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Haydn's contribution to the evolution and establishment of sonata allegro form

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Thesis

Haydn's Contribution to the Evolution and Establishment of Sonata Allegro Form

by

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Biographical Sketch.

Haydn's life readily divides itself into several more or less definite periods of progressive development. During each of these periods certain telling influences prevail that serve as a preparation for his attainments during the next period. Each leaves its indelible mark upon his life, inevitably performing its part in shaping the trend of his destiny.

(1) The first period covers the years of his early youth. During these years he was under the guidance and control, first, of his parents; then, of Johann Matthias Frankh; and finally, of Georg von Reutter.

All biographers stress the fact that Franz Joseph Haydn came from humble stock. His father, Matthias Haydn, was a wheelwright by trade, and his mother, Maria Koller Haydn, a cook. Though they were not musicians, both had good voices and a natural love of music. From his earliest years Haydn was associated with music.

He was born at Rohrau, Austria in 1732. His parents taught him to love work, cleanliness and religion. From them he learned to know and love the Croatian folk-tunes

(1) 1732--1749
which he was to immortalize in later life.

As is true of most great musicians, his musical talent became apparent while he was very young. His mother hoped he would become a school-master, or better still, a priest; but his beautiful voice, his fine sense of rhythm and remarkably correct ear induced a distant cousin, Johann Matthias Frankh, musician and teacher, to offer to take charge of his education. After some persuasion Haydn's parents agreed, and at the age of six Joseph went to live with him at Hainberg. For two years he remained under the care of Frankh who proved a strict and exacting guide in all things mental, but who neglected the boy's physical well-being to a shameful degree. During these two years Joseph was busy with lessons in voice, piano, violin, and the nature of all ordinary instruments.

When he was about seven years old Georg von Reutter, Hofcapellmeister at St. Stephen's in Vienna, and composer of church music, visited Hainberg in search of choristers. The

A Croatian Composer--W.H. Hadow, Seeley and Co., Ltd., London, 1897
(2) Life of Haydn, L. Nohl, ch. 1--Trans. from German by George P. Upton--Jansen, McClurg and Co., Chicago, 1883.
pastor to whom he appealed immediately thought of Haydn, and suggested him to von Reutter, who, after hearing the boy, was so pleased that he engaged him to sing at St. Stephen's.

Joseph was eight years old when he began his nine years of service at the Cathedral. In return he was to receive board and education. However, rehearsing and singing the music required for the numerous church services took up so much of his time and energy, that he had little left of either to give to other work. Nevertheless, he managed to study piano and violin; and continually tried his hand at writing music. Although it was von Reutter's responsibility to teach him theory, Haydn himself, in after years said he could only remember receiving two lessons. He attempted a "Salve Regina" for twelve voices for which von Reutter chided him with the words, "Are not two voices enough for you?"; and advised that he write variations on motets he heard in church. But in spite of scant instruction, and even more scant encouragement, he continued to write. The fact that he was continually hearing 'a capella' music, and learning all forms of solo and instrumental music, served to give him a 'feeling' for all of them. His practice at writing variations gave him fresh and original ideas.

A boyish prank literally forced him into his next and
most tedious period of development. During his eighteenth year his voice began to break and von Reutter, at a hint from Maria Theresa, began to seek an excuse for getting rid of him. Unfortunately Haydn himself furnished that excuse. As a practical joke he cut off a fellow-chorister's pigtail. For this offense he was publicly chastised, and dismissed penniless, to begin his new life in humiliation and poverty.

Haydn spent his first night shelterless, but the following day he met the tenor, Spangler, chorister in the choir at St. Michael's who listened kindly to his story of brutal dismissal and extreme need. Spangler offered to share the meagre living quarters which he and his wife and child occupied. Haydn gladly accepted, and sure of sleeping quarters, began looking about for whatever work he could get.

In the summer he played the violin with bands of serenaders; in the winter, in places of amusement and taverns. He wrote minuets on demand, and suitable pieces for his clavier pupils.

When Spangler moved and could no longer afford him shelter, Haydn looked about for living quarters. These he finally located at the top floor of the old Michaelerhaus.

(1) Life of Haydn, Louis Nohl.
(2) 'Haydn'--M. Brenet, p 8--Oxford University Press, 1926 Trans. of 2nd Ed. by C. L. Luse
They were dingy and cold, but he was happy, for he had them to himself. With money borrowed from a sympathetic friend, a lace merchant, he bought furniture, the chief item of which, to him, was a shabby old spinet. On it he could play his favorite music, and undisturbed, study and 'translate his gladness into musical compositions'.

One day when he was looking for new music the dealer showed him a set of six sonatas by Carl Phillip Emanuel Bach which had just been published. Haydn took them with him, tried them over and became absorbed in their contents. He studied and played them over and over again until he had fully mastered their musical content and plan of construction. Eventually the form of these compositions, more than any other, was to affect and mould the trend and style of Haydn's writing.

During this period Haydn wrote his first mass, and also, at the request of the comedian, Kurz, composed a musical setting for his operetta "The Devil on Crutches" for which he was paid.

Another circumstance which proved beneficial to Haydn was that Pietro Metastasio, sovereign poet and court-pensioner occupied the second floor in the Michaelerhaus. A family by

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(1) Haydn--M. Brenet--p. 12
(2) Librettist for Gluck, composer and opera reformer in the eighteenth century. 'Life of Haydn' Louis Nohl--chapter 2.
the name of Martinez lived with him. On the recommendation of Metastasio, Haydn became clavier instructor for their daughters. His remuneration for this service was his board, which Metastasio paid. He also introduced Haydn to Niccola Porpora, composer and singing master of great prestige. Porpora invited Haydn to go with him to Mannersdorf where, in return for services rendered as lackey and accompanist, Porpora gave him lessons in composition. This association gave Haydn a chance to become familiar with Italian melody, a fortuitous circumstance that was to exert a great influence on the melodic content of his compositions. He gave up embellishments and showed a great desire for pure lines and symmetry of construction.

As a result of these busy years Haydn's reputation as musician and composer spread, effecting the first of the three successive engagements which were to occupy him during the years embracing his third and longest period of development.

In 1755 Baron Carl Joseph von Führnberg invited him to his country place at Weinsbril. He appointed Haydn conductor of a small orchestra which he maintained. Haydn encountered

(1) Marianna Martinez, one of the daughters afterwards won fame as composer, singer and clavichordist.
(2) 'Life of Haydn', Louis Nohl, Chapter 2.
a group of people interested in a common pursuit, and experienced the stimulus which comes from such association. He had the friendship and support of a patron who could appreciate his work as musician and composer, and above all, an orchestra with which he could experiment. At the suggestion of Count von Fürnberg, Haydn assayed a string-quartette, the first of a series of compositions in the form which he more than any one else created and established. This quartette met with such enthusiastic appreciation that he wrote seventeen more for the sheer joy of the task, not even he realizing their future status in musical history.

Through Baron von Fürnberg Haydn procured his next engagement. In 1759, Count Maximillian von Morzin placed his orchestra of about fifteen members under his direction. This position meant that he must also be a composer. He wrote six (1) symphonies for this orchestra among which was the work now catalogued as his 'First Symphony'.

Along with other guests of von Morzin who had seen and heard Haydn's excellent work was Prince Paul Anton Esterhazy, head of a family long renowned for wealth, culture and musical enthusiasm. When von Morzin, for financial reasons, had to disband his orchestra, Prince Esterhazy engaged Haydn at once

(1) Breitkopf and Härtel Edition Nos. 1, 2, 3, 4, 5, 6 Ed. by Mandyczewski
as assistant-capellmeister to Werner, who had been the
Esterhazy capellmeister for many years.

Just previous to entering the service of the Esterhazys,
Haydn married Anna Maria Keller, an event disastrous for
both. In about the same ratio as Haydn's musical life proved
happy and successful, his married life proved unhappy and un-
fortunate.

Prince Anton, who had appointed Haydn, died the follow-
ing year. The title and estate went to his brother Nicholas,
a man of lavish ideas. He had visited Versailles and Paris,
and when he came into possession of his inheritance, resolved
to build a palace as magnificent as that of the French king.
He decided to call this estate Esterhaz; and on its comple-
tion in 1766, moved his entire establishment there. At this
estate the Prince and his family spent most of their time,
leaving only for brief visits to Vienna during the winter.

Just previous to this move Werner had died, and Haydn
had become Capellmeister. At his command were unusual re-
sources; a chapel, a fine new theatre, an orchestra, and
soloists, affording him uncommon opportunities for experi-
mentation, and a rare chance to try out his composition. But
in exchange for these things, much was expected of him. As
conductor, he drilled his men, and under his direction the

(1) 1728-1766, 'Haydn', M. Brenet, P. 19
orchestra soon became a superior group. As a composer, he wrote original compositions, on demand, for all occasions. As servant, many irksome duties were piled upon him. He was held responsible for the care of music and instruments, and for the appearance and conduct of his musicians as well as their performance.

The greater part of his music was written during his service at Esterhaz. He composed clavier pieces, operettas, masses and other church music, eighty-six symphonies and about forty quartettes to satisfy the incessant demand of his prince for new music.

The first of the Esterhazy symphonies was the C major, known as "The Noon". 'It made demands that the orchestra could not then supply, but established a goal toward which it could work.' The most celebrated of these symphonies are those known as the 'Paris Symphonies' and the 'Oxford'.

There was much at Esterhaz that was highly favorable toward the development of Haydn's versatile genius. However, its isolation from musical centers, and the scarcity of even short leaves of absence meant a lack of stimuli which to some extent accounts for the circumstance that most of Haydn's greater works were written after the close of his active life.

(1) Breitkopf and Härtel--No. 7
(2) Life of Haydn--Louis Nohl
(3) Breitkopf and Härtel--Nos. 82-3-4-5-6-7
(4) Breitkopf and Härtel--No. 92
service with the Esterhazy family.

However, in 1781, during one of these brief sojourns in Vienna he met Mozart. Between them a wonderful and unique friendship developed which proved far-reaching in its mutual effect. Each of the two masters profited by the progress of the other to enrich his own work with forms and methods invented in brotherly love.

The death of Prince Nicholas in 1790 brought to a close this long and productive period. Prince Paul Anton, the heir, not at all interested in music, proceeded to disband the orchestra. He retained only a small group of musicians for the chapel; and a few wind instrumentalists for the hunt. Prince Nicholas had bequeathed Haydn a pension of a thousand gulden which Prince Anton increased to fourteen hundred, on condition that Haydn continue to bear the name of Kapellmeister and so remain nominally attached to him.

Haydn was now free to go and to do as he pleased. He returned to Vienna, but had hardly settled down when he was visited by Johann Peter Salomon, violinist and concert-organizer. Salomon had made up his mind that he was going to make arrangements with Haydn for a series of concerts in

(1) Haydn—M. Brenet—p. 112
(1) London if it could be done.

At that time such a journey was a serious undertaking, meaning days of long and uncomfortable travel, and ending in a strange country whose people and language were equally unknown to Haydn. Furthermore, he was fifty-eight years old. All of his friends, including Mozart, expressed keen apprehension; but the persistence of Salomon and his personal guarantee of generous financial returns finally prevailed.

In the contract Haydn agreed to write an opera for (1) Gallini, six symphonies and twenty other orchestral pieces. (2) They started their journey towards England on December fifteenth, 1790. Mozart, solicitous, and consumed with a foreboding that they would never meet again, spent the entire day with him.

On January first, 1791 they arrived in London where Haydn was to begin the fourth and crowning period of his entire career. After a delay of several weeks the first concert took place in March. He had a fine orchestra of about forty members, whose love and respect he had won during rehearsals. Salomon beat the time, while Haydn presided at the clavier, customary in those days. He was given a wholehearted and enthusiastic welcome, and the success which

(1) The opera 'Orfeo ed Eurydice' which Haydn worked on in the summer of 1791 was never produced. His keen disappointment caused him to discard the score unfinished. 'Haydn', M. Brenet, p. 49

(2) London Symphonies--Nos. 93-4-5-6-7-8--Listed in Grove's Dictionary--Vol. 2--Article on Joseph Haydn
attended this initial concert was the beginning of a series of brilliant and triumphant concerts.

