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Blurring the Boundaries: Toward a Multivalent Reading of Three First-Movement Sonata Forms in Haydn's Op. 50 String Quartets

Stuart Paul Duncan

Over the past quarter century, commentators have lamented the lack of detailed discussion of Haydn's opus 50 string quartets. W. Dean Sutcliffe, in his monograph on the quartets, notes that opus 50, "finding itself in the middle of the oeuvre … has received a disproportionate amount of inattention."[1] More recently, in their 2006 volume, Floyd and Margaret Grave have suggested that the tendency to overlook op. 50 is understandable given "the works' absorption in structural and textural complexity, their unrelenting attention to motivic process, and certain peculiarities of their melodic idiom."[2] Indeed, the majority of commentators, finding themselves in the difficult position of balancing the larger picture of Haydn's work with the analysis of individual opuses (and consequently individual works and movements), have tended to provide only a brief evaluation of op. 50.[3] Furthermore, the first movement of op. 50 no. 3 has re-

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[1] W. Dean Sutcliffe, *Haydn: String Quartets, Op.50* (Cambridge: Cambridge University Press, 1992), 40.

[2] Floyd Grave, and Margaret Grave, *The String Quartets of Joseph Haydn* (New York: Oxford University Press, 2006), 243.

[3] Among them Reginald Barrett-Ayres (1974), H.C. Robbins Landon (1978), and Grave and Grave (2006).

ceived little critical examination from the point of view of the movement as a whole.

Usual analytical methods have been unable to provide for a more extensive examination of these quartets. Hence, a methodology that is sensitive to the individual salient characteristics of each movement as well as normative sonata-like frameworks will inform the hermeneutic approach of this article, providing one possible reading of the works' structural and textural complexity. My initial concern will be to examine how Haydn's opening gestures in the first movements of the first and sixth quartets generate structural ambiguity, blurring the boundaries of their respective moments of recapitulation. Following this, I demonstrate how Haydn employs competing melodic ideas in the first movement of the third quartet, destabilizing the normative sonata-procedures to the point of obscuring the moment of recapitulation altogether.[4]

The methodology employed in this paper is influenced by James Webster's "multivalent" analyses of sonata-style works. These analyses foreground the individual characteristics of a movement before considering normative *a priori*-forms: "In multivalent analy-

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[4] The term recapitulation in this paper, as defined by Hepokoski and Darcy (2006, 231-254), involves, in the normative-case, a post-developmental reconsideration of the exposition's formal design. As Hepokoski and Darcy note: "Whatever its local variants (or, in the case of the constantly original Haydn, however protean its compositional recastings), the recapitulation provides another complete rotation through the action-zone layout initially set forth in the exposition" (2006, 231). Hence the multivalent analysis of op. 50 no. 3 i is considered in light of this normative formal design.

sis, a musical work is understood as encompassing numerous different 'domains': tonality, musical ideas, rhythm, dynamics, instrumentation, register, 'rhetoric' design, and so forth."[5] Privileging select domains, according to Webster, generates a theoretical framework against which a wide variety of pieces can be examined, but the resulting analysis is in danger of subsuming the unique characteristics of the individual works at hand. Thus Webster's methodology does not privilege specific domains prior to the work's analysis and is more sensitive to its individual characteristics.

Two of Webster's multivalent analyses are of particular interest here: One, his analysis of the first movement from Beethoven's Piano Sonata op. 10, no. 3 ("Dahlhaus's Beethoven and the Ends of Analysis"); and two, his analysis of the finale of Beethoven's Ninth Symphony ("The Finale of Beethoven's Ninth Symphony"). Both articles exhibit a strong skepticism of analyses that assert a particular domain's form-defining value *prior* to the examination of the piece at hand and subsequently coerce non-privileged domains into lining up analytically with the prioritized domain—such approaches privilege unity in their resulting analytical charts. As Webster conceives it, "the method entails suspending, at least temporarily, the assumptions that unity is a criterion of value, and that the goal of analysis is to demonstrate its presence."[6]

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[5] James Webster, "James Webster & The Concept of Multivalent Analysis," in *Musical Form, Forms & Formenlehre: Three Methodological Reflections*. Edited by P. Bergé. (New York: Cornell University Press, 2009),128.

[6] Ibid., 129.

Furthermore, multivalent analysis, according to Webster, "in its deliberate attention to multiple domains of the musical work, […] invokes, and implicitly utilizes the results of, multiple theories."[7]

With its distinctly non-hierarchical approach and acceptance of multiple readings, multivalence has come under recent criticism. William Caplin points out that "what is largely missing from Webster's essay is a consideration of the theory that grounds the observations ensuing from his analytical methodology."[8] Caplin asserts that certain domains, which for him are part of a "form-functional reading," should provide the starting point, with secondary domains evaluated only in light of these "grounded" ones.[9] For him, only certain domains "such as harmonic progression, cadence, and grouping processes"[10] can act as form-defining domains, which, according to Webster, draw from an underlying assumption that "analyses and analytical methods *must* be linked to some single, explicitly formulated theory of form."[11] Though these domains may well turn out to be the most important

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[7] Ibid., 152.

[8] William E. Caplin, James Hepokoski, and James Webster, *Musical Form, Forms & Formenlehre: Three Methodological Reflections.* Ed. by P. Bergé (New York: Cornell University Press, 2009), 145.

[9] Ibid., 144-145.

[10] Ibid., 145.

[11] Webster, "The Concept of Multivalent Analysis," 152.

factors driving sonata-form rhetoric in eighteenth century composition, challenging this assumption may reveal other interpretational avenues based on typically undervalued domains.

In *Musical Form, Forms & Formenlehre*, Webster's chart-based analysis of Beethoven's op. 10, no. 3 demonstrates his method of a multivalent analysis (Example 1a and b). From this multivalent reading, Webster notes that measures 17-22 exhibits a double identity; it can be interpreted as the end of an opening gestalt through its adherence to the opening theme and it can also be interpreted as a "beginning-over, a new antecedent" generated by the "instability of m. 22" which "forces the music onwards ... all the way to the structural cadence in the dominant in m. 53."[12] From the multivalent chart the dual function of measures 17-22 come to the fore with the "theme" domain segmenting the form in a contrary fashion to the "harmonies" and "structural cadences" domains.[13] It is these types of domain conflicts that then invite further interpretation.

