SCHUBERT'S GRAND SONATA IN B FLAT

THESIS

Presented to the Graduate Council of the North Texas State College in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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CHAPTER I

SCHUBERT AND THE PIANO SONATAS

Biography

Franz Peter Schubert was born at Lichtenthal, a suburb of Vienna, on January 31, 1797. His father was a schoolmaster at Lichtenthal and also an amateur cellist. He taught Franz how to play violin at the age of eight. The boy was taught piano, organ, singing, and thorough-bass by Choirmaster Holzer, and he became first soprano in the church choir in his tenth year. In 1808 he was admitted into the Vienna court choir, and also entered the Konvict, the training school for the court singers. His teachers in theory were Ruzicka and Salieri (the latter from 1812 until at least 1816). He also played in the school orchestra, which was conducted by Ruzicka, his ability as a violinist soon earning him the position of first violinist.¹

He composed a great deal while at the Konvict. His earliest extant composition is a Fantasia in G major for piano duet, written in April 1810. Hagar's Klage (March 1811) is the earliest of his songs still preserved.² His

first symphony was written in 1813. In this year, his voice having changed, he left the Konvict. His first Mass was completed in 1814 and successfully performed.³

Meanwhile he fitted himself for the position of elementary teacher in his father's school. During the three years he spent as a schoolmaster, Schubert devoted his time largely to the composition of songs, including such well-known works as Gretchen am Spinnrade and Erlkönig. In the year 1815 alone he composed 144 songs but also found time to work on many other compositions. In 1816 he left the Lichtenthal school and with the exception of two summers (1818 and 1824) spent at Zelész, Hungary, as music teacher in Count Esterhazy's family, he made his home in Vienna.⁴

His friend, Franz von Schober, often aided him financially. Through Schober Schubert became acquainted with the baritone, Michael Vogl, one of the first and greatest exponents of his songs. Schubert had already written over 600 compositions when his Erlkönig was sung in public with success. This occasion induced Diabelli to commission twenty songs of the composer. These were so successful that the publisher assumed the risk of further publications. From 1826 the sales of Schubert's songs and piano music were good, but the composer's efforts to obtain a salaried post were unsuccessful. He applied for vice-kapellmeister to

⁴Ibid.
the court; his friends tried to obtain for him a similar position in Hamburg. These posts were refused him as was the conductorship of the Kärnthnerthor Theater orchestra.\footnote{Maurice J. E. Brown, "Schubert," Grove's Dictionary of Music and Musicians, Vol. III, 5th ed. (London, 1954), pp. 536-592.}

In March 1828 he participated in a successful public concert of his own works. Included were the Trio in E flat, a movement from the Quartet in D minor and some songs. These occasional instances of good fortune happened all too seldom, however, and his life was a continual battle for survival. His genius was recognized by musicians like Salieri, Weigl and Vogl, his songs were praised by Beethoven, but he was underpaid by his publishers and many of his greatest works were neglected. Nevertheless, Schubert was undaunted by lack of public recognition and his amazing creativity continued.\footnote{Ibid., p. 308.}

In October 1828 Schubert contracted typhoid fever and became seriously ill. Despite his illness, he continued to work and even arranged to take a course of instruction in fugue from a well-known theorist, Simon Sechter. On November 11 his illness forced him to be confined to his bed. On November 17 and 18 he became delirious and his life came to an end at three o'clock in the afternoon of November 19, 1828.\footnote{Maurice J. E. Brown, Schubert: A Critical Biography, p. 306.}
The Piano Sonatas

Franz Schubert wrote his first sonata for piano in 1815. When death came to him in 1828 he had composed twenty-one piano sonatas, which are listed in chronological order in the Appendix of this study. It is fortunate that the composer usually dated his compositions. As may be seen by examining the Appendix, the opus numbers which were affixed by publishers to some of the sonatas are inaccurate and misleading.

The first of Schubert's piano sonatas is incomplete, having no finale. Maurice Brown⁸ makes the following comment:

There exists a sketch for the first movement, which was published in the supplementary volume of the "Gesamtausgabe", in 1897; it is interesting to see from the sketch that Schubert actually toned down some of his first, startling modulatory ideas when he came to compose the final draft of the movement.

The second sonata (Sept. 1815), in C major, also lacks a finale; however, Brown⁹ states that the autograph manuscript suggests that a fourth movement may have been lost. He believes that a fragment of the missing finale exists on the back of a rough draft of a Schubert song, the 1815 setting of Nur wer die Sehnsucht kennt.

Concerning the Sonata in E major (Aug. 1816), Brown theorizes that the composer was not satisfied with the scherzo movement, so wrote a second scherzo for the work.

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⁸Ibid., p. 56. ⁹Ibid.
To quote from Brown\textsuperscript{10} "its five movements were published posthumously, and known for a very long time, as 'Fünf Klavierstücke' ('Five Piano-pieces'). Then, in 1930, a part of the autograph manuscript came to light, and was found to be entitled 'Sonata: August 1816'."

The Sonata in A flat (May 1817) consists of three movements, the third movement being a finale in E flat major. Brown\textsuperscript{11} considers the possibility that a minuet movement may have been lost, but states that the manuscript copy is proof that Schubert, in a unique departure from classical key scheme, began the work in one key and ended it in another.

The Sonata in E minor (June 1817) was published as a whole for the first time in 1948 by the British & Continental Music Agencies, London, edited by Kathleen Dale. The involved history of its dissection and publication in single movements is recounted in detail by Brown\textsuperscript{12}.

The Sonata in E flat major (June 1817), labeled op. 122, was first written in the key of D flat major, then transposed to E flat major. The slow movement was first sketched in D minor, then transposed to C sharp minor, and finally written in G minor for the E flat version of the work.\textsuperscript{13}

\textsuperscript{10}Ibid., p. 57. \textsuperscript{11}Ibid., p. 61. \textsuperscript{12}Ibid., p. 62. \textsuperscript{13}Ibid., p. 63.
The incomplete work in F minor (Sept. 1818) consists of an unfinished first movement, an adagio, a scherzo and a finale. The scherzo is unorthodox in that it is in the key of E major.\textsuperscript{14}

The date of the Sonata in A major, op. 120, is uncertain. Some editions give the date as 1825, but 1819 is now generally accepted.\textsuperscript{15}

Schubert finished the first two movements of the Sonata in C major (April 1825) and did substantial work on the menuetto and the finale. Several composers, among them Ernst Krenek, have completed these last two movements.

