

1978

Motivic Unity in Selected Character Pieces by Johannes Brahms.

Janet Sitges Martin

Louisiana State University and Agricultural & Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_disstheses



Part of the [Music Commons](#)

Recommended Citation

Martin, Janet Sitges, "Motivic Unity in Selected Character Pieces by Johannes Brahms." (1978). *LSU Historical Dissertations and Theses*. 8163.

https://digitalcommons.lsu.edu/gradschool_disstheses/8163

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

MOTIVIC UNITY IN SELECTED CHARACTER PIECES

BY JOHANNES BRAHMS

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
in

The School of Music

by

Janet Sitges Martin

B.M., Florida State University, 1955

M.A., Mills College, 1956

May, 1978

UMI Number: DP69550

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI DP69550

Published by ProQuest LLC (2015). Copyright in the Dissertation held by the Author.

Microform Edition © ProQuest LLC.

All rights reserved. This work is protected against unauthorized copying under Title 17, United States Code



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

ACKNOWLEDGEMENTS

I wish to express special appreciation to several people who have helped to make this study possible.

First and foremost among them is Dr. Jack E. Guerry, my major professor, who initiated the idea for this work, and whose erudite yet practical assistance and unstinting generosity with his time and effort have made this research project, in particular, and my years at the LSU School of Music, in general, both pleasurable and productive.

Thanks are due to professors Paul Louis Abel, Milton Hallman, Kenneth Klaus, and Daniel Sher, the other members of my Committee, for valuable suggestions and assistance.

Invaluable assistance in typing and proofreading this study was given by Mrs. Marcelline St. Germain, secretary of the Loyola College of Music, whose pride in her work would have been difficult indeed to duplicate elsewhere.

Thanks are due to my students William McGreal and Mark Ouchida, and especially to my daughter, Laura, for graciously assisting in the preparation and assembling of the manuscript.

Finally, I wish to thank Dr. Joe B. Buttram, former dean of the Loyola College of Music, for making it possible for me to pursue the doctorate at the LSU School of Music. Without his encouragement and assistance none of my work at LSU would have been possible.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
LIST OF EXAMPLES.....	iv
ABSTRACT.....	xi
Chapter	
I. INTRODUCTION.....	1
II. CAPRICCIO IN G MINOR, OP. 116 NO. 3.....	9
III. CAPRICCIO IN D MINOR, OP. 116 NO. 7.....	21
IV. INTERMEZZO IN E-FLAT MAJOR, OP. 117 NO. 1.....	36
V. INTERMEZZO IN B-FLAT MINOR, OP. 117 NO. 2.....	53
VI. INTERMEZZO IN A MINOR, OP. 118 NO. 1.....	76
VII. INTERMEZZO IN A MAJOR, OP. 118 NO. 2.....	86
VIII. INTERMEZZO IN B MINOR, OP. 119 NO. 1.....	100
IX. INTERMEZZO IN C MAJOR, OP. 119 NO. 3.....	111
X. CONCLUSIONS AND RECOMMENDATIONS.....	123
BIBLIOGRAPHY.....	128
VITA.....	132

LIST OF EXAMPLES

Chapter II - Op. 116 No. 3

Example	Page
1 Measure 1-2	10
2 5-8	11
3 9-12	12
4 13-14	13
5 21-29	14
6 29-34	15
7 35-36	16
8a 39	17
8b 41-42	17
8c 55-58	18
8d 59-60	18
8e 64-70	18
9a 83-84	19
9b 91	19
9c 99-104.....	19

Chapter III - Op. 116 No. 7

1 1-10	22
2 21-28	24

Example			Page
3a	Measure	1-2	25
3b		21-22	25
4a		21-24	26
4b		29-32	26
5a		45-46	27
5b		1-2	27
5c		21	28
5d		29	28
6		47-53	29
7		47-57	30
8		71-73	31
9a		73	31
9b		1-3	31
9c		9-10	32
9d		21-23	32
9e		34-35	32
9f		47-48	32
10		74-75	32
11		76-92	34

Chapter IV - Op. 117 No. 1

1	1-4	37
2	4-6	37

Example				Page
3	Measure	7-8	.....	39
4		10-12	.....	39
5a		12	.....	40
5b		1	.....	40
5c		4	.....	40
6		13-14	.....	41
7		17-20	.....	43
8		21-24	.....	44
9a		1-4	.....	45
9b		5-6	.....	45
9c		21-22	.....	45
10a		26	.....	46
10b		28	.....	46
10c		1	.....	46
11		36-38	.....	47
12		38-45	.....	48
13		46-53	.....	49
14		51-57	.....	57

Chapter V - Op. 117 No. 2

1	1-2	.....	54
2	2-6	.....	55
3a	1-2	.....	55

Example			Page
3b	Measure	7	55
4		8-9	56
5		16-17	58
6		1-21	58
7		22-26	60
8		26-29	60
9a		29-31	61
9b		36-38	61
10		39-43	63
11		42-46	63
12		46-48	66
13		48-51	69
14		51-53	69
15		67-71	71
16		72-76	72
17		77-85	74
Chapter V - Op. 118 No. 1			
1		1-8	77
2		8-10	78
3		1-8	79
4		12-13	79

Example			Page
5	Measure	16-18	80
6		18-22	81
7		22-24	82
8		28-31	83
9a		12	84
9b		31-33	84
10		33-35	84

Chapter VI - Op. 118 No. 2

1		16-25	87
2		25-30	89
3		31-34	90
4		34-38	91
5		38-46	92
6		47-48	93
7		49-52	93
8a		2-4	94
8b		28-29	94
9		49-56	95
10a		57-60	96
10b		50-52	96

Example			Page
11a	Measure	1-4	98
11b		16-17	98
11c		24-29	98
11d		30-32	98
11e		49-52	98
11f		57-58	98
11g		73-77	98

Chapter VII - Op. 119 No. 1

1	1-8	101
2	9-16	102
3	17-20	103
4	20-30	105
5	31-37	107
6	37-43	108
7	43-47	109

Chapter VII - Op. 119 No. 2

1	1-3	112
2	4-5	112
3	6-12	113
4	23-25	114

Example			Page
5	Measure	25-29	115
6		29-32	116
7		33-37	116
8		37-40	118
9		41-48	119
10		49-56	120
11		56-70	122

ABSTRACT

The piano music of Johannes Brahms has been far less completely investigated than the orchestral, chamber, concerto, and vocal literature. With the exception of a valuable doctoral dissertation by Bernice Feinstein entitled "The Seven Capriccios by Johannes Brahms," the literature which covers the piano music only cursorily examines and briefly discusses most of the works. In the vast majority of sources, the piano music is divided into three groups: the early works which are diffuse in form and orchestral in concept; the virtuoso middle-period works in variation-form or other older forms; and the character pieces of the late period. The character pieces of opp. 76, 79, 116, 117, 118, and 119 are dealt with as a homogeneous group which are fully mature in style and concept and reveal no growth process within the group; they are also dispensed with as simple song-forms, vastly oversimplifying these masterfully conceived art-works.

A more thorough investigation of the piano music is a necessary requirement for a sensitive and intelligent performance, because there is a very intimate relationship between the structural aspects of the music and the expressive content. Such an investigation seems essential also to a thorough understanding of Brahms'

compositional art in general; this void in our corpus of knowledge regarding a major composer deserves to be filled.

The twofold purpose of this monograph was: first, to discover the degree and kind of motivic unity displayed in the character pieces, and second, to determine what changes in the technique of motivic unification take place within the late works from Op. 76 through Op. 119.

As a prelude to this study all of the works in these opera were analyzed motivically and placed into one of the following four categories: 1) Category I, works whose thematic material is entirely derived from the first theme; 2) Category II, works whose second themes are derived from some element in Section I; 3) Category III, works which do not fall into either of the foregoing categories but which are unified in some other fashion; and 4) Category IV, works whose second themes are not derived from Section I. As a result of this portion of the investigation it was determined that over half of the character pieces (17) fell into Category I, the category of the most completely unified works, and that all but five of the thirty works fell into Categories I, II or III, all of which indicate a strong degree of motivic unity. Additionally, it was determined that this high degree of unity is far more characteristic of the later works than the earlier works within the opera under examination, all of opp. 118 and 119 falling in Category I.

Eight representative works were then chosen for a more detailed motivic analysis to comprise the body of this work. These analyses resulted in the following conclusions: 1) a large number of works were unified by a germ-cell which generated all of the thematic material therein; 2) a smaller number of works were unified by the use of a single theme which was accorded various treatments but always maintained its melodic identity; and 3) monothematic treatment occurs more frequently among the earlier works examined, while the germ-cell principle occurs more frequently in the later works.

CHAPTER I

INTRODUCTION

The character pieces by Johannes Brahms are among the most important contributions to the pianist's repertoire, for they represent the ideal medium for the most expressive aspects of the pianist's art, and they are beautifully designed examples of the most sophisticated state of the composer's art.

Much has been written about the meticulous care with which Brahms constructed his music and the devotion to classical concepts of clarity of design he exhibited in his works. But primarily these writings have been devoted to his large works, especially those which employ classical sonata form or older forms such as fugue, chaconne, or variations. Writings concerned with piano literature deal in an extremely superficial manner with the construction of the small character pieces, labeling the majority of them simply as song-form. The sources most widely accepted as the best studies on Brahms' piano music are those by Max Kahlbeck¹ and Edwin Evans.²

¹Max Kahlbeck, Johannes Brahms, 4 Vols. (Berlin: Deutsche Brahms-Gesellschaft, 1904-1914).

²Edwin Evans, Handbook to the Pianoforte Works of Johannes Brahms (London: Wm. Reeves, 1936).

Their works are multi-volume writings which touch on every known work by Brahms. Indeed, each of these men did gather together a vast amount of hitherto scattered or unknown information, and the importance of these pioneer efforts to examine Brahms' piano music should not be underestimated. Nevertheless, these works are woefully inadequate in their treatment of structure, dealing in only a few paragraphs with the broad outlines of the song-form, which is at the foundation of most of the character pieces.

The character pieces exhibit a wealth of subtlety and sophistication of structural detail, which would merit a serious and exhaustive study if only to increase the general body of knowledge about one of the great composers of history. (They are just as meticulously constructed and reveal as much of the creative originality of their composer as do the larger, more frequently examined works for which Brahms is justly acclaimed.) But such a study is essential for more specific reasons than mere enrichment, as will be outlined below.

The genre known as "character piece," while not a nineteenth-century creation, experienced its greatest flowering in that century; indeed, it represented one of the central moving forces of nineteenth-century musical art--the expression of mood. In this respect, Brahms was dealing with a very contemporary notion when he wrote in this genre, and while he never deserted his classical proclivity for beauty of design, he did direct this element towards the accomplishment of a

romantic art form. One can still admire his craftsmanship for its own sake, but much is lost if one does not also see how design serves the expressive intent of his music. It is not far-fetched to say that a pianist cannot hope to be a true interpreter of Brahms without a thorough perception of design and how it serves the expressive goals of the music.

One recent and excellent work has addressed itself to one aspect of this area of study--the unpublished Ed.D. dissertation by Bernice Feinstein entitled "The Seven Capriccios of Johannes Brahms."³ Feinstein examines the seven Capriccios from several important structural standpoints. Her analyses are thorough and enlightening. However, the delimitation of her topic (seven pieces related more by title than by structural similarity), leaves considerable room for further study.

It is the purpose of this monograph to examine and describe the various means by which Brahms unified his character pieces motivically. Categories of Brahms' motivic technique will be determined and explained; all of the pieces from opp. 76, 79, 116, 117, 118, and 119 will be placed in the appropriate categories; and representative works from these opera will be analyzed for motivic structure. Conclusions as to the chronological development of his style will be drawn from the results of this categorization.

³Bernice Feinstein, "The Seven Capriccios of Johannes Brahms: Op. 76 Nos. 1, 2, 5, 8 and Op. 116 Nos. 1, 3, 7" (unpublished Ed.D. dissertation, Columbia University, 1972).

General Observations Concerning the Nature
of the Character Piece by Brahms

The external features of the pieces in the opera in question can be described for the most part in terms of the definitions of that form given by the foremost authorities on the subject. According to all the sources consulted, the major researchers in the history of the character piece are Martha Vidor,⁴ Erwin Bodky,⁵ and Willi Kahl.⁶ Mildred Ellis has examined these scholars' works and supplied translations for important excerpts in her unpublished Ph.D. dissertation, "The French Piano Character Piece of the Nineteenth and Early Twentieth Centuries."⁷ Another important source of information is Willi Apel's article on the character piece in The Harvard Dictionary of Music.⁸

⁴Martha Vidor, "Zur Begriffsbestimmung des musikalischen Charakterstückes mit besonderer Berücksichtigung des Charakterstückes für Klavier" (unpublished Ph.D. dissertation, University of Leipzig, 1924).

⁵Erwin Bodky, Das Charakterstück (Cologne: Mösseler Verlag Wolfenbüttel, 1933).

⁶Willi Kahl, The Character Piece (New York: Leeds Music Corp. 1961).

⁷Mildred Katharine Ellis, "The French Piano Character Piece of the Nineteenth and Early Twentieth Centuries" (unpublished Ph.D. dissertation, Indiana University, 1969).

⁸Willi Apel, The Harvard Dictionary of Music, 2nd edition (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1970).

In accordance with the generally accepted definition of the genre, the pieces under examination have titles (intermezzo, capriccio, ballade, rhapsody, romance) which give some indication of mood; they have no connection with the cyclical composite sonata form, using primarily a more or less freely adapted song-form or rondo, but occasionally sonata-allegro form; and they are of an intensely personal nature, portraying subjective feelings and emotions, while avoiding programmatic implications.

The single song-form or rondo framework on which most nineteenth-century character pieces are constructed assumes greater significance in Brahms' hands, not by means of extended length, but by means of a richly woven overlay of melodic, harmonic, and rhythmic inter-relationships, which impart an extraordinary sense of multi-faceted unity to these brief works.

After examining all of the pieces in the opera under discussion for the ways in which they were unified motivically, this writer has concluded that they could be divided into four categories of motivic treatment. A definition of these categories and a chart of the opus numbers which fall into each category follow.

Category I consists of those pieces in which the entire fabric is drawn from the material of Section I. These pieces create a very homogeneous effect.

Category II consists of those pieces in which fragments of the first theme in Section I reappear in all parts of the piece.

These pieces, while having contrasting themes, still maintain a high degree of unity through the use of certain motivic threads throughout the fabric.

Category III consists of those pieces which have less conventional but still definable thematic connections between sections. These pieces cannot be placed in either of the above categories, yet they achieve unity in their own individual ways.

Category IV consists of those pieces in which there is no thematic connection between the first and second sections. The notable feature here is the small number of pieces in the category--only five.

Category I

Op. 76 No. 4
Op. 76 No. 8
Op. 116 No. 1
Op. 116 No. 2
Op. 116 No. 3
Op. 116 No. 4
Op. 116 No. 5
Op. 116 No. 7
Op. 117 No. 1
Op. 117 No. 2
Op. 118 No. 1
Op. 118 No. 2
Op. 118 No. 3
Op. 119 No. 1
Op. 119 No. 2
Op. 119 No. 3
Op. 119 No. 4

Category II

Op. 76 No. 7
Op. 79 No. 1
Op. 118 No. 4
Op. 118 No. 5
Op. 118 No. 6

Category III

Op. 76 No. 1
Op. 76 No. 2
Op. 79 No. 2

Category IV

Op. 76 No. 3
Op. 76 No. 5
Op. 76 No. 6
Op. 116 No. 6
Op. 117 No. 3

Eight works from Category I have been chosen for examination in this paper. They represent what this writer considers to be the

finest and most illustrative examples of Brahms' approach to the creation of an entire composition from a single motive. The works to be examined are the following:

Capriccio in G minor, Op. 116 No. 3
Capriccio in D minor, Op. 116 No. 7
Intermezzo in Eb major, Op. 117 No. 1
Intermezzo in Bb minor, Op. 117 No. 2
Intermezzo in A minor, Op. 118 No. 1
Intermezzo in A major, Op. 118 No. 2
Intermezzo in B minor, Op. 119 No. 1
Intermezzo in C major, Op. 119 No. 3

Each of these works will be analyzed from the standpoint of motivic structure. The particular technique by which a work is derived from its generative motive will be discussed, and other parameters of unity which are affected by the motivic treatment will be indicated when applicable.

