

62

66

70

78

77

78

The image shows a handwritten musical score on two staves. The top staff is in treble clef and contains a sequence of notes: a quarter note (5), an eighth note (6), a quarter note (5), an eighth note (6), a quarter note (5), an eighth note (6), a quarter note (6), and a quarter note (6). A large bracket encompasses the last four notes (5, 6, 6, 6). The bottom staff is in bass clef and contains notes corresponding to the top staff: a quarter note (5), an eighth note (6), a quarter note (5), an eighth note (6), a quarter note (5), an eighth note (6), a quarter note (6), and a quarter note (6). The notes 5-6, 5-6, 5-6, 6, 6, 6, 6 are written below the top staff. The notes 6, 6 are written below the bottom staff. The circled numbers 62, 66, 70, 78, 77, and 78 are positioned above the staff.

This movement appears to be unique among Schubert's slow movements.  
 composed Sept. 1828

General:  
 unification of motifs, voice-leading  
 and harmony

Schubert, C minor Sonata, D.V. 958, Adagio  
 Aspects of Chromaticism - e.g., "generative" process

REFRAIN

EPISODE 1 Transition (modulation)

(12) N "borrowed" from D<sup>b</sup> minor (18)

half-step neighboring tones

5  $\frac{b3}{8}$

5 6  $\frac{4}{3}$   $\frac{4}{2}$  6

I IV I  
 IV

IV<sup>b</sup> E/E = bVI I<sup>7</sup>

Linear derivation of chromatic progression

(26) (27) (32) (36) (41)

6 - 6 - 6 6 5 b6 b 6 - 5  
 4 - 3

[3-12]

IV<sup>b</sup> n.b. (as minor)

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= bas. 1

(54) (56) = m. 13 (t=1) (61)

top. 2

IV<sup>b</sup> VI IV I VI I IV<sup>7</sup>

\* Embellishing  
 b<sup>n</sup> minor triad → VI  
 of new key



Chubert, C minor Sonata, Adagio

Interpretation!  
5-6 contours

69 (70)

Change bars  
73

m. 25  
75 (82)

m. 36  
86 (88)

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88

94

102

(107)

m. 37