MTO 24.3 Examples: Black, Schubert’s Development of Harmonic Motives in his Early String Quartets

(Note: audio, video, and other interactive examples are only available online)

http://mtosmt.org/issues/mto.18.24.3/mto.18.24.3.black.html

Example 1a. String Quartet in D major, D. 94, i; form of “exposition” and “development”

“Exposition” (mm. 1–114)

<table>
<thead>
<tr>
<th>Main Theme Complex (1–54)</th>
<th>trans (54–82)</th>
<th>“Subordinate Theme” (83–94)</th>
<th>Closing Section (95–108)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I (III)</td>
<td>PAC</td>
<td>HC</td>
<td>I</td>
</tr>
<tr>
<td>D+</td>
<td>F#–</td>
<td>D+</td>
<td>IV —— I</td>
</tr>
<tr>
<td>non-modulating</td>
<td></td>
<td>G+ E=</td>
<td>PAC</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Relative motive</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>G+/E–</td>
<td></td>
</tr>
</tbody>
</table>

Link (109–114)

“Development” (115–166) (functions as transition from D+ to C– [I → iVII])

<table>
<thead>
<tr>
<th>Pre-core (115–128)</th>
<th>“Core” (129–147)</th>
<th>trans to recap in C (148–167)</th>
<th>“Recapitulation” (168–371)</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>III i</td>
<td>III i</td>
<td></td>
</tr>
<tr>
<td>D−</td>
<td>F+ D− F+ D−</td>
<td>C−</td>
<td></td>
</tr>
<tr>
<td>Relative motive</td>
<td>Relative motive</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F+/D−</td>
<td>E♭/C−</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

“Recapitulation” begins in C+

Example 1b. Main theme complex and relative motive

Main Theme Complex

<table>
<thead>
<tr>
<th>Thematic intro (1–2)</th>
<th>Sentence 1 (3–17)</th>
<th>Hybrid (18–25)</th>
<th>F♯− Excursion (26–44) and return through A+</th>
<th>Closing Section (45–54)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BI + BI + cont HC</td>
<td>CBI + cont HC</td>
<td>PAC</td>
<td>PAC</td>
<td></td>
</tr>
<tr>
<td>relative motive D+/B− (1–11)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B♭/D− (1–11)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Closing Section (41–44) PAC
Example 2. String Quartet in D major, D. 94, i, main theme complex, mm. 1–17
Example 3a. String Quartet in D major, D. 94, i, main theme complex, excursion to F♯ minor in 2nd section

end of Section 1 Section 2: Excursion to F♯ minor and back Relative Motive in F♯/A+: Member 1, F♯

VII♯7/V to V in F♯

CBI X

redirection of VII♯7/V to V in F♯

CBI X repeated

F♯: V prolonged in F♯

Relative Motive in F♯/A+: Member 2, A+

CBI X

F♯: V prolonged in F♯

Vln. 1

Vln. 2

Vla.

Vlc.

Vln. 1

Vln. 2

Vla.

Vlc.

A+ I V I V D+ V

end of Section 1 Section 2: Excursion to F♯ minor and back Relative Motive in F♯/A+: Member 1, F♯

VII♯7/V to V in F♯

CBI X

redirection of VII♯7/V to V in F♯

CBI X repeated

F♯: V prolonged in F♯

Relative Motive in F♯/A+: Member 2, A+

CBI X

F♯: V prolonged in F♯

Vln. 1

Vln. 2

Vla.

Vlc.

Vln. 1

Vln. 2

Vla.

Vlc.

A+ I V I V D+ V
Example 3b. Shift to F♯ minor through common diminished-seventh core

i) diminished 7th    ii) HC in D+    iii) Shift to V of F♯-
core

\[ D+: \text{VII}^\flat_7/V \quad \text{V} \]
Example 4. String Quartet in D major, D. 94, i, end of “development section” / transition, modulation to C for “recapitulation,” mm. 146–73

Modulation to C
Relative Motive in E♭/C#: Member 1, E♭/
Augmentation of CBI X (from Excursion to F♯, mm. 29 ff)

Relative Motive in E♭/C#: Member 2, C minor
b.i. of augmented CBI X

C#: V7/IV IV 6
"Recapitulation" begins in C major
thematic introduction  Main theme

Vln. 1
Vln. 2
Vla.
Vlc.