The choice of works was limited to Category I because that category clearly is most representative of Brahms' compositional technique, containing as it does over half of his character pieces. It should be noted that certain works within Category I were excluded because of features which make them inappropriate for examination in this context. Such a work is the Rhapsody in Eb major, Op. 119 No. 4, whose large scope and brilliant character make it atypical of Brahms' intimate and poetic approach to the character piece. Another such work is the Ballade in G minor, Op. 118 No. 3, which is constructed from a single motive, but in a manner which lacks the kind of organic growth and variety that characterizes many other works. This writer

believes that a well-rounded view of Brahms' style of motivic unification can be gained from the eight works included herein.

CHAPTER II

CAPRICCIO IN G MINOR, OPUS 116 NO. 3

Formal Structure

Section I	- Aa	- mm.	1-8
	Ab	- mm.	9-12
	Aa	- mm.	13-20
	Ab'	- mm.	21-28
Codetta		- mm.	29-34
Section II	- Ba	- mm.	35-47
	Bb	- mm.	48-61
	Ba	- mm.	62-71
Section I	- Aa	- mm.	72-79
	Ab	- mm.	80-83
	Aa	- mm.	84-91
	Ab	- mm.	92-99
Codetta		- mm.	100-105

This Capriccio is in 2/2 meter and carries the tempo marking allegro passionato. The piece is cast in a large tripartite structure, in which both Section I and Section II have smaller subdivisions, as can be seen in the chart above.

Theme Aa contains two important motives set into four roughly parallel two-measure phrases. The first important motive consists of the two half-note G's in the soprano voice of measure 1. The second motive, which completes the two-measure phrase, consists of three quarter notes in the soprano voice--the rhythm is the important element, for the notes change at each occurrence. Below motive 1, the alto voice contains a very important descending half-diminished

seventh chord which combines with motive 1 in such an intimate manner that the two together must be taken to be the main theme of Section I. Measures 1-2 contain a widely arpeggiated accompaniment figure with an inner melody which moves in contrary motion to the quarter notes of motive 2. The next two measures (3-4) serve as a kind of answer to the first two; the rhythmic and textural formats are the same, but the melodic contours are lower-pitched, and the cadential chords VII⁷/V to V simulate the effect of an authentic cadence in contrast to the earlier cadential chords I to V⁷. (The tonic chord appears only once in the entire section, in a very weak position, while the dominant chord occupies a central position reinforced by a dominant pedal point.)



Ex. 1 - Theme Aa, two main motives bracketed, and inner melody circled - mm. 1-2.

The third and fourth phrases, measures 5-8, are approximately parallel to the first two, with only minor differences: motive 2 appears in the inner voice of the arpeggiated left hand--now with quarter stems--while its parallel voice appears in its place in the

soprano with the melodic peak of theme Aa, and the arpeggiation appears in inversion.



Ex. 2 - Theme Aa, third and fourth phrases - mm. 5-8.

Theme Ab, in measures 9-12, is a four-measure interlude, which consists of two permutations of motives from theme Aa. The first is the eighth-note broken-chord figure which initially accompanied motive 1 in the alto voice and which is now doubled in the alto and bass. The chord itself is different, as is its particular intervallic formation, and it both descends and ascends, but its derivation is still quite obvious. The second permutation consists of a transformation of motive 1, $\text{♩} \text{♩}$, to $\text{♩} \dots \text{♩}$. The notes are E-flat and D rather than a single note as before. But the relationship between the figure $\text{♩} \text{♩}$ and the figure $\text{♩} \dots \text{♩}$ becomes clearer as measure 9 is repeated sequentially first on the notes F and E (measure 11) then on the single note G (measure 12), at which point the rhythmic figure $\text{♩} \text{♩}$ returns, the melodic figure of a repeated note returns, and the alto motive eliminates its ascending form while regaining, one

note at a time through three repetitions of the pattern, the original notes of the alto which accompanied motive 1 in measure 1.



Ex. 3 - Theme Ab - Permutations of motive 1 and its accompanying voice - mm. 9-12.

These four measures have tremendous thrust to the return of theme Aa. The sequential movement upward of the chord formation, the temporary shift away from the exclusively downward arpeggiation and the two-half-note pattern, followed by a dramatic return in measure 12 to those original patterns, give the return of theme Aa extraordinary power.

The return at measure 13 contains alterations which contribute further to the increased passionato effect achieved here. The two half-note G's are merged into a single whole-note G to enhance the thrust of an augmentation into quarter notes of the alto broken-chord figure. At the same time the original eighth-note version of this broken-chord figure appears in the bass voice, filling in the space which formerly was vacant in that voice in measure 1. The remainder of this section is identical to its earlier counterpart, measures 2-8.



Ex. 4 - Theme Aa - mm. 13-14.

Section Ab' enters at measure 21, this time a step lower on D. The rhythmic and textural patterns remain the same, but the sequence moves downward rather than upward. The sequence moves from D to D-flat to C. At this point, measure 24, the arpeggiation returns to an exclusively downward direction and the pattern $\text{♩} \dots \text{♩}$ returns to $\text{♩} \text{ ♩}$, as in measure 12. But the musical occurrence which occupied only one measure before now is expanded to four-and-a-half measures. The major event is a climbing chromatic line in half notes which begins with three C's and proceeds with enormous force towards its goal, G. The arpeggiation outlines increasingly larger and larger chord formations as the chromatic line pushes closer to the G. As this line gathers momentum, our expectation of G becomes powerful; but Brahms cuts off the line precisely at the crucial point, F#, and suddenly suspends his listeners in the limbo of a full two beats of silence. Only after these tense two beats does G finally arrive, and then only in the context of a subdominant triad rather than the much-expected tonic triad.



Ex. 5 - Theme Ab' - mm. 21-29.

The subdominant harmony in measure 29 is the beginning of a short but powerful codetta which borrows and recasts ideas from theme Aa. The most prominent borrowed idea is the eighth-note figure G, E-flat, C, B-flat, A in the alto voice of measure 1 which accompanies motive 1. The first two notes are telescoped to occur simultaneously, and all are treated in augmentation, now appearing as half notes. Motive 1, the two half-note G's, is also extended by augmentation to become two whole-note G's. The left hand arpeggiation is more sparse and angular in shape and consists of triplet quarters, a slowing down of pace in keeping with its


proximity to the cadence. (See Ex. 6 below.)

With an inspired stroke, Brahms maintains a second classification harmonization of these two measures (IV, VII⁷/V), saving first classification harmonization for an answering phrase created from a sequential repetition--D, B-flat, A, G--of the previous line E-flat, C, B-flat, A. This sequential repetition occurs in octaves in the left hand while the right hand picks up the angular, arpeggiated triplet quarters. The listener has been awaiting a G in a tonic setting for many measures; the G which ends the bass line just quoted continues to avoid such a resolution, for it appears as a highly dissonant tonic anticipation in a VII sonority.¹

Ex. 6 - Codetta - mm. 29-34.

Theme Ba of Section II begins quietly and slightly slower (un poco meno Allegro) in the key of E-flat major. It represents a marked contrast in mood, style, texture, and rhythmic activity. Yet,

¹This writer rejects the alternative analysis of G as the consonance with two dominant suspensions above it on the grounds that a) there is no aural shift from dominant to tonic harmony at that point, and b) it is in keeping with the masterfully planned five-measure delay of tonic resolution that none but the last G represents complete resolution.

of its three motivic components, two are derived from the first two measures of the piece, binding the whole of Section II intimately to Section I. Motive 1 of theme Aa, the two-half-note G's, still appears in the soprano voice of theme Ba, though this time as the third of the E-flat major tonic triad. At the same time motive 2 of theme Aa appears in octaves in the left hand, this time in triplet quarter notes (introduced in the codetta just seen). The third motive present in this section is born partly of Brahms' love of cross rhythms. In measure 35 a compound division of the half-note unit is established with the appearance of motive 2. Motive 3, a melodic skip up and a repeated note in the rhythm , gives us a simple subdivision of the half-note unit. A constant interchange between compound and simple subdivision of the half note is maintained throughout Section II, sometimes a juxtaposition, sometimes a superposition, resulting in a two-against-three rhythm characteristic of the style of Brahms.



Ex. 7 - Theme Ba - The three motives comprising all of Section II - mm. 35-36.

Section II's subdivision into themes Ba, Bb, and Ba are defined by a repeat bar after the first theme Ba, a modulation to G major at theme Bb, and a return to theme Ba in its proper key. This return remains exact for two-and-a-half measures before proceeding in similar but abbreviated form to a four-measure cadential figure which presents the three motives of this section in distilled and rhythmically augmented form. A measure-by-measure description of this section, however, would belabor the point needlessly. One can cast a brief glimpse at measures 35 through 71 and see that scarcely a single note, other than chord fillings, cannot be accounted for as a part of the three motives described above. These motives are all accorded such contrapuntal treatments as inversion, sequence, imitation, and augmentation; and they continually appear in various simultaneous combinations. This writer is reminded forcefully of the Sinfonia in F minor by Bach, in which the listener is treated exclusively to three subjects in ever-changing voice combinations--a process which finds an exact parallel here. An example of each of these contrapuntal treatments is illustrated below in lieu of a more detailed analysis.



a) m. 39



b) mm. 41-42



c) mm. 55-58



d) mm. 59-60






e) mm. 64-70

Ex. 8 - Contrapuntal treatment of the motive in Section II.

a) m. 39 - all three motives simultaneously, and motive 2 in inversion against its regular form;

b) mm. 41-42 - motive 2 repeated sequentially, inverted, and placed against a duple division rhythm derived from motive 3;

c) mm. 55-58 - sequence on the rhythm  in each hand, imitation between hands, then a sequence of just ;

d) mm. 59-60 - augmentation of the previous half-note figure, Ab - G, to whole notes; free augmentation of motive 2 into  and its inverted form against its regular form in the new rhythm as well as in even quarters in m. 60, tenor;

e) mm. 64-70 - all 3 motives at once, motive 3 in augmentation, and motive 2 in augmentation.

The return of Section I in measure 72 is exact in almost all respects. The few differences are designed to heighten the tension at climaxes (as at measure 83 where extra rhythmic activity and more pulse on the fourth quarter note add to the tumultuous second appearance of theme Aa), or in passages needing more thrust towards a goal (as in measures 79-82 and 91-98, where the range of the arpeggios is increased and contrary motion is used in place of parallel motion for textural variety and heightened dissonant effects). The codetta takes on an added measure of its earlier "passionato" character through the use of slower values (quarters) in powerful block chords in place of the former angular yet more forward-moving triplet arpeggios.



a) mm. 83-84



b) m. 91



c) codetta - mm. 99-104

Ex. 9 - Section I, recapitulation - examples of differences designed to heighten tension.

The external evidence of motivic one-ness in this piece is plainly obvious; the fabric of the whole piece is clearly woven from two main motives of Section I and a third motive in Section II. But one must look beyond this merely thematic connection to what must be considered the moving force which animates this piece. There is no doubt in this writer's mind that this factor is the constant presence of half-note pacing, even when motive 1 itself is not strongly in evidence--of an unavoidable and ubiquitous sense of pulse on beats 1 and 3 regardless of melodic content--which points to the half-note rhythm of motive 1 as the heart and soul of the whole work. Brahms has used the germ-cell principle here to create a kind of unity far more profound in its effect than mere thematic links could provide.


CHAPTER III

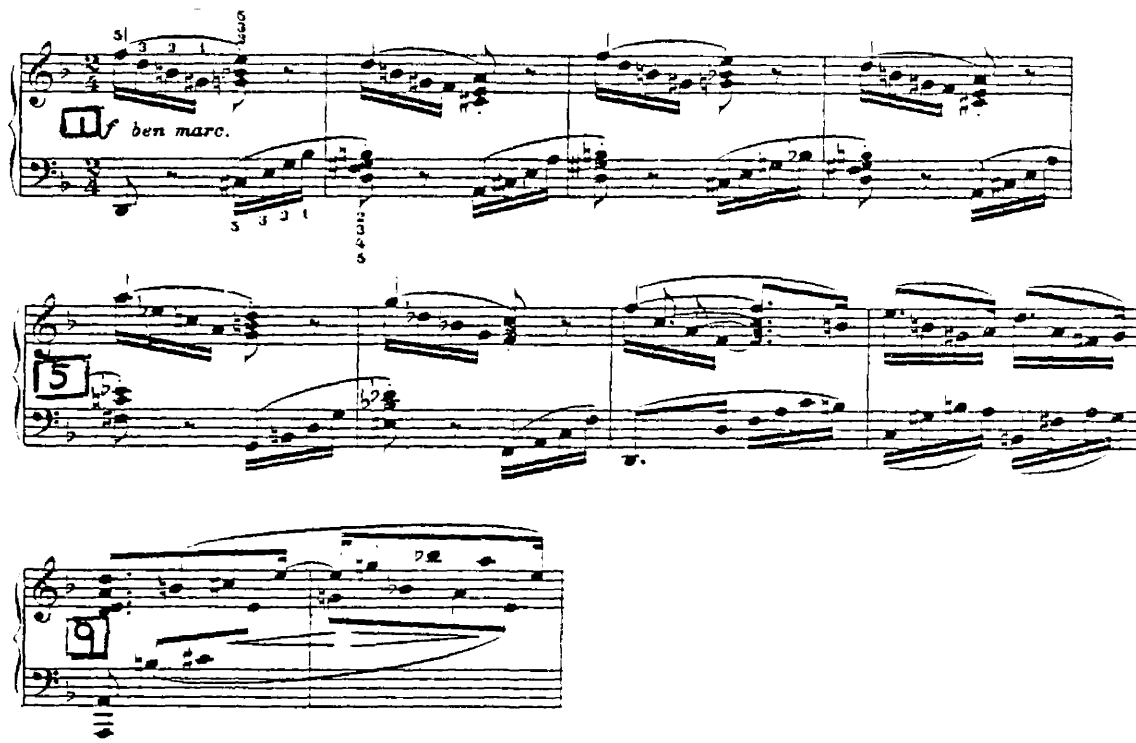
CAPRICCIO IN D MINOR, OPUS 116 NO. 7

Formal Structure




Section I	- A	- mm.	1-10
	A'	- mm.	11-20
Section II	- Ba	- mm.	21-28
	Bb	- mm.	29-46
Transition		- mm.	47-61
Section I	- A	- mm.	62-75
Coda		- mm.	76-92


This Capriccio begins in 2/4, moves to 6/8, and ends in 3/8. Its tempo marking is allegro agitato. It is cast in the conventional tripartite form, as shown in the chart above, but has an unusually large and self-contained transition section.

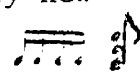
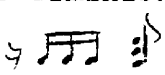
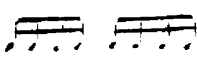


Theme A of Section I has two distinctive musical elements in it: 1) a melodic line that consists of several two-note phrases and a cadential arpeggio figure built from the outline of a diminished seventh chord, and 2) a snapping rhythm  which alternates between the hands and which also frequently outlines a diminished-seventh chord. The left hand version of this latter figure is a free inversion of the right hand figuration (occasionally exact inversion).



Ex. 1 - Theme A - main theme with its two main elements - mm. 1-10.

