

Haydn String Quartet in D Minor, Op. 76, No. 2, (“The Fifths”) Mvt. 1

By Sam Moffett

In this paper, I will be providing an in-depth analysis of the first movement of Joseph Haydn’s String Quartet in D Minor, Opus 76, No. 2.

“The Fifths” Motif

This particular work is nicknamed “Quinten,” or, “The Fifths.” This is because of a recurring motif that occurs and is developed throughout the first movement of the piece. The theme is initially stated as such, in the first violin part during measures 1 and 2:

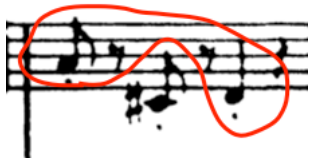


The motif consists of two descending perfect fifths, with the interval of a major second in between them. This is important to establish, because I will be pointing out many instances where this theme (or some fragment or variation of it) occurs throughout the work.

Exposition (mm. 1 – 56)

Haydn begins with the motif, establishing the beginning of the Primary Theme. The first cadence occurs in measure 4, as a half cadence in D minor. Measures 5 – 7 are similar to measures 1 – 3, but up the octave in the first violin. Instead of having a cadence in measure 8 as he did in measure 4, Haydn uses different melodic material to carry the Primary Theme to its final cadence, (a Perfect Authentic Cadence in D minor) in measure 12. In an unusual fashion, Haydn forgoes a Transition section in the exposition, and the rest on beat four of measure 12 acts as the medial caesura.

It is important to point out the violin 1 line in measure 12:



This final cadence of the Primary Theme contains a fragment of the “fifths” theme, separated by the leading tone in order to create a Perfect Authentic Cadence.

Haydn begins the Secondary Theme in measure 13 with an immediate modulation from the previous cadence in D minor, to F major. The first violin carries the melody, while the other instruments take turns accompanying using the “fifths” motif. See below:

I’ve marked each use of the “fifths” motif in circled red. After each accompanying instrument starting in measure 13 has stated the “fifths” motif, they go on to play other counterpoint. This takes the piece to the first cadence of the Secondary Theme, an elided Half Cadence in F major, in measure 19. Haydn closes the Secondary Theme out during measures 20 – 31, starting with a diatonically sequenced fragment of the “fifths” theme in the first violin part. The final cadence of the secondary theme is an elided Perfect Authentic Cadence in F minor, at the start of measure 32, effectively starting the Closing section with a modal shift from F major to F minor.

Unlike the Primary and Secondary themes, Haydn does not exploit the “fifths” motif very often, melodically or harmonically, in the closing. A fragment occurs once in measure 36 in the second violin, and the full motif occurs once in the cello in measures 47 – 48. There are only two cadences in the Closing, the first being in measure 44, as a Half Cadence in F minor. The second and final cadence of the closing occurs in measure 50; an elided Perfect Authentic Cadence in F major, modally shifting back from F minor to F major.

Measures 51 – 56 serve two purposes: a re-transition back to the beginning of the exposition, as well as a transition into the development section, since there is no second ending with the repeat. It is perhaps important to note the harmonic progression of this retransition. Starting in measure 52, the harmony goes I – V – I – V – I in F major (with one chord per measure). The bass implications of those harmonies may suggest a fragment of the fifths motif, since the chords go from C major to F major, or down a fifth.

Development (mm. 57 – 98)

Haydn uses this section to develop the “fifths” motif in an extensive way. The melody of the development begins in the cello in measure 57. For this melody, Haydn states the “fifths” motif in an inversion for the first time in this piece, being two *ascending* perfect fifths separated by a *descending* major second. After the cello plays this, the violin responds with the motif in its prime form. The exchange of those measure looks like this:

The image shows a musical score for measures 55 through 60. The score is written for two staves: the upper staff is the Violin and the lower staff is the Cello. The key signature is one flat (B-flat major/F minor) and the time signature is 3/4. The score is annotated with several elements:

