

THE TWO STYLES OF SCHUBERT'S PIANO MUSIC

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CHAPTER I

THE TWO STYLES OF SCHUBERT'S PIANO MUSIC

From the 1960's through the 70's has emerged a research on Schubert's works partly due to the institution of the Neue Schubert Ausgabe at Tübingen in West Germany. Under the joint editorship of Drs. Walther Durr, Arnold Feiland, and Mrs. Christa Landon, preparation of a newly revised complete edition of Schubert's compositions has brought about many interesting facts of a bibliographical nature.^{1, 2} The purpose of this study was to investigate the stylistic features of Schubert's piano music in relationship to his other works and to re-evaluate his place in the development of the stream of great piano literature as well as to select appropriate materials for a recital from his piano literature.

Biographers have labeled Schubert's style as a mixture of classical and romantic elements, as melodically inventive

¹Maurice J. E. Brown, "Schubert Discoveries of the Last Decade," The Musical Quarterly, LVII, No. 3 (1971),

²Christa Landon, "New Schubert Finds," Music Review, XXXI, No. 3 (1970), 215-231.

without much development, and predominantly homophonic. The author has found Schubert to fit none of these stereotypes. His earliest recognition came to him as a composer of songs, with only a small amount of his larger instrumental works being published. For some reason, his works have been perfunctorily labeled as poorly structured, lacking unity, and undeveloped. At least his genius as a melodist remained intact throughout the last 145 years since his death.

One of the many facts brought out by the new edition is that there are many fugues written by Schubert--for exercise. Since there are two handwritings that have been detected, one has been established as Schubert's and the other as representing comments on the fugues in the margins by his teacher, possibly the hand of Salieri. From these fragments, we have learned that Schubert is not the untaught homophonist that he had been labeled. Of course analysis of his piano music will reveal a considerable amount of two-voice extended passages of canonic style and many shorter passages of three-voice counterpoint as found in the finale of the B Flat Piano Trio, Opus 99.

Harold Truscott has commented on the dearth of
research in Schubert's piano music:

The growth and development of Schubert's piano writing is an untilled field, mainly because it is scarcely admitted that the subject exists as an individual with distinguishable qualities, or that Schubert gave enough constructive thought to the development of any branch of his art, to have been concerned with such an issue of thought and patience. He did, in fact, give more time, patience, and attention to the finding of a true textural centre for the conveying of his thought through the medium of the piano than have other composers, except Clementi, Dussek, and Beethoven. This spectacle is the greater when we consider that most of it was compressed into three years out of the shortest life of all among the greatest composers.³

.
. . . the idea he was after, which is the unifying into a purely pianistic sound and layout of the suggestion, primarily from the orchestra, upon which in the absence of a palette of its own, the piano must build its color. . . . Textural emendations go along with structural, and sometimes, the two are one; this is most vital to a correction of the current view of Schubert's piano writing as a thing without valid existence, borrowed mainly from other composers.⁴

The title, "The Two Styles of Schubert's Piano Music," represents Schubert's place in the main stream of development of a great piano literature as seen by the author through

³Harold Truscott, "The Two Versions of Schubert's Op. 122," Music Review, XIV (1953), 89.

⁴Ibid.

analyses of his piano works and the research into writing by many authors. The two styles are the first and second Viennese Classicists. Haydn and Mozart represent the first school, and Schubert represents the continuation and departure into a second Viennese group of classicists: Schubert--Mahler--Schoenberg School. Donald Tovey has said,

. . . it is no mechanical matter to sift "right and wrong" from Schubert's instrumental forms, even with the earlier great masters to guide us. But when we find that some of the most obviously wrong digressions contain the profoundest, most beautiful and most inevitable passages, then it is time to suspect that Schubert, like other great classicists, is pressing his way towards new forms.⁵

Tovey does not specify what the new forms are.

But Schubert's larger works belong to the main stream of musical history; their weaknesses are relaxations of their powers, and Schubert has no devices for turning them into an artificial method with a point of its own. Hence, it is easy for a later master in the main stream of musical thought to absorb and develop the essentials of Schubert's ideas as it is for a poet similarly situated to absorb the essentials of Shakespeare.⁶

Tovey does state that he finds the fruition of Schubert's new, instrumental forms in Brahms especially in

⁵Donald Francis Tovey, The Main Stream of Music and Other Essays (New York: Oxford University Press, 1949), p. 122.

⁶Ibid., p. 123.

the Pianoforte Quintet, Op. 34. Michael Mosley summarized, "The tonal juxtapositions and their treatments are what produce the characteristic 'Schubertian Sound.'"⁷ His developmental processes consist either of repetition of basic rhythmic motives and changes of key, or exact repetition of thematic material in a new key. In either case, the most important thing is the sound produced at any given moment.⁸ Gunther Schuller has gone a step further in linking Schubert's melodies with timbres and comparing them with the "klang-farbenmelodie" (tone color melody) in Webern's Op. 7, Four Pieces.⁹

While Webern's Four Pieces, written in 1910, are an example of exploiting timbres of the most fragile and miniature proportions, Schoenberg, in 1909, had completed a work for large orchestra employing this technique. Schoenberg's Five Pieces for Orchestra, Op. 16, are among his most important

⁷Michael Mosley, Mannerisms In Schubert's Treatment of Tonality (Bloomington, Indiana: Indiana Univ., Nov., 1966), p. 1.

⁸Ibid., p. 7.

⁹"Changing Music," P.B.S. telecast, July 15, 1973: "The Beginning of Atonality." Presented by Gunther Schuller.

and beautiful works. Instruments are used more for their individual color than for their mass effect. Harmony, melody, and rhythm are secondary in importance to timbre. In the third piece, "Summer Morning by a Lake," Schoenberg employs a concept he called "Klangfarbenmelodie," in which changes of orchestral color take the place of changes in pitch.¹⁰

The connection between the styles of Schubert and Gustav Mahler is more obvious. The author proposes that the two composers share certain common stylistic features:

- (1) The alternation of major and minor modes.
- (2) The use of chord roots and tonics an interval of a third apart.
- (3) The synthesis of vocal and instrumental materials. Schubert's use of his "Death and the Maiden" song in the Quartet in D Minor; Andante from "Rosamunde," in his third Impromptu, Op. 142; and the Swedish folk song, "Se Solen Sjunger" ("See, the Sun Goes Down"), in his Piano Trio, Op. 100.

Mahler's First Symphony incorporates his early "Lieder eines fahrenden Gesellen." The Second, Third, and Fourth Symphonies incorporate melodies from the cycle of twelve songs on folk poems from the early nineteenth-century collection, "Des Knaben Wunderhorn."

¹⁰Peter Hansen, An Introduction to Twentieth-Century Music (Boston: Allyn and Bacon, 1961), p. 66.

(4) The underlaying of a dualism of feeling--exhilaration and depression (not a late Romantic mood, but a universal concept of detached feelings about the thin line between happiness and tragedy; between life and death--to be resolved through an organized synthesis of the antitheses).

(5) The use of contrasting (solo) timbres to structure phrases, a feature that is taken up by the Schoenberg School in Klangfarbenmelodie.

There has always been an idea of universal expression that predominates in the Viennese schools of Mozart/Haydn and Schubert/Mahler/Schoenberg. Both Schoenberg and Webern professed their goal in composition to be "unity and comprehensibility." Schoenberg stated that the "real idea" of composition is the "balance of rhythm," meaning organization of rhythm for the freedom of musical movement.^{11,12}

T. C. L. Pritchard has commented on a change in Schubert's songs.

. . . the inner spirit of these songs was revealing a complete revolution of expression and development.
. . . he turned aside from the old sentimental lyrics to poems of more universal application, those that

¹¹Arnold Schoenberg, Style and Idea, trans. by Deka Newlin (New York: Philosophical Library, 1950), pp. 102-140.

