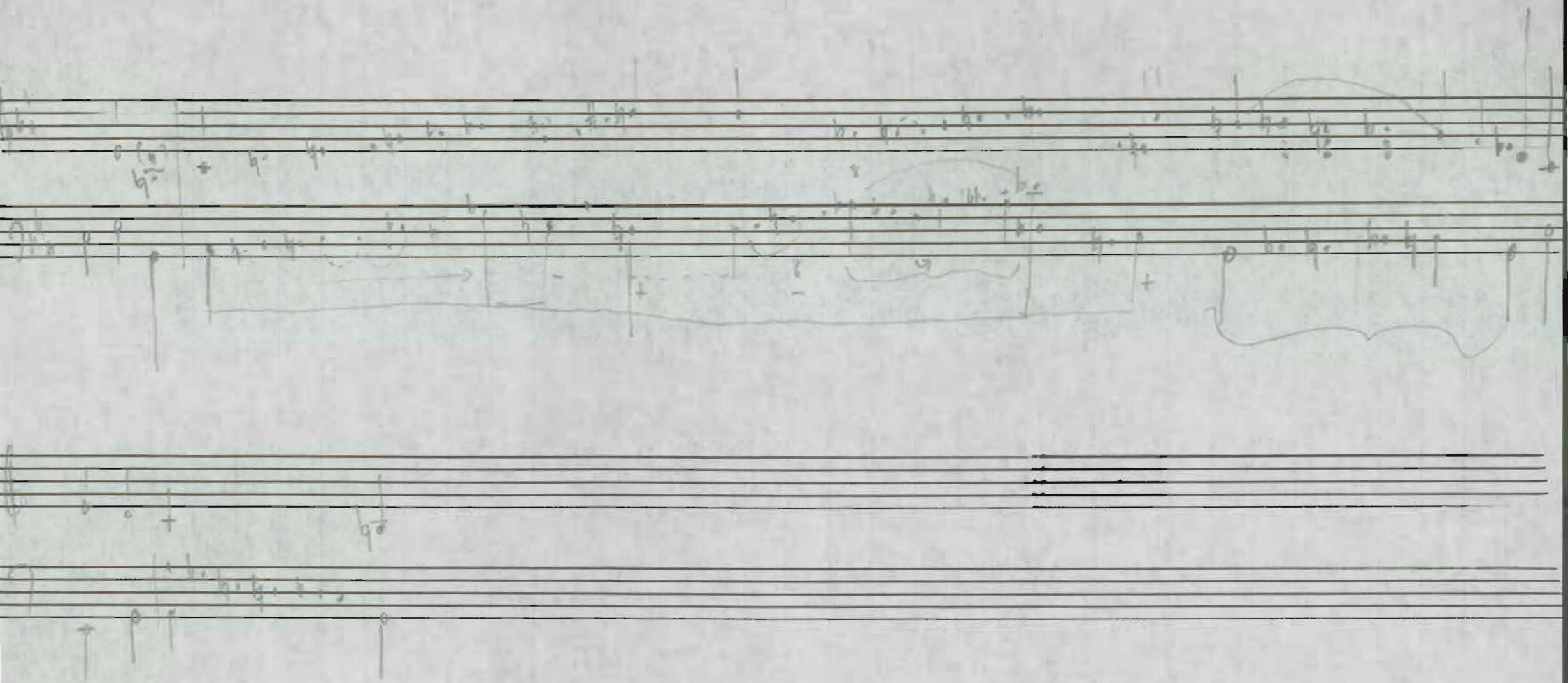
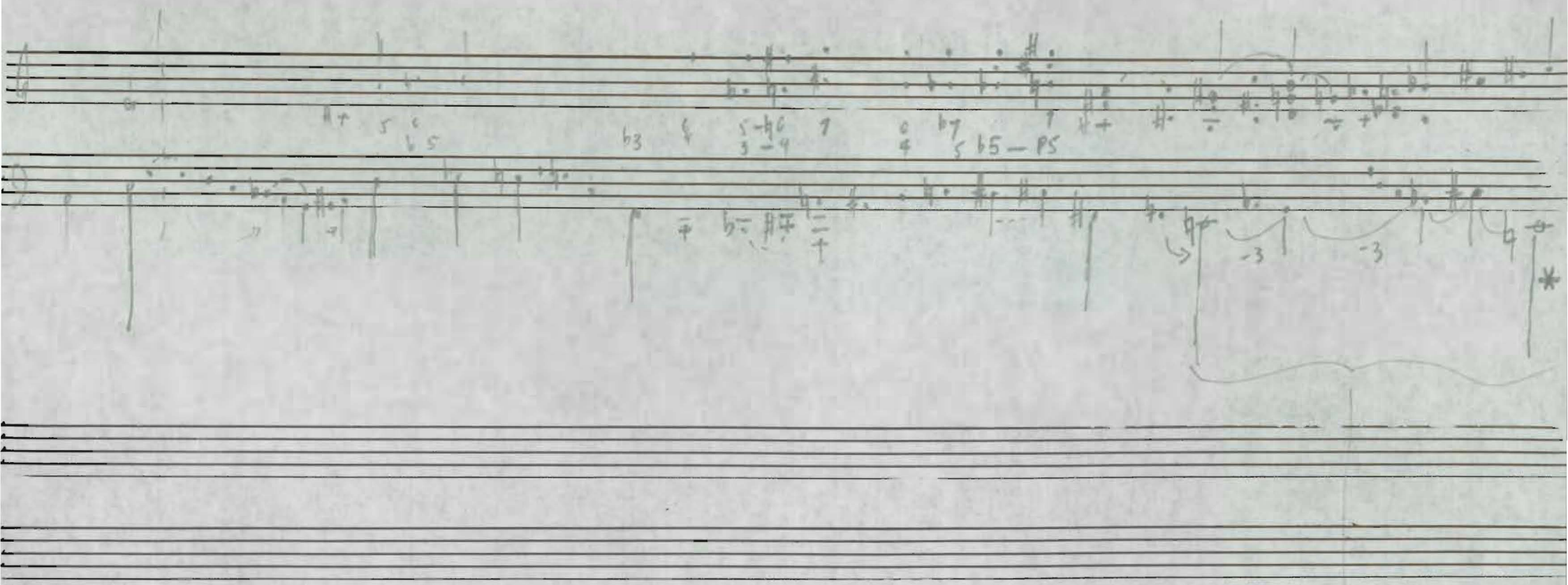
A: Schubert graphs and notes

Development

Schub PSC-1
(Post 5) (1828)





Therefore further development in part of V!

Sekt PS A-(42/1

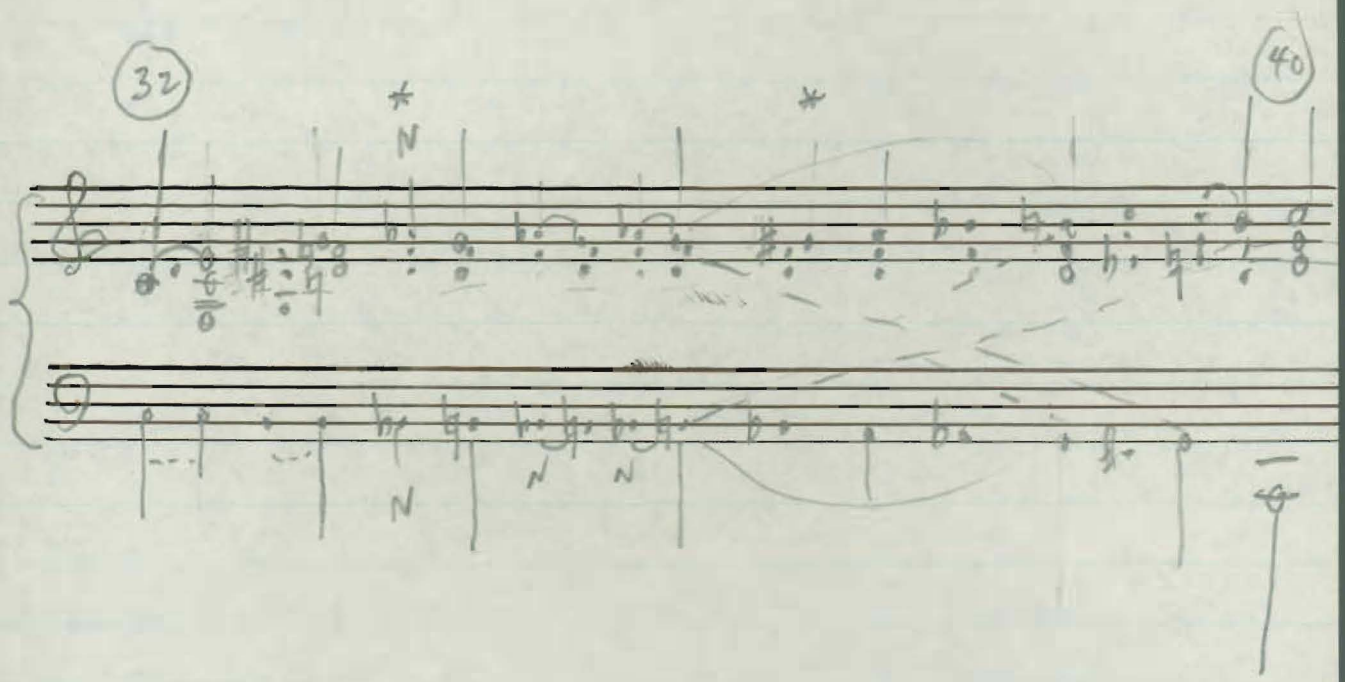
Develop:

Does not get to tonic until 2nd pt of 1st Thematic Gp. at *

1st part omitted completely -

Schlt PS A- / 1
op 42

32-40



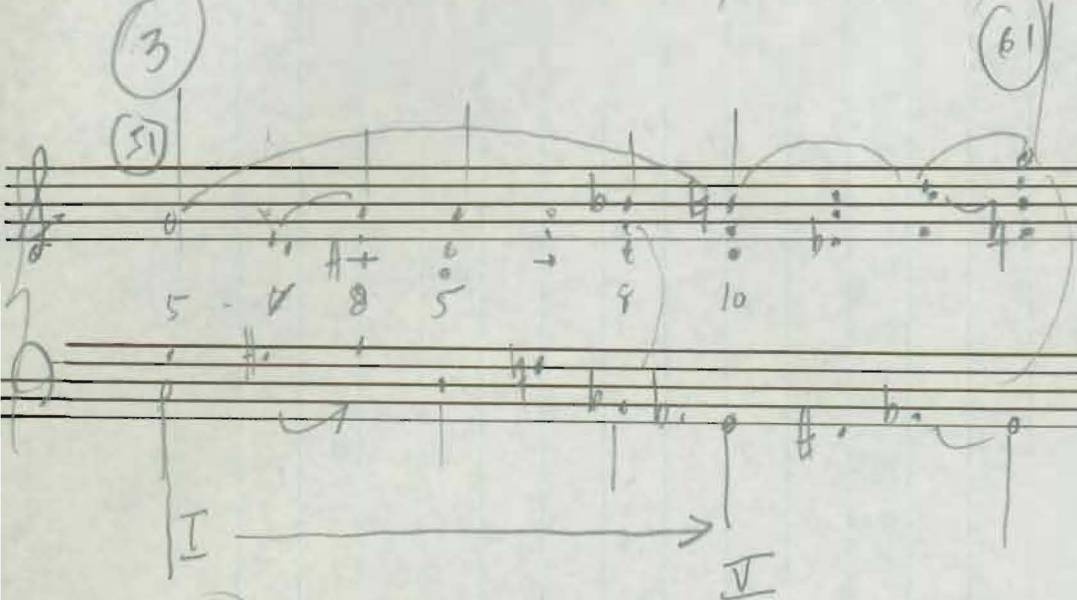
N chord

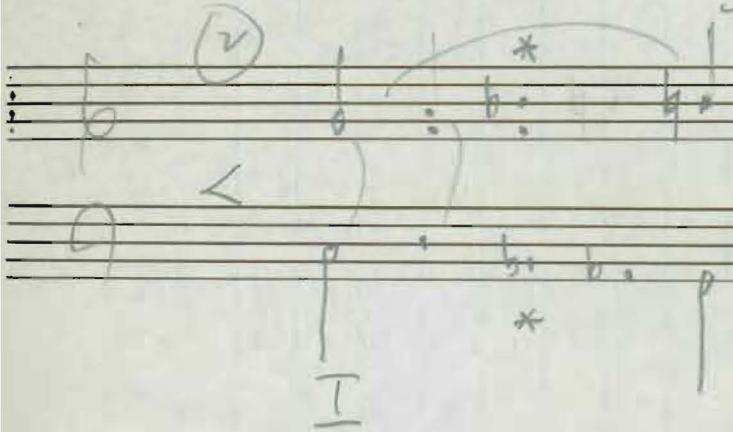
becomes p "

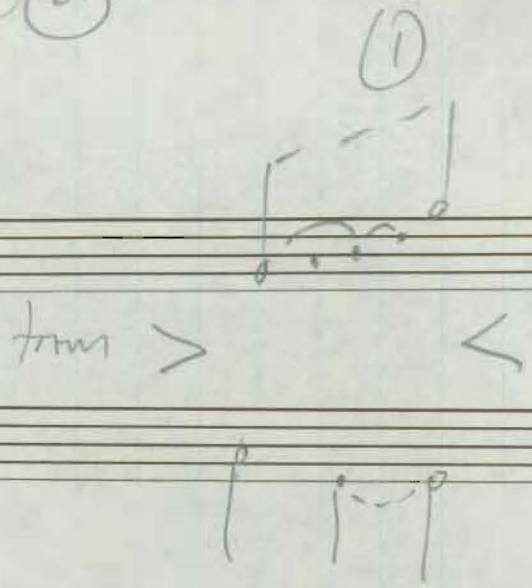
Ambiguity } -7 A6

X of voices

Schubert PS A-/1 (Op. 42) (51)–(61)







also ♭VII

(♭VII) chord as chord supporting chrom. pt.

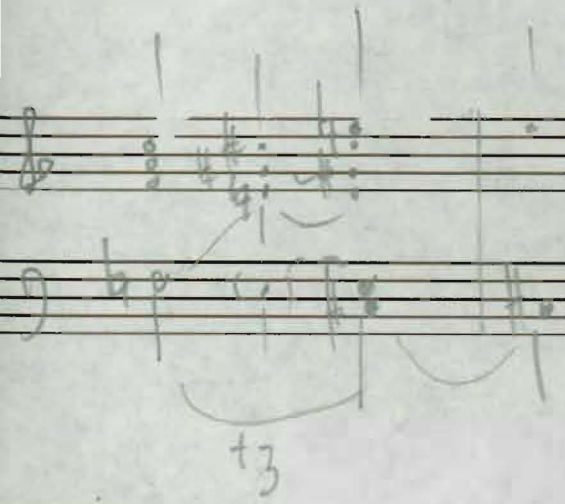
Descent to V

* chromatic pt.