- Measure 55:** The violin part begins with a series of sixteenth notes. The cello part has a whole note chord. A blue bracket labeled "Pre-Core" spans measures 55 and 56.
- Measure 56:** The violin part continues with sixteenth notes. The cello part has a whole note chord. A red oval highlights the cello's bass line in measure 56, which is a descending major second (G4 to F4).
- Measure 57:** The cello part begins with a melody consisting of two ascending perfect fifths (C4 to G4) separated by a descending major second (G4 to F4). A red oval highlights this motif. The violin part has a whole rest.
- Measure 58:** The violin part begins with a melody consisting of two ascending perfect fifths (F4 to C5) separated by a descending major second (C5 to B4). A red oval highlights this motif. The cello part has a whole rest.
- Measure 59:** The violin part continues with sixteenth notes. The cello part has a whole note chord. A red oval highlights the cello's bass line in measure 59, which is a descending major second (C4 to B3).
- Measure 60:** The violin part continues with sixteenth notes. The cello part has a whole note chord. A red oval highlights the cello's bass line in measure 60, which is a descending major second (B3 to A3).

Additional annotations include a pink label "F: IAC" (Perfect Authentic Cadence in F major) under measure 59, and a blue label "Core" under measure 60. The score also includes dynamic markings like *p* (piano) and *f* (forte).

A noteworthy aspect of the exchange between the cello and the violin is that it is very melodically symmetrical. The notes of the cello motif in measures 57 – 58 go D – A – G – D, while the notes of the violin 1 motif in the next two measures go D – G – A – D, so it is palindromic. Violins 1 and 2 end the Pre-Core section of the Development with both ascending and descending fragments of the “fifths” motif, ending the pre-core with an elided Imperfect Authentic Cadence in B-flat major in measure 63.

The Core, starting in measure 63, begins very similarly to the Secondary Theme in the Exposition. The first violin begins with a similar melody to the Secondary Theme, while the other strings take turns accompanying the violin with occurrences, or fragments of, the “fifths” motif. One of the biggest difference here is that after the accompanying instruments state the motif, they don’t go on to play other counterpoint. This takes the music to measure 68, where fragments of the motif start to develop more. Violin 2 starts sequenced fragments of the motif on beat 1, while the viola starts fragments on beat 2. That looks like this:



This music leads to a Half Cadence in D minor in measure 72, which serves as a False Recapitulation, because the first violin comes in with the original “fifths” motif in D minor that is stated in measures 1 – 2, giving the impression of a recapitulation. However, Haydn quickly moves away from this, now having all instruments state occurrences, or fragments of, the “fifths” theme, on different beats. That looks like this:



This marks the climax of the development of this particular motif, with all instruments participating in it. Haydn continues this section, having the motif mostly manifest in fragments in the first violin part, until a deceptive cadence in F major (following an E dominant seventh chord) in measure 80.

The Re-Transition begins in measure 82, with a pedal tone E natural. This seemingly dominant pedal continues until measure 93, where a deceptive resolution into C major occurs. In measure 95, the cello is repeating eighth-note C naturals, and in each measure thereafter, the cello moves down a half step. This occurs until measure 98, when the cello has landed on A, which is the linking V chord back to the home key of D minor, for the recapitulation.

Recapitulation (mm. 99 – 138)

Haydn presents the Recapitulation in an unusual way. Typically, sonata form will have the Recapitulation state *all* of the elements of the Exposition in the home key, and in the same order of how they occurred previously. However, Haydn treats the recapitulation differently. The Primary Theme (mm. 99 – 109) occurs in a very similar fashion to how it occurred in the Exposition. However, instead of having the definitive Perfect Authentic Cadence in D minor as he does in measure 12, Haydn sequentially extends the material of measure 110 in order to create transitional material. This is perhaps the first instance of oddity in the recapitulation, because

Haydn did not have a transition in the Exposition. This transition lasts until measure 116, where the first instance of Secondary Theme material reoccurs.

