Sonata-fugue in Joseph Haydn's string quartets.

Choa, Sharon Andrea

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SONATA-FUGUE SYNTHESIS IN JOSEPH HAYDN'S STRING QUARTETS


King's College, University of London

Sharon Andrea Choa

VOLUME 2 (EXAMPLES)
Explanatory Note

(1) Scores for all the works cited in the text are provided in this volume, annotated. The only exceptions are those for

b. Op.50 No.4, IV;
c. Op.76 No.2, I.

(2) The pages are not numbered in this volume but individual examples are numbered. Where an example comprises more than one page, the page numbers of that particular example are given in brackets.

(3) All examples are placed in the order they are cited in the text except for Tables 2.1-2.4 and Diagrams 2.1-2.3 which are placed at the front of this volume for ease of reference.
Table 2.1

Symphony No. 40, F major, Finale: Fuga

<table>
<thead>
<tr>
<th>Bar numbers</th>
<th>FUGUE</th>
<th>SONATA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 43</td>
<td>Exposition</td>
<td>Quasi-Exposition (I-V-I) [43 bars]</td>
</tr>
<tr>
<td>44 - 63</td>
<td>Episode using subject motifs prominently (vi-ii-iv)</td>
<td></td>
</tr>
<tr>
<td>64 - 73</td>
<td>Subject entry in IV</td>
<td></td>
</tr>
<tr>
<td>74 - 83</td>
<td>Episode using motifs of countersubjects only</td>
<td></td>
</tr>
<tr>
<td>84 - 100</td>
<td>Episode using subject motifs prominently</td>
<td>Development [89 bars]</td>
</tr>
<tr>
<td>101 - 108</td>
<td>Subject entry in ii</td>
<td></td>
</tr>
<tr>
<td>109 - 132</td>
<td>Episode using 'sonataized' subject motifs accompanied homophonically</td>
<td></td>
</tr>
<tr>
<td>133 - 146</td>
<td>Subject entries in I in Stretto</td>
<td>Recapitulation [66 bars]</td>
</tr>
<tr>
<td>147 - 168</td>
<td>Episode using subject motifs (homophonic)</td>
<td></td>
</tr>
<tr>
<td>169 - 189</td>
<td>Episode with no subject motifs (homophonic)</td>
<td></td>
</tr>
<tr>
<td>190 - 198</td>
<td>Subject in I in all parts in unison</td>
<td></td>
</tr>
</tbody>
</table>
### Table 2.2

**Symphony No.3, G major, Finale: Alla breve/Allegro**

<table>
<thead>
<tr>
<th>Bar numbers</th>
<th>FUGUE</th>
<th>SONATA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 20</td>
<td>Exposition (I)</td>
<td><em>First Key Area</em></td>
</tr>
<tr>
<td>21 - 26</td>
<td>Subject entry in vi</td>
<td><em>Transition</em></td>
</tr>
<tr>
<td>26 - 38</td>
<td>Episode (homophonic) (V)</td>
<td><em>Second Key Area</em></td>
</tr>
<tr>
<td>39 - 63</td>
<td>Middle entries (V, iv, II)</td>
<td>Exposition (ends on b.46) [46 bars] Development (from b.47) [44 bars]</td>
</tr>
<tr>
<td>64 - 70</td>
<td>Episode</td>
<td></td>
</tr>
<tr>
<td>71 - 76</td>
<td>Subject entries in vi in Stretto (overlaps with episodic ideas in upper parts)</td>
<td></td>
</tr>
<tr>
<td>76 - 80</td>
<td>Modulates back to tonic by <em>alla breve</em> motif</td>
<td></td>
</tr>
<tr>
<td>80 - 90</td>
<td>Episode (I—V)</td>
<td>(Retransition)</td>
</tr>
<tr>
<td>91 - 98</td>
<td>Tonic entries in Stretto</td>
<td>Recapitulation [41 bars]</td>
</tr>
<tr>
<td>98 - 102</td>
<td>Episode</td>
<td></td>
</tr>
<tr>
<td>103 - 109</td>
<td>Two subject entries in I combined with episodic ideas</td>
<td></td>
</tr>
<tr>
<td>110 - 131</td>
<td>Episode (bb.116-119: final reiteration of subject within homophonic texture in D minor)</td>
<td></td>
</tr>
</tbody>
</table>
### Table 2.3