Compare with Op. 53/1

Schbt PS B♭/1
(Exp → Dev.)

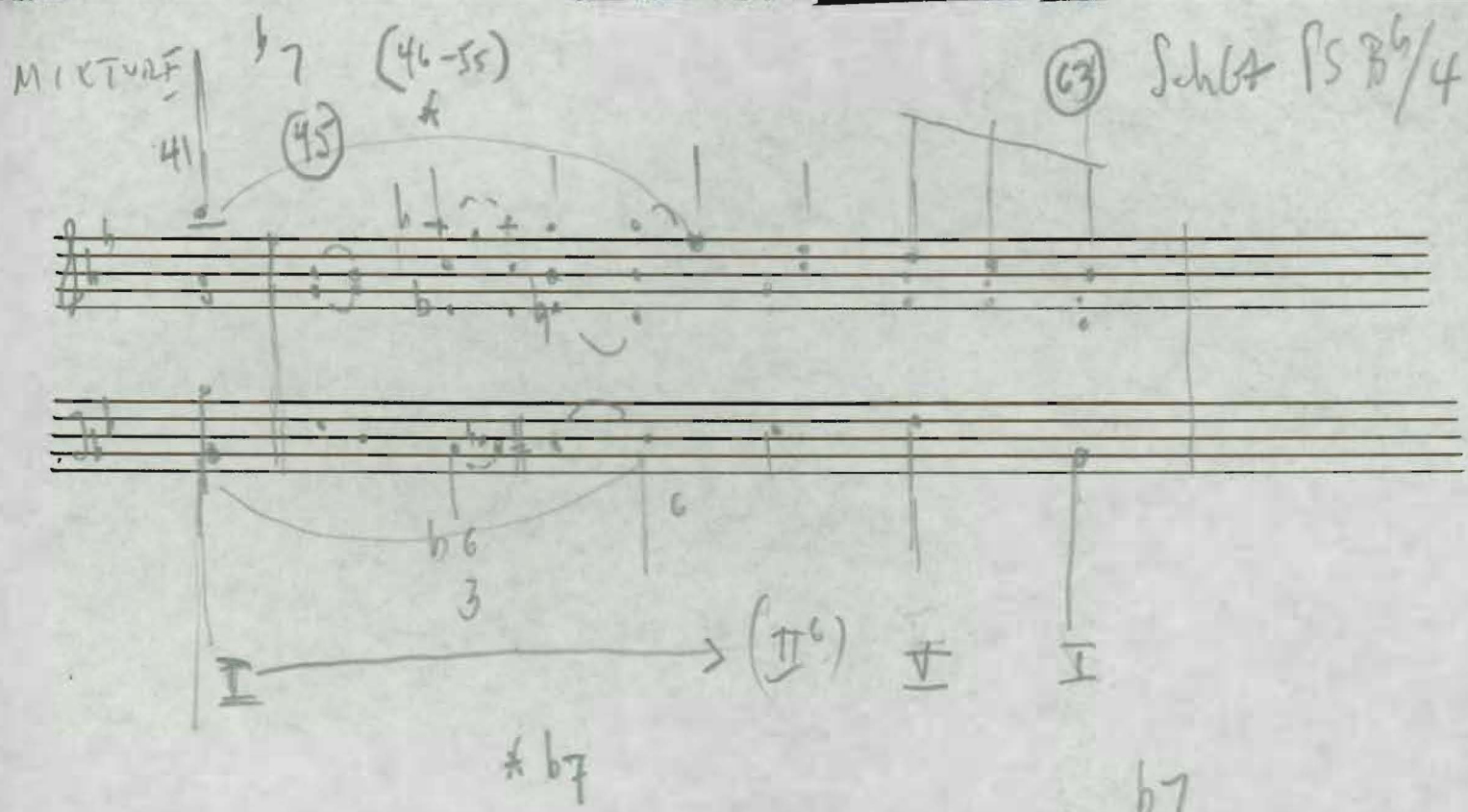
major 3rd (descending) +3 Bass
(to minor triad)



moving to a $\frac{c}{3}$ position first, then leaping, makes it more smooth.

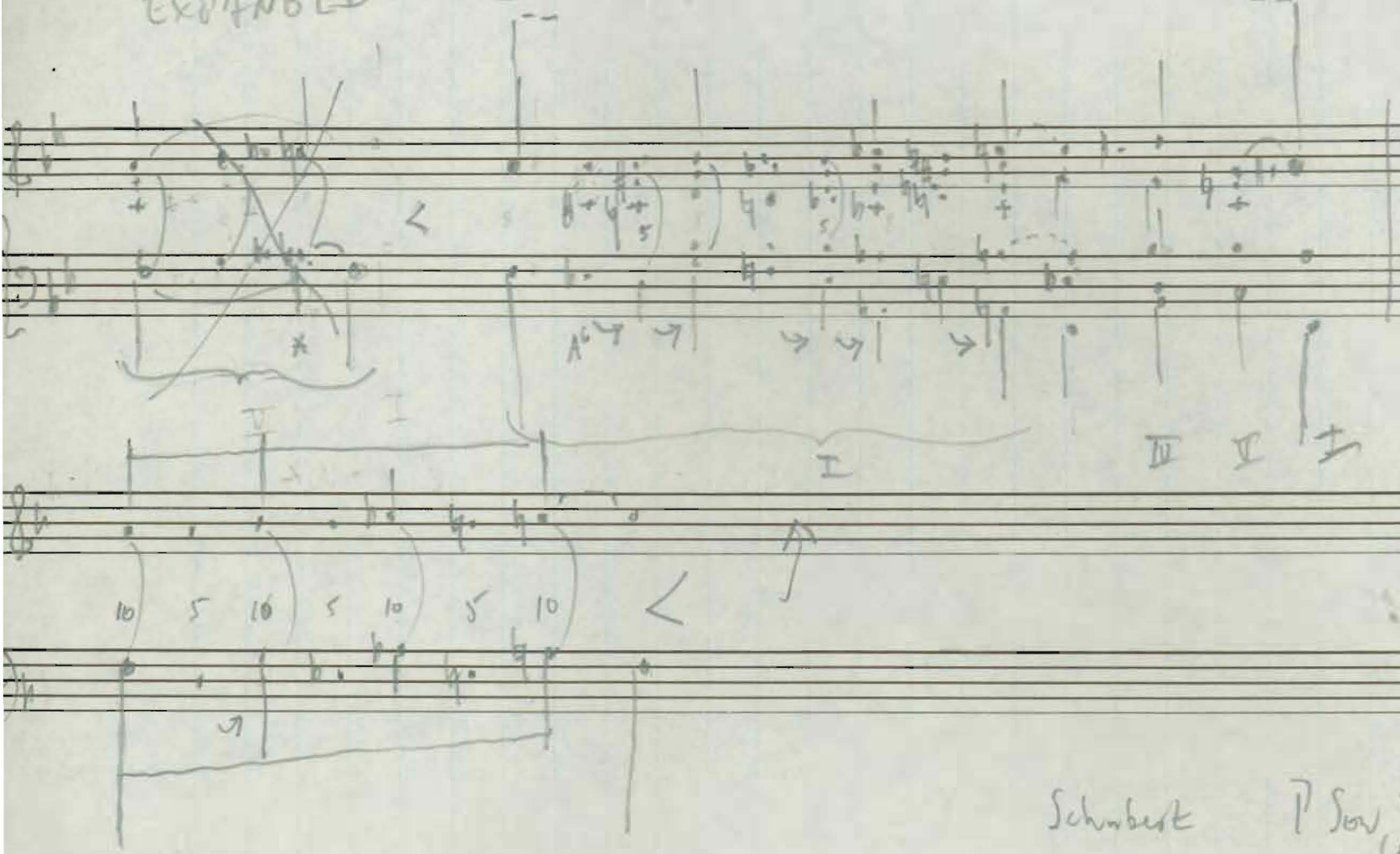
to minor triad

[to beginning of Development section



and prolonged chord (mixture)

¶ motion 10-5-10-5
EXPANDED



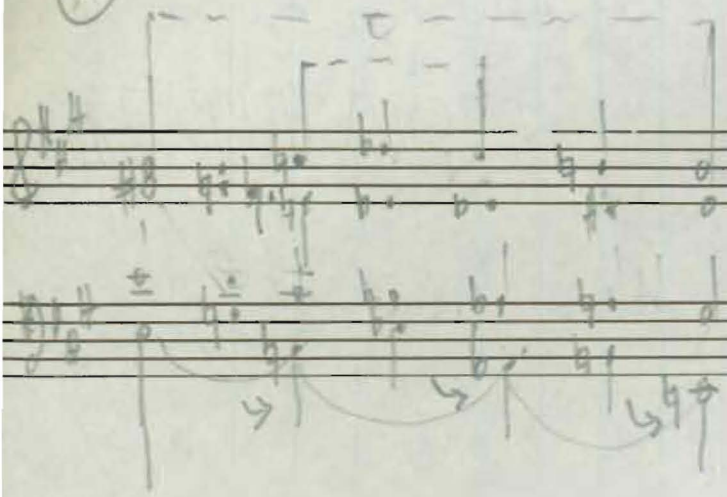
Schubert P Sow B♭ (#15) / 1
(Post)

Descending 3rds

Schlt PS A Major / 1

82-111

(1)



important is the

chromatic rise in the bass

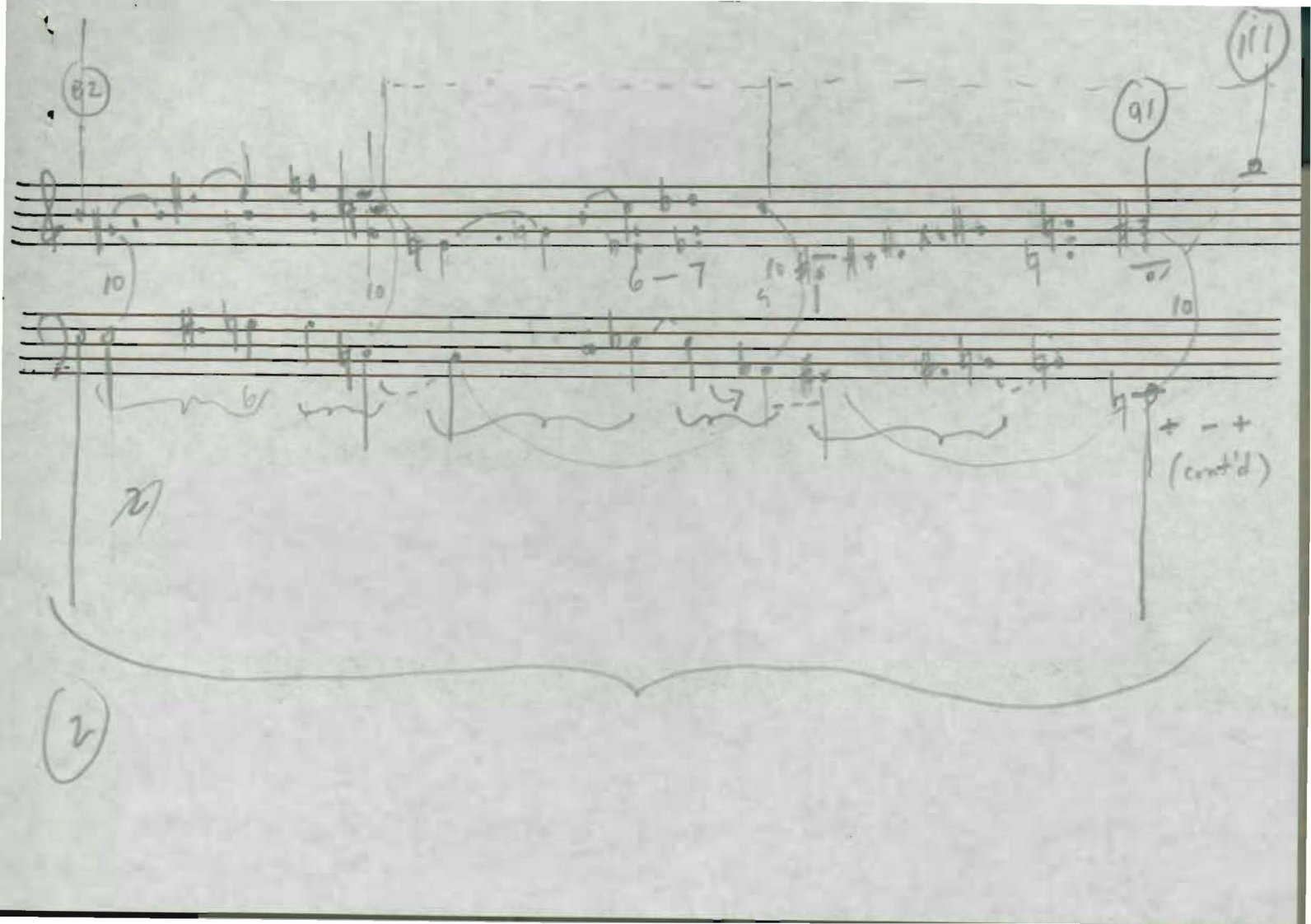
to the 6/3 position thus change

from ~~[illegible]~~ 3rd) / from major 3rd to minor 3rd.

descending + 3rds in a clear

prolongation of an 8th in Bass

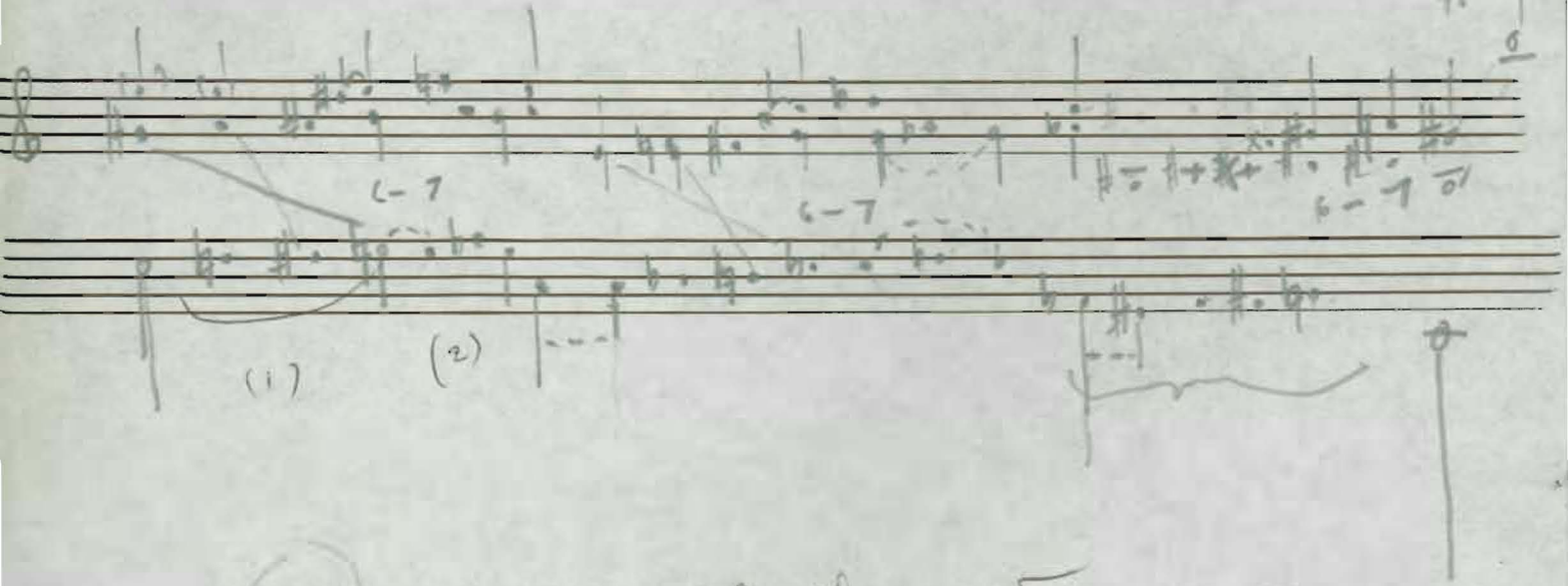
plus N prol. in top voice (comparable to top voice descent in 3rds / ~~top voice~~)


82
91
111
10
10
6 — 7
10
10
+ — +
(cont'd)
2

'82

(111)

91



(3)

(1) Very Tonic displacement
(2) Neighbor chrom. continuing
-tension of chrom motion.

