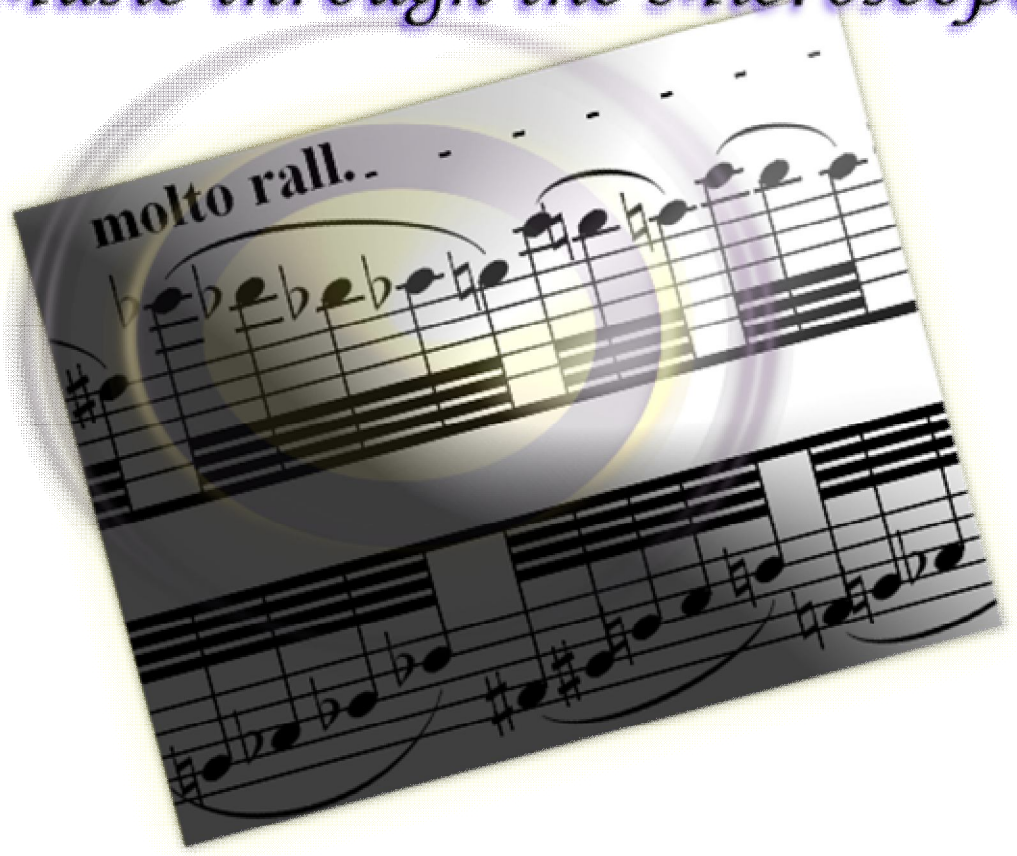
Music through the Microscope



Joseph Haydn

Symphony 26 Movement 1

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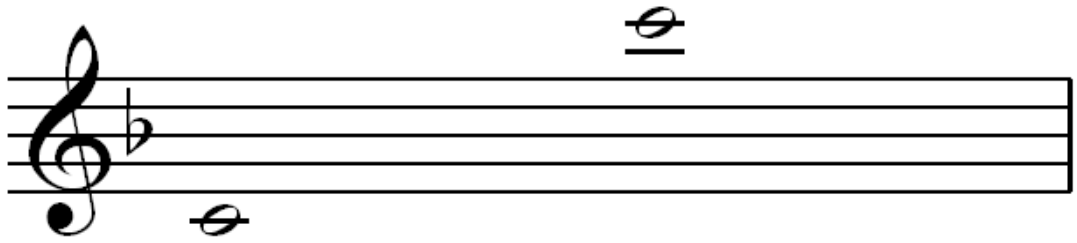


