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>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>
<tr>
<td>39 - 63</td>
<td>Middle entries (V, iv, II)</td>
<td>Exposition (ends on b.46)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[46 bars]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Development (from b.47)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[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</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(overlaps with episodic ideas in upper parts)</td>
<td></td>
</tr>
<tr>
<td>76 - 80</td>
<td>Modulates back to tonic by alla breve 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>
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>31</td>
<td></td>
<td></td>
<td>Connecting segment (CS/homophonic)</td>
</tr>
<tr>
<td>32 - 35</td>
<td></td>
<td></td>
<td>Entry in I (but begins on 3rd instead of 1st degree of scale)</td>
</tr>
<tr>
<td>36 - 39</td>
<td></td>
<td></td>
<td>Episode in ii (S/contrapuntal)</td>
</tr>
<tr>
<td>40 - 45</td>
<td></td>
<td></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>50 - 53</td>
<td></td>
<td></td>
<td>Episode (CS/homophonic)</td>
</tr>
<tr>
<td>54 - 57</td>
<td></td>
<td></td>
<td>Episode (S/contrapuntal)</td>
</tr>
<tr>
<td>58 - 66</td>
<td></td>
<td></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)(Vc.)</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 (no clear-cut retransition)</td>
<td>62 - 72</td>
<td>Two subject entries V then I (Vc.) (=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 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>
Diagram 2.1: Subject-Entry Diagram of Baryton Trio No. 97, VII, Finale, Fuga

**Diagnosis:**
- Exposition
- Middle Exposition
- Episode
- Recapitulation
- Conclusion

**Key:**
- 000: Empty bass
- S: Subject
- CS: Counter-subject

**Instrumentation:**
- Baryton
- Viola
- Cello

**Events:**
- A third above S(I)
- A third below S(I)
- A third below S(I) (ambiguous)
- Tonic entries

**Material:**
- S(I)
- CS2
- S material
- CS2: material

**Pedals:**
- I
- II
- III

**Notes:**
- The diagram illustrates the structure and thematic development of the Baryton Trio No. 97, focusing on the exposition and conclusion.
- The counter-subject (CS) appears throughout the piece, often in conjunction with the subject (S), creating a polyphonic texture.
- The use of pedals (I, II, III) indicates sections where the melody is sustained, providing a framework for the thematic material.
DIAGRAM 2.3 SUBJECT-ENTRY DIAGRAM OF BARYTON TRIO NO. 114, III, FINALE

[Diagram showing musical notation and annotations, including key points such as exposition, episodic transition, subjects, and final trice episode subject entry.]
Example 2.3  Symphony No. 40, IV

alla breve

Finale - Fugue
Allegro

4 Obi
2 Cornets f/f
2 Trumpets
Violins I
Violins II
Violas
Violoncellos, Basses & Timpani

Contra-subject

Tonal Answer

D minor (vi)
Ex. 2.3 (4)

varied fugue subject in unison
Example 2.5  Symphony No. 14, IV

IV

Finale

Allegro

I - (to b. 14)

end of "fugal exposition"

in bars

Subject
Example 2.6

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

*Andante maestoso* 8-bar antecedent

```
\[ \text{Fugue subject is head-motif of both antecedent & consequent} \]
```

*Andante* 4-bar antecedent

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

*Andante maestoso*
Example 2.8  
Barryton Trio No. 33/III, Finale
Example 2.10  Beethoven Trio No. 71, III, Finale

FINALE
Allegro di molto

[Musical notation image]
Example 2.11  Caryton Trio No. 75, III, Finale
Example 2.13  Baryton Trio No. 53/III, Finale
Example 2.15  Goynton Trio No. 56, II

Allegro moderato

40
Example 2.16

Bryton Trio No. 60/II
EXAMPLE 2.17

Panyon Trio No. 97 (1771?)

FINALE
Fuga  SUBJECT → bar 9
Ex. 2.17 (3)
Example 2.18  Barry: Trio No. 101, III, Finale
Example 2.19  Bronson Trio No. 1: II, Finale
Ex. 3.2 (4)

RECAPITULATION [49 bars]

STRETTO
[Answer after 2 bars]

S(2) A(i)  S(2) A(i)  S(3) S(i)

S(2) A(i)  A(i)  S(i)  S(i)  S(i)

FINAL EXPOSITION in TONIC  EPISODE  ENTRIES IN TONIC
Ex. 3.2 (5)

CODA [24 bars]

ENTRY IN TONIC

EPISODE
Example 3.3

**Subject Form**

**Answer Form**

Harmonic Interpretations: $\text{V} \rightarrow \text{I}^\# \rightarrow \text{I}$

Example 3.5  Op. 20 No. 6, IV

Poco con 3 Soggetti
Allegro

Episodio 1
EXAMPLE 3.6

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

Subject \( S \)

Exposition

Subj. \( S \)

Subject \( S \)

Episode 1

Subj. \( S \)

Subject \( S \)

Episode 2

Subj. \( S \)

Subject \( S \)

Episode 3

Subj. \( S \)

