

Table of Contents

Introduction	11
The Aesthetic Fragment	13
I. Historically Conditioned Prominence of the Fragment	13
II. Typologies of the Fragment	19
III. Schubert Fragments: Desideratum of a Musical Typology	23
IV. Completion and the Fragment	33
Schubert's Piano Sonata Fragments	35
I. Schubert Fragment Typology	35
II. Absence-Centred Fragmentology	38
The Early Piano Sonatas: 1815–1817	52
I. Emergent Form	52
II. The Fragmentary Sonatas: February 1815 to June 1817	54
D 154 and D 157	59
I. Compositional History	59
II. D 154 and D 157 in Connection	61
III. A Change in the Elucidation of Form	67
IV. A Continuous Compositional Process	72
V. A Novel Unconventionality	73
VI. Form in D 157/2	77
VII. Cyclical Projections	80
VIII. Integration of the <i>Menuetto</i> and <i>Trio</i> in a Large-Scale Cyclical Form	83
IX. The First Sonatas: A Paradigm of the Sonata Principle	84
D 279	86
I. Compositional History	86
II. Innovation	91
III. Early Recapitulatory Experiments	94
IV. D 279/2	96

V.	Processes of Unification	99
VI.	<i>Menuetto</i> and <i>Trio</i>	101
VII.	A Lost Movement or an Unfinished Work	108
VIII.	Harmonic Experimentation	113
IX.	Fragmentation at a Harmonically Significant Point	121
D 459 and D 459A		123
I.	Compositional History and Sources	124
II.	Cyclical Fragmentation and Formal Projections in D 459	127
III.	D 459/2: <i>Allegro</i>	131
IV.	The Recapitulation of D 459/2	139
V.	Musical Justifications for the <i>Scherzo</i> as a Title for D 459/2	147
VI.	D 459A: An Unknown Sonata?	151
VII.	D 459A: Intrinsic Cyclical Connections	158
VIII.	Resonances Between E major and C major as Tonal Centres	165
IX.	Cyclical Interconnections and the <i>Fünf Clavierstücke</i>	172
X.	Conclusion: Musical Plausibility as a United Work	176
D 566		178
I.	Schubert's View of Beethoven as a Composer	178
II.	Compositional Background and Publication History	183
III.	Cyclical Incompletion	185
IV.	Alternate Structures	191
V.	Interpretative Approaches to the Fragmentary	196
VI.	Coexistence of Structural Projections	201
D 567 and D 568		203
I.	Compositional History	203
II.	A Comparison	205
III.	Compositional Processes	208
IV.	Fragmentation and Incompletion in D 567	215
A Fruitful Crisis: 1817–1818		220
I.	Compositional Evolution in a Chronological Context	220
II.	' <i>Jahre der Krise</i> '	223
III.	A New Type of Sonata Fragment	228
D 571 and D 570		231
I.	Manuscripts and Fragmentation	232
II.	Cyclical Unity	236
III.	Motivic Unity Across Structural Areas in D 571	243

IV. A Modality of Cyclical Fragmentation: Middle Movements	252
V. Subdominant Recapitulation	255
VI. Unfinished Movements and Fragment Reception	257
D 613	261
I. Compositional History	261
II. Cyclical Implications of Harmonic Structures	267
III. Enervation of Form in D 613/1	270
IV. Formal Functions of Mediant Relations	274
V. Sources of Fragmentation in D 613	286
D 625	291
I. Fragmentation	292
II. Beethovenian Influences	296
III. Consequences of Internal Fragmentation for D 625/1	298
IV. Structure and Motivic Distinction in D 625/1	303
V. Tripartite Exposition Forms	309
VI. A Fragmentary Aesthetic in D 625	314
VII. <i>Scherzo and Trio</i> D 625/2	317
VIII. Finale D 625/3	321
D 655 and D 769A	331
I. Compositional Background	332
II. D 655	333
III. D 769A	343
D 840	350
I. A New Fragment Type	351
II. D 840/4	355
III. Fragmentation and Completion in D 840/3	362
IV. Cyclical Cohesion: D 840/2	363
V. D 840/1: An Aesthetic of the Fragmentary and Formal Completion	367
VI. D 840/1: Generation of Structure	370
VII. Harmonic Duality and Mediant Relations in D 840/1	379
VIII. Dissociation of the Recapitulation in D 840/1	383
IX. The Coda of D 840/1	392
Conclusion	399
I. A New Sonata Form	399
II. Fragments Approach the Boundaries of Form and Compositional Possibility	400

Appendix: Unattached Movements	402
Bibliography	407
I. Primary Sources	407
II. Secondary Sources	408
Index	415
Persons	415
List of Works (Other Composers)	416
List of Works (Franz Schubert)	417