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).
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Royal Holloway, University of London

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Schubert’s String Quartets

The Teleology of Lyric Form

ANNE M. HYLAND

University of Manchester
In ómós do agus le cuimhni 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
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Note on the Text

Abbreviations and Acronyms Used in This Study


GdMf Gesellschaft der Musikfreunde.


NZfM Neue Zeitschrift für Musik, Leipzig: 1834–.


WAMZ Wiener Allgemeine musikalische Zeitung.

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 = $C^C - B^B$