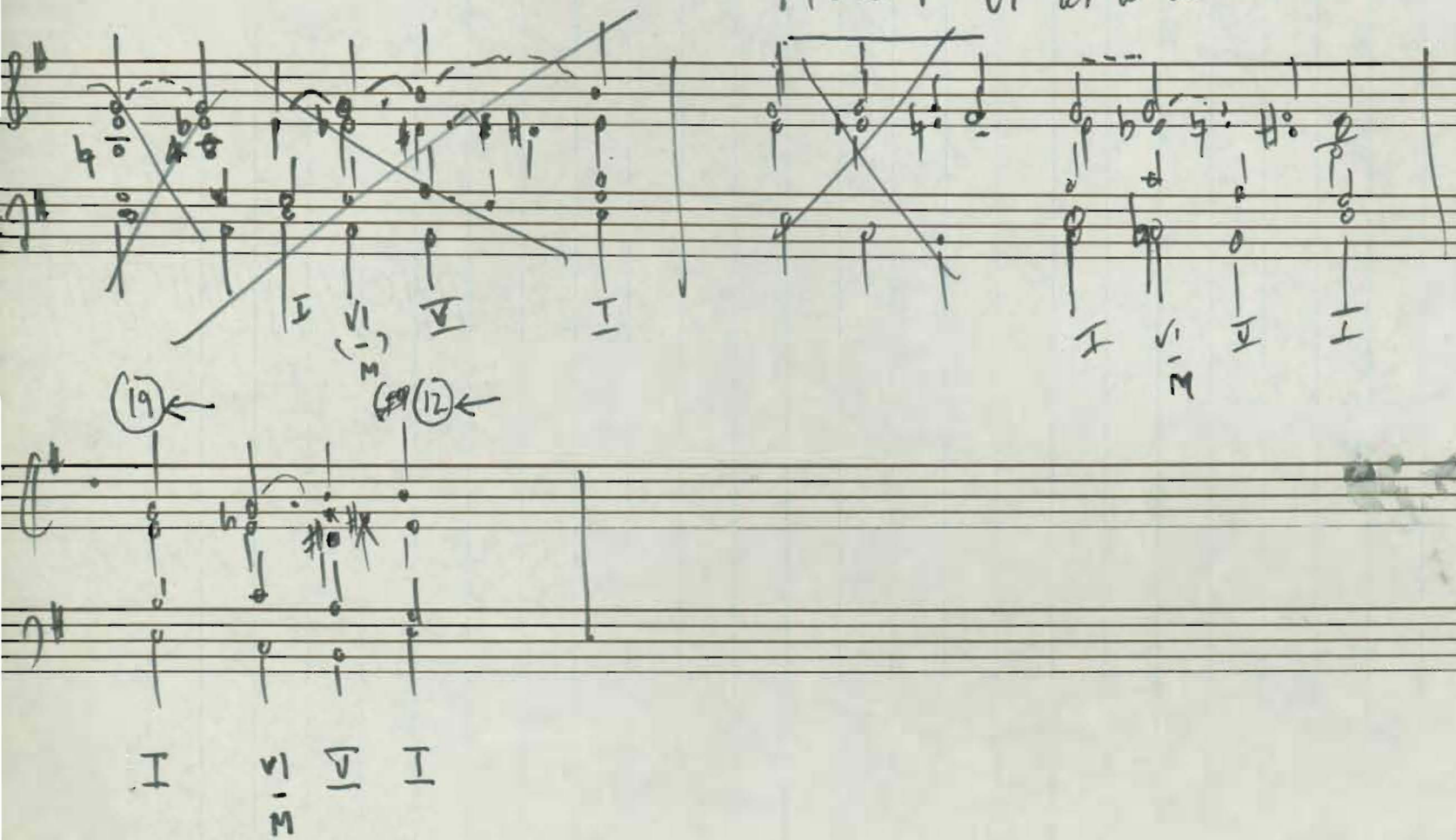
of chrom. pt.

Sch PS A+/1

Schubert Schwan.

AUFENTHALT

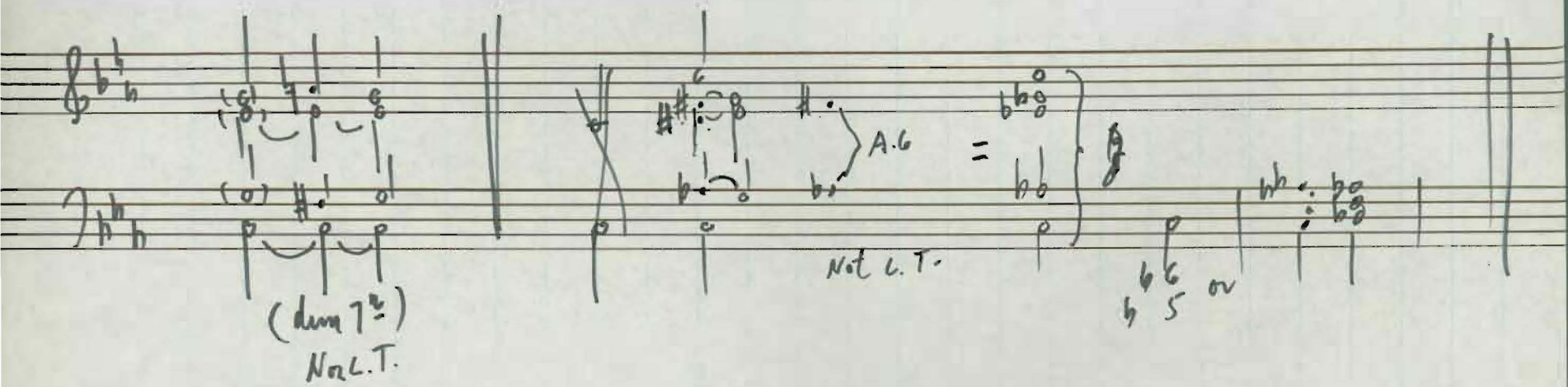
Minor: VI as a minor tricol



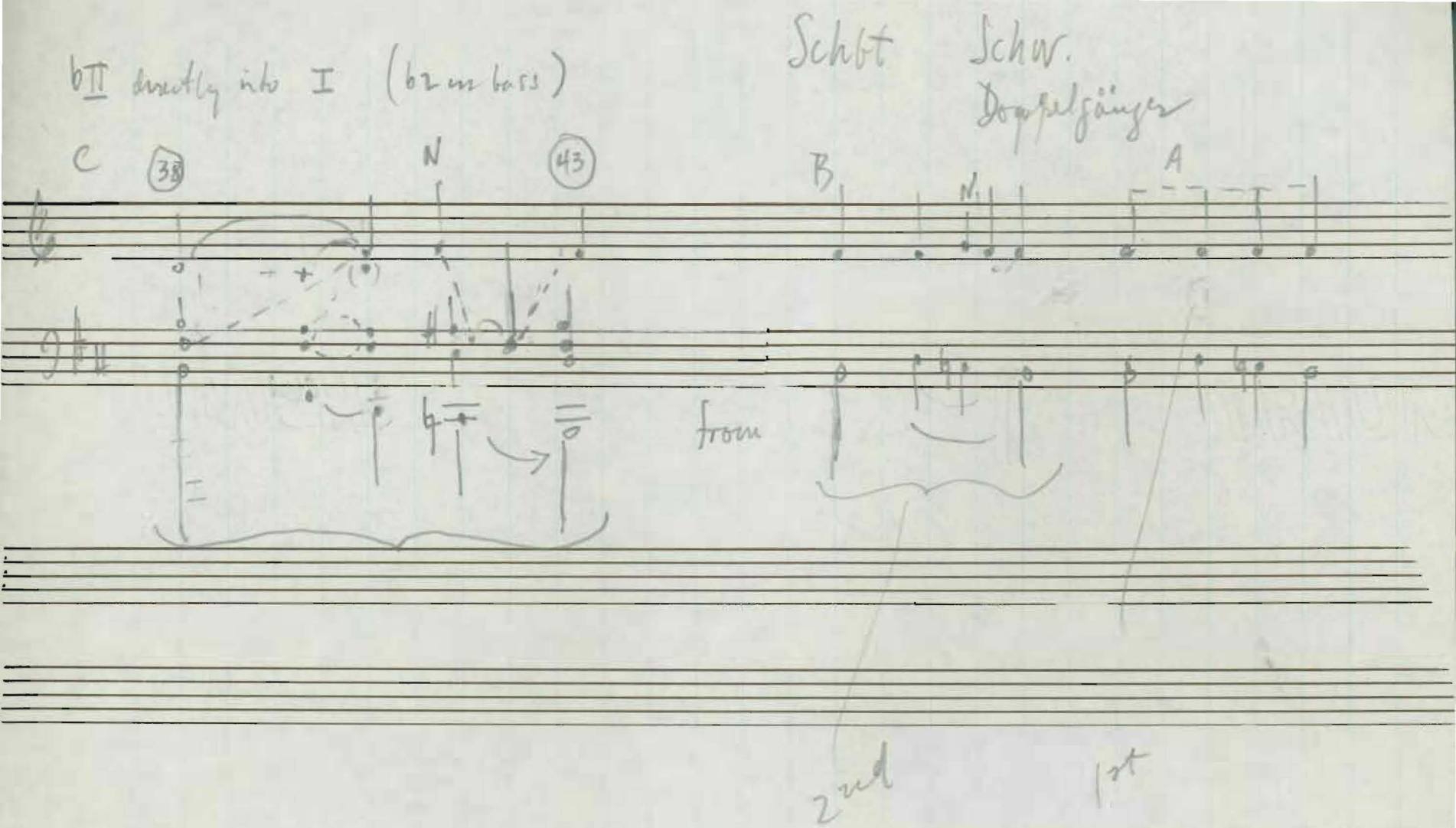
Schl Schw.

Die Stadt

Am Meer

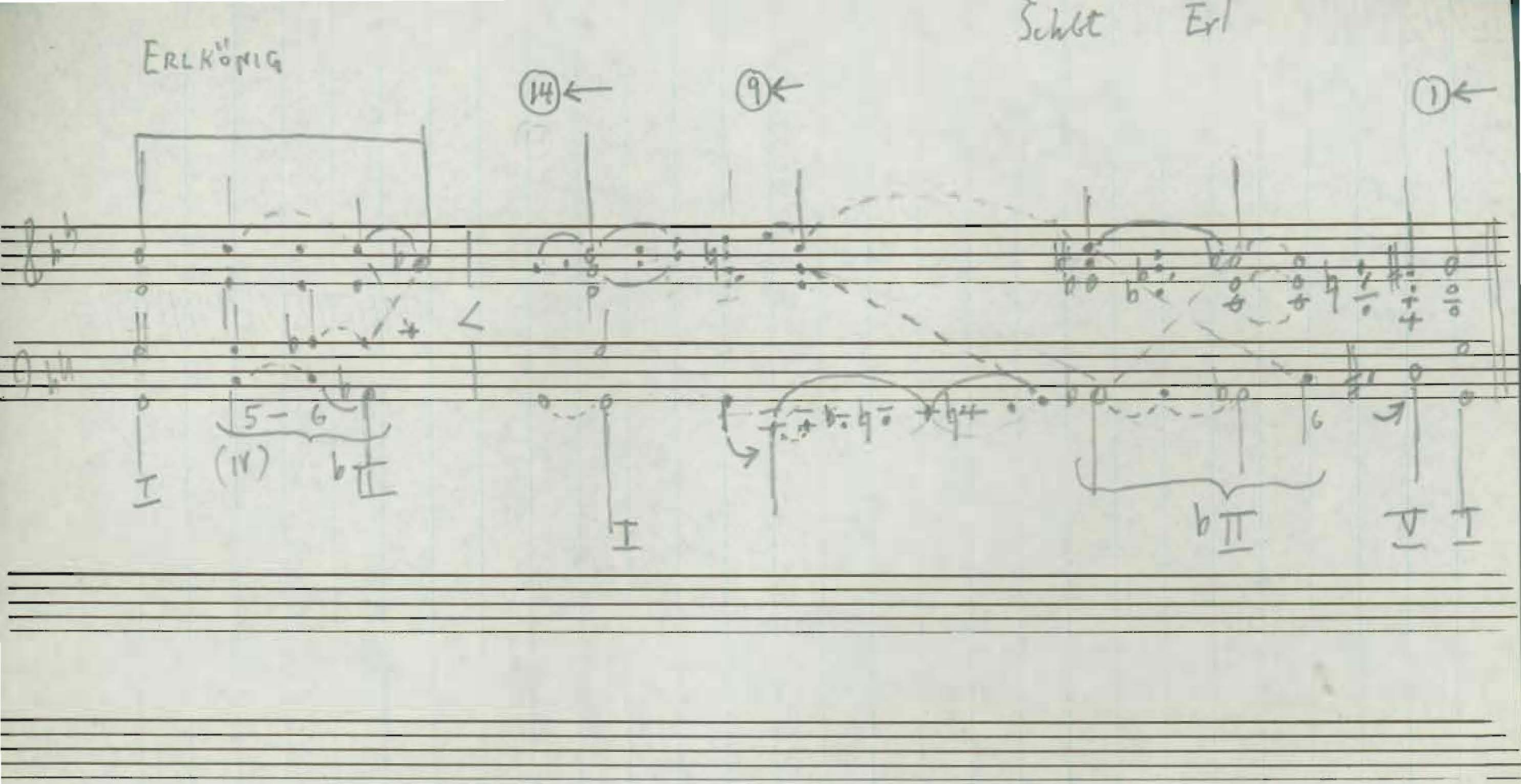


Neighbor chords (Double meaning)


bII directly into I (b2 in bass)
Schbt Schw.
Doppelgänger
C
38
N
43
B
N
A
from
2nd
1st

