Purposes and Necessity of Length in the First Movements of Franz Schubert's Last Three Piano Sonatas

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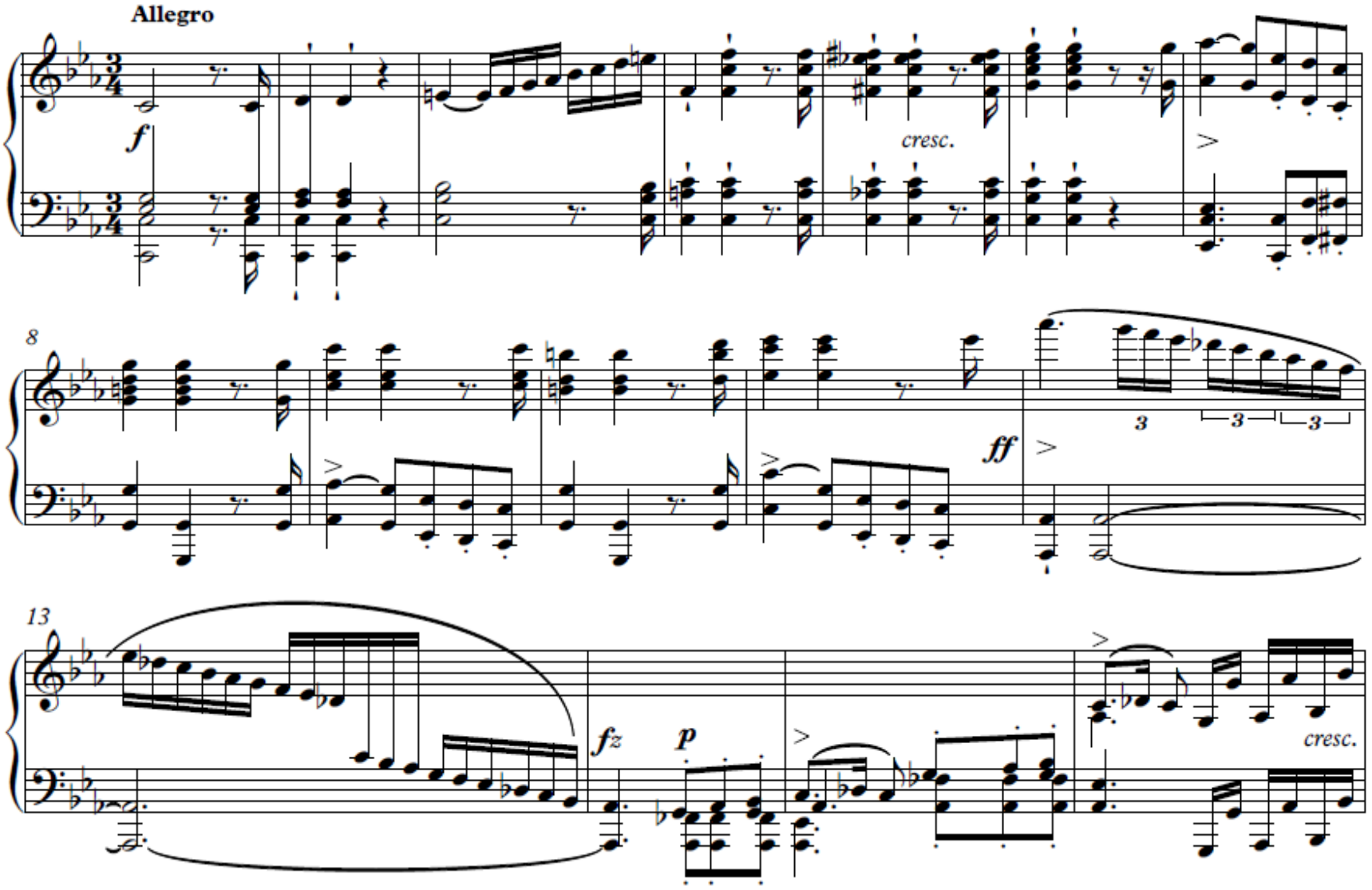
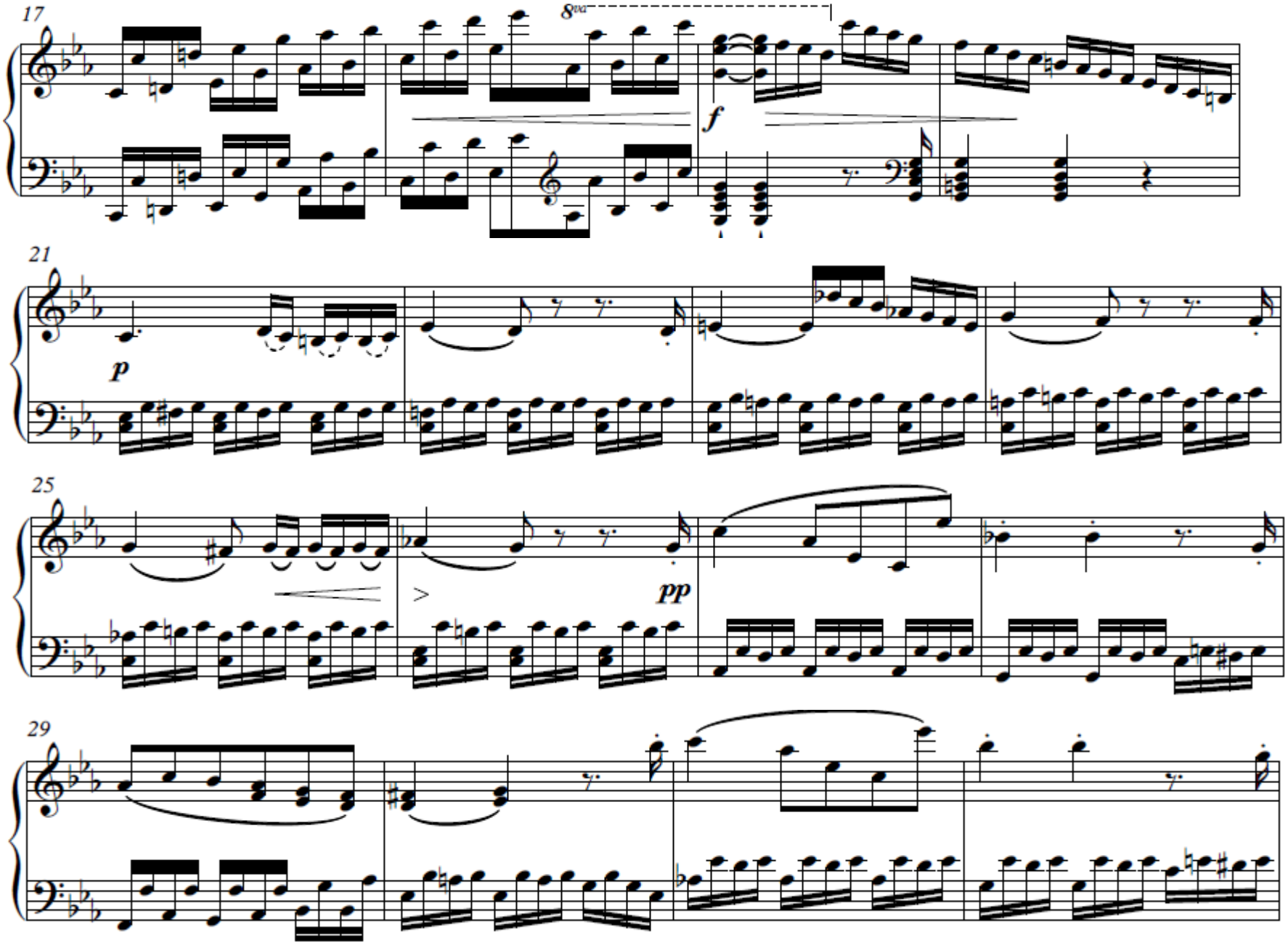
‘Franz Schubert’s music has always been prized for what Robert Schumann called its heavenly lengths - by which Schumann meant not only the breadth of Schubert's beautiful melodies, but also the wealth of thematic materials, the myriad harmonic nuances, and the breathtaking scope of design exhibited in Schubert's compositions.’

