

## Schubert's String Quartets

Franz Schubert's music has long been celebrated for its lyrical melodies, 'heavenly length', and daring harmonic language. In this new study of Schubert's complete string quartets, Anne M. Hyland challenges the influential but under-explored claim that Schubert could not successfully incorporate the lyric style into his sonatas, and offers a novel perspective on lyric form that embraces historical musicology, philosophy, and music theory and analysis. Her exploration of the quartets reveals Schubert's development of a lyrically conceived teleology, bringing musical form, expression, and temporality together in the service of fresh intellectual engagement. Her formal analyses grant special focus to the quartets of 1810–16, isolating the questions they pose for existing music theory and employing these as a means of scrutinising the relationship between the concepts of lyricism, development, closure, and teleology, thereby opening up space for these works to challenge some of the discourses that have historically beset them.

ANNE M. HYLAND is Senior Lecturer in Music Analysis at the University of Manchester and Associate Editor of *Music Analysis*. Her work on Schubert has appeared in leading journals and edited volumes on the composer. Her first published article won the *Music Analysis* 25th Anniversary Prize (2009).



## MUSIC IN CONTEXT

*Founding editor*

Julian Rushton

*University of Leeds**General editor*

J. P. E. Harper-Scott

*Royal Holloway, University of London*

The aim of Music in Context is to illuminate specific musical works, repertoires, or practices in historical, critical, socio-economic, or other contexts; or to illuminate particular cultural and critical contexts in which music operates through the study of specific musical works, repertoires, or practices. A specific musical focus is essential, while avoiding the decontextualisation of traditional aesthetics and music analysis. The series title invites engagement with both its main terms; the aim is to challenge notions of what contexts are appropriate or necessary in studies of music, and to extend the conceptual framework of musicology into other disciplines or into new theoretical directions.

*Books in the series*Simon P. Keefe, *Mozart's Requiem: Reception, Work, Completion*J. P. E. Harper-Scott, *The Quilting Points of Musical Modernism: Revolution, Reaction, and William Walton*Nancy November, *Beethoven's Theatrical Quartets: Opp. 59, 74, and 95*

Rufus Hallmark, 'Frauenliebe und Leben': Chamisso's Poems and Schumann's Songs

Anna Zayaruznaya, *The Monstrous New Art: Divided Forms in the Late Medieval Motet*Helen Deeming and Elizabeth Eva Leach, *Manuscripts and Medieval Song: Inscription, Performance, Context*Emily Kilpatrick, *The Operas of Maurice Ravel*Roderick Chadwick and Peter Hill, *Olivier Messiaen's Catalogue d'oiseaux: From Conception to Performance*Catherine A. Bradley, *Polyphony in Medieval Paris: The Art of Composing with Plainchant*Daniel M. Grimley, *Delius and the Sound of Place*Owen Rees, *The Requiem of Tomás Luis de Victoria (1603)*Nicole Grimes, *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture*Jane D. Hatter, *Composing Community in Late Medieval Music: Self-Reference, Pedagogy, and Practice*Daniel Elphick, *Music behind the Iron Curtain: Weinberg and his Polish Contemporaries*Emily MacGregor, *Interwar Symphonies and the Imagination: Politics, Identity, and the Sound of 1933*



# Schubert's String Quartets

## The Teleology of Lyric Form

---

ANNE M. HYLAND

University of Manchester





Cambridge University Press & Assessment  
978-1-009-21092-8 — Schubert's String Quartets  
Anne Hyland  
Frontmatter  
[More Information](#)

---



Shaftesbury Road, Cambridge CB2 8EA, United Kingdom  
One Liberty Plaza, 20th Floor, New York, NY 10006, USA  
477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,  
New Delhi – 110025, India  
103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,  
a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of  
education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9781009210928](http://www.cambridge.org/9781009210928)  
DOI: 10.1017/9781009210911

© Anne M. Hyland 2023

This publication is in copyright. Subject to statutory exception and to the provisions  
of relevant collective licensing agreements, no reproduction of any part may take  
place without the written permission of Cambridge University Press & Assessment.