Subject \( S \)

Episode 4

Subj. \( S \)

Subject \( S \)

Episode 5

Subj. \( S \)

Subject \( S \)

Episode 6

Subj. \( S \)

Subject \( S \)

Stretto

Final Tonic Entries

Inversions
Example 3.9
Anton Piazzolla, String Trio Op. 3 No. 2, V (Finale) [c. 1760]

Fuga con Stilox mixto.
Example 3.10

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

Finale, Allegro Fugato

Subject

Tonal Answer

Exposition
Ex. 3.10 (2)
Ex. 3.10 (3)
Ex. 3.10 (4)

EPISODE $\rightarrow b.75$

$\frac{7}{4}$
Ex. 3.10 (5)

[STRETTO]

S(I) head

A(I) head

S(I) head

V/I
Example 4.1

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

Alla breve

\[ \begin{align*}
A & \quad \text{falling dim. 7th} \\
B & \\
C & \end{align*} \]

Begin m.

strong down beat

\[ \begin{align*}
\hat{6} & \rightarrow \hat{9} \\
\hat{2} & \rightarrow \hat{5} \\
\hat{1} & \rightarrow \hat{4} \
\end{align*} \]

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

All' espress

\[ \begin{align*}
A & \quad \text{falling dim. 7th} \\
B & \text{dance-like} \\
C & \text{appoggiatura figures} \\
D & \end{align*} \]

Begin m.

spizzicato up-beat
Example 4.4

descending 2nd

ascending 3rd

descending diminished 7th

repeated note

V.1

inversion of C

or

a

b

V.1

etc.

a

b

d fifths root
d fifths root

e inverted
Example 4.6  [after Tepping, "Fugue Process," p. 165]
<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></td>
<td>Development:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>iv-v</td>
<td></td>
</tr>
<tr>
<td>24-26¹</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 1 (bb.72-87)</td>
<td>&quot;Coda&quot;</td>
</tr>
</tbody>
</table>

**Example 4.9**

**FUGAL FOREGROUND**

**SONATA BACKGROUND**
EXAMPLE 4.11
ARTARIA, 1787 [h 2872 K]

Violoncello
### 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,</td>
<td>No f# but f</td>
<td>Copyist: Not certain. ?Joseph Elssler Junior</td>
</tr>
<tr>
<td>Ms.Mus.I.134)</td>
<td></td>
<td></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 & vertical thoughts

Horizontal base: Stable, expressed division
Vertical chords: Unstable, effects continuity

Example 4.14b
A hypothetical model: Bar 18 composed.Part
Example 4.15  [after Tepping, "Fugue Process," p. 162]
Example 4.18

Ex. 4

Example 4.19
Quartetto in G

EXAMPLE 5.2

Learned Style

Galant Style
Example 5.3

BEGINNING

ENDING

X: descending third fosters feeling of closure
Example 5.4

1st time: \( \square \quad \text{up bow} \quad \square \quad \text{up bow} \quad \square \)

2nd time: \( \text{down bow} \quad \text{up bow} \quad \text{down bow} \quad \text{up bow} \quad \text{down bow} \quad \text{up bow} \)

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

Antecedent

Expansion

8-bar Consequent
Example 5.7

Harmonic Connotation:
I V I V

Fugue Exposition

Fugal Answer
Subject Answer
Episodic
Middle Entries

Actual Harmonic Scheme
I ii-V-i

Antecedent
Consequent

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

Disjunction:
abrupt shift from I to III without harmonic preparation
Fifth Motifs from bb.1-40 of Exposition

Development Section from bb.72-85 "Fugal Recapitulation" [Example 5.9]
Example 5.10

Fugue Interpretation

Harmonic Connotation:

Subject in F

Subject in D

Real Answer

Subject in D

Harmonic Interpretation
Example 5.12

\[ \text{Principal Subject} \]

\[ \text{Diminutions} \]

\[ \text{Basic outline of fugue} \]

\[ \text{Principal Subject} \]
Example 5.13


FUGUE

SONATA

FIRST KEY AREA

SECOND KEY AREA

RECAP

DEVELOPMENT

RETRANSITION

RECAP (Recomposed)

S = SUBJECT
A = ANSWER
(N) = DEGREE OF TRANPOSITION

\[ S(1) - S(1) - S(V) A(VII) - S(III) \]

\[ V/III - V/II - V/II - V/I \]
Example 5.14

A Hypothetical 'Telescoped' Version of bb.1-12 in gp. 76/2/1

Fugue: S(I) A(I) S(I) A(I) S(I) A(I)

\[ \text{Exposition} \quad \Rightarrow \quad \text{Middle} \quad \Rightarrow \quad \text{Coda} \]

Overlaps in Coda

Sonata: \( i \) \( I \) \( s/i \) \( I \) \( i \) \( I/i \)

\[ \text{Principal Topic} \quad \Rightarrow \quad \text{Trans} \quad \Rightarrow \quad \text{Secondary, Relative-Major} \]

\[ \text{Area} \quad \Rightarrow \quad \text{Area} \]