

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 successful with the Recap. As I said: What is going on in the Development 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 \flat . b \flat 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 \flat 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 \flat . Here b \flat is followed by the enlarged quotation of m. 1 (without the upbeat fourth), as though in terms of B \flat minor. Of course b \flat^2 should go to a \flat but it doesn't. At the beginning of the second theme, the upbeat fourth is finally realized.

Anyway, the ~~b \flat~~ ^{b \flat} 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 \flat)-c in m. 6 and the continuation b \flat 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 ~~repeats~~ ~~comes back~~ to the same descending fourth of m. 1, transformed into B \flat major, so that "the circle is closed." Even the former upbeat d is present on the first beat. (This describes the purely melodic contents of 23; contra-puntally 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 \flat , ~~xxxxxxx~~ according to m. 5. This may give rise to d-c-b \flat in m. 8, which becomes d \flat c-b \flat 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 \flat^2 , which descends over c \flat^3 to b \flat^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 \flat (20) represents d-c-b \flat 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:

recalls
no, E \flat -D-C
Bar 65

m. 6 20 and 21
 c^2 (d^2-c^2-) bb^1 d^2 (eb^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 $bb^1-bb^2-d^3$ contradicts the c^2 , and he does not take the 6/4's into account. Or does he read $bb^1-c^2-d^3$?

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:

db^2 in 17, which really continues d^3 , refers to db^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,

Everett

* It deals twice with



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

Haydn, Sonata g, expos.

1961

Handwritten musical score for the first exposure of the first movement of Haydn's Sonata in G major, Op. 30, No. 1. The score is written on six staves. The top staff contains fingering and fingering change instructions in red ink: "m.", "cr:", "5", "5", "7", "13", "20", "3", and "5". The second staff shows the main melodic line with various ornaments and articulations, including a section marked "2nd subj." and a trill marked "tr.". The third staff shows the bass line with notes and rests. The fourth staff contains a diagram of a trill with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fifth and sixth staves are empty.

Haydn Sing (44) Expos.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a melodic line with various note values and rests.

Handwritten musical notation on a single staff, featuring a bass clef and a melodic line with various note values and rests.

4 5 6 12 20

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a melodic line with various note values and rests.

Handwritten musical notation on a single staff, featuring a bass clef and a melodic line with various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a melodic line with various note values and rests. Includes a bracketed section labeled "= m. 10" and an asterisk below.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a melodic line with various note values and rests. Includes circled numbers 17 and 18.

* = m. 10-12!

Handwritten musical notation on a single staff, featuring a bass clef and a melodic line with various note values and rests.

This points out the provenience
of d^3 from db^3 m. 10.
G. Schirmer, Inc., New York
No. 4
I find it really teaching:
minor - major

Haydn Ave Santa

Handwritten musical notation on two staves. The top staff has a circled number 3 above it. The music includes various notes, rests, and accidentals.

Handwritten musical notation on two staves. The top staff has circled numbers 5, 9, 10, 11, and 12 above it. The bottom staff has circled numbers 6, 7, and 8 below it. There are some 'X' marks on the right side of the top staff.

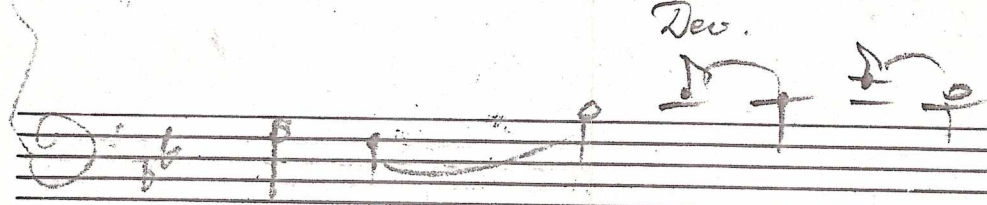
Handwritten musical notation on two staves. The top staff has a circled number 17 above it. The bottom staff has circled numbers 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 7 below it. The word "Pr. 2" is written on the left side.

Handwritten musical notation on two staves. The top staff has a circled number 21 above it. The music continues with notes and rests.

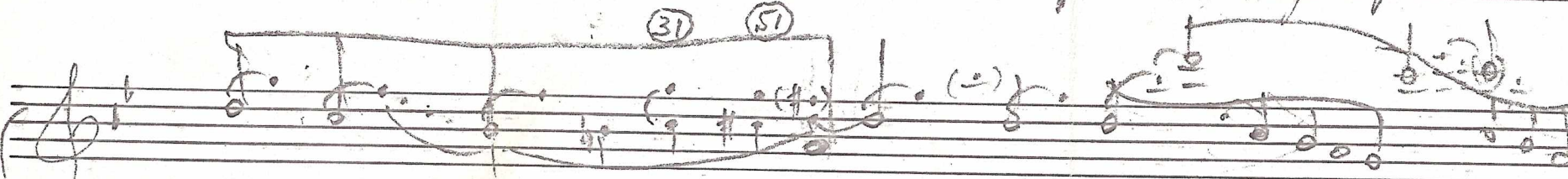
Haydn's music Sonata # 44



Dev.



Idea of the whole perhaps:



Dev. Recap.