Figure 1 oboe range

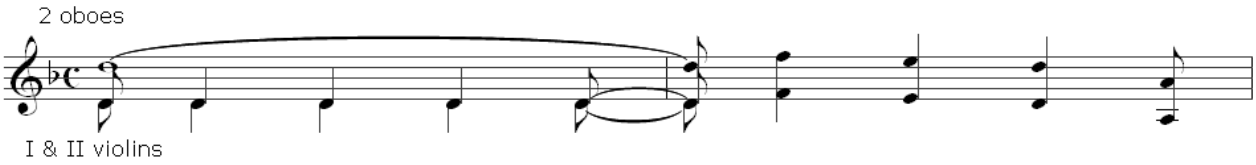


Figure 2 oboes and violins bars 1 to 2

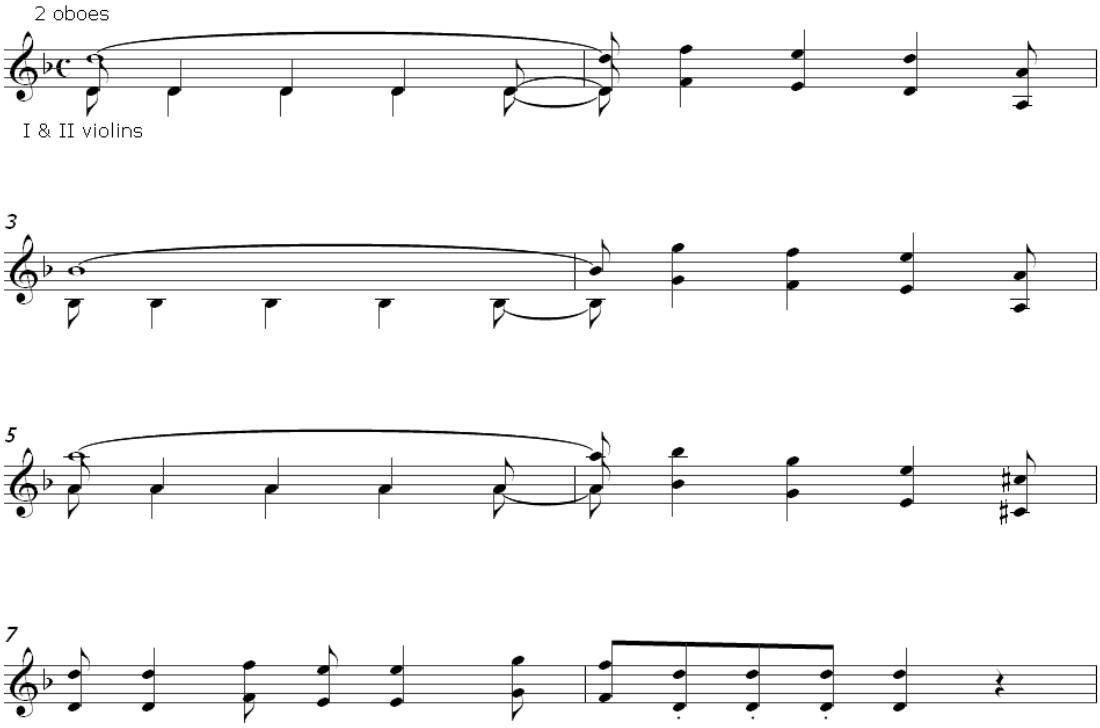


Figure 3 oboe & violins bars 1 to 8

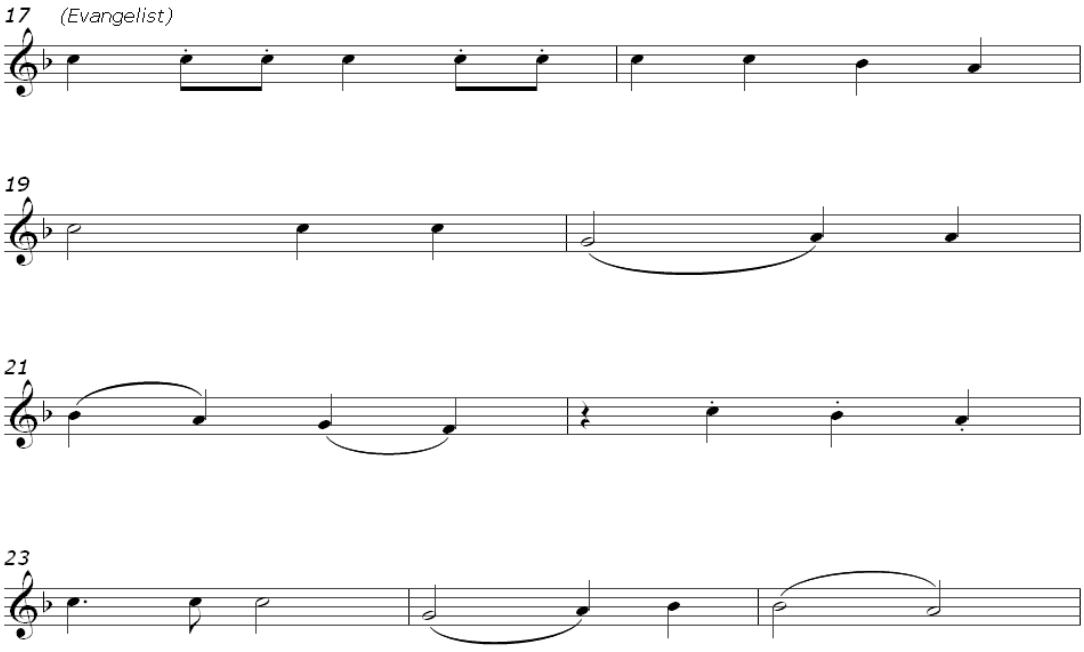


Figure 4 1st oboe 2nd Subject bars 17 to 25

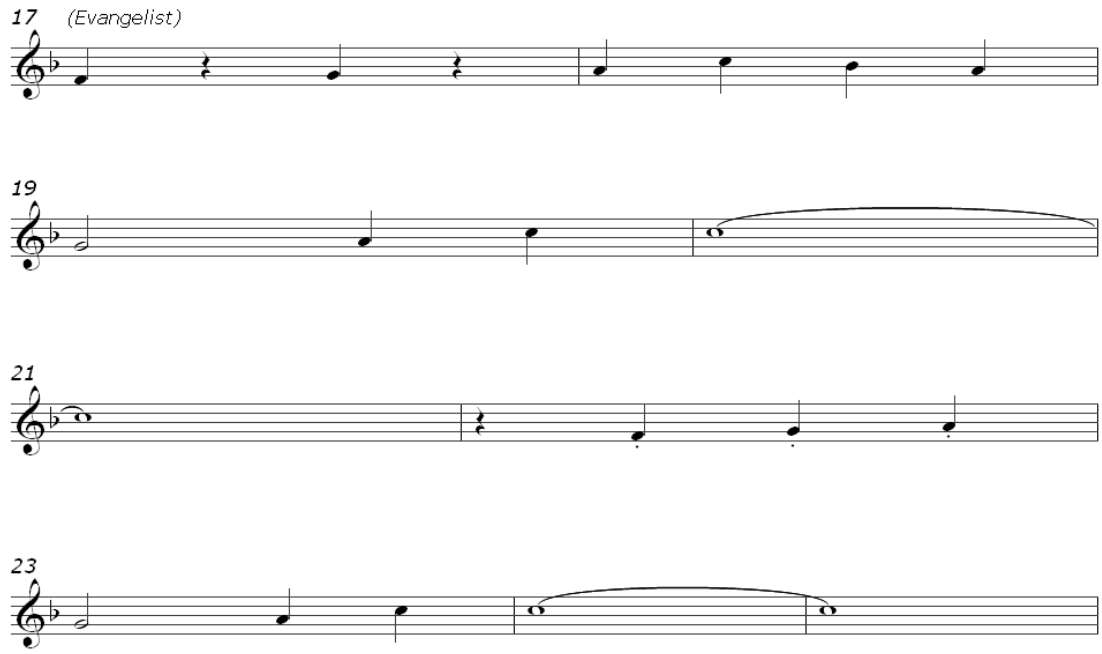


Figure 5 2nd oboe 2nd Subject bars 17 to 25

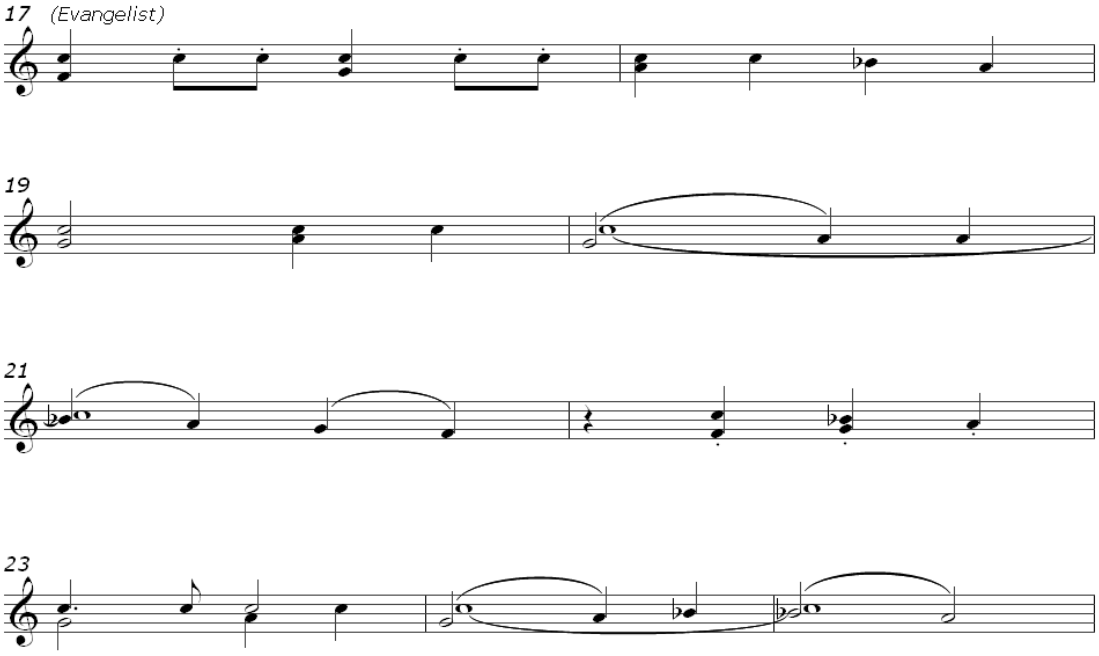


Figure 6 oboes 2nd Subject bars 17 to 25

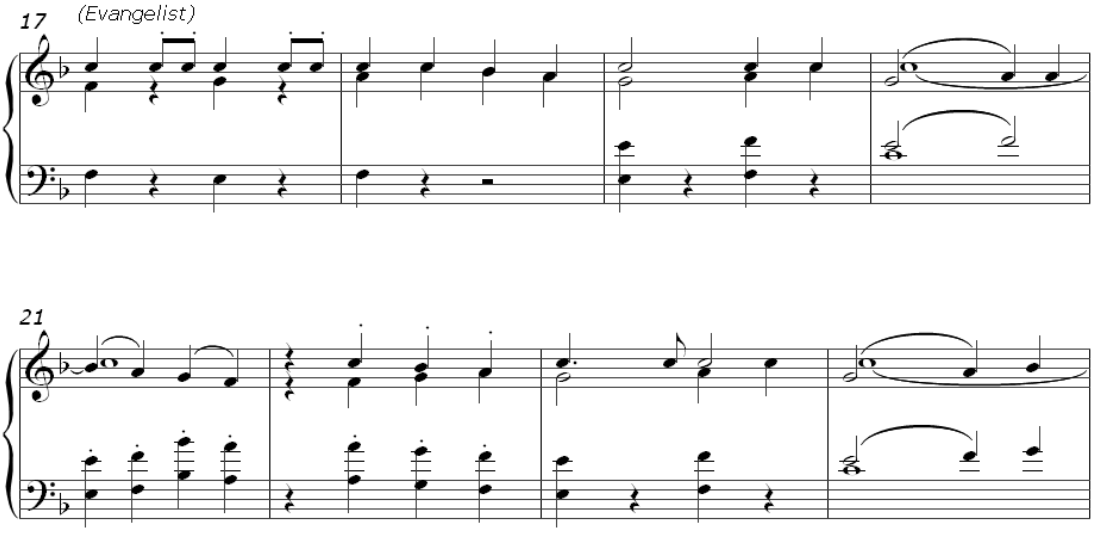


Figure 7 2nd Subject oboes and strings, excluding 1st violins

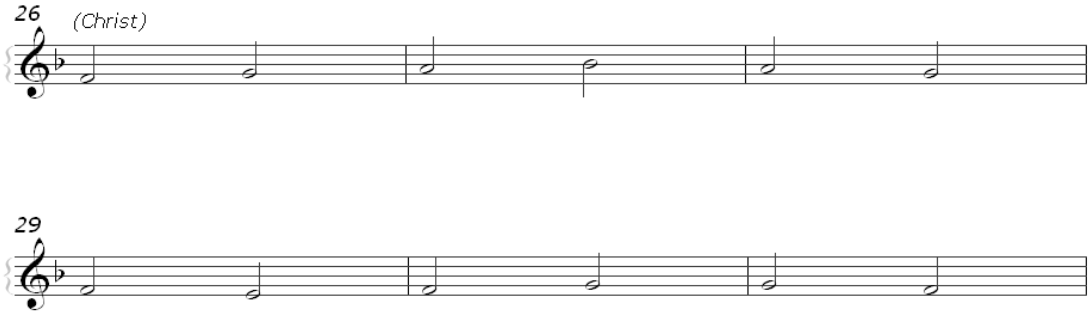


Figure 8 1st oboe 2nd Subject bars 26 to 31

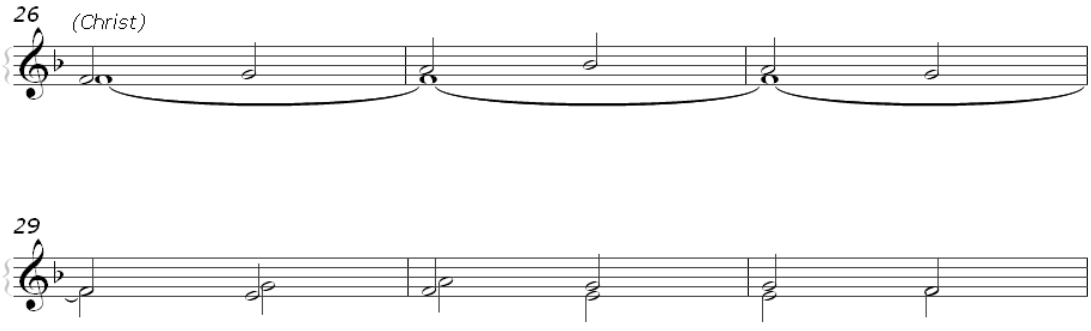


Figure 9 both oboes 2nd Subject bars 26 to 31

Bassoon

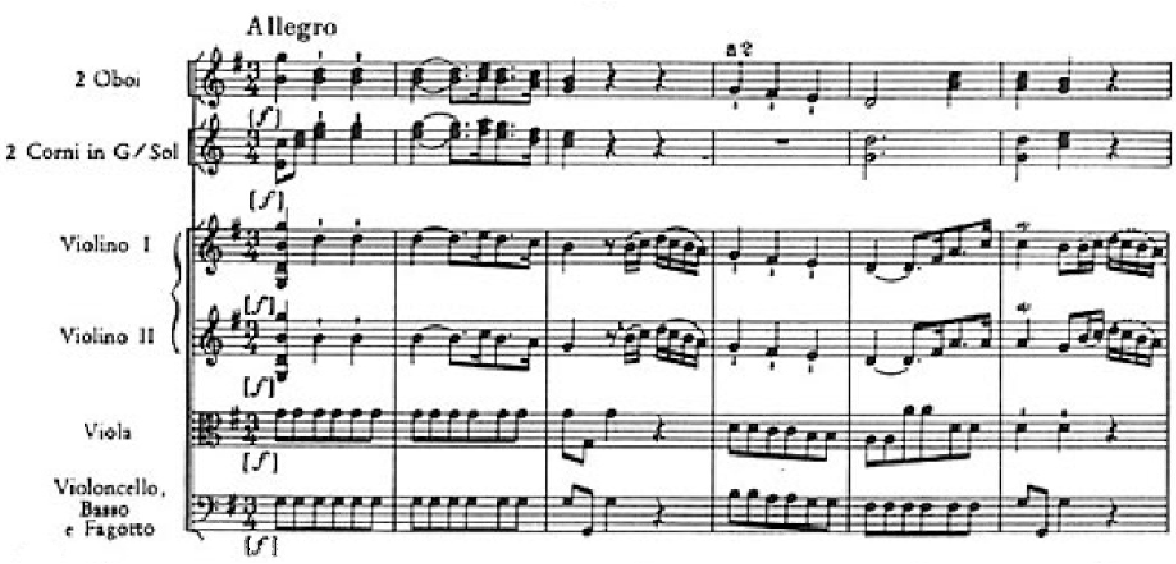


Figure 10 Haydn Symphony 23 Exposition

Horns in D

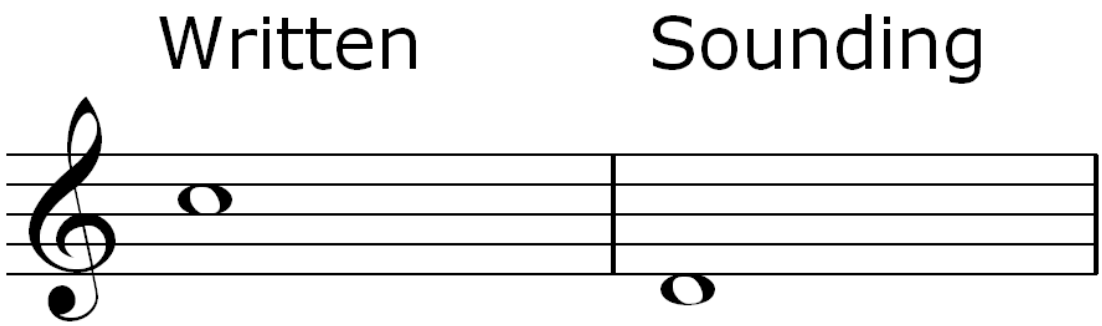


Figure 11 transposing written to sounding

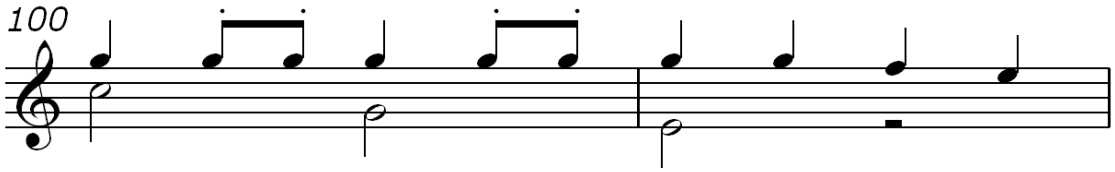


Figure 12 horn parts as written, bars 100 to 101

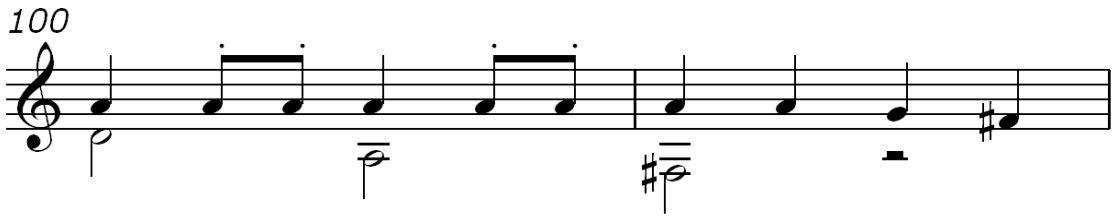


Figure 13 horn parts as sounding bars 100 to 101

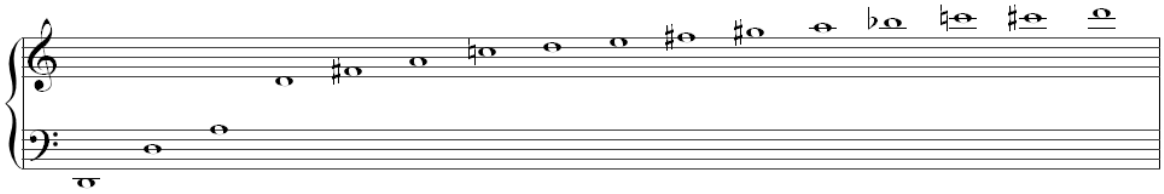


Figure 14 D harmonic series

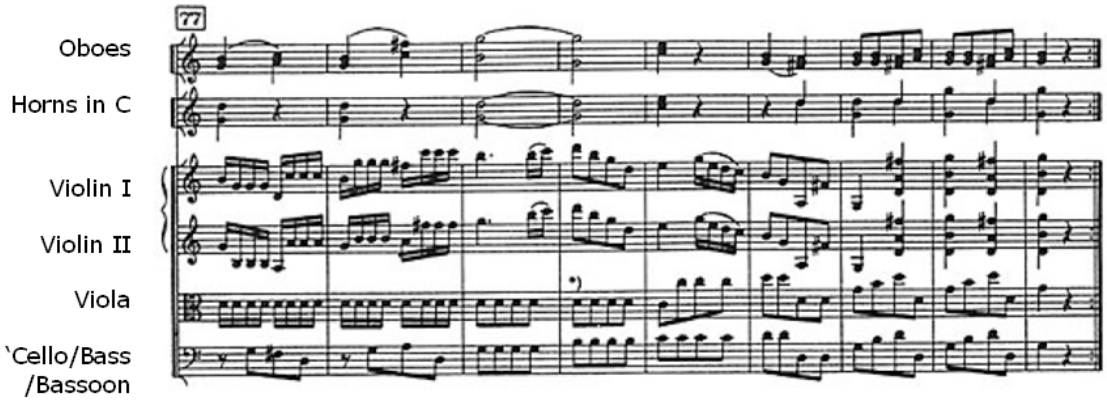


Figure 15 Haydn Symphony 25, Movement 1, bars 77 to 85

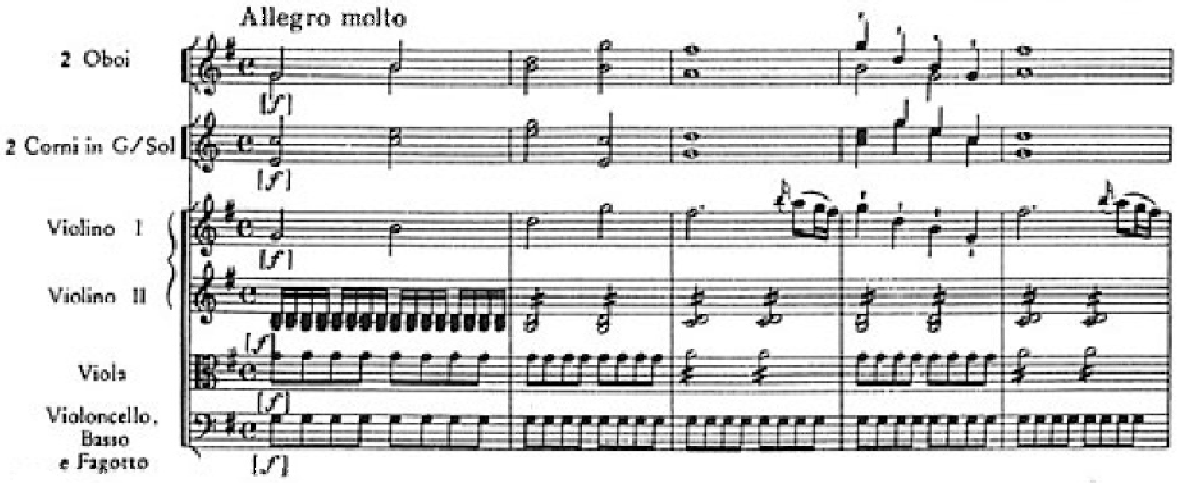


Figure 16 Haydn Symphony 27, Movement 1

Strings

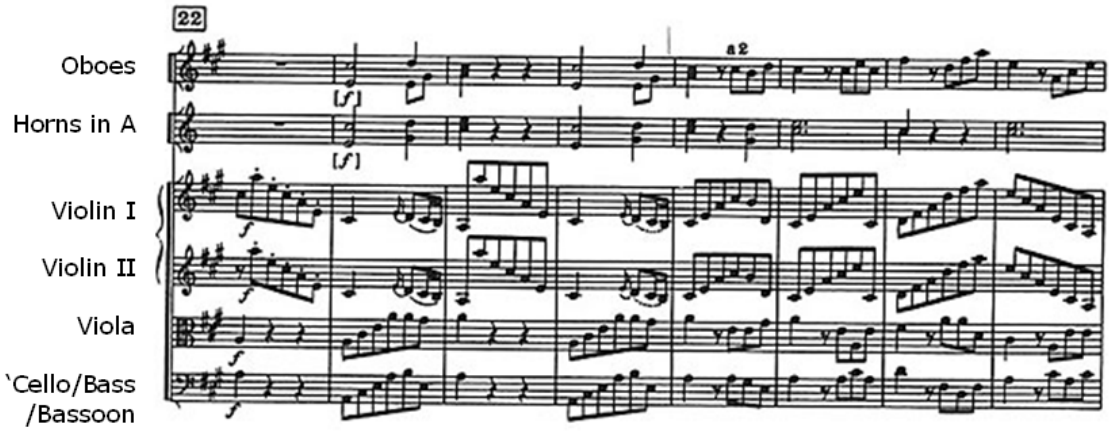


Figure 17 Symphony 28 bars 22 to 29

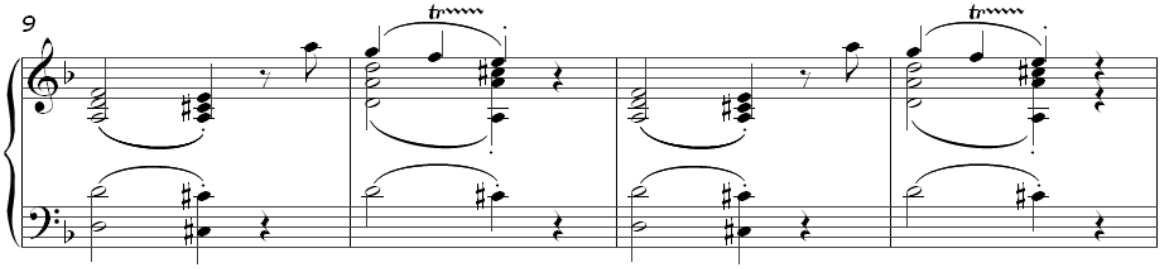


Figure 18 Homophonic texture bars 9 to 12

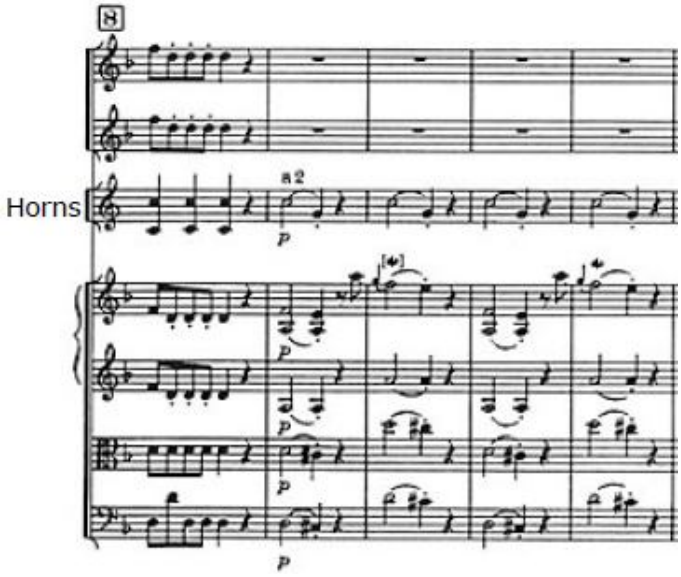


Figure 19 Horns bar 8 to 12

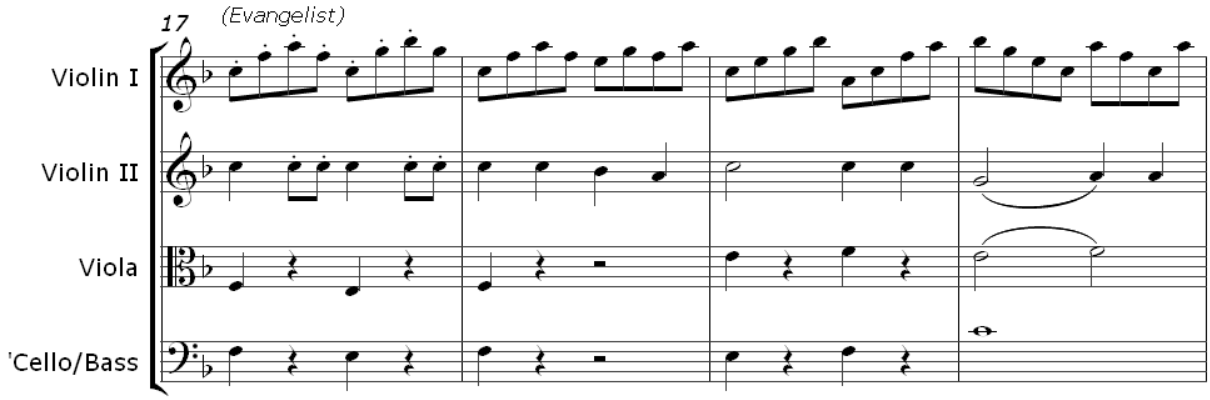


Figure 20 strings bar 17 to 20

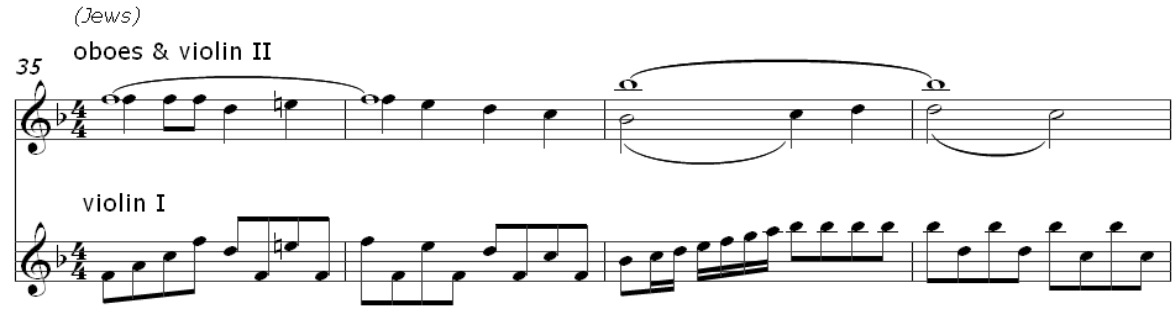


Figure 21 disjunct 1st violin bars 35 to 38

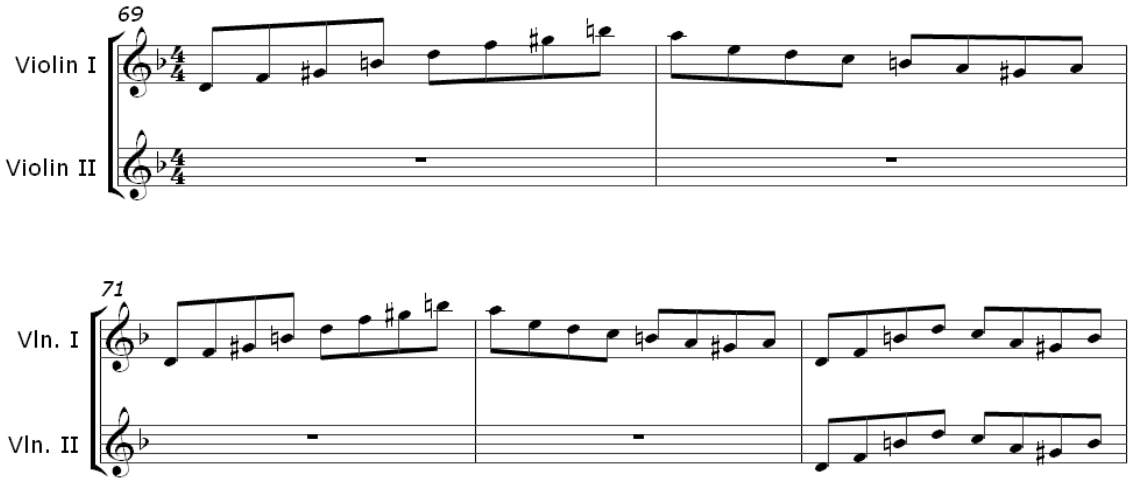


Figure 22 violins bar 69 to 73

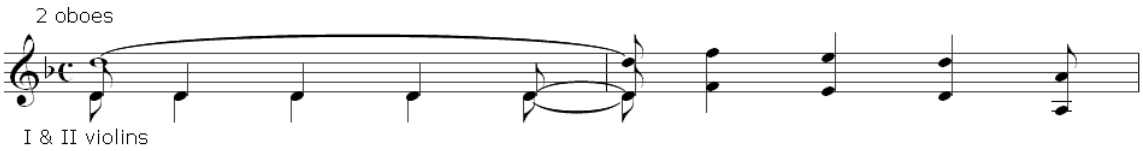


Figure 23 oboes & violins bars 1 to 2

Figure 24 oboes & violins bar 1 to 8

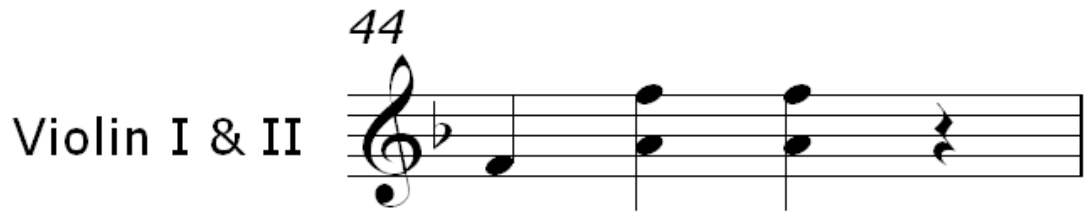


Figure 25 violins double stop bar 44

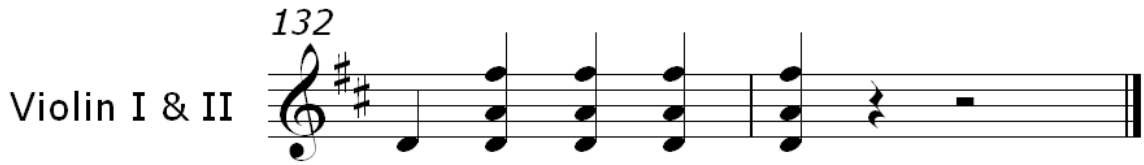


Figure 26 violins triple stop bar 132 to 133

String ranges

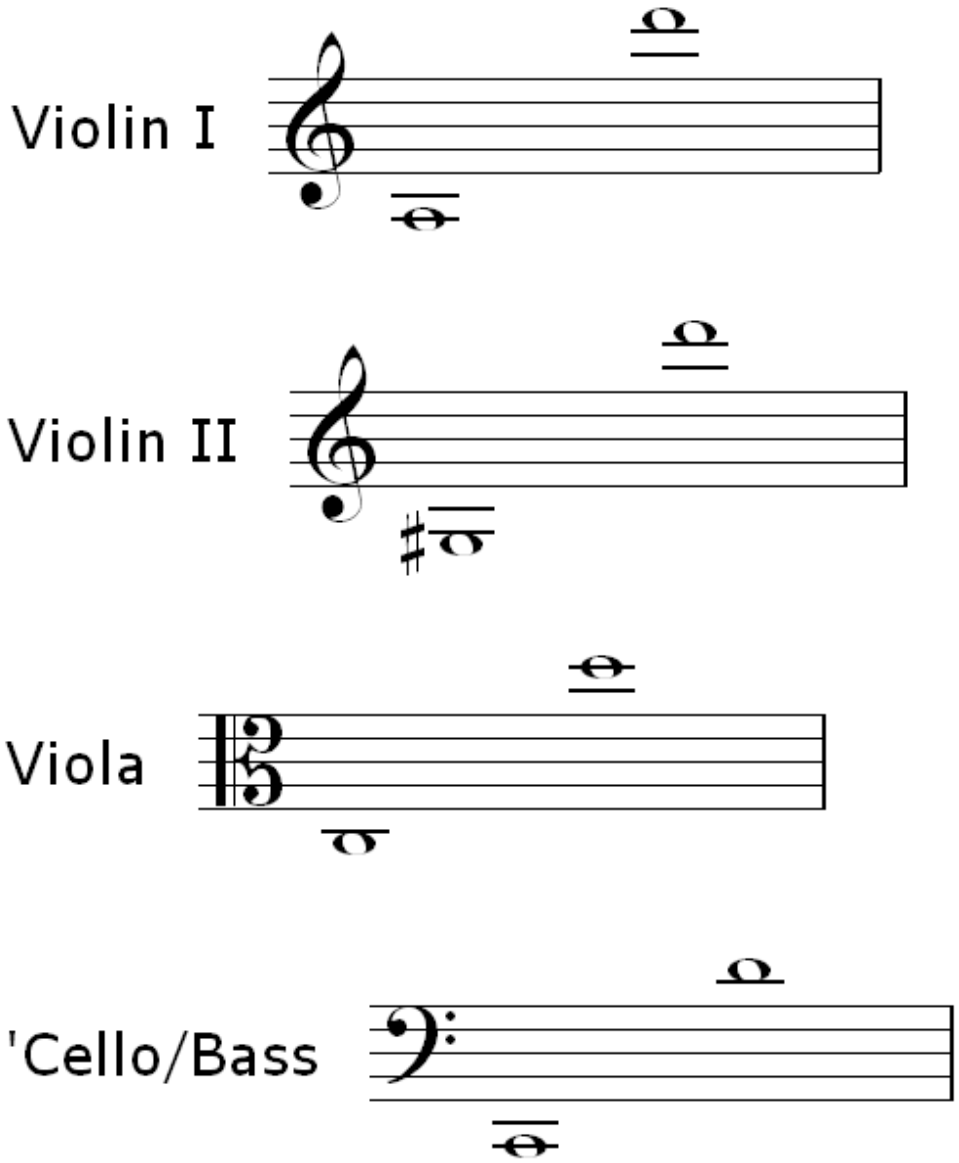


Figure 27 string ranges

Orchestration

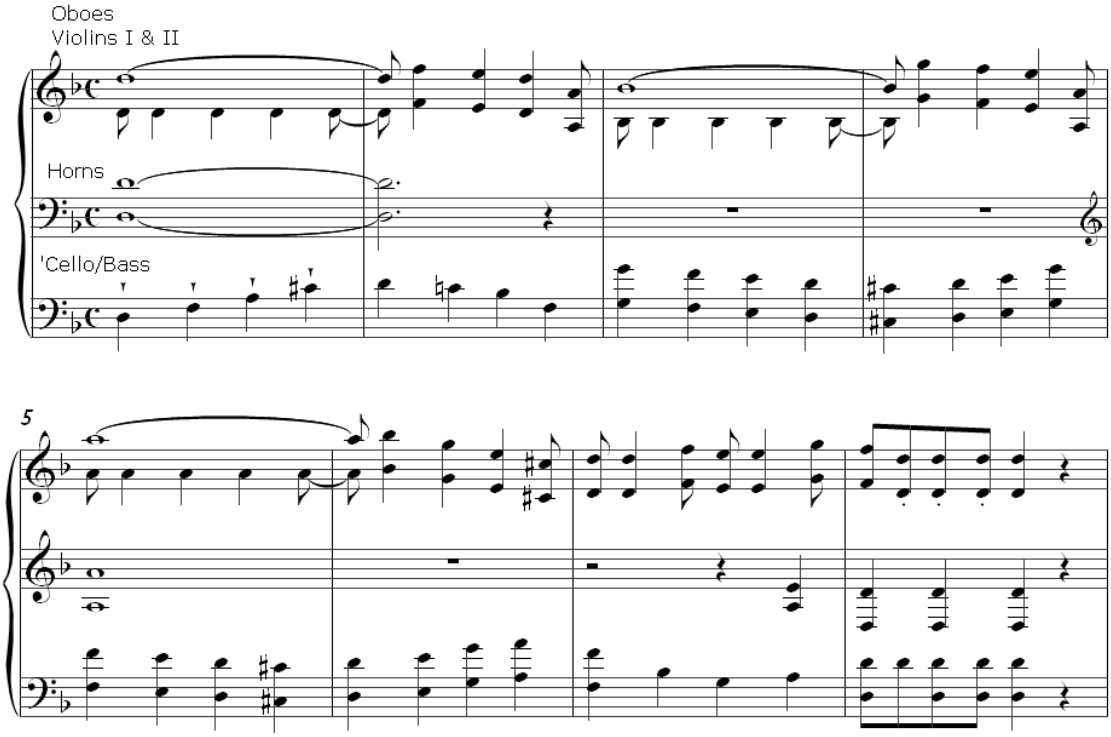


Figure 28 Symphony 26 bars 1 to 8

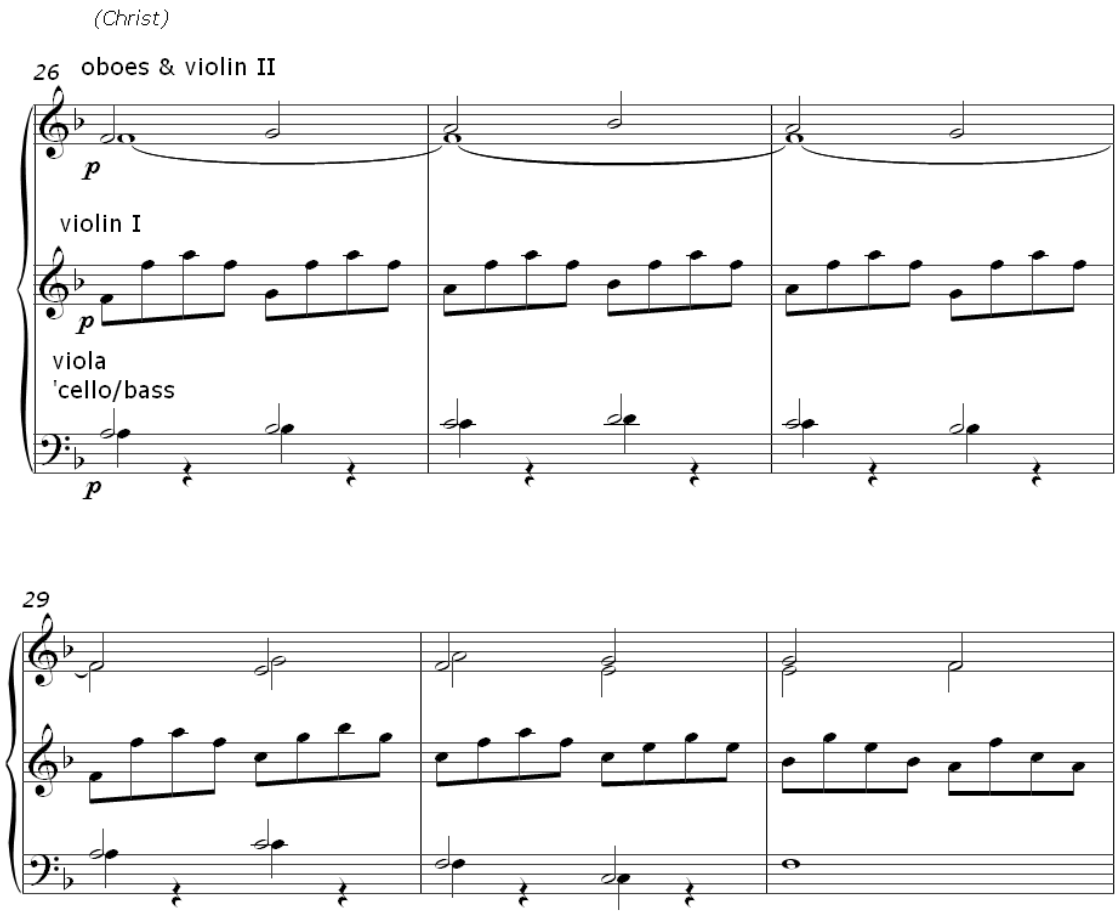


Figure 29 orchestration bars 26 to 31

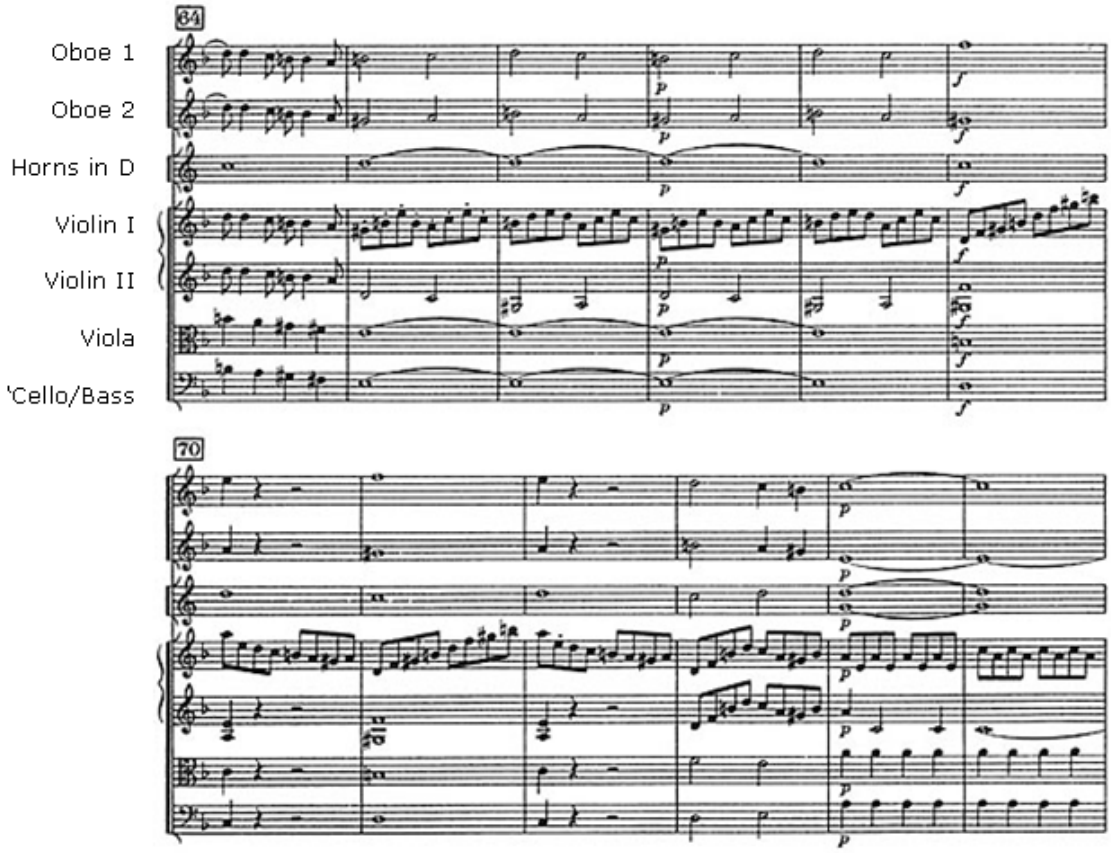


Figure 30 Development of 2nd Subject bars 64 to 75

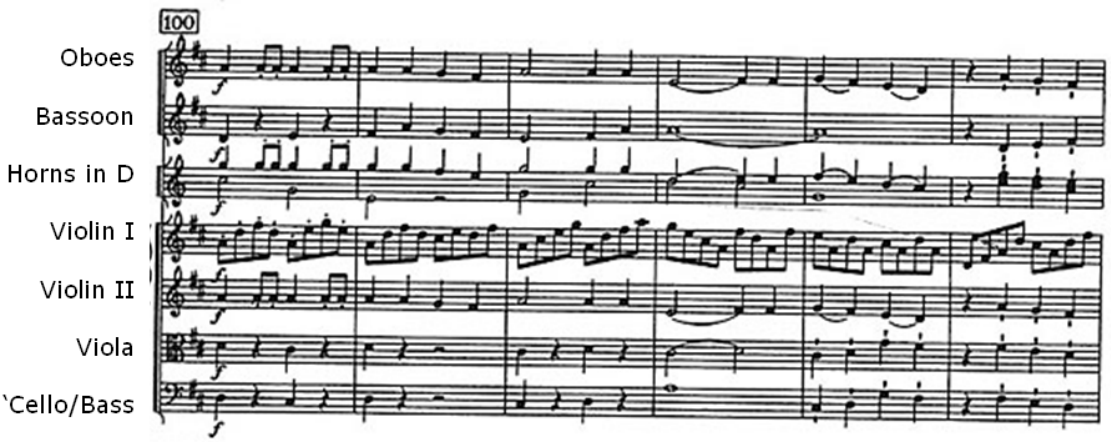


Figure 31 orchestral tutti bar 100 to 105

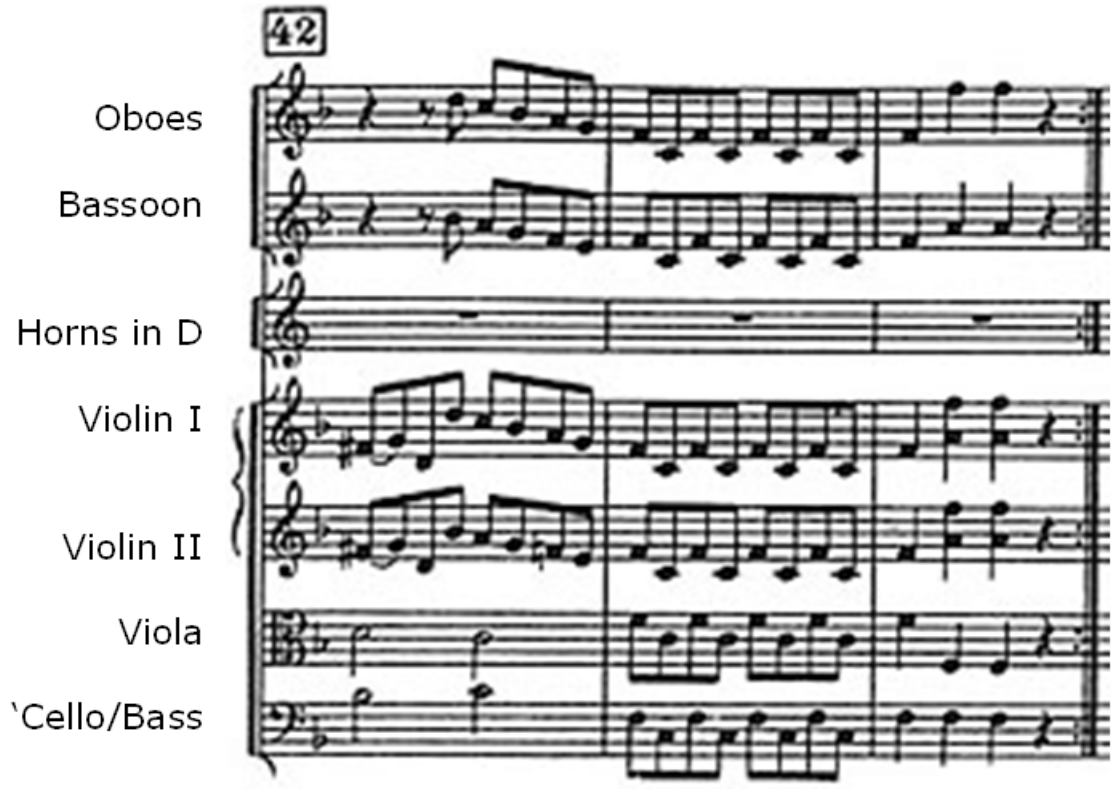


Figure 32 tutti bars 42 to 44 (Codetta bars 43 to 44)

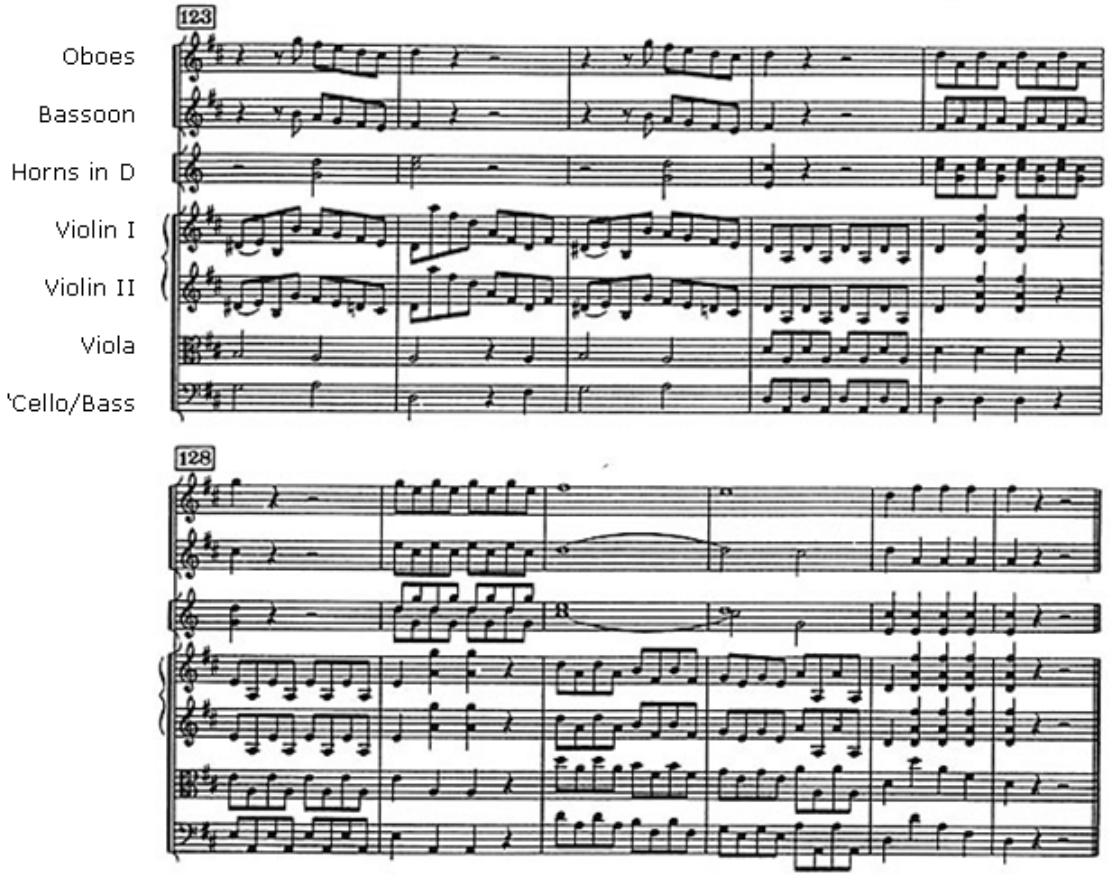


Figure 33 tutti bars 123 to 133 (Coda bars 126 to 133)