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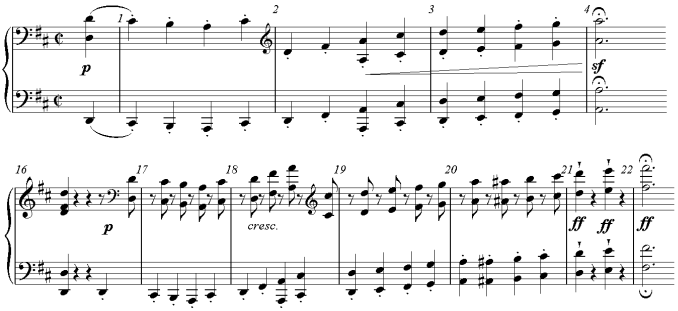
[12] Ibid., 131.

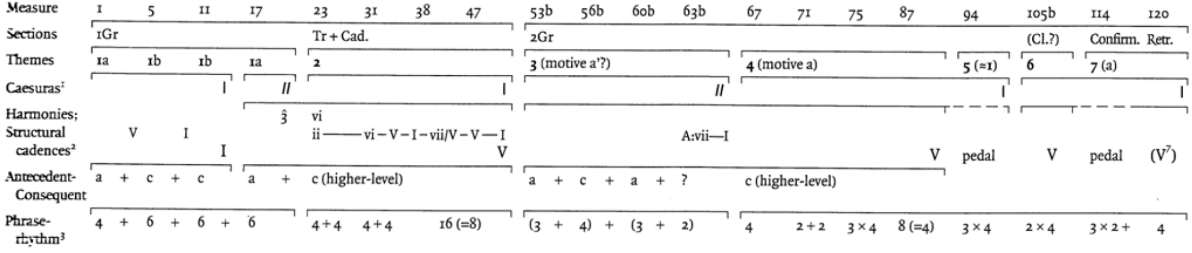
[13] Previously, Webster employed this chart in Webster, "Dahlhaus's Beethoven and the Ends of Analysis," *Beethoven-Forum* 2: 205–228. Here, the multivalent chart stands in direct contrast to Dahlhaus's chart where each domain lines up in order to emphasize the unity of the work. The chart-based form of multivalent analysis is therefore sensitized to differences between various domains in contrast to Dahlhaus's unifying approach.



Example 1a. Beethoven, op. 10, no. 3, i, measures 1-4 and 16-22.

James Hepokoski, however, raises an important issue; that without an existing hermeneutic theory, multivalence as a method "falls short both in its contentment merely to map out these scattered parameters and in its subsequent reluctance to harness the data into a more trenchant interpretation of the piece at hand."[14] Hepokoski points to the danger that multivalent analysis simply ends up translating the score into a chart-based format without an interpretative framework. Thus pointing out overlapping domains, as in the analysis above, tells us more about how the analyst views that role of structural cadences in parsing periodic structures than it does about measures 17 to 23 acting in some dualistic manner.

[14] Caplin, Hepokoski, and Webster, 146-147.



1. Vertical bold-face line: stable caesuras. Diagonal lines: breaks off in unstable manner.
2. Upper line: lower-level cadences and important harmonic degrees (shown with respect to A as tonic from m. 23 on). Lower line: structural cadences (always reckoning D as tonic).
3. Hypermeter on the two-bar level in bars 38–53a (16 notated downbeats = 8 'real' downbeats) and 87–93 (7 notated downbeats = 4 'real' downbeats).

Example 1b. Webster's multivalent analysis of Beethoven, op. 10, no. 3, i (2009, 130).

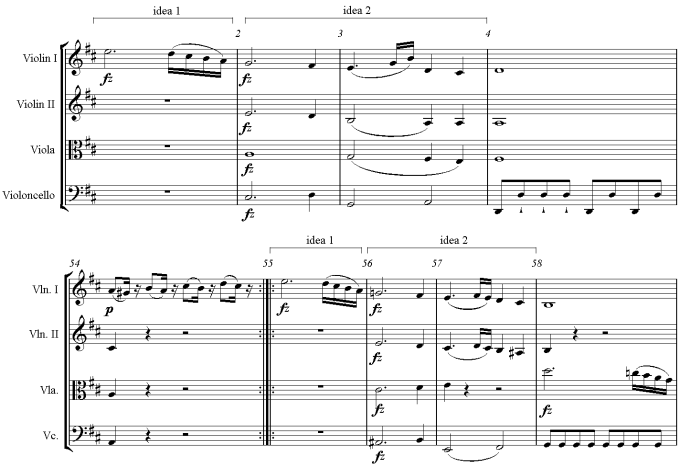
Webster's method requires that the "analysis should proceed one domain at a time, with little attention to what happens in the other domains, and without preconceptions as to the overall form."[15] Such an approach, however, denies a formal interpretation of the structure until after a somewhat clinical separation of individual domains. A multivalent analysis should, instead, take into account formal issues synchronously with its domain segmentation when dealing with pieces that display sonata-like rhetoric. In other words, a work's interpretation can only come about through a diachronic lens that takes into account the interactions of domains over the course of the work *in* dialogue with normative sonata-forms of Haydn's time. The following analyses on the one hand attempt to address a lack of analytical scholarship regarding several movements from Haydn's op. 50 quartets, and on the other, attempt to demonstrate how an altered approach to employing multivalent analysis offers new interpretational avenues adequate to each work's structural complexity.

Part 1: Op. 50, 1st Movements of Nos. 6 and 1

Haydn's first movement of op. 50, no. 6 opens with a four-measure auxiliary cadence functioning as an initiatory gesture elided with the next phrase (Example 2). This gesture demonstrates not *mere* attention-grabbing rhetoric, but rather a descending melodic figure that

[15] Webster, "The Concept of Multivalent Analysis," 129.

plays a crucial role in the sonata-form rhetoric of the movement. Measures 55-57, which mark the beginning of the development, correspond closely to the opening three measures. In the first of these measures Haydn repeats the opening 1st violin's descent exactly, in the second measure he alters the harmony, and in the third measure he pursues a rhythmically similar, but harmonically alternative, path. Haydn's usage of this three-measure gesture--and in particular the descending 1st violin motive--in both the exposition and development sections mark it as formally salient. More importantly we expect the three-measure gesture to return, marking the formal boundary between the development and recapitulation.