There is a stretto built into these ten measures: measures 1-2 present a four-beat idea with two parts, a two-note phrase which steps down and another two-note phrase which skips down; in measures 3-4 the idea is repeated and we expect this pattern to continue. Measures 5-6, however, break the pattern and consist instead of two downward skipping phrases, a device which shortens the time between skipping phrases to one measure instead of two. The rhythm  is introduced in measure 7; the right hand contains the pattern  while the left hand contains . In measure 8 this dotted

pattern replaces the original two-beat pattern  and now gives us downward skipping phrases only one beat apart. Beginning in measure 5, each of the two-note phrases begins a scale step lower than the last one. This descending scale contributes, as might be expected, to a drive to the dominant of our tonic key, A. At measures 9-10 where Section I reaches its cadence, the melodic line, doubled in alternating octaves in the left hand, consists of a rhythmic augmentation of the broken diminished-seventh chord, which appears in the left hand of measure 1 (C \sharp , E, G, B-flat), and a transposition of the last three notes of the opening melodic motive (F, E, D, A in measures 1-2, B-flat, A, E in measure 10).

Theme A is repeated in measures 11-20, with slightly new treatment. It is like a variation on a theme. Instead of  one note of the diminished-seventh chord is omitted and the rhythmic figure becomes  . Measure 17 does not have the held-back quality of its counterpart, measure 7, because the bass moves directly into the pattern  formerly withheld until measure 8, and the right hand eliminates the long-held pattern  of measure 7, moving immediately into its version of the rhythm of measure 8,  . The only change in melody or harmony occurs in the cadential figure, which outlines a descending rather than ascending diminished-seventh chord, this time on VII⁷/V in the approaching key of A minor, D \sharp , F \sharp , A, C.

Section II contrasts with Section I in many ways, yet the aural effect is that of subtly concealed similarity. The contrasts are obvious: 1) there is a new meter (6/8), but it is heard as 6/4 beginning on the second eighth note of measure 21; 2) there is a long, flowing melodic line which goes non-stop from measure 21 to measure 28 in smooth, unphrased, equal quarter notes.



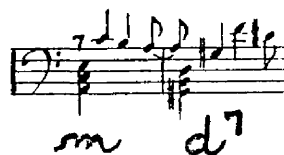
Ex. 2 - Section II, theme Ba, with aurally perceived meter indicated - mm. 21-28.

But the points of resemblance are present also: 1) the original accompaniment figure was a broken chord figure in consistent sixteenths which went in one direction for half a measure and the other direction for the other half a measure; likewise, the accompaniment here in Section II is also a broken chord pattern in even values (eighths instead of sixteenths) which goes in one direction for half a measure (the audibly perceived measure of 6/4) and in the

other direction for the other half; 2) there is subtle inversion-like treatment to be noted in the predominant motion in Section II from major or minor triads to diminished triads as opposed to the predominant motion from diminished triads to major or minor triads in Section I (see Ex. 3 below); 3) a further link can be seen in the similarity between the opening three notes of the themes in Sections I and II, a 3-2-1 scale step pattern in a minor key (F, E, D in Section I, C, B, A in Section II); 4) the same sort of melodic link exists between the high points of the melodies in both sections (B-flat, A, E in measure 10 and A, G#, D in measure 25).



a) mm. 1-2

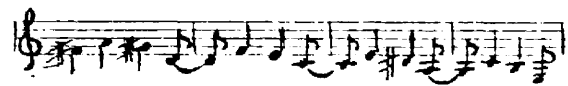


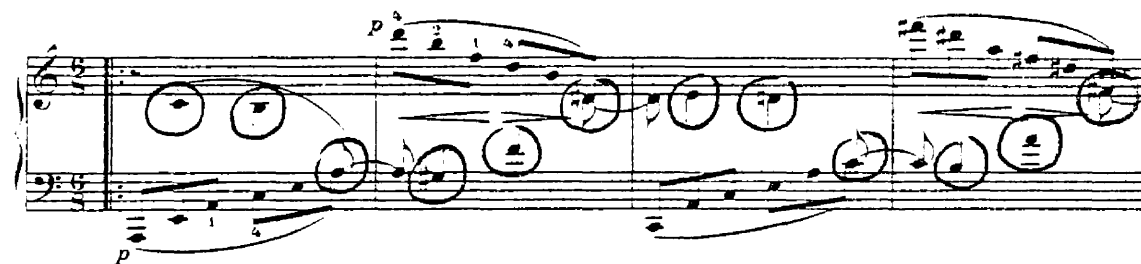
b) mm. 21-22

Ex. 3 - The inversion of harmonic motion between Sections A and B - mm. 1-2 and mm. 21-22.

Section II is itself a small tripartite structure. Theme Bb is cleverly derived from the last three notes of the melody in theme Ba. In measure 28 theme Ba ends with quarter notes C, B, E. In measure 29 theme Bb begins with the same three notes set in octaves. The origin of this figure can be traced back to the beginning of a four-phrase sequence (free but undoubtedly intentional) beginning in

measure 25. The melodic figure in this sequence, a step down followed by a skip (of various sizes) down, occupies the last half of Ba

 . At the beginning of Section Bb, C, B, E is the first motive of a two-motive phrase, F, E, E# being the second. This two-motive phrase is repeated sequentially a step higher, just as the two-motive phrase was at the beginning of theme Ba.



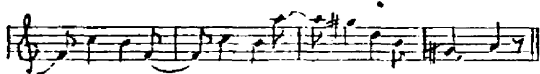
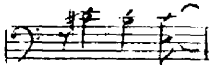
a) theme Ba - mm. 21-24



b) theme Bb - mm. 29-32

Ex. 4 - Sequential treatment of themes Ba and Bb, with notes of themes circled.

Measure 33 is the beginning of another sequence which has the effect of stretto. It contains only the second motive of the previous phrase (G \sharp , F-double sharp, G \sharp), accelerating the occurrence of that motive to once every half measure (again, the audible 6/4 measure) instead of every measure. Measure 35 breaks the pattern of the melodic contour but maintains such a strong rhythmic and textural identity with the preceding measures--indeed, providing such an indispensable climax for those measures--that one feels perfectly familiar with the new contour, a descending line F, E, D \sharp , D, C, B. It should be noted that theme Bb has maintained the same accompaniment pattern as was found in theme Ba.

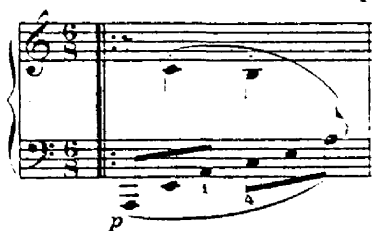
At measure 37 a slightly altered version of theme Ba enters. The melodic peak of this version is higher than the earlier one  (mm. 41-43), and harmonically it reaches its cadence on an A minor tonic triad (A major in the second ending) rather than the earlier V⁷. The last figure in the second ending concludes with the notes , a major version reminiscent of the opening of themes A, Ba and Bb.



a) cadence - mm. 45-46



b) theme A - mm. 1-2



c) theme Ba - m. 21



d) theme Bb - m. 29

Ex. 5 - Cadential figure at m. 45 and the opening figures of themes A, Ba, and Bb.

There is a large and elaborate transition section which takes us back to the recapitulation of Section I. It is cadenza-like in style, moving in constant sixteenth notes which give the impression of a single voice. It has triadic outlines as the sixteenths in Section I have, but there are more dissonances which cause more step-wise motion and consequently a more melodic flavor than exists in the earlier section.¹ There is also an implied second voice which imitates the melodic downward step of the initial motive in theme A.



(continued on next page)

¹Throughout this paper, the following abbreviations for dissonances will be used in the musical examples: App. = appoggiatura; PSR = suspension; (X) = accented passing tone.



Ex. 6 - Transition melodic line, with inner voice circled - mm. 47-53.

This two-note fragment dominates the entire transition section, and is the basis for yet another stretto; the notes F and E appear closer and closer together in measures 47-57 as the rhythmic values of the notes are shortened and the length of time between phrases decreases.



(continued on next page)

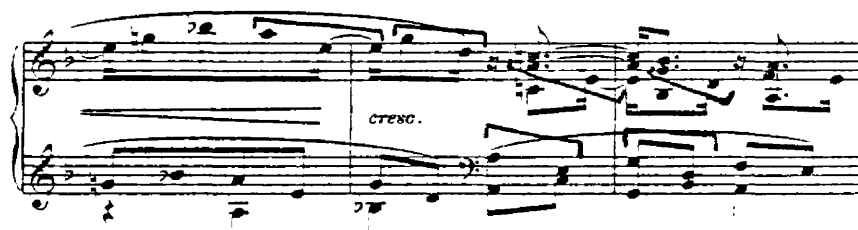


Ex. 7 - Transition section, stretto involving the two-note phrase - mm. 47-57.

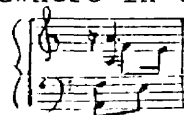
The F which has been drilled into the ear is then set into a diminished-seventh chord (G \sharp , B, D, F) which cascades downward for three beats. Brahms reverses direction in measures 59-61 with an arpeggiated diminished-seventh chord a half-step below (G, B-flat, C \sharp , E). These two diminished-sevenths, of course, are the same two which appear at the beginning of the piece, and they are a strident and exciting announcement of the return to Section I in measure 62. In looking back over the transition, one realizes more thoroughly the significance of the big role assigned to the note F and to the two-note phrase F, E. Brahms does in a melodic sense what Beethoven did in a harmonic sense when he insistently repeated a v^7 for many measures preceding a recapitulation. By sheer force of repetition both composers create an urgent sense of anticipation for what follows, holding back resolution until the listener's need for it is at fever pitch. If the performer fails to impart this urgency at this critical point, then he has failed to grasp the most exciting

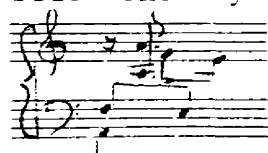
and essential musical utterance in the piece.

The recapitulation of Section I begins as an exact repetition of the original, and even reaches its cadence in measure 71 as it had in measure 10. But it is extended melodically by means of a sequence on the last two notes, A, E. In measures 71-72 the phrase A, E is repeated a step lower on G, D; in measures 72-73 it appears in the tenor and in a composite of two voices in the right hand.

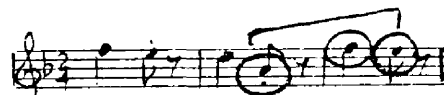


Ex. 8 - Melodic cadential extension of Section I - mm. 71-73.

Measures 72-73 also contain an inner descending scale line A, G, F, E, scale steps 5-4-3-2, which clearly define the direction towards the tonic D. In measure 73 we find a figure which we have seen repeatedly in various guises elsewhere in the piece - A, F, E; it appears here telescoped thusly: . In example 9 below one may examine this figure in its various contexts.



a) m. 73



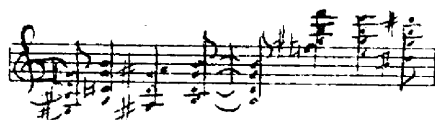
b) mm. 1-3



c) mm. 9-10



d) mm. 21-23



e) mm. 34-35



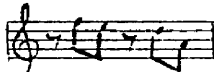

f) mm. 47-48

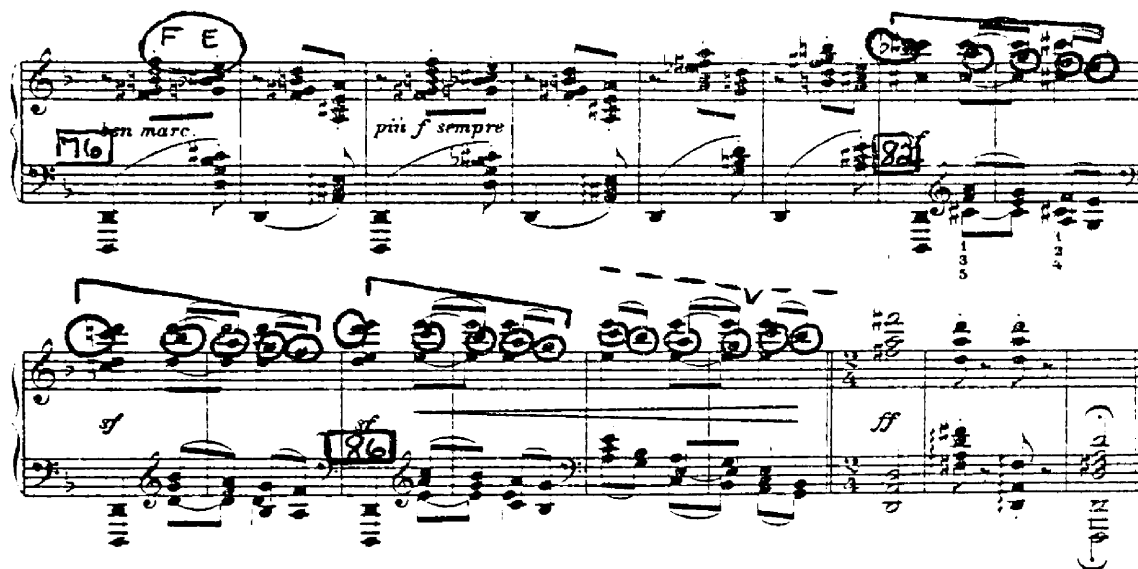
Ex. 9 - Measure 73 and other measures in which this figure appears.

We expect a resolution to a tonic triad in measure 74; instead there is a fortissimo repetition of the figure A, F, E, set in thick chords two octaves higher. The rhythm here is deliberately ambiguous, leaving the listener in a state of suspension as he awaits the inevitable arrival of the tonic.

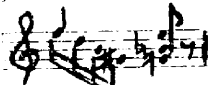
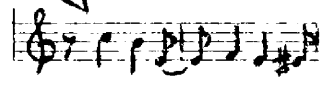
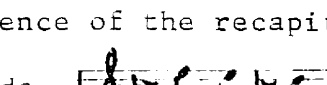

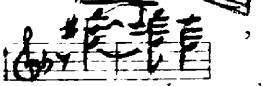
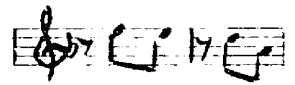


Ex. 10 - Final cadence at mm. 74-75.

A tempestuous coda commences at measure 76; it presents the material of Section I in a highly-charged and truncated version which gathers momentum by means of various stretto devices all the way to the end of the piece. Again Brahms has used a cadence to anticipate what will come next--the notes F, E, which are so prominent in the last two phrases of the cadence preceding the coda, are the first two notes of the coda. There is a tremendous increase in momentum as the meter changes to a fast triple which practically equates one whole measure with one quarter note of the previous section. Other alterations are the absence of sixteenth motion, the telescoping of the broken diminished-sevenths into block chords, the addition of a powerful D pedal point, and the change of accentuation and rhythmic shape of the subject . A further switch in meter occurs at measures 82-83, where two bars of 3/8 are forced into one bar of 3/4. These two measures are repeated sequentially a scale step higher in measures 84-85, and another scale step higher in measures 86-87. At this point, the pace is quickened yet again by the elimination of the quarter note from the pattern  and by the lengthened reiteration of the eighth-note pattern. The piece concludes with four massively resounding D major chords--a Picardy third cadence.



Ex. 11 - Coda - mm. 76-92.

There are many common denominators that bind this piece into a tightly knit unit, many deliberately similar techniques used in various parts of the piece, but the most pervasive one is the presence of the descending melodic second. This interval is at the core of theme A , of theme Ba , theme Bb , the transition , the cadence of the recapitulation of Section I , and the coda . It is revealing to note that these descending seconds are given extra prominence at major cadence points and major climaxes, and that the final eight measures before the end are occupied exclusively with

this interval. One can say of this piece, as of several others, that the unifying principle is a germ-cell from which all of its themes are constructed.

