

GESTURE AND EXPRESSIVE PURPOSE IN SCHUBERT'S INSTRUMENTAL

MUSIC OF 1822-28

BY

NICHOLAS TOLLER

Submitted for the Degree of Doctor of Philosophy at the  
University of Hull 1987

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1822-28

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## INTRODUCTION

'Begin to charm, and as thou strok'st mine ears  
With thy enchantment, melt me into tears.  
Then let thy active hand scud o'er thy lyre:  
And make my spirits frantic with the fire.  
That done, sink down into a silv'ry strain,  
And make me smooth as balm and oil again.'

Robert Herrick 'To Music' <sup>1</sup>

Herrick catches beautifully the intense physical reaction one can have to the live performance of music, lifting one away from mundane thoughts or worries to a higher level of experience. For Sir Thomas Beecham 'the function of music is to release us from the tyranny of conscious thought', and that, whatever its expressive character, great music should leave one with 'feelings of wonder and contentment.' Without sensuality of some kind, music remains in the piano keys and the oboe reed, dry and uncommunicative.

Writing about something which can cause such enormous non-intellectual pleasure, at times even ecstasy, is fraught with a number of severe difficulties, paramount among which is its fundamental tedium. Why should one step down from those

intoxicating experiences to the world of slow cogitation, of making rational the magical? Who needs it? Nervously one can venture the idea that words are imperfect, but all we have, and that at their best they can heighten experience by clarification, rather than sully it: Brendel's notion of Schubert the sleepwalker is a fine example. Norbert Brainin helped Perahia during rehearsals of the Brahms G minor Piano Quartet, second movement . 'I can't remember the actual German phrase, but it had something to do with enjoying your sadness. Observations like that can make a world of difference to one's characterization and inflection of the music.<sup>2</sup> Writing should have practical benefits for either performer, listener or composer (Goehr admits that he analyses as a 'kind of thief': he does it for 'the plunder!' ),<sup>3</sup> or it slips into the wastebasket of sterile intellectual games for a minute bevy of analysts, some of whom, incredibly, seem implicitly to accept the lack of relation between what they are at such pains to say and what happens in performance. Life is too short for such depressing futility.

Many critics have tackled this thorny question in the opening pages of their books. Wilfred Mellers and Charles Rosen stand at opposite ends of the spectrum on Beethoven:

'Starting from a fairly detailed description of what happens in musical terms, I proceed to relate these musical events to

their physiological and psychological consequences. Nowadays any attempt to talk about music's "meanings" in other than technical terms is often deplored; yet it seems to me self-evident that description that goes no further than musical facts can never be more than a trivial occupation. Since music is made by human beings, any musical judgement, however technical, is also psychological: it is not merely improbable, but totally impossible, that musical events could be separable from human experience - thoughts, feelings, actions - conceptualised in other than musical terms.'<sup>4</sup>

Mellers

'To begin with what may appear the larger issues - the spiritual content, the emotional ambiance of the music - would be to lame discussion from the start.'<sup>5</sup>

Rosen

Ian Kemp, in his recent study of Tippett , acknowledges the composer's dismissal of analysis, but then most unconvincingly asserts that 'the way his music is composed remains of great importance.'<sup>6</sup> To whom?

The analytical stance of this thesis will be set out in Chapter 1. It makes no bones about wishing to clarify in words the

character of gestures made by a great composer, and takes their continuity (one of today's obsessions, it seems) as read.<sup>7</sup> An attempt is made to find a background to the notes rather different from Schenker's. The choice of words is of course subjective, and none the worse for that, provided that the choice is rooted in the musical facts as they appear in chronological sequence, and in the sympathy one can build up for the composer's situation and personality. Nobody should be smarting with irritation at the subjectivity: it should provoke healthy debate. Schubert after all is dead, and so none of us can be absolutely sure that we are right.

Why Schubert? Even in view of the massive army of critics and performers who have sunk their teeth into his music, I still feel there is more to say in detail about individual pieces. There will always be a fresher way of interpreting some of those many thousands of notes he set down: a new insight which brings a certain chord shift to life, or which gives a deeper character to a melodic phrase. It is inspiring to believe that great works of art, like Hardy's novels or Turner's paintings, are an inexhaustible, and ultimately unfathomable source of pleasure.

Why 1822-28? Firstly, a study like this of all his music would run the risk of being unmanageable, particularly in view of the

welter of early quartets and sonatas which for good reasons are not often played, pace the Melos Quartet of Stuttgart and Radu Lupu. Secondly, 1822 was clearly a turning-point in Schubert's life. The 'Wanderer' Fantasy seems to have given him new impetus after a spate of unfinished works, and thereafter his style took on a greater strength and consistency. The 'Great' C Major Symphony of 1825-6, for which he prepared by writing his three last string quartets and the Octet, is seen as the centre-piece of the chosen period. In Schubert's own words, it represented one of his 'efforts in the highest forms of art'.<sup>8</sup> It is also now possible to take into account the 10th Symphony in D, D936a of 1828, rendered performable by Brian Newbould,<sup>9</sup> and a number of other fragments which have come to light in the last decade.

After introductory chapters on analysis and Schubert's personality, the thesis proceeds from small to large musical concerns. In an attempt to rationalise his style, chapters 3 to 6 deal with local expressive details under the headings dramatic (considered to be the most important), lyrical, and humorous. The remaining chapters examine how those details are made to work within three quite different whole movements, with, in the case of the third one, a comparative review of eight recordings to demonstrate the influence of various performers on musical expression.

During the course of this thesis there are a small number of references to my own compositions. These are unpublished, tonal pieces for piano, written in the early 1980s in an attempt, as much as anything else, to focus my approach to music before embarking on this research. Writing them has taught me, more clearly than any textbook could, to appreciate the powerful ebb and flow of tension in harmony and tonality, and how to manipulate Classical forms to my own expressive ends. The possible impertinence of mentioning my own pieces alongside Schubert's masterpieces is, I hope, tempered by the intended clarification and rounding-out of certain details in the text.

I would like at this point to express my deep gratitude to Professor Newbould, who has supervised my research with great patience and care, and who has offered me invaluable suggestions on the structure and content of this thesis. The long journeys from my home in Cambridge to Hull have always been worthwhile in view of the many thought-provoking discussions we have had.



## Notes to Introduction

1. Quoted in Clayton, T. (ed.): *Cavalier Poets*, OUP, London, 1978, p.41.
2. Interview in *Gramophone Magazine*, May 1987, p.1532.
3. Interview in Northcott, B. (ed.): *The Music of Alexander Goehr*, Schott, London, 1980, p.105. Further references to this book, and to any other which does not recur sufficiently frequently to qualify for an abbreviation, will contain the author's surname and the book's title only.
4. Mellers, W.: *Beethoven and the Voice of God*, Faber, London, 1983, preface, no page number.
5. Rosen, C.: *The Classical Style*, Faber, London, 1971, p.381.
6. Kemp, I.: *Tippett - The Composer and his Music*, Eulenberg, London, 1984, preface, p. xi.
7. Vanessa Redgrave was once told by a famous film director 'don't worry about continuity - just live the moments to the full, and make them true' (quoted in Dilys Powell's 'History of the British Cinema', broadcast by the BBC, 11 April 1987.)
8. Letter to Schott, 21 February 1828. All letters by Schubert quoted in this thesis are taken from Deutsch, O.E. (ed.): *Franz Schubert's Letters*, Faber, London, 1928.
9. A facsimile of the 10th Symphony sketches is contained in Hilmar, E. (ed.): *Franz Schubert: Drei Symphonie Fragmente*, Barenreiter, Kassel, 1978.

## CHAPTER 1 : RECREATIVE ANALYSIS

'Factitious models of rigour lead to emphasis upon analysis as the musician's chief means of understanding his art. Goehr's predilection is for the method that begins in the assumption of an alleged deep structure in a work, truer than its obviously-apprehensible stylistic surface and its immediate deployment of its affects. Therefore for him preoccupation with style, as with emotional content, trivializes: style is merely decorative, affective content is "belles lettres". But suppose that such obvious surface features were what the composer has intended the listener to take in? In that case they would be the truest content, to grasp which would make analysis superfluous; mere curiosity to see how the wheels go round. Analysis is how we hear anyway; the composer has taken pains to make things clear for us. There are no deep secrets, for everything significant tells sooner or later. If it does not, the work tends towards being linguistic in the secret and damaging sense - it becomes cabalistic.'<sup>1</sup>

Robin Holloway

Goehr's predilection is of course Schenkerian, as is Felix Salzer's in *Structural Hearing*, an anthology of analyses covering a wide range of musical styles. His attention on page 163 turns to

the opening of Schubert's B flat Piano Sonata D960, boiling the music down to its bare essentials, which thousands upon thousands of mediocre works share, in a series of charts:

**395**  
(1-18) (20-35) (35-38) (39)

A single bass clef staff with a key signature of two flats (B-flat and E-flat). The staff contains four notes: a half note G2, a quarter note F2, a quarter note E2, and a half note D2. Below the staff, four vertical lines connect the notes to Roman numerals: I, VI, V, and I. The VI is positioned above the line, and the M is positioned below it.

**396**

A two-staff system with a key signature of two flats. The upper staff is in treble clef and contains a series of chords: a half note G2 with a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The lower staff is in bass clef and contains three notes: a half note G2, a half note F2, and a half note E2. Below the lower staff, three vertical lines connect the notes to Roman numerals: I, V, and I. A bracket is drawn under the first two notes (G2 and F2) in the lower staff.

397

The image shows a musical score for piano (p) with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in a key with one flat (B-flat major or D minor). The score is divided into measures, with bar numbers 5, 8, 10, 13, 15, and 18 indicated. The notes are heavily ornamented with slurs and ties. Below the staves, there are various annotations: 'I', 'V', 'N', and 'P' are placed above or below notes, and brackets connect these letters across measures. For example, in measure 5, 'I' is under the first note, 'V' is under the second, and 'I' is under the third. In measure 8, 'N' is above the first note. In measure 10, 'I' is under the first note, 'V' is under the second, and 'I' is under the third. In measure 13, 'I' is under the first note, 'V' is under the second, and 'I' is under the third. In measure 15, 'N' is above the first note and 'P' is below the second. In measure 18, 'V' is under the first note and 'I' is under the second. There are also arrows pointing from the 'I' in measure 10 to the 'V' in measure 18, and from the 'I' in measure 13 to the 'I' in measure 18.

This tracking down of the blatantly obvious is not only silly but downright unmusical, denying as it does the tone colour, the dynamic shadings, the silences, the rhythms, the actual shape of phrases, indeed all the aspects of the music which strike the ear when a pianist plays these bars. Are one's ears supposed to follow these pitch lines slavishly during a performance? And what does one do without this assistance for the rest of the sonata?

Like Holloway, Alfred Brendel is sceptical about analysis:

'I think every performer should have a sound background as a composer, and know enough about traditional harmony and counterpoint so that it won't give him much trouble to write a cadenza which is without obvious faults of voice-leading [part-writing] and so on. As for analysis, there are many ways

of analysing music, some more helpful to performers than others. But it's interesting to note that composers have rarely spoken at all about musical analysis. They've avoided the subject to an extent which seems to me very revealing. One finds, on the other hand, a lot of comment about atmosphere, about character, about poetic ideas - even in the most unlikely places. Performers who nourish poetic ideas are excused by the composers themselves. Analysis should never be taken for the key to the sort of insight which enables a great performance. If we know that there is an extremely important harmonic progression - if, for instance, we analyse a piece in Schenker's way - and we do not feel, while we are playing it, the exact amount of tension, the way atmosphere changes at this point, the balance of all the elements involved, then our knowledge will help us not at all. It was Schoenberg who said, in a letter, that formal analysis is often overrated because it shows how something is done, not what is done. This, from one of the supreme analysts, is something valuable, I think.'<sup>2</sup>

Such analysis only has value in those pieces whose continuity (not the most enticing of subjects per se anyway) is in some doubt and needs elucidation, such as Tippett's recent 'Mask of Time', or

Manzoni's 'Masse: Omaggio a Edgard Varèse'. Frighteningly, the American scholar James Webster, who has tackled Schubert's sonata form with these methods, suggested during the 1978 musicological conference at Nottingham University that Schenkerian analysis was merely in its infancy, and needed great development.<sup>3</sup> Heaven forbid. Nothing could be less sensitive than to apply a pre-existing (and highly suspect) analytical strategem to any music, regardless of its sound or purpose. Supposing the composer had deliberately set out to create a chaotic or disorientating effect: what then? We must ask questions provoked by the character of the music in performance.

Quite apart from the spread of what might be called the Schenkerian contagion, there is also a problem of pomposity in analysis: the serious tone and the microscopic overkill meted out here to Schubert's innocuous Moment Musical Op 94.3 is a case in point. The pretentiousness of these sentences is appalling:

'the most immediately striking aspect of inspiration in this composition is to be sought more in its qualities of motion, in its gestural dimension, than in the realm of melody and rhythm, where the word "inspiration" is usually applied .... One might say that the broken quarter notes have the quality of pure process; the basic rhythm is so severely limited that its

uninterrupted pulsation is not actually perceived as a basic "motion" at all. The continuous pattern in the left hand, avoiding any rhythmic profile and articulation, as well as any distinct quality of motion, thereby constitutes a thread running through the composition, a "filo", along which the component phrases appear to be strung.<sup>4</sup>

Arnold Feil

3. *Allegro moderato*

Much to be preferred is the down-to-earth approach which composers themselves tend to take: craftsmen talking about materials, and how they are built up into a finished article.

'Schafer: You are a fastidious craftsman then. Let us look a

little closer at your working habits. First of all, do you think a great deal about a work before you begin to write it down?

Walton: Yes, possibly for months.

Schafer: What does this planning consist of?

Walton: Everything: ideas and their development, balancing of moods, even questions of instrumentation.

Schafer: Is there any aspect of work or class of composition that comes more or less easily to you?

Walton: It is all equally difficult.

Schafer: Is scoring done independently of composing?

Walton: I make notes as I go along so that I have it worked out in general terms.

Schafer: Do you ever work at more than one composition at a time?

Walton: No.

Schafer: If a good idea comes to you which does not immediately fit into your current work, would you note it down, remember it in your head, or perhaps forget it entirely?

Walton: I'd write it down and save it for future reference.

Schafer: Would an idea ever inspire a category of work to you, or do you settle the generic question first and then look for suitable ideas?

Walton: It can't be put in quite those terms. Usually when I'm



asked to write to commission I then know what is required in terms of form and instrumentation in advance.

Schafer: When you sit down to work do you always expect to get something done or do you have completely hopeless days?

Walton: There are hopeless days, despairing days.

Schafer: Does a creative set-back discolour all your day's activities?

Walton: It makes the entire day miserable. It affects one like a liver-complaint - no it's worse than that because at least something can be done for one's liver!

Schafer: Would inhospitable surroundings do you as well as ideal ones for work?

Walton: The more inhospitable the better. Wasn't it Strauss who used to be locked up in his room each morning by his wife to keep him at work? What one needs is a congenial prison with windows so high that one can't look out.<sup>5</sup>

Like Schenker in one respect, this thesis tries to probe behind the notes, not to a technical skeleton but to the underlying expressive impulse. Tippett, often very revealing in conversation about his creative processes (some of which he must surely share

with other composers), explains how he is aware of that impulse in advance of finding the actual notes to convey it:

'Meirion Bowen:

What is the most difficult stage for you in the composition of a symphony?

Tippett:

The opening, always. A lot of premeditation and planning - sometimes lasting years - will go into a notion of the work as a whole and of its structure, before I come to write the notes. But then beginning the piece, that's a real test: it can take me hours, maybe a whole week. The Third Symphony, for instance, took seven years of intermittent consideration and eventual creation. Until I eventually sat at the piano to compose, the work was simply ideas in my head, scattered jottings and mnemonics simply recording my notions and what possibilities might be explored in the work. Some of these were to be discarded, others kept. The original, spontaneous conception of "immobile" polarized against "speedy" music was always the main structuring factor. By the time I reached the piano, it had a structure and balance, the proportions were known. Working at the piano, I didn't find the precise sounds on the instrument, so much as through it. I can invent as though the orchestral score were in my head all the time - and indeed I write

straight onto full score, always have done. It's a search for the right sounds, pure guesswork as to what the sharp chords at the start of the symphony might be, and how they will have the effect of an engine revving up for the action that is to follow ... The opening of the piece is always a problem.'<sup>6</sup>

Britten seems to have had a surer grasp of the means to his ends:

'Usually I have the music complete in my mind before putting pencil to paper. That doesn't mean that every note has been composed, perhaps not one has, but I have worked out questions of form, texture, character, and so forth, in a very precise way so that I know exactly what effects I want and how I am going to achieve them.'

Schafer:BCI,p.123

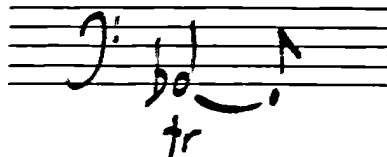
The notes are there to make gestures, and it is the quality of those which makes music individual and great.

A more profitable approach to the opening to Schubert's B flat Sonata than Salzer's structural pedantry is to begin with the

sketch(see p.22)<sup>7</sup>, as the majority of analyses in this thesis do wherever possible: any glimpses of the workshop are liable to be helpful, not merely in heightening the beauty of the finished version, but also in illuminating how certain effects emerged into their most convincing form. Analysis is inspiring when it takes the form of recreation, and with the help of sketches one can begin to think as it were with the composer. Of course one must beware of reading too much into a hastily-written scaffolding for later work: a great deal may have been taken as read and not filled in, and some ideas Schubert knew to be weak are probably there simply to give himself some clay to mould. It looks as if his first hearing of the opening bars was in block chords, sounding rather hymn-like. The rhythm of the tune is so four-square that it would be altogether too stolid for the start of a lengthy sonata, though possibly acceptable for a set of variations along the lines of Beethoven Op. 109 third movement. The later addition of pulsing quavers gives gentle impetus to the otherwise very serene tune which constantly falls back on itself, never venturing far from the tonic note. Schubert's original accent in bar 2 is now conveyed by the more subtle means of a slightly jarring lower range E natural, and the rather sentimental chords in bars 13 to 17 of the sketch (music more suited to a slow movement) are replaced by the simpler and stronger progression of the final version.

Schubert's awareness of the need for a better sense of forward motion is again shown in the revisions to the G flat major variation. The slip downwards of the major third is aided by left hand semiquavers (bar 19, fourth beat) absent from the sketch, and then those semiquavers become a background ripple which carries the music forward into the return of B flat major, now greatly enhanced by the halting appearance of triplets in bar 34, and the dramatic expansion of the augmented 6th link.

Schubert's early perception of the rumbling G flat trill is extremely hard to decipher, but appears to be as below, not only an octave higher than the final version, but also without the preceding three-note ornament which is so capable of divergent interpretations:



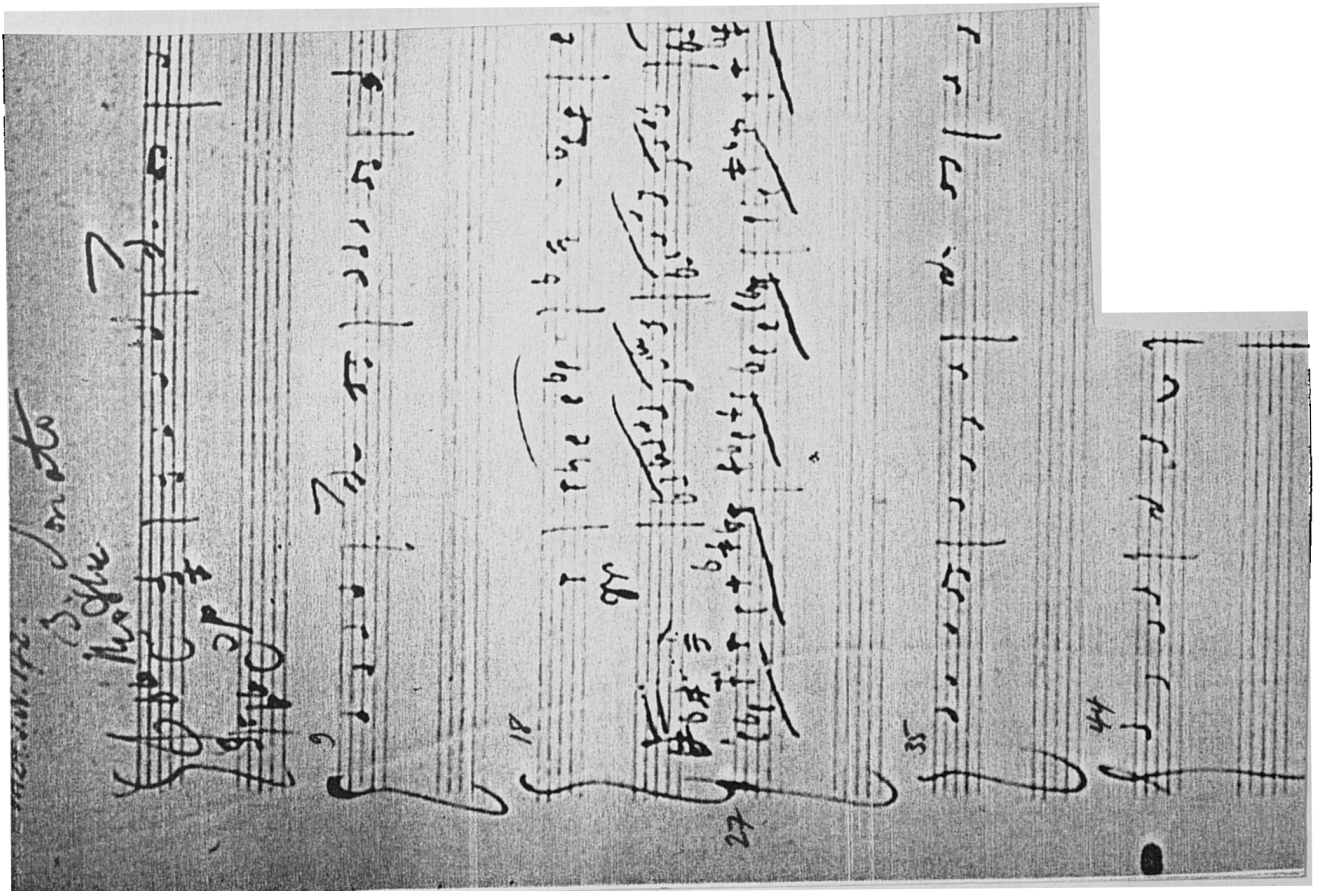
What do concert pianists make of this opening? Given that they face the task of bringing the notes to life and communicating their expressive character to audiences, they are possibly a more fruitful source of insight than some of the more bookish analysts. Andras Schiff sits 'for hours balancing chords in Schubert and

getting the voicing I want. The opening of the B flat or G major Sonata cannot be beautiful enough. It is something you work at all your life'.<sup>8</sup>

Schnabel, who helped to bring Schubert's piano music to the fore in the first half of this century, recorded the B flat Sonata in 1939,<sup>9</sup> and makes the opening sing and flow effortlessly at ♩ = 96, with very little rubato. His left hand trill in bar 8 is very blurred and distant: a cloud on the horizon. As the piece progresses, he has occasional rushes of blood, such as the quite fierce crescendo towards the accent in bar 25 and a furiously hammered link into bar 36. Richter, whose French recording is not dated in the accompanying booklet,<sup>10</sup> takes the Molto moderato marking (merely Moderato in the sketch) to heart, and sets out at ♩ = 60. This first movement observes the exposition repeat and lasts twenty-four and a half minutes, but heavenly length eludes him. Long notes in the first eighteen bars are heavily accented, and the trill in bar 8 is simply a well-played trill. The one interesting expressive quality he finds in the music is the insistence of the inner quavers at the start, and especially the triplets from bar 36 which really tell at the slow speed. We await a recording on an 1820's Viennese piano, but it is tempting to think that the legato singing style of much of this sonata (unlike the two previous ones in C minor and A major) is easier to realise

on a modern grand.

B flat Sonata D960: sketch of the first movement opening





mezzoforte  
Crescendo  
Allegro

The image shows a page of handwritten musical notation on five staves. The notation includes notes, rests, and bar lines. There are several annotations and markings:

- At the top left, the word "mezzoforte" is written vertically.
- Below it, "Crescendo" is written with a hairpin symbol.
- Further down, "Allegro" is written.
- On the first staff, there are notes and rests, with a "Crescendo" marking.
- On the second staff, there are notes and rests, with a "Crescendo" marking.
- On the third staff, there are notes and rests, with a "Crescendo" marking.
- On the fourth staff, there are notes and rests, with a "Crescendo" marking.
- On the fifth staff, there are notes and rests, with a "Crescendo" marking.

B flat Sonata D960 : final version

The image displays two systems of musical notation for the B-flat Sonata D960, final version. Each system consists of a piano part (left) and a violin part (right). The piano part is marked *Molto moderato* and includes dynamic markings such as *pp* and *mf*. The violin part includes dynamic markings such as *pp*, *mf*, and *decresc.*. The score is divided into measures, with measure numbers 9, 11, 12, 34, 35, 42, and 43 indicated. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Notes to Chapter 1

1. This quotation comes from Holloway's article 'Towards a Critique' in Northcott: The Music of Alexander Goehr, p.84.
2. Brendel, A.: Musical Thoughts and Afterthoughts, Robson, London, 1976, p.145. The square brackets on p.10, last line appear here as they do in the book, presumably an editorial addition.
3. Webster, J.: 'Schubert's Sonata Form and Brahms' First Maturity' (C19th M, July 1978, p.18) is the fuller version of his paper at Nottingham.
4. Feil's contribution comes in Frisch, W.(ed.): Schubert: Critical and Analytical Studies, University of Nebraska, Lincoln, 1986, p.22.
5. Schafer, M.: British Composers in Interview, Faber, London, 1963, p.76. Further references will be abbreviated to Schafer; BCI.
6. Bowen's interview with Tippett comes from the notes accompanying the Decca boxed set of all four symphonies, record no. 414 091-1.
7. The sketch is housed in the Wiener Stadtbibliothek. A photograph (contained in Howard Ferguson's collection) is available in the Cambridge University Music Faculty Library.
8. Interview in Dubal, D.: The World of the Concert Pianist, Gollancz, London, 1985, p.291.
9. HMV 78 rpm recording, 1939. Reissued on LP, no. RLS 1435603.
10. In a boxed set for Le Chant du Monde, no. LDX 79 43, including two other sonatas and some shorter pieces. No date is given with the records.

## CHAPTER 2 : SCHUBERT'S PERSONALITY

One of the most maddening problems for the musical analyst or performer is the frequent feeling of unbridgeable distance from the man who wrote the music one is dealing with. Attempting to build for oneself a picture of Schubert, born 190 years ago and distanced by his native language, is predictably difficult, but is an essential first step towards his music. In these days of increasingly sterile analysis, it is refreshing to come across pioneering books like Hildesheimer's Mozart<sup>1</sup> and Ostwald's Schumann: Music and Madness<sup>2</sup> which take the bull by the horns and try to get to the man behind the notes, reading between the lines of all the available letters and memoirs. Every note by composers of this level of technical ability is permeated by their personality, and we ignore it at our peril. Mendelssohn clearly felt inspired by the closeness of Schubert when studying the unfinished full score of the E major Symphony:

Letter to Ferdinand Schubert,

Frankfurt am Main, 22 March 1845.

'Yesterday I received through Dr. Härtel, the symphony sketch of your brother, of which you have made me the possessor. What joy you afford me through so beautiful, so precious a gift, how deeply grateful I am to you for this remembrance of the late



master, how honoured I feel that you wished to assign just to me such an important example, unfinished though it is, of his posthumous works - all this you can surely put into words for yourself better than I, and yet I feel the necessity of expressing to you, though it be but in a few words, my gratitude for your gift! Believe me that I know how to appreciate the magnificent gift at its full worth, that you could have given it to no one to whom it would have given greater joy or who would have been more genuinely grateful to you for it! Indeed, it seems to me as if, through the very incompleteness of the work, through the scattered, half-finished indications, I got to know your brother personally, and more closely and more intimately than I could have done through a completed piece. It is as though I saw him there working in his room, and this delight I owe entirely to your unexpected great favour and kindness. Let me hope for an opportunity to meet you in the flesh, be it in Vienna or in this neighbourhood, and to make your personal acquaintance; then I shall be able to repeat once more all my thanks to you verbally.' 3

Behind the day-to-day fluctuations of mood which people experience lie deeper, firmer character traits which to a large extent govern the course of their lives. In Schubert's case, perhaps the most prominent of these was sadness, perceptible in a vast number of bars he wrote. The late song 'Der Winterabend' D938, whose words touch on the loneliness and unrequited love he must have experienced himself, wanders gently along with a main tune steeped in that kind of sweet sadness and sighing quality which are part of Schubert's distinctive tone of voice, the hallmark of any great artist:

# Der Winterabend.

Leitner.

Nachlass, Lfg. 26,

*Nicht zu langsam.  
legato*

296.

*pp*

Es ist so still, so

*pp*

heimlich um mich, die Sonn' ist unten, der Tag entwich.

Wieschnell nun herander Abend graut! Mir ist es

recht, sonst ist mir's zu laut. Jetzt aber ist's

ru-hig, es häm - mert kein Schmied, kein Klempner, das Volk ver-lief

*decresc.*

und — ist müd'; — und selbst, dass nicht rass'-le der

*pp*

• Wa - - gen Lauf, zog De-ckender Schnee durch die Gas - - sen auf, zog

De - cken der Schnee durch die Gas - - sen auf.



Brahms, whose own situation was not without its parallels,<sup>4</sup> twice mentions this in letters concerning the discovery of incomplete and unpublished Schubert manuscripts in the mid-19th Century:

'I presume you know that Schubert's last symphony came by way of Ferdinand Schubert to Mendelssohn. The introduction and half the first movement are completed in full score. From then on the whole symphony is apparently sketched out, and in such a way that there are notes in every bar, a sight both lovely and sad, as I know from my own acquaintance with Sakuntala [ an operatic sketch left by Schubert ] ... This sketch [ of the Schubert symphony ] has long been thought lost. Now Paul Mendelssohn has sent it to London to Mr. Grove! This would have seemed to me hard to believe, had I not read it in a letter from Mr. Grove himself. If at all possible the symphony will now presumably be made usable post-haste for a performance.'<sup>5</sup>

'My best hours here I owe to the unprinted works of Schubert of which I have quite a number at home in manuscript. Yet however delightful and enjoyable it is to contemplate them, everything else about this music is sad. I have many things here in manuscript belonging to [ the publisher ] Spina or to [ Schubert's nephew ] Schneider of which nothing exists but just the

manuscript, not a single copy. And neither at Spina's nor with me are they kept in fireproof cabinets.....'

Wechsberg:Schubert,p.213

Schubert's diary entry for 27th March 1824, where presumably he was assuming no airs, and needed to clear up a thought by writing it down, adds a slightly mysterious piece of evidence on the subject:

'All that I have created is born of my understanding of music and my own sorrow: that which is engendered by grief alone seems to please the world least of all.'

Perhaps he is referring to those passages, where, as it were, his profound sense of grief took hold of the notes and sent them in strange and violent directions, possibly in the substantial chamber works he had just written,for example:

Octet D803, sixth movement

Andante molto

Clarinetto in B  
Fagotto  
Corno in F  
Violino I  
Violino II  
Viola  
Violoncello  
Contrabasso

Ci.  
(B)  
Fg.  
Cor.  
(F)  
Vi.  
Va.  
Vc.  
Cb.

