

1. Solo piano repertoire and vocal music form the foundations of early musical Romanticism. Beginning relatively instantaneously during the 1780s in both Vienna and London, style gallant piano music was written as early as the 1730s by the London piano school's Domenico Scarlatti, who in turn influenced J.C. Bach in the 1760s as well as Romantic composers. Meanwhile, in Vienna, W.A. Mozart early Romantic tinkering motivated such Romantic developers as J.N. Hummel (1778-1837). With a shift of focus toward virtuosity and awe-inspiring showmanship in both sheer technique and melodic power, the London piano school of touring virtuosos was established after the mid 18th century. One such virtuoso was Muzio Clementi (1752-1832). A London-based piano manufacturer and influential piano-composer, Clementi was the "first composer to think in terms of the modern piano" (Burnett, Lecture 1). This new way of thinking involved the development of an overall stronger, louder, all-encompassing piano. With Clementi's contributions, it became possible to reduce an entire orchestra's essential parts to a piano piece. This involved the transfer of orchestral-like octaves to the piano, large, resonant orchestral chords, non-structural chromatic passages purely for ornamentation, a non-Classical treatment of phrase rhythm with 4-measure phrases throughout, sheer virtuosity purely for show (speedy scales and arpeggios, and quick sequences of parallel 3rds and 6ths), and a newfound exploration and spotlight on piano registers for dramatic resonance.

A prime example of a piece in which these innovations can be found is Clementi's 1795 Piano Sonata Op. 34 in G Minor. The piece can be viewed as an early study in thematic transformation. Rather than honing in on a particular rhythmic motive and/or a chromatic conflict melodically or harmonically, Clementi's piano sonata's theme is in

fugal form, without emphasis on a memorable melody, often facilitated with tonal stability, in strict opposition to the Classical and Baroque's weight on a repeated rhythmic motive or a recurring dyad conflict, whether featured in a forefront melodic line or an underlying passing harmonic structure. Thus, early Romanticism made it possible and acceptable for little, if any, exploration of harmony as it was made up for through new innovations in texture, orchestration, eclectic styles and displays of virtuosity, and memorable and passionate melodies. These changes led to the adoption of a "song form" within the opening melody, consisting of an A-A prime-B-A + Coda formula of sorts. A thematic block can be viewed as the span between A and A prime. Clementi's 1795 Piano Sonata Op. 34, No. 2 in G Minor begins with a slow intro followed by tonic harmony (gm), then travelling (unsurprisingly) to the 2nd key of its relative major, III (B-flat). The closing follows in B-flats parallel minor before resolving in the relative major, after which the section repeats. The development follows beginning with a subdominant focus that slightly rocks the boat of tonic harmony, as the progression follows from cm (iv)-dm(v)-gm(i)-G7(V), very lightly implicating a possible shift to the minor iv if interpreted as (i)-(ii)-(v)-(V7), being that the tonic is minor. This shift to the subdominant is balanced out however by the move from G7-E (or V/a). Thus, the Development section implies an ascending 5th progression (c-g, then d-a), with an overall effect of weakening tonic stability. A Largo section follows, also with subdominant emphasis, though this time, beginning in the major IV (CM), before heading back to tonic harmony through moving to iv(cm) to E-flat (VI) to D(V) to I (Gm), where the Recapitulation commences. Characteristic of Clementi's emerging Romantic piano style, the piece never modulates to any far-off keys, or makes any hard-to define harmonic gestures, ambiguous phrase

variations or rhythmic vacillations (merely a change from $\frac{3}{4}$ to $\frac{4}{4}$ between the development and Largo). Thus, Clementi's innovation and use of the ABA "Song form" in his sonata procedure departed from Classical sonata procedure and anchored the emergence of early Romantic piano music. Influenced by D. Scarlatti and J.C. Bach's approach to sonata procedure, Clementi's achievements made their way into Beethoven's 1796 "Pathétique" Op. 13, which also features a slow intro followed by a harmonic progression of 1st key: c minor (i) to 2nd key: e-flat minor (iii) to closing: e-flat major (III). Other features of Clementi's overall innovations in the instrumental breadth of the piano are explicit in works by Chopin and Liszt.