What makes the Secondary Theme of the Recapitulation so surprising, is that the material occurs in reverse order from how it occurred in the Exposition. In this explanation, I will focus on three different instances of expositional material.

Firstly, here are measures 116 – 117 of the first violin part:



Now, compare that to measure 27 of the first violin part:



Measures 116 – 117 are thereby a rhythmically augmented version of the material from measure 27. This is the first occurrence of expositional material in the Recapitulation.

The second occurrence comes in measures 120 – 123. Here is the first violin part of those measures:



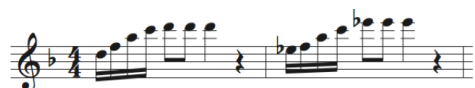
Now, compare that to measures 23 – 26:



These two instances of material are very similar in nature. One of the main differences is in the second measure, where the rhythmic content of each beat occurs differently between the

two examples. In measure 121, beats one and three have eighth notes and beats two and four have sixteenth notes. In measure 24, it is the opposite, where beats one and three have sixteenth notes and beats two and four have eighth notes.

The last example of recurring material begins in measure 126 in the first violin part:



This is reflective of the beginning of the Secondary Theme in the Exposition, (measure 13):



The material in measure 126 is a fragment of the theme starting in measure 13. Whereas this starts the Secondary Theme in the Exposition, it serves to close the Secondary Theme in the Recapitulation.

In the following table, I am comparing where these three instances of melodic material occur in the Exposition, and in the Recapitulation:

Exposition	Recapitulation
m. 13	m. 126
mm. 23 – 26	mm. 120 – 123
m. 27	mm. 116 - 117

By this table, it is clear to see that what occurs in the Exposition is mirrored in reverse order in the Recapitulation.

The first ending of the Recapitulation ends with a Perfect Authentic Cadence in D minor to repeat back to the beginning of the Development section. The second ending creates a Half Cadence in G minor that takes the music into the Coda section.

Coda (mm. 139 – 154 [end])

Haydn is not yet finished presenting old material again. The coda begins with this fragment in the violin 1 line (measures 139 – 140):



Compare this to the violin 1 part in measures 52 – 53 (The Re-Transition part of the Exposition):



The material in the Coda is an extended version of the material from the Re-Transition of the Recapitulation. Haydn uses it more as the Coda progresses, changing it slightly:



While the violin one plays this fragment, the other strings canonically imitate it:

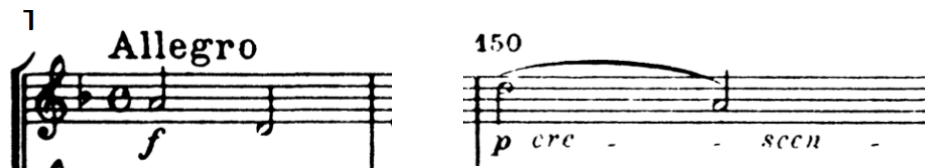


It is evident that this fragment is important to the Coda section of this movement, which calls a certain kind of continuity to attention; the material that established the end of the first section, (“section” being the Exposition) also establishes the end of the last section (being the Coda.)

In measure 150, Haydn calls a final melodic permutation of a fragment of the “fifths” motif in the violin 1 part. But, he presents it in an unusual way:



Instead of being a descending perfect fifth, it’s a descending perfect *fourth*. However, I’m still choosing to call it a fragment of the theme. Compare this measure to the opening measure in the first violin part, side by side:



The fragment in measure 150 is a *retrograde inversion* of the fragment in measure 1. This speaks to the possibility that measure 150, towards the very end of the movement, represents a full-circle development of the “fifths” theme.

The last 3 measures (mm. 152 – 154) end thusly:

ff

ff

ff

ff

d: PAC

It is common for pieces in the classical era to end with a I-V-I-V-I type of progression. It is particularly significant in this case because the bass motion calls back the “fifths” theme once again. Although the theme isn’t stated melodically, the harmonic progression at the end of this movement carry the motion of cycle five.