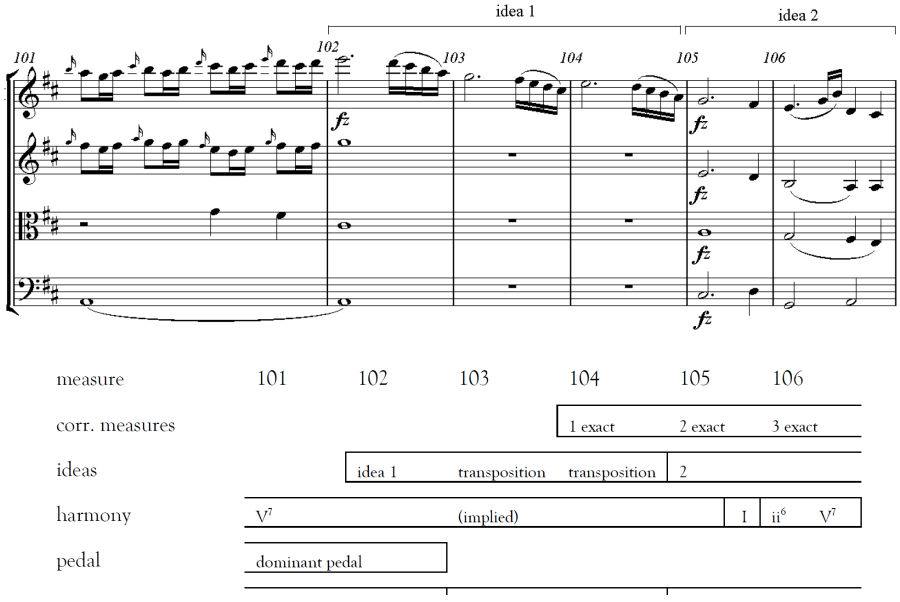


Example 2. Haydn, op. 50, no. 6, i, measures 1-4 and measures 54-58.[16]

[16] All examples of Haydn string quartets are based upon the Henle edition published in 2009, used with permission.

At measure 102 the violin's descending idea from the opening cadential gesture returns, though an octave higher (Example 3). The violin's motive, however, differs from its earlier appearances, this time elided with the close of the previous phrase and extending the established sustained dominant harmony. Then the expected correspondence of measures 103-104 with measures 2-3 and 56-57 does not materialize; instead, Haydn presents two transposed iterations of the motive. If we look at measures 104-106, we can see that they correspond exactly to the opening three measures—a correspondence which continues unabated through to measure 114. Does measure 102 therefore function as the point of recapitulation with its attention-grabbing rhetoric and similarity to the opening, or does measure 104, with its ensuing correspondence to the opening gesture as a whole, mark the start of the recapitulation?

As the multivalent chart demonstrates, measure 102 can function as both the close of the development and as the initiation of recapitulatory space through a non-congruence of domains. Two domains are suggestive of a developmental function: In the domain of harmony, measure 102 continues the previously established dominant harmony; and, in the domain of instrumentation, the first violin motive no longer appears solo, instead, it appears within the texture of the entire quartet. With this in mind we could interpret measures 102-103 as a type of caesura-fill whereby the motive slides downwards, joining with the original pitch-level presentation of the motive at measure 104. However, such a reading does not take into account the domain of ideas that emphasizes the gestalt change in measure 102. Idea 1 has been absent for a



Example 3. Haydn, op. 50, no. 6, i, measures 101-106 with multivalent analysis.

number of measures and its return, though not at the original octave, employs the expected pitches that initiated both the exposition and development. Haydn thus explicitly understates and blurs the structural boundary between the development and recapitulation, a process that is also demonstrated in op. 50, no. 1, i.

Similar to the previous movement, op. 50, no. 1, i opens with a cadential gesture; the cello persistently reinforces the tonic while the remainder of the quartet generates an inauthentic cadence (IAC). Haydn repeats the same gesture verbatim to mark the development--though in G minor and with a dominant pedal instead. Haydn again sets up the expectation of a clear point of recapitulation; we expect the return of the cadential gesture. However, Haydn offers us not one, but two such gestures, generating much debate among scholars as to the location of boundary between the development and recapitulation.

Dean W. Sutcliffe suggests, for example, measure 110 as the point of recapitulation, noting that the tonic has been re-established and the expositional correspondence has begun.[17] Charles Rosen, however, points to measure 108 as the start, commenting that the "precise moment of the return to the tonic is almost unnoticed."[18] With a third competing view, James Hepokoski and Warren Darcy demarcate

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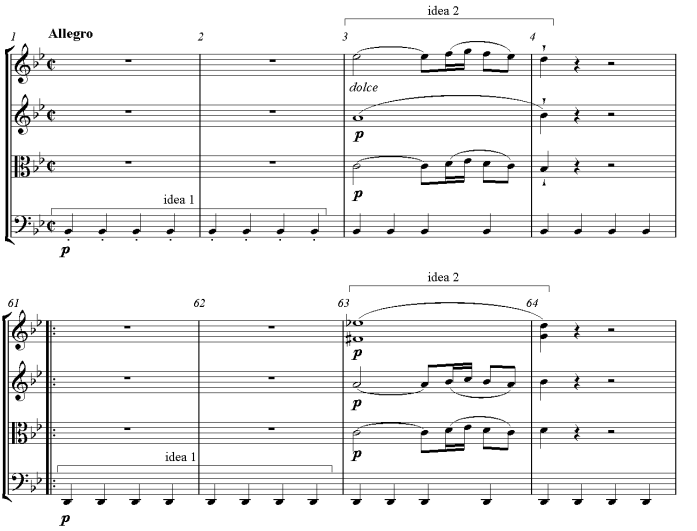
[17] Sutcliffe, 70.

[18] Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (New York: Norton, 1998), 124.