First published 2023

*A catalogue record for this publication is available from the British Library.*

ISBN 978-1-009-21092-8 Hardback

Cambridge University Press & Assessment has no responsibility for the persistence  
or accuracy of URLs for external or third-party internet websites referred to in this  
publication and does not guarantee that any content on such websites is, or will  
remain, accurate or appropriate.



*In ómós do agus le cuimhní geanúla ar mo mháthair,  
Margaret Teresa Hyland, née Normoyle (1941–2021)*



*To say that Schubert's genius was essentially lyrical is not to belittle his achievement as an instrumental composer, but to define it.*

– John Reed, *The Schubert Song Companion*



## Contents

*List of Figures* [page viii]

*List of Tables* [ix]

*List of Music Examples* [xii]

*Acknowledgements* [xv]

*Note on the Text* [xix]

Introduction: Schubert as Vanishing Point [1]

PART I CONTEXTS [17]

- 1 The Lyric Impulse: Musicological and Methodological Contexts [19]
- 2 Schubert's String Quartets: Historical and Analytical Contexts [65]

PART II ANALYSIS [105]

- 3 Musical Closure and Functional Transformation: Reanimating the Dynamics of the Lyric [107]
- 4 Schubert the Progressive: Parataxis and the Dialectics of Lyric Teleology [160]
- 5 The Temporality of Lyric Teleology: Once More between Sonata and Variation in Schubert's Quartets [208]

Epilogue [264]

*Appendix: Schubert's Compositions for String Quartet* [274]

*Bibliography* [279]

*Index* [297]



## Figures

- 3.1 Three stages of a complete MC, after Mark Richards (2013), 168 [page 137]
- 3.2 Available routes through the three stages of a complete MC Complex [138]



## Tables

- 1.1 Schubert, 'Ihr Bild', formal design [page 22]
- 1.2 Schematic representation of Schubert, String Quartet in G Major, D887/i, bars 64–168 after Salzer (1928), 99 [29]
- 1.3 Mozart, Piano Sonata in D Major, K576/i, bars 1–16, form-functional reading [56]
- 1.4 List of acronyms and symbols used in this study [60]
- 2.1 Johann Traeg's 1799 catalogue, 'Camer-Musik', 'Quartetti à 2 Violini, Viola, è Violoncello', highest represented composers [75]
- 2.2 String-quartet publications in Vienna, 1800–28 [76]
- 2.3 Mayseder, publications for string quartet with Viennese publishers, 1810–28 [78]
- 2.4 GdMf *Abendunterhaltungen*, March 1818–April 1829, composer of the opening chamber work [82]
- 2.5 GdMf *Abendunterhaltungen*, March 1818–April 1829, composer of the opening string quartet [83]
- 2.6 GdMf *Abendunterhaltungen*, 1820–8, performances of Mayseder's quartets alongside a Schubert vocal work [83]
- 2.7 Mayseder, String Quartet No. 1 in A Major, Op. 5/i, exposition [86]
- 2.8 Mayseder, String Quartet No. 2 in G Minor, Op. 6/i, exposition [88]
- 2.9 Mayseder, String Quartet No. 5 in D Major, Op. 9/i, exposition [90]
- 3.1 Categorisation of Schubert's expositions in the early quartets [117]
- 3.2 Identification of the EEC in Schubert's quartet first movements, 1811–13 [119]
- 3.3 Schubert, String Quartet in D Major, D.94/i, exposition, form-functional reading [124]
- 3.4 Schubert, String Quartet in G Minor/B $\flat$  Major, D18/i, form-functional reading [129]
- 3.5 Schubert, String Quartet in G Minor/B $\flat$  Major, D18/i, functional retrogressions [131]
- 3.6 Schubert, String Quartet in G Minor/B $\flat$  Major, D18/i, large-scale functional retrogressions [132]



