

How Far is Too Far? (WA #3)

Haydn's "Quinten" may have its oddities, but it still falls within the framework of a sonata. It seems that the deviations from normal expectations are there mainly to distract from the standard sonata form while still retaining the guidelines for the listener, and completed expectations far outnumber failed expectations.

For example, there is a perfect authentic cadence in the key of F minor at measure 32. Being that the piece is in the key of D minor, it seems to be an odd addition to the tonal plan. However, because the relative major of D minor is F major, it isn't difficult to take the dominant C chord and lead to an F minor chord instead of the parallel major. Little tricks like these throw the listener off just enough to know that Haydn is toying with the ear, but the form and tonal plan is similar enough to the standard sonata form that it is still clear where the boundaries are.

The biggest deviations from sonata form happen in the recapitulation, mainly in the S-theme area beginning at measure 118. Normally, there would be a restatement of the original S-themes, but Haydn has instead opted to write new material for both S-themes that appear. Small motives from S1 appear in the new S1, but S2 is completely different from the original. It seems as if Haydn is throwing convention out the window, but there is still the fact that both of these can be considered secondary themes. They aren't as clearly defined as the original S-themes, but they are still thematic and distinguishable – therefore, they fit within sonata form.