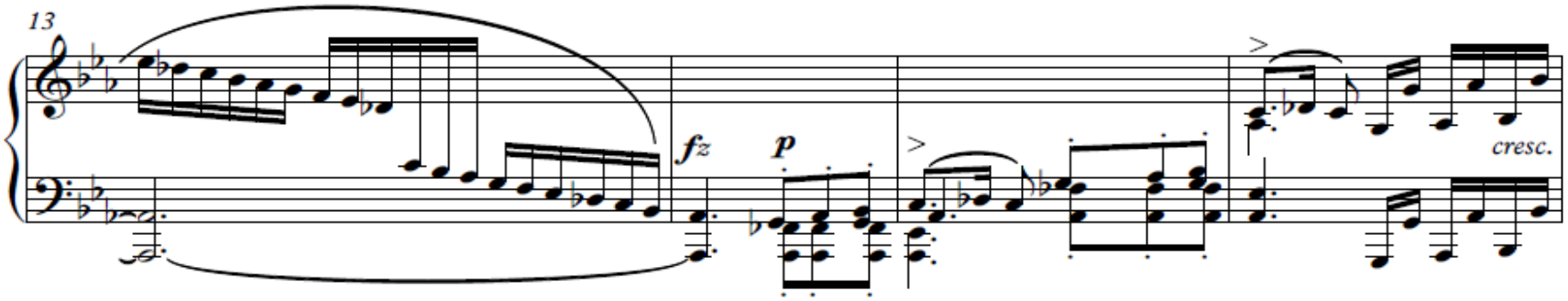
James M. Baker, ‘Striking the Structural Tonic’, in Xavier Hascher (ed.), *Le Style Instrumental de Schubert: Sources, analyse, évolution* (Paris: Publication de la Sorbonne, 2007), 216.

D. 958, 1. Movement, Beginning of exposition

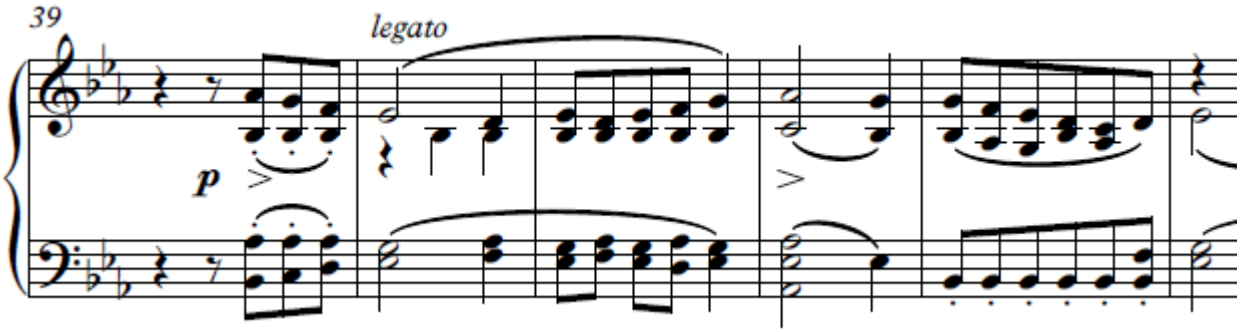



17
8va
f
21
p
25
pp
29

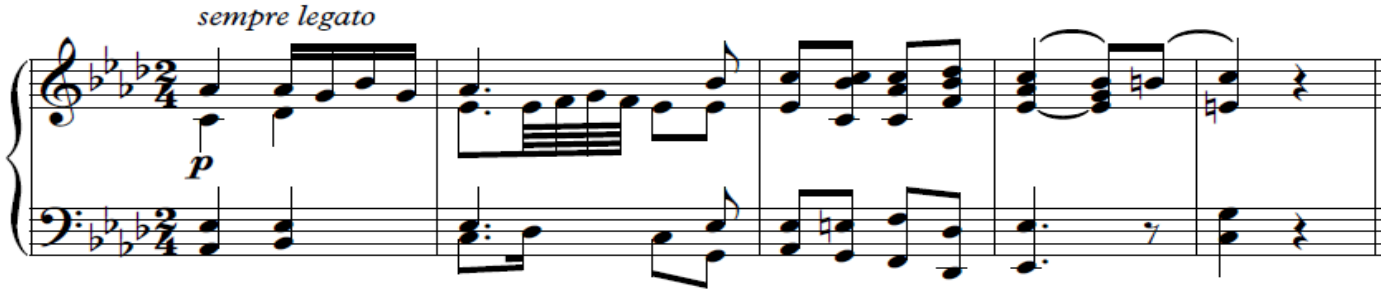
Melodic gesture of bars 14-15 in the B part of the ABA´ form