- 3.7 Schubert, String Quartet in D Major, D94/i, recapitulation, form-functional analysis [133]
- 3.8 Schubert, String Quartet in D Major, D94/i, functional retrogressions [135]
- 3.9 Schubert, String Quartet in D Major, D94/i, large-scale functional retrogressions [136]
- 3.10 Schubert, String Quartet first movements, expository MC totals [140]
- 3.11 Schubert, String Quartet first movements, hierarchy of MC defaults [142]
- 3.12 Schubert: String Quartets and Quintets, MC-declined categories [143]
- 3.13 Schubert, *Quartettsatz*, D703, form-functional analysis [153]
- 4.1 Schubert, chamber music for strings sonata-form first movements containing an expository dramatic interpolation [166]
- 4.2 Schubert, String Quartet in E Major, D353/i, exposition, form-functional analysis [171]
- 4.3 Schubert, String Quartet in E Major, D353/i, recapitulation, form-functional analysis [173]
- 4.4 Schubert: String Quartet in B $\flat$  Major, D36/i, exposition, form-functional analysis [179]
- 4.5 Schubert, String Quartet in B $\flat$  Major, D36/i, stratified design [182]
- 4.6 Schubert, String Quartet in A Minor, D804/i, A group, form-functional analysis [187]
- 4.7 Schubert, String Quartet in A Minor, D804/i, exposition, form-functional analysis [188]
- 4.8 Schubert, String Quartet in A Minor, D804/i, exposition, stratified design [193]
- 4.9 Schubert, String Quartet in A Minor, D804/i, recapitulation, form-functional analysis [198]
- 5.1 Schubert, String Quartet in D Major, D94/ii, form-functional and variational reading [222]
- 5.2 Schubert, String Quartet in G Minor, D173/i, B group, form-functional reading [229]
- 5.3 Schubert, String Quartet in G Major, D887/i, A group, large sentential structure [236]
- 5.4 Schubert, String Quartet in G Major, D887/i, A group, period structure [239]
- 5.5 Schubert, String Quartet in G Major, D887/i, A group, temporal functions [241]



5.6 Schubert, String Quartet in G Major, D887/i, B group, stratified design [247]

5.7 Schubert, String Quartet in G Major, D887/i, development section [251]

5.8 Schubert, String Quartet in G Major, D887/i, development section, stratified design [253]



## Music Examples

*Music examples are based on the NSA which, especially for some of the early quartets, differs from the Dover edition of the Complete Chamber Music for Strings.*

- 1.1 Schubert, 'Ihr Bild', bars 1–2 [page 23]
- 1.2 Schubert, 'Ihr Bild', vocal line bars 1–10, *Hauptmotif*, 'x' [24]
- 1.3 Schubert, 'Ihr Bild', vocal line bars 14–18, new motives, 'x1' and 'x2' [25]
- 1.4a Schubert, String Quartet in G Major, D887/i, rhythmic motif 'x' [31]
- 1.4b Schubert, String Quartet in G Major, D887/i, rhythmic motif 'x' in B group's episode, bars 90–2 [31]
- 2.1 Mayseder, String Quartet No. 1 in A Major, Op. 5, bars 16<sup>2</sup>–31, tonal overview [87]
- 2.2 Mayseder, String Quartet No. 2 in G Minor, Op. 6/iv, exposition [89]
- 2.3 Mayseder, String Quartet No. 3 in A $\flat$  Major, Op. 7/i, bars 99–105 [91]
- 2.4 Mayseder, String Quartet No. 4 in F Major, Op. 8/i, bars 187–96 [93]
- 2.5 Mayseder, String Quartet No. 5 in D Major, Op. 9/i, bars 49–58 [94]
- 2.6 Schubert, Overture for String Quintet in C Minor, D8, bars 276–89 [101]
- 3.1 Schubert, *Quartettsatz*, D703, (a) bars 36–8 and (b) bars 59–61, reduction [108]
- 3.2 Schubert, String Quartet in B $\flat$  Major, D36/i, bars 53–63 [116]
- 3.3 Schubert, String Quartet in G Minor/B $\flat$  Major, D18/i, bars 72–5 [120]
- 3.4 Schubert, String Quartet in G Minor/B $\flat$  Major, D18/i, bars 123–5, reduction [121]
- 3.5a Schubert, String Quartet in G Minor/B $\flat$  Major, D18/i, motif 'x', bars 1–2 [122]
- 3.5b Schubert, String Quartet in G Minor/B $\flat$  Major, D18/i, motif 'x', bars 40–3 [122]
- 3.5c Schubert, String Quartet in G Minor/B $\flat$  Major, D18/i, motif 'x', bars 76–9 [122]
- 3.5d Schubert, String Quartet in G Minor/B $\flat$  Major, D18/i, motif 'x', bars 95–100 [122]
- 3.6a Schubert, String Quartet in G Minor/B $\flat$  Major, D18/i, motif 'y', bars 58–62 [122]