Throughout the course of his London season Haydn was admired and feted. Not even the bitter rivalry of the 'Professional Musicians of London' with Pleyel as star could mar his complete success. Invitations, gifts and honors were showered upon him. He was the guest of royalty. Oxford conferred a Doctor's degree, which he the more honored by his acceptance. As his exercise for this degree he wrote a "Canon cancrizans, a tre". At the second of a series of three ceremonial concerts his symphony, since known as the 'Oxford', was performed. Guido Adler claims that Haydn attained his full stature with this work.

But the labor of producing so many new orchestral compositions, and the strain of the whirl-wind round of social

(2) Symphony 92--From list in *Grove's Dictionary*. One of the six known as the Paris Symphonies.
(4) 'Music Through the Ages', Bauer, Peyser--Putnam's Sons, 1932.
and professional engagements drained his energy to such an extent that he wrote, 'not a day, no, not a single day passes without work, and I shall thank God when he allows me to leave London. I am tired out, exhausted with so much toil, and I long for rest with all my heart'.

During the latter part of June, 1792, Haydn departed for Vienna. He broke his journey at Bonn where, among other admirers, he met a youth who sought his opinion of a cantata he had composed. This was Ludwig van Beethoven. Haydn warmly praised his work and advised further study.

His return to Vienna was saddened by the confirmation of the news that Mozart had died, and was buried, no one knew where!

During the interim between his two London seasons he lived in a suburb where he had bought a house. Here Beethoven who came to Vienna in November, sought him out, and for a time studied with him. But Haydn's preoccupation with his own writing made him a somewhat indifferent teacher, so the arrangement did not last long.

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(1) Haydn, M. Brenet, Page 51
(2) Gumpendorf, the house is now a sort of museum containing many Haydn relics. 'Haydn', J.C. Haddon, P. 103--- E. P. Dutton, N.Y. 1934
He commenced his second journey to London on January nineteenth, 1794, with six new symphonies which he was to conduct in person. This series of twelve concerts began on February tenth, during the course of which these new symphonies were played, and the six written during his previous season were repeated. In addition a group of new string quartettes were given their first hearing.

This second venture had as sweeping a success as the first. London again demonstrated its admiration and appreciation.

Haydn had written much music for his London concerts, chief among which were the twelve symphonies. These were a revelation of the greater Haydn and the works that gained for him his place among the great masters.

From the practical viewpoint, "He returned...with increased powers, unlimited fame and a competence for life. By concerts, lessons and symphonies, not counting his other compositions, he had again made twelve hundred pounds, enough to relieve him from all anxiety as to the future."

(1) London Symphonies, Nos. 99, 100-1-2-3-4--From list in Grove's Dictionary.
While he was journeying towards London he had heard of the death of Prince Nicholas. Before the close of the season he received a letter from Prince Paul Anton, succeeding heir, asking if he would like to retain his appointment as director. To this he gladly assented and hastened his return to Vienna.

Soon after his arrival he was invited to visit Rohrau, his birth-place, where a monument with a marble bust of him had been erected in his honor.

There is not much to be told about his service at Esterhaz during this time. He was with the family for the summer and autumn and among the things he wrote was a mass in honor of Princess Esterhazy's name-day; a custom which he continued until 1802.

Early in 1797 he composed, "Gott erhalte Franz den Kaiser", better known as the Austrian Hymn. The idea came from Count von Saurau who thought Austria should have a national song that would mean to the Austrians as much as "God Save the King" meant to the English. Haschka wrote the poem, and the setting which Haydn wrote for these words is considered as the best of its kind ever written. The Emperor, to show his delight

(1) Haydn, J. C. Haddon, E. P. Dutton, N. Y. 1934. Revised Ed.—Eric Blom
and appreciation, sent Haydn a gold box adorned with the royal features.

(1) Some authorities claim that the hymn is based on a Croatian air. Michel Brenet differs from this viewpoint in a quotation from an article by Wilhelm Tappert, expressing the opinion that Haydn 'alone was able to create, or re-create, from all the fragments of diverse material a living and beautiful thing'.

The restoration of the former musical distinction of Esterhaz was never carried out; but Prince Nicholas increased Haydn's pension by three hundred florins in 1797, and by six hundred in 1806.

He was regarded as the musical hero of Vienna and Germany, and at this point of his career could have afforded to rest on his laurels. He had already won lasting acclaim at home and abroad, and had composed works that were to stand the test of time.

Yet, during his fifth period, he was to attain still further distinction as the creator of two big works. During his first season in London, he had attended a Handel

(1) Dr. Kubac, Dr. Reimann, Sir W. H. Hadow, from "Haydn", J. C. Haddon--page 114.
(2) Brenet, Michel--Mlle. Antoinette-Christine-Marie Bobillier Eminent musicologist--Grove's Dictionary Vol. 1--p 463
Commemoration Festival and had been profoundly moved by Handel's oratorios. Salomon made the suggestion that he use Lidleys poem "The Creation" based on Genesis and Milton's "Paradise Lost". He procured a copy for Haydn who took it with him to Vienna for further study. About a year later he had Gottfried van Swieten translate it into German and after eighteen months of work on the musical setting, "The Creation" was ready for production.

After two private hearings it was given its first public performance on his birthday in 1799. It became a favorite and aroused enthusiasm wherever it was given.

Swieten proposed to Haydn that he use the German adaptation of Thomson's poem, "The Seasons" for another oratorio. After some hesitation, because he thought himself too old, and that his powers were failing, he started work on it, finishing it in 1800. 'The Seasons' was first performed on April 24, 1801. At the time its success paralleled that of 'The Creation'.

But the strain of this work told on him. He often remarked, "'The Seasons' gave me the finishing stroke."

Except for his work on some vocal quartettes, Haydn did no more composing after this last big work. Despairing of ever
finishing his eighty-third quartette, he used some phrases from 'Der Greis' for the concluding bars. He also had them printed with his name and the words, 'Hin ist alle meine Kraft, alt und schwach bin ich' on souvenir cards which he addressed to enquiring friends.

On May 31, 1808, after years of seclusion he was present at a performance of 'The Creation', Salieri conducting. Haydn's agitation was so intense that he was taken home at the end of the first part. His departure was the scene of many expressions of affection and esteem. Beethoven who was there, kissed his hand and forehead.

Haydn lived his last days in the house which he had bought, looked after by his faithful copyist Elssler, and a servant or two. Many visitors came to pay their respects and it gave him pleasure to display relics of his career.

His last days were crowded with grief for the misfortunes of Austria. On May tenth the French arrived at the gates of Vienna. Haydn tried to cheer up his household. He asked to be carried to his clavier. For those who were there he played the "Emperor's Hymn" three times. Within a few days he died. His beloved "Hymn" had marked his last performance.

(1) "Haydn", M. Brenet--page 56.
Brief History of Form

Throughout the centuries required for the evolution of musical composition each of the successive epochs of history has been engrossed with its own particular type of music.

The musical efforts of the early Christians centered around the plain chant, sung in unison. The sixteenth century concerned itself with the madrigal, a type of polyphonic music in which each voice was given an independent part, distinctive and contrasting with the other voices, the composition depending on repetitions of figures and subjects for unity.

In the early part of the seventeenth century instrumental music began to be used, but solely as a support for the voice. Eventually composers commenced writing instrumental music independent of words. With this loss of words came the necessity of conforming to some definite design that the music might make sense.

One of the chief elements in the formation of logical design is intelligent repetition. This is often used in short melodies, but in long compositions it becomes an absolute necessity. Repetition may be obtained by using a short figure or motive over and over again throughout a composition in imitation; or by repetition of a subject, as

(1) The Art of Music--Vol. 2
Classicism and Romanticism--Ed. by L. Hall and C. Saerchinger
in a fugue. These two methods represent the earliest efforts toward the creation of the form element in instrumental music. The culmination of polyphonic composition is represented in the fugues of John Sebastian Bach.

As interest and feeling for harmony grew, interest in polyphonic treatment of individual parts declined, and gradually melody gained ascendancy. Finally it was given over to one part, all other parts serving as background. Music of this character is known as homophonic.

Early elements of form, repetition of voices and figures in different parts gave way to new formal elements, those of balance and key contrast. A composition began in a given key, modulated to a contrasting key, then to balance this, worked its way back to the original key. These elements laid the foundation of modern music.

By the middle of the seventeenth century it became customary to write dance tunes in sets, termed suites. If the sets were not wholly made of dance tunes they were

(1) Rhythm, Analysis and Musical Form, T.H. Bertinshaw Longmans, Green and Co., 1896
termed partitas.

The plan of most movements of these suites, until the end of the polyphonic period of instrumental music was binary, a form presenting one idea, or theme in a composition which itself is divided into two fairly equal parts.

Gradually suites and partitas lost their original dependence on dance rhythms, relying more on their own musical content. These sets were called sonatas, a group of movements of "abstract" music.

The sonata did not lose all traces of its predecessor, the partita, all at once. There is hardly any difference in the plan of the partita and many of the early sonatas.

In Corelli's time a distinction was made between the "Sonata da Chiesa", a group of serious movements, and the "Sonata da Camera", a group of more lively movements, usually including some dance numbers. None of these early sonatas contained a movement of the 'sonata-allegro' type.

With the Sonata da Chiesa and the Sonata da Camera for models, a group of Italian violinist-composers worked to develop movements which were not purely dance tunes, but of wider and freer range.

They strove to establish a form which would give unmistakable evidence of a definite tonality. They learned

(1) Rhythm, Analysis and Musical Form, T.H. Bertinshaw, P. 376
to proceed by giving the impression of leaving an initial key and passing to another, without destroying the characteristic mood of the music; how to arouse a feeling of relative completeness by closing with a cadence in the new key.

To bring the composition to a more satisfactory close they began a second part in the new key, and resuming the mood established in the first part, proceeded to work their way back to the original key, closing with the same musical idea as that used to end the first part.

This is reminiscent of the dance tune movements, but the violinist-composers improved these by much clearer definition of ideas or themes; by giving them a wider range, and by making them represent the key more decisively.

In time the range of each division of the movement was extended, making each part balance the other more completely.

The character and order of the movements which they combined to make a complete sonata varied considerably, but the general trend was toward the familiar arrangement of three movements; a solid allegro, an expressive adagio and a lively finale.

Often there was a slow and dignified "introduction" to begin the whole work.

This was the natural outline of the scheme, which in the main has persisted from the beginning of genuine instrumental music up to the present day.
Violin sonatas of the Italian type were mostly written by violinists, keyed instruments to a large extent being ignored by them. Nevertheless, Italians contributed an important share to the early establishment of this department of art. Scarlatti not only laid the foundations of modern music for keyed instruments, but contributed some very permanent items to the edifice. His works consist of single movements which are usually in the same form as the earlier movements of suites, but considerably extended, and free from systematic dance rhythm.

In harmonic principle of design his movements are singularly lucid and definite, and represent a distinct branch of art.

Paradisi also did his share to forward harpsichord music. The best of his sonatas show skill in modeling ideas into forms necessary for defining the key. He too devised true sonata subjects, not just fragments of operatic tunes.

The true center of progress of the harpsichord sonata was in Germany, and the most noteworthy composer was Phillip Emanuel Bach. He assumed the Italian harmonic principle of design and adapted to it a method of treating details, harmony, rhythm, subject matter, which was essentially German. His sonatas are usually in three movements.

The distinguishing feature of the sonata was its use and development of sonata-allegro form, sometimes termed first-
movement-form, or merely sonata-form. Neither term is really
descriptive; "first movement" because it is used in other
movements, "sonata-form" because it suggests the form of the
entire sonata.

However, it became the rule to have at least one move­
ment in this form, the development of which may be traced
through two sources: the binary to which the Italians ad­
hered, or the ternary upon which the Germans modeled their
work.

Among those who used the binary form were Pergolesi, Al­
berti, Gluck, Corelli, Scarlatti, and their contemporaries.
The sonatas of Corelli reveal two principal types of structure,
each with two sub-divisions. One is a binary which consists
of two musical 'paragraphs' more or less equal in length, and
set against each other in exact balance and contrast. The
other, in the first part, modulates to a contrasting key, and
in the second part returns to the original key:

\[(A, \text{tonic}--B, \text{dominant}) \quad (A, \text{dominant}--B, \text{tonic})\]

This second type was held in preference during the first half
of the eighteenth century. It lent itself to further develop­
ment, finally becoming one of the stages of the evolution of
\((1)\) sonata-allegro form.

