

Notes on Frühlingssehnsucht for class discussion:

1. M. 23: the expanded unfolding is made clear by the tenor counterpoint and the 6-6 10-10 exchange.
2. General: Align levels
3. Problems of interpretation (the null case).
4. mm. 67-77: the ascent to F
5. 4 in m. 50? Better read as local neighbor note.

Schubert, Frühlingssehnsucht (Schwanengesang No.3)

A.F. 1976

Introduction

7 13 23 27 32 37 42

1) 2) 3) 4) 5) 6) 7)

Überr. 6-6 X 10-10 [see above]

I III V

10 8 (5) 6 8

= I IV V

1) Inner voice  $b^1 - a^1 - c^2 - b^1$  prepares  
 $d^2 - c^2 - e^b2 - d^2$

2) Echoes previous phrase, but unfolding expanded.

3) Cf. ascending chromatic lines in Introduction 6) Not  $\sharp$

4) Cf. m. 23 ff.

5) This arpegg. figure first stated in Introduction (alto)

7) Cf. m. 23 - a different mgd structure here; ascent from  $D^b$  to F

not "modulation" to  $A^b$   
 $A^b$  not passing note, but arpegg. below  $E^b$

Handwritten musical score for Schubert's "Frühlingssehnsucht" (p. 2). The score consists of two systems of two staves each (treble and bass clef). The first system is marked with circled numbers 87 and 95. The notation includes various notes, rests, and ornaments. Handwritten annotations include "6 4", "5 3", "8-10-8", "b7", and "b3". Roman numerals IV and V are written above the second system. The piece concludes with a double bar line.

The relation between D and F in the upper voice is critical to the setting of the text. F is stated in the introduction as the goal of the ascending chromatic progression. Thereafter D is the Kopftou, with the upward extensions to F representing the Sehnsucht.