the afterphrase from four to eight bars. While in 15/i this lengthened afterphrase shows but little relationship to its forephrase, in 38/i it elaborates on the rhythmic and motivic potential of the given material. Evolutionary elements also permeate the opening themes of 29/i and 30/i which follow a basic a-b-a'-b' outline typical of classical design. The individual phrases emerge in a development-like manner from their respective initial motifs and at their return undergo further variation and expansion, resulting in asymmetrical structures:

29/i : a b a' b' extended 30/i : a b a' b' extended
 2 2 2 5 3 5 3 7

The intermingling of classical phraseology and logical internal coherence reaches an advanced stage in 34/i and 35/i. Their first sections comprise two distinct thematic groups of which the first closes on the T whereas the second terminates on the T^V . In 34/i the single phrases of the first theme are derived from the opening motif and arranged into an a-a'-b-b' succession of 2-2-4-4 bars respectively. The first theme of 35/i, on the other hand, presents an a-a' outline and combines two closely related 6-bar phrases. The second thematic groups of both movements differ from the first subjects in their freer formal design and, though commencing with parallel phrases, resemble in their later bars a non-modulatory Fortspinnungs-unit.

Owing to repeats of single phrases and/or the addition of further and related material, the principal subjects of 17/i, 18/i, 36/i and 37/i are of tripartite design and consequently approximate barform to a greater or lesser extent. In 17/i and 37/i the varied repeat of the opening phrase on T and T^V level respectively suggests the I-V relationship characteristic of the tonal frame of a classical period. Both themes are then rounded off with an aftersong which varies and expands the given material. The resulting free barform structure is underlined by the symmetrical balance of the individual components :

17/i :	a	a'	b	37/i :	a	a'	b
	3	3	6		2	2 ^V	4
	T	D	T		T	T	T

A similar symmetrical arrangement determines the first subject of 18/i, though its aftersong (bar 9-12) is equally long as the preceding stanzas. However, the subject is followed by a non-modulatory continuation of 8 bars, which terminates on the T^V. As distinct from the preceding examples the strongly unified first theme of 36/i displays an asymmetrical barform, as it shortens the second stanza from the original six to four bars and closes with an aftersong of eight bars.

The opening subjects of 12/i, 13/iii, 31/i and 40/i differ from the former categories on account of their closer relationship to traditional baroque models. In 12/i and 13/iii they merely fulfill the function of a brief headmotif that is immediately followed by a modulatory continuation. Pre-classical patterns typical of the North German School are particularly evident in 31/i and 40/i, both of which have in common a varied repeat of the afterphrase, a device frequently found in the works of C.P.E.Bach. This relationship is further enhanced by a harmonic progression which in its uninterrupted continuity remains unaffected by the thematic subdivision into fore- and afterphrases. While the principal theme in 31/i is succeeded by a modulatory transition; that of 40/i leads straight into a second Fortspinnungs-unit of pseudo-thematic character once more confirming the Tonic key.

Along with the various subjects that reveal Haydn's growing familiarity with the music of C.P.E.Bach and his German contemporaries, many other subjects found in the works of Haydn's middle period retain a close affinity to native Austrian models. Apart from their stylistic aspects²¹⁾ and especially their simple harmonic layout, such subjects are characterized by a preference for short phrases which are clearly separated from each other and often repeated, these repeats frequently resulting in a symmetrical phrase arrangement. Several subjects remain indebted to the inherited chain structure typical of the Divertimento or juxtapose contrasting elements in the playful manner of Italian buffo style. On the other hand, even such typically southern themes occasionally absorb some northern means of internal unification and/or expand the given material by continuations. Subjects of predominantly Austrian character appear primarily in Finales and only rarely in first or second movements. Moreover, their harmonic, melodic and structural simplicity makes them ideally suited for use in rondos, variations and dances. Depending on the arrangement, succession and phraseology of their different components, themes of predominantly southern character can be grouped into two main categories :

- (a) Themes of basic chain design with a free succession of repeated and/or unrepeated segments,
- (b) Themes of basic symmetrical design with a regular combination of parallel phrases.

(a) The simplest representatives of this category among the sonatas of Haydn's early middle period appear in the Finales of Sonatas Nos.12 and 13.²²⁾ Relationship to the pre-classical model is especially obvious in 13/iv which closely resembles the music of Wagenseil. The first subject, to some extent unified by the almost uninterrupted continuity of its semiquaver figuration, presents a succession of brief particles with some internal repeats :

13/iv : 1st subject : a a $\frac{1}{2}$ b b' c c d
 2 1 2 2 1 1 1

As distinct from the segmentary design of this subject, the subsidiary section is made up of a greater variety of simple thematic material partly arranged into repeat phrases and assembled into longer entities.

13/iv : 2nd subject : a a b b' c d d' e f f'
 2 2 2 2 4 2 2 4 2 2

A similar chain with internal repeats underlies the second subject of 12/iii, which differs from the preceding examples in the closer relationship of the individual patterns. In addition to their chain structure all three subjects have in common a harmonic foundation which relies almost exclusively on I-IV-V and/or I-V-I progressions, variety being achieved only by an occasional change from the major to the minor mode, e.g. 12/iii b.15ff, 13/iv b.23ff.

In the later works of Haydn's early middle period pre-classical Divertimento chains give way to subjects which gradually assume a distinctly classical shape. They no longer present an agglomeration of particles only loosely strung together, but show a well-balanced succession of individual phrases that not only emerge logically from each other, but form part of a larger thematic entity. The first subject of 29/iii is comprised of three components of which the outer two are repeated, framing a single central phrase. Moreover, the entire theme is characterized by a gradual acceleration of its figurative patterns and an intensification of its harmonic rhythm in the closing bars. Additional unity is achieved by the similar harmonic progression of the outer components, viz. I-IV-V-I. (Ex.26)

Ex. 26 :
29/iii
b.1-11

The musical score is written in G-flat major (two flats) and 3/4 time. It consists of six systems of two staves each. The first system is marked with 'a' and 'a'' above the first and second measures respectively. The second system has 'IV', 'V', and 'I' below the first three measures. The third system has 'IV', 'V', and 'I' below the first three measures. The fourth system has 'IV', 'V', and 'I' below the first three measures. The fifth system has 'IV', 'V', and 'I' below the first three measures. The sixth system has 'IV', 'V', and 'I' below the first three measures. The notation includes various chords, arpeggios, and melodic lines.

Prolonged chain structures with repeated and/or unrepeated segments underlie the second section of 19/ii, 29/iii and 39/i. Apart from brief references to the opening subject (bar 15ff and bar 34ff) the second section of 39/i remains entirely restricted to figurative elaborations of primitive and uninterrupted harmonic progressions in the manner of Wagenseil only once punctuated by a perfect cadence. The second sections of 19/ii and 29/iii display to a moderate degree the influence of German continuation technique but differ from the earlier discussed second subject groups on account of their lyrical and playful content and their preference for variety of ideas rather than systematic derivation and transformation. To secure internal coherency these different ideas are partly interlocked by recurring fragments and phrase repeats. The following diagram illustrates the complexity of the second section in 29/iii :

Fragments :	a	b	a	b	b	c	c'	c ²	d	d	e	e'	e	f
	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Phrases :	2	2	1	3			2	2	2					
	g	h	g'	h'	i	j	k	j	l	i'	j	k'	m	m'
	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	2	2	3			5		3						

+ Cadential overlaps

The most advanced chain structures found among the sonatas of this period in the composer's life occur in the second sections of 31/iii and 38/iii, both of which are comprised of successive parallel phrases and thereby combine the principles of thematic chains with that of phrase parallelism. While the Finale of Sonata No.31 builds its second section merely on repeated and short figurations over simple cadential progressions, that of Sonata No.38 presents distinct thematic substance which undergoes variations and development-like extension. In addition, this section is closely linked with the first section as it contains clear references to the initial phrase of the movement.²³⁾

The combination of chain and parallel arrangement in both movements is shown in the following scheme :

No.31/iii : 2nd section : a a' b b c d d'
2 2 2 2 4 4 4

No.38/iii : 2nd section :
a a' b c d d d ext e e' ext e² e³ ext f
2 2 4 3 1 1 3 2 2 4 2 2 4 4

(b) Themes of basic symmetrical design differ from chain structures in their limited thematic substance which they present in corresponding phrases predominantly of equal length. Though the individual units need not be similar or related, their recurrence and the continuity of their harmonic basis guarantees internal parallelism and coherence. Such harmonic continuity primarily secures the moderate interrelationship of the two 7-bar phrases that make up the first subject of 12/iii. Each phrase shows an internal subdivision into four and three bars respectively. These smaller units, in turn, foreshadow to some degree the later combination of short contrast ideas, as both 4-bar phrases comprise internal redicts on alternating harmonies, whereas both 3-bar phrases complement their preceding forephrase with an uninterrupted harmonic progression. (Ex.27)

Ex.27 : 12/iii
b.1-14

Ex.27 cont.

Short recurring contrast phrases of unequal length appear also in the first subject of 16/iii (Ex.28) and in the second subject of 36/iii.

Ex.28 : 16/iii b.1-10

Ex. 29 cont.



Each of them displays the classical a-b-a-b design and combines two distinctly different ideas of two and three bars respectively. In its tonal frame the initial theme of 16/iii presents an open period, its short contrasting phrases being linked by the continuity of the harmonic flow. In 36/iii the two 5-bar phrases are identical and consequently form a sentence. The second subject within the first section of 19/ii (bars 9-18) follows a barform as it comprises two identical 3-bar stanzas followed by a 4-bar aftersong.

As opposed to these examples the remaining themes of basic symmetrical design use as their building elements almost exclusively the classical 2- and/or 4-bar units which can be expanded by additive means into various multiples of two. The single units are either similar (e.g. 14/i, 15/iii, 19/ii - all first subjects) or contrast with each other (e.g. 15/iii - 2nd subject, and 36/iii - first subject). Depending on their mutual thematic relationship (ranging from close similarity to strong contrast), their harmonic layout and their succession, the single components can be assembled into various form schemata such as sentences, periods, barforms and even into such larger structures as binary and ternary forms.

The simple combination of two 4-bar units of similar harmonic outline appears only in the first subjects of 19/ii and 31/iii (the afterphrases being slightly varied) and in the epilogue of 36/iii (both units identical). The opening themes in the Finales of Sonatas Nos. 15 and 38 have the tonal frame of an open period. Built on two- and four-bar units both commence with an

8-bar forephrase that is followed by a varied afterphrase. While in 15/iii this variation is limited to a change from major to minor and to a rhythmic augmentation of the closing bars (bars 13-18), in 38/iii it results in a considerable transformation of the melodic contour where the afterphrase retains only the basic harmonic outline and the rhythmic characteristics of the forephrase. Simple barform appears only in the first subject of 39/i, where two similar 4-bar stanzas are succeeded by a 6-bar aftersong which terminates on the T^V. The first theme of 36/iii and the subsidiary group of 15/iii, on the other hand, show a more complex barform design. In 36/iii each stanza is internally subdivided into two 2-bar units which differ chiefly in their rhythmic aspect. The semiquaver motion of the second unit is then retained in the 6-bar aftersong. The subsidiary group of 15/iii places more emphasis on contrast, as it not only subdivides each stanza into two opposing phrases but also varies the second stanza in harmony and melody. Moreover, its aftersong has only a slight relationship to the preceding stanzas and resembles a self-contained chain structure of 8 bars. ²⁴⁾(Ex.29)

Ex.29 : 15/iii b.27-43

Ex.29 cont.

Regular 4-bar units underlie also the principal subject of 14/i which consists of three phrases in the succession a-b-b' that are closely related and interwoven by the continuity of the harmonic progression as well as by the uninterrupted triplet motion of the accompaniment.

Classical phrase parallelism is particularly evident in the themes used in rondos and variations, where the single components can be arranged into binary or ternary structures of larger dimensions. The variation theme in the Finale of Sonata No.34 consists of two different and repeated 8-bar periods of regular outline resulting in an /:a-a':/:b-b':/ form. Binary form with repeated halves also appears in the ritornello of 30/iii, but the four 4-bar phrases are closely interrelated. The episodes of this movement, however, are of ternary design²⁵⁾ and characterized by

a combination of contrasting phrases with an obvious buffo influence especially in the first episode (Ex.30).

Ex.30 : 30/iii b.17-24

Phrase symmetry also provides the formative factor in the ritornello theme of 35/iii : two 8-bar sentences frame a development-like middle group of ten bars which is internally made up of 2-bar units.

(3) The themes of the later middle period.

The subject structure in the sonatas written during Haydn's later and mature years shows the gradual consolidation of the various traits that influenced the works of the composer's earlier life. Chain and continuation subjects which appear especially within second sections, are increasingly interpenetrated with the various devices of classical phraseology. Themes of symmetrical and parallel design which feature predominantly in first sections, rondos and variations, are subjected to the methods of internal and/or external continuation and development technique. The divergent trends of pre- and early

classical origin find their eventual and most successful blending in the sonatas of ultimate mastery which represent the crowning glory of Haydn's personal achievement.

(a) Chain and continuation themes.

Traditional chains survive only in isolated examples as e.g. in the first subjects of 47/i, 52/ii and 52/iii and in the second subject of 51/i. The opening theme of 52/iii is comprised of various phrases which undergo a gradual process of fragmentization, the resulting particles being subjected to immediate repeats. Although this specific chain structure appears frequently in the Divertimenti of the Viennese Pre-Classical Era²⁶⁾ and has also been traced in some of Haydn's earlier sonatas, it is here superimposed on a larger harmonic frame and thereby approximates the dimensions and continuity of a classical subject. The following diagram shows the phrase arrangement and the harmonic outline of this theme :

Phrases :	----- a -----	--- b ----	--- b ---	
Motifs :	a ¹ a ² a ¹ a ² a ¹	b ¹ b ¹ b ²	b ¹ b ¹ b ²	
Length :	----- 3 -----	--- 2 ----	--- 2 ---	
Harmony :	I IV I ⁶ ii ⁷ I	I ⁶ ii ⁶ V I	I ⁶ ii ⁶ V I	
	--- b ¹ ----	----- b ¹ ₂ -----	-- c ---	
	b ¹ b ¹ b ²	b ²	b ²	c ¹ c ¹ c ²
	--- 2 ----	--- 1 --	-- 1 --	-- 1 ---
	I ⁶ ii ⁶ V I	I ii ⁶ I ⁶	V I V	I ii ⁶ I ⁶
				-- V --

The chain structure of 47/i is bound together by similar means. The forephrase which progresses from the Tonic to an interrupted cadence on the vith degree is characterized by the recurring rhythmical pattern introduced in bar 2, whereas the afterphrase which completes the harmonic cycle by its perfect cadence contains three statements of a 1-bar phrase followed by a closing bar of different material. (Ex.31).

Ex. 31 : 47/i b.1-8

The musical score is written in G major (one sharp) and common time (C). It consists of four systems of two staves each. The first system shows measures 1-2 with chords I and V. The second system shows measures 3-4 with chords V, I, and VI. The third system shows measures 5-6 with complex melodic lines. The fourth system shows measures 7-8 with chords I₄, V, and I. Various musical notations like slurs, ties, and accents are present throughout.

A combination of different phrases underlies also the initial subject of the Adagio movement of Sonata No.52, where a central 3-bar unit is framed by two almost identical statements of an internally subdivided 2-bar unit, and the second subject in the subsidiary section of 51/i, a 10-bar chain of loosely connected segments (bar 19ff).

The majority of chain subjects, however, tend towards unification and make ever increasing use of parallel phrases. The first subject of 44/ii shows an early stage in this evolutionary process : its opening phrase is immediately repeated on the T^V level and is succeeded by new material which is bound together not only by the large tonal frame but also by the balance of its melodic curve. The subsidiary sections in 52/ii and 44/ii adhere in principle to a similar technique though their motivic substance is unified to a higher degree. The former clearly reveals indebtedness to the continuation technique found in the sonatas of C.P.E.Bach : a 2+2 bar headmotif is followed by sequential elaborations which after four bars terminate in an expanded epilogue of moderate parallelism. The latter example shows a more classical approach as it superimposes short thematic units on a simple and non-sequential harmonic foundation. The intermingling of chain and continuation elements reaches a further step in the subsidiary group of 48/ii. While its outline corresponds to that of the previous examples, its individual particles display a closer inter-relationship owing to the application of transformation and derivation methods. The single phrases undergo immediate and varied repeats : the opening bars 9-10 return in a slight melodic variation in bars 11-12. Similarly, the even rhythmic line of bar 13 is dissolved into playful turn figures in bar 14 (Ex.32a), whereas bars 15 and 16 correspond only in their rhythmic and harmonic design (Ex.32b).

Ex. 32a : 48/ii b.13-14

Handwritten musical score for Ex. 32a, measures 13-14. The score is written in two systems, each with a treble and bass clef. The key signature is one flat (B-flat). The first system shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system continues the melodic and bass lines. There are some handwritten annotations, including a '2' above a note in the second system.

Ex. 32b : 48/ii b.15-16

Handwritten musical score for Ex. 32b, measures 15-16. The score is written in two systems, each with a treble and bass clef. The key signature is one flat (B-flat). The first system shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system continues the melodic and bass lines. There are some handwritten annotations, including a 't' above a note in the second system.

Finally, simple variation devices also permeate the repeat phrases of the epilogue. The varied repeats of the single segments, however, do not always coincide with the actual phrase arrangement which depends on harmonic rather than on purely melodic considerations, as the following diagram illustrates :

48/ii :	a	a'	b	c	c'
	2	2	5	2	2

The double statement a-a' is followed by a 5-bar unit, the third bar of which is immediately repeated, a repeat which not only causes internal phrase expansion but also delays the perfect cadence until bar 17. The section is rounded off by a symmetrical 2+2 bar epilogue.

Phrase parallelism and variations come even more strongly to the fore in the subsidiary sections of 45/i, 46/i and 47/i. In 47/i the second section is dominated by continual figurative patterns partly arranged into repeat phrases. Their monotony is broken only by the scale passages in bars 22-25 (made up of two identical phrases) which precede the symmetrically designed epilogue. Rhythmic uniformity also underlies the second subject of 46/i which is comprised of two complementary phrases (bars 13-16/17-21) that reveal not only a close thematic affinity but also an internal subdivision into smaller and repeated units. The section ends with a short epilogue derived from earlier material which at its repeat undergoes further variations. As distinct from the unified structures in 46/i and 47/i which in the interrelationship of their components affirm the influence of German Fortspinnungs-technique, the thematic chain of the subsidiary group of 45/i points to the Viennese model of the Divertimento as it consists of apparently contrasting material. The single constituents are nevertheless unified to some degree by internal phrase repeats and by subtle similarity of their melodic contour.

The integration of chain structures with the devices of Fortspinnungs-technique is gradually accomplished in the 'classicized' continuations that underlie the extended second sections of 43/i, 44/i, 48/i, 50/i, 52/iii and 55/i. The subsidiary subject in 44/i presents the earliest stage in this evolutionary process. Commencing with a closed 4-bar phrase of distinct

thematic character (bar 15-18), it continues with a restatement of the initial bar followed at first by further elaborations of the figurative motif which then dissolve into a static and repetitive pattern (bar 21-23) that only gradually resumes a definite melodic contour (bar 24ff). In its total outline this subject therefore resembles a subdivision into a regular 4-bar forephrase and an asymmetrical afterphrase which, owing to the intrusion of continuation elements and a retardation of the harmonic rhythm, is lengthened to nine bars. The subsidiary section is concluded by a 5-bar epilogue which logically emerges from the closing bars of the preceding second subject. The intermingling of chain and Fortspinnungs-principles reaches a next step in 43/i and 52/iii. In both movements the second subject begins with clear thematic repeat phrases that lead into figurative and playful continuations which bear no relationship to their respective headmotifs but instead elaborate their own motivic substance. The second subjects are then followed by a new thematic group (43/i : bar 45ff; 52/iii : bar 31ff) which transgresses the dimensions of a simple epilogue and thereby assumes the function of an additional subject within the subsidiary section. While in 52/iii both subjects are predominantly of continuation design, those of 43/i are permeated by classical phrase repeats. The subsidiary section in 48/i is made up of three units which are associated to some extent by their subtle thematic affinity, but otherwise delineated by clear harmonic and rhythmic partitions. In their internal structure these units differ from each other. The first is of continuation design and its opening part devoted to a little development of the initial motif; the later portion discards the short-phrased harmonic and melodic progressions in favour of a prolonged cadence, at the same time discontinuing the primitive accompaniment figure. The second unit is asymmetrical and consists of a 5-bar forephrase and a 12-bar afterphrase, the extension being primarily caused by immediate additional phrase repeats on the same tonal level. The third unit is symmetrical and fulfils the function of an epilogue.

The second subject group of 50/i presents a final stage in the integration of chain and continuation elements. It begins with a brief and playful motif which by repetitions on different levels establishes a thematic entity that gradually leads into figurations permeated by simple phrase parallelism. The whole structure is built on an extended harmonic frame which delays the perfect cadence by the consistent use of first inversions, by a prolonged stay on the D^V and by the insertion of a Neapolitan and a diminished chord immediately before the V-I close. The subsidiary group of 55/i shows the pervasion of an extended Fortspinnungs-unit with the devices of classical development technique.²⁷⁾ Its initial phrase (bar 25) is at once continued upon an advanced modulatory basis which progresses from F minor to D Flat major, B Flat minor and G major, and from there it soon returns by V-I sequences to the Dominant major which underlies the remaining bars of the exposition. The motivic events concur with the harmonic frame as the initial modulatory descent in bars 25-31 supports a continuation of the opening phrase, whereas the V-I sequences in bars 31-34 introduce new figurative matter. The return of the Dominant in bar 35 coincides with the beginning of a development-like passage which at first combines accompaniment patterns and rhythmic elements from bar 25f with a new melodic phrase immediately subjected to contractional intensification and later dissolved into chromatic scale fragments. In both movements, viz. 50/i and 55/i, the epilogues are made up of simple and varied repeat phrases.

