



Unit 3 Music

Western Classical Tradition

Schubert: Symphony No. 5 in B $\flat$ major Movements 1, 2 3 and 4

The following materials are essential for use with this resource:

- Eulenburg score of the Symphony No. 5 by Schubert (ISBN 978-3-7957-6560-6)
- A recording of the symphony

It is also important that you have explored the following with your class to prepare:

- The musical and stylistic conventions of the Classical / early Romantic eras
- Schubert's musical style
- Sonata form
- Ternary form
- Minuet and trio form

These notes are intended to assist music teachers in their preparation and delivery of the set work. They are offered as outline guidance and contain suggestions as to the necessary musical content and background for study. However, they are not meant to be an exhaustive resource, or the only analytical interpretation. Other supported analyses are of course possible.

The period of study set for AS level is 1750–1830, and for A level it is 1750–1900. As these resource notes are designed to accompany the study of the set work, Symphony No. 5 by Schubert (1816), stylistic background will concentrate on the AS period only.

The Classical / early Romantic era

The Classical / early Romantic era refers to an era of music between roughly 1750 and 1830. It began to emerge during the last few years of the previous Baroque era.

The main stylistic characteristics of Classical / early Romantic music

- Texture is generally lighter and clearer than Baroque music, with well-defined phrases and less ornamentation.
- Emphasis on grace (style galant) rather than the grandeur and seriousness of Baroque music.
- Melodies are typically shorter, more balanced, and punctuated with clearly marked cadences; phrase regularity and symmetry bring clarity, though occasional irregularities contribute to a composer's individual style.
- Larger and stronger structures, predominantly with three and four movements, shape the musical elements into a broader whole, with unified variety and refined contrasts of keys being the guiding principles.
- Sonata form develops as a key structural principle, especially for first movements, though it is also applied in other movements.



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- Harmony is more functional and effective, with simpler chords and efficient progressions; clear modulation and key relationships enhance expressive possibilities.
- Predominantly homophonic textures, with a clear melodic line supported by chordal accompaniment, though contrapuntal passages still occur.
- Greater stylistic flexibility, with contrasts in dynamics, mood, instrumental sonority, rhythm, thematic material, tempo and key.
- Instrumental music gains importance: divertimenti, trios, string quartets, and symphonies flourish; the Baroque trio sonata evolves into the Classical sonata, and the Italian overture develops into the new Classical symphony. The concerto is still very popular, the solo concerti more so than the older Baroque concerti grosso. Symphonic form continues as a favourite genre in the Romantic era, with expanded proportions, lyrical themes and colourful harmonies.
- The orchestra expands in range and size, with the woodwind section becoming increasingly important, and there is less reliance on the harpsichord for 'filling-in'. That said, early Romantic symphonies often use similar scoring to Classical ones (as with Schubert's Symphony No. 5), but in general, the orchestra continues to increase in size, with new developments and new instruments added.
- The piano (fortepiano) gradually replaces the harpsichord, and the basso continuo falls out of use.

As the period got underway, symphonic composers no longer wrote just for the court or church, nor were they exclusively employed by these institutions; now they wrote for concert-going audiences. Music moved from the palace to the concert hall. As symphonies became more expansive, composers' output shrunk. Schubert's early symphonies retain much of the Classical scoring, structures and length, and all his symphonies are 'absolute' music rather than 'programme' music.

Schubert: background, musical style, output

"Truly, in Schubert there is a divine spark." – Beethoven

According to Schindler, this is what Beethoven is purported to have said whilst looking at some of Schubert's manuscripts when he was too ill to compose himself.

Born in Vienna in 1797, Schubert grew up in a humble but very musical household. His father played the cello, and it was from him and his older brother that the young Schubert gained his early musical tuition. However, although this undoubtedly helped to develop his musical ability, he probably gained just as much instruction through the daily practical music-making he shared with family and friends. The family string quartet was later augmented by other musicians and developed into a small chamber orchestra known as the 'Society of Amateurs'. Schubert's participation as a performer and conductor with this group continued throughout his short life and acted as the catalyst for his early symphonic compositions, most of which were written for and performed by them, including Symphony No. 5.

Another influence on Schubert's early musical development was the experience of playing in the excellent orchestra at the Vienna Konvikt (the imperial chapel's choir school, into which he gained entry, like Haydn before him). Playing both violin and viola, he eventually became the leader and occasionally conducted the orchestra. At this highly respected



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music school in Vienna, he was exposed to a wide range of music and would have taken part in performances of symphonies by Haydn and Mozart, as well as early Beethoven. This had a profound influence on the young Schubert and helped to shape his early musical style.

Mozart's 40th Symphony was one of his favourite works. A diary entry written by Schubert on 13 June 1816 begins, "O Mozart, immortal Mozart," and goes on to reveal his deep devotion to the composer and the great impact his music had on him. This was, of course, the same year as the composition of Schubert's Symphony No. 5. Living in Vienna, he would also have heard Beethoven's later symphonies.

By all accounts, Schubert's father – a very traditional and domineering schoolteacher – strongly influenced his early life. Schubert followed in his father's footsteps and briefly worked as a teacher to earn money, but the role did not suit him. Against his father's wishes, he decided to devote himself fully to composing. The life of a composer then (as now) was precarious, and Schubert struggled financially for much of his brief life.

Fortunately, he was supported by a devoted circle of friends, some musicians, others poets and artists. Their generosity extended to offering him a place to live and even buying manuscript paper when he could not afford it himself. Although his friends knew he was talented, they likely had little idea of the scale of his genius, and they were in no position to promote his music. They did, however, organise enjoyable *Schubertiads* (gatherings of music and poetry) and a benefit concert for him towards the end of his life.

What these friends provided above all was an atmosphere of Romanticism, in contrast to Schubert's Classical training and background. He had also studied under Salieri between 1812 and 1815, and the Italian master seems to have recognised his genius, as his comments suggest. Together, these influences helped shape Schubert's unique compositional style.

It is one of the saddest stories in music history that works we now recognise as masterly were virtually unknown during Schubert's lifetime. His orchestral pieces received very few performances outside the faithful 'Society of Amateurs' for whom they were written, and he never heard his mature symphonies performed.

Musical style

Schubert inherited his musical style and language from Haydn, Mozart and Beethoven, and the influences of all three composers can be seen in his music. However, though the ingredients are the same, Schubert uses them differently, and the resulting sound is his, and his alone.

Structure

Schubert employs the same formal structures in his symphonies as his immediate predecessors: sonata form for opening movements and finales, and ternary or minuet and trio forms for the middle movements. His phrasing is often balanced and predictable, with many four-bar sentences. Some critics argue that his phrasing is sometimes too regular and four-square and criticise his rhythmic writing for being rather monotonous. However, as we shall see, there are also subtleties at play in these areas, and in Symphony No. 5 the structure and phrasing perfectly support the Classical sense of balance of his forms.



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Melody

There is no doubt that Schubert was one of the most gifted composers of melody. His themes possess a natural lyricism that does not diminish, no matter how many times they are repeated. Many are based on simple triads, and the influence of Haydn can be seen in the light-hearted, scalar tunes of the Fifth Symphony's finale. In this work we also see how Schubert keeps his material fresh by subtly adding or altering details with each repetition. His symphonic music does not contain the kind of dense motivic development of Haydn or Beethoven, instead relying on a wealth of imaginative melodic invention of sublime tunes.

Harmony and tonality

It is within these areas that the essence of Schubert's sound and colour lie; his use of modulation was bold and original. He had a very mature grasp of harmony and tonality at a young age, and even though he was only 19 when he wrote Symphony No. 5, many of his characteristic features are clearly present, such as his predilection for moving to third-related keys, particularly that of $\flat VI$, often through harmonic sequences that are also third-related. Circles of fifths still feature, and individual chords such as augmented sixths are used effectively to trigger modulations. Neapolitan relationships also appear, as does his use of major/minor ambiguity.

Instrumentation

The instrumentation of his fifth symphony was probably conditioned by the instruments available in the 'Society of Amateurs,' for whom it was written and who gave the only performance of this symphony in Schubert's lifetime. As the orchestra met in the home of Otto Hattwig, one of its two bassoon players, space was probably limited, and by all accounts the orchestra itself was not large. Indeed, in the nineteenth century this work became known as the 'Symphony without trumpets and drums.' Its scoring is chamber music-like, for one flute, two oboes, two bassoons, two horns, and strings only – very different from that of the previous symphony, *The Tragic*. The chamber-like orchestration fully suits the character of the work, and Schubert delights in using instruments in pairs, often in thirds.

Texture

Given Schubert's gift for lyricism, homophonic melody-and-accompaniment textures figure very strongly in his symphonies. He also makes effective use of imitation and canonic writing, usually at a bar's distance, along with antiphonal exchanges between wind and strings. Passages of homorhythmic (often dotted) chords mark important structural cadences and judiciously placed rests recall Haydn. Monophonic textures are less frequent – though used effectively at the start of the third movement of this symphony – but pedal points are abundant.



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Output

Despite dying at the age of 31, Schubert was a prolific composer, with over 1,500 compositions, many of which have thankfully survived due to the valiant efforts of Sir Charles Groves and Sir Arthur Sullivan. Above all, Schubert is probably best known for his songs, but he also wrote in many other genres too. Here is a general list of his works:

- Over 600 lieder (German art songs), also part songs, cantatas
- Sacred works (masses, one oratorio, one requiem)
- Operas
- Orchestral works (seven complete symphonies, c. six part-completed, eight overtures and incidental music)
- Chamber music (c. 50 works – strings quartets, quintets, trios, piano and strings, violin and orchestra)
- Piano sonatas (eleven completed, and c. the same uncompleted)

The Western Classical Tradition – The Development of the Symphony

AS Level: 1750–1830

A Level: 1750–1900

The Eduqas specification includes a compulsory component which is based on The Western Classical Tradition – specifically, *The Development of the Symphony, 1750–1830* for AS and *1750–1900* for A level.

This has been presented as **Area of Study A**, and it focuses on the development of the symphony through the Classical era to the Romantic era. For the purpose of this resource on the set work, Symphony No. 5 by Schubert, the background will focus on the AS time frame, 1750–1830.

The symphony was considered to be the most important instrumental genre of the eighteenth and nineteenth centuries. The development of the symphony went hand in hand with the **rise of sonata form** and the **development of the orchestra**.

A symphony is generally understood as an extended musical composition for orchestra. It has its roots in the Italian opera overture of the early eighteenth century, typically in three parts (fast–slow–fast) and intended as light entertainment. With the addition of a minuet and trio as a third movement – a development often credited to Stamitz and the Mannheim school – the symphony became established as a more substantial form, usually in four carefully balanced movements:



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Movement 1	Movement 2	Movement 3	Movement 4
Usually: • Allegro in sonata form • sometimes preceded by a slow introduction • in the tonic/home key of the work.	Usually: • either Adagio or Andante • in a key other than the tonic (e.g. the subdominant) • built using structures such as three-part forms (e.g. ABA), theme and variations, or modified sonata form (minus the development section).	Usually: • Allegretto • minuet and trio • minuet was a stately dance, the trio often gentler in character • moderate tempo • in the tonic key or a related key • in triple time • overall, ABA form (with each section often in binary or rounded binary form). (N.B. Beethoven replaced the minuet with a scherzo, which was faster.)	Usually: • Allegro Molto (or Presto, or Vivace) • in the tonic key • in rondo or sonata form (or a combination!) • faster and lighter than the opening movement • featuring themes of a folk-like character.



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For students to give themselves the best chance to understand and appreciate the set work, they must familiarise themselves fully with **sonata form**. This type of structure does not refer to the organisation of a complete work; rather, it is applied to the framework for a single movement. The structure has three main sections: EXPOSITION, DEVELOPMENT and RECAPITULATION (though additionally, composers may include an INTRODUCTION section and a CODA section).

In this type of structure, two themes or subjects are explored according to set key relationships. It forms the basis for much classical music, including the **sonata**, **symphony**, and **concerto**.

SONATA FORM - BASIC OUTLINE PLAN								
INTRODUCTION	EXPOSITION			DEVELOPMENT	RECAPITULATION			CODA
	The exposition exposes and presents the main thematic material.			The development develops and explores the thematic material.	The recapitulation recapitulates and 'reminds' us of the original thematic material.			The coda 'rounds off' the piece.
	First subject S1 Home key (tonic Key)	Transition passage (bridge passage) Changing key	Second subject S2 Related key	Exploring new keys while manipulating the thematic material (Usually ends with dominant preparation of the home key, ready for the return of the recapitulation section)	First subject S1 Home key (tonic Key)	Transition passage (bridge) now altered to stay in home key	Second subject S2 Now in the home key	Also in the home key



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Sonata form is best introduced through a small-scale keyboard piece, such as 'Sonatina No. 4' by Clementi. This provides useful prior examination of a smaller-scale composition. While it is less complex and lacks extensive development of ideas, its clarity makes it more manageable for students to grasp the basic principles of the form.

Home key: F major

Sonatina 4

S1 in tonic or home key, F major

M. CLEMENTI
Op. 36, No. 4

CON SPIRITO

Bar 13: →
Transition,
changing
key

The B $\flat$ s in the Transition
signal a gradual move to C
major, the dominant key.



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S2 in dominant key, C major

2



The F#s in the S2 section are for decorative purposes only (i.e. lower auxiliary notes).

Codetta

3-bar phrase to conclude in the dominant key of C major.

Development section begins

Rising sequence

Accidentals signal changing key



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3



Dominant pedal and preparation for return of the home key.



S1 in tonic key, F major

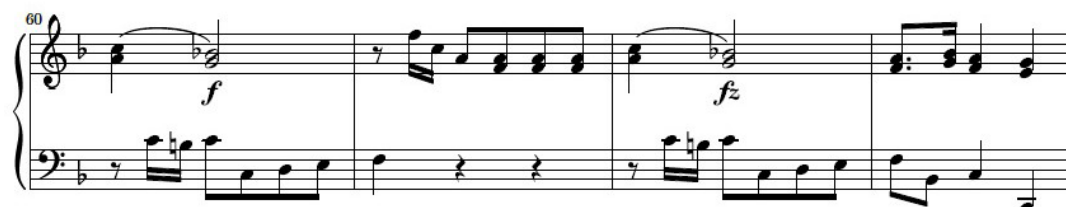




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Bar 61
transition, now
changed to stay
in the tonic key

Codetta:
concluding
3-bar phrase,
now in tonic
key, and
descending
instead of
ascending



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General background to Symphony No. 5

Schubert composed his fifth symphony during September and October 1816, five months after completing his fourth symphony, *The Tragic*. In both style and orchestration it is a complete contrast to the earlier work, being the shortest of all his symphonies and scored for chamber-sized forces: one flute, two oboes, two bassoons, two horns, and strings. This is similar to the orchestras used in Mozart's early and middle symphonies, and to those of Haydn at Esterházy. The first and only performance in Schubert's lifetime was given by the amateur group for whom it was written. After that, this score – and indeed many of Schubert's other scores – were lost to the public for about half a century until rediscovered in 1867 by Charles Groves and Arthur Sullivan, who purposely and assiduously searched them out from the homes of Schubert's friends and associates. After its rediscovery, the second public performance of Schubert's Symphony No. 5 took place in London on 1 February 1873.