Example 4. Haydn, op. 50, no. 1, i, opening and development.

measure 103 as the start of the recapitulation, asserting that the strong perfect authentic cadence (PAC) in vi implies a "rotational restart" on vi which is shortly followed by a "corrective modulatory shift."[19]

Measure 109 could also be interpreted as a point of recapitulation where both the home key and introductory cello pedal return. However, due to a less salient cadence—in comparison with the previous one six measures ago—and an elided pedal, the viability of a structural boundary here is problematic. The placement of the recapitulation differs due to the musical domains that each scholar prioritizes and the underlying definition of what constitutes a recapitulation.

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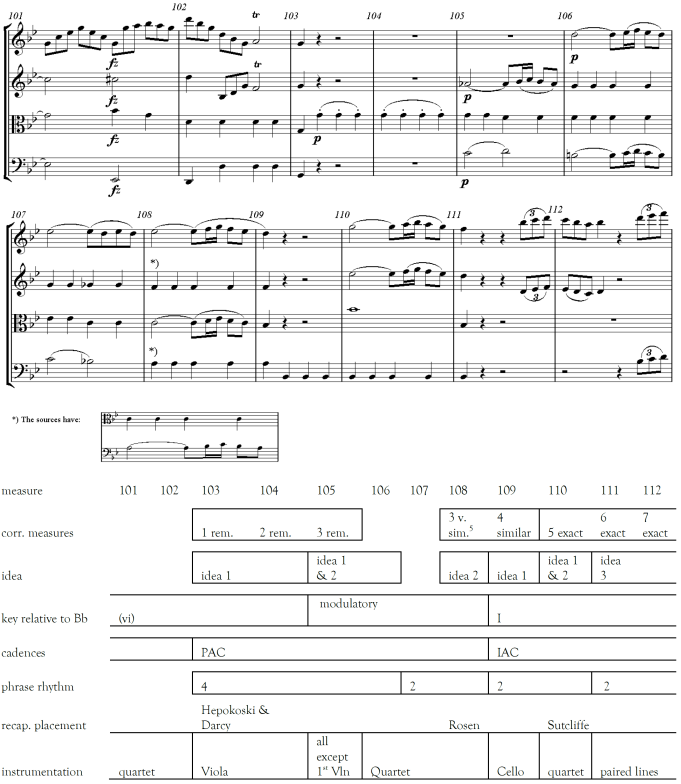
[19] James Hepokoski and William Darcy, *Elements of Sonata Theory* (New York: Oxford University Press, 2006), 269.

Under a multivalent reading, measures 103-110 can be construed as both the closure of the development and the start of the recapitulation—an expanded version of the multivalent passage encountered earlier in the sixth quartet.



Example 5. Haydn, op. 50, no. 1, i, measures 101-112 with multivalent analysis.[20]

[20] The two terms, rem. = reminiscent and sim. = similar, note the level of correspondence between measures, taking into account motivic, harmonic, textural and instrumental factors.

Part 2: Op. 50, No. 3, 1st Movement

An analysis of the opening sonata-type movement from the third of the op. 50 quartets, the shortest of the collection, demonstrates an application of the approach outlined above. The opening eight measures of the movement comprise two contrasting ideas that Haydn "complexifies" texturally and structurally during the course of the work. Sutcliffe centers his discussion on these eight measures (shown in Example 6). He emphasizes the importance of the first four measures, asserting that "the rest of the theme consists of feeble attempts to fill out a conventional eight-bar frame."[21] If the opening four measures are viewed as a compressed sentence structure (i.e. the basic motive inhabits two single measures—rather than the usual four—with a two measure continuation) then idea 2 constitutes a separate identity. However, without a firm PAC in measure 4, the implied PAC in measure 8 draws the two ideas into direct dialogue.

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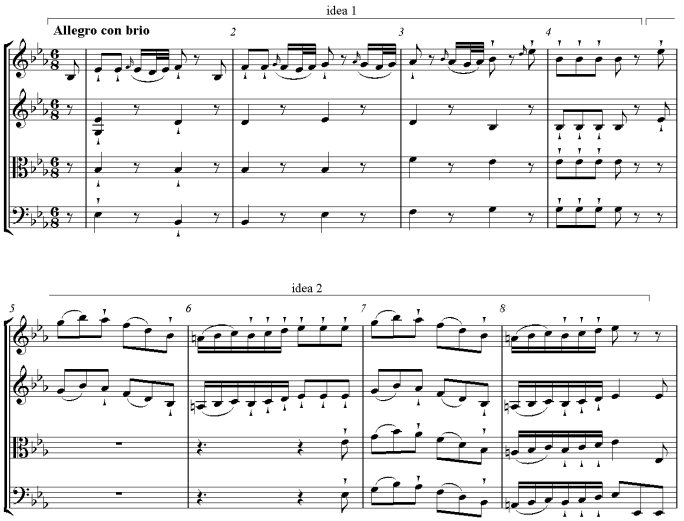
[21] Sutcliffe, 50. Hans Keller also supports this view in his 1986 monograph *The Great Haydn Quartets.* Keller notes the first movement's short, sharply articulated opening phrases, but chooses to focus extensively on the movement's opening measure. See also Barrett-Ayres in *Joseph Haydn and the String Quartet*, where he suggests that it may be possible to argue successfully that the entire piece is built on the first measure alone.

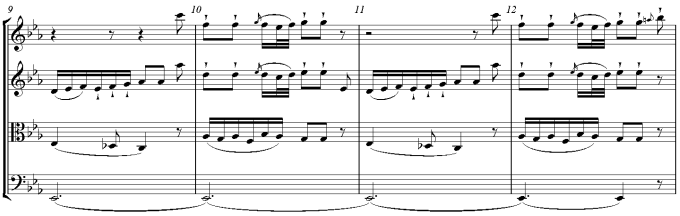


Example 6. Haydn, op. 50, no. 3, i, measures 1-8.

The first part of this analysis focuses on the relationship between ideas 1 and 2 in terms of their temporal separation (measures 1-8), juxtaposition (measures 9-12), and conflict (measures 18-21) —the latter in relation to the normative main theme transposition process. The second part considers how the conflict generated between ideas 1 and 2 disrupts the development. This disruption is encountered with greater intensity in the recapitulation, forming the third part of the analysis.