The first themes of 46/ii, 49/i, 53/i and 57/i belong to a special category as they display neither the multiplicity of small components typical of chain structures nor the classical organization into regular parallel phrases. Instead they elaborate or continue an initial motif in a free manner which is not bound to standard schemata. Traditional elements are especially evident in 46/ii which resembles the typical 'continuo' writing of Italian Trio Sonatas, its pseudo-contrapuntal texture lending itself admirably to a continuous melodic and harmonic flow. (Ex.33).

Ex.33 : 46/ii b.1-6

Derivation and continuation principles appear in 49/i, a subject which consists of an energetic unisono motif and a contrasting continuation-unit of lyrical character. (See Ex.14a,c. p.75/76) As distinct from this unit which is limited to an elementary development technique, the principal theme of 53/i is entirely dominated by logical derivation and transformation of its opening phrase. (Ex.34).

Ex. 34 : 53/i b.1-8

The image shows a handwritten musical score for Example 34, measures 1 through 8. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 6/8. The notation is arranged in three systems, each with a grand staff (treble and bass clefs). The first system (measures 1-3) features a rhythmic pattern of eighth notes in the bass clef and quarter notes in the treble clef. The second system (measures 4-6) shows more complex melodic lines with slurs and ties. The third system (measures 7-8) concludes the phrase with a final cadence. The handwriting is clear and legible.

Continuation methods also permeate the first section of 57/i which is made up of two 7-bar phrases that elaborate a simple motif in the style of a 2-part invention.

(b) Symmetrical themes.

The second main group of themes, written during Haydn's later and mature period, follows a basically symmetrical layout which corresponds to the fundamental concept of classical phraseology. Disregarding the parallelism found in the macrostructure of such themes, the microstructure of the individual phrases need not necessarily display a similar symmetry but every so often obeys the norms of chain, continuation and/or development design.

In the simplest type such symmetrical themes combine two closely related phrases placed on a tonal frame of either a period or a sentence. This design appears in the first subjects of 44/i, 48/ii and 60/ii and in the second subject of 47/iii. 48/ii and 60/ii represent the proto-types of a regular open and closed period respectively, both with varied and embroidered afterphrases. Similar regularity underlies the expanded second subject of 47/iii, a 12+12 bar sentence, the two phrases of which resemble a classically organized continuation unit. In 44/i the 3-bar forephrase overlaps with the entry of the afterphrase which is shortened by a rhythmic displacement of half a bar.²⁸⁾ (Ex.35)

Ex.35 : 44/i b.1-6

The image shows a handwritten musical score for six measures. The notation is in treble and bass clefs with a common time signature. The first measure contains a complex chord structure with a bracket labeled 'a' underneath. The second measure continues this structure. The third measure has a melodic line in the treble clef and a bass line with a bracket labeled 'b' underneath. The fourth measure has a melodic line in the treble clef and a bass line with a bracket labeled 'b' underneath. The fifth measure has a melodic line in the treble clef and a bass line with a bracket labeled 'b' underneath. The sixth measure has a melodic line in the treble clef and a bass line with a bracket labeled 'b' underneath. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes.

In the first subjects of 43/i and 47/iii and in the second subject of 53/i the respective afterphrases undergo, to a greater or lesser extent, structural and motivic changes and developments that interfere with the thematic and/or dimensional correspondence of fore- and afterphrase. In 53/i bars 36-39 $\frac{1}{2}$ and 41-42 literally restate bars 30-33 $\frac{1}{2}$ and 34-35, but the second half of bar 33 is expanded by three times its original length into 1 $\frac{1}{2}$ bars, this expansion being affected by a chromatic elaboration. Consequently, the subject has the outline of a 6+7 bar sentence. However, to compensate for the unequal balance of the two phrases, the composer prolongs the first by an additional

pause in bar 35. The first subject of 43/i retains the dimensional equilibrium of its two units but changes the thematic content of the afterphrase to a considerable extent, preserving only the opening motif. In their microstructure both units display the elementary subdivision typical of Divertimento chains, unifying single particles by varied repeats. Development and continuation technique permeates the entire first subject of 47/iii and results in far-reaching extensions and variations of the afterphrase. The 9-bar forephrase, itself a development-theme, provides the building stones for the individual and clearly separated fragments which constitute the 15-bar long afterphrase (bar 10-24).

In a number of subjects the phrase arrangement follows designs other than that of periods or sentences. The opening theme of 53/ii places two 2-bar units into a periodic relationship and continues with an uninterrupted 4-bar unit.²⁹⁾ In its motivic substance and melodic character this theme is strongly unified according to the methods of derivation technique. These traditional baroque traits are counterbalanced by the classical phrase symmetry and the simplicity of its harmonic progressions. A similar intermingling of pre-classical tendencies and classical phraseology appears in the first subject of 46/i in which two contrasting double-phrases are strung together, resulting in an a-a'-b-b' structure of 8 bars length.

The principal themes of 50/i, 51/i and 62/iii combine two closely related stanzas with a different aftersong and thereby display the essential characteristics of a barform. In 51/i the two 4-bar stanzas contain a variety of particles, some of which undergo immediate varied repeats. The motivic concentration of the stanzas is relaxed in the 4-bar aftersong which presents a mere figurative play. As distinct from this subject which is dominated by pre-classical features, that of 50/i exhibits the typical elements of classical language and structure. Its stanzas have the harmonic frame of a closed period and are followed by an 8-bar aftersong which terminates on the T^V. In their microstructure each stanza has the design of a little barform, the individual short phrases being closely related by the adherence to similar motivic and rhythmic patterns. The aftersong is based on simple figurative elaborations which lend to this portion the character of a classicized Fortspinnung.

The first subject of 62/iii presents a barform of larger dimensions (viz. 8+8+12 bars) and of a more complex harmonic structure. The single stanzas are placed on Tonic and Supertonic pedalpoints respectively, an upward shift which results in an harmonic change from major to minor for the second stanza.³⁰⁾ The aftersong completes the cadential cycle by its prevailing oscillations between Dominant and Tonic harmonies. Notwithstanding the expansion of the harmonic frame, the thematic substance is strongly unified. Both stanzas are melodically identical and their contour re-appears in the bassline of the aftersong where it is combined with a new figurative passage in the upper part. Barform principles also underlie to some degree the first subject of 48/i : two periodic 8-bar phrases (a-a') are followed by a 4-bar phrase (b), which continues, over a Tonic pedalpoint, the characteristic rhythmic motif that sporadically appears in the preceding stanzas.

The opening subject of 42/i has a particularly interesting structure, as forephrase and afterphrase of an asymmetrical open period (8 vs 12 bars) are separated by the insertion of a 4-bar long unisono contrast phrase. Consequently, the total layout suggests an irregular ternary form with a short middle part. In the internal design the forephrase is made up of short chain segments, some of which are repeated. The afterphrase elaborates the motivic content of its forephrase by means of figurative variation and sequential expansion. Accordingly, the relationship of the outer parts displays the afterphrase extension previously traced among Haydn's subjects. The thematic asymmetry of the external structure (viz. 8-4-12 bars) is however counterbalanced by harmonic symmetry (viz. 12-12 bars) and an internal microstructure which relies primarily on 2-bar components.

The first sections of 45/i and 55/i contain two thematic units clearly separated from each other.³¹⁾ 45/i starts with an 8-bar 'development subject' built on playful elaborations of its initial motif. The segmentary melodic shape obtains coherence by the interrelationship of the various fragments as well as by the continuity of the harmonic flow. The rococo character of this subject is immediately contrasted in the opening bars of the next thematic

unit, which combines a lyrical 3-bar phrase with a 5-bar afterphrase that in its closing bars resumes the character of the initial theme. While these two themes suggest a succession of a closed subject and a less clearly defined 'afterthought', those of 55/i resemble, on account of the mutual interdependence, the relationship between a subject and a non-modulatory development-like continuation. The 'subject' (bar 1-8) follows in its internal arrangement the principles of a chain structure with some recurring elements. The 'continuation' (or second theme) commences with a periodic combination of two 2-bar phrases and thereafter gives way to a prolonged elaboration on the dotted rhythm that permeates the entire first section.

Classical and symmetrical phraseology underlies most themes used in rondos, variations and ternary forms. Disregarding the formal scheme of the entire movement, such themes can be either of binary or ternary design. Regular binary structures appear in the variation Finales of Sonatas Nos. 45 and 46. The former, a Tempo di Minuet, displays the layout of a regular closed period, with an internal subdivision of each phrase into 2+2+4 bars. The latter replaces the usual T-D progression of the first part by a surprising modulation into the Dp, from which key the second part returns by sequences to the Tonic. Owing to the close affinity of its single constituents the theme is entirely unified, additional continuity being achieved by the practically uninterrupted rhythmical motion and the use of longer phrases: viz. /:4-4:/:8:/. As distinct from the uniform character of this theme the first subject of the double variation movement 49/ii is made up of smaller 2- and 4-bar components, which have only certain elements in common. Though the overall balance of the subject adheres to that of a symmetrical binary form (viz. 8+8 bars), its internal thematic arrangement suggests an abridged ternary form (viz. /:a:/: b a $\frac{1}{2}$:/). The ritornello theme of 52/i which uses the same basic material as the previous example arranges the individual phrases and particles in the symmetrical manner of a closed period. While the first theme of 53/iii and the second theme of 49/ii (both movements in double variation form) extend their afterphrases by two bars, the first theme of 43/iii combines a 12-bar forephrase with a 10-bar afterphrase. All three themes have in common a certain degree of unification by motivic

and/or rhythmic means.

The remaining rondo, variation and ternary form subjects disclose a variety of tripartite designs with a greater or lesser symmetry between the individual members as the following diagram illustrates :

(i) Members with equal length :

42/iii, 54/i	:	8 - 8 - 8
55/ii	:	8 - 8 - 8 + 6 bars Coda

(ii) Middle unit shortened :

53/iii (2nd theme)	:	8 - 6 - 8
50/iii, 56/i	:	8 - 4 - 8
54/ii	:	10 - 4 - 10
51/iii (2nd theme)	:	8 - 4 - 10 (afterphrase extension)

(iii) Middle unit longer :

51/iii (1st theme)	:	8 - 12 - 8
48/iii	:	8 - 9 - 8

(iv) Middle and closing unit shortened :

62/ii	:	8 - 4 - 8
58/i	:	10 - 7 - 9
58/ii	:	12 - 8 - 10

The middle units usually elaborate or transform previously stated material and hardly ever approximate real contrast. The closing units either correspond almost literally to the opening part (e.g. 42/i, 48/iii, 54/i) or subject the given thematic/motivic substance to variations by means of figurations (e.g. 56/i, 58/i), by interchanging of parts (e.g. 55/ii), by free treatment (e.g. 50/iii, 62/ii) and/or development-like handling (e.g. 51/iii/2nd theme, 54/ii, 58/ii).

(4) First and second subject groups in the sonatas of ultimate mastery.

The principal subjects in the first movements of Sonatas Nos. 59-62 demonstrate the final perfection and transformation of earlier subject types and thereby represent Haydn's most original adaptation of pre-existing structures.

The first subject of 59/i combines barform principles with the classical juxtapositioning of contrasting ingredients. Two 4-bar stanzas in periodic relationship lead into a cadential closing unit of equal length. Each of these 4-bar phrases consists of contrasting elements arranged in a different manner.³²⁾ The microstructure of the stanzas follows a small barform (1-1-2 bars), whereas that of the aftersong is of symmetrical design (2-2 bars). (Ex.36).

Ex.36 : 59/i b.1-12

Ex.36 cont.

The image shows three systems of handwritten musical notation for piano accompaniment. Each system consists of a treble staff and a bass staff. The first system begins with a treble staff containing a melodic line with eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. A dynamic marking 'fz' is present in the first measure of the second system. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. The third system concludes the passage with a final cadence in the bass staff.

The first movement of Sonata No.60 commences with a 6-bar theme that not only serves as a motivic reservoir for the greater part of the exposition, but also provides the basic material for the remaining bars of the first section. The predominantly descending interval jumps (bar 1-4) are at first subjected to embroidery variation (bar 7-10) and thereafter undergo development-like continuation and acceleration (bar 11-15). The section is rounded off with a free transformation of the lyrical motifs from bars 5 and 6, a transformation which in its slow harmonic rhythm and cantabile character contrasts with the more playful figurative passages of the preceding continuation.

In its outline this section therefore corresponds to a non-modulatory continuation unit permeated with classical phraseology and development.

The subdivision of the first section into two thematic units found in 45/i and 55/i reaches its most advanced stage in 61/i, where the composer introduces two entirely different subjects that contrast with each other in the manner normally expected between first and second subject group of a sonata exposition. In their internal structure both themes are periodic with afterphrase extension : 4-6 and 4-6 bars. In the first theme both fore- and afterphrase are subdivided into an energetic hammerstroke opening and a more lyrical counter idea. The second theme, on the other hand, is of contabile character throughout and its smooth melodic contour anticipates similar subjects found in the piano music of Schubert.³³⁾

The opening subject of No.62/i fuses all structural traits established in the preceding discussions in a unique and perfectly balanced manner. Its overall layout suggests an open period (8+8 bars) with a modulatory and considerably varied afterphrase. The forephrase is made up of several sometimes contrasting segments which in their logical arrangement and succession represent the ultimate transformation of early chain structures. A 2-bar stylized hammerstroke opening finds immediate dynamic contrast in the echo phrase in bar 3.³⁴⁾ A new and short motif introduced in bar 3⁴ - 4 extends, after a single repeat, into a descending scale that leads into the lyrical melody terminating this chain. From the diverse material contained in the forephrase, the afterphrase retains only the initial energetic hammerstrokes and the melodious line from bars 6-7 which it subjects to a lengthy modulatory and development-like continuation. The entire subject finds internal coherence by the descending scalar line which serves as a cantus firmus and thereby guarantees 'unity within contrast'.

All second sections in the first movements of Haydn's last sonatas consist of two or more subjects predominantly of continuation design. Consequently they continue the trend towards classicized Fortspinnungs-units previously surveyed among earlier sonatas.

In 59/i the second section is made up of two distinctly separated thematic units of equal length followed by a 5-bar epilogue.³⁵⁾ Both units commence with parallel arrangements of classical 2-bar phrases supported by I-V and V-I progressions. Owing to the gradual expansion of this simple cadential foundation and to the subsequent retardation of the harmonic rhythm, the short phrases later give way to longer and practically uninterrupted thematic entities.

The second section of 60/i differs from the preceding example on account of its complex structure and the many cadential subdivisions which result in a multiplicity of shorter units. These units, on the other hand, are assembled into two main groups (viz. bars 20-42 and bars 42-53), each of which follows specific structural principles and presents its own thematic substance. The first group develops motivic material taken from the opening subject of the movement. Subdivided by a middle cadence in bar 30, it is made up of two somewhat similar units, both of which commence with a literal quotation of the principal subject combined with a scale-like counterpoint. While the first unit dissolves quickly into figurative passages (bars 23-29), the second at first continues the contractional development of earlier material (derived from bar 5) and later counterbalances this acceleration by a melodic retardation and phrase extension (bars 37-42) that discards motivic development in favour of purely harmonic effects. As distinct from the first group with its consistent application of development principles the second group assembles three units of symmetrical design. In their thematic content these individual units (bars 42-47, 47-51, 51-53) differ from the preceding group and have only little in common with each other. Their harmonic rhythm, however, suggests a ternary balance as the quickly moving cadential progressions of the outer phrases (viz. bars 42-44 vs bars 51-53) frame the more static harmonies of the central bars (viz. bars 44-51).

The second subject of 61/i serves merely as an episode within a sonata rondo and consequently displays a structural simplicity that does not merit a detailed discussion.

In its overall layout the second section of 62/i is of ternary design. Two prolonged development units, based on free transformations of elements from the first section, frame a shorter middle unit of different structure and material. The section commences with a varied return of the hammerstroke motif from bars 1-2 (in bars 17-18), the second bar being immediately repeated in accordance with the similar redict in bar 3 (bar 19). The first unit continues with a gradual transformation of the descending tetrachord motif from bar 4 (bars 20ff) and eventually resolves into brilliant passage work terminating in a short cadential phrase. The second unit (bars 27-32) resembles in its structure the combination of a fore- and a considerably varied afterphrase. Each of these consists of two statements of a short and playful motif followed by a brief continuation vaguely reminiscent of an aftersong. The third and final unit resumes a development character and begins with another reference to the initial bars of the principal subject (bars 33-37). After a harmonic retardation in bar 38f it returns to the brilliant figurations introduced earlier in the closing bars of the first unit.

NOTES

- 1) This relationship is all the more obvious as the subject occupies the major portion of the exposition almost in accordance with the transitional tonal frame A 2.
- 2) In spite of the editor's doubts regarding the authenticity of these two movements (see Preface to Vienna Urtext Edition Vol.I p.XXI) the structure of their respective opening subjects corresponds to the trends common to that period in Haydn's creative life.
- 3) Regarding the usage of such non-modulatory continuations as part of a subject see Fischer/Wiener p.33.
- 4) An obvious influence of Wagenseil who employs this device in many of his subjects.
- 5) For the formal structure of this exposition see also earlier under 'ternary forms' p.94.
- 6) For a detailed discussion of such arrangements see Fischer/Wiener p.26.
- 7) Fischer/Wiener (p.25) refers to this type also as 'French melodic structure', obviously on account of its prominence among French dances.
- 8) A particularly striking example of this use of the 'Lied typus' for an entire movement as well as for themes is provided by the regular symmetrical ternary structure referred to as 'small tripartite song form' (See L.Bussler : Musikalische Formenlehre, p.35), a form which appears in various Minuets and Trios as well as in the non-dance movements 1/iv, 3/iii and 4/iii and later serves as a model for some rondo themes, e.g. 35/iii, 48/iii.
- 9) Redicts appear frequently in the themes of Wagenseil and also among various German contemporaries. Cf. Michelitsch/Wagenseil p.95, who discusses the poetic aspects as specified by Neefe in some detail.
- 10) Such combinations already exist in works of late baroque composers, e.g. in the opening theme of the 1st movement of J.S.Bach's Italian Concerto.
- 11) Structures of this kind resemble the traditional barform from which they differ only on account of their short aftersongs.
- 12) For this term see Bukofzer : Music in the Baroque Era p.228

- 13) Subjects with internal contrast are common in the works of classical masters but can also be traced in some pre-classical compositions. Fischer (in DTO Vol.39) discusses the confrontation of a chordal opening motif with a lyrical phrase found in the symphonies of G.M.Moore. Even though the extent to which Haydn was familiar with the music of Moore is unknown, his early works bear some striking resemblances to those of his forerunner.
- 14) This outline corresponds to a design frequently encountered in the works of C.P.E.Bach and also found in some subjects of Benda and Neefe. See Heuschneider/German p.46, 67 and 137 respectively.
- 15) Compare in this context the evolutionary stages in the emergence of the second section within the sonatas of the German School. See Heuschneider/German p.8ff.
- 16) For a detailed discussion of the motivic arrangement in the expositions of 13/i and 18/i see earlier under 'Form Type 5', p.40ff and 47.
- 17) This retardation of the harmonic rhythm into quasi-rhapsodic passages is a favourite device of C.P.E.Bach's and is frequently employed by Haydn who gradually adapts it to his individual idiom, see e.g. 33/i, 34/i, 43/i a.o.
- 18) For a discussion of these two sections see above under 'Form Type 7& : 30/ii p.92 and 35/i p.74
- 19) See C.P.E.Bach : Prussian Sonata No.3/ii, Württemberg Sonatas No.4/ii and 5/ii.
- 20) For a discussion regarding the importance of such cantus firmus lines see earlier under 'Form Type 5' p.42-45 (referring to 32/i) and p.50-51 (referring to 33/i).
- 21) For a detailed discussion of this topic see later under 'Aspects of Style'.
- 22) The appearance of such typically Viennese pre-classical structures places these Finales in strong opposition to the respective opening movements, both of which show predominantly German traits. Moreover, it proves the function of the Finale as a light-hearted closing movement, a cyclic balance which Haydn retains even up to some of his later sonatas. See also earlier under 'cyclic balance' p.18-22.
- 23) For a more detailed discussion of the thematic interrelationship that links the different components of this exposition see earlier under 'Form Type 7& Final Movements, p.86-88.

- 24) For the relationship of this theme to symphonic models see G.Adler :
Handbuch der Musikgeschichte, p.806f
- 25) The 3-bar phrase at the opening of the 2nd episode provides the only
departure from the otherwise uniform subdivision into 4- and 2-bar
phrases.
- 26) Cf.Michelitsch/Wagenseil p.94f
- 27) In presenting a subject that unfolds in the form of an uninterrupted
development, Haydn here anticipates a subject design that becomes
highly significant during the 19th century where it is used in the
instrumental works of Schubert, Brahms, Bruckner a.o.
- 28) Similar overlaps and rhythmic displacements occur occasionally in
sonatas of the pre-classical school, see Heuschneider/Italian p.35
and Heuschneider/German p.43
- 29) Such periodic forephrases followed by longer continuations have been
traced earlier under (a) Chain and continuation themes, e.g. 44/ii a.o.
- 30) Compare in this context the similar technique found in some works of
Beethoven, e.g. Symphony No.1/i 1st subject. See also Donald Francis
Tovey : Beethoven p.30ff.
- 31) Compare in this context the 'splitting' of the first section into
two thematic groups found in some sonatas of N.G.Gruner. See
Heuschneider/German p.150.
- 32) The regular alternation between energetic and lyrical material is typical
of classical subjects and a favourite device of Mozart's especially, e.g.
Sonata K 457/i, Symphony K.551/i, and has its forerunners in sonatas
of Italian pre-classical composers, e.g. J.C.Bach's Sonatas Op.V/2/i and
Op.V/4/i (though in reversed order, viz. lyrical vs energetic.)
- 33) See Schubert's Sonatas No.6/i Op.120 and No.14/i Op.posth. Wiener Urtext
Ausgabe.
- 34) Such echo phrases are a typical device of Neapolitan origin and inevitably
result in asymmetrical phraseology, viz. 2+1 bars.
- 35) For the thematic interrelationship between second and first sections
see earlier under 'Form Type 7' (c) p.77-78.

