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Schubert's "Tenth": an Interpretation Between Construction and Restitution

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Abstract: In Franz Schubert's creation the fragment takes on various forms of manifestation, ranging from the fragmentary reception of an already constituted piece to the fragmentary notation, in the form of a sketch, of a work that has not yet been completed. A special place belongs to the *Tenth Symphony* in D major, D 936A, by Schubert, left unfinished; we received it as a sketch, in a convolute, together with two other unfinished symphonies in the same key: D 615 and D 708A. The present study aims to expose three artistic interpretations of these sketches, materialized in completed musical works, with a distinct approach. The intention of the British composer and conductor Brian Newbould was to finish the symphony in the way that Schubert himself would have done, anchoring the musical ideas from the sketches in the composer's style. Peter Gülke approached the sketches through the eyes of the researcher and the analyst, with the intention of obtaining their most accurate and authentic reproduction, emphasizing the materialization of some of Schubert's possible intentions. Finally, Luciano Berio manages in *Rendering* to musically render the sketches *per se*, imagining a musical fresco where the concrete musical ideas, written by Schubert, are deliberately mixed with the provisional character of the manuscript.

Keywords: Franz Schubert, *The Tenth Symphony* in D major D 936A, Peter Gülke, Brian Newbould, Luciano Berio

1. Introduction

If until the eighteenth century the notion of "fragment" included the meaning of part that comes from a whole, though only partially preserved (the similar meaning in the visual arts being that of torso), in the nineteenth century there is a significant expansion of the term, which can be interpreted as part of a whole, the form of which has not yet been completed, part of a work in progress. The term knew fame during Romanticism, even becoming a genre similar to the aphorism (Ostermann, 1991, pp. 12-13). The two meanings, which include two different aesthetic attitudes towards a work that remains in fragmentary form, are transmitted to us to this day. In this context, the question whether a sketch of a piece can be interpreted as a fragment arises, in the second sense of the word, as part of an imaginary whole, still unfinished (since

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the fragment implies – in this broad sense – a whole of what is not yet constituted). The question whether the completion of a (musical) fragment remaining in the form of a sketch, begun but not finished, is legitimate was answered by several researchers, musicologists, composers, musicians in various ways, from the firm attitude against such an approach of Hartmut Lück (1985, p. 432), to the various options for completing famous sketches[1]. In any case, the new meaning of the term "fragment" allows for the delimitation of ideas already noted, which have found an explicit form, but which remain inert on paper, from the infinite options left to reach a final form.

The case of *Symphony no. 10* in D major, D 936A by Franz Schubert is an emblematic one and proposes several variants of finalizing the musical ideas noted by the composer one month before his untimely death. Since their discovery, several musicians[2] brought these sketches to the concert hall, relying on various personal motivations and interpretations.

2. The discovery of Fragment D 936A

Until 1978, on the commemoration of the 150th anniversary of Franz Schubert's death, researchers did not even know of the existence of a tenth symphony. On this occasion of international interest, the musicologist Ernst Hilmar analyzed the sketches of Schubert's symphonies, discovering that – based on the analysis of the watermark, the notation of the composer and the considerable differences in style – the convolute comprised by Otto Erich Deutsch in 1951 under number D 615 contained, in fact, the sketches of three symphonies, all in D major, noted in different periods of creation (Newbould, 1985, p. 272). The *10th Symphony* was laid out a month before the composer's death. In the new Schubert edition, the three symphonies were renumbered (Hilmar & Jestremski, 1978, p. 431), and the storage of their manuscripts in the *Wiener Stadt- und Landesbibliothek* (RISM sigla: A-Wst) was also reorganized according to the new information: D 615 of May 1818 (A-Wst MH 189), D 708A of May-June 1821 (A-Wst MH 14274) and D 936A of October 1828 (A-Wst MH 14275). Researchers have interpreted Schubert's preservation of these three symphonies together as a working material for a future symphony in D major (Ostermann, 1991, p. 81), but the three sketches from different periods of creation show obvious stylistic developments (Newbould, 1995, p. vii), hinting at ingenious solutions in the last sketched symphony, probably the last piece Schubert ever worked on.

[1] Wolfgang Amadeus Mozart, *Requiem*, KV 626; Ludwig van Beethoven, *Symphony no. 10*; Gustav Mahler, *Symphony no. 10*; Alban Berg, *Lulu* etc.

[2] Peter Gülke, Brian Newbould, Pierre Bartholomée, Luciano Berio, Roland Moser, Gunter Elsholz.

2. Presentation of the sketches

Schubert's manuscript of the *10th Symphony* in D major D 936A (accessible online at https://schubert-online.at/activpage/werke_einzelansicht.php?top=1&werke_id=455&herkunft=gattung_einzelansicht) is noted on 14 pages of sixteen staffs each, with the last two pages left blank. On each page the name of Nicolaus Dumba appears, a politician and patron of 19th century Vienna[3].

The sketches contain three parts of a symphony in D major: *All.[egr]°-maestoso*, *Andante* and *Scherzo*. For noting the music, Schubert chose the option *particell* (piano score), and in some places he noted indications about orchestration.

The first part of the *Symphony* contains the most important musical ideas of a sonata form: T_1 in D major (Fig. 1), a bridge passage and a second thematic section T_2 in A major (Fig. 2). The first page of the manuscript, which contained a first version of T_1 and a bridge passage, was cut by Schubert, and later redone (in the second version of the main theme, the bridge was completely changed). In general, we notice in the notation of musical ideas that Schubert writes fluently, in detail, without many corrections, complete themes, the musical flow being interrupted especially in transition points, leaving unclear how these musical ideas should be linked. Strange in this first part is the emergence of an *Andante* musical idea, a real funeral march written for trombones[4] (Fig. 3), right before the coda (*Presto*), of which is connected through a short transition. The final location of this *Andante* has sparked heated controversy in the writings of Schubert's analysts.

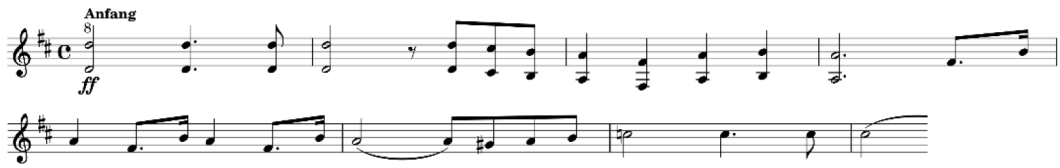

Fig. 1 Franz Schubert, *Symphony no. 10* in D major, D 936A, Part I, T_1

[3] After Schubert's death (November 19, 1828), the composer's legacy was taken over by Schubert's brother, Ferdinand. After his brother's death, Ferdinand's widow and Dr. Eduard Schneider, a nephew of Schubert, sold the inheritance to Nicolaus Dumba, who also bought autographs from various sources and from various Viennese publishers. In 1900, on Dumba's death, his legacy was split in two: the symphonies (but not the sketches) reached the Gesellschaft der Musikfreunde, while the rest went to the Wiener Stadtbibliothek, where the autograph of the D 936A *Symphony* can still be seen today (Lindmayer-Brandl, 2003, p. 316).