The Sonata in G major (1826) is often mistakenly called a Fantasy-Sonata. To quote Robert Haven Schauffler\textsuperscript{16}, "'Fantaisie, Andante, Menuetto et Allegretto' was a name gratuitously coined for the G Major Sonata of 1826, op. 78, by its publisher, Tobias Haslinger."

Schubert intended that the three Grand Sonatas be dedicated to Hummel, but when Diabelli published them in 1838 Hummel was dead and they were dedicated to Schumann.

The Grand Sonata in A major is unique in that the principal theme of the rondo movement is similar to the main theme in the slow movement of the Sonata in A minor, op. 164. Writers have speculated as to whether Schubert intended this

resemblance or whether it is accidental. Brown accepts the latter theory.\(^ {17}\)

Opinions concerning Schubert's piano sonatas range from disparaging criticism to high praise. Schauffler\(^ {18}\) says:

Schubert's solo sonatas for piano are a mine where one can pick up, here and there, gems of entrancing beauty and purity, quantities of semiprecious stones, and many not so precious. With the exception of dramatic and choral music, the solo sonata is, on the whole, his weakest branch of composition.

Clarence Hamilton\(^ {19}\) states:

Some of these are early works, commonplace in style; others, more mature, set forth a profusion of ideas which, however, are often lavished with a lack of compact organization that is in wide contrast to Beethoven's concentrated style. Instead of articulated development we find repetition of themes, either exact or in different keys, and a fondness for lingering over these themes which often results in inordinate length.

Here is Arthur Hutchings\(^ {20}\) view:

One of the first reasons for the neglect of the sonatas is that they seem crude to ears familiar with the keyboard beauty of nineteenth-century pianist-composers. The crudity would be acceptable could we have movements to hammer out in the grand Beethovenian manner. This style Schubert could not quite catch, although, lacking keyboard inventiveness, he used Beethoven as a huge quarry from which to chip basic figurations.

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\(^{18}\)Schauffler, *Franz Schubert*, p. 263.


Eaglefield Hull\textsuperscript{21} writes:

On the whole, Schubert worked best when he had the words to restrain and shape his musical outpourings. His piano-sonatas and those for violin and piano, like his C-major symphony, suffer from over-diffuseness and lack of what we may call musical architecture. The classical "German sonata-forms" were not for him. His "development sections" are weak, unrestrained meanderings. He had not the gift of inventing other "forms" for himself, and the "tone-poem" was then unknown.

A more favorable view of the sonatas is expressed by Willi Apel\textsuperscript{22}:

Although Schubert's fame rests mainly upon his songs, those immortal masterworks which have never been equalled by any other composers, his compositions for the piano are hardly less important and beautiful, although much less known. His sonatas especially are, to the present day, misunderstood and neglected. . . . His development technique differs indeed from that of Beethoven, for he employs repetition of entire melodies rather than the "motival" devices of segmentation, fragmentation, combination, and so on, characteristic of Beethoven. Nevertheless, he uses this different technique with such an admirable ingenuity and with such marvelous results that it must be considered as a new procedure with its own standing, . . .

Donald Ferguson\textsuperscript{23} also shows high regard for the sonatas in the following comment:

Among the ten sonatas\textsuperscript{24} in the available collections there is not a dull moment--at any rate for those


\textsuperscript{24}Ferguson undoubtedly refers to the following sonatas: Opp. 42, 53, 120, 122, 145, 147, 164, and the Three Grand Sonatas.
who have discovered the subtle poetic sense which imbues the work of this unique genius. . . . Many of the sonatas also appear, at a first reading, unduly long (a frequent reproach with other works also); but this judgment seems, to the initiated, to be based on almost complete misunderstanding of the unworldly imaginative mind of the composer.

There are also many conflicting opinions as to the merits of the Grand Sonatas (1828). H. F. Frost\(^25\) writes:

Here we cannot but note a slight falling off as compared with the sonatas in A minor, Op. 42 and 143, the fantasia in C, and the fantasia-sonata in G. The most regular and well-proportioned of the last three sonatas is that in A. The first and second movements of the one in C minor are very fine, and there are many beauties in the work in B flat, but the first movement is marred by a diffuseness and dreaminess remarkable even for Schubert. . . . On the whole, and despite much that is original and beautiful in these sonatas, they afford evidence of the enfeebled condition of their author, whose wondrous imagination was beginning to give way under increasing bodily weakness.

Schauffler\(^26\) considers the Sonata in C minor the least interesting of the Grand Sonatas. The Sonata in A major he criticizes as sounding labored. He feels that the Sonata in B flat is the most consistently sustained not only of these three, but of all the piano sonatas of Schubert; still he considers it far below the level of the composer's last chamber works and the best of his songs. Arthur Hutchings\(^27\) finds it "difficult to understand why professional favour is bestowed on the B flat. . . . when there exists a fine work like the Sonata in A major, . . . and being not only very


\(^{26}\) Schauffler, Franz Schubert, pp. 278-281.

\(^{27}\) Hutchings, Schubert, p. 142.
attractive musically, but also far better laid out for the keyboard than are most of its fellows." Ernest Hutcheson\textsuperscript{28} writes that the "Sonata in A and the exquisite Sonata in B flat rival the finest of Beethoven's sonatas in wealth of invention and loveliness. With less of Beethoven's awe-inspiring magnificence and logic of thought, they show a more natural spontaneity."

Both Brown\textsuperscript{29} and Apel\textsuperscript{30} regard the Sonata in B flat as the finest of all the composer's piano sonatas. Apel, considering Schubert more classicist than romanticist\textsuperscript{31}, writes of the second movement of the work:

\texttt{\ldots /It/ represents one of the most extraordinarily beautiful peregrinations in all music. It is, one might feel, the swan song announcing the end, not only of a great man, but also of a great period—a period which achieved the most perfect balance of expression and form, of humanity and nature, of the mind and the world.}

\textsuperscript{28}Ernest Hutcheson, \textit{The Literature of the Piano} (New York, 1949), p. 137.


\textsuperscript{30}Apel, \textit{Masters of the Keyboard}, p. 225.

