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**Javier Arrebola**

**The Unfinished  
Piano Sonatas of  
Franz Schubert**

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*A mis padres  
y a mi hermano*



## Contents

	<i>Acknowledgements</i>	vii
	<i>Prelude</i>	ix
I	The Beginnings: 1815-16	1
II	The Sonata Year: 1817	27
III	New Paths: 1818	51
IV	Of Changes and Operatic Hopes: 1819-1823	63
V	<i>Auf dem Weg zur großen Sinfonie: 1824-1828</i>	81
	<i>Postlude</i>	95
	<i>Chronological Tables of Schubert's Output</i>	97
	<i>Table of Schubert's Solo Piano Sonatas</i>	106
	<i>Notes</i>	107



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*Javier Arrebola*



*Caminante, no hay camino,  
se hace camino al andar.*

*[Wanderer, there is no road,  
the road is forged by walking.]*

*Antonio Machado  
(1875-1939)*

## *Prelude*

Any work of art, whether complete or incomplete, is of value. Whatever its form, it will always embody the fruits of experimentation, the quest for hidden paths, the discovery of latent possibilities. Although not displaying the perfection of a finished piece, incomplete works are often extremely enlightening, revealing more clearly the struggle, the difficulties and the development of the artist's thinking at different stages of the creative process. As with many other disciplines, music history is full of examples of unfinished works. The reasons for leaving a piece of music incomplete can be various, ranging from a loss of interest to a simple lack of time. However, in spite of their incompleteness, these works are usually of considerable interest, especially with regard to the greatest of the composers. The present study, intended for music-lovers and professional musicians alike, deals with one such category: the unfinished piano sonatas of Franz Schubert, as seen from the point of view of a performer.

My first meaningful encounter with Schubert came when, as a student in Madrid, I was set the task of studying his G major Piano Sonata – a piece that, as it were, lit a flame inside me that has done nothing but burn brighter ever since. At that time, I could not have imagined how, some years later, Schubert would become such an important composer for me. My fascination with and my love for his music and for the extraordinary human being behind – or rather embodied in – that music has increased with every new piece I have encountered or, as often happens, whenever I have returned to those works already known from before. The power and universality of Schubert's music have proved themselves capable of crossing borders. In my own case, this is perhaps significant, since his music differs so much from the mostly Arabian musical heritage with which I grew up in my native Córdoba: a city of mighty caliphs, lamenting guitars and passionate flamenco singers.

A few years later and far from Spain, in my beloved Finland, I was given the unforeseen opportunity to embark on an extraordinary journey – one that would involve performing in public all of Schubert's finished sonatas. I can strongly affirm that this has been an extraordinary experience. As in all of life's journeys, one knows where the journey begins but never where or how it will end. However, as this one is now coming to an end, I can see what a great impact it has had on me, both as an artist and as a person – supposing there is any difference between those two. In addition to opening up so many previously hidden paths, Schubert's life and works have brought

me a greater awareness of what music truly is and what it represents. Whether its context is performing, composing, researching or listening, for me, music is ultimately one more way of spiritual enrichment that can help us to grow as human beings – a purpose for which Schubert’s music, even regarding his unfinished works, serves splendidly.

Some time ago, during a trip to Italy, I had the chance of staying for a couple of days in Florence, a city where there is so much to see and wonder at – as, in fact, there is all over Italy. But when time is limited, one must necessarily make a choice, so I decided to spend one of my free mornings at the Galleria dell’Accademia. I remember, among many other wonders, a hall dedicated to a series of unfinished works by Michelangelo: four sculptures of slaves intended for the tomb of Pope Julius II in Rome. Those pieces have given me food for thought right up until this day. They are, in some respects, at least as impressive as, and possibly even more interesting than, Michelangelo’s completed *Moses* or *Pietà*. Lacking any detailed carving, they represent partial torsos whose heads are imperceptibly turning out of the stone as if awakening from a long period of lethargy, and whose bodies seem literally to be emerging from the rock itself, rather like a snake ridding itself of an old and dead skin. Incredibly, they powerfully retain that sense of mass and movement that is so characteristic of Michelangelo’s finished sculptures. A little later, I learned to my surprise that the slaves I had seen in Florence were considered by Michelangelo to be *finished*. As a sculptor, he always believed that his work was the removal of superfluous stone in order to liberate the form which was hiding inside. To him, those blocks of marble contained only *that* form and nothing else. Moreover, it is interesting to see how the same material can hold different potential for different artists. Some might find possibilities where others see no more than a dead end. For instance, Buonarroti carved his monumental *David* from a piece of marble already used and rejected by other sculptors.

There are thousand of similar examples to be found and from many diverse fields. My intention here is to illustrate the latent possibilities within the materials that an artist uses – be it stone or sound – and how the process of creation is usually far more complex and arduous than the perfect final work might suggest. When we consider Franz Schubert, we cannot help but be amazed at such a huge output in such a short lifetime. Schubert’s thirst for music – and words – was insatiable, and his productivity, even in the ‘bad’ years, was quite phenomenal. In this vast *œuvre*, music for solo piano occupies an important place. Besides a large number of smaller-scale pieces, Schubert worked on twenty-three piano sonatas that cover his entire compositional career. However, he only completed eleven of them. One wonders why that should be so and also whether we can learn something more from those twelve unfinished works about a composer who made such an original and seminal contribution to the genre of the piano sonata. A large number of Schubert’s works, including many of his piano sonatas, nowadays occupy a place at the core of the

standard repertory and they represent an essential component of musical studies around the world. Hence my surprise when, at the beginning of this project, I noticed that the existing literature on these pieces is quite meagre, often limited to short chapters in larger studies. After all, they represent nothing less than *half* of all of Schubert's sonatas for solo piano. I hope the present text will help, at least partially, to fill that gap.

Having myself performed every one of Schubert's complete piano sonatas, and having been a devoted interpreter of his songs and chamber music, I hope to throw some light on and share my views about these fascinating pieces. This study is intended to explore Schubert's incomplete sonatas as they were written, at the same time considering the context that Schubert's life and his work in other genres provided. The present text will not especially focus on the unfinished nature of these works, but rather on the music which they contain. The sonatas will be analyzed individually and in chronological order, mainly from a stylistic and formal point of view, but also with an attempt to show, through these incomplete pieces, the development of Schubert's music as a whole. At the same time, we should remember that these works mostly cover his youthful – although very prolific – years. In other words, they are a part of Schubert's road to maturity, his years of experimentation, hard work and the changing influences upon him.

If the essence of a performer's task is to recreate a musical artwork, I believe that one of the main goals an interpreter should ultimately strive for is to think in the same way as the composer and thus, literally, to attempt the music's *re-creation*. In order to achieve that degree of understanding, the key question a performer should always ask himself or herself is *why*, not *how*. The *how* can only be a consequence of the *why*. In musical performance, as in any other intellectual discipline, the *how*, although important, is always secondary to the *why*. Therefore, I believe that the more you question the music in front of you and the more you enrich your understanding with music from other genres, the closer you will come to the truth and to a real understanding of what you should be doing. In this respect, unfinished works often help one to understand the process of creation, and therefore the *why*, even better than the complete and perfected works. After all, great masterpieces are often the consequence of work on and experimental experience with lesser-known or less-appreciated works. In the case of Schubert's output, his approximately twenty piano sonatas coexist with over six hundred songs, about twenty stage works, more than ten symphonies, a great number of chamber pieces and thousands of bars of liturgical music. Therefore, it is no surprise that the key to his music for piano often lies in his experience as a Lied composer, his efforts in opera or his work as a symphonic composer. This study aims at enhancing the awareness of the creative process within Schubert's piano sonatas in the light of such co-relationships.

An immense amount of Schubert's music is frequently overlooked, which I find rather saddening and ultimately a terrible loss. Such a selective approach might severely limit our overall vision of Schubert the composer. His life and his output – including the lesser-known pieces – are inextricably bound together and constitute an entirety. Drawing upon my own experience, I visualize Schubert's personal circumstances and the immense torrent of music that he produced as if it were following the course of a river: sometimes as a mere and timid spring, at other times as struggling meanders, dead ends, powerful waterfalls or clear long stretches; though in every case these are varying facets of one and the same continuous flow.

One should occasionally stop to wonder why Schubert's music, which was written approximately two hundred years ago, is still widely performed and thoroughly studied in the world of today. For me, as for many others, the reason is that his music speaks with a strong message which is still able to touch many a heart. I have always found significant the place that Schubert, among the canon of the classics, appears to occupy for many music-lovers. People often venerate Bach, wonder at Mozart and admire Beethoven, but they *love* Schubert. The heart, and not the intellect, would seem to be the principal gateway to his music.

I would above all hope that the journey I offer here through Schubert's life and works will be an opportunity for you, dear reader, as well as for myself, to take a welcome breath and remember an easily forgotten side of our natures. In a world plagued with wars, selfishness and alienation, I believe that Schubert's message of humanity, spirituality and love is as much needed today as it ever was.

.....

Among other sources, this document has been based on the work of highly-respected writers and scholars such as Walther Dürr, Graham Johnson, Brian Newbould, John Reed and Susan Youens. I have always found their scholarship and insights extremely valuable because they frequently combine a deep knowledge with natural and accessible writing; and, from my personal point of view, because they have expanded my conception of Schubert's music with their differing but complementary perspectives. Their contributions to this text have been extensively cited in the notes at the end of this document. My most sincere gratitude and professional respect for them and their work.

.....

*Lucena, Spain / Helsinki, Finland*  
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## **I The Beginnings**

**1815**

*For me the most interesting characters are outwardly static,  
but inwardly charged by an overriding passion.*

Andrey Tarkovsky, *Sculpting in Time*.

By the time Schubert wrote his first piano sonata in February 1815 he had composed a huge amount of music. The output of the eighteen-year-old composer included over one hundred and fifty pieces: stage works, liturgical music, two symphonies, nine string quartets and numerous small pieces for piano, as well as a great number of songs. However, Schubert's career as a composer began quite late in comparison with, for instance, those of Mozart or Mendelssohn. He was by no means a child prodigy; rather a teenage prodigy.

Schubert's first compositions date from around 1810 and are mainly instrumental. It was only in 1811 that he began to write vocal music, an interest possibly awoken by his first visits to the opera house; and not until 1813-14 did his creative powers join forces with his insatiable passion for music as well as for words. This led into 1815, a year of creative productivity unparalleled in Western music history and often referred to as Schubert's *annus mirabilis*. If we put the Lied aside, in these early years from 1810 until 1813 approximately, the production of the young Schubert mainly gravitated around three genres: the string quartet, liturgical music and the fantasy for piano duet.

Schubert's works often reflect the circumstances of his life, and in the composition of certain works a *raison d'être* may be found in his biography. That is the case with the early liturgical works, surely connected to the services at the Liechtental church where his family were parishioners; or the string quartets, written for the family quartet in which Schubert played viola, his brothers Ferdinand and Ignaz violins, and his father violoncello. Over the years, we find many other biographical associations. Some examples would be: having a student orchestra at his disposal and being in touch with the symphonies of Mozart and Haydn encouraged the young Schubert to write his

own first symphonic works; the commission of an opera or prospective performance opportunities led him to whole years of concentration on the genre; his acquaintance with intellectually influential poets stimulated his development and achievements in the Lied; and so on. However, there seems to be an exception with his piano sonatas. For many years, mainly before 1824, the sonata for pianoforte solo constituted a rather private learning area for Schubert. Several factors contributed to this: although Schubert played the violin and the piano, he was by no means a virtuoso in the era of pianist-composers such as Johann Nepomuk Hummel (1778-1837), Jan Ladislav Dussek (1760-1812), Friedrich Kalkbrenner (1785-1849) or Ludwig van Beethoven (1770-1827); also, the genre of the piano sonata had been thoroughly exploited by his admired predecessors Mozart and Haydn, as well as by Beethoven, who was by then reaching new peaks in the form. It is significant that none of these factors represented an obstacle with regard to the Lied, a genre somehow neglected by those great composers. The piano sonata, however, was heavy-laden with challenges, and it was not until 1815 that Schubert seriously turned his attention to the medium.

In spite of this 'late' beginning, the nature of the young composer's musical interests already hinted at some of the challenges he would have to face in the sonata for piano. He had written many smaller-scale works (songs, pieces for piano, etc.); but his predilection for extended through-composed piano fantasies, and especially for large-scale dramatic *scenas* and ballads, is significant. The strophic songs would come later. Nevertheless Schubert already seemed, at this early stage, to have favoured larger forms and instrumental designs.

Among Schubert's early song endeavours, we find pieces like his first extant song fragment, the gigantic *Lebenstraum* (*Dream of Life*, a poem by Gabriele von Baumberg, D39)<sup>1</sup> or the operatic *Leichenfantasie* (*Funeral Phantasy*, text by Friedrich von Schiller, D7). These works, unpolished and experimental as they may be, already contain the seeds of later masterpieces. They display compositional procedures that would become commonplace in Schubert's musical language: the staccato chord groups and tremolos, the piercing minor seconds, the chromatically descending bass to depict death and desolation, the harmonic movement from the tonic minor to the dominant, etc.<sup>2</sup> Surely one of the most striking examples from these early years, not only for the grandeur of its musical conception by such a young composer, but also because of its piano writing, is the enormous *Der Taucher* (*The Diver*, text by Schiller, D77). Written between 1813 and 1814, this is one of Schubert's earliest dramatic ballads; an impressive example of his conception of Lied as a miniature drama – opera taken to the living room.<sup>3</sup> *Der Taucher* lasts for nearly half an hour and reveals an extraordinarily ambitious sixteen-year-old composer: employing every major and minor key, quick scales, unusual harmonic effects, octaves, arpeggios, etc.<sup>4</sup> It seems clear that the young Schubert felt most at home in the freer forms of fantasy and the ballad.

However, these forms pose musical difficulties of another nature. For composers (and by extension for performers as well), one of the key challenges of long-scale works – sonatas included – is how to achieve an entirety with musical coherence. This was one of the crucial factors that Schubert had been obliged to struggle with in the extended piano fantasies, in the sonata-form string quartets, and in the large-scale dramatic *scenas* and ballads: how to provide musical continuity and maintain momentum, how to sustain, vary and develop the musical interest over long spans, connecting the many discrete units into a convincing whole. To a certain extent, the form of a song is often determined by its text. Instrumental music lacks the explicit structure that words provide, and this would precisely become one of Schubert's main challenges in his early piano sonatas.

Schubert's early instrumental works tend to be based on the Classical models of Haydn and Mozart. That is clear in his first Fantasy in C minor (D2a, probably written in 1811), in which the inspiration seems to be Mozart's own C minor Fantasy (KV475).<sup>5</sup> Beethoven's creative presence is also palpable in the early works, though it will not be until 1817 that the older composer's innovations and influence will more clearly find a fertile ground in Schubert's own experiments. In addition to these three great composers, we should also mention other strong influences on the young Schubert: for example, Gluck, as well as more contemporary figures like Hummel, Rossini and Weber. One can find echoes of these composers in Schubert's output throughout the years.

As mentioned before, it was not until he had experimented with other genres and written many bars of music for the piano that Schubert turned his attention to the piano sonata. During the creatively packed year of 1815, Schubert would write his first two sonatas for the pianoforte. The surviving documents from this time show a young man for whom his work is the air he breathes, someone *outwardly static, but inwardly charged by an overriding passion*. At this time, it seems that Schubert needed nothing else than music. His attitude towards life can well be summed up by Goethe's ballad *Der Sänger* (*The Singer*) from his *Wilhelm Meisters Lehrjahre* (*Wilhelm Meister's Apprenticeship*). At the point when the king, pleased by the minstrel's song, sends for a golden chair to honour him, he receives the following reply from the minstrel:

Ich singe, wie der Vogel singt,  
Der in den Zweigen wohnet;  
Das Lied, das aus der Kehle dringt,  
Ist Lohn, der reichlich lohnet.

*I sing as does the bird  
that lives in the branches;  
this song that bursts from my throat  
is a reward – that is rich enough.*

Schubert set this poem to music in February (D149), precisely at the time he was writing his first piano sonata. Significantly for this study, Schubert's *Der Sänger* also exhibits a very compressed sonata structure at the moment when the minstrel's song sounds on the piano (bars 54-84).<sup>6</sup>



The **Piano Sonata in E major** (D157) contains three movements. We can be reasonably sure that Schubert did not write a finale since there are nearly three blank pages following the *Trio* in the autograph. According to the autograph manuscript, Schubert finished the first movement in three days, from the 18<sup>th</sup> to the 21<sup>st</sup> of February 1815. There is a pre-existing version dated 11<sup>th</sup> of February.<sup>7</sup> Although the earlier version of the movement breaks off at the end of the development, there is enough musical material to grasp the composer's varying approach: the two differ significantly in both the exposition and the development. While the first version (D154) is more orchestral in conception and pianistically more demanding, the final one displays less adventurous writing (Ex. 1. and 2.).

Schubert will re-adopt the virtuoso approach more clearly in his next sonata from September; but it seems that, for his first attempt in the genre, he felt more secure using the textures and musical language with which he had more experience and familiarity.

Ex. 1. Schubert: Piano Sonata in E major (D154).

*Allegro*, bars 1-14.

The musical score for Schubert's Piano Sonata in E major (D154), Allegro, bars 1-14, is presented in three systems. The key signature is E major (three sharps) and the time signature is common time (C). The score is written for piano and treble clef. The first system (bars 1-3) begins with a forte (f) dynamic. The second system (bars 4-6) includes trills (tr) and a piano (p) dynamic. The third system (bars 7-14) continues with piano (p) dynamics and trills. The bass line in the third system is characterized by a wavy, tremolo-like texture.

Ex. 2. Schubert: Piano Sonata in E major (D157).  
I. *Allegro ma non troppo*, bars 1-19.

As is true of most of Schubert's works from this time, the E major Sonata is firmly rooted in the late eighteenth-century Classical tradition, containing elements and musical procedures that clearly place it in the tradition of Haydn and Mozart. For instance, its opening, its first theme, as it were, is clearly built on harmony. Over a very firm and clear harmonic structure – the most common tonic-dominant-subdominant relationships – Schubert displays energetic arpeggios and cascade-like scales. This is what we could call 'embellished harmony,' a 'vertical' conception so characteristic of the Classical style, as opposed to the more 'horizontal' thinking of the Romantics. Other elements confirm the stylistic source: articulation as an essential component of the musical discourse, rests used in a dramatic – and even humorous – manner (bars 34 and 43-44, in which Haydn comes to mind), the purely harmonic nature of the 'melody' over an Alberti bass (second theme, bars 47 ff.), etc. In addition to these Classical elements, one can also find some procedures that would soon become characteristic of Schubert's musical idiom, such as the duality between major and minor modes (bars 65-76), a taste for the flattened sixth (bars 77-82) and Neapolitan harmonic relationships (bars 86-89).

The second movement, an *Andante*, surprisingly in the tonic minor, presents some interesting features. Formally it is a rondo, and in character it resembles that of a Lied. Its charming first theme is, as in the first movement, a melodic elaboration of a clear harmonic structure; in other words, melody and harmony are essentially the same. Concerning the 'instrumentation,' the four-part writing found here would again more likely be found in a piece for string quartet – one of the main genres which had occupied Schubert during these first years of his career. The sicilienne 6/8 rhythm provides a fluency that very well matches the lyrical vocal quality of this movement, something also frequently present in Classical second movements. An interesting detail comes with the seminal *pizzicati* octaves of the second part of the theme (bars 10 and 12). These will be the unusual basis for the first reappearance of the theme (bars 47 ff.). Typically, the recurring theme of a rondo gains complexity as it returns, especially with its first repetition. In this case, just the opposite happens. The second version of the theme is a wonderful simplification, strongly suggestive of orchestral timbres, including the *pizzicati* referred to above (Ex. 3. and 4.).

Ex. 3. Schubert: Piano Sonata in E major (D157).

II. *Andante*, bars 1-4.

Ex. 4. Schubert: Piano Sonata in E major (D157).

II. *Andante*, bars 47-50.

In fact, this advanced economy of means is an early sign of Schubert's treatment of the variation principle. Although he would never become as influential a figure in this genre as his predecessors, he turned his attention to it from an early age. The non-proliferation of variation sets in Schubert's output can possibly be explained by the formal constraints that it implies. However, wonderful examples of his command of the genre are to be found in the A-flat Variations for piano duet from 1824, or in the

second movement of the Piano Sonata in A minor from 1825. It is interesting to notice that the other important piece for piano that Schubert wrote in February 1815 is the Ten Variations in F major (D156), his first free-standing set. Moreover, the second movement of his Second Symphony (D125), finished just a month later, is also a set of variations.

The *Menuetto*, in fact a Scherzo, is in the dominant B major. From an early age and throughout his entire career, Schubert wrote dozens of dances (*Ländler*, *Deutsche*, waltzes...) and it seems that this was a form he felt comfortable with. In this minuet, we can already see a good command of and a considerable security in the character and form of the dance. The first part is very rhythmical and it moves quite straight forward to the dominant. The second part is more interesting: the development of the original idea brings harmonic adventures from the first chord onwards; and the ostinato-like repetition of rhythmic patterns, together with increasingly tense harmonic progressions, makes this colourful passage exciting and appealing. The *Trio*, marked *pp*, is in the flattened sixth, G major, and its restless pace of quarter notes strongly resembles the trio from the extraordinary Piano Sonata in D major (D850) of 1825, also in G major. The minuet ends with the third of the tonic chord in the top voice, which leaves the music open, possibly to be resolved in the final movement.

The reasons for not writing a finale leave room for all kinds of speculation. What we know is that Schubert was an insatiable composer at this time. One only needs to take a close look (not over weeks or months, but even from day to day) at his output in 1815 to realize that he was literally brimming over with music of any kind. It is highly likely that something else could have captured his attention, and that he considered this sonata, his first experiment in the genre, as being just that: a first attempt. Another possibility is that Schubert modelled his sonata on the three-movement traditional works of the eighteenth century, although this idea is undermined by the fact that a minuet, especially one not in the tonic key, would never have been considered apt as the final movement of a sonata.

At the time of composition of his first sonata and his first free-standing set of variations for the piano (firmly rooted in Classical models as we have seen) Schubert was also progressing with his experimentation in song. Overall, 1815 is the first crucial period in Schubert's Lied production. During this year, his thirst for music combined with his passion for words produced many a gem, placing 1815 in the Lied-lover's calendar as one of the three peaks in the history of the genre. (The other two are Robert Schumann's 1840 and Hugo Wolf's 1880.) February brought such songs as the huge ballad *Minona* (D152, text by Friedrich Bertrand), the Goethe settings *Am Flusse* (*By the Stream*, D160, first version), *An Mignon* (*To Mignon*, D161) and the extraordinary *Nähe des Geliebten* (*Nearness of the Beloved*, D162); as well as two very interesting settings of Theodor Körner's *Sängers Morgenlied* (*Minstrel's Aubade*, D163 and D165), written just a couple of days apart.<sup>8</sup> In addition Schubert wrote, in just five days,

another mass (D167) and worked on the final stages of his Second Symphony (D125, possibly with Beethoven's own Symphony No. 2 Op. 36 in mind).

It is worth mentioning that Schubert's self-awareness as a composer (perhaps with the pride of a young man who feels his own potential) seems to have strongly affirmed itself at this time. In Deutsch's catalogue, the entries from D129 to 146 are undated, and it seems that Schubert's own serious dating of his works only began in February with the song *Auf einen Kirchhof* (*To a Churchyard*, D151, on a poem by his friend Franz von Schlegel, dated Feb. 2).<sup>9</sup>

This pace of creative activity would continue for the rest of the year. From the spring and the summer, we find some of Schubert's most important achievements in the Lied, including Goethe's *Meeres Stille* (*Calm Sea*, D215A and D216, especially the first version), *Wanderers Nachtlied I* (*Wayfarer's Night Song*, D224) and *Erster Verlust* (*First Loss*, D226). These extraordinary songs bring Schubert's command of the genre to a new level, showing harmonic audacity and a mastery of expressive concentration unheard of hitherto. Yet Schubert is not only interested in song. During the summer months, he continues his production of liturgical works and writes another symphony (the energetic No. 3, in D major, D300), as well as three of four stage works (*Singspiele*) he would compose in this same year: *Der vierjährige Posten* (*The Four-Year Post*, libretto by Körner, D190), *Fernando* (Albert Stadler, D220) and *Claudine von Villa Bella* (*Claudine of Villa Bella*, Goethe, D239). These three works and the fourth *Singspiel* penned during the autumn, *Die Freunde von Salamanka* (*The Friends of Salamanca*, Johann Mayrhofer, D326), not only bear witness to Schubert's increasing interest in composing for the stage, they also demonstrate Schubert's awareness of current musical trends. Elizabeth McKay has pointed out similarities between these four stage works and other *Singspiele* seen in the Viennese theatres at that time. Schubert's *Fernando* seems to owe much to Adalbert Gyrowetz's *Der Augenarzt* (*The Oculist*), including an adaptation of the libretto, musical ideas and even the name of the characters; and Joseph Weigl's *Das Waisenhaus* (*The Orphanage*) and *Die Schweizerfamilie* (*The Swiss Family*) may well have served as models for Schubert's *Die Freunde von Salamanka*.<sup>10</sup>

At the end of the summer, Schubert embarks on his second foray into the piano-sonata genre. The **Piano Sonata in C major** (D279), written in September, is of a quite different nature from that of its E-major predecessor, especially with regard to the first movement. Schubert now seems to change his approach and possibly his model as well. In the second sonata, the opening *Allegro moderato* is notably more experimental than the final opening movement of the first sonata; bringing to mind a parallel in his symphonies, mostly also teenage works, where a rather traditional work is followed by a more adventurous and experimental one (perhaps following Beethoven's example?).

Schubert's autograph contains three complete movements (an *Allegro Moderato* in C major, an *Andante* in F major and a *Menuetto* in A minor), although many editions include the unfinished *Allegretto* in C major (D346, probably written in 1816) as the fourth and final movement. The key and the similarities in style, as well as a match with the handwriting and the paper's watermark,<sup>11</sup> seem to suggest its inclusion as part of this sonata, although it remains uncertain. As with the earlier February sonata, the question of whether this work should or should not have just three movements is, for very similar reasons, difficult to resolve.

Probably the most remarkable feature of the second sonata's first movement is how Schubert no longer takes Haydn and Mozart as his sole models. Instead he turns his attention to the pianistic brilliance of Beethoven and Clementi. It is very likely that Schubert knew a lot of Beethoven's music from an early age, including the piano sonatas; perhaps concurrently as they were made public. Schubert's second sonata movement begins with a long and energetic *tutti* which strongly resembles the opening of Beethoven's Piano Sonata Op. 2 No. 3 (written in 1796 and dedicated to Haydn): it is in the same key and has the same time signature, the same motivic contour (sixteenth-notes in Beethoven's, a trill in Schubert's) and the same progression from tonic to dominant (Ex. 5. and 6.).

This opening also contains an orchestral technique very often found in Schubert's first movements: the octave unison. If we merely consider his piano sonatas, nine of them (namely those in C major (D279), A flat major (D577), D flat major/E flat major (D567/8), B major (D575), C major (D613), F minor (D625), A minor (D784), C major (D840) and A minor (D845)) have opening statements in octave unison. Other remarkable instrumental works like the symphonies in B minor (D759), C major (D944) and possibly Schubert's Tenth (D936A, unfinished) also demonstrate this feature.

Ex. 5. Beethoven: Piano Sonata in C major, Op. 2 No. 3.  
I. *Allegro con brio*, bars 1-4.



Ex. 6. Schubert: Piano Sonata in C major (D279).  
I. *Allegro moderato*, bars 1-4.