[4] The appearance of trombones in *Symphony* D 936A, with an entire theme is dedicated to them, was attributed to Beethoven's funeral, where Schubert listened to the famous *Equale*, a piece for trombone ensemble (Gibbs, 2014, p. 252).

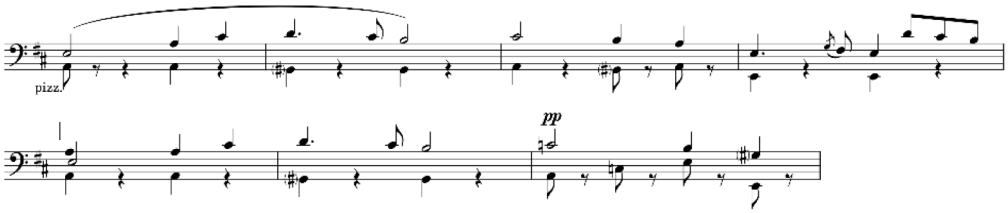

Fig. 2 Franz Schubert, *Symphony no. 10* in D major, D 936A, Part I, T_2

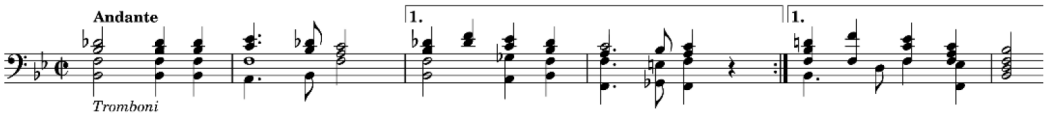

Fig. 3 Franz Schubert, *Symphony no. 10* in D major, D 936A,
Part I, *Andante* (funeral march)

Before Part II of the autograph (*Andante*), Schubert notes short counterpoint exercises. The main theme in B minor (Fig. 4), dedicated to the penetrating sonority of the oboe, is a *lamento* with a dotted rhythm, accompanied by a complementary voice. A new musical idea, a signal-theme, brings a strong contrast both in terms of musical syntax (from polyphony to harmony) and timbre (from the mournful timbre of the oboe to the triumphant timbre of the horns). Schubert's writing is again fluent, cursive, and spans only two pages of manuscript, with the addition of a new musical idea, noted in the middle of Part III, marked *Zum Andante* (Fig. 5). The theme noted later, while Schubert was working on *Scherzo*, brightens the major F sharp key.

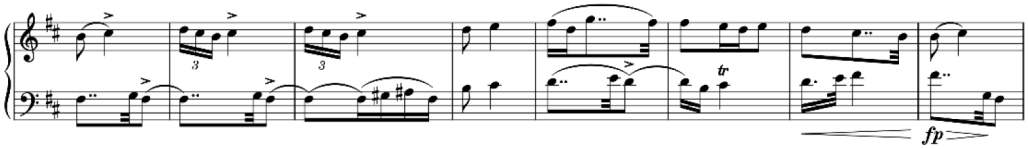

Fig. 4 Franz Schubert, *Symphony no. 10* in D major, D 936A, Part II, T_1

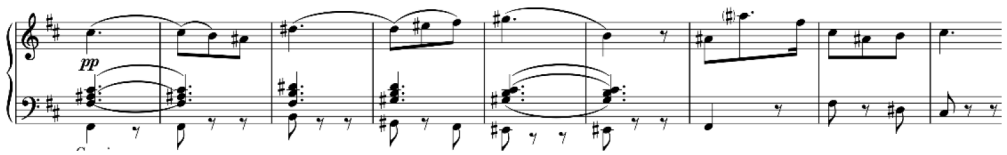

Fig. 5 Franz Schubert, *Symphony no. 10* in D major, D 936A,
Part II (*Zum Andante*)

The last part was entitled *Scherzo* and spans no less than six pages (as long as it took Schubert to write both the first and second parts). Part III contains four attempts to polyphonically process the main theme, putting them into dialogue with new musical ideas, all ending in nothingness, with no indication of possible connections between them.

4. Intentions of the orchestrators

Our study shows how the sketches of Symphony D 936A were received by three musicians passionate about Schubert's music: British conductor and researcher Brian Newbould, German researcher and conductor Peter Gülke, and Italian composer Luciano Berio. Both Brian Newbould and Peter Gülke completed both the sketches of Symphony D 936A and those of the other two in the workbook (D 615 and D 708A); the process of orchestrating the fragments and the musicological activity on Schubert's creation implicitly generates an overview of the symphonic genre in Schubert's work. Luciano Berio, on the other hand, stops in his artistic approach only at the last sketched symphony, his intention being deeply creative.

The three musicians approach Schubert's sketches with clearly different intentions. Peter Gülke, a researcher and conductor of Schubert's opera, states honestly and firmly that "continuing to write Schubert's version was out of the question for the author [...] [but] continuing to think through the outline laid out by Schubert and continuing its realization [was his intention]"[5] (Gülke, 1982, p. 101). The purpose of his approach was to bring the sketches in the timbral configuration intended by Schubert, transcribing the existing material for the orchestral ensemble, without contributing to the formal architecture itself. Gülke therefore proposed to complete the sketches, not in the form that Schubert would probably have reached if he had completed this symphony. In this way, the audience was presented, through the orchestral ensemble, with a formula closer to the sketches than if they had been presented on the piano (Gülke, 1982, 102).

Brian Newbould, researcher and promoter of Schubert's creation in the UK, orchestrated several excerpts from Schubert (http://www.briannewbould.co.uk/)[6]. The Preface to the score of *Symphony no. 10* D 936A finished by Newbould contains important details on the history, presentation and musical processing of the fragments. What is surprising is Newbould's ambitious aim to "to complete the symphony as Schubert himself might have done" (Newbould, 1995, p. v).

Luciano Berio – a composer who made a career in the musical avant-garde, with the point of convergence in Darmstadt, but who later distanced himself from structuralist aesthetics, is a master of musical collage, a technique that is abundantly reflected in his famous *Sinfonia* –also gained fame

[5] "Schubert weiterzuschreiben kam für den Verfasser [...] nicht in Frage [...], [jedoch] den von Schubert angelegten Grundriß fortzudenken und seine Realisierung fortzuführen [war sein Vorhaben]."