John S. Bach, in his suites and partitas brings this
early binary form to its highest degree of variety and
flexibility. In these works he lengthens the second part by
the elaboration of a figure or passage belonging to the first part, often carrying it through a chain of modulations.

(A, ton.--B, dom.) (A, dom.--elaborations--B, ton.)

The weakness of this plan is the lack of emphasis of the tonic key, which is heard briefly at the start in the first theme, discarded, and taken up again, briefly, in the second theme to conclude the piece.

The next generation of German composers modeled their work on the ternary form. Among the outstanding advocates of this plan were Johann Stamitz of the Mannheim group and Carl Phillip Emanuel Bach and his contemporaries.

With C. P. E. Bach there begins a new era. To him fell the opportunity of seeing that a three-fold form was possible. In his hands the early binary assumed the 'three-canto' form, though not yet fully organized:

Major Keys---

Minor Keys---

The exposition, or first part, begins in the tonic, modulates to and ends in the dominant, (or relative major). A development section follows, starting out with an allusion to the first theme in the contrasting key. Then comes a free modulatory section leading to a restatement of the first
and second themes, with omissions or changes, in the tonic key.

C. P. E. Bach's themes, though often poetic, are not truly characteristic of the themes of a sonata-allegro, nor are they apt to be independent of each other. His second themes are often constructed from the material of the first, which would account for his unexciting development sections. The recapitulations tend to be mechanical restatements of the exposition in a single key, instead of in two contrasting keys. For his work in sonata-allegro form Bach won unstinted admiration from Haydn and Mozart, and through them, affected the subsequent course of events. This is his main historical interest.

The early history of the sonata and that of the symphony run concurrently, but while the form of each remained the same, the term sonata gradually came to be applied to compositions for solo instruments, and the term sinfonia, or symphony was reserved for orchestral instruments.

Haydn's interest in sonata-allegro form was aroused through his study of P. E. Bach's "Six Sonatas". He studied and played them until he thoroughly mastered all

(1) Oxford History of Music, Vol. 5
(2) Oxford History of Music, Vol. 7--PP 113-184
that Bach had said in them, so that when he himself undertook to write in this form he proved himself far in advance of his contemporaries. He found this form and its further development the best for revealing and magnifying his own inner gifts and capacities.

He brought order to the construction and number of movements, and system to their arrangement. He gave greater individuality to the themes, especially to second themes. He enriched development sections by seeking new ways of developing the themes themselves. He discarded the figured bass and was the first to use the coda.

His opportunity to put all that he had gleaned from the Bach sonatas to practical use came when Count von Fûrnberg invited him to Weinzirl. Here Haydn found concerted playing an established custom. He was commissioned to write a string-

quartette.

There is no historically exact date for this work and the seventeen which followed it. The earliest date listed is 1750, by others referred to as a date 'from early accounts'.

(1) Franz Joseph Haydn--Louis Nohl, P. 31
(2) Art of Music, Vol. 2--P. 85
(3) 'Haydn's 83', Marion Scott, Music and Letters Quarterly 1930--P. 220
Chicago--1883--Trans. from German by G. P. Upton
Marion Scott, writes, "If we accept 1750 as their date—and the evidence is quite good—then these quartettes must have circulated for years in manuscript before publication."

Another date given is 1753 with the statement that it was followed by seventeen others within a year. Others place the time of their composition as 1755-56. Emil Naumann fixes the date as 1755, as does Pohl, 'partly for vague biographical reasons and partly because he considers the technique too advanced to have been achieved without long study and leisure'.

Regarding Pohl's date Cobbett makes the following comment, "If Pohl demands a post-dating of five years for study preparatory to Haydn's Quartette, Opus. 1, it is strange that he should not demand another between Opus 2 and Opus 3; a progress that makes it impossible to classify the first eighteen quartettes in one group."

(1) 'Haydn's 83', Marion Scott, Music and Letters Quarterly 1930--P. 220
(2) Art of Music, Vol. 12, P. 209
(3) Oxford History of Music, Vol. 5, P. 208
(4) History of Music--Emil Naumann, Cassell and Co., Ltd.
   London. Trans. by F. Praeger
(5) Pohl, Karl Ferdinand, organist who made historical studies of Haydn.
(6) 'Haydn's 83'--Marion Scott
(7) Cobbett's Cyclopedic Survey of Chamber Music, Vol. 1, P. 524
Much had been written for four strings, but it remained for Haydn to give to the quartette the movements and the organic form which he discovered in the sonatas of P. E. Bach. To his quartettes he applied these principles. His superior harmonic knowledge enabled him to give a freer melodious capacity to its divisions which up to this time had been vague and sketchy. The invention of the string quartette marked an epoch in the history of music though Haydn was unaware that he had created a new form. They were termed nocturni, divertimenti or cassations, all of which meant the same thing; a composition containing several movements of light character.

Co-incidental with the string quartettes, the date of Haydn's first symphony is one of much discussion and disagreement. The date most often given is 1759, the year of the D major Symphony, written while he was under the patronage of Count von Morzin. However, more recent authorities believe the fifth quartette of Opus 1 to be the first symphony.

In the opinion of M. Brenet the development of Haydn's genius in symphonic writing *progresses step by step with the course of his work on the quartette, and can not be separated

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(1) 'Life of Haydn'--Louis Nohl
(2) Art of Music, Vol. 2, P. 86
(3) Joseph Haydn, D.G.A. Fox--Haydn--M. Brenet, P. 109
(4) Michel Brenet, Mlle. Bobillier, eminent musicologist
Grove's Dictionary, Vol. 1, P. 463
from it. Both are elaborations of the sonata-form, so beloved by him that an attempt was once made to describe his style in a single phrase, 'Haydn thinks in sonatas'.

According to Hadow, at Weinzirl 'he wrote his D major Symphony', the form of which is precisely similar to the Weinzirl symphony in B major, opus 1, No. 5, though the treatment is more genial and more mature, and it is commonly described as Haydn's first symphony.

Symphonic composition first attained its pre-eminent position through Haydn. During the many years of his experimental work he established the number of movements in cyclic compositions and their arrangement; brought more interest to thematic content and definite order to their distribution in the movements, especially the sonata-allegros; enriched development sections by the use of greater contrast between themes. This must be counted as one of the greatest achievements in the history of art, for through it the symphony was first elevated to the level of the great works of art.

(1) Haydn, M. Brenet--Oxford University Press, 1926
Translation of 2nd Edition by C. S. Leese
(2) Hadow, Sir W. H.
(3) Grove's Dictionary, P. 568
In his symphonies Haydn again shows his preference for sonata-allegro. He uses this form in the first movement of every symphony except two, neither of which contains any movement of this type.

However, more than offsetting this omission is the fact that there are twenty-five symphonies each of which contains three sonata-allegro forms.

The proportion of their use is much higher in the first fifty symphonies than in the last fifty, for after the sixty-fifth Haydn substitutes other forms in the majority of the second and fourth movements. Among these later symphonies only five second movements are sonata-allegro. The re-

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(1) The number of each symphony listed in the foot-notes is given according to the numerical order of the Breitkopf and Hartel Edition, Publishers, Berlin, 1908. This list was compiled by Eusebius Mandyczewski. Under his direction the first fifty symphonies were edited and published in four volumes entitled "Joseph Haydn's Werke" Serie 1--Symphonies--Bands 1, 2, 3, 4. The death of Mandyczewski has delayed the completion of this edition.

After No. 50 the symphonies are numbered according to the list compiled in Grove's Dictionary of Music and Musicians 3rd Ed., Vol. 2, Article on Haydn

(2) Symphonies 15, 18

(3) Syms. 1, 6, 8, 10, 11, 22-3-8-9, 32-3-5-8-9, 41-3-5-6-8-9, 52-4-6-7, 65

(4) Syms. 66-7-9, 73, 99
mainder, except two, are themes and variations, ternary or rondo.

In his later fourth movements the distribution between sonata-allegro and other forms is more even. But even though the larger proportion are either rondo, ternary, or binary, fourteen remain sonata-allegro.

(1) Sym. 68 (minuet), 80, (Binary)
(2) Sym. 71-3-5, 84-5, 90-4-5, 103.
(3) Sym. 77-8-9, 81-7-9, 91-2-3-6-7-8, 100-2-4.
(4) Sym. 76, 82-6-8, 101.
(5) Sym. 66-8-9, 75-9, 85-8-9, 93-4-7-8, 100-1-2-3.
(6) Sym. 67, 77, 85
(7) Sym. 78, 96, 104
(8) Sym. 71-3-5, 80-1-2-3-4-6-8, 90-1-2-8
Both form and content of sonatas and symphonies in the works of Haydn's forerunners and contemporaries were in a transitional stage of development. The number of movements had not be established, nor had their arrangement been determined.

Sonata-allegro, the most important and characteristic movement of a cyclical composition was nebulous in form and content, whether conforming to the binary, or to the ternary. The exposition contained a first theme, but rarely of the character later considered necessary for the initial theme of a sonata-allegro.

There was also a second idea, an embryonic second theme, in the contrasting key. More often than not this second idea was cadential in character rather than thematic, and its contrast merely that of key.

The second section began with a restatement of the first theme, or an allusion to it, in the customary contrasting key. Following this was a section of brilliant passages, modulatory or not, which may be regarded as a rough sort of development, performing the two-fold duty of technical display and, incidently, of getting back to the original key.

The recapitulation was, more often than not, a perfunctory restatement of the exposition, written in one key instead of two.
The coda, a section coming at the end of the restatement of the second theme, and serving to bring the composition to a more satisfactory conclusion, was not in use at all.

The purpose of this thesis is to show the devious course by which (a) Haydn established the number of movements and fixed the order of their arrangement; (b) he instituted more melodic and concise themes and brought more definite contrast between the principal themes, not only in tonality, but in musical and rhythmic content; (c) through many years of experimental effort, during which he turned back in his own tracks time after time, he evolved a development section which from being a series of modulatory measures starting in the traditional contrasting key, with an allusion to the first theme, gradually assumed the characteristic 'give-and-take' aspect of the modern development section with its penchant for intricate elaboration of thematic motives and rhythmic figures; (d) he invented and established the use of the coda.
Number of Movements

Quartettes

In the first eighteen quartettes Haydn is feeling his way, undecided about the number of movements and clinging to older procedures.

(1) Of the twelve quartettes in opus 1 and 2, eleven have five movements, two of which are minuets. Beginning with opus 3 and continuing throughout the remainder of his works in cyclical form, Haydn discards one of the minuets, and for a time fluctuates between three and four movements, finally deciding upon four.

(2) Of the six quartettes contained in opus 3, Nos. 1, 3, 5, 6 (Nos. 13, 15, 17, 18) have four movements, No. 2 (No. 14) has three movements and No. 4 (No. 16) has two.

Symphonies

In the first ten symphonies there is further evidence of indecision regarding the number of movements. Five of these early symphonies have three movements and five have four.

(1) Opus numbers from "Haydn's 83"--Marion Scott
Music and Letters Quarterly, Vol. 2--1930
(2) Quartette op. 1, No. 5 has three movements
(3) Syms. Nos. 1-2-4-9-10) Breitkopf and Härtel Ed.
(4) Syms. Nos. 3-5-6-7-8 ) Edited by E. Mandyczewski
In the next forty-seven symphonies (Nos. 11-57) a decided preference for four movements is shown. Among this group only twelve symphonies have three movements, whereas thirty-three have four.

With the single exception of Symphony No. 70, the remaining symphonies (Nos. 58-104) have four movements.

Order of Arrangement

Quartettes

The order of the arrangement of movements also passed through several changes due, in a measure, to the variance attending the number of movements.

In the eleven quartettes having five movements, the order of all except one is as follows:

First Movement—sonata allegro
Second " —minuet
Third " —various forms. (slow tempo)
Fourth " —minuet
Fifth " —various forms. (quick tempo)

(1) Syms. No. 50 and No. 55 not available
(2) Numbers of symphonies after No. 50 taken from Grove's Dictionary, Vol. 2—Article on Haydn
(3) Syms. Nos. 12, 16, 17, 18, 19, 25, 26, 27, 30, 46, 53, 57
(4) Syms. Nos. 59, 62, 72, 74 not available for analysis
(5) Quartette No. 12 (op. 2—No. 6)—First movement is a theme and variations.
(6) Sonata allegro, binary, ternary
Quartette No. 5 is the exception in this group, and stands out in distinct relief for two reasons: it consists of three movements, none of which is a minuet.