Before beginning the set work analysis, students will need to familiarise themselves with the art of score reading (possibly starting with a piano score, then a chamber piece before attempting the orchestral score). Teachers must also explain the situation of transposing instruments and the use of the viola clef/movable C clef. Furthermore, students need to know there were still some limitations in the development of individual instruments (e.g. the restricted pitches of brass instruments as they were still 'natural' instruments played with different crooks for different keys rather than the modern valved instruments).

In Schubert's fifth symphony, the only transposing instruments are the horns. As mentioned above, at this time there were no valves on the brass instruments, so they were limited to the notes of the harmonic series. This clearly reduced their melodic ability as far as composers were concerned. Brass performers were equipped with crooks (detachable tubing) so that they could change the length and therefore the key of the instrument to suit that of the music. Here, the horns are crooked as follows:

- In B $\flat$ in the first movement (notes sound a major 2nd lower than written)
- In E $\flat$ in the second movement (notes sound a major 6th lower than written)
- In G for the 3rd movement (notes sound a perfect 4th lower than written)
- Back to B $\flat$ for the finale (notes sound a major 2nd lower than written)

The choice of crooks corresponds to the keys of each movement.

Movement 1

"To know the Fifth alone, is to know a work of spontaneous charm, characterised by near-Mozartian formal clarity and melodic purity and by a special compactness and simplicity"

(Brian Newbould, Schubert: The Music and the Man, 1999)

From the outset, the symphony exudes a charm and buoyancy that have helped to make it one of Schubert's most-loved works. Its appeal lies not only in its consistent melodic beauty but also in its imaginative harmonic and tonal colouring, as well as its clarity of orchestration, texture and form. Focusing on this last area, the following table offers a suggested overview of the sonata-form plan of this movement. As always, there may be other valid structural interpretations.



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Sonata form sections	Bars	Theme	Key
Exposition 1–117	1–41	S1: 1–4: Introduction-like 4-bar chord progression (woodwind) leads to	B $\flat$
		5–19 ¹ : S1 theme	B $\flat$ (ending with brief tonicisation of F)
		19–25: link to	Moves back to B $\flat$
		25–40: restatement of S1	B $\flat$
	41–64	Transition: (based on motifs from S1)	Starts in B $\flat$
		41–46	B $\flat$
		47–52	Moves to G minor
		53–64	Moves to F major (dominant)
	65–117	S2: 65–72: S2	F
		73–80: decorated restatement	F (ending on $\flat$ VI, D $\flat$)
		80–109: S2 developed	D $\flat$ and F major/minor
		Codetta: 110–117: closing theme (built on S1)	F
Development 118–170	118–133	Codetta/S1 motif and 4-chord introductory progression	Starts in D $\flat$ and moves through B $\flat$ minor, G $\flat$ major, E $\flat$ minor
	134–170	Further develops codetta/S1 motifs	Passes through E $\flat$ minor, F minor, A $\flat$ major, F minor, D $\flat$ major, E $\flat$ minor, G $\flat$ major, E $\flat$ minor and finishes in E $\flat$ major
Recapitulation 171–299	171–186	S1: S1 theme	E $\flat$ (subdominant)
	187–202	S1 restatement	E $\flat$
	203–230	Transition: (based on S1 dotted motif)	
		203–208	E $\flat$
		209–214	Moves to C minor
		215–230 (lengthened this time)	Moves through C minor, A $\flat$ major, E $\flat$ minor, B $\flat$ minor, F minor, C minor to B $\flat$ major
	231–275	S2: 231–238 ¹ : S2	B $\flat$



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Sonata form sections	Bars	Theme	Key
		39–246 ¹ : decorated restatement	B $\flat$ (ending $\flat$ VI, G $\flat$)
		246–275: S2 developed	G $\flat$ and B $\flat$
	276–299	Coda: 276–291: new scalic material	B $\flat$
		292–299: codetta closing theme	B $\flat$

Exposition: bars 1–117

Subject 1: bars 1–40

Bars 1–4

Much has been written about these four bars: are they an introduction? Part of the main S1 theme? A separate theme?

In fairness, it is quite plausible to make cases for all of the above, and ultimately, who has the authority to insist one way or another? They are what they are – a four-chord progression which perfectly sets the scene for what is to follow, and as we will see, they do indeed contain important elements that Schubert will build on later:

Allegro

Flauto
pp

Oboe I, II
pp

Fagotto I, II
pp

Corno I, II
in Sib/B

Violino I

Key: B $\flat$

I vi ii^{6/5} V⁷



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Note the chord progression (in the tonic B $\flat$ major): I – vi – ii^{6/5} – V⁷. The movement by 3rds (first three bass notes are B $\flat$, G, E $\flat$) will play a huge part in this movement (and symphony as a whole). Chord vi is also going to return in various forms, often as $\flat$ VI, and at important structural points.

The use of woodwind to open the symphony tells us something of the important role they will play in the work. The light, detached scalic figure added by bar 3 in the violins sets in motion the rhythmic momentum that continues for the whole of S1 in one part or another, and does itself return thematically.

They do have the feel of a kind of preface or anacrusis into the main tune, particularly as bar 4 forms a perfect cadence into bar 5 where the tune starts. They have been described as synonymous with the drawing back of the main theatre curtains at the start of a play: the action starts before our eyes. Schubert eases us smoothly into the main melody of S1 at bar 5, the timbre lowering, and a sense of solidity and arrival achieved as the tonic B $\flat$ is firmly established in the low strings.

After all, he has done this before – his Symphony No. 4, written just a few months earlier, also had the same built-in introductory 4-bar scene setting, though for a tragedy as opposed to the charismatic *buffa* quality here.

S1: bars 5–24

These bars present the main S1 theme (up to bar 19), followed by a four-bar extension/development and a two-bar link leading into its restatement at bar 25. The full theme is quoted here, as it introduces motifs that are important throughout the movement and immediately highlights key features of Schubert's symphonic language and techniques:

5

triadic motif

Vln 1

pp

Vc
Db

Quasi-canon

Key: B $\flat$ I I V V⁶ V IV⁶ IV⁶ IV

11

$\flat$ 6/4 $\flat$ 6/4 $\flat$ 6 vii^{6/4} vii^{4/3} $\flat$ 6 vii^{6/4} vii^{4/3}



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Here are some important things to note:

- The use of the upward triadic figure (bar 5). Triadic themes of this nature are typical of many sonata form Classical works of this time, and Schubert was very well acquainted with such symphonies by Haydn and Mozart, and also Beethoven's first two symphonies at the time of writing this one. This figure will return throughout the movement.
- The initial phrase structure appears quite traditional and balanced: 2- and 4-bar phrasing in bars 5 to 16, but note how the expected final 4-bar phrase is reduced to three in bars 17 to 19¹, due to diminution of the thematic material and increase in harmonic rhythm.
- To prevent the dotted rhythm pattern and rising triadic figure from bar 5 becoming predictable, Schubert subtly varies the connecting bars: 6, 10, and 12 are all different, each using typical Classical devices.
- Rather than state the melody in violin 1 only, Schubert presents it as a quasi-canonic duet between violin 1 and low strings who enter a bar later each time with the triadic figure.
- The harmony is diatonic and straightforward (see chords on the example), though the preference for 1st and 2nd inversion positions is more Romantic. Note how the chords change every two bars in the first eight bars of the theme up to bar 12, and then every bar in the next four bars (13 to 16), increasing to two chord changes per bar in bars 17 to 19, raising the tension as the tonality also moves away from Bb. With the first chromatic notes of the movement so far in bar 18², we get the first of many secondary vii⁷ chords Schubert will use as he seems to head towards the dominant key. Falling appoggiaturas in bars 17 and 18 heighten the drama further.

Bars 19–25¹

An overlap with the end of the previous phrase sees Schubert repeating the opening triadic figure of S1 but now in descending form, flute answered by violin 1. He does this over the vii⁷/V – V progression of bars 18² to 19¹, heard another two times during bars 20 to 23 whilst the horns and low strings sustain a dominant pedal, F. Note how the chromatic notes are highlighted by accents to increase their piquancy. The Db is, of course, the bVI of Bb major, and one of Schubert's favourite devices. Many have noted the similarity this passage bears to bars 14 to 20 in Mozart's 40th Symphony, and we know how much Schubert revered Mozart and this work in particular.



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A descending 3rds pattern (another typical feature of Schubert's music) in the woodwind in bars 23 to 24 restores the tonality to the tonic B $\flat$ major and we have a perfect cadence into bar 25 ready for the restatement of S1.

Restatement of S1: bars 25–40

Having arrived back in the tonic B $\flat$, we get the restatement of S1. Much is the same as the first time, but as ever with Schubert, there are enough subtle changes to keep the material fresh:

- The scoring has changed so that both violins 1 and 2 now play the melody (in octaves). The low strings respond a bar later as before.
- The added weight on the melody is to balance the addition of a countermelody now added in the flute. This occurs in counterpoint with the low strings' responses (e.g. in bars 26, 28, 30 and 32). Note that the flute countermelody is built from one of the link bars in S1 that we commented on before – bar 10. We start to see how tightly constructed Schubert's music is.
- The violas are now double-stopped to accommodate the previous violin 2's accompanying repeated quaver notes as well as its own.
- The harmonic pattern and phrasing of bars 25 to 33 is the same as 5 to 13.
- In bar 34 the music diverges from what we heard at bar 14, with an extra bar added. The harmonic rhythm quickens to two chords per bar, and in bar 34² a chromatic descent through Schubert's favoured $\flat$ VI (G $\flat$) is harmonised imaginatively with half-diminished and fully diminished chords, before returning to diatonic harmony and the imperfect cadence of bars 35–36. This can be seen in the example below:

Bars 34–36

34

B $\flat$: $\text{vii}^{4/3}$ $\text{vii}^{04/3}$ I^6 IV $\text{I}^{6/4}$ V

1/2 dim 7 full dim 7

Bars 37–40 largely repeat the previous four bars, with one small change in the oboe in bar 37, which turns the harmony into half-diminished for the whole bar. A perfect cadence in the tonic B $\flat$ in bars 40²–41 rounds off the S1 group and leads directly into the transition.



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Transition: bars 41–64

Bars 41–46

Bars 41–46

As the above example shows, the transition is clearly based on S1 material, in particular the rising dotted rhythm triadic figure. It is now thrown into bold relief, heard *f* rather than mostly *pp* or *p* – at the most, *mf* – in the S1 section. The upward melodic shape is also maintained, as well as the continuous quaver momentum. It is heard firmly over tonic harmony and clear sustained pedal notes, the chromatic C# and E♭ for colour only. This bold four-bar statement is answered by an even bolder (added *fzs*), practically homorhythmic two-bar utterance of the dotted rhythm pattern now descending, over V⁹ harmony (this chord being another favourite of Schubert's). These two bars also contain further examples of parallel 3rds writing, which is a typical feature of the composer's style.

Bars 47–52

Bars 47–50 are a repeat of bars 41–44, but this time, the equivalent of bars 45–46 is heard over V⁹/vi (D⁹) harmony instead. Schubert is modulating to G minor (vi of B♭ major) and cadences there in bar 53.

Bars 53–64

The tension is heightened by overlapping two-bar sequences from bars 53 to 61, with the low strings imitating the 1st violins a bar later. The bass line descends chromatically, and Schubert makes use of secondary vii⁷ chords to create brief tonicisations of C major and B♭. To avoid predictability, the final sequence (bars 58–59) introduces a German augmented 6th on D♭, which resolves to C major in the following bar. This functions as V of F major, the expected destination of the transition.

Bars 53–59



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VI.

Vc. Db.

vii^{°7} I⁶ Ger⁺⁶ V/V

This is indeed Schubert's plan, and he confirms the modulation by repeating this chord progression three times more, increasing the frequency of the chord changes for the last two occurrences (bars 61²–64) in order to underline the move. The transition ends with repeated unison Cs, the dominant note of the new tonic, F, and a Haydnesque general pause to boot!

Subject 2: bars 65–117

S2: bars 65–72

This is a classic eight-bar period:

Bars 65–72

65

VI.

Vc. Db.

p

F: I vii⁶ I⁶ ii⁶ vii^{4/3}/ii ii⁶ ii

69

VI.

Vc. Db.

etc.

ii vii⁶/ii ii⁶ I^{6/4} V⁷ I

As we can see, the dotted rhythm pattern of S1 is still embedded, though no longer at the start of the theme. In fact, all the rhythmic ingredients of the opening of S1 – dotted rhythm, two crotchets, minim – are here too, just in a different order. Putting the minim at the head of the theme and giving the material a downward direction instead changes its character and creates a suitable balance for S1. There is one chromatic note – the F[#] – implying G minor, and it is harmonised, unsurprisingly, with a vii chord as can be seen, but the consequent brings the tonality firmly back to F concluding with a typical classical quaver motif and V⁷ - I perfect cadence.



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Note how Schubert once again avoids this deceptively simple 4 + 4 tune sounding banal and repetitive by including a rising crotchet continuation figure in bar 70 as opposed to bar 66.

S2 restatement: bars 73–80

A quaver scalar linking bar in flute and bassoon, bar 72, leads to an exact repetition of the eight-bar melody, but now by the woodwind instead.

The harmony is also mostly the same, except that exact repetition would not be what Schubert would do. It is only two notes that are different, but the change in harmonic colour and mood that they create is exquisite, subtle and so typical of Schubert. He was only 19, but his use of harmony was consummate. The notes in question are in the bassoon 1 part – bar 73² and 77². The added D $\flat$ in the first instance makes the harmony vii^{6/5} instead of vii as in bar 65, and the E $\flat$ in bar 77² makes the harmony vii^{6/5}/ii rather than vii⁶/ii of bar 69. Given the chamber-music-like texture of the orchestration, these small changes come through clearly and effectively, especially when underlined by knowing performers.

As well as these small harmonic changes, Schubert also varies the restatement by adding countermelodic echoes in the violins (bars 74, 76 and 78). Again, the accented offbeat starts add spice.

S2 extension/development: bars 80–109

However, there is a surprise in store. This time the restatement of S2 does not end with a clear perfect cadence in F as it did the first time, but with an interrupted cadence instead, resolving on to a D $\flat$ major chord (you guessed it – the $\flat$ VI note of F major!) instead at bar 81. We are plunged into the darker tonality of D $\flat$ major, with one of Schubert's favourite tertiary modulations. He takes the concluding melodic motif of S2 (bar 71) and repeats it over I – V^{6/5} progressions in D $\flat$ bars 80 and 81. Via an augmented triad on D $\flat$ bar 82, 1st inversion B $\flat$ minor ($\flat$ vi⁶ of D $\flat$), and German augmented 6th harmony on D $\flat$ in bar 83, he moves back to I^{6/4} in F bar 84, from where a regular ii^{6/5} – V⁷ cadence sets the scene for the confirmation of F major, but not before Schubert has enjoyed the deviation of the previous four bars again by repeating them in bars 86 to 91. This time, they do indeed resolve onto F major, bar 92.

Bars 92–109

An inverted tonic pedal on F confirms the key in bars 92–95, but Schubert is not ready to close his S2 group and conclude the exposition just yet. Though the tonic note is present, he colours it with an eight-bar passage of the most chromatic harmony heard so far in the movement. Whilst the chords change twice per bar (92–98), the music does not really modulate; the chromaticism arises purely from harmonising the descending bass line. This bass line initially recalls that of S2 (bar 65), and it is not difficult to see how bars 92–94 are based on bars 65–67. The final two bars (98–99) also match the earlier passage, though here they are lengthened by repetition.

