January 25, 1969

Dear Allen,

Here are some of my scribblings on Haydn G minor. The first page shows preliminary sketches on the Expos., the second one, marked 1961, the general idea as I see it. On the third one I tried to clarify for myself the background but was not very succesful with the Recap. As I said: What is going on in the Dvelopment section, that is between 31 and 51, is very involved and at the same time very freely composed. I have quite a number of separate sketches on that, but we would have to get together ~~for that~~ and talk about it.

"1961": The pattern set up in m. 5 is repeated in m. 6, and one expects c to move to b♭. b♭ appears in m. 7 in the inner voice and especially in m. 8, up an octave. Unfortunately, Haydn sustains the bass F, so that b♭ is a 4th. Because this makes him unhappy, Haydn turns this 6/4 into minor in m. 9, and then, in m. 10, places it above the minor neighboring note G♭. Here b♭ is followed by the enlarged quotation of m. 1 (without the upbeat fourth), as though in terms of B♭ minor. Of course $b♭^2$ should go to a^2 but it doesn't. At the beginning of the second theme, the upbeat fourth is finally realized.

Anyway, the b♭ / **B♭** expected in m. 7 never materializes until the end of the "second theme" in m. 20. Thus the second theme is "built in" between a-(b♭)-c in m. 6 and the continuation b♭ in m. 20 (see my crosses). From here on, the rising chain of the motives mm. 5 and 6 continues most naturally, as if there had not been any second theme. In 22, the embellishing 32nds prepare inconspicuously for the same notes in 23/24. Here the descending fourth g-d recalls ~~xxxxxxx comes back to~~ the same descending fourth of m. 1, transformed into B♭ major, so that "the circle is closed." Even the former upbeat d is present on the first beat. (This describes thepurely melodic contents of23; contrapuntally it is slightly different, because it is a transformation.)

I am not completely sure about the following. And yet it may be so, because the character of the composition, as mostly in Haydn, is highly improvisational:

In m. 6, c ought to be followed by the embellishing motion d-c-b♭, ~~xxxxxxxx~~ according to m. 5. This may give rise to d-c-b♭ in m. 8, which becomes d♭c-b♭ in m.9, and the same, ~~xxx~~ enlarged, in 10 (also in the tenor of 10 and 11). As a consequence of this, the second theme also rises to d^3, which descends over c^3 to $b♭^2$ in 17-19 (all of course superpositions above f). This descending third, which is sort of semifinal because of the 6-chord in 19, is repeated at the closure in 20, here in eighth-notes as in 10 and 11. So, possibly, this last d-c-b♭ (20) represents d-c-b♭ which was missing in m. 6. I am inclined to believe that this interpretation is correct, and it is in a way borne out by the 32nds in 21:

m. 6 20 and 21

c^2 (d^2-c^2-) $b\flat^1$ d^2 $(e\flat^2-d^2-)$ c^2

What do you say? Something to think about!

I think Schenker is entirely wrong in Anhang III. He reads correctly c^2 in m. 6, but his simultaneous reading of an arpeggiation $b\flat^1-b\flat^2-d^3$ contradicts the c^2, and he does not take the 6/4's into account. Or does he read $b\flat^1-c^2-d^3$? That does not make sense either. Well, he wrote it in 1926. It is a pity, though, because the article as a whole is so beautiful.

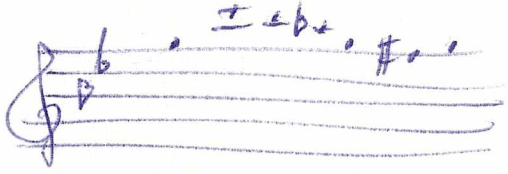
There are lots more references and allusions in the piece. For example:

$d\flat^2$ in 17, which really continues d^3, refers to $d\flat^3$ in m. 10. m. 19 alludes to m. 1, as did of course m. 17, via m. 10. Enough!

Thanks so much for your call today and advice!