Haydn's String Quartet in D Minor, Op. 76 No. 2, Mvt. 1

Formal Map

Exposition (mm. 1 – 56)

PT (mm. 1 – 12)

mm. 1 – 4 – d: HC

mm. 5 – 12 – d: PAC (MC)

NO Transition

ST (mm. 13 – 31)

mm. 13 – 19 – F: HC, elided

mm. 20 – 32 – f: PAC, elided

C (mm. 32 – 50)

mm. 32 – 44 – f: HC

mm. 45 – 50 – F: PAC, elided

Retransition (mm. 51 – 56)

mm. 51 – 56 – F: IAC, re-transitioning
modulation back to d minor.

Development (mm. 57 – 98)

Pre-Core (mm. 57 – 62)

mm. 57 – 63 – Bb: IAC, elided

Core (mm. 63 – 81)

mm. 63 – 72 – d: HC, elided (false recap)

mm. 73 – 80 – F: Deceptive cadence, elided

mm. 80 – 82 – a: HC, elided

Retransition (mm. 82 – 98)

mm. 82 – 92 – a: HC, elided

mm. 92 – 98 – d: HC

Recapitulation (mm. 99 – 138)

PT (mm. 99 – 109)

mm. 99 – 102 – d: HC

mm. 103 – 109 – d: HC

TR (mm 110 – 115)

mm. 110 – 115.3 – d: HC

Material from ST (mm. 116 – 131)

mm. 116 – 118 – d: PAC, elided (similar to
mm. 27, 30, but augmented)

mm. 118 – 123.3 – d: HC (mm. 120 – 123,
similar to mm. 23 – 26)

mm. 123.4 – 125 – d: HC

mm. 126 – 131.3 – d: PAC (mm. 126 – 129,
uses material from m. 13)

Closing (mm. 132 – 138)

mm. 132 – 136 – d: PAC

mm. 137 – 138 – g: HC

Coda (mm. 139 – 154 [end])

mm. 139 – 150 – d: PAC, elided (similar
material in Vln. 1 to m. 13)

mm. 150 – 154 – d: PAC

36

Musical score for measures 36-39. Measure 36 has a red circle around a note in the second staff. The score includes treble, alto, and bass staves with various musical notations like slurs and dynamics.

40

Musical score for measures 40-42. The score includes treble, alto, and bass staves with various musical notations like slurs and dynamics.

43

Musical score for measures 43-46. Measure 43 has a red circle around a note in the second staff. Dynamics markings include *p* and *mf*. The score includes treble, alto, and bass staves with various musical notations like slurs and dynamics.

47

f: HC

50

Musical score for measures 47-50. Measure 47 has a red circle around a note in the second staff. Measure 50 has a red circle around a note in the second staff. Dynamics markings include *fz*. The score includes treble, alto, and bass staves with various musical notations like slurs and dynamics.

F: PAC, elided

51

End of Closing Re-Transition

55

Pre-Core

59

60

F: IAC

Core

64

67

70

d: HC, elided (false recap.)

76

F: DC, elided

82

Re-Transition

a: HC, elided

87 90

91

pp

pp

pp

pp

a: HC, elided

96

ff

ff

ff

ff

d: HC

99 100

Recapitulation, PT

p

p

p

p

103

Musical score for measures 103-109. Measure 103 is circled in red. Dynamics include *f*, *dim.*, and *p*.

109

Transition

Musical score for measures 109-114. Measure 110 is circled in blue. Dynamics include *f*.

114

Material from ST

Musical score for measures 114-118. Measure 118 is circled in blue. Dynamics include *f*.

118

d: HC

Musical score for measures 118-120. Measure 120 is circled in blue. Dynamics include *cresc.* and *f*.

d: PAC, elided

122

d: HC

d: HC

128

130

p

p

p

p

133

1. 2.

pp

pp

pp

139

Coda

140

f

f

142

145

148

151

d: PAC, elided

d: PAC