- 3.6b Schubert, String Quartet in G Minor/B $\flat$  Major, D18/i, motif 'y', bars 161–5 [123]
- 3.7 Schubert, String Quartet in D Major, D94/i, bars 82–94 [125]
- 3.8 Schubert, String Quartet in D Major, D94/i, exposition, bass progression and tonal plot [126]
- 3.9 Schubert, String Quartet in G Minor/B $\flat$  Major, D18/i, voice-leading transformations in the displaced development, bars 165–99 [128]
- 3.10 Schubert, String Quartet in D Minor, D810/i, bars 57–61 [144]
- 3.11 Schubert, String Quartet in B $\flat$  Major, D112/i, exposition, first MC, bars 39–45 [146]
- 3.12 Schubert, String Quartet in B $\flat$  Major, D112/i, exposition, second MC, bars 97–103 [147]
- 3.13 Schubert, String Quartet in B $\flat$  Major, D68/i, bars 16–20 [149]
- 3.14 Schubert, String Quartet in G Minor, D173/i, overlap, bars 44–6 [150]
- 3.15 Schubert, String Quartet in E Major, D353/i, elision, bars 29–32 [151]
- 3.16a Schubert, *Quartettsatz*, D703, bars 23–30 [154]
- 3.16b Schubert, *Quartettsatz*, D703, bars 91–6 [154]
- 3.17a Schubert, *Quartettsatz*, D703, bars 121–6 [156]
- 3.17b Schubert, *Quartettsatz*, D703, bars 285–90 [156]
- 4.1 Schubert, String Quartet in B $\flat$  Major, D36/ii, bars 19–30 [161]
- 4.2 Schubert, String Quartet in B $\flat$  Major, D36/ii, voice-leading transformations establishing V/VI [163]
- 4.3 Schubert, String Quartet in B $\flat$  Major, D36/ii, tonal scheme [163]
- 4.4a Schubert, String Quartet in E Major, D353/i, exposition, B1, motives 'x' and 'y' [169]
- 4.4b Schubert, String Quartet in E Major, D353/i, exposition, bars 45–8, motives 'x' and 'y' used contrapuntally in developmental episode [169]
- 4.5 Schubert, String Quartet in E Major, D353/i, harmonic reduction of recapitulation, TR to B1 [172]
- 4.6 Schubert, String Quartet in B $\flat$  Major, D36/i, bars 26–8 [183]
- 4.7 Schubert, String Quartet in B $\flat$  Major, D36/i, bars 163–8 [184]
- 4.8 Schubert, String Quartet in A Minor, D804/i, opening bars [185]
- 4.9a Schubert, String Quartet in A Minor, D804/i, Episode 1, bar 32 [189]
- 4.9b Schubert, String Quartet in A Minor, D804/i, Episode 2, bar 71 [189]
- 4.10a Schubert, String Quartet in A Minor, D804/i, expositional motives, Episode 1 [190]
- 4.10b Schubert, String Quartet in A Minor, D804/i, expositional motives, Episodes 2 and 3 [190]