[6] The fragments completed by Newbould were recorded by the Academy of St. Martin in the Fields between 1981-1984, with Neville Marriner as conductor, remaining to this day a landmark in the interpretation of these fragments of symphonies.

through his work as an orchestrator[7], though not through simple processing, but through an always personal vision of the musical pieces left unfinished. The intention declared in the case of *Rendering* was formulated in the preface of the score and makes its mark decisively through an artistic interpretation of Schubert's sketches, the work being conceived with a double author, therefore belonging not only to the Viennese composer but also to the Italian one. Luciano Berio imagines a "sound fresco" reproducing both the musical ideas written by Schubert and their fragmentary character (in the second sense of the term explained in the introduction), like a restoration of a painting, where the empty spots are preserved, stimulating the listener's imagination through dull, diffuse transient musical comments, which are, according to Berio, like "musical cement" (Berio, 1991, p. 3).

When analyzing the three different positions of the musicians, we notice the different distance that Schubert's sketches leave between the musical ideas already put on paper and their finished versions. This silent distance is filled with decisions based primarily on the indications in the sketches, but also on decisions made for other reasons: the motivation for bringing the sketches to light, the historical and analytical knowledge of Schubert's work and, last but not least, the aesthetic ideal that Schubert's creation has according to each of the three admirers.

5. Formal options

As a reaction to Schubert's reception of classical musical forms, especially of his instrumental creation, Peter Gülke criticizes the narrow, comparative vision, passed on without discernment. Mahler himself wrote of Schubert's creations: "Half a piece could be cut without damage. For every repetition is already a lie. A work of art must continue to develop, like life. If that's not the case, the untruth, the drama begins"[8] (Gülke, 1979, pp. 107-108). Or it was Peter Gülke himself who pointed out, in his analytical foray into the way in which Schubert's rehearsals take place, that Schubert's form takes place in an "epic-lyrical process" where variational impulses are not given from the perspective of form, taken as a whole, but following small steps, from the perspective of the immediate, of the discrete elements that make it up (Gülke, 1979, p. 108). That is why the musical ideas contained in the sketches of the D 936A Symphony could not be inserted in a pre-existing form, taken from a previous model.

[7] The processing of *Il combattimento di Tancredi e Clorinda* by Claudio Monteverdi (1966), the orchestration of *Sonata for clarinet op. 120, no. 1* by Johannes Brahms (1984, 1986), an "orchestral adaptation" of the *8 Romances* by Giuseppe Verdi (1988).

[8] "daß man ohne Schaden die Hälfte des Stückes wegstreichen könnte. Denn jede Wiederholung ist schon eine Lüge. Es muß sich ein Kunstwerk wie das Leben immer weiter entwickeln. Ist dies nicht der Fall, so fängt die Unwahrheit, das Theater an."

Indeed, the way the sketches are presented raises serious problems whose answer can only be intuited, either on the basis of previous models (leaving some weight in Schubert's hands, but *in absentia*), or as an assumed decision of the orchestrator. The fluency of Schubert's notation is surprising, suggesting a complex, ready-made image of the noted musical themes, though most of the time the musical flow is abruptly interrupted by a frustrating "etc.". Even if the identification of themes from a certain obviously designed form (sonata form) does not pose serious problems, the fact that the musical discourse is interrupted either abruptly or by a gradual thinning of the writing until silence, leaves room for numerous debates and speculations on the final structure as a whole.

Peter Gülke presented in detail the issue of the appearance of funeral music, *Andante*, in Part I (Gülke, 1982, p. 96). The emergence of such a prominent theme prevents its natural integration into a sonata form, which could find its place both in development and in a final coda (Hinrichsen, 1994, p. 341). Gülke's indecision on a finite formal statement is also indicated by the statement of his precise purpose in his approach to sketches, that is, only to orchestrate, not to give a definitive formal interpretation to sketches. Thus, "funeral music" (Gülke, 1982, p. 96) found its place in Gülke's score at the end of Part I, following its mere appearance in sketches (following T_1 and the second thematic section).

Unlike Gülke, Newbould interprets *Andante*'s rhythmic correspondences with the second thematic section as an intentional variation of Schubert's, placing the musical idea in the sonata's development section (Newbould, 1995, p. viii).

Berio's different formal approach – in which Schubert's sketches alternate with interpolations of contemporary music, of diffuse, colorless sound masses, sprinkled with short musical ideas, connecting materials called by Berio "musical cement" (Berio, 1991, p. 3) – allows for the transition to the funeral march, foreign of a classical sonata form from an expressive point of view, not to generate such an unexpected contrast to the other themes noted by Schubert, but is gradually outlined by an amorphous sound mass (by announcing the specific timbre of the trombone and by pre-anchoring the tonic of the E flat minor key).

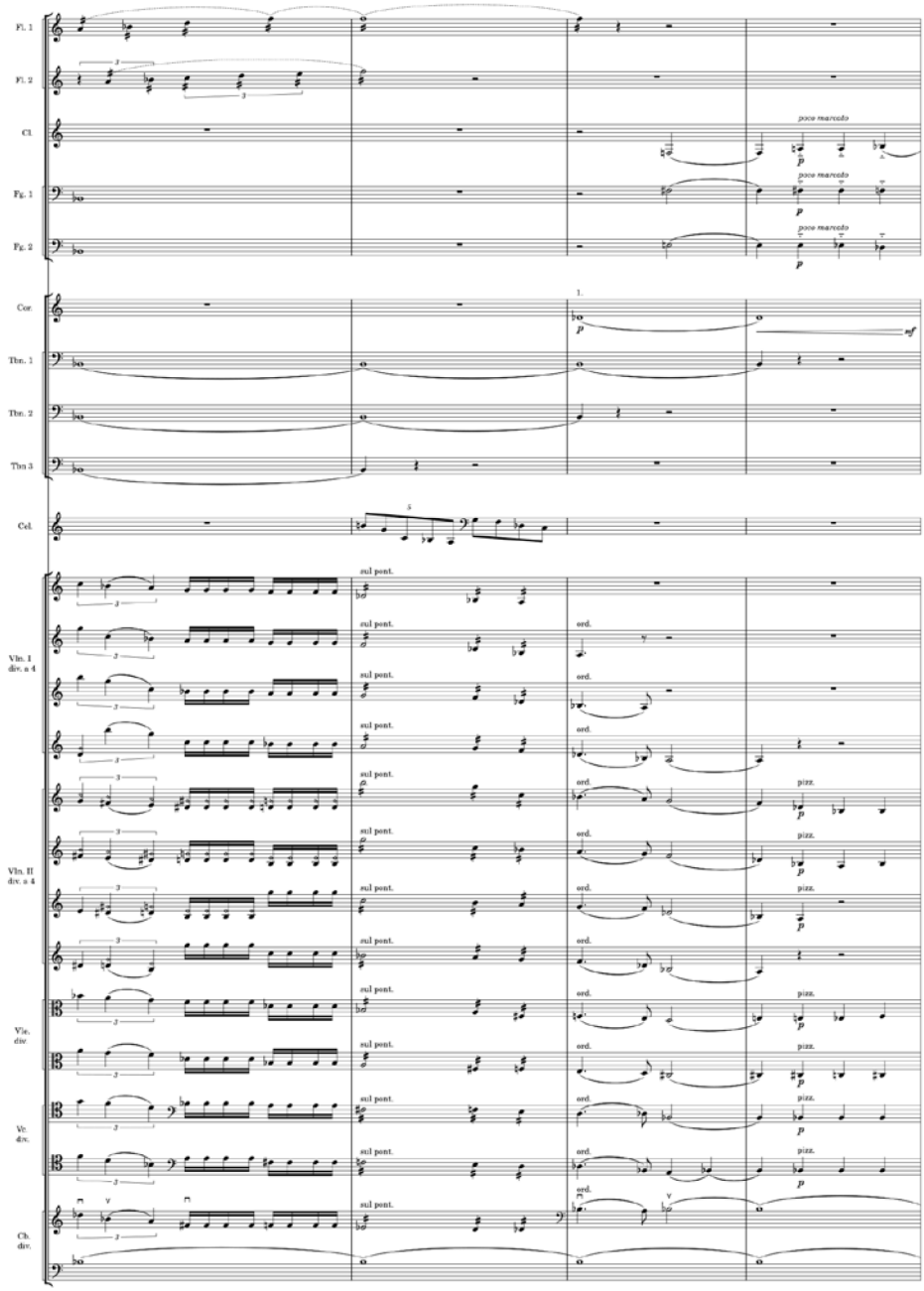
Fl. 1
Fl. 2
Cl.
Fg. 1
Fg. 2
Cor.
Tbn. 1
Tbn. 2
Tbn 3
Cel.
Vln. I div. a 4
Vln. II div. a 4
Vle. div.
Vc. div.
Cb. div.
poco marcato
sul pont.
ord.
pizz.