¹²Anton Webern, The Path to the New Music, trans. by Leo Black (Pennsylvania: Theodore Presser Co., 1963), p. 25.

dealt with the life and destiny of man and his relationship to the unseen. They helped Schubert know himself. Nothing like these settings of them had ever been imagined before, and they foretold the dramatic music of the next hundred years. In them he found a technique, an individual idiom, an economy of means which were entirely new. His melodies are seen at their purist in the instrumental music, for with a greater spaciousness, and elasticity of form, he is freer to indulge his fancy.¹³

Pritchard explained Schubert's strong predilection for moving between the major and minor.

For him, it symbolizes a comparison between two ideas, even between one extreme and another. It is a translation into music of what is a part of his everyday outlook, for in his diaries and letters, he continually contrasts gladness with sadness, light with shade, the sublime with the mundane, the past with the present, life with death.¹⁴

This describes Mahler's attitude also. Schoenberg has written an entire chapter eulogizing Mahler as the greatest of them all. "I believe firmly and steadfastly that Gustav Mahler was one of the greatest men and artists."¹⁵

Vienna, one of the European music centers since the beginning of the eighteenth century, developed its own musical

¹³T. C. L. Pritchard, "The Music of Schubert," The Schubert Idiom, ed. by Gerald Abraham (New York: W. W. Norton, 1947), p. 240.

¹⁴Ibid., p. 244.

¹⁵Schoenberg, Style and Idea, p. 7.

atmosphere--a kind of universal Romanticism of carefree fatalism. Schubert's music, especially his piano music, displays a kind of synthesis that was very popular during the nineteenth century. Based on the Hegelian dialectic, the pattern of thesis--antithesis--synthesis is manifest in music as original tendency--its opposing tendency--their unification into a new movement.

In Schubert's Piano Sonata, Op. 53, this principle is represented by the original texture--its compression--its expansion into a different texture; the compressing of motives from two themes into a polyphonic web, and the unification of tonality through a mediating third relationship. This influence prevades in the music of Alban Berg in several ways. For example, in the Violin Concerto the idea is represented by a character portrait of Manon Gropius in life and transfiguration after death. Abstract patterns of rising arcs of perfect fifths progress alternately with folk melody. There is the unifying third relationship at the end of the concerto, and most obviously, the linking of vocal and instrumental concepts go hand in hand. Hegelian application to music has been established in the theoretical writings of

Moritz Hauptmann, a nineteenth-century German theorist and composer.¹⁶

A number of authors have classified Schubert's music as lacking the structural dimensions for enduring greatness, and have labeled Schubert as a romanticist who did not know nor care about developing and finishing his larger works. In review of the literature, there have been some authors who did understand, as well as those who misunderstood his place in the main stream of musical development:

Authors Who Understood

1. Michael Mosley: "Mannerisms in Schubert's Treatment of Tonality"
2. Donald Payne: "A Season of Schubert"
3. T. C. L. Pritchard: "The Schubert Idiom," from The Music of Schubert, edited by Gerald Abraham
4. Dennis Pownall: "Schubert's Sonatas: A Discussion," Musical Opinion, Vol. 74 (July, 1951)
5. B. De Schloezer: "Le Probleme Schubert," La Revue Musicale (special edition) (Dec., 1928)

¹⁶Moritz Hauptmann, The Nature of Harmony and Meter, trans. by W. E. Heathcote (London: Swan Sonnenschein and Co., 1888), pp. 49 and 212.

6. Gunther Schuller: "Changing Music" (P.B.S. telecast, July 15, 1973)
7. Marcel Schneider: Schubert
8. Donald Francis Tovey: The Main Stream of Music and Other Essays
9. Harold Truscott: "The Two Versions of Schubert's Op. 122," Music Review, Vol. 14 (1953)

Authors Who Misunderstood

1. Ralph Bates: Franz Schubert
2. Oscar Bie: Schubert, The Man
3. Kathleen Dale: "The Piano Music" from The Music of Schubert, edited by Gerald Abraham
4. Karl Kobald: Franz Schubert and His Time
5. Donald J. Grout: A History of Western Music
6. Arthur Hutchings: Schubert
7. Robert Schauffler: Franz Schubert, The Ariel of Music
8. Homer Ulrich: Symphonic Music
9. Groves' Dictionary of Music and Musicians, Vol. vii, fifth edition, initialed M. J. E. B.

The procedure of study to be followed will compare the culmination of the old classical features and the departure, by Schubert, into the second classical trend. Analysis format will include a comparison of the following:

1. Relation of keys and modes (techniques by which modulations and mutations are achieved).
2. Relation of textures defining structural parts (number of lines and length of phrases).
3. Relation of rhythmic elements as concurring or independent (textural accents of pitch, duration, dynamics, timbre).

Comparison will be made of techniques used by Schubert in the selected piano works with his vocal and chamber compositions. References to analyses in published books and periodicals will be included.

Choice of works for this study has been in part on the basis of need for planning concerts and in part to find works that are representative of the entire pianistic fare. All three works chosen for this study represent Schubert's progress into the new classical trend of Viennese composers-- a universal expression in music.

CHAPTER II

SONATA IN D MAJOR, OPUS 53

Written in 1825, the D Major Sonata, Opus 53, is one of the few piano sonatas published during Schubert's lifetime. It is one of his most beautiful and carefree works--free from the usual melancholy. Helen H. Less has described this sonata as reflecting "the carefree vacation spirit of Schubert, who composed the work during his stay at his favorite place, Gastein in upper Austria."¹⁷

Schubert has all his usual stylistic features at work--(1) modulations by common tone or enharmonic change to remote keys leading to the usual dominant or relative minor/major tonal centers; (2) development of motives over static pedal tones in bass; (3) the linking of contrasting motives into the same texture through contrapuntal motion; (4) the synthesizing of vocal and instrumental medium through borrowed themes and styles. The opening of the Rondo is

¹⁷Helen H. Less, "Schubert Piano Sonatas," record notes from Encyclopedia of Chamber Music, II (New York: Vox Productions, Inc., 1960).

based on his "Das Dreimaederlhaus"--the original melody of the quintet, "Unter einem Fliederbaum" (Under a Lilac Tree). The Scherzo is derived from a popular German folk song. The last three features emerged as a part of the style of Gustav Mahler and Alban Berg, although Schoenberg does use the voice prominently in his Second String Quartet.

(5) Rhythmic motion is dispersed to two levels--the pulse and its division with resulting cross accentuation (also found in Mahler, Schoenberg, Berg, and Webern). (6) The unifying third relationship of chord roots and keys a major or minor third apart (also found in Mahler and Berg). (7) The alternation of major and minor modes (also found in Mahler). (8) The use of contrasting timbres to structure phrases and figures (found in Mahler, Schoenberg, Berg and Webern).

Schubert wrote some twenty-two sonatas, twelve of them complete. The three sonatas of 1825-1827 are on a bigger scale than the earlier ones, but similar in character: Op. 42 in A minor, Op. 53 in D major, Op. 78 in G major.

Donald Payne has compared Schubert's sonatas as having "intense developments" which "rise to brilliant climaxes."¹⁸

¹⁸Donald Payne, "A Season of Schubert," C.I.M. Notes, II, Summer, 1973.