- 4.11 Schubert, String Quartet in A Minor, D804/i, emphasis on Neapolitan chord, bars 38–40 [191]
- 4.12 Schubert, String Quartet in A Minor, D804/i, chromatic tonal relationships in exposition and recapitulation [192]
- 4.13 Schubert, String Quartet in A Minor, D804/i, bars 81–5 [195]
- 4.14 Schubert, String Quartet in A Minor, D804/i, bars 140–5 [196]
- 4.15 Schubert, String Quartet in A Minor, D804/i, bars 283–90 [200]
- 4.16 Schubert, String Quartet in A Minor, D804/i, bars 293–6 [201]
- 5.1 Schubert, String Quartet in E $\flat$  Major, D87/i, melodic variation of theme [217]
- 5.2 Schubert, String Quartet in D Major, D94/ii, bars 43–6 [224]
- 5.3 Schubert, String Quartet in D Major, D94/ii, bars 50–3 [224]
- 5.4 Schubert, String Quartet in D Major, D94/ii, bars 73–81 [225]
- 5.5 Schubert, String Quartet in G Minor, D173/i, motif 'x', bars 45<sup>4</sup>–9 [227]
- 5.6 Schubert, String Quartet in G Minor, D173/i, B group, B2, bars 61–73 [230]
- 5.7 Schubert, String Quartet in G Major, D887/i, bars 1–14, modified sentential structure [234]
- 5.8 Schubert, String Quartet in G Major, D887/i, bars 1–54, series of cadences [237]
- 5.9 Schubert, String Quartet in G Major, D887/i, bars 1–4 and 33–6, motivic correspondence [238]
- 5.10 Schubert, String Quartet in G Major, D887/i, hypermetre of the sonata and variation themes [242]
- 5.11 Schubert, String Quartet in G Major, D887/i, bars 1–14 (after Beach 1998, 90) [243]
- 5.12 Schubert, String Quartet in G Major, D887/i, MC and B1 theme, sentential structure [246]
- 5.13 Schubert, String Quartet in G Major, D887/i, expositional closing section [249]
- 5.14 Schubert, String Quartet in G Major, D887/i, bass progression, bars 210–42 [252]
- 5.15 Schubert, String Quartet in G Major, D887/i, recapitulation, bars 278–91 [257]
- 5.16a Schubert, String Quartet in G Major, D887/i, excerpt from A1 in exposition, bars 15–18 [258]
- 5.16b Schubert, String Quartet in G Major, D887/i, excerpt from A1 in recapitulation, bars 292–5 [258]
- 5.17 Schubert, String Quartet in G Major, D887/i, coda, bars 429–44 [260]



## Acknowledgements

This book draws on more than fifteen years of work, during which time I have been engrossed, in one form or another, in Schubert's music. And yet, despite this apparent single-mindedness, the completion of the monograph was anything but straightforward: characterised by brief periods of writing juxtaposed with episodes of disruption involving two changes of country, four institutional moves, two periods of maternity leave, and a global pandemic, the journey to publication was rather more circuitous (dare I say Schubertian?) than I had originally planned. An unexpected and happy consequence of that lengthy gestation period is that there are many people whom it gives me pleasure to thank in these pages for the part they played in helping to see this project through to fruition.

The seeds of this book were sown during my doctorate at King's College, Cambridge (2006–10), at which time I had the good fortune of working with Nicholas Marston, as well as benefitting from the probing critiques of Martin Ennis, Matthew Riley, and the late Robert Pascall. Never short of the *mot juste*, Nick's meticulous attention to the finer details of my writing and voice-leading graphs taught me a great deal, and although the focus of this book is not that of my thesis, that period of tutelage was extremely formative for my thinking and approach to Schubert's music. I remain indebted to these scholars for their engagement with, and shaping of my work in those early days, and especially to Nick, whose careful reading of the final typescript for this book was instrumental in bringing it to completion; I am grateful for his keen eye, sharp wit, and long-standing support.

My specific ideas for the book, and especially its focus on lyricism, began to take shape during my tenure as lecturer in the Music Department at Royal Holloway, University of London (RHUL), and continued to evolve during my first years in the Music Department at the University of Manchester (UoM). I am grateful to colleagues at both institutions for their support and encouragement along the way, and for the rich scholarly environments they foster through their collegiality and through the example of their own work. At UoM, I extend special thanks to David



Fanning (for getting stranded in Copenhagen), Thomas Schmidt (who arranged for a collection of Schubert library scores to be sent my way), James Garratt (for generous bibliographic help), and Roddy Hawkins. Special mention goes to Barry Cooper for discussions regarding nineteenth-century editorial practices, for locating entries pertaining to Mayseder in Beethoven's diaries, and for extending invitations to me to his Beethoven symposia through the years. I also thank the many students who have taken courses on Schubert with me, especially the undergraduates enrolled in 'Schubert: Music and Biography' at RHUL in 2013–14 for their unbridled enthusiasm and the postgraduate cohort in 'A Post-Canonical Theory of Musical Form' at UoM in 2018–19, who helped refine my thinking on Chapter 2 of this book.