The arrangement of the movements in the next six quartettes varies according to the number of movements. In three quartettes having four movements the order is as follows:

First movement---sonata allegro
Second " ---various forms in slow tempo
Third " ---minuet
Fourth " ---various more brilliant forms

Quartette No. 13 (op. 3--No. 1) also has four movements but the order is slightly different, the second movement being a minuet.

Quartette No. 14 (op. 3--No. 2) has three movements and No. 16 (op. 3--No. 4) has but two.

The general arrangement of the movements of Quartettes Nos. 15, 17, 18 (op. 3--Nos. 3, 5, 6) is the one most used in Haydn's later works in cyclical form.

Symphonies

In the first ten symphonies the five having three movements do not settle conclusively upon any one order of arrangement, but make use of three: first, one having all of the

(1) Quartettes No. 15, 17, 18 (op. 3--Nos. 3, 5, 6)
movements in sonata-allegro form; second, an arrangement with the minuet omitted; and third, one in which the movements are arranged as follows: sonata-allegro, binary (slow tempo), minuet.

In the next group of symphonies (Nos. 11-57) twelve have three movements. Of these, five conform to the third arrangement order, four to the second and five to the third.

In the remaining symphonies (No. 58-104) there is but a single instance of a three movement symphony, the arrangement of its movements differing from all the others.

Among the symphonies having four movements there are

(1) Sym. No. 1, 10
(2) Sym. No. 2
(3) Sym. No. 4, 9
(4) Sym. No. 12, 16, 17, 18, 19, 25, 26, 27, 30, 46, 53, 57
(5) Sym. No. 17, 18, 19, 26, 30
(6) Sym. No. 12, 16, 27, 53
(7) Sym. No. 46, 57
(8) Sym. No. 70--sonata allegro--theme and variations--fugue
The arrangement orders most often used are No. 2 and No. 5.

It will be noted that in every arrangement order the first movement is invariably a sonata allegro, and the third movement a minuet.

In arrangement No. 2, the finale is frequently in the form of a sonata allegro, whereas in No. 5 the fourth movement is a rondo, the form which, to a large extent, supplanted the sonata allegro as a finale in Haydn's later symphonies.

The arrangement order of eighty-one symphonies having four movements is listed below.

In the first ten symphonies there are five having four movements. Of these, four follow arrangement No. 2. One,

(1) Most often sonata allegro--ternary--theme and variations, slow tempo
(2) Symns. No. 5, 6, 7, 8
(Sym. No. 3), follows arrangement No. 1.

In the next group of symphonies (Nos. 11-57) twenty-six (1)
follow arrangement No. 2, four follow arrangement No. 3.
Symphony No. 31 follows arrangement No. 4, and symphony No. 42,
arrangement No. 5.

In the next group of symphonies (Nos. 58-104) eighteen (2)
follow arrangement No. 2, six follow arrangement No. 3 and
nineteen, arrangement No. 5.

These figures indicate that in these later symphonies
the rondo, as a finale, has become the serious rival of the
sonata allegro.

(1) Sym. No. 11, 13, 22-3-4-8-9, 32-3-5-6-7-8-9,
   41-3-4-5-6-7-8-9, 51-2-4-6
(2) Sym. No. 15, 20, 21, 34
(3) Sym. No. 60-3-5, 71-3-6, 80-1-2-3-4-6-7, 90-1-2-8
(4) Sym. No. 67, 77-8, 95-6, 104
(5) Sym. No. 61-4-6-8-9, 75-9, 85-8-9, 93-4-7-9,
    100-1-2-3.
Sonata allegro form consists of three characteristic sections: exposition, development and recapitulation, each of which makes its special contribution to the organization of the whole structure.

The exposition announces the thematic material in tonic-dominant order, and is the determining factor of the textural quality of the whole movement.

The development section is a more or less comprehensive discussion of the thematic material, presented from new and interesting angles.

The recapitulation is a comparatively exact restatement of the exposition, in one key (the tonic) instead of two.

A coda is sometimes added to further emphasize the sense of finality of the concluding measures.
First Themes - Quartettes

The musical content of first themes had long been given much thought and study. Most early composition was of the uni-thematic type, so that writers were accustomed to endeavor to give a concrete structure to the principal idea in their compositions. For this reason the initial themes of sonata-allegros had a recognized importance long before those of C. P. E. Bach had been written. While these early themes lack the terseness and individuality later considered essential in first themes, they had a definite individuality and outline.

In musical content and poetic feeling C. P. E. Bach's first themes are superior to those of his predecessors and contemporaries, but they lack the characteristic quality demanded in modern first themes.

Haydn from the beginning aimed for individuality and conciseness in both of his principal themes. In the first themes of the early eighteen string quartettes the trend from the start is toward superior musical content and definite outline.
Among thirty-three sonata allegro forms, two have first themes reminiscent of the florid melody typical of an earlier period of musical composition. Only seven have first themes that are constructed solely of passage-work.

(1)

Q. No. 3--1    D. Maj.    First Theme
Also Q. 4-3

Q. No. 3--1    D. Maj.    First Theme
Also Q. 4-3

(2)

Q. No. 1--1    B♭ Maj.    First Theme
Also Q. 1-5, 4-1, 5-1, 6-5, 10-3, 11-3

Abbreviations--Q. 3-1--Quartette No. 3--Mov. 1
The first themes of the remaining twenty-four sonata allegros are constructed of motives of more or less distinctive musical and rhythmic content. Among them are eight made of motives so arranged as to invite consideration in melodic phrase lengths rather than in smaller units.

(1) Q. 2-1   E♭ Major   First Theme
Also Q. 2-5, 6-1, 7-1, 7-3, 7-5, 8-1, 8-5, 9-3, 11-1, 12-5, 13-1, 15-1, 15-4, 16-1, 17-4, 18-1

(2) Q. 10-5   F Major   First Theme
Also Q. 9-1, 9-5, 15-2, 17-1, 17-2, 18-4

(3) In this thesis the term "melodic" is used to signify a passage the rhythmic arrangement of whose intervals is such that the whole must be considered in phrase lengths rather than in the shorter units of motive or rhythmic pattern.
The first two types of themes are found only in the earliest quartettes, opus 1 and 2 (Nos. 1-12). Even in these early sonata allegros the motive type of theme, and the type which bids consideration in phrase-lengths, are used in preference.

In the quartettes of opus 3 only the motive type theme, and those of phrase-length are to be found.

Within the limited scope of these quartettes there is distinct evidence of the tortuous, but persistent evolutionary progress of the growth of Haydn's themes from those of passage work, as illustrated in Q. 1-1 (P. 36), to those of the melodic phrase-length, illustrated in Q. 10-5 (P. 37). His aims are towards the type of theme that is musical enough to attract; and concise enough to be remembered and recognized in later announcements.
First Themes - Symphonies

First themes of the symphonies may be divided into the same general categories as those of the early string quartettes.

However, their musical content, whether passage-work, motive, or both, is for the most part presented in such definite outline that they must be considered in phrase-lengths of four measures or more, rather than in smaller units.

Among the first themes of one hundred and seventy-six sonata allegros, twenty-one are made of passage-work. All of them are built into phrase-lengths of four

(1)

S. 9-1  C Major  First Theme

Also S. 11-1, 24-1, 25-3, 29-4, 38-1, 40-1, 40-4, 45-1, 45-2, 49-2, 53-1, 57-4, 67-1, 67-2, 69-2, 70-1, 76-1

Abbreviations, S. 9-1---Symphony No. 9---Mov. 1
measures, or more, except two.

Eighteen are constructed of short motives and passage work built into phrases only two of which may be divided into units smaller than four measures.

(1)

S. 30-1  C Major  First Theme
Also S. 48-4

(2)

S. 6-2  G Major  First Theme
Also S. 28-1, 33-1, 34-1, 34-2, 36-1, 36-4, 49-1, 56-1, 58-1, 68-3, 73-4, 81-1, 82-1, 85-1, 87-1

(3)

S. 56-4  C Major  First Theme
Also S. 61-1
Among the sixty-eight constructed of motives, only twenty-eight may be considered in smaller than four measure units.

The seventy remaining first themes are made of definite phrase lengths, the musical content of which may neither be classified as passage work, nor portioned into motives.

(1) S. 5-1 A Major First Theme
Also sixty-seven others included among symphonies No. 1-103.

(2) S. 3-2 B♭ Major First Theme
Also 4-1, 7-4, 10-1, 11-4, 13-1, 21-1, 22-2, 24-4, 25-1, 27-1, 57-1, 41-2, 44-2, 46-2, 47-1, 48-1, 49-2, 48-4, 56-2, 57-1, 64-1, 65-4, 66-1, 77-1, 82-4, 86-1.

(3) S. 1-3 D Major First Theme
Also sixty-nine others included among symphonies No. 1-92.
The Bridge

In order to pass smoothly from the first theme to the second, a modulatory passage, termed a bridge, or transition, is used. Its length, as well as its musical content, is indeterminate. In early sonata-allegros it was little more than "padding" in the shape of scales or arpeggios.

But as thematic material improved, the need for a more vital bridge began to be felt; one making some reference to the principal themes.

In some compositions the bridge is made of entirely new material; or it begins with a restatement of the first theme, then uses other material. In others it is wholly passage-work, or wholly thematic. The ideal transition begins with material reminiscent of the first theme, and as it proceeds, uses material anticipative of the new theme. To a large extent the material of the bridge, or transition, in the quartettes and symphonies of Haydn is governed by the musical content of the themes which it connects, and assumes a similar characteristic aspect.

If the themes are made of passage work, or of motives which are themselves short scales or arpeggios in rhythmic patterns, the musical content is of like texture.

Because of this dependence, its evolutionary status, in regard to musical content, is that of the symphony in which it appears, since the bridge can in no sense dominate; it can
only reflect.

Its main function is to achieve a smooth, persuasive transition from one type of theme in a given key to another type in an alien key, and to do so in such a way that the change is imperceptible.

Quartettes

In Haydn's first eighteen quartettes, the main idea appears to be that of modulating from tonic to dominant in major keys, and from tonic to relative major in minor keys. Their musical content is largely passage work even in those which make some reference to the first theme.

Among the expositions of these quartettes the musical content of fourteen bridges is modulatory passage-work, fifteen contain thematic reference to the first theme. Three omit the bridge completely.

(1) Q. 1-1, 2-1, 2-5, 4-1, 6-1, 7-3, 8-5, 9-3, 9-5, 11-1, 11-3, 15-1, 15-2, 17-2
(2) Q. 1-5, 3-1, 5-1, 7-1, 7-5, 8-1, 9-1, 10-1, 10-3, 13-1, 15-4, 16-1, 17-1, 18-1, 18-4
(3) Q. 4-3, 6-5, 12-5
Symphonies.

In the symphonies, the bridges of sixty-three sonata-allegros are constructed of modulatory passage-work; but the musical content of most of them is thematic material from the first theme, together with modulatory passage-work. Among this group are eighteen which start with a more or less complete restatement of the first theme. Five bridges consist of independent material. Sixteen bridges use material from both themes.

In thirteen sonata-allegros the bridge is dispensed with entirely.

In the first ten symphonies the bridges are either of passage work, or dispensed with entirely.

In the next group (Syms. No. 11-57) of forty-two sonata allegros, the bridges of fifteen are of passage work. The remaining twenty-seven start the bridge with a restatement of part of the first theme and use passage work for the cadential

(1) S. 10-3, 19-1, 22-1, 28-1, 41-1, 44-1, 45-1, 48-4, 52-4, 57-1, 60-4, 63-4, 78-1, 80-1, 82-4, 84-1, 85-1, 99-1
(2) S. 11-4, 25-1, 36-1, 86-4, 104-4.
(3) S. 23-1, 40-1, 41-4, 43-1, 43-4, 52-2, 68-3, 69-1, 70-1, 71-1, 73-4, 86-4, 91-4, 93-1, 94-1, 102-1
(4) S. 1-2, 3-2, 6-2, 8-2, 30-2, 32-2, 32-3, 33-2, 34-1, 37-1, 48-1, 49-4, 51-1.
(5) S. 1-2, 3-2, 6-2, 8-2.
measures; three have independent material, and six use material from both themes. The remaining nine have no bridge.

