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by

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**A Comparative Study on the Published Completions of the Unfinished Movements
in Franz Schubert's Sonata in C Major, D. 840 ("Reliquie")**

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by

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Treatise

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Dedication

I dedicate this Treatise to my parents, Hazel Marie Fulton Benson and John Bernard

Benson, whose love and support have made my work and dreams possible.

**A Comparative Study on the Published Completions of the Unfinished Movements
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Abstract: Franz Peter Schubert (1797-1828) began composition of the Sonata in C Major, D. 840 ("Reliquie") during April of 1825. It was first published in Leipzig in 1861 and dubbed the "Reliquie" by the publisher K.F. Whistling, based on the mistaken assumption that it was Schubert's last piano sonata. Following the complete *Moderato* and *Andante* movements, Schubert left the *Minuetto: Allegretto* and *Rondo: Allegro* movements unfinished. The primary purpose of this treatise is to compare and contrast the published completions of the unfinished *Minuetto: Allegretto* and *Rondo: Allegro* movements as finished by Ludwig Stark, Ernst Krenek, Walter Rehberg, Harold Truscott, Armin Knab, Paul Badura-Skoda, Dieter Einfeldt, Noël Lee, Martino Tirimo, Geoffrey Poole and Brian Newbould.

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Introduction

The origin of this treatise and its extended conception period figure prominently in the research and involve my sincere and longstanding interest in Schubert's music. In 1992, I attended a series of three concerts by German bass-baritone Michael Shopper and pianist Brian Connolly. Over several months, they performed *Die schöne Müllerin*, *Winterreise*, and *Schwanengesang* in Stude Concert Hall in the Shepherd School of Music at Rice University where no one could breathe, or at least that was how I felt at the time. In retrospect, it seemed that the concerts could have gone on forever and that that would have been fine with a group of students seated at the back of the hall in the "cheap seats." What I remember most was being transfixed by the freedom of the collaborative piano accompaniment, the colorful vocal timbres, and the ingenious harmonic shifts and colors of the music. Most of all, I was aware, at some level, of how all the musical elements worked in tandem to share the poet's words through the composer's music. I was so excited about the final two concerts that I studied the translations for *Winterreise* and *Schwanengesang* weeks ahead of the concerts and was still surprised by the communicative level of the music-making and the aesthetic value of the experience.

As time passed, I realized that very few of my student colleagues were learning Schubert's solo piano sonatas or character pieces. We were all accompanying Schubert's *Lieder* and everyone had wonderful comments to share concerning this music, but no one was studying or performing the solo piano works. To help with the cost of living, every weekend I worked 10 hours in the Brown Fine Arts Library at Rice University and would

regularly set aside time to listen to and study music not familiar to me (e.g., Schubert's solo piano music).

Those listening hours in the library and the three song-cycle concerts of Schubert's *Lieder* were the genesis for this treatise. I did not know it at the time, but that listening informed me of just how much there was to hear and to understand and to be communicated through the art of music.

My first experience with Schubert's unfinished solo piano sonatas was not at a concert or in a library. It was in a practice room at The University of Texas at Austin in 1994. I had checked out the G. Henle Verlag edition of the Schubert *Klaviersonaten III* (1979) as edited by Paul Badura-Skoda and was sight-reading through the various movements when I turned to and sight-read the first movement *Allegro moderato* from *Sonata in F-Sharp Minor*, D. 571. As I played through this movement I could not remember ever hearing it performed or recorded or discussed in a university class. The lyrical theme reminded me of Schubert's song cycles and was a musical revelation. The music was so "touching." At m.142 the engraving or typeface for the score changed and became smaller to differentiate between Schubert's music and the editorial completion by Paul Badura-Skoda. When I finished reading through the movement I turned to the preface and read about the unfinished sonatas. I was intrigued. For the next few weeks, I sight-read these unfinished sonata movements, including the *Sonata in F Minor*, D. 625, and researched the various published completions as well. At some point during the next semester, I listened to a recording by Alfred Brendel of the *Sonata in C Major*, D. 840 ("Reliquie"). The recording was inspiring because of Brendel's freedom of musical

expression in the first two movements, and it motivated questions from me because he did not record the *Minuetto: Allegretto* and *Rondo: Allegro* movements that were familiar to me. As I continued to research various recordings of D. 840 there seemed to be a great number of less than positive comments concerning the musical value of the last two movements. This raised questions for me because most musicians praised the first two movements and so I could not understand how Schubert, who had been so capable of composing the first two movements from the *Reliquie* as well as similar great music from the same year (1825), was somehow not able to reach a conclusion for the third and fourth movements. This did not make sense to me then, and makes less sense to me now, given my understanding of Schubert's compositional methodology as well as my appreciation for all of the unfinished piano sonatas. As I will attempt to present in this paper, the unfinished sonatas were finished works, at least in the composer's mind. Similarly, there are a significant number of musicians who would agree with that hypothesis and who have realized completions or musical endings for these so-called "unfinished" works. And finally, my motivation to complete the *Minuetto: Allegretto* and *Rondo: Allegro* from the *Sonata in C Major*, D. 840 ("Reliquie") was a natural process having more to do with personal edification, a lengthy gestation period for the treatise and my deep and resonant appreciation for the composer Franz Peter Schubert.

Chapter I. The Problem of Schubert's Unfinished Piano Sonatas

Between February 1815 and September 1828, Franz Peter Schubert (1797-1828) composed twenty-three solo piano sonatas. Of these sonatas, fourteen are accepted by scholar-musicians as complete while another nine are considered “unfinished.” Table 1 lists the fourteen finished solo piano sonatas in chronological order.

Table 1:

Title	Date of composition
Sonata in E Major, D. 459	August, 1816
Sonata in A Minor, D. 537	March, 1817
Sonata in A-Flat Major, D. 557	May, 1817
Sonata in D-Flat Major, D. 567	June, 1817
Sonata in E-Flat Major, D. 568	June 1817, Revised in 1826
Sonata in B Major, D. 575	August, 1817
Sonata in A Major, D. 664	1817,1819 or 1825
Sonata in A Minor, D. 784	February, 1823
Sonata in A Minor, D. 845	May, 1825
Sonata in D Major, D. 850	August, 1825
Sonata in G Major, D. 894	October, 1826
Sonata in C Minor, D. 958	Spring to Summer, 1828
Sonata in A Major, D. 959	Spring to Summer, 1828
Sonata in B-Flat Major, D. 960	Spring to Summer, 1828

The nine unfinished solo piano sonatas, all composed prior to April 1825, are important witnesses to Schubert's growth as a composer. That is, he may have been investigating various formal and thematic musical ideals in these unfinished sonatas before implementation in another work; or for him, maybe the works were complete except for notating the recapitulation with appropriate musical transpositions. For the purpose of this treatise, the term “unfinished” will be defined by four categories: 1.) the sonatas that are missing a possible movement (i.e., finale); 2.) the sonatas that have one or more

movements where Schubert stopped composing at the end of the development or beginning of the recapitulation; 3.) the sonata movement fragments that are not associated with other movements or do not advance musically beyond the exposition; and 4.) the *Sonata in D-Flat Major*, D. 567, an early version of what later became the *Sonata in E-Flat Major*, D. 568 (see Table 2, p. 7). D. 567 was most assuredly finished by the composer, but the last page or final seventeen measures of his autograph manuscript have been lost. For this reason, this treatise will not address D. 567 as an unfinished sonata, but will include it as a finished three-movement sonata, acknowledging its differences from the four-movement D. 568 sonata (see Table 1, p. 4).

Chapter I will address the details concerning each of the nine unfinished piano sonatas and how these pieces have been treated in the research literature. It will attempt to answer the questions concerning whether the ‘unfinished’ works really were conceptually finished, whether or not they can be finished, and whether or not they should be finished.

Chapter II will focus on the *Sonata in C Major*, D. 840 (“Reliquie”): its history, its status as left by Schubert, the history of various editorial completions and the editors who have completed the *Minuetto: Allegretto* and *Rondo: Allegro* movements, and a comparative analysis of the different editorial completions. Also addressed in this chapter will be the question of why the *Reliquie*, more than any other unfinished sonata by Schubert, motivates editors and performers to compose completions for the last two movements.

Chapter III will include a discussion of and reasoning for the author's own completion of the *Minuetto: Allegretto* and *Rondo: Allegro* movements for the *Reliquie* as well as a discussion on performing Schubert's unfinished piano sonatas.

The History of Schubert's Unfinished Piano Sonatas

The history of the unfinished solo piano sonatas is intriguing for several reasons and raises interesting questions as well. First, nine of the twenty-three works composed by Schubert and labeled *Sonata* are unfinished, representing a significant portion of the total compositional output of the composer in the sonata genre. Second, eight of these sonatas were composed early in Schubert's compositional *oeuvre* (1815-1818), at a time when the young composer was coming to terms with sonata-allegro form. One of the more intriguing questions concerning the unfinished sonatas is whether or not Schubert considered the works finished. It is important to note that each of the unfinished movements breaks off at the end of the development or the beginning of the recapitulation and for all intents and purposes are complete, but for the reworking of the exposition material, the transposition of secondary themes and the inclusion of a possible coda. Many scholars infer that Schubert had composed all the musical material that he needed and set his pen aside simply to begin a new musical composition and not because he was dissatisfied with the specific movement. The nine so-called unfinished solo piano sonatas are included in Table 2, with the month and the year of composition as well as the respective level of completion based on the four categories discussed above.

Table 2:

Title	Date of composition	Category (see pp.4-5)
Sonata in E Major, D. 157	February, 1815	1
Sonata in C Major, D. 279	September, 1815	2
Sonata in E Minor, D. 566	June, 1817	1
Sonata in F-Sharp Minor, D. 571	July, 1817	2
Sonata in C Major, D. 613/612	April, 1818	2
Sonata in F Minor, D. 625	September, 1818	2
Sonata in C-Sharp Minor, D. 655	April, 1819	3
Sonata in E Minor, D. 769A	March, 1823	3
Sonata in C Major, D. 840	April, 1825	2

Of these nine unfinished sonatas, the *Sonata in E Major*, D. 157, is a three-movement work that does not include a convincing *finale* (Category 1), and the *Sonata in F-Sharp Minor*, D. 571, is a four-movement work that contains unfinished first- and fourth-movements (Category 2). The *Sonata in C-Sharp Minor*, D. 655, and the *Sonata in E Minor*, D. 769A, are not performable works because they lack significant compositional material and there are no other movements associated with these two fragments (Category 3). For the *Sonata in C-Sharp Minor*, D. 655, Schubert completed only the exposition (seventy-three measures). Similarly, Schubert left only thirty-eight measures for the *Sonata in E Minor*, D. 769A. The five remaining unfinished piano sonatas represent various levels of completion. The specific level of completion for each of the sonatas is discussed in this chapter. This treatise will address seven unfinished solo piano sonatas rather than the nine listed in Table 2 and, by subtracting the two fragments (i.e., D. 655 and D. 769A) from the composer's unfinished piano sonatas, will recognize

twenty-one performable piano sonatas, seven unfinished and fourteen finished, as a part of Schubert's piano sonata *oeuvre*.

Two of the unfinished sonatas on the list (D. 157 and D. 566) are incomplete because each lacks a particular movement common to the typical sonata cycle or includes movements that are at best questionable regarding their inclusion with the piece as published. The *Sonata in E Major*, D. 157, includes three movements, ending with a *Minuetto* in the dominant key of B Major. This would suggest a need for some type of finale or fourth-movement in the tonic key of E Major; however, the sonata may be performed in its current state of completion without additional music composed by an editor.

Similarly, the *Sonata in E Minor*, D. 566, includes no movements left incomplete by the composer but also lacks a convincing finale in a four-movement outline. However, given the sonata-form design of the second movement *Allegretto*, it could be that Schubert considered this piece complete as a two-movement sonata. Edward T. Cone suggests that this sonata is in fact a two-movement work with a *Moderato* first-movement and second-movement *Allegretto*, even though the third-movement *Scherzo* was a part of the manuscript.¹ Malcolm Bilson has recorded this piece for Hungaroton Classic Ltd. as a two-movement sonata "inspired and modeled on Beethoven's e minor-E Major *Sonata* Op. 90, which had appeared in 1815."² Martino Tirimo (*Wiener Urtext Edition*, 1997), Paul Badura Skoda (*G. Henle Verlag Edition*, 1997) and Howard

¹ Edward T. Cone, "Schubert's Beethoven," *Musical Quarterly* Vol. 56 (1970), 791-793.

² Franz Schubert, *Schubert Piano Sonatas*, Vol. 4, Malcolm Bilson, Hungaroton Records Ltd. (31589), 3.

Ferguson (*The Associated Board of the Royal Schools of Music Edition*, 1979) all publish the work as a four-movement sonata including the *Rondo in E Major*, D. 506, as the finale. In 1905, Ludwig Scheibler was the first to suggest the *Rondo*, D. 506, as the missing fourth-movement because of the common key area of E Major and the date of composition, June 1817.³ In 1948, Kathleen Dale edited the first four-movement edition of this sonata for *The British & Continental Music Agencies of London*.⁴ This piece warrants much consideration with regard to performance as a two- or four-movement work, and the musician who chooses to perform this work will be responsible for deciding how to present this sonata. If performed as a four-movement work, there are two *Allegrettos* in E Major (movements II and IV, D. 506) with similar opening thematic material and musical moods. If performed as a two-movement work, then how does the performer account for the third movement *Scherzo* in A-Flat Major? Is the *Scherzo* a part of the sonata? Does the performer include this *Scherzo* in A-Flat Major movement as the finale of an E Minor/Major sonata? Provided with this information, the performer would either choose a two- or four-movement sonata, but a three-movement sonata ending in A-Flat Major does not offer a harmonically satisfying finale. Like D. 157, this sonata would seem to require some harmonic closure in the tonic key area of E Minor/Major.

The *Sonata in C Major*, D. 840 (“Reliquie”), the final sonata left unfinished by Schubert, was composed in 1825, some six years after the fragment, D. 655, from April 1819. The composer completed the *Moderato* first movement and the *Andante* second

³ Maurice J. E. Brown, *Essays on Schubert* (New York: St. Martin’s Press, 1966), 206.

⁴ Otto Erich Deutsch in collaboration with Donald R. Wakeling, *The Schubert Thematic Catalogue*, (New York: W. W. Norton, 1951), 248.

movement. The third-movement *Minuetto* in A Flat Major comprises an incomplete *Minuetto* section that breaks off at m. 80 in A Major and a complete *Trio* section in G-Sharp Minor. The compositional challenge is to complete the *Minuetto* with an appropriate transition from A Major, at m. 80, back to the movement's home key of A-Flat Major. The *Rondo: Allegro* finale is in the tonic key of C Major, but the music breaks off at m. 271 in the key of A Major. The challenge here is to determine the form (e.g., *rondo*, *sonata-rondo*, or *sonata-allegro*) of the piece and to complete the transition from A Major to C Major while transposing the musical material or themes introduced by Schubert in the exposition to the tonic key of C Major.

How Schubert's Unfinished Piano Sonatas Have Been Treated in the Research Literature

While there are a significant number of dissertations that address issues associated with Schubert's solo piano sonatas in general, three dissertations address the unfinished solo piano sonatas specifically. The most recent dissertation, "Schubert's Early Piano Sonatas of 1815-1819: Problems of Corpus, Chronology and Composer's Intentions," by Marsha Dubrow (2001), addresses aspects of these early unfinished piano sonatas with regard to chronological ordering and the reconstruction of these early sonatas based on paper types and watermark analysis.⁵ "Three Unfinished Piano Sonatas of Franz Schubert," by Zhen-Mei Wang (1986) provides a formal and stylistic analysis of the *Sonata in F-Sharp Minor*, D. 571, the *Sonata in C Major*, D. 613/612, and the *Sonata in*

⁵ Marsha Dubrow, "Schubert's Early Piano Sonatas of 1815-1819: Problems of Corpus, Chronology and Composer's Intentions" (Ph.D. diss., Princeton University, 2001).

F Minor, D. 625, respectively.⁶ Wang does not compare editorial completions but does suggest that these three sonatas are worthy of performance and should not be neglected. The earliest dissertation, “Study and Analysis of the Incomplete Piano Sonatas of Franz Schubert with Implications for Teaching and Performing,” by Richard Ryder Deas, III, (1969) provides a formal analysis for each movement of the unfinished solo piano sonatas by Schubert.⁷ Deas discusses and analyzes the editorial completions by Ernst Krenek, Walter Rehberg and Erwin Ratz and supplies his own completions for the *Sonata in C Major*, D. 613/612 (the first and third movements). Of interest to this treatise is the fact that Deas selected movements from these editors to analyze but does not provide formal comparisons, just the analysis of the particular completion with commentary on what Schubert composed in the exposition and how that specific editor realized the recapitulation. Deas provides the out-of-print scores for the completions in an appendix and suggests that these works should and can be performed, as they expand the nineteenth-century solo piano sonata repertoire.

Thomas A. Denny’s contribution to the research literature addresses the *Sonata in C Major*, D. 840 (“Reliquie”), specifically. He bases his discussion on recent publications and biographical research and calls into question the historically accepted theory that Schubert left the *Minuetto: Allegretto* and the *Rondo: Allegro* movements from this sonata incomplete because he was not satisfied with them or was admitting

⁶ Zhen-Mei Wang, “Three Unfinished Piano Sonatas of Franz Schubert” (M.A. thesis, Kent State University, 1986).

⁷ Richard Ryder Deas, III, “Study and Analysis of the Incomplete Piano Sonatas of Franz Schubert with Implications for Teaching and Performance” (Ed.D. diss., Columbia University, 1969).

some great compositional flaw.⁸ Denny concludes that it is important to realize that Schubert may have had many reasons for not writing out the completions for both the *Minuetto: Allegretto* and *Rondo: Allegro*, such as beginning a new composition, or his impending travel to Steyr beginning May 20, 1825. Schubert's desire to begin work on the *Sonata in A Minor*, D. 845, might also suggest that Schubert was not frustrated with the score for D. 840, but was motivated to begin a new work.⁹ Rather than accept the common assumption that Schubert was frustrated with the score of the *Reliquie* and was unsure how to go about completing the work, Denny asks us to consider "an image of [Schubert] which is more credible than incredible, while less fictitious and more truly biographical."¹⁰ Denny asserts that Schubert did not discard the unfinished movements but rather set them aside as he began work on some new composition. His thesis is that the *Sonata in C Major*, D. 840, was complete in the composer's mind, and that if Schubert had found a reason (e.g., publication) to return to the work, he could have written out or completed the *Minuetto: Allegretto* and *Rondo: Allegro* movements. On this topic, it is interesting to consider the *Sonata in B Major*, D. 575, as a potentially analogous example of a work that Schubert left incomplete and returned to finish a year after relocating from the Schober family residence to his parental home.¹¹ He seems to have had a reason to complete the sonata, and therefore Schubert did return to and complete the work.

⁸ Thomas A. Denny, "Schubert as Self-Critic: The Problematic Case of the Unfinished Sonata in C Major, D. 840," *Journal of Musicological Research* VIII/ (1988), 114.

⁹ Ibid.

¹⁰ Ibid., 115.

¹¹ Franz Schubert, *Klaviersonaten I*, ed. Walburga Litschauer (Kassel: Bärenreiter-Verlag, 2000), xx.

The Editorial Completions of Schubert's Unfinished Piano Sonatas

The editorial completions of Schubert's so-called unfinished solo piano sonatas raise many interesting questions concerning unfinished works in general. The first question might be, does the performer play these incomplete works at all? And if there are finished examples in the same genre, in this case the solo piano sonata as composed by Franz Schubert, why would someone perform an "unfinished" sonata? If the answer to the first question is "yes", then that raises another question. Should the performer stop playing where Schubert set his pen aside? Or, should the performer explore editorial completions of these unfinished works and play them in performance?

To explore the first question regarding the validity or value of incomplete works in general, it is important to consider what is arguably Schubert's most famous composition in any genre, the *Symphony in B Minor*, D. 759, from 1822, better known as the *Unfinished* Symphony. Why did Schubert leave this work "unfinished?" There is much speculation but no definitive answer as to why the composer completed two movements and did not return to finish the work. The history of that symphony, whether or not to complete the third-movement *Scherzo*, and what movement, if any, might be the finale, are issues that are continually debated and motivate many questions raised by Schubert's "unfinished" works in general. Would anyone choose not to hear the *Unfinished* Symphony's two complete movements? What is known is that the composer left a great number of works in all genres in various states of completion. The quality of any sketch or fragment as composed by Schubert should warrant discussion and deserves to be

recognized as more than a catalogue number. The author would like to advocate for the value of the unfinished piano sonatas as composed by Schubert based on their musical quality and what might be learned from careful study of these pieces.

There were six complete performable solo piano sonatas composed by Schubert during the years 1815-1819. These sonatas (i.e., D. 459, D. 537, D. 557, D. 567/568, D. 575 and D. 664) are wonderful piano sonatas that, if heard in concert more frequently, would probably find favor with both performers and audience members alike. They represent, along with the so-called unfinished solo piano sonatas, Schubert's earliest explorations in the genre. Along with the seven unfinished solo piano sonatas from 1815-1819 (i.e., D. 157, D. 279, D. 566, D. 571, D. 613/612, D. 625, and D. 655), there is a great wealth of music to be discovered. So, why would--or should--anyone perform an unfinished sonata from that era in the composer's life when there are six finished sonatas to choose from? The answer to that question lies in the musical quality and ingenuity of the sonatas in question. For example, the *Sonata in F Sharp Minor*, D. 571, is remarkable for its proximity to Schubert's lyrical *Lied* style in the *Allegro moderato* first-movement, and the *Sonata in F Minor*, D. 625, for its motivic development. It is the author's opinion that there is not another example in the piano repertoire where there are more trills developed in the first fourteen measures of a sonata than in the first-movement *Allegro* of D. 625. The trill actually becomes an important recurring motive in this movement and one that Schubert develops ingeniously. In fact, the incomplete *Allegro* first-movement breaks off at m.118 on the motivic trill from m.1 of the movement and at what would appear to be the beginning of the recapitulation. These general comments do

not in any way do justice to a thorough reading and examination of the music from these early unfinished piano sonatas, but these sonatas are worth the time to study and will provide serious musicians with performance options and historical perspective as they explore the better known finished sonatas. The musical quality and beauty of these works justify their performance.

András Schiff, an important interpreter of Schubert's piano sonatas, has this to share concerning D. 571 and D. 625:

Two fragments are especially touching: the first movement of D 571 and D 625. Both are interrupted at the recapitulation and die away in mid-air with the softest whisper. I am quite convinced that it is correct to play them like this: another note by someone else would be quite superfluous.¹²

Shiff's comment is informative for two reasons. First, he shares his personal appreciation for two of the unfinished piano sonatas on a strictly musical basis and validates the recent interest in these unfinished piano sonatas. Second, his comment “. . . another note by someone else would be quite superfluous,” inspires these questions.

Shiff obviously does not support performing the unfinished sonatas with completions. When Shiff performs these pieces (i.e., D. 571 and D. 625) in concert, the music just stops and dies away. Shiff also recorded D. 571¹³ and D. 625¹⁴ as fragments for Polygram Records. Similarly, Sviatoslav Richter, one of the most important pianists of the twentieth century, chose to perform and record the *Sonata in C Major*, D. 840, to

¹² András Schiff, “Schubert's Piano Sonatas: Thoughts About Interpretation and Performance,” in *Schubert Studies*, ed. Brian Newbould (Brookfield: Ashgate Publishing Company, 1998), 192.

¹³ Franz Schubert, *Piano Sonatas*, Vol. 1, Andras Schiff, Polygram Records (440305), 1993.