Fig. 6 Franz Schubert / Luciano Berio, *Rendering*, Part I (funeral music)

An overview of the first part of the *Symphony* shows the options of the three musicians for the form of Part I (Table 1). While Gülke brings Schubert's musical ideas to the order in the manuscript, Newbould integrates these ideas into a sonata form. Berio, on the other hand, also keeps fragments from the first version of T_1 bearing the indication *All*[*egr*]^{o} *maestoso*, which Schubert cut and rewrote in a new version, explicitly marked by the word *Anfang* [beginning]. Berio thus evades an answer to the researchers' questions about the placement of these sketches in classical forms by "(his) musical cement", continuing the melodic flow in another dimension, where the melodic lines turn into vague colors, neutral and matte, in which we discover musical comments, flashes of motifs from lieder and instrumental pieces by Schubert (a continuation of the idea of a sketch in the dimension of the imaginary). The "musical cement" has both a transitional and a contrasting role to the colorful orchestration of ideas from Schubert's sketches.

Schubert	~~T~~ [9] (D)	T_1 (D)			T_2 (A)		*Andante* (b♭)	trans.					*Presto*
Gülke		T_1 (D)			T_2 (A)		*Andante* (b♭)	trans.					*Presto*
Newbould		T_1 (D)			T_2 (A)		*Andante* (b♭)	trans.	T_1 (D)	T_2 (D)	trans.		*Presto*
Berio		T_1 (D)	ceme nt	~~T~~ (D)	T_2 (A)	ceme nt	*Andante* (b♭)	trans.					*Presto*

Table 1 *Symphony no. 10 in D major*, Part I, *Allegro maestoso*
(formal composition comparison)

The choices of the formal configurations of the three musicians on the first part of the *Symphony* are obviously under the sign of their final intentions. Peter Gülke, with the intention of orchestrating the sketches and bringing them into a timbre formula as close as possible to Schubert's notes, kept a natural order of the sequence of musical ideas, without pretending to rally to classical forms such as sonata. The importance of Gülke's research resides not only in the orchestration of the three fragments (D 615, D 708A and D 936A), but also in the transcription of Schubert's sketches, after which Luciano Berio was guided in his work, *Rendering*. Both his in-depth knowledge of the research and analysis of Schubert's creative work and his conducting experience commend Brian Newbould as a leading figure in the field. The finalization of the sketches of the D 936A *Symphony* is based on the musical analysis research of Schubert's entire creation, and the choice of the sonata form is, of course, at hand, especially since the interventions on the sketches invite to minimal actions to adapt the material to this form. Loyalty to Schubert's sketches is present with all three musicians, but each of them allows himself the freedoms necessary for their purpose. The fact that *Rendering* is a double author work is also evident in the fact that Berio, in order for the performer and the analyst to distinguish between the two different musical worlds, brings at the "basement" of the score the notes of Schubert's manuscript, so that all additions and deviations from the manuscript can be traced (Fig. 8). If Newbould and Gülke stop in their approach to the themes kept by Schubert as a final version, Berio also brings in his score the bridge passage from the first version of T_1, cut by Schubert, bearing the indication *All*[*egr*]^{o} *maestoso*, and retaining more material from Schubert's sketches than previous orchestrations.

6. Orchestration or arranging

The difference between Newbould's orchestration and Berio's orchestration mirrors two different perspectives: that of self-limitation of

[9] The cutting of this version of T_1 belongs to Schubert. We chose this cut form (~~T~~), for the rendering of the first theme in order to differentiate it from T_1, rewritten and preserved by Schubert.

analyst Newbould – not just to stay within Schubert's stylistic perimeter, but to stay as close to the autograph as possible – and that of dynamizing Schubert's music to capture its development potential. Thus, while Newbould retains as much as possible of the structures present in the autograph – even at the risk of stagnant moments of transition – Berio remains faithful to the manuscript (whose transcription can be traced in parallel with the orchestral score), but does not shy away from adding, or even processing the material proposed by Schubert, dynamizing the musical discourse in a dialogical dramaturgy. Examples that highlight these two opposite attitudes (self-limitation – creativity) abound, but here we will limit ourselves to a single representative one: the beginning of the Symphony.

