

MUSIC LITERATURE OUTLINES

SERIES V

*Chamber Music*  
*from Haydn to Bartok*

by

*Harold Gleason and Warren Becker*

*Second Edition*



*Frangipani Press*

中央音乐学院图书馆藏书

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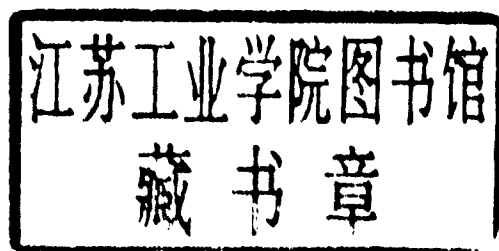
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Harold Gleason and Warren Becker

*Second Edition*



*Frangipani Press*

*Division of T.I.S. Publications*

**SECOND EDITION  
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Bloomington, Indiana 47402  
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**Library of Congress Catalogue Card Number: 79-66417  
ISBN 0-89917-267-9**

## PREFACE TO THE SECOND EDITION

This edition of the *Music Literature Outlines, Series V*, is a revision of the first edition with the addition of the chamber music of Béla Bartók. It is intended to be an aid in the study of chamber music of selected representative European composers from Haydn to Bartók. The selected bibliographies at the end of each *Outline*, which include lists of books, periodical articles and music, have been revised and brought up to date. In general, the books and articles have been limited to those in the English language.

These *Outlines* provide a unique resource to the student, teacher, performer and listener whereby one may obtain a broad understanding and appreciation of chamber music. A study of the *Outlines* should be supplemented by performing the music, listening to recordings with the score and consulting the bibliographies. In the music bibliographies not only miniature study scores but also playing scores are listed, where available, although such lists are not necessarily exhaustive. References to the composers' complete works are included.

No attempt has been made to include all composers of chamber music, or all the chamber music of the composers represented. In general, the chamber music discussed is limited to works in the larger forms for ensembles of from three to six players, with emphasis on the string quartet. Sonatas for two instruments and works for various wind and brass ensembles are not included, except in the Catalogue of Chamber Music given for each composer. Contemporary American chamber music may be included in another series of outlines.

The writers are indebted to the late Verne W. Thompson for help in the preparation of the first edition of the *Outlines*, and to the librarians and staffs of the Central Library, University of California, San Diego and San Diego State University Library for their assistance with music materials.

May 15, 1980  
San Diego, California

Harold Gleason  
Warren Becker

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# CHAMBER MUSIC FROM HAYDN TO BARTÓK

## OUTLINE I

### INTRODUCTION

#### Music for Instrumental Ensembles before Haydn

##### I. Instrumental Ensembles

- A. Instrumental ensembles have been known since the late thirteenth century, when polyphonic dances and motets for two or three instruments were first written down (*Codex Bamberg*, c. 1280).
- B. During the fourteenth century instruments were widely used, alone and with voices.
- C. In the fifteenth century, instrumental ensembles appeared in the *Glogauer Liederbuch* (c. 1480) and pieces were written by Johannes Ockeghem (c. 1420-1495), Henricus Isaac (c. 1450-1517), Paul Hofhaimer (1459-1537), Jacob Obrecht (1450-1505), Josquin des Prez (c. 1440-1521) and others.
- D. The sixteenth-century instrumental ensembles were also strongly influenced by the vocal style.
  1. *Ricercari* for instrumental ensembles (or keyboard) were written by many composers, including Jacques Buus (1547), Adrian Willaert (1549), Andrea Gabrieli (1571).
  2. *Canzoni* for instrumental ensembles were written by Florentio Maschera (1584), Giovanni Gabrieli (1597) and others.
  3. Many dance pieces and a few fantasias were published in France and the Low Countries.
  4. Orlando di Lasso published in 1577 twelve pieces for two instruments. Eight *ricercari* are attributed to Giovanni Pierluigi da Palestrina.
  5. Fantasias in imitative style were written in England by William Byrd, Orlando Gibbons and Thomas Weelkes.
- E. Seventeenth century
  1. At the beginning of the Baroque era the *basso continuo* (gamba and harpsichord) became a part of almost all ensemble music.
  2. *Canzoni*, sometimes called "sonatas," were written by Lodovico Grossi de Viadana (1602), Claudio Merulo (1608), Hans Leo Hassler (1601), Johann Hermann Schein (1609), Salomone Rossi (1608), Biagio Marini (1617), Girolamo Frescobaldi (1628).
  3. The *sonata da chiesa* and *sonata da camera* developed from the multisectional *canzone* about 1665.
    - a. The *sonata da chiesa* (church sonata), so-called because it was performed in church, became a standard four-movement form (Adagio - Allegro - Adagio - Allegro).
      - 1) The third and fourth movements were often dance-like, however.
    - b. The *sonata da camera* (chamber sonata), so-called because it was not intended for church or operatic use, included dance movements.
    - c. Compositions in these two forms were written by Giovanni Batista Vitali (1667), Arcangelo Corelli (1681-1712), Henry Purcell (1683), Johann Rosenmüller (1667) and many others.
- F. Eighteenth century
  1. The trio sonata (two violins and cello with *basso continuo*) developed about 1720 as a combination of elements found in both the *sonata da chiesa* and *sonata da camera*.
    - a. It became the most important type of Baroque chamber music.