In Symphonies Nos. 58-104 there are only eight bridges consisting solely of passage work. The tendency is to use thematic material from both themes which was the case with six of the preceding group. In this latter group ten use material from both themes. Two make a new departure and restate the first theme in the middle of the bridge.

(1) S. 19-1, 22-1, 28-1, 41-1, 44-1, 45-1, 48-4, 52-4, 57-1
(2) S. 11-4, 25-1, 36-1
(3) S. 68-3, 69-1, 70-1, 71-1, 73-4, 86-4, 91-4, 93-1, 94-1, 102-1
(4) S. 92-1, 100-1.
Development of Second Themes.

With the establishment of harmonic principles came the development of a second theme, or idea. The tonic-dominant order of material distribution prevailed and the musical content became more definitely rhythmic and melodic.

The passage in the contrasting key, up to this time episodical, transitional or merely cadential, was lengthened, making it more nearly equal in length to the passage in the original key. Often it announced a new idea, which became the distinctive feature of the contrasting key and initiated the use of a genuine, independent second theme.

C. P. E. Bach's second themes were of the episodical or transitional type; the new idea being merely suggested rather than actually present.

Haydn's adoption of the second idea, or theme for use in his quartettes and symphonies is evident from the start. He announces his second themes in the contrasting keys established by earlier composers; major keys using the dominant and minor keys the relative major. He follows this procedure throughout the entire range of his symphonic writing.

Besides key contrast he generally produces some distinctive quality in musical content, melodic, rhythmic, or both, creating the independence and individuality necessary
for the provision of thematic interest in the exposition.

His second themes may be classified as follows:

A. Second themes contrasting in key and rhythm, but not in themselves melodic.

B. Those contrasting in key, but otherwise a literal transposition of the first theme, either wholly or in part.

C. Second themes contrasting in key, but strongly suggesting the first theme.

D. Those having complete contrast in key, melody or rhythm.

The largest number of second themes in the sonata-allegro movements of the first eighteen quartettes, and all of the symphonies may be classified under the first heading: second themes contrasting in key and rhythm, but not in themselves melodic. Their musical content may be either passage-work, or short motives, more or less arresting, or both.

Those predominantly passage-work may contain, first, scales (ascending, descending, or both), or short scales in rhythmic figures or broken octaves; second, arpeggios in passages of more than an octave, or in broken chords resembling accompaniment figures; third, both scales and arpeggios; fourth, mixed rhythmic patterns and melodic intervals.
Concurrent with the development of the first themes of these early quartettes, but even more obvious, is the growth of the thematic content of Haydn's second themes. The musical content of the second themes varies in character from those that are merely passage work to those having distinctive, independent melodic interest. The majority of the earlier ones may be described as themes 'contrasting in key and rhythm, but not strictly melodic',

Quartettes
their musical content being mainly scales, arpeggios, or mixed rhythmic patterns and melodic intervals.

(1)

Q. 6-1  G major
Also Q. 13-1

(2)

Q. 1-1  Bb major
Also Q. 10-1, 15-1, 15-2

(3)

Q. 1-5  Bb major
Also Q. 2-1, 2-5, 3-1, 4-1, 4-3, 5-1, 8-5, 9-1, 9-5, 10-5, 11-1, 11-3, 12-5

(4) The abbreviations are to be interpreted as follows:
Q. 6-1--Quartette No. 6--First movement.
Of the remaining themes, five consist of mixed rhythmic patterns and melodic intervals, so disposed as to be definitely melodic, six have independent and distinctive melodies characteristic of the type he uses in his later quartettes and symphonies.

A comparison of the musical content of themes contained in his earlier quartettes with that of quartettes Nos. 16, 17, 18 reveals the growth of Haydn's themes from those of mere passage-work to those of superior musical content and melodic distinction.

(1)

\[ \text{Q. 6-5} \]  
\[ \text{C major} \]

Also Q. 7-1, 7-5, 8-1, 15-4

(2)

\[ \text{Q. 16-1} \]  
\[ \text{Bb major} \]

Also Q. 16-1, 17-1, 17-4, 18-1, 18-4
The second themes in his symphonies, in general, have characteristic individuality. Comparatively few are predominantly passage-work. But of these, in common with the early quartettes, some are predominantly scales, arpeggios; or mixed rhythmic patterns and melodic figures.

(1)

\[ \text{Sym. 13-1} \]

Also S. 10-2, 31-1, 47-1, 58-1, 68-2, 69-1, 76-4, 78-1.

(2)

\[ \text{Sym. 13-4} \]

Also S. 26-1, 49-1, 67-2, 22-4, 24-1.

(3)

\[ \text{Sym. 22-2} \]

Also S. 37-4, 65-4

(4) Abbreviations—S. 13-1—Symphony No. 13—First movement.
In musical content these second themes compare with those of the first twelve string-quartettes and like them depend on rhythmic variety and impulse, and change of tonality for cohesion and contrast. They cannot be grouped into specific periods of development, since their distribution is scattered over an extended interval of time; but their scarcity would seem to indicate a determination on the part of Haydn to construct his second themes with material of more moment than scale or arpeggio passages.

The fact that he held the motive to be supreme is amply demonstrated in his symphonies. By far the largest group of second themes are composed of motives, more or less arresting in themselves, but not of themselves making melodic phrase lengths.

Some he constructs from a single motive of from two to seven notes, depending on repetition, literal or sequential,
for impetus. A second group is made of one-measure motives; (2) a third, of two-measure motives.

(1)

Sym. 1-1

Four-note motive

Also S. 6-2, 10-3, 14-1, 16-1, 25-1, 28-1, 30-2, 33-1, 34-2, 38-2, 39-4, 51-1, 52-2, 56-2, 58-4, 65-2, 73-4, 80-4

(2)

Sym. 19-1

One-measure motive

Also S. 4-1, 16-3, 23-1, 43-2, 49-2, 51-1, 69-2, 89-1

(3)

Sym. 5-1

Two-measure motive

Also S. 6-1, 7-1, 8-1, 9-1, 11-4, 12-1, 19-3, 22-1, 24-1, 24-4, 25-3, 30-1, 32-3, 32-4, 35-4, 36-4, 38-1, 42-1, 43-4, 47-4, 49-4, 52-1, 54-1, 54-4, 60-1, 64-1, 68-1, 78-1, 81-1, 82-4, 84-1, 86-1, 86-4, 92-1, 94-1, 100-1, 101-1
The fourth group includes themes containing two or more (1) motives.

Group three presents a combination of motive and passage-work, so closely associated that they may not be considered separately. Of these, one group is definitely motive and passage-work intermingled; the other

(1)

![Sym. 2-1]

Three note motive and five note motive.

Also S. 3-1, 3-2, 12-3, 17-1, 21-1, 28-2, 28-4, 29-1, 35-2, 37-1, 41-2, 43-4, 44-4, 45-1, 48-1, 56-4, 57-2, 57-4, 75-1, 80-1, 91-1, 91-4, 92-1, 99-1

(2)

![Sym. 32-1]

Motive and passage-work

Also S. 6-4, 29-4, 34-1, 35-4, 42-1, 46-1, 46-2, 47-4, 57-1, 63-1, 71-4, 81-4, 93-1, 95-1
a motive made of passage-work used in sequence.

The next group includes second themes having the correct thematic contrast, but in other respects resembling the first theme. In some the resemblance is rhythmic only, particularly in the opening measures.

(1)

\[
\begin{align*}
S. 60-4 & \quad \text{Passage-work motive in sequence.} \\
\end{align*}
\]

Also S. 8-4, 11-2, 33-4, 44-1, 65-1, 99-1

(2)

\[
\begin{align*}
S. 45-2 & \quad \text{Theme I opening bars.} \\
S. 45-2 & \quad \text{Theme II opening bars} \\
\end{align*}
\]

Also S. 1-2, 45-4, 79-1, 91-1
In others it is melodic and rhythmic in which the first theme, [1] restated in the dominant, serves as the second theme.

The remaining second themes possess independent melodic character. Their structural material is so disposed that they should be considered in phrase-lengths rather than in [2] motives built into phrase-lengths.

(1)

\[\text{Score of Theme I in part} \]

\text{S. 87-4 Theme I in part}

\[\text{Score of Theme I used for a second theme.} \]

\text{Also 87-4, 98-1}

(2)

\[\text{Score of Theme with motives} \]

\text{S. 11-1}

\text{Also S. 10-1, 29-2, 36-1, 38-4, 41-1, 52-4, 53-1, 53-3, 56-1, 63-4, 66-1, 67-1, 70-1, 71-1, 76-1, 77-1, 82-1, 83-1, 85-1, 88-1, 90-1, 90-4, 97-1, 103-1.}
Closing Themes

(1)

In Quartette No. 16, Mov. 1, Haydn includes for the first time a third, or closing theme.

In his symphonies he continues the use of this third idea which, by reason of its independent musical content, may not be analysed and classified as a coda.

Often it serves to create a sense of approaching finality, and to emphasize the key of the cadence.

Its structural material usually consists of motives, or phrase-lengths made of motives, augmented with passage-work, which cadence in 'the contrasting' key.

Q. 16-1  B♭ major. Closing Theme. Dom.

Also S. 2-1, 8-4, 12-1, 19-1, 33-2, 36-1, 40-1, 48-1, 79-1, 80-1, 83-4, 88-1
For greater contrast, some closing themes begin in the dominant minor, but cadence in the dominant major. A few are more modulatory, but end with a cadence in the contrasting key.

(1) S. 32-1 C major Closing Theme Dom. Minor to Dom. Major

Also S. 4-1, 37-1, 64-1.

(2) S. 33-1, 33-4, 35-1
The Development Section

The development, a section which comes between exposition and recapitulation, has its own important and distinctive function. It is a free discussion, more or less complete, of the previously announced thematic material. Having no definite form, it must rely on the caliber of the themes for character; and for interest, must depend, not only upon thematic endowment, but upon the imagination and skill of the composer. Its length too, is at the discretion and taste of the composer.

It may consist mainly of passage work, with only brief references to thematic content. It may center its modulatory restatements, or elaborations, around one theme, or one motive, or dispense them among several. In the more modern type of developments, the tendency is to select motives, or rhythmic figures, often insignificant in themselves, and through transmutation, represent the thematic content in different and often increasingly attractive aspects.

Another important factor is the modulatory process which may be a simple journey through a few closely related keys; or a highly complex and dramatic venture through many and more distant keys.
The structural design and position of the development sections of sonata-allegro forms have undergone various changes during the process of evolution. The early plan of this form in which the first part contained a statement of first and second themes in tonic-dominant order, followed by a second part in which these themes reappeared in dominant-tonic order, contained modulatory measures sufficient to bring about the necessary key changes; but there was no portion of these modulatory measures that had thematic content enough to be termed a development section. When the modulatory section of the second part lengthened, it became apparent that it was no longer in proportion with the first part. So it was enlarged by a restatement of the first theme in the dominant key at the beginning of the second part, followed by a crude sort of development and ending with a restatement of the first and second themes in the tonic key. The weakness of this plan was an overemphasis of the first theme which now made three appearances.

Gradually the restatement of the first theme in the dominant key was discarded. The second part of the sonata immediately began with music of obviously 'working-out' texture, the distinguishing characteristic of a development
section; finally leading to a restatement of the first and second themes in the tonic key.

The development section became more important, and more dramatic, as it grew thematic in musical texture. Not only were the resources of homophony turned to account, but also those of the polyphony. Haydn resorted to counterpoint to enhance his thematic developments, and furthermore, laid new emphasis on the entire section, gradually making it the chief thing. He introduced the thematic type of development, which had been used in isolated instances, but which, through Haydn, gained a new significance in the symphony. 'He did not carry through, or develop, entire themes but preferred to select apparently insignificant, small motives from these, and by means of their transmutation, he succeeded in forming great periods and presenting dramatic developments.'

In the construction of his sonata-allegro forms Haydn reflects the plans and characteristics of various phases of its progressive evolution. In some of his quartettes and symphonies adherence to the earlier forms may be traced. The location and key of the thematic content of the development section serve to indicate their historical date in sonata-allegro form.

