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</td>
<td></td>
</tr>
<tr>
<td></td>
<td>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</td>
<td></td>
</tr>
<tr>
<td></td>
<td>countersubjects only</td>
<td></td>
</tr>
<tr>
<td>84 - 100</td>
<td>Episode using subject</td>
<td>Development [89 bars]</td>
</tr>
<tr>
<td></td>
<td>motifs prominently</td>
<td></td>
</tr>
<tr>
<td>101 - 108</td>
<td>Subject entry in ii</td>
<td></td>
</tr>
<tr>
<td>109 - 132</td>
<td>Episode using 'sonata-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>cized' subject motifs</td>
<td></td>
</tr>
<tr>
<td></td>
<td>accompanied homophonically</td>
<td></td>
</tr>
<tr>
<td>133 - 146</td>
<td>Subject entries in I in</td>
<td>Recapitulation [66 bars]</td>
</tr>
<tr>
<td></td>
<td>Stretto</td>
<td></td>
</tr>
<tr>
<td>147 - 168</td>
<td>Episode using subject</td>
<td></td>
</tr>
<tr>
<td></td>
<td>motifs (homophonic)</td>
<td></td>
</tr>
<tr>
<td>169 - 189</td>
<td>Episode with no subject</td>
<td></td>
</tr>
<tr>
<td></td>
<td>motifs (homophonic)</td>
<td></td>
</tr>
<tr>
<td>190 - 198</td>
<td>Subject in I in all parts in</td>
<td></td>
</tr>
<tr>
<td></td>
<td>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>First Key Area</td>
</tr>
<tr>
<td>21 - 26</td>
<td>Subject entry in vi</td>
<td>Transition</td>
</tr>
<tr>
<td>26 - 38</td>
<td>Episode (homophonic) (V)</td>
<td>Second Key Area</td>
</tr>
</tbody>
</table>
| 39 - 63     | Middle entries (V, iv, II) | Exposition (ends on b.46) [46 bars]
<p>|             |       | Development (from b.47) [44 bars] |
| 64 - 70     | Episode |        |
| 71 - 76     | Subject entries in vi in Stretto (overlaps with episodic ideas in upper parts) | |
| 76 - 80     | Modulates back to tonic by <em>alla breve</em> motif | |
| 80 - 90     | Episode (I—V) | (Retransition) |
| 91 - 98     | Tonic entries in Stretto | Recapitulation [41 bars] |
| 98 - 102    | Episode |        |
| 103 - 109   | Two subject entries in I combined with episodic ideas | |
| 110 - 131   | Episode (bb.116-119: final reiteration of subject within homophonic texture in D minor) | |</p>
<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-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>15 - 18</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</td>
<td>62 - 72</td>
<td>Two subject entries</td>
</tr>
<tr>
<td></td>
<td>retransition)</td>
<td></td>
<td>V then I (Vc.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(=Answer-Subject?)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>77 - 80</td>
<td>Middle entries</td>
</tr>
<tr>
<td></td>
<td></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</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tonic</td>
</tr>
<tr>
<td></td>
<td>145-152</td>
<td></td>
<td>Entries in I in 4 parts</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>in Stretto: Subj-Ans-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>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>
Diagram 2.1

Subject-Entry Diagram of Baryton Trio No. 97, VII, Finale, Fuga

[Diagram showing musical notation and labels for exposition, episode, and middle sections for Baryton, Viola, and Cello, with entries on subjects and their transformations.]