\textsuperscript{31}Ibid.
CHAPTER II

THE GRAND SONATA IN B FLAT: FORM

Form in the Piano Sonatas of Schubert

It might be expected that the structure of Schubert's piano sonatas would have been strongly influenced by Beethoven, whose death occurred less than a year before that of Schubert. However, as Kathleen Dale\(^1\) states, "Beethoven's innovations in the planning of whole sonatas seem to have exerted no perceptible influence upon Schubert's own style of musical architecture." Dale\(^2\) further elaborates:

... whereas Beethoven occasionally chose a less usual type of form for the first movement: a set of variations or a "tempo d'un minuetto". Schubert never deviated from using sonata form.\(^3\) While Beethoven sometimes joined two or more movements together, as in the "Appassionata", the "Lebewohl" and others, and while he once composed a whole sonata (op. 27, no. 1) in an almost unbroken sweep, Schubert wrote every movement throughout his twenty-one sonatas as a separate unit.

Unlike Beethoven, and Haydn, too, Schubert composed no sonatas in two movements. The early work in E minor (1817), printed in some editions in only two movements, actually comprises three if not four movements and has only recently been published in


\(^2\)Ibid., p. 57.

\(^3\)The so-called Fantasy-Sonata has been discussed in Chapter I, p. 6.
full. In the eight completed four-movement sonatas he invariably placed the Minuet-(or Scherzo-)and-Trio as the third movement, whereas Beethoven several times placed it as the second. (In op. 27, no. 1, op. 31, no. 3, and in opp. 101, 106, and 110.) In Schubert's solitary five-movement sonata, known as Fünf Klavierstücke (1816), the scherzo-and-trio comes fourth in the scheme.

Schubert certainly had no aversion to the use of less conventional forms. Some of his most ambitious and highly respected works are fantasies, for example, the famous Wanderer Fantasie, op. 15, and the Fantasie in F minor, op. 103, for four hands, but nowhere in the sonatas is there any suggestion of a Sonata quasi una Fantasia as created by Beethoven. Of this unconcern with innovations in the form of the sonatas, George Grove⁴ states:

They [the sonatas] rarely show aesthetic artifices, such as quoting the theme of one movement in another movement, or running them into each other; changing their order, or introducingextra ones; mixing various times simultaneously—or similar mechanical means of procuring unity or making novel effects, which often surprise and please us in Beethoven, Schumann, Mendelssohn, and Spohr. Nor did he ever indicate a programme, or prefix a motto to any of his works. His matter is so abundant and so full of variety and interest that he never seems to think of enhancing it by any devices. He did nothing to extend the formal limits of Symphony or Sonata, but he endowed them with a magic, a romance, a sweet naturalness, which no one has yet approached.

Instances may be quoted from the Rondo Brillant, op. 70, where part of the introduction is repeated in the Rondo, and from the pf. trio in E flat, op. 100, where the principal theme of the slow movement is repeated in the Finale.

Strict adherence to tradition shown in the general structure of the sonatas is not, however, always found in individual movements. Kathleen Dale\(^5\) says, "Schubert composed nearly all his sonata movements in traditional forms, often modifying them to suit his highly individual style of presenting his musical ideas." Both Dale\(^6\) and Donald Tovey\(^7\) call attention to the fact that Schubert frequently began developing his thematic material in the exposition rather than waiting until the development section proper. In these instances, Dale\(^8\) remarks, "the development section had consequently to assume the function of a contrasting episode of entirely, or almost entirely fresh material." Sonatas whose first movements exemplify this tendency toward premature developmental treatment of the thematic material are as follows:

- Op. 143 (1823)
- Op. 147 (1817)
- Op. 164 (1817)
- Grand Sonata in A major (1828)
- Grand Sonata in B flat major (1828)

\(^6\) Ibid., p. 58.
\(^7\) Donald Tovey, *The Main Stream of Music and Other Essays* (New York, 1949), p. 124.
For most of the slow movements of his sonatas, Schubert used song forms or rondo forms. Dale mentions his employment of a rondo form which contains two episodes alike in thematic content but not in key. The slow movements of the Sonata in D major, op. 53, the Sonata in G major, op. 78, and the Grand Sonata in C minor are written in this form.

As has already been stated, Schubert consistently placed the scherzo-(or minuet)and-trio as the third movement of his four-movement sonatas. He evidently never deviated from the use of triple metre for his scherzo movements as Beethoven did in his Sonatas op. 31, no. 3, and op. 110. The scherzo movements of the aforementioned Beethoven works are in 2/4 time.

Schubert often wrote rondos for the last movements of his sonatas. Some of his finales, however, are so individual in structure that it is very difficult to classify them in definite categories. For example, the closing movements of the Sonata op. 143 and of the Sonata op. 164 possess some characteristics of modified sonata form and some of rondo form, so may therefore be considered hybrid forms.

Form in the Grand Sonata in B Flat

The Sonata in B flat shows, as do the other two Grand Sonatas, Schubert's regard for the large scale, four-movement

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9 Ibid., p. 59.  
10 Ibid., p. 61.
sonata. The general form of the work is illustrated in Table I, as follows:

TABLE I
GENERAL FORM OF THE GRAND SONATA
IN B FLAT

<table>
<thead>
<tr>
<th>Movement</th>
<th>Form</th>
<th>Key</th>
<th>Metre</th>
<th>Indication</th>
<th>Number of Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>Sonata - Allegro</td>
<td>B♭</td>
<td>C</td>
<td>Molto moderato</td>
<td>366</td>
</tr>
<tr>
<td>Second</td>
<td>A - B - A</td>
<td>C#m</td>
<td>3/4</td>
<td>Andante sostenuto</td>
<td>138</td>
</tr>
<tr>
<td>Third</td>
<td>Scherzo</td>
<td>B♭</td>
<td>3/4</td>
<td>Allegro vivace con delicatezza</td>
<td>125</td>
</tr>
<tr>
<td>Fourth</td>
<td>A - B - C - Development - A - B - C - Coda</td>
<td>B♭</td>
<td>2/4</td>
<td>Allegro ma non troppo</td>
<td>541</td>
</tr>
</tbody>
</table>

The amply-proportioned first movement is an excellent example of Schubert's individualistic treatment of the sonata form. Many of the unusual features can be seen by examining Figure 1, which is a detailed form chart of the first movement. Each period of the opening double period is extended to a length of nine measures. The extension of the first period is accomplished by means of sustaining the final chord in measure 8 into measure 10. The fermata on the third beat of measure 10 further delays the beginning of the second period. The second period is extended by means of an evasion of the cadence.
FIG. 1

FORM CHART OF THE FIRST MOVEMENT OF THE GRAND SONATA IN B FLAT*

Exposition

1 2 3 4 5 6 7 8 9 10 11

\[
\text{Phrase a} \quad \text{Phrase b} \quad \text{Phrase a}
\]

12 13 14 15 16 17 18 19 20 21 22

\[
\text{Phrase c}
\]