(1) The Outline of the History of Music--C. Nef. page 251
The earliest type to be found among Haydn's symphonies is patterned after the form which succeeded that of the suites and partitas:

Part 1---Exposition---two contrasting themes in tonic-
(1)
dominant order.

Part 2---Recapitulation---restatement of theme I in the dominant---a series of modulatory measures in the style of a development working back to the tonic key, and a restatement of the second theme.

This plan was unsatisfactory because the mere restatement of the second theme at the end of the piece was inadequate to give a conclusive emphasis on the original key. Besides, themes were becoming more and more individualistic and important. This plan tended to efface any impression the first theme may have made on its first announcement. These structural weaknesses lead to its final abandonment.

Haydn makes use of it in only two of his symphonies:
Sym. 1--Mov. 2 and Sym. 30--Mov. 1. In each of these movements the second part begins with a restatement of the first theme in the dominant, followed by a series of modulatory measures resembling a development which end with a restatement of the

(1) In minor keys---tonic---relative-major order.
second theme in the original key.

The form which succeeded this was like it, except that following the series of modulations there was a restatement of both first and second themes in the tonic.

Part 1---(Th. 1--Ton., Th. 2--Dom.)
Part 2---(Th. 1--Dom.--Modulations--Th.1--Tonic, Th. 2--Ton.)

The chief objection to this is its overemphasis of the first theme, which makes three appearances; once in the first part and twice in the second.

This formula outlines the plan of the C. P. E. Bach construction upon which Haydn based many of the sonata-allegros of his first eighteen quartettes and first fifty symphonies.

However, through many experiments, two-thirds of which are made in these fifty symphonies, Haydn gradually turns from the Bach construction, with the result that in the last fifty-four symphonies only eighteen sonata-allegros from a group of sixty-one conform to the older construction.
Development Sections of Quartettes

The development sections of Haydn's early string quartettes clearly show the influence of the historical period in which they were written. The composer who most affected the evolution of sonata-allegro form at the time was C. P. E. Bach. In his structures Part II begins the development sections with a more or less exact restatement of the first theme, or with material from it:

Part I (Th. I, Tonic--Th. II, Dominant)

Part II (Th. I, Dom.--modulations--Th. I, Tonic, Th. II Tonic)

Among these quartettes are fifteen sonata-allegros that conform closely to the Bach construction. Eight restate the first theme in part, and eight use material from

(1)

Q. 2-5 E♭ Major Th. I

Development opening bars--Dominant
Material--Theme I

also Q. 4-1, 4-3, 7-1, 7-3, 10-3, 17-1, 18-1.
The only experiment in the first five quartettes occurs in Q. 1-1. The development starts in the dominant of the supertonic with material from the second theme.

(1)

\[
\begin{align*}
\text{Q. 5-1 B b Major Th. I} \\
\text{Development opening bars--Dominant Material--Theme I}
\end{align*}
\]

Also Q. 1-5, 2-1, 3-1, 5-2, 9-3, 15-4

(2)

\[
\begin{align*}
\text{Q. 1-1 B Major Th. II} \\
\text{Development opening bars. Dominant of supertonic Material--Theme II}
\end{align*}
\]

Also Q. 7-5, 8-1, 11-1, 17-4
In Q. 6--Mvs. 1 and 5 the second experiment is made, the development opens in the tonic, on a dominant pedal point. Material from Theme I.

Q. 8-5 makes the third experiment, The development begins in the supertonic minor. Material from Th. I or II.

(1)

Development opening bars--Tonic on Dom. Pedal Point. Material--Th. I.

Also 6-1, 9-5, 13-1, 17-2.

(2)

Development opening bars--Supertonic minor. Material--Th. I.

Also Q. 10-5, 16-1, 18-1.
In Q. 9—Mov. 1 the development begins in the Dom. with material from the bridge.

Q. 15—Movs. 1 and 2 start the development in the dominant of the relative minor, material from Themes I and II.

(1)

Q. 9-l E♭ Maj. Section of bridge


(2)

Q. 15-5 G Maj. Theme I

Development opening bars. Dominant of the relative minor. Material Theme I

Also Q. 15-2
Quartettes Nos. 1-5 closely adhere to the Bach construction. However, in Quartette No. 1-1 experiment No. 1 is made. The development starts in the dominant of the supertonic with material from Theme II.

Q. 6-1 makes experiment No. 2. The development starts in the tonic on a dominant pedal point with material from Theme I.

Q. 7-1 returns to the Bach construction.
Q. 7-5 returns to Experiment No. 1
Q. 8-1 returns to Experiment No. 1

Mov. 5 makes Experiment No. 2. The development starts in the supertonic minor. Material from Theme I.

Q. 9-1 makes Experiment No. 3. The development starts in the Dominant. Material from the bridge.

Mov. 3 returns to the Bach construction.
Mov. 5 returns to Experiment No. 1
Q. 10-5 returns to Experiment No. 3
Q. 11-1 returns to Experiment No. 1

Mov. 3 returns to Experiment No. 4
Q. 10-3 returns to the Bach construction.
Q. 12-5 returns to Experiment No. 4
Q. 13-1 returns to Experiment No. 2
Q. 15-4 returns to the Bach construction.

Movs. 1 and 2 make Experiment No. 5. The development starts in the dominant of the relative minor.

Material from Themes I and II respectively.
Q. 16-1 returns to Experiment No. 3
Q. 17-1 returns to the Bach construction.
Mov. 2 returns to Experiment No. 2
Mov. 4 returns to Experiment No. 1
Q. 18-1 returns to the Bach construction
Mov. 4 returns to Experiment No. 3

This analysis demonstrates in a small way the reiterated 'adopting-using-discarding-overlapping-re-adopting' type of procedure that pervades the course of Haydn's evolutionary progress in sonata-allegro form. It discloses his growth from a close adherence to the Bach construction in the first five quartettes, to the more free and independent construction of the last four quartettes, Nos. 15,16,17,18.

Although there is a return to the Bach construction in (1) some of the latter quartettes, the material is so superior in content and treatment that adherence has become more nearly a reminiscence than an imitation. The remaining measures of the development section are used for the further working out of the principal thematic content of the exposition.

In these early quartettes, instead of treating each thematic portion of the exposition, there is a tendency to

(1) Q. 14-4, 17-1, 18-1.
center it about one specific portion; first theme, second theme, or bridge. In some instances one key is maintained throughout the section. In those which are modulatory, the tendency is to keep to closely related keys. In a few both themes are presented. But there is a proneness in each of them to treat some definite section from the exposition rather than to present rhythmic figures or motives in various guises (imitation, augmentation, diminution, inversion, etc.) in the 'give-and-take' style of a true development.

(1) Q. 2-5, 8-5  
(2) Q. 1-1, 11-3, 12-5  
(3) Q. 9-1, 10-5  
(4) Q. 2-1, 7-3, 7-5, 9-5  
(5) Q. 3-1, 7-1, 10-3, 11-3, 15-2
Development Sections of Symphonies

In his first nine symphonies (1759-62), six (Nos. 1-6) of which he wrote for Count von Morzin, and three (Nos. 7-8-9) for Prince Esterhazy, Haydn follows the Bach construction. He begins the second part of the sonata-allegro with a restatement of the first theme, complete or partial, or with

(1) [Musical notation]

S. 2-1  C. Major  Theme I

(2) [Musical notation]

Opening bars --- Development

Th. 1---Dom.---complete restatement

Also  S. 3-1, 4-1, 5-1, 6-1, 6-2, 8-1, 8-2, 8-3, 11-1
      13-4, 16-1, 19-3, 28-1, 29-2, 30-1, 34-2, 43-4,
      56-2, 58-1, 65-2, 65-4, 73-4

(2) S. 6-4, 7-1, 7-4, 9-1, 17-1, 19-1, 21-3, 22-1,
      23-1, 23-2, 24-1, 29-1, 29-4, 30-2, 35-2, 36-1,
      38-1, 41-4, 43-1, 43-2, 44-1, 47-1, 52-2, 53-1,
      53-3, 57-2, 57-4, 60-1, 60-2, 67-2, 73-1, 84-1.
material from it.

S. 1--1-D Maj.--Th. I Bar 6.

Development--opening bars.
Th. I--material--Dom.

In the tenth symphony Haydn begins a series of experiments with the opening bars of the second section.

Symphonies No. 10 to No. 27 (1763-65) include eleven deviations from the 'Dom.--Th. 1' development beginning, characteristic of the Bach construction.

Among the thirty-three sonata-allegros contained in these symphonies, fifteen adhere to the Bach construction and eighteen start the development section in a more independent manner.

The procedure and use of these eleven experiments give a clear illustration of Haydn's mode of slow, but progressive evolution—trying out a new idea, dropping it and returning to the Bach construction; inventing and using other ideas, only to again resume the Bach construction, or some previous experiment.

But the whole tendency is towards the construction of a more independent development section, gradually discarding the "theme 1--Dominant" opening bars, and the use of themes as a unit, to affect, instead, the use in more remote keys, of fragments or motives from all sections of the expositive.

In this group of symphonies there are eleven experiments which occur in the following order:

No. 1---Development starts in the tonic on a dominant pedal point---material from Theme 1.
No. 2—Development starts in the supertonic-minor ---
material from Themes I or II
No. 3—Development starts with diminished seventh chords
material from bridge.
No. 4—Development starts in the dominant-minor
material from Th. I
No. 5—Development starts in the dominant
material from Theme 2.
No. 6—Development starts in the supertonic-minor
material from the bridge
No. 7—Development starts in the relative minor
material from Th. 1
No. 8—Development starts in the Dominant
material from the bridge
No. 9—Development starts in the tonic-minor
material from Theme II
No. 10—Development starts on diminished seventh
material from Theme I
No. 11—Development starts in Dominant minor
material from Theme II.

These experiments, listed and illustrated in the following
pages according to the symphony in which they appear, are taken
up and dropped intermittently along with the interrupted use of
the Bach construction; a procedure which obtains throughout
Haydn's symphonic composition. But as his experiments, through
use, become habitual, and a component part of his structural
repertory, he has less and less recourse to the Bach structure.

Exp. No. 1—S.10—Mov. 3—D major

Development starts in the tonic, on a dominant pedal point.

Material from Th. I or Th. II

\begin{align*}
\text{S. 10-3} & \quad \text{Th. 2} \\
\end{align*}

Development opening bars.

Th. II material—Ton. on Dom. Ped. Pt.

Also—S. 11-2, 32-1, 35-1, 37-1, 38-4
Exp. No. 2—Sym. 11—Mov. 4—E♭ major

Development starts in supertonic minor.

Material from Th. I or Th. II

Development opening bars

Theme I—supertonic minor

Also S. 20-1, 37-4, 46-1.
Exp. No. 3--S. 12--Nov. 1--E major

Development starts with diminished seventh arpeggios.

Material --- Bridge

S. 12-1 Bridge material

Development opening bars

Bridge material VII; B min.

Also S. 21-1
Exp. No. 4—S. 12—Mov. 3—E major

Development starts in the dom. min.

Material from Th. I

\[\text{Musical notation image}\]

S. 12-3 Th. I

Development open bars

Th. I material Dom. min.

Also S. 33-4
Development starts in the Dom.

Material from Th. 2

Development opening bars

Th. 2 material Dom.

Also S. 31-2, 42-2, 48-2.
Exp. No. 6—S. 22—Mov. 2---E♭ major

Development starts in supertonic minor

Material from bridge

Also S. 56-4, 88-1, 102-1.
Exp. No. 7—S. 23—Mov. 4—G major

Development starts in relative min.

Material from Th. I

S. 23-4 Th. I

Development opening bars

Th. I material Rel.minor

Also S. 47-4, 68-1, 68-2, 75-1, 76-4, 81-1, 81-4, 96-1, 98-1.
Exp. No. 8—Sym. 24—Nov. 4—D major

Development starts in Dominant

Material from Bridge

Sym. 24-4  Section of Bridge

Development opening bars

Material from Bridge—Dom.