Key:
- 000: empty bars
- $S$: subject
- CS: counter subject
- (Canon): canon

Exposition
- Baryton: $S$ (I)
- Viola: $S$ (I)
- Cello: $A$ (I)

Episode
- Baryton: $S$ (I)
- Viola: $A$ (I)
- Cello: $S$ (I)

Middle
- Baryton: $S$ (I)
- Viola: $S$ (I)
- Cello: $S$ (I)

Termination
- Baryton: $S$ (I)
- Viola: $S$ (I)
- Cello: $S$ (I)
Diagram 2.3 Subject-Entry Diagram of Baryton Trio No. 114, III, Finale

Baryton:
- S
- A₂
- A₃
- S₂
- motive from S
- S(IX)
- A(IX)
- S sequence

Violin:
- S₂
- A
- S
- A₂
- S sequence
- motive from S₁
- S₂(IX)
- S₂
- S sequence

Cello:
- S
- A₂
- S₂
- motive from S₂
- Ⅱ/3 pedal
- motive
- S(1)→Ⅲ

Dynamic spec:
- Exposition
- Episodic transition

Formal function:
- First part of disguised binary form

Binary form divisi:
- Second part of disguised binary form

Cadenza sequence:

Modulation through circle of 5ths

Motion to other key areas

Subject in I

Final, tragic episode, a subject entry

[Coda]

Key:
- 000 empty bars
EXAMPELE 2.2 Symphony No. 95

Head of principal theme is turned into head of fugue subject.
Example 2.3  Symphony No. 40, IV

alla breve

Finale - Fuga

Allegro

IV

Two Oboes
Two Cornets in F
Violin I
Violin II
Viola
Violoncello, Bass, and Protons

Contra-subject

Tonal Answer

Y. IV

D minor (vi)
Example 2.5  Symphony No. 14, IV

Finale

Allegro

IV

2 Oboe

2 Cornet in A / E

Violin I

Violin II

Viola

Violoncello, Basso e Timpani

I — — — (to b. 14)

end of "fugal exposition"

transient
Ex. 2.5 (3)
Example 2.6

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

### Adagio molto

- 8-bar antecedent

```
\[ \text{antecedent} \quad \text{consequent} \quad \text{consequent} \]
```

- "fugue Subject" is head-motif of both antecedent & consequent

---

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

---
Example 2.7  Symphony No. 13, IV

Symphony No. 13

IV

Finale

Allegro molto

Flutes

e

Oboe

e

Bassoons

e

Trumpets

e

Timpani

Tuba

Vioio 1

Vioio 2

Viola

'cello

Basso

JUPITER

SUBJECT
Example 2.8 \hspace{1cm} Baryton Trio No. 33/III, Finale

FINALE

Allegro

Subject

Answer

Subject
Example 2.9  Bariton Trio No. 40/III, Finale

FINALE
Allegro
Example 2.11  Cannon Trio No. 75, III, Finale

FINALE

[Presto]
Example 2.12  
Bartholomew Trio No. 81/III, Finale

FINALE
Vivace

\[ \text{Music notation image} \]
Example 2.13  Baryton Trio No. 53/III, Finale
Example 2.14  Bayton Trio No. 67, III, Finale
Example 2.15  Buxton Trio No. 56, II

Allegro moderato
Example 2.16

Bryton Trio No. 60 / II

Allegro
Ex. 2.17 (3)
Example 2.18  
Baryton Trio No. 101, III, Finale

FINALE
Fuga a 3 soggetti in contrappunto doppio

I — II
'antecedent'
I — III — IV — V — I
'consequent'

34
Example 2.19  Brantion Trio No. 1: II, Finale

FINALE
Fuga
Presto SUBJECT 1

SUBJECT 2

...
Ex. 2.19 (3)
Example 3.1  Op. 26 No. 5, IV

alla breve
meter "Fuga a 2 Soggetti"

Finale descending
EXAMPLE 3.2 Op. 20 No. 5, FUGA

---

Exposition [53 bars]

Principal Tonal Area (Tonig) → Transition → Subsidiary Tonal Area (Relative Major)

Abbreviation (6-bar subject theme abbreviated to 4 bars)

Fugue

S(i) A(f) S(f) A(f) S(i) Redundant Entry

Exposition → Episode 1
Ex. 3.2 (3)

[RETRANSITION]

[FALSE REPRISE?]

viii vi i V i - - - - - - - - - - - - - - - - - - - - - - - - n, Y?