¹⁴ Franz Schubert, *Piano Sonatas*, Vol. 6, Andras Schiff, Polygram Records (440310), 1995.

the point where Schubert set his pen aside in the *Minuetto: Allegretto* and *Rondo: Allegro*.¹⁵

Malcolm Bilson has two different opinions based on his own research and specific to D. 571 and D. 625. Concerning D. 625, Bilson does not provide a completion for the *Allegro* first movement but advocates the idea suggested by Andreas Krauss in his book, *Die Klaviersonaten Franz Schuberts* (Bärenreiter-Verlag, 1992), of just leading directly from the point where Schubert set his pen aside to the second-movement *Adagio*.¹⁶ This would suggest that the first movement would not include a recapitulation. For D. 571, Bilson has recorded completions for the *Allegro moderato* first movement and *Allegro* fourth movement respectively.¹⁷

Shiff and Bilson represent two different opinions based on research that consider both personal and ethical reasons for and against editorial completions. If the composer did not see fit to finish the work in question, why would anyone have an interest in the piece? Another question raised by this line of reasoning would be: “Was the composition in question actually finished from Schubert’s perspective?” Did Schubert, having reached the end of the development or beginning of the recapitulation, consider these pieces finished? If the answer to these questions is “yes”, then how can someone else ‘finish’ them? And finally, should these sonatas be finished and performed?

¹⁵ Franz Schubert, *Richter-The Authorized Recordings-Schubert*, Philips (416289), 1979.

¹⁶ Franz Schubert, *Schubert Piano Sonatas*, Vol. 3, Malcolm Bilson, Hungaroton Records Ltd., (31588), 3.

¹⁷ Franz Schubert, *Schubert Piano Sonatas*, Vol. 6, Malcolm Bilson, Hungaroton Records Ltd., (31591), 5-6.

In 1928, Walter Rehberg shared his opinion in the preface to his edition for *Steingrüber-Verlag* on Schubert's so-called unfinished piano sonatas and his completions as,

. . . an edition which includes [Schubert's] unfinished though no less valuable movements . . . They were written, with only two exceptions, as far as the commencement of the recapitulation, which proves that they were not laid aside by any idea of abandoning or rejecting these commenced works, but rather by an intentional and temporary cessation of work upon them in favour of the working-out of some new inspirations of the master. The recapitulation, in any case, generally consists only of the repetitions, for the writing out of which Schubert, who was always being influenced by a thousand new melodies, lacked the time.¹⁸

In 1966, Maurice J. E. Brown states:

In the case of a few movements, in particular those belonging to certain sonatas of 1817 and 1818, the incompleteness is more apparent than real; they are exceptions to the general rule: Schubert considered them complete. They are written as far as the recapitulation, and if the opportunity for performance or publication had presented itself, little would remain to be done except copying out.¹⁹

Brown divided Schubert's works into two groups: 1.) those with which the composer was clearly dissatisfied, leaving them very much in an unfinished state (e.g., D. 655 and D. 769A as discussed earlier); and 2.) those movements, mostly of earlier works, whose incompleteness is deceptive.²⁰

Martino Tirimo advances Brown's "second group" proposition in the preface to his edition for the *Wiener Urtext Edition* and explains:

It is the editor's opinion that nearly all the unfinished movements of the piano sonatas belong to the second group. Justification for completing them lies not only

¹⁸ Franz Schubert, *Sämtliche Klaviersonaten*, ed. Walter Rehberg (Leipzig: *Steingrüber-Verlag*, 1928), 2.

¹⁹ Maurice J. E. Brown, *Essays on Schubert* (New York: Macmillan, 1966), 4.

²⁰ *Ibid.*

in the deceptive nature of their incompleteness but also in the excellence of the works themselves.²¹

Shiff, Bilson, Rehberg, Brown and Tirimo all acknowledge that most of these works break off at the recapitulation. The differences of opinion concern the act of completing these sonatas and whether they should be performed with editorial completions. Shiff writes that he believes it takes a certain “arrogance” to complete and perform these works and that musicians should “leave them alone.”²² Bilson, Rehberg, Brown and Tirimo share a different opinion and all provide their completions to various sonatas.

Paul Badura-Skoda, another scholar-musician who has seen fit to complete Schubert’s so-called unfinished solo piano sonatas for G. Henle Verlag, makes a convincing point with regard to Schubert’s sonata fragments specifically and incomplete compositions in general.

It was in 1817, Schubert worked with enormous intensity and fervor on the field of the solo piano sonata and got remarkable results. It’s obvious when you write the first sketch of a movement you jot down the most important themes and ideas and if inspiration gives you a second, and third, and fourth movement, you will leave the first movement in an unfinished state, but in your mind it is already finished.²³

Badura-Skoda shares his belief that Schubert considered these works complete based on the “inspiration” of more than one movement. When questioned on whether he performs his completions for the *Minuetto: Allegretto* and *Rondo: Allegro* movements from the *Sonata in C Major*, D. 840, Badura-Skoda replied:

²¹ Franz Schubert, *Sämtliche Klaviersonaten*, ed. Martino Tirimo Volumes I-III (Wien: Wiener Urtext Edition, 1996), I: xxxi.

²² Shiff, “Schubert’s Piano Sonatas,” 192.

²³ Paul Badura-Skoda, interview by author, 21 June 2002, Vienna, tape recording. See Appendix C.

I perform all four movements. Because, even the fourth movement is such a powerful and gigantic structure that it would be a great loss not to have it; however, if you play the *Scherzo* [*Minuetto*], you are in a difficult situation. The *Scherzo* could not possibly be a final movement and in that case, actually, the solution that Brendel uses just to play the opening two movements, like the “Unfinished” Symphony (D. 759), is preferable.²⁴

It is the author’s opinion that Schubert did consider these sonatas to be finished works. If there had been a reason to complete them, he could have returned to them and finished them as the commentary by Rehberg, Brown, Tirimo and Badura-Skoda suggests.

In his article from 1951, Brown comments:

The sketches confirm two things which have been stated during the discussion of the previous sonatas: first, that Schubert considered his movements as good as complete when his draft reached the point of recapitulation; second, that he was unconcerned when sketching his sonatas with the immediate order of the movements subsequent to the first.²⁵

These comments address the “sketches” for the *Sonata in B Major*, D. 575. As a piece that Schubert returned to complete at a later date, it serves as a model for other movements found at this level of completion from the period 1815-1819.

The remaining questions to be considered are: how can these piano sonatas be finished? And finally, should these sonatas be finished and performed? The answer to the first question and the “how” to complete these sonatas will be based on a discussion of Schubert’s recapitulations with regard to compositional style from five finished piano sonata examples from 1815-1819 (D. 459, D. 537, D. 567/568, D. 575 and D. 664) and the unfinished *Sonata in C Major*, D. 279. In his article, “Ambiguity in Schubert’s Recapitulations,” Daniel Coren discusses off-tonic recapitulations and addresses the six

²⁴ Ibid.

²⁵ Maurice J.E. Brown, “An Introduction to Schubert’s Sonatas of 1817,” *Music Review* (February 1951), 41.

sonatas listed above. In five of the seven sonata-allegro movements, Schubert begins the recapitulation on the sub-dominant (IV). These examples include the first movements from D. 279, D. 459, D. 537, D. 575 and the third movement from D. 664. The first movements for D. 568 and D. 664 reprise the opening/primary thematic material in the tonic, but Schubert varies the return by rescoring the primary material (i.e., D. 664) or syncopating and adding passing notes and other variations to the primary material (i.e., D. 568).²⁶ After 1819, the sub-dominant recapitulation was, for the most part, discarded. The only example of a sub-dominant recapitulation is found in the first-movement *Moderato* from the *Sonata in C Major*, D. 840 (1825).²⁷

Given this information, an editor interested in completing one or more of the unfinished sonata-allegro movements could feasibly begin the recapitulation with the primary thematic material in the key area of the sub-dominant if warranted by a retransition that sets up V/IV. In fact, the first movements from two of the unfinished piano sonatas, D. 571 and D. 625, would seem to imply a subdominant recapitulation. The fourth-movement *Allegro* (D. 570) from D. 571, and the third-movement *Allegretto* (D. 613) would indicate a recapitulation beginning on tonic and the first-movement *Moderato*, D. 613, would seem to imply a mediant (E Major) return to the primary thematic material. The mediant recapitulation would be the most problematic because Schubert only provides two other examples where the return begins on the mediant: the *String Quartet in G Minor*, D. 173, beginning the recapitulation in B Major (III) and the

²⁶ Daniel Coren, "Ambiguity in Schubert's Recapitulations," *The Musical Quarterly* LX (October 1974), 569-570.

²⁷ *Ibid.*

finale from the *Symphony in C Major*, D. 944, that begins the fourth movement recapitulation in E-Flat Major (bIII).²⁸

Once the key area for the beginning of the recapitulation has been decided, or prepared by Schubert, the task of writing out the material Schubert presented during the exposition with appropriate harmonic transpositions is the challenge. Along with the addition of a possible coda, it is likely that Schubert might manipulate some of the thematic material from the exposition, but for the most part, the recapitulation would preserve the thematic material from the exposition in its original order. Tirimo comments on his realizations of the unfinished sonata movements:

The completions in the present edition are based entirely on Schubert's existing material and all the dynamics, articulation and expression marks are in accordance with the composer's own in corresponding passages. The nature of the continuations seemed to present few problem . . . Perhaps the most important task in completing these unfinished movements lies in the writing of a convincing coda, an area in which Schubert excelled. Although in these early works the codas are almost always brief, they often sum up the whole movement. The editor's codas are modeled on Schubert's own.²⁹

Malcolm Bilson does raise a warning where completions are involved:

In each case Schubert has written out a complete exposition and development, breaking off at a point where the recapitulation could be realized rather mechanically, simply following the line of the exposition and getting home to the tonic at the end of the movement. But, in reality such is not Schubert's normal way – there is almost always some wonderful harmonic shift, some highly inspired new twist of events to delight the attentive listener. How to approach this problem is daunting but exhilarating for anyone undertaking this task, making sure he or she understands Schubert's language, often so quirky and inventive, and remaining idiomatic to it.³⁰

²⁸ Ibid.

²⁹ Franz Schubert, *Sämtliche Klaviersonaten*, Vol. I, xxxi.

³⁰ Franz Schubert, *Schubert Piano Sonatas*, Vol. 6, Malcolm Bilson, Hungaroton Records Ltd., (31591), 4.

The most direct way to complete these movements is to study the exposition and development of the specific sonata as composed by Schubert. Based on a thorough understanding of the motivic, harmonic and formal design of the music as left by Schubert, the editor may begin to prepare an appropriate recapitulation. Also important to the editor's research and in preparation for writing out an appropriate recapitulation would be a thorough understanding and study of Schubert's compositional methods in the finished piano sonata movements.

It is the author's belief that these sonatas are important to Schubert's compositional development and that the ingenuity and sheer beauty of the music in question justifies the attempt to complete them. To hear a sonata movement end abruptly *in medias res* is not fulfilling; it does not allow the ear or the mind the opportunity to value the transformation of the transitional material and second theme area transposed to the tonic key. The editorial recapitulation not only allows harmonic closure after a creative development composed by Schubert, but in all cases, allows the appropriate tonal scheme to continue within the larger harmonic design of the sonata as it relates to the remaining two or three movements of the sonata.

With recent scholarship and more complete editions of the piano sonatas, Schubert's unfinished piano sonatas are being performed and recorded with more frequency as the twenty-first century begins. For example, Malcolm Bilson and Martino Tirimo have included in their recordings of Schubert's solo piano sonatas their own

editorial completions of unfinished sonatas.³¹ Tirimo has also included in his edition of the Schubert solo piano sonatas for the *Wiener Urtext Edition* his own completions for D. 279 (*Allegretto*, fourth movement – D. 346), D. 567 (*Allegretto*, third movement), D. 571 (*Allegro moderato*, first movement and *Allegro*, fourth movement – D. 570), D. 613 (*Moderato*, first movement and *Allegretto*, third movement), D. 625 (*Allegro*, first movement), and D. 840 (*Minuetto: Allegretto*, third movement and *Rondo: Allegro*, fourth movement).³²

For each of the unfinished solo piano sonatas listed above, there are a number of completions to be considered. The published completions are found in two primary sources: 1.) *G. Henle Verlag* edition as edited by Paul Badura-Skoda in Volume III of the *Klaviersonaten* (1997); and, 2.) *Wiener Urtext Edition* as edited by Martino Tirimo and published with the piano sonatas in chronological order in Volumes One (1997) and Two (1998). In both cases the “Preface” and “Critical Notes” cite historical and recent research concerning the unfinished solo piano sonatas. In many cases, scholar-musicians have completed one or more movements for recorded performance. Another recording by Bart Berman includes his completions for the unfinished movements for D. 279, D. 571, D. 613, D. 625 and D. 840.³³ Other scholars who have completed one or more

³¹ Malcolm Bilson has recorded 18 of Schubert’s sonatas (minus D. 157, D. 567, D. 613, D. 655 and D. 769A) on seven compact discs for Hungaroton Records Ltd (HCD 41006) and Martino Tirimo has recorded all 23 sonatas including the fragments D. 655 and D. 769A on EMI Eminence (CD Box FS 1, 7243569698) on eight compact discs.

³² Franz Schubert, *Sämtliche Klaviersonaten*, ed. Martino Tirimo (Wien: Musikverlag Ges. m.b.H. & Co., K.G., 1997). Tirimo provides his own completion for the final 17 measures for D. 567 and the *Wiener Urtext Edition* is also significant because it is the first edition to order the sonatas chronologically according to Otto Erich Deutsch’s catalogue.

³³ Franz Schubert, *(UN)Finished Piano Sonatas*, Bart Berman, Erasmus Muziek Producties (WVH203/204).

movements include Harold Truscott, who completed the *Minuetto* from D. 840 for his discussion of the *Reliquie* in *The Music Review* in 1957.³⁴ Walter Rehberg published score completions for D. 571 movement I, D. 625 movement I, and D. 840 movements III and IV for *Steingräber-Verlag*.³⁵ Vernon Duke contributed a completion of movement I from D. 571 for the *Chappell Edition* of 1968.³⁶ Erwin Ratz completed movement I from D. 625 for the *Universal Edition* (1953).³⁷ Armin Knab published his realizations of movements III and IV of the *Reliquie* in 1962 for the *Peters Edition*.³⁸ Ernst Krenek also completed and published a score for movements III and IV to the *Reliquie* in 1923.³⁹ The Krenek completion is claimed by many to be the earliest completion, but in the forward to the Knab edition published by *Universal Edition* in 1962, there is a footnote addressing the earliest completion by Ludwig Stark, which was published by *Breitkopf & Härtel* in 1877.⁴⁰ Paul Badura-Skoda has also updated and revised his *G. Henle Verlag* 1979 edition in *Schubert Klaverisonaten* III.⁴¹ Recently, there has been a new wave of completions of the *Sonata in C Major*, D. 840, as seen in the *Peer Edition* by Dieter Einfeldt,⁴² the *Cahiers F. Schubert* by Noël Lee,⁴³ the *Maecenas Music* edition as

³⁴ Harold Truscott, "Schubert's unfinished piano Sonata in C Major (1825)," *The Music Review* XVIII/2 (May 1957), 132.

³⁵ Franz Schubert, *Sonata in F Sharp Minor*, D. 571, ed. Walter Rehberg (Leipzig: Steingräber-Verlag, 1928). *Sonata in F Minor*, D. 625, ed. Walter Rehberg (Leipzig: Steingräber-Verlag, 1928). *Sonata in C Major*, D. 840, ed. Walter Rehberg (Leipzig: Steingräber-Verlag, 1930).

³⁶ Franz Schubert, *Sonata in F Sharp Minor*, D. 571, ed. Vernon Duke (New York: Chappell, 1968).

³⁷ Franz Schubert, *Sonata in F Minor*, D. 625, ed. Erwin Ratz (Wien: Universal Edition, 1953).

³⁸ Franz Schubert, *Sonata in C Major*, D. 840, ed. Armin Knab (Leipzig: Edition Peters, 1962).

³⁹ Franz Schubert, *Sonata in C Major*, D. 840, ed. Ernst Krenek (Wien: Universal Edition, 1923).

⁴⁰ Franz Schubert, *Sonata in C Major*, D. 840, ed. Ludwig Stark (Leipzig: Breitkopf & Härtel, 1877).

⁴¹ Franz Schubert, *Sonata in C Major*, D. 840, ed. Paul Badura-Skoda (Munich: G. Henle Verlag, 1997).

⁴² Franz Schubert, *Sonata in C Major*, D. 840, ed. Dieter Einfeldt (Hamburg: Peer Music, 1994).

completed by Geoffrey Poole,⁴⁴ and finally the most recent published completion by the eminent Schubert scholar Brian Newbould for *Minona Music*.⁴⁵ Newbould presents these general thoughts on completions.

A completion is in some ways like a talk about music, revealing some of the thoughts of one enthusiast (an informed enthusiast, it is hoped) about the piece completed. One might even go further and regard it as a sort of user-friendly analysis. More obviously, it brings obscure music to the listening ear, at the same time saving the performer and audience from the frustration of a breaking-off in mid-flow if the fragment is performed as the composer left it—which in the case of this and other Schubert fragments it seldom if ever is.⁴⁶

Bärenreiter-Verlag has recently published a complete three-volume edition of Schubert's piano sonatas edited by Walburga Litschauer.⁴⁷ Along with a chronological collection of all the solo piano sonatas, Litschauer's edition also includes all the fragments and incomplete movements, as well as the most up-to-date musicological research concerning the various movement groupings (e.g., D. 566, and the *Sonata in D-Flat/E-Flat Major*, D. 567/568).⁴⁸ Like Howard Ferguson's edition for *The Associated Board of the Royal Schools of Music*, Litschauer's edition does not include completions for the unfinished solo piano sonatas. However, Ferguson does include his own completion for one movement from the *Sonata in D Flat Major*, D. 567, supplying the final seventeen measures for the *Allegretto* third-movement finale. He lifts the completion from the coda of the *Allegro moderato* fourth-movement of the *Sonata in E Flat Major*, D. 568, and a

⁴³ Noël Lee, "L'achèvement des mouvements 3 et 4 de la Sonate pour piano en do majeur, D. 840," *Cahiers F. Schubert* No.11 (Octobre 1997), 7-33.

⁴⁴ Franz Schubert, *Sonata in C Major*, D. 840, ed. Geoffrey Poole (Surrey: Maecenas Music, 1999).

⁴⁵ Franz Schubert, *Sonata in C Major*, D. 840, ed. Brian Newbould (Hull: Minona Music, 2003).

⁴⁶ Newbould, Preface to CD the recording *Schubert and His Circle*, Toccata Classics (0065), 6.

⁴⁷ Franz Schubert, *Klaviersonaten I*, ed. Walburga Litschauer (Kassel: Bärenreiter-Verlag, 2000).

⁴⁸ *Ibid.*, XVII-XX.

portion, measures 64-68, of the exposition from the same *Allegretto* of D. 567.⁴⁹ D. 567 includes three movements all in the key area of D Flat Major/Minor (or enharmonically, C Sharp Minor for the *Andante molto*), whereas D. 568 includes an additional third-movement *Minuet* and *Trio*, as well as extended development sections for the first and fourth movements respectively. D. 568 also shifts the *Andante molto* second movement to G Minor to complement the E-Flat Major key area of the remaining three movements. It is important to note that D. 568 is a revised transposition of D. 567, and Litschauer's discussion in the preface to the *Bärenreiter-Verlag* edition is of special interest in considering this piece. Also, Dubrow's discussion is informative and fascinating considering the genesis of D. 567/568 with regards to paper type and the relative chronology of the remaining sources.⁵⁰

The editorial completions of Schubert's so-called unfinished solo piano sonatas allow for an entire sonata to be heard and to be appreciated by an audience. Given the circumstances, the unfinished movements can be finished, and many scholars agree that they should be finished. Thanks to an editor's completion, an audience may hear unfamiliar pieces from Schubert's compositional development and some of the most interesting musical ideas Schubert would create in the genre of the piano sonata. With that in mind, the performer and the audience member have the right to decide the aesthetic value of the music as realized by someone other than Schubert. This would not be possible if the pieces were never performed or worse, if they were relegated to a place

⁴⁹ Franz Schubert, *Complete Pianoforte Sonatas*, Vol. I, ed. Howard Ferguson (England: Associated Board of the Royal Schools of Music, 1979), 76.

⁵⁰ Dubrow, "Schubert's Early Piano Sonatas of 1815-1819," 75-96.

of lesser importance than the complete sonatas. It is the author's opinion that they are not lesser works. They were as important to Schubert's artistic development as any complete work, for they allowed Schubert a medium to express his current compositional thoughts and influenced his artistic development as much as any "finished" work.

Chapter II: The History of Schubert's Sonata in C Major, D. 840 ("Reliquie")

Schubert composed the *Sonata in C Major*, D. 840, in April of 1825. The first movement, *Moderato*, and second movement, *Andante*, were finished and survive in fair copy. The third movement, *Minuetto: Allegretto*, and the fourth movement, *Rondo: Allegro*, were left unfinished by the composer. The publication history begins with the complete four-movement manuscript being given to Robert Schumann (1810-1856) by the composer's older brother Ferdinand Schubert (1794-1859) while Schumann was visiting Vienna in 1838-39. Schumann published the *Andante* in his periodical *Neue Zeitschrift für Musik* on December 10, 1839.⁵¹ The entire sonata, including the unfinished third and fourth movements, was first published with the heading, *RELIQUIE. Letzte SONATE (unvollendet) für das Pianoforte von FRANZ SCHUBERT./LEIPZIG, F. WHISTLING./1861.*⁵²

The autograph of the fourth movement is now lost, so that the only known source for it is the first edition publication by F. Whistling of 1861.⁵³ The autograph score for the first movement is split between different libraries or collections and is divided into mm. 1-70 (Vienna, Stadtbibliothek MH 4125/c), mm. 71-134 (Cambridge, Fitzwilliam Museum, Mus. MS 686), and mm. 135-end (Private property, on deposit in Gesellschaft der Musikfreunde, Wien). The autograph manuscript of the *Andante* is similarly divided:

⁵¹ Otto Erich Deutsch, *The Schubert Thematic Catalogue* (New York: Dover Publications, 1995), 407-408.

⁵² Martino Tirimo, "Note," critical notes to the score of *Sämtliche Klaviersonaten*, Volumes I-III (Wien: Wiener Urtext Edition, 1998), II: 239.

⁵³ Franz Schubert, "*Reliquie*": *Sonata in C Major für Klavier D. 840: Faksimile-Ausgabe nach den Autographen in Cambridge, Paris und Wien*, ed. Hans-Joachim Hinrichsen (Tutzing, 1992).

mm. 1-45 (Gesellschaft der Musikfreunde, Wien, also private property on deposit), mm. 46-86 (Paris, Bibliothèque Nationale), and mm. 87-121 (sold in Berlin on April 4, 1951, at the Gerd Rosen auction to an unknown buyer; the present whereabouts of this manuscript are unknown). Regarding the manuscript for the unfinished *Minuetto: Allegretto*, mm. 1 – 16 were also a part of the G. Rosen auction in Berlin and are lost, mm. 17-80 and the complete *Trio* are housed in Vienna at the Stadtbibliothek (MH 4125/c).⁵⁴

There are two complete movements that are in the opinion of Howard Ferguson “finer than anything in the neighboring *Sonatas* in A Minor, D. 784 and D. 845.”⁵⁵ Philip Radcliffe also shares a high opinion of D. 840 by stating “in 1825 Schubert wrote three piano sonatas, including the remarkable unfinished work in C major (D. 840). In the first movement of this we meet for the first time in the sonatas the extraordinary spaciousness characteristic of his later instrumental music.”⁵⁶ Writing on the first movement, D. F. Tovey states that it is, “perhaps the most subtle thing he ever wrote.”⁵⁷ Commentary on the first two movements is very supportive and in most cases, there is little criticism and only the grandest of accolades concerning Schubert’s compositional prowess.