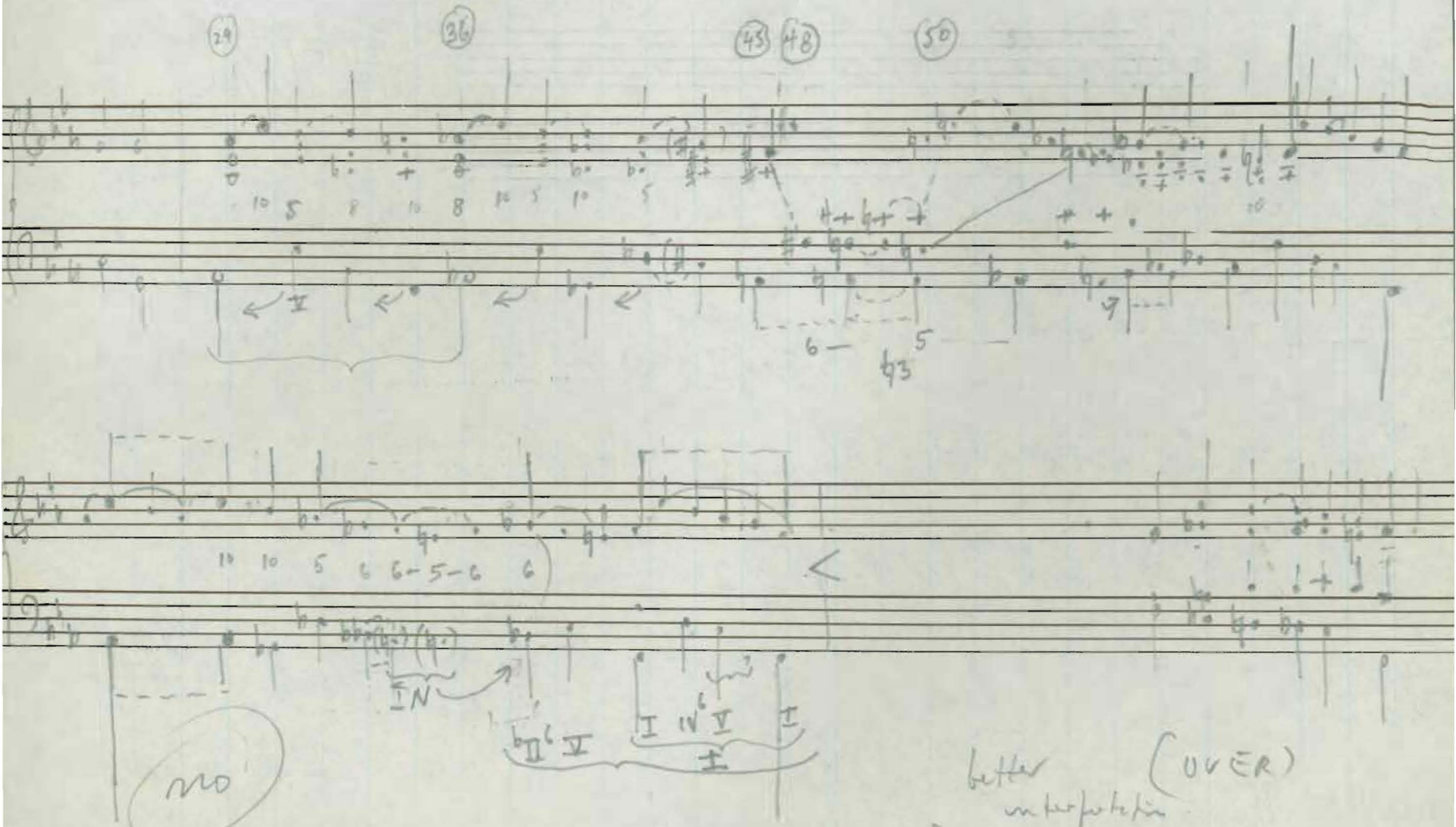
Schbt Erl

ERLKÖNIG



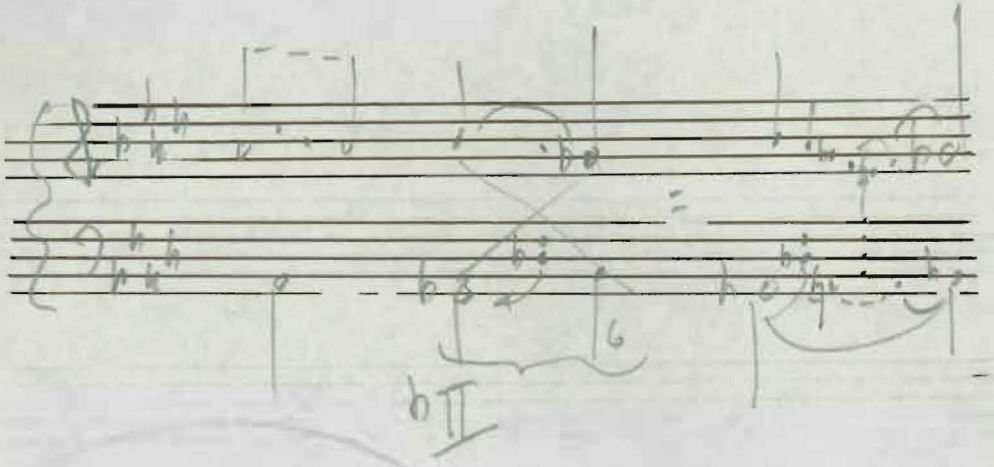
5-6 to $^{b}\underline{II}^{6}$: substitute — $^{b}\underline{II}$, w expansion of 5 (IV)

Schl Kriegers AHNUNG Schw. #2 Schubert Schw²



better interpretation (OVER)

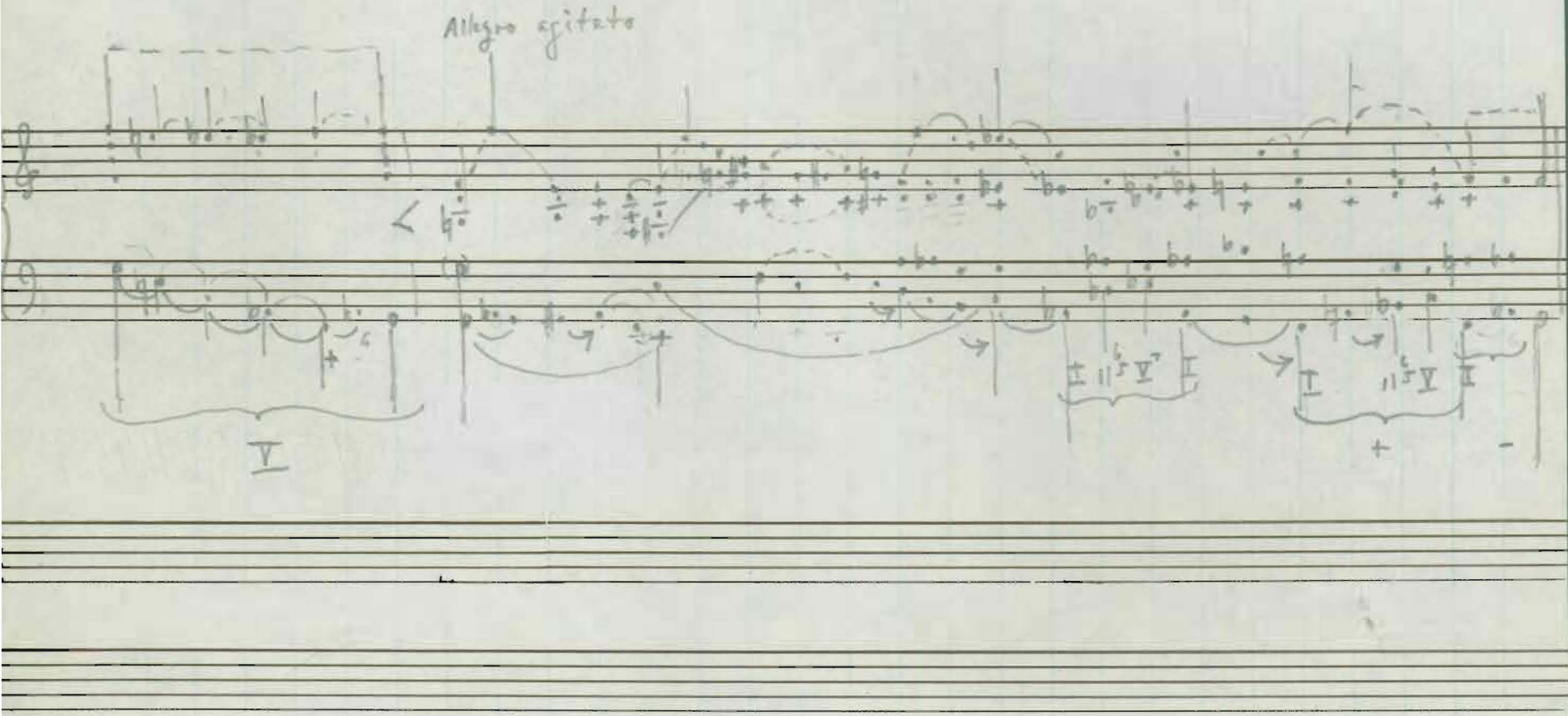
unique approach to ♭II⁶ with ♮2 in top voice
prolongation of leading tone with chrom. NT in Bass.



possible
interpretation.

Krieger's Ahnung (Schwanengesang # 2)

Schubert Sch. W. 2



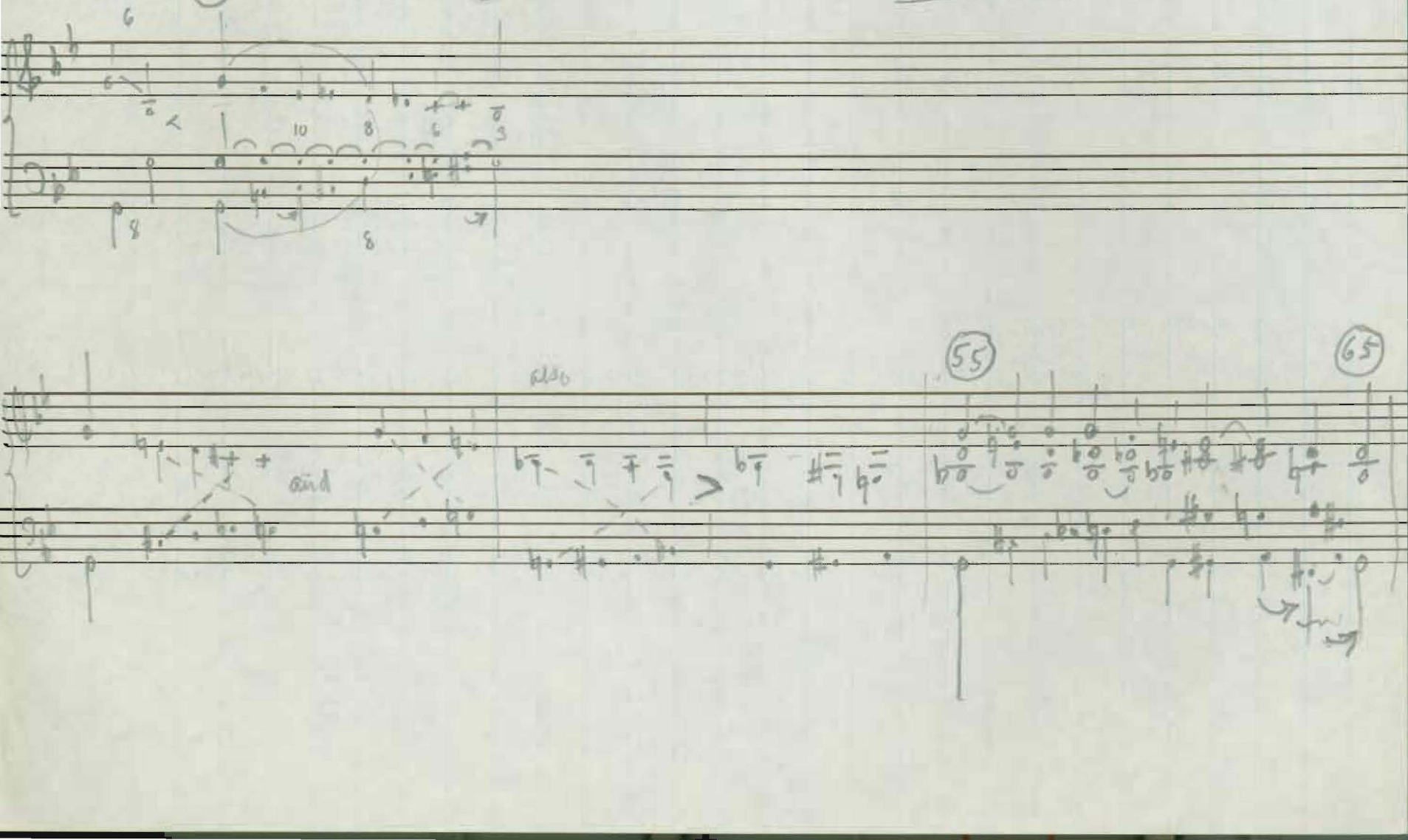
Descending 3rds with Mixture
prolonging V

SCHUBERT

Der Wegweiser (Winter. #20)

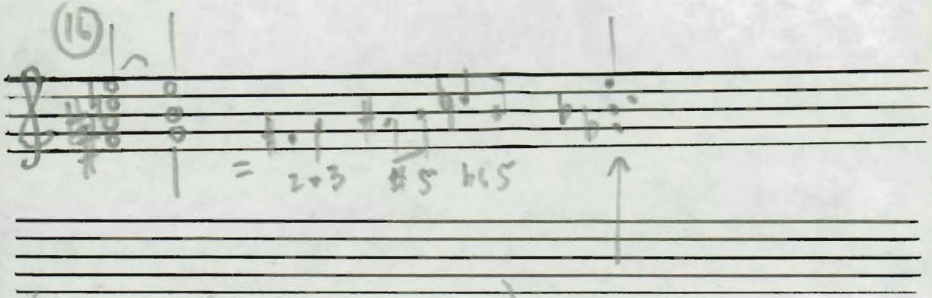
W 20

Contrary Motion



Schubert Wint. XI (Frühlingstraume)

