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 'sonatacized' 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><em>Retransition</em></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>15 - 18</td>
<td></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) [Answer?]</td>
</tr>
<tr>
<td>62 - 104</td>
<td>Development</td>
<td>62 - 72</td>
<td>Two subject entries V then I (Vc.) [Answer-Subject?]</td>
</tr>
<tr>
<td>(no clear-cut retransition)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>77 - 80</td>
<td></td>
<td>Subject in IV (Vc.)</td>
</tr>
<tr>
<td></td>
<td>84 - 87</td>
<td></td>
<td>Subject in ii (V.2)</td>
</tr>
<tr>
<td></td>
<td>89 - 92</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>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>
Diagram 2.1: Subject-Entry Diagram of Baryton Trio No. 97, VII. Finale, Fuga

Key:
- Empty bars
- S Subject
- CS Counter-subject

Exposition
- Baryton
- Viola
- Cello

Episode
- Exposition
- Entry
- Tonic Entries

Middle
DIAGRAM 2.3  SUBJECT-ENTRY DIAGRAM OF BARYTON TRIO NO. 114, III, FINALE

BARYTONE:

A2 \( \rightarrow \) A2 \( \rightarrow \) S2 \( \rightarrow \) A \( \rightarrow \) S2

VIOLE:

S2 \( \rightarrow \) S2 \( \rightarrow \) S \( \rightarrow \) A2 \( \rightarrow \) S2

CELLO:

S \( \rightarrow \) S2 \( \rightarrow \) S \( \rightarrow \) A2 \( \rightarrow \) S2

- Dynamic prog.
- Formal function
- Binary form disc.
EXAKLLE 2.2  Symphony No. 95

Flute

Oboe

Bassoon

1.2 Auger

1.4 Fugue

2.4 Violin

2.4 Viola

3.4 Cello

Bass

Homophonic Opening

Heard of principal theme is turned into head of fugue subject

FUGATO — circa bar 140

1.32

Second Violin entry

First Violin entry

Bass entry
Example 2.5  Symphony No. 14, IV

Ninth Symphony

IV

Finale

 Allegro

1 Violin

2 Cello

Violin I

Violin II

3 Violin

Violin I

Violin II

I — — — (to b. 14)

end of fugal exposition

-- -- I — transition
Example 2.6

Principal Subject of Mozart’s Jupiter Symphony, K. 551, Finale (1788)
Motive Analysis 8-bar antecedent

Principal Subject of Haydn’s Symphony No. 13, Finale (1763)
Motive Analysis
Example 2.8  Barnton Trio No. 33/III, Finale
Example 2.9  Bariton Trio No. 40/III, Finale

FINALE
Allegro
Example 2.10  \textit{Baryton Trio No. 71, III, Finale}
Example 2.11  Canyon Trio No. 75, III, Finale
Example 2.12  Baraby Trio No. 81/III, Finale
Example 2.13  Baryton Trio No. 53/III, Finale
Example 2.14  Barney Trio No. 67, III, Finale
Example 2.15  Baryton Trio No. 56, II
Example 2.16  Bantam Trio No. 60/II
EXAMPLE 2.17

Haydn Trio No. 97 (1771?)

FINALE
Fuga Subject → bar 9
Ex. 2.17 (2)
Example 2.18  Baroque Trio No. 101, III, Finale

FINALE
Fuga a 3 soggetti in contrapunto doppio

Antecedent
Consequent
Example 2.19  Buxton Trio No. 11: III, Finale
EXAMPLE 3.2 Op. 20 No. 5, FUGA

--- Exposition [53 bars] ---

Sona

--- Principal Tonal Area ---
(Tonic)

--- Transition ---

--- Subsidiary Tonal Area ---
(Relative Major)

--- Episode 1 ---

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

Redundancy
Entry

--- Exposition ---

--- Episode 2 ---
Ex. 3.2 (2)

DEVELOPMENT [57 bars]

III, IV → II, VI → III


MIDDLE ENTRIES

(Entries in Answer-forms only)
C-4

\[ \text{RETRANSITION} \]

\[
\begin{array}{cccccccc}
\text{viii} & \text{IV} & \text{i} & \text{V} & \text{i} & \text{V} & \text{i} & \text{V} \end{array}
\]

\[ n.Y^9 \]

\[ \text{A(vii)} \quad \text{A(II)} \quad \text{A(i)} \quad S(x) \quad S(y) \quad S(i) \quad S(j) \quad S(i) \quad S(j) \]

\[ \rightarrow \]
EX. 3.2 (4)

RECAPITULATION [49 bars]

STRETTI
[answer after 2 bars]

S(i) A(i) S(i) A(i) S(i) A(i) S(i) S(i) S(i)