## 2 – I – Introduction

2. Trio sonatas were written by Francesco Geminiani, Giuseppi Torelli, Antonio Caldara, Nicola Porpora, Avaristo Felice dall'Abaco, Dietrich Buxtehude, George Frideric Handel and Johann Sebastian Bach (in the *Musical Offering*).
3. The string quartet (two violins, viola, bass or cello) appeared about 1745 with the addition of the viola and the discontinuing of the *basso continuo*. After about 1750 the cello was generally used instead of the bass viol.
4. The classical style began to develop about 1755.
  - a. The rococo composers (c. 1725-1770), such as François Couperin (1668-1733) and others, played an important part in the development of form and expressiveness.
  - b. Domenico Scarlatti, Giovanni Battista Pergolesi, Christoph Willibald Gluck, Giovanni Battista Sammartini and Giuseppe Sammartini made innovations in the development of the sonata-form. Pergolesi and Carl Philipp Emanuel Bach used the fast - slow - fast sequence.
  - c. Johann Fasch and Georg Philipp Telemann sometimes omitted the *basso continuo* and included the viola.
5. The Viennese composers (c. 1740-1765) Josef Starzer, Georg Matthias Monn and Georg Christoph Wagenseil included the minuet, omitted the *basso continuo* and developed the sonata-form.
6. The Mannheim School (c. 1743-1800), founded by Johann Stamitz, made important contributions to the classical style in the matter of orchestral discipline and the use of crescendo and diminuendo, sudden fortes, homophonic writing, very fast allegros, "rocket" themes, tremolo, broken chords, and especially in the replacement of the *basso continuo* with written-out parts for instruments.
  - a. Composers were Franz Xaver Richter, Ignaz Holzbauer, Carlo Giuseppe Toeschi and Christian Cannabich.
7. Contemporaries of Franz Joseph Haydn who were strongly influenced by the Mannheim composers include Johann Schobert (c. 1720-1767) and Johann Christian Bach (1735-1780). Schobert increased the importance of the piano in chamber music and J. C. Bach wrote quintets (1776) for flute, oboe, violin, viola and cello which are complete without the *basso continuo*, although it is indicated.
  - a. Luigi Boccherini (1743-1805), a contemporary of Haydn, had considerable influence on the onward progress of chamber music, particularly the string quartet.

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## OUTLINE II

### FRANZ JOSEPH HAYDN (1732 - 1809)

#### I. Life

- 1732 Born in Rohrau, Lower Austria, March 31. Left home at the age of five; received elementary instruction in Latin, singing, violin and harpsichord from a paternal cousin Johann Mathias Franck at Hainburg. Engaged by Georg Reutter (court composer and director of music) as chorister for St. Stephen's Cathedral in Vienna, and continued his education, mostly through his own efforts. Gave lessons, composed, practiced and played accompaniments. Studied by himself the sonatas and symphonies of Carl Philipp Emanuel Bach (1714-1788), Johann Joseph Fux's (1660-1741) *Gradus ad Parnassum* and Johann Mattheson's (1681-1764) *Der vollkommene Capellmeister*.
- 1755 Met Baron Karl Josef von Fürnberg of Weinzierl, near Vienna, through Pietro Metastasio the poet, and Nicola Porpora the singing teacher. Was employed by von Fürnberg as violinist for about a year and composed his first quartets. Became composer and director of music to Count Ferdinand Maximilian von Morzin at Lukavec, near Pilsen (1759). Married Maria Anna Keller in 1760.
- 1761 Entered the service of the powerful and wealthy Esterházy [Eszterházy] family (Prince Paul Anton, 1761-1762; Prince Nicolaus, 1762-1790) at Eisenstadt, Hungary. Here he provided two operatic performances and two formal concerts weekly. Publication of his music was begun by Artaria in Vienna (1769).
- 1790 Lived in Vienna after the death of Prince Nicolaus (1790). Made two visits to London (1791-1792; 1794-1795) under the concert management of Johann Salomon; wrote and conducted the twelve "Salomon" Symphonies; received the honorary Doctor of Music degree from Oxford University.
- 1798 Composed songs, quartets, two oratorios (*The Creation*, 1798; *The Seasons*, 1801) in his last years. Dictated to Johann Elssler, his copyist and secretary, a "catalogue of those compositions which I recall offhand having composed from my 18th to my 73rd year." Composed the Austrian national anthem, "The Emperor's Hymn" (1797).
- 1809 Died in Vienna on May 31 at the age of 77. Buried in the Hundsturm churchyard and later (1820) reinterred at Eisenstadt.