C:  V
HC standing on V
Example 5. String Quartet in B♭ major, D. 36, 1st movement; form of the exposition

**Exposition (mm. 1–95a)**

**Main Theme Complex (mm. 1–41)**

- Main Theme (1–4)
  - PAC

- variations of MT (5–20)
  - PAC

- material of 2nd Sub Theme (21–31)
  - PAC

- generated from MT (32–41)
  - PAC

B♭

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**Transition (mm. 42–55)**

**Subordinate Theme Complex (mm. 56–90)**

- 1st ST (MT in C+, 56–59)
  - sequential link (60–61)
  - replays generation of 2nd ST material in mm. 21–31

- 2nd ST (in F+, 62–77)
  - Period
  - Antecedent (62–68) Consequent (69–77)

B♭ → C–

- II
  - PAC

- V
  - descending 3rd C→F

C+

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Subordinate Theme Complex cont’d

**Retransition (92a–95a)**

- Expanded repetition of 2nd ST’s consequent (77–86)
- Closing section (87–90)

F

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Example 6. String Quartet in B♭ major, D. 36, i, supertonic motive in main theme, mm. 1–4

<table>
<thead>
<tr>
<th>Violin 1</th>
<th>Violin 2</th>
<th>Viola</th>
<th>Cello</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>p</td>
<td>f</td>
<td>p</td>
</tr>
<tr>
<td>f</td>
<td>p</td>
<td>f</td>
<td>p</td>
</tr>
<tr>
<td>f</td>
<td>p</td>
<td>f</td>
<td>p</td>
</tr>
<tr>
<td>B♭: I V</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Supertonic motive: C
Example 7. String Quartet in B♭ major, D. 36, i, modulation to C in the transition

Transition
Fugato

Answer in C minor

Subject in B♭ major

shift to C minor

Reinforcement of C minor region:
move towards its relative major, E♭

Return to C minor: dominant arrival and standing on V
Subordinate Theme 1 = Main Theme in C+

model on C

partial sequence on D

C+: \text{\textup{16 etc.}}

Subordinate Theme 2 derived from final motive of preceding ST 1 (main theme)

Sequence by descending 3rds from C to F major
Example 8. String Quartet in B♭ major, D. 36, i, beginning of development section, shift from F major to G minor
Example 9. String Quartet in B♭ major, D. 36, i, development section, concluding retransition, mm. 139–56
Example 10. String Quartet in B♭ major, D. 68, i, form of the exposition

Exposition mm. 1–93
Main Theme (1–9) 1st modulation to V
trans (10–19) 1st Sub Theme (20–28) 2nd trans (29–52) 2nd modulation to V
I \(\rightarrow\) V IAC PAC I
B♭ F F V PAC
on V/VI (G–)

Cadential reinforcement of subordinate key (V) closing section (85–93)
continuation (61–71) ECP (72–84)
PAC PAC F F F

Example 11. String Quartet in B♭ major, D. 68, i, main theme and its submediant motive A

![Sheet Music Example 11](image_url)
Example 12. String Quartet in B♭ major, D. 68, i, first modulation to F and first subordinate theme
repeat of mm. 20-23 and Motive A
Example 13. String Quartet in B♭ major, D. 68, i, end of internal prolongation of V of G minor and second subordinate theme, mm. 51–60
Example 14. String Quartet in B♭ major, D. 68, i, recapitulation mm. 201–10: internal transition and second subordinate theme. Regularization of theme’s harmonic structure

Example 15. String Quartet in B♭ major, D. 12, form of the exposition

<table>
<thead>
<tr>
<th>Exposition (mm. 1–156)</th>
<th>Block I</th>
<th>Block II</th>
<th>Block III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main theme (1–34)</td>
<td>I</td>
<td>VI (35–71)</td>
<td>Subordinate theme (103–145)</td>
</tr>
<tr>
<td>B♭+</td>
<td>G−</td>
<td>B♭+</td>
<td>V</td>
</tr>
<tr>
<td>No cadence</td>
<td>PAC</td>
<td>PAC</td>
<td>F+</td>
</tr>
<tr>
<td>(Interlocking cadences, 35–45)</td>
<td></td>
<td>(Interlocking cadences, 95–103)</td>
<td>= deflected cadence</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>F+</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>PAC</td>
</tr>
</tbody>
</table>
Example 16a. String Quartet in B♭ major, D. 112, i, motivic material of main theme, mm. 1–17

[Musical notation image]

neighbor-tone motive a

Violin 1
Violin 2
Viola
Cello

Supertonic 4/2 Motive X
Tonic pedal

Vln. 1
Vln. 2
Vla.
Vlc.

Dominant arrival
Example 16b. The three forms of the supertonic $\sharp$ motive
Example 17a. String Quartet in B♭ major, D. 112, i, interior of transition, mm. 45–60
Example 17b. Interior of transition, segment in B♭ major, mm. 17–92
Example 18. String Quartet in B♭ D. 112, 1, supertonic ⅔ motive X¹ in subordinate theme, mm. 103–15
Example 19a. String Quartet in B♭ major, D. 112, i, interlocking cadences at the beginning of the transition, mm. 33–45
Example 19b. Interlocking cadences at the end of the transition, mm. 94–103
Example 19c. Cadential strategy of the transition with its G-§ link

Example 20. String Quartet in B♭ major, D. 112, i, concluding cadence of the exposition
Example 21a. *Quartettsatz* in C minor, D. 703. Harmonic cadential links, modulation to $A_b$ major, mm. 19–27
Example 21b. Modulation to G major, mm. 81–93