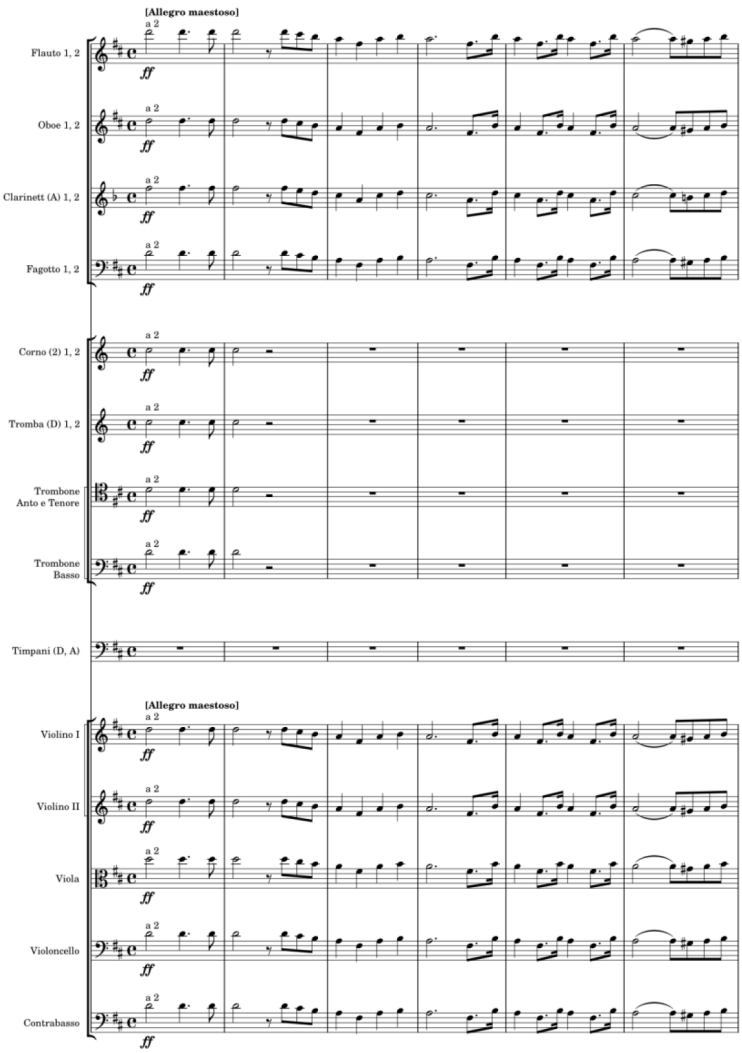

Fig. 7 Franz Schubert, *Symphony in D major D 936A*, Part I, ar. Brian Newbould (beginning)

The first part begins with a dotted motif of T_1, *maestoso*, in *ff* followed by Schubert's writing the entire phrase in a unison, indicating towards the left hand score "*etc.* | *unis*[on]". Brian Newbould takes this indication *ad litteram* and builds the first thirteen measures entirely in unison, marking the highlights only timbrally, with brass instruments.

Unlike Newbould's version, Berio adopts a much more refined orchestration, ignoring Schubert's indication in favor of a more colorful sound. From the fourth measure out of the thirteen, immediately after the dotted motif in the beginning, Berio dynamizes the accompaniment by figurations of sixteenths on the chord of the tonic (harmonic figurations that also exist in Schubert's manuscript, but from the second musical period); the melody, instead of being played all in unison, is divided into distinct motifs to ensure a dialogue of densities and timbres; the diversity of the mode of attack is also present from the fourth measure on, with the appearance of the second dotted motif (*pizzicato* in bass, *arco* in the figuration of sixteenths, the subtle presence of the timpani, while the clarinet alone dialogues with the orchestra).

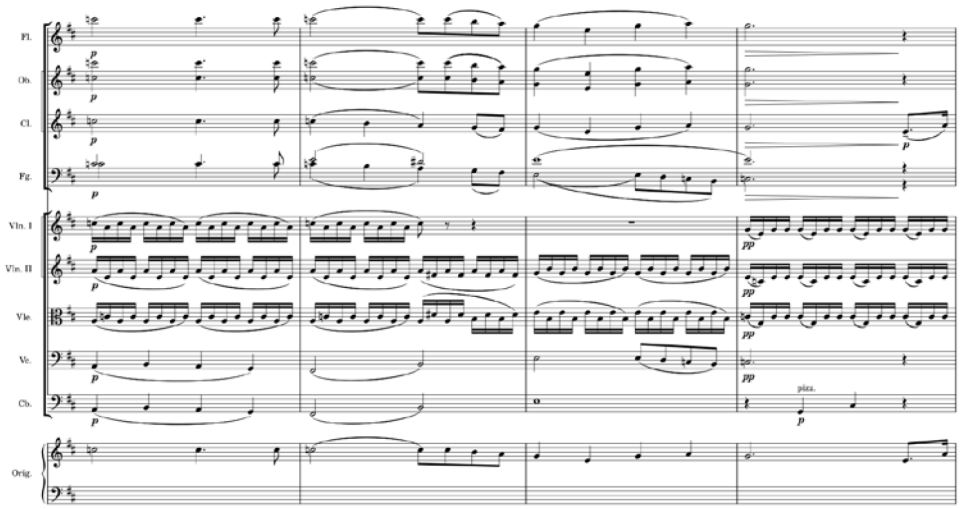

Fig. 8. Franz Schubert / Luciano Berio, *Rendering* (beginning)

In his first chapter of the Harvard University Lectures, *Translating Music*, Berio states that the simple transcriptions that composers made of various works[10] represent the identification of the copyist with the musical text (Berio, 2006, p. 35). Moreover, in connection with the compositional processing of some musical creations, Berio manifests his analytical capacity rather through a new opus than in a musicological analysis: "I have always thought that the best possible commentary on a symphony is another symphony, and I reckon that the third part of my *Sinfonia* is the best and deepest analysis that I could have hoped to make of the Scherzo from Mahler's Second Symphony. The same is true of my *Rendering* for orchestra, which is my own act of love for Schubert and for his sketches for his last unfinished symphony in D major (D 936A), which occupied him during the final weeks of his life" (Berio, 2006, p. 41).

Rendering therefore starts not only from a text to be passed on, brought to the concert hall in a plausible form, but also from a much more substantial need, from the potential of that text, from sketches that capture Schubert's creativity to an assumed creative accomplishment. Berio's representation on the musical structure is essentially organic, the external appearance, the surface, formal structure, being secondary: "A melody by Schubert or a musical configuration by Schoenberg are not the pieces of a musical chessboard; they carry within themselves the experience of other melodies and other configurations, and their transformations are inscribed, so to speak, in their genetic code" (Berio, 2006, p. 12). Berio's admiration for Schubert is, therefore, to be found in the very imagination and inventiveness of the artist, whose

[10] Brahms copied Schubert's lieds, Bach copied manuscripts by Vivaldi, Kurtág, Webern's creation etc.

manifestation in these sketches he wishes to pass on: “The artist’s imagination is a world of potentialities that no work will succeed in realizing” (Calvino, 1988, p. 65).