Allegro vivace, first movement of Op. 53, is laid in the usual sonata allegro design with an added developmental episode (measures 55-99). The main theme (m. 1-16) moves in three regular phrases of four--eight (extended)--four measures. What is significant in this usual analysis is the rhythm and the texture; the number of lines alternates quickly from 6 - 4 - 6 - 1 lines and back again. Also, there is a characteristic rhythmic motion of Schubert and his successors of two or more levels--primary pulse and divided pulse, which creates cross accentuation. For example, the ♪ note is transformed from divided beat into the beat with the concurrent shifting of ♪ note pulse to the level of hyper beat, as shown in Figure 2-1:



Fig. 2-1.--Sonata in D Major, Op. 53, I, main theme (m. 1-4).

Relation of keys and modes and the techniques by which Schubert achieved his tonal contrasts are a culmination of Haydn and Mozart. The opening of Haydn's "Creation" reveals all the tonal possibilities and aberrations for the next hundred years with augmented sixth chords used enharmonically for abrupt modulations and lacking resolution. In spite of the fact that most of the research into Schubert's innovations have lead to his treatment of tonality, the exploitation of secondary dominants, diminished seventh chords, etc., these were already a part of the harmonic vocabulary of Mozart and Haydn. Furthermore, as has been pointed out by such authors as Pritchard, Truscott, Mosley, and Tovey, the modulations are to nearly related keys of the dominant or relative major/minor via whole and half-step motion. "His purpose is to connect the two keys (tonic to dominant) through their outward relationships rather than their natural affinities."¹⁹

In the Allegro vivace of Op. 53, the transition (m. 16-39), Figure 2-2, moves from D major to the predictable dominant, A major, but through B flat (m. 21 by $\overset{O_6}{5}$ to I_4^6 through d minor to E flat (m. 26) back to B flat via the

¹⁹ Pritchard, "Schubert," p. 246.

diminished triad to the destination of A-a-A by embellishing $^{\circ}7/III$ and augmented sixth chord. "The tonal juxtapositions and their treatments are what produce the characteristic 'Schubertian' sound."²⁰ Whereas motives are fragmented, expanded in developmental process by Beethoven and Brahms, Schubert's motives were the carriers of juxtaposed tonalities and related timbres. Some of this contrasting of registers is common to both Beethoven and Schubert as found in Beethoven's Waldstein Sonata. But Schubert's is a further distillation of the principle of juxtaposed sounds--the timbres are contrasted to produce sectionalization and classical forms.

The extreme contrast of textures with abrupt tonal shift from A major to G major creates a distinct and even dramatic phrasing, that is a special stylistic feature of Schubert. In the late string quartets of Beethoven, there is some of this abrupt gesture, but only a suggestion.

²⁰Mosley, Mannerisms, p. 4.

Figure 2-2 exemplifies the extreme contrasting of textures and the abrupt juxtaposing of distant related keys A major and G major.

The musical score consists of four systems of piano and bass staves. The first system includes fingerings (e.g., 5 2 5 2, 1 4, 4, 5, 5 2, 3, 4) and dynamics (*fp*). The second system continues the melodic and harmonic development. The third system is marked "Un poco più lento" and includes a "Ped." (pedal) marking. The fourth system also includes a "Ped." marking and a final asterisk (*) indicating the end of the section. The key signature changes from A major to G major between the second and third systems.

Fig. 2-2.--Sonata in D Major Op. 53, subordinate and closing themes (m. 40-53).

In the developmental episode, Figure 2-3, Schubert compresses the triplet rhythm of the main theme against a motive of the subordinate theme. This is a kind of counterpoint common in Schubert's instrumental works (Trios Op. 99, finale, and Op. 100). In Opus 53, first movement, Schubert's developmental episode also compresses motives of the first theme against each other (m. 90-94) in such a way as to suggest the future of the Viennese style.

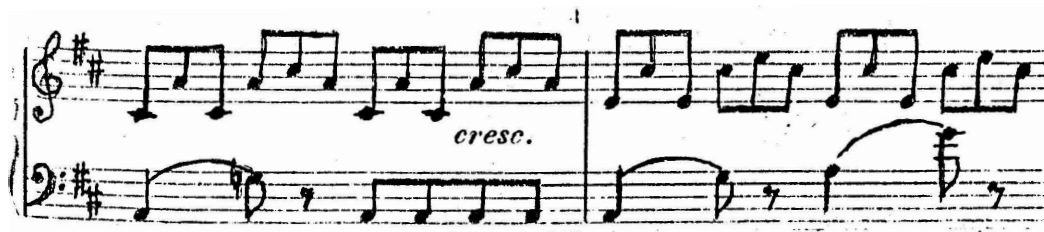


Fig. 2-3.--Sonata in D Major, Op. 53, I, compressed motives (m. 92 and 93).

In the works of the twelve-tone composers occurs not only the isolating of timbres (Klangfarbenmelodie), but the permuting of row into set structures (combinatoriality) so that content can be reduced to six notes and their inversions. This seems a long way from Schubert until one looks at the development section proper (m. 103-162).

In preparation for the return of the tonic key of D major, motives are repeated and sequenced through many

tonal regions. Measures 95-162 cover the following keys:
 B \flat -F-A \flat -C \sharp minor-E \flat (b \approx b)-f minor-D (momentarily)-Gr. A6 =
 V(D m., 151)-A to D (via V/IV). Figure 2-4, the development,
 shows this tonal instability. The recapitulation enters in
 measure 163 in D. Favorite sonorities are V/IV and $^{\circ}6$ to
 N/V. Development of motives unfolds over static harmony.
 This became a device of Gustav Mahler in his symphonies.



Fig. 2-4.--Sonata in D Major, Op. 53, I, development
 (m. 101-110).



Fig. 2-5.--Sonata in D Major, Op. 53, I, recapitulation (m. 163-174).

The second movement, *Con moto*, is a rondo pattern of A-B (m., 42)-A' (m., 86)-B (m., 134)-A (m., 170), with connective episodes, measures 77-86 and 163-170. A codetta finishes the movement with typical Schubertian compressing of motives of both themes A and B. Figure 2-6 shows the rondo theme first and middle sections:

The musical score for Figure 2-6 is a piano arrangement of the first and middle sections of the rondo theme A from Schubert's Sonata in D Major, Op. 53, II. The score is written for piano in 3/4 time, D major. It consists of three systems of staves. The first system is marked 'legato' and 'p'. The second system includes 'cresc.', 'f', 'p', and 'mf' markings. The third system includes 'rit.', 'a tempo', 'cresc.', 'f', '15 p', and '> cresc.' markings. The score features various musical notations including notes, rests, accidentals, and dynamic markings.



Fig. 2-6.--Sonata in D Major, Op. 53, II, rondo, theme A (m., 1-16).

The image displays a musical score for the contrasting section of the second movement of Beethoven's Sonata in D Major, Op. 53, II, measures 42-51. The score is written for piano and consists of four systems of staves. The first system shows the beginning of the section with a treble and bass staff. The second system continues the melody and accompaniment. The third system features a dynamic marking of *sf* (sforzando) and a key signature change to D minor (three sharps). The fourth system concludes the section with a dynamic marking of *pp* (pianissimo). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Fig. 2-7.--Sonata in D Major, Op. 53, II, contrasting section, theme B (m. 42-51).