The image shows a page of musical notation for the sixth movement of Schubert's Octet D803. The tempo is marked 'Andante molto'. The score is arranged in two systems. The first system includes parts for Clarinet in B, Bassoon, Horn in F, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The second system includes parts for Clarinet in B, Bassoon, Horn in F, Violin I, Viola, Violoncello, and Contrabasso. The notation includes various dynamics such as *pp*, *f*, *ff*, and *p*, as well as accents and slurs. The key signature is one flat (B-flat major or D minor).

One imagines that Schubert was a relatively spontaneous, excitable composer (are all those accents a pointer to that?) as opposed to the more careful, cogitative type epitomised by Alexander Goehr.

Robin Holloway is interesting on this:

'Griffiths:

How do you recognize those qualities of authenticity and truth  
[ to which Holloway has just referred ] when you're composing?

Holloway:

When one feels intensely excited, when everything one's got inside oneself is engaged and burnt up by the current preoccupation. That's certainly authentic, though it's no guarantee of quality or of interest to anyone else (one can imagine much highly charged bad music being written in just that state of mind). It's also rather an adolescent condition, and one can do things that are perfectly all right without feeling like that at all. But when I say it's adolescent, I hope I'll still feel it when I'm 80! I think one should follow such impulses. A warier sort of composer would say: don't trust it, send it another way; contradict it. I think that's where Sandy and I would now see things rather differently. I think of him as scrutinizing every move before making it, whereas I don't ask too many questions. When I've "surged" like this I ask the questions afterwards. And of course composing isn't all surge; it can sometimes be painfully laborious.'<sup>6</sup>

The reasons for Schubert's sadness which one can discern from his letters might be divided into three: illness, his failure to

secure a lasting relationship with a woman, and the dreariness as he saw it of most Viennese life. He knew after his serious illness and hospitalisation in 1823 that his health was permanently damaged, and probably that his days were numbered. His confessional letter to Kupelwieser, written four days after the above diary entry, sounds depressed enough for him to want to die, but his turn of phrase may be a gentle exaggeration to make a point.

'To be brief, I feel myself to be the most unfortunate and the most wretched man in the whole world. Picture to yourself someone whose health is permanently injured, and who, in sheer despair, does everything to make it worse instead of better; picture to yourself, I say, someone whose most brilliant hopes have come to nothing, someone to whom love and friendship are at most a source of bitterness, someone whose inspiration (whose creative inspiration at least) for all that is beautiful threatens to fail, and then ask yourself if that is not a wretched and unhappy being.

"Meine Ruh ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmer mehr." That could be my daily song now, for every night when I go to sleep I hope never to wake again, and each morning I am only recalled to the griefs of yesterday. So I pass my days, joyless and friendless, except when Schwind comes now and again to see me and brings with him a ray of light from

those sweet days that are no more.'<sup>7</sup>

Deutsch's Documentary Biography<sup>8</sup> lists nearly fifty references to Schubert's physical illnesses, including a letter by Schubert to Frau Pachler, dated 12 October 1827:

'I herewith send your honour the four-handed piece for little Faust. I fear I shall not earn his applause, since I do not feel that I am exactly made for this kind of composition. I hope that your honour is in better health than I, for my usual headaches are already assailing me again. Pray give Dr. Karl my heartiest good wishes for his name-day and tell him that the book of my opera, which that sloth, Herr Gottdank, has had for months to read through, has not yet been returned to me even now. For the rest, I remain,

with all respect,

your most devoted

Franz Schubert'

Also, he wrote to Schober in August 1823

'Although I am rather late in writing I hope, nevertheless, that this letter may still find you in Vienna. I am in constant correspondence with Schaffer and am in fairly good health, though I rather doubt ever becoming perfectly well again. I lead here a very simple life in every way, take plenty of

exercise, work hard at my opera, and read Walter Scott.'

One imagines that he very frequently felt below par, with a brief respite when on holiday in mid-1825 in the fresh air and mountains around Gmunden, central Austria:

Anton Ottenwalt to Josef von Spaun at Lemberg.

Linz, 19th July 1825.

'We are enjoying an agreeable time and wish very much you could enjoy it with us. - Schubert is here, so far alone. He came to us first on Friday, but immediately went to Steyregg in the afternoon. Thence he returned this morning and will, we hope, spend some days here, until Vogl calls for him to go to Steyr, presumably towards the end of this week. Schubert looks so well and strong, is so comfortably bright and so genially communicative that one cannot fail to be sincerely delighted about it. He is to-day going to occupy the room where you had your sleeping quarters for some time. His trunk is being taken there to-day, a writing table set up, and he will be supplied with books, and so on.'

Deutsch:DB,p.429

Schubert to his Father and Stepmother

Steyr, 25th July 1825.

'Dear Parents,

I justly deserve the reproach which you made me concerning my long illness; but as I do not like writing empty words and our

present time offers little of interest, you will forgive me for giving you news of me only in reply to your affectionate letter. I was very glad to hear that everybody is well, and I may say the same of myself, thanks to the Almighty. I am back at Steyr again, but have been at Gmunden for six weeks, the environs of which are truly heavenly and deeply moved and benefitted me, as did its inhabitants, particularly the excellent Traweger. I lived at Traweger's, very free and easy. Later, when Councillor von Schiller was there, who is the monarch of the whole Salzkammergut, we (Vogl and I) dined daily at his house and had music there, as we also often did at Traweger's house.'

Exacerbating whatever physical discomfort he may have experienced, Schubert also may have felt guilty about the sordidness of the initial cause of his venereal disease<sup>9</sup> and his inability to withstand the temptation to indulge in prostitutes thereafter.

From Hoffmann von Fallersleben's Diary

Grinzing, 15th August 1827.

'The old fiddler played Mozart ... Schubert with his girl we espied from our seat; he came to join us and did now show himself again. Franz Lachner, the fourth Musical Director at



the Kärntner Theatere, also came to see us.'

Deutsch:DB,p.658

The probable lingering sadness over the failure to persuade Therese Grob to marry him is reflected in the intensity with which he set Müller's poems in 'Winterreise', and in particular the lines 'Das Mädchen sprach von Liebe, die Mutter gar von Eh' ('the girl spoke of love, her mother even of marriage') from 'Gute Nacht' must have struck a painful autobiographical nerve.

'During a walk which I took with Schubert into the country, I asked him if he had never been in love. As he was so cold and unforthcoming towards the fair sex at parties, I was almost inclined to think he had a complete aversion for them. "Oh no!" he said, "I loved someone very dearly and she loved me too. She was a schoolmaster's daughter, somewhat younger than myself and in a Mass, which I composed, she sang the soprano solos most beautifully and with deep feeling. She was not exactly pretty and her face had pock-marks; but she had a heart, a heart of gold. For three years she hoped I would marry her; but I could not find a position which would have provided for us both. She then bowed to her parents' wishes and married someone else, which hurt me very much. I still love her and there has been no one else since who has appealed to me as much or more than she. She was just not meant for me." '

Huttenbrenner,A., quoted in Deutsch:M,p.182

Again he found that the bare expression of grief could, initially, at least, displease his listeners:

'One day he                    said to me "Come to Schober's today, I will sing you a cycle of awe-inspiring songs. I am anxious to know what you will say about them. They have affected me more than has been the case with any other songs." So, in a voice wrought with emotion, he sang the whole of the "Winterreise" through to us. We were quite dumbfounded by the gloomy mood of these songs and Schober said he had only liked one song, "Der Lindenbaum". To which Schubert only said, "I like these songs more than all the others and you will get to like them too"; he was right, soon we were enthusiastic over the effect of these melancholy songs, which Vogl performed in a masterly way. More beautiful German songs probably do not exist and they were his real swan-song. From then on he was a sick man, although his condition gave no cause for anxiety. Many people thought, and perhaps still think, that Schubert was a dull fellow with no feeling, but those who knew him better know how deeply his creations affected him and that they were conceived in suffering. Anyone who has seen him of a morning occupied with composition, aglow, with his eyes shining and even his speech changed like a somnambulist, will never forget the

impression. (And how could he have written these songs without being stirred to the depths by them!) In the afternoon he was admittedly another person, but he was gentle and deeply sensitive, only he did not like to show his feelings but preferred to keep them to himself.'

Spaun, J., quoted in Deutsch: M, p. 138

Because it was so hopeless, in view of the difference in their social status, Schubert's passion for his pupil Caroline Esterhazy is likely to have grieved him less, but there is a hint of embarrassment in the clandestine references to her in a letter to Ferdinand in July 1824:

'To be sure that blessed time is over when everything appeared to us in a nimbus of youthful glory, and we have to face instead the bitter facts of existence, which I try to beautify, however, as far as possible with my own imagination (for which God be thanked!). One turns instinctively to a place where one found happiness before, but in vain, for happiness is only to be found within ourselves. In this way I have met with an unpleasant disappointment, and renewed an experience already made in Steyr, though I am better able to find inner peace and happiness now than I was then.'

and to Schwind in August of the same year:

'My good health continues, thank God, and I should be very content here if only I had you, Schober and Kupelwieser with

me, but as it is, in spite of the attractive star, I feel at times a desperate longing for Vienna. I hope to see you again at the end of September.'

Schubert seems to have been acutely depressed by the general atmosphere of everyday Austria, and the banality, as he saw it, of the majority of people he encountered. He thrived on relatively sophisticated, artistic company, and despised lesser mortals:

'Our Society (Reading Society), as you will already know, has dealt itself its own death-blow by swelling its ranks with a rowdy chorus of beer-drinkers and sausage-eaters, and it is being dissolved in two days' time - though I myself have scarcely ever attended it since you went away.'

Letter, 31st March 1824.

'Schubert dragged me forcibly to an inn and I was not even spared the coffee-house afterwards, at which he was in the habit of winding up the evening, or rather the late hours of the night. It was already one o'clock and an extremely lively musical discussion had arisen over the hot punch. Schubert emptied glass after glass and had reached a sort of elated state in which, more eloquent than usual, he was expounding to Lachner and me all his plans for the future. At this point a singular misfortune had to bring a couple of professional artists, celebrated members of the Opera House orchestra, into the coffee-house. As these people came in Schubert stopped

short in the middle of his impassioned discourse; his brow puckered, his small grey eyes gleamed out fiercely from behind his spectacles, which he pushed restlessly to and fro. But scarcely had the musicians caught sight of the master when they rushed up to him, grasped him by the hands, paid him a thousand compliments and almost smothered him with flattery. Finally it transpired that they were extremely anxious to have a new composition for their concert, with solo passages for their particular instruments, and they were sure that Meister Schubert would prove accommodating, etc.

But the master turned out to be anything but accommodating; he remained silent. After repeated entreaties he said suddenly:

"No! For you I will write nothing."

"Nothing for us?" asked the men, taken aback.

"No! Not on any account."

"And why not, Herr Schubert?" came the rejoinder, in rather a nettled tone. "I think we are just as much artists as you are! No better ones are to be found in the whole of Vienna."

"Artists!" cried Schubert, hurriedly draining his last glass of punch and getting up from the table. Then the little man pulled his hat down over his ear and faced the virtuosi, one of whom was tall of stature, and the other more inclined to stoutness, as though threatening them. "Artists?" he repeated. "Musical hacks are what you are! Nothing else! One of you bites at the

brass mouthpiece of his wooden stick and the other blows out his cheeks on the horn! Do you call that art? It's a trade, a knack that earns money, and nothing more! - You, artists! Don't you know what the great Lessing says? - How can anyone spend his whole life doing nothing but bite on a piece of wood with holes in it! - That's what he said - (turning to me) or something of the kind! Didn't he? (Once more to the virtuosi): You call yourselves artists? Blowers and fiddlers are what you are, the whole lot of you! I am an artist, I! I am Schubert, Franz Schubert, whom everybody knows and recognizes! Who has written great things and beautiful things, that you don't begin to understand! And who is going to write still more beautiful things - (to Lachner) that is so, my friend, isn't it? - the most beautiful things! Cantatas and quartets, operas and symphonies! Because I am not just a composer of Ländler, as the stupid newspapers say and as the stupid people repeat - I am Schubert! Franz Schubert! And don't you forget it! And if the word art is mentioned, it is me they are talking about, not you worms and insects, who demand solos for yourselves that I shall never write for you - and I know very well why! You crawling, gnawing worms that ought to be crushed under my foot - the foot of the man who is reaching to the start - sublimi feriam sidera vertice (to me:) translate that for them! - To the stars, I say, while you poor, puffing worms wriggle in the dust and with

the dust are scattered like dust and rot!!"

Bauernfeld, E. von, quoted in Deutsch:M, p.231

Balancing the deep vein of sadness and depression in Schubert is a marked sense of enthusiasm, energy, friendliness and humour expressed in some of the letters to his close friends and to his brother Ferdinand. The use of multi-exclamation marks and question marks is a superficial outward sign of this:

'From all this you can deduce a fine sum-total of gaiety! "The Magic Flute" was very well produced at the Theatre an der Wien; "Der Freischütz" at the Imperial and Royal Kärntnertor Theatre very badly. Herr Jacob and Frau Baberl at the Leopoldstadt Theatre are unsurpassed. Your poem which appeared in the Modezeitung is very good, but the one in your last letter is finer still. Its sublime humour and comic loftiness of sentiment, and especially the gentle cry of anguish at the end, where you take advantage in a masterly fashion - oh, yes indeed! - of the good town of Villach, place it among the finest examples of its kind. - I am not working at all. - The weather here is really terrible, and the Almighty seems to have forsaken us entirely. The sun refuses to shine. It is already May, and one cannot even sit in the garden. Fearful! Dreadful!! Appalling!!! For me the greatest cruelty one can imagine. In June Schwind and I want to go with Spaun to Linz. We might all

arrange to meet there or in Gmunden, only you must let us know definitely and as soon as possible if you could manage it. Not in two months' time!

Goodbye!'

Letter, May 1826

'The upward grade is naturally harder, but the guiding hand of a superior could easily make something even out of this crowd. For the rest, do not let the fact that you are so far away from us make you grey-headed. Defy the foolish fate that has taken you there and prove your scorn by letting your fertile fancies blossom like a flower garden: show your divine descent, and diffuse life-giving warmth throughout the frozen North. Base is the grief that makes a high heart falter! Away with it, and trample underfoot before it is too late the vulture that gnaws at your vitals.

(continued on p.46)



Some very strange, one might almost say comical, notices have appeared about Schober. First of all I read in the Viennese Theaterzeitung about a pseudonymous "Torupsohn"??? What can that mean? He surely cannot have married? That would be really rather amusing! Secondly, that his best role is that of the clown in the travesty of "Aline". Rather a mighty fall from all his high expectations and plans! And thirdly and lastly, that he may be returning to Vienna. I wonder what he will do there?'

Letter, 21st July 1825

The handwriting of one of his last intimate letters<sup>)</sup> written  
to Anselm Hüttenbrenner on 18th January 1828, looks very fast, and  
the thoughts emerge in short, almost breathless sentences:

hoffe, es ist die erste und letzte, so wie dieses liebe Familien-  
 und meine Bräutigam. Später wird Altes und Neues  
 nicht mehr. Man hat sich für ein Trio für Violine,  
 Violoncello und Kontrabaß zusammengestellt und  
 wird sich sehr freuen. Ich würde den Pokket, Oboen  
 und eine Holzbohrung erlernen. Soll es nicht sein  
 wenn es möglich ist, wenn möglich. Ich bin ein  
 sehr guter Spieler, wenn es geht, nicht in dem  
 und ein Kontrabaß spielen!

Ich wünsche mein obiges Bild, es hat mich  
 und die meine Bräutigam sehr, sehr lieb.

In Verehrung eines angesehnen Musikers

Pauline in

dein treues Freund  
 und in der Tat

Franz Schubert

translation:

'I hope that all goes well with you, and with your dear family and brothers too. My warmest greetings to them all. A trio of mine for pianoforte, violin and violoncello was given at Schuppanzigh's house the other day, and pleased everyone very much. Boklet, Schuppanzigh and Linke played it admirably. Have you written nothing new? Apropos, why does not Greiner, or whatever his name is, publish your two songs? What the devil is the meaning of it?

I repeat my request made above. Remember that whatever you do for my brother you are doing for me.

Hoping for a favourable reply,

I remain

till death

your faithful friend,

FRZ. SCHUBERT.'

The recollections of Eduard Traweger, who was a young boy in 1825 when Schubert and Vogl came to his father's house in Gmunden, reveal the positive side of the composer's character when he found himself in good company:

'Vogl and Schubert lived with us; the other gentlemen sometimes came to meals with us and often came to visit us.

I was laid up with the croup; the doctor ordered leeches but no

one could persuade me to undergo the operation. Vogl and Schubert encouraged me. Finally the unbounded respect for Schubert, which my father instilled into us, had its effect; his words took effect. In tears I asked him if he would apply the leeches and this he did, under the doctor's instructions. As the blood suckers hung on my neck Schubert gave me a silver pencil as a keepsake. I still remember this scene as though it were today. When Vogl sang and Schubert accompanied on the pianoforte, I was always allowed to listen. On these enjoyable occasions relations and friends were often invited. With such compositions, performed like this, it was inevitable that feelings should find expression and when the song was over it was not an uncommon occurrence for the men to throw themselves into each other's arms, and the excess of emotion overflowed into tears. How often have I told of such occasions afterwards! Hardly was I awake in the morning when, still in my nightshirt, I used to rush in to Schubert. I no longer paid morning visits to Vogl because once or twice, when I disturbed him in his sleep, he had chased me out as a "bad boy". Schubert in his dressing-gown, with his long pipe, used to take me on his knee, puffed smoke at me, put his spectacles on me, rubbed his beard against me and let me rumple up his curly hair and was so kind that even we children could not be without him. From a certain Albrecht, who is now said to be a school-teacher in Haslach in

Upper Austria and who might know something about those days because, as music master, he was often at our house, I learned the first steps in writing, and when I showed Schubert my first hieroglyphs he gave me a lead ink-stand off his table, which was heavily laden with music, and this I preserve to this day as a sacred relic. This ink-stand was always kept under glass until, when I became a student, I took it with me. With much trouble Schubert now taught me the song "Guten Morgen, schöne Müllerin" and to this day I can still hear how he used to call to me: "Come along, Eduard, sing "Guten Morgen" and you will get a lovely Kreuzer" (generally a silver Groschen) and I squeaked as well as I could.'

Deutsch:M,p.168

The energy and speed which one senses in the above documents applies also to Schubert's creative life. By all accounts he was an extremely hard and regular worker, possibly needing to achieve something compositionally before he could relax and enjoy the rest of his day. In his obituary notice for Schubert, Spaun (a lawyer, and one of the more dependable of Schubert's friends) wrote

'Every day, without exception, Schubert devoted the time from 9 o'clock in the morning until 2 o'clock to composition or to his studies. The afternoon and evening, however, was given up to his family or his friends. No festivity, no repast and no entertainment gave him any pleasure unless it was seasoned with

the company of friends.'

Deutsch:M,p.25

This is corroborated in more lyrical prose by Hiller

'On one of the following days I called on Schubert in his sparsely furnished room, near the top of the house. I can still remember a rather broad standing-desk, constructed with the utmost simplicity,- on it lay freshly written manuscripts. "You compose so much", I said to the young master. "I write for several hours every morning", he replied, in the most modest way,- "when one piece is finished, I start another." The very gifted painter, Schwind, whom I got to know in later years, told me a great deal about the artist's life, so wonderful in its natural greatness. Schwind was on the most intimate terms with Schubert and for a year, it seems, lived in the same house on the same landing with him. "There could be no happier existence", he exclaimed in his humorous way. "Each morning he composed something beautiful and each evening he found the most enthusiastic admirers. We gathered in his room,- he played and sang to us,- we were enthusiastic, and afterwards we went to the tavern. We hadn't a penny - but we were blissfully happy."

Deutsch:M,p.282

Benjamin Britten shared this need for regular work, whatever his mood :

'I believe strongly in a routine. Generally I have breakfast at eight and am at work before nine, working through until a quarter past one. Then I have a break with a walk before returning to work from five until eight again.'

Schafer:BCI,p.123

Schubert seems to have had a voracious form of the creative appetite described so lucidly by Stravinsky in his Poetics of Music :

'All creation presupposes at its origin a sort of appetite that is brought on by the foretaste of discovery. This foretaste of the creative act accompanies the intuitive grasp of an unknown entity already possessed but not yet intelligible, an entity that will not take definite shape except by the action of a constantly vigilant technique.

This appetite that is aroused in me at the mere thought of putting in order musical elements that have attracted my attention is not at all a fortuitous thing like inspiration, but as habitual and periodic, if not as constant, as a natural need.

This premonition of an obligation, this foretaste of a pleasure, this conditioned reflex, as a modern physiologist would say, shows clearly that it is the idea of discovery and hard work that attracts me.



The very act of putting my work on paper, of, as we say, kneading the dough, is for me inseparable from the pleasure of creation. So far as I am concerned, I cannot separate the spiritual effort from the psychological physical effort; they confront me on the same level and do not present a hierarchy.<sup>12</sup>

and Robin Holloway, talking to Paul Griffiths:

'Sketches tend to be scrawled on anything that lies to hand, like this agenda of a dutiful meeting. Then I try to use them as quickly as I can, catch them while they're hot. Quite soon they don't mean very much.

Or sometimes the stimulus can be, as it was with my schoolboy opera, the fact that someone's going to play it: that makes one salivate with immediate musical ideas. Someone telephoned last summer, while I was working on something quite different, and asked if there would be a chance of a bassoon concerto. I'd never imagined a bassoon concerto in my life, but while he was on the phone I was already thinking about the bassoon, that great long tube of bassoon noise that one sees and hears, and I wished he'd just shut up so that I could begin to write it down! I went back to where I was working and wrote an upbeat phrase, then couldn't let it alone, until a whole paragraph of bassoon line had been rapidly drafted. Every rational impulse

says no, that one hasn't got time, that one's not really interested; but the saliva says yes.

So sometimes it's as if the work is already fully formed, and you just have to set it down, whereas at other times it has to be sought out, and with great difficulty you realize something that you know exists, but you follow where the music takes you, with pleasure, surprise and gratitude.<sup>13</sup>

In Schubert's case, this appetite was no doubt encouraged by the tremendous advantage of more or less immediate performance to a circle of admiring friends, not equipped to be particularly searching in their musical criticism. The torrent of works in his youth again echoes Britten, who, in Tony Palmer's excellent biographical film 'A Time there was ...', mentions vast tracts of instrumental music written down from the age of about 5 before he could fully relate notation with sound!<sup>14</sup>

'He often played me sonatas and other compositions, all of which were already original and melodious. Complete masses, operas, and even symphonies lay finished already, but gradually he destroyed all these compositions again and said they were only preliminary studies. In 1812 he composed twelve minuets and trios, which were of extraordinary beauty. He himself was very pleased with them. He entrusted them to me, thereby

allowing something to leave his possession for the first time. I showed them to art connoisseurs and they all found them extraordinary. There was living in Vienna at that time a Dr. Anton Schmidt, a friend of Mozart's and an excellent violinist, who had played quartets with Mozart himself. He was astonished at the power, freshness and originality of the minuets and said, brimming over with enthusiasm, if it is true that someone who is almost a child wrote these minuets, then this child will become a master such as few have been.'

Spaun, J., quoted in Deutsch: M, p. 128

Schubert's obsession with Beethoven has been well-documented by Rosen, Cone and others, and, according to Ferdinand, emerged in a deathbed conversation:

Ferdinand Schubert to his Father, 21st November, 1828

'Most cherished Father,

Very many are expressing the wish that the body of our good Franz should be buried in the Währing churchyard. Among those many am I too, believing myself to be induced thereto by Franz himself. For on the evening before his death, though only half

conscious, he still said to me: "I implore you to transfer me to my room, not to leave me here, in this corner under the earth; do I then deserve no place above the earth?" I answered him: "Dear Franz, rest assured, believe your brother Ferdinand, whom you have always trusted, and who loves you so much. You are in the room in which you have always been so far, and lie in your bed!" And Franz said: "No, it is not true: Beethoven does not lie here." Could this be anything but an indication of his inmost wish to repose by the side of Beethoven, whom he so greatly revered?!

Deutsch:DB,p.825

Possibly fuelled by the encouraging remarks about a batch of songs, Schubert seems to have wanted to assume Beethoven's mantle following the latter's death in March 1827, and therefore to achieve a similar recognition in Vienna and beyond.

Anton Schindler: On Schubert's Fantasia for four hands, Op. 103  
(1831)

'.....As the illness, from which Beethoven finally died after four months of suffering, made his usual mental activities impossible from the outset, it was necessary to think of a distraction for him which was suited to his intellect and his inclination. In this way it came about that I put in front of him a collection of Schubert's songs and vocal works, about 60

in all, many of which were then still in manuscript. This was done not merely with a view to providing him with a pleasant way of passing the time, but also to give him the opportunity of getting to know the real Schubert, so that he might form a more favourable opinion of him, having been made suspicious by those excessive enthusiasts, who probably also misled other contemporaries in the same way. The great master, who previously had not known five songs by Schubert, was amazed at the number of them and simply could not believe that at the time (February 1827) Schubert had already written over 500. But if he was amazed at their number, he was utterly astonished when he got to know their content. For several days on end he simply could not tear himself away from them and he spent hours every day over "Iphigenias Monolog", "Grenzen der Menschheit", "Die Allmacht", "Die junge Nonne", "Viola", the "Müller-Lieder" and others as well. With delighted enthusiasm he called out repeatedly "Truly, in Schubert there dwells a divine spark!" "If I had this poem, I would have set it to music too!"

Deutsch:M, p.307

As early as 1824 he yearned to emulate the concert in which Beethoven premiered his 9th Symphony and began work on a long, grand-gesturing symphony for the purpose.

'The latest news in Vienna is that Beethoven is giving a

concert, at which his new symphony, three selections from the new Mass, and a new overture will be performed. I too should like to give a similar concert next year, God willing. I must end now so as not to use up too much paper, and kiss you 1,000 times. If you were to write and tell me about your present mood of inspiration and about the rest of your life, nothing would better please.

My address would then be:

c/o Sauer and Leidesdorf's music shop, for I am going with Esterhazy to Hungary at the beginning of May.

Your faithful friend,

Franz Schubert,

Fare well! Right well!!'

Letter, 31 March 1824

Among the many direct copies of Beethoven (detailed by Einstein in his biography)<sup>15</sup> the most striking appear in the last three piano sonatas. Significantly, they use early Beethoven models rather than in any way attempting to reply to Opus 109-111, which would have required the fugal skills he sought to learn from Bach,<sup>16</sup>

Handel and Sechter. Although he had found his 'voice' as a composer, Schubert still felt himself to be a student, and of course he had not yet fulfilled himself as an opera composer when he died.

Schubert wrote music first and foremost to please other people whose friendship mattered to him, and to give them a release from 'the sterility and insignificance of life', <sup>17</sup> At the end of all their hard and solitary work composers want to move people. Even a complex technician like Goehr says, in his final thought to Murray Schafer

'The most discouraging thing in art is to have made no apparent impression. My work may not be understood for fifty years by those who do not possess special qualifications, but for the present one wishes to be applauded only when one has communicated something or booed when one has not'.

Schafer:BCI,p.172

and Maxwell Davies says to the same interviewer:

'I want to communicate with the audience right away. But I must remain musically honest, and make no concessions to any debased or commercial public taste. If larger audiences were to interest themselves in my music I should be delighted.....'

Schafer:BCI,p.182

There are countless references in the Schubert documents to a similar attitude:

'I found him one morning writing at a sonata. Although disturbed, he at once played me the first piece which he had just completed, and when I liked it very much he said, "If you like the sonata, it shall be yours; I want to give you as much happiness as I possibly can", and soon he brought it, as it is engraved, and dedicated to me. It is Op. 78.'

Spaun, J., quoted in Deutsch: M, p. 136

'This work will not be dedicated to any special person, but rather to all who find pleasure in it. That is the most profitable form of dedication.'

Letter, 1 August 1828

'Through some young people of our acquaintance, Schubert was brought to our house shortly after this and I count the evenings, which he spent with us, among the most enjoyable of my life. Many said of him that music was superimposed on him like a garment and that, in reality, he was a beer barrel, who did not know himself what he wrote. But that is simply ridiculous! No one who ever saw him at the piano, who heard him sing one of his songs, will or can assert that, even were he to regard his deep understanding of the finest and noblest poetry as instinctive which, anyhow, would be rather difficult to maintain. His young face lit up, he seemed to grow in



stature and when, having finished the song, he sank back into himself, turned round and, with one arm on the back of the chair, asked me, as I stood there breathless and often in tears, "Well, did you like it?", the earlier impression was certainly weakened but it did not disappear. Then the next day he generally sent me one or the other of the songs he had sung, for example "Totengräbers Heimweh", "Das Zünglein", "Schäfer und Reiter" and so on.'

Mitterbacher, G., quoted in Deutsch: M, p. 298

A direct emotional response seems to have been his principal requirement from music when listening :

'.... Carl Maria von Weber had fallen out with Franz Schubert. His faction was indignant with the young composer who had done nothing worse than express his opinion of "Euryanthe" in his frank Viennese way.

This opinion would have been correct if, at that time, Weber had not changed his style. And to some extent this was forced on him, for music was already beginning to move in another direction. It was attempting to create effects by the use of large masses (of sound). "What is the point of these large masses (of sound)?" said Schubert. "'Der Freischütz' was so tender and intimate, it enchanted by its loveliness; in 'Euryanthe' there is so little to warm the heart!'"

Chezy, W. von, quoted in Deutsch: M, p. 259

'After this I sang Schubert's "Ständchen" with harp accompaniment, then followed a Fantasy by Thalberg, played by Capus, then I sang Schubert's song, "Sei mir gegrüsst", and in such a way that Schubert embraced me and said "No one can sing that song as you do; you have drawn tears from us all", a commendation which gave me immense pleasure and caused me to sing the same song again often and always with similar success. The concluding item was once more a Trio for violin, 'cello and harp; then we repaired to the house, where Frau von Berthold provided light refreshments and it was long after midnight when we finally broke up.'

Cramolini, L.J., quoted in Deutsch:M, p.262

'Above all, it was the glorious symphonies in G minor by Mozart and D major by Beethoven which every time made the deepest impression on young Schubert, and only shortly before his death he spoke of how greatly these compositions had moved and touched his youthful spirit.'

Spaun, J., quoted in Deutsch:M, p.18

'On these Thursdays we four also used to sing the quartets for men's voices by C.M. von Weber, then very popular, as well as a

number by Konradin Kreutzer, of whose compositions Schubert thought a great deal. For Beethoven, to whom Schubert had unrestricted access, he felt the highest regard. A new sonata or symphony by this Lord of Music was for Schubert the most blissful delight. Every bit as much did he admire Handel's mighty spirit, and in his leisure hours he used to play his operas and oratorios from score with great avidity. From time to time we made the task easier for ourselves by Schubert taking over the higher parts and I the lower ones at the piano. Sometimes, when playing through Handel's works, he sprang up as though electrified and cried: "Oh, the daring of these modulations! Things like that could not occur to the likes of us even in a dream!" Schubert was not an elegant pianist but he was a safe and very fluent one; he also played the violin and the viola; he read all the clefs with equal ease and even in the mezzo-soprano and baritone clefs no note of importance escaped him, just like our Papa Salieri who was a remarkable score player, as indeed he had to be, having written 52 operas.'

Huttenbrenner,A.,quoted in Deutsch:M,p.180

He was equally sensitive to the communicative power of performers:

'I made the acquaintance too of Mme Jenny, an exceptionally brilliant pianist, though her playing seems to lack to a

certain extent genuine expression.'