#### II. Catalogue of Chamber Music

##### A. String Instruments

1. Quartets
  - a. Eighty-four for 2 violins, viola, cello (1755-1809)
    - 1) This number includes the "Interludes to the Seven Last Words, Op. 51," which Haydn arranged for string quartet, and the "Lost Heir," in E-flat major, Op. 1, No. 0, recently discovered. Included also is an incomplete work, Op. 103 in B-flat major.
  - b. One for lute, violin, viola, cello, in D major
2. Duos
  - a. Three for 2 violins
  - b. One for barytons, in G major (after 1762)
  - c. One for violin, cello, in D major (before 1783)
  - d. Six Sonatas for violin, viola (C major, A major, E-flat major, F major, D major,



- B-flat major ) (after 1770)
- e. One for 2 lutes
- 3. Trios
  - a. Eighteen for 2 violins, cello (harpsichord *ad lib.*) (E major, F major, D major, E-flat major, A major, B major, F major, C minor, E major, D major, C major, E-flat major, B-flat major, E major, G major, D major, D major, G major) (c. 1760).
  - b. Twelve Divertimenti for 2 barytons, bass (cello) (after 1762)
  - c. One hundred twenty-five for baryton, viola, cello (1762-1775)
    - 1) The baryton was a gamba-like instrument with six gut strings and twelve sympathetic strings. The sympathetic strings, usually metallic, were strung underneath the carved-out fingerboard. These could be plucked by the left thumb, while the gut strings over the fingerboard were bowed.
  - d. One Cassation for lute, violin, cello, in C major
    - 1) Cassations designed for outdoor performance; especially adapted to music for weddings, festivals, birthdays, etc. Practically identical in form with Divertimenti and Serenades.
  - e. One Divertimento for viola d'amore, violin, cello, in E-flat major (also in D major)
- 4. Quintets
  - a. One for 2 violins, 2 cello, bass (flute *ad lib.*), in G major (1754)
- 5. Sextets
  - a. "Echo" for 4 violins, 2 cellos (or piano, 2 violins, cello), to be performed in two separate rooms (before 1767)
- B. String with Other Instruments
  - 1. Eight Sonatas for violin, piano (harpsichord)
    - a. G major (before 1790)
    - b. D major (1773) from Piano Sonata No. 24 (Breitkopf & Härtel edition)
    - c. E-flat major (1773) from Piano Sonata No. 25 (Breitkopf & Härtel edition)
    - d. A major (1773) from Piano Sonata No. 26 (Breitkopf & Härtel edition)
    - e. G major, Op. 70 (1794). The only composition composed originally in this form, others taken from piano sonatas, divertimenti or string quartets.
    - f. C major (before 1767). A transcription of parts of a Divertimento for flute, oboe, 2 violins, cello, bass.
    - g. F major (1799). A transcription of parts of String Quartet Op. 77, No. 2 (Minuet omitted).
    - h. G major (1799). A transcription of parts of String Quartet Op. 77, No. 1 (Minuet omitted).
  - 2. Trios
    - a. Thirty-one for piano, violin, cello (c. 1770-1796)
      - 1) As numbered in the Breitkopf & Härtel edition: G major, F-sharp minor, C major, E major, E-flat major, D major, A major, C major, A major, E minor, E-flat major, E-flat major, B-flat major, G minor, E-flat major, G minor, E-flat major, C major, D minor, E-flat major, D major, B-flat major, F major, A-flat major, F major, C minor, F major, F major, G major, D major, G major.
    - b. Three for piano, flute, bass
    - c. Four for 2 flutes, cello (flute, violin, cello) (C major, G major, G major, G major) (1794)
    - d. Two for flute, violin, bass (C major, G major, G major) (1794?)
    - e. One Divertimento for horn, violin, cello, in E-flat major (1767)
    - f. One for corno da caccia, violin, cello (1794?)
    - g. One Sonata for harpsichord, flute, bass (1794)
    - h. Three for 3 flutes
    - i. One Trio Sonata (Divertimento) for piano, 2 violins, in B-flat major
  - 3. Quartets

- a. Six for flute, violin, viola, cello (1770)
- b. One Divertimento for oboe, violin, viola da gamba, bass, in B-flat major (1767)
- c. One for harpsichord, 2 violins, baryton, in F major (before 1762); published also as String Trio No. 25.
4. Sextets
  - a. One for flute, oboe, bassoon, violin, cello, bass, in E-flat major (1782)
  - b. One Divertimento for flute, oboe, 2 violins, cello, bass, in C major (Sonata No. 6 for violin, piano) (before 1767)
  - c. One Cassation for flute, oboe, 2 violins, cello, bass, in G major (1768)
5. Octets
  - a. One for 2 horns, 2 English horns, 2 violins, 2 basses (1760)
  - b. One for 2 oboes, 2 clarinets, 2 bassoons, 2 horns, in F major (1760)
  - c. Six Scherzandi for 2 horns, 2 oboes, flute, 2 violins, bass (F major, C major, D major, G major, E major, A major) (before 1757)
  - d. One Divertimento for 2 English horns, 2 bassoons, 2 violins, 2 horns, in F major (1760)
  - e. Six Divertimenti for flute, 2 horns, 2 violins, viola, cello, bass (G major, A major, G major, D major, G major, D major) (before 1781). All were previously baryton compositions, except No. 1.
  - f. Six *Feld Partiten* for 2 oboes, 2 horns, 3 bassoons, serpent (or for 2 oboes, 2 clarinets, 2 horns, 2 bassoons) (c. 1780). *Feld Partita* in D-flat major, with the "Chorale St. Antonii," was used by Brahms in his Op. 56.
6. Nonets
  - a. One for 2 oboes, 2 horns, 2 violins, viola, cello, bass (before 1757)
  - b. One Cassation for 2 oboes, 2 horns, 2 violins, 2 cellos, bass, in G major
  - c. Seven Notturmi for 2 *lyra organizzata*, 2 clarinets, 2 horns, 2 violas, bass (C major, F major, G major, F major, C major, G major, D major) (1790)
    - 1) The *lyra organizzata* was a type of hurdy-gurdy, sometimes with small organ pipes. A typical hurdy-gurdy had a wheel handle and keyboard mounted on a small viol. Usually three or four bass strings which sounded in drone harmony continuously; two melody strings (tuned in unison) stopped by tangents operated by keys.