John Field, another London "touring virtuoso," lived from 1782-1837. He was born in Ireland and wound up in Russia. He was Clementi's pupil in London and later a piano salesman; he bridges the gap between Clementi and Chopin. He composed mainly small piano works and piano concertos. He invented the Nocturne: "a lyrical piece characterized by a widely-spaced arpeggiated left-hand accompaniment, given sonority through the sustaining pedal, over which the right hand plays, often in the high register," a care-free singing melody embellished with fioritura and infrequent harmonic dissonances with the left hand (Burnett, Lecture 1). An innovation of Field's was his extremely slow harmonic bass, which supported a very emotional, and intense chromatically inflected melodic line. The foundation of all subsequent Romantic piano music written in short, lyric forms (including ballades, nocturnes, romances, etudes, impromptus, etc) was based on Field's style. Field's 1811 Nocturne in A Major, No. 8 embodies this style. Notable traits include the ascending major 6th and emotional twist in the melodic line as well as the chromatic decoration of the melody against a barcarolle

accompaniment, being an arpeggiated bass line in 6/8 in the style of a Venetian gondolier's boat song. This melodic line's embellishment "emulates the ornamentation and cadenzas practiced by operatic singers and taken over by Romantic pianists" (Burnett, Lecture 1). This, among other Field innovations, strongly influenced Chopin as well as the entire body of Russian piano music between Glinka and Kabalevsky.

Field's 1811 Nocturne in A Major, No. 8 begins with an Intro in 4-bar phrases traveling from A (I)-A prime (I). This consists of one "thematic block," followed by a move to V (E) (or b of the song format), then A (I) being the repeat of the a section within the ABA structure. The Nocturne formally commences after this ABA intro with A(a) again; however, this time in 8-bar periods, 4 + 4). The harmonic progression within the a section travels from I-vi-ii-g#07-V6/4-5/3-I. The leap of the 6th heard in the intro returns here, followed by a prime or A (I), wrapping up the second thematic block. Paralleling the intro's ABA structure, b follows in E (V) in a single 8-bar period, before a or A (I) informally returns embellished as retransition, finally followed by the formal return of a or A (I), then the concluding a prime or A (I). Field's new aria-like melodies and embellishments infused into instrumental and solo piano music catalyzed the development of Romantic piano music. Influenced by 17th century Italian opera and popular folk music, including street dances and songs, Field gave rise to a melodic and passion-based approach to solo and/or accompanied piano music.

2. Franz Schubert made long-lasting and unique contributions to Romantic piano music. Composer to 11 complete piano sonatas, Schubert also anticipated Chopin in his smaller forms, including impromptus and waltzes. Schubert's 1822 Fantasy in C Major, "Wanderer Fantasy" Op 15, D.760 showcases his innovation "Transformation of

Themes” technique. This involves the development of the entire four movements of the Fantasy from a single thematic fragment found as a rhythmic motive in Schubert’s song *Der Wanderer*. Further, the entire work is encompassed by a complete cycle of major 3rds, Movement I consisting of C-E-Aflat/G#, Movement II of C#-E, Movement III of A-flat, and Movement IV of C. The Fantasy’s Exposition technically begins in the tonic, C (I), though it is very blurrily defined as a chromatic tetrachord of B-C-C#-D is apparent from the beginning of the piece. After moving to G (V), the 1st transformation occurs on E (III#) before restating the opening theme in C (I). The 2nd transformation of the theme then occurs on E-flat (Flat-III) moving to A-flat/G# (V/C#m). After the Allegro Exposition consisting of the 2 differing transformations of the opening theme in C (I), an Adagio “Free Development” section follows, in which variation’s on “the Wanderer Song” occur. Beginning in C#minor (i) as a funeral march, a move to the relative major E (III) follows. Though beginning as the relative of C#m, however, it concludes the movement as its own tonic. A scherzo section follows as a “Varied Recapitulation” beginning in A-Flat or Flat-VI, which, as may be expected, turns into an A-Flat Aug. 6th chord, before collapsing into V6/4 to 7/5/3. The Finale (“Fugue”) follows which re-confirms the tonic of C (I) through a Coda.

A big difference exists between Schubert and his Classical predecessors and contemporaries. Rather than developing a single idea in one long stretch, with a final resolution at the end and height of tension in the middle/development section, Schubert cuts it up, in a sense, through returning frequently to a main theme in sections that don’t relate as much to the overall structure of the entire piece as they did in Classical pieces. Rather, they are transformations of a theme that may essentially transpose the opening

theme to a new key. Opposed to the exposition, development, and coda sections of a typical Classical sonata which may present a different theme per section, Schubert sticks with one theme, giving the spotlight to the melodic and emotional power inherent in the line of the theme, carrying the Fantasy through three different sections with very different tempos and keys (that is, Allegro to Adagio to Scherzo and C to C# minor to A-Flat). Further, while Classical-era and earlier composers based both melodies and harmonic progressions on the circle of 5ths, Schubert dramatically uses a complete cycle of major 3rds throughout the entire fantasies, giving an entirely new atmosphere of much more passion and melodic power, albeit and likely due to a less tonally centered procedure, being that the cycle of 3rds is much more expansive and ethereal in comparison to the tonally anchored dependable cycle of 5ths, as exemplified by the overtone series.