Letter, 13 June 1816

'To one such time of plenty I am indebted for having heard Paganini. The five gulden, which this concert pirate demanded, were beyond my means; that Schubert had to hear him went without saying, but he simply would not hear him again without me; he was seriously annoyed when I hesitated to accept the ticket from him. "Don't be an idiot!" he cried, "I have already heard him once and was annoyed you weren't there! I tell you, we shall never see this fellow's like again! And I have stacks of money now, so come on!" With that he dragged me off. Who could have resisted such an appeal? So we heard the diabolically sublime violinist, on whose flights of imagination Heine's own imagination plays so beautifully, and our delight over his wonderful Adagio was no less great than our utter amazement at the rest of his devilish tricks; we also derived not a little amusement from the incredible bows of the demoniacal figure, which resembled a thin, black puppet operated by wires. According to custom I was also treated at the inn, after the concert, and a bottle more than usual was charged up to enthusiasm.'

Bauernfeld, E. von, quoted in Deutsch: M, p. 238

'To the great impression made on Schubert by Gluck's "Iphigénie", the masterly playing and glorious singing of the Court Opera singer Vogl made an outstanding contribution. Schubert's enthusiasm for this great artist increased with every performance and excited in him the ardent desire to make the acquaintance of this master of song.'

Spaun, J., quoted in Deutsch: M, p. 21

'These I played alone, and not unsuccessfully, for several people assured me that under my fingers the keys were transformed into singing voices: which, if it be true pleases me very much, as I cannot abide that cursed hacking of the instrument to which even first-class pianists are addicted: it pleases neither the ear nor the heart.'

Letter, 25 July 1825

Through the slightly effusive recollections of Hartmann one can catch the atmosphere of the Schubertian circle:

'1825 (Vienna). There was music-making from time to time at Frau Appellations-Rat Spiegelfeld's. Dini sang Schubert's songs, of which Fritz brought her several.

The Schubertiads were a great delight too, leaving the most deep and lasting memories. The Court Secretaries (afterwards

Councillors to the Hofkammer) Enders and Witteczek invited several friends to their joint apartment: Schwind, Schubert, Court Secretary Gross, Baron Schlechta, Clodi and his brothers, Konzepts-Praktikant Derffel among others. Schubert and Gahy played Schubert's marches for duet, Schubert also played the most glorious solo things, Schubert songs sent us into transports of enthusiasm; Schlechta sang "Prinz Eugenius, der edle Ritter" and amusing things. Delicious wine made us very gay (Clodi immoderately) and these evenings were on 29 January, 10 and 26 February, and to finish up with we went, with Schwind and Schubert, to Leibenfrot's and finally to Neuner's coffee-house where Fritz, and probably I too, drank Schmollis on 26 February with Schwind and Schubert.'

Deutsch:M,p.274

This last memoir carries with it an implied warning to those of us who analyse, and fittingly it comes just before the main part of this thesis gets under way. Much of Schubert's music (especially the piano duets and dances) was written for these happy parties, and so too earnest an approach all the time would seem inappropriate. We must keep in the back of our minds the great bonhomie and fun Schubert and his friends so often enjoyed in their living rooms.

Notes to Chapter 2

1. Hildesheimer, W.: Mozart, Dent, London, 1983.
2. Ostwald, P.F.: Schumann: Music and Madness, Gollancz, London, 1985.
3. Quoted in Deutsch, O.E. (ed.): Schubert: Memoirs by his Friends, A. and C. Black, London, 1958, p.414. Further references to this anthology will be abbreviated to Deutsch;M.
4. The complex about Beethoven; women; loneliness.
5. Wechsberg, J.: Schubert, Weidenfeld and Nicholson, London, 1977, p.205.  
The words in brackets on p.30 are Wechsberg's additions.
6. Interviewed in Griffiths, P.: New Sounds, New Personalities, Faber, London, 1985, p.117. The words in square brackets on p.33, l.3 are an addition by the present writer; those in round brackets on p.33, l.8-10 are as in the book, and presumably Holloway's own words.
7. The round brackets on p.34, l.15 are as they appear in Deutsch's anthology of Schubert's letters, and one assumes that they are Schubert's own. There is no indication otherwise.
8. Deutsch, O.E.: Schubert: A Documentary Biography, Dent, London, 1946, hereafter abbreviated to Deutsch;DB.

9. Deutsch:DB, p.287: 'After a few earlier hints we find here the first definite mention of a serious illness suffered by Schubert. There is no doubt that it was venereal, probably syphilis. (A clear distinction between gonorrhoea and syphilis was made possible only in 1837-8 by Philippe Ricord, the chief surgeon of the Hôpital du Midi for syphilitics in Paris.) Kenner, in a letter to Luib of 1858 (Vienna City Library), mentions "an episode in Schubert's life which only too probably caused his early demise, and certainly accelerated it." '

See also Sams,E.: 'Schubert's Illness Re-examined', MT 1980, p.15.

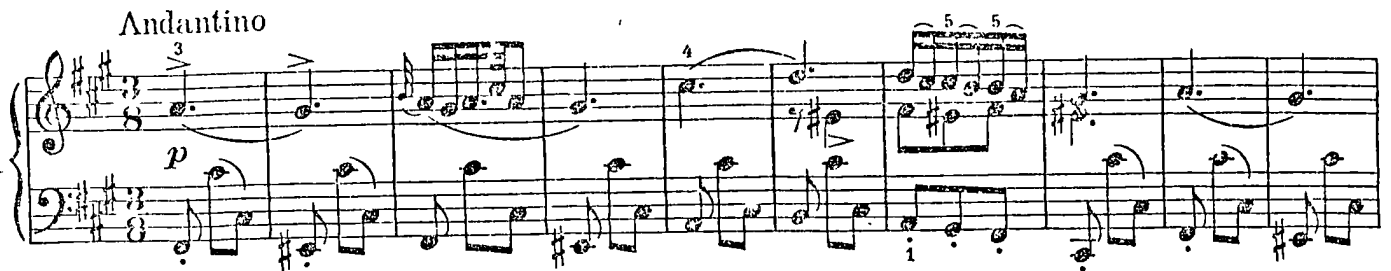
10. The round brackets on p.40, l.1-2 are as they appear in Deutsch's book. As in DB, one assumes that they are the original author's.
11. Most of his last letters are wrangles with publishers.
12. Stravinsky,I.: Poetics of Music, Harvard University Press, Cambridge, Massachusetts, 1942, p.51.
13. Griffiths: New Sounds, New Personalities, p.122.
14. 12 piano sonatas, 2 symphonies, tone poem 'Chaos and the Cosmos', 4 or 5 string quartets, and dozens of songs.
15. Einstein,A.: Schubert, Cassell, London, 1951.



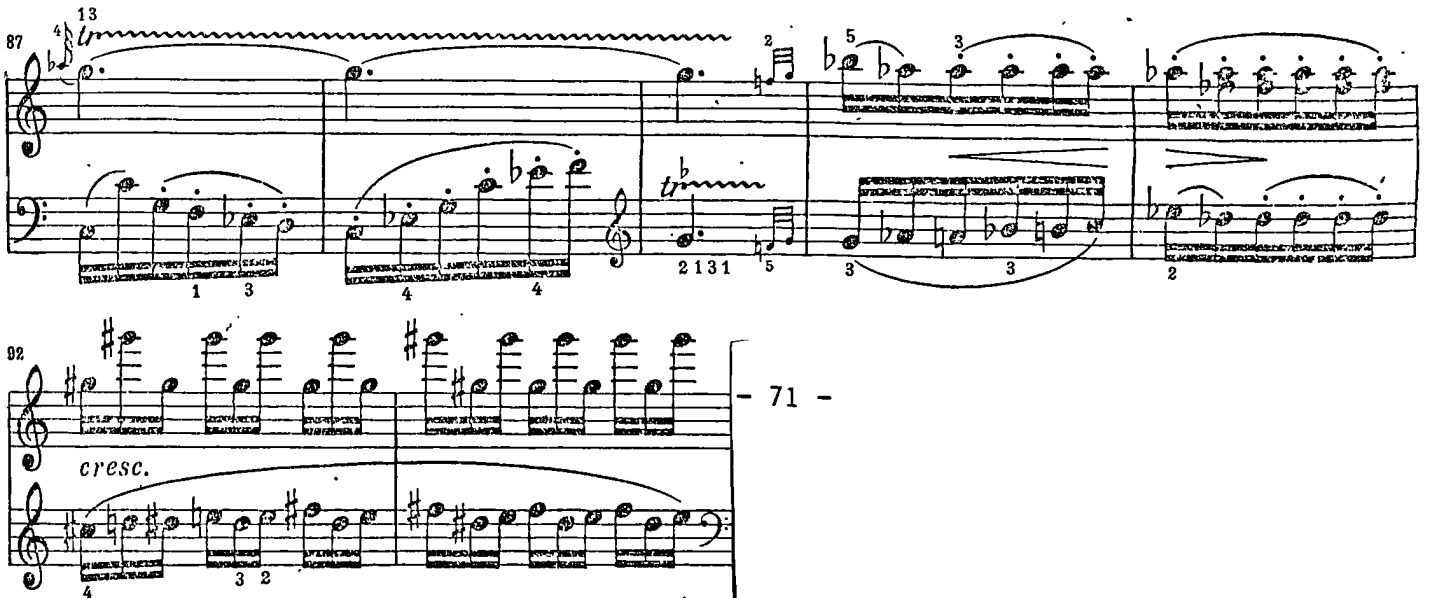
16. The most remarkable evidence of this study is his Fugue in E minor D952. See Mann, A.: 'Schubert's lesson with Sechter', C19th M 1982, p.159.
17. Letter of 21 September 1824.

CHAPTER 3 : THE DUALITY OF SCHUBERT'S STYLE

Schubert's style in the 1820's exhibits a sharp dichotomy, more pronounced than in any of his Viennese contemporaries or immediate predecessors, between the dramatic and the lyrical, a characteristic already appreciated by Tovey,<sup>1</sup> and interpreted by Mellers in psychological terms.<sup>2</sup> No work illustrates this more vividly than the A major Sonata D959, where in the slow movement it is almost possible to talk of two (apparently incompatible) styles juxtaposed. A clearly defined theme, mostly in four-bar phrases, making play with emotionally sensitive parts of the minor scale



gives place to practically themeless, unpredictable tremolandi, trills and scales:



The sharpness of the divide here should not blind one however to the untidy truth that elsewhere things are less straightforward. Even the stillest, most serene of Schubert's lyrical episodes are liable to contain a dramatic surge midstream, and a peppering of slightly nervous dynamic inflections:

Var. VII. Più lento

Variations on an original theme in A flat, D813.

Plenty of dramatic passages are actually based on, or at least to some degree infused with, song material. For example, the quiet, slow and dark chords from 'Der Wanderer' D489

Adagio

pp

are transformed almost beyond recognition into the brassy<sup>3</sup> opening passage of the 'Wanderer' Fantasy D760:

Allegro con fuoco ma non troppo

ff

Then of course, in a Schubertian context, the very label 'lyrical' is loaded with confusions when one remembers how many of his songs are intensely dramatic, though perhaps none can equal the near-hysteria of the A major Sonata slow movement. 'Lyrical' is taken in this thesis to denote any passage whose purpose is relative relaxation away from dramatic pressure and whose content is relatively melodic rather than merely motivic. Ultimately one's ears must be the judge. There is sufficient audible difference in essential character between the two elements in Schubert's style to justify a separate discussion of each, as happens in this thesis.

### Notes to Chapter 3

1. Foss, H.J. (ed.): *The Heritage of Music*, OUP, London, 1927, p.103.
2. Harman, A. and Mellers, W.: *Man and his Music*, Barrie and Rockliff, London, 1962, p.661. The sharp divide in Schubert's style is also referred to by Brendel in *Musical Thoughts and Afterthoughts*, p.65, and by Hugh Macdonald in his article 'Schubert's Volcanic Temper' in *MT* November 1978, p.949.
3. As Badura-Skoda points out in his notes to the Wiener Urtext Edition, several passages reveal the influence of orchestral thinking, sometimes made more pianistic in revision (bar 15, for instance).

#### CHAPTER 4 : THE DRAMATIC ASPECT

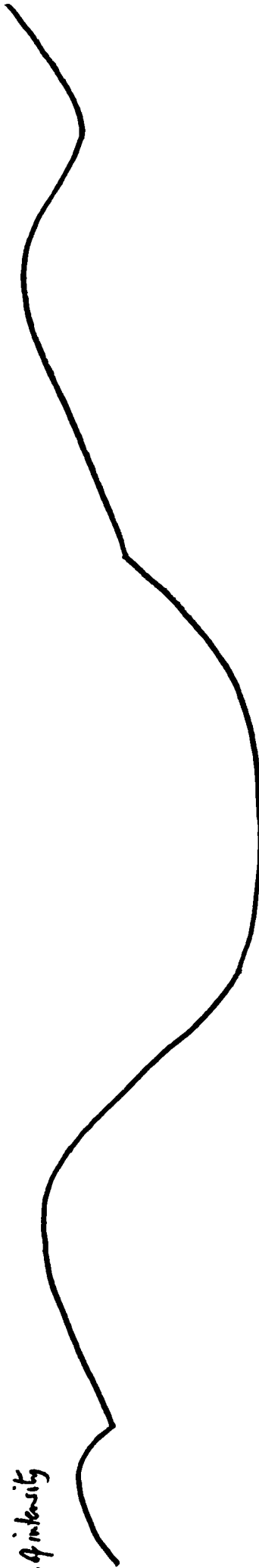
Many pieces of music in the Classical style can helpfully be approached as dramatic structures, juxtaposing sections of contrasting intensities (wide-ranging in Schubert, as suggested above), lengths, and types of motions, which excite en route, and eventually coalesce into satisfying wholes. Indeed it is possible to argue that the dramatic structure is the essence, the point of the music, the background of greater importance than Schenker's alleged pitch frameworks which completely ignore the audible timings and weights of musical events. Lutoslawski puts it so:

'I distinguish, in all music, moments of greater concentration of musical events and moments of a certain relaxation or dilution of content. This is as indispensable to the process of listening to music as breathing. Listening to music is in fact rather like breathing: greater concentration is followed by lesser, effort by rest, tension by relaxation. This natural rhythm of man's receptive apparatus in listening to music is an important element in the construction of major form'.<sup>1</sup>

The present writer's own 'Dance for Pollini'<sup>2</sup> was conceived largely as a dramatic shape, as the chart overleaf demonstrates.

Dance for Pollini

graph of intensity



Allegro giocoso  $d = 120$

introductory arrestation of a tenor, and loud build-up

Bb

Molto moderato (half speed)

main section, constantly driving forward with martial rhythm. occasional harmonic shocks. climax  $\frac{2}{3}$  through section

$\bar{I} \bar{I} \bar{I} \bar{I}$  B

A B

Tempo I

builds forcefully via strong dominant to straight forward reprise of main section

$\bar{I} \bar{I} \bar{I} \bar{I}$  Bb

Coda univocal, an then winds up to the loud out cadence in the whole piece

Note: capital letters refer to major keys, small letters to minor.



The notes, rhythms and chords simply clothe a pre-existing dramatic idea. Hundreds of movements whose overall character (summed up by the listener after the final bar) is not dramatic still have some kind of dramatic shape, and a composer can handle this aspect with infinite freedom. If he can make it sound convincing<sup>3</sup> there is no reason why he should not start a movement with a climax, and let the remainder gradually unwind from that point.

A detailed discussion of three complete movements by Schubert takes place in a later section of the thesis. The present section examines those points in Classical forms where Schubert is likely to use overtly dramatic music, and attempts to define as precisely as possible the intended character of details which give rise to the drama. Such details are to some degree dependent upon performance, but it is an injustice to a great composer to suggest that they are wholly so. Musical meaning is more substantial than that.

Schubert's instinct for localised drama is very starkly demonstrated by his rethinking of an episode in the Andante from his Sonata in G D894 (and countless improvements made between sketch and final draft of other works reveal the same during this chapter).

His rather tender D major opening paragraph (bars 1 to 30) was originally followed by

The image shows two systems of musical notation for piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The music begins with a piano (*pp*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*pp*) section. The second system continues the piece, starting with a piano (*p*) dynamic. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

4  
but later found to need:

The image shows two systems of musical notation for piano accompaniment, starting at bar 31. The first system begins with a fortissimo (*ff*) dynamic and features several fortissimo accents (*ffz*). The second system includes various musical techniques such as trills (*tr*), slurs, and fingering numbers (1-5). The notation is dense and includes many accidentals and dynamic markings.

a) Openings

The musical gestures at the opening of a movement, most particularly the first, in a multi-movement Classical instrumental work lasting half an hour or more, must arrest or gradually persuade the listener's attention which the composer wishes to hold throughout. Nothing is more likely to burn itself into a listener's memory than the sound which cuts a silence<sup>5</sup> : indeed, huge tracts of music, buried in the subconscious, can be recalled at the sight of an opening theme in a catalogue. The character of that initial sound hangs over the remainder of the movement, fixing its essential mood so that, for instance, despite the vehemence of many of its inner passages, one tends to regard the opening movement of the B flat Sonata D960 as serene.<sup>6</sup>

In the vast majority of modern performances by conductors who appear not to have visited the Gesellschaft der Musikfreunde in Vienna,<sup>7</sup> Schubert's 'Great' C major begins with a benign and rather casual four-in-a-bar stroll which accelerates in the final variation (bar 61 onwards) to a speed which allows the horns, cellos and basses' part in bars 76 and 77

'Great' C major, first movement

74

Fl. *f* *cresc.* *ff*

Ob. *f* *cresc.* *ff*

Cl. (C) *f* *zu 2* *cresc.* *ff*

Fg. *f* *zu 2* *cresc.* *ff*

Cor. (C) *f* *cresc.* *ff*

Tbe. (C) *f* *cresc.* *ff*

Trpt. *f* *cresc.* *ff*

Timp. *f* *cresc.* *ff*

Vi. *f* *cresc.* *ff*

Vla. *f* *cresc.* *ff*

Vc. Cb. *f* *cresc.* *ff*

to become the Allegro ma non troppo's main theme :

Allegro ma non troppo

80

Fl.

Ob.

Cl. (C)

Fg.

Cor. (C)

Tbe. (C)

Tbni.

Timp.

Vl.

Vla.

Vc. Cb.

Klaus Tennstedt's recent performance with the LPO<sup>9</sup> did without an acceleration, having started at the usual amble, and abruptly changed gear into a very fast unrelated Allegro ma non troppo at bar 78. Giuliani,<sup>10</sup> who has confessed to being bothered by this problem for years until he studied the autograph full score, is probably closer to Schubert's intentions. He takes the Andante at a flowing two-in-a-bar (the time signature is clearly  $\phi$ , " ) exactly half the speed of the ensuing Allegro ma non troppo, into which it then joins with no need for an accelerando.

It is unthinkable that in his largest and most powerful work, Schubert would be careless about tempo markings and inflections. There are no signs of accelerando or stringendo leading to the Allegro ma non troppo in the autograph, and he was not averse elsewhere to such markings where necessary:<sup>12</sup> interestingly enough, one occurs in the roughly contemporary D major Sonata D850 second movement. One cannot help remembering the two pieces of documentary evidence on the subject. In a letter to Probst about the E flat major Piano Trio D929, he pleads that (in the first performance, presumably to be arranged by the publisher) 'where the time changes in the last part, the rhythm is not lost.'<sup>13</sup> And Sonnleithner remembered that when Schubert rehearsed his own songs he 'above all kept the most strict and even time, except in the few cases where he expressly indicated in writing a ritardando,

morendo, accelerando.' There is no reason to suppose that Schubert would have in mind any greater freedom in large scale instrumental pieces, where a sense of pulse would seem more vital.

The theme and variations which make up the Andante are designed as a gradual crescendo in orchestral forces and dynamics to bar 78, with plenty of intervening stoppages and denial to cause momentary uncertainty in the listener.

At first the building process is reasonably consequent, moving from the theme for two unison horns to a chamber orchestra variation at bar 9 and then to a full orchestral tutti at bar 29. In this second variation, Schubert's aim is to tantalise. No sooner has he unleashed his full force than he withdraws it to a soft woodwind continuation (bars 31 and 34) and then drifts away into the distance of E minor's dominant which he had quitted reluctantly ten bars earlier. One senses his lyrical instincts tugging against the main dramatic sweep of the music. But for a lack of rhythmic momentum, a main allegro could arise from the dominant build-up which follows in bar 38, and Schubert plays intensely on the listener's expectation, shortening the oboe phrase separating the upward-driving tutti bursts, and squeezing the tension into a dominant 9th at bar 47. The denial which follows is one of Schubert's slightly deadening shocks, which receive attention in a

later section of this chapter. Variation three at bar 61, the actual link into the Allegro ma non troppo, is partly propelled by the unreleased tension of that dominant 9th (picked up again in bar 74). To give himself orchestral room for an enormous crescendo, Schubert reverts to the slight scoring of bar 9, but injects for the first time a constant flow of relatively quick notes: quiet, off-the-string violin scales loaded with the expectation of action the ear has begun to crave. (Any reasonably sensitive Viennese listener in the 1820's well-versed in the larger instrumental works of Haydn, Mozart and Beethoven and a host of others we now consider lesser talents, would expect some dynamic musical action either at or near the start of a work. First movements<sup>14</sup> tended to be the most tense of the sequence, the remaining ones generally speaking tending to relax towards the finale). Variation three performs on a small scale the function of the whole Andante, that is, a bridge between the horn tune and the dotted Allegro ma non troppo theme, but would be unthinkably weak without the preceding sixty bars, just as the dotted theme to come would be without any introductory foil. Context is everything in a dramatic structure.

Movements starting at the main tempo, without the advantage of a dramatic 77-bar preparation, have to find a way of becoming airborne, as it were. A movement should take flight through time and land naturally in the final bar: too heavy a landing at the



point of recapitulation might emasculate further momentum; as Schubert appears to realise by removing weight at that point in several movements.

He uses the technique of building from a quiet single line in several other places besides the 'Great' C major, often centring around E natural:



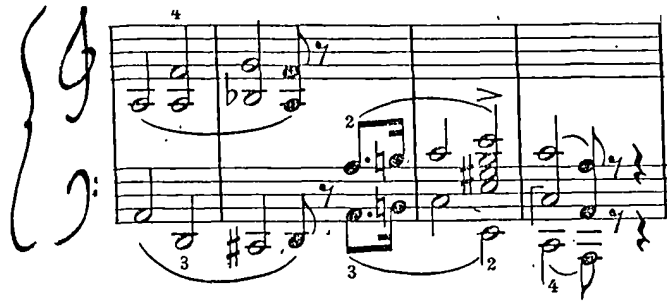
This might suggest a slight obsession with, or simply a liking for that particular sound.<sup>15</sup> Several of the examples were written at approximately the same time as the symphony, and so there may have been some cross-fertilization. The onset of harmony following the austerity of a single line gives an immensely pleasurable sensation of enrichment and growth.

The atmosphere conjured up in the opening bars of the Sonata in

A minor D784 brings to mind Schoenberg's advice to composition students,<sup>16</sup> and reminds us that Schubert spent much of his time building with notes under the pressure of poetry: 'in composing even the smallest exercises, the student should never fail to keep in mind a special character. A poem, a story, a play or a moving picture may provide the stimulus to express definite moods .... such practice will help him acquire the capacity to produce the manifold types of contrast necessary for larger forms.' Such moods are almost beyond words,<sup>17</sup> but nonetheless they are the point of the notes in performance, and one's own strongly-felt reaction to them can be heightened by some degree of intellectual focus. Our brains, after all, operate with words.

In the case of this particular sonata's opening an approximation to the expressive point might be suppressed tension , which finally breaks out through the semiquaver rumble into the fortissimo transformation of the main theme at bar 26. The one significant swell in bars 16-18 quickly dies back to pianissimo; full chords are touched in, as if harmonic enrichment is starting, but are then followed by the original bare octaves (for instance bars 3-4); the thick bass ostinato chords starting in bar 9 can be made to sound heavy and slightly ominous. Added to this sense of imminent drama, there are suggestions of great tiredness in the melodic shapes which obsessively fall away after the gentle surges

of effort:



Schubert can be seen to be improving this feeling in an alteration made to the fair copy. Bars 15 and 16, now emphasising the F natural to E natural fall, originally moved straight up the A minor scale:



*becomes*



The dramatic action starts in earnest at bar 26, which provides the thrust towards the second key, and in a number of other openings Schubert likewise keeps the listener waiting. His Grand Duo D812 opening also has a fortissimo version of its main theme about twenty bars into the movement, but builds towards that point in an expressively ambiguous fashion. Rather weak lyrical answering phrases, in particular bars 6 and 7, carry no impetus beyond their own limits, and jar in flavour against the strenuous motivic build-up which immediately follows:

The image displays two systems of handwritten musical notation for Schubert's Grand Duo D812. The first system is marked *Allegro moderato* and includes dynamic markings of *p* and *pp* for both piano and violin parts. The second system features a *cresc* (crescendo) marking and includes accents (*>*) over notes in both parts. The notation is written in a clear, legible hand on a four-staff system.

Once the dominant tension has been planted, however, the pianissimo E major aside in bar 15 is a wonderfully effective moment of delay in the link to bar 20:

Handwritten musical score for the first system, covering bars 13, 14, and 15. The score is written for three staves (treble, alto, and bass clefs). Bar 13 is marked with a forte *f* dynamic. Bar 14 features a crescendo hairpin. Bar 15 is marked with a pianissimo *pp* dynamic and contains a chord in E major. The notation includes various notes, rests, and slurs.

Handwritten musical score for the second system, covering bars 16, 17, 18, and 19. The score continues on three staves. Bar 16 has a crescendo hairpin. Bar 17 is marked with a *cresc* dynamic. Bar 18 has a *f* dynamic. Bar 19 has a *f* dynamic. The notation includes various notes, rests, and slurs.

Handwritten musical score for the third system, covering bars 20, 21, and 22. The score continues on three staves. Bar 20 is marked with a piano *p* dynamic. Bar 21 has a piano *p* dynamic. Bar 22 has a piano *p* dynamic. The notation includes various notes, rests, and slurs.

One cannot deny the somewhat jumbled effect of the opening paragraph in this case, which only settles with the arrival of the A flat major theme in bar 50, as if Schubert is stumbling along haphazardly without the tighter <sup>18</sup> sense of expressive and dramatic purpose shown in the A minor Sonata.

Expressive uncertainty and hesitation dominate the opening 25 bars of the C major Quintet D956, which then builds reasonably smoothly into more fluent and dynamic action at bar 33. It is particularly difficult for the ear to adjust from the painful diminished 7th of bars 3 and 4 to the immediate sweetness and ease of the returning tonic chord, particularly with the first violins' essentially relaxed 6-5 move above it :

Allegro ma non troppo Franz Schubert, Op.163  
1797-1828

Violino I  
Violino II  
Viola  
Violoncello I  
Violoncello II

The flick of tension provided by the pianissimo motif between bars 9 and 10 becomes in 22 an unprovoked outburst, pulling towards E minor, and bringing what momentum there was to a sudden standstill. After such uncertainties, the build-up on a familiar chord in bars 26-32 comes as some relief:

The image shows a musical score for Schubert's 'Winterreise', measures 20 through 32. The score is written for four staves (treble and bass clefs). It features a complex texture with tremolos in the lower instruments. Dynamics range from pianissimo (pp) to fortissimo (ff). The score includes markings for 'cresc.' (crescendo) and 'pp' (pianissimo). The key signature is A minor, and the time signature is 3/4. The score is enclosed in a rectangular box.

In a handful of opening paragraphs, Schubert uses the idea of soft, quickly repeated notes for a slight degree of tension in the atmosphere, learned principally from Rossini and Weber in the opera house. It is bound to remind a human listener of shivering either with nerves or cold, and manifests itself a great deal in 'Winterreise'. More maniacal and extended tremolando effects are reserved for inner climaxes: in these openings it is usually a background to the main matter.

Without the gently insistent semiquavers in the two lower instruments propelling the musical action, the opening of the A minor Quartet D804 up to bar 31 would be too relaxed, unclouded by

uncertainty which makes later outbursts seem right and inevitable. Verdi uses the same opening motif at the start of his Requiem for a sense of enormous calm and expanse, before the choral mutterings of bar 7:

Andante (♩ = 80)

CHORUS

SOPRANO

CONTRALTO

TENOR

BASS

PIANO

pp

S. *sotto voce* *il più piano possibile*

C. *sotto voce*

T. *sotto voce*

B. *sotto voce*

CHORUS

Re-qui-em, Rest and peace, Re-qui-em æ - ter - nam, Rest and peace. e - ter - nal

Re-qui-em, Rest and peace, Re-qui-em æ - ter - nam, Rest and peace e - ter - nal

Re-qui-em, Rest and peace, Re-qui-em æ - ter - nam, Rest and peace e - ter - nal

Re-qui-em, Rest and peace, Re-qui-em æ - ter - nam, Rest and peace e - ter - nal



*A minor Quartet D804, opening*

Allegro ma non troppo.

Violino I.

Violino II.

Viola.

Violoncello.

*pp*

*pp*

*pp*

*pp*

A far denser, continuous tremolando (coming as an unexpected texture in the wake of smoothly sustained violin chords) gives suppressed excitement to the entire harmonic backdrop to the theme in bar 15 of the G major Quartet D887:

The image shows a musical score for the G major Quartet D887, specifically bar 15. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music features a dense, continuous tremolando texture in the lower strings (Viola, Cello, and Bass) starting in bar 15, which contrasts with the smoother, sustained chords in the upper strings (Violin I and Violin II). The dynamic markings include *pp* (pianissimo) and *p* (piano).

In the case of the B minor Symphony D759, where the pianissimo semiquavers (bar 9) likewise contrast effectively with the immediately preceding long notes, the sound is a far gentler, relatively melodic roam around the notes of the tonic scale, and reveals itself as a secondary strand to the woodwind theme of bar 13:

The image shows a musical score for the B minor Symphony D759, specifically bar 9. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music features a contrast between long notes in the upper strings (Violin I and Violin II) and pianissimo semiquavers in the lower strings (Viola, Cello, and Bass) starting in bar 9. The dynamic markings include *pp* (pianissimo) and *pizz.* (pizzicato).

The main substance of the Quartettsatz D703 opening is a tremolando effect, building in dynamics and depth of texture to the Neapolitan climax of bar 9, then falling away into a second version of the opening, with its tremolandi removed to a viola pedal: the resultant withdrawal of some excitement (unless the violist exaggerates the sound of his part beyond what is marked) is the first stage of the smooth transition into the quite different texture and expressive mood of bar 27:

*Allegro assai.*

The musical score is arranged in four systems, each with four staves representing the instruments: Violino I, Violino II, Viola, and Violoncello. The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The first system shows the initial tremolando effect, with dynamics marked *pp* for both violins. The second system continues the tremolando, with dynamics increasing to *cresc.* and *ff*. The third system shows the transition to a second version of the opening, with dynamics marked *pp* for the violins and *pp* for the viola and cello. The fourth system continues this second version, with dynamics marked *pp* for the violins and *pp* for the viola and cello. The score concludes with a *dolce* marking.

In several of the openings mentioned above (in particular the Quintet D956) one senses the onset of fluent action at some distance from the start: Schubert reverses this procedure in the A minor Quartet D804, with equally telling results. The first violin melody, which is the focus of our attention here,<sup>19</sup> moves with great ease through long phrases, settling warmly into the tonic major at bar 23. Incidental arrestations of pace, and dynamic inflections are swept along by the melodic tide. Bar 32 (the beginning of the modulating thrust in this case) comes therefore as a tremendous shock locally and in a broader sense:

30

36

The violent, double-stopped A minor chord, and the stabbed second beat are dramatic enough in themselves, but more significantly, the effect of bars 32 to 43 is to completely break the tidal flow: the new first violin triplets of bar 33 wander upwards rather aimlessly and come to an uninevitable halt on C, unaccompanied, and so interrupting the textural warmth the opening led one to expect.