The tonalities of the rondo theme, measures 1 to 42, are conservative for Schubert:

A - C - A - B^b - A - (D) - G - D - A
Measure: (1) (11&12) (14) (23) (29) (36) (38) (40) (40)

The middle section of the rondo moves around a pivot pitch E, measures 15-17 and 19-21. Some authors have noted Schubert's predilection for pedals. Schubert and Mahler expand from a pivot tone which is sometimes in the bass, but with Schubert the pedal tone is often just a common tone to relate extraneous chord roots and remote keys. A sense of quickening of the pace is achieved by Schubert when the level of rhythmic activity moves down to the submetric  note duration beginning in measure 42. The  note patterns create conflicting accentuation with the primary accents of the measure. The climax of the movement begins in measure 154 and reaches its apex in measures 139-167.

A distinctive feature of Schubert, later to be exploited as a feature of Alban Berg's music, is the combining of rhythms of one motive with the pitch pattern of another. Like Berg's Concerto for Violin and Orchestra, Schubert's Sonata transforms motives into a new rhythmic motion, Figure 2-8.

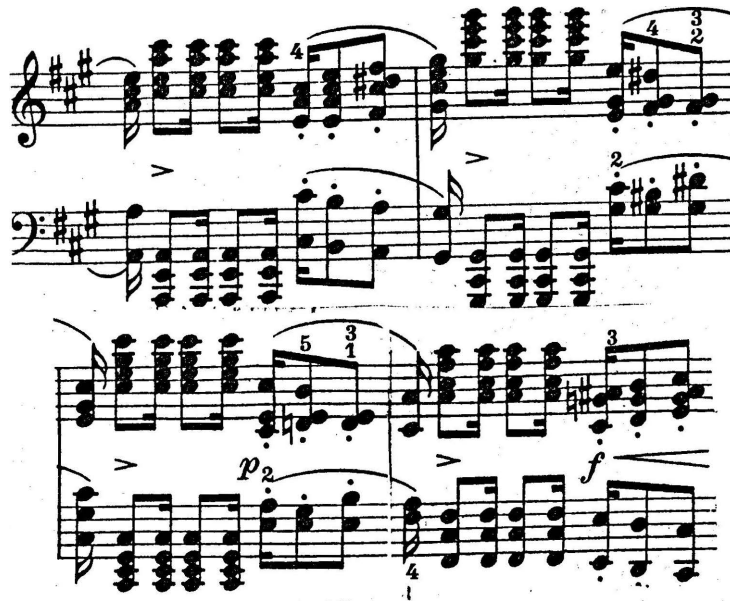


Fig. 2-8.--Sonata in D Major, Op. 53, II, transformed motives (m. 175-178).

Allegro vivace, third movement, is a Scherzö Trio that sounds like a Viennese ländler with its rustic, waltz-like motion. Rhythmic motion is at two levels: the ♩ note pulse and the phrase rhythm of dimeters or two-measure units--
♩. note, as shown in Figure 2-9, Scherzo. The usual combining of motives begins in the development section, measures 52-69. A free inversion and contrary motion of motives takes place in measures 85-91 and 276-301, Figures 2-10a and b.

The musical score is written for piano in 3/4 time, D major. It consists of five systems of staves. The first system shows the beginning of the piece with a forte (*ff*) dynamic. The second system includes a piano (*p*) section. The third system features a decrescendo (*decresc.*) marking. The fourth system includes a piano (*p*) marking. The score is characterized by complex rhythmic patterns, including triplets, sextuplets, and various dynamic markings such as *ff*, *sf*, *p*, and *decresc.*

Fig. 2-9.--Sonata in D Major, Op. 53, III, Scherzo
(m. 1-20).



Fig. 2-10a--Sonata in D Major, Op. 53, III, free inversion and contrary motion (m. 85-91).



Fig. 2-10b.--Sonata in D Major, Op. 53, III, free inversion and contrary motion in the Scherzo reprise (m. 275-283).

The tonality of the Scherzo is D major, measures 1-15. Moving from D to F#, measure 16, is accomplished through V/III and the ascending chromatic half-step motion from A^b to A#. An abrupt return to D in measure 21 is accomplished by the reverse descending half-step motion from A# back to A^b. The first section of the scherzo is a binary design: A B A B. Modulation by third relations takes place in the B sections. With the return of B section, the key relations are b minor (30) - A (32) - F# (36) - A (38) followed in measure 41, the middle section, by B flat. Figure 2-10c shows the return of B section and its shifting tonalities:



Fig. 2-10c.--Sonata in D Major, Op. 53, III, shifting tonalities (m. 29-38).




The Trio starts in G major, measure 119. Although the texture is entirely polyphonic, harmonic style, the tonality is constantly shifting. From measure 137 to 154, the tonality is unstable, moving to remote key relations: D-c-E flat-C flat-b and finally to C in measure 154, Figure 2-11. At this moment, the antithesis of instability, pedal tones c and then D, measure 166, creates a balance bringing to terminal cadence in G major, the trio section. A connecting phrase, measures 181-190, prepares for the return of the Scherzo in D. Extremes are brought to a balance, not only tonally, but texturally. The harmonic polyphony takes place in Section A, relieved by a contrapuntal texture of parts moved in contrary motion in the B section, measures 275-281. All motion is finally subsumed in a simple dimeter rhythm of , or two-measure units, measures 328-331.



Fig. 2-11.--Sonata in D Major, Op. 53, III, Trio
(m. 137-144).

Both the second and fourth movements are third rondos with three appearances of their respective main themes.

The tonality of the finale is an uneventful journey through D major, punctuated by a terminal cadence in measure 10.

The texture is predominantly homophonic with two levels of rhythmic motion, the  note and  note durations. Inversion of parts occurs in the middle section of the ternary rondo theme, measures 10-18. The reprise, measures 19-29, reflects the major/minor modes of D tonic, mutating f# to f \flat , measures 23 and 24, followed by the region of B \flat , measure 25, and back to D. Figure 2-12 shows the rondo theme:

Rondo.
Allegro moderato.

The musical score is presented in two systems, each with a treble and bass staff. The key signature is D major, indicated by two sharps (F# and C#). The tempo is marked 'Allegro moderato.' and the dynamics include a piano 'p' marking. The notation includes eighth and sixteenth notes, often beamed together, and several triplet markings (indicated by a '3' over the notes). There are also accents and slurs used throughout the piece. The first system covers measures 1 through 10, and the second system covers measures 11 through 20.



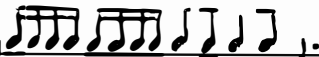

Fig. 2-12.--Sonata in D Major, Op. 53, IV, rondo theme (m. 1-20).

The first episode takes place (m. 29-71) followed by a transition which prepares for the return of the rondo theme. The ritornello principle is evident in several ways. There is a constant alternation of textures--monophonic--polyphonic--monophonic--polyphonic--throughout the episode. Keys, D and A, are constantly sharing the center of attention until measure 51 where A major mutates to A minor and V^7/VI goes into F major, measures 53 and 54, then shifts to d minor. After much preparation, A major, the dominant is established by terminal cadence in measure 71. Return of the rondo theme in D major occurs in measure 77.

Episode 2 and the third theme are in G major,



Fig. 2-43.--Sonata in D Major, Op. 53, IV, episode 2 (m. 104-107).

The middle section of the episode, measures 118-141, moves at two levels--the  note pulse through harmonic rhythm and at the  duration through repetition of the motive, . Tonally unstable, the section lights on F# and prepares for G and its reprise of this theme through V⁷/N. G is firmly established in a codetta, measures 155-159. After a firmly established tonic, the predictable change occurs in a bridge section on V/V, preparing for the final statement of the rondo theme, measures 169-200. Un poco piu lento is the coda section which confirms D major and the  note duration as the primary dimensions of the movement. The combining of motives has also been briefly used in the finale, measures 131-134. Extreme contrasts of textures and registers have been exploited for reinforcing tonality contrasts. Contrasting major/minor modes has been significant in initiating modulations. Ostinatos and pedals have been useful in unifying chromatic third relations through sustaining of common tone in the progression.