I owe a debt of gratitude to the staff at the British Library, Cambridge University Library, Pendelbury Library of Music, and University of Manchester Library who supplied key texts (on occasion even retrieving seemingly lost items), and to the staff at the Carnegie Library in Harrogate for providing a welcoming retreat for writing. For provision of primary source materials, I am grateful to the librarians at the Department of Music of the Austrian National Library (Österreichische Nationalbibliothek); the staff at the Department of Music at the Vienna City Library (Wienbibliothek im Rathaus), especially Mag. Kyra Waldner; and the staff at the archive of the Gesellschaft der Musikfreunde in Vienna, in particular Johannes Prominzcak for sending me electronic scans of documents when an international travel ban prevented me from accessing them. For significant financial support which enabled me to spend time at these libraries and archives, I offer sincere thanks to the Leverhulme Trust and British Academy, and I acknowledge the generosity of the Society for Music Analysis and the *Music Analysis* Development Fund as well as the *Music and Letters* Trust. I also thank the University of Manchester's research office for a semester's leave from teaching responsibilities to focus on writing.

I am delighted that this book is appearing in the Music in Context series at Cambridge University Press, which I have long believed to be its natural home. To J. P. E. Harper-Scott, the former series editor, I extend profound thanks for his unwavering belief in this project from the moment I ran the idea past him in Egham when we were colleagues. Paul's gentle nudging over the course of many years was an exemplar of editorial patience and persistence, and the contributions he made to the theoretical and philosophical bases of this book cannot be overstated. I thank him deeply. My gratitude also extends to Benedict Taylor whose immediate



and sensitive engagement with my work as he took up the series editorship at the end of 2021 was the timely push I sorely needed. I also thank two anonymous reviewers, the second of whom provided important fine-tuning of the theoretical methodology in the summer of 2021: if you are reading this, thank you for that. At Cambridge University Press, I offer sincere thanks to the inimitable Kate Brett for encouragement and forbearance, and to Kate and Abigail Sears for their assiduous work in seeing this book through to production and their advice on areas completely new to me.

Scholarly engagement can take many forms, and I wish to acknowledge a number of individuals who generously shared their unpublished work with me, among them Mark Anson-Cartwright, Pieter Bergé, John Gingerich, Roman Ivanovitch, and Naomi Waltham-Smith. Su Yin Mak deserves special mention in this regard for sending me her translation-in-progress of Salzer's 1928 essay on Schubert, which greatly accelerated my progress with that text; it is wonderful to see her translation and commentary now in print. To Nicole Grimes I extend a special word of heartfelt thanks for her generosity in reading and providing feedback on an earlier draft of Chapter 5. I have presented on aspects of this work at international conferences and in invited lectures over the years, and I have benefitted greatly from comments received on those occasions. In this regard, I am indebted to William Caplin, James Hepokoski, James Webster, Janet Schmalfeldt, Suzannah Clark, Áine Heneghan, Steven Vande Moortele, John Koslovsky, Nathan Martin, Vasili Byros, Laura Tunbridge, and David Wyn Jones for influential conversations and intellectual exchanges, and more generally for their own inspiring work. To friends at the Society for Music Analysis I extend my thanks for many hours of fascinating discussion; as the discipline faces fresh scrutiny and finds itself under siege from certain quarters, their unflinching confidence in the indispensability of thinking and writing about music *as music* is fortifying. The Schubert scholarly community is unlike any other I have encountered for its sheer generosity of spirit and familial warmth; I am fortunate to have had the support and encouragement of Lorraine Byrne Bodley during the writing of this book, and I thank her profoundly for our exchanges about details of Schubert's life that lent clarity to my thinking, and more generally for her inestimable kindness. For instilling in me the value and import of musicological discourse, as well as the power of the written word through his own incomparable work, I thank Harry White.