In contrast, there are many critical comments from various writers concerning the unfinished movements. For example, Alfred Brendel states, “Then we have a middle

⁵⁴ *Ibid.*, 238.

⁵⁵ Franz Schubert, *Complete Pianoforte Sonatas*, Vol. II, ed. Howard Ferguson (England: Associated Board of the Royal Schools of Music, 1979), 133.

⁵⁶ Philip Radcliffe, *Schubert Piano Sonatas* (Seattle: University of Washington Press, 1971), 22.

⁵⁷ Donald Francis Tovey, *Essays and Lectures on Music*, trans. Hubert Foss (New York: Oxford University Press, 1949), 126.

group of four sonatas, composed between 1824 and 1826, comprising the C Major Sonata (the last two movements of which are thankfully left unfinished) . . .”⁵⁸

Hans Gál writes,

The inspired and widely-spaced first movement and the beautifully, strongly-profiled *Andante* are complete. After this the quality of the invention becomes questionable. An amiable minuet begins non-committally and soon becomes entangled in tonal by-ways from which it cannot find a way out, and the composer breaks off in the middle of a sentence, as it were, although he follows it up with a trio, which, however, does not get properly off the ground either. The finale starts in the manner of a *perpetuum mobile*, but does not really seem to enjoy its bustling, and a middle section, beginning after a lengthy exposition, runs, like the minuet, into the void, without ever reaching the next comma.⁵⁹

These remarks are just samples of the less than positive commentary concerning the *Minuetto: Allegretto* and *Rondo: Allegro*.

If we study the 1815-1819 sonatas we find that in all four unfinished sonatas (i.e., D. 279, D. 571, D. 613, and D. 625), Schubert broke off composition at the end of the development or very near the beginning of the recapitulation, and for whatever reason, did not return to the music and write out the recapitulations. Is it possible that Schubert did consider the third and fourth movements of D. 840 complete? What is often lost in the discussion about D. 840, however, is that he did return to the *Minuetto: Allegretto* at some later point in time and compose the *Trio* as it is notated with different ink.⁶⁰ This fact gives some reason to question the notion that Schubert had lost interest in D. 840 and in completing it at that time. For example, by returning to the *Sonata in B Major*, D. 575,

⁵⁸ Alfred Brendel, “Schubert’s Piano Sonatas, 1822-1828,” in *Musical Thoughts & Afterthoughts* (New York: Noonday Press, 1991), 59. In defense of Brendel and to attest to his interest in the music of D. 840 as Schubert left it, he has recorded the first two movements of D. 840 and regularly performs the first two movements as well.

⁵⁹ Hans Gál, *Franz Schubert and the Essence of Melody* (London: Victor Gollancz Ltd., 1974), 176.

⁶⁰ Ferguson, *Complete Pianoforte Sonatas*, 133.

in August of 1817,⁶¹ Schubert allows us to consider the possibility that all of his so-called unfinished sonatas were not cast aside but were finished works, at least in his mind. When he set aside his pen at the point of melodic reprise for the D. 840, *Minuetto: Allegretto* and scribbled “etc. etc.” under the staff at m. 80, it is plausible that he did consider the third movement essentially complete. Schubert probably, to use Paul Badura-Skoda’s term, was “inspired” to compose the fourth movement and so left the third movement, knowing that he would be able to return to the piece and write out the reprise if there had been a reason to do so.⁶² The *Rondo: Allegro* does not offer the same visual clue (i.e., “etc . . .”) to the composer’s thoughts or working method but simply stops at measure 272 in the key of A Major. Could this possibly also be the end of the development or the beginning of the recapitulation?

To try to answer that question, Denny brings his research to bear on the *Rondo: Allegro* from the *Sonata in C Major*, D. 840, based on three types of evidence: 1.) formal characteristics; 2.) thematic material; and 3.) Schubert’s publications and negotiations for publication. He calls into question the commonly held belief that Schubert was being “self-critical” by not completing the work.⁶³ Regarding formal characteristics, Denny references Schubert’s treatment of musical form to support his thesis that this movement is in sonata-allegro form despite its designation as a *rondo*. First, he argues that Schubert conceived of this movement as a sonata form based on four formal features: 1.) the double bar and repeat sign at m. 238; 2.) the developmental musical characteristics of the

⁶¹ Litschauer, I; xx.

⁶² Paul Badura-Skoda, interview with the author, 21 June 2002, Vienna.

⁶³ Denny, “Schubert as Self-Critic,” 95.

material following the double bar and repeat sign at measure 239; 3.) the retransitional music material following m. 259 that prepares the arrival of the principal theme in the submediant (A Major) at m. 269; and 4.) the thematic material confirmation and the arrival of the opening thematic material at m. 269.⁶⁴ After studying Schubert's other sonata-allegro movements and his formal approach, Denny notes that all finished movements in the composer's output where a repeat sign is included do prove to fit the sonata form archetype. In other words, the developmental material following the double bar at m. 239 and the harmonic and textural dominant preparation section from mm. 259-272, albeit brief, prepare the principal theme at m. 269 in A Major. This "off-tonic" recapitulation was very popular in Schubert's compositional output as noted in Chapter I. He summarizes by saying that Schubert's practice of composing retransitional material (mm. 259-272) coupled with a principal theme (m. 269), in whatever key, equals the beginning of the recapitulation.⁶⁵

Regarding the question of publication, in April of 1825, when Schubert was composing this sonata, he had not yet published a solo piano sonata. Schubert published his first solo piano sonata, the *Sonata in A Minor*, D. 845, between September 1825 and February 1826, with A. Pennauer in Vienna.⁶⁶ So there would have been no reason for Schubert to finish the movements of D. 840, without the prospect of publication or performance. In short, and this will likely never be proven one way or the other, Schubert had effectively finished the sonata by providing for himself all the necessary

⁶⁴ Ibid., 96-97.

⁶⁵ Ibid., 98.

⁶⁶ Otto Erich Deutsch in collaboration with Donald R. Wakeling, *Schubert Thematic Catalogue of all his Works in Chronological Order* (New York: Dover, 1995), 410.

thematic and harmonic material and simply set the piece aside to move forward with other compositions. Denny's hypothesis is that Schubert did not leave the work unfinished because he was being "self-critical," but rather, the composer may have had many biographical reasons (e.g., the trip to Steyr on May 20, 1825, or the composition of the *Sonata in A Minor*, D. 845) to leave it in the state that we know it today and that F. Whistling published in Leipzig in 1861. What is clear is that he did not discard the sonata. He kept the manuscript and even returned to the score at some point after the initial compositional work for D. 840 and added the *Trio* for the *Minuetto: Allegretto* movement.⁶⁷

To dismiss the unfinished solo piano sonatas is to miss the point. What is important to this treatise is that Schubert was inspired to compose four movements for D. 840, and that he was able to write down the most important compositional ideas for the last two movements before setting his pen aside. The spirit of the sonata is present in what the composer completed, and therefore, the last two movements are important for the listener to hear and experience in context with the first two movements. I would suggest that hearing only the first two movements does a disservice to Schubert. After all, that is not how Schubert left the work in April of 1825. D. 840 included four movements and I advocate for hearing and performing all four movements.

Of course, if one accepts my premise, then the question for the performer to consider is, does one perform the *Minuetto: Allegretto* and *Rondo Allegro* with someone

⁶⁷ Ferguson, 133.

else's completions? If the answer to performing completions is "yes", then the performer must choose which one of the published--or unpublished--realizations to perform.⁶⁸

The History of the Editorial Completions for the Sonata in C Major, D. 840 ("Reliquie")

The primary purpose of this treatise is to compare and contrast the published editorial completions of the unfinished *Minuetto: Allegretto* and *Rondo Allegro* movements from Schubert's *Sonata in C Major, D. 840* ("Reliquie"). To date, the author has acquired published completions for the third and fourth movements as finished by Ludwig Stark, Ernst Krenek, Walter Rehberg, Harold Truscott, Armin Knab, Paul Badura-Skoda, Dieter Einfeldt, Noël Lee, Martino Tirimo, Geoffrey Poole, and Brian Newbould. Table 3 lists these published completions for the *Sonata in C Major, D. 840*, in chronological order and includes which movements each editor chose to complete. (The balance of this page was left empty to accommodate the inclusion of all pertinent information pertaining to Table 3.)

⁶⁸ As of July 18, 2008, the author is in possession of score completions for one or more movements from Schubert's unfinished sonatas (i.e., D. 279, D. 571, D. 613, D. 625, and D. 840) by Ludwig Stark, Ernst Krenek, Walter Rehberg, Armin Knab, Dieter Einfeldt, Noël Lee, Erwin Ratz, Harold Truscott, Vernon Duke, Arie Vardi, Jorg Demus, Roland Solder, Richard Deas, III, Daniel Rieppel, Walter Andreas Dullo, Bart Berman, Paul Badura-Skoda, Malcolm Bilson, Martino Tirimo, Simon Ballard, Christoph Delz, Anthony Goldstone, Ian Munro, Brian Newbould, William Bolcom, Gunter Elsholz, Geoffrey Poole, and Imre Rohmann. Along with the 28 musicians listed above, there is the 2003 recording by George Pludamacher of his own completions and speculation on completions by Robert Levin, Alwin Bar, Neil Crossland, and William Carragan. Sincere thanks to Donald Manildi, Curator of the International Piano Archives at the University of Maryland's Michelle Smith Performing Arts Library, for his aid in collecting ten of these scores. Other unpublished scores were attained through direct correspondence between the author and the editor.

Table 3: Chronological list of all published editorial completions and movements completed for the *Sonata in C Major*, D. 840. “Y” indicates that the editor did complete the movement and “N” that the editor did not complete the movement.

Date	Editor: Publisher	<i>Minuetto</i>	<i>Rondo: Allegro</i>
1877	Ludwig Stark: Breitkopf & Härtel (Leipzig)	Y	Y
1923	Ernst Krenek: Universal Edition (Wien)	Y	Y
1930	Walter Rehberg: Steingraber-Verlag (Leipzig)	Y	Y
1957	Harold Truscott: The Music Review (Cambridge)	Y	N
1962	Armin Knab: Edition Peters (Leipzig)	Y	Y
1979	Paul Badura-Skoda: G. Henle Verlag (Munich)	Y	Y
1991/94	Dieter Einfeldt: Peer Music (Hamburg)	Y	Y
1997	Paul Badura-Skoda: Rev. for G. Henle Verlag (Munich)	Y	Y
1997/89 ⁶⁹	Noël Lee: Cahiers F. Schubert (Paris)	Y	Y
1998	Martino Tirimo: Wiener Urtext Edition (Wien)	Y	Y
1999	Geoffrey Poole: Maecenas Music (Surrey)	Y	Y
2003	Brian Newbould: Minona Music (East Yorkshire)	Y	Y

⁶⁹ Noël Lee completed the third and fourth movements for the *Sonata in C Major*, D. 840, in 1989 but they were not published in the Cahiers F. Schubert until 1997.

Table 4 lists the editorial completions for the *Minuetto: Allegretto* and *Rondo: Allegro* movements from the *Sonata in C Major*, D. 840, in chronological order as found on recording. “Y” indicates that the pianist/completer did complete the movement and “N” that the musician did not complete and record the movement. In two cases the pianist and completer are not the same person and for this table, the pianist precedes the completer.

Table 4:

Date	Pianist/Completer: Title, Record Label Catalogue Number	<i>Minuetto</i>	<i>Rondo: Allegro</i>
1994	Ian Munro: <i>Schubert's Unfinished</i> Tall Poppies (TP079)	Y	Y
1997	Bart Berman: <i>Franz Schubert: (UN)finished Piano Sonatas</i> Erasmus Muziek Producties (WVH 203/204)	Y	Y
1997	Paul Badura-Skoda: <i>Franz Schubert</i> ARCANA (A 408)	Y	Y
1997	Martino Tirimo: <i>Schubert, Vol. 5</i> EMI Records Ltd. (7243-5-66131-2-6)	Y	Y
1999	Malcolm Bilson: <i>Schubert Piano Sonatas, Vol. 5</i> Hungaroton Classic (HCD 31590)	Y	N
2003	Anthony Goldstone: <i>Franz Schubert, Vol. 3</i> The Divine Art (2-1204)	Y	Y

Table 4: continued

2003	Georges Pludermacher: <i>Franz Schubert</i> Transart (TR 130)	Y	Y
2005	Tamriko Kordzaia/Christoph Delz: <i>Christoph Delz</i> Guild (GmbH 7297)	Y	Y
2007	Todd Crow/Brian Newbould: <i>Schubert and his Circle</i> Toccata Classics (0065)	Y	Y

Table 5 provides names of musicians who have prepared unpublished completions for the *Minuetto: Allegretto* and *Rondo: Allegro* from the *Sonata in C Major*, D. 840.

Where a “?” appears in the Date column there is no date included on the score.

Table 5:⁷⁰

Date	Pianist/Completer:
1966	William Bolcom
1999	Gunter Elsholz
2005	Neil Crossland
?	Imre Rohmann
?	Simon Ballard

The question posed at the beginning of this chapter is important to consider at this point. Why does the *Sonata in C Major*, D. 840 (“Reliquie”), more than any other

⁷⁰ The author was made aware of and provided scores for the Bolcolm, Elsholz, and Rohmann completions through correspondence with Donald Manildi, Curator of the International Piano Archives at the University of Maryland’s Michelle Smith Performing Arts Library. The author is aware of the Ballard and Crossland completions through personal email correspondence with the completers.

unfinished sonata by Schubert, motivate editors and performers to realize completions for the last two movements? Catalogued above are twenty-one musicians who value this piece specifically and have taken time to realize a completion for the *Minuetto: Allegretto* and/or *Rondo: Allegro* movements. Over the 126 years between Stark's edition of 1877 and Newbould's 2003 completion, at least seventeen musicians have created their own performable editions. If the sheer number of known completions attests to anything, it might be that these editors value the first two movements and believe it important to hear all the music Schubert left for posterity as associated with D. 840. Or, perhaps it is that these Schubertians value the four-movement work that is the *Reliquie* and believe it is like performing the first two movements of any piano sonata or musical genre by a great composer and not performing the final two movements. Is it possible that these musicians consider this a way of paying tribute to a composer they have learned to appreciate and value and that somehow, their ears ask them to complete the piece so that others might hear what they hear in Schubert's music? The motivation to complete the work is valid as Schubert thought enough of the piece to dedicate a great deal of time to the sonata and the various working-outs of the ingenious musical material of the completed *Moderato* and the *Andante* movements and, I would argue, the inspired *Minuetto: Allegretto* and *Rondo: Allegro*. Comments presented earlier in Chapter II attest to the aesthetic value of the *Reliquie* specifically, and the number of completions reflects the ongoing appreciation for a piece that was for all practical purposes finished. The answer as to why so many people have completed the two final movements may never be known, but their written comments are included below as a part of their reaction

to and completion of the *Minuetto: Allegretto* and *Rondo: Allegro* movements. I believe the time spent by these musicians restoring this piece to the four-movement work recognized in this paper is worthy of consideration and failing that, allows us to consider a sonata that is best known as “finished” and not a relic.

Biographical Information for the Editors Who Have Completed the *Minuetto: Allegretto* and *Rondo: Allegro* from the Sonata in C Major, D. 840 (“Reliquie”)

Table 3 lists the editors/musicians who have completed published editions for the *Minuetto: Allegretto* and *Rondo: Allegro* for the *Sonata in C Major*, D. 840 (“Reliquie”). This portion of Chapter II presents pertinent biographical and professional information concerning the eleven editor-musicians included in Table 3.

Ludwig Stark (b. Munich, 1831- d. Stuttgart, 1884) was recognized as a German pedagogue, scholar and music editor for Breitkopf & Härtel. He graduated from the University of Stuttgart and, after a brief residence in Paris, established the Stuttgart Music School otherwise known after July 1865 as the Stuttgart Conservatorium. As a pedagogue and editor he is known to have prepared: *Grosse Klavierschule* by Lebert and Stark (in 4 volumes); *Instruktive Klavierstücke* (four grades); *Jugendbibliothek* and *Jugendalbum*, (twelve parts); *Instruktive klassischer Ausgabe*, by various composers (e.g., by Lebert, Faisst, I. Lachner, Franz Liszt, and Hans von Bülow etc.) in 21 volumes; and, the Cotta edition of Beethoven's pianoforte sonatas.⁷¹

⁷¹ John Kersey, “Ludwig Stark (Arranger),” <http://www.bach-cantatas.com/Lib/Stark-Ludwig.htm>, accessed 3 July 2008. References the *Grove's Dictionary of Music and Musicians* (1954) as the primary source.

Ernst Krenek (b. Vienna, 1900 – d. Palm Springs, CA, 1991) was a prolific Austrian composer who traveled widely and began his composition studies with Franz Schreker in Vienna in 1916, eventually following him to Berlin. There he was introduced to the composer Ferruccio Busoni (1866-1924), the conductor Herman Scherchen (1891-1966), and the pianists Eduard Erdmann (1896-1958) and Artur Schnabel (1882-1951). In 1922 Krenek met Anna Mahler (1904-1988), the daughter of Gustav Mahler (1860-1911) and Alma Maria Schindler (1879-1964), and married her in 1924. It was at this time that Krenek was asked by Alma Mahler to prepare a completion of Mahler's *Tenth Symphony*. He edited the first and third movements of the work but did not finish the piece. He served as assistant director and composer for the Staatstheater Kassel in 1925 and in the same year, traveled to Paris where he met *Les Six*. This was also the year that Krenek began his neo-Romantic period and was greatly influenced by his previous study of Schubert's music. During his return to Vienna, he became good friends with Alban Berg (1885-1935) and Anton Webern (1883-1945) and studied their scores and compositional methods. In 1937, Krenek traveled to America with the Salzburg Opera Guild as they presented his edition of Monteverdi's *L'incoronazione di Poppea*. This travel was the composer's introduction to the United States and motivated his emigration to America, where he became a naturalized citizen in 1945. He taught at Malkin Conservatory (Boston), Vassar College, The University of Michigan summer school where his students included George Perle and Robert Erickson, Hamline University (St.

Paul, MN), Chicago Musical College, Princeton University and finally, the University of California, San Diego.⁷²

Walter Rehberg (b. Geneva, 1900 – d. Geneva, 1957) was a Swiss composer, conductor, pianist and pedagogue who taught at the conservatories of Leipzig, Geneva, Frankfurt, Mannheim and Basel as well as the Hochschule für Musik in Stuttgart and the Academy in Zürich. He co-authored a biography on Schubert in 1946 with Paula Rehberg. Also known for his recordings on 78rpm discs, he recorded a great deal of music by Schumann, Schubert, Liszt, and Brahms for Polydor Records in Germany. Many of these recordings may also be found on the Decca label based in Britain.⁷³

Harold Truscott (b. Seven Kings, Ilford, Essex, 1914 – d. Deal Kent, 1992) was a composer who attended the Guildhall School of Music in 1934, where he studied piano with Orlando Morgan; and from 1943-45 he attended the Royal College of Music. In 1948, he began teaching music at the Blackheath Conservatory in London and it was around this same time that he began performing on BBC Radio performing his completions of Schubert's unfinished piano sonatas. In 1957, Truscott began teaching at Huddersfield Polytechnic and was promoted to principal lecturer in 1970. Altarus Records released a recording of ten of his seventeen piano sonatas during the 1980s.⁷⁴

Armin Knab (b. Neuschleichach, Lower Franconia, 1881; d. Bad Wörishofen, 1951) was a German composer and musicologist. As a composer, his work was

⁷² Garrett Bowles, "Ernst Krenek," *Grove Music Online* ed. L. Macy (Accessed 3 July 2008), <http://www.grovemusic.com.proxy.lib.ohio-state.edu>.

⁷³ No author listed, "Walter Rehberg," *Naxos* (Accessed July 3 2008), http://www.naxos.com/artistinfo/Walter_Rehberg/44172.htm.

⁷⁴ Robert Cummings, "Harold Truscott," *All Music Guide* (Accessed July 3 2008), <http://www.answers.com/topic/harold-truscott-classical-musician?cat=entertainment>

significant because he wrote it for educational purposes. His educational choral music is varied in style and represents a large range in style from simple songs in a folksong approach to large-scale choral works. He completed a doctorate in law in 1904, worked as an attorney starting in 1911, and was a judge for the court of Würzburg in 1927. He left the legal field in 1934 to take a position teaching music theory and composition at the Berlin Akademie für Kirchen und Schulmusik. He taught in Berlin until 1943 and moved to South Germany where he spent the last years of his life.⁷⁵

Paul Badura-Skoda (b. Vienna, 1927 -) is an Austrian pianist, composer and musicologist who studied piano and conducting at the Vienna Conservatory under Viola Thern (1945–8), and then piano in Lucerne with Edwin Fischer. He taught at the University of Wisconsin in Madison from 1966-1971 and has made a career performing internationally. In 1962, he and Eva Badura-Skoda (b.1929-) published an important book titled *Interpreting Mozart on the Keyboard* for St. Martin's Press. He has recorded the Beethoven and Schubert piano sonatas on period and modern instruments. As a composer, he has prepared cadenzas for concertos of the Viennese Classical period and has edited Mozart's piano concerti K. 453, K. 456 and K. 459 for the *Neue Mozart-Ausgabe* (Kassel, 1965), Beethoven's piano sonatas, Chopin Etudes Opp.10 and 25 (Vienna, 1973), and the piano works by Schubert.⁷⁶

Dieter Einfeldt (b. German, 1935 -) has been a member of the composition, music theory, musicology and conducting faculty at the Academy of Music and Drama in

⁷⁵ Klaus L. Neumann, "Armin Knab," *Grove Music Online* ed. L. Macy (Accessed 3 July 2008), <http://www.grovemusic.com.proxy.lib.ohio-state.edu>.

⁷⁶ Rudolf Klein and Martin Elste, "Paul Badura-Skoda," *Grove Music Online* ed. L. Macy (Accessed 3 July 2008), <http://www.grovemusic.com.proxy.lib.ohio-state.edu>.

Hamburg since 1972. He studied music in Hamburg at the State College of Music from 1949-1962 as well as other disciplines (e.g., literature) at the University of Hamburg before accepting his current teaching position.⁷⁷

Noël Lee (b. Nanjing, PRC, 1924 -) is an American pianist and composer who began his early music training in Lafayette, Indiana. In 1948 he completed the artist's diploma from the New England Conservatory in Boston and completed a degree the same year from Harvard University while studying music theory and composition with Walter Piston, Irving Fine and Tillman Merritt. Also in 1948, he traveled to Paris and began his studies with Nadia Boulanger. He has taught as a visiting professor at Brandeis University, Cornell University, and at Dartmouth College in the United States and makes his home in Paris, France. He has received awards from the Cultural Affairs department of the French Government (i.e., *Commandeur de l'Ordre des Arts et Lettres* in 1998) and from the city of Paris (i.e., *Grand Prix de la Musique*, 1999, and *La Grande Médaille*, 2004).⁷⁸

Martino Tirimo (b. Larnaca, 1942 -) is a Greek Cypriot pianist who studied at the Royal Academy of Music in London with pianist Franz Reizenstein and at the Vienna Academy of Music with Gordon Green. He gained early acclaim as a pianist by winning international competitions in Munich (1971) and Geneva (1972). In 1975, he performed the complete Schubert piano sonata cycle in Queen Elizabeth Hall and repeated the series

⁷⁷ Gabriele Bastians, "Dieter Einfeldt," *News: Hochschule für Musik and Theater* (Accessed 3 July 2008), <http://www.hfmt-hamburg.de/html/aktuelles/presse/2000.htm>.