ASPECTS OF STYLE.

(1) The Musical Background.

The various influences from Germany, Austria and Italy that play a dominant role in the development of the formal aspects in Haydn's sonatas, are equally significant in the gradual emergence of his individual musical idiom. Owing to the frequent intermingling of different stylistic elements within single movements it is impracticable to attempt a classification into strictly formulated proto-types. On the other hand, the evolutionary process corresponds to the main stages of the composer's creative life. The earliest sonatas display predominantly Viennese traits which are soon merged with Italian elements. Conditioned by the rise of the Storm and Stress movement and Haydn's growing familiarity with the music of C.P.E.Bach, many movements between ca. 1766 and 1776 show in ever increasing manner the influence of German models. Commencing with the works written around 1780 the composer's style resumes Italian characteristics. This tendency was probably caused by Haydn's acquaintance with some sonatas of W.A.Mozart and furthered by the bonds of friendship that soon developed between the two masters. In the sonatas of his maturity Haydn assimilates southern and northern traits which he amalgamates with his own musical language and thereby creates 'The International Viennese Language of the High-Classical Period'.

The stylistic evolution in the music of the 18th century is governed by aesthetic and cultural movements (viz. Rococ, 'Stile Galant', Empfindsamkeit and Sturm und Drang) as well as by the increasing awareness of the wealth and potentialities of traditional folk songs and dances and their subsequent adaptation for the purposes of art music. Rococo spirit found its first outlet with the French Clavecinists whose elegant, graceful and ornamental style was readily accepted throughout Europe. Simplicity and

refinement, typical of the 'Stile Galant', also proved attractive to the Austrian mentality with its inborn disposition towards the natural and uncomplicated. Certain mannerisms common to German and Viennese Pre-Classical Schools can still be found in a few of Haydn's sonatas. The courtly art of the French rococo has its counterpart in the vogue for 'sentiment' that originated in English literature¹⁾ whence it soon spread to France and Germany. This predominantly bourgeois movement found its musical manifestation in the works of Wilhelm Friedemann Bach and Carl Philipp Emanuel Bach, the chief representatives of the 'Age of Empfindsamkeit'. Brought about by a desire for unrestricted individual expression it later culminated in the Storm and Stress Period with its strong romantic inclinations.²⁾ The new content with its emphasis on emotions and rhetoric demanded an intensification of the musical language which was achieved by harmonic, melodic and rhythmic means.

The liking for simplicity and natural feeling summarized in Rousseau's teaching also led to a renewed appreciation of folkloristic traditions which consequently exerted a strong influence on the further development of pre-classical and classical idiom. By the first half of the 18th century Neapolitan folk songs had already contributed towards the rise of the vocal style of the 'opera buffa', a style which differed substantially from the elaborated melismatic and expressive lines found in the 'opera seria'. Owing to the growing popularity of comic opera its idiosyncrasies soon became an important ingredient in vocal music as well as in the lighter entertaining forms of instrumental music, e.g. Serenades, Divertimenti and Cassazioni. Open air performances of such cyclic works by small ensembles and bands were an essential part in Viennese musical life, where they proved the more popular because of the frequent inclusion of Austrian folk songs and dances. The Serenades and Divertimenti of Wagenseil, young Haydn and their Viennese contemporaries show the composer's familiarity with a form which stands midway between folk and art music.³⁾ The growing demand for works of predominantly entertaining content soon gave rise to the more intimate 'Divertimenti per cimbalo' especially of Wagenseil's which successfully merge suite and sonata elements with simplicity of style.

Folk music in the Austrian Empire had a great wealth of songs and dances shared by all social classes. Peasants and shepherds alike, whether in the mountains or in the plains, found a musical outlet in their traditional tunes which were spread to city and court by street-singers and travelling minstrels. Dance music ranged from the manifold peasant dances to the more sophisticated and refined court dances. Folkloristic customs culminated in the many regional and local festivals which combined the sacred and the secular spheres and displayed a great variety of traditional vocal and instrumental music. Additional colour was often provided by the military bands which led processions and parades with their marches.

Owing to its multi-national nature Austria harboured many divergent traditions and Austrian music consequently assimilated elements from all regions, especially from Bohemia, Hungary, Croatia and other South-Slavonic provinces. Among the melodic characteristics common to the folk music of these countries are a preference for pentachordal and/or tetrachordal forms for particular intervals (minor third and fourth) and for various yodelling patterns.⁴⁾ The harmonization of folk tunes depends on their respective pentatonic contours often suggest modal progressions, whereas yodelling patterns generally result in short and simple alternations between Tonic and Dominant. An interesting feature of various Czech melodies is the oscillation between the major and the minor mode. Typical rhythmic elements are the subdivision of the first beat into duplets or triplets (frequently found in Slavonic and Hungarian music and probably conditioned by the similar speech rhythms of the respective languages) and a liking for continuous quaver motion often combined with note repeats.

While the folk music of the various Slavonic and Hungarian regions exerted only a moderate influence on Viennese music, traditional Alpine melodies played a major role in the emergence of the classical idiom. Their influence

is especially apparent in the following features shared by folk and art music alike :

- (i) Triadic formations often figurating I-V-I harmonies.
- (ii) Large interval jumps at the beginning of phrases often followed by a gradual descent.
- (iii) Initial phrases based on a figuration of a second inversion chord, such phrases usually leading to a D7 harmony.
- (iv) Initial phrases based on the figuration of a root position chord, such phrases frequently extending the initial compass by introducing the sixth note of the scale for melodic intensification.
- (v) Combination of phrases either along the lines of a sentence (viz. two literal statements on the same level) or of a closed period (viz. fore- and afterphrase in a harmonic relation I-V V-I). Frequently a repeat phrase extends the original compass of the melodic curve in an ascending and stepwise manner.
- (vi) Phrase lengths are usually symmetrical and made up of 2- and/or 4-bar units. Sometimes an original 3-bar phrase can be extended into a 4-bar unit by an echo-like repeat of the closing bar.⁵⁾

Both triadic formations and large interval jumps are characteristic of yodelling melodies which usually elaborate figurative patterns on a simple harmonic basis. The initial wide skips which range from sixths up to elevenths are not only a stylistic mannerism but an essential aid to the desired quality of voice production. Melodies and phrases under (iii) and (iv) respectively represent two different proto-types that correspond to some extent with plagal and authentic scale formation and consequently represent the bulk of traditional folk tunes.

(2) Stylistic trends in the early sonatas of Haydn.

Haydn's early sonatas show the main contributive factors in the evolution of the Viennese pre-classical style, viz. elements of the French rococo and of the Italian lyricism side by side with the rich inheritance of traditional folk music. Growing up in a border region where various national elements continually met and intermingled, the composer had an ideal opportunity for absorbing and assimilating the most divergent trends. During his childhood Haydn gained a natural knowledge of Austrian, Croatian and Hungarian folk tunes

and later during his stay in Vienna had ample opportunity to familiarize himself in addition with the works of his pre-classical contemporaries, G.M.Monn, J.C.Mann, C.Wagenseil, a.o.

The influence of traditional folk music is revealed in an affinity to native traits rather than in the incorporation of authentic melodies.⁶⁾ Such affinity can be found in harmonic and melodic aspects as well as in a preference for regular phraseology. The harmonic basis of many themes and phrases is restricted to simple cadential progressions on primary degrees such as I-V-I (e.g. 2/iii b.1-9, 3/iii b.1-8, 7/iii b.1-4) or I-IV-V-I (e.g. 4/i b.1-7, 9/i b.1-3). Quite frequently cadences turn at first into the Subdominant and only later to the Dominant, resulting in I-IV-I-V and similar patterns (e.g. 1/iv b.1-6, 4/ii b.1-6,23-28, 6/iii b.1-10, 8/i b.1-4, 8/ii b.1-8, 10/i b.1-7, 10/ii b.1-2). Some subjects begin with a forephrase over repeated Tonic harmonies (e.g. 1/i b.1-4, 4/i b.1-3, 11/i b.1-4) or three 'hammerstrokes' on I-V-I basis (e.g. 2/i b.1-2).⁷⁾ The simplicity of harmony which finds its vertical realization in the various cadential patterns has its horizontal manifestation in the various triadic formations that permeate many melodies. Phrases which combine chord figurations with large interval jumps often resemble Alpine yodelling cries (Ex.37,38 and 39) or phrases of a 'Schnadahtupfl' (Ex.40).

Ex.37 : 1/i b.17-18, underneath possible model

The image shows two staves of handwritten musical notation. Both staves are in G major (one sharp) and 2/4 time. The top staff contains a melodic line starting with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note G4. This is followed by a half note G4, then a half note F#4, and finally a half note G4. The bottom staff shows a simplified harmonic model with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4, followed by a half note G4, a half note F#4, and a half note G4. Both staves have a cross symbol above the final G4 note, indicating a cadence.

Ex.38 : 3/i b.16-21, underneath two possible models

Ex.39 : 10/i b.8-9, underneath possible model

Ex.40 : 5/iii b.1-8, underneath possible model

Sometimes figurative passages in pianistic idiom seem to disguise a simple vocal line of folk tune character as e.g. 3/iii b.1-8 (Ex.41), 4/iii b.1-8 and 6/i b.1-8.

Ex.41 : 3/iii b.1-8, underneath suggested reduction

The image displays four staves of handwritten musical notation. The top staff is in 3/4 time, featuring a complex piano passage with many sixteenth and thirty-second notes, some marked with '+' signs. The second staff shows a simplified version of the melody with fewer notes and rests. The third staff is a more detailed reduction, showing the original piano texture with some notes simplified. The fourth staff is a further reduction, showing the essential melodic line with rests where the piano texture was dense.

Stylization becomes even more obvious in the triadic opening phrase of 1/i and 11/iii which display the influence of the French rococo rhythm on folk song elements. (Ex.42).

Ex.42 : 11/iii b.1-4

The image shows a single staff of handwritten musical notation in 11/8 time. It begins with a triadic opening phrase consisting of three eighth notes. The melody continues with a series of eighth and sixteenth notes, ending with a fermata over a half note. The word 'tr.' is written above the final note.

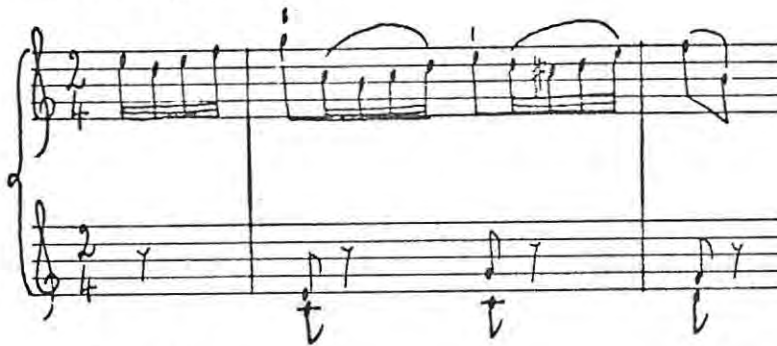
In addition to the various folkloristic elements Haydn's early sonatas reveal his familiarity with the piano music of his pre-classical contemporaries and especially with Monn, Mann and Wagenseil with whom he shares certain idiosyncrasies of the Viennese pre-classical style. The texture is usually transparent and often restricted to the polarity between melody and bass typical of all pre-classical schools. The melody parts show rococo playfulness side by side with cantabile lines, the two styles often appearing in alternation and/or succession within a single theme, as e.g. in 1/i b.1-8 (Ex.43), 3/i b.1-4, 6/i b.1-4 and 11/i b.1-10.

Ex.43 : 1/i b.1-8

Apart from the stylistic confrontation of rococo (bar 1-2) and lyrical (bar 5-8) elements the above example also illustrates the subdivision of the downbeat into shorter note values (bar 3-4), a rhythmic peculiarity frequently encountered in the Viennese Pre-Classical Era⁸⁾ as well as in the early sonatas of Haydn, e.g. 1/i, 1/ii, 6/i, 8/i, 8/ii Minuet a.o.⁹⁾ Though the melody is usually presented as a single line only, it sometimes suggests inherent

two-part writing (e.g. 1/iv b.9ff, 4/i b.13ff) or can be doubled in thirds (e.g. 4/i b.1-2,4-5, 4/ii Minuet b.9-14, 6/iii b.21-26, 8/i b.40-48 a.o.) with occasional use of sixths (e.g. 3/i b.17ff). Following the models of Wagenseil and others the bass part is mostly restricted to simple accompaniment and consequently consists of single notes or octaves, thirds, chords and various chord figurations in the shape of Alberti Basses or in the form commonly referred to as 'murky bass'. At times the left hand part assumes a quasi-thematic function and either imitates and/or doubles certain melodic phrases (e.g. 4/i b.13-16,53ff, 6/iii b.21-26, 8/ii Trio b.19-22) or provides a counterpoint to the main melody (e.g. 1/iii, 7/i). The pianistic idiom employs most standard devices of pre-classical tradition such as short slur-figures, descending scales and extended ascending scales in the manner of 'rockets' (e.g. 2/i), various turns and a great variety of figurative patterns which merely elaborate essentially harmonic progressions. The following examples illustrate some parallels in the keyboard idiom between Wagenseil and the early Haydn respectively :

Ex.44a: Wagenseil Op.1/2/i b.1-2



Ex.44b : Haydn 6/i b.1-2



Ex.45a : Wagenseil Op.1/2/ii b.26-29

Musical score for Ex.45a, Wagenseil Op.1/2/ii b.26-29. The score is in 3/8 time and consists of two staves. The upper staff features a melodic line with eighth notes and slurs, including some notes with '+' signs. The lower staff provides a bass line with eighth notes and '+' signs.

Ex.45b : Haydn 3/i b.8-9

Musical score for Ex.45b, Haydn 3/i b.8-9. The score is in 2/4 time and consists of two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with quarter notes and '+' signs.

Ex.46a : Wagenseil Op.3/6/i b.1-2

Musical score for Ex.46a, Wagenseil Op.3/6/i b.1-2. The score is in common time (C) and consists of two staves. The key signature has two sharps (F# and C#). The upper staff features a melodic line with eighth notes and slurs. The lower staff has a bass line with quarter notes.

Ex.46b : Haydn 2/i b.11-12

Musical score for Ex.46b, Haydn 2/i b.11-12. The score is in 2/4 time and consists of two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with quarter notes and '+' signs.

Ex.47a : Wagenseil Op.3/1/i b.7-10

Musical score for Ex.47a, Wagenseil Op.3/1/i b.7-10. The score is in 2/4 time and consists of two staves. The upper staff features a melody with eighth-note patterns and trills. The lower staff provides a harmonic accompaniment with quarter and eighth notes.

Ex.47b : Haydn 6/iii b.46-49

Musical score for Ex.47b, Haydn 6/iii b.46-49. The score is in 2/4 time and consists of two staves. The upper staff has a melody with eighth-note runs and trills. The lower staff features a bass line with quarter notes and rests.

Ex.48a : Wagenseil Op.4/2/i b.35-38

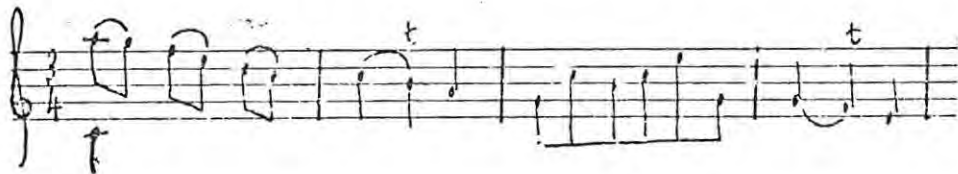
Musical score for Ex.48a, Wagenseil Op.4/2/i b.35-38. The score is in 2/4 time and consists of two staves. The upper staff contains a melody with eighth-note patterns and trills. The lower staff has a bass line with quarter notes and rests.

Ex.48b : Haydn 1/iv b.9-12

Musical score for Ex.48b, Haydn 1/iv b.9-12. The score is in 3/8 time and consists of two staves. The upper staff features a melody with eighth-note patterns and trills. The lower staff has a bass line with quarter notes and rests.

Haydn's relationship to his Viennese contemporaries is particularly obvious in the style of his Minuets and Trios which enliven the formerly stiff and polished dance by the inclusion of galant and folkloristic traits. Many melodies display the simplicity common to the 'Stile Galant' and to the inherited folk song and often merely elaborate simple harmonic progressions. Basically triadic formations are, however, frequently smoothed into softer contours by the inclusion of passing notes, a process illustrated in the following examples :

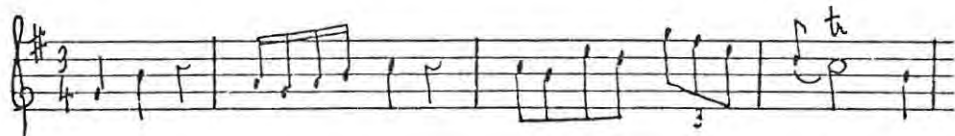
Ex.49a : Wagenseil Op.4/2/iii b.1-4



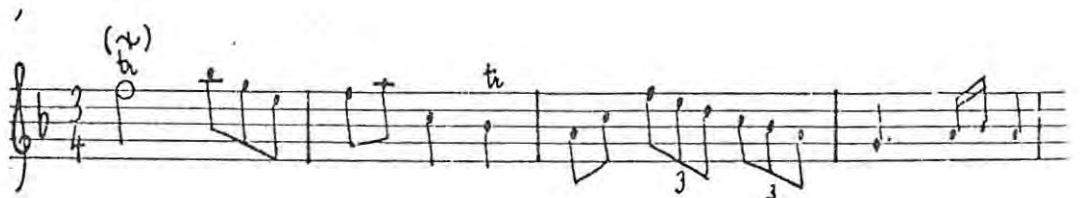
Ex.49b : Wagenseil Op.4/5/iii Minuet I b.1-4



Ex.49c : Haydn 1/ii b.1-4



Ex.49d : Haydn 3/ii b.1-4



The fundamental downbeat rhythm of many Minuets and Trios is emphasized by the frequent subdivision of a first beat into smaller note values and by the omission of an initial upbeat, e.g. 1/ii, 7/ii, 8/ii a.o. ¹⁰⁾ Apart from accentuating downbeats smaller note values are also used on other beats to further the continuity of the rhythmic motion.

Trios often change to a minor mode and contrast from the Minuet in mood, material and texture. A most distinct feature of several Trios of both Wagenseil and the early Haydn is the rhythmic shift of the right hand part by a time interval of a quaver. This shift not only weakens the downbeat but also results in an uninterrupted quaver motion shared between left and right hand and in a moderate amount of syncopation in the melody part. (e.g. Wagenseil : H 1/ii, Op.1/4/iii, Op.1/6/iii, Op.3/5/iii; Haydn : 2/ii, 11/iii, 12/ii, 13/ii, 18/ii a.o.) A number of Trios in the sonatas of Viennese pre-classical composers are built on ascending or descending basslines progressing in tones or semitones and thereby displaying close affinity to traditional baroque structures. Trios of this kind appear in e.g. Wagenseil : H 1/ii, Op.1/2/ii, Op.1/4/iii, Op.2/1/iii ; G.M.Monn FK 45/ii; Haydn 6/ii, 10/iii, 11/iii, 12/ii, 13/ii a.o. The following examples show the striking similarity between Haydn's Trio No.13/ii and that of Monn's Sonata FK 45 :

Ex.50a : Haydn : 13/ii b.1-7

The image displays two systems of handwritten musical notation for piano. The first system contains measures 1 through 3, and the second system contains measures 4 through 7. The music is written in a 3/4 time signature with a key signature of one flat (B-flat major). The right-hand part (treble clef) features a rhythmic shift, starting with a quaver rest followed by a quaver note on the downbeat, which then continues as a steady stream of quaver notes. The left-hand part (bass clef) provides a steady accompaniment. The notation includes various note values, rests, and articulation marks such as 'tu' and 'tu' above notes. Measure numbers 1, 2, 3, 4, 5, 6, and 7 are indicated below the staves. The piece concludes with a double bar line at the end of measure 7.

Ex.50b : G.M.Monn : FK 45/ii b.1-8

The image shows a handwritten musical score for a piano piece. It is titled 'Ex.50b : G.M.Monn : FK 45/ii b.1-8'. The score is written on two systems of five-line staves. The first system consists of four measures, and the second system also consists of four measures. The key signature is one flat (B-flat major), and the time signature is 3/4. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. There are some handwritten annotations, including a '7' above the first measure of the first system and a '7' above the first measure of the second system, possibly indicating fingerings or counts. The notation is clear and legible.