Love to all,

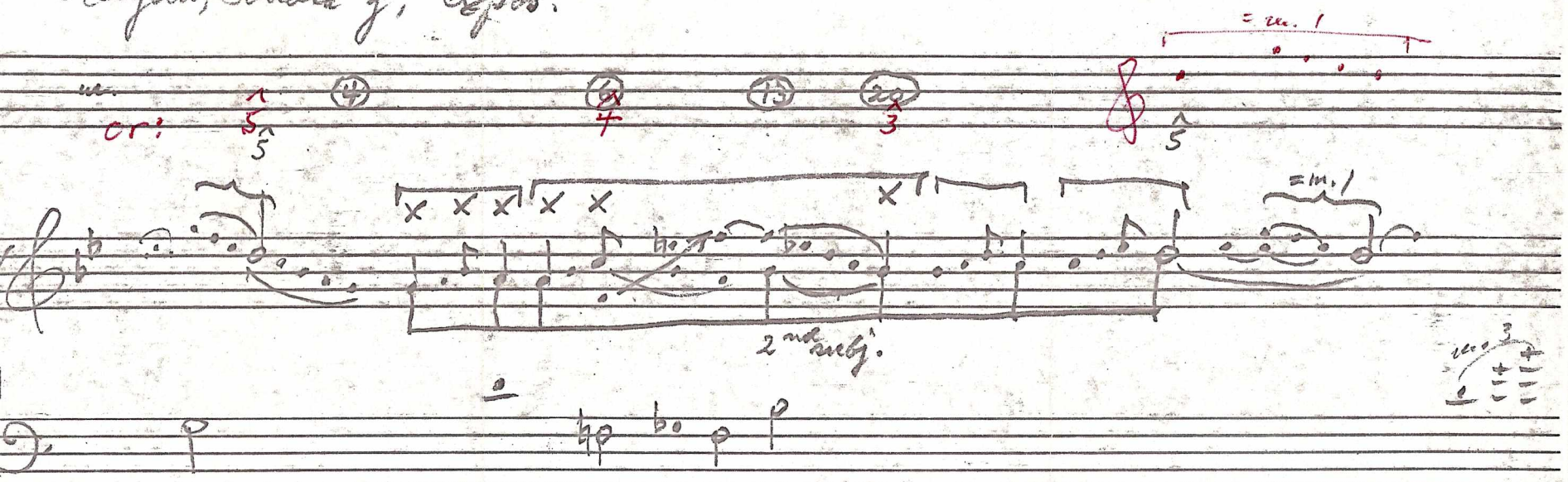
Ernst

* It deals twice with 

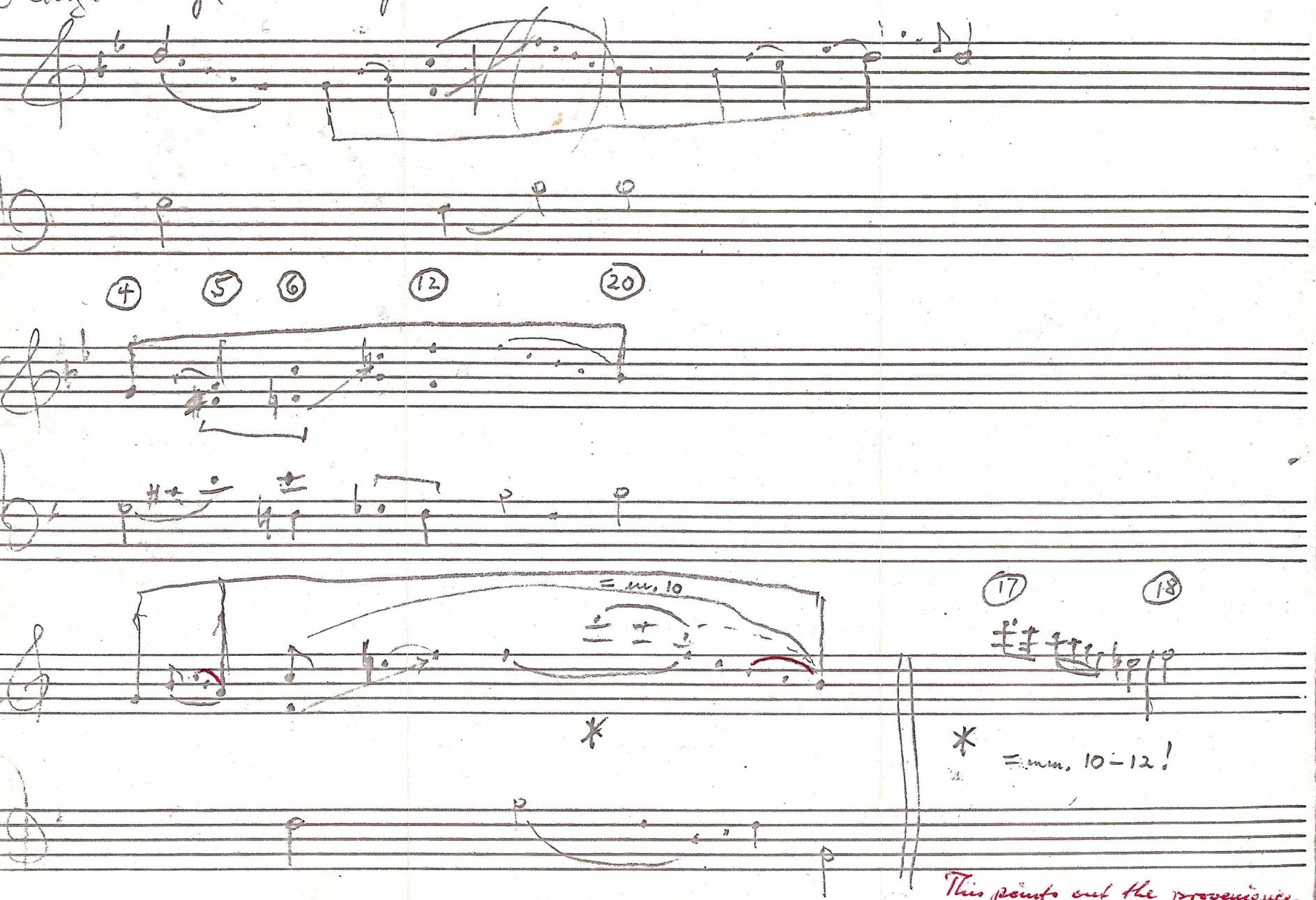
with the final g appearing in the Recap. (52).