Analysis of the two consecutive opening four-measure phrases reveals several differences. They differ not only texturally and motivically, but also in their approach to cadential function. The chordal accompaniment articulates the harmonic domain of idea 1, while idea 2 relies on its arpeggiated motivic profile

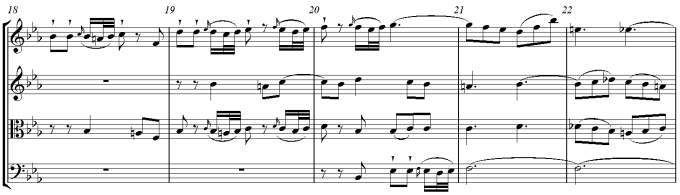
to imply harmonic motion. The close of idea 1 lacks harmonic closure as it comes to rest on a first-inversion tonic chord. Idea 2, however, implies closure with its upward scalar motion toward the tonic note, which remains unharmonized. Ideas 1 and 2 also contrast through gesture; idea 1 follows a rising profile ending an octave higher, while idea 2 begins and ends on the same pitch with an arpeggiated figuration that rises and falls around a central axis. In other words, idea 2 remains static in contrast to the migrating gesture of idea 1. These ideas achieve still greater distinction through an exchange of textural treatment; idea 1 commences with staccato articulation, notated with strokes rather than dots, and followed by a rapid slurred figure. Conversely, idea 2 starts with a slurred figure, culminating with staccato articulation.



Example 7. Haydn, op. 50, no. 3, i, measures 9-12.

The temporal separation of ideas 1 and 2 in the opening eight measures ceases in measures 9-12 (Example 7). Here, the ideas are temporally juxtaposed: the violins present idea 1, while underneath, the second half of idea 2 passes back and forth between the second violin and viola. The tonic pedal that underpins this

passage, which lacks a PAC, provides the necessary grounding of E-flat major.



Example 8. Haydn, op. 50, no. 3, i, measures 18-22.

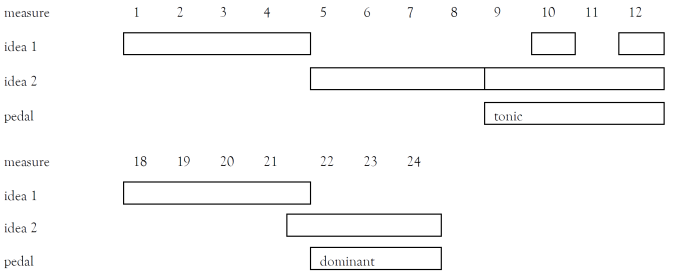
Following the caesura in measure 17, Haydn begins returns to idea 1 rather than offering a new idea, which Sutcliffe interprets as fulfilling a monothematic function (Example 8). Alternatively, Michelle Fillion suggests the term main theme transposition for this normative approach where "the secondary tonic area begins with a clearly recognizable transposed variation of the opening of the main theme."[22] Fillion notes how often the main theme transposition is a "quite literal repetition of the opening of the first group, expanded to two or more measures in length."[23] However, unlike other quartet movements that employ a main-theme transposition—such as op. 33, no. 1—in a straightforward manner, op. 50, no. 3, i treats idea 1

[22] Michelle Fillion, "Sonata-Exposition Procedures in Haydn's Keyboard Sonatas," in *Haydn Studies: Proceedings of the International Haydn Conference. Washington, D.C. 1975*, ed. by J. P. Larsen, H. Serwer, J. Webster (New York: Norton, 1981), 479.

[23] Ibid., 479.

quasi-canonically before juxtaposing and complicating an idea 2 like-motive over the top of the last entry.[24]

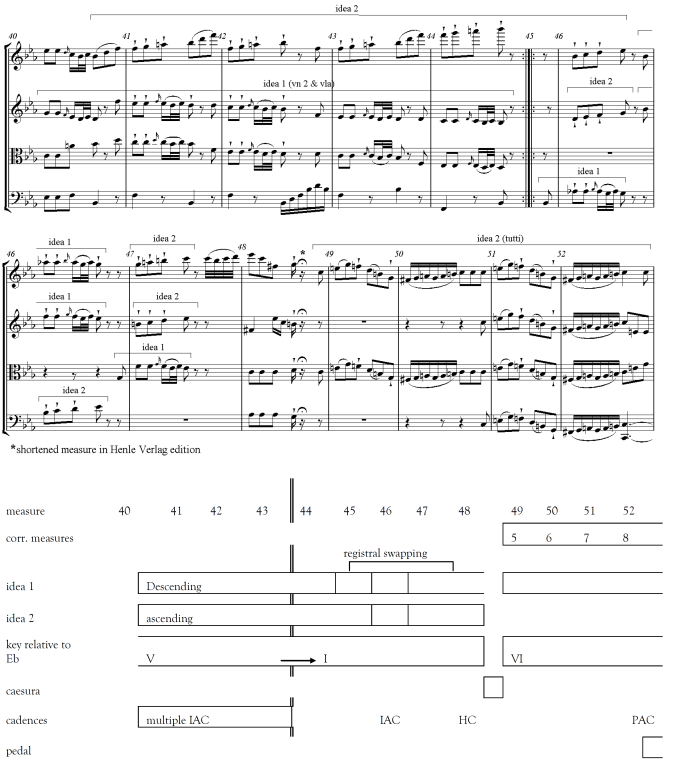
Haydn discontinues the clear cut phrase structure of the first group (measures 1 to 17) in the second group, dissolving idea 1 into a sustained dominant in measure 21 and bringing idea 2 temporally forward from the expected normative entry in measure 22. Idea 2 takes on a greater role and dominates the next 16 measures. The pedal, which had previously underpinned ideas 1 and 2 in measures 9-13, now focuses exclusively on idea 2. Previously, the pedal lay outside of the opening eight-measure unit; now it finds itself within idea 2's space.



Example 9. Haydn, op. 50, no.3, i, measures 1-12 and 18-24, multivalent analysis focusing on idea and pedal domains.

[24] This juxtaposed passage shares a strong rhythmic similarity with idea 2 through two groups of three eighth-notes —compare the first violin parts of measure 21 with measure 5— and a proportional similarity of a sustained duration followed by faster rhythmic motion.