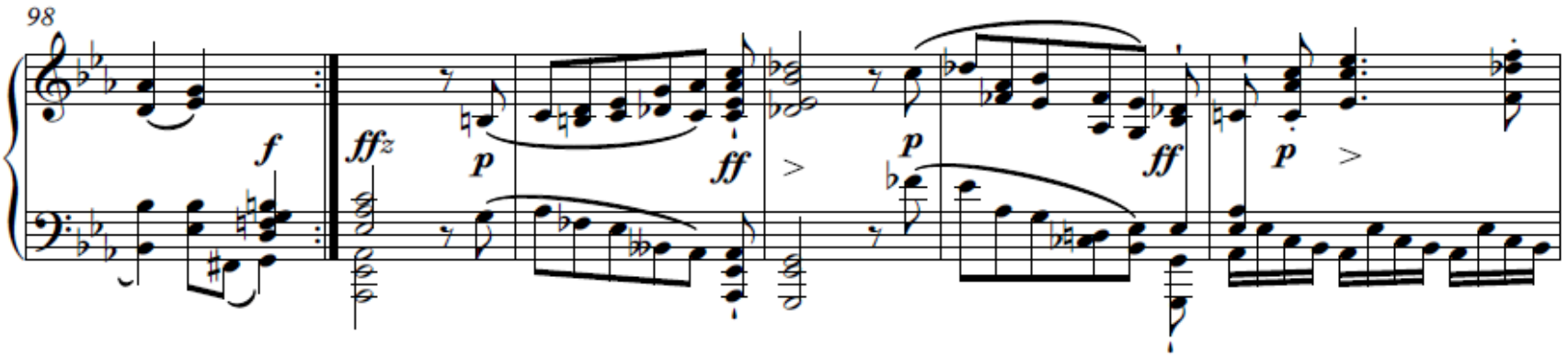


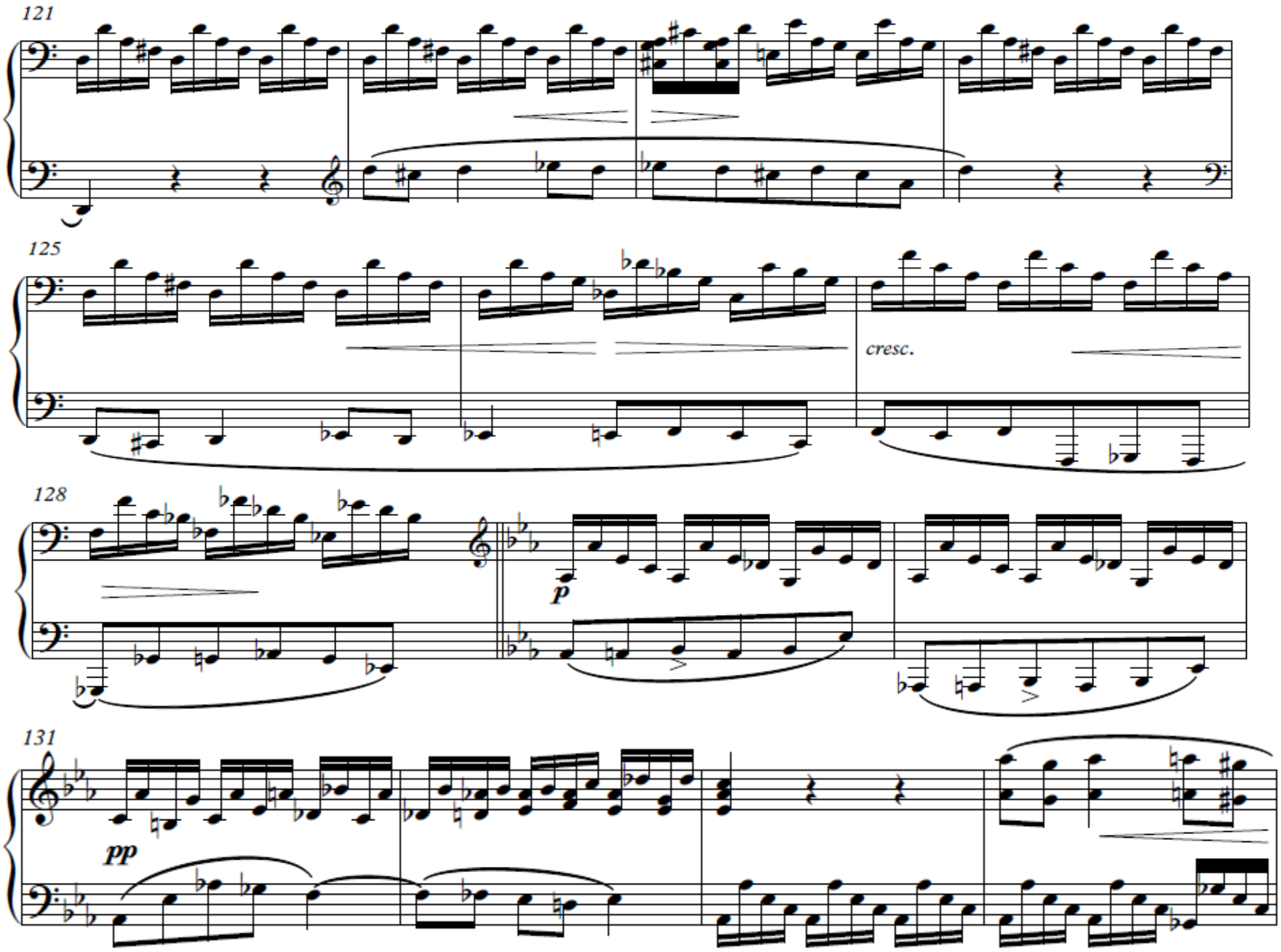
Melody of the second theme

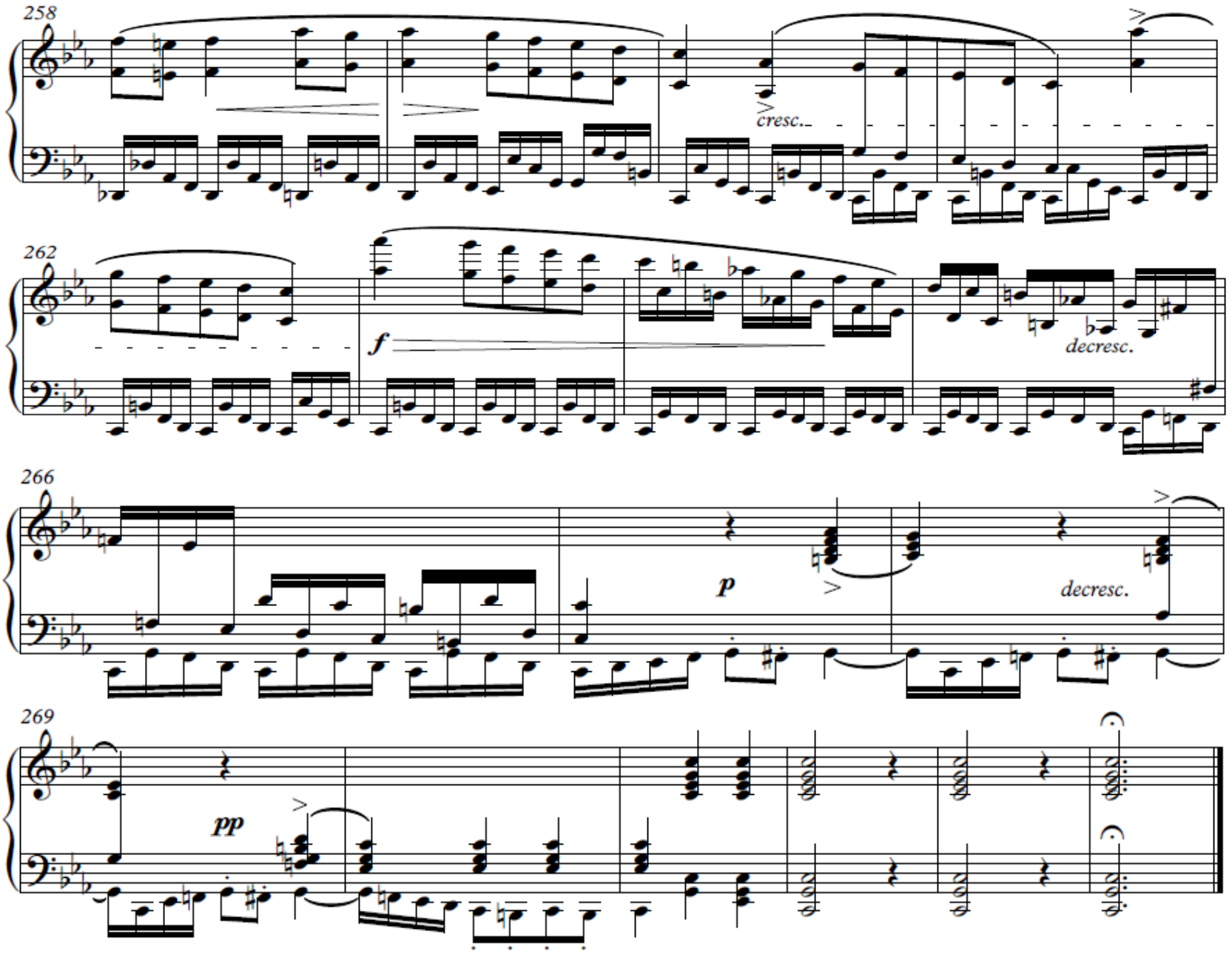