23 24 25 26 27 28 29 30 31 32 33

\[
\text{Phrase a} \quad \text{Phrase c}
\]

34 35 36 37 38 39 40 41 42 43 44

\[
\text{Phrase a} \quad \text{Phrase c}
\]

45 46 47 48 49 50 51 52 53 54 55

\[
\text{Transition} \quad \text{Phrase a} \quad \text{Phrase a'} \quad \text{Period}
\]

56 57 58 59 60 61 62 63 64 65 66

\[
\text{****} \quad \text{****} \quad \text{****} \quad \text{****} \quad \text{****}
\]

57 58 59 60 61 62 63 64 65 66

\[
\text{****} \quad \text{****} \quad \text{****} \quad \text{****} \quad \text{****}
\]

67 68 69 70 71 72 73 74 75 76 77

*Key to thematic material: \[\text{--one measure,}
\]

"X"--first subject, "*"--second subject, "x"--development based on first subject, "#"--development based on second subject, "."--material not based on either subject.
Fig. 1--Continued
Recapitulation

Phrase a

Phrase b

Double Period

Phrase a

Phrase c

Fig. 1—Continued
Fig. 1--Continued
Attention should be called to the trill in the bass, first appearing in measure 8, which serves not only an ornamental purpose but is an important element of the first subject. Sometimes it acts as a means of extending a phrase; at other times it assumes the role of a unifying element foreshadowing a return of the first subject.

Figure 1 shows how the first subject group differs from traditional sonata form. Instead of a statement of the first subject proper followed by a transition passage to the key of the second subject one finds the work modulating to the key of G flat major after the opening double period. Examination of the first movements of the Beethoven sonatas discloses few changes to any but closely related keys in the first subject group, even in transitional passages; changes to remote keys are usually reserved for the development section. However, in the Schubert example under consideration one finds that this is no transition to a second subject, nor mere repetition of the first subject, but developmental material. This manner of expanding the first subject is found in some of his earlier sonatas.

Of interest, but perhaps dubious importance, is the fact that measure 33 contains the opening motive of the first subject in diminution and also its inversion. Then this

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11 See Beethoven Sonatas op. 10, no. 3, op. 79, and op. 106.

12 See Schubert Sonatas op. 147 and op. 143.
"development" within the first subject group leads to a return of the first theme proper, employing only the opening and closing phrases of the double period which begins the movement.

The actual transition to the second subject (measures 45-47) consists of only three measures and modulates to the key of F sharp minor, an unusually remote tonal relationship for the second subject. Schubert used unique key schemes in the opening movements of only two earlier sonatas, the Sonata in B major, op. 147, and the Sonata in C major (1817). Table II shows the key schemes of the first movements of the available sonatas.

### TABLE II

**KEY SCHEMES OF FIRST MOVEMENTS OF THE AVAILABLE SCHUBERT SONATAS**

<table>
<thead>
<tr>
<th>Sonata</th>
<th>Key of Movement</th>
<th>Key of Second Subject in Exposition</th>
</tr>
</thead>
<tbody>
<tr>
<td>*1. Op. 42</td>
<td>A minor</td>
<td>C major</td>
</tr>
<tr>
<td>2. Op. 53</td>
<td>D major</td>
<td>A major</td>
</tr>
<tr>
<td>3. Op. 120</td>
<td>A major</td>
<td>E major</td>
</tr>
<tr>
<td>4. Op. 122</td>
<td>Bb major</td>
<td>Bb major</td>
</tr>
<tr>
<td>5. Op. 143</td>
<td>A minor</td>
<td>E major</td>
</tr>
<tr>
<td>6. Op. 147</td>
<td>B major</td>
<td>E major</td>
</tr>
<tr>
<td>7. Op. 164</td>
<td>C major</td>
<td>F major</td>
</tr>
<tr>
<td>8. (1815)</td>
<td>E major</td>
<td>B major</td>
</tr>
<tr>
<td>9. (1815)</td>
<td>Bb major</td>
<td>G major</td>
</tr>
<tr>
<td>10. (1817)</td>
<td>A minor</td>
<td>Eb major</td>
</tr>
<tr>
<td>11. (1817)</td>
<td>E minor</td>
<td>G major</td>
</tr>
<tr>
<td>12. (1825)</td>
<td>C major</td>
<td>B minor</td>
</tr>
<tr>
<td>13. Grand Sonata</td>
<td>C minor</td>
<td>Eb major</td>
</tr>
<tr>
<td>14. Grand Sonata</td>
<td>A major</td>
<td>E major</td>
</tr>
<tr>
<td>15. Grand Sonata</td>
<td>Bb major</td>
<td>F# minor</td>
</tr>
<tr>
<td>16. (1816)</td>
<td>E major</td>
<td>B major</td>
</tr>
</tbody>
</table>

*The numbers correspond with those in the Breitkopf and Hartel edition. A complete chronological listing of the Schubert sonatas is given in the Appendix.*
Also noteworthy is the fact that the triplet figure which first appears in measure 34 as an accompanying figure continues as the accompaniment of the second subject during its first eleven measures. A modulation to A major occurs in measure 58 and this section does not return again to F sharp minor. The section of episodic material based on the second subject is developmental in nature, but does not lead to a restatement of the theme such as occurred in the first subject group. The counter-melody in the right hand of measures 51-52 makes a brief reappearance in measure 70, now in diminution, and is somewhat unique in that it is in B flat major. Second subject groups do not usually contain even a brief excursion into the tonic key of the movement. After only two measures, however, this key is left in favor of the more traditional dominant, F major.

The section which begins at measure 74 appears to be new material, but is derived from the rhythm of the second subject. The figure $\text{\mathcal{J}} \cdot \text{\mathcal{J}} \cdot \text{\mathcal{J}} \cdot \text{\mathcal{J}}$ becomes $\text{\mathcal{J}} \cdot \text{\mathcal{J}} \cdot \text{\mathcal{J}} \cdot \text{\mathcal{J}}$, and a trill ornaments the fourth beats in measures 74 and 76. The rhythm is stripped to its barest essentials $\text{\mathcal{J}} \cdot \text{\mathcal{J}} \cdot \text{\mathcal{J}} \cdot \text{\mathcal{J}}$ in the bridge passage leading to the codetta (measures 84-98). An interesting element of cross-rhythm appears in this bridge passage, the rhythmic figures being punctuated by rests (measures 94-97).