CHAPTER III

TRIO IN E^b MAJOR, OPUS 100

The Trio in E^b, Op. 100, is the second of a pair of piano trios dating from 1827. Both the B^b, Op. 99 and the E^b, Op. 100 are among Schubert's most frequently performed chamber works. Although Groves' Dictionary lists December 26, 1827, as a first performance, Harry Neville doubts that this was one of the works published during his lifetime. Schubert had written several letters to H. A. Probst to arrange for the trio's publication.

Although it is doubtful Schubert ever saw it in print, the trio did figure prominently in the greatest public triumphs of his life--the famous all-Schubert concert of March 26, 1828, at the concert hall of the Gesellschaft der Musik-freunde. The Trio in E was immensely popular and became widely known long before the symphonies and string quartets.²¹

Robert Schauf fler has pointed out a common pattern in both Trios, Opa. 99 and 100.²² Also a phrase similar to the two

²¹ Harry Neville, "Schubert," Trio in E^b Major for Piano, Violin and Cello, Op. 100, record notes from Columbia Masterworks (New York: 1971).

²² Robert Schauf fler, Franz Schubert, The Ariel of Music (New York: G. P. Putnam's Sons, 1949), p. 212.

movements is the main theme of Op. 99 and its augmented version in the development of Op. 100 (m. 225-232). The most striking feature of the Allegro, first movement, is its continuous alternating of string timbres against the piano in a dialogue that is somewhat like "stile concertato" of the Baroque. Many authors have noted Schubert's octave passages. But the quick alternating process of contrast is distinctly Schubert's--a feature that became a heritage of the Viennese School of Mahler/Schoenberg/Berg/Webern and into the electronic sound densities of this era. The opening theme displays the quick alternating of textures in regular, four-measure phrases that frequently overlap between the three instruments. The main theme of the Allegro is shown in Figure 3-2.

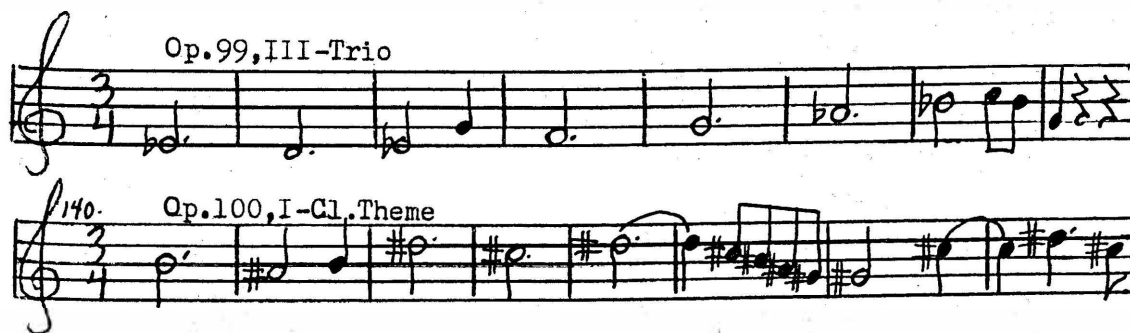


Fig. 3-1.--Trio in $E\flat$ Major, Op. 100, common pattern (m. 1-8 and 140-147).

The image displays a musical score for the Trio in E-flat Major, Op. 100, I, main theme textures (m. 1-17). The score is written for three staves, likely representing the first, second, and third violins. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a forte (f) dynamic, followed by a piano (p) dynamic, and then a pizzicato (pizz.) and arco section. The second staff also begins with a forte (f) dynamic, followed by a piano (p) dynamic, and then a forte (f) dynamic. The third staff begins with a forte (f) dynamic, followed by a piano (p) dynamic, and then a forte (f) dynamic. The score includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a forte (f) dynamic, followed by a piano (p) dynamic, and then a pizzicato (pizz.) and arco section. The second staff also begins with a forte (f) dynamic, followed by a piano (p) dynamic, and then a forte (f) dynamic. The third staff begins with a forte (f) dynamic, followed by a piano (p) dynamic, and then a forte (f) dynamic. The score includes various musical symbols such as notes, rests, and dynamic markings.

Fig. 3-2.--Trio in E \flat Major, Op. 100, I, main theme textures (m. 1-17).

Rhythmic motion of the main theme is in ♩ note durations with metric first beat accents reinforced in the textural, pitch, and dynamics parameters. The subordinate theme (m. 48-90) maintains a unified homophonic texture. In the transition and the concluding theme (m. 99-115 and 116-186) occur frequent contrapuntal passages with canonic imitation in stretto style.

A short introduction and subordinate theme are shown in Figure 3-3.


The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is E-flat major (three flats). The first system begins at measure 48, marked with a forte (*sf*) and piano (*pp*) dynamic. The melody in the treble clef features a series of eighth-note chords, while the bass clef provides a steady eighth-note accompaniment. A measure number '50' is indicated above the bass staff. The second system starts at measure 51, marked with a fortissimo (*ff*) dynamic. The treble clef has a whole rest, while the bass clef continues with the eighth-note accompaniment. A piano (*pp*) dynamic marking appears in the second measure of this system. The third system continues the accompaniment in the bass clef, with the treble clef showing a melodic line starting in the third measure. The score concludes with a double bar line at measure 56.

Fig. 3-3.--Trio in E \flat Major, Op. 100, I, subordinate theme (m. 48-56).

The concluding theme in B^b major, with its three distinct timbres, is shown in Figure 3-4.



Fig. 3-4.--Trio in E^b Major, Op. 100, I, concluding theme (m. 116-121).

Structurally, the most unique aspect of the movement is a development section, measures 187-384, that draws from the concluding theme. The typical Schubertian combining of motives does not appear, per-se, but in the coda (m. 559-634) the motives of first and second themes are juxtaposed with the second theme--quietly subsuming all rhythmic motions into its ♪ note, divided-beat pattern . Key relations of the theme are: E^b - B^b - G^b - E^b - b minor (subordinate theme).
1 18 24 32 48

In the second theme (m. 57-115) tonality becomes very unstable--moving by half-step and enharmonic change. Note measures 60 and 61 (augmented sixth chord). The long extended development section extends by diminished seventh chords and canonic overlapping (m. 237-260).


The Andante con moto, second movement, continues the rhythmic level of the closing and second themes, first movement. Here, the pattern projects cross accentuation with the metric first beats, as shown in Figure 3-5.

Andante con moto.

Andante con moto.

Fig. 3-5.--Trio in E^b Major, Op. 100, II, rondo theme (m. 1-11).

The rondo theme is based on a Swedish folk melody, "Se Solen sjunker" ("See, the Sun Goes Down"), according to



Marcel Schneider.²³ An ominous atmosphere is created by the soft, march-like rhythm of its accompaniment. Suppressed intensity is gradually released in the return of this theme, and a climax is reached and reinforced tonally, rhythmically, dynamically, and in brilliance of timbre. In measure 104, through deceptive cadence V to VI, the key of C is obscured for submediant level, A^b which extends around itself to f^b or N/V to V/IV to enharmonic A6 (French type), and resolves, measure 110, to C# major, the climax. The arrival of C# major is accompanied by a fast tremolo in the piano, a dynamic increase, and a general raising of the tessitura. Apex of the Climax is reached in measure 119. The form is a third rondo with developmental episodes and three appearances of its main theme, Figure 3-5. The second theme is a startling contrast--increasing the pace in a steady tempo by triplet  notes, moving in a lilting motion of rising intervals, and tonal shifting from c minor up a minor third to E^b major.