⁷⁸ Noel Lee, "Noel Lee" on his personal website (Accessed 3 July 2008), <http://www.noel-lee.com/english/biography.htm>.

again in 1985 at Wigmore Hall. He has recorded the complete piano music of Debussy and the complete piano sonatas by Mozart and Schubert along with editing the current three-volume series of Schubert's piano sonatas with his editorial completions for *Wiener Urtext Edition*.⁷⁹

Geoffrey Poole (b. Ipswich, 1949 -) is an English composer who teaches composition at Bristol University. He studied with Philip Ledger at the University of East Anglia from 1967-70, with Alexander Goehr, Jonathan Harvery and Eric Graebner at Southampton University from 1970-71, and at Leeds University from 1973-75, again with Goehr. He completed the Doctorate in Music in 1990 at Southampton University. He has taught at Manchester University, Kenyatta University in Nairobi, and as Visiting Fellow at Princeton University.⁸⁰

Brian Newbould (b. Kettering, Northants, UK 1936 -) is Emeritus Professor of Music at the University of Hull, United Kingdom. He has written extensively on Schubert including *Schubert: The Music and the Man* and also served as editor for the *Schubert Studies*. He has reconstructed the scores for Schubert's unfinished symphonies and symphonic fragments, and in 2003 he edited the book, *Schubert the Progressive*, which addresses topics associated with the history, performance practice and analysis of the composer's work. From 1994-2002, he served as chairman for The Schubert Institute in the United Kingdom.⁸¹

⁷⁹ Bryce Morrison, "Martino Tirimo," *Grove Music Online* ed. L. Macy (Accessed 3 July 2008), <http://www.grovemusic.com.proxy.lib.ohio-state.edu>.

⁸⁰ Giles Easterbrook, "Geoffrey Poole," *Grove Music Online* ed. L. Macy (Accessed 3 July 2008), <http://www.grovemusic.com.proxy.lib.ohio-state.edu>.

⁸¹ Brian Newbould, "Brian Newbould," *The Schubert Institute* (Accessed 3 July 2008), <http://www.franzschubert.org.uk/siuk/officers.html>.

Analysis of the Editorial Completions for the *Minuetto: Allegretto* and *Rondo: Allegro* from the Sonata in C Major, D. 840 (“Reliquie”)

Table 3 lists twelve published completions for the *Minuetto: Allegretto* and eleven published completions for the *Rondo: Allegro*. Harold Truscott did not realize a completion for the *Rondo: Allegro* and Paul Badura-Skoda has edited two almost identical versions of D. 840 for G. Henle Verlag (1979 & 1997). This reduces the number of completions for analysis to eleven for the *Minuetto: Allegretto* and recognizes ten editorial completions for the *Rondo: Allegro* minus Badura-Skoda’s 1979 edition.

The next section will be a discussion of the *Minuetto: Allegretto* as left by Schubert. Incorporated into that section are comments from the various editors concerning their realization and the challenges in completing the *Minuetto*. An analysis of how each editor realizes the final reprise of the *Minuetto* will accompany their written comments. And finally, how each completion is similar and/or different will be outlined and discussed.

The *Minuetto: Allegretto* as Left by Schubert

It is important to understand what Schubert had composed of the *Minuetto* and *Trio* before beginning the process of analyzing the eleven completions or realizing one’s own completion.

One question to be considered would be: “What are the traditional formal features of a minuet?” The Classical era minuet would usually be a rounded binary form that includes an extended preparation for and return to the principal theme toward the end of the B section with both the A and B sections being repeated. During the A section

there would be a harmonic move away from the tonic, and during the B Section there would be a return to the tonic key area that would coincide with the principal or A thematic material return. The traditional thematic features presented above would imply that Schubert's *Minuetto* is a rounded binary form, but this is an over simplification. Schubert does not repeat the A section (A-Flat Major to A Major in mm.1-18) but instead writes out the repeat as an A' section (A Major to D-Flat Major in mm.19-38). Also of interest at this point is that the end of the A' section passes over the repeat sign at m.35 (||:) and into what is the B section. Schubert began the A section in A-Flat Major using a 6+6+6 phrase structure, and then in the written-out repeat or A' section there is a 6+6+8 phrase structure cadencing on D-Flat Major at m.38. Even this information may be elaborated if the thematic language is layered into the discussion. The diagram below presents the formal A section.

A mm.1-12 A-Flat Major (I) 6+6, quarter notes	Transitional Material/Cadential Material (TM/CM1) mm.13-18 D-Flat minor – A Major (enharmonic bII) +6, three eighth notes and quarter note rhythmic motif
--	--

A' mm.19-30 A Major (enh. bII) 6+6, eighth notes	Transitional Material/Cadential Material (TM/CM 2) mm.31-34/38 – with the repeat sign (:) at m.35 D Minor, G-Flat Major at : (m. 35) to D-Flat Major (IV) +8, dotted-quarter rhythm plus three eighths
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The B section for the *Minuetto* begins during the TM/CM2 section at m.35 in G-Flat Major with a repeat sign (||:) and may be diagramed:

: B mm.35-65 G-Flat Major (m.35), D-Flat Major (m.38) – E7/E Major 4+4, eighth note and quarter notes, dance-like rhythm	Trans./Cad. Mat. (TM/CM3) mm.66-74 E Major - A Major 9 measure phrase, dotted-quarter plus three eighths
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The B section is important harmonically because of the movement through D-Flat Major in mm.39-42, D-Flat Minor in mm.45-48, D Major in mm.51-54, and D Minor at mm.55-56. The B section now settles on a long dominant preparation on E7 from mm.57-65 and leads to the final nine-measure phrase of TM/CM 3 from mm.66-74.

The B Section is different from the A Section material because it is more dance-like with the *accelerando* starting at m.35, the vertical chords rather than the long asymmetrical melodic lines of the A section, and the dynamic intensification and variety from *piano* to *forte* and the return to *pianissimo* not present in the A section.

At mm.75-80 Schubert presents the apparent off-tonic reprise or A''. This section is not an exact restatement of the principal theme but rather a variant that includes a dotted-quarter note (mm.75-79) rhythm carried forward from the transitional music in mm.65-74. This rhythm was implied for the first time in mm.13-14 of the A section. This melding of the A Section principal theme with the transitional/cadential material rhythm is Schubert's way of synthesizing what were originally separate musical ideas.

"The movement is extraordinary, in the most literal meaning of the word; it is quite the most extraordinary *Minuetto* ever penned."⁸² Truscott shares a high opinion of the D. 840 sonata in general, but goes on to say that the *Minuetto* is, "both minuet and scherzo."⁸³ The B section and the *accelerando* beginning at m.35 is the part of the movement being referenced by Truscott's *scherzo* comment.

So, how does Schubert leave off? Where Schubert sets his pen aside at m.80 is the beginning of the A'' section reprise but in the key of A Major (or the flat supertonic).

⁸² Truscott, "Schubert's Unfinished Piano Sonata," 130.

⁸³ *Idid.*

Since the movement is written in A-Flat Major, Denny acknowledges that this *Minuetto* is the only off-tonic reprise in all of Schubert's minuet section compositions.⁸⁴ This is significant as it calls into question how to complete the work and if using Schubert's compositions as models, where does one look, or more specifically, what score does one study for clues as to how the composer might have solved this harmonic riddle?

Individual editor's completions and their reasoning for their compositional choices, where available, as well as the author's analysis of their realization of the reprise of the *Minuetto* will be discussed.

So, what does this mean for the person who attempts to realize a completion of the A'' section of the *Minuetto*? Each editor will need to decide: 1.) how and where to return to the tonic key of A-Flat Major to complete the *Minuetto* following m. 80; 2.) whether and where to incorporate the repeat sign to m. 35 harmonically and motivically and the beginning of the B section in G-Flat Major; 3.) how to prepare the G-Sharp Minor *Trio* following the repeat of the B Section (mm. 35–first ending of the *Minuetto*); 4.) how to realize the end of the A'' section or the conclusion of the movement and the length of the *Minuetto*; 5.) whether to alter Schubert's unusual phrase structure during the A'' material; and 6.) how to end the *Minuetto* with respect to dynamic level?

Editors' Stated Principles/Goals of Completion and the Analysis of How Each Editor Realizes the *Minuetto: Allegretto*

This section is an analysis of the eleven editorial completions of the *Minuetto: Allegretto* including, where available, the editor's stated principles and goals as found in the score or in other published accounts. For the purpose of the treatise the analysis of

⁸⁴ Denny, "Schubert As Self-Critic," 93.

the editorial completions of the *Minuetto* will begin at measure 80, as this is where Schubert ceased composition.

Harold Truscott (1957), Paul Badura-Skoda (1979/97) and Dieter Einfeldt (1991/94) discuss how they went about completing the *Minuetto*. Badura-Skoda and Einfeldt give specific music examples as composed by Schubert that informed their completions while Truscott bases his completion on his analysis of the material from the A section of the *Minuetto*.

Stark (1877), Krenek (1923), Rehberg (1930), Knab (1962), Lee (1997/89), Tirimo (1998), Poole (1999), and Newbould (2003) do not comment on what motivated their particular completions or why they made specific musical choices.

The first question presented above is: “How and where did each editor realize the return to the tonic key or A-Flat Major?” Truscott tells the researcher how and why he modulates back to A-Flat Major when he writes:

It is not certain, but it is more than likely that Schubert would have effected this change [the modulation following m.80 during the A’’ from A Major to A-Flat Major] at the same spot as A-Flat originally turned towards A, that is, at the end of the little dotted-rhythm theme which separated the main statement from the repeat...This connecting link led naturally to a chord of A Major . . . If we now allow the music to follow its natural course, we shall get a chord of B-Flat Major: if this is allowed to continue the whole process simply comes again a step higher, and so on, *ad infinitum*. Plainly something must break this circle and it is quite in keeping with Schubert’s maturest and deepest long-range tonal schemes that the vital moment should hinge on one note. It is on this principle that I have based my conjectural conclusion. Flatten the D, that is allow the music to move to a chord of B Flat Minor, and the counterstatement automatically follows from the subdominant region of A Flat, and so back home. The little dotted rhythm completes the symmetry which is in abeyance on the surface throughout the bulk of this movement, rounds off the design naturally and leads, equally naturally, to the mood of the *Trio* . . . I do not claim more for this ending than that it is in keeping with Schubert’s latest methods. Naturally, we cannot be sure that he would not have had a surprise up his sleeve, impossible to foresee. But, leaving

impossibilities aside, it is difficult to see what else he could have done with the facts as we know them.⁸⁵

This diagram outlines his completion.

Editor:	A''	TM/CM1		A'''	TM/CM2	
Truscott (28 measures), mm:	81-86	87-92		93-104	105-108	
Key Areas	A	d-Bb		bb-Db-Ab	db-Ab	
Phrase structure	6+	6+		6+6	+4	

Truscott returns to the tonic key of A-Flat Major during the A''' section at m.102 through D-Flat Major or the subdominant of A-Flat Major just seven measures before the end of his completion. Truscott does not include a repeat sign as a part of his realization although it could be implied at m.90 following TM/CM1. He does not prepare the *Trio* but for ending the *Minuetto* in A-Flat Major or the enharmonic parallel major of G-Sharp Minor. There are no editorial music markings and so the performer would not know whether to perform the recapitulation *piano* or *forte*. Truscott takes 28 measures to complete the *Minuetto* starting with m.81 and there is a change in phrase structure at mm.105-108 of Truscott's completion ending with a 4 measure phrase instead of the original 8 measure phrase observed as TM/CM2 in m.31-38.

Stark, Krenek, Knab, Einfeldt and Newbould all return to the tonic key of A-Flat Major during the transitional/cadential music (TM/CM1) section following the A''. Each editor chose the transitional music from mm.13-18 of the *Minuetto* to make the modulation back to the tonic key. Schubert had used the TM/CM1 to modulate from A-

⁸⁵ Truscott, 131.

Flat Major to A Major in mm.13-18 and so these five editors decided to make the harmonic shift take place in reverse at this point in their realizations. Their differences in realizing the ending of the *Minuetto* are also included in the diagrams below.

Editor:	A''	TM/CM1		A'''	TM/CM2	:	TM/CM2	B	TM/CM3	
Stark (39), mm.	81-86	87-92		93-104	105-108	:	109-112	113-116	117-119	
Key areas	A	d-Ab		Ab	db-Bbb	:	db-Ab	Ab	Ab	
Phrase structure	6+	6+		6+6	+4	:	+4	+4	+3	

Stark closes the *Minuetto*, after repeating mm.35-108, with an additional 11 measures incorporating the final 4 measures of TM/CM2 (mm.109-112), the beginning of the B Section material in A-Flat Major (mm.113-116), and the TM/CM3 material cadencing *pianissimo* on parallel open octave A-Flats (mm.117-119) to prepare the *Trio*.

Editor:	A''	TM/CM1		A'''	TM/CM2	:	Coda	
Krenek (33), mm.	81-86	87-92		93-104	105-108	:	143-149	
Key areas	A	d-Ab		Ab	db-F7	:	Ab	
Phrase structure	6+	6+		6+6	+4	:	2+4	

Krenek does incorporate the repeat back to mm.35 but includes a second ending following m.103, mm.104-108 using the A''' material, that prepares the G-Sharp Minor *Trio* by ending in A-Flat Minor. Krenek also includes a coda following the *Trio* and the repeat of the entire *Minuetto* section. The *Minuetto* cadences *pianissimo* while incorporating the 4 measure phrase structure from the B section and the TM/CM2 material.

Editor:	A''	TM/CM1		A'''	:
Knab (26), mm.	81-86	87-94		95-106	:
Key areas	A	d-Ab		Ab	:
Phrase structure	6+	8+		6+6	:

Knab includes the repeat to m.35 and the B section at the end of his realization at m.106.

The *Minuetto* ends *piano* and includes a *poco ritardando* before the *Trio*. The phrase structure and harmonic plan are similar to the other completions discussed so far.

Editor:	A''	TM/CM1		A'''	TM/CM2:	B'	
Einfeldt (55), mm.	81-86	87-92		93-104	105-108 :	109-135	
Key areas	A	d-Ab		Ab	db-Bb :	db-Eb7-Ab	
Phrase structure	6+	6+		6+6	+4	:	5+6+6+4+4

Einfeldt follows the pattern outlined above, but it is after this that he breaks with convention and shares this remark in the forward to his completion concerning his realization of the *Minuetto* following the repeat sign:

One of the problems with this work lies in the infrastructure of Classical modulation practices (first movement: C Major - B Minor; third movement: A-Flat Major - A Major). The *Scherzo* from the A Minor Sonata, Op. 42, D. 845 of May 1825, served as the stimulus for the completion of the *Minuetto*, among others. In this movement, composed at most four weeks after the so-called *Reliquie*, A Minor and F Minor/A-Flat Major are juxtaposed as widely distant keys, and it serves as a means to bridge their separation. Measures 28-35 and 127a-134a, respectively, of the A Minor *Scherzo*, correspond with measures 13 - 18 of the A-Flat Major *Minuetto* as a modulating transition. The modulatory and rhythmic unrest of the A Minor movement is rounded out in the coda measures 120-126b through a harmonic relaxation, which takes place over a pedal point with a cadence phrase that repeats several times. This process has served as the force behind the completion of the last 22 measures of the A-Flat *Minuetto*. Otherwise, Schubert has kept the expected proportioning of the periods (six-measure phrases alternating with four-measure phrases) exactly the same.⁸⁶

Einfeldt explains his mm.109-135 as being modeled after the coda from the *Scherzo* movement of the *Sonata in A Minor*, D. 845. Einfeldt incorporates the B Section material

⁸⁶ Dieter Einfeldt, "Forward" [1994], preface to Franz Schubert, *Ergänzung der Sonata in C-Dur D 840 "Reliquie" für Klavier*. (Hamburg: Peer, 1994). Translated from the German by Joshua Keeling.

and includes the “pedal point” dominant preparation on E-Flat7 like Schubert had composed for the B section in mm.57-65. The other significant difference between Einfeldt’s completion and the others discussed so far is that he makes a conscious effort to end the *Minuetto fortissimo*. Schubert included a *decrescendo* at m.52 in the B section so it is obvious that Einfeldt is working to prepare a dynamic contrast with the *Trio*, marked *pianissimo*, by Schubert. The *fortissimo* ending would also change how the opening of the *Rondo: Allegro* would be perceived, as this ending would be very dramatic in contrast with the opening *piano* dynamics for the final movement of D. 840. This is a very interesting completion and also the first to develop the B section, or dance-like vertical chord material, so thoroughly.

Editor:	A''	TM/CM1 B'	A/A'	T/CM2	:
Newbould (51), mm.	81-86	87-94 95-102	103-110	111-130	:
Key areas	A	d-Ab Ab	Ab	Ab-Eb	:
Phrase structure	6+	8+ 4+4	4+4	4+4+4+8	:

Newbould’s completion of the *Minuetto* returns to the tonic with the same musical material as the other four completions and offers very creative use of the material Schubert had composed in the A and B sections of the first 80 measures. After cadencing on A-Flat Major at m.94, the diagram would change and would continue as outlined above including the second example of an editor incorporating the B section material along side the A section material reinforcing the tonic key of A-Flat Major. Newbould does account for the repeat to m.35 and the B section return but has already recapitulated the B section material. Hearing the B section material a third time is interesting as it highlights the dance-like motif in a *piano* dynamic range. The lengthy first ending also

concludes with a *crescendo* between mm.126-130 and allows for some dynamic contrast between the first ending of the *Minuetto* and the repeat to m.35 and G-Flat Major. The second ending for the *Minuetto* concludes *pianissimo* and prepares the *Trio*. One last observation includes the more typical 4+4 phrase structure common to minuets from the Classical era following the cadence on A-Flat Major at m.94. This is significant as Schubert only offers 4+4 phrase structure consistently in the *Trio*.

Like Einfeldt, Badura-Skoda presents another completion based on a model modulation composed by Schubert. He remarks:

The recapitulation begins logically in A Major, and like the exposition, retraces in the opposite direction the semi-tonal step towards A Flat. But shortly after this formally necessary turn, Schubert simply indicates, “etc.etc.” . . . Fortunately, we have a model for the return modulation; in the sixth *Moment Musical* (D. 780), which is also in A Flat, Schubert needed the same modulation at the end. I have taken this example as a model for my reconstruction, requiring just 15 measures to complete this movement.⁸⁷

Editor:	A''	TM/CM1	:	CM1	
Badura-Skoda (15) mm.	81-86	87-90	:	91-94	
Key area	A-Ab	db-Cb Major	:	Ab	
Phrase structure	6+	4+	:	2+2	

Following the repeat sign Badura-Skoda adds a 2+2 phrase structure in mm.91-94 ending in A-Flat Major for the *Minuetto* completion. This 2+2 phrase structure incorporates two repetitions of the cadential music from mm.17-18 of the *Minuetto* while cadencing *pianississimo* and incorporating a *poco ritardando*. Also of interest to this research is the subdominant movement from Cb Major (m.90) returning to the B section and the G-Flat Major chord at m.35.

⁸⁷ Franz Schubert, *Schubert: Les Sonatas Pour Le Piano-forte*, Paul Badura-Skoda, ARCANA, (A 408), 61.

Tirimo and Badura-Skoda's completions are similar. Both realize the harmonic modulation back to A-Flat Major straight away at the A''/A''' section material.

Editor:	A''/A'''	TM/CM1	: TM/CM2	
Tirimo (25), mm.	81-84/85-90	91-94	: 95-105	
Key area	A/Ab	db-Bbb	: Ab	
Phrase structure	4+6+	4+	: 3+4+3	

Tirimo's realization is interesting for the broad dynamic contrast between *pianissimo* and the *fortissimo* Eb7 chord resolving to A-Flat Major at the first ending. While Badura-Skoda and Tirimo's completions are similar formally, the impact of the dynamic contrast between the completions is severe with Badura-Skoda staying within the *piano* dynamic range.

Lee's completion is like Badura-Skoda's realization in that they both use C-Flat Major as the pivot chord in the first ending to return to m.35 and the B section. How Lee reaches the first ending is different and may be diagrammed to reflect the significant differences.

Editor:	A''	A	A'	TM/CM2	: TM/CM2	
Lee (32), mm.	81-86	87-90	91-95	96-103	: 104-112	
Key areas	A-E	Db	Ab	ab-Fb/Cb	: Fb-c ⁰ 7-Ab	
Phrase structure	6+	4+	5+	6+2	: 4+4	

One obvious difference between Lee's realization and the others reviewed so far is the asymmetrical phrase structure throughout his completion. While Schubert had worked with 6+6 phrase structure in the A section, Lee incorporates A section material realizing a 6+4+5 phrase structure and it is at the end of the A' section where Lee finally cadences on A-Flat Major. Similarly, he reintroduces the original A material in D-Flat Major at

mm.87-90. Newbould had used the same A motive after he had modulated back to the tonic A-Flat Major, while Lee uses it to return to A-Flat major. Lee notates the dynamics within *piano* to *pianissimo* for the ending of the *Minuetto* while preparing the *pp* dynamics of the *Trio*.

Geoffrey Poole has this to say about the *Minuetto* and *Trio* from his completion.

On the other hand a glance at what exists (it is widely published) of the A Flat *Minuetto*, breaking off after 80 bars on the brink of a recapitulation in the wildly foreign key of A Major, shows that the completion would not be obvious-however ingeniously one made use of the German Sixth . . . The present score consists of the *Minuetto*, now completed with regard to both authentic style and the formal demands of this most unusual torso, while the sketchy *Trio* has been rounded out . . .⁸⁸

Editor:	A''	(NM1) ⁸⁹	A'	TM/CM2	(NM2) :	NM3	
Poole (47), mm.	81-84	85-89/90-93	94-105	106-115	116-124 :	125-127	
Key area	A	E7/Ab	Db-Ab	db-Ab-A	A-Gb	: Ab	
Phrase structure	4+	3+6	6+6	6+4	4+5	: 3	

Poole's completion is interesting first and foremost because of the new material included throughout the 47 measures. The juxtapositions of harmonies (e.g., E7 to A-Flat Major during the NM1 and Ab to A Major during TM/CM2) are unlike any other realizations and sound very fresh against the more formal completions analyzed so far. The phrase structure is also very interesting because of the unusual three- and five-bar asymmetrical phrases. Dynamically, Poole explores the varied dynamic ranges from *pianissimo* through *forte* but closes the *Minuetto piano*. The return to A-Flat Major takes place

⁸⁸ Geoffrey Poole, "Forward" [1999], preface to Franz Schubert, *Realisation and Completions of Sonata in C Major, D. 840* (Surrey: Maecenas Music, 1999).

⁸⁹ This is New Material (NM) and while there are some rhythmic similarities between mm.11-13 and mm.85-93 of the *Minuetto*, the phrase structure is different. What follows at mm.90-93 is also new but the left-hand is similar to the same accompaniment passage from the B section at mm.48-51, while the right-hand is most like mm.11-13.

during the NM1 section and is reinforced with the A' material in mm.94-105. The repeat is also approached through NM2 and modulates through A Major to a *mezzo forte* G-Flat Major chord.

Poole also “rounds out” the *Trio*. He is the only editor to recompose or work with the music Schubert composed for the *Trio*. The *Trio* is also in rounded binary form but does not have the unusual features outlined above concerning the *Minuetto*. What Schubert composed for the *Trio* may be diagramed as follows.