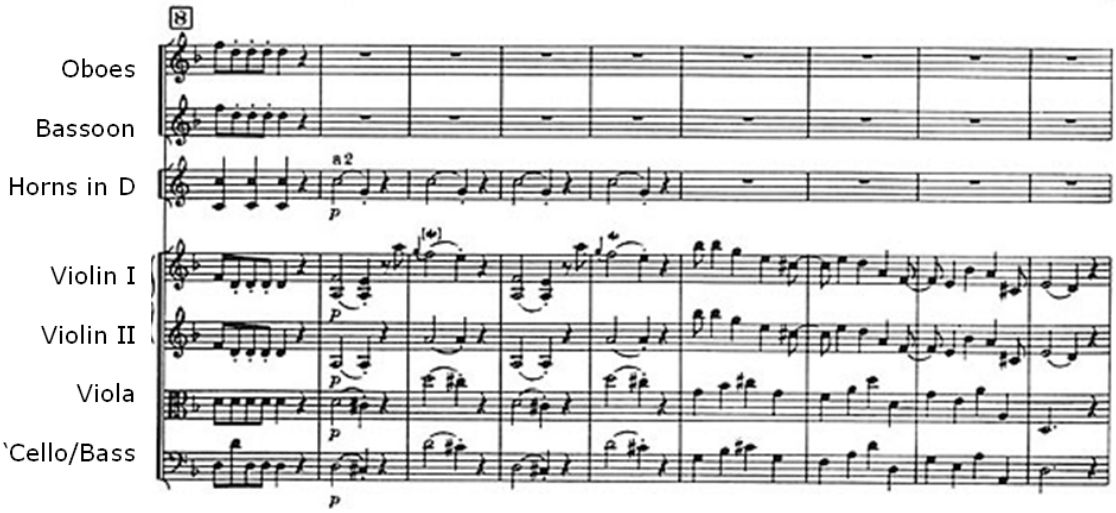


Figure 34 Transition bars 9 to 16

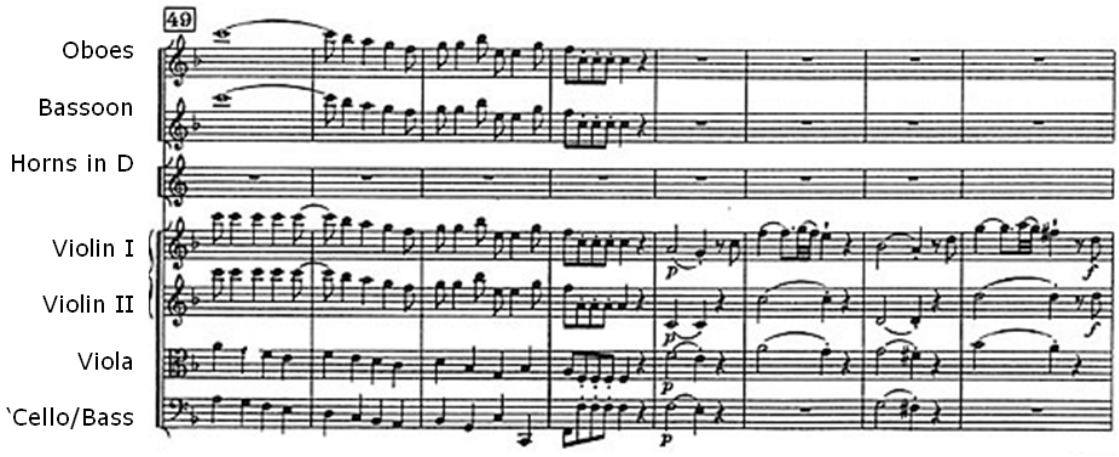


Figure 35 Development section Transition bars 53 to 56

Thematicism

1st Subject

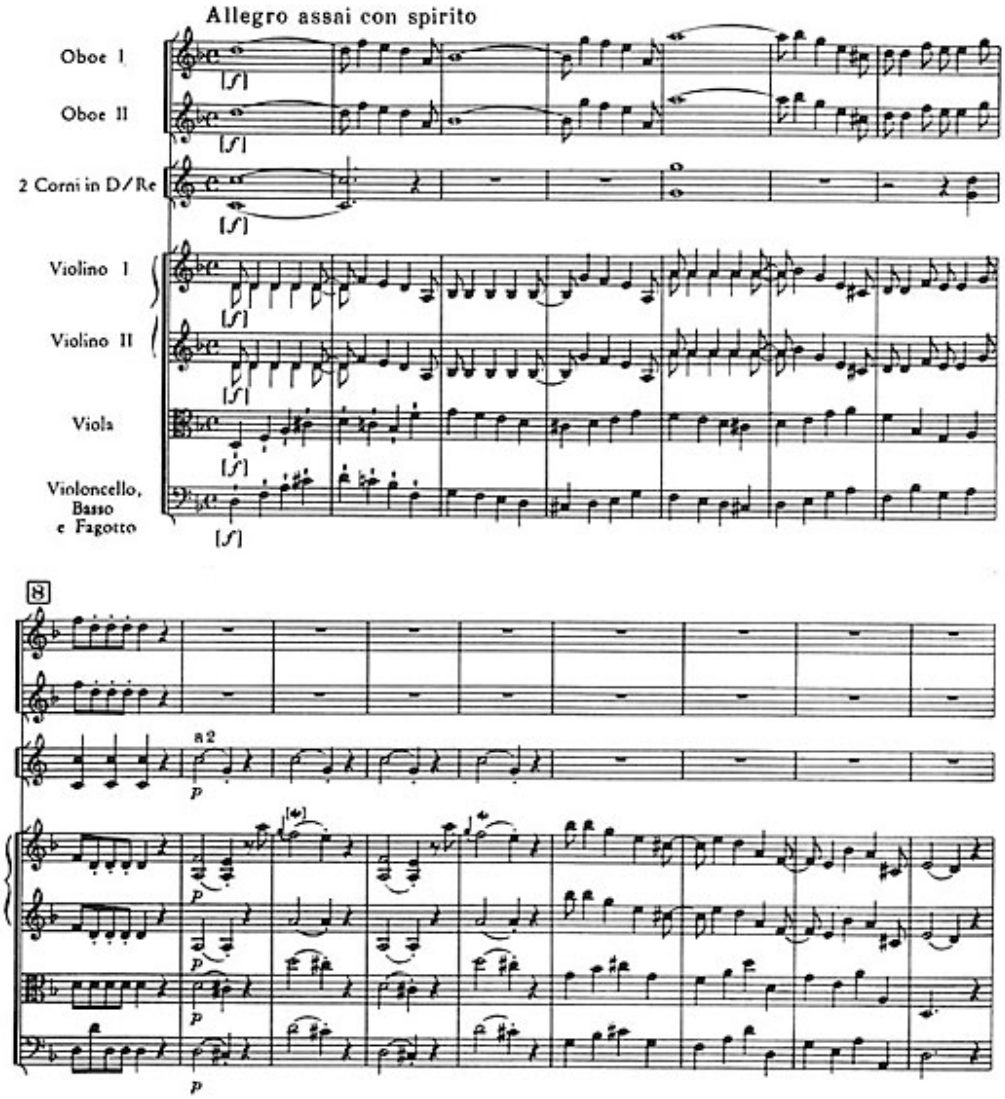


Figure 36 1st Subject

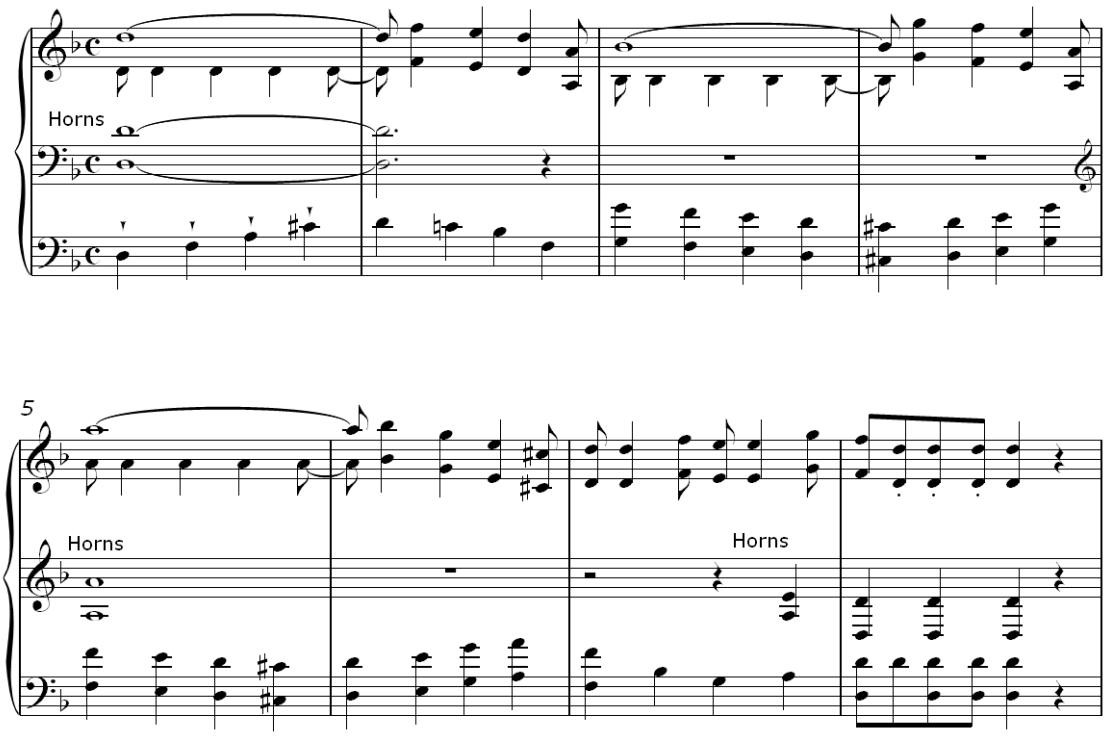


Figure 37 1st Subject short score

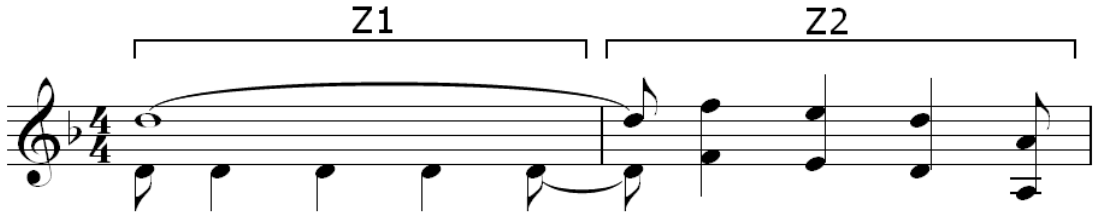


Figure 38 1st Subject motif Z bars 1 to 2

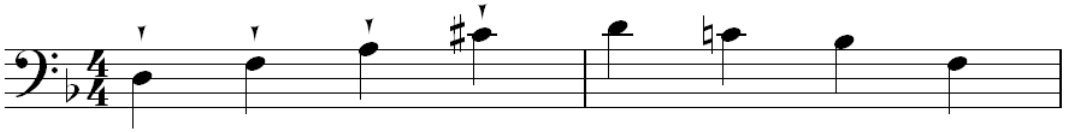


Figure 39 1st Subject bass

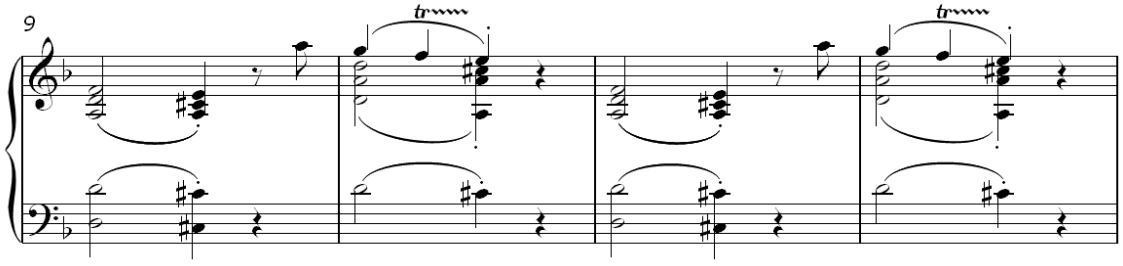


Figure 40 chord motif Y bars 9 to 12

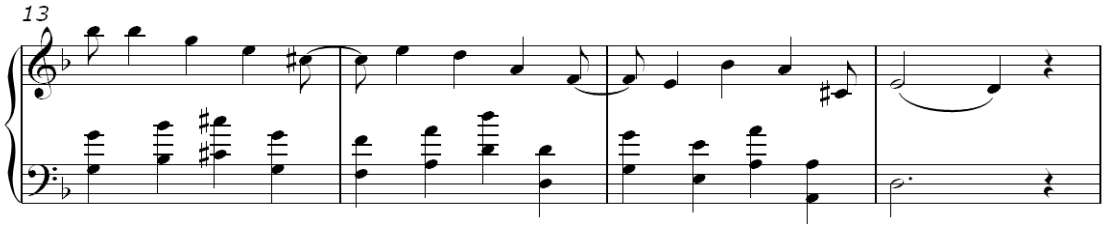


Figure 41 transitional motif Z2 bars 13 to 16

2nd Subject

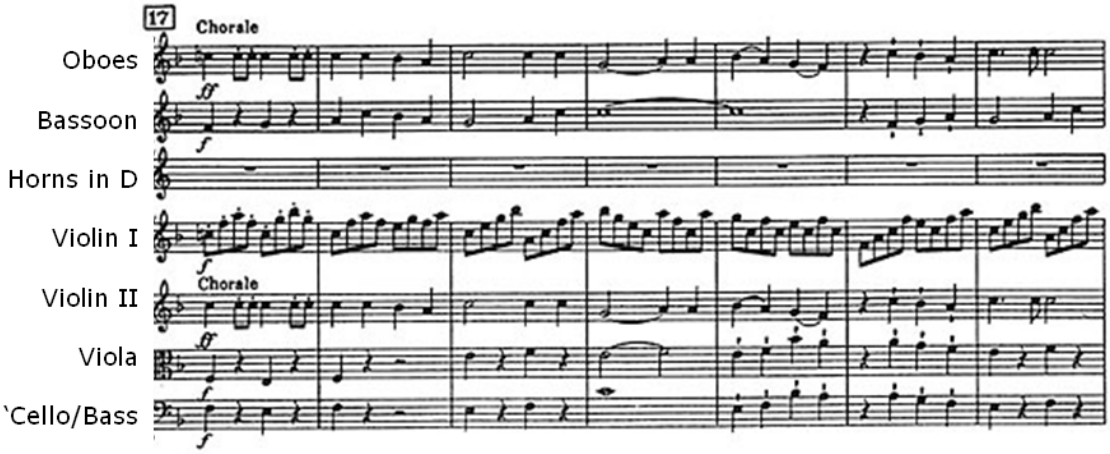


Figure 42 2nd Subject

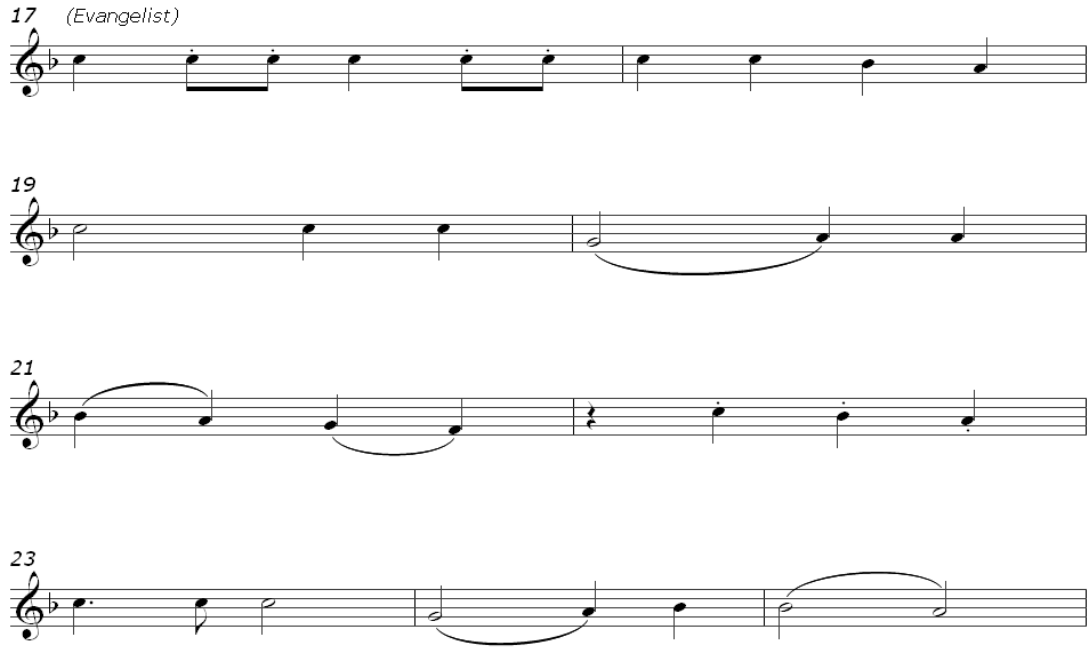


Figure 43 2nd Subject Evangelist oboe bars 17 to 25

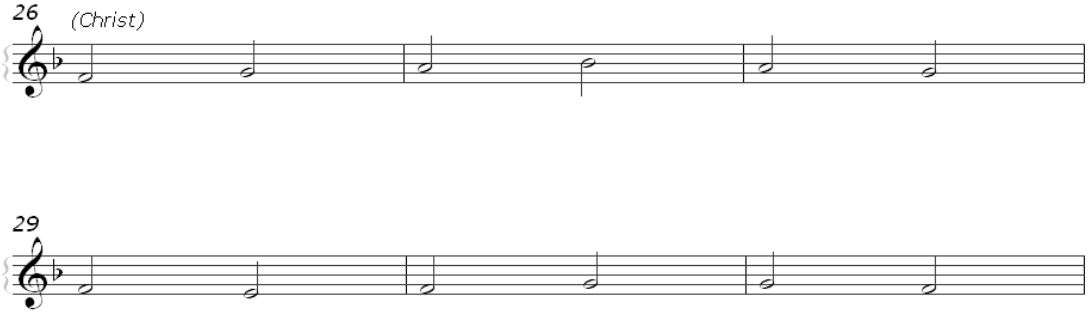


Figure 44 2nd Subject Christ oboe bars 26 to 31

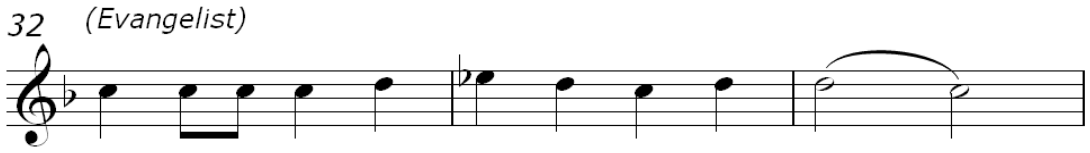


Figure 45 2nd Subject Evangelist oboe bars 32 to 34

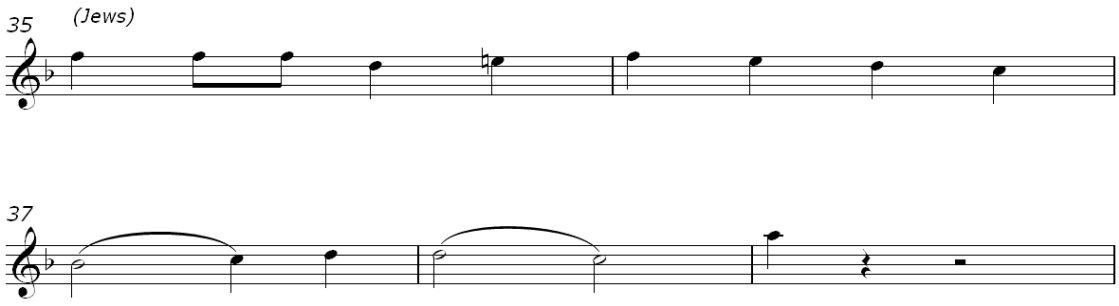


Figure 46 2nd Subject Jews oboe bars 35 to 39 beat 1

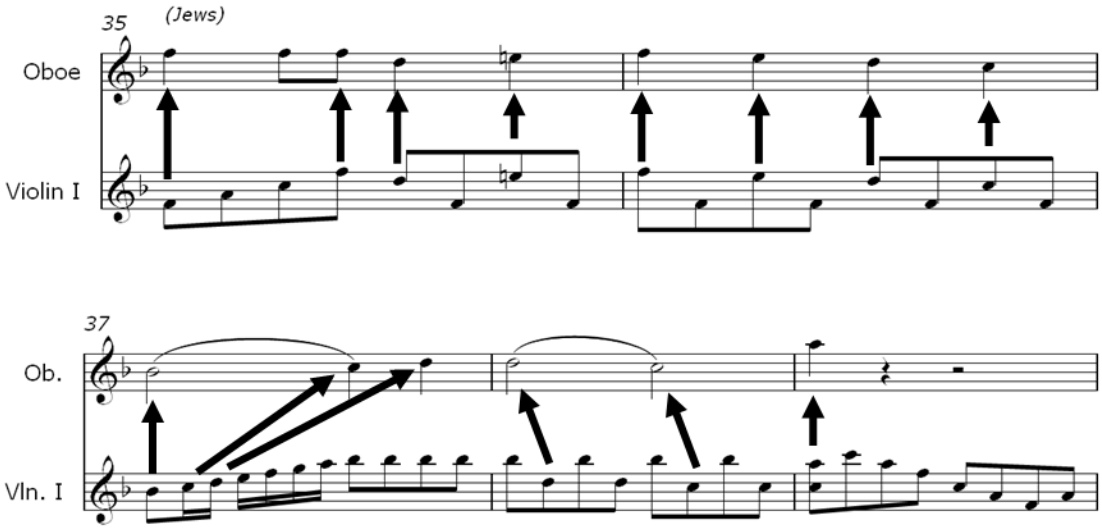


Figure 47 2nd Subject Jews oboe with 1st violin

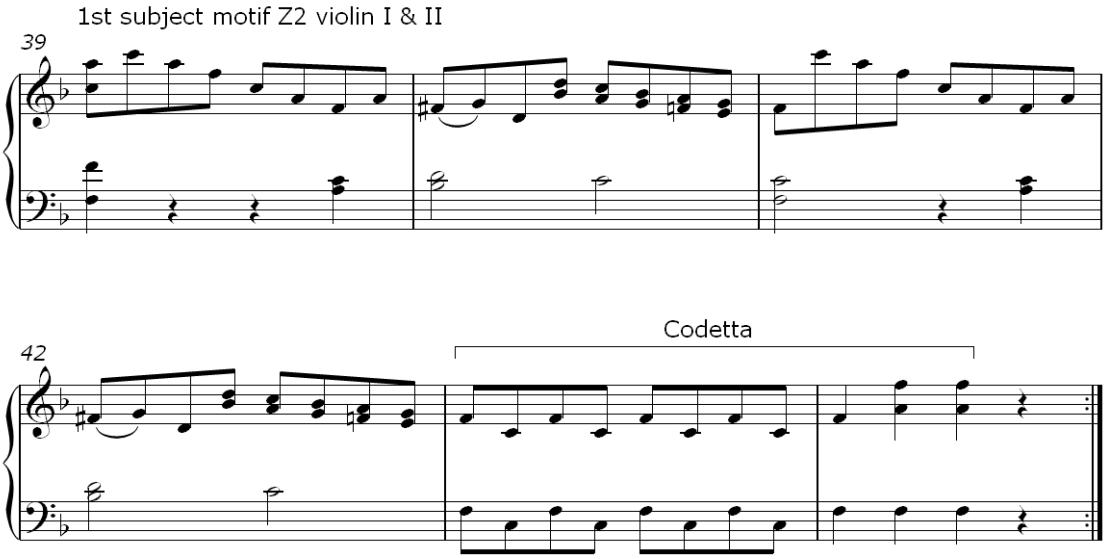


Figure 48 2nd Subject Z2 transition bars 39 to 42; Codetta bars 43 to 44

Codetta

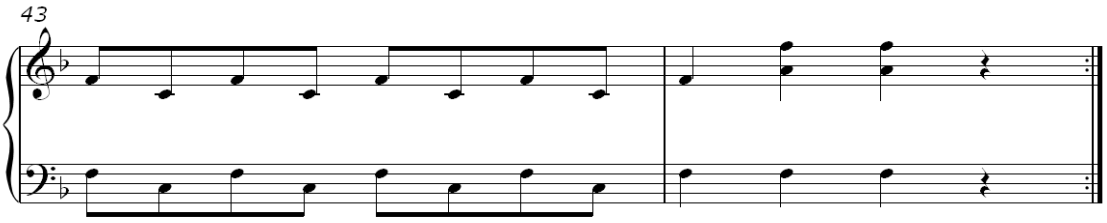


Figure 49 Codetta motif bars 43 to 44

Coda

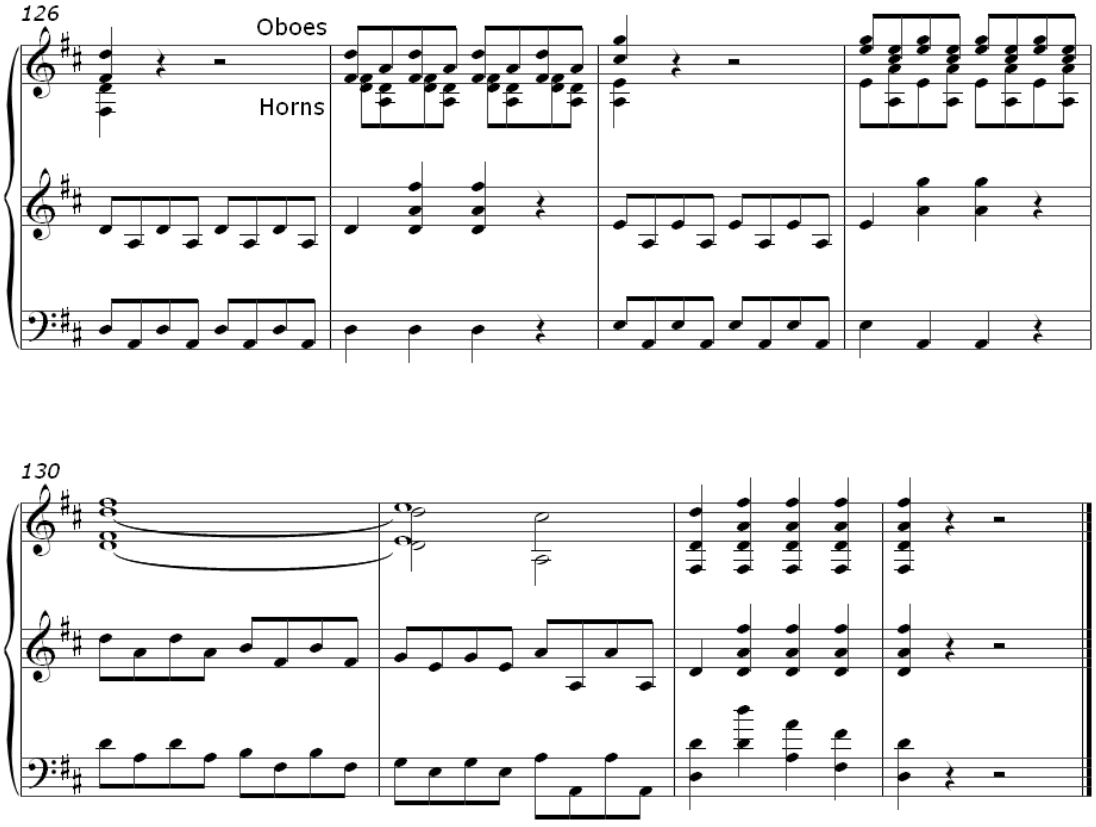


Figure 50 Coda bars 126 to 133

Structure

Development

1st Subject

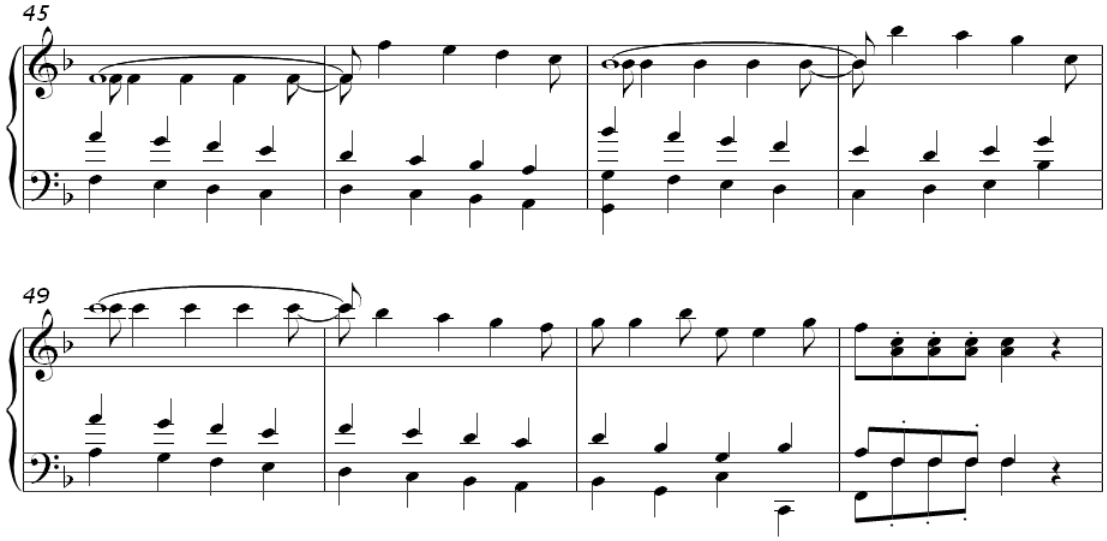


Figure 51 1st Subject, Development section bars 45 to 52

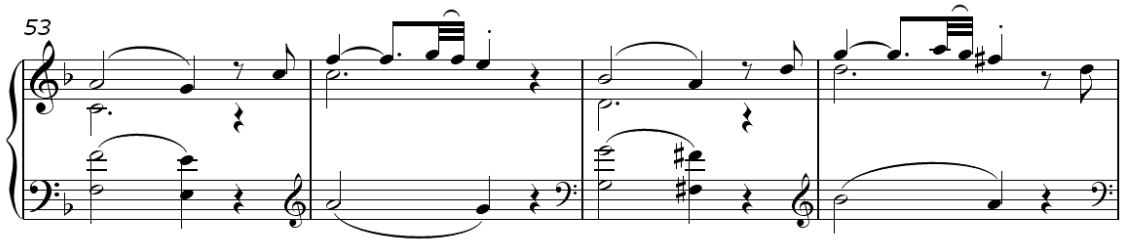


Figure 52 1st Subject Transition, Development section bars 53 to 56

2nd Subject

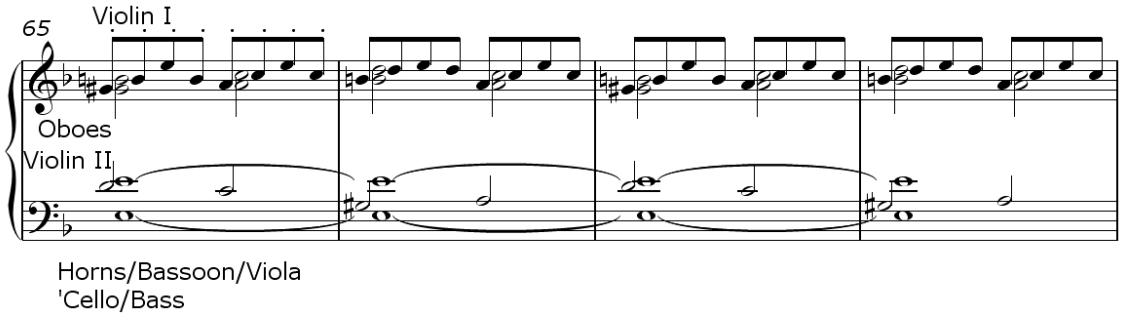


Figure 53 2nd Subject Development, bars 65 to 68

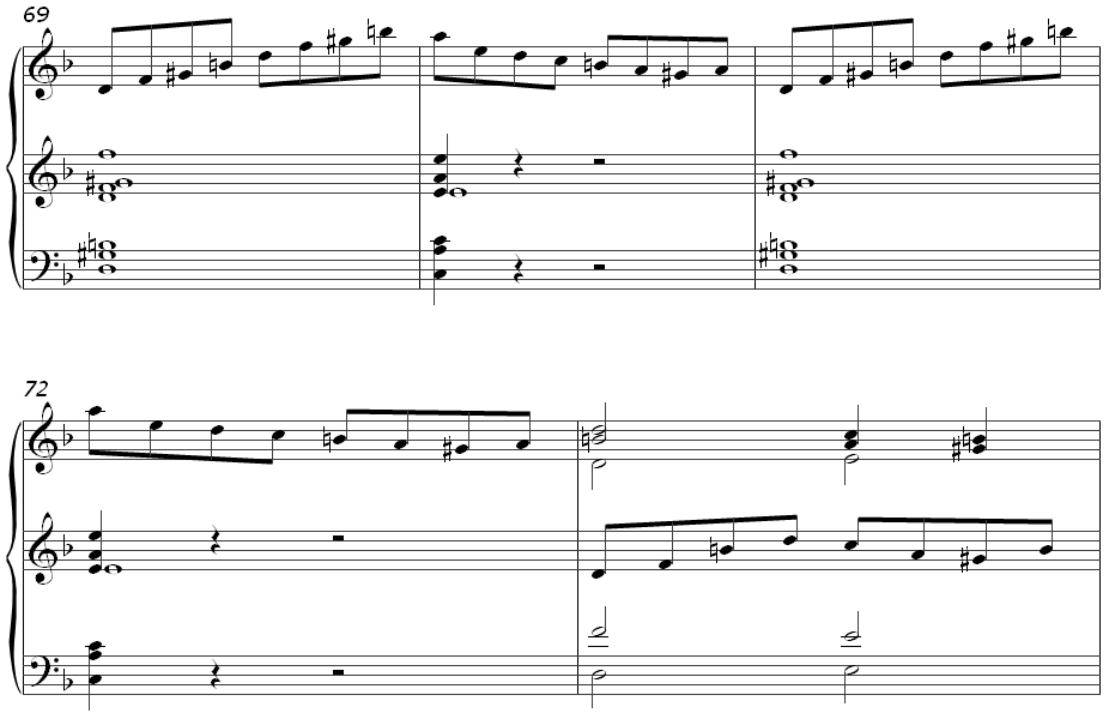


Figure 54 2nd Subject Development bars 69 to 73

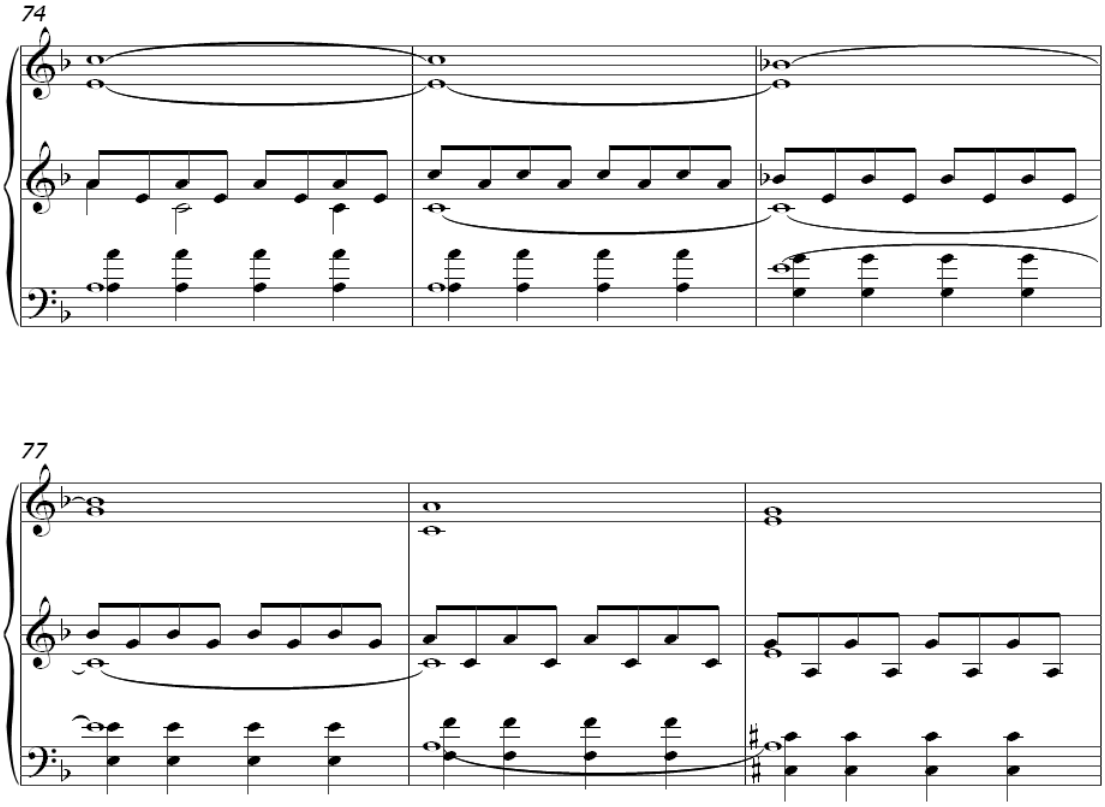


Figure 55 2nd Subject transition material bars 74 to 79

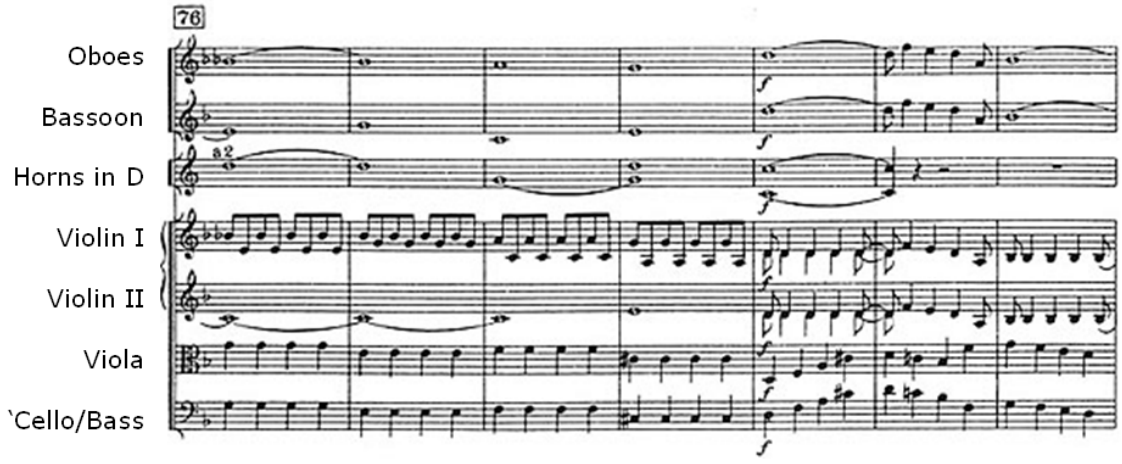


Figure 56 Transitional material from the Development modulating to D minor via F major bars 76 to 80