Earlier versions of parts of Chapters 3, 4, and 5 appeared in print, respectively, as 'Rhetorical Closure in the First Movement of Schubert's



Quartet in C Major, D46: A Dialogue with Deformation', *Music Analysis* 28/1 (2009), pp. 111–42; 'The "Tightened Bow": Analysing the Juxtaposition of Drama and Lyricism in Schubert's Paratactic Sonata-Form Movements', in *Irish Musical Analysis*, edited by Gareth Cox and Julian Horton (Dublin: Four Courts Press, 2014), pp. 17–40, and 'In Search of Liberated Time, or Schubert's Quartet in G Major, D887: Once More between Sonata and Variation', *Music Theory Spectrum*, 38/1 (2016), pp. 85–108. I am grateful for the permission to include them here. This material has been thoroughly reworked to reflect the book's concern with lyric form, which refinement, I like to think, has clarified many of the analytical readings.

I reserve special acknowledgement for Julian Horton, my immense debt to whom reaches back at least to 2001, when he arrived at University College Dublin and agreed to supervise my BMus dissertation on Schubert's unfinished compositions. As well as for providing incisive criticism on Chapter 3, I am deeply grateful for Julian's unique capacity to foster and embolden my music-analytic inclinations, even now. His influence as scholar, mentor, and personified *tour de force* is beyond reckoning; our conversations are a constant source of joy and (rare) sanity.

Finally, to friends and family near and far who have asked about my progress with the book and provided encouragement and grounding, I extend my thanks: my friends i gCluain Dolcáin, Edel, Kevin, Brendan, Niall, and Keith who recently reminded me that I was 'always 30,000 words into a 2,500-word essay'; nothing epitomises my writing process more aptly than that comment. I thank my husband, Lee, for his stoicism and for forfeiting his 'spare' time so that I might have a few regular hours of uninterrupted silence, and our two children, Clara and Felix, for filling that silence with resounding joy. It pains me that my wonderful mother did not live to see this book in print, but her wisdom and courage are behind every page; it is to her memory that it is lovingly dedicated.



## Note on the Text

### Abbreviations and Acronyms Used in This Study

AGA	( <i>Alte Gesamtausgabe</i> ) <i>Erste kritisch durchgesehene Gesamtausgabe Schuberts Werke</i> (Leipzig: Breitkopf & Härtel, 1884–97).
DTV	Deutsch, Otto Erich, <i>Franz Schubert: Thematisches Verzeichnis seiner Werke in chronologischer Folge</i> . Neuauflage in deutscher Sprache/bearbeitet und herausgegeben von der Editionsleitung der NSA, ed. Walther Dürr, Arnold Feil, Christa Landon et al. (Kassel: Bärenreiter Verlag, 1978).
GdMf	Gesellschaft der Musikfreunde.
NSA	<i>Franz Schubert: Neue Ausgabe sämtlicher Werke, Herausgegeben von der Internationalen Schubert-Gesellschaft</i> , ed. Walther Dürr, Arnold Feil, Christa Landon, et al. (Kassel: Bärenreiter Verlag, 1964–). Series 6: Chamber Music, Volumes 4–6: String Quartets I–III with forewords by Martin Chusid translated into German by Walther Dürr (vol. 3) and Werner Aderhold (vols. 4 and 5).
NZfM	<i>Neue Zeitschrift für Musik</i> , Leipzig: 1834–.
SDB	Deutsch, Otto Erich (ed.), <i>Schubert: A Documentary Biography</i> , trans. Eric Blom (London: J. M. Dent & Sons, 1946).
SMF	Deutsch, Otto Erich (ed.), <i>Schubert: Memoirs by His Friends</i> , trans. Rosamond Ley and John Nowell (London: Adam & Charles Black, 1958).
WAMZ	<i>Wiener Allgemeine musikalische Zeitung</i> .

### Translations

Unless otherwise acknowledged, all translations from the original German are my own. My earlier translations of Felix Salzer's essay 'Die Sonatenform bei Franz Schubert' have been updated with reference to Su Yin Mak, 'Felix Salzer's "Sonata Form in Franz Schubert" (1928): An English Translation and Edition with Critical Commentary', *Theory and Practice*, 40 (2015), 1–121.



## Register

I use Helmholtz pitch notation to indicate register in the following manner:

3 octaves above =  $c^4 - b^4$

2 octaves above =  $c^3 - b^3$

1 octave above =  $c^2 - b^2$

Middle C =  $c^1 - b^1$

1 octave below =  $c - b$

2 octaves below =  $C - B$

3 octaves below =  $CC - BB$