CHAPTER IV

INTERMEZZO IN E FLAT, OPUS 117 NO. 1

Formal Structure

Section I	- A	- mm.	1-8
	A'	- mm.	9-16
Transition		- mm.	16-20
Section II	- B	- mm.	21-28
	B'	- mm.	29-37
Section I	- A'	- mm.	45-57

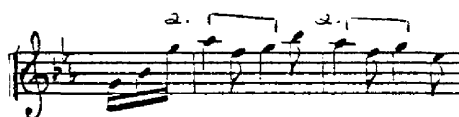
This piece is a gentle lullaby in a rocking 6/8 meter, with the tempo marking andante moderato. It was referred to by Brahms as "the cradle song of my grief,"¹ and indeed, captures the heartbreak expressed in the Scottish lullaby by Herder whose first two lines are quoted at the beginning. Theme A is basically a descending scalar idea, with a single ascending triadic figure finishing the scale. Buried in this line is the seed for the main melodic idea of Section II. The scalar element, motive 1, and the smaller element which generates theme B, motive 2, are indicated in Ex. 1 below.

¹Karl Geiringer, Brahms, His Life and Works (New York: Doubleday, 1961), p. 221.

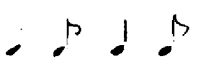


Ex. 1 - Section I, theme A, motives 1 and 2.

Going to the next phrase of theme A, measures 5-6, one finds motive 2 in retrograde form more prominently located.



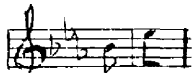
Ex. 2 - Section I, theme A, second phrase, motive 2 in retrograde - mm. 5-6.

The melody in measures 1-4 is accompanied by a gently persistent pedal point figure which consists of an E-flat and almost consistently a G in several voices which surround the melody in the rhythm .² An early clue to the lullaby-like

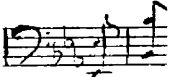
²The fact that the static tonic harmony in this phrase precludes any dissonant properties of this pedal point is incidental; the pedal point is present in almost every measure of the piece, and has that aural effect even when technically not dissonant.

immobility, which is central to this work, is the curiously static tonic anacrusis moving across the bar-line to a tonic strong beat.

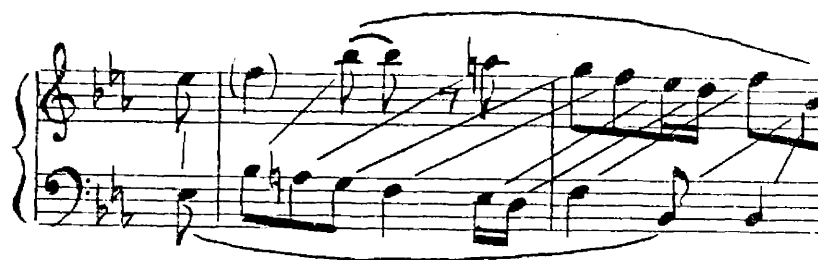
Phrase 4 of Section I, measures 7-8, places the melodic element in the bass in octaves. This melody is obviously a version of the first two phrases: it has the upbeat eighth of phrase 1, almost the same melodic contour as phrase 2 (differing only in the last two notes), and a strongly similar initial interval in which one can hardly miss the "tonal answer" implication--



initially, answered by



in measures 6-7. Nevertheless, this fourth phrase has some striking points of contrast with the previous phrases. The first and most obvious difference is the added thickness of texture created by the deeper register and the octave doubling; the second is the fact that this phrase is the most forceful and obvious (actually almost the only) departure from the deliberately quiet and static retention of tonic harmony in the entire section; the third is the elimination of the tonic pedal which is present in the previous three phrases, and the addition of a soprano melody which moves in nearly exact canonic imitation of the bass, differing only in its rhythm and in the insertion of one extra note. Notice also the continued presence of motive 2, bracketed in Ex. 3 below.



Ex. 3 - Section I, theme A, phrase 4, canonic imitation between bass and soprano - mm. 7-8.

After the increased sense of activity created by this bit of contrapuntal writing, the serenity of the opening measures returns and theme A' begins in measure 9. For two measures the repetition is exact; in measure 10 the bass C indicates the beginning of a new harmonic progression which replaces the static tonic harmony heard previously.

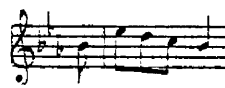


Ex. 4 - Section I, theme A', new harmonic progression in mm. 10-12.

This harmonic motion represents a crest in activity, is marked crescendo, and leads to the melodic high point of the section in measures 12-13. Again Brahms marks the peak with a bit of added contrapuntal interest. The very end of the melodic line in measure 12 is an incorporation of the rhythm found in two other spots (measures 4 and 5) and a free diminution of the initial five notes of theme A.



a) m. 12



b) m.-1 notes



c) m. 4-rhythm

Ex. 5 - Measure 12, theme A', and the two measures from which it is derived, measures 1 and 4.

Overlapping this ending, the first phrase of theme A re-enters in a higher voice, with certain alterations. The rhythm is transformed into a line of steady eighth notes, and the last three notes are E-flat, C, B-flat instead of E-flat, G, B-flat. In measure 13 the same melody enters in free canonic imitation in a middle voice without the opening anacrusis, with its rhythmic accentuation reversed (the previously strong-beat E-flat is now on the third eighth of the beat), and with the sixteenth-note rhythm occurring one eighth later than before.



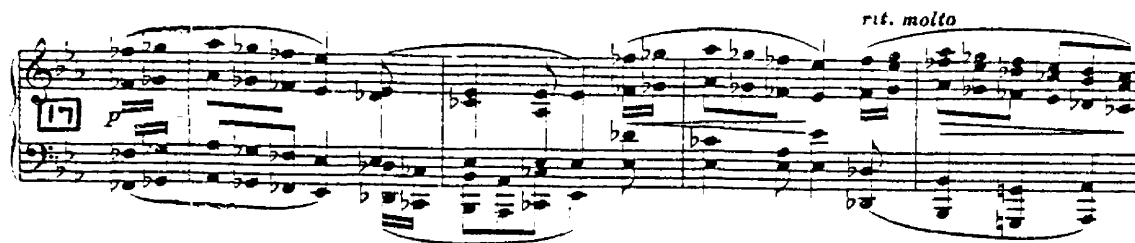
Ex. 6 - Canonic imitation in mm. 13-14 of theme A.

Adding further complexity to these same two measures, the former pedal point E-flat in the rhythm ♩ ♩ ♩ ♩ in 6/8 meter changes its rhythm to ♩ ♩ ♩ , producing the effect of hemiola. In summary, the original statement of theme A consists of two four-measure units, each divided into two two-measure phrases. Of these phrases, only the third is derived from motive 2 rather than motive 1. Theme A', which begins at measure 9, is also divided into two four-measure units, this time with all of its two-measure phrases being derived from motive 1.

There are some comparisons to be made from Brahms' presentation of these two related but not identical eight-measure themes. In the first eight measures, a studied effort at creating a static quality is broken only at measures 7-8, which contain the only area of harmonic motion, the only spot not containing the ever-present pedal point, and the sole example of contrapuntal activity. In the second eight-measure theme, the deliberately static effect recommences

at measure 9, but the previous effect of increased activity takes place sooner and over a larger period of time. Harmonic motion begins in the second phrase, measures 11-12, and contrapuntal activity and rhythmic variety take place in the third phrase, measures 13-14. A partial but not complete return to a static state occurs in the last phrase, where the continued presence of hemiola prevents perfect quietude--appropriate for the ending of a phrase which leads to new section whose mood of brooding somberness is in contrast to this section.

The transition section begins on the last two sixteenths of measure 16, in the startlingly somber subdominant key of A-flat minor. The note E-flat has a new role as the fifth of the new tonic triad, yet it remains as the dominant pedal point of this section. The melodic material of measures 1-2 is presented in two two-measure phrases, but several features combine to give it transitional quality: the unsettled feeling imparted by the emphasis on the last four notes of the natural minor scale (E-flat, F-flat, G-flat, A-flat); the change in texture resulting from the solitary open octaves; and the omission of the pedal point at the cadence in measure 20.



Ex. 7 - Transition - mm. 17-20.

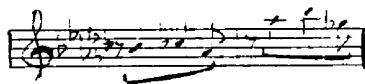
These features prepare us for the arrival of a new section, yet there is a surprise in store--the unexpected key of E-flat minor. Section II begins at measure 21 on a I_4^6 in E-flat minor, which follows in an unexpected yet perfectly logical sequence from the last chord of the transition--an A-flat minor tonic triad which serves as the subdominant in the new key. All of the external characteristics of this section are in contrast to the previous section. The key, of course, is different. The meter is still 6/8, but the rhythm no longer rocks along in the pastoral $\text{♩} \text{♩} \text{♩} \text{♩}$; the left hand pattern $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ maintains the aural effect of 6/8, but it has forward motion during the first two eighths and none in the third eighth--the reverse of the earlier pattern $\text{♩} \text{♩}$. The right hand contains a three-quarter-note rhythm which begins on the second eighth note, yet does not produce the effect of hemiola. The melodic material consists of a three-note phrase repeated in alternating octave segments, as opposed to the long, smooth scalar quality

of theme A.



Ex. 8 - Section II - melodic material - mm. 21-24.

Yet for all its contrasts, Section II haunts the listener with vague traces of earlier phrases which defy easy identification. Indeed, closer examination reveals subtle relationships. The first noticeable similarity is the continued presence of a pedal point-- a dominant pedal which falls on both strong beats in 6/8, in broken rather than solid octaves. The next feature, very subtle but quite pervasive, is the shape of the three-quarter-note phrase. Two consecutive phrases, measures 21-22, are shaped up a second and down a third--



. This figure, theme B, is a melodic inversion of motive 2 from theme A.



a) mm. 1-4

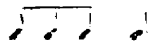


b) mm. 5-6



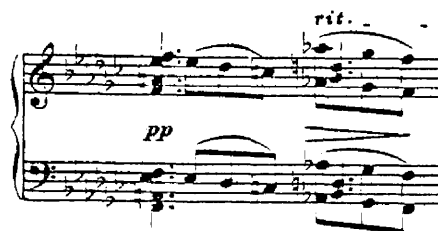
c) mm. 21-22

Ex. 9 - Motive 2 as it appears in theme A and theme B.

This motive, in one form or another, can be found in nearly every phrase of Section I. As it progresses through Section II, the contour of the motive alters somewhat, but the first two phrases are enough to establish the relationship, and the rhythm remains the same. Dispelling any doubt about the relationship of Sections I and II, measures 26 and 28 contain cadences whose melodic and rhythmic material are clearly derived from measure 1. Measure 26 contains the three-note descending motive plus the 6/8 pattern  from measure 1, while measure 28 contains the same three-note motive and rhythm (lengthened by a dot) in two-voice imitation.



a) m. 26




b) m. 28



c) m. 1

Ex. 10 - Theme B's cadences and measure 1, from which they are derived.

These eight measures, then, are actually related both rhythmically and melodically to both motives 1 and 2 from Section I. They are followed by nine more measures which follow the same scheme, differing only in some subtle harmonic changes which enrich the dark and somber tone of the section. The only notable difference occurs at the cadence in measures 36-37. These two measures are a rhythmic augmentation of the cadence in measure 28 which concludes the first eight measures of Section II and contain motive 1 and its

accompanying pedal point in invertible counterpoint. The eighths of motive 1 become quarters, and one measure is stretched to two. Where formerly there was a block-chord pattern in the rhythm  accompanying motive 1, there is now a block-chord pattern of three quarter notes accompanying two repetitions of motive 1, resulting in two-against-three rhythm. (See Ex. 11 below.)

An especially interesting feature at this point is a bit of harmonic sleight-of-hand. These two measures outline a B-flat dominant-seventh chord, then an E-flat dominant-seventh chord. One expects a resolution to A-flat major or minor, or at least a deceptive resolution allowing the most active tones in the dominant-seventh to resolve normally. But the seventh resolves downward through a passing tone to another chord member, and V^7 becomes, without any motion, an E-flat major tonic triad at the recapitulation of Section I. The utterly static quality of this total avoidance of dominant feeling in E-flat is but another musical means used by Brahms to produce the illusion of a cradle which is rocked back and forth in one place.



Ex. 11 - Final cadence of Section II leading to Section I -
mm. 36-38.

The recapitulation of Section I is like a variation on the original theme; it follows the original design closely but changes some of the details of the pattern. The first four measures, measures 38-41, are an identical repeat of measures 1-4 except for the octave doubling of the melody and alternation of the pedal point (also doubled in octaves) between low and high registers. The next four measures are also virtually identical to measures 5-8 except for an elaborate filling out in sixteenth notes of the alto voice.

Un poco più Andante


The musical score consists of three systems of piano notation. The first system covers measures 38 to 41, with measure 38 marked 'dolce' and 'col. 2a'. The second system covers measures 42 to 45, with measure 42 marked 'p'. The third system shows measure 45. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

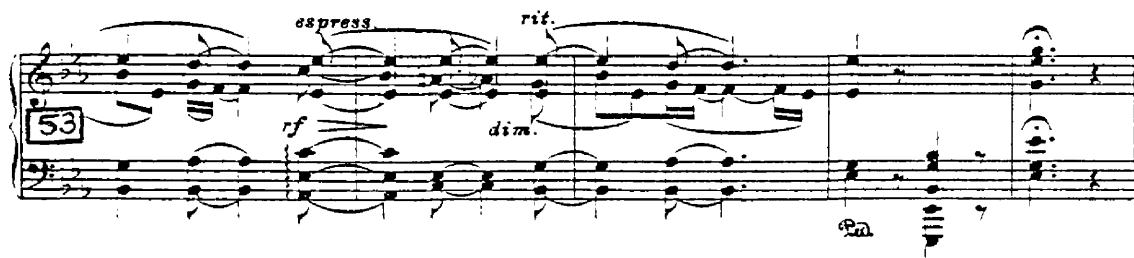
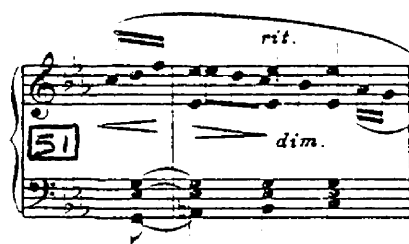
Ex. 12 - Recapitulation of Section I - mm. 38-46.

Measures 46-49 differ from measures 9-12 only in the substitution of V^7/III going to III for V^7/V going to V , arriving, as before, on a tonic triad. Measures 50-51 are a melodically more florid and rhythmically more complex version of measures 13-14, but they remain in strict canon. After this section of considerably heightened complexity, measure 52, and half of measure 53, return to a near-exact duplication of measures 15-16.

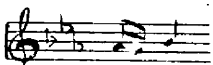
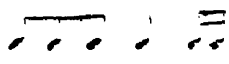
The musical score consists of three systems of piano music. The first system, measures 46-49, features a melody in the right hand and a bass line in the left hand. The key signature has one flat. The tempo/mood is marked *dolce*. The harmonic progression is indicated below the staff as I, VI, and V^7/III . The second system, measures 50-51, is more complex, with a melody in the right hand and a bass line in the left hand. The tempo/mood is marked *dolce*. The harmonic progression is indicated below the staff as III, V^7 , and I. The third system, measures 52-54, shows a continuation of the melody and bass line. The tempo/mood is marked *rit.* and *dim.*. The harmonic progression is indicated below the staff as III, V^7 , and I.

Ex. 13 - Recapitulation of Section I, with harmonic changes noted and canon bracketed - mm. 46-54.

At this point there is an abrupt rhythmic pause, creating a feeling of having been stopped just short of the goal on a very weak part of a weak beat which needs to go on, , and on a dominant-seventh chord which needs resolution. There is a strong sense of expectation and anticipation for harmonic, rhythmic, and melodic resolution. What follows (see Ex. 14) is a characteristic example of Brahms' predilection for resolving active tones to their proper places but in unexpected harmonic settings, or denying normal resolution altogether: F and D in V⁷ both resolve properly to E-flat, but in the context of a favorite Brahms retrogression, V to IV, and the seventh of V⁷ is denied any kind of normal resolution. Rhythmically we are thrown off-balance by the extremely weak position of V⁷ and the absence of sound on the beginning of the following dotted quarter. We are denied assistance in relocating a feeling of the beat by Brahms' re-entrance, rinforzando, on the sixth eighth note of the measure and by his persistent emphasis on the third and sixth eighth notes of the following measure. Melodically, the last note of the phrase, F, has a strong tendency to resolve downwards to E-flat; this tendency is denied, and it leaps upward instead to C. Finally in measure 55 the feminine cadence with the rhythmic pause just seen in measure 53 is reiterated, but with a different resolution. This time the pause ends on a legitimate anacrusis anticipation on the last sixteenth note of the measure, which leads us at last to the tonic triad which has been avoided for so long.