Haydn, Sonata g, expos.

1961



Haydn Song (44) Expos.



This points out the provenience of d^3 from db^3 m. 10.
I find it really touching: minor – major

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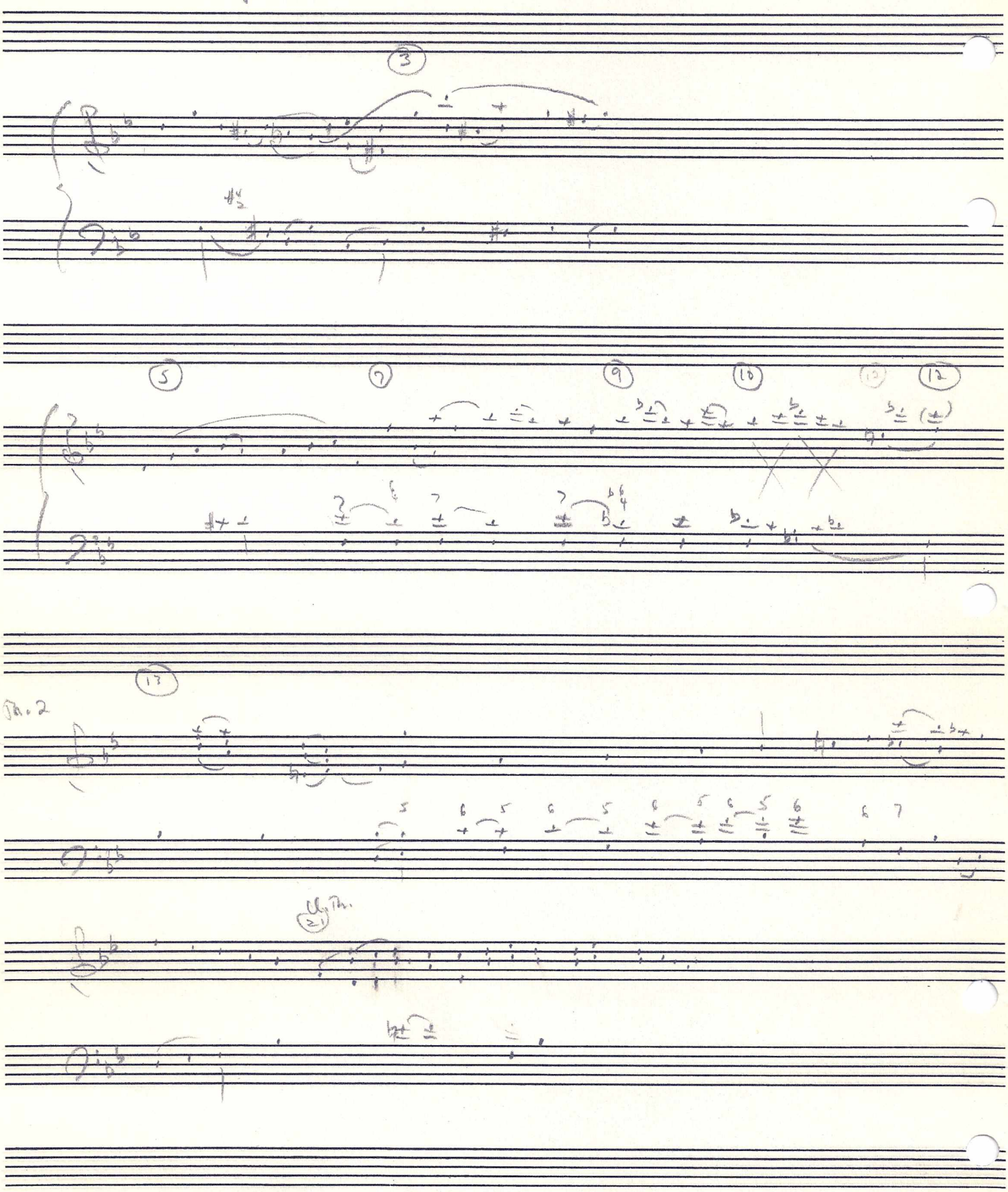