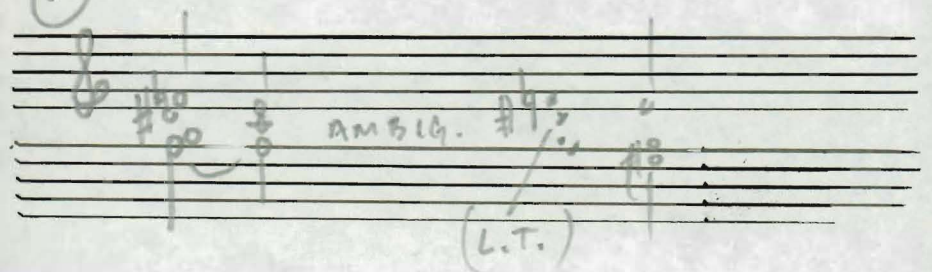
(16)



(also on (18)+(20) transposed) ehharmic A.C

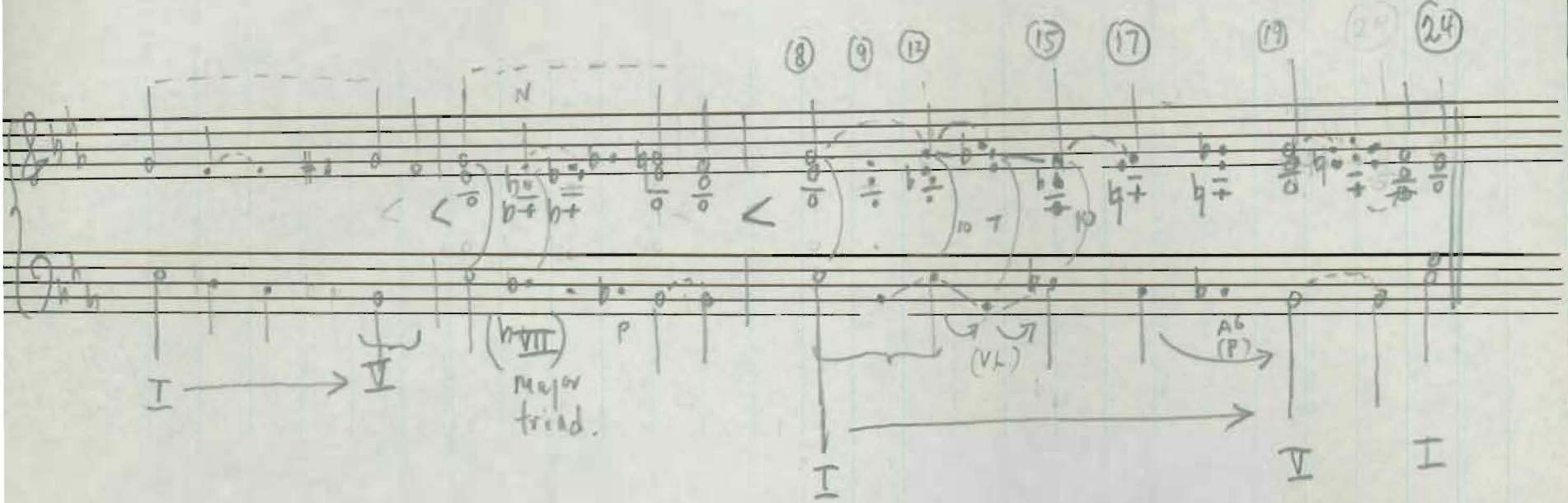
SAME.

(22)



Schubert Die Post (Wint. #13)

Schubert W[13]



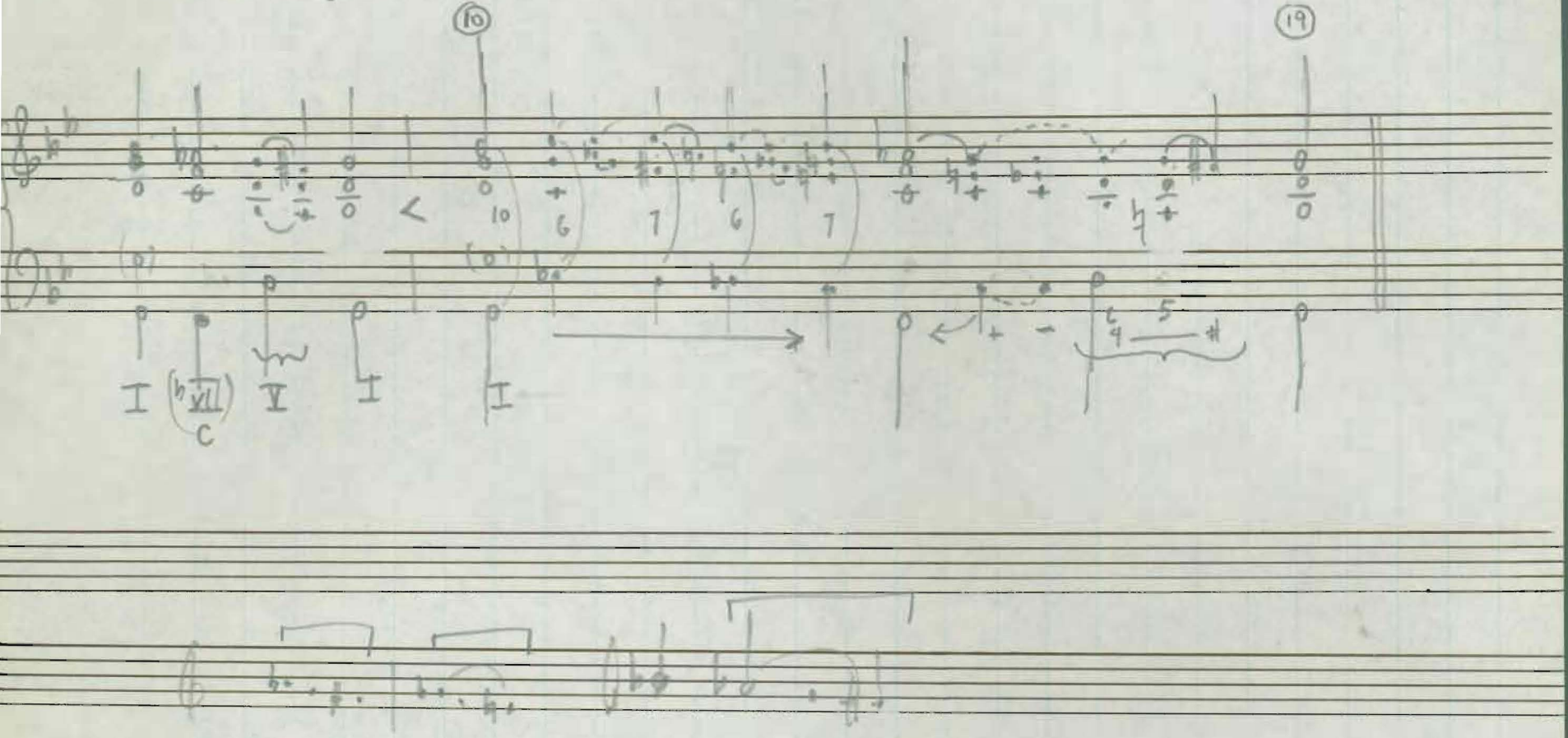
(MAJOR)

I → V but not to inner voice above

Descending. Through ♭VII

Schubert Der Wegweiser (Wmt. No. 20)

Schubert W20



diminution. of

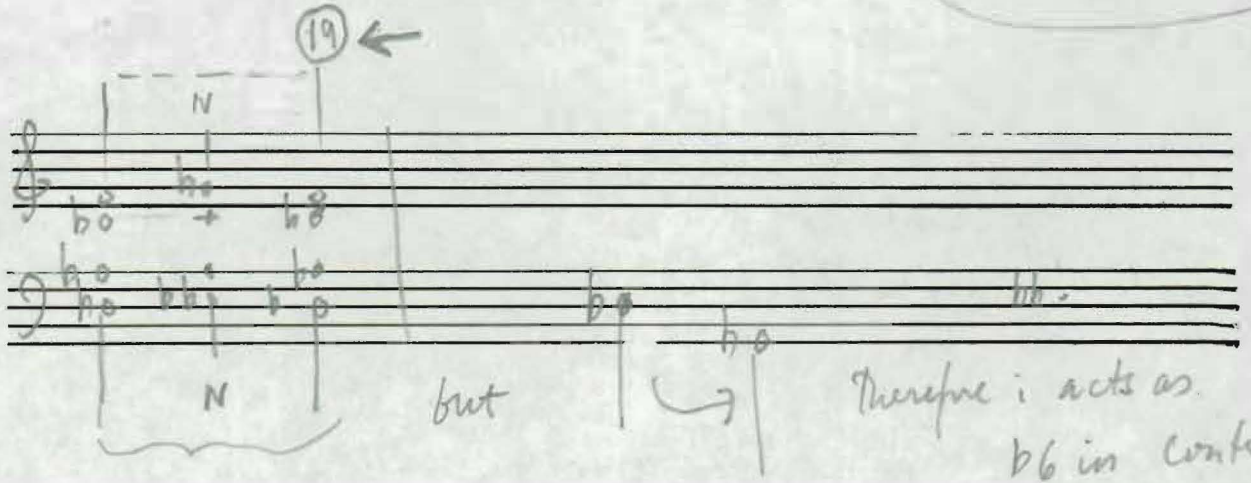
♭2 supported by ♭VII

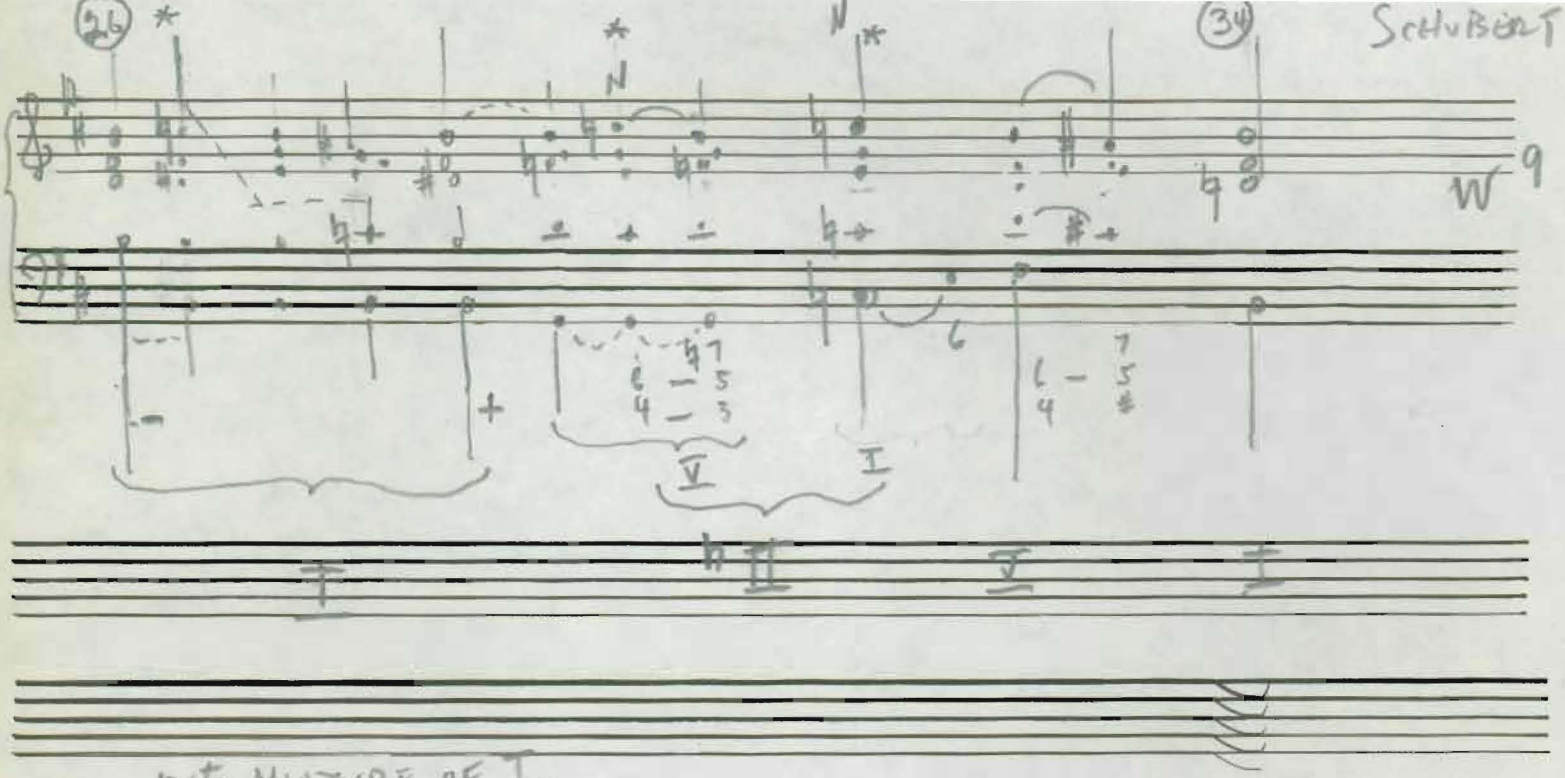
true Phrygian polyphony -

in which the chord on VII is a minor triad -

Schubert Die Post (Wint. No. 13)