Ex. 14 - Final cadence, measures 51-57.

This work is a tour de force of maximum unity in the guise of apparent variety. Its middle section is such a cleverly disguised recasting of one three-note motive, , and one rhythmic pattern,  that one must search carefully to discover why the effect of unity is so intense. This search reveals, of course, that every measure of Section II is derived from one or another of these two figures.

Perhaps a greater coup, however, is accomplished by the constant maintenance of a single, all-important musical character, the quietly stationary mood of a lullaby. There are three very important means by which Brahms achieves this profoundly pervasive mood--first, an almost ever-present pedal point; second, a

harmonic scheme which moves in an extremely slow harmonic rhythm that remains for many measures on immobile tonic harmony, and which has relatively few of the rich altered and chromatic harmonies normally so prevalent in his style; and third, an almost total lack of strong melodic dissonance. The last of these is of prime importance and serves more than any other feature to illustrate the deliberateness and consciousness of Brahms' effort. Among virtually all of the other works examined by this writer, melodic dissonance has been a key feature of the style; among many of these other works, a specific melodic dissonance has been the kernel which generates all or most of the themes in a work and provides the most important thread of continuity therein. By contrast, the notable lack of such melodic dissonance in this work highlights the static rocking effect which is quintessentially appropriate for the intended mood of this work. It can be said, then, that while a high degree of thematic unity is present, the more intangible feature--cradle song character--is the most important source of unity in this piece, and is the motivating factor for most of the compositional procedures utilized.

CHAPTER V

INTERMEZZO IN B FLAT MINOR, OP. 117 NO. 2


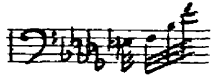
Formal Structure

Section I - Exposition - Theme A - mm. 1-22
Theme B - mm. 22-38

Section II - Development - mm. 38-51

Section III - Recapitulation - Theme A - mm. 51-72
Theme B - mm. 72-85

This Intermezzo is in 3/8 meter and carries the marking andante non troppo e con molta espressione. It departs from the song-form which is found in the majority of Brahms' character pieces, being cast in sonata-allegro form. It is a monothematic sonata-allegro, derived altogether from a single melodic idea, yet with sufficient stylistic and tonal definition of thematic groups to provide all of the contrasts necessary for this form. It is arguable that this work could be viewed as some other type of binary (A - B - transition - A - B) or ternary (A - B - transition - A - coda) structure. In the opinion of this writer, however, two factors outweigh all other considerations in determining the form--first, the inescapably developmental character of measures 38-51, and second, the conclusion of the piece with its second thematic group in the tonic major.

Theme A of the Exposition consists of motives which contain pairs of two-note phrases which are incorporated in a continuously running line of thirty-second notes and are marked with slurs. The thirty-second-note figure in which the melody is set consists of a downward octave filled in with a fifth that is preceded by an upper neighbor . The bass figure which continues during the eighth rest in the melody is the inversion of this figure--an upward octave filled in by a fourth and preceded by a lower neighbor, . The two-note phrases which comprise the melody are, of course, the upper or lower neighbor and the next note; it is they which account for most of the parameters of unity to be found in this work.



Ex. 1 - Theme A - mm. 1-2.

A particularly effective sequential treatment appears in measures 2-6. A two-phrase motive in measures 2-3, F to A-flat and A-flat to G-flat, forms the crest of the nine-measure period; in measures 3-4 they are repeated a step lower almost exactly, D-flat to G-flat and G-flat to F. A third repetition commences another step lower in measures 4-5, but this time is extended by another two-note

phrase, C to F, F to E-flat and D-flat to C. (See circled notes Ex. 2.) This is followed in measures 5-6 by an exact repetition of the last two phrases, resulting in a gently wistful echo effect.

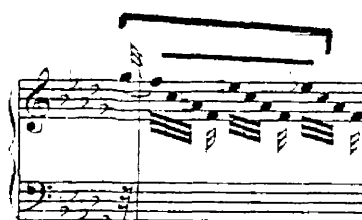


Ex. 2 - Theme A, sequential treatment, mm. 2-6.

At the cadence of this period, the pace is altered as the rhythm of the melody changes from the short-long pattern of the two-note phrases to evenly-spaced single eighth notes which now occur on all three beats in the measure.



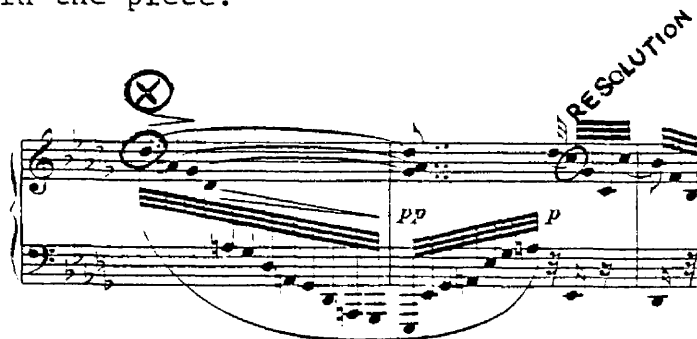
a) mm. 1-2



b) m. 7

Ex. 3 - Cadential rhythm compared to the rhythm of mm. 1-6.

The final note, D-flat, is held over an arpeggiated figure (smooth and sotto voce), which descends for one measure then ascends for another measure. These features--the eighth-note motion and the arpeggiation under the last note--are characteristic of several other cadences in the piece.



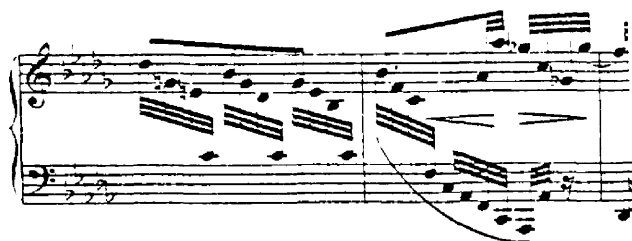
Ex. 4 - Cadence of first period, with dissonance marked - mm. 8-10.

Up until this point the overall effect is one of smooth consonance. The first note of each two-note phrase, occurring on the last thirty-second in each group of four, falls neatly into the harmonic scheme of that group and does not function as a dissonant member of the following group of four in which the second note of the phrase occurs. This role is destined to change, however, and the process of this change is intimately involved in the underlying plan of unity in this piece; it will be examined throughout the course of this analysis.

Our first inkling of the two-note phrase's potential for dissonance occurs in the cadence pictured in the example above. Brahms has spelled the chord structure here in a mystifying way--as a

seemingly misspelled IV⁷, E-flat, G-flat, A, D-flat. There is no possible triadic or seventh-chord structure which could be spelled this way. The problem can be solved, however, if one views this sonority as VII $\frac{4}{3}$ --A, C, E-flat, G-flat--with a D-flat as a dissonance which delays the arrival of and resolves to the note C. This cadence does indeed have the active properties associated with dissonance, and the prominently placed D-flat does become the first note of the following two-note phrase, D-flat to C. (See Ex. 4.)

The second period begins in measure 9, an exact repetition of the first for a few measures, and only different in details of harmony through measure 16. But the eighth notes in measure 16 move in triadic outline instead of the previous chromatic motion which led so quietly to the last note, and they do not lead to a cadence. They remain active and lead to an appoggiatura in measure 17 whose resolution lasts for only one sixteenth note before moving immediately back into thematic material instead of to a cadence. It is significant that this dissonance, B-flat to A-flat, is merely a rhythmically elongated version of the two-note phrases that follow, and in fact, but for octave displacement, is the first in a series of such phrases which outline a descending diatonic line in the current key of D-flat major.




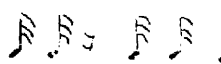
Ex. 5 - The non-cadential eighths and the appoggiatura dissonance in mm. 16-17.

The thematic material which follows the appoggiatura is the last half of what would have been a third parallel period different from the other two only in small harmonic details.




Ex. 6 - The half-period in mm. 17-22 as compared with the melodic lines of periods 1 and 2.

The cadence which concludes this half-period is set in the same rhythmic and melodic style as the cadence which ended period 1, but this time with no mysteries. It outlines a Neapolitan 6th chord in the key of D-flat major, in which will appear the forthcoming theme B, and includes a built-in ritard in the form of triplet sixteenths at the end of the thirty-second-note arpeggio accompaniment--an appropriate cadential slackening of pace at this major structural point.

Theme B is derived melodically directly from theme A. Only the rhythm is altered. The earlier dotted rhythm now becomes a series of even sixteenth notes,  instead of . The melodic contour and most of the intervals are also the same. Hence, the aural effect is one of thematic augmentation. A bit of two-voice counterpoint comprises the left-hand accompaniment, with the ascending two-note phrase from the left hand of theme A treated imitatively. The macro-rhythm of all the voices combined is that of continuous sixteenth notes, simply an augmentation of the original continuous thirty-second notes. The primary difference between the melody as it appears in theme A and in theme B is that the original thirty-second note accompaniment is no longer present; instead the theme is set in quasi-chorale style.



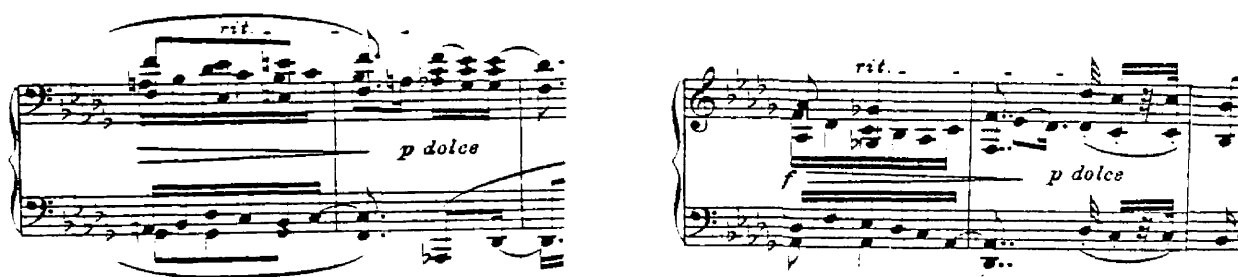
Ex. 7 - Theme B - mm. 22-26.

Theme B is not entirely a repetition of theme A; in measure 25 the rhythm  is maintained but the melodic contour begins to change, and the cadence in measure 26 is new. The next four measures, 27-30, consist of new material and a new texture. The two upper voices in parallel thirds move sequentially in a pattern of dissonances in eighth notes over a bass voice also in eighths. The two middle voices in parallel octaves move in winding, richly chromatic sixteenths.



Ex. 8 - Theme B, changing material in measures 26-29.

The next eight measures, 30-37, constitute a repetition of the last eight, with only harmonic differences. It is noteworthy that the cadence at measure 30 contains a V in B-flat minor which resolves deceptively back to D-flat major, while the cadence at measure 38 contains a V to I in D-flat major which moves deceptively back to B-flat minor. Neither cadence gives an indication of the next key!



Ex. 9 - The two deceptively resolving cadences in theme B - mm. 29-31 and 36-38.

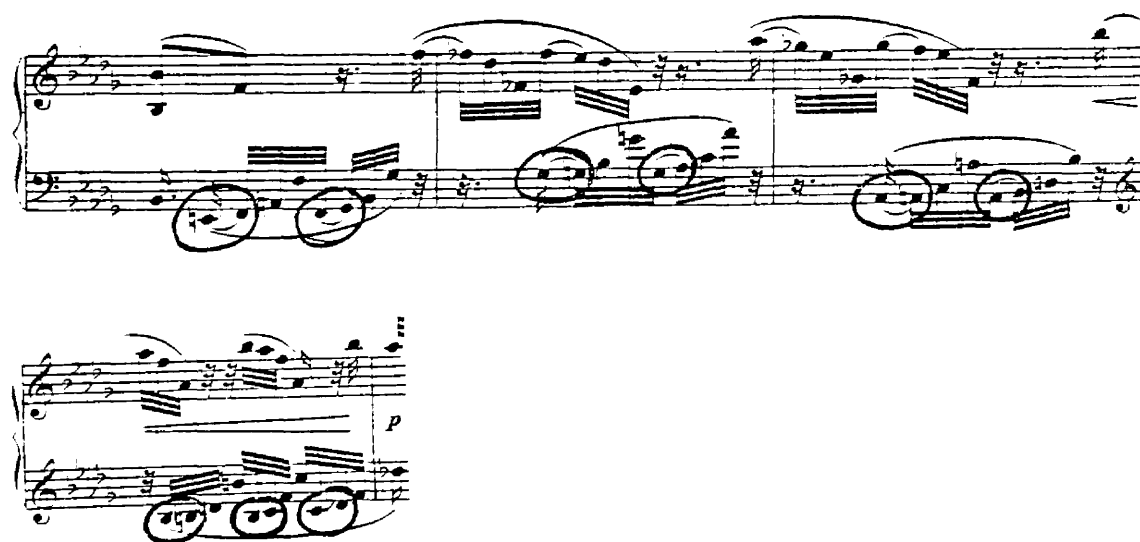
The external differences between the two-note phrase as it appears in theme B and earlier in theme A are of no great importance. What is really significant, however, is the subtle change in the treatment of dissonance in the phrase. In theme B, the first note of each phrase is far more likely to be a dissonant member of its rhythmic unit. The dissonances are relatively mild in nature, yet they receive a little more emphasis than they would ordinarily, because the rhythm of the bass line is so constructed as to cause the notes to fall frequently on the off-beat where most of the melodic

dissonances are. In other words, the treatment of the two-note phrase has become somewhat more dissonant than was the case in theme A.

Measure 38 is the start of the development section. It is undeniably developmental in nature; it creates a sense of tension and activity, using fragmentation of theme A in a constantly shifting and sketchily defined series of tonalities. It begins in B-flat minor, with the notes and rhythm of the first motive of theme A in open octaves in three voices, lacking the thirty-second note figuration until after the initial two-phrase statement. Following this octave statement, a four-measure stretto commences. The thirty-second-note accompaniment figure from theme A, with its two-note phrase still indicated by a slur, is used in an imitative pattern, each hand having a full two-phrase motive in turn. The imitation begins in the left hand in measure 39 in its original ascending form--in fact, almost the same notes, E, F, A, F in place of E, F, B-flat, F. The right hand follows in measure 40 with its original descending motive beginning on F, E instead of D-flat, C. Then the stretto tightens with the left hand motive entering on the second beat of the right hand motive. This overlapping pattern is repeated sequentially up a step in measure 41. The stretto tightens yet again in measure 42, where the right hand reiterates a single beat of the motive--B-flat, A-flat, F, A-flat--with only a sixteenth rest between beats instead of the eighth rest found previously in

measures 38-40. At the same time, the rising pattern in the left hand is lengthened to three beats, adding further to the sense of propulsion created by this telescoping of musical events.

The tonal center at this point is deliberately without definition. The controlling factor in the harmonic scheme here is an ascending chromatic line found in the bass line, which moves at an ever-increasing speed from great E in measure 39 to D-flat double prime in measure 42. The shifting and ill-defined tonality, the increasingly tight stretto treatment, and the insistent driving chromatic line combine to give this section tremendous momentum. It should be pointed out that this chromatic line is cast in the framework of a series of the ever-important two-note phrase--a new and important role for that figure.



Ex. 10 - Chromatic inner bass line, Development section, mm. 39-43.