A(vii) A(II) A(i) S(x) S(x) S(i) S(i) S(i) S(y)
Ex. 3.2 (4)

RECAPITULATION [49 bars]

\[ \text{Stretti} \] [Answer after 1 bar]

\[ S(i) \text{A}(i) \quad S(i)A(i) \quad S(i)S(i) \]

\[ \text{Stretti} \quad \text{Canon} \]

\[ S(i)A(i) \quad A(i) \quad \text{I} \quad S(i)S(i) \quad S(i) \]

\[ \text{Final Exposition in Tonic} \quad \text{Episode} \quad \text{Entries in Tonic} \]
Example 3.3

Subject Form

Answer Form

Harmonic Interpretation: $V \rightarrow I^\# \rightarrow i \rightarrow i$

Harmonic Function: Confirm tonic [closed structure] Modulatory [open structure]
EXAMPLE 3.4

Op. 20 No. 5, III
Ex. 35 (3)

EPILOGUE 4

EPILOGUE 3
'Chromatic completion' & 'Deletion' in op.20 No.6, IV, Bars 1-50
Example 3.9
Anton FELTZ, String Trio Op. 3 No. 2, V (Finale) [c. 1760]

Fugá con Stýlo mixto.
Ex. 3.9 (3)

A. FILTZ.

D. A. T. L. B. XXVIII.
Ex. 3.9 (4)

A. Filtz.

D. 4. T. B. xxviii.
Example 3.10

Carlos d'Ordonez, Op. 1 No. 1, IV (published 1777)
Ex. 3.10 (4)

IPISP: PE  \rightarrow  b.75

Ⅱ/Ⅵ
Ex. 3.10(7)
Ex. 3.10 (8)
Example 4.1

(1772)  
Op. 20/5/11V. 'Traditional' Patho-type Fugue Subject

Allegro  
falling dim. 7th

Begin on  
strong down beat

(1787)  
Op. 50/4/11V. 'Galanty' Patho-type Fugue Subject

All secco molto  
falling dim. 7th (interrupted by 5)  
appoggiatura figures  

Begin on  
speedily up-beat
Example 4.4

Descending 2nd

Ascending 3rd

Descending 7th

Diminished 7th

Repeated note

V.1

Inversion of C

or

A

A

D flat root

D flat root

Inverted
Example 4.6
[after Tepping, "Fugue Process," p. 165]
## Example 4.9

### FUGAL FOREGROUND

<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:</td>
<td>Second Tonal Area:</td>
<td>&quot;Development Section&quot;</td>
</tr>
<tr>
<td></td>
<td>VII-III-VI-iv-v fz</td>
<td>V/III-III</td>
<td></td>
</tr>
<tr>
<td></td>
<td></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</td>
<td>Double return to</td>
<td>&quot;Recapitulation&quot;</td>
</tr>
<tr>
<td></td>
<td>in all four parts in i</td>
<td>tonic and Principal Subject (bb. 46-71)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>presented in stretto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50-87</td>
<td>Episode 5</td>
<td>Prolongation of</td>
<td>&quot;Coda&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>structural I</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(bb. 72-87)</td>
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</table>
Example 4.11

ARTARIA, 1787 [h.2872 K]

Violoncello
<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-e¹ in cello part; the f♯ underneath a♯ looks as if it applies to d-e¹ 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>
<tr>
<td>Source</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Source A</td>
<td>Autograph score</td>
<td></td>
</tr>
<tr>
<td>Source B¹</td>
<td>Signed manuscript parts sent to Forster; copied by Radnitzky (Egerton 2379)</td>
<td></td>
</tr>
<tr>
<td>Source B²</td>
<td>Signed manuscript parts kept in Haydn's own library; copied by Radnitzky (Add.32174)</td>
<td></td>
</tr>
<tr>
<td>Source C</td>
<td>Manuscript parts used by the Esterhazy musicians; copyist unknown, possibly J. Elssler Jr. (Budapest: Ms. Mus. I.134)</td>
<td></td>
</tr>
<tr>
<td>Source D</td>
<td>Lost parts sent to Artaria</td>
<td></td>
</tr>
<tr>
<td>Edition E</td>
<td>First Forster edition (1787)</td>
<td></td>
</tr>
<tr>
<td>Edition F</td>
<td>First Artaria edition (1787 Dec)</td>
<td></td>
</tr>
</tbody>
</table>