b2 as N
in Lowest Voice





note MIXTURE OF I

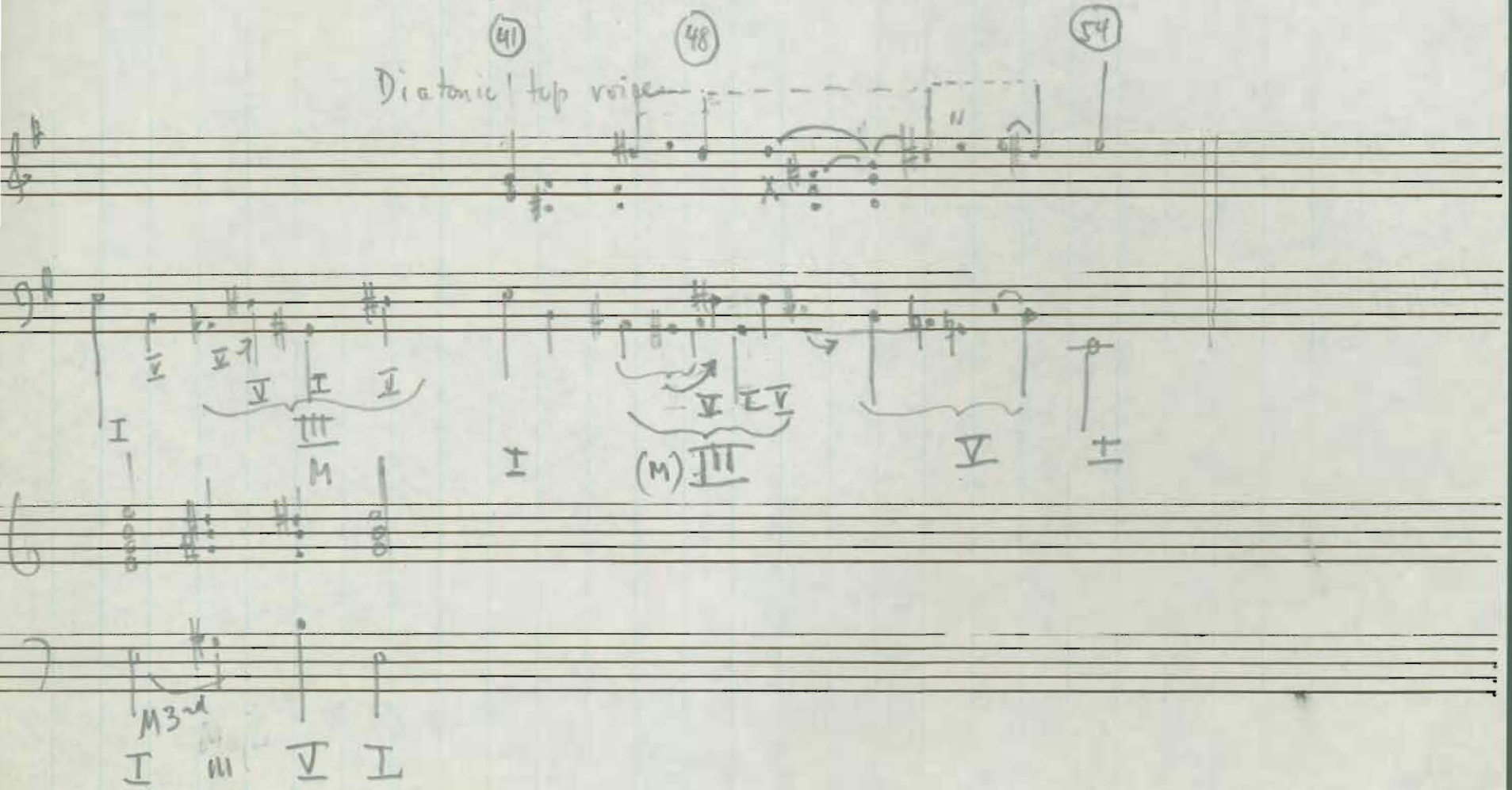
b2 as a N. 3 different ways of support. Note melodic prolongation of b2.

Schubert (Winterreise) Irrlicht
No. 9

Schubert

MIXTURE

Aus dem Flusse (Winterreise no. 7) III Minor as The 3rd of Major.

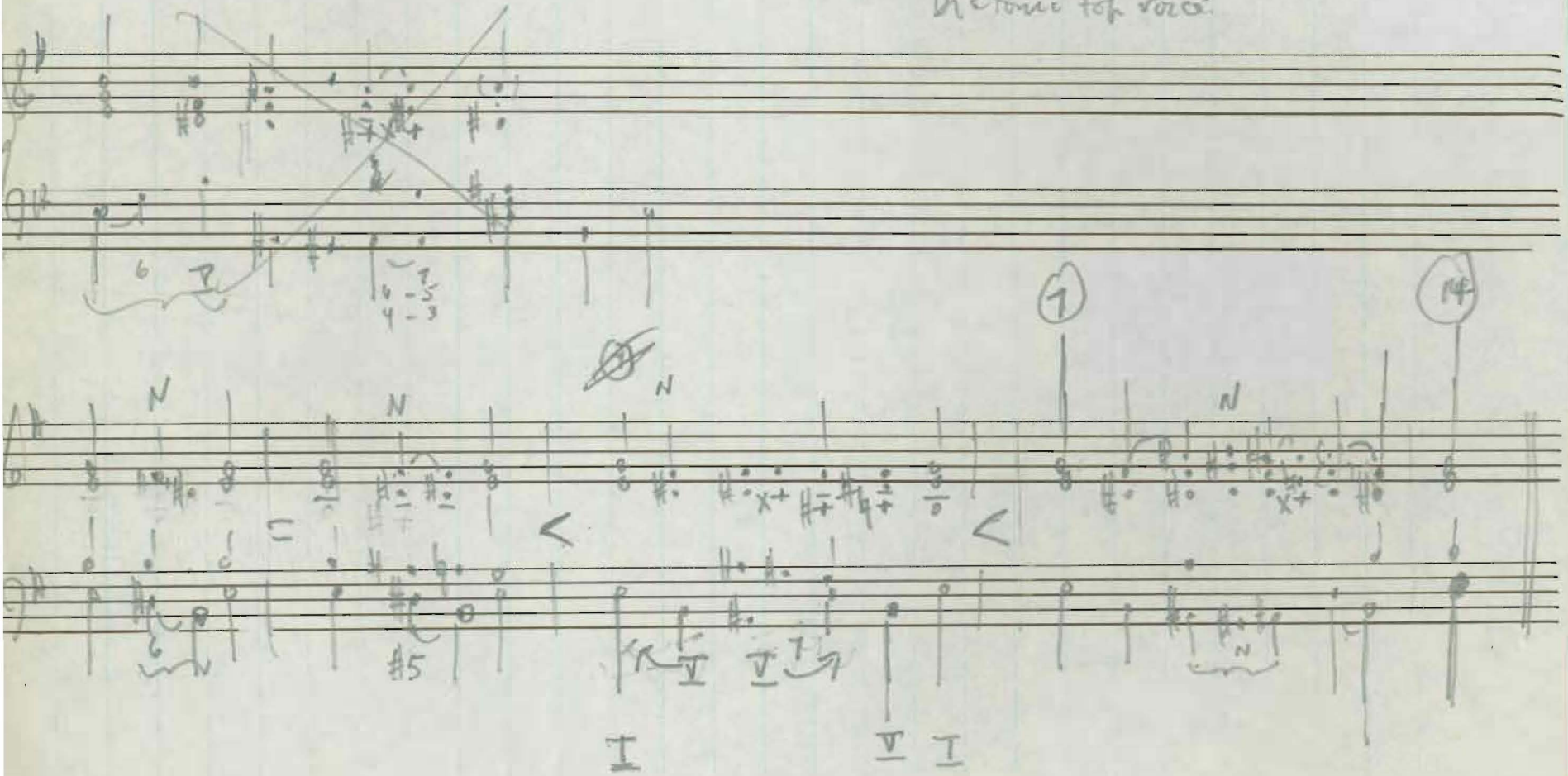


Schubert

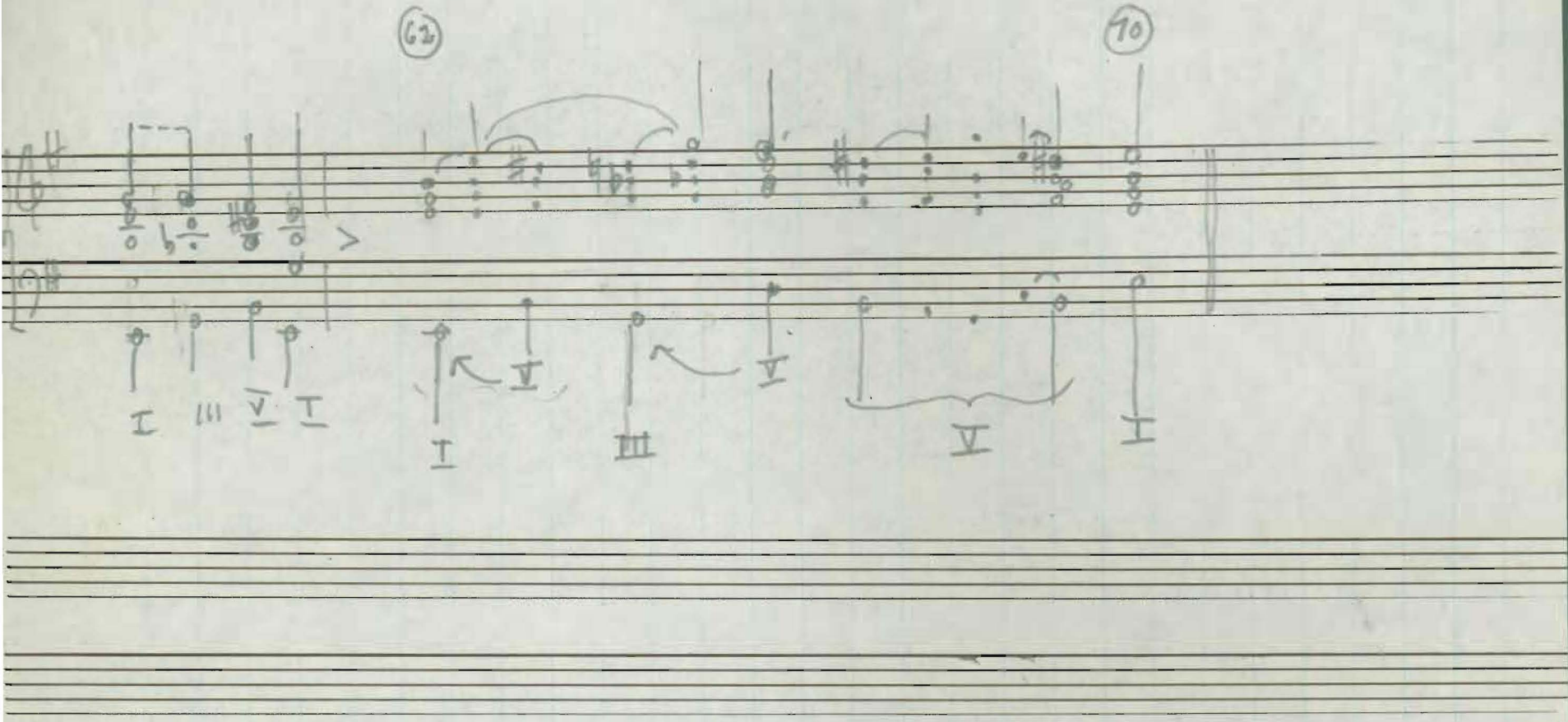
Auf dem Flusse (Winterreise no. 7)

MINOR: VII as a minor triad - prolonged.

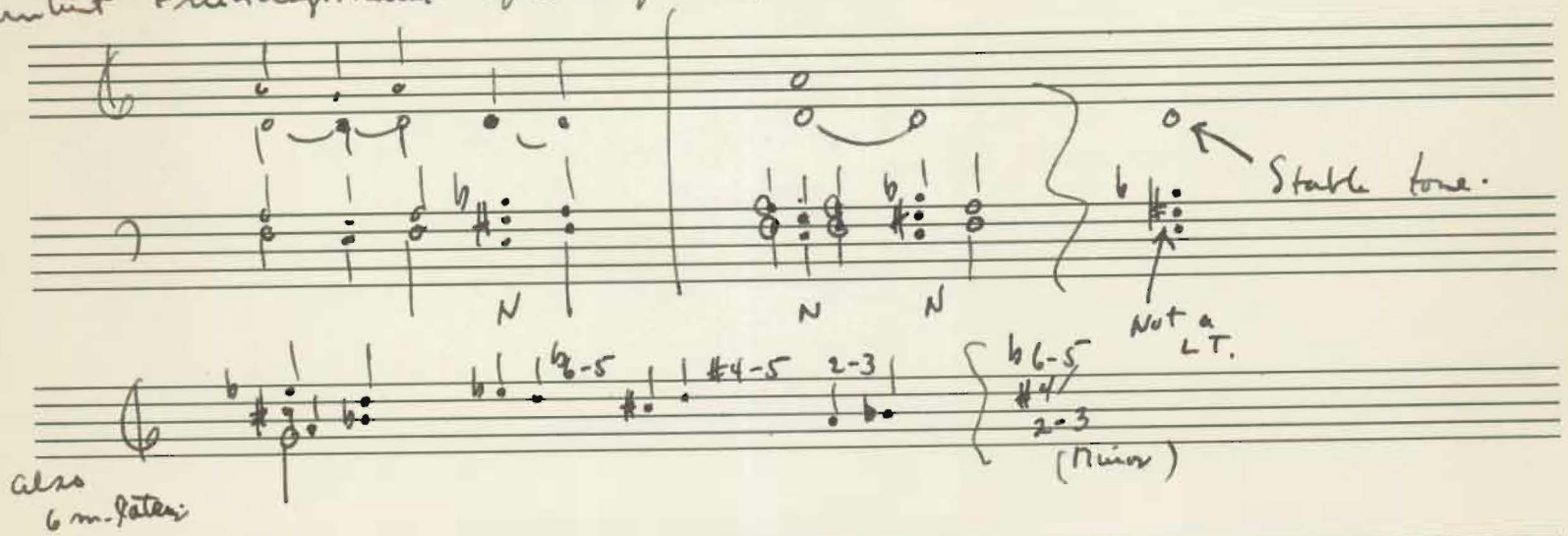
Diatonic top voice.



Schubert Auf dem Flusse Winterreise No. 7

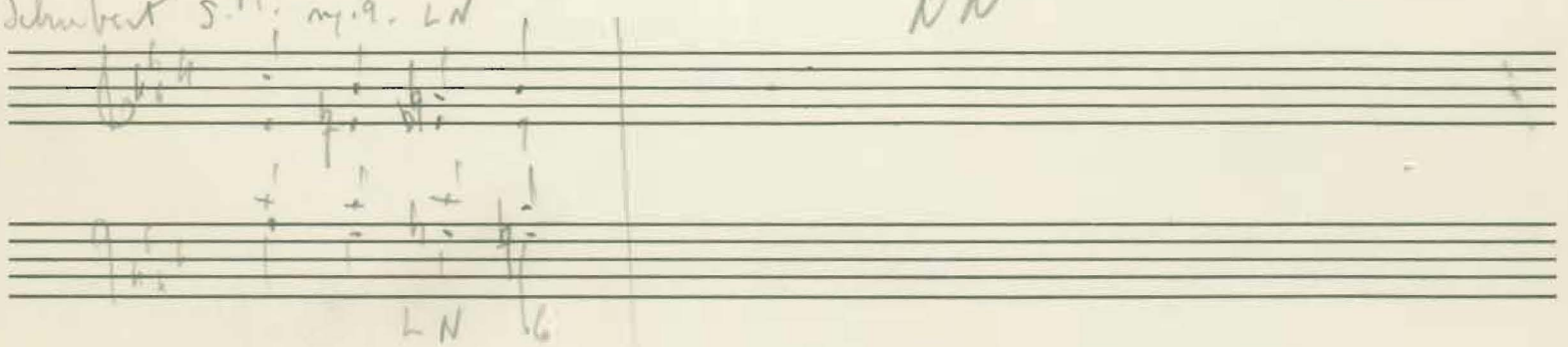


Schubert Frühlingstraum. after one first ?