8. The sketch as a historic document

The sketches of the second part, *Andante*, allow us to penetrate the intimacy of the creative laboratory and reveal to us for the first time in the Symphony the composer's interest in counterpoint. Historiography mentions that in the last months of his life Schubert attended for a short time, together with his friend Josef Lanz, the counterpoint classes of Simon Sechter, a professor of composition at the Vienna Conservatory, Anton Bruckner's future professor of composition. The classes were interrupted by Schubert due to the illness that killed him shortly afterwards. On the first two staffs there are a few short exercises of opposite polyphonic movements. There are brief indications of Schubert's preoccupations in the last year of his life, which will be explored in Part III of *Symphony* D 936A, a synthesis between what was originally intended to be a *Scherzo* as Part III and a final rondo as Part IV (Gülke, 1982, p. 92).

Composed in a B minor key, the second part was rightly called Schubert's “swan song”, resembling Gustav Mahler's *Adagio* from the *10th Symphony* or Bruckner's music (Steinbeck, 1997, p. 665). Schubert sketches in this part musical ideas of a fragile and at the same time shocking lyricism: T_1, in B minor, the tone of the *Unfinished*, brings the penetrating expressiveness of the oboe, followed closely by a second voice, which moves in a dotted, complementary rhythm (Fig. 4).

A second musical idea comes with a strong timbre and harmonic contrast. The horns are the ones that play triumphant chords, in dotted rhythm, in the bright relative D major, to return by repeating the phrase in the basic key, B minor (Fig. 9). They are answered by a transition consisting of processing of the sigh motif.

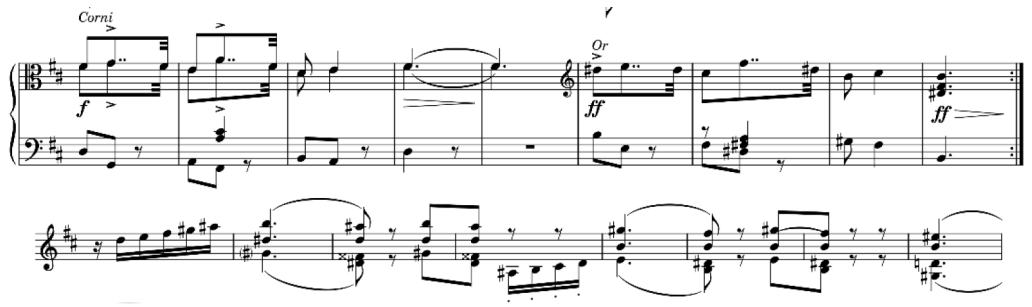

Fig. 9 Franz Schubert, *Symphony no. 10* in D major, D 936A, Part I, T_2

The dominant is reached through a variation of the main theme, but through the homonymous variant, F sharp minor. Only after the establishment of this tonic in the minor mode will a new theme appear, whose dreamy color is rendered both by the arching of the melody and by the brightness of F sharp major (Fig. 5).

Also belonging to the second part is that new musical idea, with the indication *Zum Andante*, present in the middle of the *Scherzo*, which seems a heavenly transfiguration of the lament of the first theme. This new theme in F sharp major becomes the secondary theme in the form of Newbould, because "Schubert could not have let such a melodic treasure to be heard only once" (Newbould, 1995, p. vi). Newbould's explanation is indeed pertinent: since Schubert added this theme after Part II had already been sketched out while working on *Scherzo*, it is very likely that he later reconsidered the formal structure of the part (Newbould, 1995, p. vi).

Immediately after the exhaustion of the expansive melodic profile of the theme, which reaches the octave interval, Schubert continues with a melodic-harmonic sequence, the continuation of which Newbould and Berio interpret completely differently (Fig. 10).

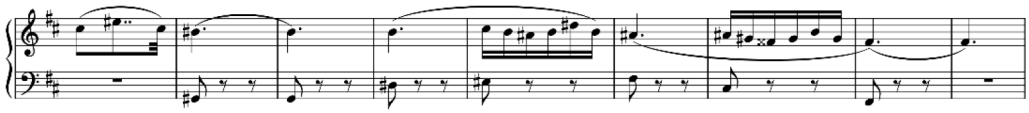

Fig. 10 Franz Schubert, *Symphony no. 10* in D major, D 936A,
Part II, *Zum Andante*

After the cadence of the theme on the tonic, F sharp major, a theme characterized by Gülke as an "island added by pure major" (Gartmann, 1995, p. 145) in a slow B minor part, Schubert's writing interrupts, leaving on the next page room for further processing of the *Scherzo* theme (Fig. 11).

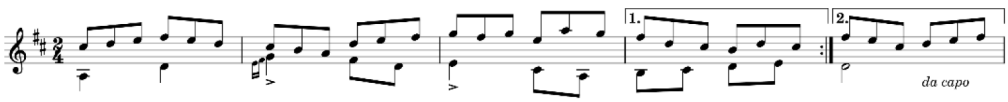

Fig. 11. Franz Schubert, *Symphony no. 10* in D major, D 936A,
Part III, *Scherzo* (beginning)

Looking more closely at this end of the musical idea in Fig. 10, respectively the sequencing of the dotted cell and its harmonic support, we discover Schubert's audacity to probe the harmonic zones of the tonal dial (Table 2). We are at the edge of the abyss, between the tonalities with the sharps and those with the flats, and the return to that final F sharp is imperceptible, as an act of salvation, which we realize took place only after it

had passed. If Schubert, during the sketch, kept the alterations corresponding to the sharp tones in his orchestration, Newbould, for ease of reading, mixes the notation in the two enharmonic zones, including not only chords for sharp tones but also chords with flats (Fig. 12).

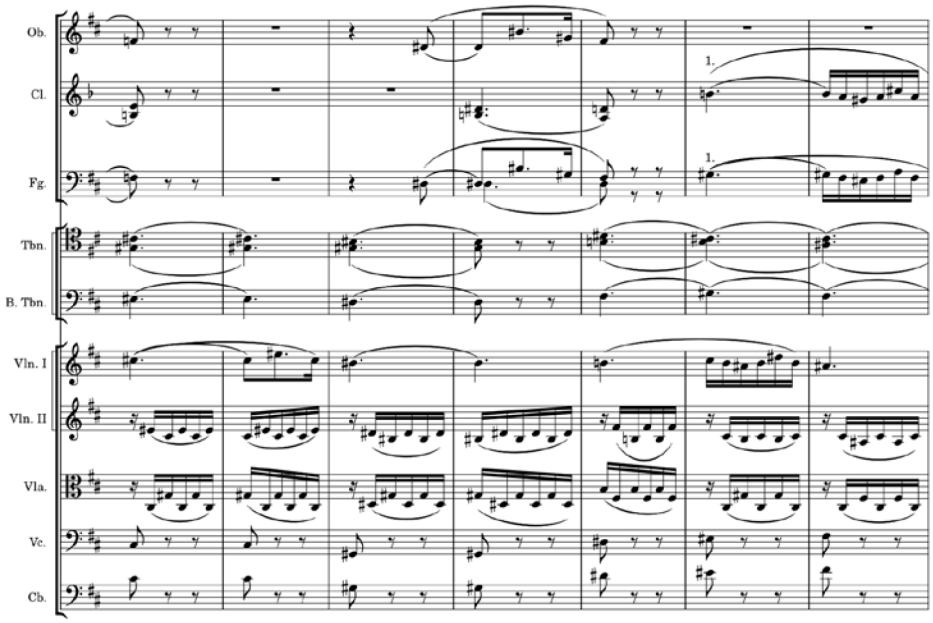

Fig. 12 Franz Schubert, *Symphony no. 10* in D major, D 936A,
Part I, ar. Brian Newbould, bars 95-111