### III. Chamber Music

- A. Haydn was the first great master of the new instrumental style which culminated in the works of Beethoven. He refined and clarified the forms and achievements of his predecessors and effected the transition from the aesthetic system of Bach to that of the classicists in an orderly progression of works. He had original and inexhaustible melodic gifts and creative resources, and was a master of gaiety, humor, tenderness and passion.
  1. Problems of instrumentation, both in chamber music and the orchestra, many of which lay in the distribution of the continuo-function among all the instruments, were largely unresolved when Haydn began to compose. Among the problems were the special techniques of the various instruments and the contrasting and blending of tones of those instruments into the harmonic structure.
  2. A unique feature of Haydn's chamber music is his scoring of the same music for different instruments. His early chamber music often belongs more to orchestral literature than to chamber literature. In this category are the Divertimenti, Cassations, Notturmes, Scherzi, and some smaller works. On the other hand, the violin and clavier sonatas as well as the clavier trios belong more to the field of piano literature.
- B. Sonata-form (sonata-allegro; first-movement form)
  1. The form is usually used for the first, and sometimes for other movements of a quartet, symphony, concerto or sonata.

- a. The sonata-form has been in continual use since the time of Haydn, although in the twentieth century it has been subjected to many modifications.
2. The sonata-form emerged from the cyclic binary form (A repeated - B - A repeated), with the use of two themes (often contrasting) in the first A section.
3. Final development of the sonata-form (A - A - B - A or Exposition repeated - Development - Recapitulation).
  - a. Exposition: Theme (group) I in the tonic. Theme (group) II in the dominant.
    - 1) If Theme I is in minor, Theme II will be in the relative major (Haydn and Mozart) or dominant minor.
    - 2) Bridge passages or transitions connect the themes.
    - 3) The closing theme at the end of Theme II is in the dominant.
      - a) Later (Brahms) this theme often becomes Theme III.
      - b) Repetition of the Exposition was usual until the time of Brahms.
  - b. Development (fantasia). The function is to develop the material of the Exposition in various ways.
    - 1) Fragmentation of the themes.
    - 2) Rapid harmonic modulations.
    - 3) Use of contrapuntal devices.
    - 4) Occasional use of new themes.
  - c. Recapitulation
    - 1) The material of the Exposition is restated more or less exactly. Bridge passages are usually modified.
    - 2) Theme (group) I is in the tonic.
    - 3) Theme (group) II is in the tonic.
  - d. The Coda is usually short until the time of Beethoven.
- C. The String Quartet
  1. Haydn was vitally interested in the string quartet and made a special contribution to the form. He composed quartets for over fifty years, experimenting with contrapuntal forms, key relationships, and thematic development. Each quartet has a character of its own, and almost all show his steady musical progress.
  2. Major keys predominate; themes are usually diatonic (chromatic lines between 1785-1790); variations are usually of the *cantus firmus* type; there is considerable doubling in thirds and sixths; phrases are often of uneven length (five or seven measures).
  3. Chromatic lines appear in Op. 9, Nos. 1, 6; Op. 17, Nos. 2, 3, 6; Op. 20, Nos. 2, 4; Op. 33, Nos. 1, 3, 4; Op. 42. The principal use of chromatic lines is in Op. 50, 54, 55, 64; some use in the later quartets, Op. 71, No. 3; Op. 74, No. 1; Op. 77.
  4. Forms
    - a. The sonata-form became the standard form for the first movement, and the rondo, sonata-rondo or sonata-form for the last movement.
    - b. Variations are used for first movements in Op. 2, No. 6; Op. 3, No. 2; Op. 9, No. 5; Op. 17, No. 3; second movement in Op. 20, No. 4.
    - c. Fugues are used for last movements in Op. 20, Nos. 2, 5, 6; Op. 50, No. 4.
    - d. Minuets are used for both the second and fourth movements of Op. 1 and 2. Op. 1, No. 5 (a symphony) has only three movements (Fast - Slow - Fast). Op. 3, No. 4 has two movements (Fast - Slow, Fast, Slow, Fast).
      - 1) The Minuet is used for the second movements in Op. 3, Nos. 1, 2; Op. 9; Op. 17; Op. 20, Nos. 1, 3, 5; Op. 42; Op. 64, Nos. 1, 4; Op. 77, No. 2; Op. 103 (incomplete).
      - 2) The Minuet is used for the third movements in Op. 3, Nos. 3, 5, 6; Op. 20, Nos. 2, 4, 6; Op. 64, Nos. 1, 4.
    - e. Scherzi are used for second movements in Op. 33, Nos. 1, 2, 3, 4; third movements in Nos. 5, 6. A Fantasia (Adagio) is the second movement in Op. 76, No. 6.
- D. Summary of Quartets