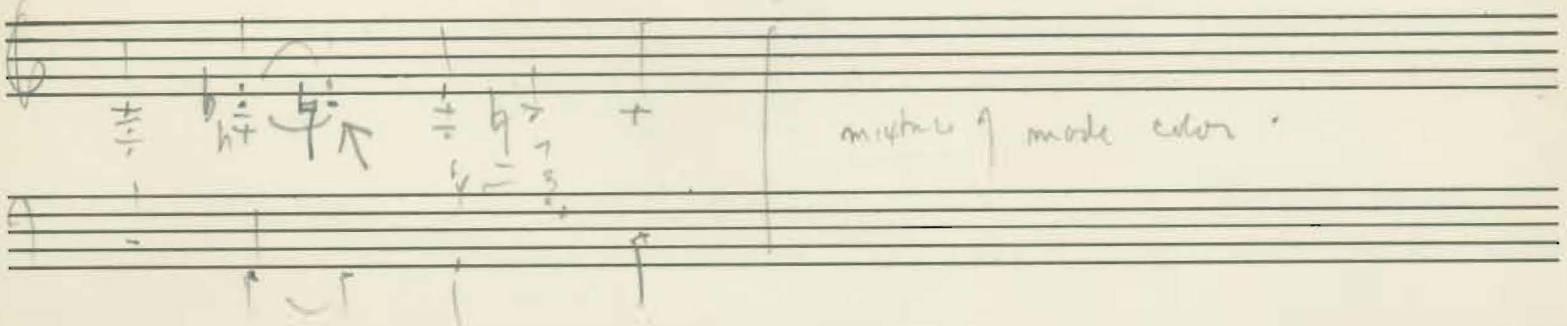
#6 Schubert S.M. mg.9. LN

NN



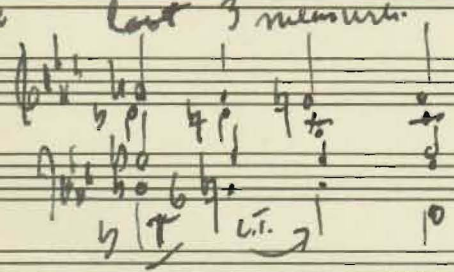
♭II Phrygian ascensional mixture

Schubert Schöne M. #5 after all one pt. next: (p 16)



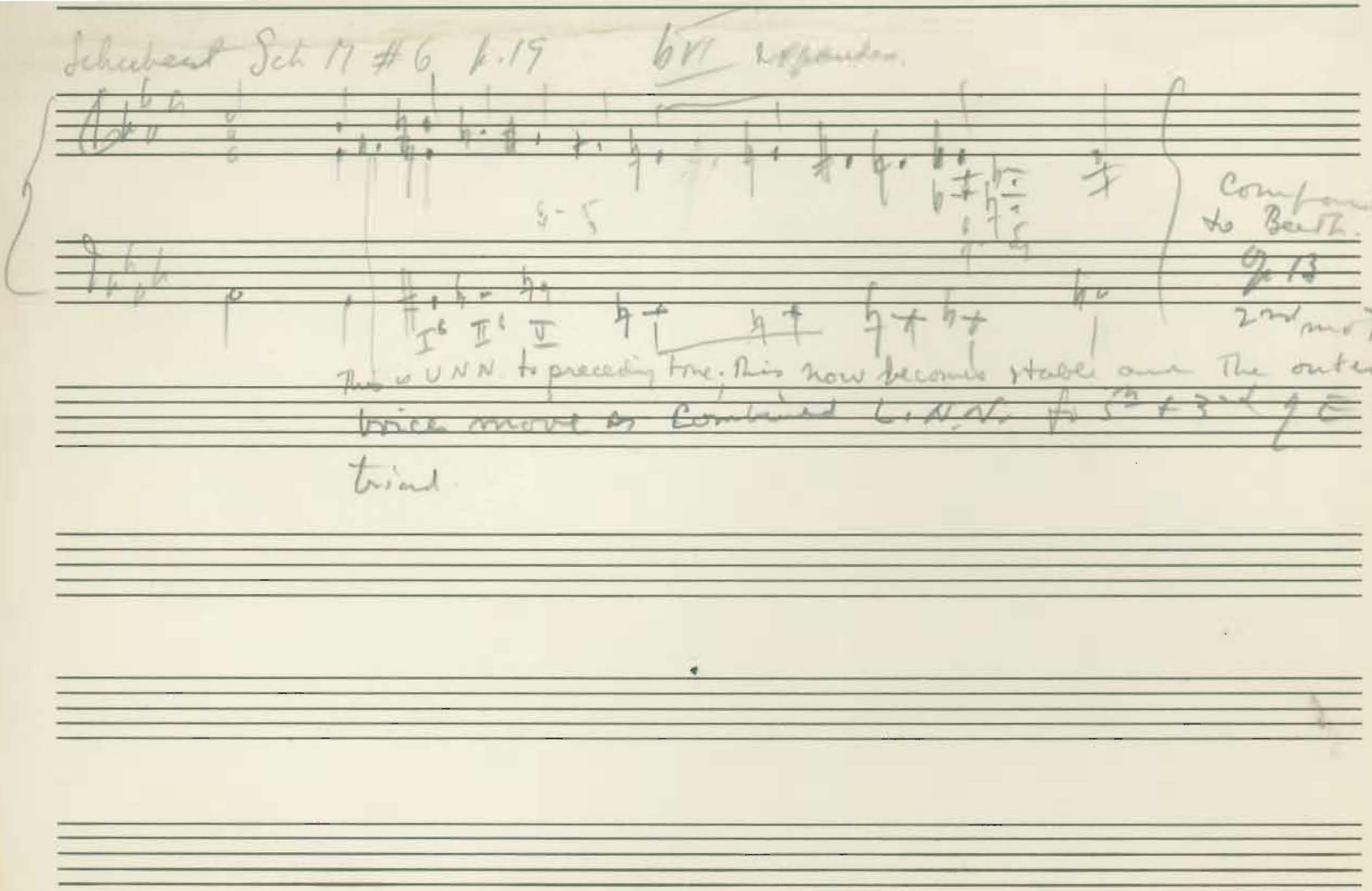
Schubert
Erlkönig

last 3 measures



Phrygian

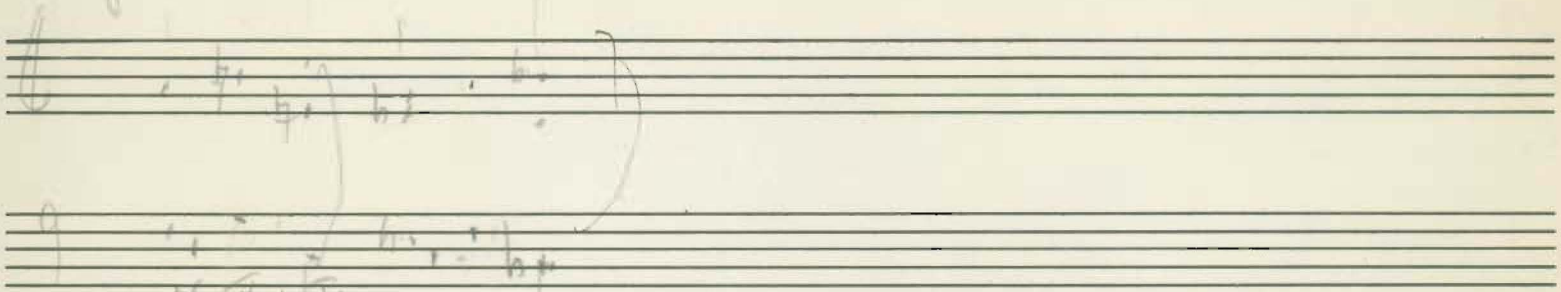
Leaving the $\underline{\text{II}}^6$ chord
via L.T. on way to
dominant.

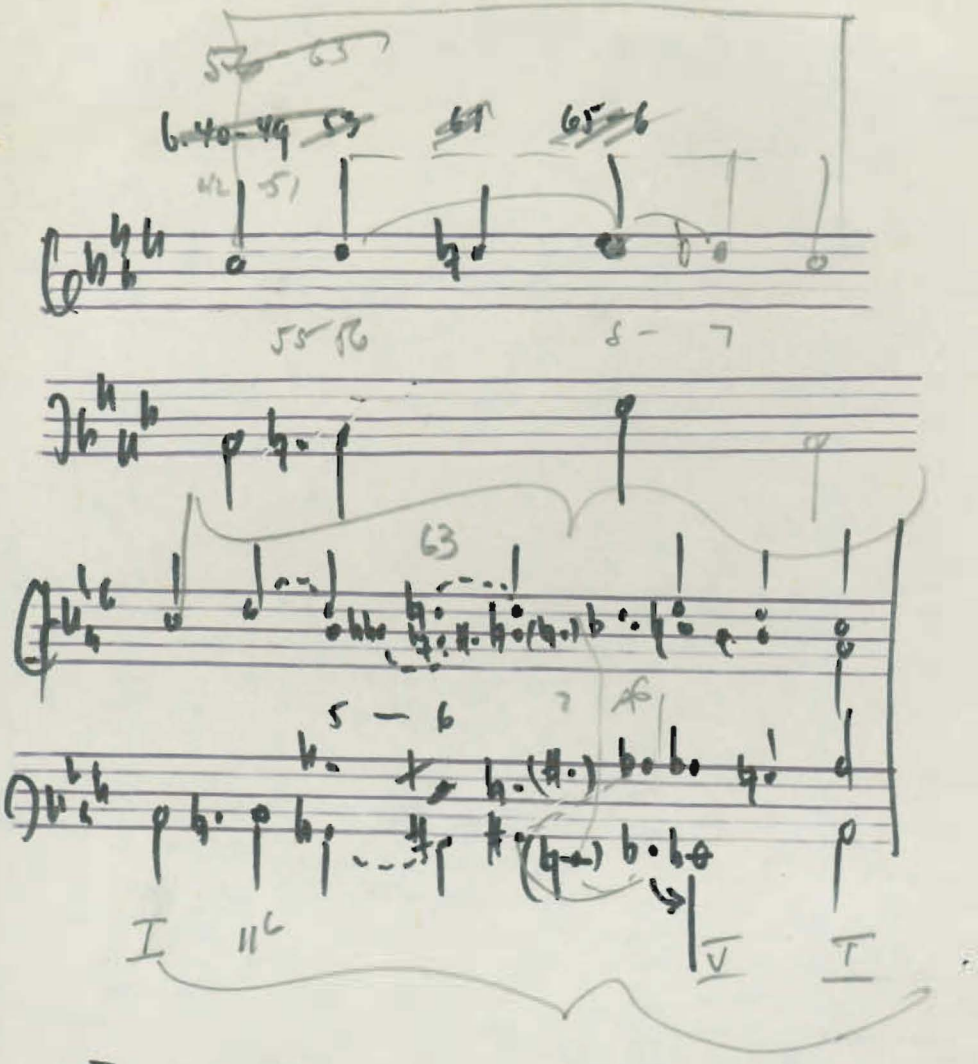


PASSANTINO BRANDS NUMBER 1
12 Stave Medium

Litho'd in U. S. A.

Ungeduld





Expansion on a chromatic passing tone

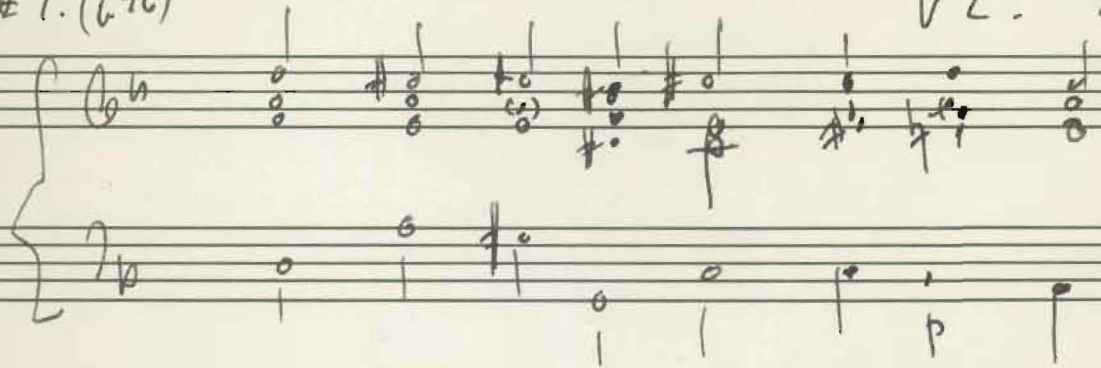
(transposed) B♭ in original

Schubert Die schöne Müllerin

Pause 6 49 – 67

Wunderreise #7. (676)

