

## Web Feature 12.4

### Joseph Haydn, Symphony No. 101 (“Clock”), 3rd mvt.

The third movement of Haydn’s “Clock” Symphony (the “Clock” nickname comes from a rhythmic pattern in the second movement) is very simple harmonically, yet it has an unusually complex and surprising phrase structure. Look at Web Example 12.6. How would you complete the consequent phrase?

The image displays a piano reduction of the first 11 measures of the third movement of Haydn's Symphony No. 101. The music is in 3/4 time and the key of D major. The first system covers measures 1 through 8. Measure 1 begins with a forte (f) dynamic. Measure 2 has a sforzando (sf) dynamic. Measure 3 has a piano (p) dynamic. The second system covers measures 9 through 11a. Measure 9 begins with a forte (f) dynamic. Measure 10 has a sforzando (sf) dynamic. The piece concludes with an ellipsis and a question mark, indicating a missing consequent phrase.

**Web Example 12.6.** Haydn, Symphony No. 101 (“Clock”), 3rd mvt., measures 1–11a (piano reduction).

The opening of the consequent phrase (from the pickup of measure 9 on) suggests that this excerpt is part of a parallel period. We might expect the consequent phrase to also be eight measures, resulting in the satisfying but utterly predictable period in Web Example 12.7.

**Web Example 12.7.** Hypothetical 16-measure period completion of Haydn Symphony No. 101 (“Clock”), 3rd mvt.

Such a phrase structure would be consistent with the function of a courtly dance called the **minuet**. The minuet, which originated in seventeenth-century French courts, was a stately dance in  $\frac{3}{4}$  meter. By the eighteenth century, a stylized form of the minuet was often featured as a middle movement in multi-movement works such as symphonies or sonatas. A composer of the eighteenth century might have created something very much like Web Example 12.7 for a royal court function. But Haydn apparently enjoyed surprising his audience. Web Example 12.8 shows how the first section (28 measures) of this piece actually goes. After the first eight measures, where are the cadences? Is what follows all one phrase, or are there points of articulation that help to divide it into smaller chunks?

The image displays a piano reduction of the first 28 measures of the third movement of Haydn's Symphony No. 101, "The Clock". The music is in 3/4 time and the key of D major. It is divided into four systems of two staves each (treble and bass clef). The first system (measures 1-8) features dynamic markings of *f*, *sf*, *p*, and *f*. The second system (measures 9-16) begins with a *sf* marking. The third system (measures 17-23) includes *sf* markings. The fourth system (measures 24-28) also includes a *sf* marking. The notation includes various rhythmic patterns, including sixteenth-note runs and chords, and uses slurs and phrasing marks to indicate musical structure.

**Web Example 12.8.** Haydn, Symphony No. 101 (“Clock”), 3rd mvt., measures 1–28 (piano reduction).

One way of dividing measures 9–28 would be by observing changes in the melodic line—where motives are developed (extending the phrase or subphrase) and where motives change (which may signal a new phrase or subphrase). For example, the material in measure 11 is sequenced in the following two measures, providing a small extension of the phrase; this gesture concludes on the downbeat of measure 14, which is simultaneously the beginning of a new melodic idea (an elision). Note the harmony on the downbeats of measures 12–16; all are V chords of D major in first inversion, with the exception of measure 13 (which is in root position). The sameness of harmony contributes to the “looping” effect of the melody in measures 14–17. Measure 17, however, ends differently from the preceding measures, continuing on to measure 18, which finally breaks from the looping pattern and continues onward, allowing for a cadence on the downbeat of measure 20. This is the strongest cadence we have encountered since measure 8 thus far, comprising two root position chords (a V – I in A major; note the consistent appearances of G# since measure 11 indicating movement to a new key) and the end of the running eighth notes in the melodic line. What’s more, at measure 20 a new melodic figure, emphasizing the second beat as a syncopation, begins in the violins, flutes, and oboes, answered in imitation by the lower strings and bassoons from measure 23 to measure 26. A brief phrase extension, emphasizing the cadential chords, finishes the passage.