Schubert's favourite harmonic procedures can be found in this movement: the major/minor duality (bars 9 ff. and 64-66), harmonic relationships between a key and its flattened sixth (bars 41-45), as well as frequent modulations (bars 86-104), including an unusual whole-tone progression (bars 90-93). However, as said before, the most striking feature of this movement concerns its pianistic textures. The virtuoso style of Beethoven and other contemporaries finds a place in Schubert's writing: fast scales in both hands, quick changes of register, broken octaves, strong dynamic contrasts, powerful octave passages in both hands, etc. (Ex. 7.) This movement is also one of the first examples of Schubert's taste for entering the recapitulation in the subdominant. He had already done this in the first movement of his Second Symphony, written just a few months earlier, but never before in a piano sonata. This procedure is worth noting because it will become very common in his sonata-form movements. As a closure to the movement, Schubert inserts a short coda in which these virtuoso influences are again present (bars 205-211). In the fast right-hand octaves and the dense chords we can envisage this young composer exploring the possibilities of the new keyboard instruments in a manner similar to his contemporary pianist composers.

The *Andante* is in the subdominant, F major, and is in traditional A-B-A form. The character and melodic gestures in the first part comply closely with Classical models, especially with those of Mozart. It is perhaps significant that Schubert never writes excessively tardy slow movements or extremely fast finales. Typically he gives us smoothly flowing second movements and gently moving finales, probably as a result of his admiration for Mozart. It is also interesting to see elements here that are present in much later works: note the resemblance between the transitional passage at bars 14-17 and the last variation of the second movement of the later Piano Sonata in A minor (D845) of 1825; incidentally both passages are in C major. It is in the central episode (bars 26-52) where we see Beethoven's influence most clearly. Written in D minor, the sixth degree of the tonic (again involving a tonal relationship by thirds), there are musical associations with the opening of Beethoven's Second Symphony, a work especially loved by Schubert.<sup>12</sup> As a matter of fact, the nature of the writing is orchestral, with strong opposition between the triplets in unison and their harmonized answer in another group of the orchestra; as well as in the dialogue between the sections over a continuous harmonic backdrop of triplets.

Ex. 7. Schubert: Piano Sonata in C major (D279).  
I. *Allegro moderato*, bars 64-86.

Musical score for Schubert's Piano Sonata in C major (D279), I. *Allegro moderato*, bars 64-86. The score is in C major and 4/4 time. It consists of seven systems of music, each with a treble and bass clef staff.

- System 1 (bars 64-66): Treble clef staff with notes; Bass clef staff with notes and a piano (*p*) dynamic marking.
- System 2 (bars 67-69): Treble clef staff with notes and a decrescendo (*decresc.*) marking; Bass clef staff with notes and a piano (*p*) dynamic marking.
- System 3 (bars 70-72): Treble clef staff with notes; Bass clef staff with notes and a piano (*p*) dynamic marking.
- System 4 (bars 73-75): Treble clef staff with notes; Bass clef staff with notes and a forte (*f*) dynamic marking.
- System 5 (bars 76-78): Treble clef staff with notes and a piano (*p*) dynamic marking; Bass clef staff with notes.
- System 6 (bars 79-81): Treble clef staff with notes and a forte (*f*) dynamic marking; Bass clef staff with notes and a piano (*p*) dynamic marking.
- System 7 (bars 82-86): Treble clef staff with notes and a forte (*f*) dynamic marking; Bass clef staff with notes and a fortissimo (*fz*) dynamic marking. The system ends with a first ending (1.) and a repeat sign.



As in the first sonata, Schubert ‘finishes’ this work with an energetic *Menuetto*, this time in A minor. It has the drive and energy present in other Schubert minuets of the time, for example, those of the first two symphonies. There are scholars who have found affinities between this minuet and that of Mozart’s G minor Symphony (No. 40, KV550). We may note comparable features like the passages of counterpoint with prominent syncopations, the cadence which closes both sections in Mozart’s minuet (heard in Schubert’s eighth bar) and the transference of the theme to the bass at the beginning of the second section.<sup>13</sup> The beginning of the *Trio*, in A major, shows a skilful integration of the material found in the left and right hands at the beginning of the minuet. On top of that, Schubert writes figurations of an improvisatory character, all in *pp*. The minuet and this contrasting trio in the major mode bring to mind the duality and wonderful contrast of character and register of Baroque dances – minuets included – in which the two manuals of the harpsichord might be used to set off the different sections. The preparation for the reprise is interesting because Schubert will use the same procedure much later in the *Trio* of his last sonata (D960).<sup>14</sup>

There exists an earlier version of this minuet with a different trio in F major, probably from September 1815 and listed as D277A.<sup>15</sup> This version of the *Trio* is charming but thematically not so successfully connected to the minuet. The later version is much more convincing, providing the movement with a more organic sense of unity.

In spite of the uncertainty of its belonging to this piano sonata, the *Allegretto* in C major (D346) deserves to be mentioned as further witness to Schubert’s admiration for Mozart’s work. The string quartet texture, the gently flowing motion of a (possibly) final movement and the references to Mozart’s famous *Alla turca* from his Piano Sonata in A major (KV331) pay homage to the earlier master (Ex. 8.-10.).

Ex. 8. Mozart: Piano Sonata in A major (KV331).  
III. *Alla Turca. Allegretto*, bars 25-34.

Ex. 9. Schubert: *Allegretto* in C major (D346), bars 60-67.

Ex. 10. Schubert: *Allegretto* in C major (D346), bars 76-80.

The end of the year brought more works: another mass (No. 3, in B-flat major, D324), the above-mentioned *Singspiel*, *Die Freunde von Salamanka*, and a great number of songs, including the famous settings of Goethe's *Erlkönig* (*The Erlking*, D328). Broadly speaking, the works from this period ebb and flow between Schubert's own voice, an admiration for the Viennese classics, and influences from his own contemporaries. This also seems to be true of the piano sonata: a genre in which the achievements of his first two works still owe much to Classical models. In spite of all his musical experimentation and development in 1815, Schubert may still have felt less confident with the piano sonata than with other forms. Only gradually, after yet further experience, would external influences fuse with the particularities of his own personal language.

## 1816

In terms of productivity, the year 1816 would sustain the frenetic activity of the previous twelve months. Schubert continued writing music at an astonishing pace: symphonic and choral works, operas, piano and chamber pieces, and a large amount of dance music (*Tänze*, *Ländler*, *Eccossaises* and minuets), as well as numerous songs encompassing a wide array of poets and literary interests. However, the year 1816 differs from previous ones in that it brought some significant changes in Schubert's life and career, beginning a transitional period that would last for approximately two years. The young composer was now nineteen years old and, as we shall see, Schubert the boy was giving way to Schubert the man. Adolescence was, bit by bit, transforming into young maturity, and with it came the dawning of a new phase in his creative life.

The large number of songs and especially the extraordinary variety of poets set by Schubert in 1816 show a composer with a thirst for poetry and avid to learn from and experiment with a wide variety of writers. This artistic eagerness also extended into other forms (new for Schubert) like the sonata for violin and piano, and the piano quartet. The creative outcome of 1816 is strikingly kaleidoscopic; and if we take a close look at Schubert's output, we see that, no matter how devoted he was to song, his prime concern at this time was to be a competent composer in all musical forms – especially in those mastered by his great predecessors Haydn and Mozart, and by his older contemporary Beethoven.

In 1816, probably at the beginning of the year, Schubert wrote the last in his series of teenage string quartets, the String Quartet in E-flat major (D353). With the sole exception of the unfinished *Quartettsatz* of 1820 (D703), Schubert would write no more string quartets over the next seven years. Most of his early chamber music, including ten string quartets, was mainly written for the family quartet and may be categorized as *Hausmusik*, that is to say, music for domestic use: intended for *Liebhaber*, amateurs, dilettantes and music-lovers who had not necessarily achieved a professional level. These works seem to me, above all, to be a training ground for Schubert's self-education in quartet writing, once more a medium greatly exploited by Haydn, Mozart and Beethoven.

However, the E-flat major Quartet of 1816 is not just one more in his series of domestic quartets. Significantly, this work is technically much more demanding than any previous ones, and its performance requires players of a high level. Schubert, for some years at least, would bid farewell to string-quartet writing by giving full rein to his imagination, by experimenting with the form and the technical skills demanded of the performers. He delivers a work that lays at the very limits of domestic music-making. Throughout, it is permeated by a quasi-Mozartian atmosphere, although Schubert's own voice and experimentation can still be clearly heard: unusual modulations, rhythmical thematic relationships (i.e. not only intervallically or melodically related), oblique transitions, etc.<sup>16</sup> We shall continue to see in these chapters that Schubert's early works are not just imitations of the classics. At this time, as for most of his career, Schubert's attitude to his great predecessors is one of profound respect; but he perceives them especially as models who may help him to bring forth his *own* voice. For many years, he will work hard and will try to learn from their example, although seldom by compromising his own ideas and intuition.

During the first months of 1816, Schubert also wrote a series of sonata-form works for violin that included three sonatas for violin and piano (D384-5 and D408). The sonata for piano and one instrument is a genre of Schubert's youth to which he would not return at an adult age. There would be one more the following year (D574), but (with the exception of the Sonata for Arpeggione and Piano of 1824, which can mainly be considered as a curiosity) he would never again return to the genre. The three

sonatas for violin and piano also belong to the realm of *Hausmusik*. Broadly speaking, they are very compact works firmly rooted in the late-eighteenth-century tradition. The influence of Mozart and Haydn can be clearly felt in the tone, scale and figurations, sometimes almost to the point of quotation: as in the Sonata in D major (D384), which was clearly written with Mozart's violin sonatas in E minor (KV304) and A major (KV305) in mind. Compare the E minor Sonata's opening theme with Schubert's first movement, and the *Andante grazioso* of the A major Sonata with Schubert's *Andante* in the same key. Nevertheless, despite such derivative elements, these sonatas also contain some pure Schubertian moments. They are an autodidactic synthesis of Classical models with characteristics of the young composer's own voice: formal experimentation, irregular modulations, unusual key relationships, etc.<sup>17</sup>

Schubert's first symphony in a minor key, the Symphony in C minor (No. 4, D417, *Tragic*), is a great achievement from this same year. Immersed in the *Sturm und Drang* tradition of the late-eighteenth century, its emotional range and technical advancements represent an important step forward in Schubert's musical development, far beyond his violin sonatas composed around the same time.<sup>18</sup> The Mozartian Symphony No. 5 (D485) would arrive just a few months later to serve as a wonderfully lyrical counterpart to the stirringly emotional No. 4. These two symphonies display an ever-increasing assurance of form and content (something which would not occur in his piano sonatas until a later time), and justly enjoy a privileged place among the works of 1816 and among Schubert's symphonies as a whole.

Two other important works from the summer deserve to be mentioned as indicative of Schubert's growing ambitions and of the new and exciting challenges he undertook during this year. One is *Die Bürgschaft* (*The Hostage*, D435), Schubert's first attempt at opera seria. Abandoned after sixteen numbers, *Die Bürgschaft* is yet another of Schubert's extended teenage learning projects, containing, among other influences, traces in the style of Gluck's 'reform' operas.<sup>19</sup> The other significant work from the summer of 1816 is the cantata *Prometheus* (D451). Sadly now lost, the surviving documents that inform us about this cantata present it as a very significant work, especially in terms of enhancing Schubert's public profile. *Prometheus* was an unbroken forty-five-minute cantata for soloists, chorus and orchestra. Written in honour of Professor Heinrich Josef Watteroth, this was also the first time that Schubert composed to a commission and for financial reward. Apparently, the cantata made a big impression on its audience and would lead to the first mention of his name in a periodical, though that was delayed until a year later.<sup>20</sup> *Prometheus* was a very ambitious work indeed and, for the young composer, a big step forward in Viennese intellectual circles.

August 1816 is an interesting month from the point of view of this study. During that month, Schubert wrote several song settings of poems by the German academic Johann Georg Jacobi (1740-1814); and he turned again to the sonata for

piano. The fact that these pieces are contemporary is very revealing because they show Schubert's varying degrees of mastery in two such different musical genres and the unequal extent to which he felt confident in them. They confirm the piano sonata as a more experimental form for the youthful Schubert, in contrast to the faster, ever-growing mastery he was achieving, for instance, in song writing. Let us first focus on the Sonata.

In its overall form, the **'Sonata' in E major** (D459/459A) is a compilation of five movements. However, it is uncertain whether or not Schubert intended these to be comprised as a single complete sonata. Probably not. The autograph, rediscovered in 1930, is headed *Sonate, August 1816* in Schubert's hand and is in fragmentary form, containing only the first movement and part of the second.<sup>21</sup> Until the discovery of the autograph, this work was attributed to 1817, partially because of the exact quotation of the end of the first movement in bars 31-33 of Schubert's song *Elysium* from September 1817 (text by Schiller, D584); although this seems to be more of a coincidence in the writing of such a prolific composer and not an especially convincing bench mark for the dating of this piece.<sup>22</sup>

The work was first published in 1843 by C. A. Klemm of Leipzig as *Fünf Clavierstücke* (*Five Piano Pieces*; a term which Schubert never used himself). There exists another very early example of a Schubert piano work in five movements: the second version of the Fantasy for piano duet in C minor from 1813 (subtitled *Grand Sonata*, D48). However, in this earlier work, the five movements behave more like five free sections interconnected in the manner of a ballad, not as a genuine sonata layout.<sup>23</sup> The other significant Schubert work in five movements is the Piano Quintet in A major (D667, *Trout*), whose key sequence is incidentally similar to that of this sonata; although an intended connection seems rather implausible because the Quintet was not written until 1819. However, the virtuosic pianism present in some of these pieces strongly resembles the music of the then famous pianist Johann Nepomuk Hummel (1778-1837), whose Septet in D minor Op. 74 (an arrangement of which would serve Schubert as a model for his *Trout* Quintet) had just been published by Artaria on 17 August 1816.<sup>24</sup> According to Elizabeth McKay, 'there can be no doubt that Schubert was familiar with Hummel's music, which was frequently heard in concert programmes in Vienna in the early decades of the nineteenth century.'<sup>25</sup> As a matter of fact, there are documents that testify to Schubert's admiration for Hummel, whom he eventually met in 1827.<sup>26</sup> The influence of Hummel's piano works on Schubert is stronger than one might think at first, and it can be seen in teenage pieces such as the 'Sonata' in E major (D459/459A) and the two piano sonatas of 1818 (D613/612 and D625), as well as in late works like the 'Wanderer' Fantasy (D760) and the Fantasy in F minor for piano duet (D940).<sup>27</sup>

Another possibility, very plausible in my opinion, has also been raised. Could these pieces simply belong to two different sonatas? Since a fragment of the *Adagio* in C

major (D349) follows the fifth movement – *Allegro patetico* – in the incomplete autograph, it could be that Schubert thought of the *Allegro patetico* as an opening movement of *another* sonata in which the *Adagio* (D349) would be the slow movement. As we shall see in the next chapter, there is a missing sonata in the collection of six that Schubert was writing in 1817. Perhaps one or several of these *Klavierstücke* were originally drafts for that missing sonata of 1817. The publication of the five movements together could have been on the initiative of the editor himself or may have been based on the existence of a full autograph score, now lost, containing all of the pieces. In any case, and despite the doubts, the musical quality and the musically interesting nature of these pieces ultimately justify their inclusion in this study.

The opening *Allegro moderato* is a traditional sonata-form movement firmly rooted in the classical tradition of Mozart and Haydn. Except for some tonal relationships a third apart, and a recapitulation in the subdominant (not new in Schubert, as we have noticed), the music of this first movement is clearly eighteenth-century. The harmonic language is rather conventional and the texture of most of the movement is that of a string-quartet, providing the music with a pristine clarity in all of the voices. We also find some musical patterns that Schubert will use in later pieces, such as the accompaniment to bars 33-42, which bears a resemblance to the corresponding passage in the D-flat Sonata (D567) of the following year.

The *Scherzo* that follows is a much more interesting and unusual piece of music. The beginning is almost atonal. The tonal ambiguity of the opening four unharmonized unison bars is only resolved in the next four-bar answer (Ex. 11.). As in the first movement, the texture rather resembles that of string-quartet writing, presenting the antecedent in the violins and the consequent with the whole ensemble. However, heavier pianistic demands come just a few bars later in a passage worthy of a Chopin scherzo: a theme combining single notes with octaves, quick figurations opening up the chordal harmonies in the left hand, broken octaves and rhythmical richness are features of these passages (Ex. 12. and 13.). Harmonically speaking, this is a very adventurous piece: unusual resolutions (bars 98-99); double accidentals due to the unusual key (bars 64 ff.); and striking harmonic progressions (bars 98-103). They are all to be found in this scherzo. In addition to the advanced harmonic progressions and the pianistic virtuosity it displays, the formal ambiguity of the *Scherzo* is most interesting and worth a closer look. The piece is in  $\frac{3}{4}$ , marked *Allegro*, and the opening bars leave little doubt about its scherzo nature. However, as the music develops, the movement takes on something akin to sonata form. The opening eight-bar phrase is written out twice (without the traditional repeat sign). The second time, Schubert varies and develops it, arriving at the dominant B major and presenting a more pianistic development of the theme (now in the dominant, bars 26 ff.); this would be the traditional second section of a scherzo. However, instead of closing the scherzo, Schubert cadences onto the dominant (bar 50) and launches another full forty-two-bar section built on material

derived from the main theme. After that, we find four transitional bars and a repeat sign. Thus, the original scherzo has become the exposition of a movement in sonata form. What follows reinforces this idea. After the repeat sign, Schubert writes his 'development.' Whereas Schubert uses material from the antecedent of the first theme for the second theme of the exposition, for the development he takes a motivic cell from the second consequent (bars 13-15). The recapitulation is almost a copy of the first section. Schubert makes only a small adjustment in order to present the second theme (as expected in a sonata form) in the tonic.<sup>28</sup> If this second-movement sonata form, disguised as a scherzo, was intentional, Schubert might have looked for a model in Beethoven's String Quartet in C minor, Op. 18 No. 4 (published 1801). There, Beethoven wrote a second movement, headed *Scherzo. Andante scherzoso quasi Allegretto*, which also turns out to be in sonata form. Moreover, Beethoven's third movement is a *Menuet* which could easily be thought of as a scherzo. This is, in practical terms, a sonata with two scherzos, which requires some reconsideration of Schubert's intentions.<sup>29</sup> Perhaps he meant scherzo not in terms of form, but rather in the movement's character.

Ex. 11. Schubert: Piano Sonata in E major (D459).  
II. *Scherzo. Allegro*, bars 1-8.

Ex. 12. Schubert: Piano Sonata in E major (D459).  
II. *Scherzo*, bars 26-33.

Ex. 13. Schubert: Piano Sonata in E major (D459).  
 II. *Scherzo*, bars 50-59.

The slow movement usually taken as part of this Sonata is an *Adagio* in C major (a typical Schubert shift to the major third below the tonic) and it shares the catalogue number D459A with another scherzo and a 'finale.' Some authors have suggested that the *Adagio* in C major (D349) and the *Andantino*, also in C major (D348) – most probably composed in the same month of August (1816) – were both at one time intended as the second movement for this sonata or, at least, as possible alternatives.<sup>30</sup> I also feel that these two pieces could easily be used as part of this sonata with even more interesting results than the more traditionally accepted *Adagio* (D459A). Whatever final thoughts Schubert might have had about the order or inclusion of these other two pieces, their music is most revealing. Both, being slow movements, contain central passages of pianistic virtuosity that draw our attention instantly: large leaps, dotted rhythms in positions not easy for the hand, and an unusually active left hand make these bars more demanding than traditional slow movements of the eighteenth-century (Ex. 14. and 15.). As in some of the other movements of the *Klavierstücke*, we can see Schubert struggling to integrate the contemporary *in-vogue* pianism into his own work – experimentation with the writing for a solo instrument on which he was competent but by no means a virtuoso.



Ex. 14. Schubert: *Andantino* in C major (D348), bars 44-53.

Ex. 15. Schubert: *Adagio* in C major (D349), bars 33-36.

The *Adagio* originally published as part of this sonata is a traditional movement in condensed sonata form. Perhaps more appropriate as a slow movement, it is also more vocal in character than the other two alternatives mentioned above. It is interesting that Schubert marks the movement as an *Adagio* in 3/8. This might seem at first contradictory, since 3/8 is a pulse inherited from faster Baroque dances such as the gigue. However, one of the most important features of this pulse is that it implies movement by complete bars. Thus, Schubert provides a slow tempo marking (*Adagio*) with a flowing pulse (3/8), giving the music a natural flow similar to vocal music. Pianistically, this movement is less adventurous than most of the other *Klavierstücke*.

Technically it is less demanding, and stylistically, as Brian Newbould has pointed out, it contains reminiscences of ‘older’ eighteenth-century practices such as the *Empfindsamer Stil* (transitional C-minor section, bars 24 ff.).<sup>31</sup> Worth mentioning, though, are the vocal portamenti and the intended use of pedal at the recapitulation of the main theme (Ex. 16. and 17.).

Ex. 16. Schubert: *Adagio* in C major (D459A), bars 1-4.



Ex. 17. Schubert: *Adagio* in C major (D459A), bars 53-56.

The *Scherzo con Trio* is a lively movement in the sonata's subdominant, A major; while its trio is in the scherzo's own subdominant, D major. Formally, the scherzo is quite conventional. But the trio is noteworthy for several reasons. It is marked *più tardo*, an indication in Italian that might have derived from Schubert's studies with Salieri at that same time. Specifying that a trio be at a slower tempo is not unique in Schubert's work. A similar case happens, for instance, in the Sixth Symphony,<sup>32</sup> written at the end of the following year, as well as in the much later A-major Piano Sonata of 1828. Traditionally, a tempo change between a scherzo (or minuet) and its trio is not often indicated explicitly. However, there are commentators who would argue that a trio should *always* be played at a slower tempo than the preceding scherzo. It is very true that, as a contrasting section to the rhythmic scherzo, the music of a trio tends to be more lyrical and relaxed, but those features are often already implied in the notation. Performers do not necessarily need to slow the tempo since the 'relaxation,' as it were, has already been written in. Moreover, trios often contain motivic or rhythmic elements derived from the material of the scherzo. If we alter the tempo, we might also be affecting the organic relationship between the parts and therefore damage the overall structure of the movement. Ultimately, these choices are up to the interpreter.

Another interesting feature of the *Trio* is found in its second half. Often the reprise is included at the end of the second section, which usually has a repeat sign. In this case, Schubert leaves it out, writing it *after* the repeat sign, so that it is heard only once.<sup>33</sup> In the second part of the trio, we may once again notice Schubert's taste for key relationships by thirds. The theme modulates through D minor, B-flat major and G minor, all of them related by a lower third. Tonal relationships like these – very often found in Schubert – are somewhat awkward for conventional harmonic analysis. It is sometimes easier to explain them by employing other analytical systems: for example, Neo-Riemannian theory, which measures the relatedness of the harmonies in terms of their common pitches.

The fifth movement is unusual both in its tempo marking, *Allegro patetico*, and in its characteristics. This movement, in E major, is in sonata form, but with some peculiarities. The proportions are strange. For instance, in the exposition, the first section is more than four times longer than the second, an indication of the experimental nature of this movement. Some unusual notation and pianistic figurations not found in Schubert hitherto also draw our attention: for instance, the quintuplets of the very opening (Ex. 18.). These are not only striking in their figuration but, more importantly, because of their function in the movement. Schubert chooses to begin the movement (perhaps the whole sonata) with this unusual gesture. One might argue that quintuplets can have no bearing on the harmonic construction of the theme, but it is hard not to notice them as something foreign, even exotic.

Ex. 18. Schubert: *Allegro patetico* in E major (D459A), bars 1-4.



After the exposition of the main theme, a chromatic transition derived from the consequent of that first theme (bars 10-16) leads into a rather curious passage. From bar 17 onwards, Schubert uses an abridged version of the transitional material as a harmonic basis upon which he writes a series of bouncing sixteenths. These figurations are often to be found in music for strings, and they strongly resemble textural material in the first movement of Beethoven's Piano Sonata Op. 31 No. 2 (written by 1802; Ex. 19. and 20.).

Ex. 19. Beethoven: Piano Sonata in D minor, Op. 31 No. 2.  
I. *Largo. Allegro*, bars 1-6.

Musical score for Ex. 19, Beethoven's Piano Sonata in D minor, Op. 31 No. 2, I. *Largo. Allegro*, bars 1-6. The score is in D minor, 3/4 time. It shows the first six bars of the piece. The tempo markings are *Largo.*, *Allegro.*, and *Adagio.* Dynamics include *pp*, *p*, *cresc.*, *sf*, and *p*. The bass line features a prominent sixteenth-note pattern in the second measure.

Ex. 20. Schubert: *Allegro patetico* in E major (D459A), bars 16-22.

Musical score for Ex. 20, Schubert's *Allegro patetico* in E major (D459A), bars 16-22. The score is in E major, 3/4 time. It shows bars 16-22. The tempo is *Allegro*. Dynamics include *ff*, *p*, *cresc.*, and *dim.* The bass line features a prominent sixteenth-note pattern in the first measure of the first system.

The bouncing sixteenth notes are then transferred to the bass, which at once makes the piece more technically demanding. Passages (and movements) like this begin to show Schubert's awareness of the musical environment surrounding him. Not only does he find models in Mozart and Haydn, but also in the most renowned piano virtuosos of his own time, for example, Beethoven, Hummel, Moscheles and Kalkbrenner. These musicians often visited Vienna. They influenced musical life in the Imperial capital to a significant degree, and this influence seems also to be reflected in Schubert's work. Pianistically, it is fascinating to see clear signs of Schubert's own attempts at virtuoso piano writing: quick figurations in both hands throughout the piece, fast changes of

register (left hand, bars 24 ff.), large extensions for the hand (right hand, bar 35), the crossing of hands (bars 39 and 48), fast arpeggios (bar 44), octaves alternating with quick single notes a minor second apart (left hand, bars 43 ff.).

Ex. 21. Schubert: *Allegro patetico* in E major (D459A), bars 98-105.

The musical score for Schubert's *Allegro patetico* in E major, bars 98-105, is presented in four systems. The first system shows bars 98-100, with a piano (*p*) dynamic in the right hand and a *cresc.* marking. The second system shows bars 100-101, with a forte (*f*) dynamic in the right hand and a fortissimo (*ff*) dynamic in the left hand. The third system shows bars 102-103, with a piano (*p*) dynamic in the left hand and a forte (*f*) dynamic in the right hand. The fourth system shows bars 104-105, with a fortissimo (*ff*) dynamic in the left hand and a fortissimo (*ff*) dynamic in the right hand. The score features complex textures, including arpeggios, octaves, and hand crossings.

The closing section of the movement (Ex. 21.) is worthy of note for at least two reasons. Firstly, for the unusual pianistic writing we have already mentioned; secondly, for the very last chord. This tonic chord placed on the second beat is accented with a wedge which would typically mean a very short attack. The weakness and openness of this ending gives rise to the hypothesis that the movement was not intended as a finale of a sonata; it rather implies continuity within a multi-movement work. Was perhaps the *Andantino* (D348) or the *Adagio* (D349) mentioned above meant to follow this *Allegro patetico* as the second movement in another Schubert piano sonata?

Whatever might have been their final intended placement in other works, the *Klavierstücke* demonstrate Schubert's desire to write piano works in the new virtuoso style, and they can therefore be viewed as a consequence of his musical environment in 1816.

In contrast to these experimental piano pieces are the exactly contemporaneous song settings of poems by Jacobi. These fine vocal pieces convey a somewhat different image of the composer than that of the *Klavierstücke*. The musical language is by and large classical, and they inhabit the world of Mozart. Most significantly, the piano accompaniment does not hint at the adventurous writing with which Schubert struggled for his piano sonata(s). The Jacobi songs combine a wonderful freshness (*Litanei auf das Fest aller Seelen*, D343) with warmth and stillness (*In der Mitternacht*, D464), and, formally, they range from simple strophic settings (*An Chloen*, D462, and *Die Perle*, D466) to impressive dramatic scenas (*Lied des Orpheus*, D474). The 'simplicity' and clarity of Mozart are present in most of these pieces, most noticeably in *Trauer der Liebe* (D465) – which to quote John Reed is: 'Schubert in his "Magic Flute" mood,'<sup>34</sup> – but also in the splendid, above-mentioned orchestral song, *Lied des Orpheus*, one of the greatest of 1816, and a work where we may also find something relevant to the coming piano sonata year of 1817.

