**Listening Guide**

**Haydn: Symphony No. 94 in G major (Surprise), Second Movement**

<table>
<thead>
<tr>
<th>DATE OF WORK:</th>
<th>First performed 1792</th>
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<td>MEDIUM:</td>
<td>Orchestra, with pairs of flutes, oboes, bassoons, French horns, and trumpets, along with strings and timpani</td>
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| MOVEMENTS:    | I. Adagio cantabile; Vivace assai; sonata-allegro form, G major  
               | II. Andante; theme and variations form, C major  
               | III. Menuetto: Allegro molto; minuet and trio form, G major  
               | IV. Allegro molto; sonata-allegro form, G major |
| WHAT TO LISTEN FOR: | Folkslike theme in 2 regular phrases, each repeated (binary structure).  
                       | Loud, crashing chord (the “surprise”) at the end of the first theme.  
                       | 4 variations on the theme: changes in dynamics and texture  
                       | (Var. 1); shift in key center, from major to minor (Var. 2); quick-paced rhythms treatment (Var. 3); and varied orchestration and dynamics (Var. 4).  
                       | Eighteenth-century period string, wind, and percussion instruments. |

**Second Movement: Andante; theme and variations form, 2/4 meter, C major**

Theme—folkslike melody in 2 parts, each repeated (binary).

**A** section—melody outlines triad, played staccato in strings, 8 measures:

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Andante

| A section repeated, pianissimo, followed by fortissimo chord. |

B section—disjunct theme, ending in style of A. 8 measures

| B section repeated, with flutes and oboes. |
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Variation 1—A section begins with loud chord, has violin countermelody:

A repeated.
B: with decorated violin line.
B repeated.

Variation 2—A heard fortissimo, in C minor (later shifts to major):

A repeated.
Development of A, with fast passages in strings, remains in minor.
Solo violins lead into Variation 3.

Variation 3—A in fast rhythm, heard in oboes:

A repeated in violins, with woodwind countermelody; low strings drop out.
B continues with violins and woodwinds alone.
B repeated.

Variation 4—A heard in full orchestra, loud statement, accents on offbeats:

A heard in violins in uneven, dotted rhythm, with accompaniment playing offbeats.
B continues in uneven rhythms in strings.
B repeated in loud statement by full orchestra.
Bridge to coda, staccato pattern, followed by sustained chord.
Coda returns to A melody, with varied harmony underneath; ends quietly in C major.