Recapitulation

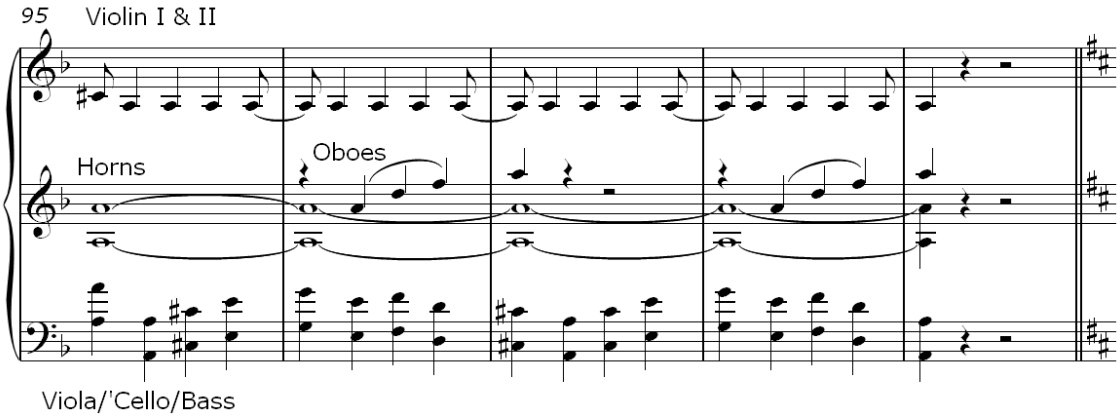


Figure 57 Transition from the Development to Recapitulation bars 95 to 99

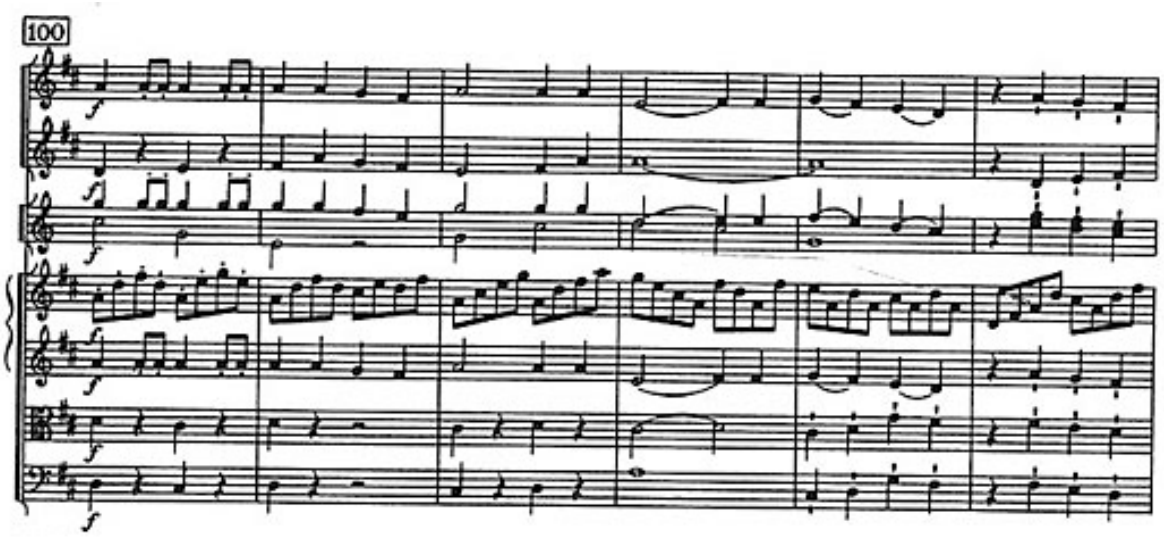


Figure 58 opening of the Recapitulation of the 2nd Subject bars 100 to 105

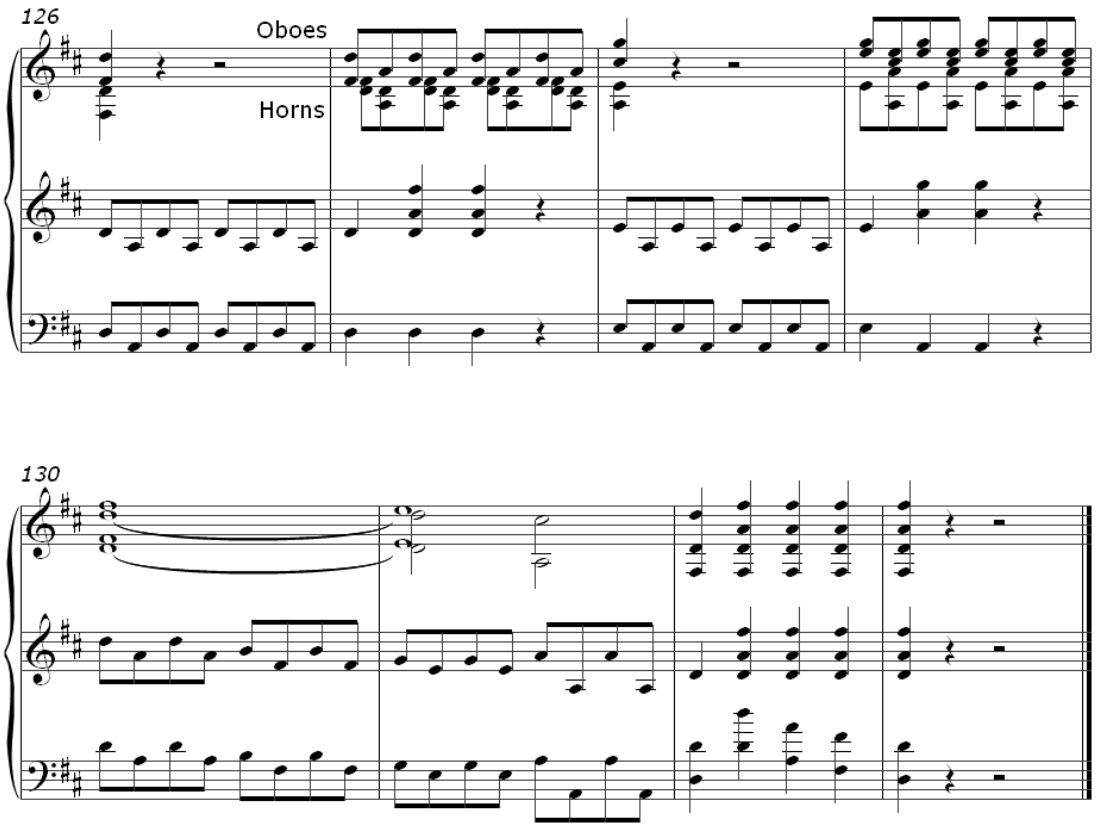


Figure 59 Coda bars 126 133

Texture

Exposition

1st Subject

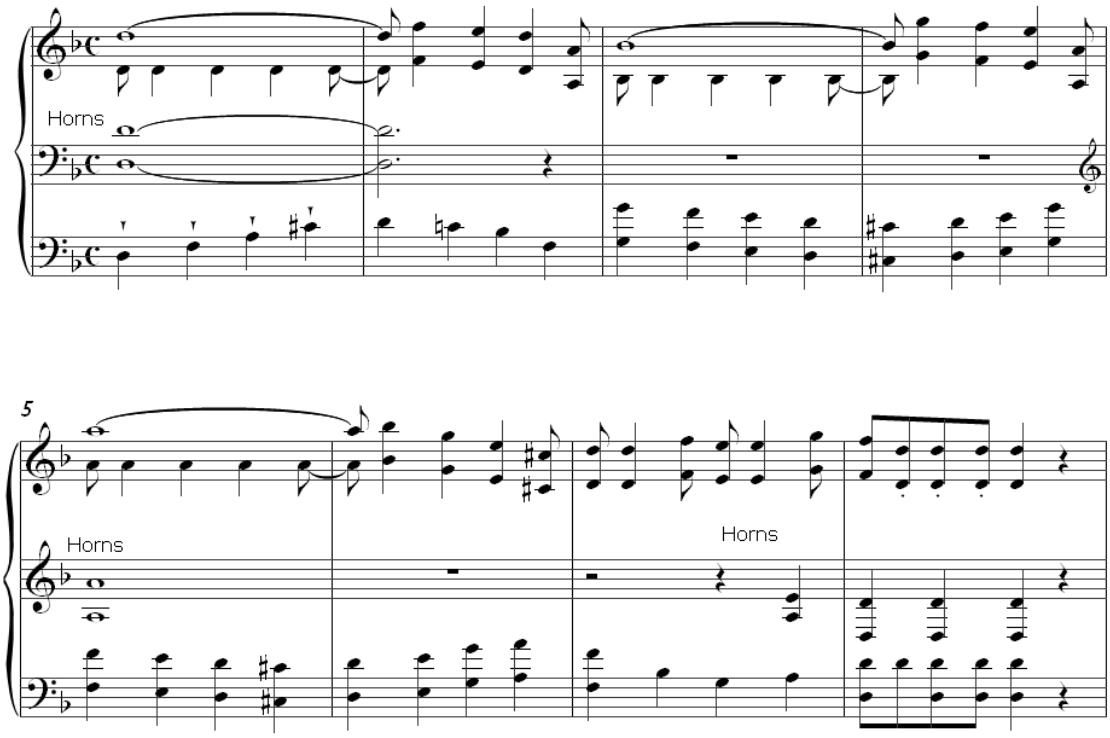


Figure 60 1st Subject bars 1 to 8

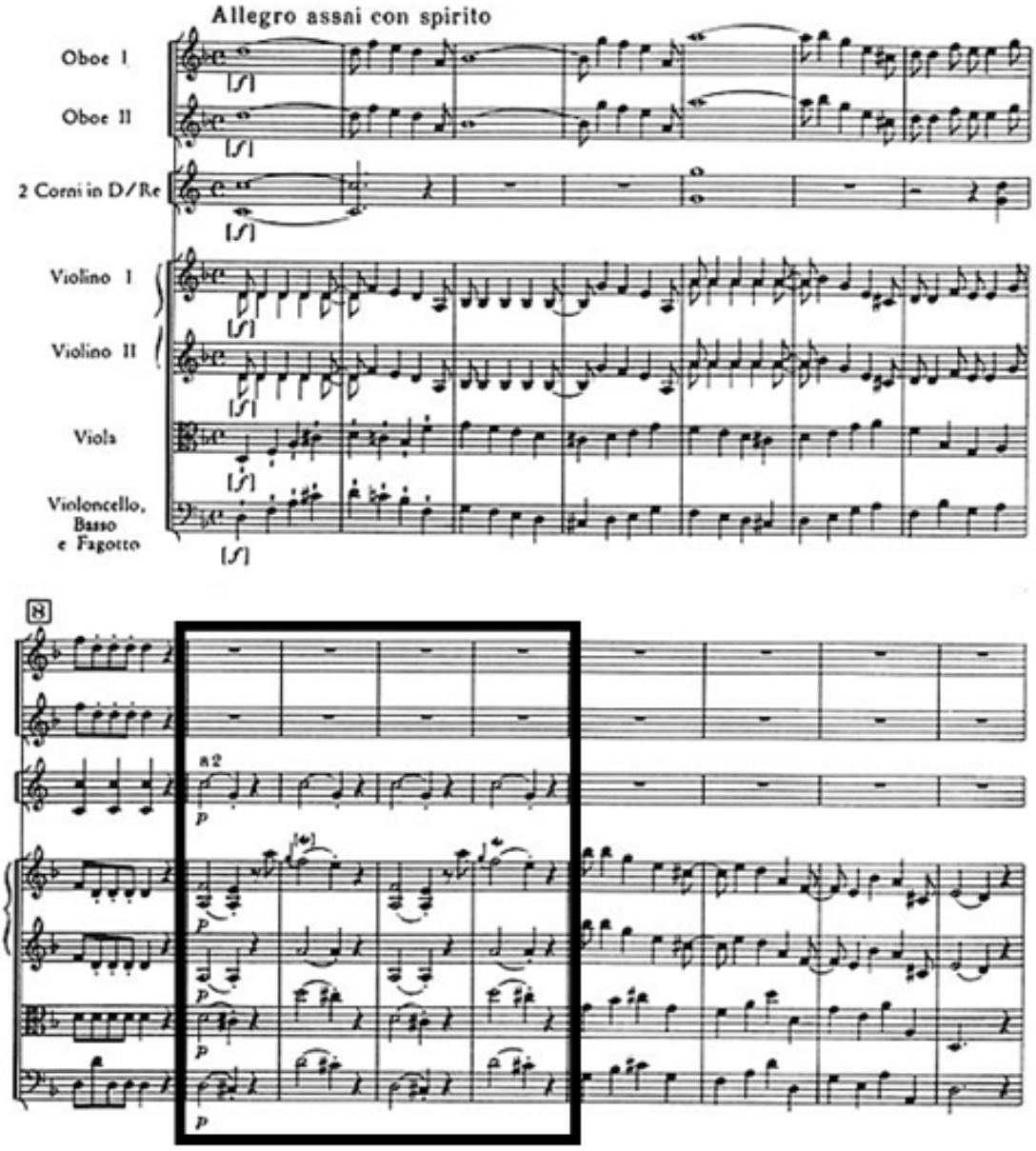


Figure 61 homophonic texture of motif Y bars 9 to 12

2nd Subject

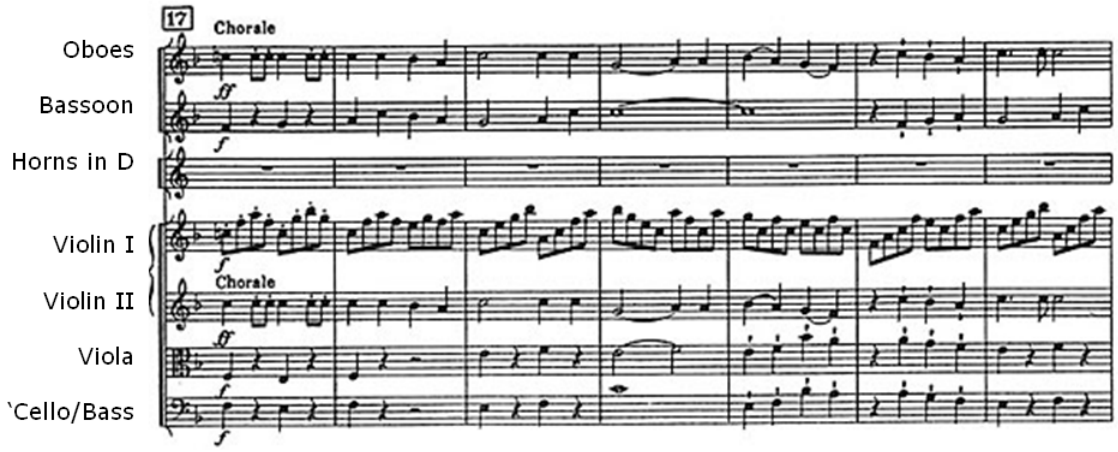


Figure 62 homophonic texture 2nd Subject bars 17 to 23

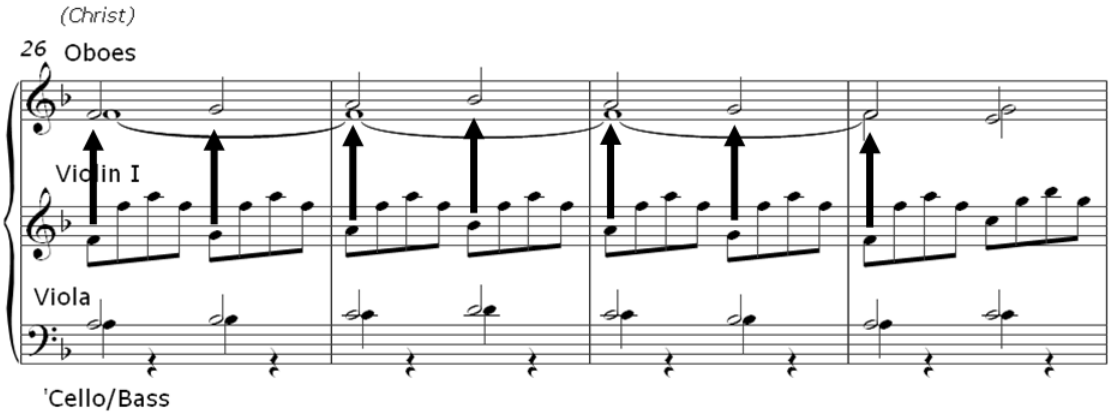


Figure 63 heterophonic texture Christ bars 26 to 29

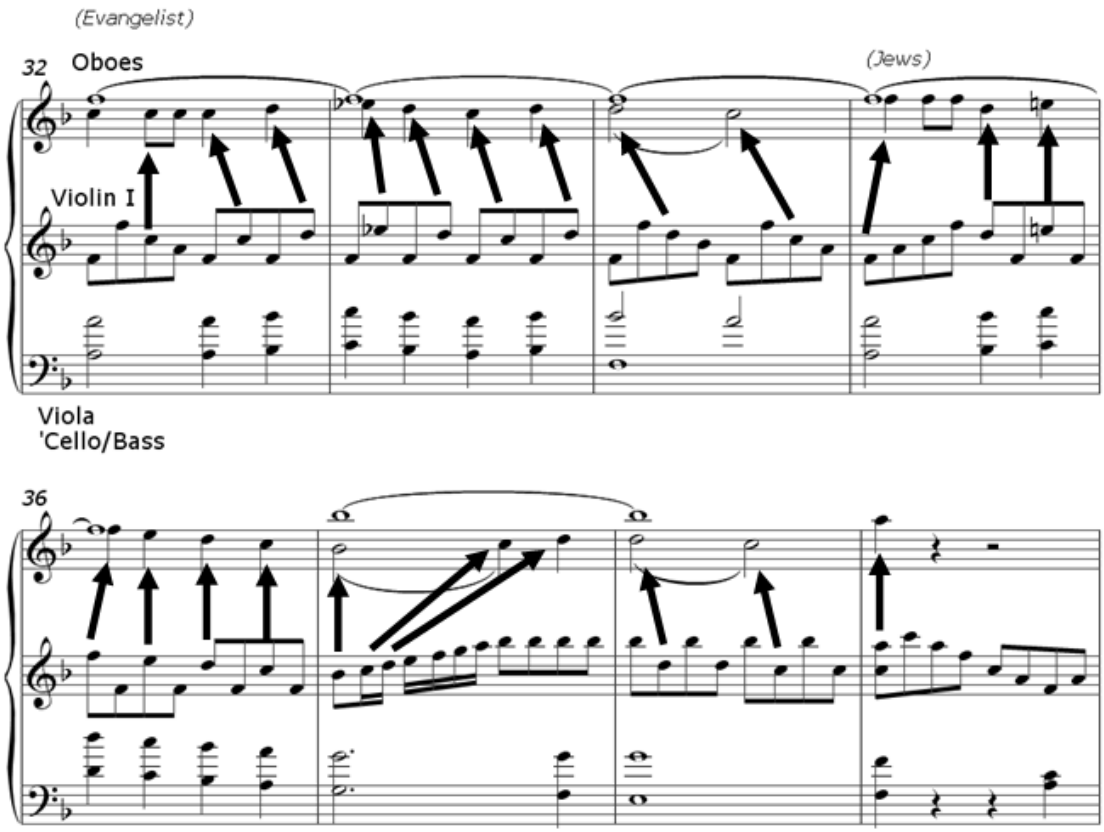


Figure 64 heterophony 2nd Subject bars 32 to 39

Codetta

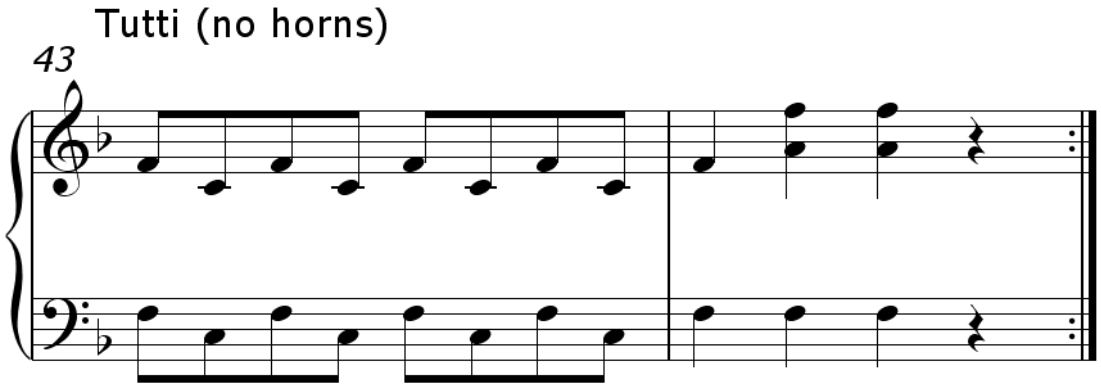


Figure 65 texture Codetta bars 43 to 44

Development

1st Subject

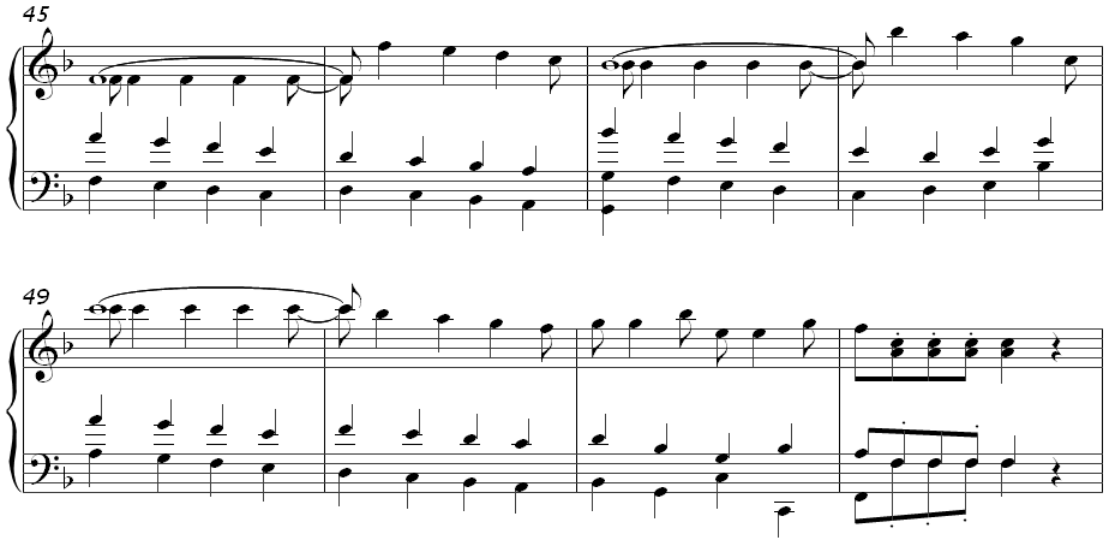


Figure 66 homophonic texture 1st Subject Development bars 45 to 52

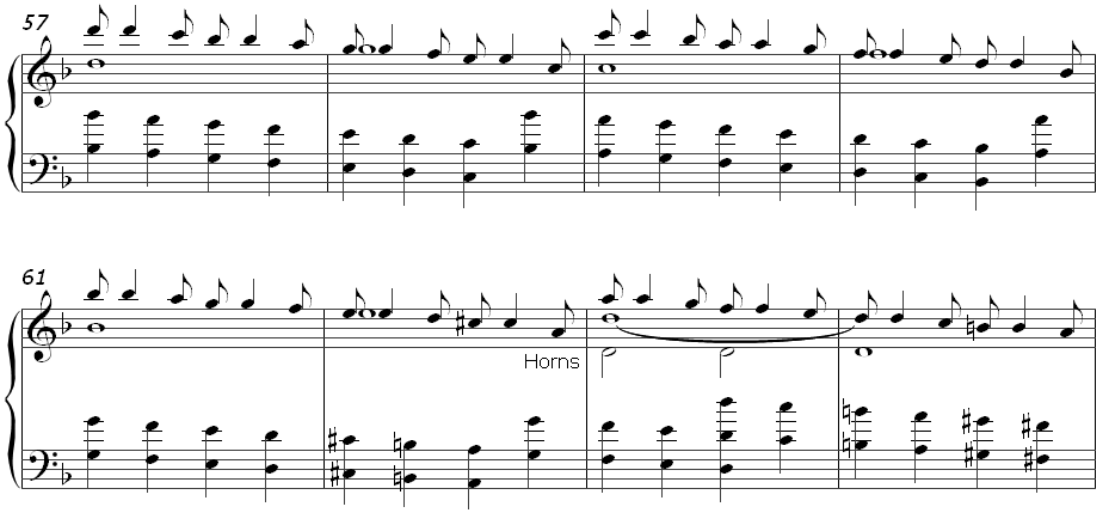


Figure 67 1st Subject Transition bars 57 to 64 Development section

2nd Subject

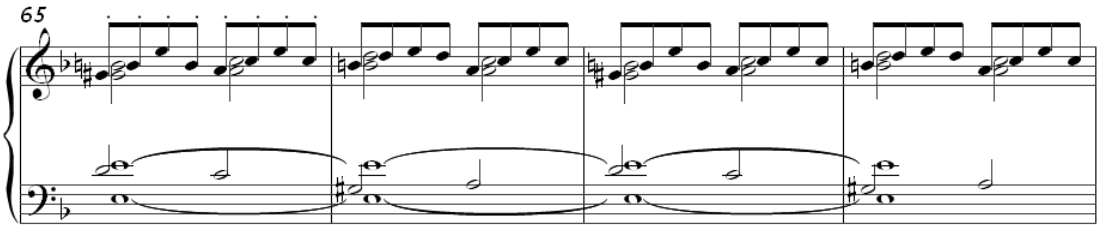


Figure 68 mixed texture 2nd Subject development bars 65 to 68

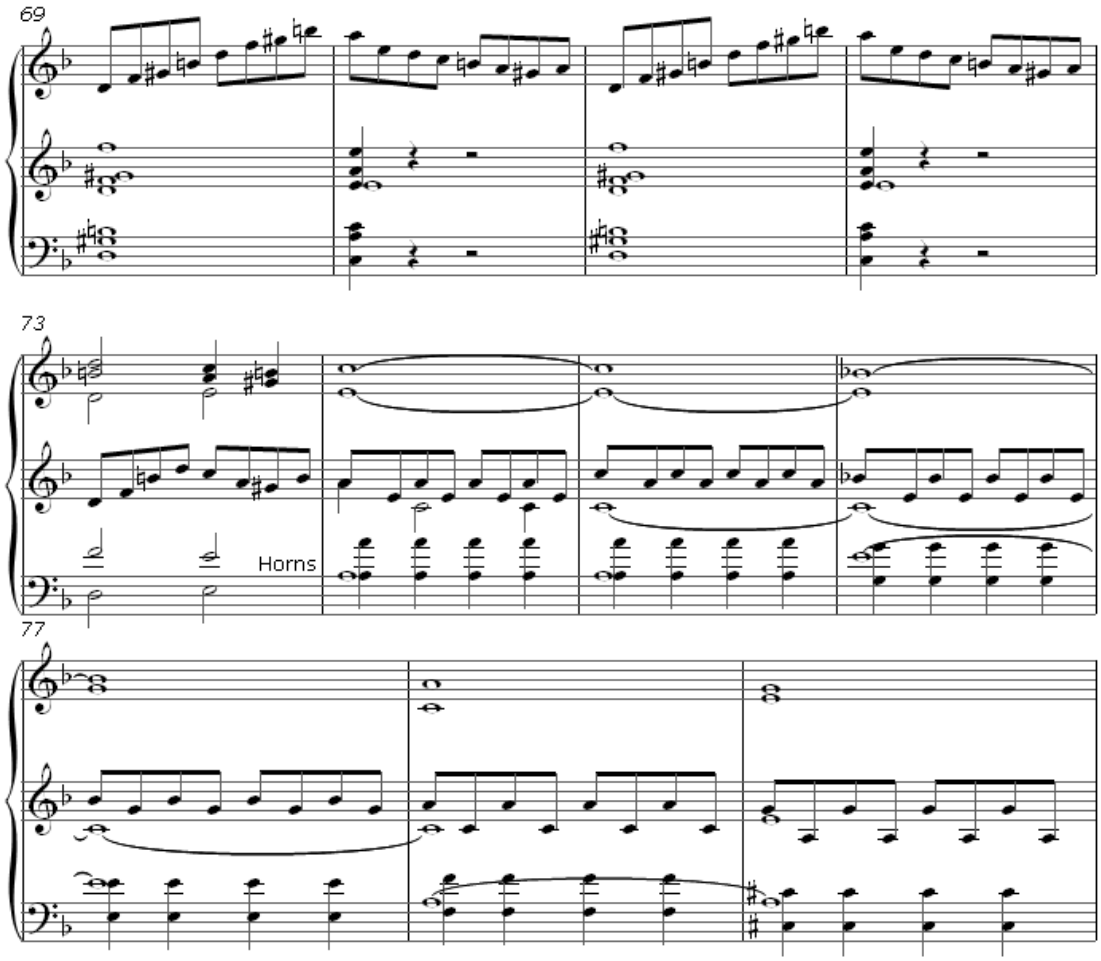


Figure 69 2nd Subject Transition, Development bars 69 to 79

Recapitulation

1st Subject

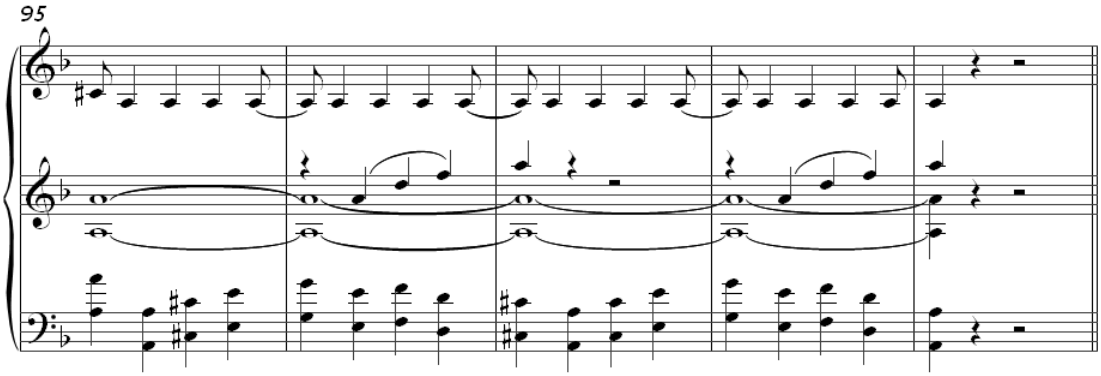


Figure 70 homophony with pedal Recapitulation of 1st Subject bars 95 to 99

2nd Subject