The sonatas of Haydn's early period, like those of the Viennese contemporaries, also contain distinct Italian features. The appearance of such traits was caused by various factors. For centuries Italians contributed towards the musical life in Vienna, being employed as composers, singers and instrumentalists. Italian opera companies frequently visited the Austrian capital and thereby enabled local talents to study the vocal idiom of both opera seria and opera buffa. Acquaintance with Italian music was further enhanced by resident Italians who made Vienna their second home and often taught native musicians, as e.g. A.Caldara (1670-1736) and N.Porpora (1686-1768). The latter stayed in Vienna between 1724-25, 1745-47 and 1754-57 when numerous of his operatic and instrumental works were performed. Although his compositions failed to impress the Viennese public he was nevertheless highly praised as singing instructor. In this capacity he exerted considerable influence on young Haydn to whom he taught Italian voice production as well as the major aspects of 'Bel canto' style. Moreover the younger composer had the privilege of accompanying a number of Porpora's

pupils and thereby gained an even deeper insight into the essentials of Italian music.¹¹⁾ In addition to the above composers who excelled primarily in the field of vocal music, other Italians provided the instrumental models that were readily accepted by their Viennese contemporaries. Stylistic elements commonly found in the concertos of Vivaldi,¹²⁾ in the chamber music of Pergolesi¹³⁾ and in the keyboard sonatas of Paradisi, J.C.Bach, Galuppi, Rutini a.o. also appear regularly in the instrumental works of Monn, Mann, Wagenseil and the young Haydn.

Italian lyricism made an early appearance in the 'Arias' and 'Ariettas' which are included in certain Viennese keyboard works, as e.g. in G.M.Monn's Sonatas FK 47, 52 and 59, in Wagenseil's Suite in D (MK 25) and Divertimento in A minor (MK 73). Lyricism also permeates some other movements by G.M.Monn (e.g. FK 46/i) and Wagenseil (H 4/ii, Op.3/2/ii, Op.3/4/ii) and becomes a particular feature of the musical idiom of J.C.Mann (e.g. FK 91/i,ii, FK 92/i, FK 97/ii,iv a.o.). The lyrical elements in Haydn's early sonatas correspond to the prevalent trends found in the works of his contemporaries. The Andante from his Sonata No.1 can be regarded as equivalent to the Arias and Ariettas of Monn and Wagenseil and therefore represents the first example of Italian melos. While the following sonatas remain primarily indebted to the playfulness of Wagenseil's Divertimenti the later works of this period show an ever increasing Italian influence. Lyrical melodies of this kind are characterized by smooth progressions which use bigger intervals (usually ascending) solely for emphatic expression. Not to distract from the melodic beauty the accompaniment is normally restricted to single notes or even pulsations, e.g. 7/i, 8/i, 15/ii and 17/ii. The opening phrase of 12/i presents a pattern typical of pre-classical lyricism, a pattern also used in works of J.C.Mann, as the following comparative examples illustrate (Ex.51).

Ex.51a : Haydn : 12/i b.1-4

Handwritten musical score for Ex.51a, Haydn's Trio in G major, Op. 50, No. 12, first movement, measures 1-4. The score is in treble and bass clefs, 2/4 time, with a key signature of one sharp (F#). The right hand features a melodic line with trills and triplets, while the left hand provides a simple harmonic accompaniment.

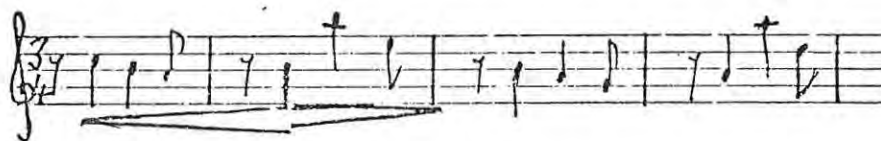
Ex.51b : J.C.Mann : FK 92/i b.1-4

Handwritten musical score for Ex.51b, J.C. Mann's Trio in G major, Op. 92, No. 92, first movement, measures 1-4. The score is in treble and bass clefs, 3/4 time, with a key signature of one sharp (F#). The right hand features a melodic line with a trill, while the left hand provides a complex harmonic accompaniment with chords and triplets.

In a number of melodies lyricism is intensified for the sake of greater expressiveness. Such melodies appear especially in some Trios written in minor keys, where they usually display a downward trend (e.g. 6/ii, 10/iii), which can be counterbalanced by an ascending afterphrase (e.g. 11/iii, 12/ii, 13/iii). In addition to these devices Haydn also employs moderate chromaticism, sigh-motifs and unaccentuated interval jumps which differ from the earlier

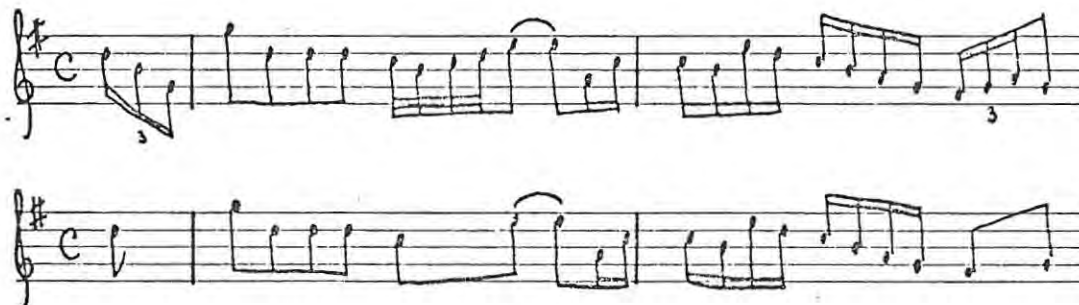
mentioned emphatic jumps on account of their different rhythmic position. Placed immediately after the main accent of a phrase, they soften the rhythmic impact and fade out the phrase termination. (Ex.52).

Ex.52 : 12/ii Trio b.25-28

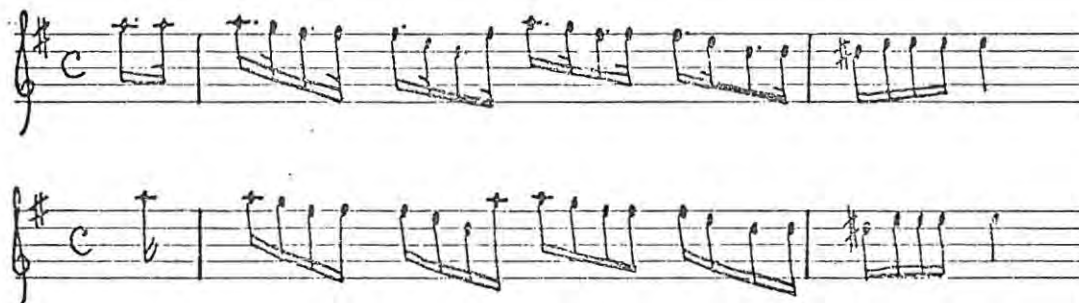


Occasionally, inherent lyricism is intermingled with rococo mannerisms such as turn figures and certain rhythmical patterns, e.g. 13/i b.1-6 (Ex.53), 14/ii b.1-8, 16/iii b.1-8. The following example attempts to reduce apparent rococo phrases in 13/i to their respective lyrical proto-types.

Ex.53a : 13/i b.1-2



Ex.53b : 13/i b.5-6



The influence of Vivaldi's concerto technique is especially evident in the slow movements of Sonatas Nos.10 and 13. They display not only the regular pulsation in the accompaniment, but also the extended melodic lines spun-out in an even rhythm typical of Vivaldi's music. Their lyricism no longer exhibits reliance on vocal models, but adapts Italian song style to the demands of a basically instrumental idiom.

Along with lyrical melodies which owe their essential qualities to the opera seria, Haydn also employs the short-phrased and light-hearted tunes characteristic of the opera buffa. Buffo idiom appealed naturally to Viennese musicians, who found its melodic and harmonic simplicity akin to their own folkloristic tradition. Moreover, buffo elements had already made their appearance in the orchestral music of the Mannheim School and were soon transferred into ensemble and solo works of Vienna's pre-classical composers. Certain standard cadential phrases which have their origin in a work like Pergolesi's "La Serva Padrona", feature regularly in the epilogues of Wagenseil and also underlie those of Haydn's movements 7/iii, 10/i and 18/i. (Ex.54).

Ex.54a : Haydn : 7/iii b.18-22

The image displays a handwritten musical score for Haydn's Sonata No. 7, third movement, measures 18-22. The score is written on two systems of grand staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The first system shows measures 18-22, with a cadential phrase in measure 22 marked with a double bar line and a circled cross symbol. The second system shows measures 23-26, with a similar cadential phrase in measure 26 marked with a double bar line and a circled cross symbol.

Ex. 54b : Pergolesi : "La Serva Padrona"
Excerpt from Uberto's Aria 'Son imbrogliato' b.66-74

The image displays two systems of handwritten musical notation for piano accompaniment. Each system consists of three staves: a top staff in bass clef, a middle staff in treble clef, and a bottom staff in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system covers measures 66-70, and the second system covers measures 71-74. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like 'p' and 'ff'.

Occasionally buffo style also intrudes into principal subjects (e.g. 6/i, 7/iii) or subsidiary subjects (e.g. 4/iii, 8/iii), but can even permeate an entire movement (e.g. 15/iii, 16/iii and 30/iii). Buffo phrases may contain moderate (e.g. 6/i) or distinct contrast elements (e.g. 15/iii b.27ff). The Finale from Sonata No.15 exemplifies the perfect merger of Italian buffo style, Viennese folk idiom and Mannheim orchestral technique. Its opening subject displays the short 'parlando' phrases of Italian comic opera, whereas its transition and second subject clearly imitate the texture of Mannheim

symphonies. The epilogue begins with a typical Austrian 'Juchzer' motif (b.36-37) and thereby provides a fitting close to the exposition. (See Ex.29)

The harmonic language of Haydn's earliest sonatas uses a limited vocabulary and is restricted chiefly to chord progressions on primary degrees. Commencing with 4/i, the first movement with a development section, the composer employs prolonged sequential chains of modulatory or pseudo-modulatory design (e.g. 4/i b.35ff, 6/i b.31ff, 6/iii b.46ff, 8/i b.16ff a.o.) which seldom approximate the proportions of harmonic excursions (e.g. 8/i b.85ff, 9/i b.23ff and 18/i b.79ff).¹⁴⁾ Such modulatory passages of predominantly harmonic interest usually compensate for a slackening of thematic development, a technique equally popular with Viennese and Italian composers. In addition to sequential modulations Haydn occasionally shifts a repeat phrase to a higher tonal plane, as e.g. in 6/i b.22-27, 11/i b.71-76, 11/iii b.41-44 and 16/i b.9-16. The first example represents the most primitive stage as it merely juxtaposes the harmonies of the fifth and sixth degree respectively. The modulatory shifts in 11/i, 11/iii and 16/i, on the other hand, are based on the principle of chromatic third relationship. (Ex.55).

Ex.55 : 11/i b.71-76

Harmonic colour and interest are frequently achieved by the use of the Dominant minor for second sections or parts thereof (e.g. 6/iii, 8/i, 8/iii, 13/i, 16/i, a.o.) and/or by the juxtaposition of major and minor within a subject (e.g. 12/iii, 13/iv, 15/iii, a.o.). Stronger coloristic effects appear in the Trios of Sonatas Nos.12, 13 and 17 where chromatic alterations and passing notes permeate both the harmonic and melodic idiom.

(3) The impact of 'Empfindsamkeit' and 'Storm and Stress'.

Haydn's sonatas written after 1766 show a steadily increasing assimilation of elements akin to the North German School into his style which hitherto had been dominated by Viennese and Italian traits. From the middle of the 18th century artists had submitted to a wave of expressiveness that swept through Europe, an expressiveness which initially blossomed in the 'Age of Empfindsamkeit' and later culminated in the 'Storm and Stress' Period. Strongly centered on German soil, the newly discovered 'sentiment' found musical realization especially in the works of C.P.E.Bach and his brother W.F.Bach, but left also clear traces in the compositions of certain Viennese masters as G.M.Monn (e.g. FK 49, FK 54/ii) and Wagenseil (e.g. Op.4/4/ii). According to biographical knowledge Haydn studied some of C.P.E.Bach's sonatas early in his career and thereby got acquainted with the various devices of the expressive style, which he soon incorporated into his own works as a means to intensify the musical content. The impact of Haydn's encounter with the music of the German master appears for the first time in the Largo of Sonata No.11. While the accompaniment still employs the regular pulsation of earlier times, the melody is permeated with large interval jumps, sigh-motifs, chromaticism and ornamental figures. The rhythmic variety often enhances the expressive writing but occasionally interferes with an otherwise simple melodic line because of its unbalanced and restless character. The expressive language typical of the 'Empfindsamkeit' features increasingly in sonatas of Haydn's middle period where it leaves a marked imprint on melody, harmony, rhythm, texture and keyboard idiom.

The melodic contour covers a greater range than in earlier works and often uses large interval jumps for expressive purposes (e.g. 20/i, 30/i,ii, 32/i,ii) or fills the wider space with ascending or descending runs and arpeggios which lend additional vigour to a subject or phrase (e.g. 13/i, 17/i, 29/ii, 30/i, 31/ii a.o.). (Ex.56).

Ex.56 : 13/i b.6-8

The image shows two systems of handwritten musical notation. The first system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a large interval jump from a lower note to a higher one, followed by a descending run. The bass staff contains a few notes. The second system also consists of a treble clef staff and a bass clef staff. The treble staff contains a long, sweeping ascending run followed by a descending run. The bass staff contains a few notes. The notation is in treble and bass clefs with a key signature of one sharp (F#).

In the later sonatas of this period such runs and arpeggios are smoothed into long sweeping lines which serve as extended upbeat formations, e.g. 31/i, 34/ii, 36/ii, a.o. In addition to large intervals the melodic contour also relies on the expressive quality of semitones and consequently employs chromaticism to add colour and intensity. Such chromaticism can be purely melodic¹⁵⁾ (e.g. 16/i b.28ff, 20/i b.25ff : Ex.57) or can progress in meandering lines so as to modify a basically chordal figure into a soft and expressive phrase (e.g. 29/ii b.23f : Ex.58, 31/i b.25f).¹⁶⁾

Ex.57 : 20/i b.25-28

Handwritten musical score for Ex. 57, measures 25-28. The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and quarter notes, with some chromaticism. The bass clef accompaniment includes chords and single notes, with some chromatic movement in the bass line.

Ex.58 : 29/ii b.23-24

Handwritten musical score for Ex. 58, measures 23-24. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, and A-flat). The melody in the treble clef is characterized by a series of eighth notes with a chromatic descent. The bass clef accompaniment consists of chords and single notes, with some chromatic movement in the bass line.

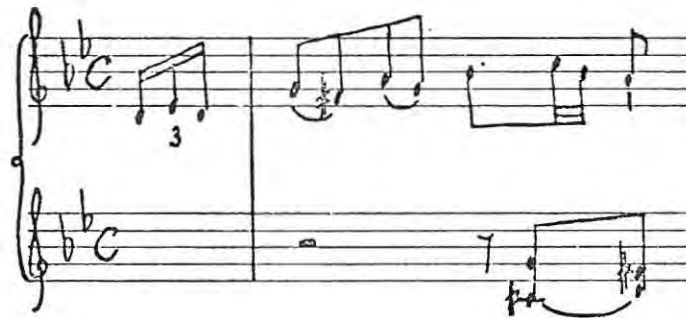
Furthermore, chromatic notes sometimes merely serve as 'unessential' additions to short figurative patterns, e.g. 30/i b.38, 56f, 33/iii b.35f. (Ex.59)

Ex.59 : 33/iii b.35-36

Handwritten musical score for Ex. 59, measures 35-36. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, and A-flat). The melody in the treble clef consists of eighth notes with a chromatic descent. The bass clef accompaniment consists of chords and single notes, with some chromatic movement in the bass line.

The expressive quality of the semitone is utilized to the fullest in the sigh-motif and its manifold transformations.¹⁷⁾ The following examples illustrate some of the many modifications which this expressive motif undergoes within the sonatas of Haydn's middle period.

Ex.60a : 32/i b.5



Musical notation for Ex.60a, showing a piano part in C major, 3/4 time. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a descending eighth-note scale (A4, G4, F4, E4, D4, C4). The left hand has a whole note chord (C4, E3, G3) followed by a descending eighth-note scale (C4, B3, A3, G3, F3, E3).

Ex.60b : 17/i b.37



Musical notation for Ex.60b, showing a piano part in C major, 3/4 time. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a descending eighth-note scale (A4, G4, F4, E4, D4, C4). The left hand has a whole note chord (C4, E3, G3) followed by a descending eighth-note scale (C4, B3, A3, G3, F3, E3).

Ex.60c : 16/i b.18-19



Musical notation for Ex.60c, showing a piano part in C major, 2/4 time. The right hand features a quarter note (G4) followed by a descending eighth-note scale (A4, G4, F4, E4, D4, C4). The left hand has a quarter note (C4) followed by a descending eighth-note scale (C4, B3, A3, G3, F3, E3).

Ex.60d : 16/i b.24-26

Handwritten musical score for Ex.60d, measures 24-26. The score is in treble and bass clefs with a key signature of one sharp (F#). The melody in the treble clef features a sequence of eighth and sixteenth notes, with some notes beamed together. The bass clef provides a simple accompaniment with quarter and eighth notes.

Ex.60e : 33/i b.3

Handwritten musical score for Ex.60e, measure 3. The score is in treble and bass clefs with a key signature of two flats (Bb, Eb). The melody in the treble clef consists of eighth and sixteenth notes. The bass clef accompaniment features a simple rhythmic pattern with quarter notes.

Ex.60f : 20/ii b.20-23

Handwritten musical score for Ex.60f, measures 20-23. The score is in treble and bass clefs with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The melody in the treble clef is more complex, featuring sixteenth and thirty-second notes, some with accents. The bass clef accompaniment includes quarter notes and rests.

Ex.60g : 17/i b.12-13

Handwritten musical score for Ex.60g, measures 12-13. The score is in treble and bass clefs with a key signature of two flats (Bb, Eb). The melody in the treble clef features a sequence of eighth and sixteenth notes, with some notes beamed together. The bass clef accompaniment consists of quarter notes.

Ex.60h : 17/i b.42-43

Handwritten musical notation for Ex.60h, measures 42-43. The score is in two staves, treble and bass clef, with a key signature of two flats and common time. The melody in the treble staff features a dotted quarter note followed by an eighth note, then a quarter note, and a dotted quarter note. The bass staff provides harmonic support with chords and a triplet of eighth notes in the second measure.

Ex.60i : 17/ii b.1-2

Handwritten musical notation for Ex.60i, measures 1-2. The score is in two staves, treble and bass clef, with a key signature of two flats and 2/4 time. The melody in the treble staff starts with a quarter note, followed by an eighth note, a quarter note, and a dotted quarter note. The bass staff provides harmonic support with chords and a triplet of eighth notes in the second measure.

Melodic lines are often subjected to ornamentation and variation in order to enrich their expressiveness and sentiment. The varied repeat phrase in 20/ii b.9-14 smoothens the original melodic contour of bars 1-8 by passing-notes and by levelling of the dotted rhythm into an even flow. Moreover, the small ascents in bars 1 and 3 are intensified in bars 9 and 11. (See earlier, Ex.25). Simple melodies are often figured by embellishments which lend additional affection to certain notes or intervals, e.g. 17/i b.12ff, 20/i b.1f, 31/i b.1ff, 32/ii b.1-4 (Ex.61), and 36/ii b.1ff.

Ex.61 : 32/ii b.1-4

Handwritten musical notation for Ex.61, measures 1-4. The score is in a single treble clef staff with a key signature of two flats and 3/4 time. The melody is highly ornamented with grace notes, slurs, and accents.

Expressive figurations reach a climax in the Adagios of Sonatas Nos.31 and 39. In the former, the melodic beauty is aided by the contrapuntal interplay of the various lines which employs all the devices of the 'empfindsamer Stil' as e.g. large intervals followed by gradual descents, moderate chromaticism, sigh-motifs and a variety of ornaments. In the latter, the melody supported by a simple accompaniment unfolds in a richly embroidered manner and is permeated with flourishes, arabesques and expressive chromatic lines. The colouristic wealth of the upper part and the regular pulsation of the accompaniment place this movement halfway between the traditional slow movement style of baroque concertos and the elaborate 'Nocturne' style of early romantic piano music.¹⁸⁾

The expansion of the melodic contour runs parallel with the widening of the harmonic frame which in turn enables the composer to continue the melodic flow by means of delayed and/or interrupted cadences and by the use of moderate chromatic modulations. It is difficult to decide to what extent Haydn's growing interest in harmonic aspects was increased by his encounter with the music of C.P.E.Bach, as passages of intense chromaticism also occur frequently in the sonatas of G.M.Moore and J.C.Mann.¹⁹⁾ The expansion of the harmonic frame can be caused by a retardation of the harmonic pace, such retardation being achieved by passing progressions of basically static character that often oscillate around a central note or harmony (e.g. 13/i b.9-12, see Ex.7d, 18/i b.27-34, 33/i b.15-26) or by prolonged stays on latent or real pedalpoints which are exploited by figurative/melodic means (e.g. 18/i b.35-39, 30/i b.26-30, 31/i b.13-17 and 32/i b.6-12). Such 'sections' often remain restricted to V-I relationships but expand this simple cadence by melodic elaboration. Alternatively, the harmonic pace can also be slackened by elaborate figurative lines over slowly moving foundations (e.g. 31/i b.21ff) or by quasi-improvisatory insertions over static harmonies, that usually terminate in pauses (e.g. 32/i b.67-70, 33/i b.24-26, 37/i b.50-54 a.o.). In several passages the harmonic frame is widened by prolonged repetitive or sequential progressions which sometimes provide the necessary continuity for transformation and derivation of the melodic/thematic substance. In 20/i bars 14-28 move almost exclusively over Tonic and Dominant chords. The harmonic

monotony of this portion is counterbalanced to some degree by a variety of rhythmical patterns and an alternation between expressive and figurative phrases. Similar repetitions in bars 26-31 of 33/i delay the perfect cadence to a point shortly before the end of the exposition and thereby assist in continuing the harmonic tension that has been built up throughout the transition. Sequential passing progressions used to expand the harmonic frame feature in 16/i b.17ff, 17/i b.32ff, 32/i b.15ff and particularly in 20/ii b.20-35, where they resemble the chains of descending sixth chords of Italian tradition. Further prolongation is achieved by withholding the expected cadence in bars 27 and 31 respectively and by retardation and cessation of the harmonic flow in bars 33-35.