Despite the articulation points suggested, Haydn manages to keep the phrase flowing; that is to say, any cadences that occur are weak, either being too brief to make much of an impact or using inverted chords to weaken the effect of finality. Thus, it is certainly appropriate to think of measures 1–28 as being made of two phrases. The first phrase, measures 1–8, is balanced and symmetrical, with two four-bar subphrases each in a sentence structure (1 + 1 + 2 measures). The second phrase is anything but symmetrical; its twenty measures are subdivided into groupings of 11 + 9 measures (the arrival on the downbeat of measure 20 being the strongest cadence). The eleven-measure subphrase is further subdivided into 5 + 6 measures (at measure 14 is where the harmonic and melodic “loop” begins), and the nine-measure subphrase can be further subdivided into three segments of three measures each (each three-bar statement of the syncopated motive, followed by the three-bar phrase extension). Adding to the overall feeling of turbulence is the use of elisions at these juncture points (measures 14, 20, 23, and 26), which gives the phrase forward momentum and allows us to hear this as one long line with numerous extensions.

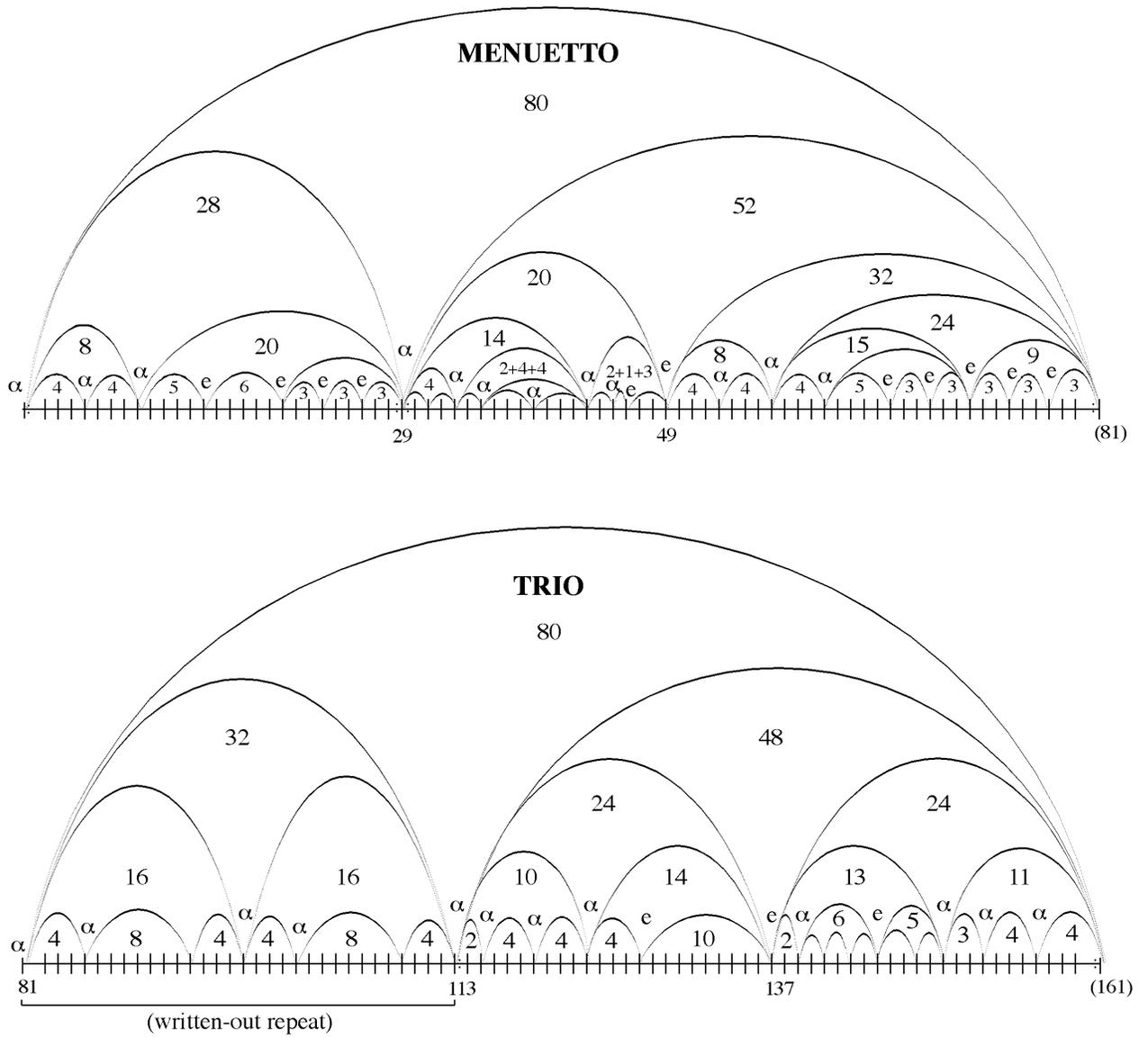
Later in the movement, the return of the opening material is achieved through an elision. Web Example 12.9 shows how the previous phrase, beginning at the pickup to