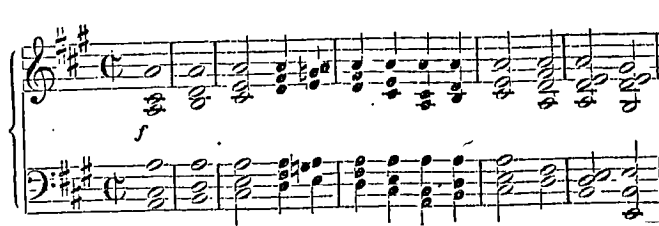
An abrupt, calling-to-attention idea, which one might have expected from Schubert at the opening of his 'Great' C major (with which he so clearly wanted to make a substantial public mark), is used to begin several works for sligher forces, notably piano trios, the last two string quartets, and two of the the last three piano sonatas. The sketch for his Impromptu No. 1 D899<sup>20</sup> reveals the final version's opening stab on G as a later insert, necessary to prevent the danger of monotony in the repetitive minor key march:



The first of two sketches for the Sonata in A major D959 first movement lays out as a basis for further work a bald chord progression, which he knew needed greater urgency and bite, particularly in view of the simple progression used for his contrasting second theme.<sup>21</sup> Schubert's insertion of a staccato

crotchet octave-leap, and a vigorous, momentum-giving quaver upbeat to bar 2 caused him to rethink the movement in 4/4 rather than 2/2:

*1st sketch*



*final version*



'Death and the Maiden' D810 and the G major Quartet D887 both call to attention by the immediate juxtaposition of sharply contrasting fragments, after which the music begins to flow more evenly. The sheer cutting force of four bows starting at the heel makes the opening octave D of 'Death and the Maiden' arresting, but more broadly, the fourteen-bar prelude is split by a severe expressive contrast, the harbinger of manifold uncertainties to come. Two lacerating gestures, based on mostly bare chords, give place to tender (probably *sul tasto*) echoes of the triplet rhythm, and then a richer chord sequence, drifting with great ease into a temporarily calm F major, to which (as after the diminished chord at the opening of the C major Quintet) it is difficult for the ear to adjust. The long build-up to bar 43 achieves some of its apparent momentum and insistence by following such a disturbed and broken prelude, but even this is delayed later on by a sweet-sounding major mode diversion in bars 28 and 29:

# Divina Quartet D810, opening

Allegro.

Violino I.  
Violino II.  
Viola.  
Violoncello.

A contrast between sweet and aggressive (they seem as good as any other words) makes the opening gesture of the G major Quartet. Silence is quietly broken by a closely-scored, sustained major chord, which builds by steady crescendo into its exact opposite in texture, dynamics and mode, after which some fragmented dotted afterthoughts spill out. The expressive contradiction could hardly be greater:

Allegro molto moderato.

Violino I.  
Violino II.  
Viola.  
Violoncello.



# Divina Quartet D810, opening

Allegro.

Violino I.  
Violino II.  
Viola.  
Violoncello.

*ff* *pp*

13

*p* *sf* *cresc.* *f*

22

*cresc.* *p*

29

*pp*

Allegro molto moderato.

Violino I.  
Violino II.  
Viola.  
Violoncello.

*p* *ff* *p*

Most interestingly, Schubert chose to begin his first, and, as it turned out, his only substantial concert in Vienna <sup>22</sup> with this movement, sensing its great power as a curtain-raiser.

Several of his less equivocal, grander opening sections derive in spirit from the military march, a genre characterised by loud, staccato repeated chords, somewhat mechanical rhythms (the monotony of which Schubert appeased with his melodic gift) laced with the occasional dotted 'snap' or sudden burst of quick notes. The B flat Piano Trio D898 strikes up immediately with the most confident aspiring of themes above a martial piano part, which one has good reason to expect will continue in a long paragraph :

The image shows a page of musical notation for the first movement of Schubert's Piano Trio D898. The tempo is marked "Allegro moderato." The score is arranged in three systems, each with a Violino (Violin) part on a single staff, a Violoncello (Cello) part on a single staff, and a Pianoforte (Piano) part on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The first system begins with a forte (*f*) dynamic. The Violino and Violoncello parts feature melodic lines with triplets and accents, while the Piano part provides a rhythmic accompaniment of repeated chords. The second system continues the melodic development, with dynamics shifting to piano (*p*) and including trills (*tr*). The third system shows further melodic and harmonic progression, maintaining the *p* dynamic and incorporating trills. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

The sudden dominant 7th arrestation in bar 4, although a surprise, is playful rather than deeply dramatic in character, confirmed by the more elaborate joke between bars 12 and 26, where Schubert with beautiful deftness of touch, denies a powerfully prolonged dominant and returns to the opening theme.

The D major Sonata D850<sup>23</sup> gives a suspicion of the stumbling tendency noted in the Grand Duo: the opening idea is strong enough, but neither the minor key answering phrase in bar 5 nor the fortissimo version at bar 16 develop well out of it. A major to minor switch can, with dynamic, textural and rhythmic inflections, be invested with great local power (as the G major Quartet opening demonstrates), but as the basis for antecedent and consequent phrases, each starting with identical loudness and rhythm, it is slightly weak. The other problem, essentially a dramatic one, is that the strenuous building from a C sharp major chord at bar 12 to the tonic in bar 16 gives rise to a version of the opening theme which is not significantly more powerful than before, despite Schubert's thickening of the left-hand part and marking up from forte to fortissimo:

# D major Sonata D850, opening

Allegro

The image displays the first 13 measures of the opening of the D major Sonata, Op. 850, by Franz Schubert. The score is written for piano in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The notation is presented in four systems, each with a grand staff (treble and bass clefs). Measure numbers 1, 5, 9, and 13 are indicated at the beginning of their respective systems. The music features a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. Dynamic markings include *f* (forte) at the start, *p* (piano) in measures 4 and 8, and *cresc.* (crescendo) in measures 10 and 12. Fingerings are indicated by numbers 1-5 above or below notes. Accents (>) are placed over notes in measures 1, 2, 5, 6, 8, 10, 11, and 12. The piece concludes with a final chord in measure 13, marked *ff* (fortissimo).

Both the C minor and A major Sonatas D958 and 959, and the 'Wanderer' Fantasy all take the more effective option of a substantially quieter re-run of their opening gestures.

## b) Local Contrasts

Taking a broad view of Schubert's instrumental output from the Quartettsatz to the B flat Sonata, it is possible to form the impression of a relatively 'shocking' composer, a natural result of the daring and excitability proposed in Chapter 2. The present writer's own initiation to Schubert came as a second violinist in an informal play-through of the C major Quintet,<sup>24</sup> and the one impression left indelibly on the memory is of extraordinary warmth and delight felt in response to the easy downward slide into bar 60 of the opening movement, following such a long and intense upward-striving passage (bar 49 onwards) on what turns out to be a misleading dominant. What happens to that surprise on subsequent listenings? Of course, it is unrealistic to pretend that the same nonplussed exhilaration recurs, but residues of it persist. In these days of self-defeatingly repetitive concerts and recordings, it is as well for us to remember Vienna in the 1820s, with Schubert's music still drying on the manuscript paper, performances less frequent and (in his circle at least) cherished as one of the few escape routes from a depressed society. They had good reason to hang onto every note when the chance came to hear music, and for them, one of Schubert's musical shocks would remain so. Even for us, on twenty-fifth hearing, it is possible to concentrate on the musical present so intensely that the memory of what one knows will

happen is not at the forefront of one's consciousness. A composer needs to think forward to perfect his design, but a performer or listener has no pressing need to do so in the concert hall.

Contrasts are vital in preserving the essential nervousness of good drama. A particularly violent shock, especially at or near the start of a piece, can make the listener fear the next: its effect can reverberate through an apparently relaxed succeeding episode, as happens during the famous duet passage mentioned in the last paragraph. The sweetness of the musical substance there (the legato 3rds and 6ths) is tempered by the listener's memory of two ferocious double stops which punctuate the preceding build-up, and the offbeat stab on G which actually does recur in due course. The next dramatic double-stop wrenches the music back to C major at the double bar.<sup>25</sup> A listener at the first rehearsal in 1828 would probably have held on to his seat.

Examples of 'reverberant shocks' abound in the music of other composers: the fussy chromatic flute solo six bars before figure 14 of Strauss' 'Ein Heldenleben' takes place as the listener is still quaking from the tremendous shock of a loud, and brusquely cut off, dominant 7th chord, with the weight of a long and sumptuously scored orchestral tutti pressing towards it in the preceding minutes:

R. Strauss: 'Ein Helkenleben'

Kl. Fl.  
 Fl.  
 Hob.  
 E. H.  
 Kl.  
 B. Kl.  
 Fg. K-Fg.  
 H-Or.  
 Trp.  
 Pos.  
 B-Tb.  
 T-Tb.  
 Pk.  
 VI.  
 Br.  
 Vo.  
 Kb.

E. E. 3671

Etwas langsamer

Kl. Fl.  
 Fl.  
 Hob.  
 E. H.  
 T-Tb.  
 B-Tb.  
 Bck.

*f* schr scharf und spitzig  
 scharrend  
 zischend pp

14

schr scharf und spitzig

Kl. Fl.  
 Fl.  
 Hob.  
 Kl.  
 T-Tb.  
 B-Tb.

*f* schr scharf und spitzig

E. E. 3671

Similarly, the extremely loud semitonal wrench upwards in bar 396 of Bartok's Concerto for Orchestra first movement greatly influences one's perception of the following tranquillo. The actual sounds of the six-bar tremolo A flat and final A natural can still ring in the ears long after they have finished:

396 402

pochiss. allarg. Tranquillo,  $\text{♩} = 70$

Picc.

Flts. I, II

Obs. I, II, III

Clars. I, II, III in B $\flat$

Bsns. I, II, III

Hns. I, II, III

II, IV

Trps. in C III

Trobn. I, II

Tub. I, II, III

Timp.

Cym.

Harp I

Vins. I

Vins. II

Vln.

Vcl.

D. Bc.

55"

pizz. p



Some of Schubert's more extreme local shocks not only dislocate the musical action, but cause a kind of deadening effect, a sense of complete non-sequitur. The anonymous reviewer in the Allgemeine Musikalische Zeitung of Vienna,<sup>2b</sup> dated 30 April 1823, commenting on the recently published 'Wanderer' Fantasy, seems at least mildly offended by some of Schubert's wrenches, while appreciating that a fantasy 'meanders like a stream running in all directions and in any ramifications, freed of all obstructions.' In paragraph six of his review, he 'offers the esteemed author the observation that he has really gone too far here and there in the matter of chord progressions, all of which may not be found tolerable to every ear,' and uses the insistent, bell-like low A which Schubert strikes between bars 91 and 95 of the first movement as his evidence. To raise an eyebrow at a pedal A during a passage so firmly rooted in A minor is surprising in view of the far more eccentric progressions elsewhere in the piece, and in the later sonatas of Beethoven (particularly Op. 106) which any self-respecting reviewer would surely have known. A rather more disturbing harmonic idea appears in the join between movements two and three. Schubert's lunging dotted-rhythm climax is assuaged by the 'Wanderer' theme towards A minor, a pull confirmed by the D natural in the second half of bar 56, turning the rippling E major chord into a dominant 7th. The Presto which follows, echoing the

inner shape of the ripple and making a dance from the central idea of the whole work, has plenty of vigour, counteracted by the inevitable disappointment of a key a semitone below that which one expected. Surface tension goes hand-in-hand with background relaxation:

The image displays two pages of musical notation. The top page shows a single staff with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a sequence of notes with a 'dim.' marking. The bottom page is a piano score for two staves (treble and bass clefs) in 3/4 time, marked 'Presto' and 'ff'. It features complex rhythmic patterns, fingerings, and dynamic markings like 'fz' and 'l. h.'.

Given his consummate ability to modulate between any key he chose for the Presto and the C major finale to come, his options at this juncture were reasonably open: a semitonal step upwards to B flat major would have provided greater local harmonic tension, and the chance for a dramatic B flat - B natural switch in the subsequent link to the tonic.

Three years later than the 'Wanderer' he tried a similar harmonic slip downwards at bar 53 of the first movement of his incomplete Sonata in C D840. Following an opening paragraph which defines the tonic as clearly as it is possible, Schubert, in an equally long passage, drives towards a dominant minor 9th of C, made particularly expectant by having as it were defeated the aberrant modulatory thrusts en route:

The musical score consists of four systems of piano music, each with a treble and bass clef staff. The first system (bars 36-40) begins in C major and features a forte (*fz*) dynamic. The second system (bars 41-44) modulates to C minor and continues with a forte (*fz*) dynamic. The third system (bars 45-49) starts with a piano (*p*) dynamic and includes accents and slurs. The fourth system (bars 50-59) features a piano-piano (*pp*) dynamic and concludes with a *ligato* marking. The key signature changes from one sharp (F#) to no sharps or flats (C major/minor).

The denial of this chord causes a certain expressive ambiguity, as in the 'Wanderer' Fantasy's Presto. Bar 51 is intensely dramatic, very clearly marked by the dynamic inflection, but more specifically the G sharp - F sharp fall in the upper part is resigned and weary, and the harmonic wrench to B minor deadening. <sup>27</sup>

Only those with perfect pitch, or those reading the score, would notice Schubert's premature stumbling into his 'surprise' key at bar 36.

Schubert places a peculiar shock within a few bars of the start of his C minor Sonata D 958, loaded with echoes of Beethoven's C minor Variations and 'Pathétique' Sonata. Having built up in eleven bars a great deal of rhythmic and harmonic tension, driving steadily bar-by-bar up the scale from C to G, and then strenuously building with thick chords, he dives unceremoniously onto a grotesquely spaced A flat unison (left hand four octaves below the very high single A flat in the right hand) which dislocates both the texture and the harmonic sequence: the superficially 'Pathétique' - like scalic plunge, <sup>28</sup> in itself dramatic but on a hollow foundation, confirms the peculiarity:

Allegro.

Such use of flat VI makes nonsense of theoretical attempts to categorise too precisely the expressive function of chord and key relationships: Schubert can make I - flat VI anything from a warm relaxation (bars 26-27 of the same movement) to the disorientating wrench just described. Context and treatment determine the effect.

Schubert occasionally gives his developments a galvanising stab, which provides a new impetus towards renewed dramatic action. In the case of his Allegro in A minor for Piano Duet D947, he chooses to follow a pre-double bar link (used as first and second-time bars) back to the tonic by flat VI minor, inherently peculiar because its minor 3rd contradicts the tonic note of the whole movement, but made to serve its purpose here by the sheer rhythmic and textural power of the main theme Schubert brings with it:

The image displays a handwritten musical score for Schubert's Allegro in A minor for Piano Duet D947. The score is written on two systems of four staves each. The first system shows a development section with a pre-double bar link, followed by a return to the tonic by flat VI minor. The second system continues the development, featuring a series of stabs marked with 'sf' (sforzando) and 'cresc' (crescendo). The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature is A minor, and the time signature is 4/4.

The reverse dramatic effect arises at the equivalent point in the 10th Symphony first movement, where Schubert follows quite a strenuous arrival in A major with a slower and quieter passage for trombones in B flat minor, reminiscent of the Masonic passages from 'Die Zauberflöte'. Taking Brian Newbould's realisation of the sketch as structurally correct, Schubert then whips up excitement following this surprising lull with fast rising scales and sudden downward plunges:

Fl.  
Ob.  
Cl. (A)  
Fg.  
Cor. (D)  
Tr. (D)  
1  
2  
3  
Tbn.  
Timp.  
1  
Vln.  
II  
Vla.  
Vc.  
Cb.

*Andante*

Fl.  
Ob.  
Cl. (A)  
Fg.  
Cor. (D)  
Tr. (D)  
1  
2  
3  
Tbn.  
Timp.  
1  
Vln.  
II  
Vla.  
Vc.  
Cb.

10<sup>th</sup> Symphony D936a (realised Newbould),  
first movement

The lulling repeats towards the double bar of his C minor Sonata D 958 first movement (bar 95 onwards) are swept aside by a loud outburst, but in this case on the more usual major mode of flat VI. It is a crushingly effective interruption of the pre-double bar V7, thicker and louder than the tonic chord which followed if the repeat was made. The turbulent events which eventually settle into D major at bar 117 spill naturally from the vigour of this A flat <sup>2)</sup> ffz:

The image displays two systems of musical notation for the first movement of Beethoven's Sonata D 958. The first system covers bars 95 to 101. It begins with a *dimin.* marking and a *f* dynamic. A double bar line occurs at the end of bar 101. The second system covers bars 102 to 108. It starts with a *ffz* dynamic, followed by a *p* dynamic, and then a *ff* dynamic. A *cresc.* marking is present in bar 106, leading to a *f* dynamic in bar 108. The score includes various musical notations such as slurs, accents, and fingering numbers (e.g., 1, 2, 3, 4, 5).



Schubert's 'Great' C major Scherzo is a masterpiece of internal contrasts of more than just the harmonic variety. Much of the interest in its development section, which, like the C minor Sonata's, is given a tremendous initial thrust by a fortissimo flat VI (much more dramatic in the context of a major tonic, as he demonstrates elsewhere in the symphony), derives from the sprightly antiphonal interchanges between instrumental groups, breaking up the musical line prior to more fluent action in bar 89:

80

Fl.

Ob.

Cl. (C)

Fg.

Cor. (C)

Trbni.

VI.

Vla.

Vc. Cb.

Bassi

89

Fl.

Ob.

Cl. (C)

Fg.

Cor. (C)

VI.II

Vla.

Vc. Cb.

A similar, exquisite contrast between broken and fluent occurs before the double bar. Schubert's build-up to chord V is fragmented by the abrupt changes of texture at bars 17 and 23 (changes which the opening twelve bars partially led one to expect) and the rhythmic arrestation of the double-stopped cadential chords in bars 28 and 29, initially sketched in the full score as



Following these switches of texture and rhythmic halts, the D major theme at bar 30 flows effortlessly to the double bar in one long sweep of violin melody, rolling freely over a wider compass than the tighter confines of the Scherzo's main theme:

This symphony contains other impressive examples of his control over musical pace. The E minor interlude, with which he begins the first movement's transition at bar 134, breaks free delightfully from the shackles of the preceding C major passage, which has just landed heavily on the last of many perfect cadences in bar 130, and which has insistently harped on the same dotted rhythm throughout. This gives place not only to a faster surface rhythm of oscillating quavers, but also to a much greater variety of rhythm in the melody, heightened by the quirky mordents in bars 140 and 141:

The image displays two systems of a musical score. The left system, starting at measure 129, features parts for Oboe, Clarinet in C, Bassoon, Violin, Viola, and Cello/Double Bass. It includes dynamic markings like *p* and *cresc.*. The right system, starting at measure 139, includes parts for Flute, Oboe, Clarinet in C, Bassoon, Cor Anglais, Trombone, Trumpet, Timpani, Violin, Viola, Cello, and Double Bass. It features dynamic markings such as *p*, *sfz*, and *decresc.*, along with articulation marks like mordents and accents.

Part of the impression given by the development section of the first movement of the A major Sonata D959 is likewise one of sudden freedom, greatly needed by the listener as relief from the extraordinary choppy alternations of the exposition. Unpredictability and angularity give place to a long flow of chattering quavers, which persist in the background right through the development until arrested by the return of the main theme's crotchet pulse, and to ease of modulation. Tovey's criticism<sup>30</sup> of Schubert's occasional failure to contrast exposition and development does not apply here:

The image shows a page of musical notation for the development section of the first movement of Schubert's A major Sonata D959, measures 107 through 135. The score is written for piano and includes various dynamics and articulations. The key signature is A major (two sharps). The time signature is 3/4. The notation features a mix of eighth and sixteenth notes, often beamed together in groups, creating a 'chattering' texture. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Articulations include accents, slurs, and phrasing slurs. Measure numbers 107, 111, 117, 124, 129, 131, and 135 are clearly marked. The score is divided into systems, with some measures containing first and second endings (e.g., measures 129-130).

The danger of monotony from the relentless rhythmic charge in the 'Wanderer' Fantasy's finale is averted roughly halfway through by a dotted motif, landing heavily on the second beat, which pulls the music momentarily away from C major (ringing loudly in the ear after the strong preparation at the end of the third movement, and the subsequent landings on it in the early stages of the finale) and halts the flow of semiquavers from bar 62. As if unsuccessful the first time, the semiquavers re-emerging immediately, Schubert fires in the arresting motif a second and third time, whence he builds it into a four-bar stampede (bars 77-80), eight times repeating the rhythm while the chords reach V7. From the release at bar 81, the rhythmic surge to the end of the work is almost entirely unchecked:

The musical score consists of four systems of piano music, each with a treble and bass clef staff. The first system (measures 67-69) shows a dotted motif in the right hand. The second system (measures 70-75) includes dynamic markings such as *fz*, *p*, *cresc.*, *ff*, and *fz*, along with fingerings like 8, 2, 4, 2, 5, 2, 4, 2, 5, 3, 2, 4, 2, 5, 3, 2. The third system (measures 76-80) features a *cresc.* marking and a *ff* dynamic. The fourth system (measures 81-85) starts with a *p* dynamic and includes a *cresc.* marking. The score is characterized by a rhythmic charge, with semiquaver patterns and dotted motifs.

By far the most dramatic event in the exposition of the G major Sonata D894's first movement is Schubert's interruption of the semiquavers which had begun to flow during his second theme group, with an almost identical dotted motif:

The musical score shows two systems of music. The first system, starting at bar 45, features a piano accompaniment with semiquaver patterns in the right hand and dotted motifs in the left hand. The score includes dynamic markings such as 'decresc.' and fingering numbers (1, 2, 3). A bracket above bar 45 indicates a measure rest of 8 bars. The second system, starting at bar 47, continues the piano accompaniment with semiquaver patterns in the right hand and dotted motifs in the left hand. The score includes dynamic markings such as 'cresc.', 'f', 'fz', and 'p', and fingering numbers (1, 2, 3, 4). A bracket below bar 54 indicates a measure rest of 5 bars.

The event is a most judicious disturbance of what could have been an overbland exposition, without dramatics in its transition (bar 23) or in its contrast of themes, and it makes possible the exquisitely smooth and quiet link back to D between bars 49 and 52.

c) Transitions

In his later years Schubert rarely bothered with the kind of well-behaved smooth transition he composed for the exposition of his 5th Symphony's first movement (bars 41-64), which makes its way neatly and economically to the appropriate dominant.<sup>31</sup> By and large his later examples are either very brief, leaving the adjoining sections starkly contrasted, or they are extremely long, often dramatic and misleading, and become a major contrast in their own right. Some of these lengthy transitions are themselves approached by an abrupt one.

In the case of the three linking bars (45-7) which precede the F sharp minor to F major bridge passage in his final piano sonata's first movement, Schubert's abrupt, wrenching effect was added in the reworking stages of composition. This hastily penned through-sketch reveals no interruption of the B flat theme's final cadence and only a chromatic semiquaver rumble in the left hand, descending to F sharp:

The image displays two systems of musical notation. The upper system consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The treble staff contains a melodic line with a final cadence in B-flat major. The bass staff contains a chromatic semiquaver rumble descending from B-flat to F-sharp. The lower system also consists of a grand staff. The treble staff shows a chordal texture with a dynamic marking 'fz' (forzando). The bass staff continues the chromatic semiquaver rumble. A sharp sign is visible at the end of the bass staff in the lower system.

His later insertion again demonstrates his acute dramatic sense:

The musical score consists of two systems. The first system, labeled '44', spans measures 44 to 47. It features a piano accompaniment with a triplet rhythm in the bass line and a dominant 7th chord in the right hand. Dynamics include 'decresc.', 'cresc.', and 'ff'. The second system, labeled '48', shows a dramatic shift to a key a semitone higher.

He makes the surface triplet rhythm (beginning at bar 34 of the final version, but not apparent in the sketch) charge straight through the brief transition, enabling the final group of four semiquavers beneath the right hand's dominant 7th to come as an effective shock, giving extra impetus to the upbeat chord. The triumphant return of the B flat theme ends with two bars of great mystery (of a darker, more sinister variety than the dreaming withdrawal into G flat earlier) which deny the expected cadence, and then one bar (47) stabbed by a dominant minor 9th. The sudden dramatic force of this wrench (easily the loudest event in the piece so far) to a key a semitone higher than expected ensures the nervousness and momentum of the long bridge passage from bar 48.

A comparison between the sketch and final version of the B



minor Symphony's first movement likewise reveals dramatic surface being added to raw material. Schubert's initial lulling repeats of the chromatic cadence into D major are out of place so soon after the rhythmic excitement of the F sharp minor cadence: they might well have worked in a different context. The transition from a dramatic to a lyrical passage is far more convincingly made by the final version second beat stab on A (onto which the weight of the build-up to F sharp minor now appears to fall), dissolving into two bars of stillness during which the listener can recover, and wonder what will happen next: one is then ready to be delighted by the surprise of an easy slide into a quite different expressive territory:

*sketch*

*final version*

- Fl.
- Ob.
- Cl. in A
- Fg.
- Cor. in B
- Tr. in B
- Tbn.
- Tim.

First time bars are nearly always fairly abrupt 'flicks' back to the starting point of a movement: the rarely-played example in the B flat Sonata's first movement is more complex, and again our appreciation is heightened by significant improvements made between sketch and final draft. Schubert felt instinctively that time needed to elapse between the playful last bars of the exposition



and the returning opening theme of far smoother character



although a single sforzando dominant 7th, similar to the (probable) first time bar in the C major Quintet's first movement, could have been made to work. His sketch of this passage (4 bars to the final version's 9) shows no signs of the two injections of the motif from bars 115 and 116 which gently delay the otherwise rather obvious descent towards the outburst, itself enormously strengthened by the sudden octave leap in the right hand. Schubert's extension to the rumble delays what the listener now knows must happen after the dominant 7th: the rumble itself is an ominous forewarning of the same to come, a few bars into the B flat theme:

B-flat Sonata D960, first movement,  
first time bar

sketch

final version

His more substantial transitions between the two main keys of an exposition <sup>32</sup> referred to above as misleading because so often, after a significant thrust away from the tonic, Schubert (again as if stumbling) returns to it. In the case of his G major Quartet first movement, he builds back to the tonic with great excitement and triumph (bars 51-3) having made modulatory hints during the forcefully imitative passage from bar 43. Three times, with palpable glee, he repeats the climactic phrase whose jaunty rhythm gives birth to the second theme, following what turns out to be the real and much shorter transition from bar 54:

# G major Quartet D887, first movement

The image shows a page of a musical score for the first movement of Schubert's G major Quartet, D887. The score is arranged in three systems, each with four staves (violin I, violin II, viola, and cello/bass). The key signature is one sharp (F#) and the time signature is 3/4. The first system starts at measure 40 and ends at measure 48. The second system starts at measure 49 and ends at measure 58. The third system starts at measure 59 and ends at measure 66. The score includes various dynamic markings such as *cresc.*, *ff*, *f*, *p*, and *pp*. There are also some performance instructions like *v* (accents) and *tr* (trills).

Once again, the autograph source reveals this as an inspired second thought. In a six-bar passage which Schubert crossed out in the fair copy, he originally followed bar 49 with the following rather crude semitonal slip from C-B:

The image shows a six-bar musical passage for violin I and cello/bass. The key signature is one sharp (F#) and the time signature is 3/4. The passage starts with a C4 note in the cello/bass part, which then moves to a B3 note in the next bar, illustrating a semitonal slip. The violin I part has a melodic line that is more complex and includes some trills.

The 'Great' C major's first movement transition (bars 134-173) contains, admittedly at greater distance from the last statement of the tonic than in the Quartet, a homeward pull of equivalent dramatic power: following the E minor interlude, he chooses to initiate the firm modulation to G major with V7 of C, massively scored (leaping from a chamber orchestra texture) and emphasised by a repeat in bar 158:

The musical score shows four staves: Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), and Bassoon (Fg.). The music is in 4/4 time and features a transition from C major to G major. The score is marked with dynamics of forte (f) and piano (p). A repeat sign is present in bar 158. The score is numbered 153 at the beginning of the first staff.

Simultaneously, the gesture amounts to a rhythmic arrest of the prevailing quaver flow, and an extraordinarily startling tonal arrest, in view of the clear departure from C at 134. Whether a listener without perfect pitch would feel the tonic pull in bar 156 is a moot point: perhaps the enormous combined weight of a 77-bar Andante, and the stark prolongation of C major in the 56-bar

The 'Great' C major's first movement transition (bars 134-173) contains, admittedly at greater distance from the last statement of the tonic than in the Quartet, a homeward pull of equivalent dramatic power: following the E minor interlude, he chooses to initiate the firm modulation to G major with V7 of C, massively scored (leaping from a chamber orchestra texture) and emphasised by a repeat in bar 158:

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opening group of the Allegro ma non troppo might linger in the memory sufficiently during the 22 bar E minor passage for the effect to be felt even so.<sup>33</sup>

Other transitions return to the tonic with less flamboyance. Schubert drifts towards (bar 64) and into (bar 71) C major during the duet passage from bar 60 in the C major Quintet opening movement, as if to confirm that the delicious slide at bar 59 was in no way sufficient to establish a new key. He still toys with the idea of the tonic in the last moments before G major is finally fixed in bar 100. In similar fashion, his Octet D803's first movement quite nonchalantly slips back to F major at bar 61 during its transition from D minor to C major. The drama lies in the apparent mischief of such moves. He delightedly marks another such moment of return in the B flat Sonata with high, delicate right hand octaves, which stand out in relief from the prevailing single line and Alberti bass texture:

sketch

The sketch shows a transition from D minor to C major. The first system features a treble clef staff with a melodic line and a bass clef staff with an Alberti bass texture. The second system shows a grand staff with both treble and bass clefs, continuing the melodic line and Alberti bass texture. The key signature changes from two flats to one flat, and the time signature is 4/4.

final version

The image displays two systems of musical notation for piano. The first system, starting at bar 66, features a treble staff with chords and a bass staff with a rhythmic accompaniment of eighth notes. A dynamic marking of *p* (piano) is present. The second system, starting at bar 69, continues the piece with a treble staff showing a melodic line and a bass staff with a similar rhythmic pattern. A *cresc.* (crescendo) marking is visible in the bass staff. Fingering numbers (1, 2, 3, 4, 5) are indicated for various notes in both systems.

Part of the success of this event is due to the fact that it eases out after an eight-bar B minor passage (bars 59-66) whose intensity derives from the immediate and enlivened repeat of its opening phrase. This sequence is exactly what Lutoslawski means by his analogy between music and breathing, effort followed by rest: Schubert's improvements to his sketch reveal a kindred awareness. Originally he led much more tamely from the A major end of the transition theme (now bar 58) to the passage which slips back to the tonic: the whole, increasingly tight B minor section is a later insertion to enhance the relaxed effect of an event he had already fixed.