F#:	I	VI D# E♭	III A# B♭	V C# D♭	II G# A♭	IV B C♭	V6 5	I
measures	96	98	100	102	104	106	108	109

Table 2 Harmonic structure

Tonal "levitation"[11] (László, 2020, p. 257) through enharmonic sequences, at the crossroads of signs, awakens in Berio's score a continuation different from the classical form used by Newbould. The harmonic suspension and isolation of the fragment in the middle of the *Scherzo* in Schubert's sketches

[11] "In the classics, there is a real *breakthrough* of the tonal correlation, that is the cessation of the logical interconditioning of sounds, in closed sentences or modulatory transitions, which no longer constitute deviations through common chords, harmony or chromaticisms, etc., only based on *two* technical phenomena: *the free sequence* or *the succession of diminished seventh chords* [...]. The first of these chords of the diminished seventh also belongs (directly or as a counter-dominant harmony) to the main key; this may be followed, in the case of total disruption of the tonal correlation, by several chords of the diminished seventh, the last of which being again connected to the logical harmonic context."

is presented to us as a new idea, not yet anchored in the form of Part II[12] and it becomes a new opportunity for Berio to open the door to "cemented" musical interpolations. The suspension of the tonality is transformed from one measure to another into an increasingly sparse, indistinct musical mass, where the main chords and the melody that still show resistance – a resistance of sketched thoughts – are contrasted with classical harmonic triads from the two "worlds", of the flats and the sharps, as a real confrontation, in which the two camps are confused and immersed in each other, "[in] an utopian window of an unattainable happiness"[13] (Lück, 1985, p. 432).

[12] The suggestion of the tonic-dominant ratio would be enough to build a classical sonata form, but Berio also intends to capture the fragmentary nature of the sketches, not just their musical content.

[13] "[in] ein utopisches Fenster einer ihm nicht mehr erreichbaren Freude."

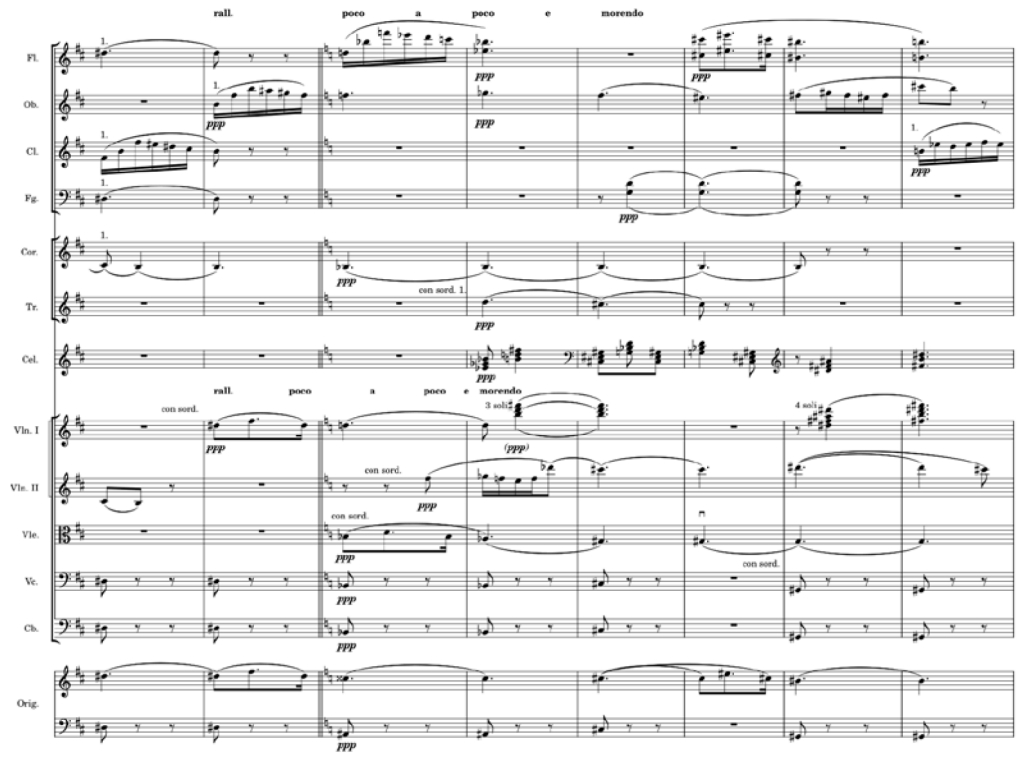

Fig. 13 Franz Schubert / Luciano Berio, *Rendering*, Part II (bars 120-134)

The area of "utopia" is reached by dynamic (*ppp*), agogic and expressive indications (*rall. poco a poco e morendo*), timbre (celesta, *con sord*. for strings and brass), a sound texture above which Schubert's melody circulates from one instrument to another (violas – flutes – violins II – flutes), with counterpoint comments on Schubert's notes, taken by Berio from other sections of the form. The dreamlike momentum dissipates more and more until the next transition section between Schubert's sketch fragments, which is preserved throughout its *sempre ppp*, *immobile e lontanissimo*, in an amorphous mass, "furrowed" only with a few flickers of motifs, transfigured (here, from the lied *Die Wetterfahne*, D 911), gestures from Schubert's creation, until the return of the main theme of the oboe.

Luciano Berio's stated intention was to "restore" Schubert's sketches, in the sense found in the 1980s in Italy, when there were massive incentives to rehabilitate historical monuments[14] (Metzer, 2000, p. 95). For the title of his homage to Schubert, Berio was looking for an Anglo-Saxon version of the Italian name "restauro" (Gartmann, 1995, p. 130). Berio clearly delineates his perspective on these sketches: "*Rendering* with its dual authorship is intended as a restoration of these sketches, it is not a completion nor a reconstruction.

[14] Even the Sistine Chapel was rehabilitated in this context.

This restoration is made along the lines of the modern restoration of frescoes that aims at reviving the old colours without however trying to disguise the damage that time has caused, often leaving inevitable empty patches in the composition (for instance as in the case of Giotto in Assisi)" (Berio, 1991, p. 3).