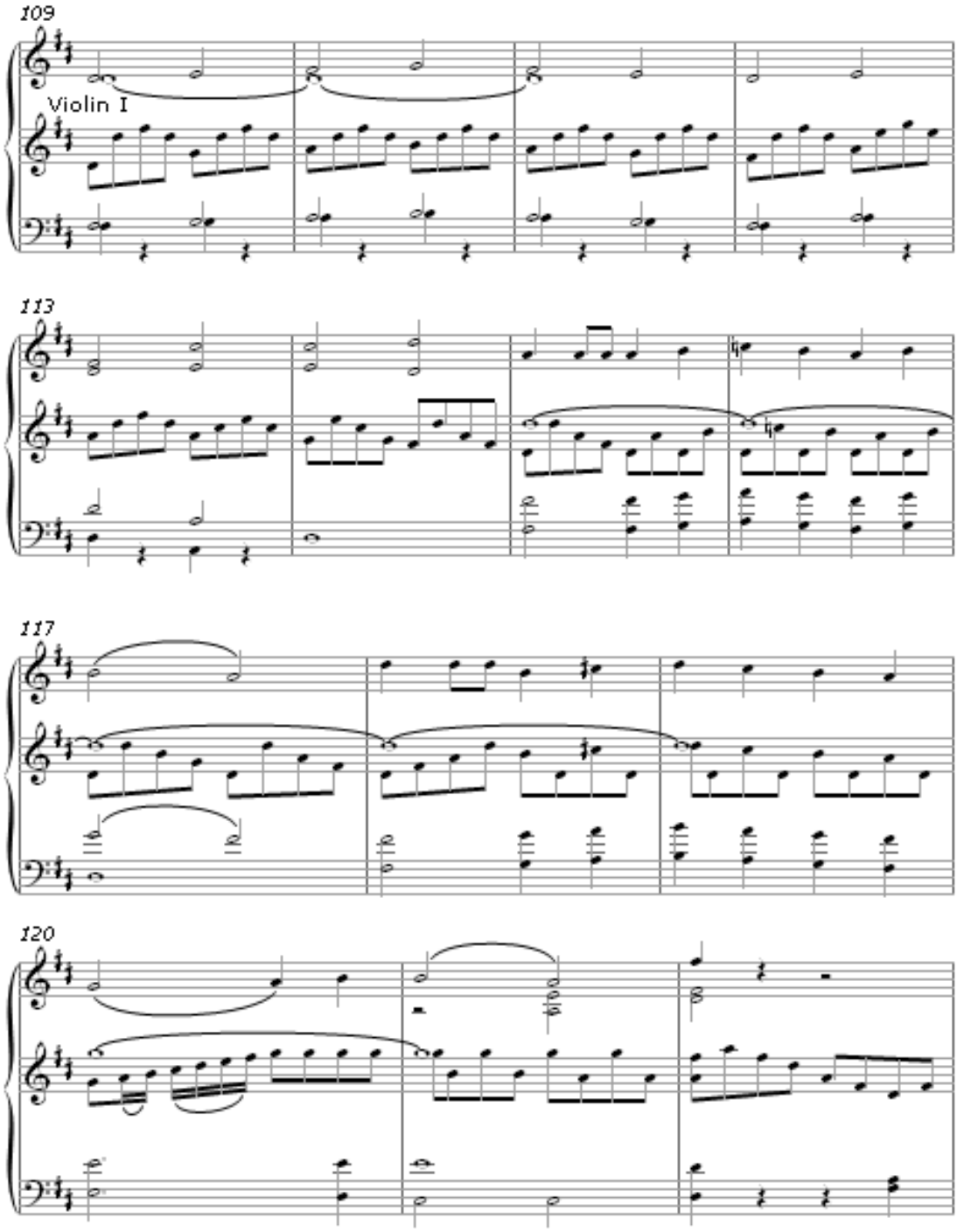


Figure 71 mixed texture 2nd Subject Recapitulation bars 109 to 122

Coda

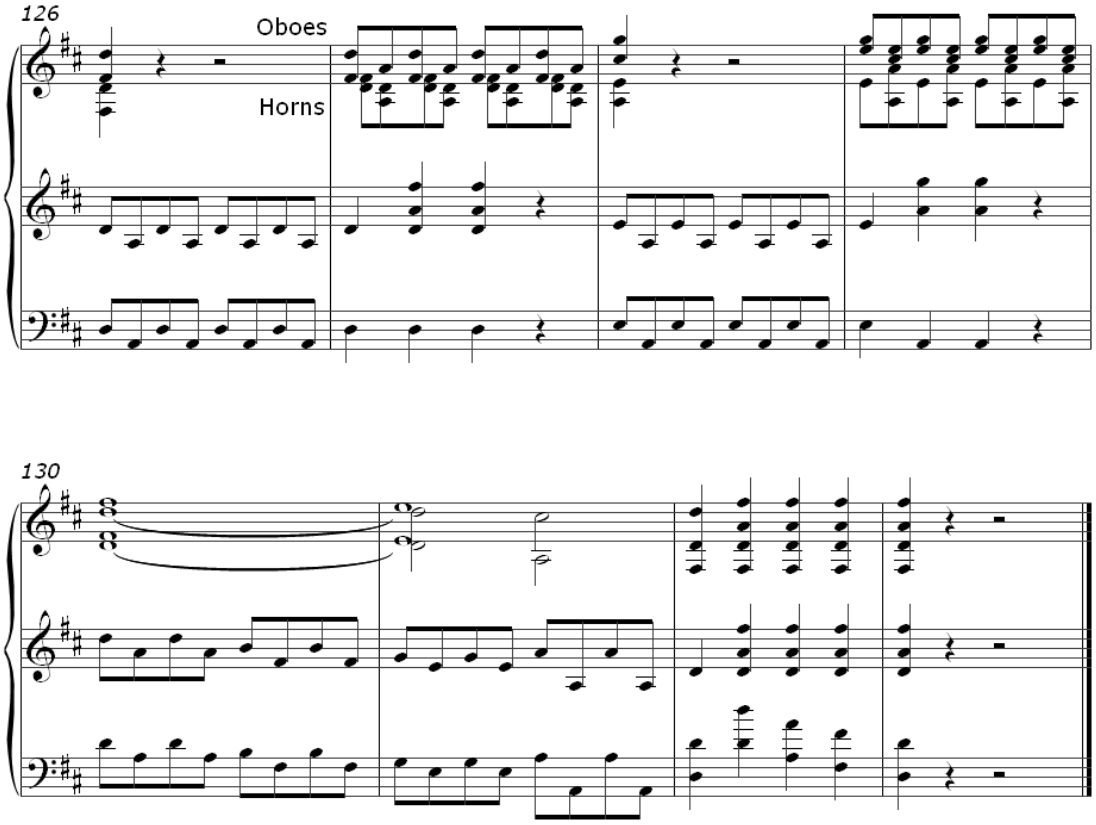


Figure 72 imitation, Coda bars 126 to 133

Tonality

The concept of tonality

Tonal scheme

Development

1st Subject

F major (relative major)

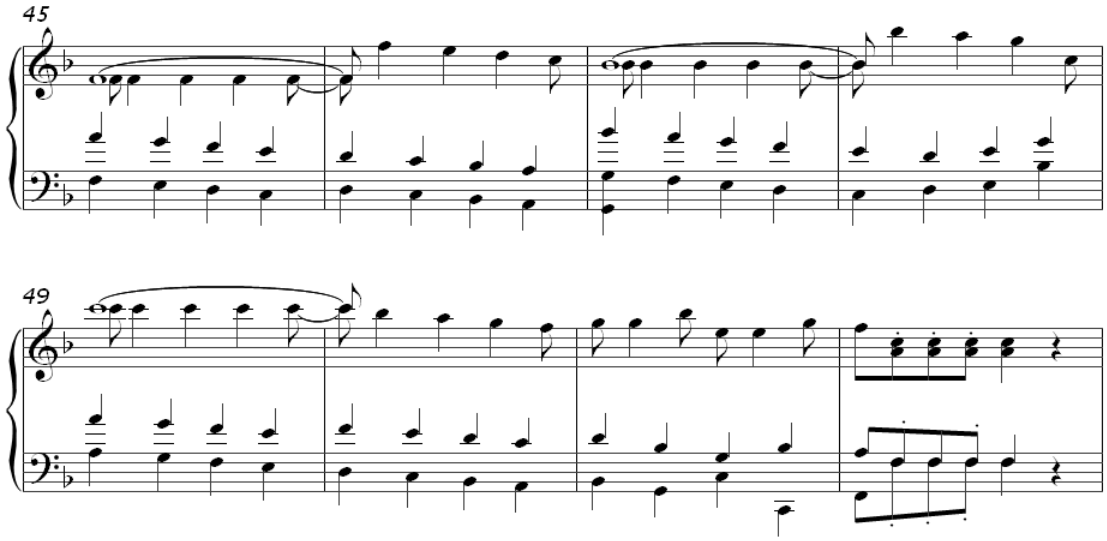


Figure 73 1st Subject Development section bars 45 to 52 in homophony

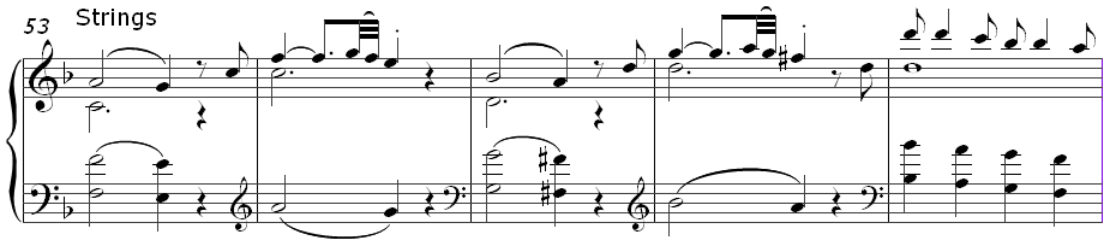


Figure 74 motif Y modulating to G minor bars 55 to 57

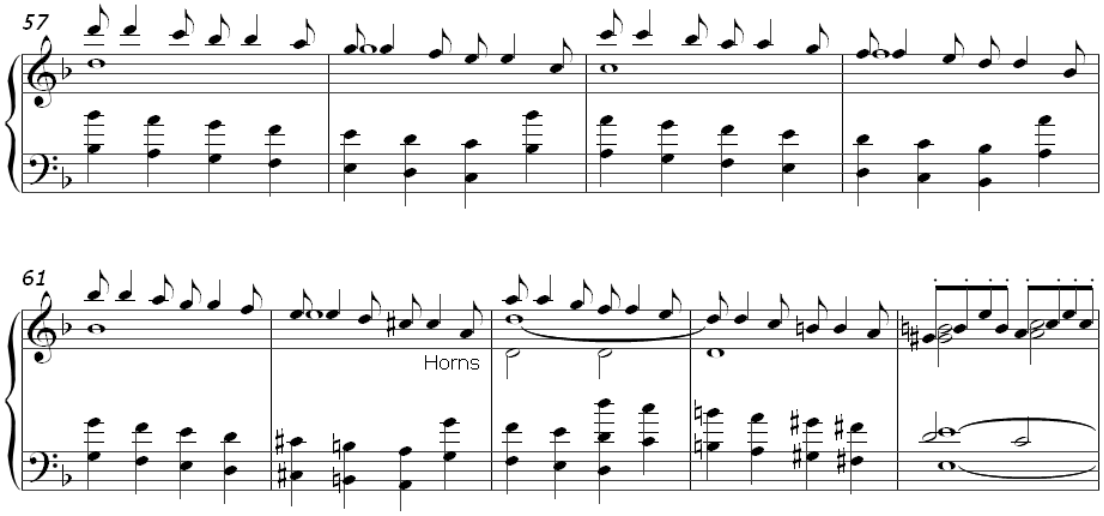


Figure 75 circle of fifths bars 57 to 65

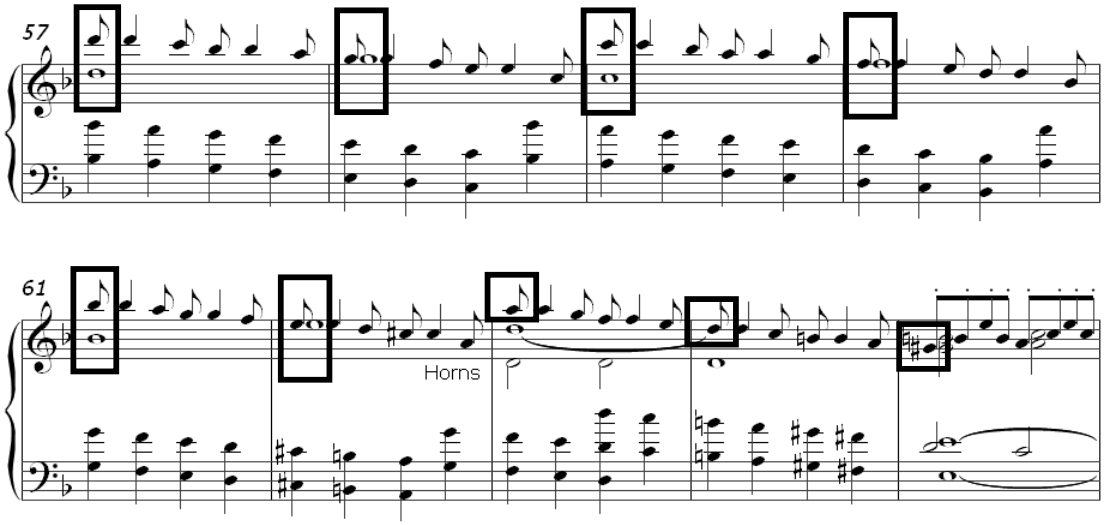


Figure 76 circle of fifths bars 57 to 65 illustrated in the melody

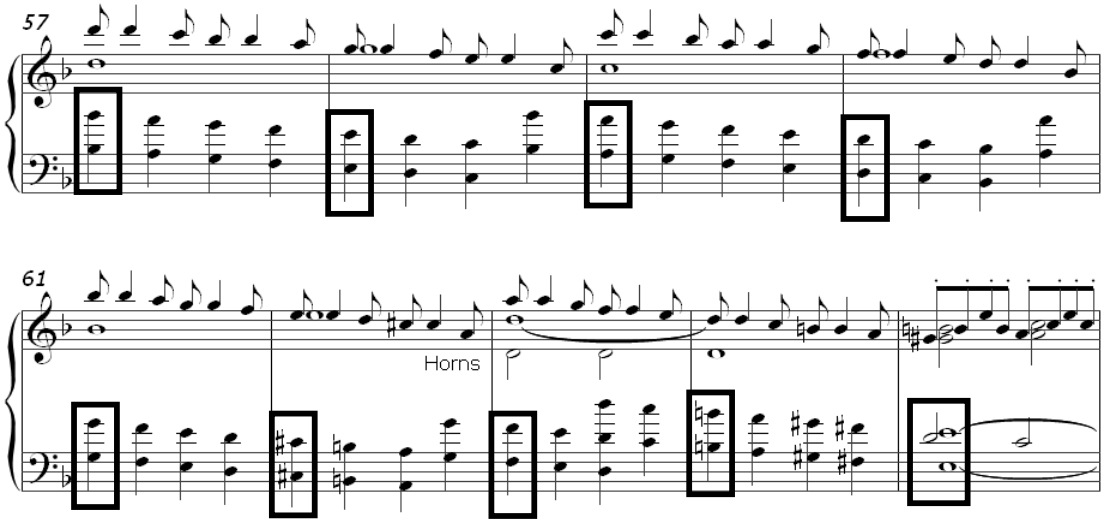


Figure 77 circle of fifths bars 57 to 65 illustrated in the bass

2nd Subject

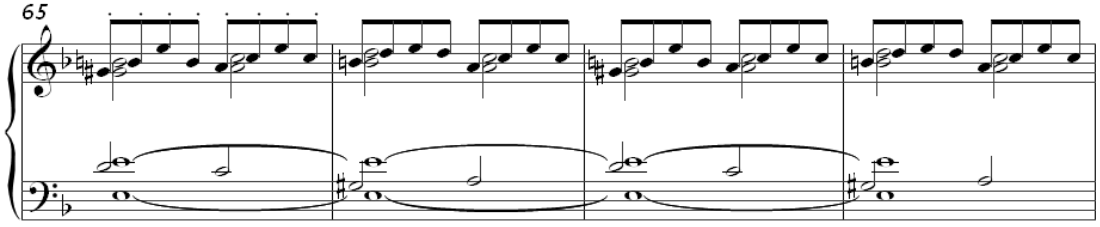


Figure 78 2nd Subject Christ music, Development section, bars 65 68

2nd Subject Transition

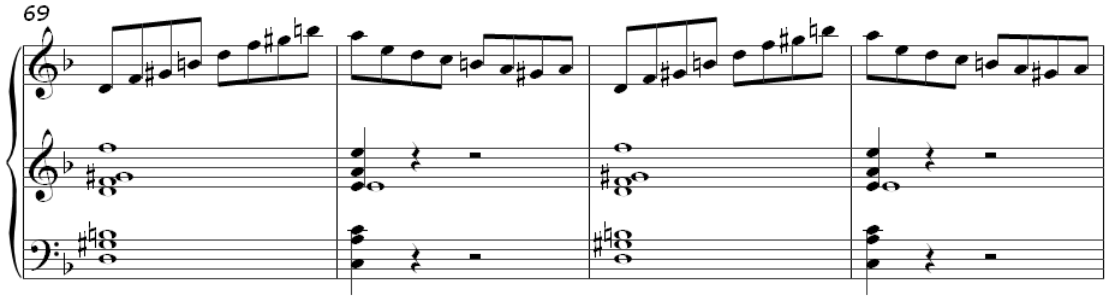


Figure 79 2nd Subject Development Transitional tonality bars 69 to 72

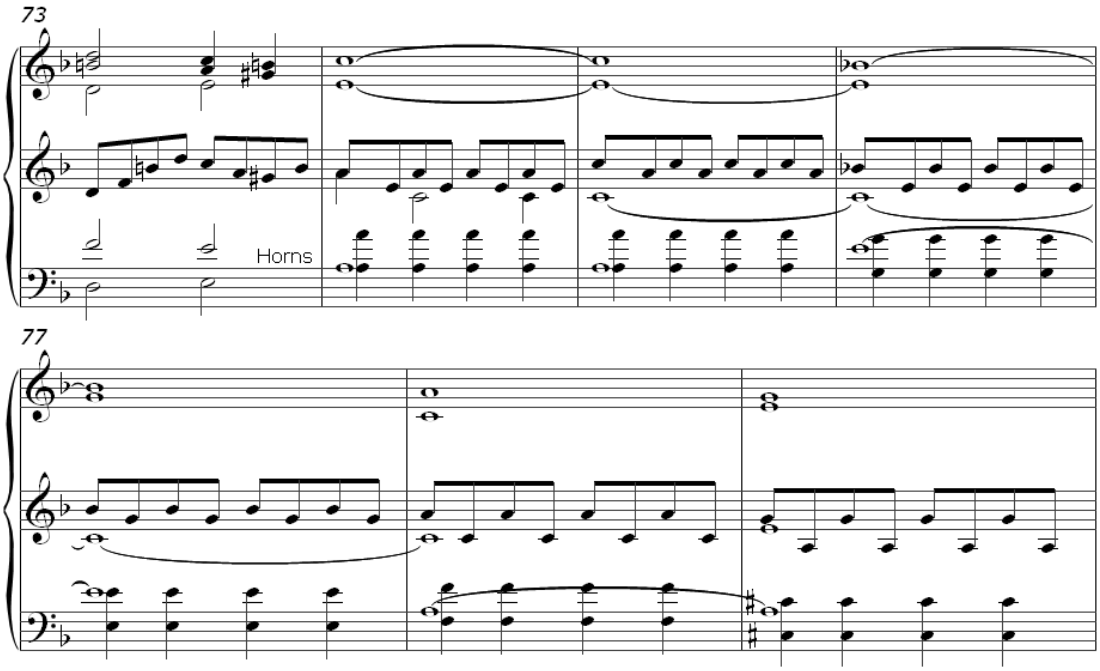


Figure 80 2nd Subject Transitional tonality bars 73 to 79

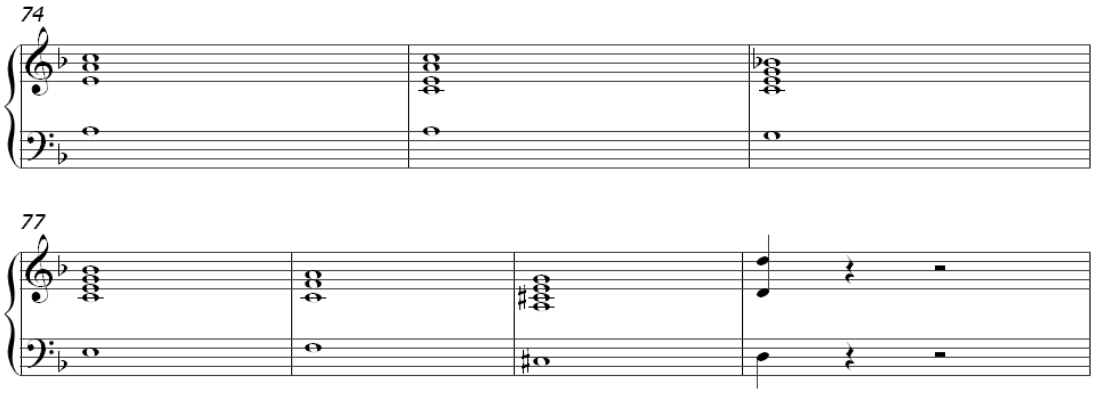


Figure 81 2nd Subject Transitional tonality bars 73 to 79 reduced

Recapitulation

1st Subject

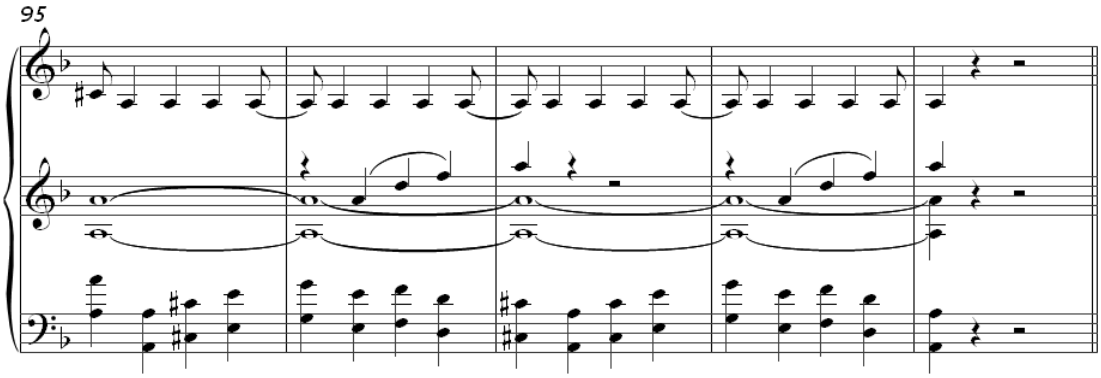


Figure 82 Transition of 1st Subject, Recapitulation bars 95 to 99

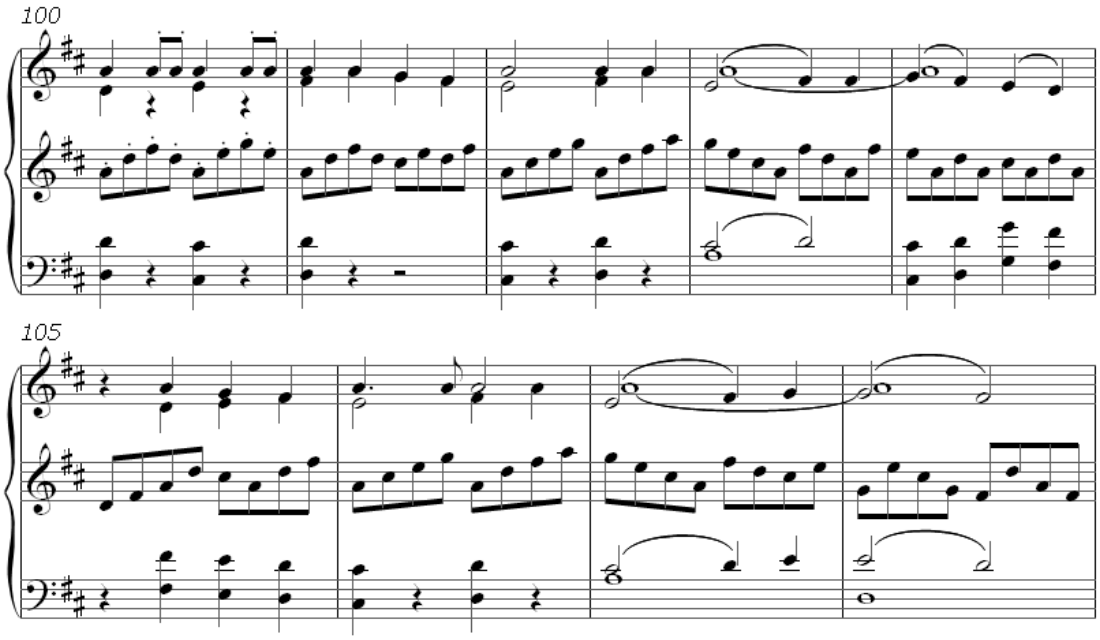


Figure 83 Recapitulation of the 2nd Subject in D major bars 100 to 108, Evangelist