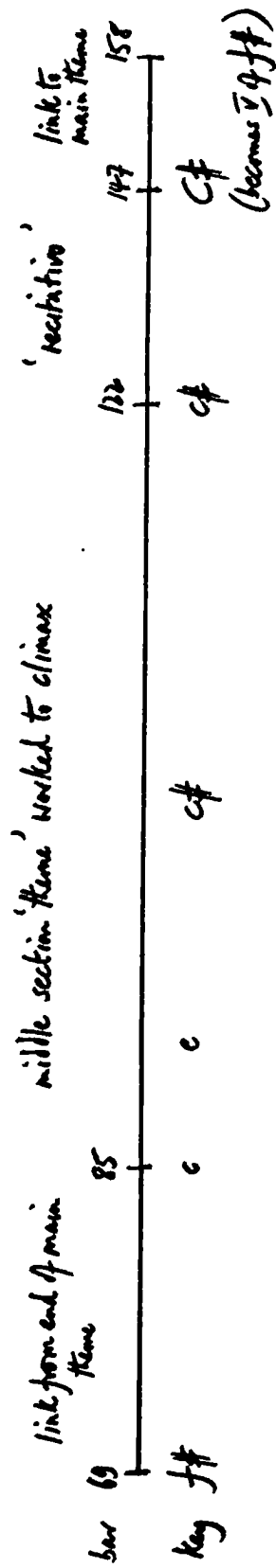


d) Climaxes

Given that music is dramatic in essence, both on a local and a large scale, it is self-evident that it will be riddled with minor climaxes (at the peaks of every phrase) and perhaps a handful of substantial ones. Elgar heard the climax of a movement and its general shape first,<sup>34</sup> and he would try bringing a newly-invented theme to a climax as a basis for detailed work.<sup>35</sup> Sadly, Schubert confessed no such workshop secrets to his friends. These peaks of tension not only appear early on to composers: they tend to impinge on the listener's memory by sheer force, as readily as beginnings and ends do by virtue of their juxtaposition with silence. The flippancy of the aphorism 'make sure you get the beginning, middle and end right - the rest will take care of itself' ought not to mask its grain of truth.

Essentially there are four stages in a substantial climactic passage: the onset of tension, usually a fairly ominous moment, which whets the aural appetite for trouble to come; the build-up, usually not in a straight line of increasing tension, but unpredictable and teasing; the climactic moment itself; and the unwinding, which often carries echoes of the climax. Schubert's extraordinary rush of blood in the middle of his A major Sonata D959 Andantino can be approached in this way.

A major Sonata D959, Andantino: plan of the middle section



Handwritten musical score for the first system, measures 69-99. The score is written in G major and 3/4 time. It consists of two staves: a treble staff and a bass staff. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. Measure numbers 69, 73, 77, 81, 85, and 91 are clearly visible. Dynamics include *pp*, *ppp*, and *dim.*

Handwritten musical score for the second system, measures 104-120. The score continues from the first system. It consists of two staves: a treble staff and a bass staff. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. Measure numbers 104, 107, 111, 115, and 120 are clearly visible. Dynamics include *pp*, *ppp*, and *cresc.*

Handwritten musical score for the third system, measures 126-152. The score continues from the second system. It consists of two staves: a treble staff and a bass staff. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. Measure numbers 126, 132, 139, 147, and 152 are clearly visible. Dynamics include *pp*, *ppp*, and *cresc.*

A major Sonata D959, middle section of second movement

The purpose of the link from 69 to 84 is to meander under very little pressure from F sharp minor to C minor (a process virtually doubled in length between sketch and final version) and gently plant the demisemiquaver motion to be used in the next section. His meandering to C minor could end following bar 76, but he chooses to linger for eight further bars over the pedal G. The only slight hints of drama come in the form of swells to the peaks of the arpeggios, and the gentle acceleration from semiquavers to semiquaver triplets to demisemiquaver between bars 72 and 75.

As if feeling his way towards the climax at bar 122, Schubert immediately works up his colourless C minor theme at bar 85 by fairly consequent rhythmic acceleration to a C sharp minor spasm of octaves, and then, in the most deadening fashion imaginable, lands on an E minor chord to restart proceedings from a new key. The blatant contradiction of excited G sharps in bar 93 by the prominent G naturals in 94, combined with the sudden textural dislocation, contribute to the acuteness of the shock.

The build-up towards bar 122 which now starts, and comes to fruition, likewise arrives at C sharp minor early, dramatically marked in bar 107 by a newly dense left hand  $\frac{6}{4}$  chord and the fastest scale so far in the piece, plummeting six octaves from a high E. There is not the slightest hint of the possibly expected  $\frac{5}{3}$  in the

subsequent bars: Schubert chooses to drive towards his climax by a more strenuous route. This chromatically ascending bass between bars 109 and 115 gives rise to some thrilling harmonic aberrations, notably a dominant 7th of D in 111 (from which a Neapolitan cadence might have arisen, and indeed does, after the climax, from bar 128) and two bars, jolted by a new syncopation, of C major in 114 and 115. The remaining build-up to the climax is shot through with the kind of contradiction encountered in the discussion of shocks: by simply sitting on a C sharp minor chord for six bars before bar 122, Schubert denies harmonic excitement, but against this deadness, he winds up surface tension with a locally sensational crescendo and rhythmic acceleration.

In the wake of such enormous strain and sheer loudness, he needs a considerable time to elapse before any thought of a return to the gentle F sharp minor theme. The 'recitativo' forcibly unwinds material still red-hot from the preceding turmoil, finally cooling it down with the delicious major mode injection at bar 140. At bar 147, Schubert still needs 'Wiegenlied'-like repeats to prepare the way for his reprise.

Two extremely powerful and lengthy climactic passages written within a few months of each other, linked by use of the same dotted rhythm, pounding chords at the moment of highest tension, have

other points in common too. Both climaxes are initially triggered by the stealthy introduction of relatively quick notes, akin to the nervous rustle noted in a number of Schubert's openings. Hints of the 'Wanderer' Fantasy's outburst (incidentally pre-echoed between bars 18 and 26 of the second movement) begin at bar 39 with a raindrop-like patter of hemidemisemiquavers, and is rather similar in effect to the onset of Beethoven's 'Pastoral' storm:

*Schubert*

38 *p*

39 *pp*

*(simile)*

*Beethoven*

*Allegro (♩ = 80)*

FLAUTO PICCOLO

FLAUTI

OBOI

CLARINETTI in *Sib*

FAGOTTI

CORNI in *Fa*

TROMBE in *Es* *Mib*

ALTO TROMBONI TENORE

TIMPANI in *Do Fa*

*Allegro (♩ = 80)*

VIOLINO I

VIOLINO II

VIOLA

VIOLONCELLO

CONTRABASSO

The motion there established flows right through the turbulent build-up until broken suddenly by the interruption of the dotted rhythm during bar 46:

The image shows a musical score for piano, consisting of four systems of staves. The first system (measures 46-47) features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The bass clef part is in a similar key signature. Measure 46 is marked with a forte dynamic (*ff*). Measure 47 is marked with *fa* and *ffa*. The second system (measures 48-49) continues the piece. Measure 48 is marked with *pp* and includes the instruction *tremolando*. Measure 49 is marked with *fp* and includes the instruction *dimin.*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Beneath the minim climb to bar 110 of the A minor Sonata D784's first movement Schubert uses a drum roll effect (oscillating left hand semiquavers) which contrasts well with the predominantly minim motion in the preceding passage, but is not used further in the action:

The image displays two systems of musical notation for Schubert's A minor Sonata, D. 784. The first system, starting at measure 95, shows a piano (pp) dynamic. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic pattern of semiquavers. The second system, starting at measure 104, shows a piano (pp) dynamic. The right hand features a melodic line with a fermata over the final measure, and the left hand plays a rhythmic pattern of semiquavers. The score is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.



Both climaxes lunge furiously between chords loaded with harmonic possibilities which are at the core of dramatic effect. By leaping onto A major chords at bar 124 of the sonata first movement, Schubert raises the distinct chance of a sudden return to the D minor he quitted at 118: the brusque denial of F major seems potent enough, and he lingers further in bar 125 (which could so easily add a G natural). This makes possible the delight of bar 126 and the beautifully jaunty theme for which it prepares:

Musical score for measures 110-115. The piece is in 2/4 time. Measure 110 starts with a fortissimo (ff) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature has two sharps (F# and C#).

Musical score for measures 116-119. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes and chords. The key signature remains two sharps.

Musical score for measures 120-123. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment with eighth notes and chords. The key signature remains two sharps.

Musical score for measures 124-126. Measure 124 features a change in key signature to one sharp (F#) and a change in time signature to 3/4. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment with eighth notes and chords. The key signature remains one sharp.

The tonal guesswork forced on the listener by the 'Wanderer's' dotted climax is more protracted. By harping so strongly on F sharp minor's dominant 7th and minor 9th in bar 46 (the arrival point of the accelerating ascent from bar 44) and (like the A major Sonata second movement) including a 6/4 in his stampede in bar 47, Schubert hints at a potential resolution by perfect cadence: the last chord of that bar could conceivably have been C sharp major followed by F sharp minor in 48. The dramatic force of the secondary dominant is due partly to its denial of the more obvious progression, and its powerful landing on the dominant of F sharp minor in bar 48 keeps tension alive for the linking passage to the third movement.

Schubert's development climax in the 'Great' C major first movement is most judiciously preceded by an airy A flat major interlude, which allows the ear to settle after the great surge of power towards the double bar just before. He lulls the ear for 22 bars, at which point he slips ominously by thirds to F minor, D flat major and then A major, from where he starts to build in bar 280 suddenly removing the quavers which contributed to the delight of the interlude:

Musical score for measures 270-276, 277-283, and 284-290. The score is arranged in a grand staff with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tbn.), Violin (Vi.), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The music features complex rhythmic patterns and dynamic markings such as *p* and *sfz*.

Musical score for measures 270-276, 277-283, and 284-290. The score is arranged in a grand staff with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tbn.), Violin (Vi.), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The music features complex rhythmic patterns and dynamic markings such as *p* and *sfz*.

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*Great C major first movement, start of development*

Following the same principle, Schubert places 14 bars of stable C sharp minor at the start of his B flat Piano Sonata first movement development, before the gradual climb to D flat major at bar 149, initiated by the slightly ominous A major interruption at 131. The right hand triplets in that bar sound jolly enough superficially, but the immediate repeat in 132, and the reinforced left hand rhythm (compared with the source at bar 80) are both loaded with tension:

The image shows a musical score for Schubert's B-flat Piano Sonata, first movement, development section. The score is in C sharp minor and consists of two systems of music. The first system starts at bar 123 and ends at bar 130. The second system starts at bar 128 and ends at bar 135. The music features a steady left-hand rhythm and right-hand triplets. Dynamics include 'fp' (fortissimo piano) and 'p' (piano). Fingering numbers 1-5 are indicated for various notes.

### e) Endings

One senses that Schubert was more interested in codas, where he could inject new ideas, or at least new angles on old ones, than recapitulations, where so often the latter stages are a straightforward transposition of exposition material. The rounding-off of a movement, and more particularly a work - as it were the final taste in the listener's mouth - is never in Schubert's case tonally vital (although it could conceivably be used to re-establish the tonic after an especially wayward recapitulation) but is of importance to the dramatic shape. It is a matter of great delicacy as to whether the coda should build, unwind, or do a mixture of both, and only a sense of what is right following the accumulated tensions of a movement up to the end of the recapitulation can be the guide. The sum of these tensions is hardly quantifiable: just instinctively felt.

Schubert's sketched idea for the coda of his B minor Symphony D759 looks impossibly short and bland as it stands (counting from the entry of the cello/bass theme, 23 bars in the sketch becomes 41 in the final version), but the seeds for later expansion and intensification are sown:

# B minor Symphony 1759, coda of first movement

sketch

Handwritten musical sketches for measures 330 and 340. The sketch for measure 330 shows a melodic line in the upper voice with a *pp* dynamic. The sketch for measure 340 shows a more complex texture with multiple voices and dynamics including *sfz*, *fff*, *p*, *f*, and *pp*.

final version

Final printed musical score for measures 330-340. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Flute in G (Fg.), Cor Anglais (Cor. in E), Trombone (Tbn. in E), Trumpet (Tbn.), Timpani (Timp.), Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with measure numbers 330 and 340. Dynamics include *pp*, *mf*, *f*, *ff*, *fff*, *sfz*, *arco*, and *arco*. The score is densely written with many notes and rests.

The major mode ending, which here sounds facile, is saved for the triumphant end of the probable finale (see p.206), the extremely hard-won goal of a dramatic and tragic symphony. His final version's last bars are fierce and uncompromising, cutting into the smooth cello/bass line at bar 364 with an abrupt fortissimo chord, and closing in a gloomy rumble of drum and tremolando strings. The rising semiquaver arpeggio, noted in the sketch, is in the later revision made to squeeze free from one of the most intense building passages in the entire movement, made from the material of bar 122 onwards. Tightly-packed imitation, the first long drum roll and a slow acceleration between bars 336 and 347 eventually force their way into the climactic gesture of the coda. Equally significant to the expression is Schubert's reworking of the plagal harmony baldly jotted in the sketch: in the later version it precedes rather than follows stabbed chords, and invests the reiterated opening theme of the movement with infinite weariness for the first time.

The B flat Sonata's first movement coda was sketched separately at the bottom of a page devoted to the previous sonata, and likewise reveals important excisions and enhancements to raw substance: the difference in length between the sketch and the final version is far less than in the B minor Symphony, 23 bars growing to 25 (counting from bar 333, where the sketch starts). Two tonic chords added to the close in the reworking give a

satisfyingly restful effect, especially the 5-beat last one following a significant silence. The tragic major-minor-major repeats of the main theme considered in the sketch (B flat minor is saved for the Trio of the third movement, and the recapitulation of an outburst at bar 430 of the fourth) give place to a more powerful last surge of energy in the tonic major (bar 347, last beat) with the top part significantly starting a third higher than the preceding phrase, unlike the sketch. Before this passage, the two asides into C minor are given substantially more dramatic force with the addition of heavily accented dominant minor 9ths in bars 337 and 342, which in turn enhances the essentially calm purpose of the movement's remainder:



Transcript of sketch for B flat Sonata, first movement coda

Handwritten musical notation for the first system, consisting of a treble and bass clef. The treble clef part begins with a series of eighth notes, followed by a dotted quarter note and a half note. The bass clef part features a series of quarter notes, some with stems pointing downwards, and a final half note.

Handwritten musical notation for the second system. The treble clef staff has a large slur covering several measures, with notes underneath. The bass clef staff continues with quarter and eighth notes, some with stems pointing downwards.

Handwritten musical notation for the third system. The treble clef staff has a series of eighth notes. The bass clef staff has quarter notes, some with stems pointing downwards, and a large black blot in the middle of the system.

Handwritten musical notation for the fourth system. The treble clef staff has quarter notes, some with stems pointing downwards, and a question mark (?) above the staff. The bass clef staff has a series of eighth notes, with a '(cresc.)' marking above the first measure.

Handwritten musical notation for the fifth system. The treble clef staff is mostly empty. The bass clef staff has quarter notes, some with stems pointing downwards. A text annotation is present in the right-hand part of the system.

The blot, missing rests, and missing stems 'appear' here as they do in the autograph.

final version

The image displays a musical score for the final version of the B minor second movement of Schubert's 10th Symphony, covering measures 332 to 350. The score is written for piano and consists of four systems of music. Each system includes a treble and bass clef staff. The key signature is B minor (two flats). The time signature is 3/4. The score features various dynamic markings and performance instructions: *fp* (fortissimo piano), *decresc.* (decrescendo), *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *p* (piano). Measure 332 starts with a *fp* dynamic and a *decresc.* instruction. Measure 339 includes a *cresc.* instruction and a *p* dynamic. Measure 345 features a *pp* dynamic and a *cresc.* instruction. Measure 350 begins with a *decresc.* instruction and a *pp* dynamic. The score includes various musical notations such as slurs, accents, and fingerings.

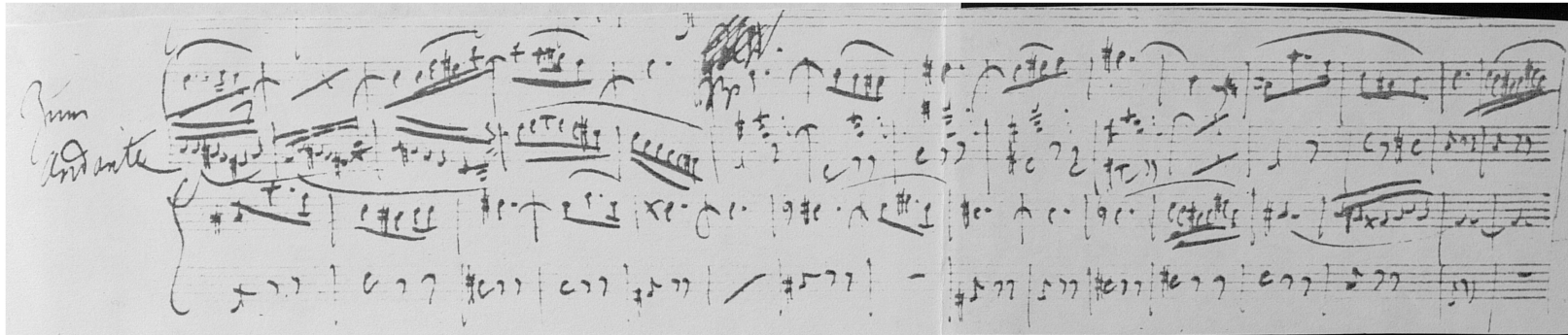
One of Schubert's most curious deletions occurs at the end of the B minor second movement of his 10th Symphony (see page 153). A 32-bar coda, which grows upwards from a single line, brightens briefly into the relative major (just as the coda of the 'Great' C major second movement had done), and then fades away into the tonic

major, is quite emphatically crossed out by diagonal pen strokes.

As Brian Newbould has said, 'the music .... is so marvellous that one cannot think he was displeased with it.'<sup>36</sup> A possible

scenario is as follows: during work on the third movement Scherzo, Schubert's thoughts suddenly appear to have returned to the

Andante, and at the bottom of a page he wrote the following F sharp major continuation to the second subject in the exposition:



At the same time, he realised that this new tune (which gives a few bars of relief from the otherwise sad and austere mood of the movement overall) should also be the basis for the coda, and accordingly put his pen through the 32 bars sketched for that purpose earlier. Professor Newbould's realisation inserts this theme (transposed into the tonic major) at the point where Schubert's crossings out begin, and then restores all 32 bars with

a slightly expanded final chord. The only problem with this arises from the three loud fanfare bars (bars 240-2):

240

*un poco piu lento*

*end of insert!*

Fl.

Ob.

Cl. (A)

Fg.

Cor. (b)

Tr. (E)

Tbn. 1, 2, 3

Timp.

Vln. I, II

Vla.

Vc. Cb.

*f*

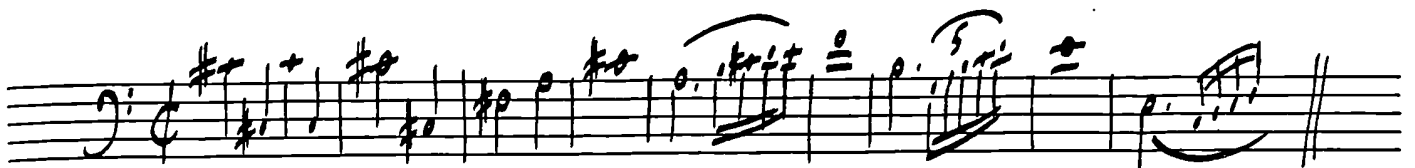
*pp*

These not only outstay their welcome in the movement, but spoil the soft arrival at B major made in the last bars of the inserted tune. In my view, these bars should go, leaving the 5 semiquavers of bar 239 to lead downwards to the single viola line in bar 243.



Handwritten musical score for the 10th Symphony, second movement, last page of sketch. The page contains approximately 12 staves of music, with significant portions crossed out with large diagonal lines. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* and *ppp*. The ink is dark and the handwriting is fluid, characteristic of Schubert's sketches. The page is densely filled with musical notation, including notes, rests, and bar lines.

The remnants of Schubert's earlier idea for the approach to what is now bar 650 of the 'Great' C major first movement, crossed out on page 40 recto of the autograph full score, are far more cramped than either of the two (bar 590 and bar 612) he added to the score on different paper during the revision stage. <sup>37</sup> Bar 590 probably linked, via music on the jettisoned original page 37, with these bars to form a single original approach passage:



At the stage of writing the 9 bars he subsequently crossed out, Schubert appears to have envisaged none of the Brucknerian rising arpeggios at bar 608, or the greatly expanded repeats at 634, or the harmonic approach over a chromatically descending bass (602, and again at 624) which so dramatically delays the release of tension.

Schubert's dual use of the horn tune at 662 and 672 (with its original fourth bar missing for good reasons) <sup>38</sup> gives the coda hitherto made from brilliantly orchestrated chord progressions necessary thematic focus, neatly ends the movement where it began, and most importantly brakes the almost unstoppable momentum accumulated since the onset of Piu moto at bar 570. The tutti

version at 662 reduces quavers to crotchets and triplet crotchets, which none the less persist, stamping on a pedal C right through to bar 671. In perhaps one of the great dramatic coups of the movement, Schubert then violently breaks up the chorale, firing in a martial blaze of brass at bar 676 in answer to the stark severity of the unison strings. Although intensely dramatic within itself, the purpose has been to ground the movement, which it does with the aid of only two additional chords at the end:



Hints of weakness occasionally seep into his closing bars, most obviously those of the Grand Duo in C D812 finale. The chorale-like perfect cadence, complete with expressively suspended C, jars slightly with the slavonic dance-like exuberance urging forward for a considerable span beforehand: is this perhaps a touch of private humour which, for once, does not work musically?

Grand Duo 1812, end of finale

8

Handwritten musical score for the first system. It consists of two grand staves (treble and bass clefs). The music features a series of chords and melodic lines. The first three measures are marked with *sf* (sforzando) and contain sixteenth-note patterns. The fourth measure has a *ff* (fortissimo) dynamic. The system concludes with a final chord and a fermata.

Handwritten musical score for the second system. It continues the piece with similar chordal textures. The first two measures are marked *p* (piano). The third measure is marked *sf*. The system ends with a *p* dynamic and a fermata.

Handwritten musical score for the third system. It features a *ff* dynamic in the first measure. The system includes triplet markings (indicated by '3' above and below the notes) in the final measures. The piece concludes with a fermata.

Schubert's chromatic oscillation three bars from the end of his 'Wanderer' Fantasy finale might be justified theoretically on the grounds of such widespread chromaticism earlier, including plenty on the last page, but it sounds rather ordinary, as if he had at last exhausted all the possibilities of tonic chord prolongation:

The image displays two systems of musical notation for Schubert's 'Wanderer' Fantasy finale. The first system, starting at measure 115, features a treble clef staff with a melodic line characterized by chromatic oscillation, and a bass clef staff with a supporting accompaniment. The second system, starting at measure 118, continues this chromatic movement. Both systems include fingering numbers (1, 4, 5) and breath marks (8) above the notes. The notation is in a standard musical format with a key signature of one flat and a common time signature.

The final two chords of the A minor Allegro D947 are too four-square to be of use: a quiet descending close two bars earlier would have been possible, and arguably stronger:

Equally forced is the closing echo of the first movement in bars 377-82 of the A major Sonata D959 finale. They sound like, and judging from the sketch, are an insertion:

sketch

final version

On a more positive, respectful note, it is in other codas possible to detect signs of deliberate disquiet not to be confused with accidental weakness. If it has a decrescendo rather than an accent<sup>39</sup> [40], the final unison C of the string Quintet D956 very tellingly falls exhausted after the screaming intensity of the coda:



It is perhaps a trifle far-fetched to claim for it a return to the starting point of the entire work, although bars 265 and 266 earlier in the last movement overtly echo bar 18 of the first. Just as one expects the F minor Fantasy D940 to end with, or immediately after, the descending triplet scale, Schubert's quiet echo heaves up to a crushing subdominant chord with added 6th, finishing the work in utter tragedy which the ensuing quiet tonic chord cannot dispel:

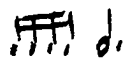


Notes to Chapter 4

1. Kaczynski, T.: Conversations with Lutoslawski, Chester, London, 1984, p.49.
2. A fast and loud piano piece written for and sent to Pollini in summer 1983, intended as homage to his playing, and to Schumann.
3. Britten, quoted by Schafer in BCI, p.120, says: 'All that is important is that the composer should make his music sound inevitable and right, the system is unimportant.'
4. A whole page of the second movement fair copy is crossed out (the opening theme and the original B minor passage): Schubert restarts the movement on the next page. His later B minor idea appears to be the germ for the third movement. The printed transcription of the original passage is from Mandyczewski, E. (ed.): Revisionsbericht, Franz Schuberts Werke, Breitkopf and Härtel, Leipzig, 1897, Serie X, p.8. This volume is the source of all further printed transcriptions of sketches quoted in this thesis, with the exception of those in Chapter 9.
5. How quiet were audiences in 1820s Vienna, one wonders ?
6. Perahia remembers Britten's view that 'every great piece had some specific emotion to impart, and it was the artist's duty to find that.' Quoted in Blyth, A. (ed.): Remembering Britten, Hutchinson, London, 1981, p.168.
7. The home of the autograph full score.
8. Originally even closer to the preceding bassline:



9. Royal Festival Hall, London, 1984.
10. He recorded the work with the Chicago Symphony Orchestra for DGG in 1977, no. 419 108-1.

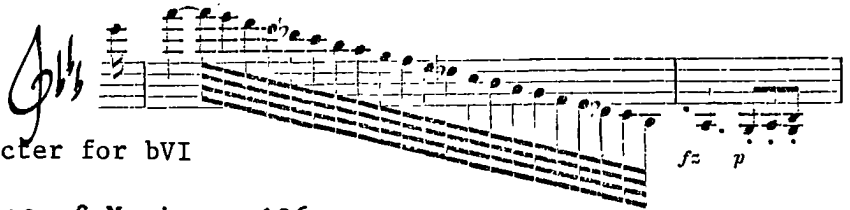
11. Although Schubert writes 'corni in  $\text{C}$ ' and 'bleibt in  $\text{C}$ ', his 4/4 time signatures are clearly 'C' without a line (second sketch of A major Sonata D959, for instance.)
12. See Newman, W.S.: 'Freedom of Tempo in Schubert's Instrumental Music', MQ 1975, p.528.
13. Letter of 10 May 1828, referring to changes from 6/8 to  $\text{C}$ .
14. Rosen: The Classical Style, p.100.
15. The present writer's own obsession is a Schumann-like A flat major  $\frac{6}{4}$  chord, which manages to crop up in every piece.
16. Schoenberg, A.: Fundamentals of Musical Composition, Faber, London, 1967, p.95.
17. Schoenberg tries to catch moods in words on p.150 of the same book, while discussing scherzi.
18. D784 is marked Allegro giusto.
19. It is natural for the ear to fix onto a melodic line as the main expressive source, with items like  in the background as a foil.
20. Pencilled in a tiny notebook.
21. Present in less expansive form in the first sketch
22. 26 March 1828.
23. Possibly his 'reply' to Beethoven's infinitely more complex 'Hammerklavier' Sonata Op.106, just as the 'Great' C major 'replies' to the 'Choral' Symphony premiered in 1824.
24. Cambridge, summer 1970.
25. See Fiske's 1981 Addenda to the Eulenberg score, which asserts

that this double-stop is a first-time bar.

26. Deutsch DB, p.277.

27. Compare Sibelius 3rd Symphony, first movement, bar 40 ;also Schubert's own Klavierstück D916b bar 70, where B minor is followed directly by C major in a very loud chordal passage.

28. in the sketch notated as a quite impossible one-bar 'glissando' effect:



29. Yet another character for bVI

30. Foss: The Heritage of Music, p.106.

31. The Sonata in A D959 I moves to V of E but with considerable labour: the transition in the C minor Sonata D958 first movement is smoother.

32. Pinpointing the end of a transition is easy enough, and the settlement of the second main key is generally obvious: pinpointing the start is less so, unless it begins with an independent theme.

33. As Rosen points out in The Classical Style, p.299, the performer will know.

34. Kennedy, M.: Elgar Orchestral Music, BBC Music Guide, London, 1970, p.14.

35. Reed, W.H.: Elgar as I Knew Him, Gollancz, London, 1978, p.129.

36. Newbould, B.: 'Completing Schubert's Unfinished Orchestral Works', article in Ovation magazine, New York, December 1984, p.22.



37. See Badura-Skoda, E. and Branscombe, P. (eds.): Schubert Studies, CUP, Cambridge, 1982, p.263. NB the bar numbers in the Eulenberg score are printed a bar late from 300 to the end of the first movement.
38. So bald an outline of the dominant chord would sound impossibly weak in such a grand context.
39. Autograph lost. Compare with the last note of the 'Great' C major.

## CHAPTER 5 : THE LYRICAL ASPECT

It was of course entirely natural for a composer whose initial recognition in Vienna resulted from songs to make widespread use of them in his instrumental works: one can imagine the delight of his friends on hearing a favourite melody from a few years before reappear in a new guise, growing into larger musical shapes. It would guarantee his audience's attention, and might have given him compositional confidence.

As is clear from the preceding analyses, song-like material is inextricably bound up in the dramatic action of Schubert's instrumental music: this chapter turns its attention to those places where his lyrical vein is given its head in temporary relief (perhaps for the composer as well as the listener) from surrounding turbulence. A more personal type of expression, rooted in the clearly defined intervals of a single melodic line, rises to the surface.

Of particular poignancy is the new melody Schubert introduces at bar 213 of the G major Sonata D894 finale, during the second episode of the rondo. Taking a broad view of the movement, the melody provides the only significant contrast to the pattering quavers which are the substance of the three other themes:

# G major Sonata D894, finale themes

Allegretto

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system begins with a pianissimo (*pp*) dynamic. The third system also begins with a pianissimo (*pp*) dynamic. The score includes various musical notations such as slurs, accents, and fingerings.

and the only deeply expressive moments in a predominantly lightweight atmosphere. More locally, Schubert points up its character by placing it in an overtly dramatic context:

Gmajor Sonata 1894, finale

201 *cresc.* *f* *p*

206 *f* *ff*

211 *fp* *ppp*

217

223

229 *fz*

234 *fz*

239 *decr.*

245 *pp*

252

258 *ff*

The E flat major episode works itself up once abortively (bar 203) and then successfully (207) to a thickly textured and powerful

6  
4  
3

C minor cadence, in the wake of which the pianissimo single line of bar 213 seems especially spare and sad, leaning on its first beat suspensions and falling downwards after the rising aspiration of its preparation. As noticed in a number of opening passages, he then gives a sense of warmth by adding harmony to the melody on its repeat at bar 221. The vehement fortissimo development which follows, thundering out the new theme in octaves in the style of bar 203, makes possible the extraordinary release and beauty of the pianissimo major mode version of the falling theme in bar 245, its contours simplified, and smiling through tears.

Two other finales are similarly enhanced by a pianissimo lyrical surprise in a central episode, and, as in the above example, expressive poignancy centres on the third of the scale. A song composer of Schubert's stature and prolificity could at will make any degree of the scale tell, but he shows in a great many cases a preference for that one at the peaks of phrases. The C sharp minor melody which appears halfway through the finale of the G major Quartet D887 (bar 323) is a delightful haven, all too shortlived, in the midst of a frenetic tarantella. As a contrast in the larger context its chief merits are a smooth legato line in relatively long notes, its sustained quietness, pointed up by the fortissimo octaves it follows (greatly increased in number by a revision to the autograph score), and the strangeness of its key (wrenched upwards from the preceding C minor). On the other hand, it grows naturally from the rising minor 3rds at bar 307 and the B minor theme at 209.