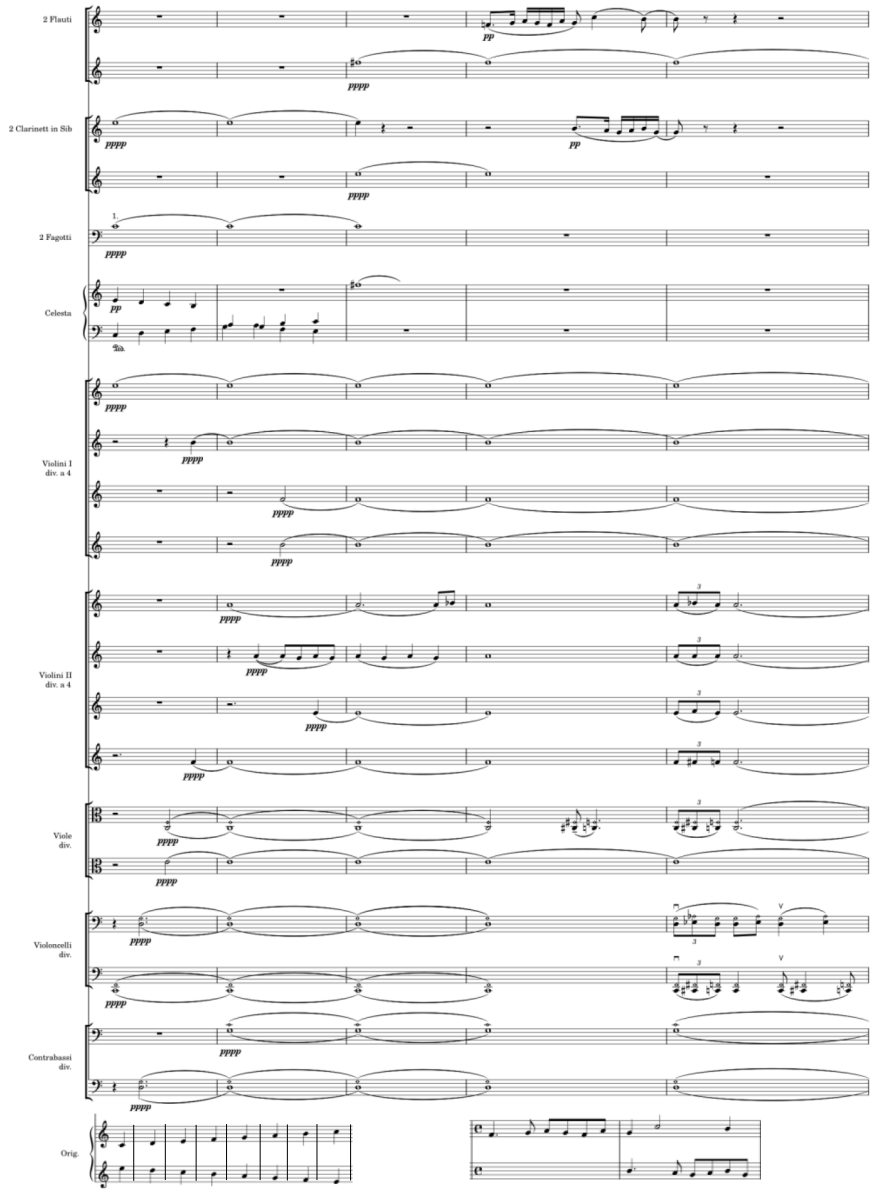

Fig. 14 Franz Schubert / Luciano Berio, *Rendering*, Part II (meas. 1-5)

The creative, double-authored perspective in *Rendering* makes these sketches to be analyzed and interpreted primarily as historical documents. Thus, for Berio what matters is not only the musical ideas that could be part of a last

symphony sketched by Schubert, but all the ideas contained in the sketches, which transmit various kinds of fragmentary information about the last months of the Viennese composer's life. Thus, in *Rendering*, the beginning of Part II does not start with the main theme of the oboe. Since the sketch contains a few counterpoint exercises in the mirror before the actual beginning of the part, Berio begins the second part with an introduction, where these exercises are presented (exposed by the celesta – the instrument that announces the presence of Berio – and by the woodwinds), on the same *lontano* background, specific to his authorial interventions.

The area targeted by Berio is that of Schubert's thoughts, ideas, preoccupations, which also manifested in his creation and which, can especially be observed in the historical document. These simple exercises bear witness to Schubert's interest in counterpoint art, which is abundantly reflected in this last Symphony, both in Part II, through the complementary movements of the voices, and especially in Part III. The combination of the *Scherzo* character with that of polyphonic syntax is considered an experiment for Schubert's creation (Gülke, 1982, p. 92). Indeed, the sketches show several attempts at polyphonic processing of the *Scherzo* theme, some of which are considered unsuccessful, despite some "reizende, gutmütige Episode" ["charming, quiet segments"]. However, Newbould, a researcher with a deep knowledge of the Viennese composer's creation, believes that some parts of *Scherzo* cannot be integrated into a final form (Newbould, 1995, p. x).

This example shows us the limits of music processing in a certain style, bordered by the laws of a certain system. When Newbould intends in this performance of Schubert's last symphony to make "orchestral completions" which, "must be done with care, so as not to be in danger of exaggeration, though"[15] (Newbould, 1995, p. x), he is in fact referring to exactly those limits which Schubert strives to overcome, because – as Berio claimed – "The final Allegro is equally impressive and certainly the most polyphonic orchestral movement Schubert ever wrote" (Berio, 1991, p. 3). In this case, Newbould's intention, "to complete the symphony as Schubert himself might have done" (Newbould, 1995, p. v), no longer possesses the necessary means, because the comparative pattern is no longer sufficient and requires creative involvement.

9. Conclusions

Each of the three musicians who approached Schubert's sketches noted the need to adopt a certain position towards the unfinished manuscript, which would have also required revisions and final decisions from the author. Peter Gülke's purpose, out of a personal need – to listen to this symphony for

[15] "aber behutsam ausgeführt werden müssen, um nicht in die Gefahr der Übertreibung zu geraten."

Schubert's ensemble – is honest and restrained, manifesting itself in a devout distancing from the original, without major orchestration or form interventions. With its plausible classic form, Brian Newbould's arrangement remains a landmark for those looking for a version close to the original. Luciano Berio offers us a musical metaphor for these sketches: a sound fresco, in which the potential of Schubert's music is probed, and this attitude is manifested not only by a much more colorful orchestration of Schubert's music, but also by non-existent motivational processing in sketches (comments by the composer Berio on Schubert's music), by enclosing the historical document with all the data contained in it, as if searching for "density of invention and expression with a sense of infinite possibilities" (Calvino, 1988, p. 80)[16].

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