Another piece exemplifying Schubert's philosophies is his 1828 Piano Sonata in B-Flat, 1st Movement, featuring a 3-key exposition. From the very beginning, the presence of 3 different keys merely in the exposition exposes the focus on the theme itself and its melodic content, which can be transformed and manipulated in, essentially, any key area of the composer's choosing, thus removing focus from the underlying tonic-dominant paths of Classical and pre-era composers. Beginning in the 1st key of B-flat, it then moves to F (V) via an augmented sixth chord of G-flat. The "Middle key" follows in f# minor, and then a contrapuntal progression leads to V eventually, first as C (V 6/4) then as C7 (V7/5/3). The 3rd key "Closing" is F or V, which flows to its V (C7), before resolving again in F (V) for the codetta. The 1st ending cadences in F, while the 2nd, after a Development section consisting of a built up of sequences in contrasting harmonic areas, eventually finishes in d minor, the relative minor. However, the end of the

development contains a lot of vacillation between B-flat (again emphasizing a 3rds cycle, though arguably out of order, travelling overall from F-d-B-flat from the Codetta to the end of the Development). The retransition is in V or F and ends with a trill on G-flat-F before the recapitulation finally back in the Tonic key of (B-flat), an a section, which then travels to G-flat (Flat-VI), the b section. The a section repeats in B-flat as the counterstatement before a bridge of B dim.7 follows. The “Middle Key” of F# returns, though now in major, before a Transition leading to the conclusive closing in B-flat (I). The Codetta and Coda follow, in which both G-flat resolves to F and F# resolves to G. Despite the 3rds cycle highlight and theme transformation procedure, Schubert does retain some Classical elements in that he uses and solves dyad conflicts, often revolving around the dominant of the key (e.g. G-flat-F-F#), and the Sonata in B-Flat follows Classical sonata procedure in the literal recapitulation and counterstatement to bridge areas. Further, his development sections, as a whole, involve contrasting harmonic areas and the introduction of a new idea and/or theme that is fleshed out and extends to the furthest away keys than any other section, as well as, in the case of the B-flat sonata, treating the theme in a sequence, a practice present in Classical and earlier sonata procedures.

3. Schubert’s orchestral and chamber music transformed Classical style’s structure, procedure and melodic foundations. He also achieved these transformations through taking advantage of the new expansiveness of the piano as an orchestral instrument as well as experimenting among the traditional placement of melody in instruments. His 1819 Trout Quintet, D.667 4th movement is a Theme & Variations. The variations are mostly melodic. This emphasis on the variation of melody and its

transposition in different harmonies, orchestral placement and varying rhythms is a hallmark of Schubert and of his departure from Classical-era emphasis which does not maintain one domineering melodic line throughout per se, but divides different movements and sub-movements and endows each with its own melody; unity is found in an overall harmonic scheme, unlike Schubert, in which unity is found in the overarching melody, despite and throughout its various rhythm and harmonic permutations. The first theme of the final movement of the Trout Quintet, “Die Forelle” is featured in the strings only and is in D (I). He then follows with five variations. The first presents a theme in octaves in the piano (exploring higher registers on the piano, an innovation of Schubert’s and early Romantic piano works). Schubert introduces more chromatics with the 2nd variation, adding the flat 7th (c-natural) with the G# present in the 1st variation. The 2nd variation is given to the viola & cello and is in D (I), though all 12 chromatics of the D scale are introduced at this time. The third variation is then given to the cello and bass, while the piano plays a flashy 16-note figuration. The full extent of this doling out of themes to different duo or trios of instruments is a hallmark of Schubert and not found in Classical-era predecessors. Further, when Schubert begins to transform the theme with the 4th variation, he traces it from cello to violin to piano and from dm (i) to F (III) to dm (i), respectively. The 5th variation is the climax of the piece and features a 3rds cycle (another Schubert and exclusively Romantic to post-Romantic innovation). Major/minor parallels occur as the theme is transformed in the cello. Progressing from B-flat (VI) to b-flat minor to D-flat (III/B-flat) to D-flat minor, the parallel major/minor cycle terminates with the move to E7 (V7/V)-A-A7 (V7/V), then finally to D (I), where the Allegretto

commences and the theme returns to its original form. The violin and cello switch off phrases, and as in Var. I, G# and C-natural are the only introduced chromatics.