measure 35 and concluding on a half cadence at measure 42, is extended by means of a repeated pedal tone and a scalar melodic figure (measures 46–48) called a **lead-in**, which serves to prepare the listener for the next phrase. Lead-ins were a common means of “filling” the time following a cadence and preceding the next phrase; this is a rather lengthy lead-in, heightening the listener’s expectation for the arrival of the tonic. When the tonic arrives with the return of opening material at measure 49, note that the pitch D that begins the opening theme is also the termination of the mostly stepwise lead-in of the preceding three measures.

The image displays a piano reduction of measures 35 through 49a of the third movement of Haydn's Symphony No. 101. The score is written in treble and bass clefs with a key signature of two sharps (D major) and a 3/4 time signature. It is divided into three systems. The first system (measures 35-42) features a forte (*f*) dynamic and includes a half cadence at measure 42. The second system (measures 39-45) shows a continuation of the melodic and harmonic material. The third system (measures 44-49a) highlights a 'lead-in' section from measure 46 to 48, characterized by a scalar melodic figure in the right hand and a repeated pedal point in the left hand. The lead-in concludes at measure 49 with a D note, which is the starting pitch of the opening theme. A forte (*f*) dynamic is also indicated at the beginning of measure 49.

**Web Example 12.9.** Haydn Symphony No. 101 (“Clock”), 3rd mvt., measures 35–49a (piano reduction).

Proceeding measure-by-measure through this piece and noting where and how elisions occur can quickly become tedious, so let us jump to considering the piece as a whole at this point. The movement consists of an opening *Menuetto* section, a contrasting *Trio* section, and then a return to the opening *Menuetto* (usually played without observing the repeats this time). Web Example 12.10 shows arch maps for both sections. It is interesting that both sections are identical in length (80 measures); within each section, however, the groupings are very different. Notice how frequently Haydn employs phrase groupings that are not in tidy four- or eight-bar lengths, and how he seems to confound our expectations of symmetry (i.e., a four-bar segment is not necessarily followed by another four-bar segment). This is important because the minuet, given its origins as a courtly dance, was usually danced in steps that reflected a 8+8 structure. In other words, if one were to dance the minuet to Haydn's *menuetto*, one would very quickly get the sensation of being "out of step," phrase-wise, with the music. All the same, if one were to persist in dancing the steps to the music, one would eventually come back "in sync" at the end of each main section of the piece, since 80 is a multiple of 16. Of course, it is unlikely that this piece was used to accompany courtly dance—by the eighteenth century, the minuet dance was something of a relic. Nonetheless, the *stylistic conventions* were still recognized, in the way that today we will likely recognize a waltz when we hear one, even if we have never danced a waltz. Haydn's audience would likely come to this piece with certain expectations of periodic phrase structure and formal symmetry. There *is* symmetry at the sectional level, between *Menuetto* and *Trio*, but that is about the only level where such expectations are met. In this way, Haydn's minuet perhaps presents a witty commentary on the four-square, symmetrical nature of much dance music.



**Web Example 12.10.** Arch maps for Haydn, Symphony No. 101 (“Clock”), 3rd mvt.