The crest of all this activity takes place in measure 43, where the stretto dissolves into four measures of arpeggiation based on the familiar thirty-second note figure, alternately three octaves downward, then upward. This arpeggiation flows from the final repetition of the three reiterated right hand figures in measure 42, beginning with B-flat, A-flat. Two measures outline a D-flat major-minor seventh chord, while the next two measures outline a C major-minor seventh chord. As was pointed out above, Brahms has carefully avoided any feeling of a tonal center (in keeping with the developmental nature of this section), and these two seventh chords continue to defy analysis within a key context. It is not the harmonic structure but the increased significance of the two-note phrase which is noteworthy here. The notes of the two-note phrase in measures 43-44 are B-flat, A-flat, and they are repeated sequentially down a step on A-flat, G in measures 45-46. In these measures the two-note phrase generates every beat of the figuration, but more importantly, their increasingly dissonant nature is highlighted. Each of the first notes of the two-note phrases is clearly dissonant within its harmonic setting, and this dissonant character is strengthened by the static harmonies against which they stand out.

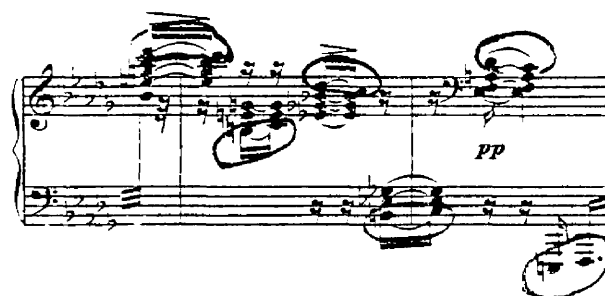




Ex. 11 - Dissolution of the stretto into arpeggiation in which the two-note figure is clearly dissonant - mm. 42-46.

Beginning at the end of the last arpeggio in measure 46, a series of events combine to give us a powerful rhythmic jolt: first, the two-note phrase occurs one sixteenth-note earlier than anticipated, placing the stress on the fourth sixteenth-note of the beat; second, the rhythm of the two-note phrase becomes sixteenth-notes, an augmentation of their former thirty-second-note values; and third, the unflagging thirty-second note figuration which has dominated this section abruptly ceases altogether. Nothing is left, then, but the two-note phrase, the notes of which are now D-flat, C. These two notes are higher members of the same harmonic structure heard in the last arpeggio figure, and lend melodic crest value to the important rhythmic events just described. But something of far greater importance takes place here. Measures 47-48 represent a reduction to its most distilled form of what is clearly the most important--perhaps the only important element--in this piece, the two-note phrase. This phrase appears, as in measures 39-42, first in the

right hand in its original descending form, then in the left hand in its original ascending form. The thirty-second note figuration is telescoped into block structures appearing on the first note of each two-note phrase. The transformation of these phrases into pure, unadulterated dissonances is complete here. The dissonances are sharp, acerbic, and set starkly alone for maximum impact.



Ex. 12 - The two-note phrase in its most dissonant form - mm. 46-48.

There is still no discernible tonal center at this point. The first two-note phrase in this section, in measure 38, consists of the notes D-flat and C, and the rising sequential treatment of it moves swiftly through a series of fleetingly suggested tonalities until measures 46-47, where it arrives again at the notes D-flat and C without having come any closer to identifying a key area. In measures 46-48, however, the solution to the riddle of the key is slowly unfolded, and the phrase D-flat and C plays a vital role in the process. This phrase appears in the right hand three times in successively lower octaves, and its ascending left-hand counterpart

appears twice on B, C, and--significantly--a third time on E, F. The first pair of phrases (D-flat and C, right hand, and B and C, left hand) in measures 46-47 is harmonized as part of a major-minor seventh chord, with both phrases converging on the root, C. We still do not know in what key context to analyze them. The second pair of phrases, the same notes as the previous pair, are reharmonized as part of a half-diminished seventh chord, again with both phrases converging on the root, C. The third pair of phrases, (D-flat and C, right hand, E and F, left hand), is harmonized as part of a major-minor seventh on F, and the reason for the change of notes in the last left hand phrase becomes clear. Brahms wants F, the root of this chord, to be prominently placed in the bass, because this chord is the one which finally defines the tonality. The major-minor seventh chord on F is a V^7 in B-flat minor, the key of the recapitulation.

We can now look back in retrospect at the harmonic structures of measures 47-48 and see that the progression was II^7 with a raised fourth scale step to II to V^7 in B-flat minor. At the same time we can look still further back and see that the notes D-flat and C, which begin and end this section, are an important part of a long-range harmonic plan in which C is the dominant of the approaching key, and D-flat is a dissonant upper neighbor.

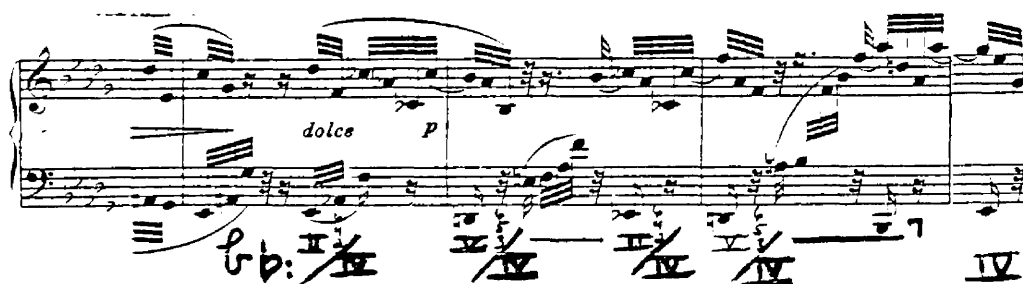
The last two-note phrase in the left hand in measure 48 moves smoothly into a delicate and intricate two-measure section of thirty-

second notes in both hands. For two measures the left hand arpeggiation outlines the dominant harmony of the approaching tonic. The right hand voice contains an inner melodic line which moves in scalar fashion from D-flat and C triple prime down an octave to D-flat and C double prime. In effect, it reverses in two measures the underlying line from the lower D-flat, C to the higher D-flat, C which took from measures 38 to 49 to be accomplished. In addition, it presents a version of the initial thirty-second note figure of the piece with all the intervals filled in in step-wise manner. (See Ex. 13.) As if to dispel any doubt about the central importance of the melodic figure D-flat to C, this downward line contains a rhythmic pause of two sixteenths immediately preceding the final D-flat which sets the figure apart prominently and additionally highlights yet another very important feature--this D-flat to C is the very first two-note phrase in the piece. It not only serves a crucial role in anchoring the shifting and unstable tonality of the entire development section, but it also serves as a long-range, deliberately-planned preparation for the return of the principal melodic idea of the work. In this sense one is reminded of the very similar treatment accorded the transition figure F, E, in the Capriccio, Opus 116 No. 7; F and E are at the foundation of the tonally unstable transition section and form an important link back to the return of Section I, whose first notes are also F and E.



Ex. 13 - Final cadence of the development section -
mm. 48-51.

The final D-flat, C of the downward scale line is harmonized with a VII⁷ in the now clearly defined key of the returning tonic, B-flat minor, and the stage is set harmonically, melodically and rhythmically for an exact recapitulation. This return takes place in measure 51--but with a characteristic unwillingness on Brahms' part to give us what we have been prepared to expect. The two-note figure is unexpectedly altered to D-flat, C-flat, and measures 51-53 take a brief turn towards the key of the subdominant, E-flat minor. From that point on to measure 60 the repetition is exact, except for an added scale line of thirty-seconds above the cadential arpeggio.



Ex. 14 - Recapitulation and temporary turn to the sub-
dominant key - mm. 51-53.


Measures 60-71 are intended to correspond to the equivalent measures in the exposition, measures 9-22. The rhythmic and melodic format is the same, but these measures are developmental in character in contrast to their earlier counterparts. The earlier measures stay solidly in B-flat minor until they modulate in clear and unambiguous style to D-flat major, the key of the forthcoming theme B; these measures move immediately out of B-flat minor and commence a sequence which travels swiftly through a series of ill-defined keys. Measures 67-68 involve an extended version of the rhythmic format of the cadence at measure 16, but they avoid its cadential feeling. They comprise a major-minor seventh chord on B and move non-functionally to a parallel passage of three measures which comprise another major-minor seventh on F. These three measures, measures 69-71, regain the cadential feeling of an approaching ending, and the chord structure proves to be V^7 in the delightfully fresh and unexpected key of B-flat major, the parallel major of the tonic key and the key of the recapitulation of theme B.



(continued on next page)

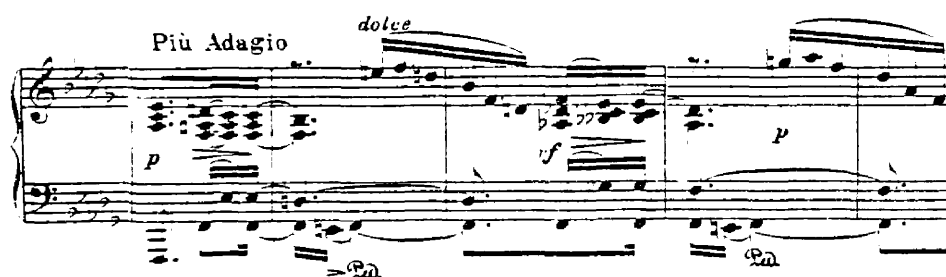


Ex. 15 - Non-functional seventh chords leading to the final cadence of theme A - mm. 67-71.

In some ways the harmonic process here is similar to that found in measures 38-51--a circuitous but careful long-range plan for arrival at the dominant of a key is involved, as well as a surprising turn towards a different though temporary tonic. In both places are found melodic elements from theme A to assist in accomplishing their goals; here it is the upward leap of a fourth found initially crossing the bar line from measure 1 to 2,  and the eighth note lines from both cadences in theme A.

Theme B of the Recapitulation, then, returns in B-flat major in measure 72, maintaining the major mode while accomplishing a return to the tonic B-flat. Rather than a full statement, however, only coda-like fragments are presented. In measures 72-76 the first motive of theme B, consisting of two downward two-note phrases, is repeated sequentially in its original chorale style three times, but the repetitions are separated, not merely by an eighth rest, but by a measure-long melodic phrase in sixteenth notes, which consists of

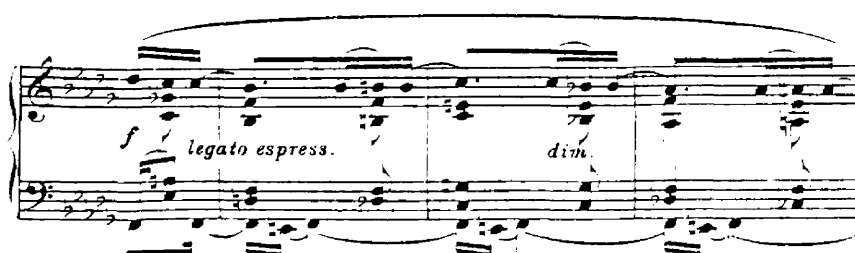
the upward two-note phrase found previously in the bass, followed by a descending broken-chord figure. The effect of this non-progressive repeating of one motive, the longer space between motives, and the non-continuousness caused by the insertion of the extra melodic phrases is one of stationary hovering over one place. This feeling is further highlighted by the continuous presence in the bass of a dominant pedal point F decorated with its lower neighbor E--the ascending two-note bass phrase which was previously treated in imitation in the lower two voices of theme B. There is a two-voice texture in the bass here also, but the descending form of the two-note phrase is used in the tenor in a kind of imitation in inversion.



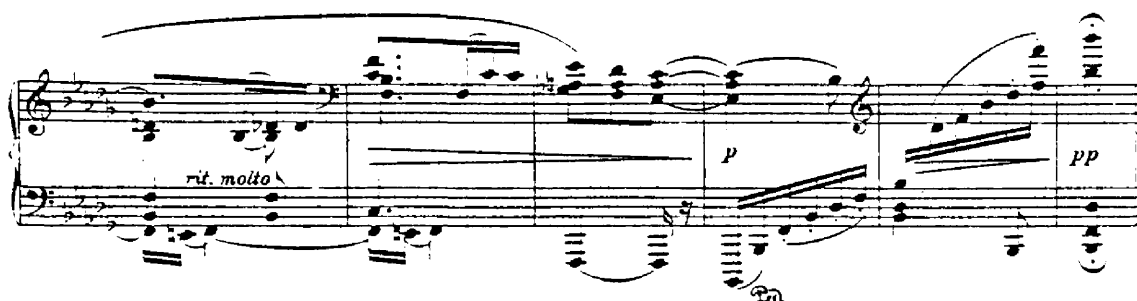
Ex. 16 - Recapitulation of theme B - mm. 72-76.

The measures in the example above move harmonically upward in thirds from a B-flat major triad, to a D-flat major triad, and finally to an F dominant-seventh. The major-minor ambiguity caused by the alternation in these measures between D-natural and D-flat finally ends in measure 77, where D-flat permanently supersedes D-natural, and the key of B-flat minor is established. At this

point the recapitulation becomes closer in design to its earlier counterpart. The two-phrase motives are again spaced an eighth apart, and the first two successive motives in theme B are approximately imitated in measures 76-78. These are repeated sequentially down a step in measures 78-80. The significant difference between this version and that of the exposition is that no other intervals are used but the major and minor seconds, ascending and descending. Formerly theme B--as well as theme A from which it was derived--was made up of two-note phrases in which the ascending or descending second was the predominant but not the only interval used. The exclusively step-wise motion here contributes to the feeling of serenity, but it also reduces the music at a crucial pre-cadential spot to the single generative source of the piece, the step-wise two-note phrase. The lower voices discontinue their former independent imitative activity, and the tenor unobtrusively associates itself with the "chorale" setting above it, leaving only the decorated dominant pedal point beneath it.



(continued on next page)



Ex. 17 - Recapitulation of theme B - mm. 77-85.

At measure 80 the melodic second gives way to intervals that form triadic figures to provide a harmonically secure cadential feeling. Measure 82 contains three quietly conclusive block chords over the still-present dominant pedal point, and the tonic chord seems imminent. Brahms has one last surprise for us, however, as is his usual way when his cadential harmonies are so smoothly predictable. The F pedal point, which has been present since measure 70, resolves as expected to the tonic B-flat in measure 83. However, the final v^7 in measure 82 is suspended for a full two beats into measure 83 over the tonic bass. The resolution to B-flat of the soprano's suspension (C) is a full measure away in measure 84, but it is anticipated on beat 3 of measure 83. Brahms has provided us with our last poignant reminder of the descending second from which this whole piece grows.

Clearly the melodic material of theme A has generated this entire miniature sonata-allegro form, and many rhythmic settings of

this material provide further threads of unity through the piece. Economy of means is so stringently observed here that one is reminded of the many Preludes by Bach and Chopin which involve exclusively the working out of a single musical idea.

Closer observation reveals that the two-note phrase which underlies all of the melodic material does more than lend its ubiquitous presence to the process of unification. The use of this figure is a means by which Brahms has provided at least two other parameters of unity--one is a long-range design involving increased dissonance to the emotional apex of the development in measures 46-47, and the other is a means of providing in all parts of the piece a kind of harmonic rudder for his deliberately evasive harmonic language. These techniques, while not themselves classifiable as motivic processes, are made possible solely by the carefully designed presence of this melodic figure of paramount importance.