Schubert wrote two versions of *Lied des Orpheus* and, in each case, the starting and ending tonal centres do not match. The first version is in G-flat major (not a common key at that time) but ends in D major (!). The second, probably revised to suit the baritone range, is also in G-flat major, but this time ends in B-flat major. Whatever the reason for the revision, it is significant that Schubert did *not* want either version of the song to end in the same tonal area as it began. This will be discussed more extensively in relation to the A-flat major Sonata (D557) in the next chapter, which will present 1817: a year in which Schubert's tonal radicalism can be said to have reached its peak.

What is important to consider now is that, as we have seen, Schubert's development was not equal in every musical form. Throughout his career, different genres evolved in differing ways and he achieved mastery in them at varying speeds. In 1816, although he could write masterpieces like the Fourth and Fifth Symphonies, and forty-five minute cantatas which astounded everyone, his relationship to the piano sonata was ongoing and problematic. As we shall confirm in the next two chapters, most of these difficulties were with the outer movements: the opening movements and finales. Significantly, there is not a single unfinished slow movement in any of Schubert's piano sonatas. In explanation, I would propose (at least) two reasons: Firstly, the lyrical quality of traditional, classical slow movements approached much more closely the nature of the Lied, a form over which Schubert had a significant command from an early age. Secondly, apart from the fact that he was not a professional pianist, Schubert's innate lyrical nature did not easily fit into the virtuoso piano style of that

time. In 1816, his models were still classical – Mozart, Haydn and Gluck – but the piano pieces from August clearly show that he was also concerned with achieving the appropriate degree of virtuoso piano writing that the newer generation of pianist-composers was already exploiting. For Schubert, in 1816, the piano sonata was more of a genre in which he could experiment, rather as the string quartet had been earlier in his life.

The works from the autumn confirm Schubert's devotion for Mozart: the unfinished String Trio in B-flat major (D471), the fifth symphony, also in B-flat major (D485), and Schubert's only attempt at a piano quartet: the Adagio and Rondo concertante in F major (D487). The miniature song cycle on Goethe's Harper from *Wilhelm Meister* is also from September (D478-480). However, the most important and clearly documented event at this time was probably the reappearance in Schubert's life of the poet Johann Mayrhofer (1787-1836). Schubert had already met Mayrhofer in 1814 through his good friend Josef von Spaun, but it was not until now that Mayrhofer took up centre stage and with important consequences. A meeting at the poet's home on September 7 seems to have been the initial spark. Schubert's long diary entry of the following day appears to be a compendium of philosophical ideas and aphorisms that mostly sound borrowed from someone else. It seems likely that Schubert was impressed by Mayrhofer's personality, so different from that of any other member of his existing circle. In the words of Johannes Brahms, Mayrhofer was the 'ernsthafteste' (the most serious – or deepest) of all Schubert's friends.<sup>35</sup> From the end of 1816 and particularly throughout 1817, the personality and poetry of Johann Mayrhofer would have a significant influence on Schubert's intellectual and musical development. After all, Mayrhofer is numerically second only to Goethe in Schubert's song catalogue; and among the forty-seven of Mayrhofer's poems that Schubert set to music are some of his finest songs. This admiration and artistic influence was mutual, and Schubert's music also constituted a source of inspiration for the poet's life and poetry. Mayrhofer's poem *Geheimnis. An Franz Schubert (Secret. To Franz Schubert, Oct. 1816)*, which Schubert consequently set to music (D491), is a beautiful testimony to this two-way inspirational relationship.

At the end of the year, and perhaps as a result of Mayrhofer's influence, Schubert gave up his position as a school teacher at his father's school, ended his lessons with Salieri, and moved in with his friend Franz von Schober. These all send a clear message: the composer's determination to achieve independence. The boy was becoming a man and important changes were just around the corner.

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## **II The Sonata Year**

**1817**

*As from afar the magic notes of Mozart's music still gently  
haunt me. O Mozart, immortal Mozart, how many, oh how  
endlessly many such comforting perceptions of a brighter  
and better life hast thou brought to our souls!*

Schubert's Diary, June 13<sup>th</sup>, 1816.

Although not as miraculous as 1814 and 1815, or even 1816, the year 1817 would anyway be another period of intense musical activity for Schubert. In terms of genre, however, his production reflects interests of a different kind. As mentioned in the previous chapter, with the exception of the *Quartettsatz* of 1820, the String Quartet in E major (D353) would be the last string quartet for a period of eight years. During 1817 there would be no quartets for strings – probably due to his distancing from the family and the family quartet. And we will have to wait until the end of the year to see him undertake another large-scale orchestral work: namely the beginning of his Sixth Symphony (D589). Significantly, there are no stage projects either. So what was it that engaged Schubert's interest at this time? The answer is song writing and an unprecedentedly intense return to the sonata for piano.

Among other works, Schubert would write six piano sonatas and nearly sixty songs. The variety of poets and the wide range of Schubert's literary interests made 1817 a very interesting year in terms of songs. For the last time, he returned to such poets of his earlier years as James Macpherson (Ossian), Johann von Salis-Seewis, Friedrich von Matthisson and Christian Schubart, although others like Johann Wolfgang von Goethe and Friedrich Schiller would never, for long, fail to hold Schubert's attention. In some way, it seems as if Schubert was saying farewell to the poetic – and intellectual – world of his youth. His literary choices are changing: surely as a result of a changing mind. Broadly speaking, if we had to categorize this year of 1817 in Schubert's life, there would be two essential defining factors: his intense dedication to the composition of



sonatas for the piano; and the intellectual influence exerted by his wide range of literary interests, and especially by Johann Mayrhofer.

The reappearance in Schubert's life of Mayrhofer in the late summer of 1816 has already been mentioned briefly in the previous chapter. But it was during 1817 that Mayrhofer's poetry and personality would most notably influence Schubert and his musico-intellectual development. Some ten years older than Schubert, Mayrhofer might have represented a father-figure, while also providing an intellectual reference point for the young composer. A high-minded, melancholy, even gloomy, intellectual, Mayrhofer embodied in many ways the figure of the tormented and self-isolated poet. His *œuvre* is dominated by a constant questioning of the meaning – or meaninglessness – of life, showing a strong leaning toward the darker sides of existence. In Mayrhofer's poetic world, often subtly autobiographical, the mysteries of time and death are frequently balanced by a deep love of Nature's purity and its capacity for renewal, as well as by his belief in life after death in a *milde Land* ('gentle land').<sup>1</sup> Mayrhofer was a poet troubled by self-hatred, despair and a profound sense of unworthiness: a *dunkle Lebensangst* ('dark anxiety of life')<sup>2</sup> that often found expression through mythological themes and allegories. On the other hand, Mayrhofer's fascination with the classics and especially with Greek antiquity also proved helpful as a refuge and relief from his living anguish. For him, Ancient Greece was a world – probably the only one – which kept his ideals pure and untouched. All of these features are found in Mayrhofer's poetry, where he created a world far from that of other 'lighter' poets associated with Schubert's early years. It must also have been difficult for Schubert to separate Mayrhofer the poet from Mayrhofer the person, and he seems to have represented a category of his own in Schubert's circle of friends.

From 1817 onwards, setting the poems that Mayrhofer provided took Schubert to new intellectual depths, stimulating his imagination with a more radical approach to the Lied. This radicalism, with which the composer experimented in some of the 1817 Mayrhofer settings, does not obviously go hand in hand with the instrumental works composed during the same period. Whereas the songs demonstrate an adventurous and innovative move forward, the development of Schubert's command of purely instrumental music seems to have progressed more slowly. It will be some years before the composer can integrate his explorations within the Lied into the genre of the piano sonata.

The sonata was a form which presented the composer with very different challenges, especially as Schubert's musical idiom would appear to contradict the principles of traditional sonata form. His expansive thinking challenges traditional structures; the soliloquy-like quality of his music runs against the formal pillars of, for instance, Beethoven's sonata-form movements; his ability (in the Lied) to suddenly change the focus of attention puts musical continuity at risk; and his taste for modulation (especially the juxtaposition of major and minor modes with its

psychological symbolism of the duality between external and internal experience) may blur the identity of sonata-form sections. Such innovative procedures – mainly derived from Schubert’s achievements in song – would ultimately be of great importance for the next generation of composers. Although firmly rooted in classicism, Schubert’s works would decisively contribute to the tonal and formal expansions of the Romantics, as well as to their more ‘horizontal’ thinking. Incidentally, although Mayrhofer was a strong advocate of the classics, one can easily find Romantic elements in his poetry. The works of poets like Mayrhofer, Matthias Claudius and Friedrich Schlegel would provide new directions for Schubert, contributing to his intellectual development and, by extension, to the development of his music. But such things would happen at a slower pace. Let us go back to 1817 and to Mayrhofer.

Schubert had already met Mayrhofer in 1814, and by 1817 had set fourteen of his poems to music. However, it is now that we witness a deepening in the relationship which would also have musical consequences. From the beginning of the year, we find masterpieces such as *Fahrt zum Hades* (*Passage to Hades*, D526),<sup>3</sup> as well as other achievements in strophic song such as *Wie Ulfru fischt* (*Ulfru Fishing*, D525) and *Schlaflied* (*Lullaby*, D527). In February, Schubert writes his last Ossian song, the ballad *Die Nacht* (*The Night*, D534), and four settings of Claudius. *Die Nacht* is worth mentioning for two reasons: it is interesting because its mood and musical idiom look ahead to the extraordinary ‘Wagnerian’ oratorio *Lazarus* of 1820;<sup>4</sup> but this song and the Ossian settings in general also show a clear difference in conception to that of Schubert’s contemporaneous settings of Mayrhofer’s classical themes. While the Ossian songs are nearer to folk song tradition, the Mayrhofer settings lean much more in an operatic direction, often transporting Gluck’s sense of drama into the drawing room.<sup>5</sup>

The poetry of Matthias Claudius would also play an important part in Schubert’s development as a song-writer, introducing him to nascent Romantic ideas.<sup>6</sup> Among the Claudius settings from February, we find the famous *Der Tod und das Mädchen* (*Death and the Maiden*, D531), whose musical material Schubert would use, as in several other cases, in his instrumental works. In this particular case, we find the piano prelude and part of the accompaniment to the second half adopted as the theme of the second movement of the String Quartet in D minor of 1824 (D810), dubbed ‘Death and the Maiden’ for that very reason. *Der Jüngling und der Tod* (*The Youth and Death*, text by Josef von Spaun, D545) is a similar case. Written in March, also on a poem about death (perhaps as a result of the popularity of *Der Tod und das Mädchen*), its introduction bears a connection to the theme of the *Wanderer* and points forwards to the large-scale piano work of 1822, the *Wanderer* Fantasy.<sup>7</sup>

Schubert’s progress in Lieder at this time is far beyond that of his piano sonatas – at least, until July’s F-sharp minor Sonata (D571), which marks a clear change of direction. Johann Mayrhofer’s influence may be seen in how Schubert seemed to gravitate around his friend’s poems on mythological themes. They often possessed

symbolic meaning in the light of Mayrhofer's own experience and thereby encouraged Schubert to explore new methods of expression. The complexities of Mayrhofer's poems challenged Schubert to explore new compositional paths and to find adventurous tonal procedures which other composers would develop only many decades later.<sup>8</sup> In March, the month of his first 1817 piano sonata, Schubert wrote songs such as *Ganymed* (text by Goethe, D544), which bears witness to Schubert's extraordinary musical achievements and intellectual depth within his 1817 songs,<sup>9</sup> and other dramatic scenes on mythological themes such as *Antigone und Oedip* (*Antigone and Oedipus*, D542) and *Memnon* (D541). In these important songs, we find Schubert borrowing compositional techniques from operatic music – recitative, aria style, through-composition, etc. – perhaps hoping thus to elevate the musical and historical status of the Lied form.<sup>10</sup> But nothing of comparable significance can be observed in his piano sonatas of the same time.

Mayrhofer's classical interests and his influence on Schubert may well have been reinforced with the advent, probably in March, of another important figure in Schubert's life: the singer Johann Michael Vogl (1768-1840). Schubert knew Vogl from a distance as an admiring student and, at least as early as 1813, saw him playing Orestes in a performance of Gluck's *Iphigénia en Tauride*. Also taking part, as Iphigénia, was the famous opera singer Anna Milder-Hauptmann. Several years later, she would play an important role in the creation of songs like the second *Suleika* (D717) and *Der Hirt auf dem Felsen* (*The Shepherd on the Rock*, D965). At that same Gluck performance, Schubert also met the poet Theodor Körner, who apparently encouraged the young composer to dedicate his life to music.<sup>11</sup> However, it would be some years before Vogl entered Schubert's circle of friends – in fact, during the spring of 1817. Vogl's (as well as Schubert's teacher Antonio Salieri's) connection to Gluck and his musical dramas would merit a longer commentary. It may suffice to mention here Schubert's deep admiration for and intense study of Gluck's scores, traces of which can be seen in Schubert's own works, especially in his vocal music. In addition, it is likely that Vogl acted as a catalyst for the 'operatic Lieder' Schubert was working on at that time. He was a very cultivated opera singer, very well-read and with a strong taste for the classics. In Schubert's career at this point, it was very significant that a singer of Vogl's skills and social status should take an interest in his songs and promote them. Their acquaintance may also have been beneficial to Vogl, since the predominance of Italian opera in Vienna over the coming years was beginning to put him at something of a loose end.

All of these external factors might help to throw light on Schubert's interests and possible goals at this time. It seems clear that, while his experiments in Lied led him to explore further and more widely, heading in an operatic direction (perhaps with a view of eventual success in the opera field; a desire of Schubert's that would only intensify over the following years), the piano sonata is a genre in which his predecessors still appear beyond reach. As we shall see in the next sonatas from the summer of 1817,

an important reason for Schubert's struggle in the large-scale movements perhaps lay in the nature of his innate talent for melodic and harmonic invention, not so much for the development of ideas. It was in March when Schubert wrote the first (complete) piano sonata of the year. Then, between March and August, possibly for the rest of the year as well, he worked on five other sonatas. Since the brief of the present text is Schubert's unfinished solo piano sonatas, we should focus mainly on those which are incomplete or which leave room for speculation. Even so, it would be amiss to avoid Schubert's finished sonatas altogether, especially when they belong to the same creative months. Therefore some comments will also be made about them as they appear in the chronological sequence.

The beginning of this intense return to the genre is the Sonata in A minor (D537). The first thing that draws our attention is the puzzling heading of the autograph, which reads '5<sup>te</sup> Sonate.'<sup>12</sup> This is intriguing because, as far as we know, there are only three earlier sonatas (two if we do not consider the *Klavierstücke* D459/459A as a sonata). There may be one or more missing sonatas of which we have no knowledge. But a more plausible explanation, in my opinion, is that the pieces contained in the *Klavierstücke* – and possibly some other single movements – were intended for *two* different sonatas. Thus, the Sonata in A minor from March 1817 could well be the fifth in Schubert's output. This hypothesis may be further supported by two other facts. The following three sonatas in the year are the sonatas in A-flat major (from May, D557), E minor (from June, D566) and D-flat major (also from June, D567). The first of these lacks an ordinal number and the other two are headed 'Sonate I' and 'Sonate II,' respectively. Having held the Viennese classics as his youthful models, Schubert may have compiled these works in the eighteenth-century tradition of six-sonata sets, following the manner of Clementi, Mozart and Haydn.<sup>13</sup> Thus, the A-flat major Sonata could be viewed as the last in the 'first collection' of Schubert's sonatas for pianoforte; the following two would begin a 'second' set. The hypothetical first set of sonatas for the pianoforte could therefore be listed as:

Sonata in E major (February 1815, D157)	Sonata I
Sonata in C major (September 1815, D279)	Sonata II
Piano pieces in E major (August 1816, D459/459A)	Sonata III
	Sonata IV
Sonata in A minor (March 1817, D537)	Sonata V
Sonata in A-flat major (May 1817, D557)	Sonata VI

But now let us return to the music. The Sonata in A minor, like most of the other 1817 sonatas, is in a classical idiom and of classical proportions. It has three movements and lacks a *Scherzo* or *Menuetto*. This is rather significant, since the traditional large-scale works written by Schubert up to this time (string quartets as well as five complete symphonies) are all in four movements. In any case, from 1818 until 1824, Schubert did not finish any work in four movements, which is probably meaningful. Of its three movements, probably the most interesting is the first. Schubert writes a movement – a *Satz* – that contains elements from different genres as well as some musical procedures that would soon be described as typically ‘Schubertian:’ tonal relationships a third apart, abrupt major/minor modulations, recapitulations in the subdominant, etc. We also find pianistic figurations that resemble passages in the sonata movements of Hummel or Weber. The most important feature, however, is that the structure and the nature of the music are essentially orchestral: the musical continuity, the dialogues between the different groups of the orchestra, the contrast between *tutti* and *solì*, etc. At some points we might be reminded of the duality in Gluck’s operas (which Schubert greatly admired) between the chorus, now with a role of its own, and individual human characters. It is noteworthy that Schubert seems to have considered this a mature work since, as late as 1828, he borrowed the main theme of its second movement for the finale of his great A major Sonata (D959).

In April, Schubert did not work on any piano sonata, but his interest was reaffirmed in May with the **Sonata in A-flat major (D557)**. It is not entirely certain whether this sonata is complete. The piece consists of three movements. The autograph of the third movement, an *Allegro* in sonata form, is lost from bar 28 onwards, but the complete piece has been found in a contemporary copy.<sup>14</sup> There is no *Scherzo* or *Menuetto*, but ‘two manuscript sources seem to confirm that the final *Allegro* in E-flat does constitute the work’s finale.’<sup>15</sup> This should not pose any problem since, as we have already mentioned, the older three-movement plan probably served Schubert as a model. Furthermore, his sonatas in A minor (D537, discussed above) and D-flat major (D567) from June of this same year are also in three movements. The question arises whether there was or should have been a fourth movement as the third movement, although having the character and form of a very plausible *Finale*, is written in and ends in E-flat major. There exist other examples of this practice in Schubert’s instrumental works such as his first String Quartet (D18) from 1810 (a very early piece). They are however rare. As usual, Schubert’s Lieder may help to elucidate this unusual practice.

As Susan Youens and Thomas Denny have pointed out, more than forty of Schubert’s songs end in a tonal area different from the key in which they began. This phenomenon has been given various names, such as ‘directional tonality,’ ‘progressive tonality,’ ‘transformational tonality,’ and ‘double tonality.’ In some cases, this unusual tonal procedure is justified by the text of the poem itself. In others, like the ballads, the musical form often derives from the sectional organization. Of the more than forty

examples of this striking procedure found in Schubert's songs, about twenty are extended ballad settings, a genre in which such a convention is not unusual; among the songs which are not ballads we find such examples as Goethe's *Ganymed* (D544) and, curiously enough, the settings of Mayrhofer's *Auf der Donau* (*On the Danube*, D553), *Orest auf Tauris* (*Orestes on Tauris*, D548) and *Freiwilliges Versinken* (*Free Fall*, D700). What is most interesting is that most of these songs belong to Schubert's younger career, and many of them were written in 1817, the peak of his interest in such tonal radicalism.<sup>16</sup> *Ganymed* and *Orest auf Tauris* belong to March 1817 and *Auf der Donau* to April 1817. The date of composition of the astonishing *Freiwilliges Versinken* is unclear, but it is thought to have been written at around this time when Schubert was intensely occupied with Mayrhofer's mythological poems and was also experimenting with these tonal procedures. Another reason for viewing the A-flat major Sonata as a complete work – not perhaps as strong but nevertheless significant – is that the *Finale* shares its key with a work that seems to have partly inspired it: Mozart's Symphony No. 39 in E-flat major (KV543) (Ex. 3. and 5.).<sup>17</sup>

The first movement of this sonata, considerably less symphonic and more string-quartet-like than that of the preceding Sonata, owes much to the Viennese classics, and especially to Mozart. Its compact size, structure, motivic content and character could even lead one to the impression that we are not hearing a Schubert piece at all (Ex. 1.).

Ex. 1. Schubert: Piano Sonata in A-flat major (D557).

I. *Allegro moderato*, bars 1-14.

The musical score for Schubert's Piano Sonata in A-flat major, first movement, bars 1-14, is presented in three systems. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system (bars 1-4) begins with a forte (*f*) piano in the right hand and a piano (*p*) accompaniment in the left hand. The second system (bars 5-8) continues the melodic line in the right hand with a forte (*f*) dynamic. The third system (bars 9-14) features a piano (*p*) dynamic in the right hand and a more active bass line.

It is surprising that the twenty-year-old composer, who by this time had carried the Lied to an extraordinary new level which eclipsed both his contemporaries and the previous generation, was obliged to return, so to speak, to the 'source' to attempt a discovery of his own voice in those instrumental fields where his predecessors had excelled. The same had happened with his first six complete symphonies, all belonging to these early years 1813-1818. In each of them we find elements which have firm roots in the Viennese classics.

The *Andante* is in traditional ternary form and displays some interesting features. It combines classical influences with ingredients that are typically Schubertian. The very beginning, comprising a string-quartet texture in which the parts interchange, presents the tonic in a first inversion chord whose upper voice does not appear until the end of the first bar. This procedure conveys a sense of uncertainty and vagueness in the rhetorics of the music, as if the piece had already started before its actual beginning – an opening gesture often found in Haydn (Ex. 2.). The influence of Haydn can also be seen in the off-the-beat start of the melody and in the dotted slurred gestures of the right hand in bar 3 which provide a humorous and lighter counterpart to the heavier continuation of the melodic line. Remarkable Schubert procedures are then found in the beautiful modulation to G-flat major in bar 14 ff. and in the modulation to the remote key of E double-flat major, enharmonically written as D major (Ex. 2., bars 17-21). The central contrasting section is in the tonic minor and its contrapuntal texture harks back to Baroque keyboard writing.

The third movement bears a resemblance to the final movement of the later A-major Sonata of 1819 (D664). Both movements are in sonata form, and they exhibit thematic and structural similarities. The lively opening gesture, with its long fourteen-note upbeat, is another of Schubert's tributes to his models. As mentioned before, this graceful gesture can be related to the finale of Mozart's Symphony No. 39, as well as to the last movement of Schubert's own String Quartet in E from 1816 (D353) (Ex. 3. to 6.). The development begins in F minor and the bass line running in sixteenths with the powerful octaves in the right hand (bars 53 ff.) produces an effect reminiscent of Haydn's *Sturm und Drang* symphonic movements of the 1770s. Here Schubert achieves a very convincing development, leading us with a sense of inevitability to the return of the opening subject. As we shall see shortly, such implicit and expected features of sonata form are not always to be found in these early sonatas.

Ex. 2. Schubert: Piano Sonata in A-flat major (D557).  
 II. *Andante*, bars 1-24.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system (bars 1-6) begins with a piano (*p*) dynamic. The second system (bars 7-12) continues the piano texture. The third system (bars 13-18) features a piano (*p*) dynamic. The fourth system (bars 19-24) includes a crescendo (*cresc.*), a forte (*f*) dynamic, a piano (*p*) dynamic, and another crescendo (*cresc.*).

June brought two more sonatas, both classical in style and size: one in E minor and the other in the unusual key of D-flat major. They were headed 'Sonate I' and 'Sonate II,' respectively. As discussed earlier, these titles suggest that Schubert may have thought of them as part of a set or collection of sonatas. They are (especially the first one) good examples of 'Schubert the apprentice' and his struggle to become as competent in this genre as he was in so many others.



Ex. 3. Mozart: Symphony No. 39 in E-flat major (KV543).  
IV. *Finale*. Allegro, bars 1-4.

The musical score for Mozart's Symphony No. 39, IV. Finale, bars 1-4, is presented in a grand staff format. It consists of nine staves. The top six staves are for the woodwinds and strings: Flute (treble clef), Clarinet (treble clef), Bassoon (bass clef), Oboe (treble clef), Violin (treble clef), and Viola (treble clef). The bottom three staves are for the keyboard and basso continuo: Piano (treble clef), Cello (bass clef), and Double Bass (bass clef). The key signature is E-flat major (two flats) and the time signature is 2/4. The first four bars show the woodwinds and strings playing rests, while the piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piano part begins with a *p* dynamic marking.

Ex. 4. Schubert: String Quartet in E major (D353).  
IV. *Allegro vivace*, bars 1-4.

The musical score for Schubert's String Quartet in E major, IV. Allegro vivace, bars 1-4, is presented in a grand staff format. It consists of four staves for the string quartet: Violin I (treble clef), Violin II (treble clef), Viola (bass clef), and Cello/Double Bass (bass clef). The key signature is E major (three sharps) and the time signature is 2/4. The first four bars show the string quartet playing a rhythmic accompaniment. The Violin I part features a melodic line with a *pp* dynamic marking. The Viola and Cello/Double Bass parts also feature melodic lines with *pp* dynamic markings. The Cello/Double Bass part includes a *pp* dynamic marking at the bottom of the staff.

Ex. 5. Schubert: Piano Sonata in A-flat major (D557).  
 III. *Allegro*, bars 1-3.

Ex. 6. Schubert: Piano Sonata in A major (D664).  
 III. *Allegro*, bars 1-4.

Of the **Sonata in E minor** (D566), there exist two complete movements. The other two movements, a *Scherzo* in A-flat major and a *Rondo* in E major (D506, date uncertain), may belong to this work; however that is not certain. The publication history of these movements is unique. It appears that the original work which Schubert's brother Ferdinand sold to the Leipzig publisher F. Whistling in 1842 (the first documentation we have of the piece) contained three movements.<sup>18</sup> In sources such as D2 and other printed editions,<sup>19</sup> the work is presumably a *four*-movement sonata. But, in my opinion, it is rather unlikely that the *Scherzo* belonged to this sonata. Within the tonal context of the piece, the key of the *Scherzo* seems too adventurous even for Schubert, and there are no strong thematic or motivic relationships with the other movements which would support its inclusion. I am inclined to believe that the Sonata in E minor originally contained three movements, as did all of the other 'classical' piano sonatas which Schubert wrote in the spring and summer of 1817; and each one is permeated by late eighteenth-century principles. As mentioned before, all of Schubert's string quartets and symphonies are four-movement works, just like their classical models, and it is only from 1824 on that Schubert *clearly* incorporates the four-movement structure into his piano sonatas – precisely at the time when he was 'paving the way towards a grand symphony.'<sup>20</sup> An exception is the B major Sonata (D575) of the end of the summer of 1817.

I think there are reasons enough to think that Schubert's models for instrumental works in his youth lay in the classics, not only in the musical idiom (at least, to a certain extent), but also in the structure of the large-scale pieces. Just as he follows the Viennese classical four-movement plan in the string quartet and the symphony, he does also in the piano sonata, aiming at compact works of three movements. That is arguably the case for the sonatas in A minor (D537), A-flat major (D557), E minor (D566), D-flat major (D567), F-sharp minor (D571), C major (D612), F minor (D625) and A major (D664), and even the A minor (D784) of 1823. As we shall see in the next chapters, before 1824, while Schubert was writing piano sonatas in three movements, the sketches for his symphonies (D708A and D729, for instance) indicate four-movement works.

Though not to the same extent as the A-flat Sonata, the Sonata in E minor is rooted in the classical models. However, we can now trace not only Mozart's and Haydn's influence, but also the first clear signs of Beethoven's; and that influence would intensify over the coming months. Beethoven's Sonata in E minor Op. 90 (1814, therefore recently composed) seems to have been the model for Schubert's. The two share the same key structure: the first movement in E minor, the second in E major; and there are clear musical resemblances between their second movements (Ex. 7. and 8.). If we consider these thematic and formal similarities for a moment and, in the light of the fact that (due to a bibliographical nightmare) the surviving autograph contains *only* these two complete movements, there is a hypothesis which might seem to gain credit: What if Schubert's intention was to write a piano sonata in just two movements, exactly like its Beethoven model?

Ex. 7. Beethoven: Piano Sonata in E minor, Op. 90.