With a hint of slight obsession, the melody returns several times to E natural from above or below, and most expressively at its quietest moment after two Neapolitan bars. Its beautiful smoothness is set against the almost pizzicato-like cello part and the background first violin triplets:

## G major Quartet D887, finale

The image displays a musical score for the finale of Schubert's G major Quartet, D887, covering measures 314 to 339. The score is arranged in three systems, each with four staves (violin I, violin II, viola, and cello/bass). The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 314-323) features a complex texture with rapid sixteenth-note passages in the upper parts and a more rhythmic bass line. Dynamics range from *ff* to *pp*, with a *decresc.* marking in measure 323. The second system (measures 324-333) continues the intricate texture, with dynamics primarily *fp* and *pp*. The third system (measures 334-339) shows a shift in texture, with the upper parts becoming more melodic and the bass line more active. Dynamics are mostly *pp* and *ppp*, with *dim.* markings indicating a decrease in volume.

The repeat offers no warmth or brightness: Schubert's three octave transfer of his melody to the cello part in bar 339, and his hints of tarantella material above, significantly darken the atmosphere.

His B major episode at the start of the development of the C minor Sonata D958 finale (bar 243) sounds distinctly bright and

fresh in its context, and, like the equivalent point in the A major Sonata D959 first movement, needs to free itself from a jerky exposition. Immediate expressive prominence is given to the major third, and in the second phrase to the 4-3 progression which is undeniably one of Schubert's hallmarks:

The image shows three systems of musical notation for piano. The first system (measures 238-242) features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of eighth notes. The second system (measures 243-249) begins with a *pp* dynamic marking and shows a melodic line with a major third interval highlighted. The third system (measures 250-251) continues the melodic and accompaniment lines, with various fingering numbers (1, 2, 3, 4) and slurs indicating phrasing and technical requirements.



The slightly impersonal horn tune which opens the 'Great' C major (made more incisive in revision by the replacement of one-bar slurs with first beat accents) uses a 4-2-3 in its third bar without much stress, but the third movement Trio, built (unconsciously?) from the same tune, centres around 4-3 and 5-4-3 with far greater expressive warmth (the whole point of the Trio in relation to the hard-driven Scherzo):



The Scherzo of the contemporary Sonata in D, D850 is interrupted by a complete tune (bar 50) of similar character, redolent of Viennese entertainment music at its most nostalgic, again focussing on the sensitive area of 5-4-3 in B flat major and using slightly painful chromatic alterations to simple chords:

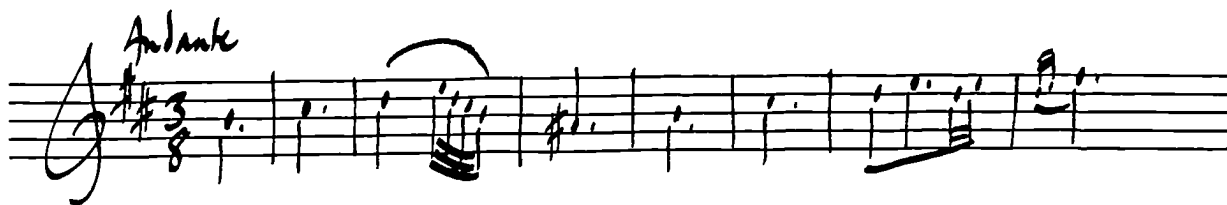
Measures 49-54 of the Scherzo. The key signature is B-flat major. The music features a complex texture with multiple layers of chords and melodic lines. Fingerings are indicated with numbers 1-5. Dynamics include *p* and *acc.* (accents). The bass line has a triplet of eighth notes in measure 54.

Measures 55-60 of the Scherzo. The texture continues with dense chordal accompaniment and melodic fragments. Fingerings are indicated. Dynamics include *acc.* and *dimin.* (diminuendo).

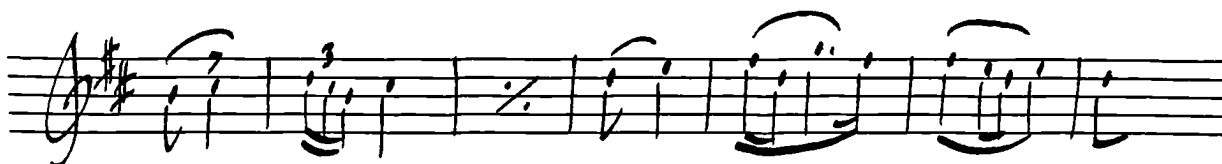
Measures 61-66 of the Scherzo. The texture continues with dense chordal accompaniment and melodic fragments. Fingerings are indicated. Dynamics include *dimin.* and *f* (forte).

Measures 67-72 of the Scherzo. The texture continues with dense chordal accompaniment and melodic fragments. Fingerings are indicated. Dynamics include *f* and *cresc.* (crescendo). The bass line has a triplet of eighth notes in measure 72.

The Andante of Schubert's 10th Symphony, mentioned before in connection with endings, and possibly one of the most poignant movements he ever wrote, has a main theme which puts expressive weight on a different part of the scale: a new melodic departure in the last weeks of his life. The original idea, just visible below crossings out in the manuscript was quite ordinary



but then became :

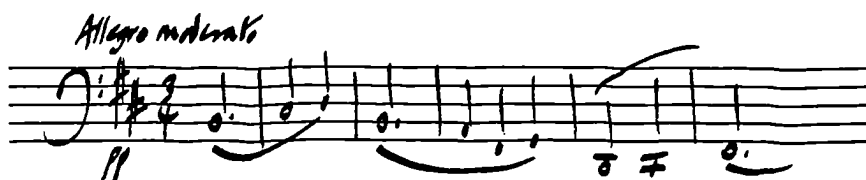


A pre-echo of Mahler's 9th Symphony, first movement, perhaps, which leans downwards onto the supertonic?

*Andante con moto*



More significantly, it appears to be another exploration of B minor material already used for the 'Unfinished' Symphony D759 of six years before:



At the opposite extreme from the almost hysterical intensity built up by Schubert at points of great climax, he is equally able to create a sense of absolute peace and stillness, during which the listener may forget the pressure and momentum of time. This was possibly his outstanding gift to the musical world, unequalled by Beethoven, and developed by Bruckner and Mahler in particular. Just before the reprise of his A minor march at bar 160 of the 'Great' C major's second movement, with its immediate trumpet foreboding, Schubert lets the F major hymn drift to a standstill of enormous space and peace: vast holes appear in the texture (between high horn and low, independent double bass), and it recedes to even greater quietness in bar 151. The delay in resolving the harmony suspends the passage of musical time:

Musical score for bars 145-155. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (A)), Cor Anglais (Cor. (C)), Trombone (Tbni.), Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is marked *pp* (pianissimo) and *dim.* (diminuendo). A first ending bracket is shown above the Flute and Oboe parts. A measure rest is indicated above the Cor Anglais part. The score shows a significant reduction in activity across all instruments, creating a sense of stillness.

Musical score for bars 155-165. The score includes parts for Oboe (Ob.), Cor Anglais (Cor. (C)), Trombone (Tbe. (A)), Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is marked *pp* (pianissimo). A first ending bracket is shown above the Oboe and Cor Anglais parts. The score shows the beginning of the A minor march reprise, with a more active texture than the previous section.

Stillness of main substance in the second movements of the contemporary C major Quintet and B flat Sonata is pointed up by the tiny dotted flickers in other registers: they contribute to, rather than disturb, the essential mood. In the first few bars of each the pianissimo marking is left absolutely undisturbed by dynamic inflection of any sort (a feature they share with bars 245-60 of the G major Sonata finale quoted above ):

*C major Quintet*

**Adagio**

*Bb Sonata*

**Andante sostenuto.**

In a related fashion, the ppp sordino turns between phrases of the A minor Sonata D784's Andante are an effective foil to the character of the theme, emphasising its richness and fluency:

The image displays two systems of musical notation for Schubert's Andante from Sonata D784. The first system (measures 1-5) is marked 'Andante' and 'p'. It features a melodic line in the right hand with a slur over measures 1-2 and a fingering of 4 5 3. The left hand provides harmonic support. The second system (measures 6-10) is marked 'ppp' and 'sordini'. It shows a more complex texture with rapid sixteenth-note passages in the right hand and a bass line in the left hand. Dynamics include 'f' and 'p'.

Just as repetition can bear fruit by sheer insistence in the more dramatic zones, it can enhance the sense of relaxation in lyrical ones, and several sketches for such passages reveal that Schubert was alive to this in the revision stage. His first statement of the E major second theme in the A major Sonata first movement was sketched <sup>2</sup> as 19 bars, but expanded to 27 in the final draft, adding an immediate, octave higher repeat of the first phrase which modulates smoothly towards G, adding a repeat of the warm G major phrase, and darkening the final repeats by removal down an octave:

A major Sonata 1959 first movement,  
second theme

first sketch

final version

An even more substantial revision occurs in the same sonata's slow movement. To further lull the ear into relaxation before his tremendous outburst, Schubert decided to add a wholesale repeat of his 32-bar F sharp minor theme, gently brightening the first version with right hand octaves. The sketch went from the equivalent of bar 32 straight to the plagal harmony at 65.

The previous sonata's slow movement main theme also underwent some expansion. Schubert's octave higher repeat of the drift to D flat major in bar 14 (an effective contrast of register with the persistently middle-range surroundings), and the two pauses which highlight the modulation, are afterthoughts:

*sketch*



*final version*

Adagio  
*sempre legato*

4 4 4 4 5 2

*p*

4 3 2 5 1 2 4 3

*pp*

12 5 5 1 3 1 3 1

*pp*

17 3 2

*mf*

It is apparent from alterations to the fair copy that the delicious A flat major, French horn-like repeats near the start of the incomplete Sonata in C D840 were also afterthoughts, bar 15 leading directly to the equivalent of bar 20, which Schubert then crossed out. As in other instances, the delay so increased enhances the forward drive of the passage to come:

Some lyrical contrasts (i.e. gentle changes of mood rather than abrupt shocks designed to unsettle) were improved during revisions to the last three piano sonatas. Schubert's initial hearing of the C minor Sonata's Menuetto was in the form of a thickly chordal theme which would sound dull after the predominantly chordal Adagio, and unattractive in its own right: his reworking transforms raw harmonic substance into a clear-textured song, complete with 'Schöne Müllerin'-like accompaniment:

*sketch*

A musical sketch of the Menuetto in C minor, 3/4 time. The texture is thickly chordal, with both hands playing dense blocks of chords. The right hand starts with a piano (*p*) dynamic. The sketch shows the first few measures of the piece.

*final version*

Menuetto  
Allegro

The final version of the Menuetto in C minor, 3/4 time, marked Allegro. The texture is clear and lyrical. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment of eighth notes. The piece begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The score shows the first few measures with fingering numbers (4, 1, 2) and dynamic markings.

In the Trio he drops the sketched opening (a most neutral use of the major 3rd compared with some of the melodies quoted above) down an octave to allow the answering phrase greater brightness:

*sketch*

Handwritten musical sketch for piano, showing two systems of staves. The first system has a treble staff with a melodic line and a bass staff with accompaniment. The second system continues the melody and accompaniment.

*final version*

Printed musical score for the Trio section, starting at measure 42. It features a treble staff with a melodic line and a bass staff with accompaniment. The score includes dynamic markings like "p" and "p.", and first/second endings.

The original A major episode in the slow movement of the B flat Sonata also started at a higher pitch

*sketch*

A musical sketch in A major, 3/4 time. The right hand features a melodic line with eighth-note patterns and a trill. The left hand provides a harmonic accompaniment with chords and single notes.

*final version*

A musical score for the final version of the A major episode. The right hand contains a complex melodic line with triplets, slurs, and dynamic markings. The left hand features a rhythmic accompaniment with eighth-note patterns and dynamic markings.

and very early on included some semiquaver tracery, tinkling to a very high region of the piano, with which the final version dispenses entirely:

A musical score showing semiquaver tracery. The right hand features a rapid eighth-note pattern with slurs and dynamic markings. The left hand provides a harmonic accompaniment with chords and single notes.

His theme at bar 43 (whose rhythm and key he heard, but not the required character) is now far more solemn, sounding like a dark transformation of the sonata's opening, and, unlike the sketch, it subsequently brightens into a repeat an octave higher, the melody standing out in a single line, with its accompaniment enlivened:

Handwritten musical score for piano, starting at bar 43 and ending at bar 53. The score is written in G major (one sharp) and 4/4 time. It features a dark, solemn theme in the bass clef that repeats an octave higher in the treble clef. The accompaniment is enlivened with rhythmic patterns. The score includes bar numbers 43, 50, and 53, and dynamic markings like 'mf'. There are handwritten annotations such as '44' above bar 43 and 'mf' below bar 50. The notation includes various fingerings and articulation marks.

Notes to Chapter 5

1. He could fall back with pleasure on his strophic song experience, and temporarily forget any long-range building problems incurred elsewhere.
2. This refers to the first of two sketches for the first movement, both housed in the Wiener Stadtbibliothek.

## CHAPTER 6 : SCHUBERT'S HUMOUR

The great pianist Alfred Brendel's courageous talk on humour in Classical music,<sup>1</sup> which ignored all worries about the subjectivity of musical expression and went straight to the heart of what he believes in as a player, took Schubert's alleged denial of funny music seriously, and used no examples from his music.<sup>2</sup> Sentiment and looseness of form are not, in Brendel's view, the most promising backdrop, providing insufficient strictness against which the humour might rebel.

There are a number of reasons why this matter bears re-examination . Did not the humour of Beethoven's Sonata Op. 31 No 1,<sup>3</sup> which Brendel so brilliantly expounded, rub off in any way? Were the Schubertiads, at which new pieces were tried out, entirely poker-faced occasions? Did any of Schubert's personal humour, to be gleaned from several of his letters, spill out into compositions? Could a composer for a time so obsessed by Rossini<sup>4</sup>

(residues of which obsession can be seen in the 'Great' C major) ever rid himself of the influence?

Most of Schubert's apparent jokes result from the absurd contradiction of a serious mood by a playful one, but some of his material regardless of context, is itself potentially funny. His

Allegro Scherzando marking on the fourth Impromptu D935 invites the pianist to make cheeky music from the snaps, off-beat accents and cackles

**Allegro scherzando**

The musical score is presented in two systems. The first system contains measures 1 through 7. The second system, starting at measure 8, continues the piece. The notation includes treble and bass clefs, a key signature of two flats (B-flat major), and a 3/8 time signature. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *p* (piano) and accents (>). The piece is titled "Allegro scherzando".



and bizarre music from the heavily accented trills and manic scales:

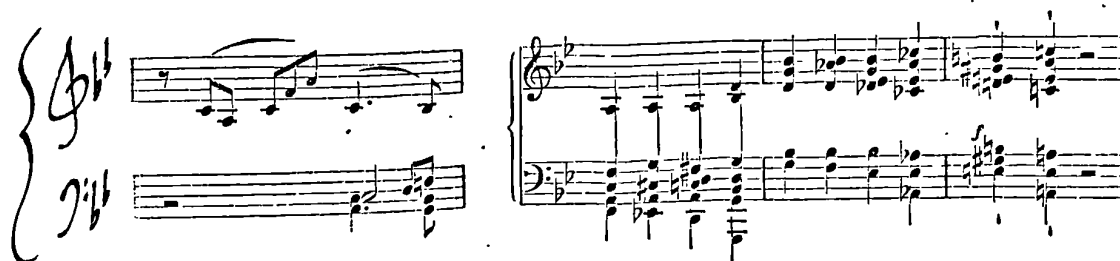
The image shows two systems of musical notation for piano. The first system, starting at measure 74, features a treble clef staff with a key signature of two flats and a common time signature. It contains several measures with trills and manic scales, marked with *fz* (forzando) and *tr* (trill). The bass clef staff provides accompaniment with chords and moving lines, also marked with *fz*. The second system, starting at measure 82, continues the piece with a treble clef staff featuring a complex scale with many notes, marked with *tr*. The bass clef staff has chords and moving lines, with some measures marked with *fz*. The key signature remains two flats and common time.

Brendel might reassess his view, and make the listener jump out of his skin with the peremptory E flat 7 chord in bar 86.

His most absurd contrast occurs in the coda of the B flat Piano Trio D898 first movement, whose opening was discussed earlier in a comic light. In possibly the most dramatic passage of the entire movement, he builds with great rhythmic excitement from B flat towards the crushingly powerful, exceptionally loud chords of A flat in the depths of the piano, followed by stunned silence. Very gingerly, the piano then takes the C from the top of the A flat chord, makes two attempts to move upwards, then trips gaily back to B flat as if the preceding outburst had not occurred at all. For a pianist to play those bars with anything but a sense of glee would be to miss their point entirely:

The musical score is presented in six systems, each with three staves: piano (top), violin (middle), and cello (bottom). The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various dynamic markings such as *f*, *pp*, *ff*, *fff*, *p*, and *ppp*, as well as a *cresc.* (crescendo) marking. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The violin and cello parts provide harmonic support and rhythmic accompaniment. The score concludes with a final chord in B-flat major.

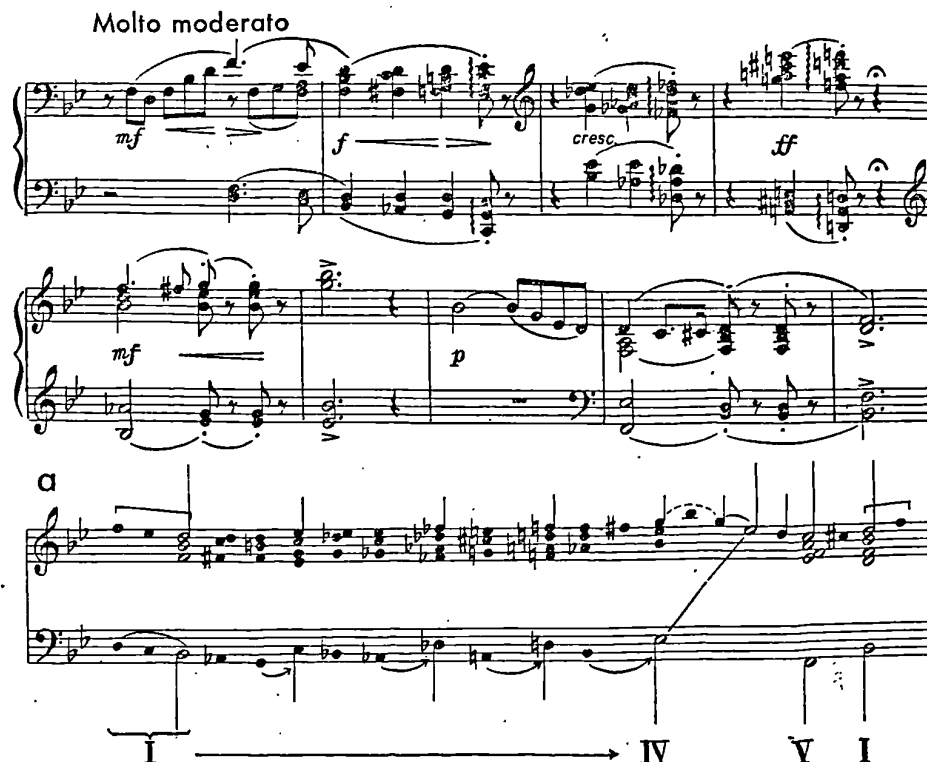
Towards the end of the B flat Sonata first movement exposition,  
 Schubert's enharmonic excursion to A minor, sketched in flowing  
 form



but broken up in the final version, and followed by a pause over  
 the rest, leads to the most light-hearted dotted figure, landing  
 playfully on a top F, and repeated a few bars later with an even  
 jollier upward ripple:



Salzer's analysis seems totally irrelevant to such  
 obvious wit:



In order to confirm the existence of Schubert's musical sense of humour, one needs to turn to a comic vocal trio with piano,<sup>5</sup> 'Die Hochzeitsbraten' D930, written in November 1827 shortly after 'Winterreise' and the E flat Piano Trio. Alfred Einstein rather dryly dismisses the piece in his biography of Schubert, making no attempt to enter into its jolly spirit:

'The model for this kind of banality à la Dittersdorf and Weigl was Mozart's "Ständchen" (K441c) which was published in 1810.....Mozart kept trivialities like this strictly to himself.'

There are superficial signs of humour in the animal noises made by Therèse (the bride) to scare the hare she and her groom Theobald are trying to catch:

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "gschl! gsch! prr, prr, gsch! gsch!". The middle staff is a vocal line with lyrics: "jetzt im Ge- büsch,". The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "prr, prr, gsch! gsch! prr, prr, gsch! gsch! gsch! gsch! prr, prr, prr, prr, nur immer". The middle staff is a vocal line with lyrics: "nur nicht so laut, nur nicht so laut, nur nicht so laut, nur nicht so". The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes. The word "cresc." is written above the piano part in the final measure of the system.

in the pattering semiquaver runs (quite often to be heard in Schubert sonata finales), and in the reminiscence of Mozart's 'Figaro' right at the start:

Therese (Sopran).  
Theobald (Tenor).  
Caspar (Bass).

**Allegro moderato.**

Pianoforte.

Therese.

Ach lie-bes Hérz, ach The-obald, lass

**No 2 Duet Susanna and Figaro**

**Allegro**

Figaro

Sup -  
Se a

F.

- pos - ing one eve - ning my la - dy should want you,  
ca - so ma - da - ma la not - te ti chia - ma,

F.

my la - dy should want you. Ting, ting! What a  
ma - da - ma ti chia - ma, din, din, din, din! in due

But the humour comes mostly from the mock-earnestness and musical strength Schubert applies to the farcical text. The tremendous vigour of these bars (which recall Beethoven's Choral Fantasy) flies in the face of 'you arch fiend, you'll get what's coming!' and 'oh, what a plump meaty hare':

O sieh! den fei-sten, feisten  
 schon,                      welch Mei-sterschuss, grad in die Brust,  
 Nun wart', Hallunk, dich trifft dein Lohn, nun wart', Hal-lunk, dich trifft dein Lohn, du Gal-genstrick, du E-naks -

o Lust, o Lust, o sü - sse Jä - ger -  
 t, — o Lust, — o sü - sse, sü - sse Jä - ger -  
 nun wart', nun wart', nun wart', dich trifft dein

But the humour comes mostly from the mock-earnestness and musical strength Schubert applies to the farcical text. The tremendous vigour of these bars (which recall Beethoven's Choral Fantasy) flies in the face of 'you arch fiend, you'll get what's coming!' and 'oh, what a plump meaty hare':

O sieh! den fei-sten, feisten  
schon,                      welch Mei-sterschuss, grad in die Brust,  
Nun wart', Hal-lunk, dich trifft dein Lohn, nun wart', Hal-lunk, dich trifft dein Lohn, du Gal-genstrick, du E-naks-

Rü-cken, den will ich treff-lich spi-cken, o Lust, o Lust, o sü-sse Jä-ger-  
welch Mei-sterschuss, grad in die Brust, o Lust, — o Lust, — o sü-sse, sü-sse Jä-ger-  
sohn, du Haupt-hal-lunk, dich trifft dein Lohn, nun wart', nun wart', nun wart', dich trifft dein

lust, o Lust, — o Lust, — o Lust, o sü-sse Jä-ger-lust, o sü-sse,  
lust, o Lust, o Lust, o sü-sse Jä-ger-lust, o sü-sse,  
Lohn, nun wart', nun wart', nun wart', dich trifft dein Lohn, nun wart',

sü-sse Jä-ger-lust.  
sü-sse Jä-ger-lust.  
wart', dich trifft dein Lohn.

Then Schubert produces a lamenting passage of great intensity for 'oh dear, now we've had it' as the two poachers are caught by Caspar the gamekeeper:

o weh! o weh! mit uns ist's aus, mit uns ist's aus, o  
weh! o weh! mit uns ist's aus, o weh! o weh! mit uns ist's aus, o  
ich treib euch schon das Steh - len aus, ich

*cresc.*



weh! o weh! mit uns ist's aus, o weh! o weh! mit uns ist's aus. Herr Jä-ger, seid doch

weh! o weh! mit uns ist's aus, o weh! o weh! mit uns ist's aus.

treib' euch schon das Steh-len aus, ich treib' euch schon das Steh-len aus.

The musical score consists of four systems. The first system has three staves: two vocal staves and one piano staff. The second system has two vocal staves. The third system has one vocal staff and one piano staff. The fourth system has two piano staves. The lyrics are written below the vocal staves. The piano part includes dynamic markings *f* and *p*.

The song ends with joyful 'Shepherd on the Rock'-like yodelling,  
 incidentally a passage where triplets and semiquavers need not be

aligned. The semiquaver 'snap' effect is quite appropriate here:

The image shows a musical score for a song, consisting of two systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 3/4. The vocal line features a prominent semiquaver 'snap' effect, which is a rhythmic pattern of eighth notes with a sharp attack. The lyrics are in German and describe a man who is not a guest but the bridegroom, and a woman who is not a guest but the bride.

la la la la la la la la la la la la la la la la  
la la la la la la la la la la la la la la la la  
hol' euch der Fuchs, ich wä-re fast der Bräut'gam lie-ber als der Gast,  
la la la la la la la la la la la la la, wir ha-ben den  
la la la la la la la la la la la la la, wir ha-ben den  
la la la la la la, ich wäre der Bräutgam lieber als der Gast, sie ist kein schlechter

The image shows a musical score for three voices and piano. The score is written in G major (one sharp) and 3/4 time. It consists of five staves. The first three staves are for voices: Soprano, Alto, and Bass. The last two staves are for piano accompaniment. The lyrics are: "Bra-ten, so sind wir gut be-ra-then." for the first two voices, and "Bra-ten, der Kerl ist gut be-ra-then." for the Bass voice. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. A dynamic marking of *p* (piano) is present at the beginning of each vocal line.

Bra-ten, so sind wir gut be-ra-then.

Bra-ten, so sind wir gut be-ra-then.

Bra-ten, der Kerl ist gut be-ra-then.

Notes to Chapter 6

1. 'Does Classical music have to be entirely serious?', Cambridge University, Autumn 1984.
2. Interestingly, Schubert was an early owner of the autograph score of Mozart's 'A Musical Joke' K522.
3. Which Schubert used as a model for D959 fourth movement. Evidence is offered by Rosen in *The Classical Style*, p.456.
4. See Einstein: Schubert, p.156.
5. An item on the Songmakers' Almanac 'Schubertiade' recording for Hyperion, 1983, no. A66131/2.
6. Joshua Rifkin, in his article 'A Note on Schubert's "Great" C major Symphony', *C19th M* 1982, p. 13, links the first Allegro with Leporello's first aria in Mozart's 'Don Giovanni'.

## CHAPTER 7 : WHOLE MOVEMENTS

So far this thesis has dealt with expressive minutiae, which, as it were, flash past the listener's ears and are gone, supplanted by the next phrase. It is these moments in music which the listener tends to remember more vividly than the larger spans which are so much harder to assimilate: paradoxically, large-scale organisation is, for some composers at least, the biggest headache, and without it the moments go for nothing. The following three chapters each trace a movement through from beginning to end, as well as taking a panoramic view of the whole, to examine the place of details within the fundamentally dramatic classical forms - Schubert chose to

<sup>1</sup> use. The selected movements are considered to be significant examples of three types: fast and vigorous, with lyrical interludes; lyrical with a central eruption; and finally a scherzo.

To judge from his sketches, Schubert appears to have needed a complete structure to be worked out before he returned to perfect the details. The 7th Symphony was composed right through in full score, but with only one or two parts filled in,<sup>2</sup> and the 'Great' C major manuscript shows evidence of a similar technique, with Schubert's later work apparently done in a different coloured ink. Humphrey Searle concurs:

'Since you've asked about my method of working, I might add that I sketch out a composition very quickly and then go back and fill in the details. If you looked at some of the unfinished scores of Schubert you would get an idea of what mine look like after this first stage - just the briefest indications for later reworking. I like to have a framework before me and I like to get it erected as quickly as possible. I sketched my third symphony in three weeks; then I went back and spent three months on the details.'

Schafer:BCI,p.132

Goehr, as one would expect, puts great emphasis on form, and talks about it in terms of dramatic structure:

'If you look at the existing modern text-books, you do not see harmony, counterpoint and rhythm regarded in their larger context; you only see a series of short examples. You never hear about functions. One never explains that "this has to go a certain way because it serves a certain function in a work".

Many new works fall down because they don't manage to penetrate the formal question; they rely simply on rather mock sonata forms, or worse, they simply juxtapose blocks of musical ideas regardless of whether they have any relationship with one another or not. Too few composers stop to consider the genuine need to find substitute or parallels to the great divisions of the classical sonata. There must be a way to "bend" musical material to serve a certain function. So much music ends simply because the composer has drawn a double bar; there is no logical reason for it ending as it does. In reality, the kind of music you expect in a climactic section can't possibly be derived in the same way as the kind for a coda. And it's no good saying, as Stockhausen does, "I am not trying to write nineteenth-century dramas". That has nothing to do with it. The listener's mind will wander unless you "lead him by the ear".'

Schafer:BCI,p.170

Tippett spends months, even years, pondering the overall design of pieces in advance of producing any actual notes at all, and this is also true of the present writer. Rubbra takes the opposite view:

'My method of working at a lengthy work is to continue steadily from the opening idea. The excitement of discovery would be

lost if I "graphed out" where certain climaxes, etc., would be. When I begin, my only concern is with fixing a starting point that I can be sure of. I work each bar as I go along until I have expressed exactly what I want. When I am at work on one bar I never have any idea where the next is going to lead. But I have a feeling that it is there and will be discovered as I need it. My imagination discovers the architecture for me. I never force it to conform to formal rules. I never, for example, consciously search for a second subject; I'm only happy if this comes spontaneously, unexpectedly, and in the right place.'

Schafer:BCI,p.71

Listening to Schubert's music, for instance the finale of the A major Sonata D959, one could quite easily be lulled into thinking that Rubbra's view would have been his too. All that 'sleepwalking' is however the result of much calculation.



Notes to Chapter 7

1. This takes up the idea of dramatic structure first suggested on page 76.
2. Except for the first movement Adagio and part of the Allegro, which Schubert fully scored.

CHAPTER 8 : 'GREAT' C MAJOR SYMPHONY D944, FINALE

Suddenly, at the end of an otherwise rather lightweight finale to Symphony No. 6 of 1818, Schubert seems to have chanced on the idea for something far grander and stronger in C major, one of the many possible inklings for his 'Great' Symphony:<sup>1</sup>

The simplest possible arpeggio material used here for cadential rounding-off becomes in the later work the main matter of its finale, evidence of Schubert's realisation that symphonic movements are best built from short motifs rather than expressive, self-contained melodies.

The finale of the 'Great' C major seems to spring from the

energy accumulated towards the end of the Scherzo, bustling along with loud, off-the-string quavers from bar 229 towards two tutti chords added later to the full score:

The image displays a page of a musical score for a full orchestra, divided into two systems. The first system, on the left, includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (C) (Cl. (C)), Bassoon (Fg.), Cor (C) (Cor. (C)), Trombone (C) (Tbe. (C)), Trombone (B) (Tbni.), Timpani (Timp.), Violin (Vl.), Viola (Vla.), Voice (Vo.), and Cello (Cb.). The second system, on the right, is titled "Allegro vivace" and includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (C) (Cl. (C)), Bassoon (Fg.), Cor (C) (Cor. (C)), Trombone (C) (Tbe. (C)), Trombone (B) (Tbni.), Timpani (Timp.), Violin (Vl.), Viola (Vla.), Voice (Vo.), and Cello (Cb.). The score features various dynamics such as *ff* (fortissimo), *f* (forte), and *p* (piano). The first system concludes with the word "Fine".

