

Background

Haydn, known as the father of the symphony, wrote 104 symphonies, of which 'The Clock' is number 101. Haydn worked at the court of Prince Esterhazy, composing music. When he died, his successor allowed Haydn to travel, notably to London at the invitation of the impresario, Salomon, for whom he wrote 12 symphonies, including 'The Clock'.

Instruments Used:

2 flutes; 2 oboes; 2 clarinets in A; 2 bassoons.
2 horns in G; 2 trumpets in C; Timpani in D and G.
Violin 1 and 2; Viola; Cello and Double bass (which play the same music).

The clarinet and horns are **transposing instruments** – the pitch produced by the instruments does not correspond to the written note. The clarinet sounds a minor 3rd lower and the horn sounds a perfect 4th lower than written.

In addition, the horn (and trumpets) are natural instruments (they have no valves, unlike modern brass instruments) and so can only play the notes of the **harmonic series**. The music for the horn does not have a key signature.

Overall Structure: Rondo / Variation

Bar 1-10	Main theme (tonic – G major)
11-23	Second part of the main theme
24- 34	Main theme returns (different orchestration)
35-61	G minor (episode). Full orchestra. Based on bar 3 of main melody.
61-62	Transition back to tonic
63-72	Main theme – re-orchestrated (tonic – G major)
73-96	Second part of the main theme
97	Silent bar
98-110	Variation on the main theme – Eb major
111-113	Further variation of main theme in the tonic key
134 to end	Coda – further variation, in G major (tonic)

Tick Tock

A major feature of the music, the accompaniment pattern that gives the piece its name is heard in the very first bar. Two quavers alternating in pitch (a 3rd apart: B-D) played staccato by bassoons and pizzicato by 2nd violins, cellos and double basses. This motif returns many times throughout the movement.

Features of the main melody

Two phrases – four bars with modulation to D major (note the C#) and then a five-bar phrase which features a sequence.

Rhythms – dotted and double dotted notes. This feature is heard in other sections (G minor episode particularly).

Ornamentation - acciaccatura

Ends with a perfect cadence

The image shows two staves of musical notation for the main melody. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a 'double-dotted rhythm' (a dotted quarter note followed by an eighth note) and an 'acciaccatura' (a grace note). The melody then moves to D major, indicated by a bracket labeled 'modulation to D major'. The second staff continues the melody, ending with a 'Return to G major' indicated by a bracket. The notation includes various note values, rests, and dynamic markings like 'p' (piano).

Second part of main theme

Dotted rhythm gradually climbing up to a high D before a descending **scale** of D major. **Oboe** enters for the first time in bar 16 playing a long note (D – an **inverted dominant pedal**). Contrast between **piano** and **forte** dynamics

How does Haydn develop the main melody throughout the piece?

Rhythm – use of dotted rhythm and tick-tock rhythm in many sections. The final variation features a sextuplet rhythm (used in the accompaniment and melody).

Texture – begins melody and accompaniment; bar 40 – and example of antiphonal texture (the 1st Violins demisemiquavers are answered by a similar phrase in the 2nd violins) polyphonic texture used in the G minor episode.

Timbre - changes in instrumentation e.g. Bar 24 when the main melody returns, the violas play triple stopped chords and the flute joins the melody. Bar 63 – main theme heard with flutes and bassoons playing the tick-tock and violin 1 playing the melody with no lower strings.

Haydn Symphony No 101 (The Clock) Movement 2

Use of Elements in this movement. This is likely to be the basis of an 8-mark question.

Many of these features are typical of music in the Classical period.

Tempo	Andante throughout (typical of a symphony slow movement).
Metre (time signature)	2/4 throughout.
Rhythm	Dotted and double dotted rhythms. Staccato quavers in tick-tock accompaniment. These change to sextuplets later on.
Dynamics	Mostly forte and piano (contrast) Occasional use of ff
Tonality	G major Episode in G minor (sudden change) (tonic major) E flat major used later on for a return of main tune.
Harmony	Tonic and Dominant chords. Clear cadences – perfect and imperfect (imperfect at end of first phrase, perfect at the end of the second)
Melody	Main melody often uses stepwise / scalic movement. 4 bar phrases . Some phrases 5 bars. Use of sequence .
Timbre	Typical 'Classical' orchestra. Strings use arco (bowed) and pizzicato (plucked) Oboe – inverted pedal note in the second section of the melody. Natural Brass – limited to notes of harmonic series. Use of timpani in G minor section. Sudden change from smaller orchestra to full orchestra at G minor section
Form	Rondo / Variation form . The main tune returns at various points with changes in instrumentation, key and rhythm. Could also be seen as an extended Ternary Form (ABA)
Texture	Mostly Melody and Accompaniment (tick tock accompaniment). Some polyphonic in G minor episode. Some antiphonal writing.