Melody starting the second movement

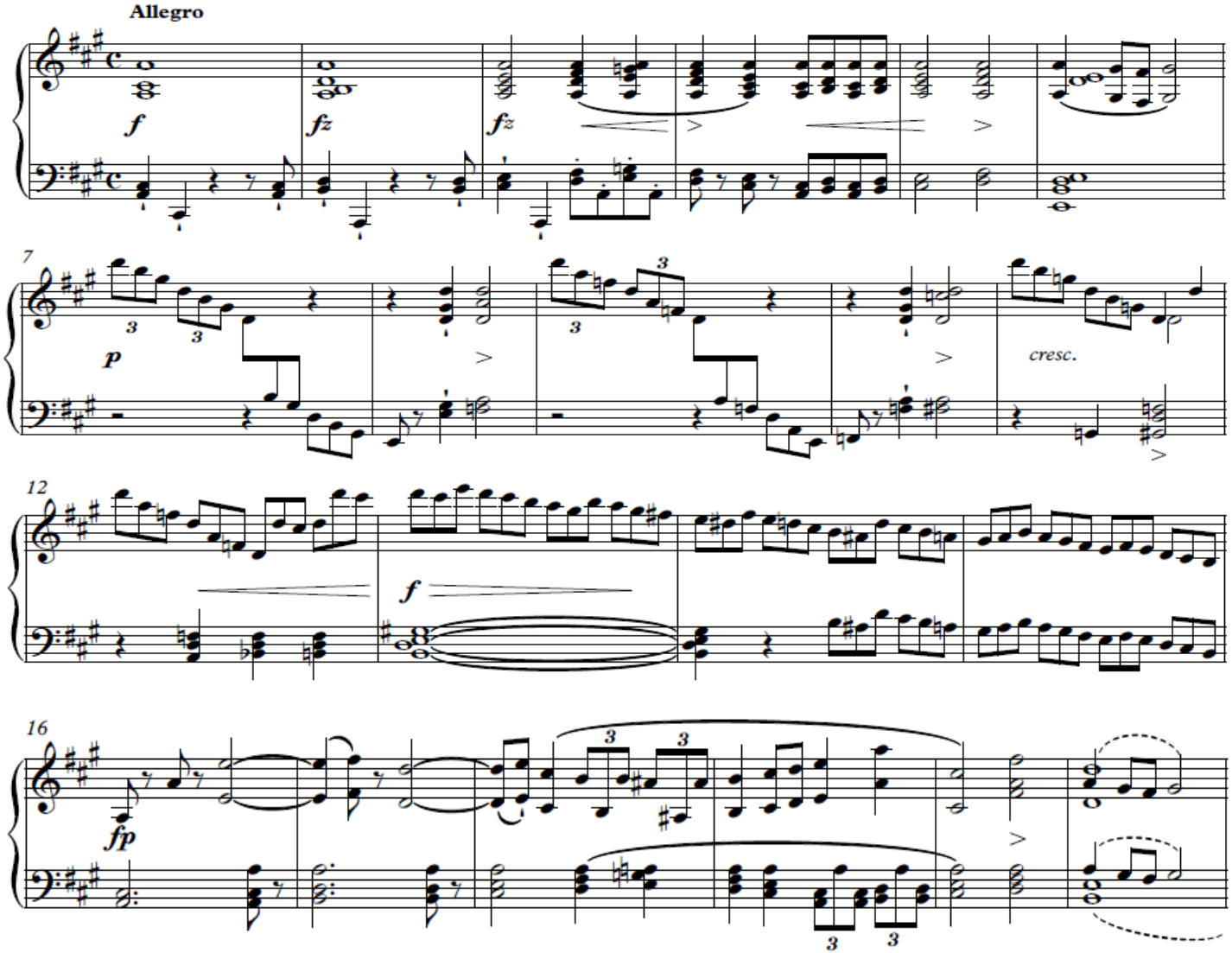



98
f
ffz
p
ff
p
ff
p

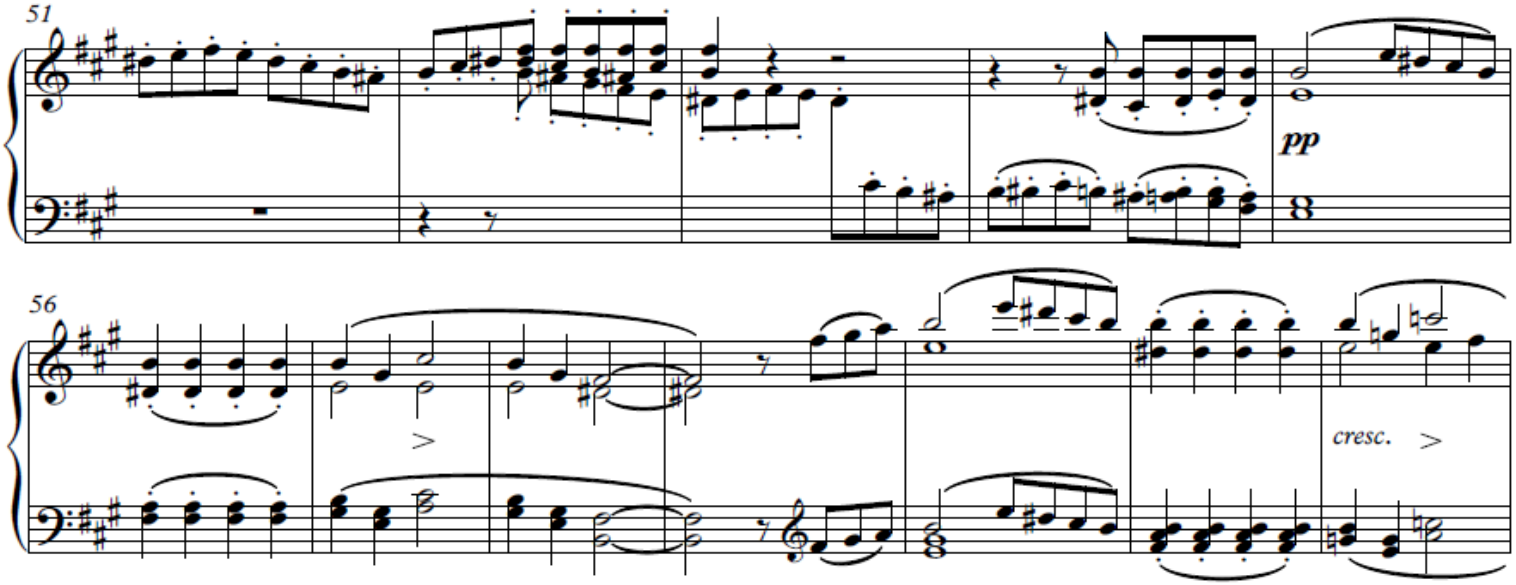

121
125