This section illustrates particularly clearly Schubert's predilection for so-called 'major-minor' harmony: rapid changes of mode in close succession, creating uncertainty as to whether we are in the major or minor form of the key. It also points to his technique of parallel thirds part-writing. Taken together, these eight bars provide an excellent example of Schubert's harmonic and orchestral style. The example below shows the links to S2 discussed above and the resulting chords:



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Bars 92–99

92

ff

ff

ff

ff

NB: link to S2 bar 65

F: I ii⁷ i⁰₆ I iv V⁷/iv iv⁶ vii⁶/₅/V

96 etc.

p

p

p

p

III 6/_b4 vii⁷ i ii⁰₆ I 6/4 i ^b6/4 V⁷ I

Such a colourful eight bars bears repeating, and Schubert does this in bars 100–109, though, as ever, with some tweaks:

- The rhythm is changed to a tutti homorhythmic dotted pattern, thus cleverly recalling the important dotted rhythm of S1 and preparing for its reintroduction as the exposition is repeated.
- Very small harmony changes in bars 102² (to I^{6/4} instead), 103² (to vii/V), and 104¹ (to V⁶).
- The last two bars are repeated this time, with the melody moving to the violins for the second iteration, making the eventual resolution to clear F major (after the extended F major/minor oscillation in bars 106–109) even more effective in bar 110.



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Codetta/closing theme: bars 110–117

The purpose of these bars is to consolidate the new key, which they do with clear repeating I–V progressions in F major, supporting a rising diatonic F major triadic motif. Just as the dotted rhythm of bar 100 recalled the rhythm of S1, this melodic figure brings the triadic motif back to the forefront. It is first heard in rhythmic diminution as two quavers and two crotchets (bars 110–111), before being further compressed into continuous quavers in bars 112–113.

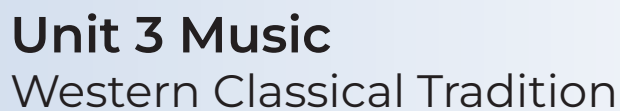
While the F pedal continues to the end of the exposition, diminished 7th (vii⁷) harmonies above it in bars 114 and 115 add colour to the harmonic mood and cadence. F major and the end of the exposition are reinforced by repeated tonic chords with full triple-stopping in violins and violas. The exposition is then repeated.

Development: bars 118–170

Bars 118–133

Recalling the moves of bars 80 and 86 at the end of the exposition, Schubert begins his development section quite suddenly and without any preparation, in D $\flat$ major ($\flat$ VI of F major). Carrying on ideas from the end of the exposition, he also picks up the thematic material from the codetta, the rising triadic motif of bar 110. This is heard in the flute in bar 118, answered in sequence a third lower over B $\flat$ minor (vi in D $\flat$ major) harmony in the next bar by the oboe (they often work as a pair in Schubert's writing). Another move down a third in the bass takes us to ii^{6/5} (in D $\flat$) bar 120. Alarm bells are ringing... The subsequent move to V⁷ of D $\flat$ in the next bar, 121, confirms what we had started to suspect: these four bars, 118–121, constitute the opening introductory four-bar chord sequence of the movement! Schubert has repeated them in D $\flat$ for the start of the development section. This makes perfect sense when you realise that they have just been repeated verbatim anyway when the exposition was repeated. Repeating them here makes the transition to the development section less jarring than if new material had been introduced. Who said Schubert didn't fully understand and build on classical sonata form?!

Our realisation is confirmed by the reappearance of the descending quaver figuration from bars 3–4 in the violins in bars 120–122. Repeating everything exactly as before would not have worked, so the composer has re-scored the opening of the development: the chord sequence now appears in the strings, while the triadic figure of the codetta is added in the woodwind, as described above. The example below shows these bars, 118–121.



Bars 118–121

Musical score for measures 118-122. The score includes parts for Flute (Fl), Oboe (Ob), Bassoon (Fg), Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Violoncello/Double Bass (Vc Db). The key signature has two flats (B-flat and E-flat) and the time signature is common time (C). Measure numbers 118, 119, 120, 121, and 122 are indicated at the top.

- Fl:** Measures 118-122 contain various melodic fragments, some marked *pp*.
- Ob:** Measures 118-122 contain various melodic fragments, some marked *pp*.
- Fg:** Measures 118-122 contain whole notes or rests, with a low octave marking "8" in measure 122.
- VI.I:** Measures 118-122 contain various melodic fragments, some marked *pp*.
- VI.II:** Measures 118-122 contain sustained notes, some marked *pp*.
- Vla:** Measures 118-122 contain sustained notes, some marked *pp*.
- Vc Db:** Measures 118-122 contain sustained notes, some marked *pp*.

The bottom of the page shows harmonic analysis symbols: D_b: | vi | ii^{6/5} | V⁷ | B_bm: i

However, this time the V^7 harmony at the end of the four-bar sequence does not cadence onto the tonic in bars 122 (as it did in bar 5, ready for the S1 main theme), but replicates what we have witnessed previously (e.g. at the end of the restatement of S2 bars 79–80); we have an interrupted cadence into $B\flat$ minor instead.

What then follows is a sequential repeat of the previous four bars (118–121) now down a minor 3rd in B $\flat$ minor (bars 122–125). B $\flat$ is of course, the VI degree of D $\flat$.



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The descending sequence by 3rds continues: an interrupted cadence from bar 125 to bar 126 takes the tonality to $G\flat$ major, where the four-bar sequence is heard for the third time (bars 126–129). Schubert can get away with it one more time (completing the balanced feel of the 4 by 4-bar sequence), and one more interrupted cadence into $E\flat$ minor bar 130, sees the last repetition of the sequence in this key (bars 130–133).

Bars 134–170

This time, the V^7 chord of bar 133 does resolve via a perfect cadence to confirm the key of $E\flat$ minor in bar 134. This second part of the development contains many passing modulations, but we don't settle anywhere; the section begins and ends in $E\flat$ minor overall. And this is the essence of Schubert's compositional technique in the development section: there is no new material or substantial melodic lines resulting from developed themes. Instead, the short, main motives are repeated in sequences that move through a wealth of colourful tonal centres, employing typical features of Schubert's style. Let's trace some of these.

Bars 134–140

At bar 134, the rising triadic figure as used in the codetta's closing theme (bar 110) returns. As we discussed, this is itself a variant on the triadic figure of the start of S1. It is heard *f* in bold relief in the strings and bassoon, the wind joining for the perfect cadences, which become more frequent in bar 136. Note how Schubert adds notes to the violin parts varying the triadic figure. On the last chord of bar 136, the harmony is a minor chord *v* instead, and this allows Schubert to pivot away from $E\flat$ minor towards F minor, and bars 137–140 are a varied repeat of the previous three bars in this key. Note the way that Schubert reverses the cadence so that the dominant chord, rather than the tonic, is now on the main beats, making the progression sound imperfect rather than perfect as before. A perfect cadence (end of bar 139 to 140) momentarily confirms the key of F minor. Note how few of the *V* (or *ii*) chords used in bars 134–140 are in root position. This not only results in a smooth bass line but also underlines the transience and lack of certainty and repose that this section needs and has. The example below shows this:



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Bars 131–142

Fl.

Ob.

Fag.

Cor.
(in Sib)

V. I

V. II

Va.

Vc. e B.

Ebm: bVI $ii^{6/5}$ V V^7 i V i V^6 i v^6 i v^6

Fm: V^7 $ii^{4/3}$ V^7 $ii^{4/3}$

Fl.

Ob.

Fag.

Cor.
(in Sib)

V. I

V. II

Va.

Vc. e B.

V^7 $V^{4/2}$ i^6 $V^{4/3}$ i $Ab:$ iv^6 V^7 $|^4-3$ $|^6$



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Bars 141–146

As the above example shows, these bars continue to use the triadic codetta motive, the lower strings and bassoon still retaining the quaver version, but the violins and upper woodwind now play a variant that reminds us of the version the flute and oboe had at the start of the development (bars 118–121). Schubert uses this two-bar phrase to effect his next tonal shift from F minor up a 3rd to its relative major, A $\flat$ major.

This two-bar phrase is then heard in sequence back down a 3rd (in F minor again) in bars 143–144, before being repeated again another 3rd down in D $\flat$ major, bars 145–146. The horns, which have been reinforcing the tonicisations with dominant or tonic notes, drop out here, as they cannot play D $\flat$ s or A $\flat$ s reliably with B $\flat$ crooks.

Bars 146–156

Schubert fragments this two-bar phrase further so that only the concluding V-I cadence figure complete with anacrusis quavers and 4-3 played suspension are left. This gives him an opportunity to use another of his favourite chords – V 9 – though only briefly as the bass quavers rise. There follows a string of repeated V 9 - I cadences, the 4-3 played suspensions joined by 9-8 ones also, carefully placed off-beat accents ensuring the repetition does not become predictable and four-square.

This one-bar unit is repeated in D $\flat$ during bars 146–148, E $\flat$ minor in bars 149–150, G $\flat$ major in bars 151–154, though the V 9 is replaced with V $^{6/5}$ in bars 152–153 as the bass drops out and the music fragments further so that only the crotchet cadence and suspensions are left.

At this point, bar 155, the tonality turns back to E $\flat$ minor, the cadence figure weakened further into vii $^{6/5}$ – i 6 in that key in bars 154–156. However, with the return to E $\flat$ minor, the horns are now able to play again, and strong repeated dominant notes, B $\flat$, underpin and ground the tonality from bar 157. Together with a louder dynamic (*mf*) and tutti orchestration, these bars confirm the start of the retransition to the recapitulation.

Bars 157–170

There is no new material. As we can see, the played suspension/falling appoggiatura motive of the previous bars remains and is used in various forms (4-3, 9-8, etc.) in descending sequences over the pedal B $\flat$ during bars 157–160. Schubert's favoured "movement by thirds" is clearly seen (e.g. in the oboes). The approach chord to the V 7 chord varies between I $^{6/4}$, VI, iv, ii $^\circ$, and i $^{6/4}$ from the last crotchet beat of bar 156 to the last crotchet beat of bar 160, but it always moves to V 7 . However, at bar 161, it does not, moving instead (again) to the $\flat$ VI chord of E $\flat$ key – C $\flat$ major. An Italian 6th chord on C $\flat$ on the last crotchet of bar 162 and into 163 then resolves to B $\flat$ major, the dominant of E $\flat$ on beat two of 163. The music pivots back and forth between these two chords in antiphonal fashion between the woodwind and strings during the next four bars. The last occurrence of the Italian 6th chord is sustained for two bars in the strings (bars 167–168), and above it, the woodwind add an accented G $\flat$ this time, turning it into a German augmented 6th chord. It finally resolves onto B $\flat$ in bar 169.

Here, the strings drop out, leaving the woodwind to play what we recognise as the connecting bars into the restatement of S1 that they played at bars 23–24. This is highly appropriate since they are indeed connecting to the same theme, S1, now as the start of the recapitulation in bar 171. The harmony of these two bars is slightly tweaked to V, V 9 ,



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$I^{6/4}$, V^7 in order to emphasise the dominant chord more at this important structural point. Though the harmonic rhythm is twice as fast and the first three chords are different, these two bars also remind us of the very start of the symphony. To have repeated the opening four bars exactly would have been far less effective than the subtle allusion Schubert gives us instead.

Recapitulation: bars 171–202

Subject 1: bars 171–186

S1 returns and the recapitulation is underway.

But hold on a minute, I hear you say – we are in E_b major, not the original tonic B_b major! Recapitulations starting in the subdominant key instead are not unheard of. Schubert does the same thing in the first movement of his *Trout Quintet*, and Mozart does it in his *Sonata facile* to name but a couple of instances. It was indeed a smooth retransition and easy switch from E_b minor of the end of the development to E_b major for the recapitulation. As if the move to the subdominant key instead of the tonic needs to be justified, some critics argue that this makes the subsequent key alterations that need to be made to allow the transition to end in the tonic for S2 to return in the tonic much easier: you literally just need to reproduce the S1 and transition of the exposition transposed a fourth away (i.e., in the subdominant as here) in order for S2 to appear in the tonic (B_b in this case) instead of the dominant (F as it was in the exposition). This thesis may have held water, if that is indeed what Schubert did, but as we will see, he changes the transition anyway! It is longer and he takes advantage of the opportunity to develop/vary things. So, this is not a valid thesis in this instance. No justification is needed anyway. Maybe Schubert just preferred the difference in timbre and sonority that E_b major affords. We have seen how important modulations and different key colours are for him in his processes in the development section, and Charles Hazlewood feels very strongly that S1 takes on an added “grace and elegance” in this key of E_b major (BBC Radio 3, *Discovering Music*).

Notwithstanding, the recapitulation largely replicates the original statement of S1 from the start of the exposition, with minor alterations: the second violins double an octave lower, and the harmony is subtly enriched by the addition of a $ii^{6/5}$ chord in bar 179² to accommodate the change in the violas. Occasionally, chord positions are varied (e.g. bar 173). This time, the equivalent of bars 19–22 is omitted, and the music moves directly to the connecting bars (23–24) in bars 185–186, resulting in S1 forming a regular eight-bar phrase.

Schubert takes advantage of the opportunity to use his much-loved V^9 chord here (bar 185²), his harmonisation of these bars slightly different from how it was in 23 to 24.

Restatement of S1: bars 187–202

The restatement of S1 also follows that of the exposition very closely with small changes of chords such as in bar 196, where he harmonises with ii^6 and $ii^{6/5}$ instead of the half-diminished 7th and full diminished 7th harmony of bar 34.



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Transition: bars 203–230

Bars 203–208

These bars are a replication of bars 41–46, now in E $\flat$ major.

Bars 209–214

These bars also are a transposed version of bars 47–52, the tonality now heading off to C minor rather than G minor as in the exposition.

Bars 215–230

At this point, the direct reproduction ends. It would have been simple for Schubert to continue reproducing the rest of his exposition transition (bars 53–64) transposed down a fifth, which would have led directly to B $\flat$ major, the key of S2 in the recapitulation. However, Schubert avoids such a predictable route. Instead, during bars 215–230, he further develops the dotted rhythm triadic figure, and after a brief tonicisation of A $\flat$ major ($\flat$ VI of C minor) in bars 215²–217, we return to the pattern of the start of the transition. This is now treated as a two-bar sequence moving by fifths between the flute and oboe, answered by violin 1, low strings, and bassoon.

Bars 215–222

Fl.
Ob.
Fag.
Cor.
(in Sib)
V. I
V. II
Va.
Vc. e B.

Ab: V | I | Ebm: V⁷ | i | Bbm: V⁶ | i | Fm: V⁷

This takes the music from A $\flat$ major (bars 217–218) to E $\flat$ minor (bars 219–220) and to B $\flat$ minor (bars 221 to 222) as the above example shows.

However, the sequence does not stop there. As the example below shows, two further repeats take the music to F minor (bars 223–224) and into C minor (bars 225–226¹). Here, the sequence halts. With the deft addition of B $\flat$ in the violas and the lowering of G to G $\flat$, the C minor chord at the end of bar 226 becomes a ii^{4/3} of B $\flat$, resolving onto F7 at



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the start of bar 227. We are clearly heading towards the B $\flat$ tonal centre, though with the G $\flat$ s, it sounds as though Schubert is preparing for B $\flat$ minor rather than B $\flat$ major. This is further suggested by the French augmented 6th chord on G $\flat$ on the last crotchet of bar 227, repeated twice more in the next bar, 228. The unison Fs and minim rest that follow highlight the uncertainty.

