

Schubert Moment Musical no. 6 study notes

1-16

- mm1-8
 - Classic 2+2+4 structure; antecedent/consequent
 - 2+2: Antecedent (question or suggestion)
 - 4: Consequent (answer or elaboration)
 - Unify 8 bars, good idea to:
 - Keep a steady pulse
 - *Show* the appoggiatura motives by leaning on non-chord tone and tapering on resolution
 - Drive towards bar 7 (V), especially following the bass
 - *Half cadence: Lean* especially on the D-natural (first chromatic note) to *emphasize*:
 - Appoggiatura motive/rhyme
 - Clash with the pedal point
 - Reinforcement of E-flat using its leading tone (secondary dominant)
 - Resolves *up* whereas antecedent resolved *down*
 - Sing soprano, bass
- mm9-16
 - "Parallel period"
 - *Surprise* in m10-12 (same outer voices!)
 - It's the *B-natural* that wreaks havoc
 - That's the augmented 6th above Db ("French" augmented 6th, because there's a 4th above the bass instead of a 3rd, which creates a major 2nd/minor 7th sonority)
 - Sing soprano, bass, *and especially second "mezzo" soprano line*
 - But it's the common tone G in the alto that slides you smoothly back to diatonic Ab major (sing the G)
 - Compare mm13-16 to 5-8; first is dynamically stronger but harmonically weaker; second is dynamically weaker but harmonically stronger
 - *PAC: Feel the final "sighing" appoggiatura motive at 15-16 with a little more time and taper*

17-33

- mm17-24
 - Same 2+2+4 A/C, but we're borrowing from the parallel minor
 - *Pianissimo: shhhh, this is Ab minor... and a "German augmented" 6th chord to boot:*
 - Sing b6-5; 7-1
 - Sing the common tones
 - mm21 sing the soprano/bass (note the new motive in the soprano)
- mm25-33
 - 2+2+5=9 bars....
 - First 4 reveal another parallel period
 - Common tone modulation:
 - Fb major (bVI in Ab) *is* E major (I in E)

- Sing the bass, feel the enharmonic change becoming the pedal point
- *Confidence in the new key*
 - Dynamic change to mf
 - Elongation: the secondary dominant bar (V7/ii) is extra, feel the *spaciousness and lack of metrical rigidity in this new E major space*

34-39

- 3+3 afterthought/vamp in E major
- Chromatic coloring of the new tonic, more metrical irregularity (dream world, fewer rules)
 - m34: Common tone diminished 7th (sing the E)
 - m35: that should read “vii^o7”

40-53

- 4+4+4
- Common tone/pivot chord transition (E major = Fb major)
 - Fb chord turns into Augmented 6th (this one is “Italian”, because it drops the 5th above the bass, i.e. no Cb, like in the German)
 - Sing the alto voice!
 - The resolution on V feels similar... gives confidence
- Next 4 bars feature a cresc, with fastest rhythms so far (written out turn-ornament), but then a subito piano (as if to say, don’t get too excited yet)
 - It should not read “PAC”), it’s actually an “IAC”:
 - Why? Because it resolves to sd3 in the soprano, not 1
- Next 4 bars: that IAC keeps momentum going, vi chord appears (NOT “flat VI”... so may regular vi is angry that we’ve been using the flat-VI to leave home)
 - Note the chromatic passing tones: like a “wink” to E major (enharmonic)
 - Sing bass and soprano

54-77

- mm54-61
 - Identical to mm1-8 (quasi recap), *except*
 - Still pianissimo? (Softer this time)
 - Forte instead of forte-piano at the secondary dominant chord
 - Consider playing in a more thoughtful way, because of where we’ve been and what we’ve been through
- mm62-70
 - 2+2+5 (another 9 bars!)
 - Antecedent: Fb and Cb... we really can’t get this E major dream out of our heads
 - Consequent: returns to E major through common tone modulation (Ab = G#)
 - As always, the meter is irregular in this E major dream world
 - And now things are *fortissimo*!
 - But it’s not firmly in E major; *we’re actually tonicizing A major!* (E dominant 7th is a secondary dominant: V7 of IV)
 - Really lean into that hairpin, emphasizing the A major sonority. Why?
 - Because A major turns out to give you an unexpected ticket back to Ab... except not major, but minor

- A major in 1st inversion is the *enharmonic equivalent of the Neapolitan 6 chord in Ab*
 - Through that pivot chord, Schubert can step right back into Ab minor, with a half cadence first
- Mm71-77
 - 6 bars, a kind of “parallel period” with the 5 that preceded it
 - Parallel material in bass register this time: Forte-piano in bass register, hairpin (but not as much!)
 - Same enharmonic Neapolitan return to Ab minor
 - Cadential 6/4, strong PAC in Ab minor, although ending on a tripled tonic sd1
 - *Pianissimo.... Solemn...* as if to say: look what that key of e major has done to us! It’s taken us from the innocence of Ab to the darkness of Ab minor