Trio

Introduction	: C	: : D	C'	:
mm.81-82	: mm.83-90	: : mm.91-100	mm.101-108	:
G-Sharp Min.	: G-Sharp Minor	: : B Major – G-Sharp Minor	G-Sharp Minor	:
2+	: 4+4	: : 4+6	4+4	:

Minuetto: *Da Capo*

Poole’s first change is heard straight away with the harmonization of Schubert’s parallel open octaves. He adds chord tones to reinforce the D-Sharp Minor to G-Sharp Minor progression in mm.81-82. What follows in the C section from mm.83-90 is the same as Schubert’s beginning but rather than just repeat the musical material, Poole writes out the repeat just as Schubert had written out the repeat of the A section material from the *Minuetto*. While the melodic outline is the same as Schubert had composed, the harmonization of the melody and the different left-hand accompaniment are new.⁹⁰ Just before the beginning of the D section material, Poole adds a one-bar octave introduction to the B Major harmony for this new section. His realization follows Schubert’s melodic

⁹⁰ Poole uses the left-hand staccato accompaniment from the B section of the *Minuetto* at mm.48-51 to accompany the written out repeat of the C Material.

and harmonic structure but fills in the right-hand melody with the left-hand chord tones. For the C' material, Poole follows Schubert's example in the right-hand melody and in harmonic structure but does recompose the left-hand accompaniment to balance the conclusion of the original C section. Poole includes the left-hand staccato accompaniment throughout this section but does not recompose Schubert's musical material. One other interesting note is that Poole changes the tempo marking for the *Trio* to *meno mosso*.

It is important to realize that Poole adds new material to the *Minuetto* and the *Trio*. He is also the only editor to recompose a portion of what Schubert completed.

Rehberg's completion is the longest realization at 58 measures. What is interesting about this completion is how and where he returns to the tonic key of A-Flat Major. The harmonic return to A-Flat Major takes place at m.111 with the return of the A Material from m.1. This is the only completion to align the thematic return of the principal theme with the harmonic return of the tonic.

Editor:	A''	TM	: CM1	T/CM1	B'	A	TC2	B''/CM
Rehberg (58), mm.	81-86	87-90:	91-94	95-99	100-110	111-122	123-128	129-138
Key area	A-A	d-Bb:	Bb	Eb-Cb	Eb7	Ab	db-Ab	Ab
Phrase structure	6+	4+	: 4+	5+	11+	6+6	6+	10

Rehberg includes the repeat sign as a part of the transitional/cadential music in mm.87-94 and includes the pivot chord of B-Flat Major to return to the B section and the key area of D-Flat Major. The *Trio* is prepared with the cadential motif first heard at mm.17-18 of the *Minuetto* cadencing on A-Flat Major. The phrase structure follows Schubert's norms and is well balanced to the overall structure of the A'' reprise. The dynamics reinforce

the formal sections and range from *pianissimo* at m.87 to *forte* at m.128. The *Minuetto* ends *piano* to prepare the *pianissimo Trio*.

Table 6 summarizes the prose analysis and allows the reader the opportunity to compare the eleven editorial completions. (The balance of this page was left empty to accommodate the inclusion of all pertinent information pertaining to Table 6.)

Table 6: Key areas will incorporate uppercase letters to reflect major keys while lower case letters are representative of minor key areas (e.g., Ab = A Flat Major, d = d minor). How each editor approaches that repeat (:||) will be acknowledged with the key before the repeat and the key of cadence after the repeat. NM is representative of “new material” or revised material (i.e., Poole’s realization). The number in the parentheses following the editor’s name is the number of measures employed to realize the recapitulation.

Editor:	A’’	TM/CM1 (A)	A’	TM/CM2	B	(A)	TM/CM3	Coda
Stark(39):	A	d-Ab	lAb	db-Bbb:llAb	Ab		Abll	
Krenek(33):	A	d-Ab	lAb	db-F7:llAb-ab			Abll	
Rehberg(59):	A	d-Bb:llBb		Eb-Cb (db-Ab)	Cb-Eb7 (Db-Ab)ll			
Truscott(28):	A	d-bb	lbb-Ab	db-Abll				
Knab(26):	A	d-Gb-Ab	Abll					
B-Skoda(15):	A-Ab			db-Cb:llAbll				
Einfeldt(55):	A	d-Ab	Ab	db-Bb:lldb	db-Eb7-Abll			
Lee(32):	A-E		(Db) Ab	ab-Fb:llAbll				
Tirimo(26):	A-Ab			db-Bbb:llAbll				
Poole(48) ⁹¹ :	A		(NM/E7)lAb	db-A	NM A-Ab-Gb:ll	Abll		
Newbould(52):	A	d-Ab			Ab	(Ab)	Ab (Ab-Eb:llAb)ll	

⁹¹ Notice that in the *Trio*, Poole writes out the repeats and recomposes the left-hand accompaniment while not adjusting the basic harmonic progressions as composed by Schubert.

So how are these realizations the same? How are they different? Interesting observations and significant findings after analysis and consideration of Table 6 include: 1.) all editors incorporate Schubert's thematic material from A'' and some form of the Transitional Material/Cadential Material (1, 2, or 3) sections; 2.) only one editor, Poole, employs new thematic material; 3.) only one editor, Krenek, includes a coda that follows the *Trio* and third statement of the *Minuetto*; 4.) only one editor, Krenek, concludes the *Minuetto* in A-flat Minor (second ending) to prepare the *Trio* in G-Sharp Minor. He does cadence on A-Flat Major in the coda (see item 3 above); 5.) only one editor, Lee, concludes the A'' section in E Major (m.86, not A Major); and 6.) two editors, Rehberg and Lee, incorporate the original form of the A thematic material. Rehberg uses the original A theme in the tonic A-Flat Major and Lee incorporates the A theme but on the sub-dominant of D-Flat Major. Notice that each incorporates the principal theme at different times in the recapitulation.

These findings are significant because they demonstrate how different editors have approached their realization of the *Minuetto* and suggest that there are different ways to complete this movement. Nevertheless, there is also a great deal of common ground. For example, five of the editors make the modulation back to A-Flat Major through the Transitional Material/Cadential Material 1 (TM/CM1). Following TM/CM1, since this is where Schubert originally modulated from d-flat minor to A Major in mm.13-18, these editors follow Schubert's model and modulate back from A Major to A-Flat Major at this moment. Similarly, nine editors incorporate the A' material in the tonic key of A-Flat Major and this would make sense given the written-out repeat of the

original A section material initially heard in A Major (mm.19-30 of the *Minuetto*). Newbould does modulate to A-Flat Major through TM/CM1 but does not incorporate the A' material but rather reinforces the A-Flat Major tonic by developing the B section material. Similarly, Rehberg does not include the A' variant material or reestablish the tonic key area of A-Flat Major until the return of the original principal theme following various harmonic movements and the development of the B section material that cadences on an E-Flat7 chord at mm.107-108 of his completion.

Also evident from this analysis are the varied lengths of the editor's realizations. They range in length from 15 measures (Badura-Skoda) to Rehberg's 59 measures. The reasons for the different lengths of the realizations is not known but might be inferred. Badura-Skoda acknowledges the Schubert *Moment Musical* (D. 780) model for his completion and so it would make sense that he modulate back to A-Flat Major quickly. With Rehberg's realization, it is clear that he developed all of the thematic material Schubert composed in the formal A and B sections and adjusts the order of the material to transpose TM/CM2 and the developmental B section to the tonic key of A-Flat Major as well.

The *Rondo: Allegro* as Left by Schubert

The next section of the treatise is an analysis of the ten completions of the *Rondo: Allegro* movement. For the purpose of the treatise the analysis of these completions will begin at measure 273, as this is where Schubert set his pen aside. To account for the entire development is also of interest to this research, and so the inclusion of the material

left by Schubert (i.e., mm.239-272) will be considered where structural balance between the development, recapitulation and coda sections is addressed.

It is important to understand what Schubert had composed for the exposition and development sections of the *Rondo: Allegro* movements before considering what each editor realized following m.272. The analysis of this movement is based on sonata-allegro form as discussed at the beginning of this chapter. Denny makes a case for this movement being analyzed as a sonata-allegro movement⁹² but the title, *Rondo*, raises questions about the form of the movement and how to go about realizing a completion. Could it be that Schubert started to compose a rondo and changed his mind during the course of composition? Newbould comments on this topic by writing, “The *Allegro* finale was to have been in sonata-form, despite the composer’s rondo heading, which became invalid as the sketch proceeded. The exposition is complete, and there is a page or so of the development section: that is all.”⁹³ Maybe Schubert was considering the mood or character of the piece as distinct from the form. This would account for the *Allegro* tempo and the light-hearted mood of the movement as well as the *piano* dynamics of the principal theme. One editor, Poole, does realize the movement as a *sonata-rondo* form and his contribution to the completions is of interest given that he discards Schubert’s development section (mm.239-272) entirely and begins the development with the principal theme in C Major as would be expected in a *sonata-rondo*

⁹² Denny, “Schubert as Self-Critic,” 95.

⁹³ Brian Newbould, “Preface” to CD the recording *Schubert and His Circle*, Todd Crow, Toccata Classics (0065), 5.

archetype.⁹⁴ Similarly, Denny’s justification for the recapitulation beginning at m.269 will be addressed as every editor extends the development section beyond m.269.

Schubert’s *Rondo: Allegro* movement (mm.1-272) from the *Sonata in C Major*,

D. 840 (“Reliquie”) is diagramed below.

Exposition: mm.1-238

A or Principal Theme [mm.1-120]

a ₁	a ₂	b (Episodic)	a ₃
1-23	24-48	49-92	93-120
C(A)C	C(E)G	A-B-V7/C	C(E-Flat Major)-V/G

B or Secondary Theme [mm.121-209]

b ¹ [mm.121-169]					b ² [mm.170-209]		
m	m	n	m		m	n	m
121-135	136-146	147-154	155-169		170-184	185-192	193-209
G-G	G-G	V/G	G-G		d-Bb	V/Bb	Bb-G

Codetta or Cadential Close [mm.210-238]

a'''	a''''
210-234	235-238
G-G	G7

Development: [mm.239-272]⁹⁵

a''''	a ₄
239-242	243-272
V7/a	a-d-C-V7/A

⁹⁴ ⁹⁴ Geoffrey Poole, “Forward” [1999], preface to Franz Schubert, *Realisation and Completions of Sonata in C Major, D. 840* (Surrey: Maecenas Music, 1999).

⁹⁵ If we accept Denny’s thesis, then the development section would end at m.268 and the recapitulation would begin at m.269. Each realization will be evaluated independently concerning the length of the development and the beginning of the recapitulation.

The diagram may be summarized to present the *Rondo: Allegro* exposition in two large musical blocks including the A material (mm.1-120), the B material (mm.121-209) based on a variation structure, and a codetta (mm.210-238). Also included in the diagram is Schubert's 34-measure development (mm.239-272).

The A or Principal theme material (a_1 and a_2 or mm.1-48) incorporates 4-measure phrases along with triplet rhythms as a part of the 'rondo' spirit of the movement. The triplets are juxtaposed with duplet measures (i.e., mm.7-20) and the harmonic trajectory presents a modulation from C Major to G Major at m.48. Schubert presents harmonic digressions to A Major in ' a_1 ' and E Major in ' a_2 '. The episodic material (b or mm.49-92) continues to develop duplet-versus-triplet motifs moving through various keys such as $V/e - B - V7/C$. One unusual feature of this section includes mm.66-74. These measures are related rhythmically to the first movement transitional material at measures 22-26.⁹⁶ Following 'b' there is a return to ' a_3 ' at mm.92-120 and another harmonic digression to E-Flat Major. This presentation of the A material is altered harmonically to prepare the B section and cadences on V/G .

The B or secondary theme material is based on a variation structure. There are two large sections labeled ' b^1 ' (i.e., mm.121-169) and ' b^2 ' (mm.170-209) in the diagram. Schubert presents the secondary theme in 4 measure phrases incorporating vertical chords to complement the running eighth notes or 'rondo' spirit of principal theme. The B

⁹⁶ This rhythmic pattern was composed by Schubert in the transition back to the principal theme in both movements and may be summarized as: half-note, half-note, quarter-quarter-quarter-quarter, half-note, half-note, quarter-quarter-quarter-quarter etc.

theme starts *forte* and is dance-like, emphasizing syncopated rhythmic accents on the second beat of the third measure in a 4-measure phrase structure. In this section, Schubert develops the chordal motif through arpeggios (mm.136-146), scalar passages (mm.147-154), dialogue between the right and left hand (mm.155-169) and then the repetition of these three basic ideas in complementary key areas (mm.170-209). Notice that all of these sections include the chordal/melodic second theme. It is present somewhere at all times in these measures (mm.120-209). The cadential close or codetta (mm.210-234) includes the vertical right-hand chords from the B Theme with arpeggiated left-hand accompaniment and reworks the B motif as the music cadences on G at m.234. From mm.235-238 there is a transitional passage that cadences on G7 to prepare the development.

The development (mm.239-272) begins with a 4-measure extension (i.e., a''') of the transitional material from the end of the exposition that cadences on V7/a at m.242. The principal theme, or 'a₄,' is very similar to the beginning of the movement but the key area is A Minor. Schubert develops the A theme and modulates through A Minor - D Minor - C Major and presents an extended dominant preparation on E7 from mm.259-268. At m.269 the A theme begins again in A Major and the score breaks off at m.272.

This is the start of the recapitulation according to Denny, but not one of the editors agrees with this being the end of the development and the analysis of their completions addresses this topic specifically. In fact, 9 of the 10 editors continue the development section beyond mm.269, and Newbould implies that this might be a false recapitulation within the development section. For the purpose of this treatise, this will

be included as a part of the development section, as that is what 9 of the 10 editors chose to do. In other words, the 34 measures that are a part of the development section (mm.239-272) will be added to the total number of measures of the development section to address structural balance between the exposition, development, recapitulation and coda.

The formal questions to be considered regarding the completion of the *Rondo: Allegro* are based on completing the development section and realizing a recapitulation and coda, given what Schubert had composed. For the development section the questions will be: 1.) what is the length of the development section including mm.239-272; 2.) what musical material is developed; 3.) is there new material introduced during the development; and 4.) what is the harmonic trajectory of this formal section? The questions regarding the recapitulation include: 1.) how much of the A material, if any, is present; 2.) how much of the B material is present; and 3.) is there a coda, and if so, is there new material found as a part of this section?

Editors' Stated Principles/Goals of Completion and the Analysis of How Each Editor Realizes the *Rondo: Allegro*

This section presents, where available, the editor's stated principles or goals for completions and an analysis of the completions for the *Rondo: Allegro* movement. The completions are discussed and presented in chronological order.

Stark (1877), Krenek (1923), Rehberg (1930), and Knab (1962) do not comment on what motivated their particular completions or why they made specific musical choices.

In 1877 Stark composed 279 measures from mm.273-550 to complete the *Rondo*: *Allegro* movement. With the music Schubert composed from mm.239-272 (34 measures), Stark composed 70 measures to complete the development in 104 measures. Stark is the only editor to realize a sub-dominant recapitulation of the principal theme. The second theme is in C Major and follows Schubert's exposition material with appropriate transpositions to a cadence on G7. He does involve the cadential closing material from mm.459-491 and prepares the presentation of the principal theme beginning in D Minor at the close of the recapitulation and before the coda presentation of the principal theme in C Major. In addition to the principal theme, the coda incorporates the episodic material to conclude the *Rondo* in C Major *fortissimo*.

Development [104]	Recapitulation [176]	Coda [33]
mm.273-341	mm.342-539	mm.518-550
A'': A-C, mm.273-298	A': F-G, mm.342-369	A/Episodic: C
Episodic: a-C7, mm.299-341	B'': C-G7, mm.370-458	ends <i>FF</i>
	a''': C-A7, mm.459-491	
	A': d-G7, mm.492-517	

Ernst Krenek composes 224 measures from mm.273-496 to complete the movement. Krenek composes 64 measures in addition to Schubert's 34 measures to complete the development in 98 measures. The development is interesting because Krenek tonicizes E Minor during this section extensively (mm.293-310). The development closes with a contrary motion C Major scale *fortissimo* to prepare the recapitulation.

Development [98]	Recapitulation [103]	Coda [56]
mm.273-337	mm.338-440	mm.441-496
A'': A-B7, mm.269-297	A': C-G, mm.338-362	a''': e07-G, mm.441-444
Episodic: e-C, mm.298-337	B'': C-G7, mm.363-411	A''': c-C, mm.445-496
	a'': C—G7, mm.412-440	ends <i>pp</i>

The recapitulation is just like material from the exposition, only transposed, and the B theme is complete including the cadential close. The coda is interesting for beginning with the transitional material from the beginning of the development (mm.239-242) and for the presentation of the principal theme in C Minor.⁹⁷ In mm.487-496, Krenek incorporates mm.2-4 from the first movement *Moderato* to finish the movement *pianissimo* and with a plagal cadence. Badura-Skoda references Krenek's completion as a part of his inspiration.

Walter Rehberg composes 272 measures from mm.273-543 to complete this movement. Rehberg composes 86 measures to add to Schubert's 34 measures to complete the development in 120 measures.

Development [120]	Recapitulation [138]	Coda [46]
mm.273-358	mm.359-496	mm.497-543
Episodic: A-F, mm.273-290	A: C-G7, mm.359-410	A: C7-G, mm.497-528
NM: a-C, mm.291-300	B'': C-G7, mm.411-465	Episodic: C, mm.529-543
Episodic: C-B7, mm.301-321	a'': C-G7mm.466-496	ends <i>FF</i>
A'': e-G7, mm.322-358		

Rehberg develops a great bit of the episodic two-against-three motive as well as advancing what Schubert had composed in the development (A'') from mm.243-268.

The recapitulation is balanced with the exposition and includes all appropriate

⁹⁷ Badura-Skoda (1979/97) and Tirimo (1997) present the principal theme in C Minor at this point in their completions.

transpositions. The coda begins with a *pianissimo* C Major arpeggio instead of the principal theme scale with a tempo change to *Presto*. Rehberg makes minor adjustments to the triplet theme through descending scales at various points in the coda and builds to a *fortissimo* finish adapting the episodic material to close the movement.

Armin Knab composes 267 measures from mm.273-529 to complete this movement. His 89 measures plus Schubert's 34 measures complete the development in 123 measures.

Development [123]	Recapitulation [153]	Coda [15]
mm.273-361	mm.362-514	mm.515-529
A'': A-G, mm.269-317	A: C-G, mm.362-389	A: C-C
Episodic: D-C, mm.318-361	B'': C-G7, mm.390-478	ends <i>F</i>
	a''': C-a, mm.479-507	
	a''': E7-a-A7-C6/4-G7, mm.508-514	

The recapitulation does not include new material and Knab transposes all of the music Schubert composed and adjusts the transitional passage from mm.508-514 leading to the coda with a recapitulation of the major key areas explored in the development. The movement closes with the final A theme but this time it is more of a musical gesture that begins *pianissimo* aligned with a *poco ritard* (mm.515-519) and ends with an *a tempo* flourish from *piano* to *forte* in mm.520-529.

Paul Badura-Skoda (1979/97) includes an extended essay on his completion in the "Preface" to his recording for ARCANA (A 408) records. His extended commentary relates:

In 1967, I was bold enough to undertake my own reconstruction, which attempts to remain within Schubert's style. Clearly it would be necessary in the development of this last movement to bring back the grave and even tragic mood of the first movement, unless one wanted the whole finale to sound like a

pastiche. We can find models in the last three Sonatas, as well as in the great Symphony in C Major. As in these examples, it was necessary to provide at the end of the development a culminating point for the intensity of sound, which would not be reached again or surpassed until the end of the movement. For thematic developments we could imagine the motifs of the opening theme, which, on the second page, had already undergone some development. Taking this as a departure point, and also with the assistance of the 'orchestral' development from the first movement, I introduced some similar harmonic sequences. It is only at the end of the development that the second theme intervenes, with a minor key variant leading to the recapitulation (I noticed only later that the thematic and harmonic conception of my transition was closely related to that of the first movement of the Sonata in G Major, D. 894). It was more difficult to conceive the epilogue – the coda, which must bring the whole work to its apex of light, rather as in the great Symphony in C major. It was again the first movement of the Sonata, which provided my model, with its coda beginning as if it were a second development. The idea of quoting the opening theme from the first movement at the very end was inspired by the great Sonata in A Major, D. 959. Before me, Ernst Krenek had already thought of providing this 'rounded' cyclic form. Whether or not it is convincing, this reconstruction seems to be the only way of making the listener aware of the genius of the work's overall formal conception.⁹⁸

Badura-Skoda composes 283 measures from mm.273-556 to complete the movement. With the music Schubert composed from mm.239-272 (34 measures) Badura-Skoda composes 74 measures to complete the 108-measure development at m.346. The material he incorporates includes the principal triplet theme from mm.273-287 (15 measures) modulating from A Major to V7/G and the episodic material from mm.288-346 (59 measures) cadencing on G7 to prepare the tonic recapitulation.

⁹⁸ Franz Schubert, *Schubert*, Paul Badura-Skoda, ARCANA, (A 408), 62-63,

Development [108]	Recapitulation [136]	Coda [74]
mm.273-346	mm.347-482	mm.483-556 ⁹⁹
A'': A-D7, mm.273-287	A: C-G, mm.347-398	A'': c-C, mm.483-513
Episodic: G-G7, mm.288-346	B'': C-G7, mm.399-482	Episodic: C-C, mm.514-556 ends <i>FFF</i>

The recapitulation is finished in 136 measures and includes a reprise of the principal theme in the tonic as well as the B theme transposed to the tonic as would be expected in a sonata-allegro form movement. The coda is 74 measures in length and begins with an unexpected presentation of the principal theme in the parallel minor. Tonic C Major is established again only to move through distant harmonies ending on a German Sixth chord at m.510 before cadencing in C Major at a *piano* dynamic level. What follows is the episodic material from the A section with a grand *fortississimo* ending that incorporates mm.2-4 from the *Moderato* first movement of D. 840 in mm.546-549 and includes a plagal cadence at m.549 with the final triumphant musical gesture.

In the forward to his edition of the *Reliquie*, Dieter Einfeldt (1991/94) comments briefly on the *Rondo: Allegro* by stating:

In the recapitulation of his sonata-allegro movements, Schubert has always maintained the exact length of the secondary theme and codetta as it was in the exposition; it has been constructed correspondingly in this completion. Although the Finale is by all appearances a sonata-allegro movement, Schubert has overwritten the section with "Rondo;" thus, the primary theme is presented again in comparable length (in consistency with Classical practice) as a refrain after the recapitulation and before the 24-measure coda.¹⁰⁰

⁹⁹ Paul Badura-Skoda also incorporates mm. 2-4 from the *Moderato* first movement of D. 840 in mm.546-549 and for mm.521-530 he also incorporates mm.22-26 from the first movements as well.

¹⁰⁰ Dieter Einfeldt, "Forward" [1994], preface to Franz Schubert, *Ergänzung der Sonata in C-Dur D 840 "Reliquie" für Klavier*. (Hamburg: Peer, 1994). Translated from the German by Joshua Keeling.

Einfeldt composes 298 measures from mm.273-569 to complete the movement. Einfeldt adds 58 measures to the music Schubert composed from mm.239-272 (34 measures) to complete the development. At m.283, he places the triplet principal theme in the left-hand beginning in C Minor and allows the theme to cadence on E-Flat Major before beginning the episodic material that concludes the development on a G7 chord preparing the beginning of the recapitulation at m.331. The recapitulation follows as detailed by Einfeldt in his commentary and the B section is recapitulated in its entirety in the tonic key. The cadential closing material from the B section is also present and cadences on G7 before the final refrain of the A material at mm.481-545.