cresc.
128
p
131
pp


258
cresc.
262
f
decresc.
266
p
decresc.
269
pp

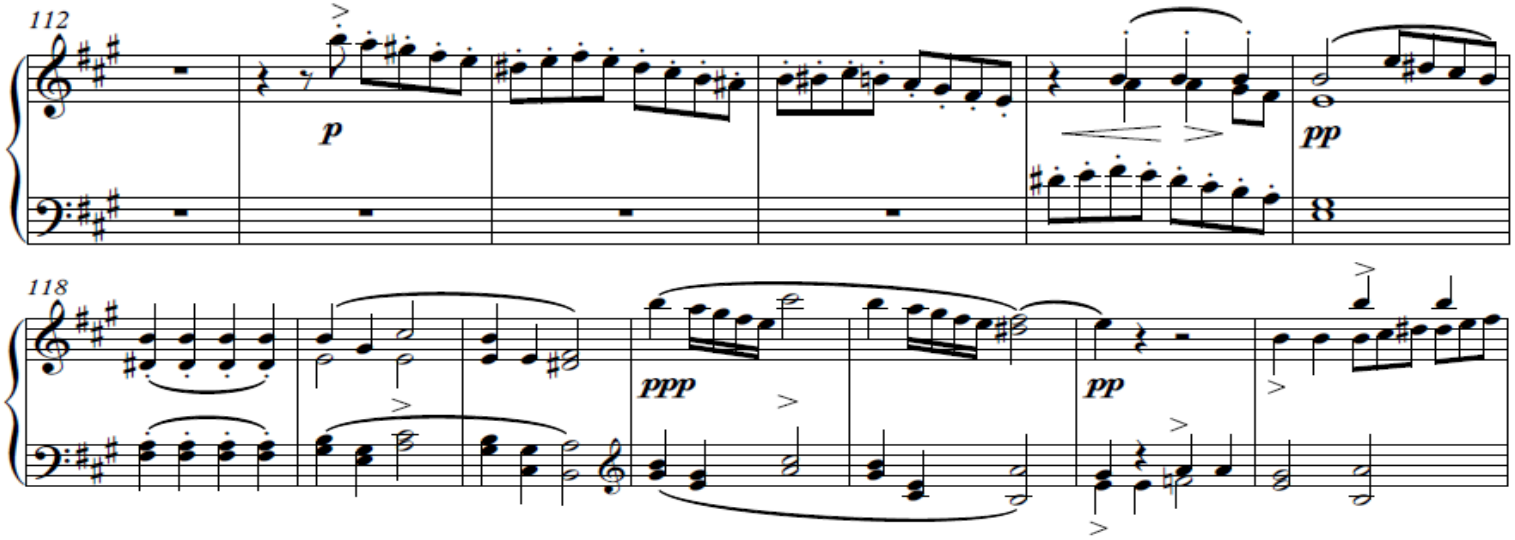
D. 959, 1. Movement, Beginning of exposition