1. Op. 1 and 2 (1755), which include two minuets, were first known as divertimenti. Homophonic style, first violin prominent, two-part form predominates.
  - a. Op. 3 (c. 1755-1765) established the four-movement form and a rudimentary sonata-form.
2. Op. 9 (c. 1769) shows for the first time, according to the composer, his real style.
3. Op. 17 (1771) marks a second advance in technique and expression.
4. Op. 20 (1772) reveals marked progress toward equality in the use of all four instruments, especially the cello, and the first use of fugue.
5. Op. 33 (1781) was “written in an entirely new manner” in which the use of thematic fragmentation and real thematic development are characteristic.
6. Op. 50, 51, 54, 55, 64 (1785-1790) were written during the years of Mozart’s strongest influence upon Haydn. This influence is seen in many ways, including the use of chromatic lines, expansion of thematic material and expressive resourcefulness.
7. Op. 71, 74, 76, 77 (1791-1799) were concerned principally with considerations of expressiveness and the broadening of internal dimensions rather than in any basic alterations in design or procedure.

#### IV. String Quartets

- A. Six Quartets, Op. 1: No. 1 in B-flat major (“La Chasse”), No. 2 in E-flat major, No. 3 in D major, No. 4 in G major, No. 5 in B-flat major (originally Haydn’s first symphony), No. 6 in C major (c. 1755) (*M* 1, pp. 8, 11)
- B. Six Quartets, Op. 2: No. 1 in A major, No. 2 in E major, No. 3 in E-flat major, No. 4 in F major, No. 5 in D major, No. 6 in B-flat major (1755)
  1. Op. 1 and 2 were written while Haydn was in the employ of Baron von Fürnberg (1755-1756). He was influenced primarily by works of Viennese pre-classicists Johann Adam Karl Georg Reutter, Georg Christoph Wagenseil and Georg Mathias Monn.
  2. Most of the quartets in Op. 1 and Op. 2 were known as “Divertimenti” for two violins, viola, and basso (cello or bass).
    - a. Op. 1, No. 5 was originally a symphony for two oboes, two horns and strings.
    - b. Op. 2, Nos. 3 and 5, were originally sextets with two horns (arranged by Haydn for string quartet).
  3. Op. 1 and Op. 2 have five movements each, which include two minuets (except Op. 1, No. 5). Usual order: Fast - Minuet - Slow - Minuet - Fast.
  4. The two-part forms used at first gradually show some evidences of a feeling for sonata-form.
    - a. The second subject is in the dominant key, but often related to the first subject.
    - b. The transitions between the second subject and the recapitulation became longer, suggesting a development section.
  5. Sequences, repetition, prominent first and second violins, doubling of the viola and cello (melodically or rhythmically), diatonic melodies, homophonic texture, irregular phrase lengths are a part of the style of the early quartets.
- C. Six Quartets, Op. 3: No. 1 in E major, No. 2 in C major (“*Fantasia con variazioni*”), No. 3 in G minor (Minuet called “Bagpipe”), No. 4 in B-flat major, No. 5 in F major (with so-called “Serenade”), No. 6 in A major. (*M* 1, p. 15)
  1. Four movements become the standard form, with some exceptions.
    - a. The Minuet is used second in Nos. 1 and 2, third in Nos. 3, 5, 6; different tempos are used for the first and final movements. The first movement of No. 2 is a theme and five variations.
    - b. More ornamentation at cadence points; accompanying parts are given more independence; first and last movements are still very fast.
  2. Op. 3, No. 5 in F major. Presto - Andante cantabile - Menuetto - Scherzando.
    - a. Four movements in the new order; Fast - Slow - Minuet - Fast. The first movement

shows the first real use of the sonata-form; the second theme is in direct contrast to the principal theme; the development section uses some unrelated keys; the transitions, codettas and closing themes are longer and more important.

- b. First movement (Presto)
  - 1) Exposition (meas. 1-90): first theme (meas. 1-16); codetta (meas. 17-23); transition (meas. 24-41); second theme (meas. 41-65); closing group (meas. 66-83); codetta (meas. 84-90).
  - 2) Development (meas. 91-138): part of the first theme (meas. 91-98); melodic embellishment of the principal theme in D minor (meas. 99-106); development of a fragment of the theme from measure 24 in A major, D major, G major, G minor and F minor, using imitation (meas. 106-113).
  - 3) Recapitulation (meas. 138-224): first theme slightly altered melodically (meas. 138-153); codetta altered harmonically (meas. 154-157); transition harmonically altered (meas. 158-175); second theme in the tonic, harmonically and melodically altered (meas. 176-199); closing group melodically altered (meas. 200-217); codetta as in measures 84-90 (meas. 218-224).
- c. The famous "Serenade" has a typical song-like melody in the first violin with a pizzicato chordal accompaniment.
- d. Last movement (Scherzando)
  - 1) Sonata-form; Exposition: first theme (meas. 1-8); bridge (meas. 8); second theme (meas. 20); Development (meas. 45-61); Recapitulation (meas. 61).