Development [92]	Recapitulation [150]	Refrain [65]	Coda [24]
mm.273-330 A'': A-c, mm.273-312 Ep: Eb-G7, mm.313-330	mm.331-480 A: C-G, mm.331-358 B'': C-C, mm.359-480 a''': G7, mm.459-480	mm.481-545 A: C-C, mm.481-507 Ep: a-C, mm.508-545	mm.546-569 Ep.: C-C ends <i>ppp</i>

The coda of Einfeldt's completions is of interest because it is brief by comparison with the other completions and interesting for its use of the episodic material as it winds down and ends *pianississimo*.

Noël Lee composes 366 measures from mm.273-637 to complete this movement. In addition to Schubert's 34 from mm.239-272, Lee composes 172 measures to complete the development in 206 measures.

Development [206]	Recapitulation [135]	Coda [59]
mm.273-443 A'': A, mm.269-293 A''/B'': A-a-b, mm.294-344 NM: b-E, mm.345-412 Episodic: E-G, mm.413-443	mm.444-578 A': C-G, mm.444-494 B'': C-C, mm.495-547 a''': C-C, mm.548-578	mm.579-637 Episodic: Ab-G7, mm.579-599 A: C-C, mm.600-637 ends <i>F</i>

The development section is interesting for the ingenuity and melding of the triplet motive A material in the right hand with the dance-like B theme in the left hand at mm.294-344 in a *piano* dynamic level. Lee makes great use of the B theme throughout the development. He also composes new material for the development based on the idea of two against three, but in this case, it is *Lied*-like with an accompaniment that incorporates triplets in the left and right hand while the melody is presented *portato* as a lyrical melody from mm.345-412. The recapitulation follows the sequence of events as presented in the exposition and transposes both the A and the B theme material appropriately. The movement looks to be fading away as the dynamics grow softer throughout the coda and then, in the last 4 measures, Lee directs the performer to play *pianissimo* with a *poco rallentando* for two measures on G7-C followed by two *forte* C Major chords.

Martino Tirimo (1998) comments briefly on his completion as a part of the liner notes for his recording of the piece stating:

The Rondo is built on a large canvas and contains many contrasting ideas of strong rhythmical vitality, some of them requiring lightness of articulation. In this completion, themes from the opening movement are echoed in the coda, which ends with a simple restatement of the six-note motif.¹⁰¹

Tirimo also addresses the *Reliquie* in his edition for *Wiener Urtext* Edition.

The finale of D. 840, although substantial, is the most incomplete of the unfinished movements, ending in the middle of the development. This would appear to indicate that Schubert was not happy with its progress. Completion of this movement is a different proposition to all the other unfinished movements in that it involves completion of the development as well as the writing of a coda,

¹⁰¹ Franz Schubert, *Schubert: The Piano Sonatas*, Vol. V, Martino Tirimo, EMI Eminence (7243-5-66131-2-6), 6.

which, in view of the material and the form, can hardly be on a small scale. Thus, some players may wish to leave this movement alone. Indeed, the options are that D. 840 may be performed as a two-, three- or four-movement work.¹⁰²

Tirimo composes 263 measures from mm.273-534 to complete the movement. Along with the 34 measures (mm.239-272) composed by Schubert, Tirimo adds 66 measures to complete the development. He includes the principal triplet theme in the left-hand, just like Einfeldt had done, and continues the A'' material through *pianissimo* and *pianississimo* dynamic levels until the onset of the episodic material where the music begins to *crescendo* and build to a *fortissimo* A Major chord at mm.323. Tirimo allows this section to pass through F7 – D7 – B and finally cadences on a G7 chord to conclude the development and prepare the beginning of the recapitulation at mm.339.

Development [100]	Recapitulation [137]	Coda [59]
mm.273-338	mm.338-475	mm.476-534
A'': A-G, mm.273-291	A: C-G, mm.339-395	A''': c-C
Episodic: G-G7, mm.292-337	B': C-G7, mm.396-446	ends <i>pp</i>
	a''': C-G7, mm.447-475	

The recapitulation follows Schubert's thematic material from the exposition while the B section, now in the tonic key, is abridged (i.e., by excluding 'b²'). The cadential close is heard in its entirety from the exposition. The coda is musically interesting for its start in C Minor, like Badura-Skoda's coda, and the registral adjustment beginning the principal theme the octave below middle C. The coda builds to a *fortississimo* climax that incorporates the left-hand syncopated rhythm (from mm.53-54) from the second theme of the first movement at mm.518-521 to prepare the final *piano* statement of the opening

¹⁰² Martino Tirimo, "The Present Edition," preface to the score of *Schubert: Sämtliche Klaviersonaten*, Vol. II (Wien: Musikverlag Ges. m.b. H & Co., 1998), XXXI.

two-measure phrase from the first movement (mm.1-2) to close the movement and the sonata.

The eight completions reviewed so far take into account Schubert's *sonata-allegro* form. Each editor chose to develop various musical materials from the exposition and in two instances, Lee and Newbould, introduced new material in the development section proper. The next editor, Geoffrey Poole (1999), realizes the movement based on a different formal design and comments:

Less obvious still is the solution to the *Rondo-Finale*, which juxtaposes rapid harmonic shifts in the scherzando opening theme with quasi-academic transitional material and enormous spans of 'second subject' material treated to a zany Hummel-Tomasek style of pianistic display. The draft gives every appearance of a fundamental uncertainty of style, of pace, and of formal intention, as well as evidence of performance markings and notes missed out in the white heat of creativity. A typical inspired sketch, in fact. A completion of this work as been on my mind for as long as I can remember . . . and the *Finale*. This is interpreted and amplified to make sense of the original 200 bars of exposition, but Schubert's very weak commencement of an idling development could not be accommodated, and has been scrapped to make way for a more energetic *Sonata-Rondo* design with freshly composed development, return and coda, bringing the movement to a fully proportioned Schubertian design of some 600 bars.¹⁰³

Poole acknowledges Schubert's *Rondo* title and chooses to complete the work as this simplified diagram suggests: [A B'] Exp. - [A C''] Dev - [A B] Recap - [A D] Coda.

Poole begins his realization of the development with the A Theme in C Major at m.244.

What follows is an analysis for his completion:

Development [105]	Recapitulation [147]	Coda [65]
mm.244-348	mm.349-495	mm.496-560
A: C-c-A, mm.244-290	A: C-G, mm.349-381	A''': C-C
NM/Episodic: D-E7, mm.291-348	B': C-G7, mm.382-470	ends <i>F</i>
	a''': C-G7, mm.471-495	

¹⁰³ Poole, "Preface" to the score of *Reliquie* (Surrey: Maecenas Music, 1999).

The new material (NM or C'') in the development section is similar to the episodic material from the exposition but is advanced harmonically. It does include, however, the two-against-three dialogue between the hands and tonicizes various keys (i.e., V7/G, V7/a, G, and E). Where the final E7 chord could resolve at m.349, Poole presents the recapitulation. This E7 chord is not resolved but Poole uses the pedal tone 'E' as a (mm.334-347) an important part of the retransition to the recapitulation at m.349. It also might be that Poole is doing what Schubert had done in the first movement *Moderato* at mm.147-150 where Schubert used a pedal tone 'F#' to prepare what appears to be the beginning of the B Major recapitulation at m.152. The recapitulation of the *Rondo* transposes the entire B theme. At m.496, Poole changes the meter from 2/4 to 6/8 and marks the coda *Presto*. The left hand takes up the principal theme, and while there are hints of the episodic material included in mm.525-534, it is basically the A material with a dynamic shift from *pianissimo* (m.496) to *fortissimo*. Again at m.539, Poole changes the meter back to 2/4 and the mood by interjecting *piu mosso* for nine measures. Poole also restates mm.1-4 from the first movement *Moderato* at slower pace (i.e., *poco moderato*) for mm.548-557 while incorporating the plagal cadence so important to the quiet opening theme of the first movement. The movement does close *forte* on three full C Major chords.

Brian Newbould (2003) comments in the liner notes for the compact disc recording by pianist Todd Crow on what motivated his realization for the *Rondo: Allegro*.

The *Allegro* finale was to have been in sonata-form, despite the composer's rondo heading, which became invalid as the sketch proceeded. The exposition is complete, and there is a page or so of the development section: that is all. The other large-scale works written around this time may well offer clues: in the finale

of the G major String Quartet of the following year Schubert was heading for a similar degree of complexity and scale as when he set aside the ‘Reliquie’ finale. Keen ears may even fancy they detect the odd kinship in rhythmic and textural ideas. The present version completes the development section, omits the first theme from the beginning of the recapitulation (as Schubert does if it has been extensively used in the development), and adds a coda with a there-and-back tonal excursion, thus anticipating both outer movements of the ‘Great’ C major Symphony.¹⁰⁴

Newbould writes 417 measures from mm.273-689 to complete the movement. In addition to Schubert’s 34 measures, Newbould composes 160 measures to complete the development. At mm.387-416 he employs mm.144-151 from the first movement *Moderato* for mm.387-414 and acknowledged as new material (NM). The recapitulation does not begin with the running triplet A Theme proper but does include the duple rhythmic motive like m.20 of the expository A theme. His recapitulation of the B theme material is 88 measures, just as Schubert had composed in the exposition, and the cadential close is extended to 33 measures ending on G7 to prepare the coda. The coda is 111 measures long and includes the episodic material extended for 60 measures. There is one final statement of the principal theme from mm.670-689 where the left-hand accompaniment chords are full-blocked chords on G7 and C. The movement ends *fortissimo* with a triplet motive similar to m.21 from the exposition.

Development [160]	Recapitulation [144]	Coda [111]
mm.273-433	mm.434-578	mm.579-689
A’: A-B, mm.273-298	A’: C-G, mm.434-456	A: C-G, mm.579-638
Episodic/A’’: B-F, mm.299-362	B: C-G7, mm.457-545	Episodic: C-G, mm.639-669
A’’’: F-db, mm.363-386	a’’’: C-G7, mm.546-578	A: C, mm.670-689
NM: c#-G, mm.387-416		ends <i>FF</i>
A: C-G7, mm.417-433		

¹⁰⁴ Newbould, Preface to CD the recording *Schubert and His Circle*, Toccata Classics (0065), 5.

His completion is by far the longest of the realizations of the finale and he addresses this issue as well:

One important consideration would be the length of the finished finale in relation to that of the other movements and to that of Schubert's other finales. What should one expect to be the overall length of a Schubert finale whose exposition runs to 238 bars, and to what extent should the fifteen-minute duration of the first movement of the 'Reliquie' influence the size of its finale? Long ago in my experience of finishing Schubert symphonies I was confronted by one voice within me urging economy: the less I added after the fragment broke off, the larger the proportion of the finished piece that would be by Schubert himself. But the other voice countered this point of view: if the outcome was to have any credibility as a surrogate Schubertian artifact, it must be Schubertian in structural proportion as in everything else. I researched this issue to discover the relative durations of the various movements in Schubert's late piano sonatas, calculating the durations in minutes, based on a selection of current recordings. I found that on average a finale accounts for 26% of the whole. But this figure conceals a variance from 13% to 37%. To achieve an appropriate balance of durations within this particular sonata, I deduced that a figure of about 10'50" would be near the mark. The finale on the present disc runs to a little less than this – about 27% of the whole. (I should stress, though, that I pursued this research *after* drafting the movement, to check whether my instincts had produced a movement that was to scale.)¹⁰⁵

So how are these realizations the same? How are they different? Interesting observations and significant findings after analysis and consideration include: 1.) all editors include a coda that incorporates the *Rondo* Theme A restated in C Major/Minor; 2.) all editors consider the importance of the dynamics at the end of the movement and consequently, realize the end of the movement at opposite ends of the dynamic spectrum from *pianississimo* to *fortississimo*; 3.) in the recapitulation, all ten editors choose not to include the episodic material from the A Section having relied on it extensively in the development; 4.) Newbould is the only editor not to begin the recapitulation with Theme

¹⁰⁵ Newbould, *Schubert and His Circle*, 5-6.

1 or A, but rather, he develops the mm.7-8 duplet motive from that theme (and the episodic material) as he had expanded Theme A during the development section and chose to do what Schubert often did or might have done; 5.) Poole is the only editor to change the formal design of the movement to a *sonata-rondo* form; 6.) two editors, Lee and Newbould, develop “new material” in the development portion of their completions. In both cases it is a significant portion of this formal section. Lee incorporates 67 measures (41% of the 164 measures from the development) while Newbould develops 59 measures (34% of the 174 measures from his development); 7.) Stark is the only editor who realizes a sub-dominant recapitulation of Theme 1 or A as discussed in Chapter I; 8.) Krenek, Badura-Skoda, Tirimo and Poole incorporate some part of mm.1-4 from the first movement *Moderato* to conclude the coda of their completion; 9.) all editors “complete the development” section. In other words, they develop musical material following m.273 and add to the music Schubert composed as well as choose an appropriate moment in the realization to begin the recapitulation and realize the rest of the movement; and 10.) the last general observation includes the varied lengths of the completions from 224 measures as composed by Krenek through the extended 417 measures attributed to Newbould’s realization.

The completions for the *Rondo: Allegro* are more varied than the realizations for the *Minuetto* and are more difficult to place into groups or organize into clearly defined collections; hence, the chronological order of analysis and presentation of the completions. It is the author’s opinion that this may be attributed to the number of choices left to the editor’s discretion with regard to completing the development,

realizing the recapitulation and composing a coda. To restate Newbould's commentary is to acknowledge that each of these completions is a "talk about music, revealing some of the thoughts of one enthusiast (an informed enthusiast, it is hoped) about the piece completed."¹⁰⁶ The *Sonata in C Major*, D. 840 ("Reliquie") will motivate other musicians to complete the unfinished movements. With a more meaningful appreciation of the unique qualities of this piece and the composer, it should be possible to study and listen to all, not just some, of the piano sonatas that flowed from Schubert's pen.

¹⁰⁶ Newbould, *Schubert and His Circle*, 6.

Chapter III: Completing the *Minuetto: Allegretto* and *Rondo: Allegro* from the Sonata in C Major, D. 840 (“Reliquie”)

My interest in completing the *Minuetto: Allegretto* and *Rondo: Allegro* movements from the *Sonata in C Major*, D. 840 (“Reliquie”) revolves around my sincere and longstanding interest in Schubert’s music as well as personal edification.¹⁰⁷

In the Introduction to the *Complete Pianoforte Sonatas*, Howard Ferguson states:

The unfinished movements have been left as they stand; for experience has shown that even the most skillful editorial completion is likely to betray its lack of authenticity at some point--generally where harmonic adjustment is required by an added recapitulation. This, however, should not deter the player from trying his hand at finishing them for himself; for on doing so he will gain invaluable insights into the completed movements that he must use as models.¹⁰⁸

My appreciation for the *Reliquie* and the “invaluable insights” gained from realizing completions for the third and fourth movements has informed me of important stylistic traits central to Schubert’s compositional methodology and discussed in this treatise. By the time I finished my completions for the *Minuetto: Allegretto* (i.e., September of 2003) and the *Rondo: Allegro* (i.e., March of 2007), I was familiar with all of the published completions discussed as a part of this treatise and simply wanted to, as Ferguson suggests, “try [my] hand at finishing them.” My interest in all of Schubert’s unfinished piano sonatas motivated the acquisition of every score analyzed and discussed in this paper as well as all pertinent recordings. I was inspired by personal interviews

¹⁰⁷ My realization for the *Minuetto: Allegretto* is found in Appendix A following this chapter, while my *Rondo: Allegro* completion is presented in Appendix B.

¹⁰⁸ Ferguson, 7.

with Paul Badura-Skoda, Martino Tirimo, Noël Lee and Malcolm Bilson.¹⁰⁹ For all of these reasons, the treatise has served to inform me of the great interest in Schubert's music and has inspired the author's humble attempt to realize the *Minuetto: Allegretto* and *Rondo: Allegro* completions for the Sonata in C Major, D. 840 ("Reliquie").

Analysis and Discussion of the Author's Realizations for the *Minuetto: Allegro* and *Rondo: Allegro* from the Sonata in C Major, D. 840 ("Reliquie")

The author completed the *Minuetto* by using the treble clef thematic material Schubert provided in measures 75-80, a variation on the opening six measures of the *Minuetto*, and supporting them with appropriate bass-clef chordal accompaniment in A Major. At measure 81, I lifted the musical material Schubert had composed in measures 24-34, also in the key of A Major, and placed it directly into the score for measures 81-90. For measures 91-105, I used the dotted rhythmic chordal motives, or Transitional Material 2 and Cadential Material 2 (TM/CM2) found at measure 35, but transposed it from G-Flat major (at measure 35) to A-Flat Minor for four measures with a progression through E-Flat Minor (m.91). Next, I moved to A-Flat Major through E-Flat Major for eight measures to complete the first ending and lead to the *Trio*. After repeating the *Minuetto* section following the *Trio*, I added three measures in A-Flat Major with a sigh motive to close the movement. In total, the author added twenty-five measures from m.81 to complete the movement.

¹⁰⁹ The personal interviews area found in Appendices C-F.

Editor:	A'	TM2 : CM2	<i>Triol</i>	B	
Benson (25), mm.	81-86	87-90: 91-102	<i>Triol</i>	103-105	
Key areas	A	d-Bb : Ab	<i>Triol</i>	Ab	
Phrase structure	6+	4+ : 4+4+2+1+1	<i>Triol</i>	+3	

The Finale has suffered great criticism as presented in this treatise. The consensus seems to be that the *Rondo: Allegro* does not match the musical quality of the first two movements or the creative harmonic juxtapositions of the *Minuetto: Allegretto*. The mood of this finale is a cheerful one with quick rhythmic movements between eighth-note triplet rhythms and eighth-note duple rhythms as well as quick register movements and sudden dynamic contrast. This movement reminds me of the *Allegretto* final movement from the *Sonata in G Major*, D. 894 and the *Rondo: Allegro moderato* (fourth movement) from the *Sonata in D Major*, D. 850 with their light-hearted Schubertian moods and suggestions of well-being and happiness. For this completion there was more material to consider and develop. First, it was necessary for me to decide the form of the piece. My completion follows the sonata-allegro formal outline with regard to completing the development and deciding what compositional materials to be explored in the recapitulation and the coda.¹¹⁰

Where Schubert sets his pen aside at measure 272 in the key of A Major I simply followed the principal thematic material from measure five and the descending first-inversion triplet chords transposed from the key of C Major (m.5) to A Major (m.273).

¹¹⁰ It is important to note that I realized this completion before undertaking the analysis of the ten editorial completions presented and discussed as a part of this paper. Consequently, I will continue to evaluate my completion with regards to formal dimension and design.

At measure 275 I introduced the duple rhythm from measure 7 transposed to E Major (from C Major) and worked to a deceptive cadence on F Major at measure 280. I chose F Major because it was an important key area in the first movement *Moderato* towards the end of the development at m.170. Also, I wanted to explore the subdominant key area frequently heard in Schubert's music and not a part of the exposition from this final movement. At measure 283, I re-introduced the first movement motive from measure one, labeled NM in the diagram, but this time it is heard in the key of F Major in fully harmonized chords and then again in F Minor leading to a cadence on a C7 chord (m.293).¹¹¹ Following is a bridge to the chordal march-like second subject (B') also heard in F Major with a slight variation in the melodic top voice. Instead of the B section dance-like chordal theme descending by a half step as Schubert had composed, I realized the B section material in F Major ascending by a half step to suggest the sub-dominant longing to ascend to C Major. It was my hope to balance the significant dominant (G Major) key area from the B section in the exposition with a sub-dominant (F Major) key area in the development and recapitulation. After working through this B section material, I extended the cadence and closed again on a C7 chord (m.319). The next portion of the completion follows Schubert's expository material at measure 136, but instead of exploring the dominant key area of G Major I continued to develop the sub-dominant key area while working back to an expected cadence on G Major, only to move

¹¹¹ The primary reason for this inter-movement thematic reference was to interrupt the principal triplet theme from the *Rondo: Allegro*. Also, present as a part of this discussion was my personal interest in presenting the sub-dominant key area from the first movement *Moderato* and developing this key area in the finale. Similarly, it is of interest to note that in mm.170-172 of the *Moderato*, Schubert presents this theme in F Major as a part of his retransition to the beginning of the recapitulation at m.183. I was incorporating this theme and the F Major key area in a similar way but as a part of the *Rondo: Allegro* development.

to G Minor (m.333). At this point it is important to point out that I have not added any new musical material but have simply transposed the music Schubert set down in the exposition and incorporated the *Moderato* measures 1-4. I pick up the G Major material from measure 155 of the exposition but transpose it to G Minor abruptly at m.342. By following exactly Schubert's model between measures 155-169 I allowed the music to cadence on a G Major at m.346 for the first time in the development. It is at this point in the completion that I needed to transpose the material from D Minor (m.170) in the exposition to C Major for the development. What follows is a harmonic progression through A-Flat Major (m.361) to a cadence on D-Flat Major (m.366) with a quick close on G7 at measure 368. This allowed for the beginning of the recapitulation or the abbreviated musical materials from the beginning of the movement (A') through a cadence on G7 at measure 419. Next, I transposed the chordal second theme (B') heard first in G Major during the exposition (m.121) and again in F Major (m.299) during the development to the tonic key of C Major at measure 421 and reset the melodic top voice to Schubert's original exposition form.¹¹² What follows at m.441 is the principal theme triplet motive and the beginning of the coda. At mm.451-453, there is a cadence on G7 in disjunct cadential motives. At mm.454-456 I incorporate a brief statement of the secondary sixteenth-note theme from measure 155 of the B section on C Minor and then juxtapose that with the same thematic material up one octave but in the tonic key of C Major at m.457. To close the sonata and the movement, I melded the opening theme

¹¹² In the author's realization during the development section, the B material had been adjusted to acknowledge the sub-dominant key area by ascending one half step. Now, in the recapitulation the author resets Schubert's melodic line to reflect the tonic key area and the return to the initial descending half step.

from the first movement *Moderato* (mm.1-4) in the left-hand with the fourth movement *Rondo* triplet theme in the right hand for mm.458-465. My hope was that in hearing the two themes juxtaposed and in musical agreement at a *forte* dynamic level, the listener might appreciate how important hearing all four movements of the sonata could be and most important, how far the music has come to reach completion. The last four measures (mm.466-469) follow a IV-I-V7-I progression to emphasize once again the harmonic movement Schubert had composed as a part of this sonata: IV-I in the *Moderato*, and V7-I in the *Rondo*. I have tried to emphasize these harmonic progressions in my completion of the finale. This is the formal diagram of the author's completion.

Development [96]	Recapitulation [71]	Coda [30]
mm.273-369	mm.369-458	mm.440-469
A': A-F, mm.273-282	A': C-D7, mm.370-400	A: C-G7, mm.441-453
NM: F-C7, mm.283-298	Episodic: G-G7, mm.401-420	B': c/C, mm.454-458
B': F-G7, mm.299-368	B': C-G, mm.421-439	A/NM: C, mm.459-469 ends <i>F</i>

Conclusion: On Performing Schubert's Unfinished Piano Sonatas

While the finished sonatas by Schubert offer wonderful music for the listener and the performer, the so-called unfinished sonatas might attract a few more performers if each performer would embrace the challenges discussed in this treatise. The unfinished sonatas are a challenge for performers on many levels and raise some interesting questions as discussed in this paper. Should incomplete sonatas be performed? Should they be performed up to the very point where the composer stopped composing? Should they be performed with someone else's editorial completion? This is for each musician

to decide. Mozart's *Fantasia No. 3 in D Minor*, K. 397, was not finished by the composer, but it is still taught and performed on a regular basis.

Schubert's unfinished solo piano sonatas provide perspective with regard to his compositional development from early in his career (i.e., 1815-1819) and, with the *Reliquie* sonata of 1825, at a time when he was embarking on a new compositional style motivated by his admiration for Beethoven.¹¹³ In the spring of 1825, Schubert was exploring his motivation for large-scale works while contemplating larger orchestral pieces like the *Symphony in C Major*, D. 944 ("Great"); the four-movement piano sonatas such as the *Sonata in A Minor*, D. 845, as yet unwritten; and the chamber pieces like the *String Quartet in G Major*, D. 887, as well as the piano trios in *B-Flat Major*, D. 898, and *E-Flat Major*, D. 929.