Also  48-1, 48-4.
Exp. No. 9---S. 25---Nov. 1---G major

Development starts in tonic minor

Material from Theme II

S. 25-1

Th. II

Development opening bars

Material from Th. 2

Also S. 32-3, 35-4, 41-2, 57-1, 58-4, 63-1, 63-4, 66-2, 80-4, 90-1, 92-1.
Exp. No. 10—S. 25—Nov. 3—C major

Development starts on Diminished seventh

Material Theme I

S. 25-3 Theme I

Development opening bars

Th. I material—Diminished seventh of D minor

Also—S. 41-1
Exp. No. II--S. 27--Nov. 3--G major

Development starts in Dom. Minor

Material from Th. 2

S. 27-3 Th. II closing bars

Development opening bars

Material from Th. II D. Min.

Also S. 54-5, 83-4, 90-4, 99-2
Sym. No. 10—Mov. 1-2-3 contain Experiment No. 1

The development begins in the tonic on a dominant pedal point. Material from Theme 1.

Sym. No. 11—Mov. 1 returns to the Bach construction

Mov. 2 uses Experiment No. 1

Mov. 4 contains Experiment No. 2

The development starts in the supertonic minor. Material from Theme 1.

Sym. No. 12—Mov. 1 contains Experiment No. 3

The development starts with diminished seventh chords. Material from the bridge.

Mov. 3 contains Experiment No. 4

The development starts in the dominant minor. Material from Theme 1.

Sym. No. 14—Mov. 1 contains Experiment No. 5

The development starts in the dominant. Material from Theme 2.

Sym. Nos. 16-17-19 return to the Bach construction in all sonata-allegro movements.

Sym. No. 20—Mov. 1 returns to Experiment No. 2

Sym. No. 21—Mov. 1 returns to Experiment No. 3

Mov. 3 returns to the Bach construction
Sym. No. 22--Mov. 2 contains Experiment No. 6

The development starts in the supertonic minor. Material from bridge.

Movs. 1 and 4 return to the Bach construction.

Sym. No. 23--Movs. 1 and 3 return to the Bach construction

Mov. 4 contains Experiment No. 7

The development starts in the relative minor. Material from Theme 1.

Sym. No. 24--Mov. 1 returns to the Bach construction.

Mov. 4 contains Experiment No. 8

The development starts in the dominant.

Material from Bridge.

Sym. No. 25--Mov. 1 contains Experiment No. 9

The development starts in the tonic-minor.

Material from Theme 2.

Mov. 3 contains Experiment No. 10

The development starts on the diminished seventh. Material from Theme 1.

Sym. No. 26--Mov. 1 returns to the Bach construction

Sym. No. 27--Mov. 1 returns to the Bach construction

Mov. 4 contains Experiment No. 11

The development starts in the dominant-minor. Material from Theme 2
In the next group of Symphonies, Nos. 28-41, (1765-71) there are no new ideas used in the opening bars of the development section. These symphonies contain thirty-five sonata-allegro movements of which nineteen conform to the Bach construction. The other sixteen utilize the ideas developed in the previous eleven experiments.

However, the general type of procedure, that of intermittent return to the Bach construction, obtains in this group as it did in the previous group, with the odds slightly in favor of the Bach construction.

In the previous group the proportion it will be noted, was slightly in favor of new ideas for development openings.

Sym. Nos. 28-29-30 return to the Bach construction.
Sym. No. 31--Mov. 1 returns to the Bach construction.
       Mov. 2 returns to Experiment No. 5
Sym. No. 32--Mov. 1 returns to the Bach construction.
       Mov. 2 returns to Experiment No. 1
       Mov. 3 returns to Experiment No. 9
Sym. No. 33--Movs. 1 and 2 return to the Bach construction.
Sym. No. 34--Movs. 1 and 2 return to the Bach construction.
Sym. No. 35--Mov. 1 returns to Experiment No. 1
       Mov. 2 returns to the Bach construction
       Mov. 4 returns to Experiment No. 9
Sym. No. 36—Mov. 1 and 4 return to the Bach construction.
Sym. No. 37—Mov. 1 returns to Experiment No. 1
Mov. 4 returns to Experiment No. 6
Sym. Nos. 38 and 39 return to the Bach construction.
Sym. No. 40 returns to Experiment No. 6
Sym. No. 41—Mov. 1 returns to Experiment No. 3
Mov. 2 returns to Experiment No. 9
Mov. 4 returns to the Bach construction.

During this time his work shows an almost two to one adherence to the Bach construction.

However, in the next twelve symphonies, Nos. 42-54 (1771-74) there is another series of experiments. In addition these symphonies show a marked falling off in Haydn's adherence to the Bach construction, the proportion, in direct opposition to that of the previous group, is a two to one divergence from the Bach construction. Only eleven of the thirty-one sonata-allegros conform, the remaining twenty using other ideas. Among them are seven that are entirely new.

These experiments, beginning with number 12 are made in the following order:

No. 12---Development starts in the Dominant-minor Material from Principal Theme.
No. 13—Development starts with series of sequential modulations. Material from Theme 1
No. 14—Development starts in the tonic mediant major or minor. Motive from principal themes.
No. 15—Development starts in Dominant of supertonic minor. Material from various sections of the exposition.
No. 16—Development starts in Relative major. Material from Theme 2
No. 17—Development starts in key of submediant with Theme 2
No. 18—Development starts in submediant of the supertonic minor. Material from various sections of the exposition.

These experiments are listed and illustrated according to the numerical order of the symphony in which they are used.
Exp. No. 12---Sym. 42--Nov. 1---D major

Development starts in Dominant of relative-minor.

Material from Theme I

\[ \text{MIDI notation image} \]

S. 42-1 Theme I

\[ \text{MIDI notation image} \]

Development opening bars

Rhythmic figure from Th. I

Dominant of Relative minor

Also S. 51-1, 54-1, 56-1, 69-1, 85-1, 87-1, 98-4, 99-1, 104-1

(1) This is the most remote key which Haydn has as yet used and his most decided step toward an independent development opening.
Exp. No. 13—Sym. 44—Nov. 4—G major

Development starts with series of sequential modulations.

Motive from Th. I

\[ \begin{align*}
\text{S. 44-4} & \quad \text{Th. I} \\
\end{align*} \]

Development opening bars

Material from Th. I

Also S. 45-2, 61-1, 66-1, 77-1, 79-1, 83-1, 86-1, 87-1, 91-1, 92-1, 103-1
Exp. No. 14—Sym. 46—Mov. 3—B major

Development starts in the tonic mediant (major or minor)

Material from principal Themes.

S. 46-3

Th. 1

Development opening bars

Th. 1 motive--Ton. mediant (major or minor)

Also S. 47-4, 65-1, 71-4, 97-1, 100-1
Exp. No. 15—Sym. 51—Mov. 4—B♭ major
Development starts in Dom. of the supertonic minor.
Material from sections of the exposition.

S-51-1 Theme I

Development opening bars
Th. I material—Dom. of supertonic minor

Also S. 67-1
Exp. No. 16—Sym. 52—Mov. 1---C minor

Development starts in relative major.

Material—Theme II

S. 51-1

Th. II motive

Development opening bars

Motive from Theme II—relative major
Exp. No. 17---Sym. 52---Mov. 4---C minor

Development starts in key of submediant.

Theme II.

S. 52-4  Theme II

Development opening bars

Th. II--Key of submediant
Exp. No. 18---Sym. 54---Mov. 2---C major

Development starts in the submediant of the supertonic minor.

Material from Theme II

\[ \text{S. 54-2 section of Th II} \]

Development Submediant of supertonic minor
In common with the practice of former groups, each of these new experiments occurs here and there, dispersed among the intermittent appearances of the Bach construction and of previous experiments.

Sym. No. 42--Mov. 1 contains Experiment No. 12
The development begins in the dominant of the relative minor.
Material from Theme I
Mov. 2 returns to Experiment No. 5
Sym. No. 43 returns to the Bach construction.
Sym. No. 44--Mov. 1 returns to the Bach construction.
Mov. 4 contains Experiment No. 13
The development starts with a series of sequential modulations.
Material from Theme I
Sym. No. 45--Mov. 1 returns to Experiment No. 9
Mov. 2 returns to Experiment No. 7
Mov. 4 returns to the Bach construction
Sym. No. 46--Movs. 1 and 2 return to the Bach construction.
Mov. 3 contains Experiment No. 14
The development starts in the tonic-mediant (major or minor)
Motive from Principal Themes.
Sym. No. 47—Mov. 1 returns to the Bach construction.
Mov. 4 returns to Experiment No. 14
Sym. No. 48—Movs. 1 and 4 return to Experiment No. 8
Mov. 2 returns to Experiment No. 5
Sym. No. 49—Movs. 1-2-3 return to Bach construction.
Sym. No. 51—Mov. 1 returns to Experiment No. 12
Mov. 4 contains Experiment No. 15
Development begins in the Dominant of the super-tonic minor.
Material from Theme I
Sym. No. 52—Mov. 1 contains Experiment No. 16
Development starts in the relative major.
Material from Theme II
Mov. 2 returns to the Bach construction
Mov. 4 contains Experiment No. 17
The development starts in the key of the submediant—Theme II restated.
Sym. No. 53—Movs. 1 and 3 return to the Bach construction.
Sym. No. 54—Mov. 1 returns to Experiment No. 12
Mov. 2 contains Experiment No. 18
Development starts in the submediant of the supertonic minor.
Material from Theme II
Mov. 4 returns to Experiment No. 11
In the next fifteen symphonies, No. 55 to No. 69, (1774-79) no new experimenting with the opening bars of the development section is done. Of twenty-five sonata-allegro forms, ten conform to Bach and fifteen use previous experiments. There are the same intermittent resumptions of the Bach construction.

Sym. No. 56--Mov. 1 returns to Experiment No. 12
  Mov. 2 returns to the Bach construction
  Mov. 4 returns to Experiment No. 6
Sym. No. 57--Mov. 1 returns to Experiment No. 9
  Movs. 2 and 4 return to the Bach construction
Sym. No. 58--Mov. 1 returns to the Bach construction.
  Mov. 4 returns to Experiment No. 9
Sym. No. 60--Movs. 1 and 2 return to the Bach construction.
Sym. No. 61--Mov. 1 returns to Experiment No. 13
Sym. No. 63--Movs. 1 and 4 return to Experiment No. 9
Sym. No. 64--Mov. 1 returns to the Bach construction.
Sym. No. 65--Mov. 1 returns to Experiment No. 14
  Movs. 2 and 4 return to the Bach construction
Sym. No. 66--Mov. 1 returns to Experiment No. 13
  Mov. 2 returns to Experiment No. 9
Sym. No. 67--Mov. 1 returns to Experiment No. 15
   Mov. 2 returns to the Bach construction
Sym. No. 68--Movs. 1 and 2 return to Experiment No. 7
Sym. No. 69--Mov. 1 returns to Experiment No. 12
   Mov. 2 returns to Experiment No. 13

Symphonies No. 70 to No. 81 (1780 to early 86) contain a series of four experiments. Among the fifteen sonata-allegro forms only two conform to the Bach construction. The others use either the experiments of previous groups, or those made within this group.

The following pages list and illustrate these latest experiments in the numerical order of the symphony in which they appear.

The two instances of a return to the Bach construction occur in the same symphony, No. 73, Movs. 1 and 4.
Development starts on the mediant of the supertonic minor.

Material from Theme II

Development opening bars
mediant of supertonic minor
Development starts with cadential bars that close the exposition, in supertonic minor.

\[ \text{Development opening bars} \]

Supertonic minor

(1) This marks the first instance of the use of this kind of thematic material for the opening bars of the development section, and is indicative of the increasing independence of Haydn's development sections.
Exp. No. 21--S. 78--Mov. 1---C minor

Development starts in subdominant major (or minor)

Material from Th. I

S. 78-1 Theme I

Opening bars Theme I

Subdominant minor

Also S. 82-1, 82-4, 86-4, 91-4, 94-1
Exp. No. 22—S. 80—M°. 1—D minor

(1)

Starts in tonic-flat major

Closing theme restated.

Development opening bars

Closing theme restated—tonic-flat minor

(1) These opening bars have achieved complete independence of the Bach construction in both thematic material and key.
In the next group of symphonies No. 82 to No. 92 (1786-88) which include the 'Paris Symphonies', (Nos. 82-3-4-5-6-7) and the 'Oxford Symphony', No. 92, there are no new experiments. Among fifteen sonata-allegro forms only one follows the Bach construction, No. 84--Mov. 1. The others utilize the experiments of previous groups.