Bars 223–230

Fl.

Ob.

Fag.

Cor.
(in Sib)

V. I

V. II

Va.

Vc. e B.

223

a 2

fz

fz

a 2

a 2

Fm: i Cm: V^{6/5} i B $\flat$: ii^{4/3} V⁷ Fr⁺⁶ VFr⁺⁶ V Fr⁺⁶ V

Subject 2: bars 231–276

Bars 231–238

The arrival of clear B $\flat$ major and the lyrical S2 theme at bar 231 is thus all the more effective coming after the tonal uncertainties of the previous section. Bars 231–238 are an exact repetition of bars 65–72 of the exposition, now in the tonic, B $\flat$ major instead.

Bars 239–257

These bars also are a repetition of bars 73–91 of the exposition, now in B $\flat$ major, with the harmonies unchanged.

Bars 258–113

With very small changes only to some of the chord choices, these bars again replicate the equivalent bars of the exposition – bars 92–109, transposed into B $\flat$ major.



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Coda: bars 276–299

Bars 276–291

These bars are additional to the exposition, inserted to build excitement at the end of the movement. For that reason, it is logical to consider them as the start of the coda. Their material is typical of a coda – non-thematic, busy, triumphant scalar passages alternating with confirmatory cadential chord progressions in the tonic – another opportunity for Schubert to feature his V^9 chord and parallel thirds writing (bars 280–281 and 288–289). Though there are chromatic notes and a few secondary chords (e.g. $vii^{4/2}/ii$ in bars 278–279 and 286–287), the tonality is now unshakably $B\flat$ major confirmed by the “hunting call” writing of the horns in bars 283–284 and bars 291–292). In fact, they are very happy back in the key they are crooked in and play continuously now to the end of the movement. The strong $I^{6/4} - V - I$ perfect cadence having been played twice (bars 283 to 284 and bars 291 to 292), Schubert now repeats his codetta closing theme of the exposition in bars 292–299.

Bars 292–299

This is an exact repetition of bars 110–117 in the tonic $B\flat$ major rather than F major as it was at the end of the exposition. Its use of the important rising triadic figure of S1 is a fitting way to end the movement that has featured it so much. As at the end of the exposition, clear diatonic I and V chords underpin this, confirming the key. Triple-stopped string chords again add weight to the timbre and texture in the concluding two bars.

Movement 2

“As Beethoven dramatised classical form, so Schubert lyricised it”

(Roger Norrington, conductor.)

As the overall plan below shows, this movement shows strong features of ternary form, though extended with extra repeats of the A and B sections which lend it a rondo feel also. The whole has been likened to an ‘accompanied aria’ and does seem to follow in Mozart’s practice of adapting the operatic genre to an orchestral equivalent. Indeed, it has been compared to the opening of Act II of Mozart’s *Magic Flute*, a composer whose music Schubert clearly held in very high regard.

Its choice of the subdominant key, $E\flat$ major, and lilting 6/8 siciliano-like metre lend the music a pastoral quality, and the main theme reminds us (as if we did need reminding!) of Schubert’s profound, innate ability to write lyrical melody. Together with his imaginative and subtle use of harmony and wide-ranging tonality, this movement provides evidence of why Schubert is considered an early Romantic composer.

Here is a summary of the structure, thematic content and keys of the movement:



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Sections	Thematic material		Key
A Bars 1–23	S1 (rounded binary)		
	a	bars 1–4 (main theme) bars 5–8 (repeated with w/w)	E $\flat$
	b	bars 9–17	E $\flat$ (briefly tonicises F $\sharp$ m then back to E $\flat$)
	a'	bars 18–23 bars 9–23 are repeated	E $\flat$
B Bars 24–66	Link	bars 24–26	F $\flat$ (Neapolitan of E $\flat$) Modulates to C $\flat$
	S2	bars 27–34 ¹ overlaps with	C $\flat$
		bars 34–40 (repeat of 29–34 ¹ rescored)	B $\sharp$ m (enharmonic C $\flat$ m) Modulates to G
		bars 41–66 (development and long transition)	G $\sharp$ m start, then modulatory, eventually returning to E $\flat$, with long dominant pedal
A' Bars 67–89	S1 (rounded binary)		
	a	bars 67–70 (main theme) bars 71–74 (repeated with ornamentation)	E $\flat$ E $\flat$ (briefly tonicises F $\sharp$ m then back to E $\flat$)
	b	bars 75–83	E $\flat$
	a'	bars 84–89	E $\flat$ m
B' Bars 90–117	Link	bars 90–92	C $\flat$ ($\flat$ VI of E $\flat$) Modulates to G $\flat$
	S2	bars 93–100 ¹ overlaps with	G $\flat$
		bars 100–106 (repeat of 93–100 ¹)	F $\sharp$ m (enharmonic G $\flat$ m) Modulates to D
		bars 107–117 development and shorter transition	D $\sharp$ m start, then returns to E $\flat$ major/minor and dominant pedal
A' Bars 118–127	S1 (curtailed)		
	a	bars 118–121	E $\flat$
		bars 122–127 (repeated and extended)	E $\flat$
Coda Bars 128–141	Closing material	bars 128–131 (built on figures from 'a' and 'b')	C $\flat$ (modulates back to E $\flat$)
		bars 132–135 (repeat)	
		bars 136–141 (cadential phrase)	E $\flat$



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Section A: bars 1–23

As the plan states, section A is in rounded binary form. It could be considered as S1 (and the B section as S2). Notwithstanding the nomenclature applied, there are two distinct sections which alternate.

'a': bars 1–4

This perfectly balanced four-bar phrase consists of a two-bar antecedent and a two-bar consequent. The antecedent divides further into 1 + 1, due to the use of rests and also interrupted progression. There are hints of how colourful Schubert's harmony is going to be right from the start, with a secondary dominant and brief tonicisation of F minor occurring as soon as bar 2. The consequent quickly returns the tonality to the tonic, but not without another brief secondary dominant and subdominant tonal colouring. The example below shows the first four bars:

Bars 1–4

Andante con moto

Flauto

Oboe I, II

Fagotto I, II

Corno I, II
in Mi♭/Es

Violino I

Violino II

Viola

Violoncello
e Basso

Eb: I V⁷ vi IV V⁷/ii ii V⁷ V⁴/2 |⁶ V⁶/5/IV IV |⁶/4 V⁷ I

The timbre and sonority are warm and rich at the start, the strings used in their low register with tight voicing. Strategically placed accents highlight important leaps (rising 6ths).



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Repeat of 'a': bars 5–8

These bars constitute an exact repeat of bars 1–4, though now with the 1st violins' melody doubled by the flute and oboe 1 in octaves, and the bassoons and horns also added, their low parts further enhancing the rich sonority of the setting. The horns are now crooked in E $\flat$ rather than B $\flat$ and contribute supportive 'hunting call' motives at cadence points, these notes sounding very strong on the natural horns (e.g., bars 5 and 8).

Note also how Schubert tends to write for pairs of instruments, e.g. flute and oboe, bassoon and horn. The texture of S1 is homophonic melody and accompaniment.

'b': bars 9–17

Whilst this is phrase 'b', the second part of the overall A or S1 theme, we can still see there is a strong motivic connection with phrase 'a' in the shape of its opening notes. We immediately note a difference in terms of texture, however, with canonic treatment present: the start of the theme in violin 1, flute and oboe is copied a half-bar later by viola and bassoon. The writing for the other instruments is also quite linear, lending this section a much more contrapuntal feel in contrast to the 'a' section. Schubert uses appoggiaturas here, further underlining the contrast in mood and colour.

The harmony and tonality also rove more widely, with more chromatic notes present, harmonised with secondary V and vii chords – the first of many we will encounter throughout this movement. These take the tonality briefly to F minor in bar 10. The example below shows the first two bars of 'b':

Bars 9–10

Fl.
Ob.
Vl. I
Vl. II
Vla.
Vc.
Db.

9

10

Fl.
Ob.
Vl. I
Vl. II
Vla.
Vc.
Db.

11

12

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Bars 11–12² are a sequential repetition of bars 9–10 down a step and differently harmonised so as to return the tonality to E $\flat$:

Bar 11: ii–iv⁶–V⁷–V^{4/2}

Bar 12: I⁶–I–V⁷–I

Bars 13–17

Schubert picks up the appoggiatura idea in the next three bars, and over a held dominant pedal, writes a chain of descending suspensions harmonised with a sequence of vii⁷ chords, passing through B $\flat$ (bar 13²), F minor (bar 14¹), E $\flat$ major/minor (bar 14²), finally coming to rest with a vii⁷/V–V imperfect cadence (over the held dominant pedal B $\flat$) in bar 15. Bars 16–17 repeat bars 14–15, but rescored.

'a': bars 18–23

True to the rounded binary structure, 'a' returns at bar 18. It too is now given the same quasi-canonic treatment we saw at the start of the 'b' phrase at bar 9, with the flute and oboe answering the violins a half bar later. The canonic writing is more pronounced this time, continuing through bars 19 and 20. The tessitura is much higher now than in the phrase's first appearance, and the horns play throughout, their hunting calls and tonic pedal notes firmly underlining the return to the tonic key. The harmonies are largely the same as the first time, with the addition of a couple of extra chords where Schubert replaces rests of bars 1 and 2 with notes, ensuring a richer, more continuous texture: V^{6/5}/IV on the last quaver of bar 18 and iv^{6/4} on the last beat quaver of bar 19. There is also a change of position to V^{6/5} for the first chord of bar 20.

The phrase is extended by two bars by repetitions of the cadential I^{6/4}–V⁷–I cadence in bars 22 and 23. Note how the connecting quavers in the flute (bar 21²) and oboe (bar 22²) are built from the opening of 'a'.

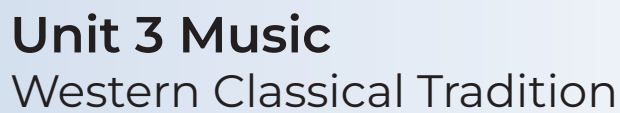
Section B: bars 24–66

Link: bars 24–26

Having firmly consolidated the tonic E $\flat$ major at the end of the A section with three perfect cadences, the abrupt move to F $\flat$ major for the start of the B section is all the more surprising and effective. F $\flat$ is the Neapolitan of the tonic E $\flat$, and is a tonality change typical of Schubert and the Romantic style in general. The immediate reduction in instrumentation and texture, repeated pulsing quavers in the low strings and gradual build-up of the chord set the scene for the change of mood that comes with this B section. A crescendo to *fp* and a quick, deft key change take the music to C $\flat$ major in bar 27 for the main theme of the B section. We could call it S2.

Here are the link bars and the B theme:

[NB: as there is no standard figured bass notation for inverted 9th chords, they will just appear as V⁹.]

[illegible]

30

Fl.

Ob.

Fag.

Cor.
(in Mib)

V. I

V. II

Va.

Vc. e B.

Cb: V^{6/5} V⁹ V^{6/5}/vi V⁹/vi vi ii⁶ | 6/4 V⁷

Abm: V^{6/5} V⁹ i

Detailed description: This is a page of a musical score, page 30. It contains eight staves. The first three staves are for woodwinds: Flute (Fl.), Oboe (Ob.), and Bassoon (Fag.). The fourth staff is for Cor Anglais (Cor. (in Mib)). The next three staves are for strings: Violin I (V. I), Violin II (V. II), and Viola (Va.). The eighth staff is for Cello and Double Bass (Vc. e B.). The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The measures are numbered 30, 31, 32, and 33. The bottom of the page features figured bass notation for Cb and Abm. The Cb part shows chords: V^{6/5}, V⁹, V^{6/5}/vi, V⁹/vi, vi, ii⁶, | 6/4, V⁷. The Abm part shows chords: V^{6/5}, V⁹, i.



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Bm: i

(enharmonic of C $\flat$ m)

Bars 27–34¹

Note how the horns are now nowhere to be heard. Their E $\flat$ crooks do not do well in F $\flat$, C $\flat$ and B minor!

We realise that C $\flat$ major is the $\flat$ VI key of E $\flat$ major, a tertiary relationship that we saw figured greatly in the first movement also.

As established by the four link bars, the mood and character of this section contrast with the relaxed, warm, pastoral nature of section A, particularly the 'a' theme. The melody announced here by the 1st violins is still lyrical of course, but the upward appoggiatura (was this an influence on Berlioz's *idée fixe* theme in *Symphonie fantastique*?) and V⁹ harmony in bar 28, together with the new detached semiquaver piano-like accompaniment figure that has appeared in the 2nd violins and violas lend it a sense of poignancy and restlessness. The texture is homophonic melody and accompaniment, though the melody is organised as a duet, with the rising question of the 1st violins, answered by the descending answer of the oboe and bassoon.

A repetition down a third takes the tonality briefly through A $\flat$ minor (vi of C $\flat$) in bar 32 before setting up what look as if it is going to be a I^{6/4}–V⁷–I cadence in C $\flat$.

Bars 34–40

However, it is not C $\flat$ major that results in bar 34, but B minor! This is the enharmonic equivalent of C $\flat$ minor, a key that does not exist in practical composing terms, hence the use of B minor. This is a good example of Schubert's predilection for switching between major and minor tonalities, B minor ('C $\flat$ minor') being the parallel or tonic minor of C $\flat$ major.

These bars are a repeat of bars 27–33 but now in the minor mode and with changes in scoring so that the flute states the questions this time, answered by 1st violins and



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bassoon. The harmony is basically retained, though at bar 38 it diverges from bar 31, as this time the modulation is to G major (still a tertiary relationship to B minor, being $\flat VI$ of the key) and a $I^{6/4}-V^7$ cadence is set up in bar 40. We expect G major in bar 41.

Bars 41–66

But that is not what we get. Yet again, Schubert moves to the parallel minor instead, and G minor is the resolution of the cadence, not G major.

There follows a section which fulfils the hints of drama that we witnessed at the start of the B section. The next 26 bars do the following:

- Introduce and develop new material
- Form a retransition to the return of A and the tonic $E\flat$ major
- Provide ingenious examples of Schubert's mastery of harmony and tonality along the way
- Show parallel 3rds writing
- Juxtapose major/minor

Bars 41–50

Having arrived in G minor, the horns can safely play again and reinforce the *fz* tonic chords of bars 41–43. The bass instruments descend through these bars, landing on a C sharp in bar 43. This is cue for secondary harmony (vii^7/V) which progresses to V in the next bar. At this point, we hear a new idea – the two-bar theme in the woodwind bars 44–45 and its two-bar answer in the violas and low strings in bars 45–46. This is repeated, answered by violins instead, in bars 46–48 with slightly different harmony:

Bars 43–48

Fl.
Bb.
Bb.
Cor.
'in Bb)
V. I
V. II
Va.
Vc. e B.

Gm: vii^7/V V^7 V^7 i^6 V^7 V^7 vii^7/V V



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The quaver rhythm could hark back to that of the low strings at the start of the link passage (bar 24), and the appoggiatura-like repeated note pattern reminds us of the previous use of appoggiaturas (e.g. in the 'b' theme in bars 10 and 12, and during bars 13–17), but the material definitely takes on its own personality here and forms the core of the thematic material of this section, present throughout. During bars 44–48, it is used in duet form between woodwind and strings.