In addition to basically diatonic methods the sonatas of Haydn's earlier middle period increasingly employ a variety of chromatic devices for the widening of the harmonic frame. Passages permeated by such chromaticism can be used for colouristic, expressive and/or modulatory aims. The earliest examples of chromatic colouring occur in the Trios of Sonatas Nos.13 and 17 which show a close interpenetration of melodic and harmonic chromaticism. A similar technique produces the 'colouring' of the sequences in 17/i b.43-44, 20/i b.50-54, 31/iii b.48-53 and 35/i b.75-83, which like the earlier examples make use of auxiliary Dominants. Colouristic chromaticism of a non-modulatory, almost static character governs bars 55-59 in the development of 30/i, where it results in a retardation of the harmonic pace and thereby continues the pedalpoint technique preceding this passage. The following example shows the harmonic principle which underlies this progression :

Ex.62 : Harmonic reduction of 30/i b.55-59

Similar passages encircling a central tone occur in 39/i b.25-30 and b.40-46. Such harmonic progressions reveal the influence of C.P.E.Bach's writing, an influence which is most obvious in the cadenza-like broadening at the end of 31/ii. The relationship of these bars to similar ones in sonatas of Bach is illustrated in the following examples (Ex.63) :

Ex.63a : Haydn : 31/ii b.72-78

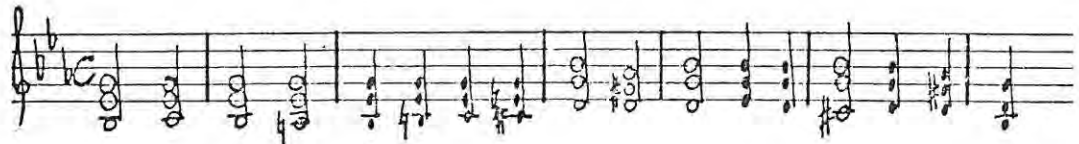
Handwritten musical score for Ex.63a, Haydn's Sonata 31/ii, measures 72-78. The score is in G major, 3/4 time, and consists of two systems of grand staff notation. The first system shows measures 72-74, and the second system shows measures 75-78. The music features a central G tone in the right hand, which is encircled by a series of chords in the left hand. The final measure (78) shows a cadenza-like broadening with a sustained G note in the right hand and a wide chord in the left hand.

Ex.63b : C.P.E.Bach : Prussian Sonata 3/ii b.38-44

Handwritten musical score for Ex.63b, C.P.E. Bach's Prussian Sonata 3/ii, measures 38-44. The score is in D major, 2/4 time, and consists of two systems of grand staff notation. The first system shows measures 38-40, and the second system shows measures 41-44. The music features a central D tone in the right hand, which is encircled by a series of chords in the left hand. The final measure (44) shows a cadenza-like broadening with a sustained D note in the right hand and a wide chord in the left hand.

Progressions circling around a central tone can also be used for modulatory passages, as e.g. in 32/i b.37-39 (central tone 'c' as fifth in F minor becomes fourth in G minor) and 33/i b.59-65 (central tone 'g').²⁰⁾ (Ex.64).

Ex.64 : Harmonic reduction of 33/i b.59-65



Occasionally, the modulatory effect of such progressions is intensified by the use of contrary motion in the outer parts, as e.g. in 36/iii b.62-67 and especially in 35/iii, where it underlies the thematic harmonic excursion from bar 64 to bar 78. Even though this part of the development passes through a variety of keys, it commences and ends on an F minor harmony. The central tone of the entire passage is A Flat which only at times proceeds to a neighbouring note in accordance with the modulatory demands. The following diagram shows the varying functional position of this central note within the changing harmonies :

Bars 64-65	3rd in F minor
66	root in D 7th to D Flat major
67	fifth in D Flat major
68	7th in D 7th to E Flat minor
69	replaced by G in accordance with the rules of harmonic progr.
70	5th in diminished 7th of E Flat minor
71	root in A Flat minor
72	5th in D 7th to G Flat major
73	replaced by G Flat
74	5th in D 7th to G Flat major
75	7th in D 7th to E Flat major
76	replaced by G in accordance with the rules of harmonic progr. (see above bar 69)
77	still replaced by G as 5th in D 7th to F minor
78	3rd in F minor

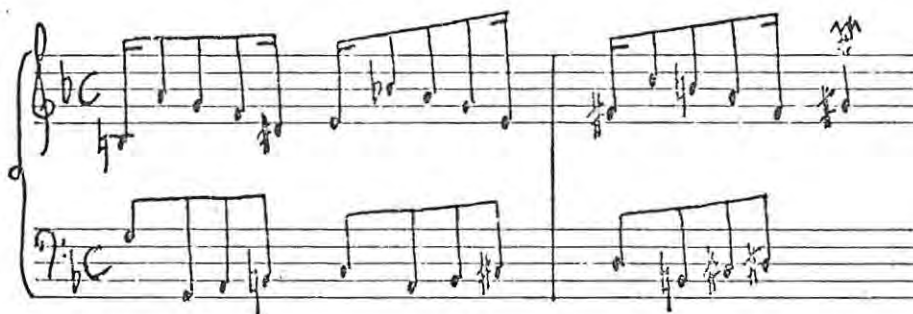
The influence of the expressive style on the sonatas of Haydn's earlier middle period also leads to an increasing use of the diminished seventh chord. This chord can appear in phrases of purely harmonic interest (e.g. 29/i b.73), within sequences (e.g. 29/iii b.70ff, 31/iii b.78ff,

38/iii b.68ff) or in passages of intensified expression (e.g. 33/ii b.18f, 38/i b.70ff). The harmonic vocabulary is further enriched by juxtapositions of major and minor (e.g. 18/i b.69 vs 70, 29/i b.44 vs 45, 36/i b.35 vs 36, 38/iii b.17-18 vs 19-20), by Neapolitan chords (e.g. 30/i b.23-24, 36/i b.85-86) and third relationships, which usually serve to stress the demarcation between sections or phrases (e.g. 29/iii b.67-68, 33/i b.8-9, 34/ii b.8-9, 40/i b.12) or between exposition and development (e.g. 34/i, 37/i and 40/i). To enhance the abrupt character of dramatic confrontations the new key is sometimes introduced by means of a single note or an octave, the full harmony following later²¹⁾ e.g. 33/i b.9, 34/i b.69 and 40/i b.12. The various chromatic devices are often used side by side and thereby lend colour and intensity to the harmonic idiom. These two qualities are exploited fully in the prolonged chromatic sequential chains in 31/i b.49-64²²⁾ and 33/iii b.107-119, where they serve to achieve the dramatic climax of the respective movements. In their dramatic intensity these passages confirm the change from the 'Stil der Empfindsamkeit' to the 'Sturm und Drang', a change that took place within this specific period of Haydn's creative life.

Haydn's growing familiarity with the works of the German School exerted considerable influence, especially on the rhythmic design of his melodic lines. As distinct from the sonatas of his earliest period which employ a simple and evenly flowing rhythm, the sonatas from his middle period show in addition a greater variety and complexity of patterns. In the early stage these patterns seem to have been selected at random, as their succession and arrangement sometimes lack logical connection to the melodic curves. The segmentary agglomeration of different patterns is particularly noticeable in 13/i, 17/i, 18/i, 20/i and 29/i where it occasionally results in a restless and somewhat unbalanced character.²³⁾ In the later works of this period, on the other hand, the rhythmic diversity corresponds to the nature of the thematic material and forms an essential part in the process of derivation technique, e.g. 32/i and 40/i.

Favourite rhythmical patterns that occur frequently are dotted notes and syncopations as well as sweeping runs and arpeggios in short note values. Dotted notes made their appearance in the earliest sonatas of Haydn's, where they were indicative of French rococo spirit. In the sonatas of his middle period such rhythms assume greater significance and can be used for emphatic stress (e.g. 18/i b.22ff, 33, 51f, 30/i b.62f), for lyrical/expressive purposes (e.g. 17/i b.10f, 20/i b.1-4, 31/i b.1-3, 32/ii b.1-24, 38/ii b.1-3), in a lyrical/playful (e.g. 29/i b.1-2, 30/i b.1-3, 34/iii, 35/i b.1-11) and in a march-like manner (e.g. 17/i b.1 and later, 36/i). These various usages have their parallels among the sonatas of C.P.E.Bach, where dotted rhythms are employed with special preference for their emphatic quality (e.g. Prussian Sonata 6/ii, Württemberg Sonata 6/i), but can also appear in a lyrical or even march-like fashion (e.g. Württemberg Sonata 5/i). Syncopated progressions are often caused by placing the upper part in a time-lag of a quaver or semiquaver against the regular beats of the lower part²⁴⁾ as e.g. in 16/i, b.10, 12, 14 a.o., 20/i b.14ff, 25ff, 48ff, 33/ii b.16ff, 31ff a.o. Progressions of this kind belong to the standard vocabulary of pre-classical composers and have their parallels in the works of C.P.E.Bach (e.g. Versuch Sonatas 1/ii, 3/iii and 5/iii), W.F.Bach (e.g. 1/ii, 8/iii and 9/i) and make an early appearance in J.S.Bach's Two-part Invention No.6 in E major. (Ex.65)

Ex.65a : W.F.Bach : 9/i b.33-34

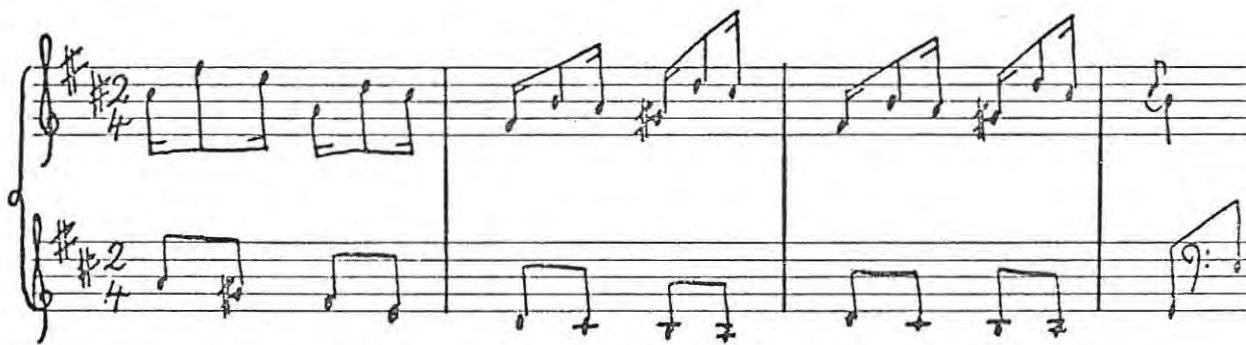


Ex.65b : Haydn : 33/ii b.47-48



The syncopated character of such progressions is considerably enhanced in passages which repeat the semiquaver or quaver shift in quick succession, as the following example illustrates (Ex.66):

Ex.66 : 16/i b.21-24



The influence of C.P.E.Bach's rhapsodic style is especially noticeable in the extended and emphatic upbeat figures which become a characteristic feature in the sonatas of Haydn's middle period. Such figures have the shape of ascending or descending runs (e.g. 13/i b.6ff, 16/i b.34, 17/i b.1,4,25 a.o., 18/i b.53f, 18/ii b.8,10, 30/i b.12f) or arpeggios (e.g. 16/i b.24ff, 19/iii b.36f, 31/ii b.60,63,64, 32/i b.12ff, a.o.).

The following examples show the indebtedness of Haydn's style to the model of the German master (Ex.67):

Ex.67a : C.P.E.Bach : Prussian Sonata 2/i b.7-10

Musical score for Ex. 67a, C.P.E. Bach's Prussian Sonata 2/i, measures 7-10. The score is in G minor, 2/4 time, and consists of two staves. The right hand features a melodic line with eighth-note patterns and a trill. The left hand provides harmonic support with chords and a bass line.

Ex.67b : Haydn : 31/i b.10-12

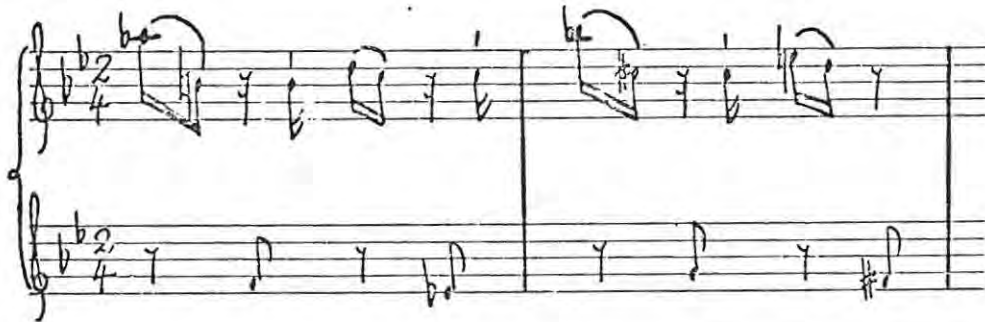
Musical score for Ex. 67b, Haydn's Sonata 31/i, measures 10-12. The score is in G minor, 2/4 time, and consists of two staves. The right hand has a melodic line with sixteenth-note patterns and a trill. The left hand has a bass line with chords and rests.

Ex.67c : Haydn : 36/ii b.2-4

Musical score for Ex. 67c, Haydn's Sonata 36/ii, measures 2-4. The score is in G minor, 3/4 time, and consists of two staves. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with chords and rests.

In a number of subjects and phrases sentiment and expression are heightened by the inclusion of rests as punctuations and caesuras. This rhetoric device, much used in slow movements of C.P.E.Bach's and other composers of the German circle, appears in the expressive opening subjects of 34/ii, 36/ii and 39/ii as well as in some other phrases, e.g. 17/i b.12ff, 20/i b.45f, where it lends additional emphasis to the sighs of sentiment. (Ex.68)

Ex.68 : 20/i b.45-46



In addition to expressive purposes, rests can also be used for creating tension and expectation, e.g. 33/i b.31-32, or for humouristic aims as e.g. in the principal subjects of 16/iii and in the Finales of Sonatas Nos.35 and 36. ²⁵⁾ Similar examples exist in some playful closing movements of C.P.E.Bach, (e.g. in Württemberg Sonatas 3/iii b.38 and 62, and 4/iii, first subject) which foreshadow Haydn's musical idiom in several aspects also.

With the greater emphasis placed on the expressive content of his music, Haydn enriches the texture by the use of fuller chords and harmonies as well as by intensified part-writing. Chords and harmony-forming intervals appear as accompaniment in regular pulsations (e.g. 17/i b.1f,4f a.o., 18/i b.13ff, 31/i b.1ff, 39/ii b.1ff a.o.) or in free rhythmical arrangements (e.g. 29/i b.72ff, 29/ii b.44ff, 32/i b.6ff a.o.) and occasionally serve to underline points of specific importance within a movement such as powerful entries (e.g. 29/iii b.68, 33/i b.26f, 37/i b.25f, 38/i b.77ff) or rhapsodic terminations (e.g. 20/ii b.34f, 31/ii b.20, 32/i b.67ff, 33/i b.25f). More frequently the richer harmonic texture is produced by accompanying triadic

patterns (e.g. 17/ii b.8ff, 29/i b.19ff, 30/i b.23ff, 33/i b.32ff, 34/ii b.14ff, 35/i b.12ff, 38/ii b.1ff, 39/ii b.9ff) and by wide-spaced figurations with clear chordal implications (e.g. 18/i b.35ff, 79ff, 31/i b.49ff, 33/iii b.107ff, 38/i b.68ff). The music often covers a considerably increased range expanding into the treble as well as into the lower bass register. The fuller compass is achieved by extended runs and arpeggios (e.g. 20/i b.33ff, 29/iii b.60f, 68f, 31/i b.13ff, 30 a.o.), by sequential figurations (e.g. 40/i b.45ff) and by gradual or sudden changes between the registers. Such changes occasionally permeate the inner structure of a subject, where the complementary phrases are placed into different ranges (e.g. 30/ii b.41ff, 33/i b.1-8, 33/iii b.1-12, 34/ii b.1-8 a.o.), but can also be used to lend additional weight to cadential points (e.g. 30/i b.23ff, 33/i b.62ff, 36/i b.85ff, 40/i b.11ff). (Ex.69).

Ex.69 : 36/i b.85-88

In 30/ii Haydn even places the entire second subject into the baritone register so as to enhance its expressive qualities.²⁶⁾

Many of these textural characteristics have their parallel and early model in the works of C.P.E.Bach,²⁷⁾ whose influence can also be traced in the pseudo-polyphonic passages that appear among the sonatas of Haydn's earlier middle period. Contrapuntal relationship between melody and accompaniment already existed to a certain degree in the sonatas of Haydn's early period, where it follows principles common to pre-classical times. In the sonatas of his middle period this relationship is intensified by the more frequent use of short-distant imitations between the two parts. Such imitations can be restricted to motivic or merely rhythmic identity of short elements (e.g. 16/iii b.61ff, 29/i b.1, 36/iii b.30) (Ex.70) or lead to free interchanging of entire phrases (e.g. 20/i b.29ff, 29/ii, b.14ff, 33ff : Ex.71, 31/i b.18f).

Ex.70 : 29/i b.1

Ex.71 : 29/ii b.33-39

Ex.71 cont.

Handwritten musical score for Ex.71 cont. in 2/4 time. The score consists of two staves. The treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains several measures of music, including a melodic line with a slur over the first two measures and a series of eighth notes in the third measure. The bass staff contains a complementary bass line with a similar rhythmic pattern. The piece concludes with a final chord in the treble staff.

Alternatively, upper and lower part can be interrelated in a complementary manner, the bass holding a quasi-thematic function and at the same time securing the continuity of the rhythmic motion (e.g. 16/i b.17ff, 45ff, 33/iii, b.56ff, 36/i b.10ff : Ex.72).

Ex.72 : 36/i b.10-15

Handwritten musical score for Ex.72 in 2/4 time, consisting of two systems. The first system has a treble staff with a wavy hairpin (trill) over the first note and a bass staff with a dynamic marking of *mp*. The second system continues the piece with similar notation in both staves. The music features a mix of eighth and sixteenth notes, with some measures containing slurs or ties. The piece ends with a final chord in the bass staff.

Some imitatory passages assume a pseudo-baroque character which becomes the more obvious if a third voice-part is added approximating the technique typical of the Baroque Trio Sonata, e.g. 16/ii, 17/iii, 20/ii b.20ff, 33/iii b.16ff, 36/ii b.13ff, 37/ii b.11ff and 41/i b.47ff. Baroque influence finds its strongest manifestation in the slow movements of Sonatas Nos.31 and 33. The former, 31/ii, resembles the imitatory polyphony of the Invention, a style encountered in some slow movements of C.P.E.Bach's (e.g. Prussian Sonata No.3, Württemberg Sonatas Nos.5 and 4). The latter, 33/ii, is built on a 'basso continuo' characterized not only by its uninterrupted rhythmical flow but also by the prevalence of descending and ascending lines. In some later sonatas of this period polyphonic writing is adapted to a classical idiom and occasionally employs parallel phrases as e.g. in the first subject of 32/i (See earlier Ex.8a) and in the development of 38/iii b.59ff. Such classical polyphony reaches a culmination in the development of 32/i which terminates in a stretta-like intensification of the opening motif (Ex.73).

Ex.73 :
32/i
b.46-51

Contrapuntal complexities of special interest occur in the Minuet of Sonata No.40 and in the Minuet and Trio of Sonata No.41; the former is a canon at the octave, the latter is written 'al Rovescio' - "that is, the second section of the Minuet, and also of the Trio, is the first section played backward".²⁸⁾

The stylistic innovations in melody, harmony and texture demand a greater scope of pianistic media and consequently enrich the keyboard idiom by new expressive and brilliant devices. The composer devotes greater attention to dynamics and articulation, such indications appearing in great variety in Sonata No.33 which includes forte, piano, sforzato and echo effects. To enhance the expressive character of melodic lines, Haydn employs a wide range of ornamental figures, such as appoggiaturas, mordents, turns, shakes and trills of different kinds and lengths.²⁹⁾ Brilliance, on the other hand, is achieved by runs, arpeggios and other figurations which often cover a large compass. The extension of the keyboard range also leads to a growing awareness of the different tone colours in higher and lower registers and at times gives rise to a pseudo-orchestral idiom as e.g. in 30/i. Intensity of sound is further increased by a richer texture and a preference for doubling the melody in thirds and sixths (e.g. 28/Trio, 30/i b.26ff, 33/i b.1-2, 40/i b.33ff a.o.) and the bass-line in octaves (e.g. 18/i b.41ff, 28/Trio, 40/i b.30ff) or broken octaves (e.g. 30/i b.57ff, 41/i b.14ff,44ff). In addition to these devices Haydn also absorbs certain playful elements found in C.P.E.Bach's sonatas, as e.g. short chordal upbeat figures, arpeggios shared between both hands and the presentation of a two-part passage by continuously alternating hands.