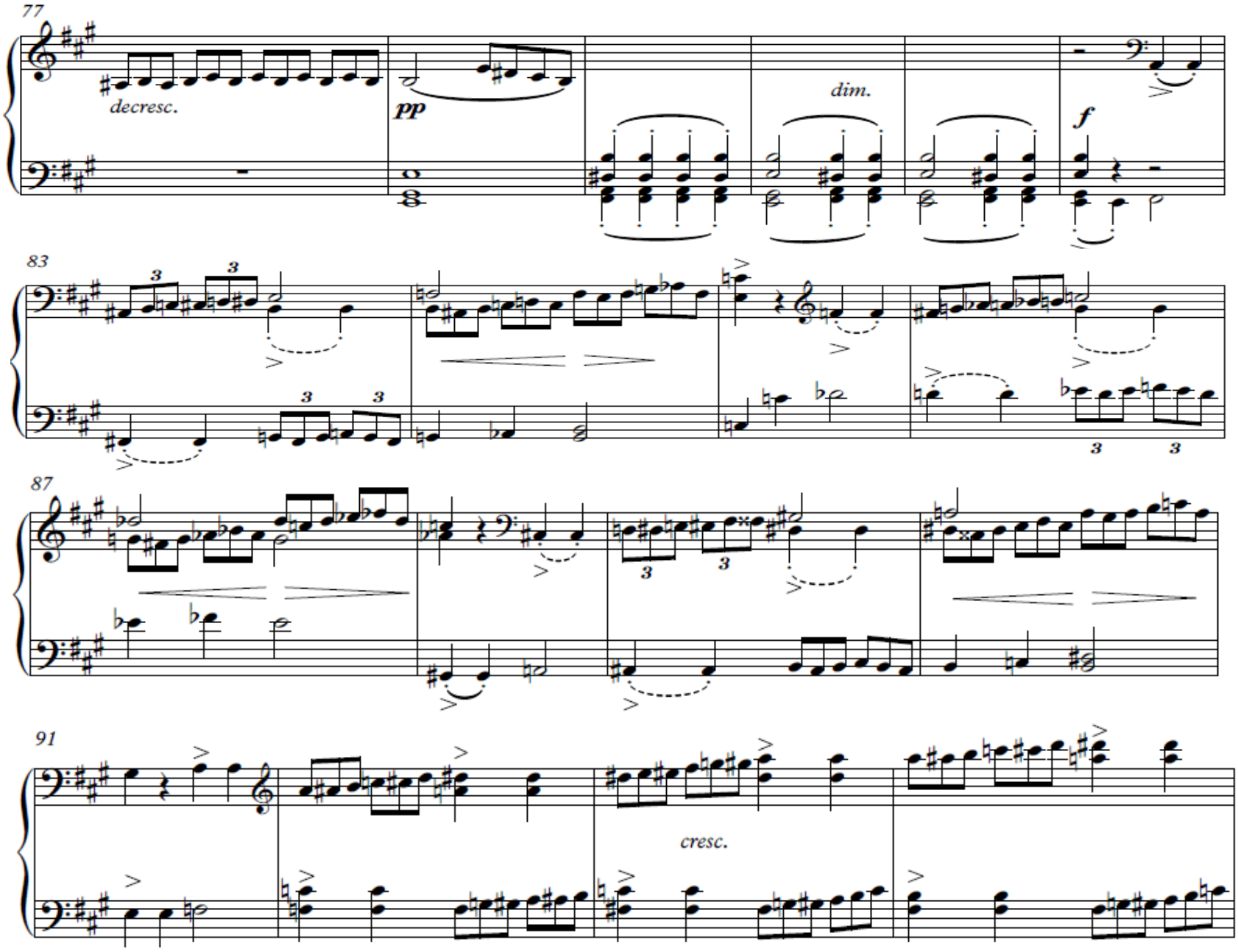


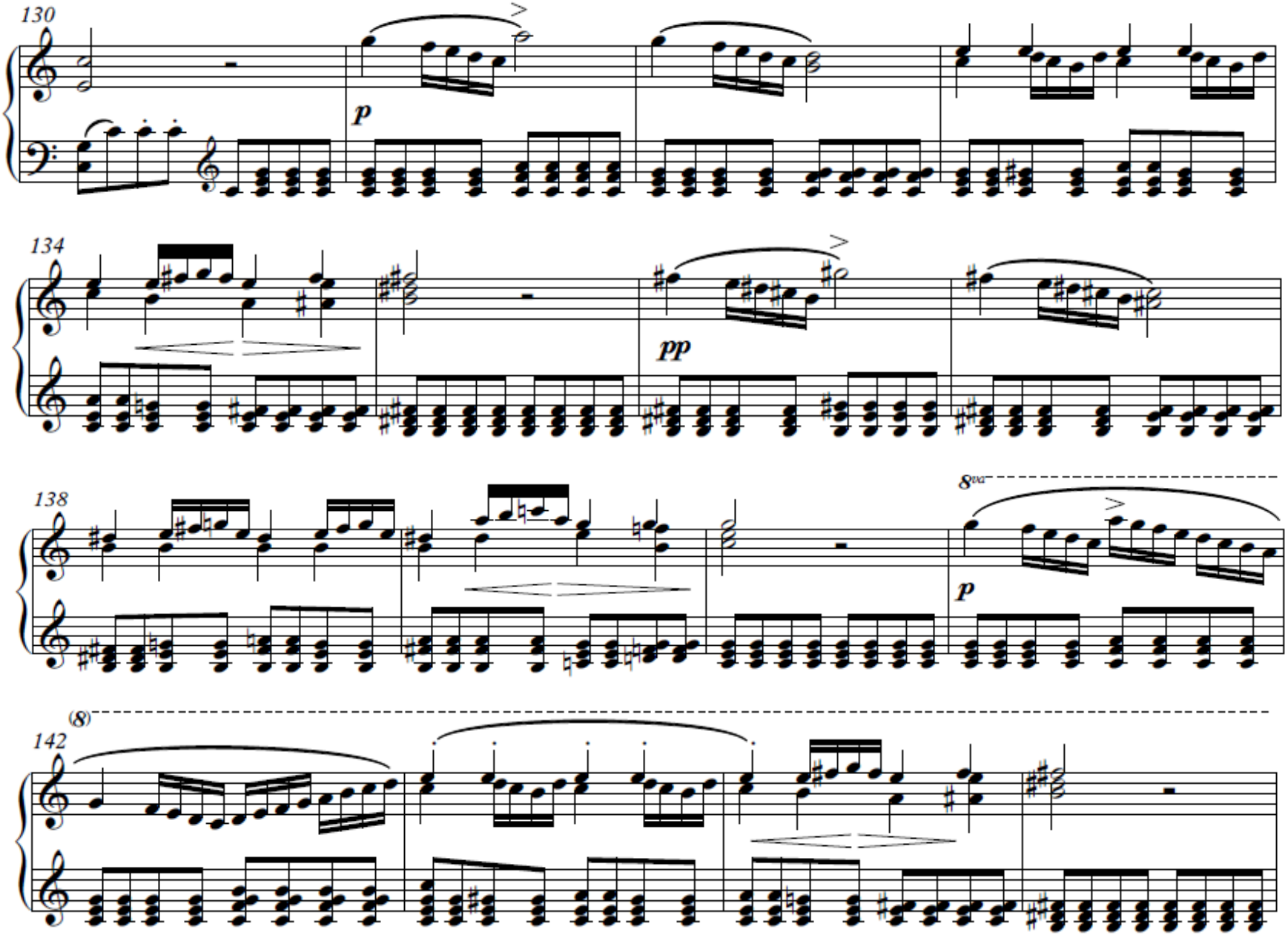
A part of the ABA´ form – second theme group