Progressively shorter units of construction are employed in the first seven measures of the codetta (measures...
The first phrase, based on second subject material is three measures long. Each succeeding unit omits some part of the three measures until only a two-chord figure survives. The measure which was first abandoned in reducing the size of the three-measure phrase now returns as the first and last measures of each of the next two phrases. The most striking feature of the codetta is this breaking up into fragments the material of the second subject, a procedure which composers usually reserve for development sections and is generally considered foreign to Schubert's style, even in the development.\textsuperscript{14}

Here the composer foregoes use of a device he favored in some of the earlier sonatas, namely a return to a first subject motive to close the exposition. He does, however, in the last measure of the first ending, sound the full measure of trill used in the first subject and this time it is lent considerable emphasis by the fact that it is fortissimo instead of pianissimo. The second ending modulates directly from the key of F major to C sharp minor, the key of the beginning of the development. This is a more unorthodox key relationship than is to be found between the exposition and the beginning of the development in most of Schubert's or Beethoven's piano sonatas.

After brief statements of both first and second subject motives the melodic elements of both subjects are

\textsuperscript{14}See page 8, Chapter I.
abandoned in favor of a section based on the rhythmic motive which previously appeared in measure 80. A broken triad in the bass forms the germ of a melody which appears later. The melodic figure in the right hand in measures 142-143 and measures 151-152 has no relation to either subject. The irregular phrase lengths plus the varied modulations of this section are typical of methods employed by Schubert to avoid structural and harmonic monotony when he becomes obsessed with an elemental rhythm pattern.

This rhythm pattern is not destined for long to be of such slight melodic importance and the broken triad becomes a four-measure phrase by the addition of the eighth-note motive appearing in measure 162. The two motives appear alternately until measure 176; then the eighth-note figure predominates, building up to the fortissimo climax at measure 182. The trill in the bass (measure 195) heralds the return of first subject material and the tonality shifts back and forth between D minor and B flat major until the dominant seventh chord on F (measure 212) ushers in a bridge passage which leads to the recapitulation by the unifying element, the bass trill.

The length of the first subject group in the exposition and the recapitulation of some of the sonatas varies somewhat, as Table II shows. In the B flat Sonata the recapitulation gains four measures by the insertion of the four-measure phrase starting on the fourth beat of measure
247. The developmental elaboration of the exposition (measures 19-35) is quoted in full, this time in A major. A restatement of the first subject in B flat closes this section and the second subject enters in B minor. Exact repetition transposed follows until the coda is reached at measure 316. Three statements based on the first subject motive occur, the last one prolonged by the trill in the bass; pianissimo chords draw the movement to a close.

The second movement of the Sonata in B flat furnishes further evidence of Schubert's fondness for unusual key relationships. His choice is the key of C sharp minor. However, precedents for distant key relationships between sonata movements may be noted in Haydn's Sonata in E flat, in which the second movement is in the key of E major, and in Beethoven's Sonata in B flat major, op. 106, the slow movement of which is in F sharp minor. The Schubert movement under consideration is in ternary form as is shown in Table I. The key scheme is as follows:

- Part A - Key of C sharp minor
- Part B - Key of A major
- Part A' - Key of C sharp minor

As Fig. 2 shows, the phrasing in Part A is quite regular, each phrase being four measures in length with the exception of phrase c. Its five-measure length results from an extension accomplished by simply sustaining the G sharp major chord in the right hand of measure 12 through measure 13.
Part A

\[
\begin{array}{ccccccccc}
1-4 & 5-8 & 9-13 & 14-17 & 18-21 & 22-25 & 26-29 \\
a & b & c & d & a' & b' & c' \\
\end{array}
\]

Double Period

\[
\begin{array}{ccccccccc}
30-33 & 34-37 & 38-42 \\
d' & e & e' \\
\end{array}
\]

Part B

\[
\begin{array}{ccccccccc}
a & a' & a & a' & b & c & a \\
\end{array}
\]

Period

\[
\begin{array}{ccccccccc}
72-75 & 76-79 & 80-83 & 84-89 \\
a'' & b & c & Transition \\
\end{array}
\]

Part A'

\[
\begin{array}{ccccccccc}
a & b & c & d & a' & a'' & c' \\
\end{array}
\]

Double Period

\[
\begin{array}{ccccccccc}
d' & d'' & e & e' Extension \\
\end{array}
\]

Coda

Legend: /——/—phrase, numbers—measure numbers, small letters—phrase designations.

Fig. 2--Form chart of the second movement of the Grand Sonata in B flat.

Part A is chiefly constructed of material generated from a rhythm pattern \[\vdash\vdash\] which appears in the first two
measures. The \( \text{\textbullet} \) pattern followed by a longer note, sometimes a half note, sometimes a dotted quarter note, appears no less than nineteen times in Part A. The pattern begins on the third beat of the measure in four of these instances; the remaining fifteen occurrences begin on the first beat of the measure.

The accompaniment also serves as a unifying element by means of its persistent rhythmic figure which pervades this section. The accompaniment pattern in the left hand \( \text{\textbullet} \) occurs in each measure of Part A until measure 34 where it is simplified to \( \text{\textbullet} \).

Part B is of period construction with each period varied slightly upon repetition. The opening period and the second period (measures 51-58) differ in the following details:

1. The rhythm pattern \( \text{\textbullet} \) as it appears in the first period becomes \( \text{\textbullet} \) in the second period.

2. The accompaniment figure of four sixteenth notes to a beat in the first period is increased to six sixteenth notes to a beat in the second period.

These same modifications are evident when phrases b and c (measures 59-67) reappear in measures 76-83.

The third part (Part A') of the movement is a repetition of Part A with the following changes:
1. The rhythm of the accompaniment becomes  \[ \text{\overline{\text{\underline{\text{\underline{\underline{x}}}}}}}, \] except in measures 127-136 where it is modified to  \[ \text{\overline{\text{\underline{\text{\underline{x}}}}}}. \]

2. Phrase d (measures 103-106) now appears in C major; in Part A (measures 14-17) it appeared in E major.

3. Phrase a' continues in C major (measures 107-110), then is repeated in E major (measures 111-114), the repetition taking the place of phrase b' (measures 22-25 in Part A).

The coda changes suddenly to C sharp major and consists of three phrases which have already appeared in the movement in some form. The first phrase of the coda is identical, except for key, to phrase d in Part A'. The second and third phrases are similar to phrases e and e' in Part A except that they now appear in C sharp major instead of C sharp minor. The last four measures of the movement are cadential material.