VL. Space.



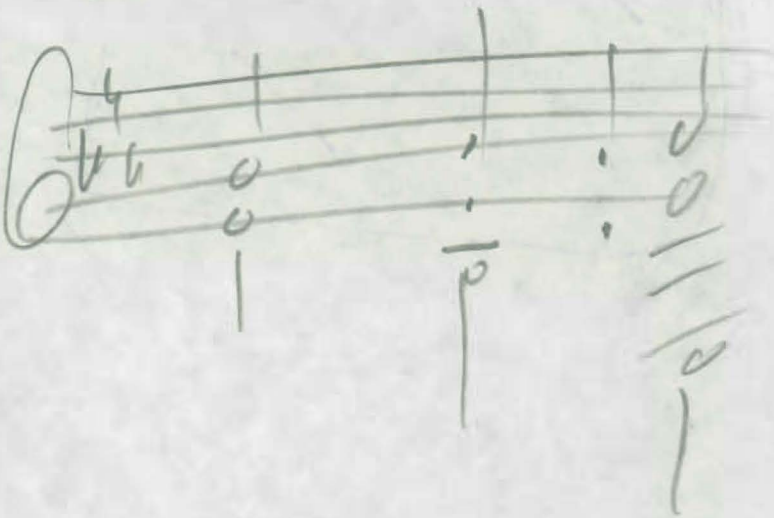
Werner russe

Die Post XIII

bar 11 Eb

to

24 ¶ 10

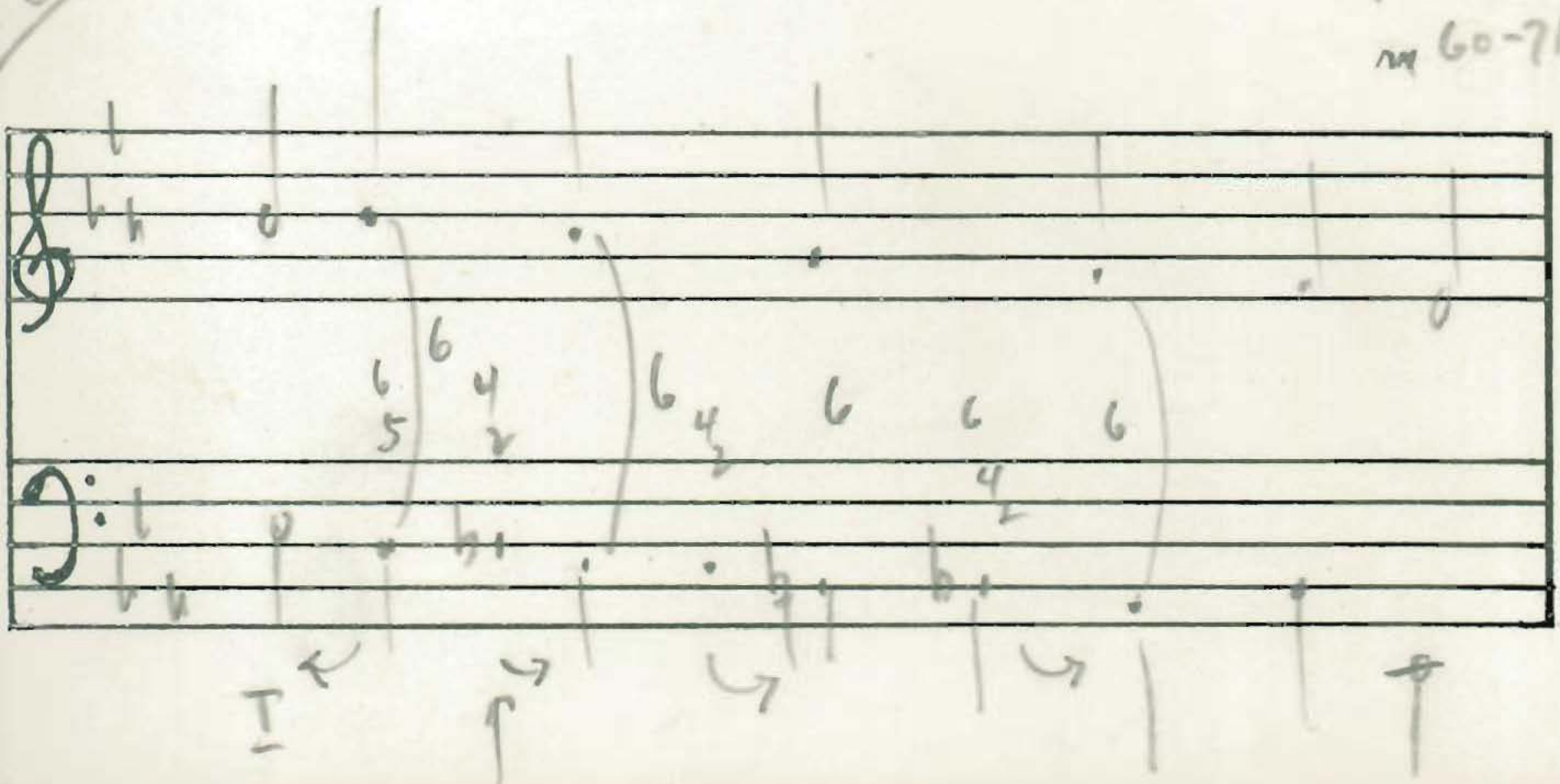


MIXTURE.

Das Fischermädchen Schubert. #10 Schwanengesang.

from music original key Ab major.

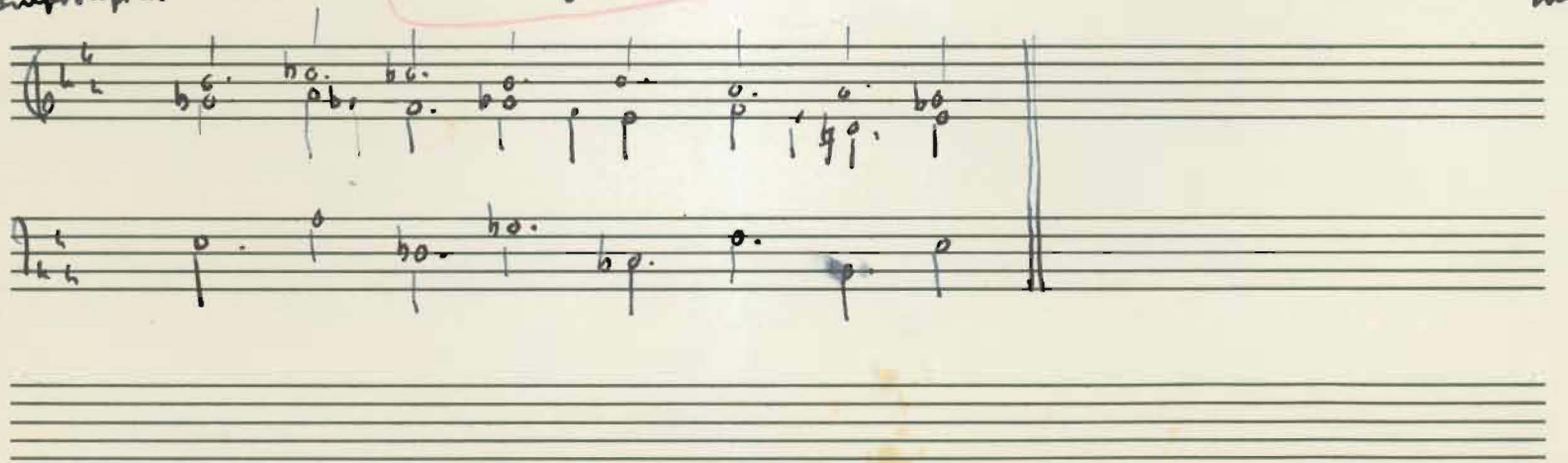
Schubert
Op 90 #2
mm 60-71

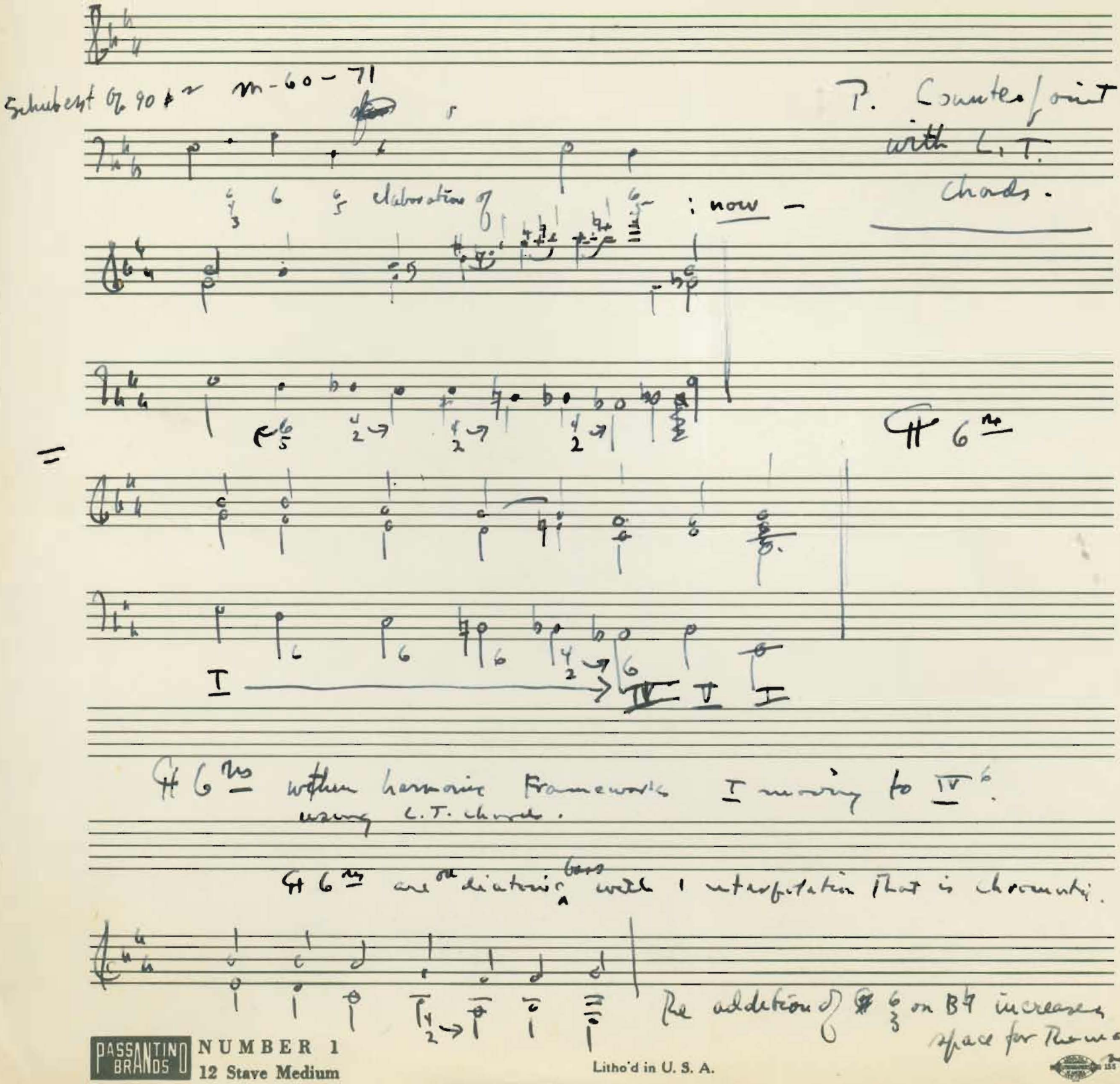


Schubert Op. 90 #2
Impromptu.

Circle of 5ths.

Diatonic circle of 5ths in minor mode.



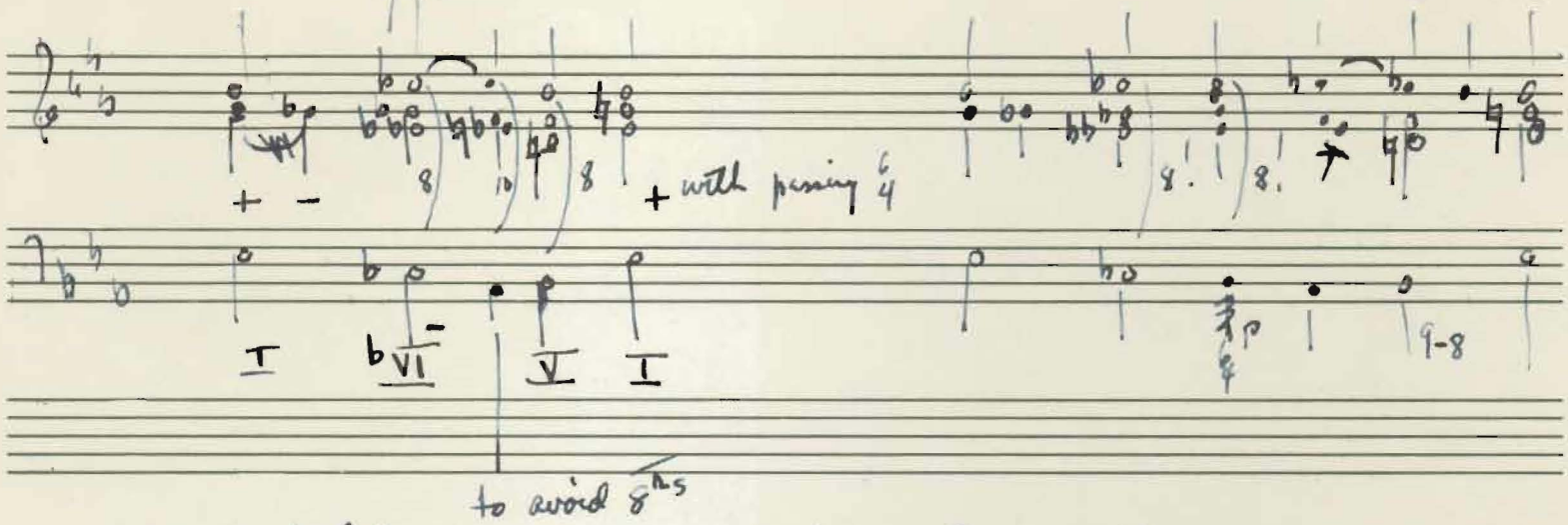


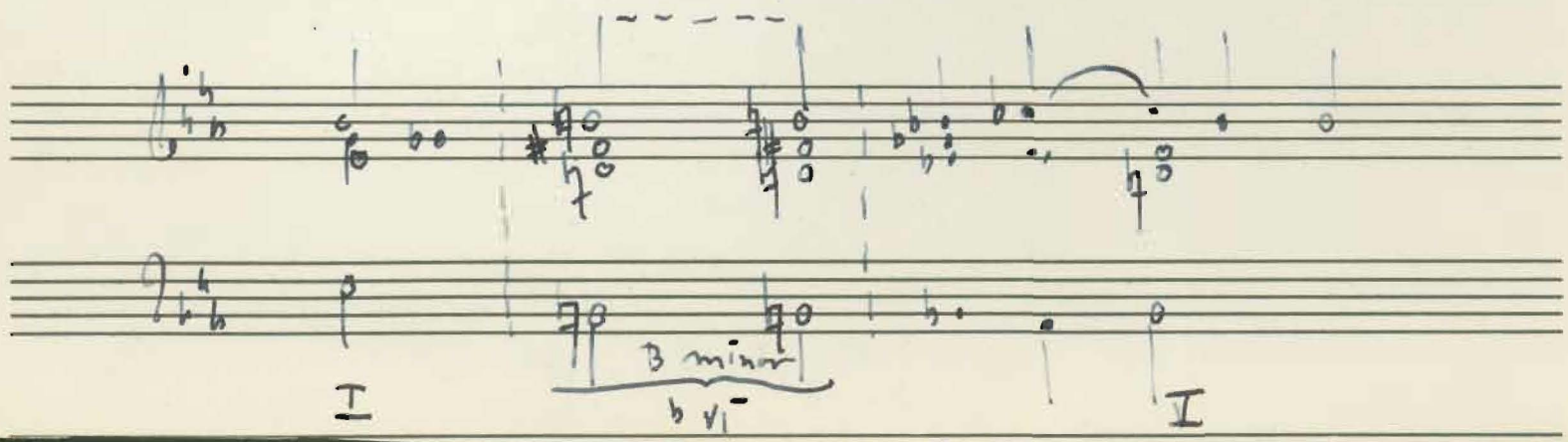
PASSANTINO BRANDOS NUMBER 1
12 Stave Medium

Litho'd in U. S. A.

Schubert Ex Impromptu mixture + unharmonic

double mixture.



If The ♭VI is to be expanded for any length of time, i.e. prolonged with its own harmonic and contrapuntal framework, C♭ minor as a temporary key would be too unwieldy (a signature of seven flats + 3 double flats!)

Therefore, expedient to change to B⁻