The following examples illustrate idiomatic parallels between sonatas of C.P.E.Bach's and J.Haydn's (Ex.74,75,76) :

Ex.74a : Bach : Prussian Sonata 2/i b.45-46

Musical notation for Ex.74a: Bach, Prussian Sonata 2/i, measures 45-46. The score is in G major, 2/4 time. The right hand features a triplet of eighth notes in the first measure of the first system, followed by eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

Ex.74b : Haydn : 38/i b.68-69

Musical notation for Ex.74b: Haydn, 38/i, measures 68-69. The score is in G major, 2/4 time. The right hand has a continuous eighth-note melody with slurs. The left hand has a simple accompaniment with quarter notes and rests.

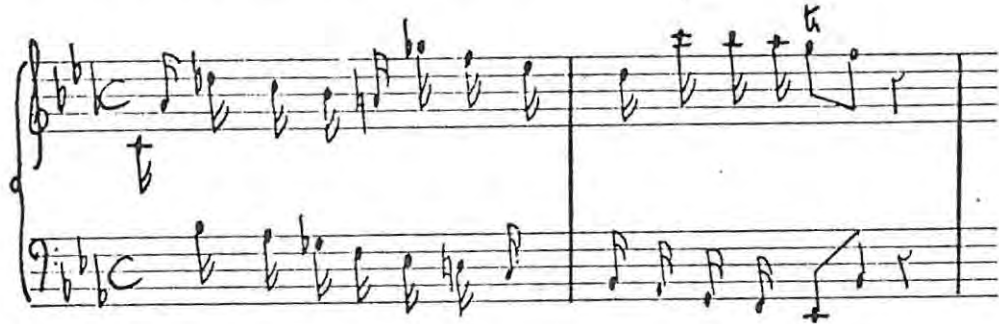
Ex.75a : Bach : Prussian Sonata 2/i b.54-55

Musical notation for Ex.75a: Bach, Prussian Sonata 2/i, measures 54-55. The score is in G major, 2/4 time. The right hand features a complex melodic line with many accidentals and slurs. The left hand has a simple accompaniment with quarter notes.

Ex.75b : Haydn : 38/i b.75-76

Musical notation for Ex.75b: Haydn, 38/i, measures 75-76. The score is in G major, 2/4 time. The right hand has a complex melodic line with many accidentals and slurs. The left hand has a simple accompaniment with quarter notes.

Ex.76a : Bach : Prussian Sonata 4/i b.18-19



Ex.76b : Haydn : 37/i b.17



(4) The line of continuity.

The impact of C.P.E.Bach's sonata style influences Haydn's writing to a varying degree. Characteristics, discussed under the preceding heading (3) often stand side by side with traditional southern elements, resulting in a co-existence rather than in an amalgamation of different styles. In a like manner, some movements of Haydn's earlier middle period retain from the outset close ties with Viennese and Italian trends and only occasionally absorb selected idiosyncrasies of the Bach circle. These movements bridge the gap between the composer's earliest works and the sonatas of his later middle period and consequently guarantee the 'line of continuity' that prepares for the later assimilation of northern traits with Viennese-Italian tradition.

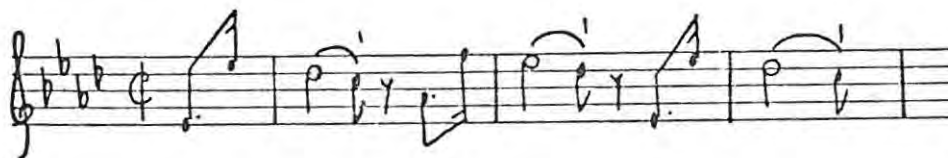
Viennese Divertimento style features prominently throughout Sonata No.19 which commences with a Siciliano, the favourite slow dance movement of Viennese pre-classical composers.³⁰⁾ Its Italianate lyricism finds contrast in the following Allegro that juxtaposes humouristic and playful with expressive phrases. The harmonic broadening in bars 28-39 of this movement reveals the influence of C.P.E.Bach's rhapsodic insertions, but the musical idiom and the transparent texture of these bars retain the light-hearted character of the stile galant. Italian tradition also underlies the epilogue with its melodically elaborated descending first inversion chords.

Gaiety and humour dominate the Finales of Sonatas Nos.29, 30 and 31, which blend Italian and Viennese elements in a most successful way. No.30/iii is permeated with the spirit of Italian opera buffa. Chiefly built on cadential harmonies, the Finale derives its wit from the simplicity of its melodies, the lively interplay of contrasting phrases and the plain figurative patterns that appear in the later part of the movement. In both 29/iii and 31/iii the composer relies to a large extent on short and brilliant play figures, which lend to these movements the character of a 'moto perpetuo'.³¹⁾ Together with such southern elements, Haydn also utilizes certain features otherwise associated with his German orientated works, as e.g. surprising rests and harmonic changes, delayed cadences and some 'marcato basses', these devices, however, being adapted to the playful content. The Divertimento character of the three movements is furthered by a texture that owes its transparency partly to a bass-line which moves with rhythmical precision. Restricted to short utterances that overlap phrase terminations and to single notes (or occasional chords) that pinpoint the principal harmonic and rhythmic position, this type of bass-line represents an important stage in the transformation of pre-classical 'basso continuo' technique into a freely moving and flexible accompaniment.³²⁾

The Finales of Sonatas Nos.35,36 and 38 continue the stylistic development of the above discussed movements and can be regarded as the earliest examples of the typical 'Haydn Finale Style'. Their playful content is brought about by simple melodic lines that assimilate buffo and folk song elements into

a light-hearted instrumental idiom, characterized by short phrases and a preference for cadential progressions. The prevailing mood is further enhanced by various devices such as surprising rests, modulatory turns, pauses, false starts and big interval jumps, all used in a witty manner, and by rhythmical forward drive which relies chiefly on fast speed (Presto), short bar values (2/4 and 3/8) and emphatic downbeats. Other contributive factors are the transparent texture and an articulation which underlines the brevity and playfulness of the single phrases and motifs. A number of movements display southern lyricism equally indebted to Viennese and Italian models. The first movement of Sonata No.35, for example, exhibits unmistakable affinity to Austrian folk songs, disguised fragments of which appear at various focal points of the exposition (Ex.77).

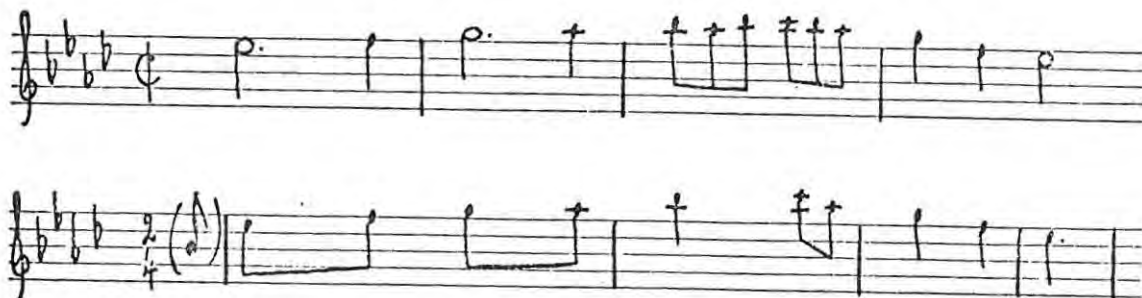
Ex.77a : 35/i b.1-4



Ex.77b : 35/i b.12-15



Ex.77c : 35/i b.41-44, underneath "Ein Männlein steht im Walde"



Similarly, the opening movement of 36/i anticipates to some extent the simple melodic contour which underlies the 'Vaudeville' Finale of Mozart's 'Il Seraglio' (Ex.78) :

Ex.78 : Haydn : 36/i b.1-6 and
Mozart : Excerpt from Finale 'Il Seraglio'



Viennese elements feature strongly also in 39/i, especially in the melodic curves on alternating Tonic and Dominant chords in bars 9-12 and in the re-appearance of Wagenseil's favourite sequential figurative pattern in bars 21-31, 40-45 and later. Italian lyricism becomes more noticeable in 29/i and 37/i and permeates in particular the slow movement of Sonata No.30. In 29/i lyrical phrases at first are placed in opposition to the playful forephrases of the principal subject, where this opposition results in an a-b-a'-b' structure. Later, such lyrical phrases become more dominating throughout the entire second section where their Italian-influenced contours bear close resemblance to J.C.Bach as well as to W.A.Mozart. This relationship is especially evident in the use of expressive intervals (e.g. dim.7th in bar 22-23, dim.5th in bar 28ff), many sigh-motifs and certain meandering lines that were later to form part of Mozart's lyrical vocabulary. (Ex.79)

Ex.79a : Haydn : 29/i b.22-23

Handwritten musical score for Ex.79a, Haydn's Sonata No. 29, first movement, measures 22-23. The score is in G major, 3/4 time. The right hand features a melodic line with a trill on the first measure of the second measure and a slur over the final two measures. The left hand plays a steady eighth-note accompaniment.

Ex.79b : Mozart : K 332/ii b.6-7

Handwritten musical score for Ex.79b, Mozart's Sonata K. 332, second movement, measures 6-7. The score is in G major, 3/4 time. The right hand has a melodic line with a slur and a dynamic marking of *sf*. The left hand has a steady eighth-note accompaniment with a dynamic marking of *sf*.

Ex.79c : Haydn : 29/i b.26-27

Handwritten musical score for Ex.79c, Haydn's Sonata No. 29, first movement, measures 26-27. The score is in G major, 3/4 time. The right hand features a melodic line with a slur and a dynamic marking of *sf*. The left hand has a steady eighth-note accompaniment.

Ex.79d : Mozart : K 333/i b.143-144

Handwritten musical score for Ex.79d, Mozart's Sonata K. 333, first movement, measures 143-144. The score is in G major, 3/4 time. The right hand features a melodic line with a slur and a dynamic marking of *p*. The left hand has a steady eighth-note accompaniment.

Other Italian elements are the Alberti Bass accompaniment (b.19-25 and 37-42) and the melodically elaborated descending first inversion chords (b.28-30 and later). Similar lyrical devices appear throughout the first movement of Sonata No.37 which also contains one of the earliest examples of the 'Lombard' rhythm among the piano sonatas of Haydn.

In 34/i and 38/i German traits have been assimilated to such a degree into a predominantly southern idiom that the resulting fusion of different pre-existing styles produces for a first time the 'International Viennese Language of the High-Classical Period'. Both movements still retain affinity to the Viennese Divertimento, indulging in playful figures and runs. These lend special brilliance and virtuosity to 38/i,³³⁾ whereas in 34/i they are subservient to the more lyrical content. In their texture the two movements show the same transparency as some earlier Finales (e.g. those of Sonatas Nos.29,30 and 31) applying similar devices. This 'new' classical transparency is also essential in the adaptation of German traits to Viennese idiom, as it affects in particular the rhapsodic insertions which, in 34/i are dissolved into mere linear play figures (b.50-54). The chromatic chord figurations of 38/i (b.68-77), on the other hand, remain close to the model of C.P.E.Bach in idiom and dramatic intensity. This model is lastly also responsible for the widening of the harmonic progressions and for the occasional use of surprising harmonic turns.

(5) The gradual assimilation of Southern and Northern Trends.

Sonatas Nos.42-58 bear witness to the gradual assimilation of southern and northern trends, an assimilation which affects all stylistic aspects ranging from melody, harmony and rhythm to texture and pianistic devices. In the ensuing process southern characteristics emerge as more prominent in the rise of the classical idiom as they adapt and absorb northern elements in such a manner as to enrich the pre-existing southern musical language without sacrificing its inherited quality.

The starting point in the development is found in those movements which blend various southern elements to attain a homogeneous musical style that

interweaves divergent constituents into a coherent entirety. In 45/i, 49/ii and 52/i short-phrased play figures and simple harmonic progressions support the prevailing graceful lyricism of the melodic line, and thereby intermingle French rococo, Italian elegance and Viennese playfulness. 52/i absorbs in addition certain ingredients of the expressive style into its first episode, such as sigh-motifs, ascending large interval jumps and rhythmic and dynamic accents. 42/i and 54/i differ from the above group on account of their predominant song style, which relies on smooth contours, even rhythmical flow and quiet harmonic progressions, as the following examples illustrate (Ex.80, 81) :

Ex.80 : 42/i b.1-8

The musical score for Ex. 80, measures 1-8 of 42/i, is written in G major and 4/4 time. It consists of two systems of two staves each. The first system (measures 1-4) features a melodic line in the right hand with eighth-note patterns and a harmonic accompaniment in the left hand with chords and eighth-note figures. The second system (measures 5-8) continues the melodic line with a prominent ascending interval jump in measure 5, followed by a sigh-motif in measure 6, and concludes with a final cadence in measure 8. The notation includes dynamic markings such as *f* and *ta*.

Ex.81 : 54/i b.1-8

While 54/i retains close affinity to the Italian 'pastorale', an affinity further underlined by the 6/8 time and the frequent use of parallel thirds and sixths,³⁴⁾ 42/i adapts the retardation and widening of the harmonic frame more akin to German writing solely as a suitable device to enhance the inherent melodious expressiveness. This device applied firstly in the opening phrase (see Ex.80) also causes the afterphrase extension (b.13ff) and lengthens in particular the second section where it contributes towards the transformation of a simple Alpine tune into an extended and expressive subject. (Ex.82)

Ex. 82 : 42/i b.36-48

Handwritten musical notation for the first system of Ex. 82, measures 36-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff contains a rhythmic accompaniment of eighth notes.

Handwritten musical notation for the second system of Ex. 82, measures 36-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff contains a rhythmic accompaniment of eighth notes.

Handwritten musical notation for the third system of Ex. 82, measures 36-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff contains a rhythmic accompaniment of eighth notes.

Handwritten musical notation for the fourth system of Ex. 82, measures 36-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff contains a rhythmic accompaniment of eighth notes.

Stylized song melodies underlie the main subjects in 48/i, especially the first theme which follows a standard pattern frequently encountered in German folk songs and also used by Mozart, as the following comparative examples illustrate : (Ex.83)

Ex.83 : (a) Haydn : 48/i b.1-8; (b) "Alle Vögel sind schon da";
(c) Mozart : "Komm lieber Mai"; (d) Mozart: K 595/iii b.1-4

The image displays seven staves of handwritten musical notation. The first staff (a) is in treble clef, C major, 4/4 time, featuring a melodic line with a trill-like figure and a fermata. The second staff (b) is in bass clef, C major, 4/4 time, showing a simple melodic line. The third staff (c) is in treble clef, 6/8 time, with a melodic line. The fourth staff (d) is in treble clef, 6/8 time, with a melodic line. The fifth staff is in treble clef, 6/8 time, with a melodic line. The sixth staff is in bass clef, 6/8 time, with a melodic line. The seventh staff is in treble clef, 6/8 time, with a melodic line.

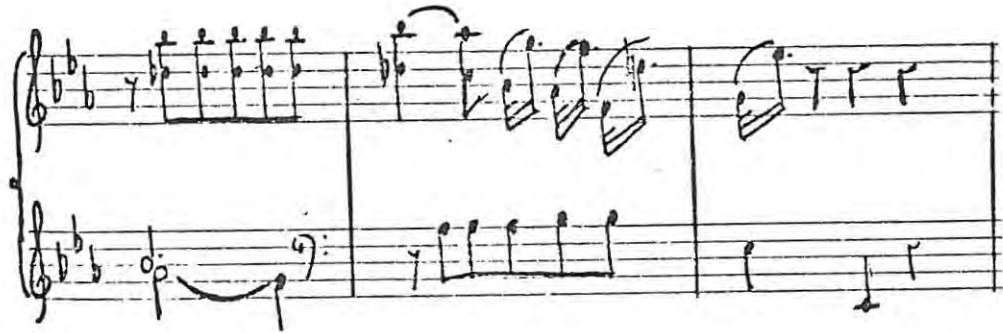
The second section, on the other hand, contains a thematic passage built on descending first inversion chords, a characteristic of many Italian works. (Bar 46ff). The predominantly southern idiom of this movement as well as of the earlier discussed 42/i is further stressed by the consistent use of the Alberti Basses and by the colourful harmonic progressions that dominate the major portions of their respective developments.

Predominantly southern idiom intermingled with certain expressive devices of the German School features in 43/i. Basically of lyrical mood the movement contains playful and expressive phrases often placed side by side but always logically connected. The systematic juxtaposition and distribution of divergent elements not only guarantees the continuity of musical events throughout the entire movement, but also permeates each individual unit. The following example illustrates the logical combination of contrasting phrases within the first subject (Ex.84).

Ex.84 : 43/i b.1-8

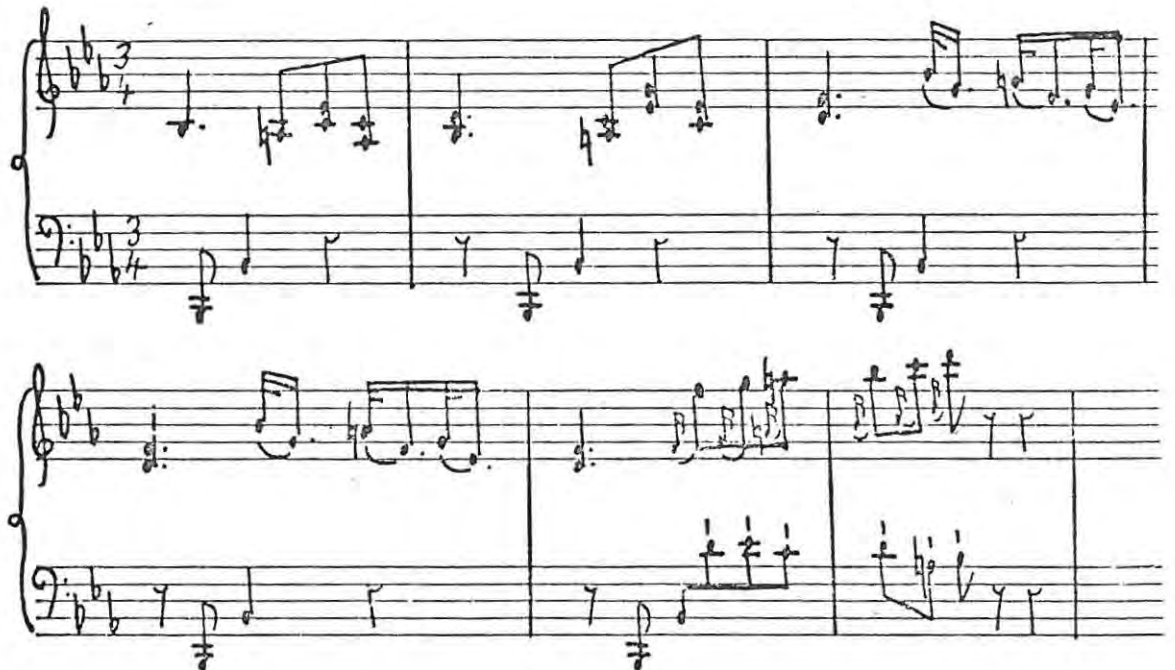
The image displays two systems of handwritten musical notation, each consisting of a grand staff (treble and bass clefs). The first system shows measures 1 through 4. The second system shows measures 5 through 8. The music is in a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The bass line features characteristic Alberti bass patterns, which are rhythmic figures often used in 18th-century Italian keyboard music. The overall style is that of a handwritten manuscript.

Ex.84 cont.

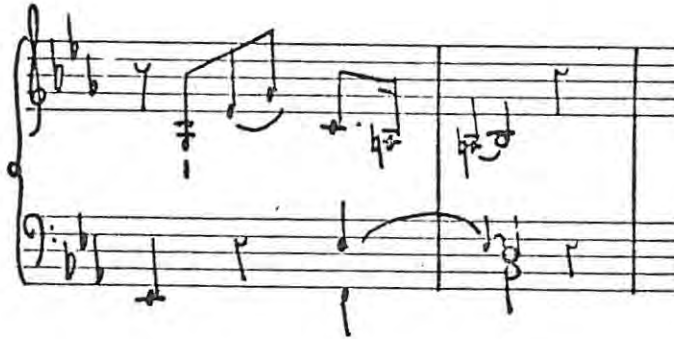


A playful opening (bar 1-3) leads into a new and expressive phrase, that is rounded off (bar 7-8) by a humouristic motif in lombard rhythm, presenting a character variation of the preceding sixths.³⁵⁾ Similar character changes applied to an established motif also appear later within the second section, where the lyrical turn figure (b.29ff) is at first rhetorically emphasized by an Adagio retardation, reminiscent of C.P.E.Bach (b.37-38) and then transformed into a gay and brief element. Well-balanced interplay of contrast particles also characterizes the style of the epilogue, which, entirely along the lines of Mozart's writing, is rounded off with a lyrical closing phrase. (Ex.85).

Ex.85 : 43/i b.51-58



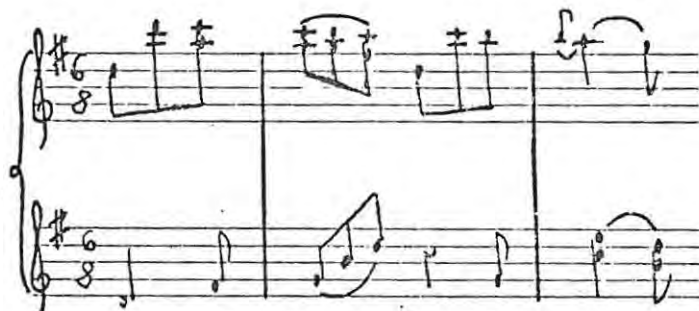
Ex.85 cont.



The first movement of Sonata No.55 displays a similarly successful blending of playful and expressive components assembled, however, into larger groups bound together by the principles of a classicized Fortspinnungs-technique. Mozartian influence manifests itself in the flexible, mellow lines of the first section³⁶⁾ as well as in the cantabile lyricism that pervades the second section and in the chromatic colouring of harmony and melody.