The third movement of the sonata, as Table I shows, is a scherzo-and-trio. The scherzo and trio each are in ternary form, the trio being much smaller in scale than the scherzo proper as may be seen by examining Figure 3. The scherzo is in B flat major and the trio is in B flat minor.

The entire scherzo section (measures 1-91) is built upon motives occurring in the first eight-measure phrase. Schubert's ingenuity of melodic invention was such that he was able to create a new melodic unit from any isolated
Scherzo

\[
\begin{array}{cccc}
1-8 & 9-16 & 17-24 & 25-34 \\
\text{a} & \text{a'} & \text{b} & \text{b'} \\
35-46 & 47-57 & 58-68 & \\
\text{c} & \text{c'} & \text{d} & \\
\hline
\text{Period} & \text{Period} & \\
\hline
69-76 & 77-89 & 90 & 91 \\
\text{a} & \text{a'} & \text{Fine.} & \\
\end{array}
\]

Trio

\[
\begin{array}{cccc}
92-101 & 102-109/110-117 & 118-119 & 120-121 \\
\text{a} & \text{b} & \text{a'} & \text{Scherzo D.C. al Fine,} \\
122-125 & & & \text{e poi Coda} \\
\hline
\text{1.} & \text{2.} & \\
\hline
\end{array}
\]

Legend: \underline{---}--phrase, numbers--measure numbers, small letters--phrase designations.

Fig. 3--Form chart of the third movement of the Grand Sonata in B flat.

element found in the first eight measures. Measures 17 and 18 are derived from the figure in measure 7. The figure in measure 19 first appeared in the second and third measures, while the pattern in measure 20 originated in measures 5 and 6. As if to avoid too symmetrical a structure from measure 39 through measure 52, the four-measure motives become six-measure units by the addition of two measures of accompaniment alone. Phrases c and c' (measures 35-57) owe their existence to the figure in measures 2 and 3. Phrase d is based on the rhythm of the first four measures of the movement. The measures of accompaniment alone are then shortened to one-measure units (measures 57 and 62) and measures 67-68 prepare
for the return of the opening theme. Three repetitions of
the motive taken from measures 3-4 end the scherzo section.

The trio is based in its entirety upon a syncopated
rhythmic motive two measures in length. The syncopation
of the trio is in definite contrast to the straightforward
rhythm of the scherzo; the contrast is heightened by the
difference in tonality. After the repetition of the
scherzo proper a very short coda, consisting solely of
three tonic chords, closes the movement.

The fourth movement of the Sonata in B flat is an ex-
ample of Schubert's modification of a traditional form.
The movement is not in rondo form as are so many of his
finales, but is cast instead in a modified sonata-allegro
form. Fig. 4 shows that the movement differs from the usual
sonata-allegro form in two respects:

1. A third subject is introduced.
2. The development section is comparatively short.

Part A

\[
\begin{array}{cccccccc}
1-10 & 11-19 & 20-33 & 34-41 & 42-53 & 54-65 & 66-73 \\
\hline
a & a & b & a & b' & c & a' \\
\end{array}
\]

Part B

\[
\begin{array}{cccccccc}
74-85 & 86-95 & 96-103/104-111/112-121/122-129/130-137 \\
\hline
\text{Transition} & a & a' & b & c & d & a \\
\end{array}
\]

Part C

\[
\begin{array}{cccccccc}
138-145/146-155/156-167/168-175/176-185/186-193/194-201 \\
\hline
b' & c' & a & a' & a'' & b & b' \\
\end{array}
\]

Development

\[
\begin{array}{cccccccc}
\hline
c & c' & \text{Return} & a & a' & b \\
\end{array}
\]

Fig. 4--Form chart of the fourth movement of the Grand
Sonata in B flat.
Part A'  

Part B'  

Part C'  
/397-404/405-412/413-420/421-430/431-442/443-451/452-460/

Coda  

Legend: /—phrase, numbers—measure numbers, small letters—phrase designations.

Fig. 4—Continued

It may be noted that Part C is a true third subject group, not merely a subsidiary section of the second subject. It is given individuality by the fact that two measures of rest (measures 154-155) precede it and by its difference in key, as shown by the following key scheme of the movement:

<table>
<thead>
<tr>
<th>Part A</th>
<th>B♭ major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part B</td>
<td>F major</td>
</tr>
<tr>
<td>Part C</td>
<td>F minor</td>
</tr>
<tr>
<td>Development</td>
<td>Begins in B♭ major</td>
</tr>
<tr>
<td>Part A'</td>
<td>B♭ major</td>
</tr>
<tr>
<td>Part B'</td>
<td>B♭ major</td>
</tr>
<tr>
<td>Part C'</td>
<td>B♭ minor</td>
</tr>
<tr>
<td>Coda</td>
<td>B♭ major</td>
</tr>
</tbody>
</table>

Part A begins with the note G in octaves which, throughout the movement, announces the approach of the seven-note
figure upon which the opening theme is based. The beginning of the movement has been compared with the opening of the last movement of Beethoven's String Quartet, op. 130, in B flat.\(^{15}\) In each of these finales the first phrase begins on a VI\(^7\) harmony and ends on the tonic chord in the key of B flat.

After phrase b, phrase a returns with a very slight change in the melodic line. Phrase b' (measures 42-53) is based on material introduced in measures 322-333 and modulates to the key of A flat major. Phrase c serves as a modulatory passage leading back to the key of B flat major. The transition passage (measures 74-85) employs material which first appeared in measures 8-9.

Part B consists almost entirely of a quarter note melodic line with a sixteenth note accompaniment. The effect is one of a practically uninterrupted flow of melody. The first sub-section modulates from F major to D major and phrases b and c (measures 104-121) remain in that key. Phrase d serves as a bridge passage leading to the repetition on the theme, which now remains in F major through phrases b' and c' (measures 138-155).

The third subject group, Part C, enters fortissimo in sharp contrast to the quiet dynamic level of Part B which rose not even to a mezzo-forte. A dotted-note rhythm is

the basis for the third subject which is in two parts. The first sub-section (measures 156-186) is in F minor and the remaining portion is in F major. Measures 218-225 prepare for the development section.

The beginning of the development section is identical with the three opening phrases of the movement, except for the fact that the right hand in measures 234-242 is transposed an octave higher than in the preceding phrase. The real developmental procedure begins in measure 256 and consists of a contrapuntal working out of the first subject material.