CHAPTER VI

INTERMEZZO IN A MINOR, OPUS 118 NO. 1

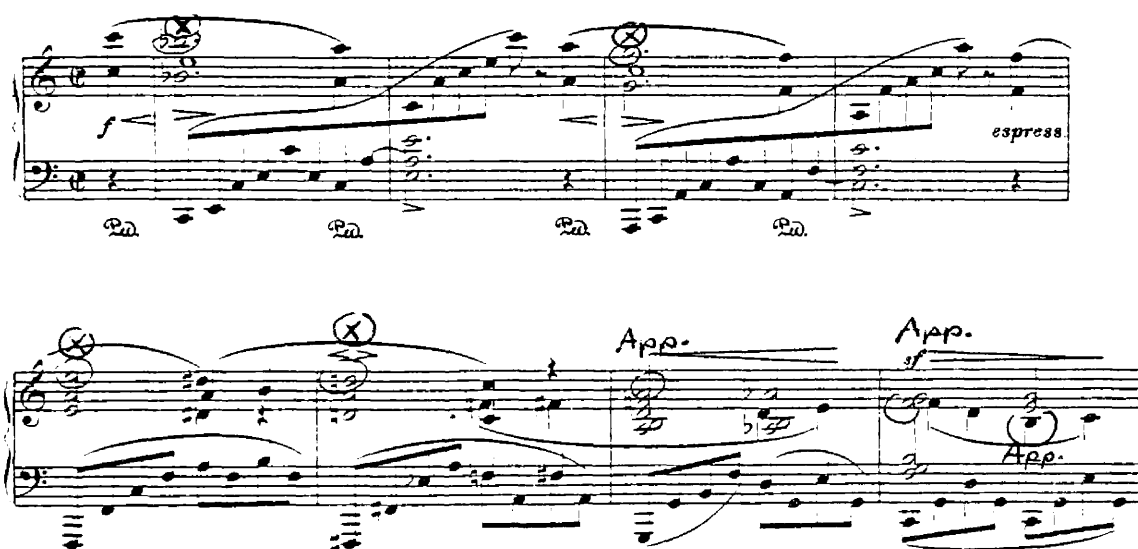
Formal Structure

Section I	- mm. 1-10
Section II	- mm. 11-30
Coda	- mm. 31-41

This Intermezzo is in 4/4 meter, with a tempo marking of allegro non assai, ma molto appassionato. Structurally it departs from the normal ternary form, instead, falling into binary form. Consequently, one might term the piece monothematic in the same sense as a suite movement by Bach.

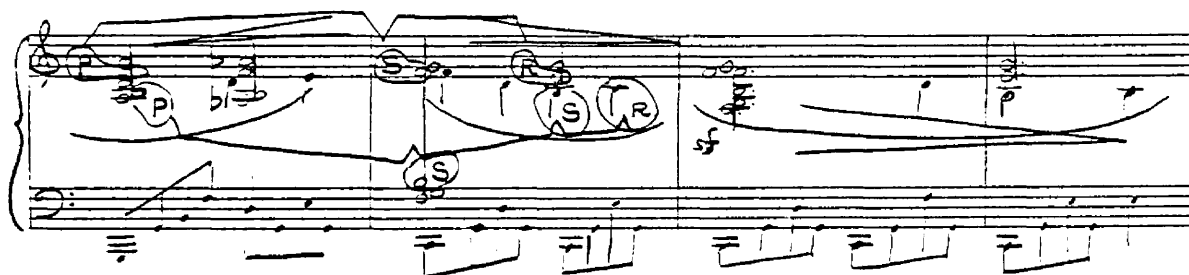
The piece opens with the melodic element which constitutes its main structural fiber and generates all of the secondary melodic ideas therein. It is found in octaves in the upper voices of measures 1-2, and will be referred to hereinafter as motive A. (See Ex. 1.) The most powerful feature of this motive is the strong accented passing tone dissonance on the dotted half note. This dissonance is of central importance throughout the piece, and will therefore be noted as it appears elsewhere. It is accompanied here by an arpeggiated figure which travels upward, crossing paths with the downward-moving motive A. These two measures are then repeated sequentially a third lower in measures 3-4.

The next phrase, measures 5-8, begins as though it is about to repeat the sequential pattern yet another third lower, but instead we find an extended version of the first two phrases which contains three prominent melodic dissonances. In effect, it is the dissonance which has been chosen for sequential treatment rather than the entire melodic contour of the first phrase. Interestingly enough, the initial quarter note F and the accented passing tones E, D, and A are the notes which would have made up an exact sequential repetition of the initial phrase.



Ex. 1 - Accented passing tones in phrases 1-3 - mm. 1-8.

Measures 8-10 consist of a tonic bass and a strongly dissonant suspension of the V^7 above it, resolving weakly on beat 3 of measure 8. Of the many places where this dissonance occurs, this one is one of the most powerful. An inner voice in measure 8 also contains an inverted appoggiatura which delays the feeling of complete resolution until the still weaker beat 4. Measures 9-10 are a repetition of this cadence, doubled in length.

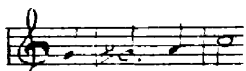


Ex. 2 - Final cadence of Section I - mm. 7-10.

It is interesting to note that while the key signature is A minor and the first sonority is an A minor triad, there is no A minor tonic feeling whatsoever. The section begins ambiguously, suggesting F major before building a solid structure in C major. The skeletal movement in the bass outlines a basic, decisive pattern in C major-- C, A, F, F^\sharp , G, C. The faster harmonic rhythm in bars 5-8 gives a stretto effect which contributes to the drive from $IV^7(F)$ to $VII^7/V(F^\sharp)$ to $V^9(G)$ to $I(C)$.



Ex. 3 - Skeletal bass line - mm. 1-8.

Section II begins after the double bar and contains a statement of motive A in inversion, a process reminiscent of many suite movements by Bach-- . Falling from the final half note of that inverted melodic figure in measure 12 is an arpeggiated diminished-seventh chord, A, F#, D#, C, A, in the left hand. It is repeated in imitative fashion in the right hand on the next half note, then subsequently repeated sequentially twice more, each repetition beginning a step higher in pitch but displaced to the octave below. This arpeggiation figures prominently in the coda, providing an important motivic link with that section.





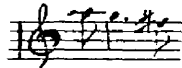
Ex. 4 - Sequentially treated diminished-seventh chord - mm. 12-14.

The left hand accompanies this sequence with broken chord segments in contrary motion with the upper voice. They arrive at a half cadence in measure 14 with VII⁷/V over a dominant pedal which resolves to V on the weak beat, a technique reminiscent of the cadence which ends Section I. In measure 15 the pattern recommences a fifth lower, but is only partially complete. Where three broken diminished-seventh figures appeared in the right hand in measures 12-13, only two appear in measures 16-17, at which point a new sequence is begun, one which travels a long distance, is subjected to stretto, and has tremendous "appassionato" impact. This sequence is actually composed of three smaller sequences, all built over an ascending chromatic bass line in half notes. These sequences are of vital importance, both structurally and interpretatively, for they highlight the structural basis of the work (the strong melodic dissonance) and create with it the emotional climax therein.

The first small sequence repeats the two broken diminished-sevenths of measures 16-17 in measures 17-18 a step higher, with a broken seventh figure in the left hand in contrary motion with it.



Ex. 5 - First small sequence - mm. 16-18.

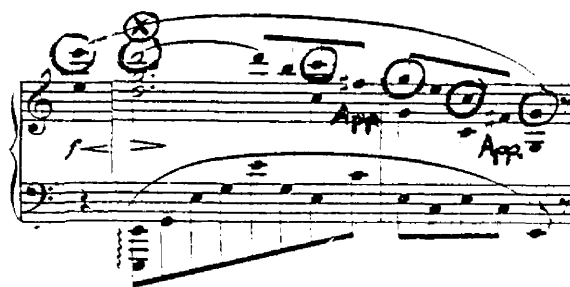
The second small sequence, which continues over the climbing chromatic bass, begins in measure 18 with a melodic inversion of the opening bars of the accompaniment figure of measure 1,  (measure 18),  (measure 1), and ends with a rhythmic diminution of the first three notes of motive A,  (measure 19). This measure-and-a-half are then repeated sequentially a third higher in measure 20, this time without rhythmic diminution, and still continuing over the ever-climbing chromatic bass line. The broken seventh accompaniment which accompanied the first small sequence expands its range to span the interval of a tenth during measures 18-22.



Ex. 6 - Second small sequence - mm. 18-22.

The third sequence, another third higher in measures 22-24, involves the use of only that final portion of the two previous phrases which outlines motive A, dropping the first portion containing the broken chord figure. In this final climactic statement of motive A, all of the notes appear in their proper original rhythmic positions, but inverted appoggiaturas are added between the notes, and the last two notes with their accompanying appoggiatura are reiterated an

octave lower.




Ex. 7 - Third small sequence, with thematic notes circled and dissonances labeled - mm. 22-24.

Measures 25-30 closely parallel measures 5-10, except that they are in the key of A minor. It is curious to note that even the big climax in measure 23 is still in the key of C. Brahms does not reach the key of A minor conclusively until measure 26, two thirds of the way through the piece. The section has a first and second ending--the first with a decrease in rhythmic activity, probably to allow the emotional pitch to ebb sufficiently to permit a second building towards the climax. The second ending has an effective new twist. Instead of repeating the VII to I harmony with the rhythmic elongation found in the cadence of Section I, it is repeated exactly. Because we have heard that cadence with rhythmic elongation three times already--twice at the first double bar and once at the first ending of this cadence--the effect of exact repetition is actually that of stretto.



Ex. 8 - Section II, first and second endings - mm. 28-31.

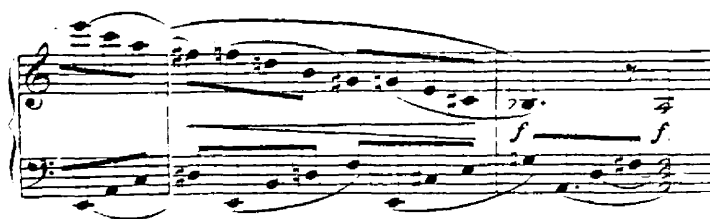
Measure 30 continues the feeling of stretto by reiterating twice the final soprano A and the last two quarter notes of its accompanying inner voice . The emphasis on the bass half notes assists further in creating the effect of a stepped-up pace; where formerly the major pulse fell once per measure, on the VII chord, there are now two major pulses in the measure. This stretto moves us quickly to our destination in measure 31, on the dramatically stark single note E, the dominant of our elusive tonic key.

This E ushers in a most effective coda, whose material is drawn from elements in both Section I and Section II. Flowing from the solitary E is an arpeggiated figure which is the inversion of the broken chord pattern in measure 12, reiterated several times in several octave segments.



Ex. 9 - The broken chord figure in m. 12, and the inverted form of the broken figure in m. 31.

When the arpeggio reaches its highest point, it reverses direction and takes the form of the broken chord pattern in measure 13--each four-note segment being a broken chord whose pitches are a step higher than the previous segment but displaced an octave lower. The left hand enters at the point where the right hand changes direction, and parallels the left hand in measure 13 approximately, but climbs in a more deliberate and extended way with parallel triads moving up by step over a dominant pedal point to assist in the push to the strong beat in measure 35.



Ex. 10 - The broken chord figures in mm. 33-35.

The G and B-flat on the strong beat of measure 35 become dissonant on the second eighth when the bass enters on A; they resolve in the same measure to F# and A, leaving one with the same kind of dissonance-resolution effect that has been prevalent throughout the piece. The D major triad defined by the resolution becomes the D minor triad which is the normal IV of our tonic A minor in measure 36. The note D in octaves in the right hand introduces one last impassioned statement of motive A, in exact augmentation and with an appropriately extended accompanying arpeggio.

The entire piece, then, is generated from motive A and its accompanying figures, achieving the kind of cumulative unity which one ordinarily associates with Baroque "continuous filament" types of works--those without a contrasting second theme. This level of unity is immediately apparent, requiring only cursory examination for recognition. But perhaps the most interesting and effective level of unity is achieved with the more subtle and pervasive presence of powerful dissonances on long rhythmic values at all crucial points of the piece. Such dissonances occur in motive A, at both cadences at double bars, in most sequential sections, at all major climaxes, and at several points in the coda. In this writer's opinion, it is this effect which is most responsible for the true sense of unity conveyed by this piece.

CHAPTER VII


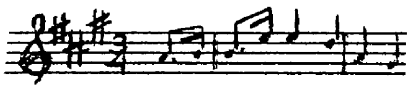
INTERMEZZO IN A MAJOR, OPUS 118 NO. 2

Formal Structure

Section I - Theme Aa - mm.	1-16	Section I - Theme Aa - mm.	76-84
Ab - mm.	17-24	Ab - mm.	84-92
Transition - mm.	25-35	Transition - mm.	93-102
Aa' - mm.	35-38	Aa' - mm.	102-105
Ab - mm.	39-48	Ab - mm.	105-116
Section II - Theme Ba - mm.	49-56		
Bb - mm.	57-64		
Ba' - mm.	64-76		

This Intermezzo in A major is set in a 3/4 meter which is seldom altered and has a tempo indication of andante teneramente.

Theme Aa of Section I is eight measures long and consists of two

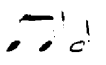
ideas:  and  . Measures 9-16 are virtually the same, differing only in a few subtle harmonic details.

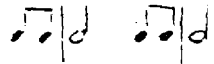

Theme Ab, beginning at measure 17, centers around the note E, yet continues to maintain the feeling of an A tonality with a dominant pedal and a dominant melodic focal point. There is the aural illusion of a change in meter, giving the effect of two measures of 3/4 plus one measure of 3/2. This four-measure phrase contains three repetitions of a three-note motive, E, F#, E, the third statement being a widened upward interval with internal extension, E...BE. The phrase is repeated in measure 21, this time a fourth higher,

with each rising interval larger than the last. The last and widest leap--A to F#--gives expressive emphasis to the most colorful sonority of the section, VII⁷/V. The appoggiatura-like feeling of this interval has already appeared previously at another important melodic crest (on the first phrase of theme Aa - C#, B, A), and will prove to be of crucial importance throughout this work.



Ex. 1 - First two phrases of theme Ab - mm. 16-25.

A transitional passage, beginning in measure 25, contains two phrases, each of which derives in its own way from elements in theme Aa. The first phrase, measures 25-30, alters the rhythmic figure  from theme Aa by substituting a quarter note for the second pair of eighth notes. What was formerly two identical one-measure rhythmic fragments now becomes a longer-lined

two-measure idea which includes a new three-note chromatic figure--
 G \sharp , A, A \sharp . This two-measure motive is repeated sequentially,
 extending the chromatic line by three more notes, B, B \sharp , C \sharp . The
 sequence begins again in measure 28, as though about to continue the
 pattern. The two eighths and the next note in the chromatic line, D,
 appear as expected, but now it becomes clear that the two previous
 motives have served only to anticipate this poignant and climactic
 restatement of the opening two measures of the piece. The two
 eighths in measure 28 are not the original pitches of theme Aa, yet
 they give the impression of exact repetition. One rhythm is differ-
 ent: instead of the familiar  , C \sharp is pushed back an
 eighth to become  . The effect of deliberateness
 and a broadening of pace is achieved by denying the tendency of the
 two eighths to flow uninterruptedly to the half note. This effect
 also serves to highlight the extremely important appoggiatura-like
 leap up from B to A in measures 29-30--a clear link to similar
 leaps we have already noted earlier.




(continued on next page)



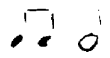
Ex. 2 - Transition - mm. 25-30.

An interesting detail is the presence throughout the section of a dominant pedal point E; it provides an anchor for the chromatic line above, and it dramatizes the climactic A in measure 30 by changing at that instant to D.

The second phrase of this transition, measures 31-34, is as stationary as the first phrase was active. It employs the original motive, both melodically and rhythmically, as an ostinato figure in the bass. The soprano voice begins in measures 30-31 with the motive A, G#, F# in quarter notes, which is a rhythmically elongated version of the original alto voice A, G#, F# in the rhythm . We might view this as a kind of free adaptation of invertible counterpoint. The motive is repeated sequentially in a downward scale line with the addition of the now-familiar anacrusis of two eighths. This diatonic scale provides a balancing force for the chromatic line which has just led upward to the climax. It is repeated in measures 33-34 with an inspired difference--the scale line is now in A natural minor instead of A major.



Ex. 3 - The descending major and minor scale lines and bass ostinato - mm. 31-34.

