

Concerto in C Major for Violoncello Hob.VIIIb:1 By Franz Joseph Haydn

Dr.abdulaziz alyoser*
Dr. Bartłomiej Rybak**

Introduction

In this paper we aim to provide a detailed analysis of the 2nd movement of Cello Concerto in C major, Hob.VIIIb:1 composed by Joseph Haydn. It includes biographical information for Haydn and other cultural and historical background related to the piece. Even if we banish from our minds once and for all the dated cliché ‘Papa Haydn’, we can still not help Joseph Haydn as a father-figure in the history of music. His musical contributions in establishment of genre and form have earned him the titles “Father of the Symphony” and “Father of the String Quartet”. He also adopted the principles and styles of symphonies in his piano writing, particular in his development of the form of piano sonatas. His important achievement rested in having raised musical ways of thinking to a new level and, like a good father, having passed on this newly acquired material to his ‘children’ and ‘grandchildren’, above all to Mozart and Beethoven.¹

Franz Joseph Haydn and the Classical Period

As Leonard Ratner explains, any style of music can, theoretically, reach a classical point: “Any perfected style in art can be called classic in the harmonious relationship of its elements and the refinement of its techniques.”² In the history of music, the period around 1760–1820 is referred to as classicism; sometimes it is considered to have been initiated around 1720, and it also includes pre-classical schools (Berlin, Mannheim, Old German, as well as late French harpsichordists and D. Scarlatti). Classicism developed in France (which was reflected in the opera reform of Ch.W. Gluck and the activity of French composers during the revolution), and especially in Vienna, where they created the so-called Viennese classics: J. Haydn, W.A. Mozart and L. van Beethoven. In Classicism, the functional major-minor system was finally formed, and the instrumental texture was

* Assistant professor at the Music department at the college of basic education at the public authority for applied training and education

** Professor of Arabic music

¹ Hsieh MingChih. *Piano Works of Franz Haydn*. Atlantis Press SARL, 2021

² Ratner Leonard. *Classic Music: Expression, Form and Style* New York: Schirmer Books, 1985. Preface.

enriched, especially the orchestral one (specifying the composition of the symphony orchestra), closely related to the form of the work. New harmonic and textural means (homophony), as well as the principle of periodic structure (musical period) and thematic work (the so-called transformation) led to the development of the main musical form in classicism - the sonata cycle, which became the basis of all the basic genres of classical instrumental music (sonata , symphony, concert, string quartet); there was also a lush development of the variational form. Classicizing tendencies were vital in the nineteenth century in national schools (eg in Russia), revived in the second half of the nineteenth century in the works of J. Brahms and M. Reger, and in the twentieth century became the starting point for neoclassicism.¹

Franz Joseph Haydn was born on March 31, 1732 as a son of the wheelwright and later market judge Mathias Haydn and his wife Anna Maria in the village of Rohrau (Lower Austria). At about the age of eight he was chosen to join the choir of one of Vienna's most important cathedrals. After his voice changed, he supported himself by teaching and working as a freelance performer, then at the age of 29, entered the service of a wealthy and powerful Hungarian aristocratic family, the Esterhazys. Music was a central component of life at the Esterhazy estate in the Hungarian countryside and the household staff included orchestral musicians, opera singers, and a chapel choir. With the succession of a new Esterhazy prince in 1790, Haydn's life took a new direction. Although he continued to earn a salary, he was no longer required to live at the Esterhazy estate. He moved back to Vienna, one of the musical capitals of the time, where he met and befriended Mozart and for several years was the teacher of the young Beethoven. He also accepted invitations for two lengthy trips to London, for which he composed a number of important new works. In London, performances devoted to his music, including 12 brilliant new symphonies, were highlights of the concert season. After successes in London Haydn went to Vienna and composed again for the Esterhazy family, which was meanwhile again led by an music interested prince, Nikolaus II. On May 31st 1809, Franz Joseph Haydn died. He was buried in the so-called "Hundsturm Cemetery", today the 12th district of Vienna. This place was later named Haydn Park.²