²³Marcel Schneider, Schubert, trans. by Elizabeth Poston (New York: Grove Press, 1959), p. 133.



Fig. 3-6.--Trio in E^b Major, Op. 100, II, second theme (m. 41-46).

The change of pace in a constant tempo is another feature that can be traced to this century. Schubert's first theme moves in steady ♩ note durations and then actually speeds up through faster triplet ♩ notes as the main level of activity in the piano part (measure 41). This rhythmic crescendo is a feature of Alban Berg, especially in his Violin Concerto. The final, third statement of the rondo theme is an abbreviated form. Dynamically, it is

reduced to a *pp*; rhythmically, it is reduced from the climactic hemiola 3/2  notes of the development section (m. 110-186) to simple  note motion (m. 187-192), to a slower tempo that prepares for the final statement (m. 196), "Un poco piu lento."

In a letter to the publisher, Probst, Schubert referred to the third movement as a minuet.

Despite the Scherzo's impish humor and scherzando marking, the movement does owe something to older third movement models by Mozart and Haydn. Particularly suggestive of Haydn are the canonic exchanges between piano and strings at the beginning.²⁴

The trio section forms a boisterous contrast to the lightness and spontaneity of the Scherzo proper. Figure 3-7 shows the opening six measures of the Scherzo.




Fig. 3-7.--Trio in E^b Major, Op. 100, III, canon at the unison and 1 measure (m. 1-6).

²⁴Neville, record notes (Columbia Stereo--M.S. 7419).



Fig. 3-8.--Trio in E^b Major, Op. 100, III, Trio
(m. 89-103).

The Scherzo and Trio are distinctly set apart in all dimensions; dynamically, the Scherzo is light (marked P) and frequently legato with slurring. The Trio is punctuated with regular sforzando piano and measured tremolo on third beats. Rhythmic motion of the Scherzo is in  note divided-beats. The Trio, like a ländler, is moving in heavy-footed

♪ note beats marked by the harmonic rhythm and melodic contour. Tonally, the Trio is nearly parallel-with both sections moving to a key a second apart. Scherzo moves from E^b to E⁴. Trio moves from A^b to B^b. Length of phrasing in both sections of the Scherzo is a long span, nine measures contrasting with the Trio's shorter four-measure phrasing.

Allegro moderato is one of Schubert's longest finales, lasting between thirteen and fourteen minutes. One of its most striking features is the cyclic return of the Swedish folk song from the second movement appearing twice in the finale. Its first return is near the end of the exposition (beginning in measure 275) and reappearing finally, to mark the entrance of the coda (m. 693). Key relations of the three themes in this sonata allegro form are: E^b (main theme) - c minor (second theme in 73) b minor (folk song, m. 275 and 693). Textures and timbres of the three themes are distinctly contrasted. While the first theme moves with light upbeats and through monophonic sections, it carries a harmonic substance of chords marking ♪ note beats against the ♩ note accentuation. Again, in this movement, as in most of Schubert's rhythms, there are

two levels of rhythmic activity creating a conflicting accentuation for primary metric beat.

Allegro moderato (♩ = 112)

p

Fig. 3-9.--Trio in E \flat Major, Op. 100, IV, main theme (m. 1-10).

The second theme, L'istesso tempo, measure 73, moves the ♩ note at the same tempo as the ♩ of the main theme. There is no transition to prepare for the second theme. However, E \flat is common to both themes as tonic of main theme and mediant or I6 of the second theme. Also,




even in this complex meter, from 6/8 to 2/2, the beat is the same, but based on a changed pulse. The significant change that structures the new section is that the pace is faster because the  note has speeded up. Instead of  to a beat, there is, beginning in measure 73,  to a beat, and Schubert's music inevitably marks the submetric level as well as the primary beat level:




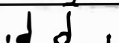
Fig. 3-10a.--Trio in E \flat Major, Op. 100, IV, second theme articulating the  note (m. 73-77).



Fig. 3-10b.--Trio in E \flat Major, Op. 100, IV, second theme articulating the pattern  (m. 85-89).

This movement is not a usual classical sonata allegro form, but is in a sonata variations design. In the exposition section, the second theme is presented (m. 73) in the relative key, c minor, and in a new meter of 2/2. In measure 125, the second theme modulates to B^b major, 6/8 meter, and is set in a new polyphonic texture. The theme, itself, is transformed. In measure 163, the second theme has returned to c minor and, in this appearance, there is some development through canonic imitation, with fragmentation of figures. The first theme re-enters in measure 193 in B^b. It is radically altered, but retains its original rhythmic accents. The third theme, folk song from the second movement, returns at the end of the exposition (m. 275-314). Its transformation is slight; originally in c minor, now in b minor, originally in 2/4, now in 6/8. The significant new feature it takes on in this movement is a cross accentuation in the piano of a hemiola rhythm--two groups of three in the violin against a shifted three groups of two in the piano, as shown in Figure 3-11.



Fig. 3-11.--Trio in E \flat Major, Op. 100, IV, hemiola rhythm (m. 275-282).

The coda states the final version of the cyclic theme. In measure 697, the folk song returns in the minor mode, E \flat minor, with its conflicting 3:2 accentuation as shown in Figure 3-12. In measure 721, the mode is a mutated E \flat major. Schubert's transforming of themes is the type of variations technique that has become a part of our contemporary twentieth-century music, where rhythmic motion pre-empts the accent of the bar line.

The musical score is written for three voices and piano accompaniment. It consists of two systems of staves. The first system has two staves for voices (Soprano and Alto) and two staves for piano (Right and Left Hand). The second system has two staves for voices (Tenor and Bass) and two staves for piano (Right and Left Hand). The key signature is E-flat Major (three flats: B-flat, E-flat, A-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The piano part features complex chordal textures and arpeggiated figures. The vocal parts have melodic lines with some ornamentation. The piece concludes with a Coda.

p sotto voce

Fig. 3-12.--Trio in E^b Major, Op. 100, IV, Coda
(m. 697-708).

CHAPTER IV

FOUR IMPROMPTUS, OPUS 142

Schubert's piano music falls into three broad classifications: the sonatas, the chamber music, the concert pieces. Two sets of Four Impromptus, each, Op. 90 and Op. 142, belong to the last classification. They are larger than the small pieces, yet complete within each piece. Dale has commented, "The two sets of Four Impromptus, Op. 90 and Op. 142, are even more notable for their qualities of unified diversity than the Moments Musicaux."²⁵ In the second set of Impromptus, Op. 142, three of the individual pieces seem to belong to each other more closely than do any of the first set. The second set of four Impromptus are nearly enough unified to form a larger multimovement work. These are late works, completed in 1827.

An overall perspective of the four pieces reveals a balance of rhythm that is innate to a classicist.

²⁵Kathleen Dale, "The Piano Music," The Music of Schubert, ed. by Gerald Abraham (New York: W. W. Norton, 1947), p. 119.