No attacca is marked (such a marking is rare, if not absent from Schubert's scores) but would seem appropriate and convincing in performance. The Scherzo to finale 'link' (as it were) is pre-echoed in the B minor Symphony D759, assuming that one accepts the hypothesis that the inappropriately long and serious march-like movement Schubert presented as an entracte for 'Rosamunde' is actually an attempt at a finale. A Beethovenian three-note motif, hammered out in the bass at the end of the fully-sketched Scherzo, is immediately picked up as an introductory call-to-attention in the next movement:

The image displays a musical score for the Scherzo to finale 'link' in Schubert's Rosamunde. The score is in G major and 3/4 time. It features a piano introduction with a three-note motif in the bass. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Fg.), Horns (Cor. in D), Trumpets (Tromp.), Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The piano part is marked with dynamics like 'f' and 'ff'. The woodwind and string parts are marked with dynamics like 'ff' and 'f'. The score is divided into three systems, with measures 100 and 110 marked. The first system shows the piano introduction with two endings. The second system shows the piano accompaniment. The third system shows the woodwind and string parts.

In other ways, the 'Great' C major's finale is in contrast to the Scherzo, and needs to be, given the heavy landings on the notes C and E in both movements. For someone so adept at, and obviously fascinated by the effect of key relationships, it is perhaps surprising that he did not more often set his scherzi in foreign keys, allowing the finales to restore tonal order. The G major Quartet, at one time intended to be the last piece of preparatory instrumental work before the Symphony,<sup>2</sup> of course does just this, moving the Scherzo to B minor.<sup>3</sup> Be that as it may, Schubert counteracts the possible monotony of key in the Symphony by a marked contrast in rhythm. The Scherzo is made from predominantly smooth, swinging rhythms (and the Trio uses dotted rhythms only very gently), but the finale has a welter of martial snaps which contribute to the urgency and tension of the music from the outset. It is a march too fast for anyone to march to.

The flavour, the gesture of the movement,<sup>4</sup> so easy to feel, but so elusive to pin down in words, is extremely vigorous, with non-stop momentum pulsing from start to finish, and constant tiny shocks in the form of accents or changes of texture to keep the listener nervously awaiting the next. Written in 2/4 and marked Allegro vivace (a marking removed from the first movement in Schubert's autograph), it is the fastest movement in the Symphony, which is overall a gigantic acceleration.<sup>5</sup> Had he written it out

so:



a less weighty, less rhythmically dynamic impression might have been given to its performers. It is suitably long and related in material to round off a large symphony. Schubert, in details so daring, did not share Chopin's daring in large-scale layout which allowed him to end his B flat minor Sonata with a minute's worth of themeless rumbling triplets, with practically no interpretive guidance. Like the finale of the 'Wanderer' Fantasy, which seems to have triggered a new compositional lease of life for Schubert after a spate of disappointments, the 'Great' C major finale uses germinal material in its barest form. The horn theme from the opening of the work, possibly an echo of Beethoven's 'Ode to Joy' theme on solo cellos and basses, and of the Austrian National Anthem (written by Haydn in the year of Schubert's birth)



is reduced to its bare bones:



The coda of Schubert's finale is very much a coda to the whole work, grounding the music with massive power on C, and echoing the first enormous landing on that note in the first movement:

A page of a musical score for a symphony, showing multiple staves for various instruments. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), Cl. (C) (Clarinet in C), Fg. (Bb) (Bassoon), Cor. (C) (Horn in C), Tbe. (C) (Trombone in C), Tbn. (Tuba), Timp. (Timpani), VI. (Violin), Vla. (Viola), and Vc. Gb. (Cello/Double Bass). The score is divided into three measures. Each measure shows the progression of the music for each instrument. Dynamic markings include 'f' (forte), 'cresc.' (crescendo), and 'ff' (fortissimo). The Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Tuba, Violin, Viola, and Cello/Double Bass parts all show a crescendo leading to a fortissimo dynamic. The Timpani part shows a crescendo leading to a fortissimo dynamic. The Tuba part has a 'zu 2' marking above the first measure and 'fa fa fa fa fa fa fa fa' below the notes in the third measure.





*first movement,  
bar 227*

Musical score for string parts (VI, Vla, Vc, Cb) showing a diminuendo marking. The score is in G major and 4/4 time. The key signature has one sharp (F#). The tempo is marked 'Allegretto'. The score shows a gradual decrease in volume, indicated by a hairpin symbol.

*(string parts only)*

Schubert's diminuendo marking for the final unison (in one case in the autograph score he appears to have retaken his pen so:



which argues against an accent mark), not always respected by conductors,<sup>6</sup> ends the work with a beautiful question mark, an idea also used by Berlioz at the end of his Requiem's Lacrymosa:

Musical score for choir and string parts. The score is in G major and 4/4 time. The key signature has one sharp (F#). The tempo is marked 'Allegretto'. The score shows a gradual decrease in volume, indicated by a hairpin symbol. The lyrics are: la, di-es il-la, la, di-es il-la, la, di-es il-la, la, di-es il-la.

*(Choir and string parts only)*

and by Dvorak at the end of his 'New World' Symphony:

The image shows a musical score for a wind and brass section. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Fg), Cor Anglais (Cor in E), Trumpet (Trombe), Trombone (Trombi), and Timpani (Timp). The score consists of eight staves. The key signature is one sharp (F#), and the time signature is 3/4. The music features a 'lunga' (long) marking and a dynamic change from 'dim.' (diminuendo) to 'ppp' (pianissimo). The notation includes various rhythmic values, including triplets, and some notes are marked with a '3' above them, indicating triplets. The score ends with a fermata over the final note of each staff.

(Wind and brass parts only)

Some might find the Schubert version difficult to perform convincingly, and indeed he might have had second thoughts about it himself, given the opportunity, apparently denied him by unwilling players, of a full performance.<sup>7</sup>

To digress for a moment onto the matter of key choice, C major was for Schubert a great favourite, as John Reed's recent list helps to illuminate.<sup>8</sup> The present writer's own favourite is A flat major, and I would cheerfully write almost all my pieces in that key, without being able to say much beyond having an affection for the look of it on the page and for the feel of it at the piano.

Greatly influencing that 'feel' are memories of the opening of Beethoven's Op. 110 Piano Sonata, and a few piano miniatures by Schubert himself. Any expressive significance I might attach to it can be clarified approximately as 'warmth' and 'softness', probably in contrast to the bright, open string sound of A major. Having some difficulty with my own feelings on the matter suggests that to tackle Schubert's at 150 years and 1000 miles distance might be in vain, but it is interesting to try. Thinking practically, C major is of course the easiest key in which to write a lengthy score. It implies clarity and openness of thought, and generally speaking a meditative quality. Possibly it is significant that Schubert is said to have loved Beethoven's Mass in C above all.<sup>9</sup>

Wandering in the hills around Gmunden in summer 1825, when he probably mapped out the 'Great' C major,<sup>10</sup> Schubert's ear was certainly full of his home key. Several times in the course of the work, during passages based in other tonalities, the music is pulled back to C major with delightful effect. As Rosen rightly points out,<sup>11</sup> no composer can expect the average listener to respond with rapture to such things, but Schubert would have been aware of them, performers should be, and those with perfect pitch can relish the surprise. To the sketched outline of the Scherzo, Schubert actually adds a passage which drifts into C major:

original link between bar 83 and 105



final version

Partial musical score for measures 84-88, showing the lower staves (VI, VII, Vc, Cb) with dynamic markings like *f* and *sf*.

Musical score for measures 89-98, featuring woodwinds (Fl, Ob, Cl, Fg, Cor) and strings (Vla, Vc, Cb) with dynamic markings like *p*, *pp*, and *sf*.

Musical score for measures 99-108, featuring woodwinds (Fl, Ob, Cl, Fg, Cor) and strings (Vla, Vc, Cb) with dynamic markings like *cresc.* and *sf*.

Vertical musical score on the right side of the page, measures 105-108, with dynamic markings like *sf* and *p*.

The searing climax of the second movement marches implacably through a dominant 9th which could conceivably resolve to C in orthodox fashion (one can imagine Richard Strauss or Mahler doing just that, with the assistance of brass bands and harps!):

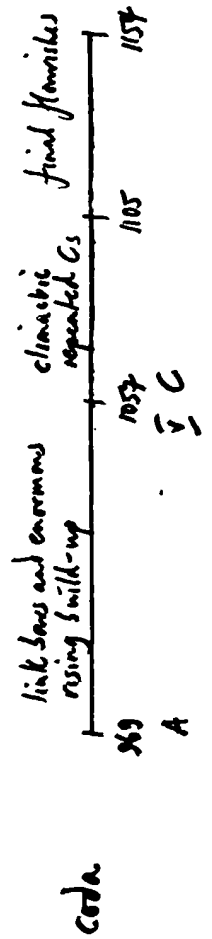
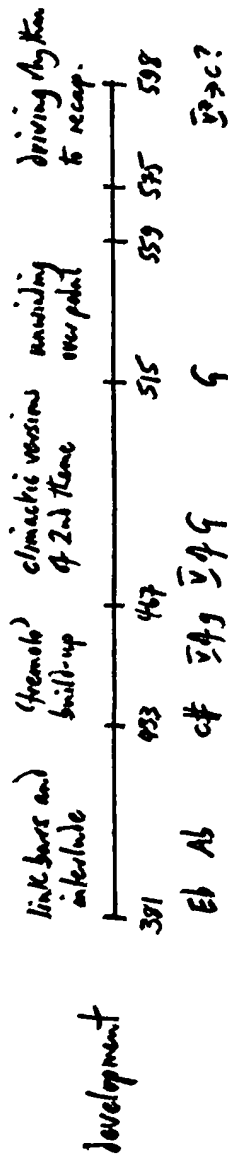
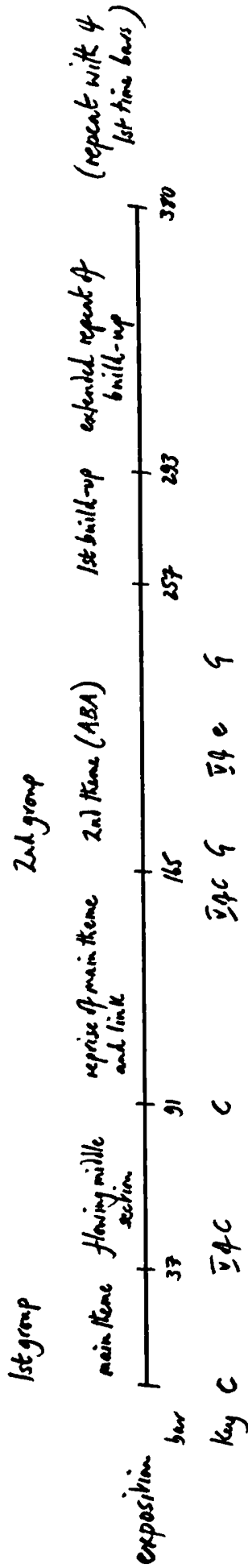
Musical score for measures 235-240. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (A)), Bassoon (Fg.), Cor (C), Trumpet (Tbn. (A)), Trombone (Tbni.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vo. Cb.). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score shows a powerful climax with many notes marked with a forte (*f*) dynamic. The woodwinds play sustained notes, while the strings play a rhythmic pattern of eighth notes. The brass instruments play chords and rhythmic patterns.

Musical score for measures 240-245. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (A)), Bassoon (Fg.), Cor (C), Trumpet (Tbn. (A)), Trombone (Tbni.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vo. Cb.). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score shows a powerful climax with many notes marked with a forte (*f*) dynamic. The woodwinds play sustained notes, while the strings play a rhythmic pattern of eighth notes. The brass instruments play chords and rhythmic patterns. Measure 240 is marked with the number 240.

Another climax, this time in the Trio of the third movement, also finds itself in C major, where Schubert brings in his two timpani to add to the festivities:

The image shows a page of a musical score for the Trio of the third movement, starting at measure 320. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fg.), Cor in C (Cor. (C)), Trombone (Tbe. (C)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in C major and features a climactic passage with strong dynamics, including *fz* (forzando) and *f* (forte) markings. The woodwinds and strings play sustained chords and melodic lines, while the timpani provide a rhythmic accompaniment. The score is numbered 320 at the top.

Great C major finale: overall plan:

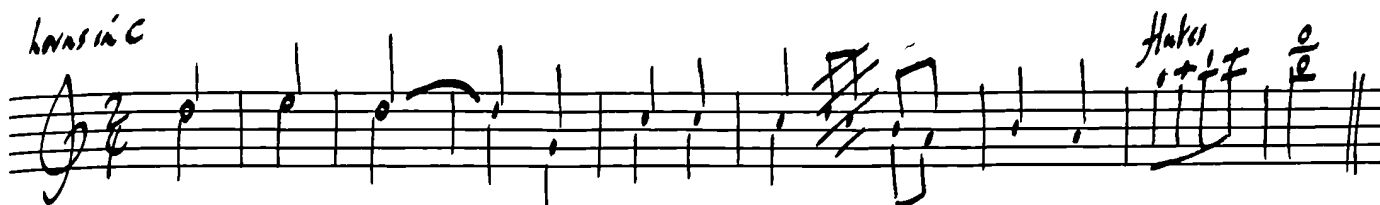




The finale, whose overall plan is illustrated on page 218, is a masterpiece of musical drama, the main concern of a composer in the Classical style. Balance and coherence, so often the fanatical obsession of some musical analysts, who concentrate on the scaffolding rather than the content of music, are largely taken care of by tonality and the formal outlines Schubert inherited and chose not to abandon. To give maximum weight to the arrival on C at bar 1057, he steers the recapitulation of the first group well clear of home. Indeed he wrenches it quite markedly out of shape, putting the onus on the remainder of the movement to assuage the disorientating effect of those 150 bars. As the detailed chronological discussion of the movement will perhaps suggest, it contains some brilliantly effective large-scale contrasts. The woodwind interlude at bar 385 allows one to draw breath after the very intense arrival in G at bar 333 and before the next winding-up towards the development's climax, and is reminiscent in its effect of the A flat major episode at the double bar of the first movement (bar 254). Perhaps the most telling contrast of all, which would not have occurred had Schubert kept to his initial sketch, comes between the fiercely accented, rather choppy first theme group, which ends with an aggressive (as it were) offbeat sforzando,<sup>12</sup> and the beautifully expansive, gently scored second theme at bar 165. Schubert's instincts compelled him

to cross through the following rather cramped tune after 12 bars;<sup>13</sup>

sketched 2nd theme



One of the most striking aspects of the finale's opening is Schubert's control over musical pace: the absence of any particular interest in melody or harmony leaves rhythm to dominate. The first 36 bars are extremely tight, bursting at the seams of the dogged home key, very much as the initial stages of the first movement Allegro had done, and bringing to mind Alfred Brendel's rather perceptive comment about the opening of the late C minor Sonata D958: 'it gives the impression less of majestic grandeur than of panic. The leading character in this tragedy is being chased and cornered, and looks in vain for a way of escape.'<sup>14</sup> From the start there is a sense of powerful momentum being held in check (a feature in miniature of the germinal horn theme, with its

halting minims). When in bar 8 Schubert allows the rhythm to whirl upwards in fast triplets, it is at once forced into a three-bar A minor cadence, grandly scored with brass chords and timpani roll. This rising idea echoes not only the horn theme but also passages in the finales of both the D minor and G major String Quartets, where less dramatic use is made of similar material. In both cases it is used as a separate and contrasting theme in its own right, rather than as an immediate check to forward motion:

D minor Quartet finale

452

The image shows a musical score for the D minor Quartet finale, measures 452-460. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is D minor (two flats). The time signature is 3/4. The music features a dramatic shift in dynamics and texture. Measures 452-454 show a rising melodic line in the strings, marked with *ff* (fortissimo) and *fz* (forzando). Measures 455-460 show a grandly scored cadence with brass chords and a timpani roll, marked with *ff* and *fz*. The score includes various dynamic markings such as *ff*, *fz*, and *f*.

G major Quartet finale

200

*cresc.* *ff* *decresc.* *p* *pp*

*cresc.* *ff* *decresc.* *p*

*cresc.* *ff* *decresc.* *p*

*cresc.* *ff* *decresc.* *p*

210

*dim.* *mf* *ben*

*dim.* *cresc.* *ben*

*dim.*

220

*mf* *ben marcato* *fp*

*mf* *ben marcato* *fp*

*mf* *ben marcato* *fp*

*mf* *ben marcato* *fp*

230

*mf* *fp* *pp* *fp*

*mf* *fp* *pp* *fp*

*mf* *fp* *pp* *fp*

*mf* *fp* *pp* *fp*

After the A minor cadence in the symphony, the music springs forward again into brisk cadences, broken up by the antiphonal scoring and constantly stabbing accents. This all allows bar 37 to

achieve its most effective sense of flow by comparison.

Schubert's first group is clearly in his dramatic vein, making loud and bold gestures suitable for a large hall. It is interesting to speculate how a composer so used to the intimate milieu of a friend's living room, and the comparative delicacy of utterance suitable there, would feel, trying his hand at something so different, especially when the chances of actually hearing the piece played were so slim. Then for nearly 100 bars, he allows himself a self-contained tune which grows effortlessly from the four-bar phrases in the preceding transition. Again, there is a slight sense of arrestation in the four horn notes at bar 165 before the tune frees itself, and indeed it might be tempting to emphasise this with a touch of ritardando, but Schubert's accent marks argue to the contrary. The tune itself is fairly neutral in expressive character, with a possible tinge of melancholy brought about by the chord in

bar 209 : its chief purpose in the broad design is streamlined flow, helped along by the amusing precursor of a New Orleans rhythm section below the woodwind and brass. It is quite rare for a Schubert tune to begin on a chord other than the tonic. Another example from his later works which springs to mind is the second theme of the G major Sonata D894, first movement

The image displays two systems of musical notation for Schubert's G major Sonata D894, first movement. The first system, starting at measure 25, features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. Performance markings include *decresc.* and *pp*. The second system, starting at measure 29, continues the melodic and accompanimental patterns, with the left hand showing some triplet and sixteenth-note figures.

which distinctively pulls the leading-note of D major downwards. The clear virtues of such a practice are to ease the music forward towards the anticipated resolution, and to give the tune therefore a less weighty start. It is impossible to determine from his score what, if any, harmonisation, Schubert had in mind for his original second theme in the symphony (quoted on page 220), but the suspicion would be a straightforward G major chord under the first D.

To have a double bar at this point (bar 256) would have been possible but weak: G major needs a stronger affirmation, particularly in view of the transition via the dominant of C to the second group. To serve this purpose, and to complete the length of design he envisaged before the development, Schubert uses a technique of large-scale repetition common both to this movement and to the whole symphony: a 36 bar build-up is immediately followed by an 88 bar expansion and intensification of the same. Again to striking effect, especially in the light of a fluid second theme, he holds the music back for 12 bars (bar 265+) before releasing it again. The newly-thick brass scoring and timpani roll in the third of the four-bar units here (bar 273+) increases the sense of withholding forward motion before the string scales in bar 277. In the extended repeat, Schubert obtains great dramatic power from the chord progression which now springs from the diminished 7th of bars 309-12: the listener has no idea (assuming he or she is

concentrating solely on the musical present, and ignoring the possibly familiar future)<sup>15</sup> where the 'improvisation' above the bass C will stop. Such is the force of the second arrival at bar 333 that Schubert then needs a further 48 bars to unwind, which he does by soothing repetitions of the descending scale idea, rather like pealing bells.

The exposition repeat marked by Schubert after a cursory first-time bar is rarely carried out by modern conductors, and like most wholesale exact repeats of this kind, it probably stems more from the composer's desire to ensure the listener's familiarity with main material than from any high-falutin reasons of structural balance. It adds nothing to the length of a piece (except by the clock, which is largely irrelevant in music) and, unless the linking bars are of importance (as in the B flat Sonata first movement), it simply keeps the dramatic unfolding in abeyance.

One of the most electric contrasts in the whole movement comes in bar 433

The image displays two pages of a musical score. The left page shows measures 430 through 433, with a first ending bracketed above the woodwind staves. The right page shows measures 440 through 443, featuring a first ending bracketed above the woodwind staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fg.), and Trombone (Tbni.). The string section includes Violin I (Vl.), Violin II (Vla.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'pp' (pianissimo).

when, by sequence, the listener expects a smooth oboe duet in D flat major, but actually hears a nervous stab and shiver of tremolo violins<sup>/b</sup> in C sharp minor, and pinpricks of woodwind above. It is the first really ominous moment in the movement, indeed in the work, since the trumpet fanfares, insidiously hinting at the climax to come, were added to the reprise of the second movement at bar 160. Schubert maintains the shivering idea (like some of those gusts of wind in 'Winterreise') through his dominant minor 9th chord, tugging away at the listener's ear, particularly with the two extra bars of 465 and 466, and apparently heading for G minor.



Rather like the loud quotation of 'Nimrod' during the finale of Elgar's 'Enigma' Variations

122 Presto. (♩ = 84) 79

Fl.  
Ob.  
Cl. in Bb  
Fg.  
C. Fg.  
Cor in F  
Tbc. in F  
Tbn. e Tuba  
Timp.  
Tamb. piccolo  
G.C.  
Org.

Presto. (♩ = 84) 79

*molto sostenuto*

*Sul C.*

*f e calabile*

*divisi e variabile*

*sostenuto*

*una.*

*sf molto sostenuto*

Presto. (♩ = 84) *sf molto antrunka*

Schubert's previously quiet and soothing second theme is rendered crude and four-square at the climax of this development (bar 467): without the delightful inner rhythms from its first outing it sounds banal, and his heavy wind addition to the ends of phrases

(bars 472 and 480) is emphatic but somewhat gauche. The canonic repeat at bar 490 invests it with greater tension, but, in the opinion of the present writer, not quite enough to bring off the climax.

Difficult though it is to imagine the music taking a radically different course at this point, it is conceivable that Schubert could have led his substantial dominant preparation from bar 515 back to C major. After 16 bars of stasis, touched with a quiet drum rumble and a hint of the main theme's rhythm (bars 559-574), he begins a driving minim rhythm which the ear could interpret as V V7 Ic in C minor, expecting another 8 bars of V after bar 598 and a tonic resolution to follow. Part of the effect of the E flat major recapitulation at bar 599 is of appearing before the link passage is over: indeed, the trombones, horns and bassoons drive straight through the first 14 bars of the main theme, previously broken up by silences.

The main dramatic point of the recapitulation of the first group is dishevelment, mostly by tonal means, after which the exact repeat in C major of the second theme will convey an even more acute sense of relief than before at bar 165. At this speed, any abrupt modulation will be hard for the ear to absorb, and two in particular here are made with a sense of struggle. The wrench upwards from E flat major in bar 631 to G minor, fixed by bar 645,

sounds forced: it needs a cadential repeat in an attempt to seal it, and it brings with it a rare moment of syncopation (bar 635) in a symphony which is almost entirely locked to the main beats of bars. The flowing middle section is now given infinitely more dramatic power by being cast over a bass steadily rising by thirds (again the listener may wonder when this sequence will end) and eventually arrives at F major in bar 689. From there, Schubert had the option, in 'Trout' Quintet fashion, of a straight transposition starting on the subdominant, which would take him to the required chord of C major before the second group: instead he chooses the dangerous course of letting the tonality slip a semitone to E major, unavoidably deflating tension, but brought off by sheer force of rhythm. It is another example, to go with those in Chapter 4, of surface bravura covering a weakness of substance. The ear feels battered at bar 752. As if realising this, Schubert softened his original thought for a link, which was to follow the sforzando E major chord with 4 G naturals, possibly one shock (however slight) too many.

There is also an alteration to the scoring of the coda's climax apparent in Schubert's autograph full score. The stamping Cs at bar 1057 originally included trumpet and timpani:

*crossings out as  
in Schubert's  
autograph full  
score*

1060

Fl. *ff* *fz* *fz* *fz*

Ob. *ff* *fz* *fz* *fz*

Cl. (C) *ff* *fz* *fz* *fz*

Fg. *fz* *fz* *fz* *ff* *fz* *fz* *fz*

Cor. (C) *fz* *fz* *fz* *ff* *fz* *fz* *fz*

Tbn. (C) *ff* *fz* *fz* *fz*

Tbni. *ff* *fz* *fz* *fz*

Timp. *ff* *fz* *fz* *fz*

Vi. *ff fz* *fz* *fz* *fz* *fz* *fz* *fz*

Vla. *ff fz* *fz* *fz* *ff fz* *fz* *fz* *fz*

Vc. *ff fz* *fz* *fz* *ff fz* *fz* *fz* *fz*

Cb. *ff fz* *fz* *fz* *fz* *fz* *fz* *fz*

They spoil the contrast between the four-bar blocks as they now stand: the main sound one must hear from the repeated C's is the bite of the heel of the bow.

## Notes to Chapter 8

1. Detailed in Brown, M.J.E.: *Essays on Schubert*, MacMillan, London, 1966, p.29.
2. According to his letter of 31 March 1824 to Kupelwieser, Schubert intended to write a third quartet presumably before embarking on a symphony. As it turned out, sketches for the symphony came first. The 10-day burst of work on the G major Quartet (20-30 June 1826) may have been preparation for summer 1826's work on the Symphony: there is a large gap between D891 (July 1826) and D892 (September 1826) when this may have occurred.
3. B minor is the original key for the second movement: 9 bars of an opening in that key are crossed out in Schubert's score.
4. Alexander Goehr, talking to Paul Griffiths in *New Sounds, New Personalities*, p.16, says this about the origins of a piece: 'For me it's a whole impression. I could say to you, at the danger of being completely misunderstood, that I might write a "green" piece. The "green" is the total idea which I then evolve: it's a pre-shadow of the whole piece, its slant, and its gesture.'
5. Particularly evident in Giuliani's recording, already cited on p.161, note 10.
6. Giuliani, elsewhere so punctilious, keeps the last chord very loud. John Gloccheskie has researched this marking in some

- detail (in his paper 'Interpreting the Final Chord of Schubert's "Great" C major Symphony', 1980) without coming to a firm conclusion about it.
7. Schubert must have felt rather like Robin Holloway (quoted in Griffiths: *New Sounds, New Personalities*, p.124) who has written, and plans more, enormous operas on the scale of Wagner's, but is 'resigned to probably never hearing these great white elephants'.
  8. Reed, J.: *The Schubert Song Companion*, Manchester University Press, Manchester, 1985, p.484.
  9. Hüttenbrenner's recollection for Liszt, quoted in Osborne, C.: *Schubert and his Vienna*, Weidenfeld and Nicholson, London, 1985, p.181.
  10. The mapping out in his full score is done in considerably lighter brown ink than the later revisions.
  11. Rosen: *The Classical Style*, p.299.
  12. If one thinks of the movement in 4/2.
  13. Badly misquoted by Tovey in his *Essays in Musical Analysis I*, OUP, London, 1935, p.210.
  14. Brendel: *Musical Thoughts and Afterthoughts*, p.64.
  15. Tovey: 'a true analysis takes the standpoint of a listener who knows nothing beforehand, but hears and remembers everything.' *Essays in Musical Analysis I*, p.68.
  16. At this speed, repeated semiquavers amount to a tremolo effect.

## CHAPTER 9 : E FLAT PIANO TRIO D929, SECOND MOVEMENT

In the last months of Schubert's life, the E flat Piano Trio loomed large as a work of great popularity among his admirers, and as a means of spreading his name further afield than Austria. A few increasingly desperate letters to the publisher Probst of Leipzig testify to this. Schubert used it as by far the most substantial item in his public concert at 'Zum roten Igel' (Red Hedgehog), and because of the impression made by the Trio he was asked to consider a repeat of the same programme at a later date. It is further distinguished by being the subject of one of Schubert's extremely rare detailed comments about music in his letters: we are depressingly short of clues relating to how he imagined his music, and what mattered to him in performance. In one of the letters to Probst (10 May 1828) he is most emphatic that the contrast between minuet and trio should be maximised:

'The minuet is in moderate time, piano throughout; but the trio on the contrary is to be played with power except where it is marked piano or pianissimo'

but he mentions nothing of the first or second movements. How do we account for this special popularity? Viennese ears were of course



particularly attuned to the piano trio medium from domestic music making and probably from meal-time entertainment in local inns. It must however be more to do with musical substance. All the hallmarks of their prodigiously gifted and prolific friend were felt to be at their best here: the slightly wayward dramatic tendency (more acute in the E flat Trio than the B flat, written at roughly the same time), the dance elements, the gently rambling quality in places, and above all the ability to touch by melody with a combination of sheer beauty and sadness. Also his audiences probably appreciated the two delightful returns of the slow movement tune during the finale, a technique rarely explored by Schubert elsewhere.<sup>1</sup>

C minor, not one of Schubert's most often used keys, was for him, and is probably for us, loaded with Beethovenian associations, hammered into the memory by the 3rd Piano Concerto, the 5th Symphony and the last Piano Sonata, which is gently saluted by Schubert in his closing bars:

Schubert D929 second movement

E. E. 1185

Beethoven Op. 111 first movement

The image shows a musical score for the first movement of Beethoven's Op. 111. The score is written for piano and consists of two systems. The first system contains measures 25 through 30. The second system contains measures 31 through 34. The music is in a minor key and features complex rhythmic patterns, including triplets and sixteenth-note runs. The score includes various performance markings such as *mf* (mezzo-forte) and *p* (piano), and includes detailed fingering instructions for both hands. The notation is dense, with many notes and rests, and includes dynamic markings like *mf* and *p*.

It could also be a faint echo of his own Allegretto in C minor D915

(April 1827):

The image shows a musical score for a Trio, likely by Franz Schubert. It consists of two staves, a treble clef staff and a bass clef staff, both in a key signature of two flats (B-flat and E-flat). The music is written in a 3/4 time signature. The score begins with a first ending bracket over the first two measures, marked with a forte (*f*) dynamic. The main body of the score starts at measure 26, marked with a fortissimo (*ff*) dynamic. The music features a melodic line in the treble staff and a more rhythmic accompaniment in the bass staff. The score includes various dynamic markings: *ff*, *decresc.* (decrescendo), *p* (piano), and *pp* (pianissimo). Fingering is indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and the word *Fin*.

Wisely, Schubert avoids this key in the surrounding movements of the Trio, using it however to some extent in the finale. The movement contrasts tellingly with the general style of the first, and particularly with its coda. An almost orchestral tutti manner towards bar 631 gives way to solo cello 'song' with extremely sparse, dry accompaniment. It gradually burgeons towards the first big tutti at bar 67.

Schubert's predilection for slow movements as it were erupting centrally was, like other features of his late work, triggered by the 'Wanderer' Fantasy: from 1822 onwards, those which have no strong, tremolando middle episode of some sort are greatly outnumbered by those which do. This happens in miniature, but with no less intensity, in a number of his slower songs, for instance in 'Einsamkeit' from 'Winterreise'

The image displays a musical score for Schubert's song 'Einsamkeit' from the cycle 'Winterreise'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

**System 1:**  
 Vocal: sam und oh - ne Gruß. Ach, daß die Luft so ru - hig! ach,  
 Piano: *cresc.*, *f*, *trem.*, *p*, *sp*

**System 2:**  
 Vocal: daß die Welt so licht! Als  
 Piano: *f*, *p*, *sp*, *cresc. 3*, *3*, *3*, *3*

**System 3:**  
 Vocal: noch die Stür - me tobten, war ich so e - lend, so e - lend  
 Piano: *f*, *p*, *sp*

where he conjures up very quickly a sense of nervousness and anger. In a substantial instrumental work, a big outburst roughly halfway through is a point of focus (Eugen Jochum always saved something for a single climax in his performances of Bruckner symphonies) and allows a relaxed aftermath to be more effective. It is significant that after perhaps his most manic and impassioned outburst during the Andantino of his late A major Sonata D959, Schubert felt the need for a most lighthearted, tinkling scherzo, and a finale far more relaxed than its Beethoven model, the Sonata Op.31 No.1, finale (see p.198, note 3).