The rhetorical interplay of ideas 1 and 2 causes formal disruptions throughout the remainder of the work (Example 10), with the inauguration of the development reminiscent of the blurred structural junctions in the first and last first movements of the op. 50 quartets. The beginning of the development is dramatized by the sudden two-octave plunge of the first violin in measure 45. Though continuing the figuration of material from the exposition into the development is not non-normative, it is the only first movement in the opus 50 quartets in which a distinct change of material is *not* brought forth at the beginning of the development. Here, in the opening measures of the development, ideas 1 and 2 swap registral spaces (on a measure-by-measure basis) instead of finishing the registral divergence between ideas 1 and 2 at measure 44. It is only at measure 48 that this registral swapping ceases—a cessation that might help explain the unusual caesura in this measure—before idea 2 provides an explicit return to the expositional material. The harmonic domain also creates a smooth transition between measures 44 and 45; the tonic B-flat major chord at the end of measure 44 is reinterpreted in measure 45 as a dominant 7^{th} in E-flat major. Any sense of a cadence defining the end of the development is subverted as the passage stretching back to measure 40 continually repeats a V-I cadential motion.

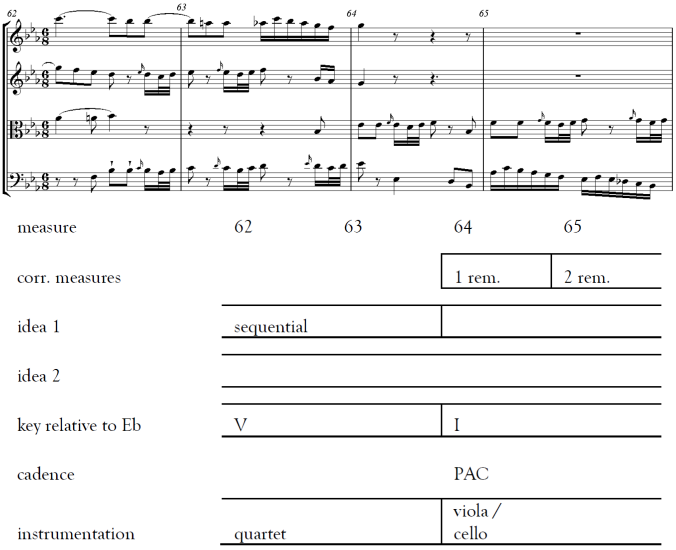


Example 10. Haydn, op. 50, no. 3, i, measures 40–52, with multivalent analysis.

A multivalent reading suggests that measures 44-48 simultaneously act as both the formal beginning of the development (which shares a correspondence with the opening ten measures) and the conclusion of the process set in motion during the exposition. Measures 45-46 refer back to both ideas from the beginning of the movement —a passage that continues the juxtaposition of ideas 1 and 2 established earlier, which is emphasized through registral swapping. The

blurring of boundaries between exposition and development becomes more evident as we attempt to locate idea 1, in the tonic, to mark the beginning of the recapitulation.

If we look for the opening of the recapitulation with idea 1 then only two places fit the criteria —measures 64 and 113. While the latter of these possibilities occurs too late in the sonata form, the former proves intriguing if we keep in mind the previous examination of recapitulatory boundaries in the first and last quartets. Idea 1 returns in the home key and at the same pitch level that opened the piece and also restores the ascending transposition of a major second that occurs at the opening. The material from measure 63 spills over into measure 64, under-articulating the entrance of idea 1 in its original form; but the sudden reduction in instrumentation provides some articulation. The presentation of idea 1 in the viola (instead of the first violin) is followed by a further development of idea 2. The modulation towards other keys remains development-like, but when weighed against previous analyses, the multivalent properties of this passage suggest a formal juncture. The second possibility, at measure 113, is rejected on the grounds that the majority of the second group has already been recapitulated in the home key.



Example 11. Haydn, op. 50, no. 3, i, measures 62-65, return of idea 1 suggesting recapitulatory tendencies with multivalent analysis.

The recapitulation may start under different conditions due to both the lack of a recapitulatory structural juncture (initiated by idea 1) and the individual characteristics of the piece (exhibiting a fractious formal relationship between ideas 1 and 2). Such different conditions are natural according to Rosen, who comments that: "In continuing to use the term recapitulation we must not assume that the 18th century composer was required to begin at the head with the first theme, or that he had to go over the whole of the exposition. Indeed, it was possible to begin anywhere

in the first group."[25] This leads to Rosen's hypothesis that idea 2 may begin the recapitulation instead. Idea 2 returns in measure 82 after a key-wrenching and dramatic "abortive cadence" in A-flat major and with altered instrumentation.[26] But this is not enough to suggest a recapitulation (Example 12). Rather, this passage prepares us for the return to the home key in measure 88 with idea 2's original instrumentation (with reference to the exposition). Rosen regards this second iteration, beginning at measure 88, as the start of the recapitulation, the first as a "false recap."[27]

Furthermore, after measure 88, material corresponds closely to the exposition. With measures 5-6 returning at measures 88-89, only measures 90-93 lack a direct correspondence to the exposition. Under the premise that Haydn is presenting a restatement of the exposition, this three-measure passage would have included material from measures 7-25, material infused with idea 1. The replaced material in measures 90-93 emphasizes idea 2—here presented in the bass beneath a reattacked B-flat pedal point—instead of referring back to idea 1. Therefore, if we take measure 88 as the start of the recapitulation, idea 1 is absent for the following twenty measures; from a narrative perspective, idea 2, having reached a level of independence, now formally overrides idea 1.

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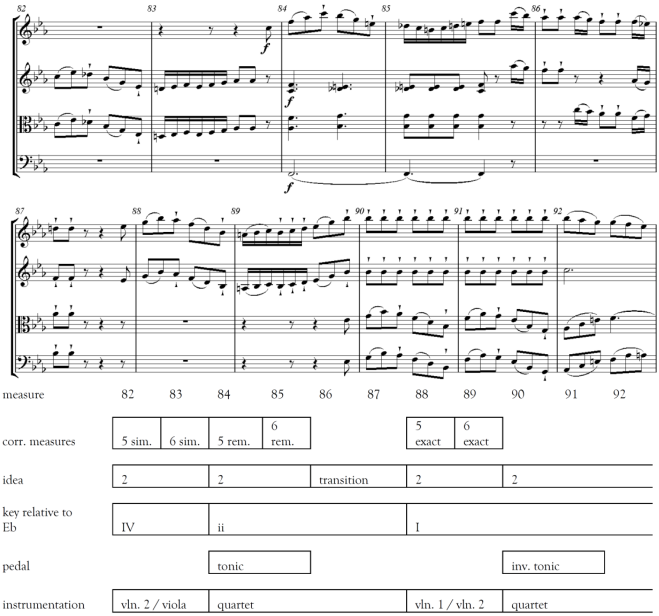
[25] Charles Rosen, *Sonata Forms* (New York: Norton, 1988), 285.