Sym. No. 82--Movs. 1 and 4 return to Experiment No. 21
Sym. No. 83--Mov. 1 returns to Experiment No. 13
Mov. 4 returns to Experiment No. 11
Sym. No. 84--Mov. 1 returns to the Bach construction
Sym. No. 85--Mov. 1 returns to Experiment No. 12
Sym. No. 86--Mov. 1 returns to Experiment No. 13
Mov. 4 returns to Experiment No. 21
Sym. No. 87--Mov. 1 returns to Experiment No. 13
Mov. 4 returns to Experiment No. 15
Sym. No. 88--Mov. 1 returns to Experiment No. 21
Sym. No. 89--Mov. 1 returns to Experiment No. 7
Sym. No. 90--Mov. 1 returns to Experiment No. 21
Mov. 4 returns to Experiment No. 11
Sym. No. 91--Mov. 1 returns to the Bach construction
Mov. 4 returns to Experiment No. 21
Sym. No. 92--Mov. 1 returns to Experiment No. 13
The group of symphonies which are known as the 'London Symphonies', No. 93 to No. 104, (1791-95) include two new experiments.

Of the sixteen sonata-allegro forms included in these symphonies, thirteen return to previous experiments, and only one to the Bach construction. The remaining two make the last experiments.

These experiments are illustrated on the following pages.

Exp. No. 23--S. 93--Mov. 1--D major
Development starts in supertonic minor
Material from Coda

![Notation image]

S. 93-1 Material from Coda

![Notation image]

Development opening bars
Material from coda--supertonic minor
Exp. No. 24—Sym. 100—Mov. 1—G major

Development starts in the mediant-flat major.

Theme II restated.

S. 100-1

Theme II-opening bars.

Development opening bars—Mediant-flat major

Theme II—restatement.
Recapitulations

Immediately following the development, in which the thematic material of the exposition has been presented in many new and interesting aspects, depending on the imagination and experience of the composer, there is a restatement of the exposition in the tonic key, presented in varying degrees of exactitude.

Quartettes

In the sonata-allegros of the first eighteen quartettes, more than half of the recapitulations contain practically exact restatements of the exposition in the tonic.

In others the recapitulations contain thematic restatements with modifications: (a), an incomplete restatement of (1) first, or second theme; (b), interpolated modulations.

(1) Q. 2-5, 5-1, 9-5, 12-5, 15-1, 16-1, 17-4
(2) Q. 10-5
(3) Q. 2-1, 7-1, 11-1.
Symphonies

In the symphonies the recapitulations in many of the sonata-allegros are regular, but not perfunctory restatements of the exposition. This is due to modifications, or changes brought about by (a), the shortening of the bridge between the first and second themes, which do not now require a modulation; (b), the complete omission of the bridge; (c), dispensing with the repetition of the first theme (which takes place in some expositions); (d), the omission of part of the first or second theme, and all of the bridge.

In other recapitulations further changes take place. The first theme is altered, or some of it omitted, sometimes to be taken up and used by the transition. The second theme commences in the subdominant, (but cadences in the tonic), or in a symphony in a minor key, it reappears in the tonic major.

(1) This occurs in sixty-two sonata-allegros.
(2) This occurs in thirty-seven sonata-allegros.
(4) S. 3-2, 5-4, 36-4, 47-1, 48-1, 65-4.
(5) S. 49-4, 61-1, 63-1, 79-1, 82-1, 84-1, 91-1.
(6) S. 60-1, 89-1.
(7) S. 65-2, 90-4, 96-1.
(8) S. 65-1, 81-4.
(9) S. 23-1
(10) S. 26-1, 30-1, 83-1.
Sometimes it is altered, or even omitted entirely. In other cases the first theme is altered and the transition omitted; or the closing theme is left out.

Other recapitulations are augmented by lengthening the transition with a series of thematic modulations, or by interpolated material.

Even more striking changes take place. In Symphony No. 75, Mov. 1 the first theme is restated much like a fugal stretto.

In Symphony No. 85, Mov. 1 the first theme is used as counterpoint over part of the bridge and part of the second theme.

In other symphonies, in which the first theme is used also as a second theme, the recapitulation uses one restatement to cover both.

Regarding the recapitulation of S. No. 92, Mov. 1 Tovey comments "it is designed like one of Beethoven's biggest codas", and of Symphony No. 92, Mov. 1 he terms the recapitulation "a typical Beethoven coda".

1) S. 28-4, 37-4, 44-1, 54-1, 99-1
2) S. 34-2, 40-1, 75-1.
3) S. 31-1
4) S. 32-1
5) S. 35-1
6) S. 42-1, 57-1, 71-1, 86-4
7) S. 81-4, 87-4
(8) Tovey, D.F., Essays in Musical Analysis, Vol. 1 Oxford University Press, 1935.
Codas.

Very often at the end of a long and important movement the conventional restatement of the second theme with, possibly, the addition of a brief cadential extension makes a conclusion that sounds unfinished. Haydn initiated the use of an extra section, or coda, thematic in content, to supply this want.

In an important coda the content is often a further development of thematic material, presented from other viewpoints than those of the regular development section, and may be regarded as a summing up of the thematic material announced in the exposition.

Haydn began using the coda in his early string-quartettes. Necessarily short, they make brief references to one or the other of the principal themes, occasionally to both.

In the symphonies the codas range from those containing brief references to thematic material of the exposition, to those which may be termed a second and more concise development in which figures or motives from the exposition are presented in aspects differing from those of the regular development section.

(1) Q. 3-1, 8-1, 9-1, 13-1
(2) Q. 9-5, 16-1.
Twenty-two codas use material from the first theme, five from both the first and second themes, and three from the second theme.

Eighteen codas take on the aspect of a small development section.

The thematic content of the remaining codas is as follows: reiteration of Theme I (S. 13-4), canonic treatment (S. 44-1), restatement (S. 84-1, 92-1), bridge material (S. 17-1), bridge and Theme I (S. 47-4), introductory material (S. 6-2, 21-1), introductory material and Theme I (S. 103-1), closing theme (S. 51-1) and independent material (S. 60-4).

(1) S. 3-1, 3-2, 7-1, 7-4, 11-1, 11-2, 11-4, 12-1, 23-2, 27-1, 29-1, 31-1, 32-4, 37-1, 48-2, 82-1, 82-4, 94-1, 98-1, 99-1, 101-1, 104-4.
(2) S. 48-1, 99-2, 101-1.
(3) S. 43-1, 49-2, 92-1, 93-1, 104-1.
(4) S. 35-1, 44-4, 47-1, 54-1, 56-1, 58-4, 63-4, 67-1, 76-4, 77-1, 89-1, 90-1, 90-4, 91-4, 98-1, 100-1, 102-1, 102-4.
Summary.

During the long years of Haydn's evolution he composed an enormous amount of music in cyclical forms: sonatas, quartettes, concertos, and symphonies.

The influence of C.P.E. Bach is especially apparent in the early Quartettes, Op. 1, 2, 3, (1755) and Symphonies, No. 1 to No. 9 (1759-62). Within the course of these works Haydn establishes the rule of four movements, fixes the order of their arrangement, and incorporates the minuet.

He put most of his efforts into improving the sonata-allegro movement, a flexible structure inviting the greatest freedom of individual treatment, on which he spent his great gifts of imagination, with beneficial results to each of its sections.

He contributed much toward the improvement of the exposition by giving to his themes definite and concise individuality, applying these attributes to second themes as well as to first. This purposeful effort not only resulted in improved themes, but produced a more significant contrast between the principal themes than that given by change of tonality alone.

Haydn also instituted the use of a third, or closing theme.
The development sections open in the manner of the G.P.E. Bach construction. The remaining content is somewhat thematic, but often centers around a single theme, restating whole sections, sometimes remaining in one key, and sometimes modulating to closely related keys.

The recapitulation, quite regular, restates the principal themes in the tonic, often with slight changes; sometimes omissions, sometimes interpolations.

Early in his Quartettes he begins to use the coda, necessarily short, and apt to apply itself to a single theme.

With the acquisition of skill and perspective Haydn begins his experiments. In Symphonies No. 10 to No. 27 (1763-65) he initiates many new ideas.

The exposition is made more interesting by the use of themes built of motives. A series of eleven experiments, used intermittently with the Bach construction, serve to demonstrate the course of Haydn's progressive, yet intermittently retrogressive, type of evolution. No idea is completely barred from usage, but each successive reappearance marks an improvement, musically or structurally. Though Haydn returns, again and again to the Bach construction, his whole trend is one of gradual renunciation of the Bach construction assumption of the modern.

Symphonies No. 28 to No. 41 (1765-71) present no new experiments. It seems to be a period during which Haydn,
resting from the creation of new ideas, is assimilating through usage in other compositions, the experiments made in previous compositions. Up to this time the proportion of symphonies conforming to the Bach construction, and those using the assimilated new ideas, is about even.

Symphonies No. 42 to No. 54 contain seven experiments. In the exposition the motive type of construction for themes is definitely preferred. The number of development sections reverting to the Bach construction is distinctly less. Nearly two-thirds of the movements make use of the new experiments, or of those in previous symphonies. The remainder of the development has begun to assume, to some extent, the 'give-and-take' aspect of the more modern development, largely because of the use of the motive type of thematic material. In the recapitulation there is more freedom of treatment in the restated principal themes. Both reappear in the tonic, but with free use of interpolations or omissions.

Symphonies No. 55 to No. 69 (1774-79) contain no new experiments in the development sections. The motive type of thematic construction prevails and the body of the development has become more complex, with a texture replete with the use of short figures derived from the exposition as against the older type of development with partial restatements of themes in modulatory keys. The recapitulations contain the conventional tonic restatement of principal themes. The out-
standing new advance is the longer coda which presents thematic material in other aspects than those of the development. The return to the Bach plan nearly equals the use of the newer ideas.

Symphonies No. 70 to No. 81 (1780-86) contain four new experiments. During this time, in 1781 Haydn met Wolfgang Mozart. Between them there developed an unselfish and mutually stimulating association in which each seems to vie with the other in seeking and using new ideas.

In this symphonic series Haydn’s thematic motives are often built into melodic phrase-lengths. In half of the expositions there is either a closing theme, or a coda. The opening bars of the developments begin in more remote keys, and with material from other sections of the exposition than the principal themes.

The general working-out of the whole development section is more fanciful.

About half of the recapitulations are regular, the remaining ones interpolate material, or omit or change the restatements of the principal themes. There are but two returns to the Bach construction.

In Symphonies No. 82 to No. 92 (1786-88) which include the 'Paris Symphonies', No. 82 to No. 87 and the 'Oxford', No. 92 there are no new experiments. There is but one return to the Bach construction; the general aspect of this group of symphonies is more modern.
The themes of the exposition are made of motives so arranged that they tend to form phrase lengths. The working-out section is definitely of the modern 'give-and-take' character. Haydn's inventiveness is nowhere more abundant than in some of these symphonies. Their increased musicianship is not so much manifested in the thematic material as in the manner in which the material is used.

Of the 'Oxford Symphony' Tovey says, "This is great music; and nothing other than great music, whether tragic, majestic, or comic, can stand beside it." (1)

Symphonies No. 93 to No. 104 (1791-95) the 'London Symphonies' mark the climax of Haydn's cyclical compositions. His themes are of the motive type. There is but one return to the Bach construction, and the working-out sections in true modern 'give-and-take' style hold many surprises in matters harmonic, melodic and rhythmic.

Of his recapitulations in these works Tovey comments

"Haydn says in his recapitulations what Beethoven says in his codas", and quotes Verdi as having once avowed, ' "I am not a learned composer, but I am a very experienced once." So was Haydn; but he was also a very learned one.' (2)

Sonata-allegro form as developed and left by Haydn in his later symphonies and quartettes is, in its main

(1) Tovey, D.F.--Essays in Musical Analysis--Vol. 1, P. 147
Oxford University Press, 1935
(2) Tovey--Essays in Musical Analysis--Vol. 1, P. 150
structural details, the modern form used by Mozart, with more poetic effect; by Beethoven, with more dramatic intensity; and later, by Brahms, with more modern subject matter.

For his accumulative contribution to the evolution of sonata-allegro, the most characteristic movement in compositions of cyclical form, Haydn may well be called the father of the modern symphony.
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