**Symphony No.14, A major, Finale: Allegro**

<table>
<thead>
<tr>
<th>Bar numbers</th>
<th>SONATA</th>
<th>Bar numbers</th>
<th>FUGUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 26</td>
<td>Exposition</td>
<td>1 - 13</td>
<td>Exposition in 3 parts (V.1-V.1-Vc.)</td>
</tr>
<tr>
<td>1 - 13</td>
<td>First Key Area</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14 - 16</td>
<td>Transition</td>
<td>14 - 16</td>
<td>Episode (CS/homophonic)</td>
</tr>
<tr>
<td>17 - 26</td>
<td>Second Key Area</td>
<td>17 - 20</td>
<td>Episode (S/contrapuntal)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>21 - 26</td>
<td>Episode (CS/homophonic)</td>
</tr>
<tr>
<td>27 - 45</td>
<td>Development</td>
<td>27 - 30</td>
<td>Entry in V (Vc.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>31</td>
<td>Connecting segment (CS/homophonic)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>32 - 35</td>
<td>Entry in I (but begins on 3rd instead of 1st degree of scale)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>36 - 39</td>
<td>Episode in ii (S/contrapuntal)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>40 - 45</td>
<td>Episode (CS/homophonic-imitative)</td>
</tr>
<tr>
<td>46 - 66</td>
<td>Recapitulation</td>
<td>46 - 49</td>
<td>Entry in I (V.2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>50 - 53</td>
<td>Episode (CS/homophonic)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>54 - 57</td>
<td>Episode (S/contrapuntal)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>58 - 66</td>
<td>Episode (CS/homophonic)</td>
</tr>
</tbody>
</table>
Table 2.4

Symphony No.13, D major, Finale: Allegro molto

<table>
<thead>
<tr>
<th>Bar numbers</th>
<th>SONATA</th>
<th>Bar nos.</th>
<th>FUGUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 19</td>
<td>First Key Area (I)</td>
<td>1 - 4</td>
<td>Quasi-Exposition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Subject (I)(V.1)</td>
</tr>
<tr>
<td>15 - 18</td>
<td></td>
<td></td>
<td>Subject (I)(Vc.)</td>
</tr>
<tr>
<td>20 - 61</td>
<td>Second Key Area (V)</td>
<td>20 - 23</td>
<td>Subject (I) (Horn)</td>
</tr>
<tr>
<td>(51 - 61)</td>
<td>(Closing section)</td>
<td>51 - 54</td>
<td>Subject (V) (V.1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[=Answer?]</td>
</tr>
<tr>
<td>62 - 104</td>
<td>Development (no clear-cut retransition)</td>
<td>62 - 72</td>
<td>Two subject entries V then I (Vc.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[=Answer-Subject?]</td>
</tr>
<tr>
<td>77 - 80</td>
<td>Middle entries</td>
<td></td>
<td>Subject in IV (Vc.)</td>
</tr>
<tr>
<td>84 - 87</td>
<td></td>
<td></td>
<td>Subject in ii (V.2)</td>
</tr>
<tr>
<td>89 - 92</td>
<td></td>
<td></td>
<td>Subject in vi (V.1)</td>
</tr>
<tr>
<td>105 - 170</td>
<td>Recapitulation</td>
<td>105-108</td>
<td>Final Exposition in tonic</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Subject in I (V.1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>145-152</td>
<td>Entries in I in 4 parts in Stretto: Subj-Ans-Subj-Ans (V.1-V.2-Vla-Vc)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>152-155</td>
<td>Subject in V (V.1)</td>
</tr>
<tr>
<td>(160-170)</td>
<td>Coda</td>
<td>160-163</td>
<td>Subject in I (V.1)</td>
</tr>
</tbody>
</table>
Subject-Entry Diagram of Baryton Trio No. 97, VII, Finale, Fuga

Diagram 2.1

Exposition

Episode

Middle-

Entry

Tonic Entries

Key:
- 000 empty bass
- S Subject
- CS Countless subject
Diagram 2.2: Subject-Entry Diagram of Barysh Trio No. 1, III: Finale Fuga

Fuga a 3 Segg. "In" modulato a Basso.

