

Brian Black

The University of Lethbridge, Canada
¹brian.black@uleth.ca,

Forma

Consequently the whole latter half of the main theme group from measure 20 to 33 is unusual. Its emphasis on dominant harmony suggests a contrasting middle and standing on the dominant in Caplin's theory, and it has been analyzed as such (Martin and Vande Moortele, 2014). However this does not account entirely for its extraordinary features. First, the move to the dominant of E minor is part of a process that begins the IAC in measure 19 rather than it. This process builds on the after echo of the cadential tonic chord in mm. 19–20 in such a way that the half cadence in E minor seems to grow out of the IAC in C. Second, the V⁷-I progression in C major at measures 32–3 sounds like a climactic arrival on the tonic. Moreover this moment represents the culmination and resolution of all the processes launched by the generating idea of the main theme. Yet there is no conventional cadential progression leading up to this moment. In fact, the last clear cadential progression in the main theme group is the surprising half cadence in E minor in mm.23–5.

Thus the main theme group is neither conventional nor

foreshadow later eTf1 0 0 1 78.s in the form. To take ju78.st or example, the suggestion of E minor in the half cadence on the second subordinate theme and its cl25 58sing section (mm. 106–10 and 138–46) as well as the approach to the home dominant through the B dominant at e end of the deTf1 0 0 125 58pment section (mm. 248–56). And many of these motiTf1ic connections are to passages of lyrical intensity, engendered through

movement's initial gesture.

The examples this paper will stu78.rbyTf1 0 0 al the

in the lyrical nature of his writing. They also demonstrate that such lyricism is a dynamic, rather than a static element.FH1UWVVRQDWDIRUPV

recent reappraisal of Schubert as a composer of instrumental music.

Keywords

Form
Formal grammars
Harmony
Lyricism

REFERENCES

- Clark, Suzannah, *Analyzing Schubert*. Cambridge: Cambridge University Press.
- of the G Major String Quartet, Op. 161 (D. 887)'. In
- Schubert: Critical and Analytical Studies*, edited by Walter Frisch, translated by Thilo Reinhardt, 1–12. Lincoln: University of Nebraska Press.
- Frisch, Walter, 2000. "You Must Remember This": Memory and Structure in Schubert's String Quartet in G major, D. 887'. *Musical Quarterly* 84/4 (Winter): 582–603.
- Gingerich, John. 2000. 'Remembrance and Consciousness in Schubert's C-Major String Quartet, D.956'. *Musical*
- Hyland, Anne M, 2016 'In Search of Liberated Time, or Schubert's Quartet in in G Major, D. 887: Once More Between SDG9DULDWLI
- Music Theory Spectrum* 38/1 (Spring):