Haydn was a very prolific composer. His musical output includes 126 Trios for baritone, viola, and cello 108 Symphonies, 68 String Quartets, 52 piano Sonatas, 32 Divertimenti for small orchestra,, 29 Trios for piano, violin, and cello, 21 Trios for two violins and cello,, 20 Operas, 14 Masses, 6 Oratorios, and 2 cello Concertos. Written over

¹ Nowak-Romanowicz. A. *Classicism 1750-1830. History of Polish Music*. Warsaw: PWM, 1995

² Lyndon G. Haydn: *The Life & Work of a Musical Genius*. Albion Press, 2015, p. 20-24

more than a half century, his works document the transition from the late Baroque to the mature classical style, to which he himself made definitive contributions. His musical language encompasses a broad spectrum of expressive content—folk-like innocence, intense passion, playfulness, high-spirited humor, tenderness, joyful exuberance and sorrow.¹

Classical Concerto

The word concerto originates from the Latin word *concertare*, which means both “to contend, dispute, or debate” and “to work together with someone”. A concerto is an instrumental work in three movements for a soloist and an orchestral ensemble. The dialogue between the soloist and ensemble is a defining characteristic of the genre. The origins of the concerto can be traced back as early as the first quarter of the eighteenth century in works by Italian composers such as Tomaso Albinoni (1671-1750)² and Giuseppe Torelli (1659-1709). Torelli established the three-movement structure of the concerto, and he is credited with giving the soloist and orchestra equally important roles.³ Another prolific composer of concertos, Antonio Vivaldi (1678-1741), brought concerto composition to its fully mature form in the Baroque period.⁴ There are two main types of concerts in the history of music: vocal and instrumental concerts. However, they have common assumptions. In a concert, there are basically two parts (soloist and orchestras or groups of soloists and orchestras) that interact (e.g. they have common parts, doubling up) or compete with each other. This has been called the concertato technique, the sources of which can be traced back to the Renaissance polychoral technique. The third type of concert was a solo concert. It developed in parallel with concerto grosso and gradually began to gain in popularity. This type of concert was intended for a soloist who was set against the rest of the instrumental ensemble. In the soloist role, the violin and instruments such as flute, oboe, trumpet, less often harpsichord (J. S. Bach) or organ (J. F. Handel) played the most frequently. Antonio Vivaldi, whose concert works (about 350 solo concerts alone!) are so numerous and introduce so many innovative solutions that he was considered the father of a solo concert. The outermost parts were most often written in the form of a

¹ Grout D. J. *A History of Western Music, 4th edition*. New York: W. W. Norton & Company, 1988, p. 81-85

² Berry Wallace. *Form in Music*. New Jersey: Prentice-Hall, 1986, p. 228.

³ Street Ronda Elaine. *Chamber Wind Transcriptions of Selected Horn Concerti*. D.A. diss., University of Northern Colorado, 2006. 8-9.

⁴ Pauly Reinhard G. *Music in the Classic Period*. New Jersey: Prentice-Hall History of Music Series, 1965, p. 135.

ritornel and the middle part had an improvisational, lyrical character. First of all, he expanded the solo episodes, influencing mainly the development of the technique of playing the violin and flute. Thus, he diminished the role of the recurring musical thought of the ritornel. His works were also characterized by a cantilena melodic line and the use of illustrative means, (e.g. motifs imitating bird singing) and attaches a sonnet to each concert, explaining the musical content of the piece. The classical solo concert was intended for one soloist and orchestra because composers were also performers of their works. The construction of the solo concerto was based on the principles of a 3-part sonata cycle: the first movement was a sonata form, the second was a slow, lyrical, often ABA or variation-like rondo, and the third was most often a fast-paced sonata rondo.¹