- Formal Function:
  - Exposition: first part of disguised binary form
  - Binary Form Division:
    - S1
    - S2
  - Subject in E
  - Subject in I
  - Three other key areas
  - Second part of disguised binary form

- Human Progression:
  - S1
  - S2
  - End

- Key:
  - S1: Subject Theme
  - S2: Middle of Subject Theme
  - A: Inversion of Answer Theme
  - A*: Inversion of Answer Theme
  - A**: Inversion of Answer Theme

Legend:
- 3rd: Empty bars
- S1: Subject Theme
- S2: Middle of Subject Theme
- A: Inversion of Answer Theme
- A*: Inversion of Answer Theme
- A**: Inversion of Answer Theme
Diagram 2.3
Subject-Entry Diagram of Baryton Trio No. 114, III, Finale

Dynamic prog:
Formal function:
Binary form divs:
Exposition
Episodic transition
Subjects in I
Second part of disguised binary form

Baryton:
1. S
2. A
3. A
4. S
5. A
6. S

Viola:
7. A
8. A
9. S
10. A

Cello:
11. A
12. S
13. A
14. S

Sequence:
S
S
S
S
S
S
S
S

S(I):
52
S(I):
52
S(I):
52
S(I):
52
S(I):
52
S(I):
52
S(I):
52
S(I):
52

S(I) varied
S(I)
S(I)
S(I)
S(I)
S(I)
S(I)
S(I)
S(I)

Pedal:
000
000
000
000
000
000
000
000

Key:
000, empty bars
Example 2.1

SINFONIA No. 2
(f. 1757/60)

Joseph Haydn

I

2 Oboi
Fagotto
2 Corni in Do
Violino I
Violino II
Viola
Violoncello
Basso
Cembalo

c. 9 Min.

b. 19, Use of Suspensions
EXAMILE 2.2  Symphony No. 95

IV

Homophonic Opening

heal of principal theme is turned into head of fugue subject

PUGATO  \( \text{circa bar 140} \)

\[ 6.32 \]
Example 24
Symphony No. 3, III

[Musical notation image]
Example 2.5 Symphony No. 14, IV

Finale Allegro

I Chor

I Concerto Ad lib.

Violin I

Violin II

Voila

Violoncello, Bass, e Legno

I — — (to b. 14)

end of 'fugal exposition'

— — I transition 37
Example 2.6

Principal Subject of Mozart’s Jupiter Symphony, K. 551, Finale (1788)

Music Example: 8-bar antecedent

Boxed text: ‘fugue subject’ is head-motif of both antecedent & consequent
of the principal subject, periodic phrase

Principal Subject of Haydn’s Symphony No. 13, Finale (1763)

Music Example: Antecedent, Connective, Consequent
Ex. 2.7 (5)
Example 2.9  Baryton Trio No. 40/III, Finale

FINALE
Allegro
Example 2.10  Banffon Trio No. 71, III, Finale

FINALE
Allegro di molto

[Music notation image]
Example 2.11  Bayern Trio No. 75, III, Finale

FINALE
[Presto]
Example 2.13  Bariton Trio No. 53/III, Finale
Example 2.14  Haydn Trio No. 67, III, Finale
Example 2.15  Bounty Trio No. 56, II

Allegro moderato
Example 2.16  Baynton Trio No. 60/II
EXAMPLE 2.17

Bantam Trio No. 97 (1771?)

FINALE
Fuga
Presto

Subject → bar 9
Example 2.18  Baryton Trio No. 101, III, Finale

FINALE
Fuga a 3 soggetti in contrapunto doppio

\begin{eqnarray*}
\text{I} & \quad \text{II} & \quad \text{I} \\
\text{I} & \quad \text{I} & \quad \text{I} & \quad \text{I} & \quad \text{I}
\end{eqnarray*}

\begin{eqnarray*}
\text{antecedent} & \quad \text{consequent}
\end{eqnarray*}
Ex. 2.18 (3)
Example 2.19  Bunyan Trio No. 1: IV, Finale
Ex. 2.19 (3)
EXPLANATION [33 bars]

EXPOSITION

PRINCIPAL TONAL AREA
(TONIC)

TRANSITION

SUBSIDIARY TONAL AREA
(RELATIVE MAJOR)

ABBREVIATION (see subject note, elaborated in d bars)

Example 3.2 Op.20 No.5, FUGA
Example 3.3

**Subject Form**

**Answer Form**

Harmonic Interpretation:
- V → i → i → II → I

Harmonic Function:
- Confirm Tone [Closed Structure]
- Modulatory [Open Structure]
EXAMPLE 3.6

SUBJECT-ENTRY DIAGRAM FOR THE FUGAL FINALE OF OP. 120 NO. 6

Fugal Devices

Exposition

Subject 1
Subject 2
Subject 3
Empty Bar
Beginning of Stretto

Stretto

Final Tonic Entries

Inversions
Ex. 3.7 (4)
Example 3.8

Chromatic completion & deletion in Op. 20 No. 6, IV, Bars 1-50
Example 3.9

Anton Filtz, String Trio Op. 3 No. 2, V (Finale) [c. 1760]