The *Sonata in C Major*, D. 840, was a part of this compositional progression and is important for the value of the music alone. As discussed in this paper, Schubert had, for all practical purposes, completed the final two movements. He had been "inspired" to compose these four movements and had written out all the needed musical material that would have allowed him to finish the work, had there been a possible performance or publication opportunity for the *Reliquie*. While the *Reliquie* might provide some more interesting challenges for the editor and performer alike, the aesthetic value of the work is recognized in the earliest completion by Stark where he comments:

The present sonata comes from the Master's best time (1825), and because of its unique beauty and its special interest to connoisseurs, the fact that he did not

¹¹³ John M. Gingerich, "Unfinished Considerations: Schubert's 'Unfinished' Symphony in the Context of His Beethoven Project," *19th-Century Music* XXXI/2 (2007).

bring it to completion has been a matter of great regret. While it would be presumptuous to deface such a sacred Torso with one's own materials, both of the concerned movements appear with the tone-poet's own full material, luckily finished in the finest detail; he had apparently left himself only the more mechanical work of transposing and the formally necessary repetitions etc., probably for a more appropriate time.¹¹⁴

Since Stark's comment in the forward to his completion 131 years ago, many scholar-musicians have seen fit to complete the *Minuetto: Allegretto* and *Rondo: Allegro* movements based on as many personal and different reasons as there are editors. The author supports the performance of the various realizations and the discovery within the compositional process involved with completing these movements.

Stark closes with this comment:

Through this attempt to convey the full enjoyment of this incomparably fine work to the artistic world, if I have made an absolutely unselfish attempt, dictated only by warmest piety for the Master, undisturbed by any foreign hand, then I would feel satisfactorily rewarded for this endeavor.¹¹⁵

I would like to put forward the same comment, for it could not have been said with more grace and humility. This treatise is an attempt to encourage the performance of and the study of these works the author considers significant, both for the history of the genre of the piano sonata and as musical pieces that are worthy of hearing. The unfinished pieces, like the early sonatas of Beethoven, should be mandatory study for a complete and thorough appreciation of Schubert's middle- and late-period piano sonatas. For the performer and audience, they have the potential to be transforming works for every musician and audience member.

¹¹⁴ Ludwig Stark, "Forward" [1877], preface to Franz Schubert, *Sonata in C Major*, D. 840, (Leipzig: Breitkopf & Härtel, 1877). Translated from the German by Joshua Keeling.

¹¹⁵ Ibid.

Schubert is, for me, the most “human” of all composers. He shares this human quality with us through all of his compositions and maybe, to some degree, even more so in the “unfinished” works. Who among us knows that anything in life is ever “finished”? All of his compositions speak to the “unfinished” human existence that is life. Schubert’s life-long journey of 31 years, along with all of his compositions, require the listener and performer to relate to the composer on a human level and to listen for what he was striving to communicate. I believe his greatest masterpieces, both the so-called unfinished and finished works, have never been surpassed in musical quality and in artistic achievement. They are all “finished” works. And finally, if we choose to accept all of his compositions, they enlighten our understanding of the composer and allow a glimpse of the human spirit that was Franz Peter Schubert.

Appendix A

Sonata in C Major, D. 840

'Reliquie'

III

Menuetto: Allegretto

Franz Schubert (1797-1828)

completed by Michael Benson

Musical notation for measures 74-77. The score is in C major, 3/4 time. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a rhythmic accompaniment with chords and eighth notes. Measure numbers 74, 75, 76, and 77 are indicated at the beginning of their respective measures.

Musical notation for measures 78-81. The right hand continues the melodic line with various rhythmic patterns. The left hand features a steady eighth-note accompaniment. Measure numbers 78, 79, 80, and 81 are indicated at the beginning of their respective measures.

Musical notation for measures 82-85. The right hand plays a series of eighth notes, while the left hand provides harmonic support with chords and eighth notes. Measure numbers 82, 83, 84, and 85 are indicated at the beginning of their respective measures.

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86

Musical notation for measures 86-90. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The lower staff is in bass clef with a key signature of two sharps, featuring a steady eighth-note accompaniment pattern.

91

Musical notation for measures 91-95. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat (Bb). It features a complex texture with many beamed sixteenth notes and chords. The lower staff is in bass clef with a key signature of one flat, featuring a steady eighth-note accompaniment pattern.

96

Musical notation for measures 96-100. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat (Bb). It features a complex texture with many beamed sixteenth notes and chords. The lower staff is in bass clef with a key signature of one flat, featuring a steady eighth-note accompaniment pattern.

101

1. *to Trio* 2.

Musical notation for measures 101-105. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat (Bb). It features a complex texture with many beamed sixteenth notes and chords. The lower staff is in bass clef with a key signature of one flat, featuring a steady eighth-note accompaniment pattern. The system concludes with a first ending bracket labeled "1." and a second ending bracket labeled "2.". The text "to Trio" is written below the first ending.

Appendix B

Sonata in C Major, D. 840

'Reliquie'

IV

Rondo: Allegro

Franz Schubert (1797 - 1828)
completed by Michael Benson

271

pp

274

277 *8va*

281

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286

Musical score for measures 286-290. The system consists of two staves. The upper staff (treble clef) features a melodic line with a long slur over measures 286-290. The lower staff (bass clef) provides harmonic accompaniment with chords and some moving lines. The key signature has one flat (B-flat).

290

Musical score for measures 290-294. The system consists of two staves. The upper staff (treble clef) continues the melodic line with a slur. The lower staff (bass clef) has a more active line with eighth notes and some slurs. The key signature has one flat (B-flat).

295

Musical score for measures 295-300. The system consists of two staves. The upper staff (treble clef) has a melodic line with a triplet of eighth notes in measure 298. The lower staff (bass clef) has a rhythmic accompaniment. The key signature has one flat (B-flat).

299

Musical score for measures 299-304. The system consists of two staves. The upper staff (treble clef) features a melodic line with some slurs. The lower staff (bass clef) has a rhythmic accompaniment. The key signature has one flat (B-flat).

303

Musical score for measures 303-306. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. Measure 303 starts with a treble clef, a key signature of one flat, and a common time signature.

307

Musical score for measures 307-310. The right hand continues the melodic line with some chromaticism, including a sharp sign in measure 307. The left hand maintains the eighth-note accompaniment. Measure 307 starts with a treble clef, a key signature of one flat, and a common time signature.

311

Musical score for measures 311-314. The right hand features a more active melodic line with eighth-note patterns. The left hand continues with eighth-note accompaniment. Measure 311 starts with a treble clef, a key signature of one flat, and a common time signature.

315

Musical score for measures 315-318. The right hand has a melodic line with some rests and eighth notes. The left hand continues with eighth-note accompaniment. Measure 315 starts with a treble clef, a key signature of one flat, and a common time signature.

319

f

This system contains measures 319 through 322. The music is in a minor key, indicated by a flat sign on the treble clef. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is placed in the first measure of the system.

323

This system contains measures 323 through 326. The right hand continues with a melodic line, and the left hand maintains its accompaniment. The key signature changes to a major key, indicated by a sharp sign on the treble clef.

327

This system contains measures 327 through 330. The right hand has a more complex melodic line with some chromaticism. The left hand accompaniment includes some chords with accidentals. A slur is present over the right hand in the final measure.

331

p

This system contains measures 331 through 334. The right hand features a melodic line with a slur. The left hand accompaniment includes a dynamic marking of *p* (piano) in the second measure. The key signature returns to a minor key, indicated by a flat sign on the treble clef.

335

Musical score for measures 335-338. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef is a sequence of eighth and sixteenth notes with various accidentals. The bass clef accompaniment features chords and single notes.

339

Musical score for measures 339-342. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef continues with eighth and sixteenth notes. The bass clef accompaniment includes chords and moving lines.

343

Musical score for measures 343-346. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef features a more active eighth-note pattern. The bass clef accompaniment provides harmonic support with chords and eighth notes.

347

Musical score for measures 347-350. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef continues with eighth and sixteenth notes. The bass clef accompaniment includes chords and moving lines, with some notes beamed together.

357

Musical score for measures 357-360. The treble clef staff contains a melodic line with eighth-note patterns and some accidentals (sharps). The bass clef staff contains a harmonic accompaniment with chords and some slurs.

355

Musical score for measures 355-358. The treble clef staff features a melodic line with eighth-note runs and some accidentals. The bass clef staff provides a harmonic accompaniment with chords and slurs.

359

Musical score for measures 359-362. The treble clef staff shows a melodic line with eighth-note patterns and accidentals. The bass clef staff contains a harmonic accompaniment with chords and slurs.

363

Musical score for measures 363-366. The treble clef staff features a melodic line with eighth-note patterns and accidentals. The bass clef staff contains a harmonic accompaniment with chords and slurs.

367

Musical score for measures 367-370. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). Measure 367 features a series of chords in the right hand and a rhythmic pattern in the left hand. Measure 368 continues the chordal texture. Measure 369 has a whole rest in the right hand and a single note in the left hand. Measure 370 shows a melodic line in the right hand and a rhythmic pattern in the left hand.

371

Musical score for measures 371-373. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 371 features a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 372 continues the melodic line in the right hand. Measure 373 shows a melodic line in the right hand and a rhythmic pattern in the left hand.

374

Musical score for measures 374-376. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 374 features a melodic line in the right hand with an accent (>) and a rhythmic pattern in the left hand. Measure 375 continues the melodic line in the right hand and includes a triplet in the left hand. Measure 376 shows a melodic line in the right hand and a rhythmic pattern in the left hand.

377

Musical score for measures 377-380. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 377 features a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 378 continues the melodic line in the right hand. Measure 379 shows a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 380 features a melodic line in the right hand and a rhythmic pattern in the left hand.

381

Musical score for measures 381-384. The system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 383. The lower staff (bass clef) contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes in measure 383. The key signature has one sharp (F#).

385

Musical score for measures 385-388. The system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 387. The lower staff (bass clef) contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes in measure 387. The key signature has one sharp (F#).

389

Musical score for measures 389-392. The system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 391. The lower staff (bass clef) contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes in measure 391. The key signature has one sharp (F#).

393

Musical score for measures 393-396. The system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 395. The lower staff (bass clef) contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes in measure 395. The key signature has one sharp (F#).

397

cresc.

401

f *fz*

405

fz *fz*

409

fz *fz*

413

Musical score for measures 413-416. The piece is in 3/4 time. Measure 413 features a treble clef with a half rest and a bass clef with a quarter note G2. Measure 414 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2. Measure 415 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2. Measure 416 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2.

417

Musical score for measures 417-420. Measure 417 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2. Measure 418 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2. Measure 419 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2. Measure 420 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2.

421

p

Musical score for measures 421-424. Measure 421 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2. Measure 422 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2. Measure 423 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2. Measure 424 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2.

425

Musical score for measures 425-428. Measure 425 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2. Measure 426 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2. Measure 427 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2. Measure 428 has a treble clef with a half note chord (F#4, A4, C5) and a bass clef with a quarter note G2.

429

Musical score for measures 429-432. The piece is in 3/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

433

Musical score for measures 433-436. The right hand continues with a melodic line, and the left hand has a steady accompaniment of chords and eighth notes.

437

Musical score for measures 437-440. The right hand has a melodic line with a *pp* (pianissimo) dynamic marking in the final measure. The left hand has a simple accompaniment.

441

Musical score for measures 441-444. The right hand features a melodic line with slurs and ties, and the left hand has a simple accompaniment.

445

Musical score for measures 445-448. The system consists of two staves. The upper staff (treble clef) features a series of chords, primarily triads and dyads, with some eighth-note patterns. The lower staff (bass clef) has a melodic line starting with a triplet of eighth notes, followed by a sequence of eighth and sixteenth notes.

449

Musical score for measures 449-452. The system consists of two staves. The upper staff (treble clef) contains chords with some sixteenth-note runs. The lower staff (bass clef) has a melodic line with eighth notes and rests.

453

Musical score for measures 453-456. The system consists of two staves. The upper staff (treble clef) has a melodic line with eighth notes and a fermata over the final note. The lower staff (bass clef) has a melodic line with eighth notes and a fermata over the final note. A *8va-* marking is present above the final note of the upper staff.

457 *8va-*-----

Presto

Musical score for measures 457-460. The system consists of two staves. The upper staff (treble clef) has a melodic line with eighth notes and a fermata over the final note. The lower staff (bass clef) has a melodic line with eighth notes and a fermata over the final note. A *8va-* marking is present above the first measure. The tempo marking **Presto** is centered above the system. The dynamic marking *ad lib.* is below the first measure of the upper staff, and *f* is below the first measure of the lower staff.

461

Musical score for measures 461-464. The score is written for piano in two staves. Measure 461 begins with a treble clef and a common time signature. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment. A large slur covers measures 461 through 464. The piece concludes with a double bar line at the end of measure 464.

465

Musical score for measures 465-468. The score is written for piano in two staves. Measure 465 begins with a treble clef and a common time signature. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment. A large slur covers measures 465 through 468. The piece concludes with a double bar line at the end of measure 468.

Appendix C

June 21, 2002
Paul Badura-Skoda's home
Vienna, Austria

Time: 10:30 a.m.

Question 1: What are your general thoughts on completions/restorations in music or unfinished works of art in general (e.g., Mozart's "Requiem" as completed by Süssmayr, Cooke's completion of Mahler's Tenth Symphony, Newbould's completion of Schubert's Tenth Symphony, etc.)?

Answer:

I would like to quote a German musicologist, who I can't remember, who said, "while in the theatric arts a torso, or unfinished work, or in sculpture has a beauty all its own, in music, it is a catastrophe."

Also, at a performance I attended by Richter of an unfinished work, he stopped playing in the middle of a sentence and went off stage, it was as if he had a memory lapse or something.

The question of unfinished and finished is a subtle one. There are works left by the composer in such an unfinished state that even he could not complete it, I am thinking of Beethoven's sixth piano concerto, which starts out quite well in the sketches and then loses itself – it is the same with Beethoven's 10th Symphony.

Now with regard to Schubert, but I have stated this briefly in the preface (Henle, Vol III-Solo Piano Sonatas), there are works like the "Unfinished Symphony" where there exists a complete first and second movement much like Beethoven's last sonata (Op. 111, two movements). Incidentally, these two works (D. 759-S and Op. 111-B) were composed in the same year, I believe Op. 111 in January and D. 759 in September/October 1822.

With regards to the Unfinished Symphony, the reason people thought Schubert should have continued it is because the first page of the scherzo movement is still a part of the full score along with the Andante movement. Only about 30-40 years ago during the 1960s, two more pages of the full score of the scherzo were discovered in Vienna which apparently Schubert had torn out. He recognized that there was no possibility to continue with the third movement and fourth movement and is like the silly question as to why Beethoven did not write a triumphant last movement to Op. 111.

Indeed this scherzo movement, as mentioned by Hans Gál--a German scholar--is uninspired compared to the first two movements. Incidentally, a competition was held during the centenary of Schubert's birth year to complete this symphony.

ASIDE-Franz Schmidt won 2nd. He deserved the first prize as his completions was most like Schubert.

And, there are two facts, I believe, that speak for recognition of the fact that the Unfinished Symphony was complete:

Reason 1: Schubert sent the score (D. 759) to the Graz Musickverein in recognition for being named an honorary member. Certainly he would not have sent a fragment to a symphony society; the one thing he should have done, not only tear out the incomplete scherzo, he should have crossed out the beginning of the scherzo to make sure it was not performed, he did this in other cases.

And, Reason 2: After the Unfinished Symphony, immediately following this work, he began work on the Wanderer Fantasy (D. 760).

Then, Mozart left hundreds of fragments, most of which he considered not worth continuing; however, there are a few remarkable unfinished works by Mozart. The triple concerto starts out in perfect score, I believe it is in the Cambridge Library in the UK. Mozart was possibly hoping for a commission that never came. This is the most likely explanation for why it was not completed.

Two other works by Mozart are the "D Minor Fantasy" piano solo, where the last 10 measures were missing in the first posthumous edition but were replaced about a year later, presumably by the editor of Breitkopf & Härtel (Mueller--who worked as chief editor for Br.&H) and wrote the commentary on K. 397. Ms. Uchida completed the K. 397 by introducing the opening statement for the conclusion of the D Minor Fantasy. This sounds completely unconvincing. This is like moving from purgatory to paradise and back to purgatory. Once you are in paradise you have no interest in going back to purgatory. This would be like in "Don Giovanni" after the triumphal D Major ending if you would go back to the introduction. This does not follow the mood of the music and I do not find this completion convincing. It is possible that the final ten measures of the D Minor Fantasy may have been written on a separate sheet and may have been lost. I have a theory that the last ten measures may have been found and lost again.

Then there is the famous Requiem, K. 626, as completed by Franz Xaver Süssmayr, which has received too much reverence in history. More recent attempts at completing the Requiem--possibly by Oxford University Press (may have published) with Robert Levin having a hand in it as editor; I am not sure. There is also another completion by a Swiss musicologist (40 years ago). Sussmayr's Hosanna fugue could be done better.

Now with regard to Schubert's Unfinished Sonatas, except for the great or so called "Reliquie" Sonata, all the other unfinished movements of the sonatas break-off at the moment where the completion is only mechanical work for a composer--that I think is very important--in a sonata movement, it is at the end of the development section.

It was in 1817, Schubert worked with enormous intensity and fervor on the field of the solo piano sonata and got remarkable results. It's obvious when you write the first sketch of a movement you jot down the most important themes and ideas and if inspiration gives you a second, third and fourth movement, you will leave the first movement in an unfinished state, but in your mind it is already finished.

It is very unlikely that Schubert would have written complete second and third movements if he considered a sonata not worthy to be finished.

In one case, fortunately, an unfinished sonata was finished later. The B Major Sonata (D. 575 or Op. 147), if I am not mistaken, where the first manuscript of the first movement breaks-off at the recapitulation-which proves my theory (i.e., the sonata was finished in Schubert's mind and that he returned to finish the sonata at a later date). You can also see that there were subtle changes in other movements that did not alter the shape of the work. You can check that for me.

Leaving the "Reliquie" aside, I am familiar with Schubert's style and all I did, is perhaps, when needed, I wrote a bridge passage, but in most cases not, I simply started with the recapitulation. Then all I needed to do was find an appropriate ending.

Question 2: An appropriate ending to reflect the mood at the end of the movement?

Answer:

Yes.

Question 2 (continued): How did you go about composing appropriate endings for Schubert's "Unfinished" solo piano sonatas?

Answer:

In the case of the F-Sharp Minor sonata (D. 571), I could always prove what I did, I simply took the modulation from the F Minor Impromptu (D. 935) where the same problem arises. Of course, the second theme finishes in the major mode, and he has to come back to the minor mode. This is not necessarily the case in other works by Schubert. Actually he finishes in the major mode, but here, since the work continues in A Major it had to be F-Sharp Minor--this is more convincing--but here one could argue and find another solution. I don't think that one could do anything but transpose Schubert's opening, which I did in all these sonatas. Some of the other arrangers prolong

the development section and introduce new material in the recapitulation, which I thought was not justified.

Question 3: So, keeping Schubert's compositional materials is and was an important part of your attempt at the completions? How important is it to keep Schubert's compositional material (exposition material) as a part of your completions?

Answer:

Absolutely, even when I make the modulation back using other harmonies and piano writing or textures and in other cases as well, I see no problem with that. This I did in all the sonatas.

There is an essay on the "Reliquie" with the recording that explains why I think Schubert left it unfinished. But it is legitimate, in this case particularly, because in the third movement it is strikingly nearly finished. It is like Mozart's D Minor Fantasy, K. 397--because ten or so bars are missing--it would be a real loss not to have this very expressive movement, and here again, I thought an inspiration. In French you say "un coups de veine" (stroke of luck) where I noticed that the 6th Moments Musicaux constantly fluctuates between A-Flat and A-Natural, and again, all I had to do was use Schubert's procedure to go back from A-Natural to A-Flat Major at the end of this piece. That is all I did to this scherzo--it fits perfectly well.

Question 4: Do you perform your completions of the *Minuetto* and *Rondo: Allegro* from the Sonata in C Major, D.840 ("Reliquie")?

Answer:

I perform all four movements. Because, even the fourth movement is such a powerful and gigantic structure that it would be a great loss not to have it; however, if you play the scherzo, you are in a difficult situation. The scherzo could not possibly be a final movement and in that case, actually, the solution which Brendel uses just to play the opening two movements, like the "Unfinished" Symphony is preferable. But I think I did not so badly with the last movement and so I play it--so, I think that is all I have to say.

Question 5: Are you familiar with other completions by Bilson, Tirimo, and other arrangers? And, how have other completions of the *Reliquie* influenced your realizations?

Answer:

Of course, Tirimo. The other and most important reconstruction, of the “Reliquie” Sonata, is by Ernst Krenek (D. 840). That was a remarkable reconstruction and I thought his idea to finish with the apotheosis of the first movement theme was a stroke of genius, which I unashamedly copied--I mean the idea, not his writing. But of course, his writing styles and modulations are far from Schubert’s own. What I did and tried to do was not bring one harmony or texture that would be foreign to Schubert. Still, Krenek’s was probably the greatest attempt at that time to complete this unfinished sonata (“Reliquie”) by Schubert. The other attempt by Noël Lee I am familiar with.

Question 6: Do you perform Schubert’s so-called “unfinished” solo piano sonatas in concert?

Answer:

Yes, I have performed them and have recorded them for RCA Victor in the 1970s. I recorded the complete edition of the Schubert sonatas but strange enough, they have not been reissued on CD. They came out very well.

Question 7: Do you believe more teachers and pianist should teach and perform Schubert’s “unfinished” solo piano sonatas?

Answer:

People go by tradition. You know, teachers of my teacher grew up where there were only eleven sonatas that were regularly performed. Tradition is interesting. For example, Schubert had the crazy idea to write a final movement in E-Flat Major for the Sonata in A-Flat Major, D. 557, and people question that.

Question 8: May I transcribe this interview for use in my treatise?

Answer:

Yes.

Included below are other questions and answers motivated by our dialogue.

Question: I notice in the Henle Edition, Volume III, there are differences between the 1979 edition and the newly revised study scores of 1997? What influenced these changes?

Answer: I did what every composer does. As composer-musician, we make subtle changes that you think would come closer to the truth of the work. In the fourth movement of the “Reliquie”, I added or took away one or two measures simply because it fits better the rhythmic pattern. But these are what we call cosmetic changes. In the Scherzo there is a typical example. I found it more appropriate to end the Minuetto on e-flat in the top voice for the 1997 edition (as opposed to ending on a-flat, m.95). This moves more toward Schubert and here, of course, I recall the left hand measure at bar 27 (Left hand comparison of 1979 and 1997 edition – having to do with phrasing).

Question: What about the differences in the left hand phrasing in measure 87 (Comparing 1979 and 1997)?

Answer: This is a note mistake (in the 1997 edition).

Author’s addition to his answer: There is a mistake in the 1997 edition. Measure 83 left-hand should look like m.27 with the added two-note phrase in the left-hand at m.83. Signed by PBS on June 21, 2002. [Also, I should compare with second edition of Volume III, Henle.] In the 1979 edition the notes are correct, but the rhythm is notated as quarter notes in the left-hand on the down beat rather than as half-notes in the 1997 edition. The pitches should be c-sharp and e in bass clef (like m.27 left-hand).

Question: Are you familiar with the Harold Truscott completion?

Answer: No (after showing it to him), too much added that is not Schubert’s own.

