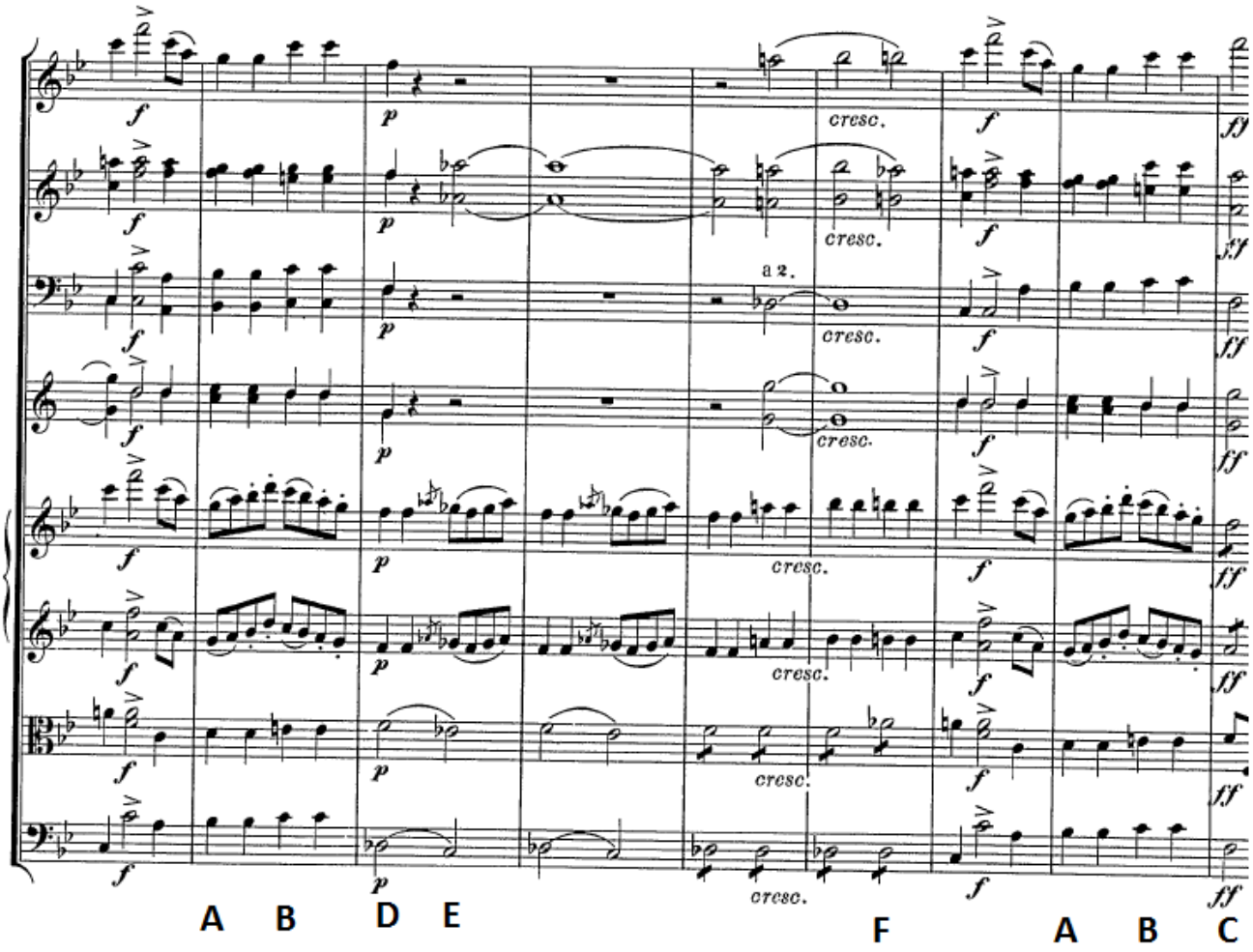
Schubert V – harmony and tonality

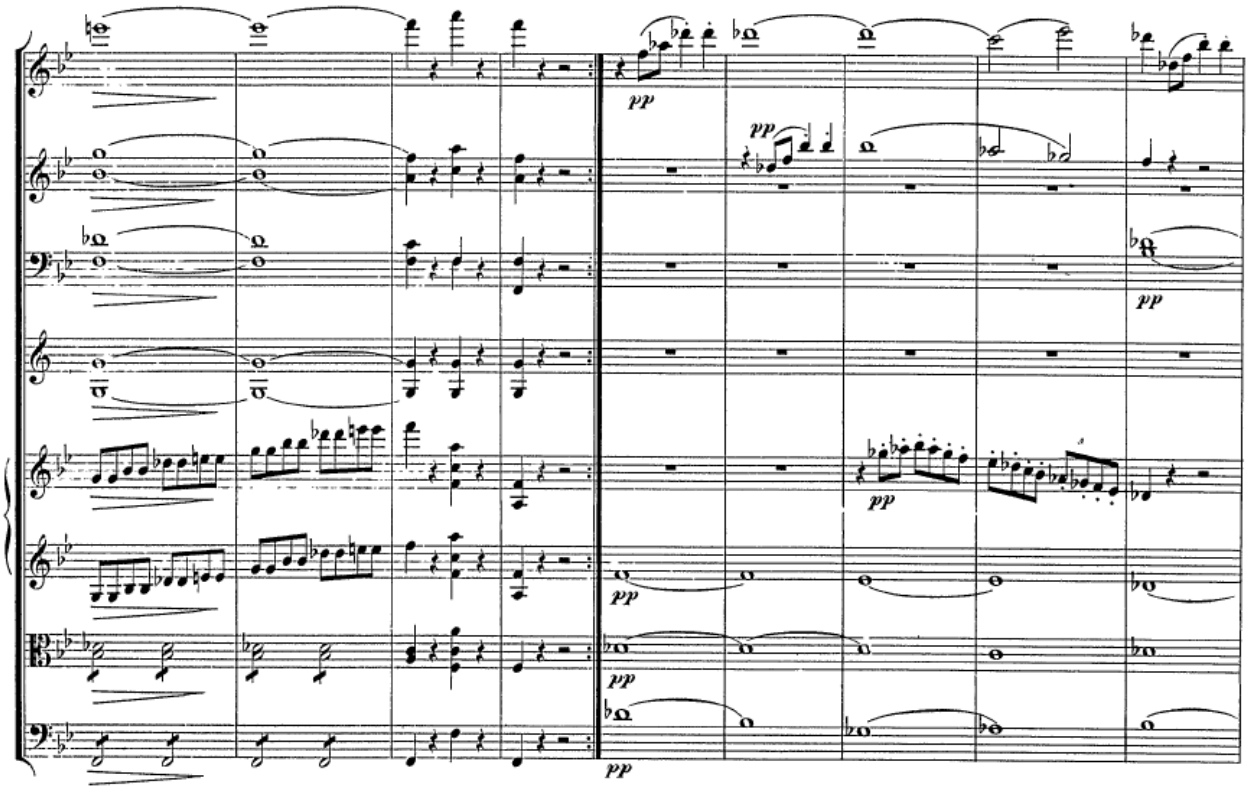
The second subject finishes in the expected key of F with standard cadences such as ii6 V I (see chords ABC at the end of this extract).