Cello Concerto in C major No.1 in C major, Hob.VIIb:1 **Performance Challenges**

For years, there was only one Haydn cello concerto, a lyrically expansive work in D major, whose authenticity was questioned for a time but which is undoubtedly genuine and was composed in 1783. In 1961, the Czech musicologist Oldrich Pulkert discovered a good eighteenth-century copy of C major Concerto in the Radenín collection at the Prague National Museum hailed by H. C. Robbins Landon as ‘the single greatest musicological discovery since the Second World War’.² Gerhard Anders in his short review explains why the work by Haydn holds a special position: “The outer movements correspond in some way to the organ and violin concertos of the same period, mono-thematic and following the example of Tartini and Vivaldi, but there appears in the cello concerto, interestingly also in its slow movement, a thematic dualism with the disparate elements to which we are now accustomed in a sonata-form movement, although this idea was first coined decades after in the heyday of Viennese classicism. More important than the term itself is the philosophical dimension of this duality, which can properly be understood as the symbol of enlightened antithetical thinking. We see the ‘father’ of this musical thinking, and even, thereby, of

¹ Chominski Josef. *Formy muzyczne. Volume 2*. Krakow: PWM, 1987.

² Landon H. C. Robbins. *The Pre-Classical Concerto and the Concerto Parallel to Mozart*, in Robert Layton (ed.) *A Companion to the Concerto*. Oxford: Oxford University Press, 1998, p. 63.

Viennese classicism, here in a period of upheaval, evidence of the great scope Haydn enjoyed as a court musician.”¹

G. Landon describes the Cello Concerto in C as ‘surely one of the finest works of this period’.²

The concerto was lost for almost two hundreds years and rediscovered in Prague by H. C. Robbins Landon in 1961.³ Since its rediscovery, the C Major concerto has enjoyed immense popularity and has been repeatedly performed by the world’s leading cellists. Performing classical periods music on a high level requires the performer knowledge of the performance practice to produce the performance. Haydn is best known for his establishment of structures in the symphonies in the eighteenth century classical period, and such concept of musical format also applied to many other genres such as instrumental sonatas as well as instrumental chamber works. This structural tradition became a significant principle adopted by other composers in the Classical period, such as Mozart and Beethoven as well as composers in the nineteenth century, such as Schumann and Brahms, even in the beginning of the twentieth century, composers like Ravel, Hindemith, Stravinsky, and Prokofiev still admired such structural frame in their music writings.⁴ This concerto features excellent writing for the solo instrument, which includes a number of virtuosic elements without compromising the work’s coherence. This is done by ensuring that the soloist’s virtuosity is carefully integrated within the music as a whole. Haydn also uses some of his most inspired instrumental writing at important musical moments within the work. Speed and agility is a much-coveted element in a soloist’s playing. In this concerto Haydn exploits the fact that a fast scale performed by the violins seems even more virtuosic when repeated by the solo cellist. Given the quality of his orchestral violinists, the composer is able to present a lot of his virtuosic material in the violin parts before they are taken up by the cellist. This technique makes the appearance of such material in the solo part seem musically logical, even if the cellist then extends upon or embellishes such ideas. The solo writing also speaks to Haydn’s thorough knowledge of the cello; the melodic lines are mostly carried by the top two strings (tuned to D and A). Before the widespread use of steel strings, these strings has the best ability to project, and would be the safest bet to carry over and through the orchestra. However, the downside of this is that the lower C and G

¹ Anders G. *Haydn: Cello Concertos*. Naxos Catalogue No: 8.555041, 2001.

² Landon H. C. Robbins. *Haydn: Chronicle and Works. Volume I*. Bloomington and London: Indiana University Press, 1980, p. 518.

³ Hughes Rosemary. *Haydn*. London: J. M. Dent & Sons, LTD, 1962. p. 172

⁴ Burton A. *A Performer’s Guide to the Music of the Classical Period*. London: Associated Board of the Royal School of Music, 2002, p. 3.

strings being the bottom members of chords and stops; little to no melodic content appears on these two strings.

To know how a late 18th century composer wanted the music to sound is rather hard nowadays. Still there is some research on the field of performance practice. Clive Brown has studied performance practice of classical and romantic period's music.¹ The main interest of the study is the relationship between notation and performance. Brown explores the intentions of late 18th-century and 19th-century composers and conventions that have an influence on performers. Brown has studied music written by different composers and tried to find out how they wanted their music to be performed. He has analyzed what different composers mean with different markings in the manuscript. Brown says that the modern way of strictly sticking on literal meanings of the notation of the late 18th-century and 19th-century music is often far away from composers' intentions that would rather invite the performer to be freer and creative with the music.