[26] Rosen, *The Classical Style: Haydn, Mozart, Beethoven,* 158.

[27] Haydn's use of idea 2 in opening the recapitulation is another reason to be wary of Sutcliffe's claim that idea 2 is 'feeble.'



Example 12. Haydn, op.50, no.3, i, measures 82 to 92, with multivalent analysis.

Measures 82 to 88 function multivalently through several pre-established formal domain characteristics: 1) The clear phrase rhythm established in measures 1-12 (compare Examples 9 and 12); 2) the use of pedal as a consolidator of post formal-juncture territory (appearing eight measures after the opening in measures 9-12, and eight measures after the inception of the development measures 52-54 –the only places where the pedal is employed in the movement); and 3) repeated references to idea 2 as correspondent with measures 5-6. Rhetorically, starting the recapitulation in the absence of idea 1 suggests not only a continuation of the divide between the two ideas, but also the

gradual accumulation over the course of the work of the form-defining ability of idea 2. A multivalent reading suggests that idea 2 not only acts as a continuation of idea 1 but also *as* idea 1 from a formal perspective.

Rosen's analysis of op.50, no.3, i focuses on Haydn's witty and ingenious departures from formal conventions; he notes that the general trend during the 1780s was to bring about the return of the beginning of the main theme at the same time as the opening key. Therefore, Haydn's op.50, no.3, i "[plays] a wonderful historical joke by recalling an old-fashioned convention" of not starting the recapitulation with the opening material of the exposition.[28] To Hepokoski and Darcy, however, measure 88 reveals "an unusual variant of a Type 2 sonata with a surprisingly early 'crux' point (mm. 88 [*sic.*] = m. 5; this is preceded by a 'redundant,' false-crux on IV in measure 82; because this is a Type 2 sonata the specific term 'recapitulation' or 'false reprise' at either of these points is misleading)."[29] Their evaluation of measures 82 and 88 as formal junctures correspond to Rosen's view, but, their conclusion differs. The term "crux" indicates the point in the music where the recapitulation corresponds to the exposition, more or less measure-for-measure. So far, this would seem to match Rosen's reading. However, there is an important difference; the crux acts as a moment of "regrouping" that occurs towards the beginning of the recapitulation, the

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[28] Rosen, *The Classical Style: Haydn, Mozart, Beethoven,* 158.

[29] Hepokoski and Darcy, 239.

work's previous measures have departed from the original exposition-recapitulation correspondence.

Therefore, in Hepokoski and Darcy's reading, measure 88 cannot act as the start of the recapitulation and, instead, they retrospectively look through the movement in order to find a suitable appearance of idea 1 with which the recapitulation can begin. This search leads them all the way back to the start of the development given that idea 1 is not featured in the development, resulting in the conclusion that "Type 2 sonatas do not have recapitulations at all, in the strict sense of the term. Instead, their second rotations have developmental spaces grafted onto tonal resolutions."[30] This intriguing reading differs from our earlier assertion of idea 2's formal stature at measure 88, and places a greater emphasis on the role of idea 1. Moreover, their reading lends further support to the way in which the two ideas act multivalently throughout the piece inviting multiple interpretations.[31]

Just when the formally intriguing design of op.50, no.3, i seems to have played out its structural complexities, Haydn offers one more twist (Example 13). At measure 113, after almost two full measures of silence, the opening four measures of the movement return, unaltered. Rosen wonders,

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[30] Ibid., 354.

[31] See Ethan Haimo, "Haydn's Altered Reprise," *Journal of Music Theory* (1998): 340, where the author suggests other factors such as increasing size of the development section and intermovemental unity as reasons to alter the recapitulation.

> Perhaps the movement is really over, even if oddly so. Then the missing first phrase returns. This must be one of the rare moments when a knowledge of history is necessary to enhance one's pleasure in Haydn's wit, although the effect is genuinely funny in itself even for those who do not realize that this is a joke on an old fashioned style.[32]

This joke involves, in Rosen's reading, the absence of idea 1 from the recapitulation, which is then revealed in the coda. The silence before the coda makes the return of the "missing" measure more potent. The lack of PACs until measure 111 lends a greater weight to the sense of closure at this point. The material from measures 40.5 - 44 that closes the exposition, however, has not returned in the tonic key, and given that Haydn often recapitulates material from the exposition to close the work (see op. 50, no. 5, i, measures 166-169; op. 50, no. 2, i, measures 284-289; and op. 50, no. 4, measures 80-83), its absence is noticeable. This absence works against a sense of closure at measure 111. For Caplin, "the primary function of a coda is to express the temporal quality of 'after-the-end' … Insofar as the coda wraps up loose ends left hanging from earlier sections, it functions as the movement's genuine conclusion."[33] The "loose ends" of op. 50, no. 3, i are tied up with the appearance of both measures 1-4, which were absent from the beginning of the recapitulation, at the beginning of the

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[32] Rosen, *Sonata Forms*, 161.

[33] William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1997), 179.

coda, and measures 40.5-44 as the last four measures of the piece. Thus, even if measures 113-128 are the coda, the binary relationship, between closures on V at the end of the exposition and I at the end of the recapitulation, is still obtained.

In op. 50, no. 3, i, ideas 1 and 2 receive significant expansions in measures 119-121 and measures 125-127 respectively. This is the only time in the entire movement where Haydn employs such a process, serving to underline the dual character of the opening eight measures. Sutcliffe interprets this passage as an attempt to mediate the two ideas: "Just as the original antecedent and consequent are improbably far apart stylistically … the coda … attempts to mediate between and overcome the stylistic disunity of the two halves."[34] Alternatively, given the previous interactions of ideas 1 and 2 in light of a multivalent reading, the coda explores the two ideas as individual identities rather than asserting a need for resolution. Such a resolution would suggest that Haydn has been trying to unify them throughout the work. On the contrary, they diverge throughout the movement, asserting their individuality. One example of this divergence can be seen in measures 122-123, where idea 2, having previously remained un-harmonized at this specific pitch level (see measures 5-6 and 88-89) suddenly gains a harmonic profile with a strong PAC (salient for a piece where such cadences are scarce).

