

Haydn

Describe how a sense of balance is created in the Clock Symphony Movement II

- ABA structure
- Antecedent and consequent phrases
- Use of related keys
- Diatonic harmony
- Use of perfect & imperfect cadences
- Double-wind orchestra
- Steady quaver accompaniment pattern
- Regular use of dotted rhythms
- Unchanging 2/4 metre
- Tonic & Dominant
- Rise & fall of the melody
- Conjunct movement
- Triadic movement
- Mostly quiet dynamics
- Balanced alternation between *forte* and *piano*
- Use of double dotted rhythms
- Tempo *andante* – typical of movement II
- Tied notes – varies the rhythmic pattern but used in a balanced, rhythmic way

Contrast Section B:

- Tonality/tonic minor/Gm
- Eb surprise arrival
- Tutti section B
- *Sf* section B
- Clarinets/trumpets/horns/timpani heard for the first time
- New syncopated motif in Violin I
- Monophonic link back into section A2
- Different character – more urgent feel

Contrast between the two A sections:

- Flute join bassoons with ticking motif
- Pianissimo in A2
- Counter-melody in flutes A2
- Flutes have theme inverted (figure 6)
- Use of sextuplets
- Doubled melody by oboe
- Imitation between flutes and oboes b.129
- Roles different – violins have accompaniment role
- Continuous semiquavers now in violins
- Scalic and triadic movement in violins
- Woodwind play main melody
- Fragmentation of theme Eb section

Classical:

- Theme is suited to development & manipulation
- Scalic & triadic movement
- Conjunct and disjunct movement

- Violins play main melody
- Woodwind accompany
- Classical use of slurs and staccato
- Contained range in melody
- Period phrasing
- Acciaccaturas in melody
- Characteristic sequences
- Inversions in chords
- Diatonic harmony
- Chromatic link
- Cadential 6-4 progression
- Use of V7
- Double-wind orchestra
- Use of perfect & imperfect cadences
- Harmony mostly tonic & dominant
- Ternary form
- Dynamic changes – not terraced/use of crescendo
- Occasional use of *sf*
- Variation of the theme A2
- Use of related keys
- Use of a pedal note leading to cadential points
- Use of counter-melody
- Doubling of the melody

Describe the use of sonority/timbre to create interest and colour

- Main melody – violin I, oboe, flute
- Ticking motif – bassoons, violin II, cello
- A2 – roles/parts
- Rhythm is set by the bassoons
- Syncopated new motif (section B) violin I
- Triplet movement in violins
- Inverted pedal in the oboe b.17
- Triple-stopping in violas
- Pizz and staccato/slurs – string techniques
- Mid-range: harmony
- Monophonic link 2 bars before A2

How does Haydn vary the theme throughout Movement II

- Use of sequence in main theme
- Use of melodic inversion main theme
- Use of sequence in counter-melody Violin I
- Use of acciaccatura
- Fragments theme in A2 section
- Syncopation creates variety
- Use of sextuplets in b.115 flutes
- Use of triplet feel b.118 in violins
- Theme/variety of motif heard on different instruments