II. *Nicht zu geschwind und sehr singbar vorgetragen*, bars 1-8.

The image shows a musical score for the second movement of Beethoven's Piano Sonata in E minor, Op. 90. The score is in E major, 2/4 time, and consists of two systems. The first system (bars 1-4) features a piano (*p*) and dolce marking. The second system (bars 5-8) features a crescendo (*cresc.*) and piano (*p*) marking. The right hand plays a melody with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

## Ex. 8. Schubert: Piano Sonata in E minor (D566).

II. *Allegretto*, bars 1-8.

Probably one of the most important features that allows us to perceive the evolution of Schubert's piano sonatas lies in the struggle he appears to have undergone in the development sections of the sonata-form movements. (There is no comparable struggle in his second movements, where the traditional A-B-A structure bears a stronger resemblance to that of the Lied; nor in his *Menuets* or *Scherzos*, with which Schubert had a great deal more experience). Although written a mere few weeks after the A-flat major Sonata, the E minor Sonata is of a more experimental nature, and it seems, modestly, to be a new beginning. The almost improvisatory opening gestures of the *Moderato* suggest a throwback to the openings of Haydn's string quartet movements; yet the Haydn model does not persist as far as the second theme. Presented in the relative major, this second subject looks forward rather to the pre-Romantics than to any predecessors; not only in musical idiom, but also in the more intense use of the pedal (bars 17 ff.). Strongly resembling the second theme of the opening movement of the later B major Sonata (composed in August), its irregular accompaniment in triplets against a more extended line, the interchange of voices with subdominant incursions, and the symphonic treatment of motives (in different keys and assigned to different orchestral groups) are musical procedures often found in later Schubert. The transitional repeated chords in bars 29-30 resemble a similar passage in Beethoven's sonata (first movement, bars 51-54) and the closing section of the exposition (bars 32-37) seems to bear associations with the world of Italian opera: melodic lightness, a bouncing and harmonically simple accompaniment, as well as vocal portamenti. The world of opera and its significant influence on Schubert's career will be treated more extensively in the coming chapters; but we should not forget that, by this time, Rossini's operas had started to invade Vienna, leading to an extraordinary

popularity called by the Viennese the *Rossini Rummel* ('Rossini craze').

Starting without any preparation, off-the-beat, in the tonic major (the sixth degree of G major modally inflected) and in *pianissimo*, the beginning of the development is one of those surprising and wonderful transfigurations typical of Schubert. He does not build the development on material of the opening theme, but rather on material from the closing section of the second subject. Used in isolation, as if carrying on from an already begun discussion, this motive has many ingredients of restless speech, making it wholly appropriate for developmental purposes – especially with Schubert's taste for soliloquies. The transitional process leads to a *fortissimo* climax of running octaves and thick chords (bars 51 ff.) similar to that of the first movement of the 'little' A major Sonata; although not very convincingly. Such difficulties in building a persuasive development are palpable also in the second movement. The thematic relevance of these developments to the movements in which they are placed is somewhat limited. At times, they become proportionally too long, as in the present sonata-form second movement where almost half of the development consists of preparation for the return.<sup>21</sup> The music seems to be wandering without a clear direction and without that sense of inevitability so characteristic of, for instance, Beethoven's development sections.

Schubert's struggle with the form is evident, but I feel that taking Beethoven's works as models for Schubert's, even in these early pieces, can lead to a misconception of the true nature of Schubert's music. While Beethoven is much more deterministic, Schubert's taste for exploration provides his music with a vast array of different outcomes, of possible twists and turns at any one time. During his early years, these qualities seem to me to have been more intuitive than at a later stage when psychological symbolism – derived to a great extent from his experience in the Lied – would fuse within a more convincing formal structure. Incidentally, Schubert's contribution to the expressive expansion of the form and to the loosening of the harmonic and structural elements of traditional forms would be of crucial importance for the Romantic generation that was soon to blossom. A comparison with Beethoven, in the case of these works, is ultimately unjust. By 1790, in the equivalent first twenty years of his own life, Beethoven had written *none* of his thirty-two piano sonatas, and nothing at all in other such important genres as the symphony or the opera.

The following two piano sonatas appear consecutively in Deutsch's catalogue, which is misleading for modern readers. The **Piano Sonata in D-flat major (D567)** and the Piano Sonata in E-flat major (D568) could be described as twins. They are basically the same work, although the latter is more than just a transposition of the former: it is also a revision. Compared to its 'elder sister,' the E-flat major Sonata contains some significant changes in the outer movements (especially in their *development* sections) and, in contrast to all of the other sonatas from this time, it is a

four-movement work with an exquisite *Menuetto* and *Trio* that is missing from the D-flat version. Curiously, the *Trio* matches note-for-note Schubert's own *Trio* in D-flat major (D593/2) from November of the same year. For a long time, it was assumed that they both belong to June 1817, but it is now more generally accepted that the revision in E-flat major is from a much later date, that is around 1825-26.<sup>21</sup>

The Sonata in D-flat – an unusual key for a sonata, also seldom found in his songs – is the second in what appears to be the series of sonatas that Schubert began in June 1817; and it occupies the same classical world of the eighteenth-century sonata. The noble opening gesture strongly evokes Mozartian models – more precisely, the opening of the piano sonatas in F major (KV332) and in B-flat major (KV570), and it prophesies works like Brahms' Second Symphony Op. 73 and Violin Concerto Op. 77 (Ex. 9. to 11.).

Ex. 9. Mozart: Piano Sonata in F major (KV332).

I. *Allegro*, bars 1-4.

Ex. 10. Mozart: Piano Sonata in B-flat major (KV570).

I. *Allegro*, bars 1-4.

Ex. 11. Schubert: Piano Sonata in D-flat major (D567).

I. *Allegro moderato*, bars 1-4.

The opening *Allegro moderato* contains pianistic figurations (for example, the Alberti-like accompaniments) that will be very evident in later piano works like the sonatas of 1828. There are also dramatic techniques derived from the theatre; or even from the 'Mannheim school' where more lyrical passages are contrasted by exhilaratingly kinetic ones (bars 23-30), where bass figurations speed up to build a sense of drama (bar 35), and where the fast unison scales carry off-the-beat accents (bars 37-39). Overall, the musical conception of all three movements is orchestral. This is perhaps more obvious in the second and third movements which display a gentle continuity and a delicious interplay of 'instruments,' aligning the nature of the music much closer to symphonic textures than to genuine piano music. On the other hand, the refined style, charm and flawless, quasi-improvisatory invention associate this work with such Mozartian pieces as the A-flat major Piano Sonata or the Fifth Symphony from the previous year. The finale is unfinished, but can be completed by drawing on the E-flat version. As a matter of fact, Schubert seems to have held this work in high esteem. Not only did he return to it and revise it many years later – probably for publication alongside more mature works like the great piano sonatas of 1825. He also wrote multiple versions of the second movement.<sup>23</sup>

Now we move to the only truly unfinished piano sonata of 1817: the incomplete sonata movement in F-sharp minor (D571), which is surely one of the more meaningful works from the point of view of this study – perhaps even the most meaningful. Mysteriously headed as 'Sonate V,' this piece has usually been combined with two other works – supposedly from the same time – to form a four-movement sonata. The *Andante* in A major (D604), and the *Scherzo* in D major and *Allegro* in F-sharp minor (D570) would thus complete a four-movement **piano sonata in F-sharp minor**. In their extant material, the outer movements break off just before the recapitulation. The relationship of keys and stylistic affinities, as well as obvious resemblances to the work that would appear to be its model and companion, leave little doubt that the *Scherzo* and *Allegro* (D570) belong to the same piano sonata as D571. However, the case of the *Andante* is far from conclusive. Since, as argued earlier, Schubert was mainly writing traditional three-movement sonatas at this time, we should not altogether disregard the possibility that Schubert was now adopting the style of a Beethoven three-movement sonata where the central movement is in dance form – *Allegretto* in Beethoven's case, *Scherzo* in Schubert's. As we shall soon see, Schubert may have been attracted to Beethoven's idea of a 'Sonata quasi una Fantasia.'

The Sonata in F-sharp minor began a series of three sonatas in which Schubert took Beethoven as his model. The later two, with their Schubertian 'equivalents,' so to speak, will be discussed in the next chapter. For now, we shall focus on the F-sharp minor Sonata, which was composed in July 1817. In the first place, the choice of key may have significance. There is no other piano sonata or major work by Schubert in F-sharp minor. The few examples of music which are written in this key seem to occupy a

special place in his output: such as the second movement of the A major Sonata of 1828 (D959), as well as the songs *An die Nachtigall* (*To the Nightingale*, D196), *Schwestergruß* (*Sister's Greeting*, D762), *Pilgerweise* (*Pilgrim's Song*, D789) and *Totengräberweise* (*Grave-digger's Air*, D869). Broadly speaking, the above-mentioned songs deal with the journey of life and with death. They often contain tragic connotations, and are permeated by a typically Romantic *Sehnsucht* (longing). Incidentally, in terms of our story, *Pilgerweise* (text by Schubert's friend Franz von Schober) offers a beautiful poetic image of Schubert's career at this time: the struggling pilgrimage to his own Ithaca.

*Ich bin ein Waller auf der Erde  
und gehe still von Haus zu Haus,  
o reicht mit freundlicher Geberde  
der Liebe Gaben mir heraus!*

*I am a pilgrim on the earth,  
moving silently from house to house;  
oh, offer me the gifts of love  
with a friendly gesture.*

For his Sonata in F-sharp minor, Schubert seems to turn his attention to Beethoven's Sonata in C-sharp minor Op. 27 No. 2 ('Moonlight'), which would also justify a three-movement plan with a quicker middle movement. In Beethoven's Sonata, the second movement is an *Allegretto*; in Schubert's, one might expect a *Scherzo*. We find obvious thematic resemblances between the two works; but most importantly, Beethoven's work seems to have inspired a significant change of direction in Schubert's concept of thematic treatment. The most innovative movement in this respect is the opening *Allegro moderato*. This fragment provides the first clear contact between Schubert's songs and his instrumental music.<sup>24</sup> The thematic treatment here is completely different from that of Schubert's previous sonatas. His 'theme' is not built in any traditional manner. The singing character of the 'melody' is achieved by means of tonality and a very specific sound quality. One of the first occasions when Schubert had done a similar thing was in his first version of the song *Der Wanderer* (*The Wanderer*, D489) in October 1816.<sup>25</sup> He had never before tried it in an instrumental piece. Musical texture and structure are related in a way that is new to Schubert's instrumental works. This far, traditional sonata form had been conceived in dramatic terms, and that implied the use of contrasting sections with clearly opposing musical characters, as well as a wide variety in terms of parameters such as rhythm, dynamics, texture and phrase structure.<sup>26</sup> All of these elements take on a new significance in Schubert's *Allegro moderato* movement. The flow of quavers is continuous throughout, and the boundaries between themes and contrasting sections are not as clearly defined as hitherto, the sections being blended into one another with a beautiful and effortless continuity. Among other important features, this movement is notable as the first step in the expansion of form and the speech-quality so characteristic of Schubert's later instrumental works. The musical thought, as Brian Newbould has put it, is 'expansive, not compressed as in the A-flat Sonata.'<sup>27</sup> This is an exceptionally poetic piece.



Compared with the other piano works of 1817, this sonata's musical quality and the conceptual achievements of its first movement place it on a different level, looking ahead to the two – also unfinished – sonatas of 1818.

Worth mentioning in connection with the Sonata in F-sharp minor is a Schubert work presumably from the same period, although it was not discovered until 1969. It is a Fantasy for piano in C major which has been named *Grazer Fantasie* (*Graz Fantasy*, D605A), and it may well provide an important link between Schubert's early fantasies, the 1817/1818 piano sonatas and the *Wanderer Fantasy* of 1822.<sup>28</sup> The similarities of its opening to that of the F-sharp minor Sonata are clear (Ex. 12. and 13.), and it is very interesting to see how Schubert experimented with a similar thematic treatment in these two different contexts: that of sonata form (traditionally more rigid) and that of the fantasy (which allowed more freedom).

Ex. 12. Schubert: Piano Sonata in F-sharp minor (D571).

I. *Allegro moderato*, bars 1-18.

Ex. 13. Schubert: *Grazer Fantasie* (D605A).  
*Moderato con espressione*, bars 1-10.

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*Schubert Handbuch* (Kassel, 1997), p. 399.

In spite of its dubious placement in the F-sharp minor Sonata, the slow movement in A major (D604) deserves a comment of its own in this study because it displays musical features that significantly stand apart from the other slow movements Schubert was writing in 1817. On the one hand, it is not in a conventional A-B-A form – rather in an abridged sonata form. Yet the most striking feature is probably its elaborated piano texture. Especially in the second group (in the subdominant and *pianissimo*, bars 19 ff.), Schubert offers a series of genuinely pianistic figurations that draw our attention immediately. They run up and down the keyboard rhapsodically in the manner of virtuoso improvisations by such famous pianists of the day as Hummel and Beethoven (Ex. 14.). This is no longer the symphonic or string-quartet texturing of Schubert's other 1817 slow movements, but instead the more pianistic, virtuoso style of sonatas that would come the following year. In terms of slow movements, the connection is most clearly felt when comparing this piece with the *Adagio* in E major (D612) of April 1818, discussed more extensively in the next chapter (see Chapter 3, Ex. 2.). With this work and with the F-sharp minor Sonata as a whole, Schubert seems to have put aside Mozart, Haydn and Clementi as his models, replacing them with such contemporaries as Hummel and Beethoven, whose compositional style was decisively influenced by their virtuosity at the keyboard.

## Ex. 14. Schubert: 'Andante' in A major (D604), bars 22-26.

The *Scherzo* and *Allegro* (D570) are usually taken as the other movements of this sonata. The key relationships in the *Scherzo* are genuinely Schubertian; and both the *Scherzo* and the *Trio* detach themselves from classical harmonic principles when Schubert's taste for chromatic excursions provides the music with tonal ambiguity. And his favourite modulation to the flattened sixth even goes as far as between complete sections, since the scherzo is in D major and the trio in B-flat major. Andreas Krause has also pointed out thematic relationships between the opening movement (D571) and the main theme of this scherzo: another fact that distances this sonata from Schubert's common practice in 1817 and places it alongside the coming two sonatas from 1818.<sup>29</sup>

The finale breaks off at what seems to be the beginning of the recapitulation. However, there is enough material to see the connections between Schubert's piece and the finale of Beethoven's 'Moonlight' Sonata: the sudden *fp* chords and the running semiquavers at bars 19-21 and at similar places; the thick chords that 'freeze' the momentum of the music (bar 56 and elsewhere; in Schubert at the flattened sixth); and, most clearly, the thematic resemblances between the second group (bars 40 ff.) and its model (Ex. 15. and 16.). Interestingly enough, some pre-echoes of textures typical of Brahms can also be found here, such as the sixths and octave chords of bars 97 ff., which, in terms of piano technique, distance this piece further from eighteenth-century demands. Passages like this require a different use of the wrist and the arm much closer to Romantic pianism. The conception of sound, as we have seen in the first movement, is also different, and it decisively affects the use of the pedal. Until now, the classical style of Schubert's sonatas had relied more on articulation than on the pedal. But this is also beginning to change.

Ex. 15. Beethoven: Piano Sonata in C-sharp minor, Op. 27 No. 2.  
III. *Presto agitato*, bars 21-33.

The image displays a musical score for the third movement of Beethoven's Piano Sonata in C-sharp minor, Op. 27 No. 2, specifically bars 21 through 33. The score is written for piano and consists of four systems of music, each with a treble and bass clef staff. The key signature is C-sharp minor (three sharps: F#, C#, G#) and the time signature is 3/4. The tempo is marked *Presto agitato*. The first system (bars 21-23) begins with a piano (*p*) dynamic. The second system (bars 24-26) includes a *cresc.* (crescendo) marking. The third system (bars 27-29) features fortissimo (*sf*) dynamics. The fourth system (bars 30-33) starts with fortissimo (*sf*) and ends with fortissimo (*ff*) and piano (*p*) dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

Ex. 16. Schubert: *Allegro* in F-sharp minor (D570), bars 40-57.

There is one more piano sonata ascribed to 1817: the Sonata in B major (D575). Although begun in August, the date of completion is uncertain, partly because it seems that, on this occasion, Schubert took an unusually long time revising his original ideas – possibly not finishing the piece until some point during the following year.<sup>30</sup> The work is complete and unequivocally has four movements, as does the Violin Sonata in A major (D574) written during the same month of August. A further striking feature shared by these two works is that (at least in the original sketches of the piano sonata) the sequence of movements has shifted with the scherzo placed second and the slow movement third. The musical nature of this sonata, especially of its opening movement, is once again very symphonic, and it is very likely that its composition overlapped with his next symphony (No. 6, D589) begun in October 1817. The imposing unison dotted motif with which the piece begins is one of the many orchestral gestures found in this sonata. Another interesting feature is the four-key exposition – more often three-key in Schubert – and harmonic relationships which are audacious even for Schubert.

During the year of 1817, Schubert's intellectual horizons had expanded in an extraordinary manner. In his quest for a better command of the piano sonata, he dedicated considerable efforts to the genre, experimenting with different models ranging from Haydn and Mozart to Beethoven and Hummel. Side-by-side with this, Schubert's achievements in song – to an important extent, inspired by Johann Mayrhofer – initiated a radical development in his musical idiom. By the end of the year, the change had become clear. Perhaps one of the clearest signs of this transformation can be found in the two versions of the song *Gruppe aus dem Tartarus* (*Scene from Hades*, text by Schiller). Schubert had already set Schiller's poem in March 1816 (D396). Then, about eighteenth months later, in September 1817, he returned to it, this time with stunning results (D583). Schubert's imagination and the development that his compositional technique had undergone in the interim period led him to create an entirely different song based on the very same text – a song which possesses a grandeur and transcendence not found hitherto in Schubert's works. As Dietrich Fischer-Dieskau has pointed out, the second setting of *Gruppe aus dem Tartarus* is 'far removed from the conventional lied, even Schubert's own. The voice no longer has a "song melody," the action is depicted more by the harmonic and rhythmic audacities of the piano than by the melody.'<sup>31</sup> And this directly connects the song to the opening movement of the F-sharp minor Piano Sonata, as well as to the two sonatas of the following year.

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### **III New Paths**

#### **1818**

*The only way out is through.*

After the feverish work of 1817, the New Year would bring a considerable decrease in Schubert's output, partially due to external circumstances. Even so, 1818 is one of the most interesting of Schubert's 'transitional' years because it presents us a much more focused artist than we have seen before. It would seem clear that the immense labour of the previous years – alongside the important intellectual influence exerted by Schubert's friends, especially Mayrhofer in 1817 – was now giving rise to a more radical and individualistic composer who was aware of his own potential and willing to explore his own path wherever it might lead him.

In 1818, Schubert only wrote two piano sonatas, one in the spring and one in the autumn. Neither was finished. Yet these two incomplete works are critical for understanding Schubert's state of mind at this time. Moreover, they represent the first clear signs of a fundamental change in the composer's musical development which would eventually crystallize several years later. But before we turn our attention to those pieces, let us first contextualize this interesting year in Schubert's life.

1818 brought exciting new prospects for Schubert. In January, for the first time in his life and after five hundred works including nearly 350 songs, he saw one of his songs printed and published in an almanac. It was, incidentally, a setting of a text by Mayrhofer, *Erlafsee (Lake Erlaf, D586)*.<sup>1</sup> On March 1, one of his Overtures 'in Italian style' (D590 or 591) was performed in a public concert at the Theater an der Wien<sup>2</sup> and, some days later, he applied for acceptance in the Philharmonic Society as a practicing member.<sup>3</sup> He was rejected on unclear grounds, but would eventually be accepted after several more years. His public profile as a young composer in Vienna was starting to take off and possible new openings looked very favourable. However, Schubert, like any ambitious composer in Vienna at that time, was well aware that if he wanted to make a name for himself in the Imperial capital he needed to take two (in some way interconnected) factors into account: the dominant position of Rossini and the Italians, and the necessity of succeeding as an opera composer.



The craze awoken in Vienna during these years by Gioachino Rossini (1792-1868) and his operas will receive a more detailed commentary in the next chapter. Suffice it to say that the 1819 season at Vienna's Hofoper included 33(!) performances of works by Rossini.<sup>4</sup> This Viennese vogue for Italian opera and Italian musicians, especially Rossini, rapidly evolved in the 1820s, and it is a crucial factor in understanding Schubert's output and his musical efforts during the last decade of his life. Schubert attempted to integrate the Italian formula into his works, or simply to write music in the style itself, and the result can be clearly seen, among other works, in the two Overtures dating from the end of 1817.

Opera itself was an important goal. 1818 would give Schubert one of the happiest moments of his life, when, at the end of the year, the Kärntnerthor Theatre commissioned from him a new opera, probably for the return of the baritone Johann Michael Vogl whom Schubert had met the previous year through his good friend Josef von Spaun. The result was the Singspiel *Die Zwillingbrüder* (*The Twin Brothers*, D647), on a libretto by Georg Ernst von Hofmann. Schubert worked extremely hard, completing the score by January 19 of the following year. Unfortunately, Italian opera was always given preference, and *Die Zwillingbrüder* did not receive its premiere until June, 1820.<sup>5</sup>

1818, a year of changes, also meant a turning point in Schubert's symphonic activity. The beginning of the year saw the completion of his Sixth Symphony (D589) on which he had been working since October of the previous year. This work, in some measure a meeting point of various influences ranging from Mozart to Rossini,<sup>6</sup> was the last of Schubert's youthful symphonies and, as with the piano sonata, it represented the closing of a creative period in his life and the opening of a new one. He would make some other serious attempts over the years: two symphonies in D major, one in 1818 (D615) and the other one in 1821 (D708A); a symphony in E major (D729, 1821); and the famous B minor Symphony from 1822 (D759). But he would have to wait until 1825 before his efforts bore fruit in the C major Symphony (*Great*, D944). Schubert's output during 1818 does not contain any well-known masterpieces, but there are some revealing works that deserve a closer look because of their importance in terms of Schubert's changing aspirations at the time.

The first two months of the year saw no new songs; he was surely working hard on finishing his symphony. And then March brought only one song, though of some significance: *Auf der Riesenkoppe* (*On the Giant Peak*, D611), a setting of a text by the famous German patriot and poet, Theodor Körner (1791-1813). In his career, Schubert set twelve poems by Körner. It is interesting that eleven of them date from 1815 and only this one, *Auf der Riesenkoppe*, from 1818. It is often said that Schubert had a different approach not only to different poems but also to different *poets*. Comparing this song with the other Körner settings from three years earlier is very revealing and draws our attention to some important changes in the composer's thinking. This work

presents us with a composer of a depth quite unlike the one we saw in 1815. The striking change lies not only in the tonal freedom of the song – it begins in one tonal center, D minor, and ends in another, B-flat major – but especially in Schubert's new reading of Körner's pompous poetry. In Susan Youens' words, 'by the time Schubert composed *Auf der Riesenkoppe*, Mayrhofer's darker, grander spheres had replaced the Papageno-like buoyancy of Körner and his ilk, and the result was *tonal experimentation* [italics are mine] of a more radical order than Körner's verse could invite.'<sup>7</sup> Something has definitely changed.

In April, we find another song that demands our attention: *An den Mond in einer Herbstnacht* (*To the Moon on an Autumn Night*, D614), the first of the four 1818 settings of poems by Alois Schreiber (1763-1841). In Schubert's song oeuvre, the Schreiber settings are noteworthy for their sweet lyricism and for the wonderful independence of the piano writing. Accompaniments flow freely in a fresh and sincere manner and at many stages these songs can be even viewed as piano pieces: the voice and piano parts are of equal interest. The perfection of form of *Der Blumenbrief* (*Letter of Flowers*, D622) or the pianistic expansiveness of *Das Abendrot* (*The Sunset Glow*, D627) give the Schreiber songs an important place in the development of Schubert's music. But it is especially in the extraordinary *An den Mond in einer Herbstnacht*, Schubert's earliest experiment using rondo form within a song, where the composer displays features which will be of crucial importance in the coming great cycles, such as his ability to change the focus of the song at will.<sup>8</sup>

During the same weeks, Schubert began to write two new works in sonata form: a piano sonata in C major and the fascinating symphony in D major (D615). He finished neither of them. With regard to the sketches for an *Andante* in B minor for the Symphony in D, Maurice Brown said:

*This Andante is without doubt Schubert's first entry into that world of passionate and sustained lyricism that later produced the Quartettsatz, the first movement of the 'unfinished' Symphony and the slow movement of the string Quintet. It is, even in its first crude draft, incomparably more mature than any previous slow movement of his and than anything in the following sketched Symphony in E; and it cuts deeper, too.*<sup>9</sup>

The **Piano Sonata in C major** (April 1818, D613) consists of an opening movement and a finale, both incomplete. The first movement reaches the development section, breaking off after 121 bars and giving no hint of a possible recapitulation. The music is a mixture of influences, showing elements that range from the opening unison in Mozart manner to a second theme in the flat mediant E-flat major *à la Rossini*. We find elements proper of the Classical period like the Alberti bass, as well as influences

from Beethoven's piano writing, especially in the development section. Moreover, it is fascinating to find, also here, some features of the pianism of some early romantics like John Field (1782-1837) or Friedrich Karlbrenner (1784-1849): the nocturne-like accompaniment, the vocal arabesques and portamenti, or the lyrical theme in octaves (Ex. 1). The draft breaks off after an abrupt tonal progression from A-flat major to E (major, supposedly) and a figuration change to triplets which had not appear earlier in the movement.

Ex. 1. Schubert: Piano Sonata in C major (D613).  
I. *Moderato*, bars 41-58.

The musical score for Schubert's Piano Sonata in C major, I. Moderato, bars 41-58, is presented in four systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is C major (one flat, B-flat). The time signature is 3/4. The score includes various musical notations such as slurs, fermatas, triplets, and dynamic markings like *dim.* and *f*. The first system (bars 41-44) shows a melodic line in the treble with a fermata and a triplet in the bass. The second system (bars 45-48) features a wavy line in the treble and a triplet in the bass. The third system (bars 49-52) continues the melodic and accompanimental patterns. The fourth system (bars 53-56) includes dynamic markings *dim.* and *f*.

The Finale is an *Allegretto* that once again follows the Classical tradition, especially Mozart, of rounding up the sonata with a gentle, moderately fast movement. This piece also displays other influences. The opening motive is reminiscent of the third movement of Mozart's Piano Trio in C major (KV548), and the second theme sounds more prophetic of Verdi than of Rossini.<sup>10</sup> Nevertheless, we also find a much more adventurous and ambitious pianism. Being himself technically limited as a pianist, it would appear that Schubert is determined to arrive at the best command of the possibilities of the instrument, taking Beethoven's achievements in his piano sonatas as reference; something he also explores in the (supposed) slow movement. The finale breaks off at what seems to be the return of the recapitulation. It is reasonable to think that Schubert might have assumed the rest could be 'filled in' later. However, the clearly unfinished state of the opening movement, the multiple influences displayed, and, as earlier noticed, the composer's difficulties with his first and last movements lead us to view this otherwise fascinating sonata as yet another learning piece: although this time testing his own capabilities in a much more adventurous and personal manner than ever before. In the same way, it is worth remembering that a few weeks later Schubert sketched two movements of a symphony in D major (D615, mentioned above). Apparently, he wrote these symphonic sketches in a piano reduction, not directly in full score. This deserves consideration because it had not been Schubert's common practice up to this point.<sup>11</sup> Perhaps he was no longer sure of the direction he should follow and needed to explore the new perspectives opening up before him.

The central movement is thought to be the *Adagio* in E major (D612), which was written during the same month. Some scholars have raised the possibility that the Minuet in C-sharp minor (D600) and the Trio in E major (D610) were intended for this sonata.<sup>12</sup> The *Adagio* was published as an independent piece, which might be due to the fact that it was the only finished movement of the three.