## V. String Quartets, Op. 9, 17, 20 (1769-1772)

- A. Six Quartets, Op. 9: No. 1 in C major, No. 2 in E-flat major, No. 3 in G major, No. 4 in D minor, No. 5 in B-flat major, No. 6 in A major (c. 1769)
  1. Between Op. 3 and Op. 9 Haydn wrote forty symphonies. Haydn wished to discard the first eighteen quartets and begin with Op. 9, in which he felt his real style manifested itself. Op. 9 shows marked progress in quartet writing. The first violin part is still brilliant; themes are more imaginative, shorter, and better suited to development; longer development sections.
  2. The first movement is a moderate Allegro (except No. 5, a theme and four variations); the second a Minuet; the third a slow movement; and the last movement retains its usual lively, humorous character.
  3. Melodic lines are more elaborate, but still primarily diatonic; cadences are still sometimes ornamented; retardation of the leading-tone to the tonic is a common feature.
  4. No. 2 in E-flat has an eight-measure recitative introduction to the slow movement. No. 4 in D minor uses dramatic pauses, syncopation, chromaticism and a scherzo-like finale. The first movement of No. 5 has a theme and four variations in a new form built on alternating themes. No. 6 makes some use of chromatic lines.
- B. Six Quartets, Op. 17: No. 1 in E major, No. 2 in F major, No. 3 in E-flat major, No. 4 in C minor, No. 5 in G major, No. 6 in D major (1771)
  1. New features appear; the style becomes richer, more profound and expressive in the slow movements.
    - a. The fast movements have more virtuoso-like first violin parts (double stops, arpeggios, crossing of strings and use of the highest register).
    - b. The material is more evenly divided among the instruments; more thematic material is given to the second violin, viola and cello; the viola and cello achieve more independence.
  2. The Minuet is the second movement in all the quartets of Op. 17; the first movement of No. 3 is a Theme and Variations. The recitative idea is incorporated into the third movement (Adagio) of No. 5. Influence of Croatian folk songs is seen in No. 6.
- C. Six Quartets, Op. 20: No. 1 in E-flat major, No. 2 in C major, No. 3 in G minor, No. 4

in D major, No. 5 in F minor, No. 6 in A major (c. 1772) (*M* 1, pp. 19, 23, 28, 35)

1. Called "Sun Quartets," from the symbol of the rising sun printed on an early edition. The names which are associated with the quartets were not given by Haydn. No one quartet is typical of the set; the individual differences between quartets are more marked than the similarities.
2. The form of the quartet, except for the Minuet, is finally established. The Minuet is used for the second movement in Nos. 1, 3, 5; the third movement in Nos. 2, 4, 6. In No. 4 it is in gypsy style (*alla zingarese*).
  - a. The variation form is used for the second movement of No. 4.
  - b. The final movements in Nos. 2, 5, 6 are four-voice fugues (the first use in the quartets), labelled two, three, or four subjects (*soggetti*), depending on how many counter-melodies accompany the principal subject throughout the fugue.
  - c. The *style galant* is less in evidence; a new regard for tone color and melodic possibilities of the scale. True four-voice texture is gradually appearing as the cello becomes more important; fugal writing is the logical outcome.
3. No. 2 in C major: Moderato - Adagio - Menuetto - Allegro
  - a. The first movement shows a fully developed sonata-form; begins with a cello solo (the first time the violin has not dominated); imitation is used between outer voices (meas. 48-60).
  - b. The Adagio opens with a unison recitative suggestive of Beethoven, followed by a solo cadenza for violin.
  - c. The Minuet uses "drone" figures.
  - d. The fourth movement is a "*Fuga a IV Soggetti*."
4. No. 5 in F minor: Allegro moderato - Menuetto - Adagio - Finale
  - a. The first movement has first and second endings for the development and recapitulation; the movement concludes with an extended coda.
  - b. The Adagio has a striking chain of dissonances (section marked "*per figuram retardationis*") caused by the first violin being slightly behind the change of chord.
  - c. The Finale, "*Fuga a due Soggetti*," is based on a theme similar to "And With His Stripes," from Handel's *Messiah*; stretto near the end of the fugue is separated by a pause on the dominant.

## VI. String Quartets, Op. 33, 42 (1781-1783)

- A. Six Quartets, Op. 33: No. 1 in B minor - D major, No. 2 in E-flat major ("The Joke"), No. 3 in C major ("The Bird"), No. 4 in B-flat major, No. 5 in G major, No. 6 in D major (1781). Dedicated to Grand Duke Paul of Russia. (*M* 1, pp. 42, 46, 52)
  1. Haydn said these were "composed in a new and special manner" in which homophonic and polyphonic elements are satisfactorily combined. These quartets represent the first real thematic development; based on breaking up of phrases and contrapuntal development of the fragments. They are called "Russian" or, because of a picture on the title page, "*Jungfern*" Quartets; also known as "*Gli Scherzi*," as each quartet has a movement marked "Scherzo" in place of the usual Minuet.
    - a. The first time "Scherzo" appears in Haydn's chamber music; the term was not used after Op. 33, but the characteristics persisted in later Minuets.
  2. Thematic material is still more evenly divided among the instruments; the initial melody sometimes is given to another instrument besides the first violin (No. 6, Andante, the second violin; No. 2, Largo, a duet for viola and cello).
    - a. The melodies are diatonic, but with occasional chromatic lines (No. 1, Andante, sixth measure before the end; Nos. 3 and 4).
  3. The major mode is used most, with modulations to closely related keys.
    - a. "False starts," pizzicato, use of half-cadence and folk-like melodies give indications of Haydn's humor.