It has a distinctly cadential quality to it, and from bars 44–49, it is used over primarily dominant harmony with occasional $i^{6/4}$ (end of bar 45) and vii^7/V harmony (end of bar 47). There is a constant repeated dominant note (D), either in the bass or inverted, as if preparing for a strong perfect cadence resolution and a return to section A, but in the wrong key!

One of the hallmarks of Schubert's instrumental writing is his use of parallel chromatic 3rds, often in the woodwind, and this section provides excellent examples of it: bars 44–48 and bars 55–59 in oboes and bassoons. This chromatic movement also provides Schubert with the opportunity to make use of another technique which characterises his style: that of the oscillation between major and minor chords and keys, and during these bars, 44–48, the chromatic shifts between B $\flat$ s and B $\natural$ s means that we are never sure whether the mode is G major or G minor.

Bars 50–55

Building on their statements of the motif in bars 48 and 49, the lower strings now begin a sequence that takes the tonality through a descending series of third-related keys, using $V^{6/5}$ –I in each case:

Bars 49–55

49

Fl.

Ob.

Fag.

Cor.
(in Mib)

V. I

V. II

Va.

Vc. e B.

Gm: V⁷ i Eb: V^{6/5} | Cm: V^{6/5} i Ab: V^{6/5} | Ger⁺⁶ Cm: V⁷

From G minor in bar 50, the music moves down in 3rds through E $\flat$ (bar 51) Cm (bar 52), A $\flat$ (bar 53), becoming a German augmented 6th chord on A $\flat$ in bar 54, before resolving to V⁷ on G in bar 55, with the tonality now turning towards C minor.



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Bars 55–59

This time, rather than repeat the phrase in the same key as it did in bars 46–48, Schubert continues the quaver line upwards in bar 57. A modified sequence of the phrase, a 3rd higher, takes the tonality away from C minor to E $\flat$ minor (bars 57–59), with a repeated B $\flat$ V of the key now replacing the repeated Gs:

Bars 57–59

56

Fl.

Ob.

Fag.

Cor.
(in Mib)

V. I

V. II

Va.

Vc. e B.

cresc.

cresc.

p

p

p

p

Cm: V⁷ i i⁶ V E $\flat$ m: V⁷ vii⁷/V V V⁷

We are finally heading in the right direction, though as before, the chromatic 3rds, now in the violins in bars 59–62, still mean we oscillate between E $\flat$ major and minor.



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Bars 60–66

The dominant note B $\flat$ is firmly established as a pedal during these bars, in the lower strings and horns until bar 63, and then as an inverted pedal in the 1st violins in bars 63–66. The harmony is essentially V⁷ throughout, despite the chromatic motif above it, the chromatic notes now functioning as passing notes between V⁷ chord notes, with the occasional use of vii⁷/V (end of bars 60 and bar 62). The questions and answers between the woodwind and strings cease in bar 63, the texture lightens, and just the strings are left. Their last statements of the cadential motif, which has been so prominent throughout this long retransition in the B section, finally resolve into the tonic E $\flat$ major and the return of the A section at bar 67.

Section A': bars 67–89

'a': bars 67–70

We now understand why Schubert reduced the scoring to just strings at the end of the previous section: this matches the scoring at the opening of the movement and the start of the 'a' phrase, to which he now returns.

These four bars are indeed a repeat of bars 1–4, with one change of chord at bar 69, where the second chord is now vii^{4/3} to accommodate the change in pitch of the third viola note to C $\flat$. Such subtle changes are what make Schubert's repeats so effective.

Repeat of 'a': bars 71–74

These bars retain the harmony of the previous four, and as at bar 5, the woodwind and horns are added. Unlike the earlier repeat, however, this one features a decorated version of the 'a' tune in the 1st violins, doubled by flute and oboe. This recalls the practice of ornamenting the melodic line on the da capo of an ABA aria and supports our earlier observation of the aria-like quality of the movement.

'b': bars 75–83

This section is also very similar to its first appearance, but it is scored differently in its first four bars and there is one chord change from vii⁷/ii to v on the last quaver of bar 81.

'a': bars 84–89

Completing the rounded binary structure, 'a' returns as it did at bar 18, but this time in E $\flat$ minor — another example of Schubert's interchangeable use of major and minor modes. Otherwise it is a close repeat, with only a few harmonic tweaks resulting from the shift to minor, such as the use of German augmented 6th chords on C $\flat$ on the last quaver of bars 87 and 88 instead of the vi chord on C in bars 21 and 22. Unlike in the first A section, there is no repeat of the second part of the A structure (bars 75–89).

Section B': bars 90–117

As at bar 24, the three-bar link starts the B section, but this time, rather than risking predictability and moving to the Neapolitan key of F $\flat$, as he did at bar 24, Schubert instead moves down a major 3rd to his favoured $\flat$ VI key of C $\flat$. Otherwise, these three bars are a transposed version of bars 24–26.



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Bars 93–100¹

Due to the difference in key of the link passage, the main tune of B (S2) now returns in G $\flat$ rather than C $\flat$ as at bar 27. Otherwise it is much the same, apart from small harmonic changes (e.g. bar 97² becoming vii⁷/vi instead of V⁹/vi). This time, however, the I^{6/4}–V⁷ cadence of bar 99 resolves onto F sharp minor, the enharmonic equivalent of G $\flat$ minor, which, like C $\flat$ minor is not a viable key to write in.

Bars 100–106

Just as in bar 34, these bars are a repeat of the first phrase of B. They are indeed an exact repeat of bars 34–40, now in F $\sharp$ minor, modulating to D minor, rather than B minor modulating to G major as before.

Bars 107–117

Again, there is close correspondence to bar 41, though the tonality is now D minor rather than G minor, and there are two extra bars of the downward *fz* chords added now (bars 109–110) to enable the tonality to move towards the tonic E $\flat$ instead of towards G as we saw in bars 43–49. There, as we noted, the music seemed to be intent on digressing to the ‘wrong key’, with the retransition at the end of the first B section wandering to G minor and other keys before finding its way back to E $\flat$. Here, by contrast, the retransition is much more direct: from bar 112 a dominant pedal on B $\flat$ appears, and with a repeat of bars 44–49 (now in E $\flat$ major/minor instead of G major/minor), the cadences in E $\flat$ major at bar 118 for the final repeat of A section material.

Section A²: bars 118–127

‘a’: bars 118–121

The return is very much a repeat of the opening phrase as heard at the start and at bar 67, with the scoring the same. True to form, Schubert adds a couple of chromatic additions to the bassline. The first is in bar 118, where the second note is now B natural rather than B $\flat$, resulting in vii⁷/vi harmony rather than V⁷ as before. The other change is at the end of the next bar, 119, where the C $\flat$ turns the supertonic chord diminished instead of minor as it previously was.

Repeat of ‘a’: bars 122–127

These bars correspond more closely to the final return of ‘a’ after the ‘b’ phrase, i.e. the ‘a’ return that completes the rounded binary structure. This can be seen by comparing these bars with bars 18–23 and 84–89, and the reason for that is clear: Schubert does not include the ‘b’ phrase at all in this final return of the A section – it is much shorter, consisting of only two versions of the ‘a’ phrase. It thus makes perfect sense for the second one to be a repeat of the last phrase of the A section.

As we have come to expect and delight in witnessing, the composer does not repeat the phrase exactly as in either of the two previous sections. Schubert adds extra chromatic notes that highlight the imitative entries in the woodwind and create even richer harmony, including augmented triads and half-diminished 7th chords. Only the first two bars differ; from bar 124, the phrase corresponds closely to bars 20–24, though here the phrase is extended by an extra bar at bar 127 by rhythmically augmenting and decorating the cadence of the previous bar, and in so doing adding a 13th to the V harmony. This marks



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the end of the last return of section A even more strongly, and ushers in the beginning of the coda. The example below shows the last repeat of 'a' with its differences:

Bars 121⁶–128¹

Ob. 121 *mf*

Vl. I *mf*

Viola *mf*

Vc. Db. *mf*

E $\flat$: vii^{4/3} |⁶ |⁺⁶ IV vii^{4/3}/IV IV⁶ ii^{o4/3} V⁷ V^{4/2} i⁶ V^{6/5}/IV IV

Ob. 125 *f* *p* etc.

Vln. I *f* *p*

Vla. *f* *p*

Vc. *f* *p*

|^{6/4} V⁷ | |^{6/4} V⁷ | |^{6/4} V¹³ bVI

Coda: bars 128–141

Bars 128–131

But what is this? Where is the tonic E $\flat$ resolution? There isn't one: the cadence is interrupted as the music moves to C $\flat$ major (bVI of E $\flat$) in bar 128. This recalls the end of the second return of A, where at bar 90 the tonality likewise moved straight to C $\flat$ for the start of the B section. With the repeated quaver pattern returning in cellos and basses, one might expect Schubert to launch into another repeat of B, but while these four bars certainly reference both A- and B-section material, they function more as a concluding summary of key motifs that have figured through the movement – an appropriate process



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to adopt in a coda. The harmony and tonality quickly move away from C_b , the bass line rising chromatically, and through a succession of secondary dominants with unexpected resolutions, often (typically) by thirds, the harmony finds V^7 of E_b again in bar 130, where a repeat of the augmented cadence of bar 127 seems to confirm the key. The example below shows the elements described above:

Bars 128–131

The musical score for Bars 128–131 is presented for the following instruments: Fl. (Flute), Ob. (Oboe), Fg. (Bassoon), Cor. (Eb) (Cor Anglais), VI. I (Violin I), VI. II (Violin II), Vla. (Viola), and Vc. Db. (Violoncello/Double Bass). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The harmonic progression is indicated at the bottom of the page.

Harmonic Progression: $C_b: I$ $V^{6/5}/II$ $V^{6/4}$ V^7/V $E_b: V^{6/5}$ I IV $I^{6/4}$ V^{13} V^7



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Bars 132–135

However, the tonic resolution expected is not yet allowed to happen until we have enjoyed this final harmonic and tonal detour one more time, as bars 132–135 repeat the previous four bars.

Bars 136–141

This time, the V^{13} cadence is allowed to resolve to the tonic E_b in bar 136, and the last six bars unequivocally confirm this with a continuous tonic pedal present. Above this, there are still references to the imitative dialogue between strings and woodwind that has characterised the thematic and instrumental writing of this movement, now based on the coda material of bar 128 and the cadence figure of bar 126.

Despite the tonic pedal, the melody above it is still coloured by chromaticism, the D_b in bars 136–138 harmonised with secondary dominant, V^7/IV (bar 136² and bar 138²), resulting in a brief hint of the subdominant key, A_b , though the oscillation between C_s and C_b s makes its mode ambiguous – one last example of Schubert's major/minor colouring that has also featured so effectively throughout the movement. The move to the subdominant key at the end of movements is a typical feature of Classical music, the move down a fifth complimenting the move up a fifth (to the dominant) that usually occurred earlier in the movement. A modulation down a fifth was generally considered more relaxing than one going up a fifth. This could be a nod to tradition here by Schubert, but notwithstanding, it makes the final perfect cadence reinforced by the horns' descending E_b major arpeggio all the more effective.

Movement 3

"He speaks his adopted language with absolute naturalness and conviction, and he enriches it with idioms of his own"

(Brian Newbould, Schubert and the Symphony: A New Perspective, 1992.)

The **minuet** is a stylised French dance that was especially popular during the Baroque era, where it was often included as one of the movements of a suite. Written in triple time (3/4), it is often presented along with a second minuet called the **trio**. The name 'trio' originally comes from the reduced three-part texture in its scoring. The structure of such dances was usually binary form (two related sections, both of which are repeated).

The 'minuet and trio' were commonly used as the third movement in 18th century symphonies. However, when this structure was used in Classical symphonies, there was a 'Menuet da capo' instruction at the end of the trio. This signalled a return to play the minuet again. This final reprise was often, though not always, performed without repeats. Overall, this created a ternary type of structure (minuet – trio – minuet) to the movement.

In many instances, the structure of both the minuet and the trio was 'rounded binary' form, which is a variant of binary form. That is indeed the case for this symphony. In this form, there is a recapitulation of the 'a' section at the end of the 'b' section. Certainly, this gives an impression of ternary structure, and even though the music modulates at the end of the 'a' section in the minuet, the lack of distinct contrast of material in the 'b' section still qualifies it as 'rounded binary'. The whole of the second section would still be repeated.



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Minuet (A)		Trio (B)		Minuet (A)	
Section a	Section b (+a)	Section c	Section d (+c)	Section a	Section b (+a)
(repeated)	(repeated)	(repeated)	(repeated)	(Often played without repeats)	

Although Schubert entitles his third movement Menuetto/Trio, the minuet is quite rigorous and fiery in character, aided by the fast tempo and minor key, and even though it is often compared to the third movement of Mozart's 40th Symphony (same key and opening triadic figure), Schubert's writing suggests something closer to a scherzo in its energy – though more in the spirit of Haydn than Beethoven. The Trio is particularly Haydnesque, with its pastoral quality and use of drones.

Schubert actually recycled the tune of the minuet from a quartet from an opera called *The Devil's Pleasure Palace*. This version is definitely much more well known, though!

Here is an overview of how the structure described above is used by Schubert in the 3rd movement of this symphony:

Menuetto (A) bars 1–88 ²		Trio (B) bars 1–40 ²		Minuet (A) bars 1–88 ²	
Section a bars 1–8 ²	Section b (+a) bars 26 ³ –88 ² b = 26 ³ –56 ² a ² = 56 ³ –88 ²	Section c Bars 1–16 ²	Section d (+c) Bars 16 ² –40 ² d = 16 ³ –32 ² c = 32 ³ –40 ²	Section a bars 1–8 ²	Section b (+a) bars 26 ³ –88 ² b = 26 ³ –56 ² a ² = 56 ³ –88 ²
Section a ¹ Bars 8 ³ –26 ²	(repeated)	(repeated)	(repeated)	Section a ¹ Bars 8 ³ –26 ²	(often not repeated)
G minor (modulates to B $\flat$ major during a ¹)	B $\flat$ major (modulates to G major and C minor in b and back to G minor for a ²)	G major	D minor (goes to C major then back to G major for c)	G minor (modulates to B $\flat$ major during a ¹)	B $\flat$ major (modulates to G major and C minor in b and back to G minor for a ²)

Menuetto [Section A]: bars 1–88²

'a': bars 1–8

Unlike that of the 3rd movement of Mozart's 40th symphony with which it is often compared, the rhythmic structure here is very clear and predictable, with none of the syncopation of Mozart's. Here is the 'a' tune:



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Bars 1–8

Allegro molto

Flauto

Oboe I, II

Fagotto I, II

Corno I, II
in Sol/G

Violino I

Violino II

Viola

Violoncello
e Basso

Gm: V i V vii^{4/3} i⁶ i^{6/4} V⁷ i

As can be seen, its theme is triadic and the opening bears a strong connection with that of the start of the main S1 theme at bar 5 of the first movement, both melodically and rhythmically, though in the minor and triple metre. The bold opening statement of bars 1–4 is monophonic, heard in homorhythmic octaves through the orchestra. Its harmony is straightforward, establishing the tonic key G minor, with i and V chords implied. G minor is the relative minor of B $\flat$ major, the first movement's key, pointing to another tertiary key relationship.