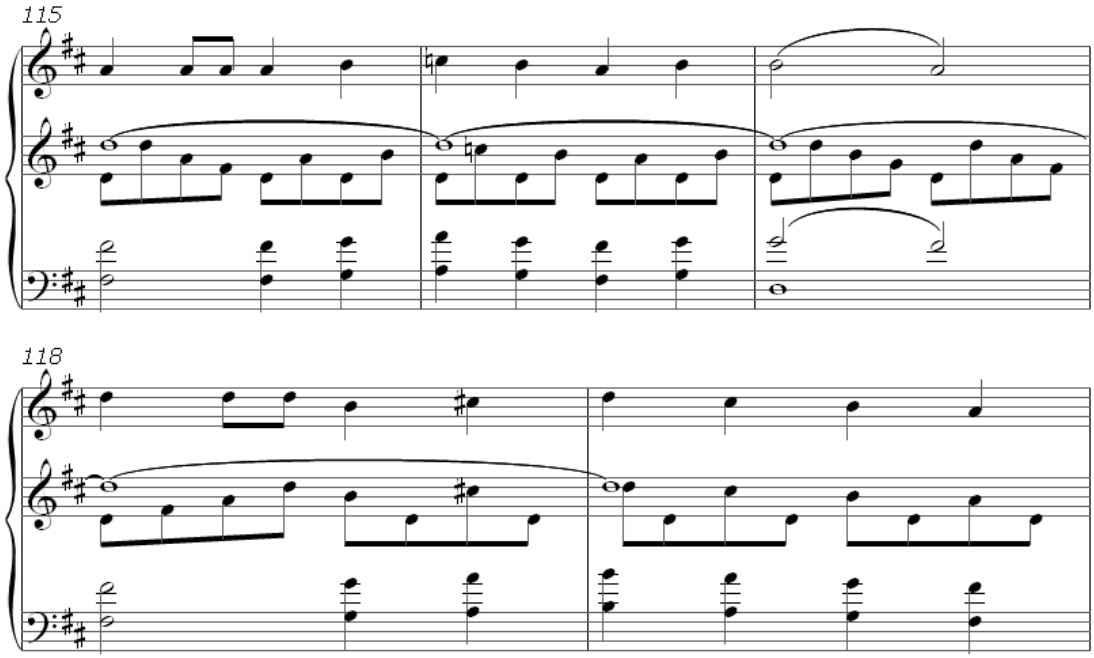


Figure 84 Recapitulation of 2nd Subject modal accidental bar 116

Harmony

Texture, harmony & dissonance: 1st Subject

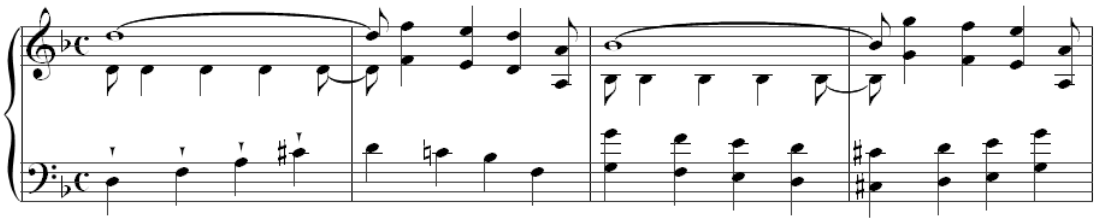


Figure 85 suspensions bars 2 & 4

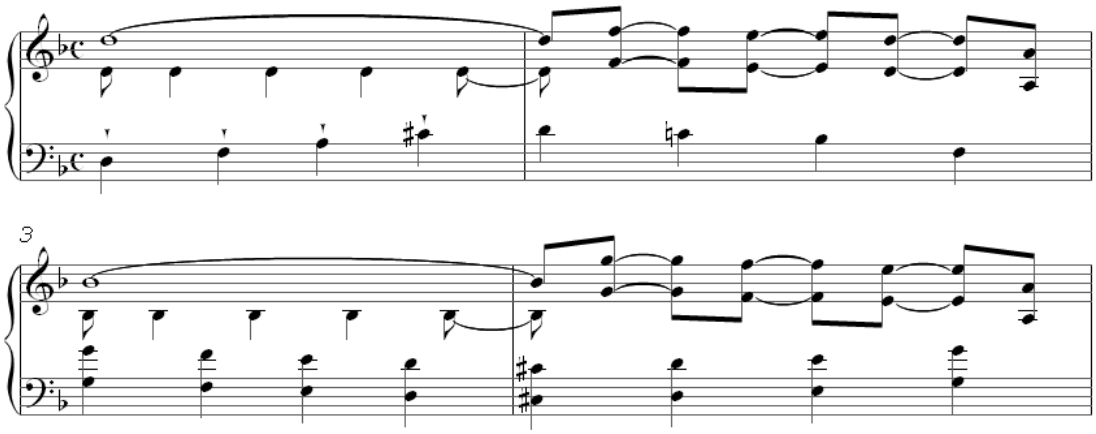
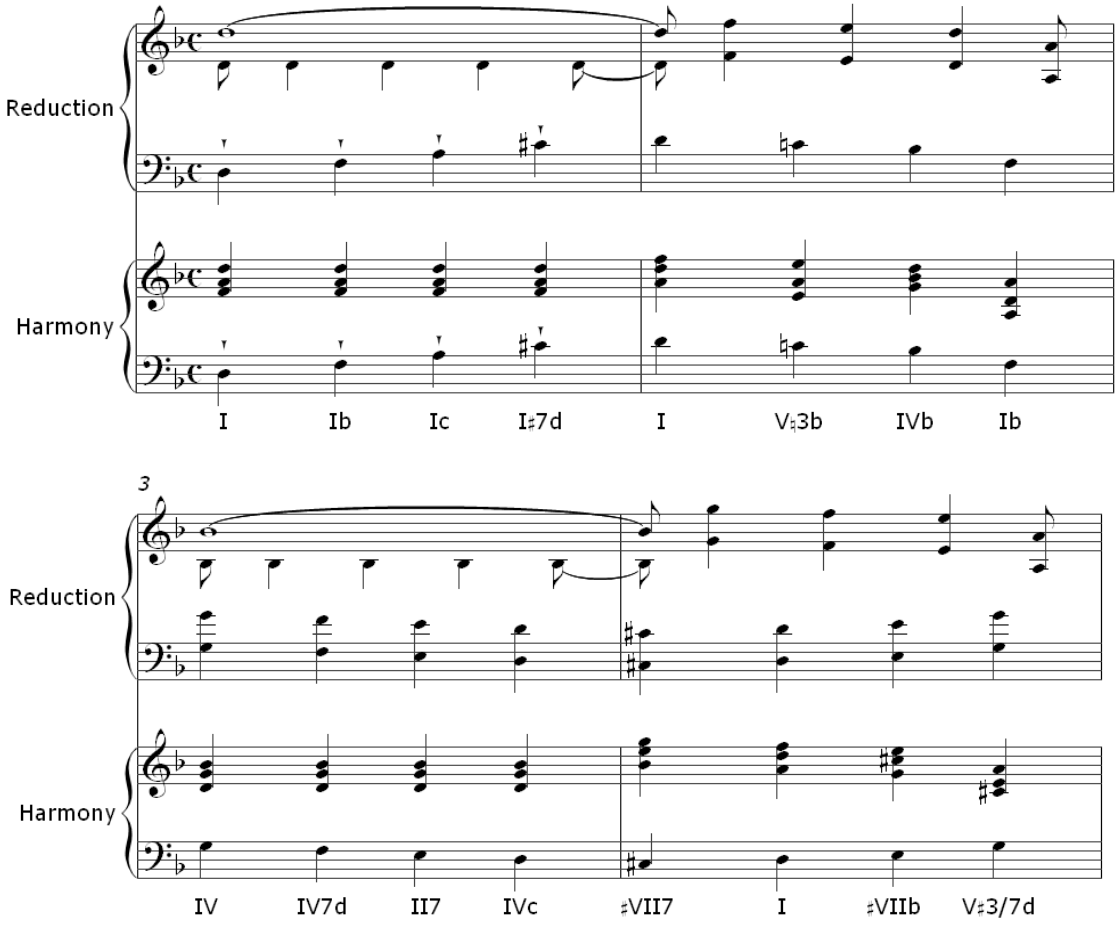


