

Haydn: Symphony No. 55 in E-flat Major “Schoolmaster”, I

Analytic Sketch of the First Movement: Exposition and Development

Exposition

:	1Pa	b+ext	a	c	1T	Sa	b	2T	K	:	
:	1	7	15	19	23	45	49	54	61	:	
:	I						V			:	

Development

:	<i>K</i>	<i>Pa</i>	<i>Pa</i>	<i>b</i>	<i>K</i>	<i>cad</i>	<i>Pa</i>	<i>K</i>	<i>2T</i>	<i>cad</i>	<i>Sa</i>	<i>b</i>	<i>Pa</i>	
:	67	69	73	82	84	93	97	103	113	123	125	129	153	
:	vi	vi	I	iii	iii	vii	I	IV	vi	vi	vi		I	
:	(V ⁷ of vi)		Prem. Recap (V ped.)			unres. +6	Prem. Recap						Recapitulation	

NOTES:

The development is 88 measures long, compared to the 61 measures of the exposition; taking up almost 39% of the length of the movement, it is the longest development in a Haydn symphony through the 1770s.

67: beginning the development with the tail end of K from the exposition is more associated with Mozart, but became a virtual cliché with Haydn in his middle period.

69: while this is in C Minor, the actual notes of the melody are the same pitches as in tonic statements such as at measure 1—thus the pitches are heard in a new context, being as they are $\hat{5}-\hat{6}-\hat{5}$ etc., instead of $\hat{3}-\hat{4}-\hat{3}$.

73: the “premature recap” at 73 is obviously and deliberately unstable—not only is the key unprepared, but Haydn avoids stating a root-position tonic. In fact, it is possible to analyze the harmony here as being an unresolved cadential 6-4.

93: the key here, implied but not stated, is D Minor—with the preparation for a half-cadence (augmented sixth chord) that never reaches its goal, but is instead respelled as V⁷ of E-flat Major.

97: this “premature recap” is also deliberately unstable; it’s still too soon, and has not been properly prepared. (The enharmonic shifting of the augmented sixth of D Minor into the dominant seventh of E-flat helps to create that instability.) However, it is possible that this false recap could ‘fool’ a listener, but it is nonetheless unlikely that a listener who was accustomed to Haydn’s compositional style up to this point (given that Haydn was writing for a nearly-static courtly audience and not the general public) would have recognized at some level of consciousness that a recapitulation at this point would make for a far-too-short development section.

123: the strong cadence here in vi—a near-universal practice—is yet another indication to the listener that the ‘recap’ at 97 was false.