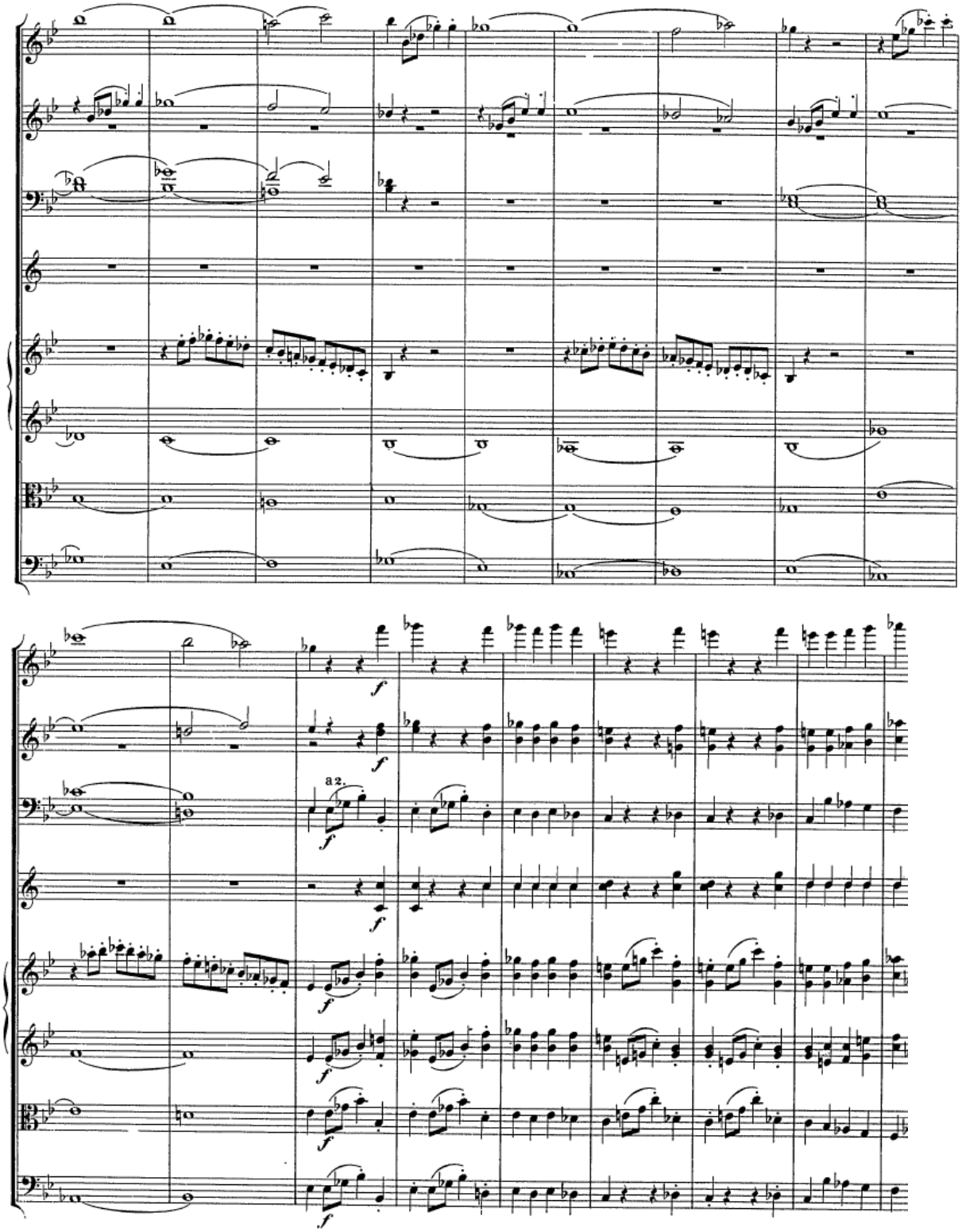
Just before this though the same cadential progression (AB at the beginning of the extract) is interrupted by a most unexpected diversion into Db major (Chord D = I and Chord E = V on the extract below). He gets there quite smoothly because chord progression B-D is like an interrupted cadence in F MINOR.

Schubert gets back on track with chord F below, which is a Db augmented sixth back onto V of F.



At the beginning of the development Schubert has a sequence that takes him quickly into some very unrelated keys. Each four bars below starting at the double bars is basically I – VI – IV – V in the following keys: Db, Bb minor, Gb, Eb minor. It then stays in Eb minor for a little longer before going to F minor at the end of the extract below. Schubert is essentially carrying on the trick from the end of the second subject in that the link between each key is that its tonic makes an interrupted cadence from the previous key.

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