Score Notes

There are many beautiful details and specific nuances that bring the work of infamous composer Franz Joseph Haydn to life. To take an in depth look at each of his works, would bring the listener much closer, not only to the music, but to the intent of the composer, and remind the listener of Haydn's unmatched control over his compositions. However, it will also inform the listener about the greater freedom Haydn himself knew he had within this control.

The following is an in-depth analysis of the second movement of his Cello Concerto No. 1 in C major:

Movement II

Introduction. Measures 1-15

Primary Theme: Measures 1-7. Right from the beginning, the listener is introduced to a wonderful, melodic, legato line that firmly establishes itself as the *primary theme*. This is without the cello itself, simply in the accompanying instruments, but this by no means takes away from its legato nature. The *primary theme* is strong, yet gentle, and it accomplishes this by being in *piano*, and harmonically interesting as Haydn uses a I-ii-V progression to

¹ Brown Clive. *Classical and Romantic Performance Practice 1750-1900*. New York: Oxford University Press, 1999.

give life to the first “idea” and continues towards the second part of the idea with a IV-V-vi progression, allowing the user taste the playfulness of a deceptive cadence and giving both principal ideas found within the *primary theme* a character of their own. The vi chord goes onto a V chord, yet it doesn’t really resolve. We then have some passing tones in the lower instruments, much like a walking bass, and the *secondary theme* exerts itself firmly, establishing that the *primary theme* simply ended on a half-cadence.

Secondary Theme: Measures 8-15. The *secondary theme* is distinct as well, and harmonically simple. It is made up of a series of V7 chords, and I chords in first inversions. We are reminded of its simple-ness when we see the stability it carries as a new melodic passage begins to emerge and is harmonized by a common IV chord. Although it is not harmonically complex, it does separate itself from the *primary theme* because its melodic “idea” is different and identified by a legato texture followed by some staccato notes that make the overall idea feel “light.” The *sforzando* at the beginning and middle of the *secondary theme* also establish its contrast to the *primary theme*, along with the *crescendo* that begins where both of the *sforzando* are found. It ends with a perfect authentic cadence, followed by what feels like a bass line, staccato, and it is here where the listener can perceive the beginning of the Exposition.

Exposition. Measures 16-51.

Primary Theme: Measures 16-29. Although both the *primary* and *secondary theme* establish themselves firmly in measures 1-15, it is safe to say that the Exposition does not begin until the cello comes in at measure 16. Everything prior, that is, measures 1-15, is simply an introduction of the *primary* and *secondary themes*, and although it is not always common, it is not strange to have such an introduction in sonata form. The exposition begins with the *primary theme*, with the harmonic instruments establishing themselves once again, but this time, as the “weight” that will carry the melody that is to come. The cello introduces itself unpretentiously, on a long note that carries the melodic sequence occurring in the harmonic instruments. Here, Haydn then implements a ritornello, having the cello repeat the *primary theme*, and this allows the focus to be drawn onto the cello as the harmony simply keeps the sound from becoming too “thin.” The *primary theme* that begins the Expositions is almost identical to its initial introduction in measures 1-7. However, the dynamic is different, (*pianissimo* in the Exposition vs. *piano* in the introduction), and it is also made more harmonically interesting. Besides including a common V-I progression with the occasional ii chord, Haydn decides to create tension within the harmony, rather than resolve it, with a couple of diminished seventh chords establishing a cadence. We also begin to see once again the V7 chord that Haydn uses in the *secondary theme*, along with

various inversions of the V chord. The I chord is still the dominant harmonic figure, sometimes being found in first inversion. The *primary theme* here is also made longer, and stronger, by repeating itself before the *transition*.

Transition: Measures 30-34. Although short, it is obvious that the *transition* begins at measure 30. It is obvious because this is where we begin to see some chromaticism in the melody, and this happens in the harmony as well in measure 31, making measure 30 a clear choice for the transition from the *primary theme* to the *secondary theme*. The *crescendo* at measure 32, and the buildup it carries to the chromatic passing tone at the end of measure 33, further establishes the *transition* at measure 30. Although rhythmically both the *primary theme* and the *transition* are nearly identical, the chromaticism beginning in measure 30 in the melody, and the tenuto in the melodic part in the previous measure, serve as an indication to the performer that a change in character must occur, further establishing the beginning of the *transition*. What is more indicative that the *secondary theme* is approaching is the *diminuendo* at measure 31 in the cello. It is synonymous with the change in dynamic to *forte* in the harmonic instruments. This building of the sound then comes to a purposeful halt, and at the same time a new beginning as the *secondary theme* begins in *piano* at measure 35.