- b. The Minuets are lighter and more Mozart-like, often with scherzo character.
- c. There are fewer ornaments in the slow movements than in earlier periods, showing a change from “rococo” to “classic” style.
- d. The Rondo form is used for the last movements, except in Nos. 1 and 5. The final movement of No. 6 consists of variations on two themes, one major and one minor (characteristic of Haydn).
- 4. No. 2 in E-flat major is called “The Joke” because of the humorous and unexpected ending of the Presto (finale); the theme of the Coda is a modified statement of the first theme; the cadence in measure 166 is like the end of the first section (meas. 8); the unexpected final cadence is like the opening of the movement measures 1-2.
  - a. This quartet is typical of this period, with emphasis on thematic and rhythmic development and better balance of parts.
  - b. The Development section of the first movement uses mostly motives from the first theme; modulations to G-flat major and D-flat major (meas. 46).
- 5. No. 3 in C major was called “The Bird” because of grace notes used and developed in the first and final movements, and the “bird-like” violin duet in the scherzando Trio. There is some influence of Croatian folk songs.
- B. Quartet Op. 42 in D minor (1768 or 1783 or 1785)
  - 1. This quartet contains devices and elements seemingly suggesting both earlier and later styles, such as the dramatic development in the first movement, contrapuntal devices in the finale and pianissimo endings.
  - 2. The first movement is slow; the second movement a Minuet; the third movement, marked “Adagio e cantabile,” shows unique lyric writing with a long, singing melody; the Finale, marked “Presto,” is written in imitative style; the second violin begins the theme.

## VII. String Quartets, Op. 50, 51, 54, 55, 64 (1785-1790)

- A. Six Quartets, Op. 50: No. 1 in B-flat major, No. 2 in C major, No. 3 in E-flat major, No. 4 in F-sharp minor, No. 5 in F major (with Adagio, “The Dream”), No. 6 in D major (“The Frog”) (c. 1784) (*M* 1, p. 56)
  - 1. Dedicated to Friedrich Wilhelm [Frederick William] II, King of Prussia, a capable cellist; emphasis is on cello parts; more difficult technically, richer, more lyrical and dramatic than in earlier quartets.
    - a. The first and second “themes” now often consist of several phrases, usually called “first group” and “second group.”
    - b. Thematic development appears in the recapitulations as well as in the development sections.
    - c. A marked use of chromatic lines, which begins in these quartets, shows the influence of Mozart.
  - 2. The Minuet is consistently used again, this time (and for most of the remaining quartets) as the third movement.
    - a. The Finales are all sonata-form except No. 4, which is a fugue (the last of the entirely fugal movements).
    - b. Fully developed and brilliant codas in place of the recapitulation (exact return of the first and second theme groups is no longer followed).
  - 3. No. 4 in F-sharp minor has a change of mode between the first and second subjects of the first movement.
    - a. The Andante alternates between major and minor modes and combines rondo-like features with a theme and variations.
    - b. The key of six sharps is used for the first time (in the first movement and the Minuet).
    - c. The fourth movement is a fugue.

4. No. 5 in F major contains a slow movement known as "The Dream," from elaborate solo passages for the first violin.
  - a. The third movement (Minuet and Trio) uses the same grace-note motif.
5. No. 6 in D major is called "The Frog" because of unique "croaking" sounds in the Finale, made by rapid alternation of the same note on two neighboring strings (bariolage).
  - a. Unusual expansion of the Minuet Trio gives new treatment of material instead of the conventional re-use of a new theme.
- B. Seven Quartets, Op. 51: No. 1 in D minor - B-flat major (Introduction and Largo), No. 2 in C minor - C major, No. 3 in E major, No. 4 in F minor, No. 5 in A major, No. 6 in G minor - G major, No. 7 in E-flat major - C minor (Largo with Presto "Earthquake")
  1. Arranged by Haydn from the Good Friday music he composed for Cadiz Cathedral in 1785 under the title of "Seven Last Words of Christ."
    - a. The original music was composed for orchestra, the form consisting of an Adagio introduction, seven slow movements in free sonata-form and a Finale.
    - b. The vocal parts and a sacred text were added by Karl Frieber in 1792 and later revised by Haydn in collaboration with Gottfried van Swieten.
- C. Three Quartets, Op. 54: No. 1 in G major, No. 2 in C major, No. 3 in E major (1788-1790). Dedicated to Johann Tost, a wealthy merchant. (*M* 1, pp. 61, 67)
  1. The first movements are in sonata-form; the slow second movements are in the key of the subdominant or parallel mode; the Minuets are in the original key; the Presto Finales are also in the original key.
  2. The writing is harmonic rather than contrapuntal, with thematic material well divided among the four instruments. The music in general shows an even greater melodic charm than in earlier works. Cadential dissonances are used more sparingly; some use of chromatic lines, but not in the main theme.
  3. In No. 1 in G major, the second movement (Allegretto in C) has modulations to unusual keys (B-flat major, D-flat major, E-flat major, G-flat major).
  4. No. 2 in C major has a large and symphonic first movement; dissonances built on a fourth (Minuet); crossing of parts (cello above violins and viola) in the Adagio introduction to the final Presto.
- D. Three Quartets, Op. 55: No. 1 in A major, No. 2 in F minor ("The Razor"), No. 3 in B-flat major (1788-1790). Dedicated to Johann Tost. (*M* 1, pp. 74, 78)
  1. From this point on, each quartet is a unique and individual masterpiece. The Minuet is still consistently used as the third movement; examples of chromaticism in each quartet in Op. 55.
  2. No. 1 in A major has an Adagio in rondo form; employs extreme upper range of the violin in the Minuet; concludes with a Finale which begins as a rondo and ends as a double fugue.
    - a. Some influence of Austrian and Hungarian folk melodies.
  3. No. 2 in F minor is known as "The Razor" Quartet because of an exchange (a quartet for a good razor) bargained with a friend.
    - a. The first movement is a set of variations in slow time, alternating major and minor.
- E. Six Quartets, Op. 64: No. 1 in C major, No. 2 in B minor, No. 3 in B-flat major, No. 4 in G major, No. 5 in D major ("The Lark"), No. 6 in E-flat major (1790). Dedicated to Johann Tost. (*M* 1, pp. 82, 88, 93)
  1. The forms are much the same as those already established; the slow movement follows the Minuet in Nos. 1 and 4; in the Finales a simple rondo form is replaced with well developed sonata-rondos.
  2. New key relationships and keys appear in these and the following groups of quartets. Chromatic lines in Nos. 2, 4, 5, 6.
  3. No. 5 in C major is called "The Lark" because of the upward-soaring, high melody in the first violin part. The Minuet has interesting canonic writing. The Finale is a