This *Adagio* is fascinating for several reasons. Written in a very compact sonata form, the opening bars combine the vocal quality of a Lied with the nobility of Beethoven's second movements. More interestingly, from a pianistic point of view, are the virtuosic figurations which go far beyond anything we have seen in the piano sonatas so far. The references to Beethoven, and to other virtuosos of the time like Hummel whom Schubert admired and to whom he would dedicate his last three piano sonatas, impregnate the whole movement: fast chromatic scales, pianistically uncomfortable figurations and quasi-improvisational broken chords embellished with mordents (Ex. 2.).

Ex. 2. Schubert: *Adagio* in E major (D612), bars 44-52.

The image displays a musical score for Schubert's *Adagio* in E major (D612), specifically bars 44 through 52. The score is written for piano and consists of five systems of music, each with a treble and bass clef staff. The key signature is E major (one sharp) and the time signature is 3/4. The music is characterized by its slow tempo and rich harmonic texture. The first system (bars 44-45) features a complex, multi-measure rest of 9 measures in the bass line. The second system (bars 46-47) includes a dynamic marking of *fp* (fortissimo piano) and a fermata over the first measure of the treble line. The third system (bars 48-49) continues the intricate melodic and harmonic development. The fourth system (bars 50-51) shows a multi-measure rest of 6 measures in the bass line. The fifth system (bar 52) concludes the passage with a final chord and a fermata.

At the end of the spring, Schubert had the opportunity of some fresh air beyond the confines of Vienna. The noble Esterházy family, for whom Haydn had worked for many years, invited him to spend the summer at their state in Zseliz (then in Hungary, now in Slovakia). His duties there would include taking care of the musical education of the count's two young daughters, and placing his musical gifts at the service of the family. For many weeks this stay far from the pressures of the big city meant freedom and happiness. But as the months passed, Schubert began to feel the isolation, both

physical and intellectual, of residing where ‘not a soul had any feeling for true art.’<sup>13</sup> Schubert stayed in Zseliz from around May through until November. By the time he returned to Vienna, towards the end of the year, the young composer was charged with renewed ambitions.

During the months spent in Hungary, Schubert mainly worked on a German Requiem (*Deutsches Trauermesse*, D621), which had been requested by his brother Ferdinand, and on a series of works for piano duet – surely a ‘spin-off’ from his pedagogical duties as the musical tutor of the two young Esterházy countesses. Perhaps the most interesting of these works from our point of view is another piece in sonata form, the Sonata in B-flat major for piano duet (D617). This work represents an early study in the formal and tonal expansion towards which Schubert would strive over the next years;<sup>14</sup> his goal being a ‘grand symphony.’

In July we also find the only Mayrhofer setting of the year: an important piece unlike anything Schubert had done hitherto. The influence that Mayrhofer and his poetry exerted on Schubert’s music and mind has been treated briefly in the previous chapter. Now, in 1818, it would again be one of Mayrhofer’s poems which marked the starting point of a new adventure in Schubert’s career: the song cycle. The enormous *Einsamkeit* (*Loneliness*, D620) can justifiably be viewed as Schubert’s first song cycle, and it bears witness to his musical ambitions at that time. Structured in six sections, *Einsamkeit* is a long and allegorical poem that reflects the ages of man: from the solitude of youth to the loneliness of old age. This appears to have been a special project, and Mayrhofer probably wrote the poem specifically for Schubert, who surely had high hopes of its outcome. In the song, all six sections are interconnected, and the music contains a new lyrical assurance and pictorial richness which indicate a new phase in the development of Schubert’s Lieder. The piano writing is also very fluent, sharing the expansiveness of some of the Schreiber settings, especially that of *Das Abendrot*.<sup>15</sup>

*Einsamkeit*, which Schubert himself considered ‘the best thing I have done,’<sup>16</sup> is a clear attempt to create something new in song, and there are at least two relevant aspects worthy of mention. The first is *Einsamkeit*’s resemblance to the work that probably served as a model: Beethoven’s song cycle *An die ferne Geliebte* (*To the Distant Beloved*, Op. 98) from 1816. Beethoven’s work is also in six parts and, as in *Einsamkeit*, the opening theme is taken up again at the end to close the cycle. It is quite likely that Schubert knew Beethoven’s song cycle, especially after using Beethoven’s works as models for his piano sonata ‘studies’ in 1817 and 1818. The second interesting feature of *Einsamkeit* is its subject. The grandeur of the universal ideas which it expresses links the poem to the revival of Shakespeare’s dramas as well as to the interest in self-cultivation (*Bildung*) and the quest for spiritual enlightenment that swept the intellectual circles (often underground) of the first quarter of the nineteenth century in the Germanic region. As we have already seen, Mayrhofer – like many members of Schubert’s circle of friends – came from Linz, where the poet belonged to

such a group – one which lies at the heart of the origin of the so-called Schubertiads. The influence that Mayrhofer and other members of the circle exerted over Schubert's intellectual development would deserve a volume of its own. It is enough to say here that the literature and ideas with which the group constantly fed Schubert would have a decisive impact on the development of the young man's intellectual mind, and consequently, of his music.

New perspectives, new paths and an increasing assurance concerning his own potential characterize Schubert's compositional development during the year of 1818. In spite of the difficulties and his fears of the unknown, he continued working on pieces for piano duet, and most importantly for us, on another piano sonata.

The **Piano Sonata in F minor** (D625), written in September at Zseliz, is one of the most interesting of these early, unfinished works for piano. Originally published without a slow movement, there are reasons to believe that the *Adagio* in D-flat major (D505) belongs to this sonata, thus making it a four-movement work.<sup>17</sup> The opening *Allegro* is the only truly incomplete movement, although its state leaves room for speculation. It breaks off at what seems to be the end of the development. If those final bars are meant to lead to the recapitulation, they seem to indicate a recapitulation in the subdominant B-flat: not uncommon in Schubert's sonata-form practice. It is also worth noting that, although strictly-speaking incomplete, the finale is as good as finished since the recapitulation is sketched in with a single melodic line, leaving the rest of the texture to be filled in later in an analogous manner to the exposition. This raises the question of whether Schubert lacked time for or interest in writing out what might have seemed to be the movement's obvious conclusion. In any case, this sonata contains some great music and needs only a small amount of work to make it fully performable.

Beethoven's world is once again present in this sonata. The general sense of pulse, the pianistic figurations, the constant drive, and the exploitation of the possibilities of the instrument – especially in the outer movements – strongly suggest connections with Beethoven: more precisely with the *Appassionata* Piano Sonata, Op. 57. However, Schubert's own hand can be detected in certain musical gestures and procedures of thematic treatment that already point toward his late and final piano sonatas.

The Sonata's choice of key also deserves consideration because, apart from the late Fantasy for piano duet (D940), this is the only major work by Schubert in F minor. This key seldom features in his music, and seems to be associated with feelings of distress, loneliness, bitterness, anguish or nostalgia: for example, *Erster Verlust* (*First Loss*, D226), *Die junge Nonne* (*The Young Nun*, D828), *Totengräbers Heimweh* (*Grave-digger's Longing*, D842) or *Gefrorne Tränen* (*Frozen Tears*, D911/3). The choice of F minor for this sonata could be related to Beethoven's own *Appassionata*, also in F minor, as well as to Schubert's intellectual and emotional loneliness in Zseliz at

the end of the summer. A surviving letter from September reveals a person in isolation, suffering from homesickness and keen to meet his friends again:

*At Zseliz I am obliged to rely wholly on myself. I have to be composer, author, audience, and goodness knows what else. [...] So I am alone with my beloved and have to hide her in my room, in my pianoforte and in my bosom. Although this often makes me sad, on the other hand it elevates me the more.*<sup>18</sup>

The opening *Allegro* contains fascinating music. From its very outset, we feel the extraordinary determination of a young and ambitious composer. The movement begins in unison with a descending leap of a twelfth: a very unusual gesture that seems to bear a resemblance to the opening of Beethoven's *Appassionata*. As we move forward, the music is beset with virtuosic figurations in both hands and audacious harmonic progressions (even reaching E major, enharmonically the flat tonic, F-flat major; bars 54 ff.). Schubert's new sound conception also deserves to be mentioned: for example, the obvious need for the pedal at the end of the exposition (bars 68-75; Ex. 3.) implies a very interesting use of the piano's overtones, unseen in Schubert's work hitherto; as well as the exploration of the limits of the instrument's registers (bars 112-117; Ex. 4.), another feature probably influenced by Beethoven. Interestingly enough, this movement also contains passages which foreshadow the piano textures of Brahms' rhapsodies at the end of the 1870s (bars 94 ff.).

Ex. 3. Schubert: Piano Sonata in F minor (D625).  
I. *Allegro*, bars 68-75.



## Ex. 4. Schubert: Piano Sonata in F minor (D625).

I. *Allegro*, bars 112 ff.

The *Adagio* (D505) is in a very compact A-B-A form. Although not as remarkable as the other movements, it also contains some interesting features which look ahead to the sonatas of 1828 – especially to the second movement of the B-flat major Sonata (D960).<sup>19</sup> These features mainly concern harmonic procedures and the tonal relationships between the first and second parts. For the middle section, the music moves from the initial D-flat major to a distant A major – a key of especial significance for Schubert<sup>20</sup> – presenting a hymn-like theme derived from the first section's opening material and which, overall, foreshadows similar passages by Brahms. Pianistically, the 'horn melody' in sixths over a carpet of pedal octaves in triplets awakens us to the fact that something is changing in the way Schubert writes for the piano. The structure of the movement is still well-anchored in the classical style, but the tonal expansion, the piano texture and the motivic relationships already give a hint of the direction in which he is moving.

The *Scherzo*, which some editions place as the second movement, enhances the impression of a young and ambitious composer. Written in E major (the key of the leading tone!), this scherzo reveals an adventurous and courageous Schubert – one who is leaving Mozart and Haydn behind, and is instead taking Beethoven as a reference point from which to continue the search for his own voice as a piano composer. Rather chromatic and dissonant, this scherzo is probably one of Schubert's most interesting piano pieces prior to 1820. Its texture moves between orchestral and virtuoso piano writing. Dense, closely voiced chords, large hand extensions, rapid scales, broken octaves and scherzo-like accompaniments in 'Chopinesque' style are all absorbed into a tonally adventurous discourse – at times providing this movement with a visionary quality that gazes far into the future (Ex. 5.).

Ex. 5. Schubert: Piano Sonata in F minor (D625).  
*Scherzo*, bars 25-40.

The last movement is an important achievement, probably the most effective of Schubert's finales up to this point. Beethoven and very likely his *Appassionata* are again the reference point. Rapid figurations that vary within the forward driving momentum, continuity in spite of textural changes and a sense of determination make this movement a highly successful finale. Moreover, the interest of this piece goes beyond its own time, being sometimes strongly prophetic of the Romantics. A clear premonition of the macabre and almost atonal *Finale* of Chopin's Piano Sonata in B-flat minor Op. 35 comes to mind when we hear Schubert's opening bars (Ex. 6. and 7.)

Ex. 6. Chopin: Piano Sonata in B-flat minor, Op. 35.  
 IV. *Finale. Presto*, bars 1-4.

Ex. 7. Schubert: Piano Sonata in F minor (D625).  
IV. *Finale. Allegro*, bars 1-6.



As we can see, within a single year, Schubert's inner mind and musical ambitions had considerably changed. From studying and emulating the classics, he had advanced to the beginnings of an awareness of his own potential in a field where his great predecessors seemed to have said the last word. It would surely take time, a lot of effort and no few disappointments, but he could now see the personal path that lay before him.

The transitional 1818 and the direction that Schubert would take in the near future were neatly summed up at the end of the year. Back in Vienna, having long been starved of literature and intellectual companionship, he moved in with Mayrhofer. And almost immediately, probably at Mayrhofer's suggestion, he turned his attention to two of the most important figures of the Romantic Movement: the Schlegel brothers. Exciting new doors were opening.

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## **IV Of Changes and Operatic Hopes**

### **1819-1823**

*Der Vogel kämpft sich aus dem Ei. Das Ei ist die Welt.  
Wer geboren werden will, muß eine Welt zerstören.*

*The bird struggles out of the egg. The egg is the world.  
He who wants to be born must destroy a world.*

Hermann Hesse, *Demian*.

In Schubert's life, the period from 1819 until approximately 1823 is often referred to as 'the years of crisis.' During these years, Schubert's production, though still impressive, decreased. The young composer did not finish any new symphonies, string quartets or chamber works of importance. He wrote fewer songs and only two new piano sonatas (in 1819 and in 1823). These are years of drafting, sketching and leaving projects unfinished, although many, even in their incomplete state, are unquestionable masterpieces. Schubert's failure to finish these works is, as far as we can guess, for varying reasons: a lack of performance prospects (probably the case for the opera *Sakuntala*), extreme self-criticism (the two symphonies of 1821), or apparently very personal reasons (the opera *Adrast* or the oratorio *Lazarus*). Although this does present a picture of a period of crisis, it may lead us to a misconception of what was really happening in Schubert's life during this time. In fact, these were years of intense work, extraordinary achievements and high professional hopes. It is however clear that, for several years, Schubert put aside some of the musical forms which he had regularly cultivated: the string quartet, chamber music in general, and the piano sonata. Why should this be so?

We can only speculate, but I would propose at least two reasons...

On the one hand, the older and more experienced composer faced ever-increasing self-criticism. Looking back at the instrumental works of his youth, which included six symphonies, more than ten string quartets and no less than ten piano sonatas (the last of which were left unfinished), Schubert may have felt a need to take

stock and allow himself time to hone his skills in order to tackle something genuinely his own and integrate the tonal and formal idiosyncrasies of his musical language with the firmly-established concepts of sonata form. Most of Schubert's works prior to 1819 had taken the Viennese classics and Beethoven as their models. The more mature Schubert may have felt a need to step aside for a while and explore some new directions before he was ready to take up those earlier challenges again. With very few exceptions, Schubert would not return to chamber music and the solo piano until 1824; but it would then be with extraordinary results.

The other reason that may help to explain the lack of instrumental music during these years is Schubert's dedication to a genre which inspired him through much of his life: the genre of opera. Over the five years from 1819 to 1823, Schubert was involved in no less than eight stage projects, ranging from melodrama and *Singspiel* to full-scale, through-composed opera. This might come as a surprise to many Schubertians who tend not to think of Schubert as a composer of operas. The reality is that, throughout his career, Schubert spent a great deal of time and effort on works for the stage. Between 1811 and 1828, he undertook no fewer than twenty full-scale dramatic works amounting to thousands of bars of music. A thorough analysis of Schubert's stage works is beyond the brief of this study; but as they represent the core of his professional interest during these years and were formative for his overall career, it seems wise to include a commentary of the musical and socio-political forces that were shaping Schubert's creative life at this time.

Like every professionally ambitious composer of the period, Schubert was surely aware that opera was *the* medium through which he could make a name for himself in Vienna. It was still (since the theatre of Baroque times) a crucial component in the musical life of the capital, and any composer, perhaps with the exception of Beethoven, would view operatic success as a path to social recognition and financial security. This was especially the case for composers like Schubert who lacked the performance skills – and the personality – required for a solo-artist career. Stage works, and opera in particular, could be the springboard to fame.

Throughout the 1820s, the Viennese operatic world was largely shaped by two factors: the strict censorship applied by the Metternich regime; and the extraordinary success of Italian operas, especially those of Gioachino Rossini (1792-1868). The state's fierce control of any ideas that were presented on Viennese stages proved crucial for the development of theatre and opera at that time. Librettists were forced to choose between shaping their works within the political restrictions or leaving the Imperial capital to work in the humble obscurity of provincial theatres. The result in Vienna was, generally speaking, a mild and innocuous cultural life and, in the case of the theatre, poor quality libretti – a fact that significantly shaped Schubert's operatic career. Even more important in practical terms and something that proved decisive for the evolution

of Schubert's music in the 1820s was contemporary Viennese theatrical taste, which ranged from sentimental light operas to spectacular Italian ones.

Italian and Italianate opera were greatly in demand (and therefore highly profitable) in the city's theatres. The first Rossini production seen in the Imperial capital was *Tancredi* in 1816 and, by 1821, the Viennese had coined a term for this phenomenon: *der Rossini Rummel* ('the Rossini craze'). As mentioned in the previous chapter, Vienna's Hofoper season in 1819 included thirty-three performances of works by Rossini. This was only surpassed by Mozart; but otherwise, the works of Viennese composers were under-represented.<sup>1</sup> The Viennese fever for Italian opera and Italian musicians, especially for Rossini, constitutes a crucial element in the understanding of Schubert's output and musical efforts during the last decade of his life. Nowadays, the importance of these contemporary factors is often overlooked, but it is noteworthy that many music historians describe those years in Vienna as 'The Age of Beethoven *and Rossini* [italics are mine].' Incidentally, it is from May 19, 1819, that we have Schubert's most revealing comments about Italian music. Concerning Rossini and a recent production of his *Otello*, Schubert said that 'you cannot deny him extraordinary genius. The orchestration is most original at times, and the vocal parts too occasionally, except for the usual Italian gallopades and several reminiscences of "Tancredi."<sup>2</sup> The truth is that Schubert's operas often clearly reflect the contemporary musical world in which he lived, and it was the work of his contemporaries that helped him to shape his own. We have already mentioned the Viennese classics and Hummel as models for Schubert's instrumental works, but there are also extant examples in opera. Elizabeth McKay has pointed out some strong similarities: for example, between Schubert's Singspiel *Die Freunde von Salamanka* (D326, 1815) and Joseph Weigl's Singspiele *Das Waisenhaus* (*The Orphanage*, 1808) as well as his *Die Schweizerfamilie* (*The Swiss Family*, 1809), much *in vogue* at that time in Vienna; or between Adalbert Gyrowetz's *Der Augenarzt* (*The Ophthalmologist*, 1811) and Schubert's *Fernando* (D220, 1815), which is largely an adaptation of the musical ideas and libretto (including even the names of characters) from Gyrowetz's extremely popular work.<sup>3</sup> Further examples of plot resemblances and also musical procedures can be found in operas such as *Alfonso und Estrella* (1821-2), which shows Schubert's 'knowledge and assimilation of the operatic methods of Rossini,'<sup>4</sup> and *Fierabras* (1823), 'written with a Viennese audience very much in mind, an audience enthusiastic about [Rossini's] *Tancredi* and [Weber's] *Der Freischütz*.'<sup>5</sup>

Let us now return to 1819. As we have noted, as soon as Schubert came back from Zseliz at the end of 1818, he moved in with his friend the poet Johann Mayrhofer. Thirsty for city life and avid for intellectual challenges,<sup>6</sup> he was presumably happy to be back in Vienna. Interestingly, he now became interested in poets and poetry of a different kind. Probably influenced by Mayrhofer and the 'Bildung circle' (a reading group which Schubert had belonged to since 1814 and whose meetings would eventually

become known as ‘Schubertiads’), the twenty-two-year-old composer turned his attention to far more metaphysical and transcendental poetry, and especially to the work of his own contemporaries – either close friends or famous poets based in Vienna. In selecting his texts, he no longer seemed interested in extended ballads or narrative poems, but rather in more challenging texts embodying what we might call an intense spirituality. This ‘spirituality’ apparently had little to do with religiosity in the traditional Roman Catholic sense, but more with the universal pantheism of the writings of Friedrich von Hardenberg (1772-1801, better known as Novalis) and the early works of Friedrich von Schlegel (1772-1829); these were two poets that Schubert would repeatedly set during this period of his life. The change in Schubert’s poetic world is significant because many of the poems he chose over the next years put him increasingly in contact with Romantic ideas, thus stimulating his musical imagination in new directions. Insight into this new phase can be drawn from the last quatrain of the song *Die Gebüſche* (*The Thicket*, D646, on a poem by Friedrich von Schlegel), which was composed in January, 1819. Here we can find, as John Reed has put it, ‘the Romantic doctrine of the unity of nature, and of its underlying euphony, as the “voice of God,” a characteristically “Romantic” poem in both form and substance:’<sup>7</sup>

Durch alle Töne tönet	<i>Through all the sounds</i>
Im bunten Erdentraume	<i>In the earth’s many-coloured dream,</i>
Ein leiser Ton gezogen,	<i>One faint sound echoes</i>
Für den, der heimlich lauschet.	<i>For him who secretly listens.</i> <sup>8</sup>

In fact, the through-composed form and the continuity of texture of Schubert’s *Die Gebüſche* setting constitute an important early example of what would become one of the distinguishing features of his later piano music: on-going motion sustained by constant modulations – a feature largely derived from his song writing. A clear analogy can be seen when comparing this song to the third of the Impromptus D899 from 1827.<sup>9</sup>

Schubert’s interest in the metaphysical and pantheistic philosophy of the younger Friedrich Schlegel and other authors was at its peak during the years 1819-22. We could say that the Schlegel songs herald a new stage in Schubert’s art. They display an unprecedented ‘fluency and sensuousness,’<sup>10</sup> and portray in a new and fascinating way Schubert’s ability to create precise tonal images, visual music as it were – an inherent feature of the Romantics rather than of the Classicists. As we see in the writings of E.T.A. Hoffmann and other early Romantic authors, from now on composers do not only hear, but also see. Important examples of this new phase in Schubert’s song writing are *Der Fluss* (*The River*, D693, March 1820), *Der Schiffer* (*The Boatman*, D694, March 1820) or the extraordinary *Im Walde* (*In the Forest*, D708, December 1820). It is true that, by the time Schubert began to admire and involve himself in the

spiritual pantheism of Friedrich Schlegel, the latter had already converted to Catholicism and become a narrow-minded advocate of a religious rather than a spiritual conception of metaphysics; but the texts that Schubert chose to set, although not strictly contemporary, show his interest in the kind of alternative theology that the works of Novalis and the younger Schlegel expounded.

At about the same time as Schubert was becoming immersed in these new philosophical ideas, he turned again to the piano sonata, though not very successfully. In April 1819, he began to write a **piano sonata in C-sharp minor (D655)** of which he only completed the exposition of the (supposedly) opening movement. Its meagre 73 bars do, at least, testify to Schubert's continuing interest in the genre after the two incomplete sonatas of the previous year. The melodic invention is inferior (at least by Schubert's standards, as can be seen from the first and second themes; Ex. 1. and 2.) and the motivic cells are rather unconvincingly developed. Schubert's efforts, however, to integrate the on-going rhythmical motion of the opening theme into the other sections of the exposition are noteworthy: it was exactly this kind of thematic treatment – the exploiting of a musical cell's inner possibilities for use as a cohesive factor in the longer-scale structure – that was one of the compositional techniques he needed to improve. Harmonically, this fragment is rather chromatic and contains some remarkably audacious moves, like the presentation of the third theme in F major (a tritone away from the home key of C-sharp minor; Ex. 3.) or the modulations into tonal regions as far removed as A-flat major (eventually enharmonized as G-sharp major; Ex. 4.). The proportions of the three-key exposition are also a bit ungainly with the second group a good deal longer than the first. The writing is at times virtuosic (Ex. 4.), but mostly experimental and, overall, the music seems to lack a clear direction.

Ex. 1. Schubert: Piano Sonata in C-sharp minor (D655), bars 1-5.\*



Ex. 2. Schubert: Piano Sonata in C-sharp minor (D655), bars 14-25.\*

Musical score for Ex. 2, Schubert's Piano Sonata in C-sharp minor (D655), bars 14-25. The score is in C-sharp minor (three sharps) and 3/4 time. It consists of four systems of two staves each (treble and bass clef). The first system starts at bar 14 and ends at bar 16. The second system starts at bar 17 and ends at bar 19. The third system starts at bar 20 and ends at bar 22. The fourth system starts at bar 23 and ends at bar 25. The piece begins with a piano (*pp*) dynamic. The right hand features a melodic line with a wide intervallic leap in the first system, while the left hand provides a steady accompaniment of eighth notes. The texture is dense and expressive, characteristic of Schubert's style.

Ex. 3. Schubert: Piano Sonata in C-sharp minor (D655), bars 47-50.\*

Musical score for Ex. 3, Schubert's Piano Sonata in C-sharp minor (D655), bars 47-50. The score is in C-sharp minor (three sharps) and 3/4 time. It consists of two systems of two staves each (treble and bass clef). The first system starts at bar 47 and ends at bar 49. The second system starts at bar 49 and ends at bar 50. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a wide intervallic leap in the first system, while the left hand provides a steady accompaniment of eighth notes. The texture is dense and expressive, characteristic of Schubert's style.

## Ex. 4. Schubert: Piano Sonata in C-sharp minor (D655), bars 56-62.\*

\* Printed by kind permission of G. Henle Verlag.

*Franz Schubert: Klaviersonaten. Band III.*

(Munich, 1997), pp. 232-5.

Schubert appears to have returned once more to the piano sonata in the year of 1819, presumably during the summer. The Piano Sonata in A major (D664) is a compact, and this time complete, three-movement work whose lyricism and grace (although not free from some darker tones) have gained it a special place in the piano repertory. The date of composition is uncertain, but the fact that Schubert gave the manuscript to Josefine von Koller on his departure from Steyr in the summer suggests that it was written at around the same time.<sup>11</sup> The summer months also saw the creation of a favourite work among Schubertians: the Quintet for piano, violin, viola, violoncello and double bass in A major (D667, *Trout*). Most interestingly from the point of view of this study, the Quintet seems to have been significantly modelled on an arrangement of Hummel's Septet for piano, winds and strings in D minor Op. 74.<sup>12</sup> This would seem to bear further witness to Schubert's admiration and professional respect for Hummel, whose music, as we have already mentioned, made a great impression on Schubert's own.<sup>13</sup>

The most important work of the autumn is the mysterious and unfinished opera *Adrast* (D137, libretto by Johann Mayrhofer), which appears to have been an intensely personal project for Schubert. There is no mention or reference to it in any contemporary documents, possibly because its plot has homosexual (and perhaps also personal) connotations; something which, to say the very least, was considered inappropriate in Schubert's time. Sadly incomplete, and comprising an hour or so of music, it contains some of Schubert's most audacious writing to date.<sup>14</sup>

In terms of social exposure, the year 1819 brought more public performances and Schubert's music was now heard with fair regularity in Vienna. His reputation and fame continued to grow steadily throughout this year and into the next. With the exception of the unfinished *Quartettsatz* in December, 1820 would not see the creation of any major instrumental work. However, Schubert's achievements in other genres during the year are of the greatest importance and well deserve a place in this study.

During the first weeks of 1820, Schubert set *Adrast* aside and began work on something astonishing: the scenic oratorio *Lazarus oder: Die Feier der Auferstehung* (*Lazarus or The Celebration of Resurrection*, D689). Not as well-known as it deserves (probably due to its unfinished state), *Lazarus* is a masterpiece and surely one of Schubert's most fascinating and revolutionary creations.

The plot of Schubert's oratorio follows the biblical story from the Gospel of St. John in which Jesus brings Lazarus of Bethany back from the dead. In musical terms, *Lazarus* is a *durchkomponiert* work, in contrast to *Adrast*, which was structured with discrete numbers. This is an important turning point in Schubert's stage works because it looks ahead to the grand Romantic operas *Alfonso und Estrella* (1821-2) and *Fierabras* (1823). In this sense, *Lazarus* represents an early example of the integration of Schubert's marvellous melodic gift into larger structures in a way that is so characteristic of his late instrumental works, including the sonatas for piano. It is in pieces such as *Lazarus* that we can begin to see the processes of integration which would prove decisive for the tonal and formal expansion of Schubert's later works in sonata form. This oratorio is also noteworthy for the subtle continuity between melodic and 'recitativo' passages; as well as for harmonic audacities that one might rather expect from composers half a century later. The seams between the sections are so smoothly and fluidly connected that we would have to wait several decades to see something similar in Wagner's ariosos.<sup>15</sup> Another significant characteristic of this work is its metaphysical and spiritual connotations. Originally, *Lazarus* was supposed to be structured in three 'acts' corresponding to the title-character's death, burial and resurrection. Schubert only set the first two, although the end of the second part has since been lost. Intriguingly, while the first two scenes deal with Lazarus' death, the third is concerned with his resurrection. The fact that Schubert did not set this third part leads to speculate on his personal sense of spirituality and on what kind of after-death beliefs he held at that time: probably not those traditionally held in the Roman

Catholic Church concerning the parable of Lazarus. It would seem that Schubert had problems with the idea of resurrection at this time: an interesting fact when considered in the light of his Schlegel and Novalis songs of the same period. It is quite obvious to me that this was a young composer absorbed in metaphysical and philosophical ideas at a deeper level than hitherto – ideas that must surely have had an impact on his music.