- Impromptus, Op. 142:
- I - Allegro moderato (rondo)
f minor, 4/4
 - II - Allegretto (waltz-trio)
A \flat major, 3/4
 - III - Andante (theme and 5
variations) B \flat major, ♩
 - IV - Allegro scherzando (rondo)
f minor, 3/8

The thesis of No. I is a retornello design, moving in duple meter 4/4, and centered primarily at f minor. No. II is the antithesis--a compound part design (minuet-trio type) moving in triple meter (3/4) and centered around A \flat major which is a unifying third relationship. No. III is a part of the diversity--with the theme and five variations moving in duple meter-- ♩ --in the key of B \flat major. Rhythmic balance is achieved in the rondo finale. Tonic-f minor--returns, and the triple meter-3/8--projects hemiola alternations of duple and triple rhythms.

Allegro moderato begins with a statement of the rondo theme over the tonic, f pedal. Rhythmic motion is at two levels--the ♩ note pulse and the large phrase rhythm of an Amphibrach, $\text{U} \text{---} \text{U}$ or weak-strong-weak. Motion towards the F-SF followed by a soft, extended figure in measures 4 to 6 creates the amphibrach rhythm, Figure 4-1.



Fig. 4-1.--Impromptu, Op. 142, No. 1, main theme (m. 1-7).

An episode enters in measure 13 moving in broken thirds and marked pianissimo. The mood is similar to that of the Unfinished Symphony. A suppressed excitement draws the listeners into an increasingly unstable tonal atmosphere. Keys are A \flat (20) - f (34) - D \flat (35) - E \flat (37) - F (38) - A \flat (45). Secondary dominants are used for modulations-- usually V/VII and V/IV. The second theme enters in measure

45 in $A\flat$. The level of rhythmic activity has shifted to the ♪ note divided pulse and \circ note duration projected in the bass line (m. 45-49). The ♪ note is constant, but the secondary level shifts from ♩ note to ♪ note, as shown in Figure 4-2.

Mutation from $A\flat$ major to $A\flat$ minor marks the entrance of the second episode or third theme, Figure 4-3. Dynamic markings are *pp*, *appassionato*. The excitement will be predictable from the pianist's challenge to a steady motion of ♪ notes as background to a dialogue provided by the pianist's crossing from high to low registers, back and forth with the left hand. Modulation to E is achieved by $a\flat = g\sharp$ (m. 102), enharmonically changed, and back to $E\flat$ with a reverse of the change from $g\sharp = a\flat$. $A\flat$ is reached through V 6/5 / IV (m. 110). A short transition leads to the recapitulation (m. 129) through V/III to f minor, tonic key. Figures 4-2 and 4-3 show the beginnings of the second theme in $A\flat$ major and third theme in $A\flat$ minor.



Fig. 4-2.--*Impromptu*, Op. 142, No. 1, second theme (m. 45-48).



Fig. 4-3--Impromptu, Op. 143, No. 1, third theme (m. 68-72).

In the third theme, measures 69-124, tonality shifts in thirds from $A\flat$ (m. 69) to $C\flat$ (m. 74) to $A\flat$ (m. 84) to E (m. 103). The modulations concur with the quickening of the pace from half note notes to quarter note notes (m. 45) to eighth note note motion beginning in measure 66. The eighth note note motion prevails up to the coda (m. 238) where the eighth note note duplets of the dotted rhythmic patterns mark even half note notes before changing to eighth note notes and triplet eighth note pattern (m. 242-244). The

pitch pattern, marked by accents, creates a conflicting accentuation with the metric accents. A changing of pace in the steady tempo is achieved by the changing in rhythmic beat of the final six measures. This is not the same as Brahms' augmented values or stretched out durations, but is a change of basic rhythmic duration on a steady ♩ note pulse, as shown in Figure 4-4.



Fig. 4-4.--Impromptu, Op. 142, No. 1, changing pace in a steady tempo (coda--m. 240-246).



The Allegretto, second Impromptu, provides much contrast to the first movement. Phrasing moves in a symmetrical eight measures, and the texture is a five-voice harmonic polyphony. Typical Schubertian rhythmic motion prevails. Two levels are formed with the  note pulse and  note anapestic pattern and its extended six-beat figure:



Fig. 4-5.--Impromptu, Op. 142, No. 2, anapestic patterns (m. 1-6).

The two key relations are $A\flat$ and $D\flat$ (m. 21). Modulation occurs through a descending motion in thirds (m. 23 and 24), followed by an augmented sixth (m. 28) which leads back to $A\flat$ and the reprise of this ternary form.



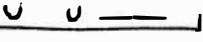
The Trio is distinctly set off by the increased pace of the triplet  notes and the modulation to the subdominant key, $D\flat$ major, beginning in measure 47. There is a high degree of unity from the opening waltz to the Trio. The  note is constant in a steady tempo, and the conflicting metric/rhythmic accentuation continues into the Trio with this anapestic pattern of  Figure 4-6:



Fig. 4-6.--Impromptu, Op. 142, No. 2, trio (m. 47-50).

Thus far, there has been no compressing of motives or "klangfarben" technique of alternating textures; but there has been the rhythmic patterns of conflicting accentuation and the usual modulations to keys a third or fourth away. In measure 59 occurs the predictable change of mode from D \flat major to d \flat minor. Enharmonic modulations begin in measure 66 with d \flat = c \sharp , moving from d \flat minor to f \sharp minor. III = I in A major, measure 69. A's return to D \flat major occurs in measure 77 by enharmonic change of g \sharp = a \flat , Figure 4-7.



Fig. 4-7.--Impromptu, Op. 142, No. 2, enharmonic change (m. 76-78).

The third Impromptu of Opus 142 is a theme and variations, based on Schubert's music from the entre'act to "Rosamunde." Earlier in 1824, Schubert had already used "Rosamunde" music in the slow movement of his String Quartet in A Minor, Opus 29. The style of this Impromptu No. 3 is lyrical and song-like, moving in a trochaic pattern:



Fig. 4-8.--Impromptu, Op. 142, No. 3, trochaic pattern.

Homophonic texture predominates throughout the theme and its five variations. Phrasing is a regular four measures plus codetta extension in measures 17 and 18. There is a constant alternating of the number of voices in the accompaniment to create off beat accentuation through adding of parts to the texture. This technique has been noted in our research and found to be a stylistic feature of Schubert's music, a process very close to our mid-twentieth-century structuring of sound through contrasting sound densities (the number of articulations occurring per second). Before this phase there was "klangfarbenmelodie," or the juxtaposing of timbres to structure musical sound. The change from Schubert's structuring to our twentieth-century application is that Schubert's music forms phrases, whereas Webern's primary metric accentuation gave way to the rhythmic accentuation of entering timbres, which are identified as figures--each with a distinctive timbre. Schubert's juxtaposed timbres produce conflicting accentuation, but never destroy the feeling of measures and phrasing. The first section of the theme is shown in Figure 4-9.



Fig. 4-9.--Impromptu, Op. 142, No. 3, Rosamunde theme (m. 1-7).

Three rhythmic levels are present in the opening statement of the Impromptu, Op. 142, No. 3 (the Rosamunde Theme). The trochaic pattern of the right hand articulates ♩ note durations as accented beats, and the left hand marks two levels through disjunct motion of ♩ notes and ♩ note durations as accented beats. The harmonic rhythm of chord changes reinforces the ♩ note level. Tonality of the first eight measures is B^\flat major. Figure 4-9 shows the beginning of the middle section of the theme, measure 9. Modulation to relative minor, key of g , is accomplished through V/VI . Through a typical succession of chromatically altered chords-- a mutated minor IV, and the V/III --the key of F is affirmed

in measures 11 and 12; then a return to tonic, B \flat , occurs in measure 13.