A recapitulation of the three subject groups now occurs. As Fig. 4 shows, Part A (now A') is shortened considerably. Part B' appears transposed to B flat major and is quoted in full. The same treatment is applied to Part C' which now is in B flat minor. A short bridge passage based on the first subject prepares for the coda. The coda, which is marked presto, is also based on first subject material.
CHAPTER III

THE SONATA IN B FLAT: HARMONY

Chords Employed

The following table shows which chords are used in the sonata under consideration and the frequency with which each chord occurs in the course of the work. As might be

TABLE III
CHORDS EMPLOYED IN THE SONATA IN B FLAT

<table>
<thead>
<tr>
<th>Chords</th>
<th>1st Movement</th>
<th>2nd Movement</th>
<th>3rd Movement</th>
<th>4th Movement</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>M triads</td>
<td>209 (37%)</td>
<td>69 (44%)</td>
<td>41 (48%)</td>
<td>253 (44%)</td>
<td>572 (41%)</td>
</tr>
<tr>
<td>m triads</td>
<td>95 (17%)</td>
<td>30 (19%)</td>
<td>16 (19%)</td>
<td>132 (23%)</td>
<td>273 (20%)</td>
</tr>
<tr>
<td>Dim. Triads</td>
<td>16 (3%)</td>
<td>1 ***</td>
<td>2 (2%)</td>
<td>15 (3%)</td>
<td>34 (2%)</td>
</tr>
<tr>
<td>Aug. Triads</td>
<td>12 (2%)</td>
<td>2 (1%)</td>
<td>1 ***</td>
<td>14 (1%)</td>
<td></td>
</tr>
<tr>
<td>**M-m-7ths</td>
<td>160 (29%)</td>
<td>30 (19%)</td>
<td>19 (23%)</td>
<td>137 (23%)</td>
<td>346 (25%)</td>
</tr>
<tr>
<td>**m-m-7ths</td>
<td>7 (1%)</td>
<td>1 ***</td>
<td>2 (2%)</td>
<td>16 (1%)</td>
<td></td>
</tr>
<tr>
<td>Dim. 7ths</td>
<td>42 (7%)</td>
<td>6 (5%)</td>
<td>4 (5%)</td>
<td>64 (5%)</td>
<td></td>
</tr>
<tr>
<td>**Dim.-m-7ths</td>
<td>6 (1%)</td>
<td>8 (4%)</td>
<td>1 (1%)</td>
<td>1 ***</td>
<td>16 (1%)</td>
</tr>
<tr>
<td>**Aug.-m-7ths</td>
<td>4 ***</td>
<td>...</td>
<td>...</td>
<td>4 ***</td>
<td></td>
</tr>
<tr>
<td>**M-m-m-9ths</td>
<td>3 ***</td>
<td>5 (3%)</td>
<td>1 (1%)</td>
<td>9 ***</td>
<td></td>
</tr>
<tr>
<td>Aug. 6ths</td>
<td>5 ***</td>
<td>3 (2%)</td>
<td>8 (1%)</td>
<td>16 (1%)</td>
<td></td>
</tr>
<tr>
<td>**M-m-M-9ths</td>
<td>...</td>
<td>3 (2%)</td>
<td>...</td>
<td>3 ***</td>
<td></td>
</tr>
</tbody>
</table>

M—Major, m—minor, Dim.—Diminished, Aug.—Augmented

*Percentages shown are approximate.


***Less than 1%.
expected, major triad harmony predominates by a sizeable margin in each movement. Major triads combined with the major-minor seventh chords accounts for approximately two-thirds of all the chords in the sonata.

Root Movement

A study of root movement in the sonata reveals that the composition contains a larger percentage of root movements by fifths than by thirds or seconds. The following table, which shows the frequency and approximate percentages of root movements, serves to illustrate this point.

TABLE IV
FREQUENCY OF ROOT MOVEMENTS

<table>
<thead>
<tr>
<th>Root Progressions</th>
<th>1st Movement</th>
<th>2nd Movement</th>
<th>3rd Movement</th>
<th>4th Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roots a 2nd apart</td>
<td>74 (17%)</td>
<td>26 (17%)</td>
<td>11 (16%)</td>
<td>90 (17%)</td>
</tr>
<tr>
<td>Roots a 3rd apart</td>
<td>111 (28%)</td>
<td>35 (24%)</td>
<td>12 (17%)</td>
<td>94 (18%)</td>
</tr>
<tr>
<td>Roots a 5th apart</td>
<td>227 (55%)</td>
<td>87 (59%)</td>
<td>47 (67%)</td>
<td>358 (65%)</td>
</tr>
</tbody>
</table>

According to Allen McHose\(^1\) it might be expected that root movements by seconds would occur more frequently than root movements by thirds; however, as Table IV shows, progressions with roots a third apart outnumber those with roots a second apart. The comparatively high percentage of

root movements by thirds in the first movement may be ascribed to the numerous cases of chord progressions from tonic to mediant, as indicated in Table V below. The

<table>
<thead>
<tr>
<th>Movement</th>
<th>First Chord in the Progression</th>
<th>Number of Progressions to:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>I</td>
</tr>
<tr>
<td>1st</td>
<td>I</td>
<td>.</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>33</td>
</tr>
<tr>
<td></td>
<td>V</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>VI</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>VII</td>
<td>7</td>
</tr>
<tr>
<td>2nd</td>
<td>I</td>
<td>.</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>.</td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>V</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td>VI</td>
<td>.</td>
</tr>
<tr>
<td></td>
<td>VII</td>
<td>3</td>
</tr>
<tr>
<td>3rd</td>
<td>I</td>
<td>.</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>.</td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>V</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>VI</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>VII</td>
<td>.</td>
</tr>
<tr>
<td>4th</td>
<td>I</td>
<td>.</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>V</td>
<td>128</td>
</tr>
<tr>
<td></td>
<td>VI</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>VII</td>
<td>3</td>
</tr>
</tbody>
</table>
table shows the number of occurrences of each chord progression in the sonata. Large Roman numerals are used exclusively in the table; for example, any type of chord formed on the first degree of the scale is designated by Roman numeral I.

In the second movement there are few occurrences of the I-III progression, but I-VI, V-VII and VII-V appear with sufficient frequency to cause the root movements by thirds to outnumber the root movements by seconds.

The large number of I-V and V-I progressions in the third and fourth movements results in a high percentage of root movements by fifths. Root movements by seconds are almost equal in number to those by thirds due to numerous I-II and II-I progressions.