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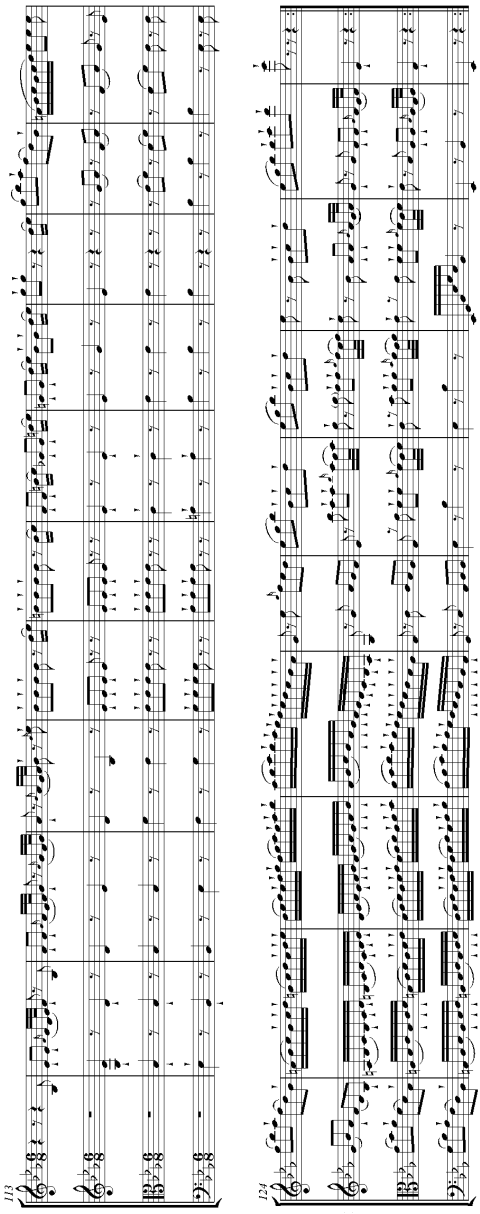
[34] Sutcliffe, 87.



Example 13. Haydn, op. 50, no.3, i, measures 113 to end.

The sudden appearance of harmonic material this late in the movement suggests that it had been "missing" from previous iterations, with measure 84 acting as a placating harmonization within the guise of a false recapitulation. In this scenario, idea 2 could be seen as continually developing throughout the work both motivically and formally (with its association with the pedal, return at the recapitulation and dominance throughout the second half of the quartet). The final measures, instead of resolving the conflict between ideas 1 and 2, stand in registral separation mirroring the end of the exposition. Rhetorically, idea 2 stands in contrast to idea 1; the former continually develops throughout the work while the latter remains static.

Existing literature often characterizes Haydn's compositional development through the medium of the string quartet.[35] Haydn's claim that he had written the op. 33 quartets in "a new, quite special way" has led many scholars to gravitate towards these works and their "progressive" aspects.[36] Haydn's earlier quartets, op. 20 and prior, are thus often criticized as "lacking" or "immature," with op. 33 revealing "maturity."[37] The op. 64 quartets —viewed as the "culmination of nearly thirty years of experiment"[38]— have also en-

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[35] Steve Larson, "Recapitulation Recomposition in the Sonata-form First Movements of Haydn's String Quartets: Style Change and Compositional Technique," *Music Analysis* 22 (2003), 139.

[36] Grave and Grave, 209.

[37] Reginald Barrett-Ayres, *Joseph Haydn and the String Quartet* (London: Barrie and Jenkins, 1974), 81; Sutcliffe, vii.

[38] Barrett-Ayres, 248.

joyed a privileged status. In addition, these later quartets have been described as new approach to sonata form.[39] Typically these works have been seen as progressive. Having looked at op. 50 through the lens of multivalence we can see that they too are progressive, and therefore, if progressiveness is the yard-stick by which a work is judged, then the op. 50 quartets deserve to be valued in their own right.

Multivalent analysis provides an important and insightful approach to the works based on their own form-defining properties, without prejudging which domains suggest formal play within Haydn's work. In op.50, no.3, i, a multivalent analysis allowed an assessment of the rhetorical trajectories of ideas 1 and 2 without requiring them to conform to any (pre-formal) schema. Only then are generic norms considered creating a salient comparison which emphasizes the multivalent nature of passages or even domains. However, the pertinence of multivalent analysis is not limited to problematic pieces. Responding to the criticisms by Darcy and Hepokoski as well as Caplin, multivalent analysis, instead of rejecting normative compositional schemas and styles, should actively engage with them as part of the methodology. Multivalence can only be used to explore specific ambiguities and unique features of individual pieces if such a methodology is engaged in addition to the measure-by-measure domain examination. Maybe the reasons that scholars have struggled with the op. 50 quartets is because they use tools that do not address the unique

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[39] Ethan Haimo, "Haydn's Altered Reprise," *Journal of Music Theory* 32 (1998), 336.

problems that these quartets exhibit. Multivalence offers a methodology that can address a work's unique properties against normative schemas, thus significant potential for future work lies in the investigation of multivalent analysis.

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Abstract

Haydn's opus 50 quartets have long been overlooked in favor of their "progressive" neighbours, opuses 33, 42 and 64. Grave and Grave suggest that this is due to their "absorption in structural and textural complexity," which seems to go beyond generic norms. Rather than attempting to understand this complexity, authors have tended to dismiss it, in part because Haydn's approach in these quartets has seemed incompatible with existing methodologies. In particular, unusual approaches to opening movement sonata-type rhetoric have posed a problem for analysts, resulting in an incomplete analytical picture of individual works. Multivalent analysis, which foregrounds the individual characteristics of a movement in lieu of normative *a priori*-forms, offers an approach that is sensitive to the quartets' complexity. Considering the notion of multivalence put forth by James Webster—in light of recent criticism by William Caplin and James Hepokoski—this paper examines three opening movements from the opus 50 collection through the lens of multivalent analysis.