- perpetuum mobile* with a fugato at the beginning of the development section.
4. No. 6 in E-flat major. The last quartet of the Esterházy period, and a quartet of exceptional workmanship. More attention is given to the viola than before (development section of the first movement). The final Presto is built on a folk-like theme.

### VIII. String Quartets, Op. 71, 74, 76, 77, 103 (unfinished) (1791-1803)

- A. These quartets show perfect balance between homophonic and polyphonic styles, combined with great freedom of form. Introductions, effective slow movements, and marked dynamic effects are characteristics. From Op. 71 on, the quartets are all on a symphonic scale.
- B. Three Quartets, Op. 71: No. 1 in B-flat major, No. 2 in D major, No. 3 in E-flat major (1791-1793). Dedicated to Count Apponyi. (*M* 1, p. 99)
  1. From Op. 71 on, the use of chromaticism is rare. The third movements are always in Minuet form. The slow movement of No. 3 is in rondo-variation form. The first movements have introductions (a feature of Haydn's symphony form), consisting of chords only in Nos. 1 and 3, and a four-measure Adagio in No. 2. Fugato is used at the beginning of the development section in the last movement of No. 1.
  2. An interesting crossing of the cello and viola parts in No. 3 (development section of the first movement) produces second-inversion chords (meas. 129-132). The slow movement, in rondo-variation form, shows a new use of tone color. A little use of chromaticism.
- C. Three Quartets, Op. 74: No. 1 in C major, No. 2 in F major, No. 3 in G minor ("The Rider") (1793-1794). Dedicated to Count Apponyi. (*M* 1, pp. 105, 113)
  1. Tendencies toward romanticism and freedom in key relationships are characteristics of this group. Remote keys are used in the Trios of Minuets, a characteristic of quartets from Op. 74 on.
  2. No. 1 in C major: the first movement opens with a two-chord introduction; fugato at the beginning of the development section. The first and final movements contain a development in the recapitulation. The Trio of the Minuet in C major goes to the remote key of A-flat major without modulation.
  3. No. 2 in F major: the second movement (Andante grazioso) is composed of a theme and three florid variations; the second violin is prominent in the second variation. The Minuet shows a sharp key contrast (F major to D-flat major in the Trio). Influence of Croatian folk songs.
  4. No. 3 is called "The Rider" from a galloping figure that introduces the first movement; fugato at the beginning of the development section. The second movement (Largo assai) in E major, has a short section in E minor. The brilliant Finale uses Hungarian and Austrian folk tunes.
- D. Six Quartets, Op. 76: No. 1 in G major, No. 2 in D minor ("Quinten"), No. 3 in C major ("Emperor"), No. 4 in B-flat major ("Sunrise"), No. 5 in D major, No. 6 in E-flat major (with the "fantasia") (1797-1798). Dedicated to Count Erdödy.
  1. These quartets reveal maturity of style and are direct, condensed, and intense in personal expression. The tempos are faster; the Minuets become more like Scherzi. Only two quartets and part of a third were composed after this opus. (*M* 1, p. 126)
  2. An unusual feature is found in the Finales of Nos. 1 and 3 which begin in the parallel minor key. Fugal entries are found in No. 1 (first movement) and No. 6 (coda of first movement and "alternative" of Minuet).
  3. No. 2 in D minor is called the "Quinten" because of descending fifths in the opening theme. "Hexen (Witches) Minuet" is a two-part canon between the violins in octaves and the viola and cello in octaves.
  4. No. 3 in C major ("Emperor" or "Kaiser") includes the famous variations on "God Save Our Emperor" which later became the Austrian national anthem. Haydn set the