Modulation

Common chord modulations occur more frequently in the sonata than either phrase modulations or chromatic modulations. However, a large number of phrase modulations do appear as may be seen by examining Table VI. It will be noted that the common chord modulations with one or both chords altered chromatically exceed in number those in which both chords are diatonic.
TABLE VI

TYPES OF MODULATION IN THE
GRAND SONATA IN B FLAT

<table>
<thead>
<tr>
<th>Modulation*</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase</td>
<td>38</td>
</tr>
<tr>
<td>Chromatic.</td>
<td>13</td>
</tr>
<tr>
<td>Common Chord</td>
<td>69</td>
</tr>
<tr>
<td>Both chords diatonic.</td>
<td>32</td>
</tr>
<tr>
<td>One or both chords chromatic.</td>
<td>37</td>
</tr>
</tbody>
</table>

*See McHose, *The Contrapuntal Harmonic Technique*, p. 17.

The results of a study of key relationships in the modulations in the sonata are shown in Table VII.

TABLE VII

KEY RELATIONSHIPS OF MODULATIONS IN
THE GRAND SONATA IN B FLAT

<table>
<thead>
<tr>
<th>Modulations to closely related keys:</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supertonic</td>
<td>4</td>
</tr>
<tr>
<td>Mediant.</td>
<td>13</td>
</tr>
<tr>
<td>Subdominant.</td>
<td>14</td>
</tr>
<tr>
<td>Dominant</td>
<td>14</td>
</tr>
<tr>
<td>Submediant</td>
<td>13</td>
</tr>
<tr>
<td>Leading tone (lowered 7th in minor keys)</td>
<td>7</td>
</tr>
<tr>
<td>Total</td>
<td>65</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Modulations to remote keys:</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parallel major or minor.</td>
<td>8</td>
</tr>
<tr>
<td>Up a minor 2nd</td>
<td>4</td>
</tr>
<tr>
<td>Up a major 2nd</td>
<td>2</td>
</tr>
<tr>
<td>Up a minor 3rd</td>
<td>6</td>
</tr>
<tr>
<td>Up a major 3rd</td>
<td>1</td>
</tr>
<tr>
<td>Up a perfect 5th</td>
<td>2</td>
</tr>
<tr>
<td>Down a minor 2nd</td>
<td>6</td>
</tr>
<tr>
<td>Down a major 2nd</td>
<td>10</td>
</tr>
<tr>
<td>Down a minor 3rd</td>
<td>6</td>
</tr>
<tr>
<td>Down a major 3rd</td>
<td>10</td>
</tr>
<tr>
<td>Total</td>
<td>55</td>
</tr>
</tbody>
</table>
It will be noted that in modulations to closely related keys the composer has shown almost equal preference for modulations to mediant, subdominant, dominant and submediant. In the modulations to remote keys preference is shown for changes to keys down a major second and down a major third from the original key. As Table VII also shows, modulations up a minor third and down a minor third from the original key are numerous.
CHAPTER IV

SUMMARY AND CONCLUSION

The arrangement of movements in the Grand Sonata in B flat follows traditional classical lines, as is true of almost all the Schubert sonatas. A complete structural analysis of the work reveals some modifications in the architecture of individual movements; this is especially evident in the first movement. The departures from usual treatment of first movement sonata form may be classified as follows:

1. Developmental procedures begin in the exposition.
2. The second subject begins in a distantly related key.
3. The development section stresses melodic treatment rather than contrapuntal technique.

The second movement is in ternary form and exhibits little irregularity in structure. The movement is an excellent example of the employment of an accompaniment figure as a unifying element.

The entire scherzo section of the third movement is derived from motives which appear in the first phrase. The brief trio is based upon a single rhythm pattern.
Modified sonata form is employed in the final movement. The most notable feature is the introduction of a third subject group.

The chords employed in the Grand Sonata in B flat are those which were in common usage during Schubert's time. Major harmony is predominant in each movement of the work.

Chord progressions with roots a fifth apart occur more frequently than do progressions with roots thirds or seconds apart. Root movements by thirds appear more frequently than do root movements by seconds.

Modulations in the sonata are largely of the common chord type; however, many phrase modulations occur. Modulations to closely related keys outnumber those to remote keys. The changes to remote keys stress modulation to keys a major second below and a major third below the original key. Next in frequency of occurrence are modulations to keys a minor third above and a minor third below the original key.

It may be concluded that Schubert, in his piano sonatas, contributed little in the way of innovation in general form or basic harmony. He did, however, show considerable deviation from traditional forms in individual movements. His use of unusual chord progressions and varied modulations exhibits a great deal of imagination and originality.
## APPENDIX

### SCHUBERT'S PIANO SONATAS
### IN CHRONOLOGICAL ORDER

<table>
<thead>
<tr>
<th>Sonata</th>
<th>Date of Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. E major</td>
<td>1815 *</td>
</tr>
<tr>
<td>2. C major</td>
<td>Sept. 1815*</td>
</tr>
<tr>
<td>3. E major</td>
<td>Aug. 1816</td>
</tr>
<tr>
<td>4. E minor</td>
<td>1816 *</td>
</tr>
<tr>
<td>5. A minor, op. 164</td>
<td>March 1817</td>
</tr>
<tr>
<td>6. A(^{b}) major</td>
<td>May 1817</td>
</tr>
<tr>
<td>7. E minor</td>
<td>June 1817</td>
</tr>
<tr>
<td>8. E(^{b}) major, op. 122</td>
<td>1817</td>
</tr>
<tr>
<td>9. F(^{##}) minor</td>
<td>July 1817*</td>
</tr>
<tr>
<td>10. B major, op. 147</td>
<td>Aug. 1817</td>
</tr>
<tr>
<td>11. C major</td>
<td>April 1818*</td>
</tr>
<tr>
<td>12. F minor</td>
<td>Sept. 1818*</td>
</tr>
<tr>
<td>13. A major, op. 120</td>
<td>1819 ?</td>
</tr>
<tr>
<td>14. A minor, op. 143</td>
<td>Feb. 1823</td>
</tr>
<tr>
<td>15. A minor, op. 42</td>
<td>1825</td>
</tr>
<tr>
<td>16. C major</td>
<td>April 1825*</td>
</tr>
<tr>
<td>17. D major, op. 53</td>
<td>Aug. 1825</td>
</tr>
<tr>
<td>18. G major, op. 78</td>
<td>1826</td>
</tr>
<tr>
<td>19. C minor</td>
<td>Sept. 1828</td>
</tr>
<tr>
<td>20. A major</td>
<td>Sept. 1828</td>
</tr>
<tr>
<td>21. B(^{b}) major</td>
<td>Sept. 1828</td>
</tr>
</tbody>
</table>

*Unfinished.
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