---

**Diagram:**

- A (autograph score)
- B² → B¹
- C → B²
- D (Lost)
- E (Forster) → F (Artaria)
- 19th century editions:
  - Modern editions:
    - Eulenberg
    - Peters
    - Doblinger

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**Example 4.13**

**TABLE 2**
Example 4.14a

Actual Model: Conflict between horizontal + vertical thoughts

Vertical Chords: Unstable, effects continuity

Example 4.14b

A Hypothetical Model: Bar 18, Composed with

Vertical Chords: Unstable, effects continuity
Example 4.16 [after Schenker, *Free Composition*]

Figs. 24–30

a)

\[ \frac{5}{3} \rightarrow \frac{4}{3} \rightarrow \frac{3}{2} \rightarrow (\frac{5}{3} \frac{4}{3} \frac{3}{2} \frac{1}{1}) \]

in minor:

\[ \begin{array}{ccccc}
I & - & III^{\#5} & - & V^{\#3} & I & V & I \\
(= a_1 & - & b & - & a_2 & -)
\end{array} \]

(= Exposition — Development — Recapitulation —)
Example 4.15

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

Example 4.19

Ex. 4
Example 5.1

Periodic Process

Antecedent

Consequent

Restated & intensified
Quartetto in G

Exposition

 Allegro con spirito

Example 5.2

Learned Style

Galant Style
Retransition

Ex. 5.2 (4)

End of Development
Example 5.3

BEGINNING

ENDING

X: descending third fosters feeling of closure
Example 5.4

1st time: \( \square \) \( \downarrow \) \( \square \) \( \downarrow \) \( \square \) \\
2nd time: \( \square \) \( \uparrow \) \( \square \) \( \downarrow \) \( \square \) \\

\( \square \) = down bow \( \uparrow \) = up bow
Example 5.5

Antecedent

Expansion

8-bar Consequent
Example 5.7

Harmonic Connotation:
I  V  I  V  III-IV-V-I  II  V-I

Topic:
Fugue  Subject Answer  Subject Answer  Episode  Middle Entries

Actual Harmonic Scheme:
I  ii-V  V  i  I  ii-V-I

Actual Form:
Antecedent  Musical Period  Consequent  V  III

First Subject Area (Tonic)

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

Inversion - Reversin - Inversion - Reversin

Real transposition of original form - Real inversion - Real transposition

Linear Process

Adjusted before part of field leading to C major

Upper - Leading Process

Harmonic Process

iv: $I - rac{3}{4} - I - V - V I - I$

[II - V - I]

vi: $I - ii - V - I$

Goal - $C$ major - Submediant
Fifth Motifs from bb.1-40 of Exposition

Development Section from bb.72-85 "Fugue Recapitulation"
Example 5.13

String Quartet Op. 42, Finale: Development of Principal Motif vs Sonata Design

**Fugue**

- \( S(1) \)  
- \( S(1) \)  
- \( S(2) A(7) \)  
- \( S(3) \)  

\( \text{dim 7}^b \) - g - c\text{\#}\text{F} 

**Sonata**

- **FIRST KEY AREA**  
- \( \text{TRANS.} \)  
- **SECOND KEY AREA**  
- **RECAP**

\( \text{DEVELOPMENT} \)  
\( \text{RETRANSITION} \)  
\( \text{RECAP} \)  
(Recomposed)

- \( V/1 \)  
- \( V/2 \)  
- \( S(1) \)  
- \( S(2) \)  

**Key Symbols**

- \( S = \text{subject} \)  
- \( A = \text{answer} \)  
- \( \text{(N)} = \text{degree of transposition} \)
Example 5.14

A Hypothetical 'Telecopied' Version of bb.1-12 in Ex.76/2/1


Exposition  Middle

Overlap in

SONATA:  i  I  i  i/I

Principal Tone  Trans  Secondary
Area  Rotation-Major

Area