FINAL EXPOSITION IN TONIC → EPISODE → ENTRIES IN TONIC

Completion of subject entry

CANON
Example 3.3

**Subject Form**

**Answer Form**

Harmonic Interpretation:

- **V**  - i  - i  - II°  - i

or:

- i  - II°  - i

Harmonic Function:

- Confirm Tonic [Closed Structure]
- Modulatory [Open Structure]
EXAMPLE 3.6  

Ex. 3.7 (4)
Example 3.8

'Chromatic completion' & 'Deletion' in op. 26 No. 6, IV, Bars 1-50.
Example 3.9

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

Fugá con Stylo mixto.
Example 3.10

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

Exposition
Ex. 3.10 (2)

Episode \[ \rightarrow \] 6.38

Subject

Answer

[A2] [S2] [S2] [A2] [A2]

V/V
Ex. 3.10 (3)
Ex. 3.10 (4)

**EPISODE** → b.75

\[ \text{V/VI} \]
Ex. 3.10 (5)

[STRETTO]
S(I) head

A(I) head

S(I) head

Y/I
Example 4.1

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

All in 

beginning dim. 7th

Begin on
sprinter's up-beat

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

All in 

All in 

 interpolate by 5

appoggiatura figures

Begin on
sprinter's up-beat
Example 4.3

Joseph Haydn Op. 50 No. 4 (1787)

D. 354

D. 354
Example 4.6  [after Topping, "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></td>
<td>fz</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24-26</td>
<td>Episode 2</td>
<td>v-V#</td>
<td></td>
</tr>
<tr>
<td>26²-28</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 I (bb.72-87)</td>
<td>&quot;Coda&quot;</td>
</tr>
</tbody>
</table>

#### Sonata Background
ARTARIA, 1787  [b 2872 K]

Violoncello

Fuga
Tinta alle molte

Example 4.11
# 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 B\(^1\) Signed manuscript parts sent to Forster; copied by Radnitzky (Egerton 2379)
Source B\(^2\) 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 & vertical thought.

Example 4.14b
A Hypothetical Model: Bar 18, Composed Fact

Horizontal: Secure, expresses division
Vertical: Chords: Unstable, effects continuity
Example 4.16  [after Schenker, Free Composition]

26

in minor:

I --- III\textsuperscript{b5} --- V\textsuperscript{\#3} --- I --- V --- I

(= a\textsubscript{1} --- b --- a\textsubscript{2} --- )

Figs. 24-30
Example 4.17

Bi-regional Complex in the Hybrid Structure of Haydn's Op. 50/1, Finale.
Example 4.18

Example 4.19

Ex. 4
EXAMPLE 5.2

Quartetto in G
op. 76, No. 1
Haydn 1798

JOSEPH HAYDN, 17987
Von H.C. Hoblima London

 Allegro con spirito

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Reprinted in Austria
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:

\[ \text{\textcopyright 223} \]

2nd time:

\[ \text{\textcopyright 223} \]

□ = down bow  \( V = \) up bow
Example 5.5

Antecedent

Expansion

Cadence

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  ii-V-i  \\

Actual Form:

Antecedent  Musical Period  Consequent

FIRST SUBJECT AREA (Tonic)  SECOND SUBJECT AREA (relative major)

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

Inversion | Inversion | Inversion | Inversion

Real Transposition of Original Form | Real Inversion | Real Transposition

Linear Process

Adjusted in Free Part of F
c chord
Leading to G minor

Upper-Leading Process

Harmonic Process

IV: ⅠⅣ-Ⅴ-Ⅵ-Ⅰ [Ⅰ-Ⅱ-Ⅴ-Ⅰ]

VI: Ⅳ vi i Ⅴ - I

Goal: C major
Subdominant
Example 5.11

original 'Fugue Subject'  

Theoretical 'Tonal Answer'

Established 'Tonal Answer'
Example 5.13

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

FUGUE:
- S(1)
- S(2)
- S(3)
- S(4)
- S(5)

SONATA:
- FIRST KEY AREA
- TRANSITION
- SECOND KEY AREA
- RECAPITULATION

DEVELOPMENT
- RETRANSITION
- RECAPITULATION

\[S = \text{SUBJECT}\]
\[A = \text{ANSWER}\]
\[(N) = \text{DEGREE OF TRANPOSITION}\]
Example 5.14

A Hypothetical 'Telescoped' Version of bb.1-14 in Ex.76/2


\[\text{Exposition} \quad \text{Middle} \quad \text{Entries} \quad \text{Overlaps in Coda}\]

SONATA: i \text{ I} \quad i \text{ i} /i

\[\text{Principal Theme} \quad \text{Trans} \quad \text{Secondary Theme Major} \quad \text{Area}\]