The other important work of the first half of 1820 is the melodrama *Die Zauberharfe* (*The Magic Harp*, D644). After the commission and eventual premiere of *Die Zwillingsbrüder*, this new stage work was also a commission, though now from the Theater an der Wien. It is a piece in the tradition of the late-eighteenth-century popular *Zauberoper* (to which works such as Mozart's *Die Zauberflöte* belong). Significantly for this study, the melodramatic nature of *Die Zauberharfe* posed Schubert, even more obviously than *Adrast* and *Lazarus*, with a challenge that proved highly fruitful for the instrumental works of the coming years. As Elizabeth McKay has pointed out, this was the first time that Schubert needed to write music for a specific dramatic effect in an entirely new context. The melodrama is a theatrical form in which music mainly has a 'complementary' role, and where the vocal part is often spoken over an orchestral background. In such a specific musical frame, Schubert's extraordinary gift for melodic invention would need to be restrained, since, in a work in which continuous speech is interspersed with short passages of descriptive music, long charming melodies would have been inappropriate. Therefore, in *Die Zauberharfe*, Schubert was obliged to work in a different way. The striking elements that make this work a milestone in the development of Schubert's compositional technique are mainly two: the use of leitmotifs in a Wagnerian way and, of especial interest to us, the development of his thematic material.<sup>16</sup> Up until 1820, the young composer's *modus operandi* in terms of creating long musical sections had mostly relied on his melodic genius. Schubert's melodies differ from, for example, Beethoven's, which are often not as lyrical but lend themselves more easily to thematic development. Broadly speaking, Schubert's tendency so far had been to present a beautiful melody and then repeat it in different keys without fragmentation or in-depth exploration of the theme's inherent possibilities. In *Die Zauberharfe*, the very nature of the melodrama demanded a different compositional approach. Similar examples to the following are found throughout Schubert's score:<sup>17</sup>

Ex. 5. Schubert: *Die Zauberharfe* (D644), Melodrama No. 6, Act II.  
*Allegro*, bars 1-2.



Ex. 6. Schubert: *Die Zauberharfe* (D644), Melodrama No. 6, Act II.  
*Allegro furioso*, bars 237-9.



Such procedures of thematic development are rather new in Schubert's music and will gain increasing importance in later large-scale instrumental works such as the piano sonatas. As we can see, Schubert had set sonatas and other forms aside (including Lied) in order to concentrate, at least for now, on other musical directions. However, his musical language and compositional technique were developing fast, as some important works from the end of the year clearly indicate. In December 1820, while working on another large (and unfinished) operatic project (*Sakuntala*, D701), he seems to have scaled yet another peak in his creative prowess. During that month, he produced a series of extraordinarily ambitious works: for example, the seminal *Quartettsatz* in C minor (D703), the monumental and pre-Wagnerian *Im Walde* (D708), the operatic *Der zürnenden Diana (To the Angry Diana)*, D707, poem by Mayrhofer) and a new (and fragmentary) large-scale setting of Goethe's *Gesang der Geister über den Wassern (Song of the Spirit over the Waters)*, D705).

On the whole, these larger works and especially the continuous theatrical projects that Schubert undertook at this time reveal his ambitions in the field of opera. *Die Zwillingsbrüder* was performed six times during the summer at the Kärntner Theatere, and *Die Zauberharfe* would receive eight performances over the year at the prestigious Theater an der Wien. Schubert's future prospects as an opera composer looked bright and these first important public successes must surely have encouraged him to continue in this direction.

The work on *Sakuntala* stretched from the autumn of 1820 into the first weeks of 1821. After working on the first two acts, it would seem that Schubert abandoned the project.<sup>18</sup> In January, he continued his work with Romantic poetry and genuinely Romantic philosophy in songs such as *Die gefangenen Sänger (The Captive Songsters)*, D712, on a poem by August Wilhelm von Schlegel) and the second setting of Schiller's *Sehnsucht (Longing)*, D636). However, in 1821, the most remarkable thing in terms of song writing was Schubert's return to Goethe's poetry during the first months of that year. We must look back to 1816 to find Schubert as intensely immersed in the work of this greatest of German poets. And, as usual, Goethe's words stimulated Schubert in a special way. The extraordinary results range from the unusual eroticism of the Schumannesque *Versunken (Lost in Love)*, D715) to the Wagnerian declamatory scene *Grenzen der Menschheit (Human Limitations)*, D716), the irresistible charm of *Geheimnis (A Secret)*, D719), and the masterly *Suleika I* (D720), which no less than Johannes Brahms claimed to be 'the loveliest song that has ever been written.'<sup>19</sup>

All of these exceptional achievements in song stand in contrast to Schubert's struggle with large-scale instrumental forms, especially with the symphony. From May until around September 1821, he embarked on two new symphonies, but finished neither. The first (D708A) consists of piano sketches for the four movements of a symphony in D major.<sup>20</sup> These sketches represent, as far as we know, Schubert's second aborted attempt at producing a symphony since his Sixth of 1818. Although not orchestrated, the sketches are quite well advanced and it is unclear why he left the work incomplete. Not long after, he began work on yet another symphony, this time in what was for him a 'new' symphonic key. The Symphony in E major (D729) is a much more substantial work than its companion, being one of Schubert's most important fragments. In it he employs the largest instrumentation so far in his symphonic writing and carries out structural experiments – especially in the outer movements<sup>21</sup> – which, as we have also seen in the piano sonatas, were the ones which troubled him the most. Here Schubert would seem to be achieving a deeper command of the form, possibly applying some of the compositional techniques he had learned and developed since 1818, especially in 1820 with works such as *Lazarus*, *Die Zauberharfe* or the great songs at the end of that year. In the words of Wolfram Steinbeck, one of the most remarkable features of this symphony is that 'the movements, the construction of themes and the formal division are essentially related to each other throughout the symphony' in a new way.<sup>22</sup> Although neither the Symphony in E major nor the symphonic fragments in D major can by any means be compared with the two movements of the Symphony in B minor (*Unfinished*, D759) of the following year, they bear witness to Schubert's continuing interest in – and struggle with – large-scale instrumental forms. One reason why Schubert left these pieces unfinished might have been that, in spite of their worth, they did not yet represent the great leap forward he was striving for. Another reason, especially in the case of the Symphony in E, is that in September 1821 Schubert embarked on another large operatic project (the biggest to date) that would take much of his time and energy over the next months: *Alfonso und Estrella* (D732). It is surely significant that, as late as (presumably) 1823, after completing six symphonies, making a serious attempt at four more, and composing a good number of overtures, when he was asked to submit a work for orchestra, Schubert claimed to have 'nothing for full orchestra which I could send out into the world with a clear conscience,' and apologized for preferring not to send anything because 'it would be much to my disadvantage to appear with a mediocre work.'<sup>23</sup>

The work on *Alfonso und Estrella* absorbed Schubert from September 1821 till February 1822. *Alfonso und Estrella* was Schubert's first grand Romantic opera; not written as a *Singspiel*, but in the then new through-composed style and comprising three acts with an overture and 35 numbers. After the sensational reception of Weber's *Der Freischütz* (*The Marksman* or *Freeshooter*) in Berlin in 1821, the Viennese theatres – especially the Kärntnerter Theatre, which was facing financial difficulties at that time –

were at last more willing to support German operas in addition to Italian productions. This offered new hope for German opera composers, and Schubert clearly decided to take advantage of this more favourable situation. In fact, *Alfonso* seems to have been a commission from the impresario Domenico Barbaja, the newly appointed manager of the Kärntner Theatre at that time. Barbaja also asked other composers to submit German operas for the following season to be programmed alongside the Italian. Among the composers he invited was Weber, who would eventually submit *Euryanthe*. As documentary evidence shows, Schubert was very much involved in the opera world of the city during those months. Among other events, he attended an abridged version of *Der Freischütz* in Vienna in the autumn of 1821 and met Weber himself in February 1822 when the composer returned to Vienna to conduct the work.<sup>24</sup> Schubert's opera was finally delivered on Feb. 27, but he would never see it performed in his lifetime. It could be that the plans for the summer season were already too far advanced by late February to include *Alfonso*, but the truth is that, after a 'wildly enthusiastic season of Italian opera' described by a contemporary critic as 'an idolatrous orgy,'<sup>25</sup> *Alfonso und Estrella* was put aside without any clear performance prospects. After some months, tired of waiting, Schubert asked for the score back and, with the help of some of his friends, tried to gain the interest of theatres elsewhere, such as in Dresden and Berlin;<sup>26</sup> unfortunately, without success. Other attempts such as by Josef Hüttenbrenner's (a close friend of Schubert's) to get one of the young composer's early operas staged in Prague was also unsuccessful.<sup>26</sup> In the years to come, Schubert continued to work hard on other stage projects, but it is clear that his output would have been quite different had fortune in this genre been kinder.

Paradoxically, after all of these professional disappointments in the field of opera, Schubert turned to other genres with renewed intensity. The end of 1822 and the first weeks of 1823 brought one of the most impressive series of works that he would ever write – works of an emotional depth and a mastery of form and expression rarely seen in his output hitherto. Among them, we find the two movements of a symphony in B minor (D759, *Unfinished*, Schubert's fourth attempt at a symphony between his Sixth and the *Great*), the 'Wanderer' Fantasy for piano (D760, his first major piano work in years) and the settings of Matthäus von Collin: *Wehmut (Melancholy, D772)*, *Der Zwerg (The Dwarf, D771)* and *Nacht und Träume (Night and Dreams, D827)*; of Friedrich Rückert: *Dass sie hier gewesen (That They Have Been Here, D775)*, *Du bist die Ruh (You are the Rest, D776)* and *Lachen und Weinen (Laughter and Tears, D777)*; and of Goethe: *Der Musensohn (The Son of the Muses, D764)*, *Willkommen und Abschied (Hail and Farewell, D767)* and *Wandrer's Nachtlied II (Wayfarer's Night Song II, D768)*. These are all works displaying a much greater concentration – works closer in musical language and spirit to the world of the Romantics, with which Schubert had been in contact for several years, mainly through his friends and the reading group.

The year 1823 would continue with regular appearances in print of Schubert's works, more public performances, and an increasing presence in salons and other social gatherings, all of which increased his visibility in Vienna and his demand as a composer. Unfortunately, all of these professional prospects and hopes were seriously undermined by some terrible news. Around the end of 1822 or possibly at the beginning of 1823, Schubert discovered that he had contracted syphilis. At this time of promising professional growth (both publically and personally), he was forced to confront his own mortality and the fact that the time ahead was more limited than he could otherwise have expected.

The first weeks of 1823 must have been extremely difficult for Schubert. In the Vienna of the time, a diagnosis of syphilis – although a rather common disease – meant being doomed to live with the sword of Damocles hanging over one's head. A significant detail in Schubert's biography is the lack of letters or other surviving documents from the beginning of this year. It is most paradoxical – and cruel – to see that when he was at the height of his creative powers, and professional success seemed to be imminent, Fate was determined to prevent it. As Mignon claims in Goethe's *Heiß mich nicht reden* (set repeatedly by Schubert):

Ich möchte dir mein ganzes Innre zeigen, allein das Schicksal will es nicht. <sup>28</sup>	<i>You would I show all that is within, But Fate will not have it so.</i>
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However, the most powerful weapon that Schubert had (and, in fact, the air he had always breathed) was music, and it would prove the best of medicines against such fatal adversity. The music which Schubert wrote in the first months of 1823 and especially later in the year, as we will shortly see, is most revealing in this sense. Songs such as *Der zürnende Barde* (*The Angry Bard*, D785, on a poem by Franz von Bruchmann), *Der Pilgrim* (*The Pilgrim*, D794, Schiller) or *Pilgerweise* (*Pilgrim's Song*, D789, Franz von Schober) may well count themselves as part of Schubert's response to his tragedy. In these songs we find common themes of the loneliness of a wanderer, of the struggle through life's journey (a pilgrimage, indeed) and of the fight against adversity. Although at times we might view the poems as having originally been intended to carry a different meaning, the personal connotations and allegorical associations they must have had for Schubert are surely significant:

Vom Überfluss seid ihr erfreuet, Und findet tausendfach Ersatz; Ein Tag dem andern angereihet Vergrössert euren Liebesschatz.	<i>You rejoice in abundance, which can be replenished a thousandfold; Each successive day Increases the treasury of your love.</i>
Doch mir, so wie ich weiter strebe An meinem harten Wanderstabe, Reisst in des Glückes Lustgewebe Ein Faden nach dem andern ab. <sup>29</sup>	<i>But for me, as I strive onwards With my hardy pilgrim's staff, One thread after another is torn In the tissue of my happiness.</i>



We also have a revealing document concerning Schubert's predominant state of mind. It is a poem that he wrote himself in May and entitled *Mein Gebet (My Prayer)*:

Tiefer Sehnsucht heil'ges Bangen  
Will in schön're Welten langen;  
Möchte füllen dunklen Raum  
Mit allmächt'gem Liebestraum.

*Deeper longing, fear most holy,  
Would reach worlds of greater beauty:  
May it fill the dark of space  
With love's dream of strength and grace.*

Großer Vater! reich' dem Sohne,  
Tiefer Schmerzen nun zum Lohne,  
Endlich als Erlösungsmahl  
Deiner Liebe ew'gen Strahl.

*Reward your Son, O mighty Father!  
And deep pains around him gather;  
At last, as the redemption-meal,  
Thy love's eternal ray we feel.*

Sieh, vernichtet liegt im Staube,  
Unerhörtem Gram zum Raube,  
Meines Lebens Martergang  
Nahend ew'gem Untergang.

*See, destroyed in dust is lying  
My loss, unheard sorrow sighing,  
All my life and martyrdom  
Sinking ever nearer home.*

Tödt' es und mich selber tödte,  
Stürz' nun alles in die Lethe,  
Und ein reines kräft'ges Sein  
Laß o Großer, dann gedeih'n.<sup>30</sup>

*Let me die and my begetting,  
Fallen to Lethe all-forgetting,  
And a pure being, strong and wise,  
Let, O Father, then arise.*

Schubert's situation during these months is not only reflected in the songs, but also in his instrumental music. In February, he wrote a good number of dances for piano and, after several years of inactivity in the genre, a new piano sonata. Very compact and in three movements, often dark and turbulent as well as permeated by a disturbing melancholy, the Sonata for Piano in A minor (D784) is a very special work. It stands alone in Schubert's compositions for piano and is a witness of the terrible personal circumstances he was suffering at the start of 1823. Presumably several weeks later (the date is uncertain), Schubert turned again to the piano sonata, but on this occasion he abandoned the work after only 38 bars of music. In spite of its brevity, this **fragment in E minor (D769A, formerly D994)** presents us with some interesting musical characteristics.

What seems to be the opening *Allegro* of the sonata begins with a solo musical gesture of a nobility reminiscent of the D-flat Sonata of 1817. The harmonic relationships, a third apart and to the Neapolitan, are again present and, in general terms, we could say that the building of the beginning of the movement is more convincing and a good deal more promising than the fragment in C-sharp minor sketched in 1819. The writing is at times genuinely pianistic (Ex. 7., bars 21-2 and 25-6), although the orchestral gestures are still part of the musical discourse ('tutti orchestral group;' Ex. 7., bars 27 ff.). At the end of the fragment we find some striking unprepared harmonic progressions which would be worthy of Béla Bartók (G minor – E-flat major – B major). Unfortunately Schubert abandoned the fragment after these tantalizing 38 bars.

## Ex. 7. Schubert: Piano Sonata in E minor (D769A).\*

*Allegro*, bars 1-38.

The musical score is presented in five systems, each with a treble and bass clef. The key signature is E minor (one sharp, F#) and the time signature is 3/4. The first system (bars 1-9) begins with a dynamic marking of *sfp*. The second system (bars 10-18) continues the melodic and harmonic development. The third system (bars 19-24) features a dynamic marking of *f*. The fourth system (bars 25-31) includes a dynamic marking of *p*. The fifth system (bars 32-38) includes dynamic markings of *cresc.*, *f*, *fz*, and *f*, and ends with a fermata over the final chord.

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Franz Schubert: *Klaviersonaten. Band III.*

(Munich, 1997), p. 236.

Schubert had not only to deal with his usual financial difficulties at this time; the costs of his medical treatment were an additional burden. This is probably why, in part, he continued striving for success as an opera composer.

The stage works of 1823 include *Die Verschworenen* or *Der häusliche Krieg* (*The Conspirators* or *The Domestic War*, D787), a one-act *Singspiel* of surprisingly luminous, witty and graceful music; and *Fierabras* (D796), Schubert's second attempt at a grand opera. But the unfavourable circumstances with regard to German opera persisted, and none of these works would receive a performance during the composer's lifetime. Very probably, the failure at the Viennese premiere in October of Weber's most recent opera *Euryanthe* (the greatest hope for German opera after *Der Freischütz*) made performance prospects for any composer of German opera, Schubert included, even bleaker.<sup>31</sup> In the autumn, once again, Schubert wrote music for another stage work: *Rosamunde, Fürstin von Zypern* (*Rosamunde, Princess of Cyprus*, D797, with the same librettist as *Euryanthe*, Helmina von Chézy). And this time, he did see it performed – in December of the same year (using the overture from *Alfonso und Estrella*). But after the second performance just a day later, the work was withdrawn.<sup>32</sup> Even though he would embark on yet another such project in the final months of his life, this was the end of Schubert's career in the theatre: a genre in which he had invested an enormous amount of time and effort.

These large-scale operatic projects were, beyond doubt, remarkable and significant in Schubert's career, yet perhaps the most important work (of that year and one of the most significant of all Schubert's works) was the song cycle *Die schöne Müllerin* (*The Maid of the Mill*, D795, on poems by Wilhelm Müller).<sup>33</sup> Schubert worked on these songs during 1823, but their actual chronology is uncertain. He probably began composition of the cycle in the spring and returned to it in the autumn. After a summer respite in the countryside, during which his health apparently fluctuated between better and worse, Schubert returned to Vienna and it seems that, by late September, he needed to be hospitalized. Most probably it was in the hospital that he wrote some parts of *Die schöne Müllerin*.

This 20-song cycle is a crucial work in the development of Schubert's own music and, as Graham Johnson has pointed out, for its enormous psychological significance. Musically, *Die schöne Müllerin* lies at the peak of the strophic song tradition, not only for its individual songs but also in terms of the narrative unfolding of the cycle. Its music is powerfully direct and of a striking simplicity, yet sophisticated as ever before. Then, intrinsically connected, is the story with its psychological connotations.

In brief, Müller's cycle of poems tells the story of a young mill worker's love for the miller's daughter. Unfortunately his heart is broken when she chooses someone else (a hunter). The consequence of this unrequited love is the young boy's suicide. At the end of the cycle, he throws himself into the brook which has been his faithful

companion throughout. The songs cover a wide range of ideas from the innocent joy of the hopeful young boy at the beginning to his death by drowning at the end. They pass through feelings of disappointment, grief, loneliness and alienation: surely some of Schubert's own feelings at that time. His career had not yet taken off, his hopes of making a name for himself as an opera composer had failed to materialize, his health had been seriously compromised, and his social life had become restricted. He was terminally ill, and morally condemned by a hypocritical society which included some of his own supposed friends. The universal message of the folk myth in *Die schöne Müllerin* is well-established, but the crucial point here is Schubert's likely identification with the young miller boy: an outcast alone in his own turbulent emotional world. Let us now consider that, if the listening to and study of these songs have proved so therapeutic for so many musicians and music lovers, how much more beneficial must the act of creating them have been for Schubert himself. As Johnson has said, 'in writing *Die schöne Müllerin* the composer was in effect his own psychiatrist; he worked through his own problems by transferring his disappointments and grief on to the shoulders of the young miller.'<sup>34</sup> When we listen to Schubert's settings of Müller's poems, we can almost guess which lines had personal connotations. Especially meaningful is the ending. Even though it is the consequence of despair and sorrow, the death of the young boy is not conceived as tragedy, but rather as a relief from suffering. The miller boy has freed himself from the burden of existence – from a life where the only escape was to leave it altogether.

*Die schöne Müllerin* is a true watershed in Schubert's career. Things could never be the same. The immense therapy that its composition represented, together with an ever-increasing quality and skill shown in Schubert's work as a whole, may well have led to the creative explosion, largely instrumental, that would occur from the following year onwards. With his talents sharpened and with a greater confidence in his own worth, Schubert would, from now on, write less; but almost everything he did write was pure gold. Like a phoenix rising from the ashes, Schubert was in a sense reborn; and he would embark over the four last years of his life on a creative journey that would produce many of the seminal masterpieces which have brought wonder and inspiration to generations of artists that followed.

It is admittedly true that the marked change in quantity and especially in quality of Schubert's production at the end of his life cannot be solely attributed to the composition of a single song cycle or to the effects and repercussions of a deadly disease. These changes were, of course, also the legacy of a process of musical development which had started several years earlier and which had already reached a significant peak in the year of 1820.

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## **V Auf dem Weg zur großen Sinfonie**

**1824-1828**

*It is with faith that man first comes into the world, and it long precedes intelligence and knowledge; for in order to understand anything, one must first believe in something; that is the higher basis on which feeble understanding first erects the pillars of proof. Intelligence is nothing else than analysed faith.<sup>1</sup>*

From Schubert's lost notebook, March 28<sup>th</sup>, 1824.

After the presumed cathartic composition of *Die schöne Müllerin*, and discouraged by so many disappointments in the theatre, Schubert decided to turn again to the instrumental medium. In 1824 his song production decreased considerably (only six songs during the entire year). He focused instead on musical ensembles which he had put aside for some years, such as the string quartet and the piano duet. This time the results would be astonishing and none of these large-scale works would be left unfinished. During the first months of the year, Schubert seems to have been feeling better and he worked intensely on chamber music. As his friend Moritz von Schwind told Franz von Schober in a letter dating from the beginning of March, 'Schubert is superhumanly industrious [...] He has now long been at work on an Octet, with the greatest zeal. If you go to see him during the day, he says, "Hullo, how are you? – Good!" and goes on writing, whereupon you depart.'<sup>2</sup>

Although Schubert's return to large-scale chamber works can be partially explained by his recent misfortunes in the opera field, there is another reason which we can hear from Schubert himself. Since his Sixth Symphony of 1818, he had made four aborted attempts at writing another one. But by 1824, he felt he was ready to accomplish his symphonic goal. In an oft-cited letter from 31<sup>st</sup> of March 1824 to his friend the painter Leopold Kupelwieser, Schubert expressed his determination to write a 'grand symphony' and explained how he was preparing himself for the task:

*I seem once again to have composed two operas for nothing. Of songs I have not written many new ones, but I have tried my hand at several instrumental works, for I wrote two Quartets for violins, viola and violoncello and an Octet, and I want to write another quartet, in fact I intend to pave my way towards [a] grand symphony in that manner.<sup>3</sup>*

The Octet in F major (D803) and the two quartets that Schubert mentions – the ones in A minor (D804) and in D minor (D810) – are uncontested masterpieces in their own right. To these we have to add the Variations for flute and piano in E minor on *Trockne Blumen* (*Die schöne Müllerin*, No. 18, D802) from January, some large works for piano duet from the summer and, in my opinion, also the three grand-scale piano sonatas that Schubert would write the following year. To an important extent, all of these works seem to be ‘studies’ for a symphony – important preparations for Schubert’s Symphony in C major (*Great*, D944), which was most likely begun in Gastein in the summer of 1825.

As mentioned above, 1824 was a very unproductive year in terms of songs; in fact, the least productive of Schubert’s whole career. But paradoxically, ‘the song’ as a concept seemed nevertheless to be always present. Schubert frequently quoted poems from his own songs in letters and, from this point on, we find more obvious connections between the songs and the instrumental works. In 1824 he began explicitly to use his own vocal settings as starting points for his larger instrumental works: for instance, the Variations for flute and piano on *Trockne Blumen*, the string quartets in A minor (theme from *Rosamunde* for the *Andante*) and in D minor (material from *Der Tod und das Mädchen* for the variations of the *Andante con moto*). Probably as a result of the publication of a volume of poetry by Johann Mayrhofer in March, Schubert briefly returned to song composition. The result was four jewels that rank among the best Mayrhofer settings: *Der Sieg* (*The Victory*, D805), *Abendstern* (*Evening Star*, D806), *Auflösung* (*Dissolution*, D807) and *Goldenfahrer* (*Barcarolle*, D808). Each one of these songs is remarkable,<sup>4</sup> but probably the most astonishing of them all is *Auflösung*. Its Wagnerian conception and its scope, size and expansiveness, give *Auflösung* a unique place in the repertoire. There is nothing resembling it in Schubert’s entire output of over six hundred songs!

At the end of the spring, Schubert went again to Zseliz with the Esterházy family; and there, as in 1818, his duties included the tutoring and musical instruction of the two – by now, older – daughters of the count. That is why, as during his previous stay, Schubert focused on the composition of works for a genre that, like the Lied, he would make his own: the piano duet. Among the extraordinary four-hand pieces from the summer of 1824 are the Sonata in C major (*Grand Duo*, D812, his largest duet to

date) and the Variations in A-flat major (D813), both of which show a similar mastery and self-confidence as found in the string quartets and other chamber works from the beginning of the year. After returning to Vienna in September, the rest of the year was not especially productive, although it did see the birth of two works that enjoy a frequent place in concert programmes and recordings: the Sonata for Arpeggione and Piano in A minor (D821) and (possibly) the second *Suleika* song (D717).

The beginning of 1825 seems to have been a continuation of the autumn in terms of Schubert's productivity and state of health. The lack of new compositions and the shortage of surviving documentation lead us to believe that Schubert was again feeling unwell. His first biographer, Heinrich Kreißle von Hellborn, even claims that in January 1825 Schubert was forced to spend some time in hospital.<sup>5</sup> Despite the circumstances, the beginning of the year saw the birth of the two extraordinary songs that Schubert wrote on poems by the schoolmaster Karl Lappe (1773-1843): the famous *Im Abendrot* (*Sunset Glow*, D799), a masterpiece of Romantic aesthetics and of that perfect unity between man and nature upheld by the Romantics; and *Der Einsame* (*The Recluse*, D800), an exquisite jewel which shows the extraordinary command of the modified strophic song that Schubert had achieved by this time.

February seems to be the beginning of a long and happy time in Schubert's life. For many consecutive months, Schubert felt better, even perhaps to the extent of thinking that he was cured. *Des Sängers Habe* (*The Minstrel's Treasure*, D832, on verses by his school friend Franz von Schlehta) is one of the few songs from February. It displays a renewed strength, the fight against adversity expressed through an amalgam of moods: 'exhilaration, defiance, despair and reconciliation.'<sup>6</sup>

Schlagt mein ganzes Glück in Splitter,  
Nehmt mir alle Habe gleich,  
Lasset mir nur meine Zither,  
Und ich bleibe froh und reich.<sup>7</sup>

*Break my happiness in pieces,  
take from me all I possess;  
leave me only my zither,  
and I shall remain glad and rich.*

Around this time, Schubert changed residence again, this time next door to his friend Moritz von Schwind.<sup>8</sup> And not far from there – in the house where Gluck had died – lived the painter Wilhelm August Rieder (1796-1880), an acquaintance of Schubert who owned a fine piano (Schubert never had a piano of his own) constructed by the famous Viennese maker Anton Walter (1752-1826). Apparently he let Schubert use it whenever he was not himself at home,<sup>9</sup> which is fascinating because in those spring months, Schubert again focused on the composition of piano sonatas. Very likely taking advantage of these new circumstances, Schubert changed his 'genre of symphonic studies' from the string quartet to the sonata for piano. During the spring of 1825 he would work on two large piano sonatas: in C major (D840) and in A minor (D845). With the single exception of the Sonata in A minor from 1823, it had taken him more than five years to return successfully to the genre. In general, we can see some



similarities in the development of Schubert's output in the three most important instrumental forms of the classical period: the symphony, the string quartet and the sonata for solo piano. During the 'learning years' of his youth, approximately from 1815 to 1818, Schubert cultivated these forms intensely, mostly with the Viennese classics as his main models. But it was not until 1824, after a long learning process in which opera played an important role, that he returned to the genre with stunning results. Apart from the C major Piano Sonata (D840), Schubert would finish all of the instrumental pieces in sonata form that he embarked on: seven solo and two ensemble sonatas, two big piano trios, three monumental string quartets, a string quintet and his long-desired 'grand symphony.'