Appendix D

September 7, 2002

Phone Interview

Martino Tirimo

Time: 3:00 p.m.

Question 1: What are your general thoughts on completions/restorations in music or unfinished works of art in general (e.g., Mozart's "Requiem" as completed by Süssmayr, Cooke's completion of Mahler's Tenth Symphony, Newbould's completion of Schubert's Tenth Symphony, etc.)?

Answer:

Are you familiar with Anthony Payne's completion of Elgar's *Third Symphony*? This question and discussion leads to my answer:

It depends on the particular case of the unfinished work. Also, what we know about that composer plays a part in my thought process with regards to performance of these completions. In Schubert's case, there are many unfinished works. I believe most of the unfinished movements in his solo piano sonatas, which are left at the end of the development or beginning of the recapitulation, are not unfinished at all. I strongly believe that, in his mind, these sonatas were complete.

A case in point is the *Sonata in B Major*, D. 575, where we have his sketches and the fair copy. If we did not have this fair copy we would imagine that this was another unfinished work because suddenly the first movement is left at the beginning of the recapitulation. Also, in D. 625 (i.e., *Sonata in F Minor*), where the first movement is unfinished but movements two, three and four are complete. I cannot believe, given this proof, that Schubert was unhappy with this sonata. In most cases there was just no possibility for publication. In fact, sonatas were not the most attractive works to the general public (amateur musicians). They preferred dances and short pieces and of course, publishers were demanding that kind of composition as well. So, it is not an accident that only three sonatas were published during Schubert's lifetime.

Question 2: How did you go about composing appropriate endings for Schubert's "Unfinished" solo piano sonatas?

Answer:

By studying Schubert's own completions of various sonata movements and especially his *codas*. I try and model my completions on Schubert's materials and his complete works.

Question 3: How important is it to keep Schubert's compositional material (exposition material) as a part of your completions?

Answer:

I do consider it absolutely essential to study and use Schubert's material as much as possible and stick within those boundaries. It is important that the language (i.e., Schubert's) is maintained as much as possible. It is, of course, not what Schubert would have done, but I tried to keep as close to his style and writings as possible. Nevertheless, I understand if someone does not want to perform a particular movement (e.g., Sonata in C Major, D. 840, *Rondo: Allegro* completion by Tirimo).

Question 4: Do you perform your completions of the *Minuetto* and *Finale* from the Sonata in C Major, D.840, ("Reliquie")?

Answer:

Yes, I have completed the entire series of recordings (on EMI Eminence Records, Ltd.) devoted to Schubert's twenty-one solo piano sonatas. I resisted completing the *Finale* of D. 840, until 1996, when I was asked to complete it for my edition (i.e., Wiener Urtext) and the recording but now I have different feelings about that *Finale* because I think Schubert was not so pleased with its progress. The fact that he left it in the middle of the development is unusual.

In recent times, I have performed the *Finale* only a handful of times since I completed the work (1996). I only perform my editorial completion of the work.

Historically, I performed the *Reliquie* as a three-movement work. I understand if someone would perform only two movements but feel like the *Minuetto* is so close to being complete that there is not much to do but work from A Major to A-Flat Major.

Follow-up to Question 4 continued: Do you find people object to performances of these completions?

I have not. I do remember Richter's performance in London and him stopping in the first movement of D. 625 and do not think that was as effective as hearing the entire movement or the sonata as a complete work.

On the whole, I believe that where Schubert left these movements incomplete at the beginning of the recapitulation that one should perform them as complete (with editorial completions). As I have said, these movements do not really cause too many problems with regards to the recapitulation because the musical material is so close to what was composed in the exposition. The only real concerns have to do with the codas/endings of

movements. I think Schubert was a master of the coda. They are generally not great in length but in the *Reliquie* I do feel because of the gigantic size of the entire work that the coda demands a large-scale coda. Generally speaking, the codas are not of great length though.

Question 5: How have other completions of the *Reliquie* influenced your realizations?

Answer 5:

I deliberately did not study any of the other completions. In fact, I did not look at them prior to my work on completing Schubert's "unfinished" solo piano sonatas. I had seen them years before but felt I needed to study them afresh and stick to Schubert's material as much as possible.

Question 6: Do you perform Schubert's so-called "unfinished" solo piano sonatas in concert?

Answer:

Yes, since having completed them for Wiener Urtext and the recordings. In 1975, I believe I was the first pianist to actually give a complete Schubert sonata series. At that time, I only performed three movements from the *Reliquie* and not the *Finale*.

Question 7: Do you believe more teachers and pianist should teach and perform Schubert's "unfinished" solo piano sonatas?

Answer :

Well, there is a resistance towards Schubert's early works in general. Some of these works were written when he was very young. If you compare them with his greatest masterpieces, obviously they are not of the same caliber. For example, I would not dream of comparing Beethoven's Op. 111 with his Op. 2 No.2. It disturbs me when people do that with Schubert. I think there is wonderful music in these early sonatas and look forward to the day when more teachers and students will be playing and performing these pieces. Now, on teaching this literature, I must add that it is very difficult. I think Schubert, in many ways, is more difficult than Beethoven because it requires tremendous pianistic discipline and musicianship as well as musical intellect.

Question 8: May I transcribe this interview for use in my treatise?

Answer:

Yes.

Included below are other questions and answers motivated by our dialogue.

In reference to Schubert's "Unfinished" Symphony, D. 759, he said:

The third movement is not of the same quality as the two previous movements. In fact, I believe that the first two movements are some of the greatest Schubert of all. And, my opinion is that Schubert was not too pleased with this movement [third of D. 759]. And, I have not heard a convincing completion of this particular movement. I believe it should be left alone. I am also not convinced that the "Rosamunde" (D. 797) music is the *Finale* to that symphony because it sounds anticlimactic in my mind.

On other completions:

D. Cooke's completion of Mahler's *Tenth Symphony* is a very good completion but possibly too faithful. In contrast to that completion, Payne, in his completion of Elgar's *Third Symphony*, made a conscious decision not to be faithful to Elgar in the sense that he felt he should discard certain material for a more satisfying completion. Now, that takes great courage. If one is a composer, as is the case with Anthony Payne, I think this is a daring decision that one could take and I think his completion is brilliant. And I would say to you, in the Mahler, Cooke could have had a more effective completion if he was not so faithful. I am all for being faithful, as I have said with regards to Schubert, but when we are dealing with Mahler and Elgar, the recapitulation--as they composed it in other works--needs to be realized a bit more freely and be imaginative. Also, I believe that Mahler and Elgar would not have used all the material from these sketches in these works.

In Schubert's case, I think you must be faithful but in other works, it might be wiser to be more free. Also, there is enough material found in the "unfinished" solo piano sonatas by Schubert to justify reconstruction.

Appendix E

From Email correspondence August (2002) between the author and Noël Lee.

Question 1: What are your general thoughts on completions/restorations in music or unfinished works of art in general (e.g., Mozart's "Requiem" as completed by Süssmayr, Cooke's completion of Mahler's Tenth Symphony, Newbould's completion of Schubert's Tenth Symphony, etc.)?

Answer:

I have only general thoughts on completions/restorations, such as Mozart's Requiem. I think Süssmayr did what he could, and that it was probably a good idea to do so, although in this case--that is, given that he composed the last three movements himself--he could have simply completed the orchestration of the preceding movements, following apparently Mozart's ideas, and then left the Requiem there without adding his own. But at that time, it was no doubt considered sacrilegious to leave incomplete the Catholic Requiem.

Question 2: How did you go about composing appropriate endings for Schubert's "Unfinished" solo piano sonatas?

Answer:

In the case of Schubert's unfinished Piano Sonatas, the first step is to estimate at what exact point in the form--the classic Sonata form that he used--the manuscript stopped. Since in all the first movements, the manuscript ended during the development section, or--as in D.625--at exactly the recapitulation, the completion should follow the unfolding of the exposition, with the second theme in the tonic this time, and then add a coda or extend the closing theme, which Schubert used at the end of the exposition. In cases where Schubert stops before the recapitulation, the problem may become more complex. An example is the D. 612 Sonata, where he suddenly introduces a new triplet motive just before the manuscript breaks off. Again, since Schubert did not always follow the tonic-dominant scheme, but sometimes the tonic-mediant relationship in the exposition, the completion must then follow a tonic-submediant scheme for the recap. For the tonic-dominant becoming subdominant-tonic--as in the Sonata D. 575 (and also in the Fifth Symphony)—in my mind, this is just another one of Schubert's imaginative adventures in tonality, but should not be taken as a model. It is too slick and besides, where else did he use this solution in the completed Piano Sonatas?

Question 3: How important is it to keep Schubert's compositional material (exposition material) as a part of your completions?

It is extremely important to use Schubert's compositional material in all the completions, otherwise why compose these completions? It is obviously a marvelous exercise in style and might be used in composition classes for students to become conscious of differences in style, (which, especially in the U.S., is not always the case, I have found!).

Question 4: Do you perform your completions of the *Minuetto* and *Finale* from the *Sonata in C Major*, D.840, ("Reliquie")?

Answer:

Yes, I always perform the completions of the Sonata D. 840, for both the third and the fourth movements.

Question 5: How have other completions of the *Reliquie* influenced your realizations?

Answer:

I know of no other completions of this Sonata, except of course the one published by Henle. But when I made my own--around 1969 --this edition was not out, and I did not know the others you mention (I still do not!).

Question 6: Do you perform Schubert's so-called "unfinished" solo piano sonatas in concert?

Answer:

Yes, I perform frequently the f minor Sonata, D. 625, and occasionally the f# minor one, D. 571-70. The others I performed during three intervals where I played all the Sonatas in 5 or 6 recitals--in New York in 1973 (at CUNY), in the Salle Gaveau in Paris in 1974, and at the Gulbenkian Foundation in Lisbon in 1978.

Question 7: Do you believe more teachers and pianist should teach and perform Schubert's "unfinished" solo piano sonatas?

Answer:

I don't know if more pianists should perform them or not, it depends on the type of pianist, don't you think?

Question 8: May I incorporate your answers as a part of my treatise?

Answer:

Of course, you may use any of these remarks you want.

Appendix F

July 30, 2002
Phone Interview
Malcolm Bilson

Time: 5:00 pm

Question 1: What are your general thoughts on completions/restorations in music or unfinished works of art in general (e.g., Mozart's "Requiem" as completed by Süssmayr, Cooke's completion of Mahler's Tenth Symphony, Newbould's completion of Schubert's Tenth Symphony, etc.)?

Answer:

I think the best works should indeed be heard if the completions are good enough. But let's face it, a complete sonata by Schubert and a Schubert sonata completed by me, Noël Lee, Paul Badura-Skoda or anybody else are two quite different things. If a painting or sculpture is not complete when an artist dies and is finished by somebody else it usually says so.

I don't see why there is a certain sort of holiness concerning completions. That such fine artists as Richter or Schiff break off in the middle of a measure, not "daring" to add or subtract a single note from Schubert's sacred hand is, I think, very strange, to say the least. Why would anyone present a piece in concert that stops in the middle of a measure . . . in the middle of a thought?

Question 2: How did you go about composing appropriate endings for Schubert's "Unfinished" solo piano sonatas?

Answer:

First of all it is pretty obvious what one has to do in the majority of cases. Usually Schubert composes everything up to the end of the Development; one only has to work out the Recapitulation. That recapitulation will be made up of Schubert's material, not mine or Badura-Skoda.

Occasionally, as in the Sonata in F-Sharp Minor, D. 571/iv, I felt that there had to be some sort of brilliant coda (not necessarily consisting of music from the main parts of the movements) to finish the movement off. Schubert does that in some of the finales (i.e. D. 845). He doesn't, however, in some of the others: for instance in the Sonata in B Major, D. 575, it just stops. In the Sonata in A Minor, D. 537 (Op. 164), Schubert also just stops without providing a coda. Thus, if one feels that a coda is necessary then one has to make a decision on what material to use and how to use it.

Question from Professor Bilson—Have you talked to Robert Levin? He (Levin) completed the Sonata in F-Sharp Minor, D. 571, as well and performed it in Israel at a festival we participated in about six years ago. We did four-hands and he completed it then. I know he would talk with you about it. And, I don't know if he has ever performed it again. Mozart is more his thing.

Question 3: How important is it to keep Schubert's compositional material (exposition material) as a part of your completions?

Answer:

Part of the problem in Schubert is that on the one hand recapitulations are fairly regular and on the other hand he might suddenly do something fresh and imaginative. So one has to figure-out, during a “regular” recapitulation, where one is going to veer off and do something new and unexpected. Of course on the one-hand one needs to have courage to do such things, while on the other hand one has such a strong feeling of responsibility.

Question 4: Do you perform your completion of the *Minuetto* from the *Reliquie* Sonata in C Major, D.840?

Answer:

No, I do not. This brings up another question. Are you familiar with Andreas Krause's book *Die Klaviersonaten Franz Schuberts*?

Author answers: Yes, because of your liner notes (i.e., HCD 31588—Volume 3).

Bilson continues...Andreas Krause puts forth the notion that the fragment was very important in Schubert's compositional output. He points out Schubert organized only one big concert in his life and although he had hundreds of Lieder ready he included the *Fragment aus dem Aeschylus* on the program. Furthermore, there is a kind of fluidity between sonata and fantasy as forms; do the Op. 142, *Impromptus* actually form a kind of 4-movement sonata and is the Op. 78, Sonata in G Major (D. 894) really a sonata? And there is the further fact that so many of the “Unfinished” sonata movement break-off in what could be considered significant places (i.e., at the end of the Development in Sonata form). In the Sonata in F minor, D. 625, for example, if you do what Paul Badura-Skoda does at the Recapitulation of the first movement (i.e., returning to the opening theme/motive of the movement straightway at measures 117 and 118) it doesn't really work out. You cannot simply move from F Major to F Minor—that doesn't make any sense. So Badura-Skoda says, quite rightly, that F Major is actually the dominant of B-Flat Minor and thus continues his completion of the Recapitulation starting in the subdominant. Schubert often does this and the notion is justified. But what do you do with the final few solo right-hand notes (C-F-g, m.118) that Schubert gives us?

(**Author's note:** **Badura-Skoda** excludes these three pitches and transitions directly to B-Flat Minor.)

I felt that these last three pitches led directly into D-Flat Major of Movement II-*Adagio* quite well—thus this would be a movement with no recapitulation! (This is not so different from what Schubert does in the *Wanderer* Fantasy. Is that piece a sonata??) I also believe that the E-Major *Scherzo: Allegro* (Of D. 625) doesn't belong in this work either. We now understand that especially in this period Schubert had many movements (and even songs) on folios of paper that didn't necessarily belong together as part of the same work. Indeed, perhaps Schubert wrote entire movements without being completely clear with which other movements they might eventually find a home.

(**Author's note:** In Henle, Vol III, and also in ABRSM as edited by H. Ferguson, they include four movements with different movement orders for D. 625. . . inner movements change position; Henle = *Allegro, Scherzo, Adagio, Allegro* and for ABRSM – *Allegro, Adagio, Scherzo, Allegro*. Bilson records D.625 in three movements, dropping the E Major-*Scherzo* and placing the F Minor-*Allegro* as the finale movement. So, the sonata movement key scheme for D.625 is F Minor, D-Flat Major, F Minor.)

I also don't see the Sonata in E Major, D. 459, as a five-movement work.

(**Author's note:** from liner notes for Volume 6, HCD 31591, Bilson records the second movement *Allegro in E* as the Finale and excludes the movement 5-*Allegro patetico*. Note, the middle movements remain the same but for moving movement two to the Finale positions. So, D. 459 reflects this 1-3-4-2 movement order rather than 1-2-3-4-5 as suggested in other editions.)

Bilson continues...

Let me talk about some issues that might interest you and that you might not have noticed. My problem with the “unfinished” sonatas is not merely finishing them; I often have trouble with Schubert's actual text. For example, in the first movement of the F Minor Sonata, D. 625, when we arrive to the progression at bars 72-75 – **playing** – Schubert makes a harmonic shift to get to the dominant of f minor. Since he is in A-Flat Major (mm. 68-72) he must get back to F Minor for the repeat of the exposition. But it doesn't make any sense to move to C7 on the second time through and so I just stay on the A-Flat Major chord in m. 72--which becomes the dominant of D-Flat Major and the key area at the beginning of the Development. But much more striking is what happens in the fourth movement (*Allegro* in F Minor). There is an extremely bad progression at bar 84 – **playing** – from mm. 73-96. Notice how Schubert is working to get to C Major or the Dominant of F Minor and the repeat to the beginning of the movement. But, stopping on G-Flat Minor at mm.82-83 and continuing to F Minor at bar 85 is very

awkward, to say the least. This is once again to get back to F Minor (beginning of movement). But, if you left it as it naturally is – **playing** – rather than moving back to C Major, if you modulated to E-Flat Major (instead of C Major) at bar 96 you are perfectly set up for A-Flat Minor and the beginning of the Development, just where you are supposed to be.

(Author’s note: In other words, there could or should be a second ending starting at bar 84 that transitions to the dominant of A-Flat Minor.)

In the Sonata in F-Sharp Minor first movement, D. 571, if you compare measures 58-major to 59-minor and measures 74-minor and 75-minor, it would seem that bar 58 should also be a minor chord; this is a rather typical major-minor progression for Schubert. I am surprised that this hasn’t attracted anyone else’s attention. Also, some of the dynamic markings might be wrong. For example, in the *Allegro* movement (mvt. 4) of the Sonata in F-Sharp Minor, D. 571, at measure 97 you have a *pp*, I play it *forte*. Now, why is it *pp*? It is *pp* because I think Schubert believed he was writing something like – **playing** –

(Author’s note: D. 845, movement II-*Andante poco moto* at Variation 5, mm. 142-143)

that sort of thing is always *pp*. But after he gets started heavy octaves appear in the left-hand and the music gets rather excited and then calms down, yet there are no further dynamic markings to be found.

Bilson question: Have you read B. Newbould’s book?

Author’s answer: I have read portions...

I think that what he says about the fragments is speculation- but it is likely on the mark. Newbould says that if you look at almost any important composer in history, there is no one who composed as much as Schubert. He seems to be the composer incarnate, sitting and working and composing and it flows out with great ease and speed. In regard to the unfinished fragments, what in all likelihood happened is that friends appeared and invited him to go out for a few beers and Schubert replied “sure, just five more minutes to get to the end of the Development.” So, they go out to have beers and who turns up but one of his poet friends with a wonderful new poem and Schubert comes home and gets engrossed setting it to music and quite forgets about the piano sonata he was composing earlier in the day. And the next day he starts another sonata. The sheer quantity of composition makes this scenario seem not so unreasonable. We will never know and this is all speculation but the situation could hardly be more different from that of Mozart. In Mozart, there are some quite magnificent works that are still incomplete. But this was usually because he was composing for a concert that fell through; sometimes there was another occasion for that work, and then he would get it out and complete it.

Bilson question: Are you familiar with Alan Tyson? A psychiatrist and amateur musician who had a quite original idea back in the 1960s; everyone thought he was a bit daft. Tyson wondered, regarding the dating of a Mozart composition, if anyone had looked at the watermarks on the paper. A new science was born out of this simple idea. Thus a piece that many scholars had assumed was written in Paris in 1777 turned out to be written on paper made in 1784. And then, a major work like K 488 (Mozart, Piano Concerto in A Major) turned out also to have been a fragment. Mozart had started working on it, put it aside and two years later took it up again. It is not that Mozart gave them up because they weren't any good—a piece like K. 488 is damn good. With Schubert, it doesn't seem to work quite that way. He might just arrive at some point in a work and then just start in on another work. It is not always clear just why Schubert composed this or that work, for what particular occasion. We don't know, for example, for what occasion he composed the C Major Quintet, one of his very greatest masterpieces. Thus the occasion for these incomplete works is still more obscure.

One of the important points about the incomplete works pointed out by Andreas Krause is that Schubert was invited in 1820-21 to join the Graz Musikverein. Traditionally when one was invited to join such a society one sent in an important work; in this case Schubert sent the B Minor Symphony (D. 759). He already had a number of complete symphonies, quartets, and sonatas, yet he sent this “Unfinished” Symphony. Schubert submitted only two movements of the B Minor Symphony to Graz. Why would he do that? Who had ever composed a symphony in B Minor? Perhaps Schubert wanted to show something entirely original. And part of that originality could be that the work is incomplete, a fragment. Or is it? The opinions are very divided.

Now, getting back to the *Reliquie*. I think P. Badura-Skoda's completion of the fourth movement is very good. But the quality of that movement is not up to the rest of the piece. The third movement, on the other hand, likewise incomplete, is unbelievably interesting. It is like Bach's *Riddle Canon*. And yet the degree of subtlety of the first two movements (of D. 840) is unmatched. Tovey called the first two movements of D. 840 “the most subtle thing Schubert ever wrote.” Even the late sonatas don't surpass it.

Question 5: How have other completions influenced your realizations?

Answer:

As a general rule I did not want to listen to any of others before working out my own. I have heard some of them since. I'm not quite sure what to say here; some I like and some make me screw up my face—but I suppose that would be true of any of the others listening to mine as well.

Question 6: Do you perform Schubert's so-called "unfinished" solo piano sonatas in concert?

Answer:

Absolutely. I don't make records of pieces I don't perform in concert. That is why I haven't recorded every last one of them. There are a couple I haven't felt I wanted to play in concert, so they are also not included in the CD set.

Question 7: Do you believe more teachers and pianist should teach and perform Schubert's "unfinished" solo piano sonatas?

Answer:

NOTE: The author did not ask interviewee this question.

Question 8: May I transcribe this interview for use in my treatise?

Answer:

Yes.

Included below are other questions and answers motivated by our dialogue.

Question: Do you plan to record another volume of Schubert's solo piano sonatas?

Answer: Yes, the final volume is done. For the purposes of this discussion it includes the Sonata in A-Flat Major, D. 557. D. 557 is a perfectly fine piece except for the fact that the third movement is in the "wrong" key (i.e., E-Flat Major). Yet it is clear that this is a final movement; it couldn't be anything else. Each of three movements is just what it should be as first, middle, or final movement. Is it possible that this is a Finale for some other sonata; that is not an impossibility. Most of the movements from the so-called "incomplete" sonatas are actually complete; it's just not always clear which movements belong together. Of the movements in E Major or E Minor from 1815-1817, for example, there are fourteen of them. There is an article by David Goldberger that addresses this topic. (i.e., "Schubert's Sonatas, Movements, and Fragments in E Major and E Minor from the years 1815-17") If you can't find it I could Xerox my reprint and send it to you.

Question: Do you only perform the completed two-movements of the *Reliquie* in concert?

Answer: (In liner notes -HCD 31590) Yes, but so do many other performers.

Question: Badura-Skoda comments in the 1979 edition of the Henle, Vol. III, that he did not perform them (i.e., the "unfinished" solo piano sonatas) originally but now (e.g.,

during our interview) with the 1997 edition for Henle he does perform them and thinks they are worthy. Any comments?

Answer: Well, worthy is a somewhat problematic concept. My wife, for instance, asks, “Why are you performing that A-Flat Sonata (D. 557)?” She says, “it is perfectly nice but is not a great work.” Even the Sonata in C Major, D. 279, is not a great work but it is a fine piece by an important composer and I am happy to play it. On the other hand the first two movements of the *Reliquie* are very important movements, but I might not program it alongside the Ab Sonata, D.557.

Question: Then how do you go about programming these “unfinished” solo piano sonatas?

Answer: I usually don’t do all Schubert on the same program. I have a bigger (i.e., range) piano now and I’ll put Beethoven and Schubert on a program and maybe something else. While I was doing the recording project I performed the “Unfinished” sonatas a lot. Sometimes I would put a smaller sonata at the beginning and a larger one after intermission with Beethoven in between.

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