Figure 86 suspensions bars 2 & 4 realised



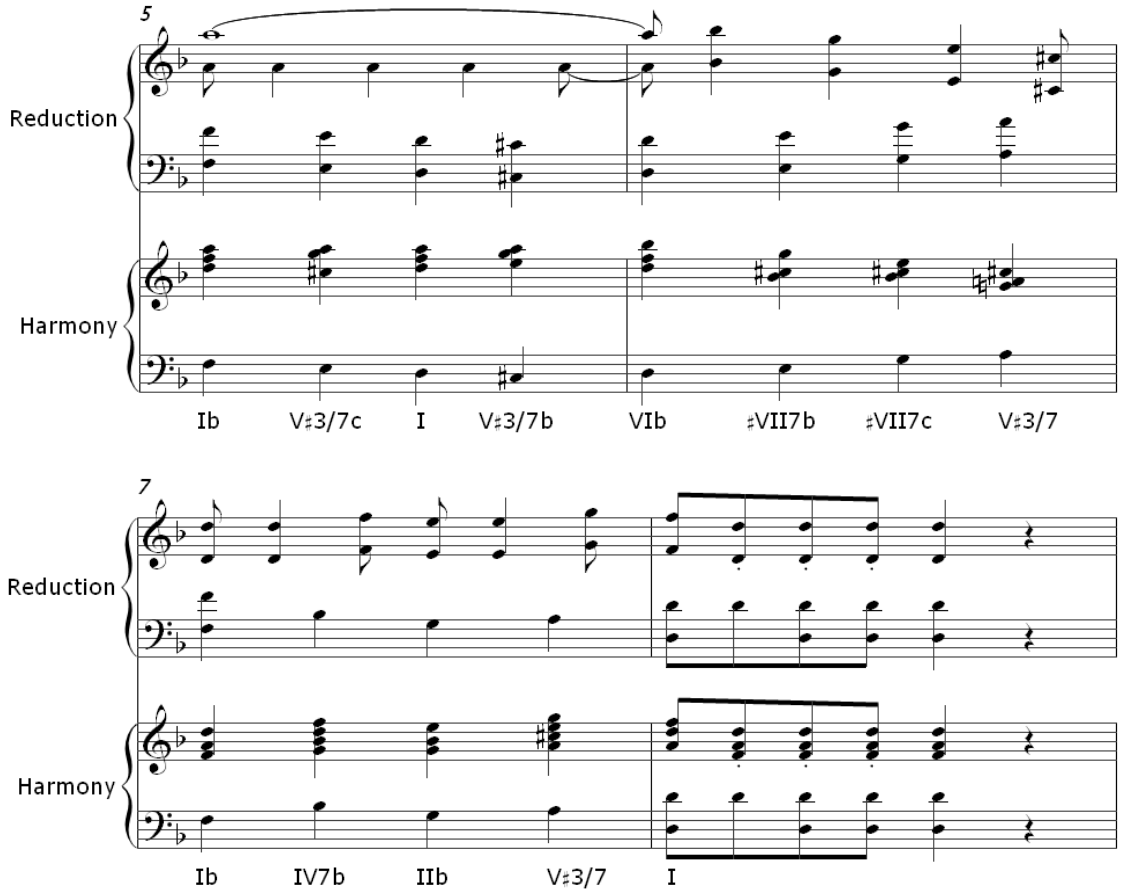


Figure 87 harmonic realisation bars 1 to 8

Texture, harmony & dissonance: 1st Subject Transition

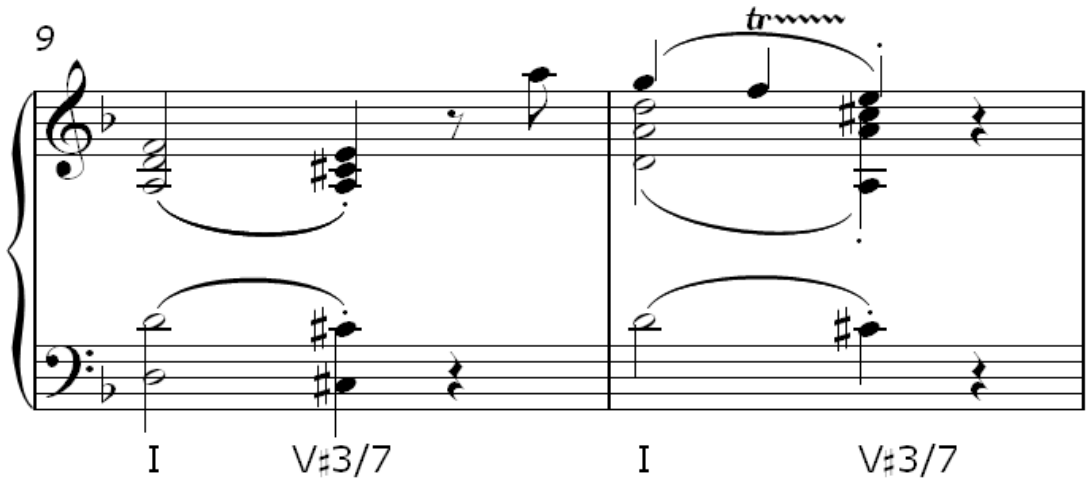


Figure 88 harmony of motif Y bars 9 to 10

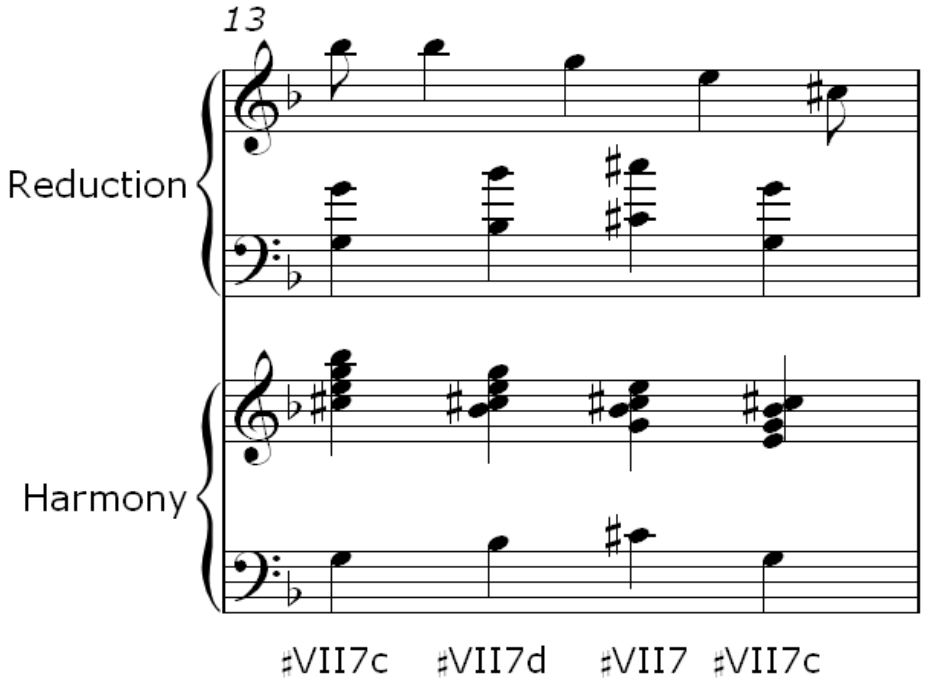


Figure 89 diminished 7th harmony bar 13

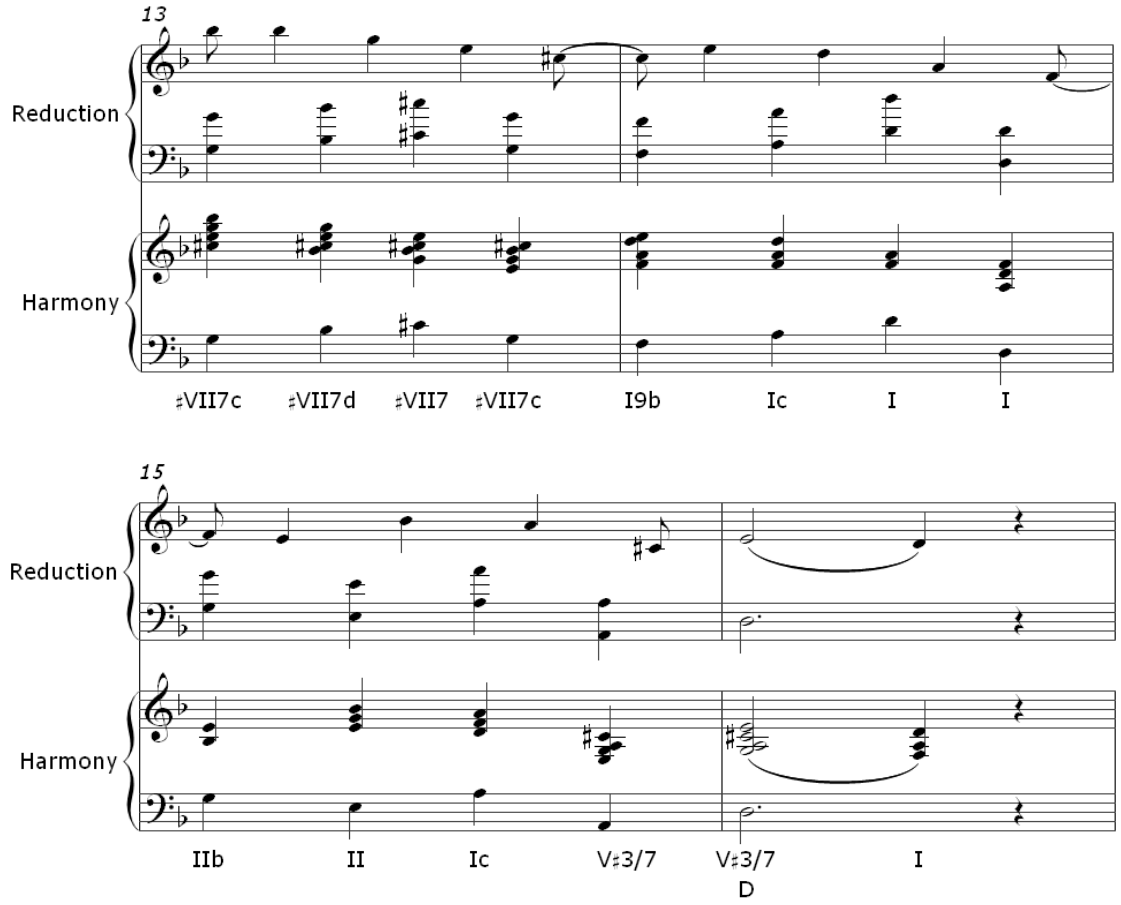


Figure 90 harmonic realisation of 1st Subject transition bars 13 to 16

Texture, harmony & dissonance: 2nd Subject

Evangelist

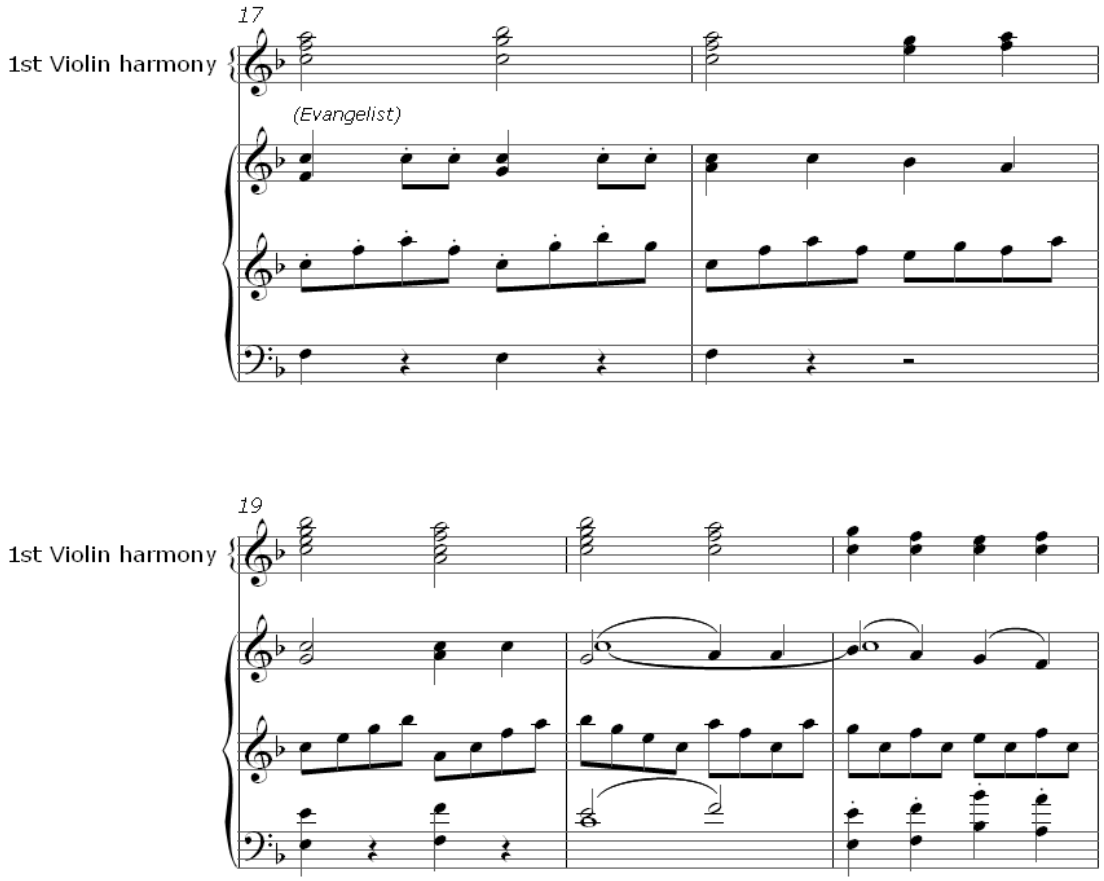


Figure 91 harmony 2nd Subject bars 17 to 21 with 1st violin chords

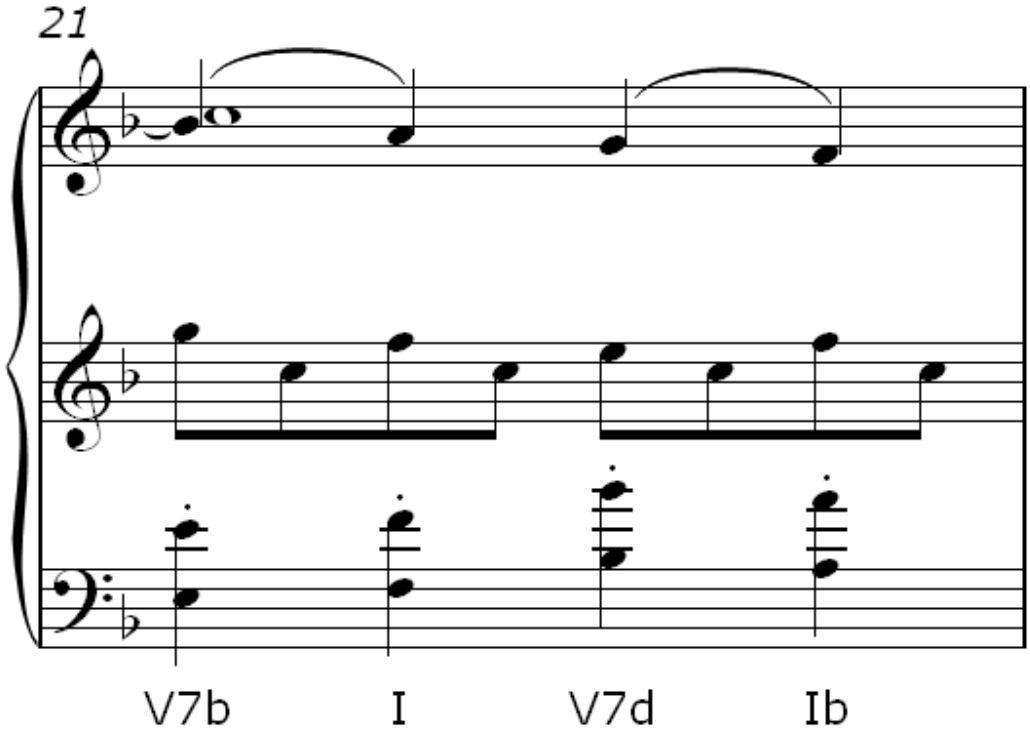


Figure 92 bar 21

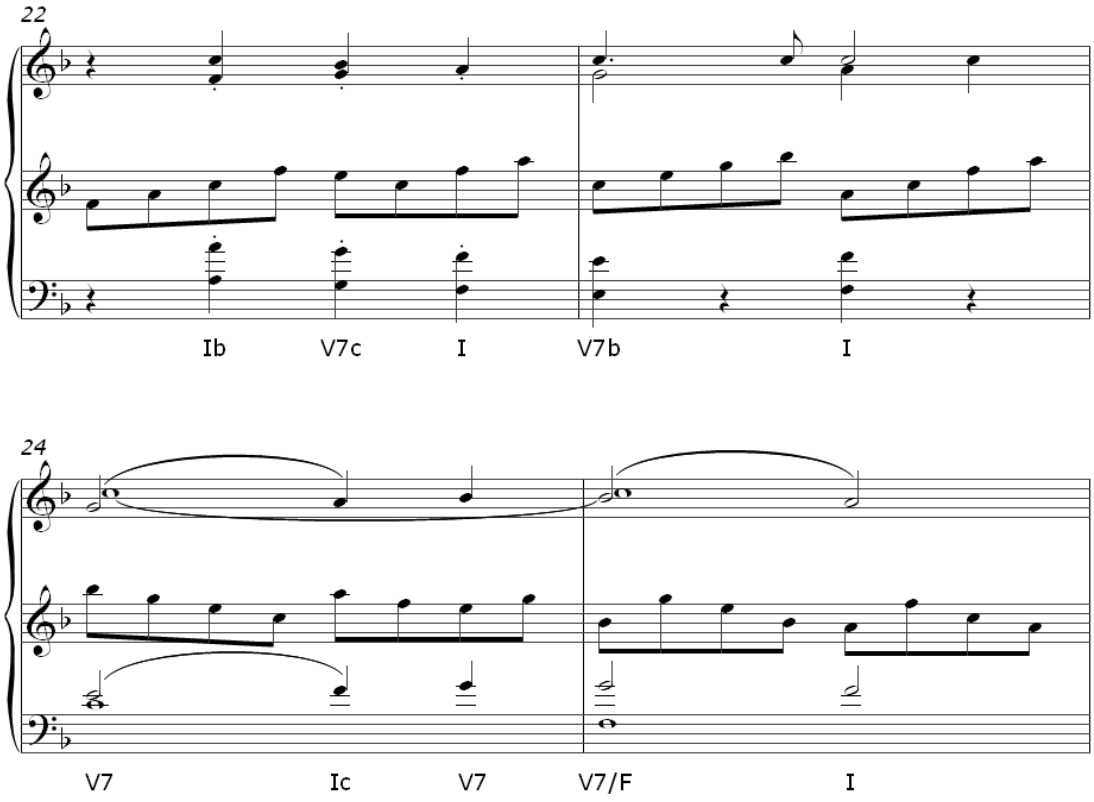


Figure 93 2nd Subject bars 22 to 25

Christ

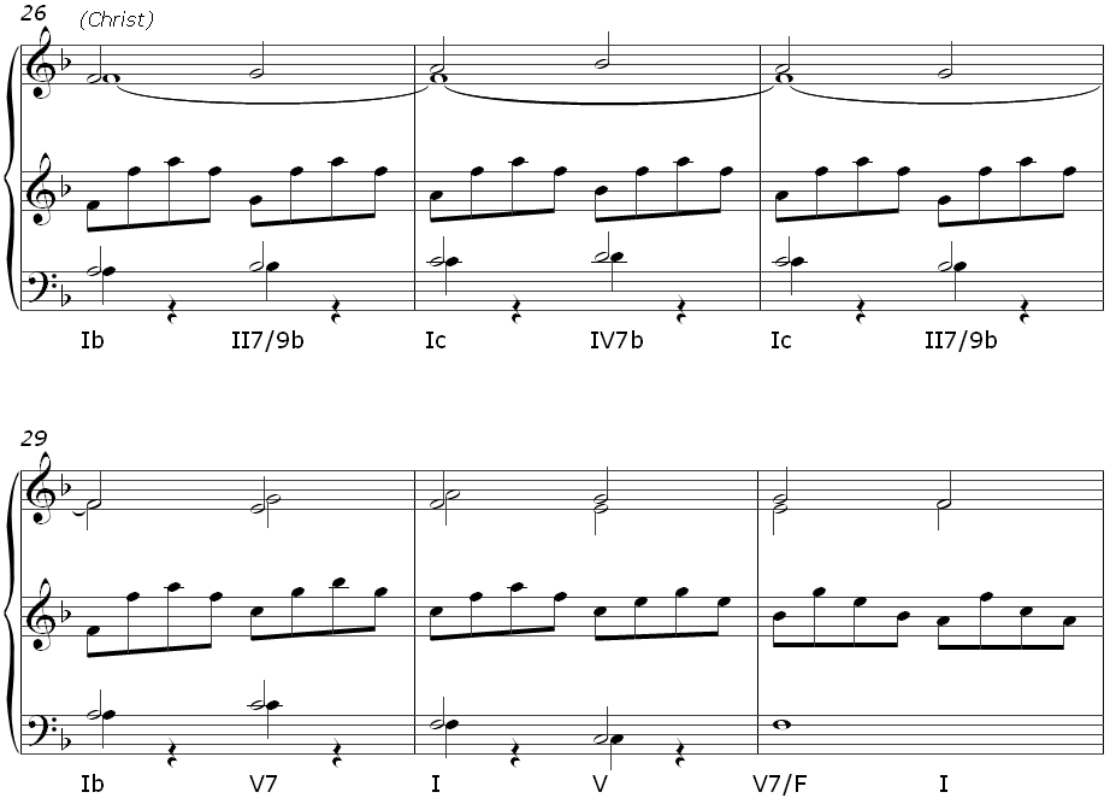


Figure 94 harmony bars 26 to 31

Evangelist

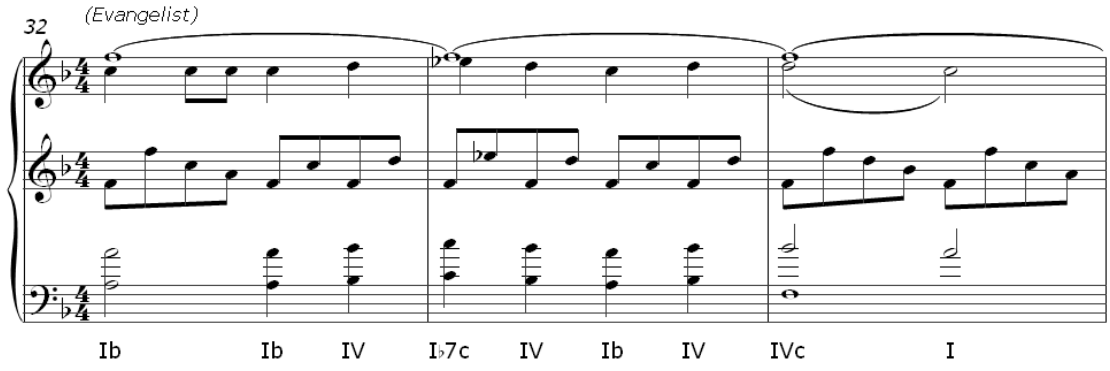


Figure 95 bars 32 to 34

Jews

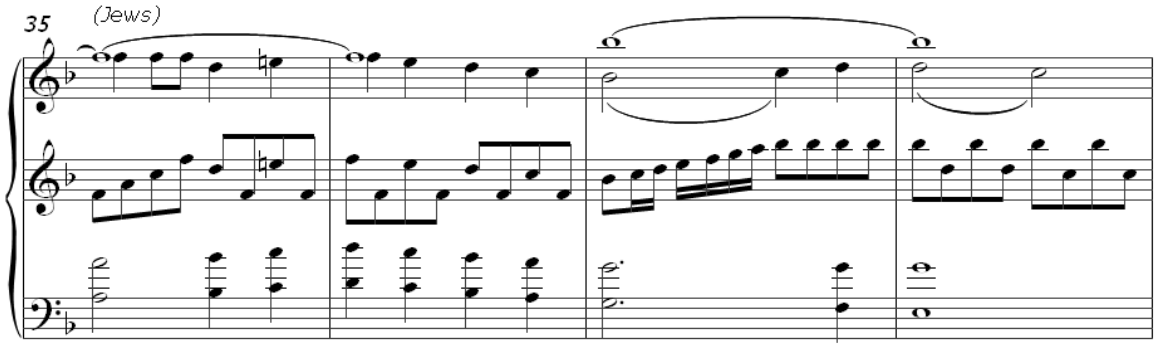


Figure 96 bars 35 to 38

Texture, harmony & dissonance: 1st Subject Development

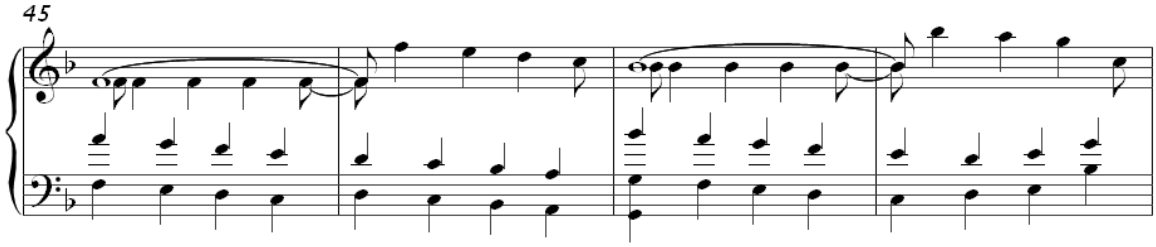


Figure 97 bars 45 to 48

Texture, harmony & dissonance: 1st Subject Development Transition

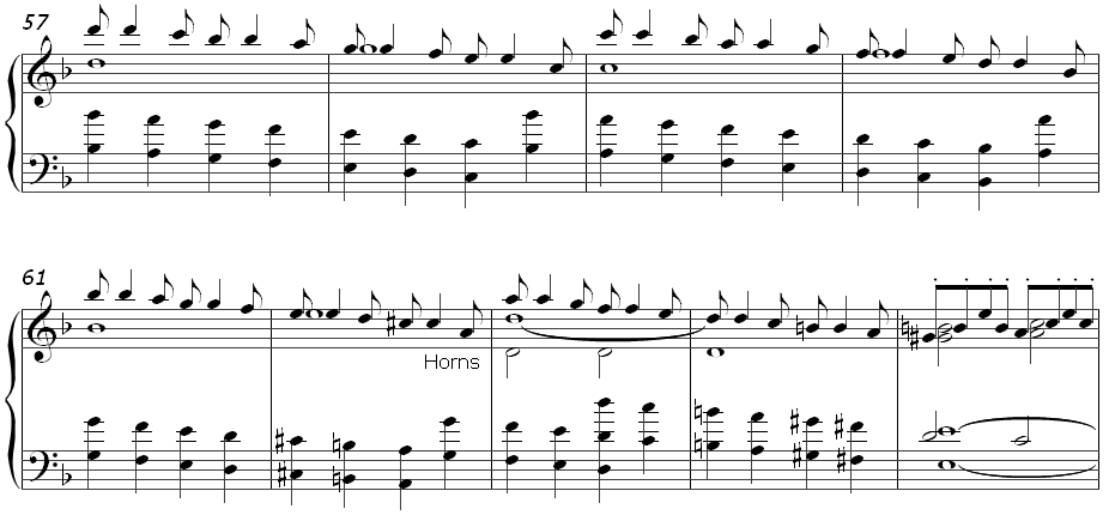


Figure 98 circle of fifths bars 57 to 65

Texture, harmony & dissonance: 2nd Subject Development

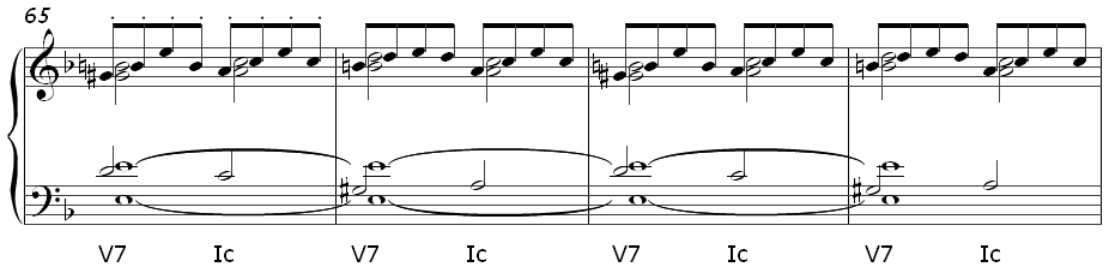


Figure 99 bars 65 to 68 (A minor)