Fuga con Stylo mixto.
Ex. 3.9 (3)

A. FILTZ.

D. A. T. I. B. XXVIII.
Example 3.10

Carlos d’Ordoñez, Op. 1 No. 1, IV (published 1777)

Exposition
Ex. 3.10 (2)

Subject

Answer

Episode → 6.38

[A2]

[S2]

[A2]

[I/I]
Ex. 3.10 (4)

EPISODE → b.75

Ⅶ/vi
Ex. 3.10(6)

EPISODE → END

A(I) complete
Ex. 3.10(7)
Ex. 3.10 (8)
Example 4.1

(1772)
Op. 20/5/IV. 'Traditional' Patho-type Fugue Subject

All have

(falling dim. 7th)

Begin on strong downbeat

(1787)
Op. 50/4/IV 'Galantry' Patho-type Fugue Subject

(falling dim. 7th) dance-like

(appoggiatura figures)

Begin on spirit by beat
Example 4.6 [after Tappin, "Fugue Process," p. 165]
### Example 4.9

<table>
<thead>
<tr>
<th>Bar nos.</th>
<th>Function</th>
<th>Function (bar nos.)</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
<td>Fugal Exposition</td>
<td>First Tonal Area</td>
<td>&quot;Exposition&quot;</td>
</tr>
<tr>
<td>11-12</td>
<td>Episode 1</td>
<td>Transition</td>
<td></td>
</tr>
<tr>
<td>13-23</td>
<td>Middle Entries: VII-III-VI-iv-v</td>
<td>Second Tonal Area: V/III-III</td>
<td>&quot;Development Section&quot;</td>
</tr>
<tr>
<td></td>
<td>fz</td>
<td>Development: iv-v</td>
<td></td>
</tr>
<tr>
<td>24-26(^1)</td>
<td>Episode 2</td>
<td>v-V#</td>
<td></td>
</tr>
<tr>
<td>26(^2)-28</td>
<td>Subject entry in i</td>
<td>i</td>
<td>[&quot;False recapitulation&quot;]</td>
</tr>
<tr>
<td>29-34</td>
<td>Episode 3</td>
<td>prolong i</td>
<td></td>
</tr>
<tr>
<td>35-36</td>
<td>Subject entry in VII</td>
<td>V/III</td>
<td>&quot;Retransition&quot;</td>
</tr>
<tr>
<td>37-45</td>
<td>Episode 4</td>
<td>V/III - V#/i</td>
<td></td>
</tr>
<tr>
<td>46-49</td>
<td>Subject/Answer entries in all four parts in i, presented in stretto</td>
<td>Double return to tonic and Principal Subject (bb.46-71)</td>
<td>&quot;Recapitulation&quot;</td>
</tr>
<tr>
<td>50-87</td>
<td>Episode 5</td>
<td>Prolongation of structural 1 (bb.72-87)</td>
<td>&quot;Coda&quot;</td>
</tr>
</tbody>
</table>

**FUGAL FOREGROUND**

**SONATA BACKGROUND**
FORSTER, 1787

NO. II

VIOLONCELLO

Menuetto poco
Allegretto

Fine

D.C. al Segno

Fuga
Allegro molto

Printed for W. F. Foster No. 344 Strand.
### TABLE 1

<table>
<thead>
<tr>
<th>Source</th>
<th>Presence of $f^#$ in bar 29</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Autograph Score, 1787</td>
<td>Yes</td>
<td>Not in Haydn's hand</td>
</tr>
<tr>
<td>2. Signed manuscript parts sent to Forster, 1787 (Egerton 2379)</td>
<td>No</td>
<td>Copyist: J. Radnitzky</td>
</tr>
<tr>
<td>3. Signed manuscript parts from Haydn's library, 1787 (Add. 32174)</td>
<td>No</td>
<td>Copyist: ?J.Radnitsky</td>
</tr>
<tr>
<td>4. Manuscript parts used by Esterhazy musicians, 1787 (EH, Budapest, Ms.Mus.I.134)</td>
<td>No $f^#$ but $f$</td>
<td>Copyist: Not certain, Joseph Elssler Junior</td>
</tr>
<tr>
<td>5. First printed edition: W. Forster, London, 1787 (R.M.14.f.21(4))</td>
<td>No</td>
<td>$a^#$ aligned with $d-e^1$ in cello part; the $f^#$ underneath $a^#$ looks as if it applies to $d-e^1$ as well</td>
</tr>
<tr>
<td>6. Second printed edition: Artaria, Vienna, 1787 (h.2872 k.)</td>
<td>Yes</td>
<td>Copied from Forster edition?</td>
</tr>
<tr>
<td>7. Edition Sieber, Paris, 1788 (g.75. y.)</td>
<td>Yes</td>
<td>Follows Artaria's mistake?</td>
</tr>
<tr>
<td>8. W. Forster, London, c.1800 (Hirsch III 289)</td>
<td>No</td>
<td>Same plate as the 1787 edition was used?</td>
</tr>
</tbody>
</table>
TABLE 2