Secondary Theme: Measures 35-45. The *secondary theme* tends to be the area in which composers explore and secure a second key, and Haydn's composition here is no different. Perhaps the portion of the piece with the most intriguing difference, the *secondary theme* establishes its contrast from the *primary theme* immediately for a number of reasons. First, the transition prior to it has led up to the establishment of a new key; the dominant, C major. Second, the cello takes command of the melody immediately. Third, the dynamic contrast is different than that of the primary theme, (*pianissimo* in the *primary theme* vs. *piano* in the *secondary theme*), and fourth, harmonically it is different, with the heavy introduction of the diminished seventh chord acting as a dominant chord, (V), in the introduction of the theme itself. The *secondary theme* continues with many IV, V, and I chords, and occasionally with inversions. It seems important to also bring out that although the *secondary theme* begins in *piano*, and it seems Haydn wanted it in this way. This seems fitting, as the *crescendo* beginning in measure 44 and extending onto measure 45 brings us to the *closing theme*, an important area just prior to the Development.

Closing Theme: Measures 46-50. Very clearly, the *closing theme* establishes itself by four factors. First, the *crescendo* just prior to it in measures 44 and 45. Second, the fact that suddenly there is more happening harmonically vs. melodically in measure 46, which marks the beginning of the *closing theme*. Third, the *forte* dynamic marking beginning at measure 46 again is in contrast to the dynamic character that was prior. Fourth, the

secondary dominant, (a diminished seventh of V), that establishes itself and establishes the tension that is associated with the beginning of the *closing theme*. As is common, arrival to the Development is made very clear with an entirely different harmonic section, and with a perfect authentic cadence in the new key: C major.

Development. Measures 51-88.

The Development is known to be the place where the composer allows the themes to conflict, and where they explore different tonal areas, and Haydn indeed does this throughout his composition. The arrival of the Development comes with a beautiful contrast in harmonic structure. Similar to Mozart's compositions, we see beautiful chords being arpeggiated in our new key of C major, *forte*, and everything being done by the harmonic instruments at this point. The tremolo at measure 55 and a perfect authentic cadence followed by some light staccato notes into the new section is further indication that we are indeed sitting in the middle of the Development. Followed, is this sort of "false recapitulation," as some scholars might call it, where the listener hears the primary theme again, only this time in C major versus the initial key of F major. Some may call this a "conflicting" of the themes, as the *primary theme* is now being established but in a new tonic. What is even more beautiful is that it is identical to the Exposition in every way except two. First, as mentioned, it is in a new key, and second, the dynamic is now *piano* vs. *pianissimo*. It continues to be in a ritornello, just as it is found in the Exposition. Then we come to the greatest point in the Development, where Haydn explores the tonal area of, not C major, but of the original tonic, F major. We see this immediately in measure 66 where Haydn jumps into a dark, rich, d minor key which lasts all the way until 5 measures before the Recapitulation. It isn't strange that Haydn decides to include d minor here, it being the vi, or the relative minor, of F major. Although dark, it has so much color harmonically, dynamically, and melodically. Harmonically, this area contains V7 chords, Gr6 chords, and diminished seventh chords as well as their respective inversions making the harmonic area very "heavy" and kind of "unsure" of itself, but nonetheless, present. Melodically, the cello is busy and chromatic, constantly going up and down the harmonic minor scale, but with such grace in its demeanor, the cello's legato nature behind its driving force. The staccato notes in the 16th notes really establish its mean character, but there is a sort of longing in its voice. Dynamically, this portion of the Development begins strong, and heavy, and although it maintains its heaviness, it goes on to becoming *pianissimo*, but true to its character quickly *crescendos*, comes to a *piano* section, and then arrives to a *sforzando* measure, all within the span of two systems. The rest of this portion is much in this way, again, true to its very being, only to be stopped by a *piano* dynamic and a tremolo

in measure 79 that ends with a V chord and begins with a contrasting portion again in measure 80 on the i chord. Measures 80-88 should be interpreted as however the musician pleases. There are two ways it can be labeled, and both have their valid arguments. Some may say it is a coda, and others simply a transition into the new key with familiar harmony. What is definite, it that its ultimate goal is its introduction to the Recapitulation that begins at measure 89.