A´ part of the ABA´ form – second theme group



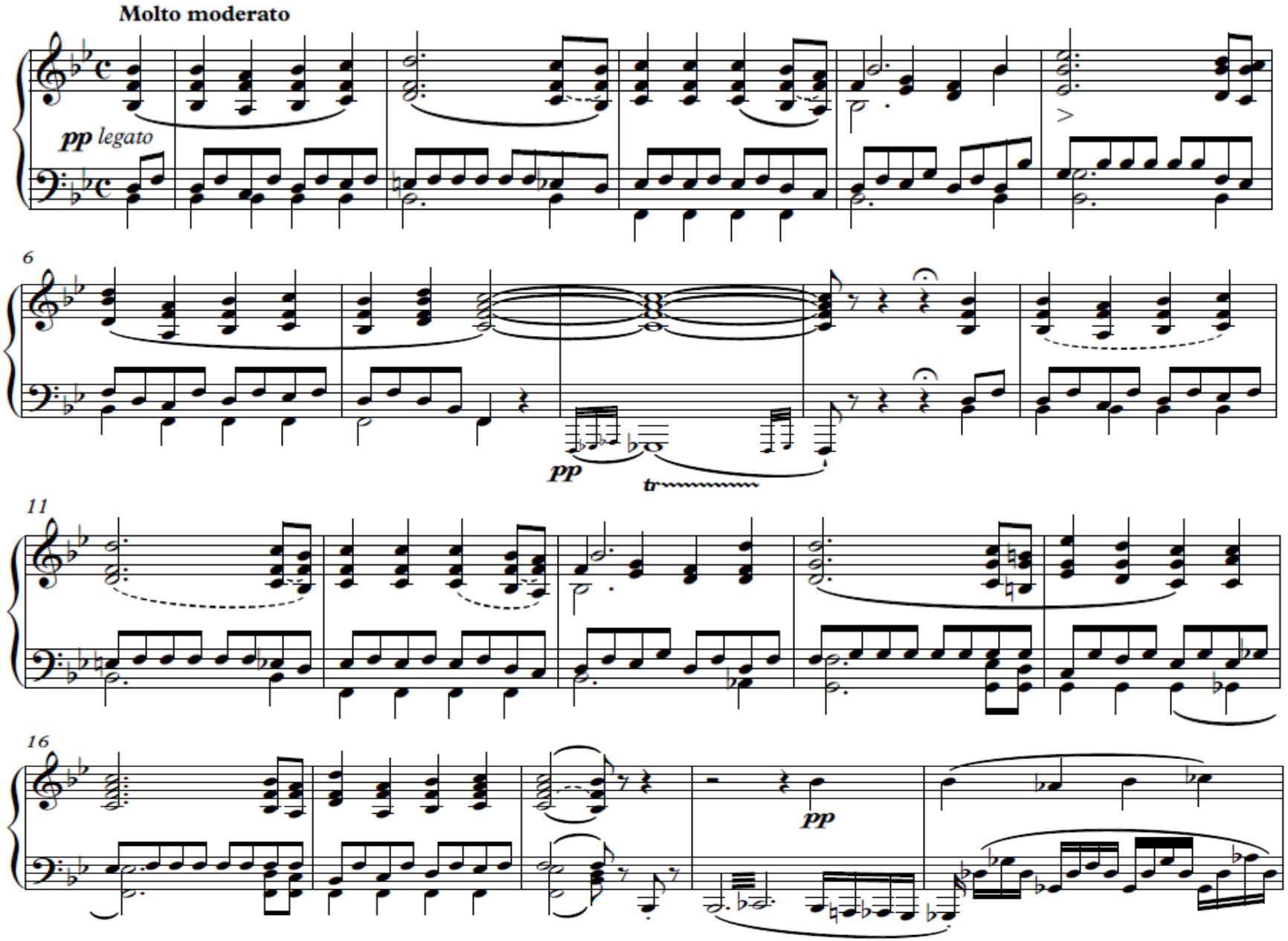

77
decresc.
pp
dim.
f
83
87
91
cresc.