- Repeat and developed extension of 'a': bars 9–26

These bars start the same, but instead of moving to D as in bar 3, the melody now shifts to E $\flat$, instigating an abrupt change of direction. E $\flat$, a favourite $\flat$ VI move for Schubert (as we have already seen in the previous movements), also functions as chord IV of B $\flat$ major, the relative major key to which Schubert is modulating. The modulation unfolds gradually, however. Whilst the next phrase (equivalent to bars 5–8) begins similarly in bar 13 (now on E $\flat$ harmony), its end is changed to a falling crotchet appoggiatura figure. This is repeated in bars 15–18 over a dominant pedal F. The harmonies above it are richer, with increased chromatic colour, and Schubert underlines the dissonances by carefully accenting them and doubling them in the bassoon with the 1st violins.



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Bars 13–18

13

Fg. *mf*

VI. I *fp*

VI. II *mf fp*

Vla. *mf fp*

Vc. Db. *mf fp*

Bb: IV ii⁶ vii^{6/5}/V I^{6/4} vii^{4/3}/ii V⁹ V⁷ I^{6/4} vii^{4/3}/ii V⁹ V^{4/2}

The music could very well have cadenced onto the new tonic B $\flat$ major after the dominant harmony of bar 18, but true to form, Schubert delays the resolution further, and in bars 19–22 we are treated to a *tour de force* of chromatic harmonic twists and sequential progressions, which eventually come to rest on I^{6/4} of B $\flat$ major (bar 23), and finally a V⁷–I perfect cadence in B $\flat$. The example below explains what Schubert does in these bars, and we can see that the V⁷ (beat 3) to I (beat 1) chord sequence moves down a 3rd each time: B $\flat$ bar 20, G minor bar 21, E $\flat$ bar 22. However, if the chords between them (on beat 2) are also added, we see that a circle of fifths progression is also at play. Given the rapid harmonic rhythm and fast tempo of the movement, this creates a colourful and exhilarating setting of the mostly chromatic descending octave scale in the first violin, bars 19–23¹.

Bars 19–23

19

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. Db. *cresc.* *f*

Bb: I⁶ V/V V⁷ I Gm: V/V V⁷ i Eb: V/V V⁷ I V

Bb: I^{6/4} vii^{6/4}/ii I^{6/4}

The 'a' section is repeated.



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'b': bars 27–56¹

Bars 27–31

The key remains B $\flat$ major for the start of the 'b' section, and the first two bars of the theme are identical to those of the 'a' theme, transposed to the relative major. We also realise that the melody of the rest of the phrase (bars 29–31¹) mirrors bars 5–7¹ of 'a', so the 'b' theme is a composite of parts of 'a' as can be seen below:

Bars 27–31

VI. I

Vla.

Vc. Db.

26

Bars 1 - 2 of 'a' in B $\flat$

Bars 5 - 7 of 'A' in B $\flat$

p

p

p

Repeat of 'b'

B $\flat$: I vii^{4/3} | |⁶

In fact, the chord choices at the start of 'b' also mirror those at the start of 'a', in the relative major. The mood is different, however. The scoring is reduced to violins and violas only, the latter providing soft repeating crotchet chords incorporating pedal notes, in a sparse homophonic texture. The legato articulation of the violins' line also enhances the more lyrical nature of the phrase. The harmonic rhythm is slow, in stark contrast to the rapid movement at the close of the previous section.

Bars 31–35

At bar 31, the cellos and basses start a repeat of the theme, showing how it works equally well as either a treble or bass line. However, it differs from the violin line in bar 33, the lowering of the A to an A $\flat$ prompting a change of harmony (to vii^{4/3}/IV), and it seems we may be heading towards the subdominant, E $\flat$ major. Yet a twist in tonal direction takes us towards C minor instead, emphasised by the oboe's descending appoggiatura at the end of its added countermelody in bars 33–35.

Bars 35–39

The music does not resolve into C minor straight away, however, and the third repetition of the 'b' phrase in bars 35–39¹ takes place over V⁷ harmony of C minor with a secondary vii^{4/3}/V in bar 37. This time, the melody returns to the 1st violins and is doubled by the flute. Violas continue with their accompanying crotchet chords, and the bassoon underpins with a sustained dominant pedal G.



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Bars 39–43

The low strings again begin repeating the previous 1st violin version of 'b' as an answer, still over G harmony, but as before they lower the previous F# of bar 37 to an F# in bar 41, and via vii⁷ harmony in bars 41–42, together with the oboe counter-melody above, the music resolves onto C minor in 1st inversion in bar 43.

Bars 43–50

The 'b' theme fragments more now, its first two bars only used in the 1st violins in bars 43–46, whilst horns sustain a pedal G. With the presence of Bbs, rather than Bbs, the tonality steers away from C minor, towards G minor (the horns' pedal working as a dominant pedal in one and a tonic pedal in the other). This is confirmed by the harmony of the next four bars, 47–50, particularly the augmented 6th chords in bar 50, which resolve to D, V of G minor:

Bars 47–51

Fl.

Ob.

Fag.

Cor.
(in Sol)

V. I

V. II

Va.

Vc. e B.

Gm: ii^{6/5} V⁴—— ii^{6/5} Ger⁺⁶ It⁺⁶ V



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Bar 51–56

These bars are very reminiscent of a similar passage in the 1st movement of Mozart's Symphony No. 40. Over a persistent dominant pedal D, the strong *fz* chords in the woodwind oscillate between V and vii⁷/V, whilst the violins outline these chords in triadic form, just as they did in bars 5 and 6. Indeed, this reference to the melodic and rhythmic shape of bars 5 and 6 of the 'a' theme is most appropriate (and no doubt deliberate) as it anticipates the repeat of the 'a' theme while completing the rounded binary structure of the section. Schubert then slows the rhythm back down to repeated crotchets in bars 55–56¹, making a smooth return to the minims and crotchets of the opening of the 'a' tune which comes in the next bar, 56³.

The examples below show the relevant bars in Schubert (bars 47–56) and, as an interesting comparison, bars 217–225 of movement 1 of Mozart's 40th symphony. There are differences of course, but the same two-chord oscillation (vii⁷/V–V) over a dominant pedal ends both:

Schubert:

Fl.

Ob.

Fag.

Cor.
(in Sol)

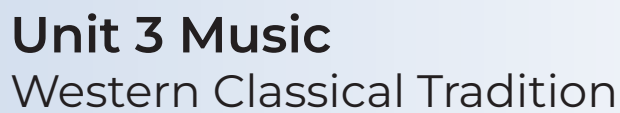
V. I

V. II

Va.

Vc. e B.

Gm: ii^{6/5} V⁴ ii^{6/5} Ger⁺⁶ V vii⁷/V V vii⁷/V V

[illegible]

223

First system: Treble and Bass staves. Treble: G4, A4, B4, C5, D5, E5, F#5, G5. Bass: G2, A2, B2, C3, D3, E3, F#3, G3.

Second system: Treble and Bass staves. Treble: G4, A4, B4, C5, D5, E5, F#5, G5. Bass: G2, A2, B2, C3, D3, E3, F#3, G3.

Third system: Treble and Bass staves. Treble: G4, A4, B4, C5, D5, E5, F#5, G5. Bass: G2, A2, B2, C3, D3, E3, F#3, G3.

Fourth system: Treble and Bass staves. Treble: G4, A4, B4, C5, D5, E5, F#5, G5. Bass: G2, A2, B2, C3, D3, E3, F#3, G3.

Chord symbols: V V⁷, vii⁷/V, V

We know in what high regard Schubert held Mozart, so the correspondence is quite understandable, conscious or otherwise.



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'a': bars 56³–88

Bars 56³–60 are an exact repeat of bars 1–4, and it initially seems the next phrase will repeat as well. However, only the first two bars (5 and 6) are repeated in bars 61 and 62. At bar 63, the music diverges from how it was in bars 7 and 8. Instead, we get a sequential repeat of bars 61–62 in bars 63–64, and then a modified sequential repeat in bars 65–66. This is because Schubert needs to remain in G minor rather than modulate to B $\flat$ as he did at the end of the first 'a' section. This is achieved through the use of vii⁷ and German augmented 6th harmony on E $\flat$ (bVI of G minor), with the V strengthened with a 9th in bar 68, as shown below:

Bars 61–68

61

Fl. *fp* *fp*

Vln. I *fp* *fp*

Vln. II *fp* *fp*

Vla. *fp* *fp*

Vc. Db. *fp* *fp*

Gm: vii^{4/3} vii^{4/3} vii^{6/5/iv} vii^{6/5/iv}

65

Fl. *fp*

Vln. I *fp* *p*

Vln. II *fp* *p*

Vla. *fp* *p*

Vc. *fp* *p*

Ger⁺6 Ger⁺6 i^{6/4} V⁹ i



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Bars 69–88

Firmly in G minor, a quiet six-bar phrase follows. It begins with the opening two bars of 'a' in the cellos and basses, repeated down a major 3rd (on $\flat VI$ harmony) in bars 71–72, and concludes with a clear $ii^{6/5}-ii^{4/3}-V$ progression in bars 73–74. Although it is the opening of 'a' that is present in the low strings, the setting recalls the calmer, legato mood of the opening of the 'b' section. This impression is reinforced by the crotchet-chordal accompaniment in the upper strings, echoing the violas' role at bar 27. The dominant chord of bar 74 moves to the tonic in bar 75, initiating a repeat of this six-bar phrase, but now it is more in the style of the opening of the movement with its *ff* dynamic and full tutti setting.

Schubert could have concluded this repeat of the six-bar phrase with a G minor resolution, but as we have seen on previous occasions, he is never one for the predictable and easy option. Instead, what follows is a repeat of the descending chromatic (mostly) line and chord sequences of bars 19–23 and the cadential phrase that followed them, bars 24–26, now transposed to G minor. This is fitting, as the 'a' section now ends in the same way as the first 'a' section, satisfying the rounded binary structure. The 'b' and 'a' section is then repeated.

Trio [Section B]: bars 1–40

Note – in the Eulenburg score prescribed for study, the bar numbers start again at 1 for the Trio, and this bar numbering is what is used here.

True to tradition, this section provides a definite contrast to the Menuetto:

- The key moves to the tonic/parallel major – G major.
- The scoring is reduced.
- The articulation is more legato.
- The dynamic is quieter.
- The opening melodic contour descends rather than rises.
- The harmony is simpler and more diatonic.
- The texture is clear and straightforward.
- The presence of drones in the bass lend it a pastoral, folk character.

Indeed, picking up on the last point, this trio section has been likened to an Austrian *Ländler*. It certainly recalls Haydn's style of writing in some of the third and fourth movements of his symphonies – a more popular/folk-like style that is characterised by the use of drones, and in general is soundly in the vein of the Classical Austrian minuet-writing style.

The B section trio, like the menuetto, is also in rounded binary form.

'c' section: bars 1–16

Antecedent: bars 1–8

Just as at the start of the A section menuetto, the theme (here referred to as 'c') is eight bars long, dividing into a four-bar descending phrase and a four-bar ascending phrase:



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Bars 1–8

Triadic inversion of menuetto

1

Fg. *p*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. Db. *p*

Drone

G: I V⁷

5 etc.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

I V⁶ V^{4/2}/IV IV⁶ I^{6/4} IV V^{6/5}/V V

We've noted the differences the opening of the trio has with the menuetto, but we should also note the thematic similarities too:

- Both openings are based on tonic triads – in fact, the start of the trio is almost an inversion of the start of the menuetto.
- Both move to the dominant note (D) for the end of the first phrase.



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- Both include more rhythmic activity in the second four bars, building to a full bar of quavers in each.
- The anacrusis start is retained.

The lilting pattern of the 2nd violins' accompaniment figure emphasises the dance quality of this section, while the drone G in the cellos and basses, retained through the change to V^7 in bars 3–4 reinforces the pastoral feel. It is dispensed with for the second phrase (bars 5–8), where there are a couple of chromatic notes and secondary dominants confirming the imperfect cadence on V in bar 8. The tonic G major tonality, however, is never really in doubt.

Consequent: bars 9–16

A repeat of bars 1–4 sees the opening rescored to include the flute and oboe on the melody with the 1st violins, and the bassoons and horns joining the lower strings in the sustained and drone accompaniment. The second phrase, bars 13–16, differs from bars 5–8, now being fully triadic and using crotchets only. This time, there is no chromaticism and it ends with very clear $I-I-V^7-I$ harmony over a constant tonic pedal drone. Note the typical hunting call writing in the horns during bars 9–16, underlining the lilt and character of this Ländler movement.

The 'c' section (bars 1–16) is then repeated.



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'd' section: bars 17–32

Bars 17–22

The 'd' section begins with a six-bar phrase:

Bars 17–22

16

Fl.

Ob.

Fg.

Cor. (G)

Vl. I

Vl. II

Vla.

Vc. Db.

Dm: $V^{6/5}$ i iv i i V^9 i V^7 i

As can be seen, the tonality has changed to D minor, the dominant minor key. As at the starts of sections in the second movement, Schubert does not modulate but moves directly to the new key. Its abruptness is even emphasised by the accent he places on the



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anacrusis $V^{6/5}$ chord at the start. The melody is now back with the 1st violins and bassoon 1, while the cellos and basses continue their role of providing the drone, doubled by bassoon 2. The acciaccaturas in the melody add to its folk-like character. It mostly retains the legato articulation of 'c', with some deliberately placed staccatos at the cadence point. Whilst the lilting triadic crotchet accompaniment is retained in the 2nd violins, it is joined by a variant in the violas this time, and we soon realise the reason for the increase in texture (and length of phrase to six rather than four bars) when the flute and oboe (in octaves) begin a canonic imitation two bars later of the first four bars of this 'd' theme. The texture and tonality are certainly more varied in this section.

Bars 23–28

These bars are an exact repeat of the previous six bars, now down a step in C major.

Bars 29–32

By treating the concluding C major as a pivot chord (I in C and IV in G), Schubert smoothly returns to the tonic key G major for the final four-bar phrase of the 'd' section, paving the way for the return of 'c' to complete the rounded binary structure of this section.

The $V^{4/2}$ chord of the returning tonality, G major, in bar 29 is further emphasised by the sustained D in the horns. Placing the 7th (C) in the bass line means it retains the same drone note from the previous six bars, ensuring a smooth transition. The G sharp in violin 1's melody line is decorative only – a chromatic lower auxiliary note.

Schubert also ensures a seamless melodic transition by recalling the cadential bars of the 'd' theme (27–28), slightly altered and sequenced a step lower in bars 31–32. This occurs over a $I^6-V^{6/4}-I$ to V in G, the harmony and tonality clearly back in the tonic and poised on the dominant for the repeat of 'c' in the next eight bars. Note the contrary motion writing between the outer parts in bars and the characteristic hunting call horn writing in bars 30–32.

'c': bars 33–40

These six bars are a repeat of the consequent phrase of the 'c' section (bars 9–16), with just the first two notes of the viola part in bar 37 changed – very different from the extensive rewrite that was needed for the return of 'a' at the end of the Menuetto.

The 'd' and 'c' section (bars 17–40) is repeated, and then there is a 'da capo' of the Menuetto, probably minus its repeats.

Movement 4

"The more I study them, the more I marvel"

(Dvorak; from an essay he wrote on Schubert's symphonies in 1894, The Century Illustrated Monthly Magazine (July 1894).)