The 'storm' in the E flat Trio second movement (final version bar 104+) is surprisingly absent from the full-length sketch, now printed in the New Schubert Edition,<sup>2</sup> in contrast to the D959 sketch which fixes its second movement outburst fairly precisely. Schubert clearly felt that the rather literal recapitulation of his C minor tune (sketch bar 97) and bland modulation to the subdominant in bar 119 were too weak in themselves, and did not prepare for the second theme with sufficient contrast of weight: as in the 'Great' C major Finale, the more lyrical second theme needed to convey a sense of relief following an upheaval in the recapitulation:

E flat Trio second movement : sketched version of 1st theme reprise

97

Musical score for measures 97-104. The score is in E-flat major (three flats) and 3/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The melody in the upper voice begins at measure 97 and continues through measure 104. A double bar line is present at the end of measure 104. A handwritten annotation '\*\*\*)' is located in the lower staff at measure 103.

105

Musical score for measures 105-112. The score continues from measure 105. The piano accompaniment remains consistent with the previous system. The melody in the upper voice resumes at measure 105 and concludes at measure 112. The score ends with a double bar line at the end of measure 112.

114

Musical score for measures 114-118. The system consists of four staves. The top two staves are vocal lines in treble and bass clefs. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble with some grace notes.

119

Musical score for measures 119-125. The system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble with some grace notes. The key signature has two flats, and the time signature is 4/4.

126

Musical score for measures 126-134. The system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble with some grace notes. The key signature has two flats, and the time signature is 4/4. Dynamics include *pp* (pianissimo) and *tr* (trill).

135

Musical score for measures 135-141. The system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble with some grace notes. The key signature has two flats, and the time signature is 4/4. Dynamics include *v* (accent).

E flat Trio second movement : final version of 1st theme reprise

80

90

100

110

E. E. 1185

E. E. 1185



Musical score system 1, measures 110-119. Treble and bass staves with piano accompaniment. Dynamic markings include *fff* and *ff*. Fingerings 9, 3, and 6 are indicated.

Musical score system 2, measures 120-129. Treble and bass staves with piano accompaniment. Dynamic markings include *fff* and *ff*. Measure 120 is marked with a '6'.

Musical score system 3, measures 130-139. Treble and bass staves with piano accompaniment. Dynamic markings include *p*, *pp*, and *decresc.*

Musical score system 4, measures 140-149. Treble and bass staves with piano accompaniment. Dynamic markings include *pp* and *pizz.*

As the comparative tables on the following page attempt to show,  
the sketch contains other ideas later removed or rearranged,  
most significantly in the exposition. First of all, eleven bars in  
E flat minor (and their equivalent in the sketched recapitulation)  
are completely jettisoned. They followed the equivalent in the  
sketch of bar 56 in the final version, and, particularly



harmonically, are of intrinsic beauty and interest:

75

\*)

*Gtr*

*Dr*

*Gtr*

*Dr*

77

*f>* *p*

*pp* *>*

3

3

3

81

Musical score for measures 81-82. The system consists of four staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. Measure 81 features a vocal line with a slur over two notes and a triplet of eighth notes in the bass line. Measure 82 continues the vocal line and piano accompaniment with eighth-note patterns and slurs.

82

Musical score for measures 82-83. The system consists of four staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. Measure 82 shows a vocal line with eighth notes and a piano accompaniment with eighth-note patterns. Measure 83 features a vocal line with eighth notes and a piano accompaniment with eighth-note patterns and slurs. The piano part includes markings for *8<sup>va</sup> loco* and accents.

Possibly the very rapid piano chromatic scale, covering four octaves in two bars is a little out of character in this movement (the most regular event in composition is to invent jarring elements, which Walton spent most of his day rubbing out, so he said): more importantly, in view of the final version, it is a redundant lull in the dramatic progress of the movement. The subito fortissimo outburst (bar 67 of the final version) is now the aiming point for the second theme, and particularly for the passage which creates suspense over an E flat pedal from bar 57. It also serves to inject substantial tension before the reprise of the C minor tune. In the sketch, this loud material was used much earlier in the proceedings as a link between the two main themes, rather brusquely switching to the major mode after forty bars in C minor:

E flat Trio D929, second movement sketch

35

pp

This system contains measures 35 through 42. It features three staves: a top staff with a treble clef, a middle staff with a bass clef, and a bottom grand staff with treble and bass clefs. The music is in E-flat major and 3/4 time. Measure 35 starts with a treble clef and a key signature of two flats. The piano part begins with a *pp* dynamic. There are 'X' marks at the end of measures 35, 36, 41, and 42.

43

*ff*

This system contains measures 43 through 48. It features three staves. The piano part has a *ff* dynamic. There are triplets and sixteenth-note runs in the piano part. The system ends with a double bar line.

49

*fz*

This system contains measures 49 through 54. It features three staves. The piano part has a *fz* dynamic. The music is more complex with many accidentals and chromaticism. The system ends with a double bar line.

55

pp

This system contains measures 55 through 62. It features three staves. The piano part has a *pp* dynamic. There are 'X' marks at the end of measures 55, 56, 61, and 62.

In the sketched recapitulation, and in the final version of this juncture in the exposition, he decides on a very easy, drifting link between the two, and to keep the listener waiting a little longer for a show of force. Schubert's instincts for musical drama were fully engaged in this operation.

E flat Trio second movement final version

40

*ppp* *cresc.* *p*

*ppp* *cresc.* *p*

*pp* *cresc.* *p*

*pp*

6

In the cello melody at the start (surely remembered by Fauré in his *Élégie*) there is a gentle insistence on the tonic note, which, technically at least, is reminiscent of the 'Great' C major's horn tune. The two phrases in bars 3-10 in particular are pulled quite firmly back to middle C. Another element in the expressive compound is the mild clash of accidentals as Schubert shifts between flattened and naturalised submediant and leading-note. With telling effect he lets the theme hesitate for three bars in G (bars 14-16) before the rounding-off phrases, which contain the largest leap so far, and thus the greatest sense of effort. The 'Gute Nacht'-like preparatory piano bars are cut from three to two, removing a bar of straight quaver chords which slightly lose the nervous edge given by the two snaps in the preceding bars:

The image shows a musical score for a piano accompaniment. The top system consists of two staves (treble and bass clef) with a key signature of two flats and a 2/4 time signature. The bottom system is a piano introduction, also in 2/4 time and two flats, marked 'Andante'. It features a piano part with chords and a melodic line. Dynamics include 'p' (piano), '>' (accent), and 'decresc.' (decrescendo). The piano part consists of two systems of staves.

His rescoring of the tune in bar 21 (in substance a straight repeat) fascinatingly alters its effect on the ear. The accompaniment is rendered more spiky by the off-the-string staccato, and the 'Trout' Quintet-like piano writing in high octaves gives the previously solemn melody a hint of jauntiness in bar 23.



The contrast following the tune could not be less like the sketch, as suggested above. From bar 41 the effect is of gradual sprouting of counterpoint (the violin-cello duet is a new sound in the movement), of a greater tendency than before for melody to climb, and of slightly more fluidity lent to the music by the new piano sextuplets, which persist right through the delayed fortissimo outburst to bar 80. Schubert lulls the ear first at the end of this episode with two repeats of his cadential motif (bars 54-6), and then even more in the ten bars over an E flat pedal. The insistence of the cello part (which has been that low before in the movement, but only fleetingly) is contrasted mysteriously with harp-like ripples which go very high on the piano, producing a most thought-provoking ambiguity of expression.

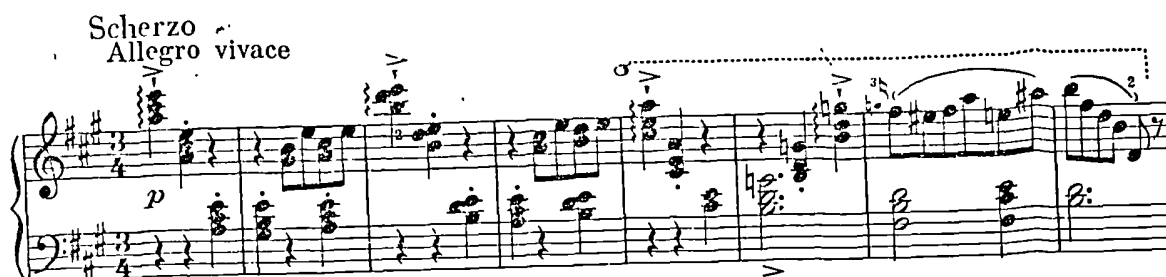
Then for the first time Schubert creates overt pressure by dramatising a tight chord progression towards the home dominant chord. Contrary motion and cross-rhythm between the three instruments in bars 69, 72 and 75 give thrust towards each change of chord, and Schubert quite aggressively marks the piano's arrival on top G with a surprising, accented double-stopped chord. The bar of silence allows the sudden welter of events to sink in, and then he uses the lighthearted effect of piano spreads and trills to ease the music back into the main tune. Quick arpeggios are a stock-in-trade of musical humour,<sup>4</sup> as Schubert reveals in some

of his piano dances, for example:



Valse nobles (1827), No.8

and in the Scherzo of the Sonata D959:



and, as Brendel pointed out in his Cambridge lecture, as Beethoven knew when he poked fun at the extraordinarily hard-won dominant chord at the end of his longest cadenza for the C major Piano Concerto:



Schubert's sketched scoring of the recapitulation of his first theme was identical to the repeat in the exposition (bar 21), but, following his own pencilled note 'Variirt' at this point, he places the trudging quavers rather heavily in the piano left hand, leaving the two string players free to add some new, yearning counterpoint above, making particular use of flat 6-5. The additions do not form a continuum: rather they enter occasionally like fragmentary comments.

His dramatic continuation from bar 104 begins with a rumble, used again in 'Am Meer'

The image shows a musical score for Schubert's 'Am Meer'. It consists of two systems of music. The first system features a vocal line in the upper staff and piano accompaniment in the lower staves. The lyrics are: 'schei - ne, wir sassen am ein - samen Fi - scherhaus, wir sa - ssen stumm und al - lei - ne.' The piano part includes a 'ppp' dynamic marking. The second system continues the vocal line with the lyrics: 'Der Ne - bel stieg, das Was - ser'. The piano accompaniment in this system is more dense and includes a 'pp' dynamic marking and a 'cresc.' (crescendo) marking.

which interrupts the expected C minor cadence. To cut through the increasing volume and density of the piano part, the two stringed

instruments come together for the first time in a unison, forcing the music up by fourths from A flat minor to C sharp minor and then to F sharp minor, where they break free from the melodic sequence. Here, Schubert brings in one of his obsessively repeating, rather shut-in episodes, manically repeated in high piano octaves struggling against an orchestral bustle. The climax of tension in the whole movement is the first beat of bar 122, where he wrenches the bass up a semitone, and then remains on the resultant chord under terrific harmonic pressure: while the atmosphere is still electric from the force of the wrench, he touches in the sweet, legato timbre of strings in octaves to soothe the music back to C major by bar 129. His pizzicato scoring so soon after the rage up to bar 122 is a masterstroke, conveying a sense of recovery and renewed lightheartedness.

Not content with this as a recapitulation change, he then, as visualised in the sketch, swings the fortissimo link passage (bar 67 in the exposition) into A major, and from there makes two runs towards C major, the second a greatly dramatised extension of the first, making use of the power of stark contrary motion between violin and piano left hand, and bringing to mind the prolonged use of the same effect in Beethoven's 5th Piano Concerto:

Beethoven 5<sup>th</sup> Piano Concerto, first movement

58

Musical score for measures 58-65. The score includes parts for Fg (Bassoon), Pp (Piano), VI.I (Violin I), VI.II (Violin II), and Vlc. e Cb. (Violoncello and Contrabass). The key signature is two flats (B-flat major or E-flat minor). The piano part is marked *sempre slacc.* and *f*. The bassoon part is marked *p*. The violin parts are marked *ten.* and *fp*. The cello and double bass part is marked *p*.

Musical score for measures 320-327. The score includes parts for Fg (Bassoon), Pp (Piano), VI.I (Violin I), VI.II (Violin II), and Vlc. e Cb. (Violoncello and Contrabass). The key signature is two flats (B-flat major or E-flat minor). The piano part is marked *f*. The bassoon part is marked *p*. The violin parts are marked *ten.* and *fp*. The cello and double bass part is marked *p*. The measure number 320 is indicated above the bassoon staff.

Schubert subjected his sketched coda to considerable revision (as in the case of the B flat Sonata first movement), the most obvious example of which is his marking 'un poco piu lento' to heighten the sense of energy spent. He leads into this, after the massive C major chord arrival in bar 187, by the use of a cello motif which simply delays further events for a few bars while the dust settles, in contrast to its use below the final cadence of the C major Quintet:



and by the use (as in bar 82) of piano arpeggios. The sense of dramatic timing between bar 187 and the un poco piu lento is absolutely perfect.

His sketch jots down both the first and second phrases of the main theme as the substance of the coda,

The image shows a musical score for piano, consisting of two systems of staves. The first system starts at measure 220 and ends at measure 229. It features a treble clef staff with a piano (pp) dynamic marking and a trill (tr) in the final measure. The bass clef staff provides accompaniment. The second system starts at measure 230 and ends at measure 236. It features a treble clef staff with trills (tr) in measures 230 and 231, and a fermata over measures 232 and 233. The bass clef staff continues the accompaniment. The score is written in a minor key and 4/4 time.

far less effective than the repeat of just the first phrase in the

final version (bar 199, then 203): the sketch is too pat, and also rather weakly comes to a tonic cadence before the two-bar dominant minor 9th. In the final version, Schubert's first statement of the opening phrase tries vainly to touch in the major mode of IV in bar 200, with bitter-sweet effect in the circumstances (F minor chords are of course prominent in the accompaniment from bar 196), and then the repeat surges powerfully over a chromatic bass, sinking finally into bar 208. As at the end of the String Quintet second movement, and in the closing bars of the F minor Fantasy, the coda has a slight sting in its tail.



Notes to Chapter 9

1. The String Quintet fourth movement, bar 265 exactly



echoes the first movement bar 18



:hardly a

momentous exception.

2. Feil, A. (ed.): Franz Schubert: Neue Ausgabe sämtlicher Werke, Barenreiter, Kassel, 1975, Vol. VI/7, Anhang.
3. M. J. E. Brown deals with this briefly in Essays on Schubert, p. 17, with a different analytical method and result. I see this movement as a sonata form without separate development, where he calls it a rondo. Stephen Carlton also deals with the movement in 'Sketching and Schubert's Working Methods', CM 1984, p. 75, without discussing the musical results of the creative process he attempts to piece together.

43. Assuming they are played in that light: lighthearted enjoyment seems to be an old school relic (to be heard in Edwin Fisher's playing of Mozart concertos, for instance), too impertinent and risky for today's recording-obsessed musical world, in which accuracy rules the roost at all costs. Brendel proves to be an exception in his recording of the Sonata D959 Scherzo,

discussed in Chapter 10.

CHAPTER 10 : SONATA IN A MAJOR D959, SCHERZO

Perhaps one way to appreciate the Scherzo of Schubert's late A major Sonata is to remove it, and follow the extraordinarily disturbed F sharp minor Andantino with the expansive Allegretto Rondo. This renders the whole sonata too ponderous: the listener needs a breath of fresh air between. The Scherzo not only throws slightly humorous light on material from the Andantino, but also, by virtue of its speed and concision, points up the far greater breadth of the finale.

Its relation to the preceding movement is of most immediate impact on the listener. Firstly, the very thick, gloomy spread chords with which Schubert unwinds the Andantino are immediately taken several octaves up the keyboard and transformed into a light, tinkling dance. An attacca (though not marked) serves to reveal this point, as Imogen Cooper showed in her recent Bristol recital.<sup>1</sup>

Musical score for the end of the Andantino movement, measures 195-200. The score is in F# major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a harmonic accompaniment in the left hand. The right hand has a triplet of eighth notes (measures 195-196) and a five-note phrase (measures 197-198). The left hand has a steady eighth-note accompaniment. Dynamics include *dimin.* and *ppp*.

Musical score for the beginning of the Scherzo movement, measures 1-4. The score is in A major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a harmonic accompaniment in the left hand. The right hand has a light, tinkling dance melody. The left hand has a steady eighth-note accompaniment. Dynamics include *p* and *V* (accents).

Then, midway through the Scherzo, Schubert parodies the climactic plunging scale of C sharp minor above a  $\frac{6}{4}$  chord, placing it in a quite different context and giving it considerable shock value.

Prepared by a dynamic, textural and harmonic build-up in bars 103-6 of the Andantino, it recurs in the Scherzo after a build-down in C major between bars 31 and 33:

The image displays a musical score for Schubert's Scherzo, consisting of five systems of piano music. The first system (bars 101-106) features a treble and bass clef with a 6/8 time signature. It includes dynamics such as *cresc.*, *f*, and *ff*, and contains triplets and sixteenth-note patterns. The second system (bars 105-108) continues the piece with *ffz* dynamics and complex rhythmic figures. The third system (bars 24-30) shows a change in texture with a *fz* dynamic and a prominent sixteenth-note melody in the treble. The fourth system (bars 31-33) begins with a *decresc.* dynamic and ends with a *ff* dynamic, featuring a descending scale in the treble and a  $\frac{6}{4}$  chord in the bass.

The G major Sonata's Menuetto parodies the first outburst in the preceding Andante (bar 31+) with its main theme, confirmed again by the identity of key:

There is a relation, seen also in the companion B flat Sonata, between Scherzo and first movement in D959. The octave leap and stepwise bass come from the same source as the opening of the whole sonata:

Allegro

Scherzo  
Allegro vivace

The B flat Sonata shows a similarity between the shapes of the right hand melodies and the constant quaver motion below:



Both cases seem to hark back to the idea first carried out in the 'Wanderer' Fantasy, in which the Scherzo is an overt, thorough-going transformation<sup>2</sup> of the first movement's opening. With delightful surprise for those with perfect pitch, the block chord and octave leap which start the A major Sonata return in more or less original form after the double bar of the Trio: it would be pretentious to confer on it any more than hint status, as a cross reference (as at the end of the sonata) could have been made so much more obvious, but nonetheless it suggests that a single reservoir of material with particular distinguishing features was used to build much of the piece. Professor Macdonald's dismissal of

unity in music as 'bunkum' is perhaps a little overstated.<sup>3</sup>

Schubert's Scherzo also has Beethovenian echoes, not surprisingly in view of his apparent obsession with and study of that composer's music during 1828. The Scherzos, though much briefer, from Beethoven's Sonatas Op. 2.No. 2 and Op. 28 have mildly comic features which appear to have interested Schubert:

Beethoven Op. 2 No.2

**Scherzo.**  
Allegretto. (♩ = 60.)

The musical score is presented in six systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The second system features a *cresc.* marking and a piano (*p*) dynamic. The third system includes a *pp* dynamic and a *rallent.* instruction. The fourth system starts with a *ppp* dynamic and a *pa tempo* marking. The fifth system includes a *ff* dynamic. The sixth system concludes with a *ff* dynamic and a repeat sign.

Beethoven Op. 28

Scherzo.  
Allegro vivace. (♩. = 104)

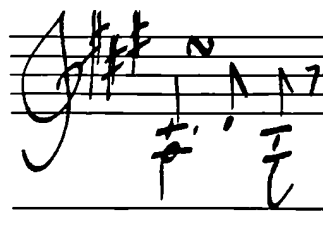
The image displays a page of musical notation for a Scherzo by Beethoven, Op. 28. The score is written for piano and bass, consisting of six systems of two staves each. The tempo is marked 'Allegro vivace' with a quarter note equal to 104 beats per minute. The music features a variety of dynamics, including piano (*p*), forte (*f*), fortissimo (*ff*), and pianissimo (*pp*), as well as crescendos and decrescendos. The notation includes complex rhythmic patterns, such as sixteenth-note runs and triplets, and various articulations like slurs and accents. The key signature is one sharp (F#), and the time signature is 3/8. The score concludes with a double bar line and a repeat sign.



Schubert's sketch for the movement is very close in essentials to the final version: his revisions amount to self-editing rather than anything more deep-seated, as could be seen for instance in the case of the E flat Piano Trio slow movement. There are three minor changes of notes:



The final version's crotchets in bars 6 and 10 (to which he changed in the sketched recapitulation) allow the following quavers to spill out with greater effect. A turn in bar 49



was removed later, possibly to avoid weakening the impact of the spread chord in bar 50 by ornamentation just before it. A number of important expression marks were added to the final copy, notably the decrescendo in bar 34, which is ignored by all the pianists to be compared later in the chapter. It gives a chance for the fz in bar 36 to come as an abrupt shock. The third beat accents in bars 18 and 19 are missing from the sketch, as is the decrescendo at bar 106 during the Trio. Dozens of dots and arpeggio marks were also

omitted in the probable haste of setting down an aide-memoire.

Much present day analysis treats music as something solid and monumental, implying a kind of permanence to masterpieces as if they were Turners hanging in the Tate Gallery. The scores in which some extremely able analysts bury their heads are the equivalent of the words of a play: a starting point from which the performer recreates, by a mixture of knowledge and improvisation, the author's idea. The character of expressive details, which are, after all, the most immediate source of pleasure for people at a concert, and with which this thesis has largely concered itself, are to some extent dependent on the character of performer and his instrument: each performance as it were gives birth to the piece afresh.<sup>4</sup> Schubert's A major Sonata Scherzo can assume many different guises, as the following eight pianists reveal. For the purposes of this chapter, it will be considered in isolation, although one must be aware that many performers like to sense the overall shape of a work, which guides their treatment of specific details. Stephen Bishop-Kovacevich, when asked whether it was difficult to keep works fresh season after season, replied

'No, not in the case of very great works like the Schubert B flat Sonata. The deeper you go into a work such as this, the more creative you will be in performance. For instance, you

might begin the first movement a little quicker one day, which will change the entire character of your performance. It will change the way you play the second movement, which will affect the way you play the third and fourth movements. But again, I must emphasise that these new insights can only come from deep knowledge of the score.<sup>5</sup>

Eight performances of the Aramajiv Sanata 1959 scherzo: a comparative table

|          | date | type of recording                        | piano sound and acoustic                                     | timing, in <u>TH</u> | metronome marks |         |
|----------|------|--|--|----------------------|-----------------|---------|
|          |      |  |  |                      | Scherzo         | Trio    |
| Arrau    | 1982 | studio (Philips)                         | resonant; very rich piano, especially lower register         | 5.36                 | d. = 70         | d. = 38 |
| Brendel  | 1972 | studio (Philips)                         | close microphone; more metallic than Arrau                   | 4.26                 | d. = 84         | d. = 54 |
| Cooper   | 1987 | concert (BBC broadcast)                  | distant microphone; light piano                              | 4.47                 | d. = 76         | d. = 52 |
| Klien    | 1974 | studio (Turnabout)                       | dead acoustic; thin upper register, not well-tuned piano     | 5.10                 | d. = 72         | d. = 48 |
| Lupu     | 1976 | studio (Decca)                           | similar to Arrau, but with closer microphone                 | 4.40                 | d. = 74         | d. = 50 |
| Pollini  | 1973 | concert (BBC broadcast)                  | distant microphone; slightly dead top register               | 4.46                 | d. = 69         | d. = 58 |
| Rose     | 1981 | studio (Sheffield Lab. USA - direct cut) | very close microphone  | 4.35                 | d. = 84         | d. = 58 |
| Schnabel | 1937 | studio (HMV)                             | recording hiss; very dead acoustic; 'underwater' piano sound | 4.19                 | d. = 84         | d. = 60 |

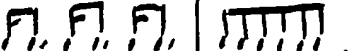
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The spectrum of performances . ranges from Arrau playing like an editor pedantically explaining every detailed marking, and in the process turning an Allegro vivace dance into a rather lumbering, hesitant trudge, to Brendel who finds a great deal of playful humour in the piece, helped by his much faster tempo. Pollini (whose studio recording of the last three sonatas is due to be issued in Autumn 1987) stands midway between these poles in a characteristically accurate, but bland reading. Klien, Cooper and Schnabel in general choose a lightness of approach, making no great fuss of the dramatic inner phrases of both Scherzo and Trio; Lupu and Rose are a great deal more fiery, but perhaps too serious overall. Lupu's sympathetic breathing can be heard distinctly as he builds the Trio's climax, testifying to his great commitment and striving for power. There is a hint of this too from Rose, whose recording is astonishingly vivid (as if on compact disc) but whose playing is brash and eccentric.

For all his lack of spontaneity, Arrau is the one pianist of this group to observe the arpeggio markings absolutely scrupulously, taking time particularly over the first chord in the piece to make the point. Pollini and Schnabel observe very few of these spreads, while Lupu and Rose take an even more cavalier approach, adding some where not required and omitting others. Arrau also makes a great deal of the grace notes in bars 7 and 11, for

instance, giving them as much tone and weight as the main notes in the bar.

The subito *f* in bar 17, when Schubert lunges into C major, reveals a lot about the character of a performance. Schnabel's skittish concept of the Scherzo leads him to completely underplay this moment, and it goes for nothing, along with the *ff* scale to come. Some pianists, especially those in a live performance, might well feel the need to keep things relatively gentle in the wake of the Andantino's outburst: too much intensity and drama can be wearisome. Lupu assaults bar 17 onwards with such force that the piano jangles suddenly with the third-beat accents. Arrau, well-known for his taste for Steinway's with almost organ-like richness of tone in the lower register, leans on the first beat of bar 17 and then produces a very thick cloud of sound in the following bars. Imogen Cooper opts for a sforzando, and then allows the tone to drop away.

Schubert's paired quavers in the passage leading to the *ff* are pointed out by Arrau, and in exaggerated style by Schnabel, whose rhythmic distortion amounts to 

The decrescendo which follows, giving the C sharp minor 6/4 its great shock, is, as noted above, in most instances ignored. Imogen Cooper manages to reduce her dynamics the most here, but then fails to obtain the

maximum purchase from bar 34; Rose makes a pronounced *ritardando* instead of the marked *decrescendo*, following it with a snatched and impulsive descending scale. Alfred Brendel (although dismissing Romantic music in general as an unsuitable background for humour, there being too little propriety to assault) finds perhaps the right spirit here. He bathes bars 31-3 in pedal, observing the *diminuendo*, and then races down the C sharp minor scale to two surprisingly short, stabbed chords: his mood for the melody of bar 38 is very light and playful, with short left hand chords, and a sense of springing from the last quaver of the group of five onto the accented dotted minim. Arrau's pedantry spoils this moment: he makes a *crescendo* towards each accent, hesitates, and then gives the accents themselves so much tone that they protrude unattractively from the line.

Arrau's performance in particular raises the whole, very debatable, issue of the use of *rubato* in Schubert. Do the remarks on this subject quoted on p.83 preclude any flexibility of rhythm at all, or do we take them as a more general guideline? In the absence of any firmer evidence (one of the most disappointing accidents of fate is the century-late start of the recording industry) we are left with subjective judgements as to what sounds right and natural in performance, and what does not.

Arrau's widespread rubato eventually becomes tiresome, and stifles the dancing flow of the piece. Placing the first chord to make the arpeggio tell (as noted on p.270) is one thing, but to do it practically every time is quite another. He even hesitates before the flourishes in bar 72, spoiling the excited momentum building up towards the close. Like most of the other pianists under review, he opts for a pronounced ritardando in bars 48 and 49 before the recapitulation, which, as much as anything, helps technically with the big right-hand leap to follow. Klien, conversely, slightly rushes bar 49. Rose, in a manner which typifies his whole performance, offers both a Wagnerian slowing-down and a long pause on the last chord of bar 49, sounding portentous and out of character with the piece. Klien is the one player to make a ritardando in bars 20 and 21, attempting to link smoothly from the double-bar burst of forte to the gentler mood of bar 22. Like Rose's quirks, this sounds forced and unnecessary: a subito piano in bar 22 would have a much more lively effect. On the whole, the Trio would seem a more appropriate place for rhythmic yielding than the Scherzo. The most poignant notes in the melody there need extra time to resonate, and it actually helps the music's atmosphere (in contrast to the Scherzo) to relax the sense of forward momentum a little.

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Brendel makes delightful amusement with the music from bar 70, which directly recalls similar events in Beethoven's Op. 28 Scherzo (see p.265). Bars 70 and 71 are played rather grandly, contrasting with the frivolity of semiquavers in very quiet, very high groups of three, the last note of each very short indeed. The second version of these semiquavers in bar 76



plummets downwards towards an abrupt final A without the slightest hint of a ritardando. Klien also chooses to play a very clipped final note, his lasting about a semiquaver. Schnabel and Cooper play the groups of semiquavers in bar 72 onwards so fast that they sound like chords spread downwards.

Klien is the one pianist here to find a marked change of tone colour for the Trio: he appears to use *una corda* for the first time in the movement, he observes the *pp*, and he 'sings' the middle-range melody in long phrases, sustaining tone through the long notes. Brendel, carrying on his apparently humorous intention, plays the upper D's extremely short, which detracts attention from the main line. In the middle part of the Trio, very much played down by Imogen Cooper, and conversely dramatised by Lupu, Arrau is distinguished by a hugely resonant bottom C in bar 94 onwards, producing a booming effect below the intensifying right hand harmony. Brendel, in the same passage, introduces a five-bar crescendo leading to the climactic chord in bar 99, and it is he who produces the most magical link to the *da capo*, touching in the last chord of bar 113 very delicately, and then gradually winding the Scherzo back to its original tempo during the first six bars.

Notes to Chapter 10

1. St. George's, Brandon Hill, Bristol, 26 March 1987.
2. To be compared with Beethoven's 'Hammerklavier' Sonata Op. 106, in which the Scherzo parodies the first movement. See Rosen: The Classical Style, p.423.
3. In a letter to the present writer, 29 November 1984.
4. Tippett: 'I've never felt drawn to the idea of the definitive performance. Music is a performing art which keeps on changing'. Gramophone, May 1987, p.1526.
5. Dubal : The World of the Concert Pianist, p.72.
6. A cassette tape of all eight comes with this thesis.

## CONCLUSION

It is fitting that this thesis should end with one of the great present-day Schubertians, Brendel, playing the piano with such sensitivity. Writing and reading a long series of analyses such as this can make one's 'spirits frantic with the fire', leaving one longing just to listen to the music again, uncluttered by the plankton-like shoal of thoughts surrounding it. Nevertheless, one's great pleasure in the sheer beauty of the notes is possibly heightened by a deeper understanding which lurks in the back of the brain: it is better for our approach to the music to be focussed rather than awash. It is tantalising to wonder what the composer himself would have made of such studies, unheard of in his day. Would he be flattered by the attention heaped upon him, or insulted by the grubby hands of lesser mortals picking through his sketches? All I can say is that this thesis was written with affection, out of the desire to play and listen better, and most of all out of the desire to compose. A piano concerto, long-planned, will now be completed under the direct spell of all those strange harmonic twists and tremulous climaxes. Had he lived, might Schubert himself have tried this genre? Hummel, the intended dedicatee of the last three piano sonatas, might have persuaded him to.

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### List of abbreviations

AcM Acta Musicologica

AMw Archiv für Musikwissenschaft

BMw Beiträge zur Musikwissenschaft

CM Current Musicology

C19thM 19th Century Music

ML Music and Letters

MQ The Musical Quarterly

MR The Music Review

MT The Musical Times

NZM Neue Zeitschrift für Musik

ÖMz Österreichische Musikzeitschrift

PRMA Proceedings of the Royal Musical Association

SMw Studien zur Musikwissenschaft

THES Times Higher Educational Supplement

ZMw Zeitschrift für Musikwissenschaft

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