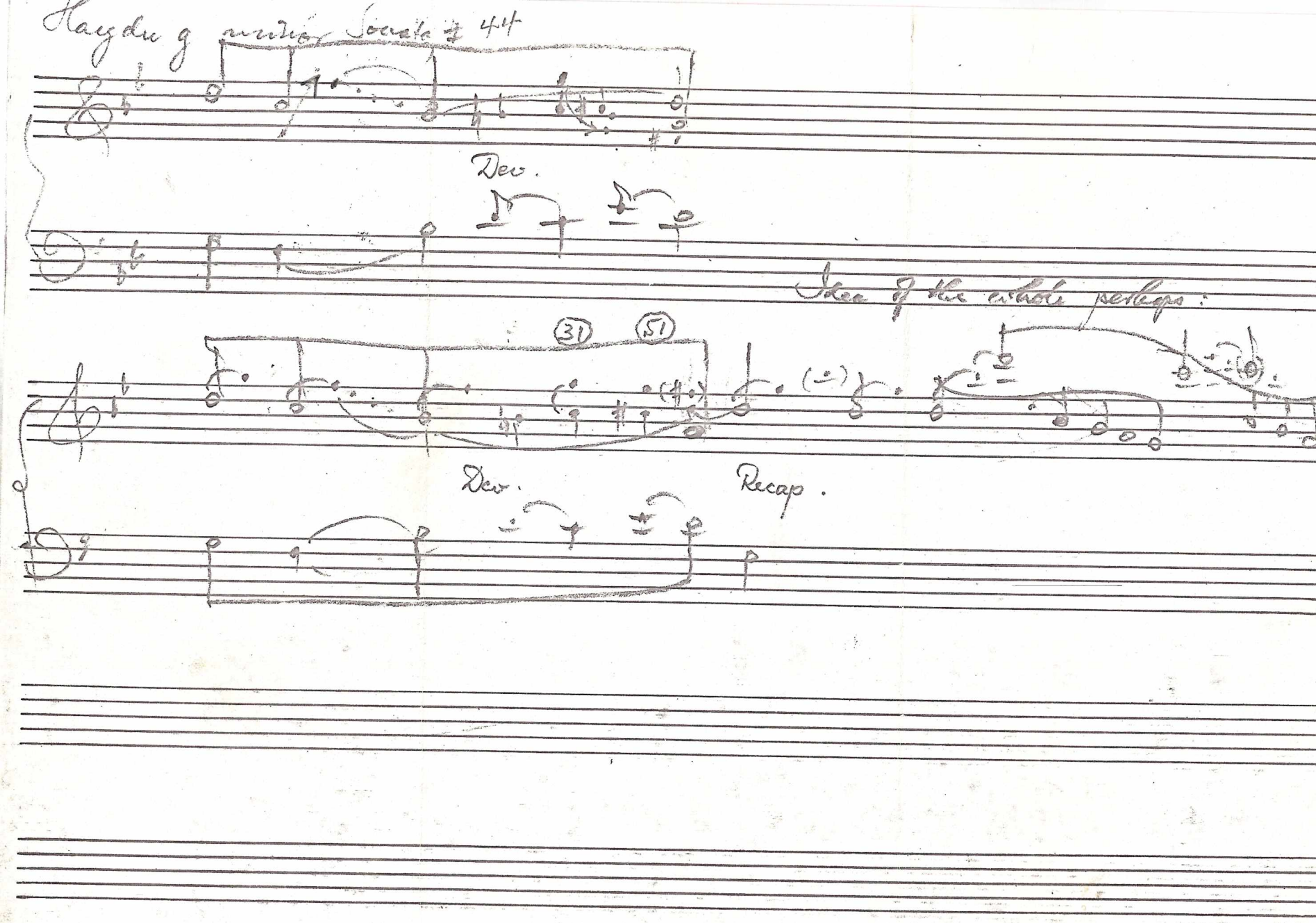

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