In line with the traditions of Classical symphony writing, the character of this movement is light-hearted, bright and cheerful, set at a fast tempo. Its duple metre, straightforward four-bar phrasing, simple scalar and diatonic opening tune, and clear rhythmic structure – particularly with the quaver anacrusis – bring to mind the popular opening themes of many of Haydn's symphonic finales, and the movement has the same care-free, *joie-de-vivre* that many of his last movements do too. Even though much of the writing is based on four-bar phrases and may appear predictable, the tunes themselves (particularly the



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S2a theme) are pure Schubert: lyrical, subtly shaped, and endlessly fresh on repeated hearings. What elevates them further is Schubert's imaginative handling of harmony, where the smallest changes at just the right moment pivot the tonality in unexpected directions – always sounding natural, even when the mode is ambiguous. The movement is a *tour de force*, showing us what an accomplished composer Schubert was at just 19 years of age! As one critic has described it, this movement provides a 'wickedly good time'.

The overall structure fits clearly into sonata form, though the frequent repetitions of the S1 theme's opening lend the movement rondo-like qualities. The tune itself has the simplicity and phrase shape of a rondo theme, reminiscent of some of Haydn's, which he often employed in sonata-rondo structures. Schubert, like Mozart, presents his S1 theme in rounded binary form, which naturally creates additional recurrence. Nonetheless, the sonata form framework remains clear, as summarised below.

Sonata form sections	Bars	Theme	Key
Exposition 1–152	1–46	S1 (rounded binary form): 1–16 'a' (8-bar antecedent; 8-bar consequent)	B $\flat$
		17–33 'b' (based on end of 'a')	B $\flat$ (brief tonicisation of F; ending on V of B $\flat$)
		34–46 'a' (varied version of consequent)	B $\flat$
	47–78	Transition: 47–60 (introduces accented, syncopated chords and scales)	B $\flat$ minor start (moving through F minor, E $\flat$ minor, F major/minor)
		61–78	F minor start (moving through C minor, B $\flat$ minor, ending on V of F major/ minor)
	79–125	S2 group (S2a 79–110, S2b 111–125): 79–94 S2a (8-bar antecedent; 8-bar consequent)	F
		95–110 S2a (rescored repeat of above)	F
		111–118 S2b (based on end of S2a)	F minor
		119–125 S2b (curtailed repeat of above)	F minor
	125–152	Codetta: 125–134 closing theme (cadential material)	F
		135–152 (repetition and extension of the above)	F



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Sonata form sections	Bars	Theme	Key
Development 153–236	153–236	153–158 (S1 opening used in canon)	F (moving to C minor)
		159–166 (S1 opening and further development)	C minor (moving to A $\flat$)
		167–183 (S1 opening, then fragmented)	A $\flat$ (then modulatory)
		184–208 (S1 opening varied and used in sequence of descending 3rds)	A $\flat$ then F minor, D $\flat$, B $\flat$ minor, G $\flat$)
		209–236 Retransition (S1 opening still used)	Modulates back towards B $\flat$ with long dominant pedal F (B $\flat$ minor and circle of fifths ending on V ⁷ of B $\flat$)
Recapitulation 237–393	237–282	S1 (rounded binary form): 237–252 'a' (8-bar antecedent; 8-bar consequent)	B $\flat$
		253–269 'b' (based on end of 'a')	B $\flat$ (brief tonicisation of F; ending on V of B $\flat$)
		270–282 'a' (varied version of consequent)	B $\flat$
	283–320	Transition: 283–320 (starts as in exposition, but then uses arpeggio figure)	B $\flat$ minor start (moving through F minor, C minor, G minor, F minor, E $\flat$ minor and via circle of fifths, ending on V of B $\flat$ major/minor)
	321–366	S2 group (S2a 321–352, S2b 353–366): 321–336 S2a (8-bar antecedent; 8-bar consequent)	B $\flat$
		337–352 S2a (rescored repeat of above)	B $\flat$
		353–360 S2b (based on end of S2a)	B $\flat$ minor
		361–366: S2b (curtailed repeat of above)	B $\flat$ minor
	367–393	Codetta: 367–376 closing theme (cadential material)	B $\flat$
		377–393: (repetition and extension of the above)	B $\flat$



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Exposition: bars 1–152

S1 (rounded binary): bars 1–46

'a': bars 1–16

This consists of an eight-bar antecedent which ends on the dominant (bar 8), answered by a balancing eight-bar consequent which ends on the tonic (bar 16). Its melodic content and shape are clear and typical: the consequent's first four bars repeat the antecedent's first four bars, while the last four bars of the consequent descend to a perfect cadence, in contrast to the imperfect cadence of the antecedent. Note how Schubert varies the consequent by adding woodwind: the flute doubles the violins' melody, which is played in octaves in the consequent rather than by just 1st violins as in the antecedent. The oboes add an inverted sustained dominant note in bars 9–12. The example below shows the opening 16 bars with its harmony:

Bars 1–16

1 5

Allegro vivace

Flauto

Oboe I, II

Fagotto I, II

Corno I, II
in Sib/B

Violino I

Violino II

Viola

Violoncello
e Basso

Bb: | I⁶ | V^{4/2} | I⁶ | V | I | vii/ii ii | vii⁷ | I | IV | V^{6/5}/V | V | V⁷ | I⁶



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10

Fl.

Ob.

Fag.

Cor.
(in Sib)

V. I

V. II

Va.

Vc. e B.

$V^{4/2}$ I^6 V I I I^6 vii^7/V $I^{6/4}$ V^7 I

There are some things worth noting for later: the falling 3rd interval in bar 4, the accented resolutions of notes in bars 5 and 6, and the use of sequences – all of which will reappear effectively throughout the movement. In terms of harmony, the chords are mostly straightforward and diatonic, though the opening tonic chord is in first inversion, providing a lighter start than a root-position chord and immediately establishing the character. Indeed, the next two chords are similarly not in root position. The second four bars of the antecedent are more chromatic, and secondary vii^7 and V^7 chords are used – the first of many to come. Sequential harmony and chromatic linking notes in the bass are also precursors of future important features.

We have spent some time on this opening 'a' phrase of S1 as it is the nucleus of so much to come later.



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'b': bars 17–34

The second phrase of S1 is built from the end of the previous phrase, bar 15:

Bars 17–20

This is played three times in 3rds by the violins (typical Schubert), and then a sequential bar completes the four-bar phrase, leading to a six-bar phrase (bars 21–26), where a slightly tweaked version of it is heard in canon between the flute and oboe, answered a bar later by violins. Schubert is already developing it, as it is now harmonised with V^9/V , the 9th arising from the Ds in the melodic figure. This heightens the harmonic effect and stops it being too predictable. A sustained C in the low strings and 2nd bassoon confirms the V of F, and implies a move to the dominant, and the V^9 chord resolves onto F major in bar 26 at the end of this six-bar phrase.

However, this is transformed into V^9 back in $B\flat$ in the next bar, and a sequential repetition of the phrase begins, now firmly back in the tonic $B\flat$. This time, the horns are added to support this. The canonic treatment of the theme continues between the woodwind and violins, while the countermelody, previously suggested in the violas and 2nd bassoon, is now augmented by the 1st bassoon. It is further developed with the chromatic figure from bar 8 of S1, providing subtle new counterpoint to the 'b' canonic figure (bars 27–30). The last two bars of the phrase (bars 31–32) are different this time: the original descending 2nd of melody in bar 25 is now repeated in heterophony between high woodwind and strings to complete the phrase, which ends firmly on the dominant chord ready for the return of 'a' to complete the rounded binary structure of S1.

Note the clear contrast in dynamics we have had so far: *p*, *pp*, *f*. These sudden soft and loud contrasts of repeated phrases are a typical feature of Haydn's playful finales and probably an influence here.

'a': bars 35–46

After a bar's rest to dispel the effects of the increased dynamic, textural and rhythmic activity of the previous phrase, the opening 'a' tune is restated. Though it starts the same, the end of the antecedent differs: bar 37 is repeated a 3rd higher instead (very Mozart *Eine Kleine*-sounding!) and, with a crescendo, leads into the opening two bars being repeated again, now in the lower strings accompanied by alternating $I^{6/4}$ – V^7 harmony in the rest of the orchestra, while the semiquavers of the upper strings add to the excitement. The last four bars (bars 43–46) provide another melodic variant based on the original bars 3 and 4 (or bars 11 and 12) and bars 15 and 16, with the 3rd interval of bar 15 now inverted in bar 45.



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These last four bars provide the most harmonic activity we have witnessed so far, with the harmonic rhythm quickened, with chords changing every quaver beat in bar 45!

These four bars can be seen below, quoted to highlight a few more of the ways in which Schubert is varying his material already and keeping it fresh, whilst giving us three typical examples of his compositional techniques in the process:

Bars 43–46

43

VI. I

VI. II

VIa.

Vc.
Db.

Bb: I It⁺6 V/II V⁷/IV V V⁷/IV IV V⁷ I

The addition of the chromatic A $\flat$ to the bass line in bar 43 provides him with the opportunity to harmonise with an Italian augmented 6th chord. We will witness him using all three forms of the augmented 6th chord – German and French also – in due course. The string of secondary dominant 7ths used in sequence, here forming a fast circle of fifths, will also be a technique that features frequently. As explained above, subtle changes to repeated melodic material avoids predictability. The whole of S1 (bars 1–46) is then repeated.

NB: In the Eulenburg score prescribed for use, no separate barring is given for the first- and second-time bars at the end of S1. Therefore, the two bars of the first-time bar will be referred to here as bars 45 and 46, while the three bars of the second-time bar will be referred to as 45a, 46a and 47.

Transition: bars 47–78

Bars 47–60

With S1 having finished unequivocally in B $\flat$ major, the transition begins abruptly in B $\flat$ minor in the next bar. The use of the interchangeable tonic major and minor is a typical trait of Schubert that we have seen in previous movements, and together with the *ff* dynamic, creates a dramatic start to the transition. With its *fz* accents and repeated semiquaver rhythms in the lower strings, a different character emerges here from S1, which is another reason some consider this movement to have rondo characteristics: the contrast in character and content is quite typical of a rondo episode. This is a highly modulatory section, but it eventually wends its way to the dominant key, F major, functioning appropriately as a sonata-form transition.



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Bars 47–60 consist of three phrases:

- **Bars 47–50:** Four bars of chords with an arpeggiated melodic line which, with the addition of the $\flat$ VI G $\flat$ and minor subdominant harmony, quickly lead the music towards F minor.
- **Bars 51–54:** Four bars of scalar semiquavers and chords consisting of a repeated two-bar progression ($V^{4/2}$ –i 6) first moving to F minor (bars 51–52) and then a tone lower to E $\flat$ minor (bars 53–54). The inverted forms of the chords add to the sense of uncertainty.
- **Bars 55–60:** Four bars of ii $^{6/5}$ harmony of B $\flat$ under dramatic repeated syncopated chords, which resolve onto $V^{6/5}$ /V to V in B $\flat$ bars 59–60.

These ten bars have certainly upped the ante with their inverted secondary chords and quick implied tonicisations, together with increased rhythmic energy, sequences and *ff* dynamic and accents.

Bars 61–72

These bars then repeat the previous ten bars, starting in F minor, this time passing through C minor (bars 65–66) and B $\flat$ minor (bars 67–68), before using ii $^{6/5}$ of F this time in bars 69–72. The patterns are the same for these bars as they were before, except the descending scales of bars 52 and 54 now ascend.

The ii $^{6/5}$ chord again resolves in the same way as it did before, but now on to $V^{6/5}$ /V–V in F in bars 73–74, rather than in B $\flat$ as previously. This time, an extra four bars are included to emphasise this move to the dominant key area, F, but as can be seen in bars 73–78, over a repeated dominant pedal in the horns, the V^7 chord alternates with F minor, not F major, as Schubert seems to prepare for the new key for his S2 to be F minor rather than F major. How typical!

A much-deserved fermata cools the temperature but also raises the anticipation as we await the resolution of the cadence and modulatory transition.

S2: bars 79–152

S2a: bars 79–110

Bars 79–94

It is in F major, the traditional dominant major, where Schubert presents his S2a theme. With the beginning of this new section, the original sunny mood and lighter texture return, the 2nd violins providing a buoyant quaver accompaniment figure for one of the most lovely of his many lovely lyrical themes. The tonality is firmly F major, with only a small implied tonicisation of C major along the way via a secondary $V^{4/3}$, rising poignantly to V^9 in bar 89. Otherwise, the harmony is very straightforward and diatonic. Its structure is the same as S1: an eight-bar antecedent (phrased as 4 + 4 again) answered by an eight-bar consequent (also 4 + 4). As before, Schubert makes small but effective changes to repeats to prevent prosaic repetition. Here is S2a:



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Bars 79–94

79

Ob.

Fg.

antecedent

connecting figure

triplet variant

3

VI. I

p

VI. II

p

Vla.

p

Vc.

Db.

p

F: I V^{4/3} |⁶ V I V^{4/3} |⁶ V

consequent

2

87

Ob.

Bsn.

from 2nd violin
bar 79

Vln. I

Vln. II

Vla.

Vc.

I V⁶ V^{4/3}/V V⁹/V V⁴⁻³ IV |⁶ I ii⁶ V⁷ I

etc.



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Note the following:

- Ensuring a smooth rising bassline in the antecedent with use of inversions.
- Contrasting descending bassline and faster harmonic rhythm of the consequent.
- Subtle touches to shape and vary the melody, such as the semiquaver connecting figure between phrases in bar 82 and the addition of the triplet in bar 85².
- Connection between the antecedent and consequent by picking up on the 2nd violin accompanying figure of the former (bar 79) to fashion the melody of the latter (bar 87).
- Enhanced emotion and poignancy for the added appoggiaturas (bar 90).

Bars 95–110 are a repeat of bars 79–94 with added woodwind.

S2b: bars 111–125

The horns' repeated quaver tonic notes link the end of the previous phrase to the next, which opens with an abrupt move to B $\flat$ minor harmony for the start of a second theme in this 2nd subject group. It does not have the feel of a concluding codetta theme, and its tonality is so ambiguous that it doesn't fulfil the accepted function of a codetta: confirming the new key which we have understood to be F major. Instead, we get a somewhat melancholy-sounding eight-bar descending phrase that bears some resemblance to the last three bars of S2a, having the same descending scalar shape, but with a more augmented rhythmic character and fully legato articulation, replacing the previously cheerful staccatos.

It begins with B $\flat$ minor harmony, as mentioned, a favourite Schubertian move to the minor subdominant. This immediately causes ambiguity, as our ears tend to hear any F major harmony that follows (as it does in bar 113) as the dominant of B $\flat$ minor, and that is the case here. In bar 111, we likely perceive the B $\flat$ minor as iv of F, but by its repeat in bar 114, it starts to sound more like a new tonic. This is all part of Schubert's sophisticated use of seemingly simple chords and tunes. Here, he is using his major/minor oscillation technique again: the presence of both A $\natural$ and A $\flat$ s during bars 111–115 shifts the harmony between F major and F minor, further obfuscating the key. There is no clear solution in bars 116–118 either, as he omits the 3rd altogether.



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Bars 111–118

Fl.

Ob.

Fg.

Cor. (Bb)

VI. I

VI. II

Vla.

Vc. Db.