The **Piano Sonata in C major (D840)** is the last of the unfinished piano sonatas and one of the most important sketches that Schubert left us. The Sonata was dubbed 'Reliquie' upon publication in 1861 because it was mistakenly assumed to be Schubert's final piano sonata. Schubert worked on it in the spring of 1825, almost simultaneously with the Sonata in A minor (D845). Both pieces not only bear clear thematic resemblances (Ex. 1. and 2.), they are also remarkable for their striking formal structure, especially in their opening movements. It seems likely that Schubert intended these two works to be part of a set of four, completed by the coming D major Sonata in the summer (D850) and the G major Sonata of the following year (D894). The A minor and the D major sonatas were published in 1826 as 'Première Grande Sonate' and 'Seconde Grande Sonate' respectively, and the autograph of the G major Sonata bears the heading 'IV. Sonate.'<sup>10</sup> The question arises: which sonata was intended as the missing third? It is probable that the C major was originally part of the set, but its incomplete state (with possibly no intention of Schubert himself to finish it) may have led to his revision of the Sonata in D-flat major of 1817 (D567) ready for future publication. As we saw in chapter 2, the revised version (D568, in E-flat major) is not merely a transposition, it is a thorough revision. In addition to some formal changes, especially in the outer movements (which, as we have noticed, were problematic for the younger composer), Schubert added a fourth movement and presented it as a 'new' piano sonata. In any case, the importance of the 'Reliquie' cannot be overestimated. We might easily say that, in a similar way that the 'Unfinished' Symphony opened up a new phase in Schubert's symphonic work, the C major Sonata marked the beginning of a new era in his piano sonatas. The formal innovations, the harmonic audacities (even by Schubert's standards!), the massive textures and the pianistic colour of this composition are strikingly new, revealing a rather different piano composer – one more adventurous in his 'studies' towards the symphonic goal.

Ex. 1. Schubert: Piano Sonata in C major (D840).  
I. *Moderato*, bars 1-4.

Ex. 2. Schubert: Piano Sonata in A minor (D845).  
I. *Moderato*, bars 1-4.

The C major Sonata, as all of Schubert's sonata-form works from now on, is structured in four movements. The first and second movements are completed; the minuet is unfinished, although its trio is fully written out; the fourth and final movement breaks off after 270 bars.

The opening *Moderato* is extraordinary. It begins with a noble horn-like unison, a symphonic gesture similar to the opening of the *Great*. Schubert presents several alternating and apparently disjointed groups of thematic ideas that will only unite later and make full sense retrospectively. This 'fragmented opening' brings to mind Friedrich von Schlegel's concept of what the essence of a fragment should be in Romantic terms, i.e. a piece of art complete in itself.

*Ein Fragment muss gleich einem kleinen Kunstwerke von der umgebende Welt ganz abgesondert und in sich selbst vollendet sein wie ein Igel.*

*[A fragment, like a little work of art, must be quite separated from its surroundings and complete in itself like a hedgehog.]<sup>1</sup>*

However, the most striking feature of the first movement of the C major Sonata concerns its harmonic design and its formal structure. After a series of modal third-related progressions in the first part of the exposition, the second theme is presented in B minor, the minor key on the leading-note of the home key – an astonishing and probably unprecedented case in the whole repertory. The accompaniment is also a recurrent rhythmical pattern in the Schubert of these 'middle' years, featured in other

important works such as *Adrast, Die Zauberharfe* (Melodrama No. 6) and the 'Unfinished' Symphony (the second theme in both the first and second movements).<sup>12</sup> In fact, the texture of this second theme is less symphonic and much closer to chamber-music writing, anticipating the last piano sonatas. In general, we can say that the textures in Schubert's piano music are very often not intrinsically pianistic but, instead, closer to other 'mediums' which he intensely cultivated such as the voice, the orchestra or the string quartet.

The development and especially the manner in which he arrives at the recapitulation are truly breathtaking. With a magical *pp*, the development begins in A major, a key related by a lower minor third to the home key – something not unheard of in Schubert's music. However, after a powerful development built on material from the first theme but emphasizing B minor, the key of the second theme, Schubert insists on the pitch of F-sharp (a tritone from 'home' and the furthest away you can get). This all makes the listener wonder where Schubert is leading. The answer is not long in coming: he presents a false recapitulation in B major, the key of the leading-tone modally inflected. The real recapitulation finally arrives, but not in the expected key – rather in the subdominant F major – although the main theme will finally be restated in the tonic C major (Ex. 3.).

This is a clear example of the difference between Beethoven's 'fate-driven' conception of the tonic in the recapitulation and Schubert's priority for a poetic sense of space in his instrumental music. Schubert likes to explore, to get lost in the woods, so to speak. As Alfred Brendel has expressed it, 'in his large forms, Schubert is a wanderer. He likes to move at the edge of the precipice... To wander is the Romantic condition.'<sup>13</sup> This movement (as well as its 'companion' *Moderato* from the A minor Sonata) is a very good example of that 'wanderer condition,' and ultimately of Schubert's expansion of form and loosening of the classical sonata conventions. For Beethoven, the form and the deterministic quality of the 'goal' come first; for Schubert, music is essentially poetry and therefore many-sided, prone to multiple interpretations and likely to explore different paths at different times. I believe that conception lies at the core of his instrumental music. It dwells in his taste for modulation and in his employment of enharmonic relationships as a means of exploring new uncharted routes and territories.

Ex. 3. Schubert: Piano Sonata in C major (D840).  
I. *Moderato*, bars 146-184.

The musical score is presented in six systems, each with a treble and bass staff. The first system (bars 146-151) begins with a piano (*pp*) dynamic. The second system (bars 152-157) continues the texture. The third system (bars 158-164) features a piano (*pp*) dynamic. The fourth system (bars 165-170) includes a crescendo (*cresc.*) marking. The fifth system (bars 171-176) also includes a crescendo (*cresc.*) marking. The sixth system (bars 177-184) features a forte (*f*) dynamic and fortissimo (*fz*) markings.

By this stage, Schubert was achieving the integration of his personal musical language into the larger instrumental forms. The C major Sonata was far removed from the fragmented musical nature of the early extended ballads or fantasies. Schubert's lyrical genius had always been present, but his craftsmanship as a composer had, over the preceding years, developed in an extraordinary manner. Now he was ready to tackle the grand instrumental forms he had long desired to master, including a 'grand symphony' worthy of Beethoven. It is interesting to note that Schubert's themes in the 'Reliquie' and other works of the same period are less lyrical than before; and yet they offer a great deal more potential for development, thus emulating one of Beethoven's key practices in the technique of melodic invention. This new motivic approach is one of the most important characteristics of Schubert's late instrumental works: the ability to fragment and transform thematic material whilst also managing to combine it with the unique features of his own musical language derived, to a great extent, from poetry.

The slow movement of this sonata, an *Andante* in the tonic minor, is a work of symphonic proportions. Thematically it has direct links to the first theme of the opening movement; while structurally it is a kind of rondo. However, by cross-referencing ideas between the sections, Schubert creates a piece which is more sophisticated than conventional rondos. His musical material in this movement recalls the variation movement from the 'companion' sonata in A minor (D845), which he played to an enthusiastic audience in the summer at Steyr.<sup>14</sup> For instance: the general pulse (6/8 in the 'Reliquie,' 3/8 in the A minor Sonata); the embellished elaboration in bars 66-71 (analogous to the second variation in the A minor Sonata); the strong contrast between lyrical and rhythmical passages in octaves in bars 55 ff. (similar to the third variation); or the 'transfiguration' into the major mode in bars 75 ff. (final variation of the *Andante poco moto* of the A minor sonata). In terms of sound conception, this movement is strongly orchestral, although we find different kinds of textures, ranging from clearly 'orchestrated' passages (bars 10-13 and 19-22, for example) and non-pianistic gestures (bars 71-73, left hand) to transitions of a quasi-improvisatory nature that look forward in time to Liszt's rhapsodies (bars 38-39; Ex. 4.).

Ex. 4. Schubert: Piano Sonata in C major (D840).  
II. *Andante*, bars 38-39.

In the third movement, the trio was fully composed, but the minuet was not. As we saw in the first chapter, it is likely that Schubert took Beethoven's Piano Sonata in C major Op. 2 No. 3 as a model for the opening movement of his own Sonata in C major in 1815. Now, ten years later, the same Beethoven work seems still to be in Schubert's mind. The thematic resemblances between the third and fourth movements of Beethoven's and Schubert's works are rather clear (Ex. 5-6. and 8-9.). But Beethoven's scherzo is in the tonic C major and the phrase structure follows the traditional eight-bar cells; while Schubert's minuet is in the flattened submediant, A-flat major, and much more chromatic and irregular in terms of phrase structure (six-bar cells, divided into four plus two). As we go further into the movement, we find a prominent dance-like rhythmical pattern that immediately brings to mind the minuet of the G major Sonata (D894) of the following year (bars 35 ff.).

However, the most puzzling feature of the *Menuetto* is the state in which Schubert abandoned the autograph (Ex. 7.). Harmonically audacious as it is, the piece breaks off after a modulation to what seems to be A major, with the last few bars only sketched in. Surprisingly, Schubert writes '*etc. etc.*' just after those last bars and *immediately below* he writes out the *Trio* in full.<sup>15</sup> If those last bars were intended to function as a reprise to the first theme (in A-flat major) or to connect the minuet to the trio (in the tonic minor enharmonized as G-sharp minor), was it then obvious for Schubert, judging from the '*etc. etc.*,' that he would modulate back home from the flat supertonic (A major)? Concerning the trio, the insistent repetition of the pitch D-sharp is probably meant to echo and connect the section to the return of the opening phrase of the minuet, starting in E-flat (enharmonic of D-sharp).<sup>16</sup> There are scholars like Brian Newbould who suggest that Schubert may have intended to build a mirror image in this minuet, as he did in parts of *Die Zauberharfe* or in the palindromic outer frame of the song *Pilgerweise* and the late A major Sonata (D959) of 1828.<sup>17</sup> These harmonic and formal audacities are not at all conventional, but it is anyway fascinating to consider Schubert's possible intention of 'returning home' in such a manner in this minuet. If so, I know of no other sonata movement featuring this procedure.

Ex. 5. Beethoven: Piano Sonata in C major, Op. 2 No. 3.  
III. Scherzo. Allegro, bars 1-16.

Musical score for Ex. 5, Beethoven's Piano Sonata in C major, Op. 2 No. 3, III. Scherzo, Allegro, bars 1-16. The score is in 3/4 time and C major. It consists of two systems of piano and bass staves. The first system (bars 1-8) starts with a piano (*p*) dynamic. The second system (bars 9-16) starts with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Ex. 6. Schubert: Piano Sonata in C major (D840).  
III. Menuetto. Allegretto, bars 1-18.

Musical score for Ex. 6, Schubert's Piano Sonata in C major (D840), III. Menuetto, Allegretto, bars 1-18. The score is in 3/4 time and C major. It consists of two systems of piano and bass staves. The first system (bars 1-9) starts with a piano (*p*) dynamic. The second system (bars 10-18) starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Ex. 7. Schubert: Piano Sonata in C major (D840).<sup>18</sup>  
 III. Menuetto. Allegretto – Trio, bars 60 ff.

[f] decresc. pp

63 > pp

70 p etc. etc.

Trio pp >

ffz ffz p

mf fp 1. 2.

D.C.



Finales were always a difficult matter for Schubert. As we have seen in many of his earlier piano sonatas, they were the most troublesome movements of all. This is the last of the unfinished ones. As with the minuet, a possible model may have been the same Beethoven Sonata in C major, since the thematic resemblances between the finales of both works are remarkable: the key, the triplet ascending scales, the same figured chords, and the rhythmic pulse (6/8 in Beethoven's movement and 2/4 in Schubert's, though virtually the same; Ex. 8. and 9.).

Ex. 8. Beethoven: Piano Sonata in C major, Op. 2 No. 3.  
IV. *Allegro assai*, bars 1-8.



Ex. 9. Schubert: Piano Sonata in C major (D840).  
IV. *Rondo. Allegro*, bars 1-8.



This movement is a Rondo in the tonic C major; yet, as the music develops, the structure seems more to resemble that of rondo-sonata form. Schubert presents the two sections of the 'exposition' in a conventional key relationship (tonic-dominant) and with some virtuoso passages (bars 136 ff.), after which he begins a 'development' with material from the first theme, now in A minor. After introducing a modal inflection of the theme in A major (thirty bars into the development), the music breaks off leaving no indication of how it should proceed. Sadly, the autograph of this movement is lost and we cannot know if the original manuscript would have given further clues about the composer's intentions.

Among others, I believe there are two factors that may help explain why Schubert left this movement (and perhaps also the *Menuetto*) unfinished. On the one hand, Schubert might have considered the light-hearted nature of the finale as rather inappropriate, or perhaps the thematic resemblances with Beethoven's work were too

obvious and therefore a cul-de-sac in his quest for a truly personal finale. When comparing this movement with the other Schubert finales written around the same time, we can notice how the finished ones stylistically distance themselves from the Classics and are more genuinely 'Schubertian' – with the possible exception of the perplexing final movement of the D major Sonata (D850). On the other hand, there could be a more mundane reason, i.e. the long summer trip to Upper Austria that Schubert began in mid-May. Perhaps he intended finishing the *Menuetto* and providing a convincing finale to the Sonata later in the year. However, when Schubert left a work unfinished, he seldom returned to it. Meanwhile, the nineteen-week 'summer holiday' would be the longest and happiest in Schubert's life. Most importantly, in July, he at last embarked on his long-desired goal: the Symphony in C major (*Great*, D944). Work on this monumental piece would demand much of Schubert's energy and focus right through to the beginning of the following year, by which time his plans for a set of piano sonatas had probably been altered and the 'Reliquie,' in reality or metaphorically, no longer lay on his desk.

The Sonata in C major would be the last of Schubert's unfinished sonatas for the piano. From 1825 onwards, he would complete all of the large-scale instrumental works that he embarked upon, including six extended piano sonatas. By this time, he was technically and emotionally ready to integrate the idiosyncrasies of his own musical idiom with traditional instrumental forms, thereby making them his own. And, in so doing, Schubert opened up new worlds of expression and effectively served as the true link between the Classicists and the Romantics, *paving the way* for generations to come.

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## *Postlude*

As we have seen, to a great extent the genre of the piano sonata was an experimental arena for Schubert. His sonatas for piano, especially the ones he wrote in his early years, were mainly learning pieces, a part of his compositional self-education. These earlier works are often good examples of the tension between Schubert's classical models and his own evolving style. Moreover, Schubert's unfinished sonatas often show his struggle with the elements of form, especially in the outer movements. We should remember that not a single slow movement in all of Schubert's piano sonatas has been left incomplete, possibly because their musical nature lies closer to the Lied. In addition, in most of those early unfinished works we can already notice musical procedures which would become crucial in Schubert's later finished sonatas: for example, the expansion of traditional sonata form, the unusual harmonic relationships and the frequent non-pianistic nature of the music. Up until approximately 1819, I clearly perceive Schubert's piano sonatas as 'studies' – attempts at achieving a competent command of an important medium. From 1820 onwards we begin to see a remarkable development in his music – even though he wrote no piano sonatas for a three-year period – that would culminate in the 'symphonic studies' of 1824 and ultimately in the monumental sonatas of 1828.

In this sense, I find his unfinished sonatas highly enlightening. They show Schubert's musical development in this genre across his whole career, as well as his changing models over the years, and his struggle with textures and a form that were not genuinely his own. In fact, it is through this kaleidoscope of converging elements that we notice how Schubert's sonatas for the piano are often not piano pieces as such in terms of their musical material. Despite the thousands of bars and the wonderful music he wrote for this instrument, I do not think Schubert is – or even considered himself to be – a genuinely pianistic composer. His piano music simply 'happens to be' written for the piano, and it does not depend on the instrument in the same way as, say, Chopin's or Rachmaninov's works, to name two very clear examples. On the contrary, Schubert's music for piano, especially his sonatas, is just one more musical manifestation of his art. His piano textures are often close to orchestral, chamber or vocal music – genres he intensely cultivated over the years, and I would say, he felt most comfortable with as a composer. Moreover, it is his achievements in those other forms that allowed Schubert to breathe new life into the conventional forms. The 'freedom of speech,' the soliloquy-

like quality of his musical discourse, the taste for harmonic exploration, the expansion and subsequent loosening of the traditional structures, the sense of space, the liberation from traditional conventions and the poetic symbolism of his harmony are all features borrowed from his vast experience in the Lied.

In fact, I believe that poetry always played an important role in Schubert's instrumental forms: the sonorous transcription of visual images, the multiplicity of musical directions, the loose boundaries of words, the wandering, the harmonic turns according to the verses... They are all elements of Lied and poetry. Ultimately, Schubert managed to integrate all of these features into an instrumental discourse as well as into the instrumental forms, conquering the traditional genre of the piano sonata without neglecting the idiosyncrasies of his own musical idiom. In doing so, Schubert prompted significant changes in the conception of traditional sonata form, and it would be this integration which would open up new paths for the next generations of composers, placing Schubert – together with Beethoven – as one of the key links between the classical style and that of the Romantics.

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### *Chronological Tables of Schubert's Output*

The works included in the following tables represent a selection from Schubert's vast oeuvre according to their relevance to the present study or in terms of the overall development of Schubert's music. In this way, one may see more clearly how Schubert's piano sonatas are placed both within his career and in a broader compositional context.

Some of the dates assigned to some works are merely tentative and remain uncertain. They have been included in a particular month or year according to reasons of similar genre, same poet or stylistic similarities.

The colour differentiation follows the pattern below:

- **Stage works**
- **Songs and poets**
- **Symphonies**
- **Instrumental chamber works**
- **Vocal quartets**
- **Religious vocal works**
- **Various works with orchestra**
- **Works for solo piano**

Year (Age)	1810-1813 (13-16)	1814 (17)
<b>Jan.</b>	<b>1810</b>	
	D39 <i>Lebenstraum</i> (Baumberg)	
<b>Feb.</b>		
<b>Mar.</b>	<b>1811</b>	
	D2a <i>Fantasy in C minor</i>	
	D7 <i>Leichenfantasie</i> (Schiller)	
<b>Apr.</b>	D11 <i>Der Spiegelritter</i> (Kotzebue)	D103 <i>String Quartet mvt. in C minor</i> MATTHISSON
<b>May</b>	<b>1812</b>	
<b>June</b>		
<b>July</b>	<b>1813</b>	MATTHISSON
<b>Aug.</b>	D48 <i>Fantasy for piano duet in C minor</i> (‘Grand Sonata’)	
<b>Sept.</b>	D68 <i>String Quartet in B-flat major</i> D72 <i>Octet for winds</i> D74 <i>String Quartet in D major</i>	D112 <i>String Quartet in B-flat major</i> MATTHISSON
<b>Oct.</b>	D77 <i>Der Taucher</i> (Schiller) (Sept. → end of 1814) D82 <i>Symphony No. 1</i>	D118 <i>Gretchen am Spinnrade</i> (Goethe) GOETHE
<b>Nov.</b>		
<b>Dec.</b>	D84 <i>Des Teufels Lustschloß</i> (Kotzebue, 1813-4)	D125 <i>Symphony No. 2</i>

1815 (18)		1816 (19)	
		D353 String Quartet in E major D369 An Schwager Kronos (Goethe)	GOETHE
D149 Der Sänger (Goethe) D156 Ten Variations in F major <b>D157 Piano Sonata in E major</b> D162 Nähe des Geliebten (Goethe)		D383 Stabat mater	
D167 Mass No. 2  D173 String Quartet in G minor	KÖRNER (8)	D384-5 Sonatas for violin and piano D345 Violin concerto	SALIS-SEEWIS SCHILLER
		D408 Sonata for violin and piano D417 <b>Symphony No. 4</b>	A.W.SCHLEGEL STOLBERG, MATTHISSON
D190 Die vierjährigen Posten (Körner) D200 <b>Symphony No. 3</b>	HÖLTY (12)	D159 Erwartung (Schiller)  D435 <b>Die Bürgschaft</b>	HÖLTY (11)
D215-6 Meeres Stille (Goethe) D220 <b>Fernando (Stadler)</b>	KOSEGARTEN (12)	D451 <b>Prometheus (Carin)</b>	KLOPSTOCK UZ
D226 Erster Verlust (Goethe) D239 <b>Claudine von Villa Bella</b> (Goethe)		D452 Mass No. 4	SCHUBART, KÖPKEN, WINKLER, SCHLECHTA
	GOETHE SCHILLER BAUMBERG	<b>D459 Piano Sonata in E major</b> D474 Lied des Orpheus (Jacobi) D348 Andantino in C major D349 Adagio in C major	JACOBI (5)
<b>D279 Piano Sonata in C major</b>	KLOPSTOCK (8) OSSIAN	D471 String Trio in B-flat major D485 <b>Symphony No. 5</b>	GOETHE
D328 Erbkönig (Goethe)	Various poets  KOSEGARTEN	D487 Adagio and Rondo for piano quartet D489 Der Wanderer (Lübeck)	MAYRHOFFER
D324 Mass No. 3 D326 <b>Die Freunde von Salamanka</b> (Mayrhofer) D323 Klage der Ceres (→June 1816, Schiller)		D497 An die Nachtigall (Claudius) D499 Abendlied (Claudius)	CLAUDIUS (7)



Year (Age)	1817 (20)	1818 (21)
Jan.	D526 Fahrt zum Hades (Mayrhofer) MAYRHOFFER	D609 Die Geselligkeit
Feb.	D531 Der Tod und das Mädchen (Claudius) D534 Die Nacht (Ossian) CLAUDIUS OSSIAN	D605A Grazer Fantasie
Mar.	<b>D537 Piano Sonata in A minor</b> D541 Memnon (Mayrhofer) D542 Antigone und Oedip (Mayrhofer) D544 Ganymed (Goethe) GOETHE	D611 Auf der Riesenkoppe (Körner)
Apr.	MAYRHOFFER D700 Freiwilliges Versinken (Mayrhofer) D553 Auf der Donau (Mayrhofer)	<b>D613 Piano Sonata in C major</b> D614 An den Mond in einer Herbstnacht (Schreiber)
May	<b>D557 Piano Sonata in A-flat major</b> D558 Liebhaber in allen Gestalten (Goethe) GOETHE, MAYRHOFFER SALIS-SEEWIS	<b>D615 Symphony in D</b>
June	<b>D566 Piano Sonata in E minor</b> <b>D567 Piano Sonata in D-flat major</b>	D617 Sonata in B-flat major for piano duet
July	<b>D571 Piano Sonata in F-sharp minor</b> MAYRHOFFER	D599 Four Polonaises for piano duet D620 Einsamkeit (Mayrhofer)
Aug.	D574 Sonata for violin and piano <b>D575 Piano Sonata in B major</b> D576 Thirteen Variations on a theme by Anselm Hüttenbrenner	<b>D621 Deutsches Requiem</b> D622 Der Blumenbrief (Schreiber) D623 Das Marienbild (Schreiber) SCHREIBER
Sept.	D581 String Trio D583 Gruppe aus dem Tartarus (Schiller, 2 <sup>nd</sup> version) D584 Elysium (Schiller) MATTHISSON MAYRHOFFER	D624 Eight Variations on a French song for piano duet <b>D625 Piano Sonata in F minor</b>
Oct.	D589 Symphony No. 6 SCHILLER	
Nov.	D590 Overture in Italian style (in D)	D627 Das Abendrot (Schreiber) PETRARCH (A.W.Schlegel)
Dec.	D591 Overture in Italian style (in C)	<b>D647 Die Zwillingenbrüder (Hofmann)</b> F.SCHLEGEL

<b>1819</b> (22)	<b>1820</b> (23)
D646 Die Gebüſche (F.Schlegel) F.SCHLEGEL	D689 Lazarus (Niemeyer) VITORELLI NOVALIS METASTASIO
SILBERT GRILLPARZER	
MAYRHOFER	D691 Die Vögel (F.Schlegel) D693 Der Fluſſ (F.Schlegel) D694 Der Schiffer (F.Schlegel) SCHLEGEL
SCHILLER <b><i>D655 Piano Sonata in C-sharp minor</i></b>	<b>D644 Die Zauberharfe (Hofmann)</b>
NOVALIS (5)	
<b><i>D664 Piano Sonata in A major</i></b> D667 Piano Quintet	
<b>D137 Adrast (Mayrhofer)</b>	D686 Frühlingsglaube (Uhland)
D674 Prometheus (Goethe) MAYRHOFER GOETHE	<b>D701 Sakuntala (Neumann)</b>
SCHILLER D677 Die Götter Griechenlands (Schiller)	D702 Der Jüngling auf dem Hügel (H.Hüttenbrenner)
	D703 Quartettsatz D707 Der zürnenden Diana (Mayrhofer) D708 Im Walde (F.Schlegel)

<b>Year</b> (Age)	<b>1821</b> (24)	<b>1822</b> (25)
<b>Jan.</b>	D712 Die gefangenen Sänger (A.W.Schlegel) D636 Sehnsucht (Schiller)	
<b>Feb.</b>	D715 Versunken (Goethe)	GOETHE
<b>Mar.</b>	D716 Grenzen der Menschheit (Goethe) D719 Geheimes (Goethe) D720 Suleika I (Willemer/Goethe)	
<b>Apr.</b>		
<b>May</b>	D708A Symphony in D	
<b>June</b>		
<b>July</b>		D751 Die Liebe hat gelogen (Platen) MAYRHOFER PLATEN
<b>Aug.</b>	D729 Symphony in E	SCHOBER
<b>Sept.</b>	D723 Alfonso und Estrella (Schober)	D678 Mass No. 5 (begun Nov.1819) SENN
<b>Oct.</b>		D759 Symphony in B minor
<b>Nov.</b>		D760 'Wanderer' Fantasy D771 Der Zwerg (Collin) D772 Wehmut (Collin) D827 Nacht und Träume (Collin) COLLIN
<b>Dec.</b>		D764 Der Musensohn (Goethe) D765 An die Entfernte (Goethe) D767 Willkommen und Abschied (Goethe) D768 Wandrers Nachtlied II (Goethe) GOETHE

<b>1823</b> (26)	<b>1824</b> (27)
D775 Dass sie hier gewesen (Rückert) D776 Du bist die Ruh (Rückert) RÜCKERT D777 Lachen und Weinen (Rückert)	D804 Variations on 'Trockne Blumen' for flute and piano
<b><i>D784 Piano Sonata in A minor</i></b> D785 Der zürnende Barde (Bruchmann)	D803 Octet in F major
<b><i>D769A(?) Piano Sonata in E minor</i></b> D786 Viola (Schober) D787 <b>Die Verschworenen (Castelli)</b>	D804 String Quartet in A minor D805-8 Der Sieg, Abendstern, Auflösung, Gondelfahrer (Mayrhofer) D810 String Quartet in D minor MAYRHOFER
D789 Pilgerweise (Schober)  SCHOBER SCHILLER	
D795 Die schöne Müllerin (Müller) D796 Fierabras (Kupelwieser)	
	D812 Sonata for piano duet in C major (Grand Duo) D813 Variations for piano duet in A-flat major
	D814 Four Ländler for piano duet
	D815 Gebet (de la Moutte Fouqué)
D797 Rosamunde, Fürstin von Zypern (Chézy)	
	D821 Sonata for arpeggione and piano
	D717 Suleika II (Willemer/Goethe)

Year (Age)	1825 (28)	1826 (29)
Jan.	D799 Im Abendrot (Lappe) D800 Der Einsame (Lappe) LAPPE	D877 Lieder der Mignon (Goethe) GOETHE
Feb.	D832 Des Sängers Habe (Schlehta) SCOTT	D829 Abschied von der Erde (Pratobevera)
Mar.	D853 Auf der Brücke (Schulze) SCHULZE	D869 Totengräberweise (Schlehta) SEIDL SCHULZE
Apr.	<i><b>D840 Piano Sonata in C major</b></i> D842 Totengräbers Heimweh (Craigher)	
May	<i><b>D845 Piano Sonata in A minor</b></i>	
June		D887 String Quartet in G major
July	D944 Symphony in C	SHAKESPEARE
Aug.	<i><b>D850 Piano Sonata in D major</b></i> D851 Das Heimweh (Pyrker) D852 Die Allmacht (Pyrker) PYRKER D854 Fülle der Liebe (F.Schlegel)	
Sept.	F.SCHLEGEL A.W.SCHLEGEL	
Oct.		<i><b>D894 Piano Sonata in G major</b></i> D895 Rondo in B minor for violin and piano
Nov.		
Dec.		