The playfulness of the Viennese Divertimento and the humour of the Italian opera buffa determine the content and style of 50/i, 50/iii, 52/iii and 53/iii. 52/iii stands near to the Divertimento tradition in the stringing together of different brief play figures that only occasionally assume a more lyrical character, as e.g. in the following excerpt which is closely related to Alpine folk music : (Ex.86)

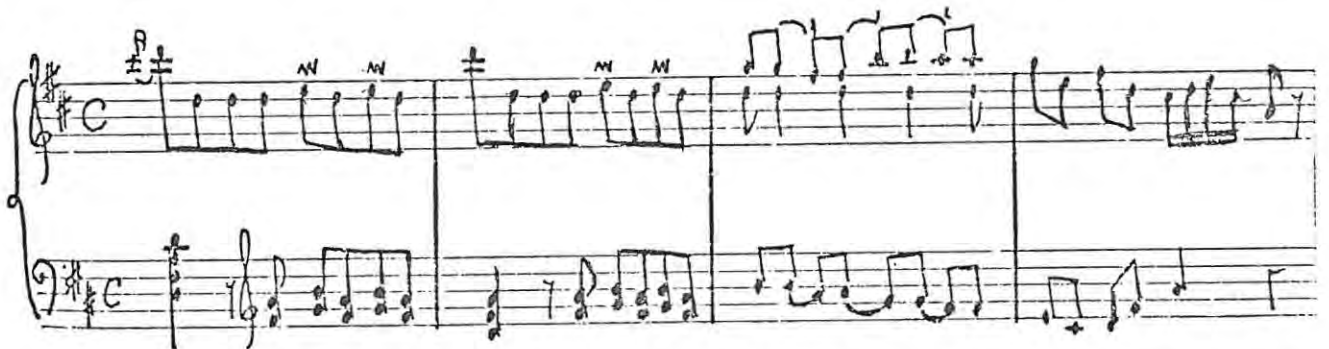
Ex.86 : 52/iii b.8-10



The light-hearted content of this Prestissimo Finale is furthered by the fast harmonic progressions, by the prevailing downbeat rhythm and by the articulation which not only increases the textural transparency but also affirms the brevity of the single particles.

50/i continues the development towards the high-classical idiom initiated in the earlier D major Sonata No.34. Dominated by gaiety and vigour, the movement owes its forward drive to the quick harmonic pace and to the accentuated downbeats, and its brilliance to the prominence of various play figures. Both melodic design and texture evince a clear indebtedness to the orchestral writing of Haydn's Mannheim contemporaries, most convincingly displayed in the figurative passages from bar 9 to bar 16 and in the epilogue from bar 35 to bar 40. In addition, the first subject employs phrases which resemble favoured patterns of opera buffa and Singspiel. The following example shows a striking similarity between the opening phrase of 50/i and an excerpt from the closing portion of Osmin's Aria No. 3 from Mozart's 'Il Seraglio' (Ex.87) :

Ex.87a : Haydn : 50/i b.1-4

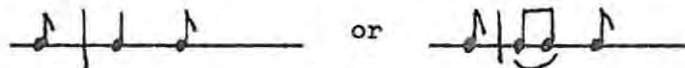


Ex.87b : Mozart : Excerpt from Osmin's Aria No.3 ('Il Seraglio')

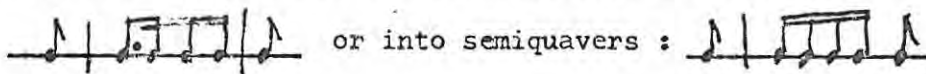


The influence of Italian opera buffa comes even more strongly to the fore throughout the Finale of Sonata No.50, where it affects not only the phrase structure but also the musical idiom. While the ritornello relies chiefly on the light-hearted and playful use of sigh- and slur-motifs, the first episode employs marked contrasts in dynamics, texture and range in the service of musical humour. Comical effects culminate in the witty fading-out at the end of this episode and in the playful cessation of harmonic and melodic motion immediately before the final ritornello. The jocose character of the movement is further aided by the transparent texture, which supports the short-phrased melodic line with a bass-part reduced to mere harmonic-rhythmic punctuations. Light-hearted character achieved by playful application of sigh- and slur-motifs also underlies the Finale of No.53. However, this movement differs from 50/iii in its greater uniformity of musical material and in its insistence on an Alberti Bass accompaniment.

Haydn's typical Finale style, already traced in some sonatas of his earlier middle period, underlies 42/iii, 43/iii, 46/iii, 47/iii, 54/ii, 55/ii, 56/ii and 58/ii. In addition to certain stylistic idiosyncrasies discussed earlier under (4) 'the line of continuity' and equally valid in the above listed sonatas, some movements exhibit a clear preference for specific rhythmical patterns which appear in various combinations and shapes. The basic element consists of a light quaver upbeat followed by an accentuated downbeat (one crotchet or two quavers) and one or two unaccentuated quavers :



The rhythmic quality of this element is enhanced by a specific articulation which alternates between staccatos and slurs, and by the melodic emphasis given to most downbeats. This pattern lends itself easily to combinations of varying phrase lengths and can be subjected to certain rhythmic variations, as e.g. a subdivision of the downbeat into dotted rhythm :



The following examples illustrate the use of these patterns in some Finale themes among Haydn's later sonatas (Ex.88):

Ex.88a : 42/iii b.1-4



Ex.88b : 38/iii b.1-4



Ex.88c : 42/iii b.25-26



Ex.88d : 38/iii b.43-44



Ex.88e : 50/iii b.1-4

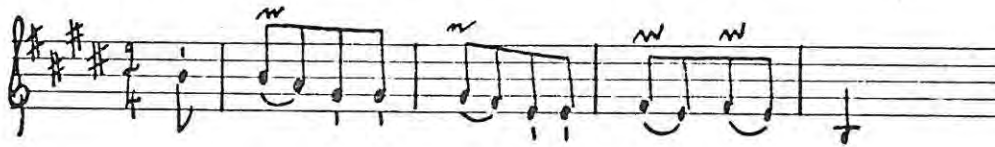


Ex.88f : 53/iii b.1-4



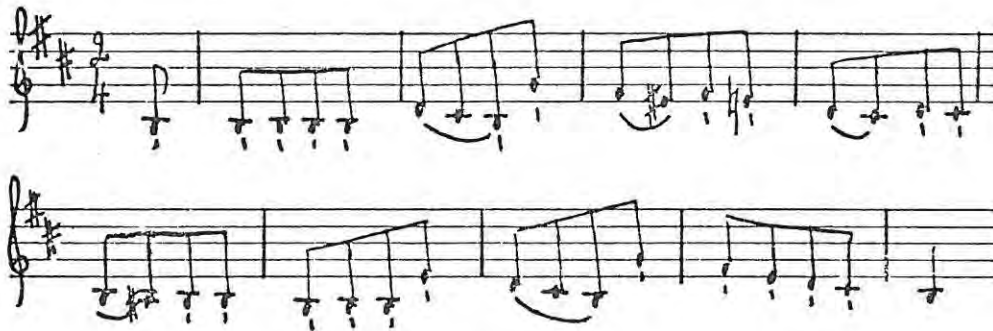
The close succession of the basic pattern is sometimes used in a manner as to assist the forward drive of a subject or movement, as e.g. in 46/iii (Ex.89).

Ex.89 : 46/iii b.1-4



Moreover, the first unit can be preceded by re-iterated single quavers (e.g. 47/iii) or an established quaver succession can be accelerated towards the end by the introduction of semiquavers (e.g. 56/ii). (Ex.90,91).

Ex.90 : 47/iii b.1-9



Ex.91 : 56/ii b.1-4³⁷⁾



Apart from such rhythmic aspects which are common to a number of movements, the Finales from Haydn's later middle period also show a refinement of various compositional techniques equally noticeable in their texture and their keyboard idiom, and, though to a lesser degree, in their harmonic language. The texture bears witness to the gradual evolution of classical part-writing; this tendency gives rise to two distinctly different methods which nevertheless share the desire to reconcile southern homophony with northern polyphony. In 43/iii a basically homophonic idea is dissolved into imitatory interplay of short motifs resulting in a texture of extreme transparency. (Ex.92).

Ex.92 : 43/iii b.1-6

The image displays two systems of handwritten musical notation for piano. The first system consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of one flat (G major). The melody in the treble clef is characterized by eighth-note patterns and rests, while the bass clef provides a simple accompaniment of eighth notes. The second system continues the piece, showing a similar melodic line in the treble clef and a more active bass line with eighth-note runs.

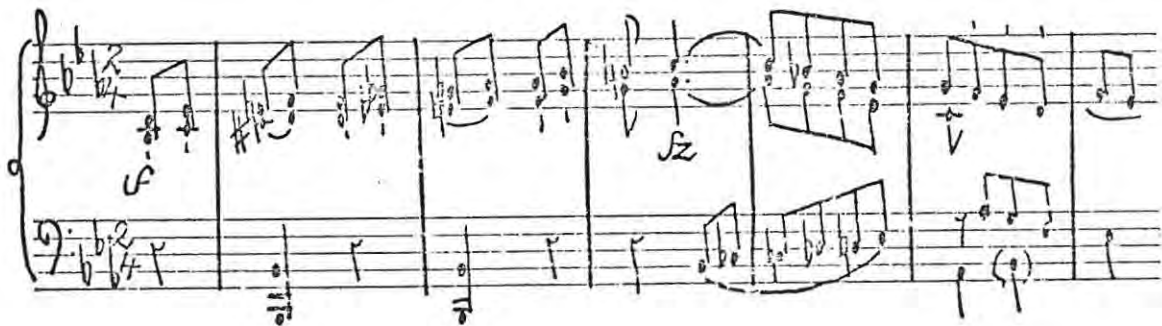
The imitatory relationship of upper and lower part is even more evident in the central (bar 67-106) and in the final variation (bar 129-172). In 55/ii, on the other hand, a basically polyphonic idea is woven into a linear setting which in the complementary interplay of the different parts represents the classical transformation of invention technique. This resemblance becomes particularly apparent in the use of invertible counterpoint which permits the interchanging of upper and lower parts from bar 17 onwards. Similar instances of polyphonic, classical part-writing occur in the development of

47/iii (see earlier Ex.17), the middle section of 54/ii and throughout the Finale of Sonata No.56.

The keyboard idiom utilizes a large repertoire of different pianistic devices to enhance the respective contents of the various movements. The frequent application of variation technique inevitably gives prominence to figurative patterns, such as scales, scale segments, arpeggios and broken chords, double octaves, double thirds, ostinato rollers,³⁸⁾ (e.g. 47/iii b.39ff), free playing around central notes (e.g. 43/iii b.107ff) and melodic elaborations placed over repetitive pedalpoints (e.g. 55/ii b.54ff). Furthermore, the available pianistic vocabulary can be employed in the service of greater brilliance, as for example in the Presto Finale of Sonata No.58, a movement that approaches the virtuoso style of Clementi,³⁹⁾ Dussek and the early Beethoven.

The harmonic language follows the tendencies typical of Haydn's later middle period. Innovations and/or peculiarities found within the Finales are therefore not to be regarded as specific to these movements. Nevertheless, Haydn uses some chromatic progressions for surprise effects as e.g. the sudden turn to a third related key in the central variation of 43/iii b.78f and the similarly striking juxtaposition of D and B Flat major in bar 10 vs 11 in 54/ii. In addition, chromaticism often contributes towards the colouring of melodic lines especially in the Finales of Sonatas No.56 with the meandering line of the opening phrase, and No.58 with its prominence of passing chromaticism. (Ex.93).

Ex.93 : 58/ii b.142-148



Refinement of compositional techniques also plays an important role in the stylization of Minuets, a process which affects 42/ii, 43/ii, 44/iii, 45/iii, 47/ii, 49/iii and 51/iii. While 42/ii still retains close ties with traditional Minuet and Trio idiom, 43/ii and 44/iii introduce greater expressiveness into the dance movement. To this end they rely on such devices as long melodic lines, expressive interval jumps, sigh-motifs, chromatic colouring and, in particular, on a contrapuntal texture that ranges from complementary rhythm to free and strict imitation and thereby continues, though in classical part-writing, the trends of the earlier Minuets 40/ii and 41/ii. The figurative and expressive elaboration of a simple and graceful melodic line reaches a culmination in the variations which follow the Minuet theme in 45/iii. The Trio of 47/ii, on the other hand, anticipates in its brilliant figurations the restless content of the Finale and thereby acts as bridge between the two outer movements. Expressive lyricism dominates the Minuet Finales of Sonatas Nos.49 and 51 which represent the closing stage in the stylization of the traditional Minuet and Trio.

The opening movement of Sonata No.46 applies the principles of German continuation technique to a basically cantabile idiom. The slow harmonic pace and the long sweeping lines, characteristic of Form Type 6 (see earlier p.63) relate this Moderato to the lyrical style usually reserved for slow movements. Its lyrical expressiveness is underlined by the many sigh-motifs and suspensions, by emphatic rhetoric phrases (b.29ff) and by a certain melodic and harmonic chromaticism (e.g. in the later part of the development and at the beginning of the recapitulation). In 53/i northern continuation and transformation technique is essential in the exploitation of the dramatic and lyrical potential of the opening phrase. The movement combines the restless character typical of the earlier Storm and Stress with southern lyricism and Viennese light-heartedness. Equally indebted to C.P.E.Bach's dynamic language and to Mozart's art of character variation, it successfully blends divergent trends and influences from North and South. The interplay of short opposing motifs lends to the principal theme forward drive (mainly caused by the ascending bass-line) and a moderate lyricism (relying on the descending lines

of the upper part). Successive variations of the two fundamental motifs affecting their articulation, contour, combination and harmonic basis produce brilliance (e.g. bar 14ff), lyricism (e.g. bar 30ff) and dramatic intensification (e.g. bar 51ff). The inherent dramatic tension is heightened by the frequent pauses that repeatedly interrupt the rhythmic continuity.

Southern and northern traits are placed side by side in 44/i and 47/i. In both, the principal subjects contrast a brief and energetic initial phrase of rhythmical precision with a longer and lyrical afterphrase, and thereby establish an opposition of characters that is later explored with greater intensity in the development. Further contrast is provided by the material of the second section, which in 47/i shows the smooth rhythmical flow and simple sequential patterns so typical of Viennese pre-classical writing,⁴⁰⁾ whereas in 44/i it applies the multiplicity of different rhythmical patterns characteristic of C.P.E.Bach's music. 44/i introduces in addition a variety of keyboard effects, such as marked contrasts (b.8 and 10), large and brilliant interval jumps almost in the manner of Scarlatti (b.14 and 54f), full emphatic chords (b.32ff), toccata-like arpeggio figures over sustained chords (b.44ff), sudden register changes for humouristic purposes (b.14-15 and 89-90) and the playful alternation of single notes between right and left hand (b.22f, 57ff).

The assimilation of southern and northern trends reaches an important stage in 54/i and an early culmination in 49/i. In both movements Italian and German style are no longer placed side by side as in the previously discussed examples, but are merged in such a manner as to complement each other. Thus, the resulting stylistic 'unity in contrast' corresponds to and supports the formal 'unity in contrast' traced earlier under Form Type 7 (b). Moreover, stylistic and formal coherence are interdependent, as the various 'characters' are held together by the unifying force of systematic derivation technique, a technique which in turn relies on a variety of 'characters'. This interdependence is especially obvious in the first section of 51/i and in the second section of 49/i, where each single phrase emerges convincingly from the preceding material. The lyrical opening of 51/i (b.1-2) is transformed

into a playful phrase, a stylistic change that coincides with the internal phrase repeat in bars 2 and 3. (Ex.94)

Ex.94 : 51/i b.1-4

The repeat statement of the entire phrase in bars 5-8 allows a further alternation between lyrical and playful elements. The gradual acceleration of the melodic motion commencing in bar 7 prepares for the brilliant runs that prevail throughout the remaining bars of this section. The second section of 49/i begins with a character variation of the energetic opening motif of the principal theme which is now expanded into a 6-bar unit thereby giving greater scope to lyrical intensification (b.12-17). Similar formal and stylistic changes affect the next portion (b.17-24) which takes its motivic material from the earlier bars 2-6, which now undergo intensification by means of a richer texture, a more colourful harmonic idiom, sforzatos and sigh-motifs. The dynamic contrasts prepare for the sudden character change from the lyrical to the energetic and brilliant in bar 25ff, a character change the importance of which is stressed by retardation of the rhythmic motion in bars 25-26. The section ends with a playful phrase

in the manner of an epilogue that relaxes and counterbalances the preceding build-up of dramatic tension in a buffo-like fashion. The interpenetration of form and style which characterizes the expositions of 49/i and 51/i is carried on and confirmed in the respective development sections, where the intensification of the thematic substance is achieved not only by formal devices but also to an equal extent by stylistic means. In 49/i dramatic tension is created by the gradual transformation of the lyrical opening motif (bar 34) into its original powerful character (bar 44), a transformation which is underlined by the ascending order of its successive entries, viz. E major, F sharp minor and G sharp minor respectively. Furthermore, considerable use is made of surprise effects such as rhetoric pauses (b.41 and 43 respectively), dynamic contrasts, changes of register and extended modulations. Similarly advanced stylistic media appear in the development of 51/i which not only explores a wide range of different tone colours, produced by changes of register and a variety of textures, but also utilizes the sound effects of unexpected harmonic changes and shifts (e.g. b.28-29 and 31-32).

The manifold stylistic influences to which Haydn was exposed during his life can be traced distinctly in the various slow movements of his later middle period. 50/ii represents the oldest layer; it resembles a stylized Sarabande, not only in its design, speed and metre, but especially in the rich texture and in the prominence of various dotted rhythms. To aid the expressive content of this Largo the composer uses many suspensions and sigh-motifs as well as harmonic effects such as suspension chords, moderate chromaticism and an accentuated Neapolitan chord shortly before the closing bars.⁴¹⁾ Another traditional layer is found in 46/ii, a movement which though marked Allegretto stands close to the typical 'Andante' of Baroque Trio Sonatas on account of both the polyphonic interplay of its upper parts and the almost uninterrupted quaver motion of the 'basso continuo'. Moreover, its lyrical perfection points clearly to Italian sources and is strongly reminiscent of Pergolesi's music.

The influence of C.P.E.Bach's declamatory style dominates the Adagio link in Sonata No.45. Introduced by dramatic pauses, full chords and surprise modulations, this Adagio is characterized by a melody that employs a rich vocabulary of expressive means ranging from emphatic and ornamented sighs to rhetoric upbeat patterns and interval jumps. The free declamatory rhythm of this melody is counterbalanced by the rigid quaver motion of the wide-spaced accompaniment. Figurative writing reaches a climax in 53/ii, a movement almost entirely devoted to ornamental elaborations of simple harmonic progressions. In the middle section the strongly treble-dominated texture is dissolved into free interplay terminating in a rhapsodic retardation. Underneath the rich embroidery work, however, lies a simple tune akin to Austrian folk music, as the following example attempts to show : (Ex.95)

Ex.95 : 53/ii b.1-4, underneath suggested model

The image displays four staves of musical notation. The first two staves represent the original score for measures 1-4 of 53/ii. The first staff is in treble clef, key of D major (one sharp), and 3/4 time. It features a melody with a triplet of eighth notes in the first measure, followed by quarter notes, and a final quarter rest. The second staff is in bass clef, key of D major, and 2/4 time, showing a wide-spaced accompaniment with a half note in the first measure and a quarter note in the second. The last two staves show a suggested model for the same measures. The third staff is in treble clef, key of D major, and 3/4 time, with a melody that is more rhythmic and includes a triplet of eighth notes. The fourth staff is in bass clef, key of D major, and 2/4 time, with a simple accompaniment consisting of a half note in the first measure and a quarter note in the second.

A similar cadential and melodic basis (viz. I-V-V-I) strongly reminiscent of Alpine folk tunes, underlies also the opening phrases of the remaining slow movements 44/ii, 48/ii and 51/ii. 52/ii commences in a like manner, but reverses the harmonic progressions of the second bar. The following examples illustrate the similarity of these different subjects (Ex.96).

Ex.96a : 44/ii b.1-2

Handwritten musical notation for Ex.96a, showing two systems of piano accompaniment for measures 1 and 2 of movement 44/ii. The notation is in G minor (one flat) and common time (C). Each system consists of a treble and bass staff. The first system includes a tempo marking '(♩)' above the treble staff. The second system includes a tempo marking '(♩)' above the treble staff and a key signature change to one sharp (F#) in the bass staff.

Ex.96b : 48/ii b.1-2

Handwritten musical notation for Ex.96b, showing two systems of piano accompaniment for measures 1 and 2 of movement 48/ii. The notation is in G minor (one flat) and common time (C). Each system consists of a treble and bass staff.

Ex.96c : 51/ii b.1-2

Ex.96d : 52/ii b.1-2

In spite of their affinity to a common model⁴²⁾ the various themes nevertheless exhibit individuality in the detailed elaboration and continuation of the initial phrase. To enhance expressiveness Haydn uses large interval jumps (e.g. in 44/ii and 51/ii, see Ex.96a, 96c) and rhetoric rests (e.g. in 44/ii, 51/ii and 52/ii). The declamatory character is further aided (a) by a rhythm which in the variety of its patterns emphasizes notes, motifs and phrases essential to the melodic contour, and (b) by an accompaniment which in its restriction to mere harmonic and/or chordal support increases the prominence of the upper part. The intricate design of the opening themes finds contrast in the simpler and more uniform outline of the subsidiary subject groups which show a preference for smooth melodic curves and an even rhythmical flow equally noticeable in melody and accompaniment.