F: iv iv⁶ I V⁷/iv iv iv⁶ i^{6/4} V i (or I) i (or I)

Bb m: V V⁷ i i⁶

Prolonging the ambiguity further, Schubert repeats the first six bars of the previous S2b theme. The tension is heightened with the addition of the minor 9th to the V⁷ chord on C (bar 124). However, this repeat is curtailed, and instead we cadence into F major. With an overlapping passage that heralds the return to the buoyant momentum of the opening, we are back in clear, unadulterated F major. This leads into an appropriately light and bubbly closing theme, forming a codetta to the exposition.



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Codetta: bars 125–152

The codetta consists of a ten-bar theme (4 + 6), which is repeated, followed by eight bars (the last being a GP) built on the first bar of the closing theme over repeating V⁷–I perfect cadences in F major, now unambiguously confirming the key and the end of the exposition. It is interesting to compare the first four bars of the theme in their initial appearance (bars 125–128) with their second occurrence (bars 135–138), as they provide an excellent example of how Schubert varies subsequent repetitions. The harmonisation of bars 125–128 is a study in the use of 1st inversions if ever there was one! Notice how he changes every other chord in the second repetition:

Bars 125–128

VI. I

VI. II

Vla.

Vc.
Db.

F: I vii[°]6 vi[°]6 V[°]6 IV[°]6 iii[°]6 ii[°]6 I[°]6

Bars 135–138

VI. I

VI. II

Vla.

Vc.
Db.

F: I V vi iii IV I ii vi



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He also varies the scoring by adding woodwind the second time. Otherwise, apart from the use of chord vi and a secondary dominant in bars 132 and 142 (vi–vii⁶/V), the harmony is very straightforward, consisting of primary triads. This suits the confirmatory nature of a codetta and is further supported by the triple stopping in the strings in bars 150 and 151. After a well-placed bar's rest, the exposition is then repeated.

Development: bars 153–236

Bars 153–158

A six-bar phrase built on the opening of S1 starts the development. It probably starts in B $\flat$ major (IV of F), though as the B $\flat$ only appears at the end of the bar and the violins only accompany the lower strings' theme with D and F, it could imply D minor. As ever, Schubert delights in teasing us: when B $\flat$ harmony seems likely, the F major harmony that follows it in bar 154 again makes it sound like the tonic anyway. As before, a repetition of these two bars makes B $\flat$ sound all the more convincing and it feels as if that is where we are by bar 157.

What makes these bars even more ambiguous and interesting is that the two bars of S1 played by the lower strings are imitated by the oboe a bar later, slightly tweaked to become fully scalar in their ascent, in order to fit in with the underlying I–V⁷ harmony. By raising the imitation a fifth, Schubert turns the B $\flat$ in the second bar of the lower strings' theme into an A, creating a 4–3 suspension in bars 154 and 156 and reinforcing the sense of V⁷ of B $\flat$. Though it sounds simple, the effect is deceptively intricate, leaving us unsure of the true key even as everything sounds right.

But this is the whole point of a development section, and Schubert's mobile harmony and tonality are entirely appropriate here. The appearance of an A $\flat$ on beat 2 in bar 157 quickly dispels any sense of B $\flat$ major, and via a French augmented 6th chord on this beat, we pivot to V⁷ on G in the next bar. Note how the oboe's concluding/connecting melodic figure of this six-bar phrase to the next phrase (bars 158–159) resembles the end of S1 (bars 15–16). The example below shows Schubert's melodic, textural, harmonic and tonal ingenuity at the start of the development:



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Bars 153–159

Fl. 153

Ob. *p*

Fag. *p*

Cor. (in Sib)

V. I *pp*

V. II *pp*

Va. *p*

Vc. e B. *pp*

Imitation in oboe

Like bars 15–16 of S1

F:	IV	I				
Bb:	I	V ⁷ (4-3)	I	V ⁷ (4-3)	I	Fr ⁺ 6

Bars 159–166

There now follows a repeat of the previous phrase, starting a step higher. This time, the harmonies oscillate between G⁷ and C minor in bars 158–163¹, implying a tonicisation of C minor, the same 4–3 appoggiaturas resulting in bars 160 and 162. We now realise that the A^b introduced in bar 157 was the ^bVI of C, another favourite of Schubert's. This time, however, the end of the six-bar phrase is changed, and rather than repeating everything exactly the same, a D^b is introduced and a four-bar progression takes the tonality away from C minor to A^b major. Treating the C minor chord of bar 163¹ as iii in A^b major, the progression in bars 163–166 is clear: iii–V⁷, I–ii⁶, I^{6/4}, V⁷, I.

Bars 167–183

We have modulated a major third down from C minor to A^b major, one of Schubert's favourite tonality changes. The imitative treatment of the two-bar opening of S1 continues, this time led by the cellos, basses and bassoons, and answered by the violins. Fuller scoring, with the horns underpinning with a dominant pedal, and an *f* rather than *pp* dynamic build the excitement. The key is clear A^b.



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At bar 171, the theme begins to fragment, and the concluding falling 3rd is repeated, its interval widened to a 4th, while the bass descends in broken octaves from the tonic A $\flat$ to D $\flat$ in bar 175. During the next nine bars (up to bar 183), this single interval becomes the melodic focus of a question-and-answer exchange between the cellos, basses and bassoon, where it is in its inverted rising form, and the flute and oboes answer in a descending form. The interval has become a major 6th (inverted form of the original minor 3rd), before working its way back through successive minor 6th, perfect 5th to augmented 4th forms by both sets of instruments. Note how this last version (the augmented 4th) is harmonised with a French augmented 6th chord on F $\flat$ (the $\flat$ VI note in A $\flat$), this interval strongly characterising the chord.

After the quite straightforward harmony in A $\flat$ of bars 167–174, that of bars 175–183 is more colourful, made even more dramatic by the accents and *fps*, though an inverted tonic pedal (A $\flat$) is present in the 2nd violins and the second note of every downward interval in the flute and oboe, further clouding and adding dissonance to some chords:

Bars 175–183

Ab: | 6/4 ii⁷ V⁷/V V Fr⁺6 V

Bars 184–208

The opening of S1 remains the melodic basis here, though its intervals are now contracted into a rising chromatic figure. During bars 184 and 189, it is used as a cadential figure over dominant harmony of A $\flat$, the anticipation of the resolution built with the addition of 7ths



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(bars 184–185) and 9ths (bars 186–188) that result from its appearance in 3rds (typical of Schubert) in the violins. The resolution to the tonic $A\flat$ arrives only fleetingly in bar 189 – one of the only actual clear uses of the tonic chord during these bars even though they have been in $A\flat$ major. This further underlines the composer's strong grasp of harmony and tonality: he can imply tonal centres without actually sounding the tonic chord. The pedal notes have a lot to do with this.

Perhaps the fleeting appearance of the tonic chord was a last hurrah for the key, for from bar 190 the S1 motif is treated to further sequential V^7-I treatment. Though no clear, full chords are formed, the sparse texture – contrary motion in the violins set against alternating, antiphonal statements of the S1 motif by woodwind and lower strings – implies first a move to F minor in bars 191–193, and then, with the appearance of $G\flat$ in bar 194², to $D\flat$ major in bars 195–201. Note how these sequential V^7-I progressions are related by 3rds: $A\flat$ major to F minor to $D\flat$ major – very Schubertian.

The move to $D\flat$ major is confirmed by a new variant of S1 that appears in the lower strings in bars 196–197 – an inversion of bars 15–16 at the end of S1. This figure is repeated twice more, creating 4–3 suspensions along the way (bars 199 and 201). Yet the stability proves short-lived. From bar 202, the chromatic version of the S1 motif returns in the lower strings, shifting the tonality: first towards $B\flat$ minor (bars 202–203), then to $G\flat$ major (bars 204–205), the latter firmly underlined by a tonic pedal sustained through bars 205–208.

We spoke too soon earlier: the sequence of third-related keys has continued for two more sequential shifts, this time down 3rds to $B\flat$ minor and $G\flat$ major!

Retransition: bars 209–236

If we look closely, we notice that on the second beat of bar 208 an $E\sharp$ appears in the 2nd violin part. This has a dramatic effect, as it changes the $G\flat$ major harmony of the bar to a German augmented 6th chord on $G\flat$ instead. (Yes, we have now encountered all three forms the augmented 6th chord.) As we know, the bottom and top notes of an augmented 6th chord usually resolve by a semitone outward in opposite directions. This takes the $G\flat$ in the bass part down to F and the $E\sharp$ up to F. And that is exactly where Schubert wants to be: F is of course the dominant note of $B\flat$ major, his original tonic key. The harmony at bar 209 is F major, confirmed by the pedal and inverted pedal in horns and violins respectively. The retransition to the tonic and recapitulation has begun.

Not surprisingly, it is a very long retransition – 28 bars! Despite a dominant pedal F underpinning the first 19 bars, Schubert is not yet ready to relinquish the chromatic version of the S1 motif, and he takes us through a series of sequences and imaginative harmonic twists on the way back. The chromatic, rising version of the S1 is heard in 3rds, passed between woodwind and strings throughout bars 209–224, and as before, sequences of V^7-I harmonies swiftly pan through keys, suggesting but not establishing them. Just when we think $B\flat$ is being re-established, we pivot off somewhere else, often by sequences of 3rds or 5ths. The example below illustrates the melodic, harmonic, and tonal trajectory of this retransition:



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Bars 209–227

209

Fl. *fp* *mf* *p*

Ob. *fp* *mf* *p*

Fag. *fp* *mf*

Cor. (in Sib) *fp* *mf*

V. I *fp p* *fp* *mf* *p*

V. II *fp p* *fp* *mf* *p*

Va. *fp* *mf* *p*

Vc. e B. *fp* *mf* *p*

Bb: V V |⁶/₄ V⁷ V⁷/ii ii ii^{o7} V⁷ |⁶/₄ vii⁷/V V V⁷/ii
(1/2 dim 7)

222

Fl. *fp*

Ob. *fp*

Fag. *fp*

Cor. (in Sib) *fp*

V. I *fp*

V. II *fp*

Va. *fp*

Vc. e B. *fp*

ii V⁷ I vii⁷/V V V⁷



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In the final ten bars of the retransition, the violins descend scalically over two octaves, supported by punctuations of dominant 7th harmony. The harmony and tutti orchestra finally settle on a $V^{6/5}$ chord of $B\flat$ in bars 235–236, sustained under a well-earned fermata. This marks the close of the retransition and development, leaving the music poised for the onset of the recapitulation.

Recapitulation: bars 237–393

S1 (rounded binary form): bars 237–282

'a': bars 237–252

It is worth noting that the retransition ends on a 1st inversion chord of the dominant. As Schubert then goes on to repeat the sixteen-bar 'a' theme exactly as it appeared in bars 1–16, both the end of the previous section and the beginning of this one start with 1st inversion chords. Because of this, the bass still moves up a perfect 4th, the contour replicating that of the resolution of a perfect cadence.

'b': bars 253–269

These bars are repeated exactly as in the exposition (bars 17–33).

'a': bars 270–282

And again, Schubert gives an exact replica of bars 34–46a of the exposition, omitting the first-time bar and including only the second-time bar (bars 45a and 46a) at bars 281 and 282.

Transition: bars 283–320

This begins like the transition in the exposition, with the rising arpeggio figure of the first four bars and harmonies repeated, though slightly rescored. The two bars of sudden $B\flat$ minor harmony that move down by a 3rd to $G\flat$ major harmony in the next two bars is again followed by the move to C^7 harmony in the next bar (bar 287) as it did in the exposition (bar 51). However, the correlation ends there. The semiquaver scalar patterns and two-bar overlapping $V^{4/2}$ – i^6 sequences are omitted in the recapitulation's transition. Instead, they are replaced by a sequential repeat of the previous four bars (283–286), with the rising arpeggio figure (in the lower strings this time rather than violins and upper woodwind) now based on C^7 harmony, implying a move to F minor. However, the expected resolution in bar 291 is, unsurprisingly, unclear. As only Fs and $A\flat$ s are present, it could be F minor or $D\flat$ major; there are no Cs or $D\flat$ s to clinch it either way.

As the third repetition of the sequence begins (the arpeggio figure now back in the violins and upper woodwinds), $D\flat$ s appear in bar 293, and in hindsight, we can interpret the move from bars 290–291 as an interrupted cadence rather than a perfect one, tonicising $D\flat$ major. This does not last, however, and a fourth and final repetition of the four-bar pattern (with the arpeggio line back in the bass) in bars 295–298 on G^7 harmony resolves onto C minor bar 299.

At this point, the four-bar sequence is curtailed to two, with diminution of the arpeggio's rhythm present. In this form, it is heard in the violins, accompanied by chords that move in a circle of fifth from bar 301–311 as shown below:



Unit 3 Music

Western Classical Tradition

Bars 298–311

Fl.

Ob.

Fag.

Cor.
(in Sib)

V. I

V. II

Va.

Vc. e B.

Cm: V^7 i Gm: $V^{4/2}$ i^6 Fm: $V^{4/2}$ i^6 Ebm: $V^{4/2}$ i^6

Having arrived on E $\flat$ minor in bar 311, Schubert fragments the pattern further into one-bar chord changes of i–v–i in this key in bars 311–313. In bar 314, however, the E $\flat$ is raised to an E $\natural$, forming an Italian augmented 6th chord on G $\flat$. We are immediately reminded of Schubert's use of the German augmented 6th chord on this note at bar 208, where it resolved strategically to F major to begin the retransition. Here, it fulfils a similar function, again resolving on to F major in bar 315, which is of course the dominant of the tonic B $\flat$ major, and where he needs to be for the final of S2. At this point, the music sounds familiar: Schubert is repeating the bars that ended the transition in the exposition, but now transposed. The consequence is that the alternating V^7 on F and B $\flat$ minor chords of bars 315–318 prepare for B $\flat$ minor rather than B $\flat$ major. An extra bar of dominant harmony is also inserted before the fermata this time, prolonging the major/minor ambiguity.



Unit 3 Music

Western Classical Tradition

S2: bars 321–366

S2a: bars 321–352

Bars 321–336

However, when it does arrive in B $\flat$ major (bar 321), the S2a theme is as beautiful in this key as it was in F major in the exposition, and after the turmoil of the transition, its reassuring clarity and lyricism are all the more effective. It is repeated exactly as in the exposition, now in B $\flat$ major.

S2a repeat: bars 337–352

These bars are also an exact repeat of their equivalent in the exposition (bars 95–110), complete with the same rescoring.

S2b: bars 353–366

Again, these bars correlate exactly with the exposition's version of S2b in bars 111–124, now transposed, of course, the same tonal ambiguity caused by the subdominant E $\flat$ minor harmony here as the subdominant B $\flat$ minor harmony there.

The repetition of S2b in bars 361–366 is similarly curtailed as it was in the exposition, overlapping with the start of the codetta at bar 367.

Codetta: bars 367–393

There is no newly added coda; the original codetta and closing material from the exposition are repeated, perfectly consolidating the cheerful mood. This repeat includes the string of 1st inversion chords and is largely identical to the exposition, with only very slight changes in instrumental voicing to accommodate the shift from F major to B $\flat$ major.

And so, the movement and Schubert's gem of a symphony as a whole, comes to a perfect, buoyant conclusion.

Schubert's wish was to be buried next to Beethoven. This wish was eventually granted. His tombstone reads:

"Music has here buried a rich treasure but still fairer hopes."