Recapitulation. Measures 89-110.

Primary Theme: Measures 89-97. The Recapitulation is very obvious, since it begins with the *primary theme* in the original key of F major. It is identical to how the *primary theme* begins in the Exposition, except for the dynamic marking, (*piano* vs. *pianissimo*), and the fact that the harmonic instruments are lighter with the staccato. What is interesting is that, just like the introduction, there is no elongated transition into the *secondary theme*. This might incline some to think that the Exposition began in the very beginning of the piece instead of at measure 16, but because of the reasons stated earlier in the analysis of the Exposition, and for reasons that will be discussed here, it is safe to conclude that the Exposition did indeed start at measure 16 and that there is purpose for it being set up in the Recapitulation in this way.

Secondary Theme: Measures 98-109. The secondary theme in the Recapitulation is nearly identical to its entrance in the Exposition, except it is now established in the tonic key of F major. Its tail is once again lyrical, and it's harmonic structure simple, just like its character in the Exposition.

Transition: Measure 110. The *transition* in the recapitulation comes after the fact, and it would seem that Haydn implemented this beautiful idea because a transition into the cadenza, a space with much more breathing and legato texture, is necessary for the listener to recognize it as different. It can definitely be said that measure 110 is the *transition* into the Cadenza, and the crescendo dynamic is what gives it away, but also, its desire to once again modulate, but resolving to a cadential I64. It is tense, and gives a notion of instability and power, but resolves beautifully to the cadential I64, preparing the listener for its sweet contrast.

Cadenza. Measures 111-116.

The Cadenza is melodic, sweet, and from some performances, without tempo. It is expressive because it is legato, rhythmically free, and as a result, with much space to breathe. The cello concerto is coming to an end, and what better way to end it than with a performance from the cello alone.

Closing Theme: Measures 112-116. The closing theme is just what we expect to hear as listeners. No reiteration of any of the themes, but not entirely thematically different. It ends the same way it began, with the cello being non-existent. The rhythm is once again established, as well as the character of the entire composition both melodically and harmonically. It ends with a perfect authentic cadence, and with that, the second movement of this moving concerto.

The Score

II 13

Adagio *Primary Theme*

The score consists of four systems of music. The first system (measures 4-7) is labeled 'Primary Theme' and starts with a piano (*p*) dynamic. The second system (measures 8-11) continues the theme with a trill (*tr*) in measure 11. The third system (measures 12-15) is labeled 'Secondary Theme' and begins with a forte (*f*) dynamic and a crescendo (*cresc.*). The fourth system (measures 16-18) concludes the piece with a perfect authentic cadence (*PAC*) in measure 18.

Handwritten annotations include chords: *F: I ii V I V⁶₄* (measures 4-7), *IV V Vi V* (measures 8-11), *I⁶ V⁷ I I V⁷ I* (measures 12-15), and *IV I⁶ V PAC I* (measures 16-18). A circled 'AC' is also present at the end of measure 11.

Exposition

14 Primary Theme

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes handwritten Roman numeral chord analysis below the notes. The key signature has one flat (Bb) and the time signature is 3/8.

Measure 14: *p* (piano). Chords: I, V⁶₄, V, I, I ii, V, I, I⁶.

Measure 21: Chords: IV, V⁷, vi, I⁶, IV, vii^o, I, vii^o (AC), I^{Ba}, I*.

Measure 26: *pp* (pianissimo). Chords: V⁶₄, V, I, I ii, V, I, V⁶.

Measure 31: *cresc.* (crescendo). Chords: ii, V⁷, V, V⁶, I.

A *Transition* label is placed between measures 26 and 31.