Some of the variations are figured ornamentations. Especially effective are the third and fourth variations. Variations 1 and 2 are centered around tonic B \flat major. Variation 3 is in B \flat minor; variation 4 is in G \flat major - B \flat - G \flat (third relations). Variation 5 begins in B \flat , moves to g minor (m. 111), to F major (114) returning to tonic, B \flat . Especially effective are the third and fourth variations. The B \flat , minor third variation, moves a decorated melodic line in octaves above the pulsating triplet harmonies. The G \flat major, fourth variation, passés fragments of the melody from one hand to the other above and below a rocking figure.

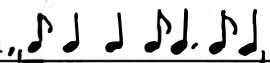


If we were to hear the following rhythm played by the percussion section of an orchestra, , our general impression would be twentieth-century syncopated rhythms. Listen to Figure 4-10 from the fourth Impromptu.



Fig. 4-10.--Impromptu, Op. 142, No. 4, hemiola accentuation (m. 1-6).

The overlaying and alternating of duple and triple rhythms creates an excitement that is restrained only by regular length phrasing, light texture, and soft dynamic level. The last of the Impromptus, another f minor movement, is the most consistently brilliant of all. The alternating of textural densities and rhythmic motions outlines a rondo form:

Form:	A	B	A	C	D	C	A	B	A	Coda
Meas:	1	16	45	87	131	185	328	351	380	490
Keys:	fm	fm	A ^b & A ^b m	A ^b m	A ^b m	A ^b	fm	fm	fm	fm

Section C is contrasted through legato (conjunct)  note motion, slow harmonic rhythm with I pedal. Accentuation in section D is more intense through conflicting stresses on first and third beats of measures. Although the  note is constant, there is the most freedom of metric organization in this Impromptu. In the statements of the rondo theme, off-beat sforzandos reinforce the conflicting accentuation.

CHAPTER V

SUMMARY AND CONCLUSIONS

The three categories to which Schubert's piano music belong are sonata, chamber music, and concert piece. As quoted in Chapter I, Truscott has found that

Textural emendations go along with structural, and sometimes, the two are one; this is most vital to a correction of the current view of Schubert's piano writing as a thing without valid existence, borrowed mainly from other composers.²⁶

In this research of Schubert's piano music, textural contrasts have been found--juxtaposed for structuring. Many books and articles have noted the juxtaposed structuring tonalities of Schubert. None of the chromatic harmonies was new. In fact, the harmonic language of unprepared and frequently unresolved Neapolitan and augmented sixth chords, as found in Haydn's "Creation," introduced a concept of tonality that was to prevail for the next hundred years. Mozart's "Don Giovanni" and his String Quartet, K. 458, make use of sequences of diminished seventh chords with resolution of the last chord in the succession.

²⁶Truscott, "Versions of Schubert's Op. 122," p. 89.

Schubert's piano music displays a more subtle means of creating contrasts for structuring than either of his predecessors--the contrasting of textures on one instrument, the piano. By closely alternating the number of chord members, Schubert produces accented beats, a flux of tension and relaxation, through contrasting tonal densities. In the Piano Trio, Opus 100, Schubert exploits two contrasting timbres of piano versus strings. The fact that Schubert and successors of the Second Viennese School wrote only one orchestral work for piano, Schoenberg's Piano Concerto, Opus 42, indicates their choice of pure timbres. In contrasting timbres, the large orchestral palette mixes sounds. Schubert has structured his music with pure, unmixed sonorities. Regular phrase lengths, use of pedals, and sequential repetition were the features of the First Viennese School culminating in Schubert. But the close alternating of motives, combining of patterns (found in the Opp. 53 and 100) is Schubert's innovation--a legacy left to his successors: Mahler, Schoenberg, Berg, and Webern. Both the techniques of combining motives from different themes and the overlaying of rhythm and pitch patterns of two motives is an innovation

of Schubert found in the Piano Sonata, Opus 53, and in the two Piano Trios, Opp. 99 and 100. The synthesizing of opposites is evident in all mediums of his music, especially in the contrasting of textural rhythms. Contrary to the hasty judgement of some writers, Schubert's music is balanced rhythmically, not developed as Beethoven's or Brahms' extended motives. Whether he worked from an idea outward or began with the concept of a design to be filled in is inconsequential. For Schubert, there is always the balancing of diverse elements to form a unity. In this respect, his music achieves a greatness of perspective that is second to none. In the Fourth Impromptu, first section, the music moves in duple rhythms, then in triple, then forms a synthesis of hemiola conflicting accentuation. Despite the contrasting textures and off-beat accentuation, there is a balance of constant primary metric accent--challenged, but not destroyed--and regular phrase lengths.

A comparison can be made between the rhythms of Brahms and Schubert--both classicists. Brahms' undulating rhythms imply a cadence rhythmically through longer durations and harmonically on a half cadence IV-V. Schubert's

cadences are formed by concurrence of pitch, durational, dynamic, and timbral accents. Schubert's forms are frequently extended harmonically to the point of monotony; the cadences define the phrases. Brahms' cadences, for example, in the Sonata, Opus 120, No. 1, imply an isorhythmic independence of "talea" and "color" or duration and pitch patterns. Schubert's overlaying of one pattern on another is quite a different matter--the parametric accents of pitch and duration concur. The rhythms of juxtaposed tonalities and timbres are unified to project contrasting figures and phrases. Later, the Romanticists exploited the unifying of pitch, rhythm, and timbre to form programmatic elements, called "Idee fixe" or "leitmotif" or "motto." With Schubert and his Viennese successors, juxtaposed tonalities and timbres (Schubert and Mahler) or juxtaposed timbres and dynamics (Schoenberg, Berg, and Webern) concurred to form musical structure. This technique culminated in the "Klangfarbenmelodie" of the Second Viennese School of expressionists. With the expressionists there is also a high degree of unity through diversity from concurring parametric accentuation of pitch, duration, dynamics, and timbre. Cadences in harmony are confirmed by cadences in rhythm.

The Viennese School, from Schubert through Mahler to Schoenberg, Berg, and Webern, was able to concentrate the essentials of a composition into a single pattern, a single sound. If this is true, then why did Schubert extend his Trio, Opus 100, to such lengths? Why does Schubert take a round about way to reach closely related keys like the dominant or mediant or submediant? Why does he abruptly move to Neapolitan chord root relations? Schubert's goal was to unify opposing elements: original tendency--opposing tendency--their unification into a new movement. The many sequential repetitions and modulations by secondary dominants, Neapolitan chords imply a diffuseness called "wanderings" or "formless." This is the antithesis of the rhythmic concentration of patterns as found in the Sonata, Opus 53, and in the Trio, Opus 100. The Impromptus, Opus 142, carry an even more subtle unity in the primary metric accents that subsume conflicting accentuation of patterns formed at the submetric level of divided beat. Whether Schubert was working with alternating major/minor modes or conflicting metric/submetric rhythmic patterns, there was a culmination of these diverse elements into a unity. Donald Payne's

comparison of Schubert's sonatas describes this concentration of elements as "intense developments" which "rise to brilliant climaxes!"²⁷

Schubert has used the harmonic vocabulary of Haydn and Mozart to project the process of change in tonality, in modality, in texture, and in timbres (Op. 100). Schubert's two styles are the culmination of the First Viennese School and the beginning of the Second. The two styles of Schubert's piano music form a development in the main stream of music as a universal expression--at times lyrical or reflective and at times intense and charged with tension of conflicting accentuation.

²⁷ Payne, "A Season of Schubert," p. 2.

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