Haydn's advanced figuration technique, which plays such an essential part in the ornamental elaboration within these movements, reaches an ultimate climax in the variation movements which open Sonatas Nos.56 and 58. In both, Haydn exceeds the limits of conventional classical variation technique and prepares the way not only for Beethoven's 'new manner' (exemplified in his Op.34 and Op.35) but also for the free variation art of 19th century composers. The original theme is subjected to free character variation and to far-reaching ornamentation which dissolves melody and harmony into rich figurative passages of improvisatory nature. To intensify expressiveness the composer applies every possible device at his disposal. Melodies abound in expressive intervals and are often embellished by turns, emphasized by scalar and decorated by meandering lines. Notes essential to the melodic lyricism are often stressed by harmonic means, by dynamics and by rhythmic accents. The prevailing colourful idiom is further enhanced by the rich texture, the frequent changes of register which utilize the different sonorities of the pianoforte and by the chromaticism which permeates the melodic curve as well as the harmonic progressions.

(6) The ultimate fusion of the different 'dialects' into
Haydn's personal language.

The blending of content, form and style finds its ultimate perfection in Haydn's last piano sonatas (viz. Nos.59-62), which rank among the greatest achievements of the Viennese High-Classical School. The highly personal handling and combination of the various stylistic means differing from work to work bear witness to the wide range of the composer's creative mind and necessitate a discussion of individual movements rather than a survey of specific elements common to all four sonatas.

Sonata No.59 is dominated by lyricism and playfulness. The two moods are intermingled in the outer movements, whereas lyricism intensified by expressive means prevails throughout the central Adagio cantabile. The opposing characters appear at once in the opening subject of the first movement, where a playful transformation of the traditional hammerstroke motif (b.1-2) finds immediate contrast in a lyrical counterphrase (b.3-4). In accordance with classical subject structures the entire 4-bar unit is repeated, though on a complementary tonal basis (b.5-8). The remaining four bars of the subject retain the principle of the subdivision, but intensify the playful element into a more powerful run (additional emphasis being achieved by the continuity of the semiquaver motion and the use of a full chord in the left hand part) and lighten the lyrical element by a more playful articulation. The character contrast is paralleled by the simultaneous idiomatic confrontation of a typical keyboard pattern (x) and a song line (y). Furthermore, the harmonic foundation of this vocal phrase (y) suggests the simple figuration of a I-V progression typical of Alpine folk tunes. However, owing to the surprising entry of a SD harmony on the first beat of bar 3, the b flat of the upper part changes its function from a Tonic 5th into an expressive suspension, the importance of which is underlined by a sforzato. (Ex.97)

Ex.97 : 59/i b.1-12

The image shows a handwritten musical score for the first movement of Sonata No. 59, measures 1 through 12. The score is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (F major), and the time signature is 3/4. The first two measures (b.1-2) show a hammerstroke motif (x) in the treble and a full chord in the bass. The next two measures (b.3-4) show a lyrical counterphrase (y) in the treble and a simple figuration in the bass. The notation includes dynamic markings like (f) and (F), and articulation marks like 'x' and 'y'.

Ex. 97 cont.

The image displays a handwritten musical score for Exercise 97, continuing from the previous page. The score is written in G major (one sharp) and 3/4 time. It consists of four systems of music, each with a piano (p) part on the left and a violin (v) part on the right. The piano part is written in bass clef, and the violin part is in treble clef. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *fz* (forzando). A slur with the letter 'y' is placed over the first two measures of the first system. The piece concludes with a final cadence in the fourth system.

A similar stylization of a simple folk tune element occurs at the beginning of the modulatory transition. The Tonic-Dominant leaps are, however, soon modified into smooth stepwise lines, the expressive character of which is enhanced by certain chromaticism and dynamic attacks. The interplay of Italian lyricism and Viennese Divertimento figures continues within the second section. Here, the contrasting contents are intensified by suitable stylistic means (e.g. emphatic upbeats, embellishments, register changes, crossing of hands and standard play figures) and given greater scope for individual expansion by a widening of the harmonic frame (b.33ff) and by the rhapsodic retardations (b.37ff and b.52ff) reminiscent of the German School. Further intensification of the given material takes place within the development section which relies on the moderate use of polyphony (bars 65-80), on extended colourful modulations (bars 84-103) and on the transformation of the formerly playful motif from bar 53ff into one of dramatic tension.(bars 108ff).

The slow movement exemplifies Haydn's art of variation and consequently applies similar methods to those used in the earlier discussed variation movements 56/i and 58/i, from which 59/ii differs in its form, variation technique being used merely in the manner of 'altered reprises' and incorporated into a movement otherwise of ternary design. At the varied returns the expressive beauty of the single phrases becomes intensified by the addition of ornaments, by expressive intervals, by chromaticism and by rhythmical re-arrangements which sometimes lend greater weight to an expressive passage and at other places make an individual line or phrase more flexible. The original melodic curve undergoes even further dissolution at the return of the 'A' section where it is dissolved into rhapsodic runs and figures. In all variations Haydn retains the basic design of the 'theme', i.e. its harmonic foundation, its melodic frame and its phrase length. The intricate rhythm and figurative patterns of the variation sections find contrast in the simple song style of the central part, which in mood and harmonic idiom anticipates stylistic characteristics of Schubert's piano music.

A similar affinity to early romantic music appears in certain portions of the Finale, the figurative patterns of which foreshadow the keyboard idiom of some of Schubert's shorter pieces, a relationship illustrated by figured thirds (b.12ff), runs covering a great compass (b.29f and b.44ff), chord figurations alternating between the hands or supported by a simple accompaniment that doubles an inherent melodic progression (b.79ff).

Sonata No.60 contrasts a first movement containing a great variety of moods with a rhapsodic Adagio and a Viennese-orientated Finale. The main subject of the opening movement is of a shape and nature that lends itself willingly to both transformations in the manner of C.P.E.Bach's compositional technique and to character changes along the lines of Mozart's writing. Consequently, the subject serves as the fundamental unifying factor as well as the germinal cell capable of generating contrast and diversity. At its first entry the subject resembles rococo gracefulness, this effect being produced by the extreme transparency of texture, by the brevity of the single components and by the articulation which favours staccatos and slurs. In its re-appearance the subject retains the melodic contour of its initial phrases, some of which undergo decorations that underline the still prevailing rococo idiom. The restatement of the opening phrase in bar 7 introduces for a first time a dramatic and powerful version achieved by a full texture and a sudden dynamic change into forte. Powerful character also underlies the initial bars of the second section (bar 20ff) where the opening motif reinforced in octaves appears in the bass register. A further intensification occurs in bars 60ff which change the attack from staccato quavers separated by rests into detached crotchets. A next variation, again affecting the articulation, takes place in bars 74ff, the legato phrasing lending lyrical quality to the motif. The numerous character variations are further assisted by such stylistic devices as changes in register (viz. from treble into middle and bass), in texture (from single notes to thirds, octaves or chords) and in setting (ranging from simple accompaniment to true counterlines of lyrical, playful or energetic nature). To counteract the extreme thematic concentration Haydn employs, especially within the development, a rich harmonic language which

modulates into distant keys by functional changes of chords, by chromatic progressions and by semitone shifts often around central tones.

The second movement explores the full potential of the keyboard by a style that disguises the melodic line in a web of abundant embroidery. A simple and slowly moving accompaniment supports an upper part which uses a great variety of figurations ranging from simple decorative patterns and meandering lines to scales and arpeggios that often cover a wide compass and thereby lay special stress upon particular notes or declamatory phrases. The resulting quasi-rhapsodic quality of this movement shows, though clad in high-classical language, an unmistakable affinity to the Fantasias of C.P.E.Bach.

The light-hearted Finale counterpoises the extreme formal and stylistic complexities of the preceding movements. Indebted to the traditional Minuet Finale this Allegro molto displays all the traits characteristic of Haydn's mature Finale style, viz. humour and gaiety achieved by a transparent articulation (with many staccatos and short slurs), by acciaccaturas, sudden rests, pauses, surprise harmonic turns, changes in key and speed, fragmentation and witty changes of register.

Sonata No.61 points in the predominantly lyrical content of its first movement to some sonatas of the earlier Beethoven as well as to certain idiosyncrasies commonly associated with Schubert's music.⁴³⁾ These qualities are largely conditioned by a texture that allows the unfolding of a song-like melody part over a simple accompaniment chiefly made up of broken chords. Only the middle episode introduces a different character achieved by harmonic means and a simultaneous change of articulation. The advanced chromatic progressions of these bars foreshadow the harmonic idiom of the early Romantic Period. The progressive character of this sonata is equally evident in the second movement which represents the final transformation of the traditional Minuet Finale into a Scherzo. Essential stylistic features of the Presto are its rhythmical forward drive, achieved by a quick harmonic pace and stressed by the many accents predominantly placed on off-beats, and a harmonic language abounding in suspensions and other dissonant passing notes.

Both the marked accents and the somewhat austere idiom relate this Finale to similar movements in the sonatas of Beethoven.

Sonata No.62 exemplifies the perfect fusion of different dialects into Haydn's personal language as well as the utmost interpenetration of style and form. The divergent stylistic elements, arranged in opposing but complementary layers, are bound together by logical continuity and formal coherency. The laws of musical logic are thereby equally valid in the cyclic balance of the entire work and in the layout of the individual movements. The first movement introduces the essential contents, viz. dramatic power, expressive lyricism and brilliant playfulness. These contents, in turn, are individually explored by the respective single movements.

The dramatic character of the first movement is attained by rich texture, full chordal writing, brilliant passages covering a wide compass and by a method of attack which derives its strength from rhythmic precision and dynamic power. The appearance of this dramatic 'layer' at various focal points stresses its predominant role within this movement, rendering the other complementary 'layers' less obtrusive. These show a liking for a transparent texture, a limited range and softer dynamic. The lyrical portions rely on smooth melodic contours, at times coloured by chromatic passing notes, and on an even rhythm. The long legato lines of these passages are contrasted with the short-phrased motifs that underlie the playful 'layer' of the movement. Owing to the co-existence of different characters the first movement presents northern severity side by side with southern lyricism and playfulness.

The rhapsodic expressiveness of the Adagio, on the other hand, is clearly indebted to the rhetoric language of C.P.E.Bach's music, with which it shares the precise rhythmic definition, the expressive melodic curves and the improvisatory, quasi-recitativic writing of certain phrases.

The third movement of this sonata typifies the ultimate culmination of Haydn's Finale style. Its brilliant playfulness counterbalances the expressive intensity of the Adagio and the dramatic power of the opening Allegro. It

nevertheless resumes certain elements of both preceding movements, elements such as powerful chords, strong dynamic accents, lyrical phrases and rhapsodic insertions, all of which it transforms and assimilates into a mood of gaiety and humour. This basic mood which dominates the entire movement is achieved by harmonic and melodic simplicity, by a strong rhythmic forward drive often aided by brilliant play figures and witty accents, and by a clear texture which covers a wide compass owing to frequent register changes or humorous terminations of play figures in the lower range. Further surprise effects of a light-hearted nature are produced by rhythmic retardations, rests, pauses and juxtapositions of distantly related keys.

EPILOGUE.

Of simple peasant stock, the boy Haydn had his initial encounter with the world of learning and education when, under the tutorship of his uncle, he received his first training in an art he later mastered to a high degree of perfection. He was introduced into the 'great' world when G.Reutter admitted him to the choir of St.Stephen's Cathedral at Vienna, an Episcopal See which ranks among the most important of the Roman Church. After his dismissal from the ensemble, young Haydn left the secure but closed spiritual world of the churchly life and selected his friends from the members of the middle class, sharing their daily pleasures and worries. His appointment as court musician to Count Morzin brought financial security and his first entry into the aristocratic world, a world that was soon to govern his life. Taking up the position of music director to Prince Esterházy, who was one of the wealthiest princes of the Empire, Haydn reached the prime of his social career. His reputation spread through the whole of Europe and even to England, a country which bestowed on the ageing master her greatest distinction, the Honorary Doctorate of Oxford University. Equally at home among all social classes and fully able to 'speak and understand the language of the other', Haydn thus became a true representative of Austrian mentality, of 'Humanitas Austriaca'.

Born in the small border village of Rohrau where Austrian, Hungarian and Croatian folklore continually intermingled, the boy Haydn received his first musical impressions from the traditional folk music of the various peoples. His subsequent education in Hainburg and Vienna brought him into close contact with the rich heritage of church music, ranging from

the great masterworks of Palestrina, Lassus, de Monte and Gallus to those of Fux, Caldara, Draghi, Reutter, Werner and others. Leaving his place among the choristers of St. Stephen's young Haydn continued his musical training by studying the works of his Viennese and Italian contemporaries and earned his first income from playing at dances, serenades and other forms of popular entertainment. Acquainting himself with the sonatas of C.P.E.Bach, the composer entered a different world and gained an insight into northern mentality which he was soon to adapt into his own personality. Developing his artistic and creative mind under the generous patronage of Prince Esterházy, he was commissioned to write sacred and secular music for sponsors and admirers in Spain, France, Russia and England. Haydn crowned his professional career by merging the divergent trends into 'The International Viennese Language of the High-Classical Period' and thereby presented posterity with his greatest achievement, with the 'Musica Austriaca'.

NOTES

- 1) Cf. Richardson's 'Clarissa' or the 'History of a Young Lady'.
- 2) It is interesting to note that the Rococo Period is originally associated with achievements in visual arts (architecture, sculpture and painting), whereas the 'Empfindsamkeit' and 'Sturm und Drang' have predominantly literary connotations.
- 3) It is a well-known biographical fact that both Mozart and Haydn often participated in open-air performances of Serenades and related works.
- 4) While such yodelling patterns are particularly characteristic of Alpine songs, they are also found in Western Bohemia partly owing to its close cultural contact with Bavarian settlements; these patterns were sung over syllables such as 'Troudí', 'Hollaroudí' a.o. See M.Komma : Das böhmische Musikantentum, p.21f.
- 5) See also Komma : op.cit. p.44
- 6) Authentic folk melodies of Slavonic, Czech, Hungarian and Croatian origin have been found particularly among Haydn's London Symphonies. See Landon : The Symphonies of Joseph Haydn, p.567f.
- 7) The simple harmonic basis of pre-classical subjects is discussed at length in Fischer/Wiener p.36ff. For opening phrases on I-I-I and I-V-I progressions see also DTU Vol.39, p.XV.
- 8) E.g. in G.M.Monn : FK 45/ii, 52/iv, 53/iii, 57/iv; J.C.Mann : FK 91/i, 92/iv (minore episode); Wagenseil : H 3/iii, Op.1/2/ii, Op.1/3/i, Op.1/6/iv, Op.2/4/iii.
- 9) This subdivision is probably an influence of Slavonic music, where it appears regularly as a means to stress the downbeat.
- 10) Similar downbeat divisions also occur in works of G.M.Monn, e.g. FK 45, 46, 52 and 58, and Wagenseil, e.g. Op.1/2/ii a.o.
- 11) For the teacher/student relationship between Porpora and Haydn see L.Nowak : Joseph Haydn, p.130ff

- 12) Vivaldi's works were probably well-known in Vienna, particularly his concertos Op.9 'La cetra', copies of which were dedicated to the Emperor Charles VI. It is possible that the composer visited Vienna as early as 1728 even though no documentary evidence for this exists. However, it has been proved that he stayed in Vienna in 1741 as he died in this city in the same year. (See W.Kolneder : Biographisches um Antonio Vivaldi. OMZ 1952 p.53ff.) Haydn must have been familiar with at least some concertos of Vivaldi's of which the form and style clearly influenced his 'Daytime' Symphonies Nos.6-8.
- 13) H.Riemann refers especially to the extended melodies and to the 'singing Allegro' that appear for a first time in the Trio Sonatas of Pergolesi and were later taken over by Mannheim and Viennese composers. See Riemann : Musik Lexikon Vol.2 p.386.
- 14) It is interesting to compare this last example with the Prelude from G.M.Monn's Sonata FK 57, which uses an identical pattern.
- 15) The melodic chromaticism of these passages illustrates the influence of Bach's sonatas in a most obvious manner, the more so as Haydn employs a similar syncopated rhythm. Cf.C.P.E.Bach : Prussian Sonata No.1/iii b.17ff.
- 16) Cf.similar passages in C.P.E.Bach : Prussian Sonatas 2/ii b.34f, 5/i b.37f; Württemberg Sonata 2/iii b.25ff; Versuch Sonata 3/ii.
- 17) For the importance of the sigh-motif in the 'Age of Sentiment' and its variations see also Heuschneider/German p.26f.
- 18) This halfway position becomes quite apparent if comparing this movement with e.g. Haydn's earlier 10/ii, 11/ii and 13/iii, and Field's Nocturne No.9
- 19) It is interesting to note that even two renowned musicologists differ in their opinion as to what extent C.P.E.Bach served as model for Haydn's harmonic language. Compare Abert/Haydn p.571 to Nowak Op.cit.p.122f.
- 20) It is interesting to note that Haydn applies the same technique in the slow movement of his Symphony No.45 b.166ff. Once again, this modulatory device seems to have its model in C.P.E.Bach, where it appears especially in certain movements of the 'Versuch' Sonatas, e.g. 4/ii b.20ff and in the C Minor Fantasia 6/iii.
- 21) The same technique is used again by Beethoven in his Sonata Op.10/1/i b.30-32.
- 22) Compare the similar passage in the development of Beethoven's Sonata Op.10/2/i b.77ff.

- 23) Some of C.P.E.Bach's sonata movements display a similar variety of rhythmic patterns, e.g. Prussian Sonatas 2/i, 2/ii, 6/ii and Versuch Sonata 5/iii a.o. In most of these examples, however, the rhythmic diversity is justified for rhetoric or expressive reasons.
- 24) For the use of this technique see earlier under (2) Stylistic trends in the early sonatas of Haydn, p.173.
- 25) The use of such rests is by no means restricted to Haydn's piano sonatas but can be regarded as one of his favourite effects especially within Finales of his symphonies, e.g. No.42 (b.93ff) and No.46 (b.28f and 69f).
- 26) For a comparison see the use of this range in Beethoven's Sonata Op.10/3/ii, but also in Gruner's Sonata I/3/ii. Cf.Heuschneider/German p.163
- 27) For a comparison see especially the various movements in the Württemberg Sonatas, e.g. 1/i,iii, 3/i,ii, 5/i,iii and 6/i.
- 28) Grout : A History of Western Music, p.444. Grout refers here, however, to the Minuet of Symphony No.44 (written in canon at the octave) and to the Minuet and Trio of Symphony No.47 (written al rovescio). It is interesting to note that Haydn uses the same techniques in two symphonies and in two sonatas of the same period. Contrapuntal structures apparently occupied the composer's mind during these years, as other polyphonic forms also occur especially in the Finales of his String Quartets Op.20.
- 29) For a detailed discussion of these ornaments and their execution see Haydn Vienna Urtext Edition, Preface Vol.I p.XVIII.
- 30) Monn, Mann and Wagenseil use Siciliano movements not only in several of their Divertimenti and Sonatas but also in Suites as a replacement for the older Sarabande; Monn FK 52,55; Mann FK 92 and Wagenseil Op.2/6.
- 31) Quick moving figures are essential to the classical Presto Finale and make their early appearance in some closing movements of Italian pre-classical composers, see Heuschneider/Italian p.40, 53.
- 32) This stylistic development coincides with similar textural changes in the field of chamber music, especially within the string quartets of this period, viz. Op.20.
- 33) It is interesting to note that figurative patterns found in 38/i b.33ff re-appear almost literally, though with an entirely different character, in the overture to Gluck's "Iphigénie en Aulide" (first performed in 1774) where it emerges as a typical violinistic figure, see bars 29-39. For the interrelationship Gluck-Haydn cf.also Landon/Symphonies p.276,315.

- 34) It is interesting to compare the first part of the movement with the opening chorus "Komm holder Lenz" from the later Seasons, as Haydn seems to anticipate certain melodic lines and phrases as well as the turn into a minor mode.
- 35) The consistent use of character variation affecting short phrases has many parallels in the works of Mozart, whose music exerted an ever increasing influence on Haydn, especially from ca.1780 onwards.
- 36) The elegant smoothening of this basically dotted rhythm becomes the more obvious if compared with the rigid character this rhythm has in the first subject of 36/i.
- 37) Similar rhythmic patterns can also be found in Finale movements of some symphonies, e.g. No.42, 45 and 55.
- 38) This term has been coined by Hugo Riemann in connection with certain mannerisms characteristic of the Mannheim orchestral idiom.
- 39) As early as 1783 Haydn received some sonatas by Clementi, presumably Op.7 or Op.9 for which he expressed a high appreciation. See Newman/Classic p.757f
- 40) Cf.e.g. G.M.Monn FK 52/v, 57/ii,iii; J.C.Mann : FK 92/i a.o.
- 41) Similarly expressive Sarabandes exist in the works of Handel and Haydn's baroque predecessors in Vienna, e.g. G.Muffat and J.J.Fux, but are hardly ever used by the masters of the Viennese Pre-Classical Period.
- 42) This subject design has two striking parallels in Mozart's last symphonies, viz. K 543/Trio and K 551/ii.
- 43) Cf.in this context Beethoven's Sonata Op.14/1/iii and Schubert's Sonata A major D.V.959 (Finale)

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Abbreviations:

- AFMW : Archiv für Musikwissenschaft
DTD : Denkmäler der Tonkunst in Österreich
FK : Fischer Katalog (DTD Vol.39)
MK : Michelitsch 'Thematischer Katalog' (Das Klavierwerk von
Georg Christoph Wagenseil)
MR : Musical Review
SZMW : Studien zur Musikwissenschaft
ZFMW : Zeitschrift für Musikwissenschaft