Secondary Theme

35 *p* *-espr.*

C: I vii° I I vii° I⁴ I I⁶ IV

40 *tr.* *pt*

V I⁶ IV IV⁶ V I IV

44 *tenuto* *cresc.* *f* **Closing Theme**

V I IV IV⁶ V vii°/V

47 *p*

V V⁶ I IV

Development

16

50

tr

PAC

I^6 V $C: I$ IV I^6 VII^6

53

I IV V PAC I

57 "False Recapitulation"

I V PAC I V I I^6

62

IV V^7 vi I^6 IV V^7 (Ac) I

66 *pp* *cresc.*

67 *cresc.* *p* *mf* *fz*

68 *cresc.* [*p*] *fz*

69 *p* *fz* *p* *tr*

70 *pp*

Handwritten Chords:

Dm: Vii V_2^4/iv iv^6 $6v^6$ i_4^6

V i_4^6 V i Vii_3^{04}

i_4^6 Vii_3^{04} i_4^6 ii^b_7 iv V

PPC i III_5^6 V_7^7/iv iv $F: [V/V]$ $Vii/V - V_7^7$

Recapitulation

Primary Theme

18

96

p

91

I *ii⁶* *V⁷/V* *V* *V-V⁷* *I* *V*

I *ii* *V* *I* *I⁶* *IV* *V* *vi* *I⁶*

96

p

Secondary Theme

V — Passing chord (chromatic) *V⁷* *I* *V⁷* *I*

100

I *V⁷* *I* *I⁶* *IV* *V⁴₂* *I⁶*

The image shows a musical score for piano, consisting of a vocal line and a piano accompaniment. The score is divided into several systems, with measure numbers 104, 108, 111, and 113 marked. Handwritten annotations in purple ink include the word "Transition" above the piano accompaniment in measures 108-110, "Cadenza" above the vocal line in measure 111, "chromatic PT" with an arrow pointing to a chromatic passage in measure 111, and "Closing Theme" above the piano accompaniment in measures 112-113. Chord diagrams are written below the piano accompaniment, including IV, V, I⁶, IV, V₂, I⁶, and a circled PAC (Piano Accompaniment) I. A circled "DC" (Da Capo) is also present. The score includes various musical notations such as slurs, trills, and dynamic markings like "p" and "cresc."

Flow Chart for: Cello Concerto No.1 in C major, Hob.VIIb:1 (Haydn, Joseph)

Tempo	Adagio. (Slowly, with great expression) ♩ =66-76		
Meter	2/4		
Form	Sonata Form.		
	Exposition:	Development:	Recapitulation:
Melody	Some piano; mostly cello. Lyrical.	Some piano; mostly cello. Lyrical. Light. Dark in d minor section.	Cello. Lyrical, legato. Expressive.
Harmony	Primary theme: F major, (I) Secondary theme: C major, (V)-----PAC	C major, (V)---AC--- D minor, (vi) F major, (I)-----PAC	F major, (I).
Rhythm	1/4 notes. Dotted 1/8 notes. 1/16 notes. 1/32 notes. 1/8 notes. Tied 1/2 notes.	1/4 notes. Dotted 1/8 notes. 1/16 notes. 1/32 notes. 1/8 notes. Tied 1/2 notes.	Dotted 1/4 notes. 1/4 notes. Dotted 1/8 notes. 1/16 notes. 1/32 notes. 1/8 notes. Tied 1/2 notes.
Orchestration/ Texture	Piano. Cello. Ritornello. Cello mostly carries melody.	Piano. Cello. Ritornello. Cello mostly carries melody.	Piano. Cello. Cadenza for cello. Only piano in last 8 measures.
Dynamics	<i>pianissimo, piano, forte, mezzo forte.</i>	<i>forte, piano, pianissimo, sforzando.</i>	<i>piano, sforzando, mezzo forte.</i>
Stylistic Articu./ Exp. Terms	Legato. Slurs. Staccato. Crescendo. Tremolo. Diminuendo. <i>Espressivo.</i>	Legato. Slurs. Staccato. Crescendo. Tremolo. Diminuendo. <i>Espressivo.</i>	Legato. Slurs. Staccato. Crescendo. Tremolo. Diminuendo. <i>Espressivo.</i>