Schubert's 1828 C Major Quintet, D.956, 1st Movement features unique harmonic characteristics that display Schubert's transformation of classical style. The 1st movement consists of 2 themes, of which the 2nd consists of three big, closed, periods. Despite his often rapid and cyclical harmonic progressions, Schubert never truly leaves the tonic. His main chromatic issue is E/E-flat which "reflects his fascination with major and minor 'systems' and their symmetrical relationships" (Burnett, Lecture 2). Therefore, in his 1828 C Major Quintet, the minor arpeggio of C-E-flat-G is repeated over the course of the piece. The opening statements of the Exposition consists of an ABA song format (or A-A prime-B-A), beginning with C (I) (a) moving to dm (a-prime) to C (b) to an eventual G pedal (V). After a counterstatement which repeats a and a-prime, a half-cadence occurs followed by a "Middle Key." Here, as he often does, Schubert skips the normal tonic/dominant polarity by injecting a big middle area which pivots to the dominant, usually through an augmented 6th chord. However, in the case of the C Major Quintet, E-flat or III is explored, but not confirmed by a full progression, and does not act as an augmented 6th, though it does still move as a pivot to D (V/V) to G. This can be viewed as a problem Schubert faced in composing the development section, as the lack of any anchoring of E-flat as a real harmonic area with a full progression leaves the section ambiguous, and the move to V/V (D) somewhat unfounded, due to its lack of natural tendency to collapse to the 5th, which is present when utilizing the flat-VI. With the emphases on E-Flat, Schubert's interest in the minor vs. major systems is explored, as the arpeggiated c minor triad occurs throughout an overall major tonic C harmony. Once at G

(V), the 3rd period begins a large transition founded upon previous material. An A-flat6 chord moves to V6/4-V/3 (of G) and then the closing area occurs back in G (V).

References to C abound from the middle key throughout the whole first movement, displaying Schubert's lack of true desertion from the tonic of C Major. The true structural goal of the Closing Area of the "Middle Key" is always V in a 3-key exposition, as exemplified with the G (V) harmony, despite references to C. The Development in AM (VI#) follows with an eventual move to D (V/V) then to the Retransition in G (V). The Recapitulation has the 1st theme group and bridge and is in tonic harmony, C (I) throughout. The 2nd theme group follows and transposes the exposition 2nd group down a 5th. Thus, a "double resolution of the Exposition's 2nd key" occurs as A-Flat (Flat-VI) moves to F to G (V) to C (I) (Burnett, Lecture 2). The closing area is then in tonic C major harmony.

Schubert's 1825 Symphony No. 9 In C, nicknamed ("The Great") is his longest work and was too difficult to perform in his lifetime. Schubert's interest in parallel minor/major systems is also present here as the main conflicts occur between E and E-flat, as well as A and A-flat., resulting in a more grand scale conflict of major/minor systems. Both conflicts arise with C as the axis between major 3rds. This is explored from the very beginning, with the presence of an A-E 5th theme within the "Horn Theme" (a very "Classical" concept). Thus, indications of both parallel minor/major systems of the tonic C, and parallel major/minor systems of the tonics relative minor are set up. With the rapid harmonic rhythm of the slow intro, Schubert abandons the normal usage of the slow introduction to prepare the tonic. The slow intro cadences on G (V) before resuming in the tonic C at the beginning of the "3-Key Exposition." The 1st key of C consists of an

a, b and b prime section before moving to a short bridge, then to the “middle key” of em (iii) (a). The move to em is strange as it is followed by an E-flat Aug. 6th which collapses to V/V (D). The e being a “neighbor to a neighbor” lessens the impact of the E-flat augmented 6th. Furthermore, it encloses two 5ths (e-B, followed by G to D); also, another foray into the cycle of 3rds Schubert most often employs. A counterstatement also in em occurs, then a transition to G (V) via an E-flat Aug. 6th to D (V/V). The closing area of the 3-key exposition, is, as always, in V (G), with an eventual codetta on G (V) as well. The Development section is governed by a 3-flat system being in A-flat (Flat-Vi). A retransition in cm6/4 follows, which moves to G (V) then finally C (I) for the recapitulation. The foray into the parallel minor for the retransition is not really supported by any harmonies afterwards, and the A-flat harmony beforehand introduces dissonant 5ths (A-flat to E-flat and the C to G of tonic harmony). After the recapitulation in the 1st key of C (I), the “Middle Key” occurs, in which E-flat is raised again and harmony shifts to C’s parallel minor. The Closing then resolves the “Middle” Key through raising the E-flat to E-natural and thus restoring C Major (I) tonic harmony. The final Coda then brings back the Horn Theme present in the Introduction, where A natural wins out over A-flat in the conflict first presented when the A-flat (Flat-VI) appears in the intro and among the horns. Thus, the 2 main conflicts of both the parallel minor/major systems of tonic harmony and its relative minor are solved. In his 9th symphony, Schubert takes his fascination with major/minor systems to a new level through the simultaneous system shifts of both the tonic’s parallel minors and its relative minors parallel major. This creates dissonant 5ths, a technique most likely picked up from Beethoven’s 1812 Symphony No. 7, in which C-F is enclosed within A-E in the Introduction. Schubert

transformed the Classical style in his use of three-key expositions, theme transformation techniques, parallel major/minor systems, manipulation of introduction function and orchestral variation and expansion of communication between instruments, thus infusing the Romantic style of his time with hallmarks that formed the crux, or at least, viable alternative, to the former Classical orchestral procedure.