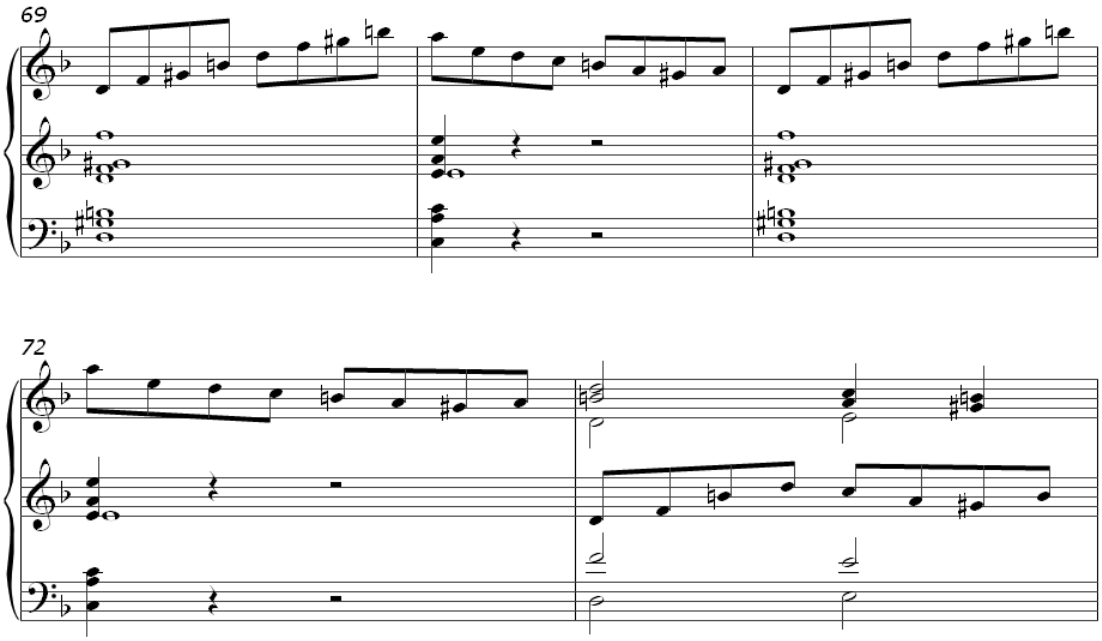


Figure 100 bars 69 to 73

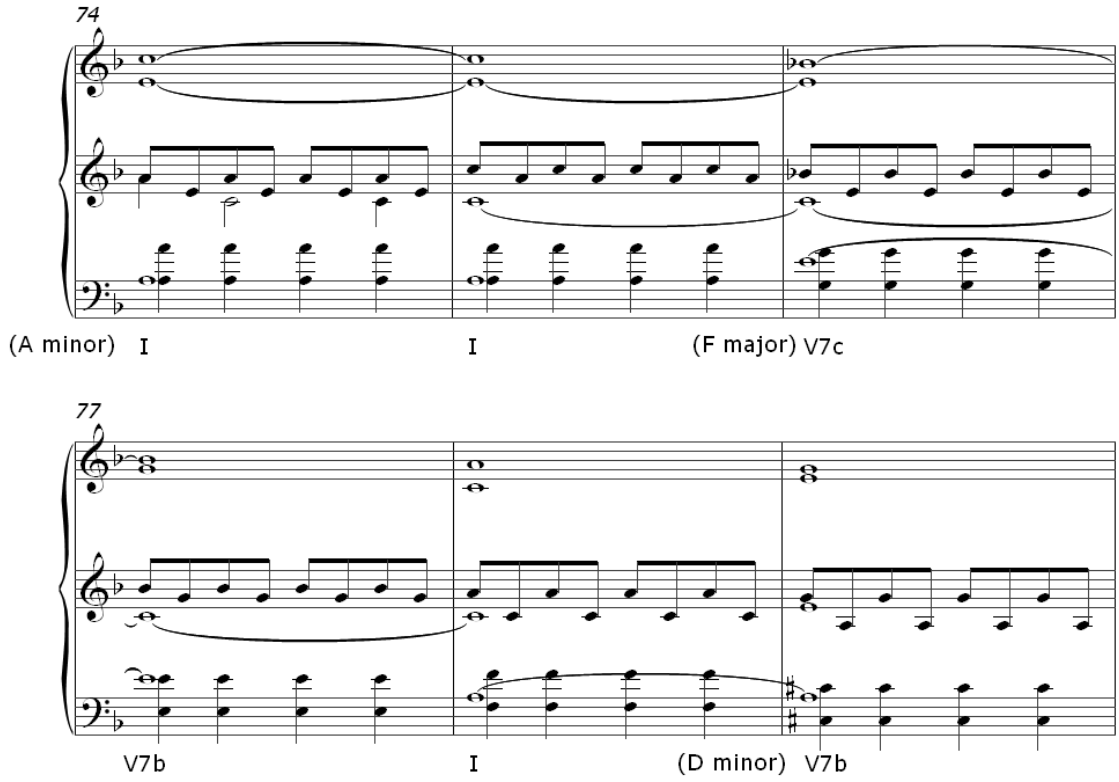


Figure 101 harmony bars 74 to 79

Texture, harmony & dissonance: 1st Subject Recapitulation

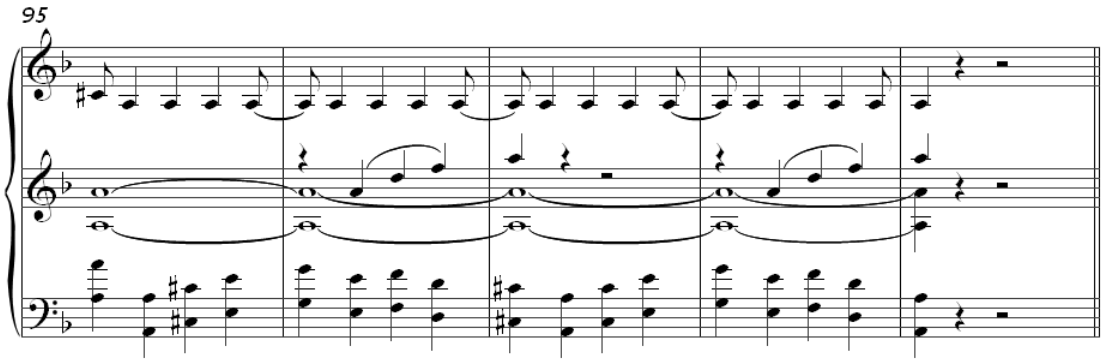


Figure 102 close of 1st Subject Recapitulation bars 95 to 99

Texture, harmony & dissonance: 2nd Subject Recapitulation

Texture, harmony & dissonance: Coda

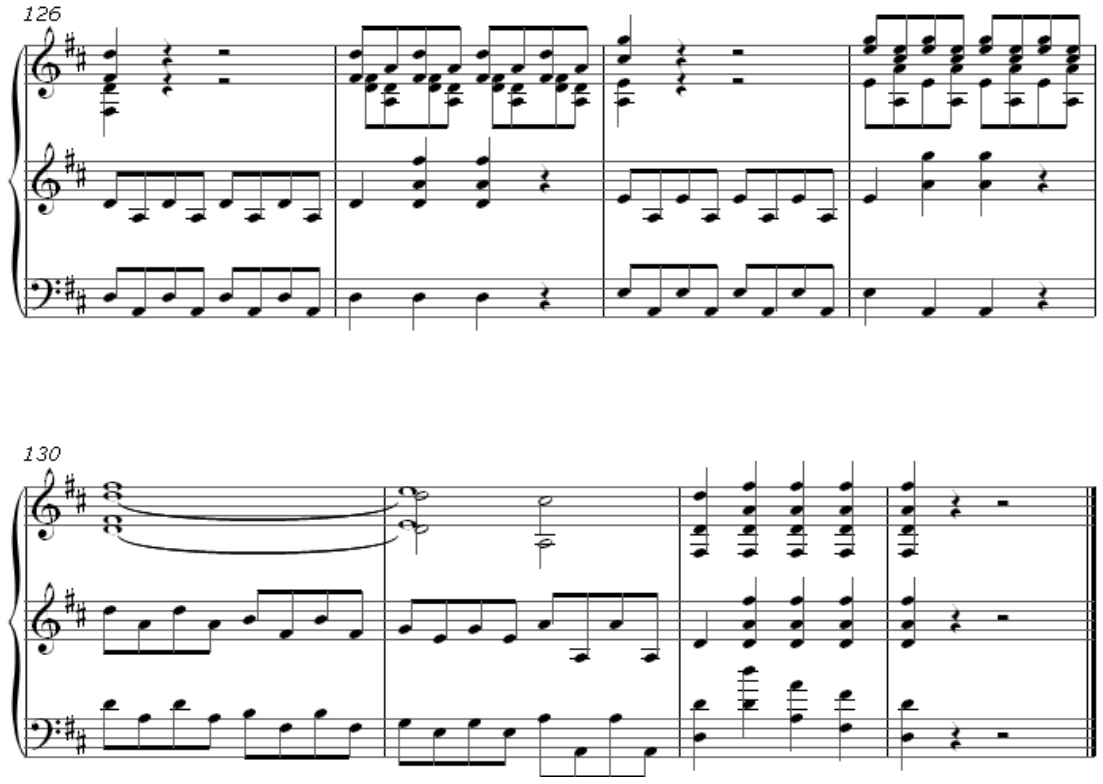


Figure 103 Coda bars 126 to 133

Phrasing

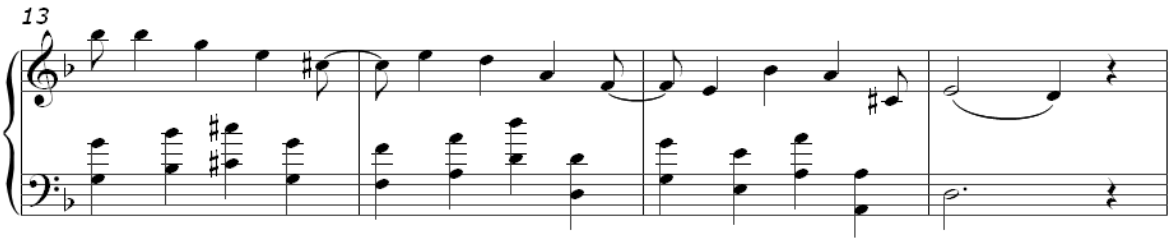


Figure 104 four bar phrase bars 13 to 16

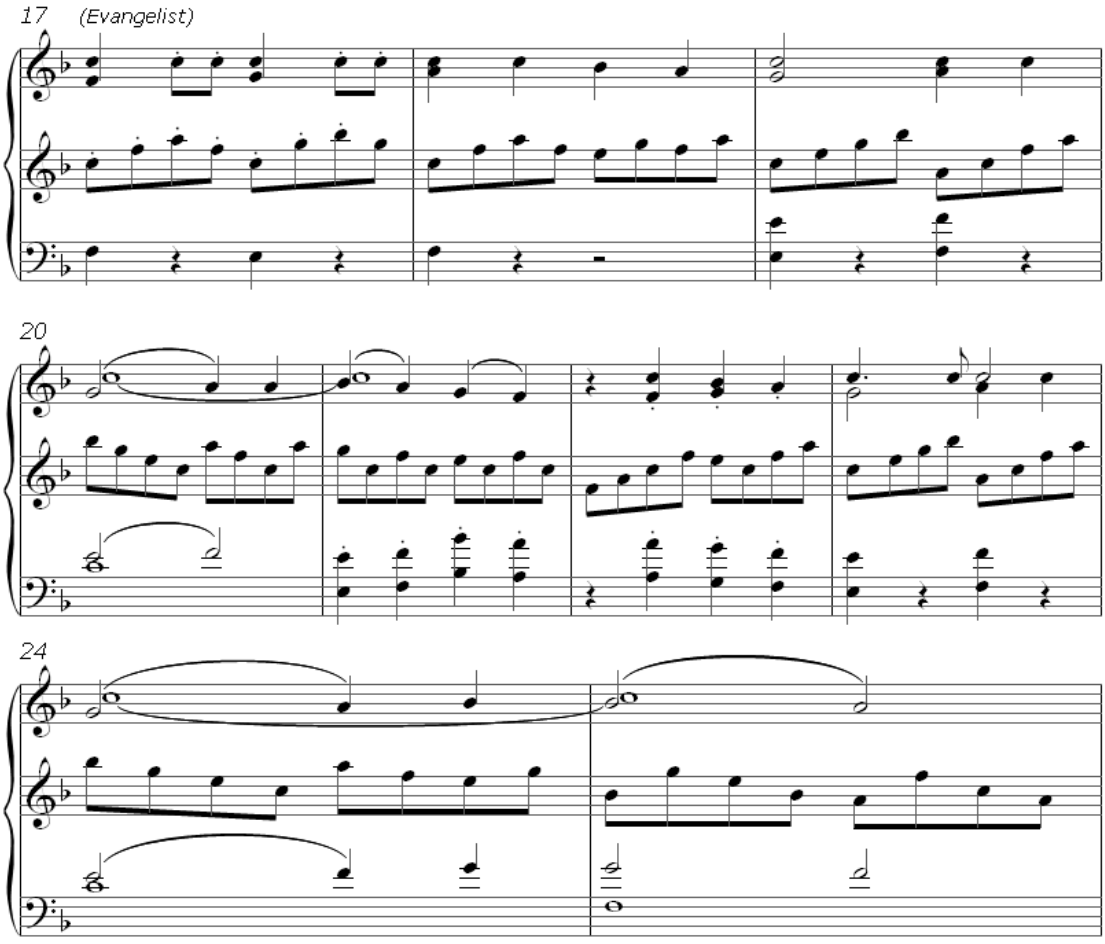


Figure 105 irregular phrasing bars 17 to 25

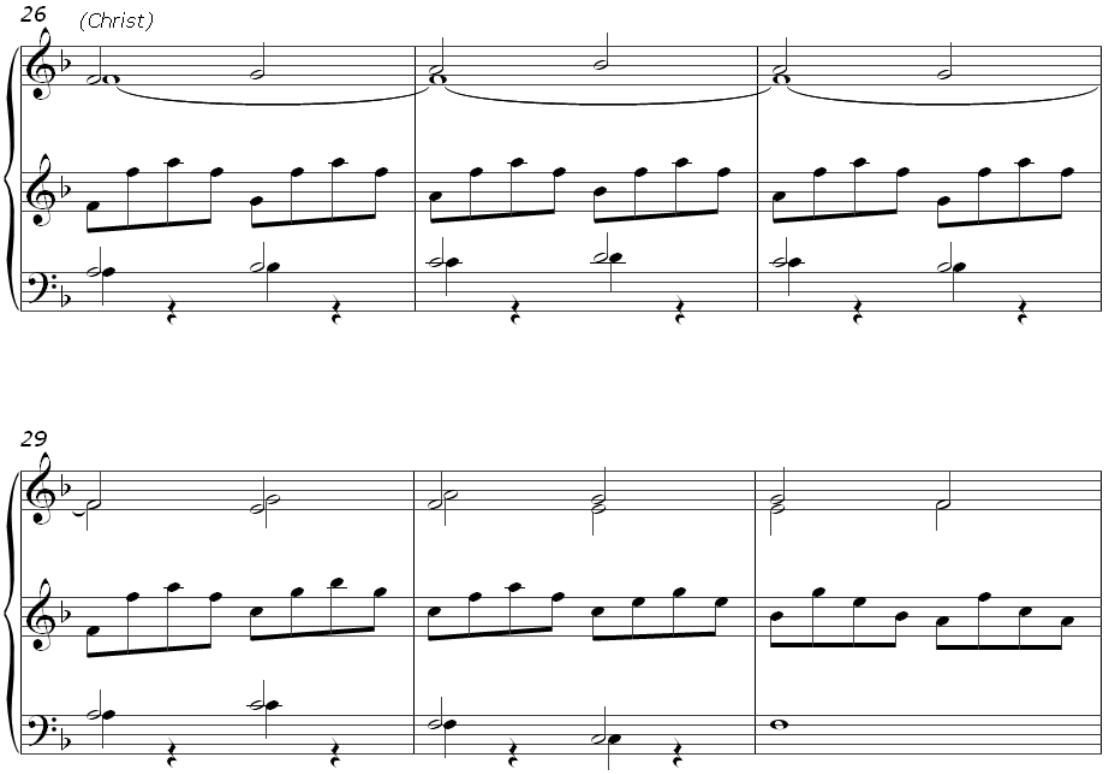


Figure 106 phrasing bars 26 to 31

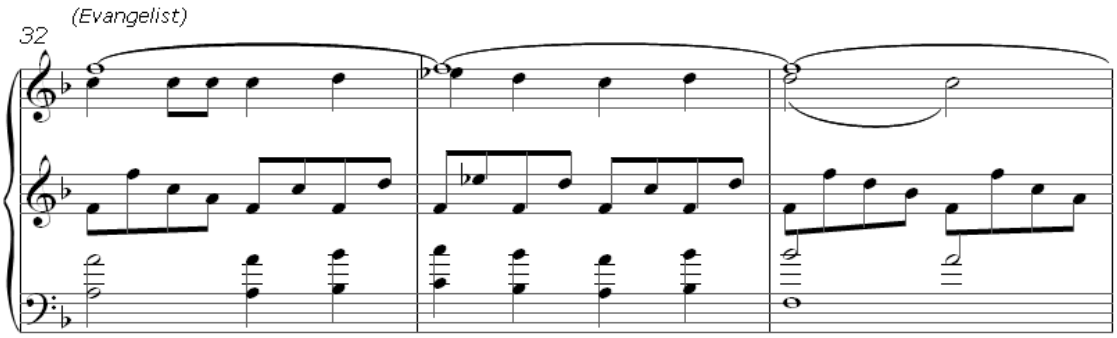


Figure 107 phrasing bars 32 to 34

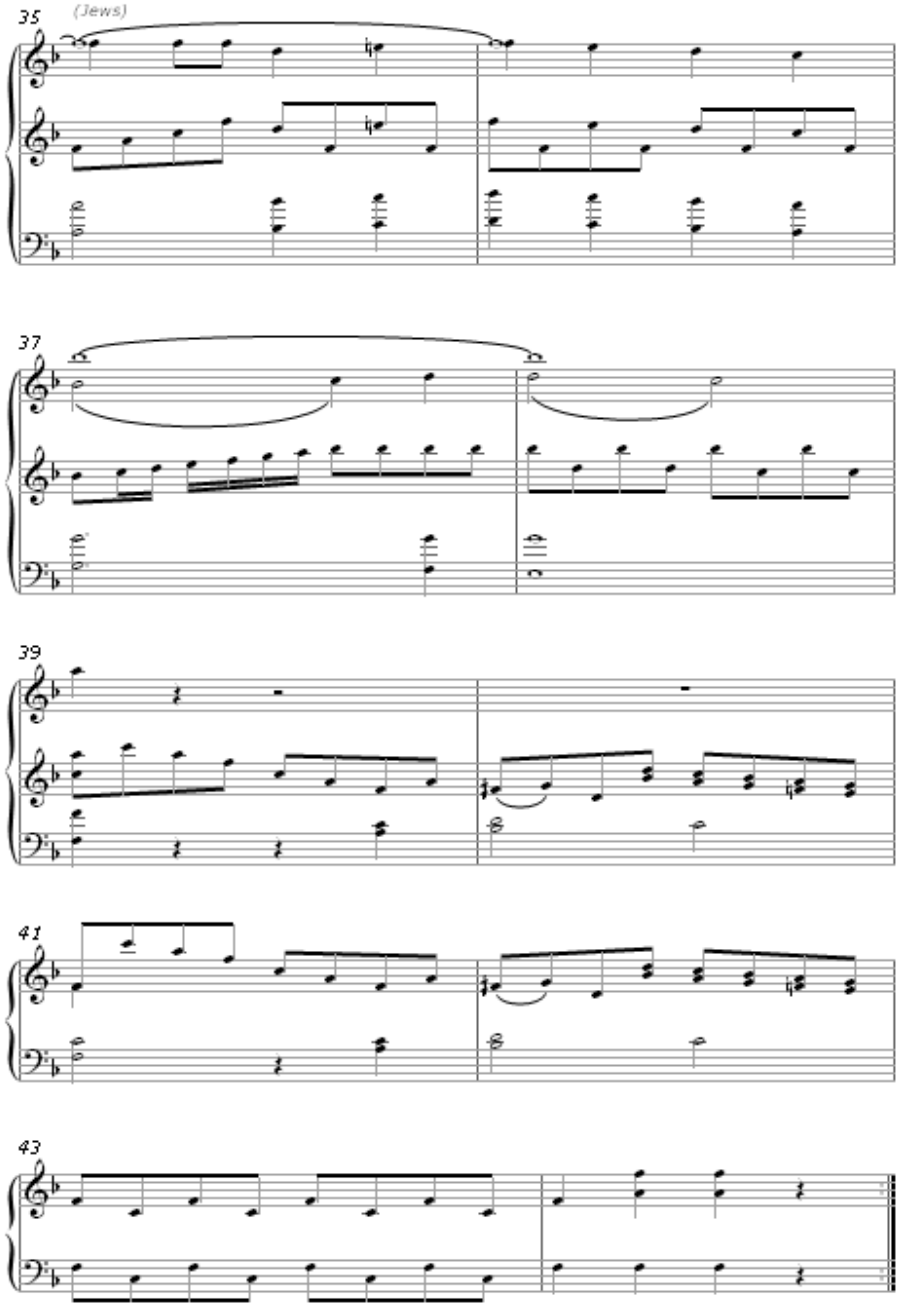
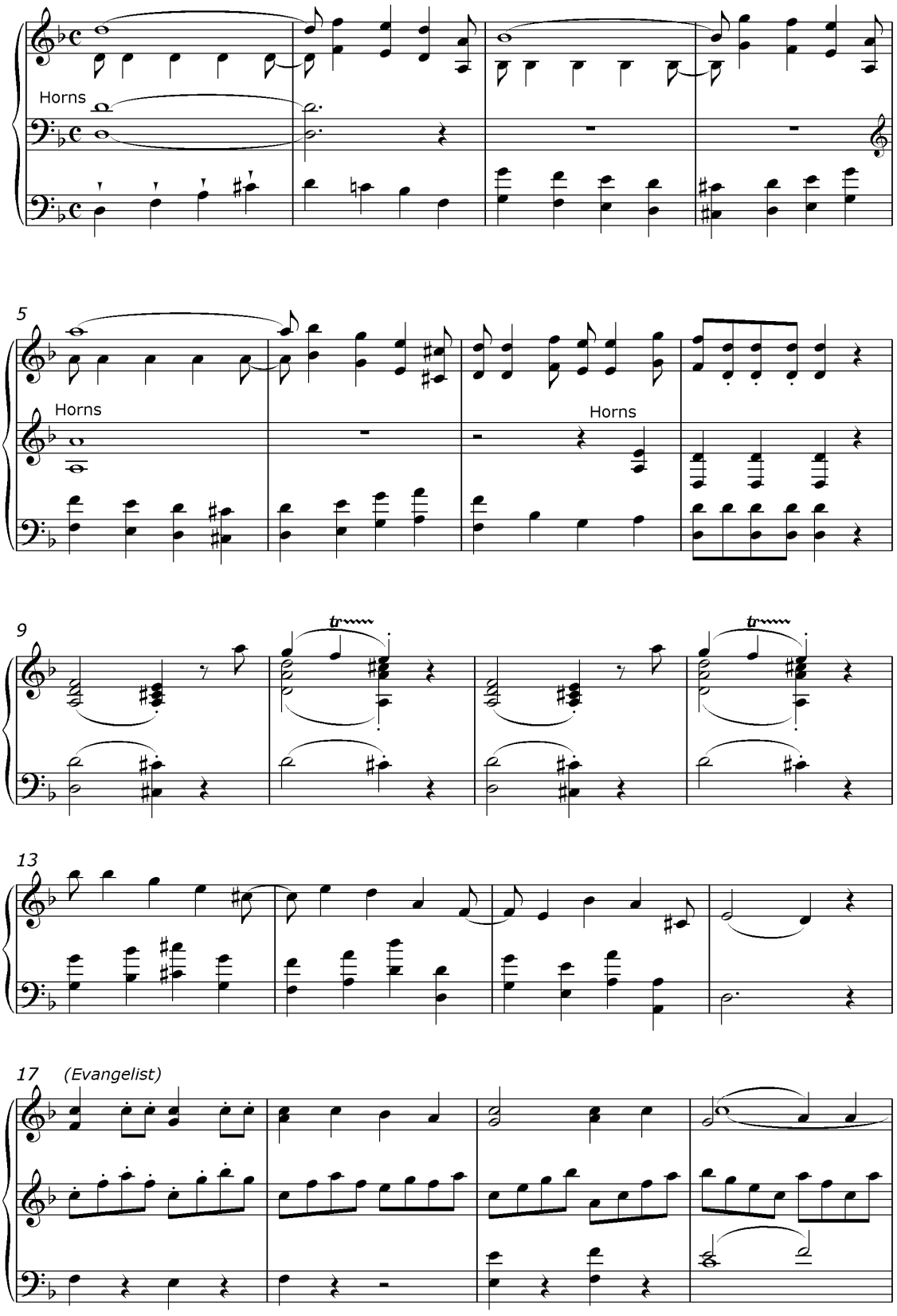
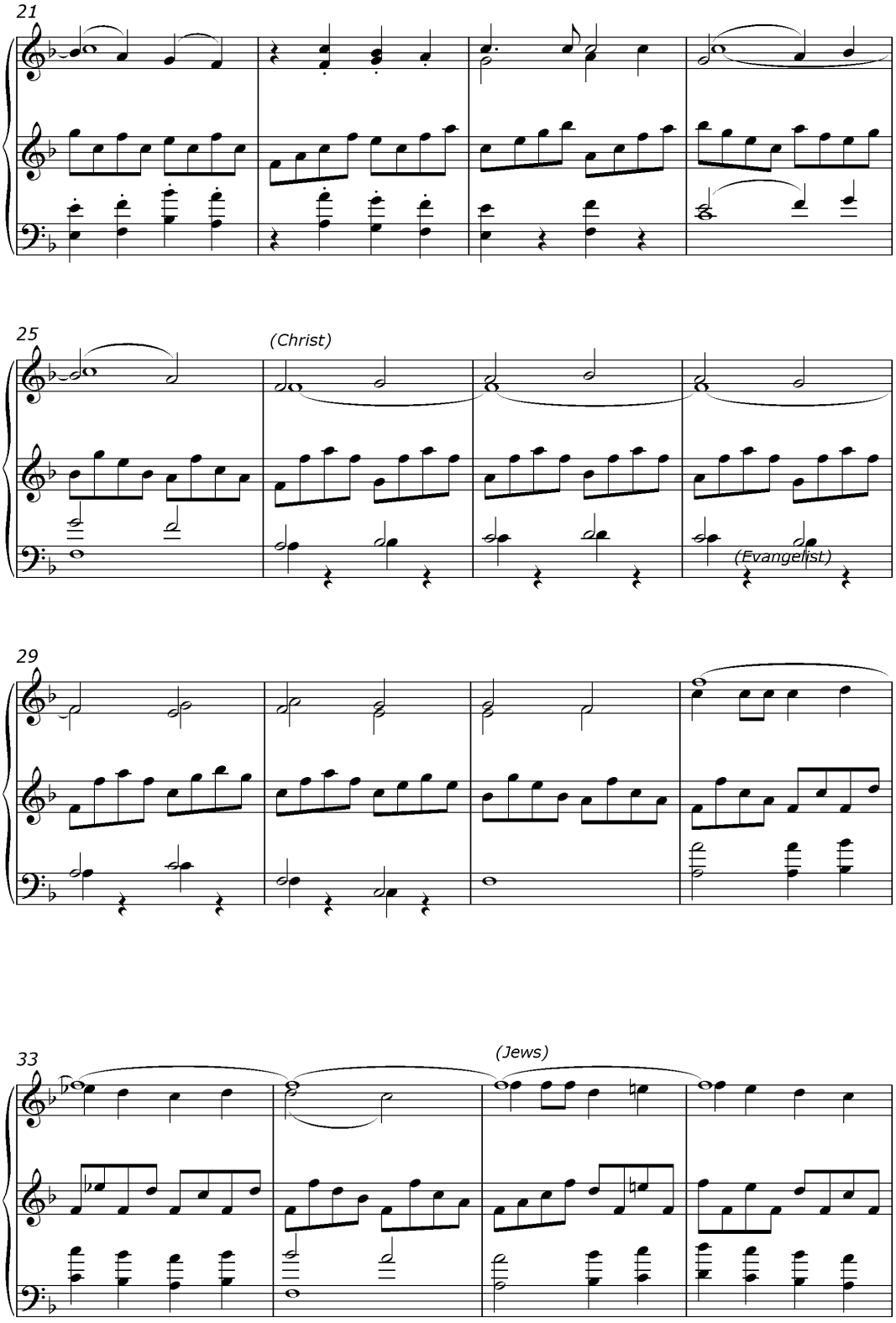


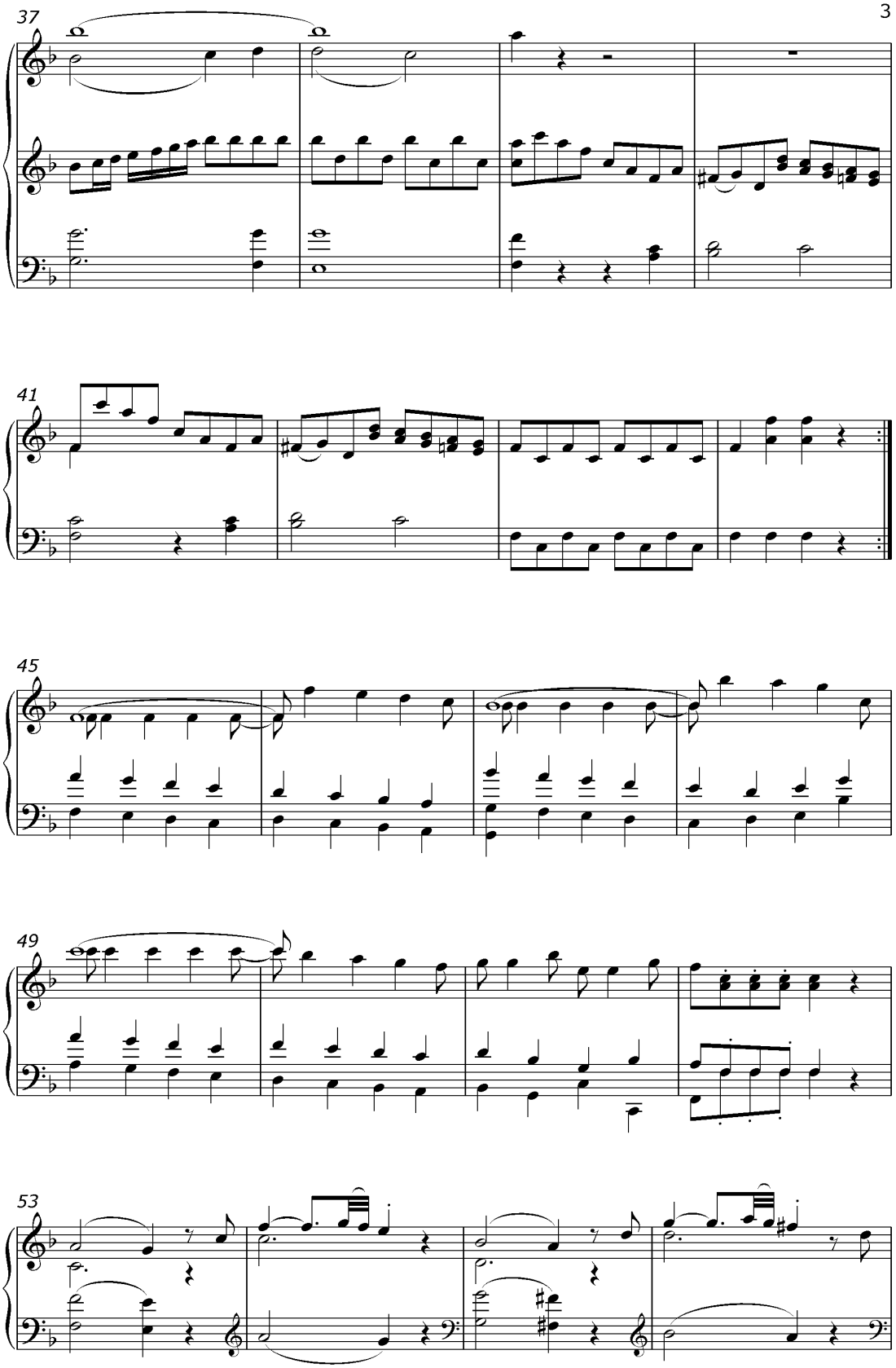
Figure 108 phrasing bars 35 to 44

Score reduction

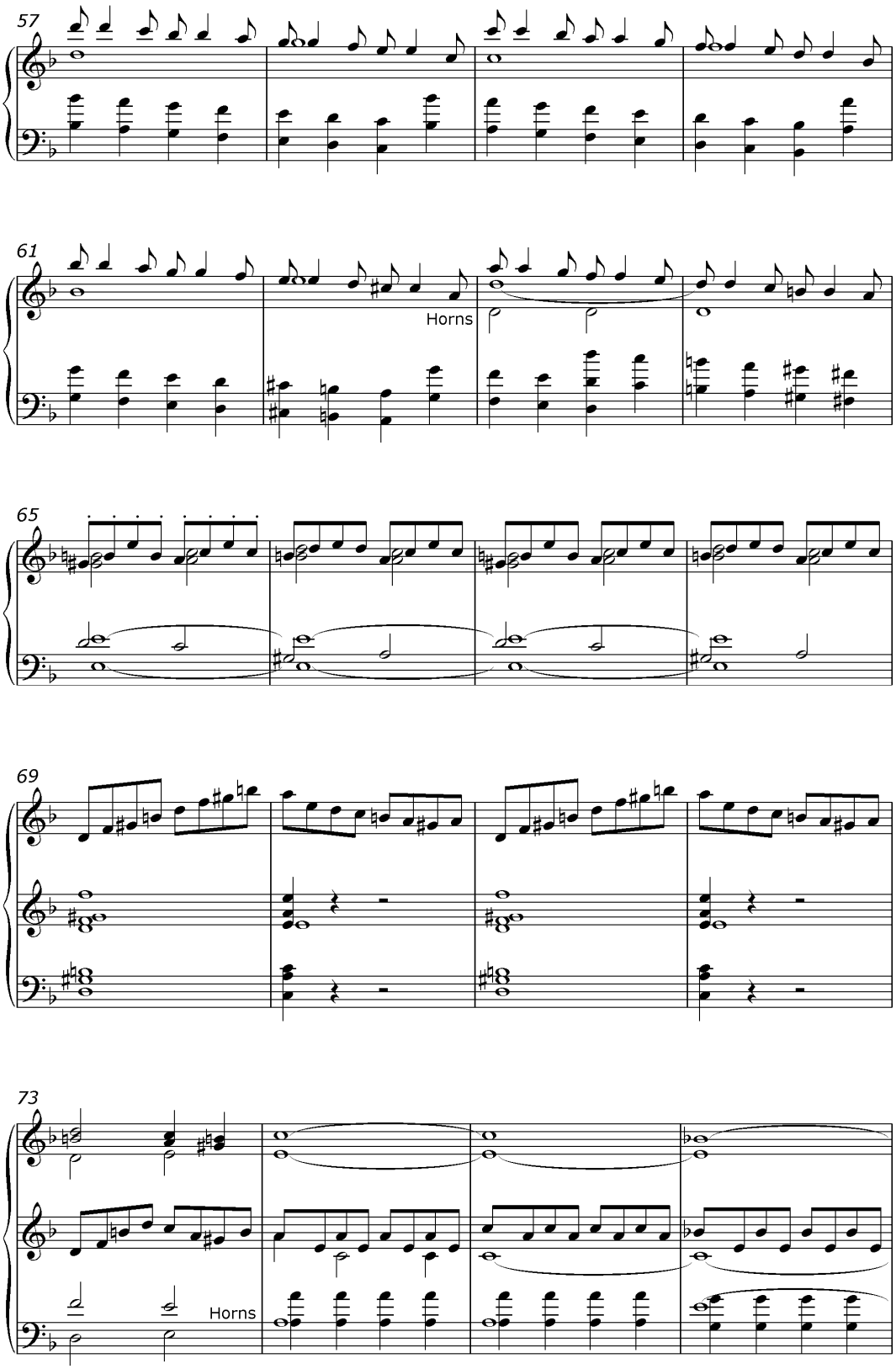

Horns
5
Horns
Horns
9
13
17
(Evangelist)

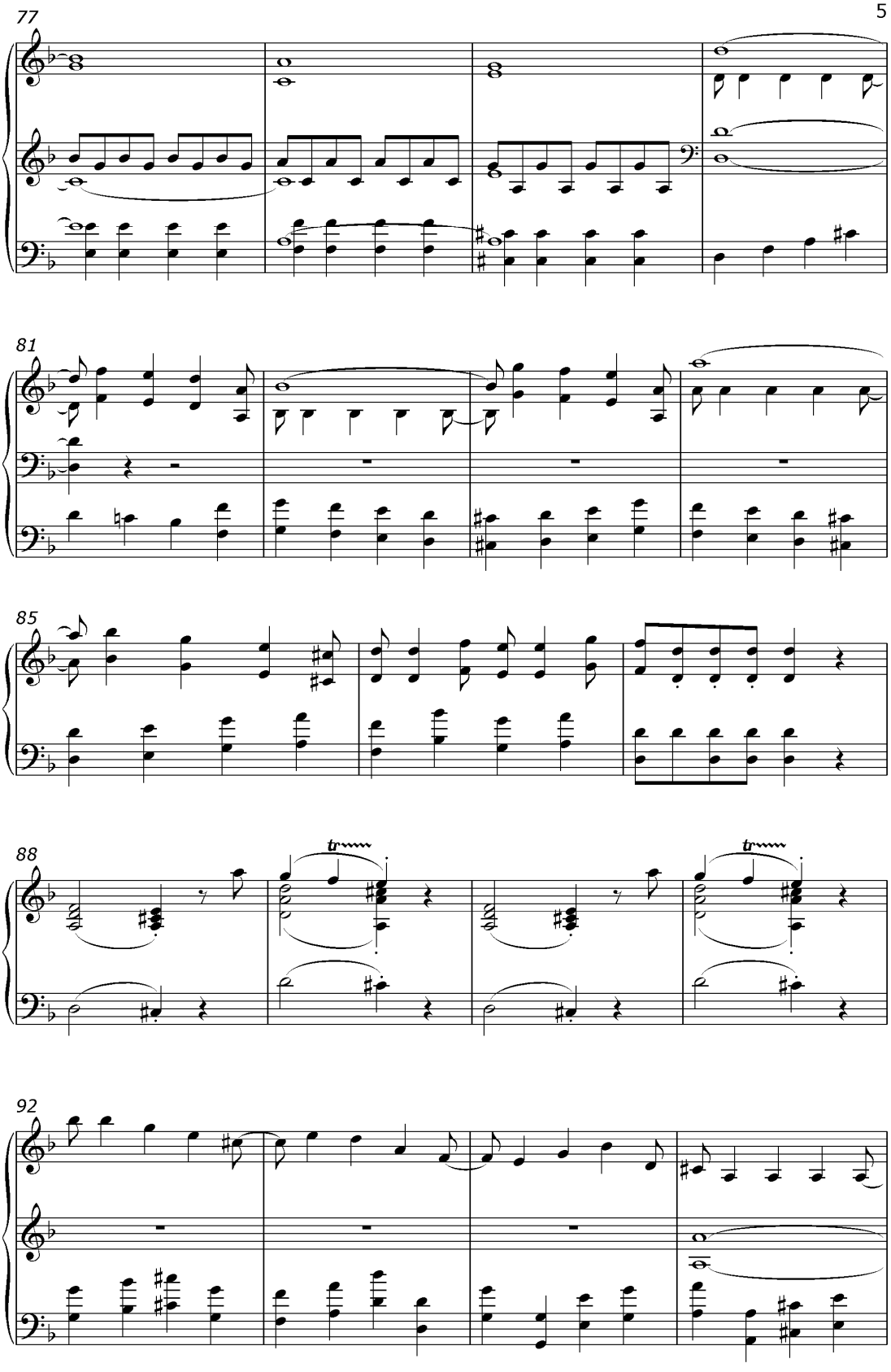
2



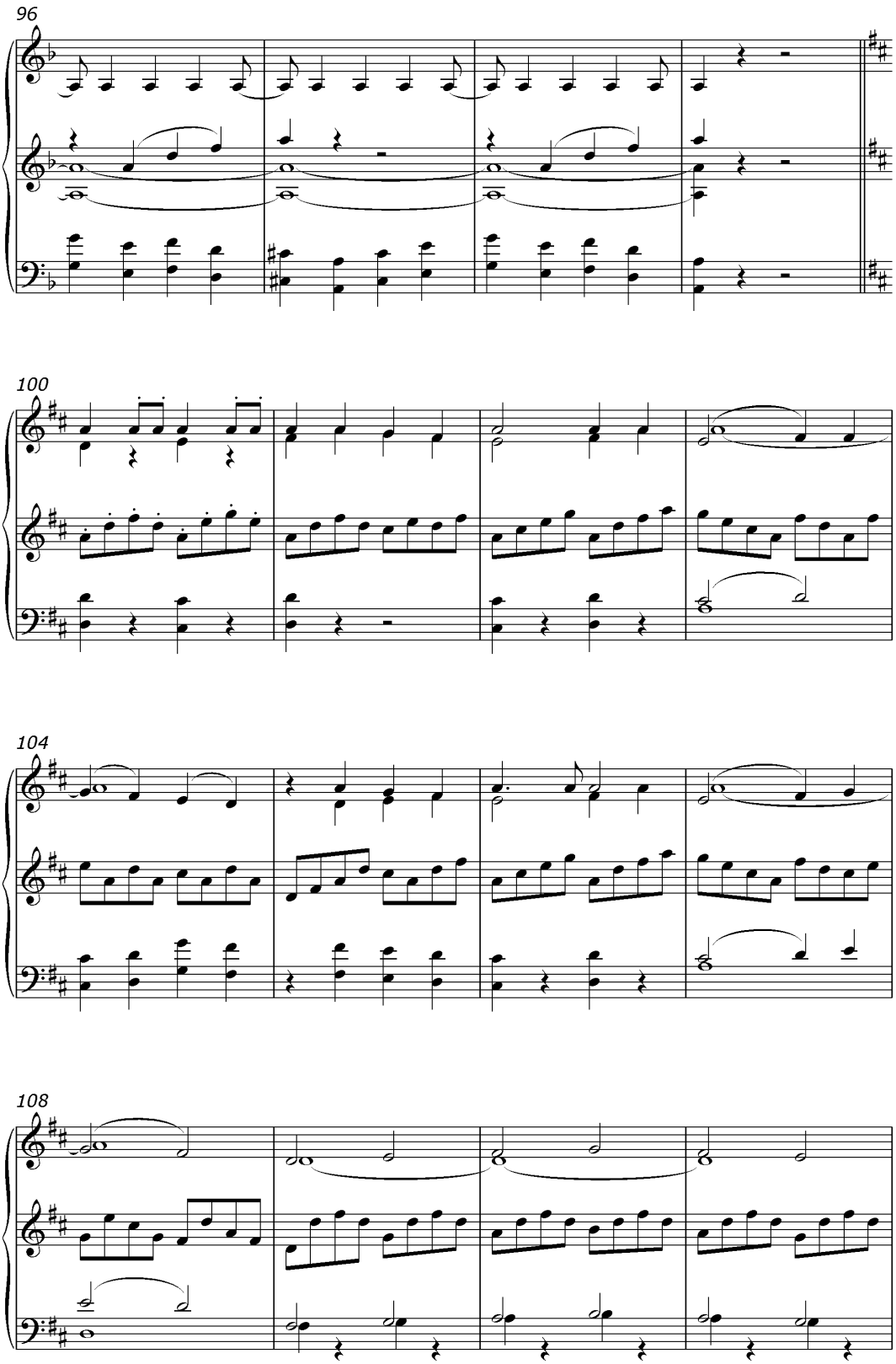

37
41
45
49
53

4

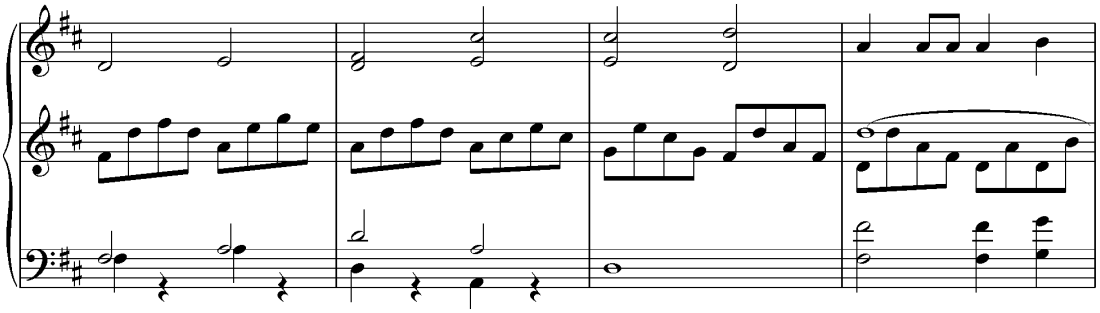



77
81
85
88
tr
tr
92

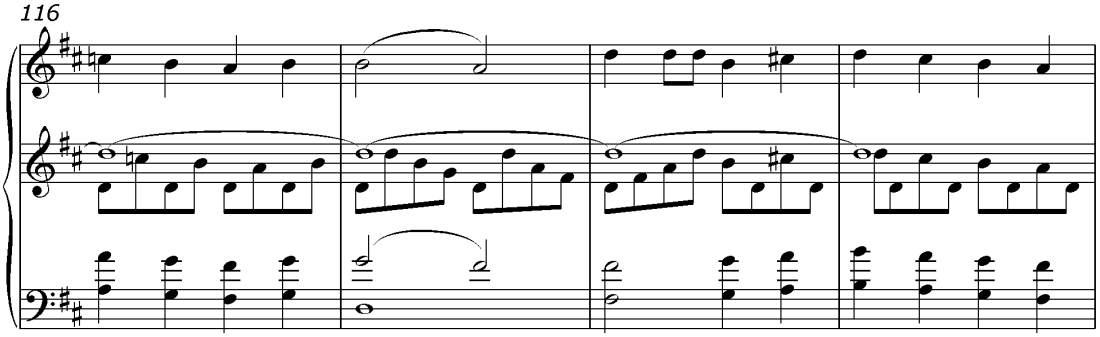
6



112



116



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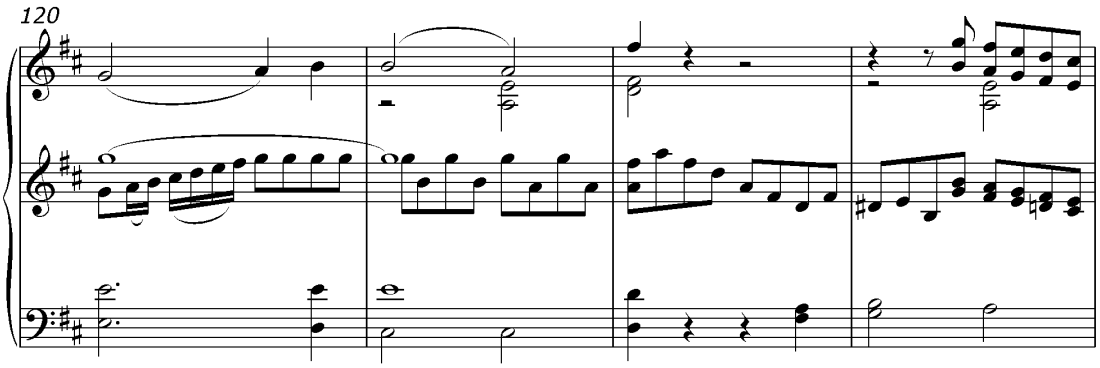
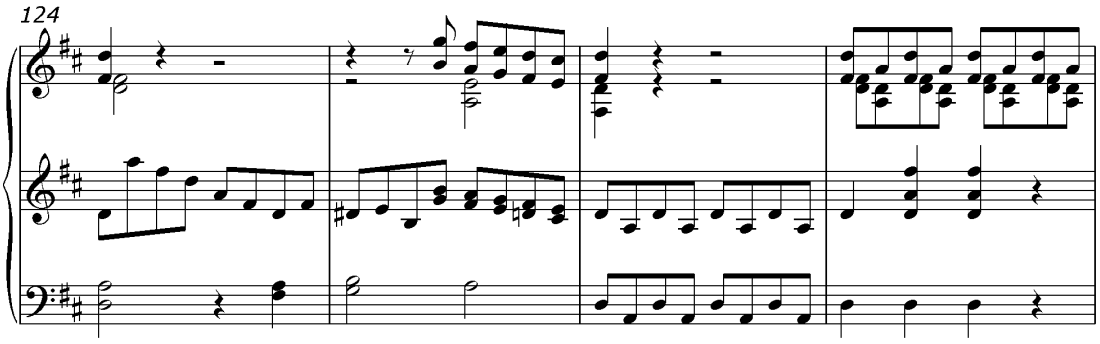
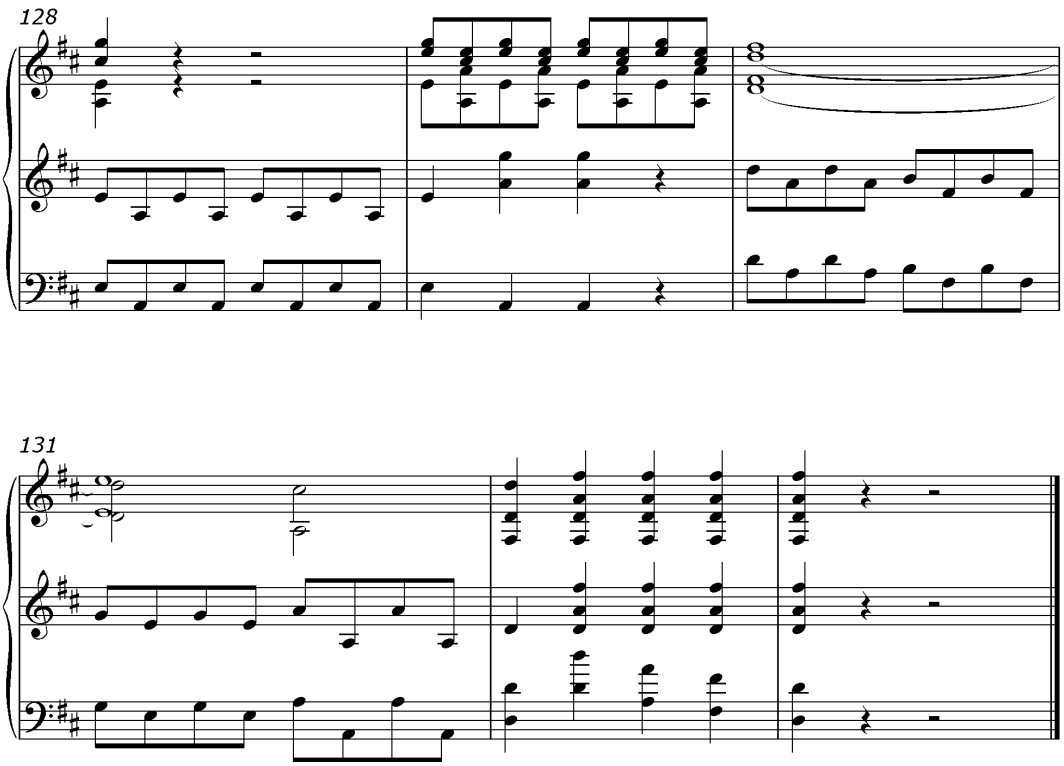


124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