References

- Anders G. Haydn: Cello Concertos. Naxos Catalogue No: 8.555041, 2001
- Burton A. *A Performer's Guide to the Music of the Classical Period*. London: Associated Board of the Royal School of Music, 2002.
- Berry Wallace. *Form in Music*. New Jersey: Prentice-Hall, 1986.
- Brown Clive. *Classical and Romantic Performance Practice 1750-1900*. New York: Oxford University Press, 1999.
- Chominski Josef. *Musical Forms. Volume 2*. Krakow: PWM, 1987.
- Grout D. J. *A History of Western Music, 4th edition*. New York: W. W. Norton & Company, 1988.
- Hsieh MingChih. *Piano Works of Franz Haydn*. Atlantis Press SARL, 2021
- Hughes Rosemary. *Haydn*. London: J. M. Dent & Sons, LTD, 1962.
- Landon H. C. Robbins. *The Pre-Classical Concerto and the Concerto Parallel to Mozart*, in Robert Layton (ed.) *A Companion to the Concerto*. Oxford: Oxford University Press, 1998.
- Landon H. C. Robbins. *Haydn: Chronicle and Works. Volume I*. Bloomington and London: Indiana University Press, 1980.
- Lyndon G. *Haydn: The Life & Work of a Musical Genius*. Albion Press, 2015.
- Nowak-Romanowicz. A. *Classicism 1750-1830. History of Polish Music*. Warsaw: PWM, 1995
- Pauly Reinhard G. *Music in the Classic Period*. New Jersey: Prentice-Hall History of Music Series, 1965.
- Ratner Leonard. *Classic Music: Expression, Form and Style* New York: Schirmer Books, 1985.
- Street Ronda Elaine. *Chamber Wind Transcriptions of Selected Horn Concerti*. D.A. diss., University of Northern Colorado, 2006.

Research Summary
Concerto in C Major for Violoncello Hob.VIIIb:1
By Franz Joseph Haydn

In our research we will provide a detailed analysis of the second movement of the Concerto in C Major for Violoncello Hob. VIIIb:1 by Franz Joseph Haydn. Having a practical experience in performing Haydn compositions, we will share our thoughts and experiences on the composer's style and performance challenges. We will also explain the fundamental characteristics of the classical style in music and the importance of the biographical events that were essential for composer's music language development. The detailed musical analysis of the second movement of the concerto is accompanied with the score and proceeded with a description and a detailed analysis of the first and the last movements. The Cello Concerto in C Major by Haydn is a perfect example of the classical concerto rediscovered in the 20th century that enriched the cello concert repertoire for the benefits of both performers and the public.

كونشيرتو دو الكبير للتشيلو والبيانو لفرانز جوزيف هايدن

¹عبدالعزيز زهير اليسر

ملخص البحث

في هذا البحث سوف نقدم تحليل تفصيلي للحركة الثانية لكونشيرتو في دو الكبير لآلة التشيلو لفرانز جوزيف هايدن. من خلال خبرة عملية في أداء مؤلفات هايدن ، سنشارك Hob. VIIb: 1 أفكارنا وخبراتنا حول أسلوب الملحن وتحديات الأداء. سنشرح أيضًا الخصائص الأساسية للأسلوب الكلاسيكي في الموسيقى وأهمية أحداث السيرة الذاتية التي كانت ضرورية لتطوير لغة الموسيقى الخاصة بالملحن. التحليل الموسيقي المفصل للحركة الثانية للكونشيرتو مصحوب بالنوته ويبدأ بوصف وتحليل مفصل للحركتين الأولى والأخيرة. يعد كونشيرتو التشيلو في سلم دو الكبير لهايدن مثالاً رائعاً للكونشيرتو الكلاسيكي الذي أعيد اكتشافه في القرن العشرين والذي أثرى ذخيرة حفلات التشيلو لما يليق بفناني الأداء والجمهور

¹الدكتور عبدالعزيز زهير اليسر استاذ مساعد في قسم الموسيقى في كلية التربية الاساسية في الهيئة العامة للتعليم التطبيقي والتدريب