130
p
134
pp
138
8va
p
(8)
142

‘Having exhausted the traditional developmental *fugato* here, Schubert must find an alternative compositional strategy for his actual development section, and his solution is stunning: a musette-like theme in the high register that features oscillation between C major and B major.’

Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Bloomington: Indiana University Press, 2004), 183.

D. 960, 1. Movement, Beginning of exposition



‘We first hear G*b* as a moment of disjunction, a trill in the lowest register and with the softest dynamics (m. 8). It emerges from the depths of the half cadence that ends the main theme’s antecedent phrase and delays the appearance of the answering consequent … At measures 20–35, G*b* is stabilized with a closed, lyrical theme that seems to function as the middle section of a ternary form.’

Su Yin, Mak, ‘Schubert’s Sonata Form and the Poetics of the Lyric’, *The Journal of Musicology*, 23 (2006), 268.

B*b* major – main tonality

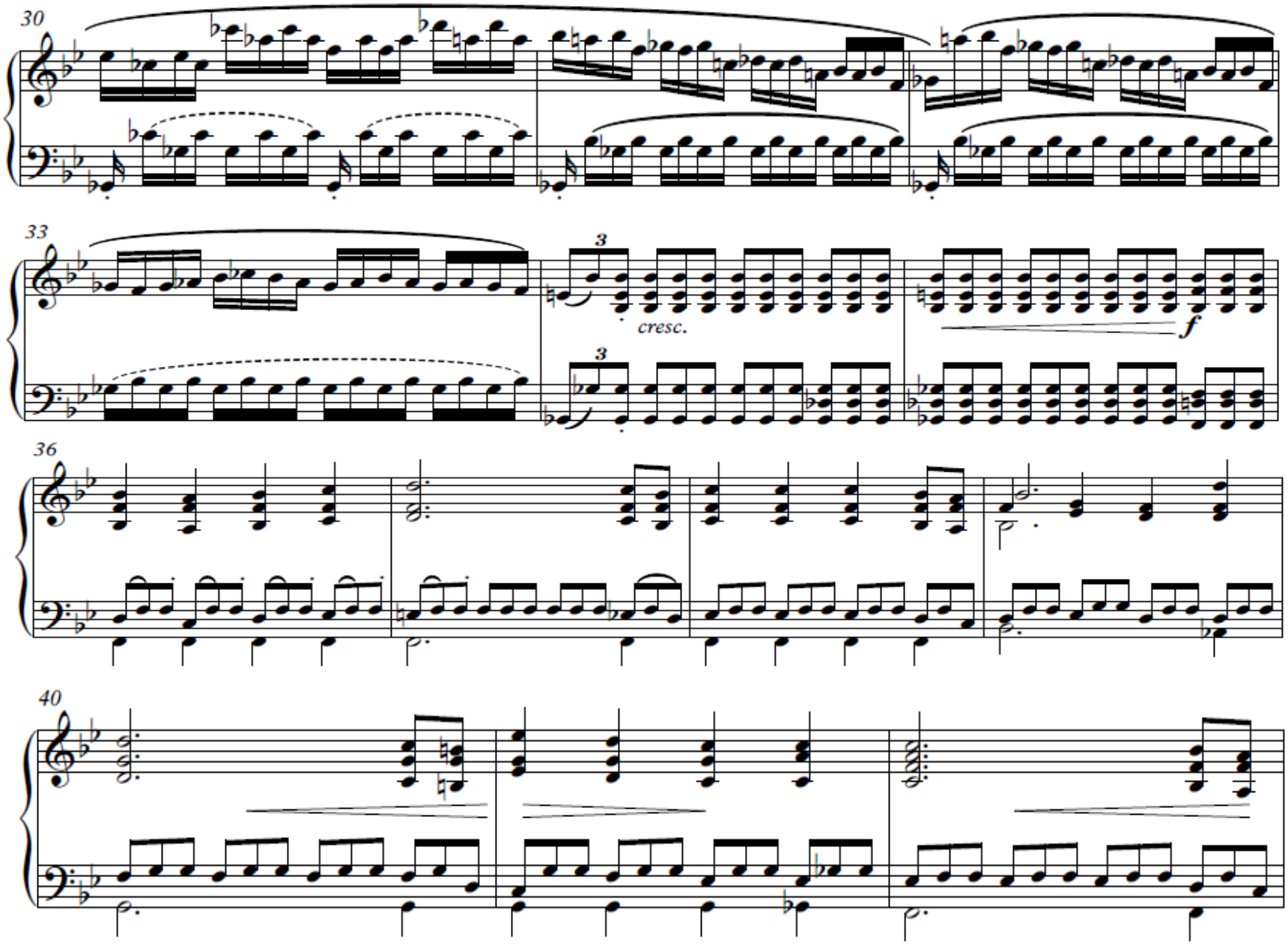
Sixth lowered degree of B*b*: G*b* – tonality of the B part in the ABA´ form

Enharmonic of G*b*: F# - second tonality of the exposition

F major – third tonality of the exposition

Sixth lowered degree of F: D*b*

Enharmonic of D*b*: C# - tonality of the beginning of the development and tonality of the second movement


30
33
3
cresc.
f
36
40

‘Schubert would not entirely be Schubert without the temporal expansion of his music; yet, the explanation of its specificity cannot be merely quantitative – it has to be qualitative too.’

Xavier Hascher, ‘Detours, wrong tracks and dead ends: the Wanderer in the labyrinth of Schubert’s late instrumental music’, in Lorraine Byrne Bodley and Julian Horton (eds), *Schubert’s Late Music: History, Theory, Style* (Cambridge: Cambridge University Press, 2016), 264.