Source A  Autograph score
Source B¹ Signed manuscript parts sent to Forster; copied by Radnitzky (Egerton 2379)
Source B² Signed manuscript parts kept in Haydn's own library; copied by Radnitzky (Add.32174)
Source C  Manuscript parts used by the Esterhazy musicians; copyist unknown, possibly J. Elssler Jr. (Budapest: Ms. Mus. I.134)
Source D  Lost parts sent to Artaria
Edition E  First Forster edition (1787)
Edition F  First Artaria edition (1787 Dec)
Example 4.14a

Actual Model: Conflict between horizontal and vertical thoughts

Horizontal Base: Stable, expressed division
Vertical Chords: Unstable, effects continuity

Example 4.14b

A Hypothetical Model: Bar 18 Composed 20th
Example 4.16 [after Schenker, *Free Composition*]

Figs. 24-30

26

in minor:

I — III\textsuperscript{45} — V\textsuperscript{3} — I — V — I

(= a_1 — b — a_2)

(= Exposition — Development — Recapitulation —)
Example 4.15

[after Topping, "Fatigue Process", p. 162]
Example 4.18

Example 4.19

Ex. 4
Example 5.1

Periodic Phrase
Tested & Intensified
EXAMPLE 5.2

Quartetto in G
op. 76, No. 1
[ Hob. III:75]

JOSEPH HAYDN, 17987
Arr. von H. C. Hobööse Landon

Exposition

FIRST SUBJECT

Allegro con spirito

Copyright 1981 by Ludwig Holboöse (Bonbsted) Göfr. Warz - Münche

Copyright in Austria
Example 5.3

BEGINNING

ENDING

X: descending third fosters feeling of closure
Example 5.4

1st time: \( \square \quad \square \quad \square \quad \square \quad \square \quad \square \)

2nd time: \( \square \square \square \quad \square \quad \square \quad \square \)

\( \square = \text{down bow} \quad \square = \text{up bow} \)
Example 5.5

Antecedent

Expansion

Cadence

8-bar Consequent
Example 5.7

Harmonic Connotation:

- Fugue Exposition
- Middle Entries

Topic:
- Fugue Subject
- Fugue Answer
- Episode
- Fugue Answer

Actual Harmonic Scheme:

- Antecedent
- Consequent
- First Subject Area (Tonic)
- Second Subject Area (Relative Major)

Disjunction:
- Abrupt shift from I to III without harmonic preparation
Example 5.8

Inversion - Reduction

Real Transposition of Original form - Real Transposition

Linear Process

Adjusting to form part of period leading to B major

Upper Leading 4th Process

Harmonic Process

IV: \( I - V - \frac{4}{3} - i \)

VI: \( \text{vi} \rightarrow \text{ii} \rightarrow V' \rightarrow I \)

GOAL: Bb major

Submediant
Fifth Motifs from bb.1-40 of Exposition

Development Section from bb.72-85 "Fugal Recapitulation"

Example 5.9
Example 5.11

Original "并不意味"
Example 5.13

String Quartet by A. F. J. Development of Principal Motif: Hornsonata Design

- Subject
- Answer
- Degree of Transformation
- Recapitulation
- First Key Area
- Second Key Area
- Recapitulation
- Development

\[
S = \text{Subject} \quad A = \text{Answer} \quad \Delta = \text{Degree of Transformation}
\]
Example 5.14

A Hypothetical 'Telecopied' Version of bb. 1-12 in Ex. 76/27

      ← Exposition ← Middle ← Entries
      Overlaps in Coda

SONATA:  I  i  I  i  i
         ← Principal Tone ← Trans ← Secondary Relative Minor
         Area ← Area