1827 (30)	1828 (31)
	D940 Fantasy in F minor for piano duet
D911 Winterreise (Müller)	HEINE
	RELLSTAB
D918 Der Graf von Gleichen (Bauernfeld)	
D922 Heimliches Lieben (Klenke)	D956 String Quintet in C major <i>D958 Piano Sonata in C minor</i> <i>D959 Piano Sonata in A major</i> <i>D960 Piano Sonata in B-flat major</i>
D897 Piano Trio mvt. in E-flat major D898 Piano Trio in B-flat major <b>D899 Four Impromptus</b>	<b>D936A Symphony in D</b> D965 Der Hirt auf dem Felsen (Müller/Chézy) D965A Die Taubenpost (Rellstab)
	LEITNER
D929 Piano Trio in E-flat major	
D934 Fantasy in C major for violin and piano <b>D935 Four Impromptus</b>	

*Schubert's Solo Piano Sonatas*

<b>Chron. order</b>	<b>Key</b>	<b>Deutsch number</b>	<b>Composed</b>	<b>First edition</b>	<b>Complete or incomplete</b>
1	E / B	154, 157	1815	<i>Werke</i> , 1888	Incomplete?
2	C / a	279	1815	<i>Werke</i> , 1888	Incomplete?
3	E	459	1816	Klemm, 1843	Complete?
4	a	537	1817	Spina, 1852?	Complete
5	A b / E b	557	1817	<i>Werke</i> , 1888	Complete?
6	D b	567	1817	<i>Werke</i> , 1897	Incomplete
7	E b	568	1817, 1825-6?	Pennauer, 1829	Complete
8	e / E	566, 506	1817	piecemeal, 1848-1928	Complete?
9	f#	571, 570	1817	<i>Werke</i> , 1897	Incomplete
10	B	575	1817	Diabelli, 1846	Complete
11	C	613, 612	1818	piecemeal, 1870-97	Incomplete
12	f	625, 505	1818	<i>Werke</i> , 1897, 1898	Incomplete
13	c#	655	1819	<i>Werke</i> , 1897	Incomplete
14	A	664	1819?	J. Czerny, 1829	Complete
15	e	769A	1823?	Brown/SCHUBERT, 1958	Incomplete
16	a	784	1823	Diabelli, 1839	Complete
17	C	840	1825	Whistling, 1862	Incomplete
18	a	845	1825	Pennauer, 1826	Complete
19	D	850	1825	Artaria, 1826	Complete
20	G	894	1826	Haslinger, 1827	Complete
21	c	958	1828	Diabelli, 1838	Complete
22	A	959	1828	Diabelli, 1838	Complete
23	B b	960	1828	Diabelli, 1838	Complete

## **Notes:**

### **I The Beginnings: 1815-1816**

<sup>1</sup> For the significance of the poetry of Gabriele von Baumberg for the young Schubert see Susan Youens, “The Sappho of Vienna”: Gabriele von Baumberg and the disasters of war’ in *Schubert’s Poets and The Making of Lieder* (Cambridge: Cambridge University Press, 1996), 1-50.

<sup>2</sup> John Reed, *The Schubert Song Companion* (Manchester University Press, 1997), 306.

<sup>3</sup> *Ibid.*, 130.

<sup>4</sup> See Brian Newbould, *Schubert: The Music and the Man* (University of California Press, 1999), 47-48.

<sup>5</sup> *Ibid.*, 91.

<sup>6</sup> *Ibid.*, 50.

<sup>7</sup> Martino Tirimo, ‘Preface’ to *Schubert. Sämtliche Klaviersonaten. Band I.* (Vienna: Wiener Urtext Edition, 1997).

<sup>8</sup> For the significant differences between Schubert’s two settings of Körner’s *Sängers Morgenlied*, especially how Schubert’s conception of the song changes according to which stanza he considers as essential, see Susan Youens, ‘Schubert and his poets: issues and conundrums’ in *The Cambridge Companion to Schubert*, ed. by Christopher H. Gibbs (Cambridge: Cambridge University Press, 1997), 115-117. For a detailed study of Schubert’s settings of and relationship to Theodor Körner, see Susan Youens, ‘The lyre and the sword: Theodor Körner and the lied’ in *Schubert’s Poets and The Making of Lieder*, 51-150.

<sup>9</sup> Graham Johnson, ‘Schubert in 1815 I,’ sleeve notes for *The Hyperion Schubert Edition*, Vol. 07, CDJ33007 (1989).

<sup>10</sup> Graham Johnson, ‘Schubert and the Theatre,’ sleeve notes for *The Hyperion Schubert Edition*, Vol. 09, CDJ33009 (1990).

<sup>11</sup> Tirimo, ‘Preface’ to *Schubert. Sämtliche Klaviersonaten. Band I.*

<sup>12</sup> Newbould, *Schubert: The Music and the Man*, 96.

<sup>13</sup> *Ibid.*, 96-97.

<sup>14</sup> *Ibid.*

<sup>15</sup> Tirimo, ‘Preface’ to *Schubert. Sämtliche Klaviersonaten. Band I.*

<sup>16</sup> See Newbould, *Schubert: The Music and the Man*, 119 ff., and Hans-Joachim Hinrichsen, ‘Die Kammermusik’ in *Schubert Handbuch*, ed. Walther Dürr and Andreas Krause (Kassel: Bärenreiter-Verlag, 1997), pp. 472-3.

<sup>17</sup> See Hans-Joachim Hinrichsen, ‘Die Kammermusik’ in *Schubert Handbuch*, 473-6.

<sup>18</sup> Newbould, *Schubert: The Music and the Man*, 83-5, and Wolfram Steinbeck, ‘Die Sinfonien’ in *Schubert Handbuch*, 592-602.

<sup>19</sup> See Ulrich Schreiber, ‘Die Bühnenwerke’ in *Schubert Handbuch*, 319.

<sup>20</sup> *The Schubert Reader*, Docs. 91 (June 17, 1816) and 93A (June 24, 1816).

<sup>21</sup> Paul Badura-Skoda, ‘Préface’ to *Schubert. Klaviersonaten. Band III* (Munich: G. Henle Verlag, 1997).

<sup>22</sup> William S. Newman, *The Sonata since Beethoven* (North Carolina University Press, 1983), 207.

<sup>23</sup> *Ibid.*

<sup>24</sup> See Piero Weiss, ‘Dating the “Trout” Quintet’ in *Journal of the American Musicological Society* 32 (1979), 539-48.

<sup>25</sup> Elizabeth Norman McKay, ‘Schubert and Hummel: Debts and Credits’ in *The Musical Times* (Vol. 140, No. 1868, 1999), 30-35.

<sup>26</sup> See *Schubert: memoirs by his friends*, collected & ed. Otto Erich Deutsch (London, 1958), 68. *Schubert: die Erinnerungen seiner Freunde*, ges. & heraus. Otto Erich Deutsch (Wiesbaden, 1983), 79.

<sup>27</sup> See McKay, ‘Schubert and Hummel: Debts and Credits.’

<sup>28</sup> Newbould, *Schubert: The Music and the Man*, 97-8.

<sup>29</sup> *Ibid.*



<sup>30</sup> Reinhard Van Hoorickx, 'The chronology of Schubert's fragments and sketches' in *Schubert Studies. Problems of style and chronology*, ed. by Eva Badura-Skoda and Peter Branscombe (Cambridge University Press, 1982), 303-4.

<sup>31</sup> Newbould, *Schubert: The Music and the Man*, 98.

<sup>32</sup> *Ibid.*, 99.

<sup>33</sup> *Ibid.*

<sup>34</sup> John Reed, *The Schubert Song Companion*, 407-8.

<sup>35</sup> Max Kalbeck, *Johannes Brahms* (Vienna and Leipzig, 1904), vol. I, 230, in Susan Youens, *Schubert's Poets and the Making of Lieder*, 151.

## **II The Sonata Year: 1817**

<sup>1</sup> Susan Youens, *Schubert's Poets and The Making of Lieder* (Cambridge: Cambridge University Press, 1996), 182.

<sup>2</sup> An apposite phrase coined by Mayrhofer's first biographer, the philosopher Ernst Freiherr von Feuchtersleben, and cited in Youens, *Schubert's Poets and The Making of Lieder*, 153.

<sup>3</sup> See Youens, *Schubert's Poets and The Making of Lieder*, 183-187.

<sup>4</sup> John Reed, *The Schubert Song Companion* (Manchester University Press, 1997), 175.

<sup>5</sup> *Ibid.*, 352.

<sup>6</sup> *Ibid.*, 463.

<sup>7</sup> *Ibid.*, 111.

<sup>8</sup> Susan Youens, 'Schubert and his poets: issues and conundrums' in *The Cambridge Companion to Schubert*, ed. by Christopher H. Gibbs (Cambridge: Cambridge University Press, 1997), 109.

<sup>9</sup> *Ibid.*, 237.

<sup>10</sup> Marjorie Hirsch, *Mayrhofer, Schubert, and the Myth of "Vocal Memnon"* ([www.ashgate.com/pdf/SamplePages/Unknown\\_Schubert\\_Ch1.pdf](http://www.ashgate.com/pdf/SamplePages/Unknown_Schubert_Ch1.pdf)), 13-14.

<sup>11</sup> Otto Erich Deutsch, *The Schubert Reader. A Life of Franz Schubert in Letters and Documents*, trans. Eric Blom (New York: W.W.Norton & Company, Inc., 1947), Doc. 51.

<sup>12</sup> Martino Tirimo, 'Preface' to *Schubert. Sämtliche Klaviersonaten. Band I*. (Vienna: Wiener Urtext Edition, 1997).

<sup>13</sup> Andreas Krause, 'Die Klaviermusik' in *Schubert Handbuch*, ed. Walther Dürr and Andreas Krause (Kassel: Bärenreiter-Verlag, 1997), 385.

<sup>14</sup> Tirimo, 'Preface' to *Schubert. Sämtliche Klaviersonaten. Band I*.

<sup>15</sup> William S. Newman, *The Sonata since Beethoven* (North Carolina University Press, 1983), 200.

<sup>16</sup> Youens, *Schubert's Poets and The Making of Lieder*, 189.

<sup>17</sup> For connections between the second movements of both works, see Brian Newbould, *Schubert: The Music and the Man* (University of California Press, 1999), 100. The connection between their *finales* also seems to be clear.

<sup>18</sup> See Tirimo, 'Preface' to *Schubert. Sämtliche Klaviersonaten. Band I*.

<sup>19</sup> D2 stands for *Franz Schubert. Thematisches Verzeichnis seiner Werke in chronologischer Folge*, ed. by the Editorial Board of the Neue Schubert-Ausgabe and Werner Adelhold (Kassel, 1978) in Brian Newbould, *Schubert: The Music and the Man*, 101.

<sup>20</sup> Schubert's letter to Leopold Kupelwieser from March 31<sup>st</sup>, 1824 in Otto Erich Deutsch, *The Schubert Reader*, Doc. 456.

<sup>21</sup> Newbould, *Schubert: The Music and the Man*, 101.

<sup>22</sup> See Martin Chusid, 'A Suggested Redating for Schubert's Piano Sonata in E flat, Op. 122' in *Schubert-Kongreß* (Wien 1978, Bericht. Graz 1979), 37-44, and John Reed, 'Schubert's E-flat Piano Sonata. A new date' in *The Musical Times*, vol. 128, No. 1735 (1987), 483-487.

<sup>23</sup> See Walburga Litschauer, 'Unknown Versions of Schubert's Early Piano Sonatas' in *Schubert the Progressive. History, Performance Practice, Analysis*, ed. by Brian Newbould (Ashgate, 2003), 101-106.

<sup>24</sup> Krause, 'Die Klaviermusik' in *Schubert Handbuch*, 395.

<sup>25</sup> *Ibid.*

<sup>26</sup> Newbould, *Schubert: The Music and the Man*, 104.

<sup>27</sup> *Ibid.*

<sup>28</sup> Krause, 'Die Klaviermusik' in *Schubert Handbuch*, 399.

<sup>29</sup> *Ibid.*, 395-399.

<sup>30</sup> See Tirimo, 'Preface' to *Schubert. Sämtliche Klaviersonaten. Band I.*

<sup>31</sup> In Reed, *The Schubert Song Companion*, 254.

### **III New Paths: 1818**

<sup>1</sup> Walther Dürr, 'Schubert in seiner Welt' in *Schubert Handbuch*, ed. by Walther Dürr and Andreas Krause (Kassel: Bärenreiter-Verlag, 1997), 46.

<sup>2</sup> Otto Erich Deutsch, *The Schubert Reader. A Life of Franz Schubert in Letters and Documents*, trans. Eric Blom (New York: W.W.Norton & Company, Inc., 1947), Doc. 119.

<sup>3</sup> Dürr, 'Schubert in seiner Welt' in *Schubert Handbuch*, 46.

<sup>4</sup> Elizabeth Norman McKay, *Franz Schubert's Music for the Theatre* (Tutzing: H. Schneider, 1991), 148.

<sup>5</sup> See Ulrich Schreiber, 'Die Bühnenwerke' in *Schubert Handbuch*, 320-1.

<sup>6</sup> See Brian Newbould, *Schubert: The Music and the Man* (University of California Press, 1999), 87-88, and Wolfram Steinbeck, 'Die Sinfonien' in *Schubert Handbuch*, 609-617.

<sup>7</sup> Susan Youens, *Schubert's Poets and the Making of Lieder* (Cambridge University Press, 1996), 149.

<sup>8</sup> John Reed, *The Schubert Song Companion* (Manchester University Press, 1997), 29.

<sup>9</sup> Maurice Brown, 'Schubert's Unfinished Symphony in D' in *Music and Letters*, XXXI (1950), 101-9.

<sup>10</sup> Newbould, 107.

<sup>11</sup> See Wolfram Steinbeck, 'Die Sinfonien' in *Schubert Handbuch*, 618-20.

<sup>12</sup> Reinhard Van Hoorickx, 'The chronology of Schubert's fragments and sketches' in *Schubert Studies. Problems of style and chronology*, ed. by Eva Badura-Skoda and Peter Branscombe (Cambridge University Press, 1982), 314.

<sup>13</sup> Letter to Franz von Schober and other friends from September 8<sup>th</sup>, 1818, in *The Schubert Reader*, Doc. 134.

<sup>14</sup> See Andreas Krause, 'Die Klaviermusik' in *Schubert Handbuch*, 390-1.

<sup>15</sup> John Reed, *Schubert* (London: Dent & Sons Ltd., 1987), 69.

<sup>16</sup> Letter to Franz von Schober and Schubert's other friends from August 3<sup>rd</sup>, 1818, in *The Schubert Reader*, Doc. 129.

<sup>17</sup> Martino Tirimo, 'Preface' to *Schubert. Sämtliche Klaviersonaten. Band I.* (Vienna: Wiener Urtext Edition, 1997).

<sup>18</sup> *The Schubert Reader*, Doc. 134.

<sup>19</sup> Newbould, 108.

<sup>20</sup> See Reed, *The Schubert Song Companion*, 489.

### **IV Of Changes and Operatic Hopes: 1819-1823**

<sup>1</sup> Elizabeth Norman McKay, *Franz Schubert's Music for the Theatre* (Tutzing: H. Schneider, 1991), 148, in Ulrich Schreiber, 'Die Bühnenwerke' in *Schubert Handbuch*, ed. by Walther Dürr and Andreas Krause (Kassel: Bärenreiter-Verlag, 1997), 320.

<sup>2</sup> Letter to Anselm Hüttenbrenner from May 19<sup>th</sup>, 1819, in Otto Erich Deutsch, *The Schubert Reader. A Life of Franz Schubert in Letters and Documents*, trans. Eric Blom (New York: W.W.Norton & Company, Inc., 1947), Doc. 149.

<sup>3</sup> Graham Johnson, 'Schubert and the Theatre,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 9, CDJ33009 (1990).

<sup>4</sup> Norman McKay, 'Schubert's Music for the Theatre,' *Proceedings of the Royal Musical Association*, 93<sup>rd</sup> Sess. (1966-1967), 61. See also Norman McKay, 'Rossini's Einfluss auf Schubert,' *Österreichische Musikzeitschrift*, Jhrg xviii I (1963), 17-22.

<sup>5</sup> Norman McKay, 'Schubert's Music for the Theatre,' 65.

- <sup>6</sup> Letters from Schubert to his brother Ferdinand from August 24<sup>th</sup>, 1818, and from Schubert to Franz von Schober and his other friends from September 8<sup>th</sup>, 1818. *The Schubert Reader*, Docs. 131 and 134.
- <sup>7</sup> John Reed, *The Schubert Song Companion* (Manchester University Press, 1997), 162.
- <sup>8</sup> Poem from Graham Johnson, 'Schubert & the Schlegels,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 27. English translations by Richard Wigmore, CDJ33027 (1996).
- <sup>9</sup> Reed, *The Schubert Song Companion*, 162.
- <sup>10</sup> *Ibid.*, 127.
- <sup>11</sup> Graham Johnson, 'Schubert in 1819 & 1820,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 29, CDJ33029 (1997).
- <sup>12</sup> Piero Weiss Trout See Piero Weiss, 'Dating the "Trout" Quintet,' *Journal of the American Musicological Society* 32 (1979), 539-48.
- <sup>13</sup> See Elizabeth Norman McKay, 'Schubert and Hummel: Debts and Credits' in *The Musical Times* (Vol. 140, No. 1868, 1999), 30-35.
- <sup>14</sup> See Schreiber, 'Die Bühnenwerke' in *Schubert Handbuch*, 321-2, and Johnson, 'Schubert in 1819 & 1820,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 29.
- <sup>15</sup> Johnson, 'Schubert in 1819 & 1820,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 29, and see Schreiber, 'Die Bühnenwerke' in *Schubert Handbuch*, 322-3.
- <sup>16</sup> Norman McKay, 'Schubert's Music for the Theatre,' 56-8.
- <sup>17</sup> *Ibid.*, 58.
- <sup>18</sup> See Schreiber, 'Die Bühnenwerke' in *Schubert Handbuch*, 326-7.
- <sup>19</sup> Brahms always praised Schubert's songs and even used some of them as models. Among them, probably the first of the Schubert's Suleikas served him for his own masterpiece *Von ewiger Liebe (Of Love Eternal)*, Op. 43 No. 1. In Reed, *The Schubert Song Companion*, 397.
- <sup>20</sup> See Wolfram Steinbeck, 'Die Sinfonien' in *Schubert Handbuch*, 620-4.
- <sup>21</sup> *Ibid.*, 624-32.
- <sup>22</sup> *Ibid.*, 627.
- <sup>23</sup> Undated letter to (?) Josef Peitl, in Deutsch, *The Schubert Reader. A Life of Franz Schubert in Letters and Documents*, Doc. 345.
- <sup>24</sup> John Reed, *Schubert* (London: Dent & Sons Ltd., 1987), 88-9.
- <sup>25</sup> *Ibid.*, 94.
- <sup>26</sup> *Ibid.*, 95.
- <sup>27</sup> Letter from Franz Ignaz von Holbein to Josef Hüttenbrenner from October 22<sup>nd</sup>, 1822, in Deutsch, *The Schubert Reader*, Doc. 320.
- <sup>28</sup> From *The Fischer-Dieskau Book of Lieder*. Translations by George Bird and Richard Stokes. Limelight Ed. New York, 1995, 240.
- <sup>29</sup> Franz von Schober's *Pilgerweise*, in Graham Johnson, 'Schubert 1822-1825,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 35. English translations by Richard Wigmore, CDJ33035 (2000).
- <sup>30</sup> Poem by Franz Schubert. Text from *The Lied and Art Song Texts Page*, [http://www.recmusic.org/lieder/get\\_text.html?TextId=27204](http://www.recmusic.org/lieder/get_text.html?TextId=27204)  
Accessed: 20/07/2010. Translation from Stephan Marienfeld, 'On His 200<sup>th</sup> Birthday – Franz Schubert: Striving for the Highest in Art,' translated by Paul Gallagher, *The American Almanac*, Nov. 1997.  
[http://american\\_almanac.tripod.com/schubert.htm](http://american_almanac.tripod.com/schubert.htm)  
Accessed: 20/07/2010
- <sup>31</sup> See Schreiber, 'Die Bühnenwerke' in *Schubert Handbuch*, 339-41.
- <sup>32</sup> *Ibid.*
- <sup>33</sup> For an in-depth study of the poetry and music of *Die schöne Müllerin*, see Susan Youens, *Schubert: Die schöne Müllerin* (Cambridge University Press, 1992).
- <sup>34</sup> Johnson, 'Die schöne Müllerin,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 25, CDJ33025 (1996).

## **V Auf dem Weg zur großen Sinfonie: 1824-1828**

<sup>1</sup> From Schubert's lost notebook, in Otto Erich Deutsch, *The Schubert Reader. A Life of Franz Schubert in Letters and Documents*, trans. Eric Blom (New York: W.W.Norton & Company, Inc., 1947), Doc. 452.

<sup>2</sup> Letter from Moritz von Schwind to Franz von Schober from March 6<sup>th</sup>, 1824, in *The Schubert Reader*, Doc. 441.

<sup>3</sup> Letter from Schubert to Leopold Kupelwieser from March 31<sup>st</sup>, 1824, in *The Schubert Reader*, Doc 456.

<sup>4</sup> For an in-depth analysis of these four Mayrhofer settings, as well as the relationship between Schubert and the poet, see Susan Youens, 'Chromatic melancholy: Johann Mayrhofer and Schubert' in *Schubert's Poets and The Making of Lieder* (Cambridge: Cambridge University Press, 1996), 151-227.

<sup>5</sup> Heinrich Kreißle von Hellborn, *Franz Schubert, I* (Carl Gerold's Sohn, Vienna 1865), 317, in John Reed, *Schubert* (London: Dent & Sons Ltd., 1987), 133.

<sup>6</sup> John Reed, *The Schubert Song Companion* (Manchester University Press, 1997), 146.

<sup>7</sup> Poem from Graham Johnson, 'An 1826 Schubertiad,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 26. English translation by Richard Wigmore. CDJ33026 (1996).

<sup>8</sup> Letter from Moritz von Schwind to Franz von Schober from February 14<sup>th</sup>, 1825, in *The Schubert Reader*, Doc. 528.

<sup>9</sup> Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online*. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg1>> Accessed: 30/06/2010

<sup>10</sup> Andreas Krause, 'Die Klaviermusik,' in *Schubert Handbuch*, ed. by Walther Dürr and Andreas Krause (Kassel: Bärenreiter-Verlag, 1997), 433.

<sup>11</sup> Published under the title 'Fragmente' in the journal *Athenäum: Eine Zeitschrift von August Wilhelm Schlegel und Friedrich Schlegel, vol. I, part 2 (Berlin, 1798)*. The authoritative edition is the *Kritische Friedrich-Schlegel- Ausgabe*, ed. Ernst Behler in collaboration with Jean-Jacques Anstett and Hans Eichner, vol. II, *Charakteristiken und Kritiken I (1796-1801)*, ed. Hans Eichner (Munich; Zurich, 1967), 165-255, in Richard Kramer, 'The Hedgehog: Of Fragments Finished and Unfinished,' in *19<sup>th</sup>-Century Music, Vol. 21, No. 2, Franz Schubert: Bicentenary Essays* (University of California Press, 1997), 134-148.

<sup>12</sup> Ulrich Schreiber, 'Die Bühnenwerke' in *Schubert Handbuch*, 322.

<sup>13</sup> Alfred Brendel, *Music Sounded Out: Essays, Lectures, Interviews, Afterthoughts* (London, 1990), 86.

<sup>14</sup> Letter from Schubert to his father and stepmother from Steyr, July 25<sup>th</sup>, 1825. This letter contains one of the Schubert's clearest and more interesting statements about piano playing: '... What pleased especially were the variations in my new Sonata for two hands, which I performed alone and not without merit, since several people assured me that the keys become singing voices under my hands, which, if true, pleases me greatly, since I cannot endure the accursed chopping in which even distinguished pianoforte players indulge and which delights neither the ear nor the mind.' In *The Schubert Reader*, Doc. 572.

<sup>15</sup> The autograph score can be seen online at *Schubert-Autographs*, [www.schubert-online.at/activpage/manuskripte\\_en.php?werke\\_id=429&werkteile\\_id=&image=MH\\_04125\\_D840\\_004.jpg&groesse=100&aktion=einzelbild&bild\\_id=3](http://www.schubert-online.at/activpage/manuskripte_en.php?werke_id=429&werkteile_id=&image=MH_04125_D840_004.jpg&groesse=100&aktion=einzelbild&bild_id=3)

<sup>16</sup> Richard Kramer, 'The Hedgehog: Of Fragments Finished and Unfinished,' 140.

<sup>17</sup> For the palindromic examples in *Die Zauberharfe*, see Brian Newbould, 'A Schubert Palindrome' in *19th-Century Music, Vol. 15, No. 3* (University of California Press, 1992), 207-214. For the mirroring structure of *Pilgerweise*, see Graham Johnson, 'Schubert. 1822-1825,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 35, CDJ33035 (2000).

<sup>18</sup> Musical example based on Breitkopf & Härtel's score and on Schubert's own manuscript.

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Unless otherwise explicitly stated, all of the musical examples included in this document are based on scores from the publishing house of Breitkopf & Härtel. The sources are:

- *Franz Peter Schuberts Werke, Serie X.* Leipzig: Breitkopf & Härtel, 1888.
- *Franz Peter Schuberts Werke, Serie XXI: Supplement: Instrumentalmusik Band 3.* Leipzig: Breitkopf & Härtel, 1884-97.
- *Franz Peter Schuberts Werke, Serie V: Streichquartette.* Leipzig: Breitkopf & Härtel, 1890.
- *Franz Peter Schuberts Werke, Serie XV: Dramatische Musik.* Leipzig: Breitkopf & Härtel, 1893.
- *Wolfgang Amadeus Mozarts Werke, Serie XX: Sonaten und phantasien für das pianoforte.* Leipzig: Breitkopf & Härtel, 1878.
- *Wolfgang Amadeus Mozarts Werke, Serie VIII: Symphonien.* Leipzig: Breitkopf & Härtel, 1880.
- *Ludwig van Beethovens Werke, Serie XVI: Sonaten für das Pianoforte.* Leipzig: Breitkopf & Härtel, 1862-90.
- *Frédéric Chopin: Werke. Band VIII.* Leipzig: Breitkopf & Härtel, 1878.

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All: mod:to

Sonata V.

July 18/7  
by P. P. Hoffmann

Piano-  
forte

This is a handwritten musical score for a piece titled "Sonata V." The manuscript is written in brown ink on aged paper. It begins with the tempo marking "All: mod:to" and the dynamic "Piano-forte". The score is written on ten staves, with the first two staves of each system connected by a brace on the left. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as "mp" (mezzo-piano) and "pp" (pianissimo) are used throughout. The score concludes with a double bar line and repeat dots. A purple circular library stamp is visible in the lower right corner, containing the text "MEMBERSHIP LIBRARY" and the number "4076".