In measures 34-36 there is a feeling of return to the material of theme Aa--a feeling of having arrived back into a stable key area, and a strong sense of thematic return. Nevertheless, the return is not exact; the intervals of the opening figure of theme Aa are in exact inversion and the pitches begin a fifth higher in order to maintain the same harmonic scheme, I to IV. In addition, the original accompaniment figure is replaced by a contrapuntal interplay of figures derived in various ways from the figure . In the lowest voice of the right hand in measure 35, there is a rhythmically displaced imitation of the notes and rhythm of the soprano figure. In the bass voice, the same figure appears a half beat later, with the melodic contour only slightly altered. There is the unmistakable impression of a question-and-answer relationship between G#, A, F# and F#, A, E. The same alto and bass figures occur again in measure 36. (See Ex. 4.)

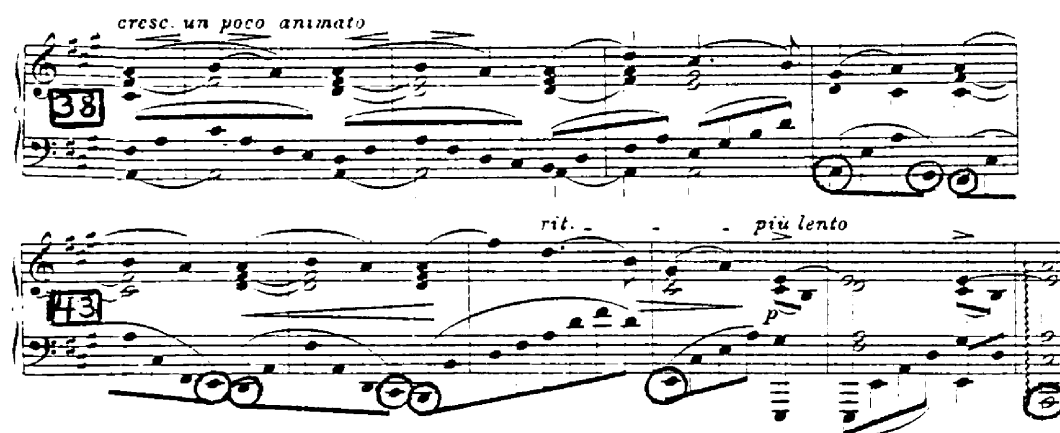
The second element of theme Aa appears in measures 36-37 for the first time since its last appearance in measures 14-15. It is somewhat altered in melodic contour, but maintains its former characteristic dotted rhythm and feminine phrase ending.



Ex. 4 - Return of theme Aa, inversion bracketed - mm. 34-38.

Theme Ab begins its reprise in measure 38, very much like its model in measures 16-20. The shift in meter is present, and the melodic contour of only the third phrase is slightly altered. The major difference is in key area. Formerly anchored by a dominant pedal while moving through a colorful variety of harmonies, there is now a tonic pedal and a chord progression which moves solidly and unswervingly towards a cadence in A major. This cadence is enhanced in measures 42-48 by the abandoning of the pedal point in favor of a rich and resonant descending bass scale line from A to A with an effective pause on the supertonic B, and a brief detour to the dominant E before an especially satisfying arrival at the tonic A. The wide melodic leap in measures 22-23 from A to F \sharp is found again in measures 44-45, but as befits the context, it outlines the cadential II⁷

rather than the previous, more active, diminished VII⁷/V. These differences give the first appearance of theme Ab a feeling of active restlessness, and the second appearance an opposite feeling of quiet, cadential conclusion.



Ex. 5 - Return of theme Ab with descending bass line circled - mm. 38-48.

In measures 47-48, there is a beautifully eloquent re-utterance of the opening melodic figure of theme Aa in the alto voice, this time with the final note A a step down from the preceding B rather than a seventh up. The effect of this octave displacement is one of tremendous calm, for it replaces the yearning, unresolved quality of the rising seventh with a quietly serene approach to the tonic--scale steps 3-2-1.



Ex. 6 - Final cadence of Section I - mm. 47-48.

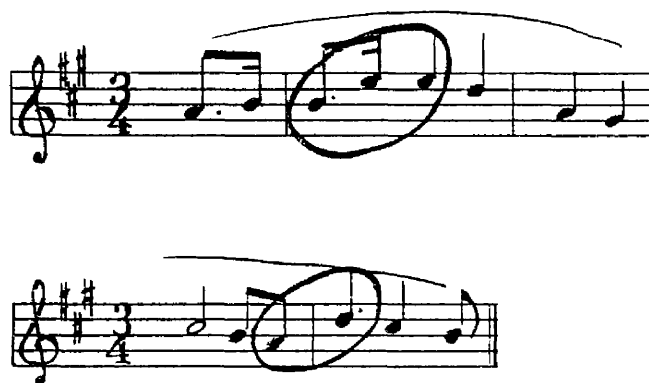
Theme Ba of Section II begins in measure 49 with two four-bar phrases enclosed by repeat bars. There are three voices: the soprano contains two smooth and unbroken four-bar phrases, the bass voice contains a broken-chord accompaniment figuration, and the middle voice freely imitates the soprano. The melodic line is in distinct contrast to that of Section I, yet there are certain figures contained therein which are derivative of figures in the earlier section.




Ex. 7 - Theme Ba, first phrase - mm. 49-52. Circled figures are derived from Section I.

In the figures circled in the above example, the upward leap of a fourth is derivative of two spots in Section I where that

interval is prominent. The first is in measure 3, where the upward fourth is the crest of the phrase; the second is in measures 28-29, where the phrase approaches the return of the opening motive of theme Aa.



Ex. 8 - Occurrences of upward leap of a fourth in Section I - mm. 2-4 and mm. 28-29.

Moreover, the rhythmic figure  is also found here at the beginnings of both phrases, at measures 49 and 53. The two eighths are no longer an anacrusis, but the allusion cannot be ignored.

This section is interesting for its quasi-canonic nature. The middle voice begins in measure 49 in canonic imitation of the soprano, but after only four notes it ceases its strict imitation and merely doubles the first two notes of each motive in the sequence in the soprano. The second phrase is treated similarly, beginning canonically and dissolving into the same pattern of two-note phrases which occurred in the first phrase.



Ex. 9 - The two imitative voices in theme Ba - mm. 49-56.

Theme Bb, which begins in measure 57, forms an effective contrast to the appearances of theme Ba which precede and follow it, yet it is constructed in much the same fashion and from the same material. Set in the parallel major, F#, it has the same four-bar phrase construction found in theme Ba and its melody is formed both rhythmically and melodically from two motives (bracketed in Ex. 10 below) in that section. Motive 1 is a major version of the equivalent opening motive of theme Ba. Motive 2 is a nearly exact version

of the soprano eighth-note figure in measures 50-51. The setting is chorale-style, providing a textural contrast. Yet the top voice of the left hand is in exact canon with the top voice of the right hand. The second phrase is treated similarly, but without motive 2, and with some new harmonies.



Ex. 10 - Mm. 57-60 of theme Bb and mm. 50-52 of theme Ba from which it derives.

Theme Ba', again in F# minor, begins in measure 64, and largely duplicates theme Ba, with the order of the voices reversed; that is, the melody is in the middle voice while the imitative voice is in the soprano.

There is yet another subtler relationship to be found between Sections II and I--one which would seem contrived if described before our examination of the small bridge section between the end of Section II and the beginning of the recapitulation of Section I in measures 73-75. Viewed in light of the sequence of events in this bridge, one must be struck by the depth of the relationship involved.

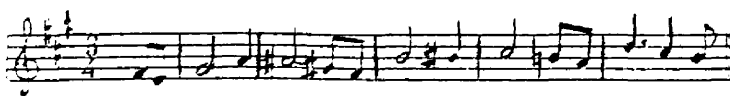
Theme Ba' ends in measure 73 on a tonic triad with two appoggiaturas which give the effect of "sigh" motives. An arpeggio moves upward in measure 74 to the bridge chord in the forthcoming modulation to A major--VI in F# minor, IV in A major. This chord also has an appoggiatura sigh-motive figure. Another arpeggio moves upward in measure 75 to the next chord in the progression leading to A major, a I_4^6 , again with the appoggiatura sigh-motive. The last arpeggio, leading upward to a VII^7/V over a dominant pedal point in measure 76, highlights the importance of the appoggiatura by lengthening its value to a dotted-quarter note with a fermata. The notes of the appoggiatura figure at this point are C#, B. On beat 3 of measure 76, C# and B are heard again, this time as the first two notes of the primary melodic figure of theme Aa. It is only now that we realize how beautifully Brahms has prepared us for this recapitulation. The descending melodic second--the crucial feature of this transition--is actually a prominent and pervasive element throughout all of Sections I and II, as can be seen in the illustrations in Ex. 11.



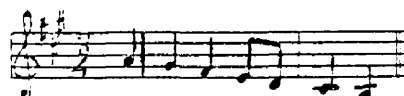
a) mm. 1-4



b) mm. 16-17



c) mm. 24-29



d) mm. 30-32



e) mm. 49-52



f) mm. 57-58



g) mm. 73-77

Ex. 11 - The descending melodic second as it appears in various places in the piece.

The return of the entire Section I is virtually unchanged except for some minor harmonic variations, and the piece ends without even an additional codetta.

In looking back over the entire composition, one can perceive two levels of unification: the melodic and rhythmic derivation of

several motives in Section II from elements in Section I, and the still more pervasive presence of the two components of the appoggiatura figure--the leap up and the step down--which are at the core of every melodic element in the piece. It is interesting to note an uncommon approach by Brahms to his technique of using a single germ-cell as a source for all of his melodic material. In this work the two components of the germ-cell appoggiatura-figure are treated separately, each allowed to exist apart from one another and to generate different thematic elements. Yet these two components are presented in the first two measures. This work has always been a particular favorite of pianists because of its beautifully lyrical and expressive lines. The many-faceted treatment of a very small kernel of music (the appoggiatura) makes this work stand out equally well as a model of compositional economy of means.

CHAPTER VIII

INTERMEZZO IN B MINOR, OPUS 119 NO. 1

Formal Structure

Section I	- mm.	1-16
Section II	- mm.	16-30
Section II	- mm.	31-42
Transition	- mm.	43-46
Section I	- mm.	47-67

This Intermezzo is a gentle piece in B minor and 3/8 meter, with a tempo marking of adagio. The kinds of subtle derivations which characterize it are similar to the techniques employed in the Intermezzo in Eb Major, Op. 117 No. 1. They are not instantly obvious, yet they result in an inescapable effect of oneness created from the presence of many facets of the same material.

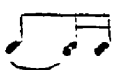

The opening theme of Section I sounds somewhat improvisatory, with an accompaniment pattern which descends by thirds through chords of the ninth and eleventh.



(continued on next page)

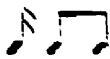


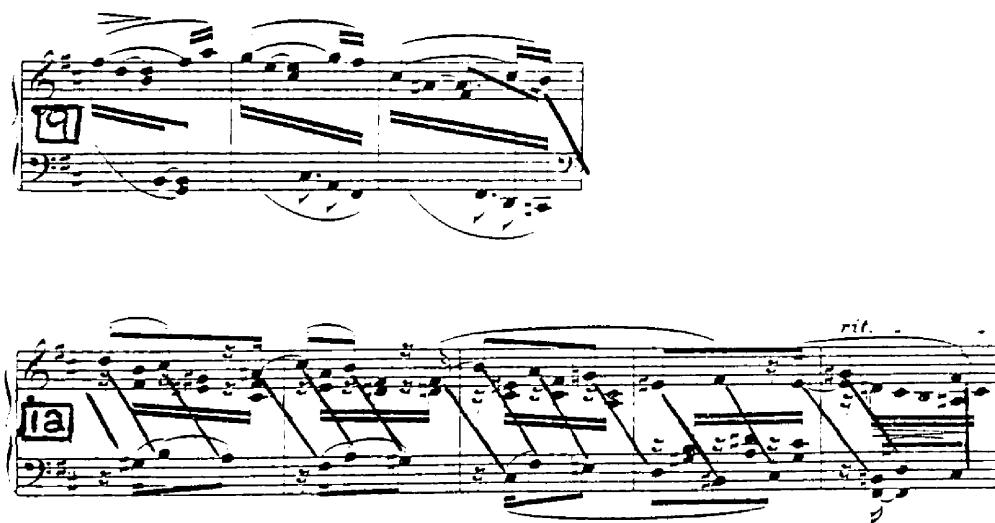
Ex. 1 - First phrase of Section I - mm. 1-8.

The most important features of this theme are two rhythmic figures,  and , and the presence of many melodic dissonances and contours which imitate dissonances. In example 1 above, note the many appoggiaturas and appoggiatura-like figures. These appoggiaturas frequently involve leaps wider than a third--the leap up of a fourth is especially prevalent. That interval is highlighted in measures 4-7 by a canonic imitation in the bass voice of a melodic phrase containing three appoggiatura-like fourths and one deliberately extended seventh. The first two measures contain canonic imitation at the seventh below, the last two imitation at the fifth below. The phrase ends in measures 7-8 with a distillation of this motive--two melodic fourths.

Measures 9-16 are parallel to measures 1-8 in many ways, but they are not identical. Measures 9-11 are different only in small details from measures 1-3. Measures 12-16 retain the idea of

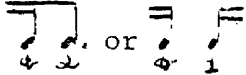
canonic imitation between the upper and lower voices, the prominent appoggiatura dissonance, and some rhythmic features from measures 4-8, but here the interval of a third replaces the former interval of a fourth.

In these eight measures the appoggiatura figure is made more prominent because of the more persistent use of the rhythmic element  for each dissonance, and because of a more strictly sequential treatment of that figure than found previously. But for a single note value and a single interval, this figure would be repeated sequentially five times, a feature which is further emphasized by the canonic bass voice.



Ex. 2 - Phrase two, sequences bracketed and canonic imitation indicated with lines - mm. 9-16.



Section I ends in measure 16 on a half cadence in B minor. However, by changing its function, the final soprano F#, root of the dominant in B minor, becomes the third of a D major tonic triad instead of the fifth of a B minor tonic triad. Section II, then, begins in D major.

The mood and style of Section II are different from those of Section I--ingratiating rather than melancholy, and with a more pronounced rhythmic sense. Nevertheless, there is a subtle yet compelling melodic relationship between them. This melody consists primarily of a series of two-note phrases which ascend a third or a fourth in the weak-to-strong rhythm . (See Ex. 3.) These phrases are a metamorphosis of the appoggiatura figures in Section I; in fact, both sections start with the same two notes, F# and A. Again, as in Section I there is a feeling of an ever-present pattern of dissonance, although this time it is a new pattern. One hears the upper notes of all the ascending intervals as belonging to a separate voice, and the prevailing dissonance in this voice is the accented passing tone.



Ex. 3 - The inner voice implied in the soprano, and the dissonances contained therein - mm. 17-20.

There is one very prominent appoggiatura in measure 20 which expressly recalls the many appoggiaturas in Section I. It appears to be even more prominent because it is the only figure to break the sequence which exists between the first motive, A, A#, B (measures 17-18), and the second, G, G#, B, A (measures 19-20). A charming touch is found in the bass voice in measures 18-19--G, G#, A, a canonic imitation at the ninth of the soprano figure A, A#, B. It recalls the earlier use of such imitation in Section I.

The next phrase, measures 20-30, maintains the two-note phrase idea but alters the rhythm slightly from  to . This eliminates one of the two-note phrases, yet momentum is increased rather than decreased because this two-beat pattern, coupled with the grouping in twos of the bass-line eighths, results in a temporary move into a duple meter and a feeling of stretto.

As might be predicted, this stretto, along with increased rhythmic activity and range in the bass, serves to provide thrust towards a major climax which occurs in measure 24. In this measure, the rising sequence of two-note phrases in ascending thirds and fourths breaks its pattern with an interval which leaps up a sixth, the most expressive and powerful appoggiatura in the piece.

After this climax, the phrase moves quickly to its conclusion. The melodic contour descends from its crest in measure 24 in a smooth chromatic line with an equally smooth rhythm of even

eighths, and leads us back to the quasi-restatement of Section II in measure 31. The chromatic soprano line D, C#, B, B-flat, A, G#, G is imitated in the alto voice at measure 27, along with a fragment of it in inversion in the bass voice, under the last two notes of the soprano, G, E. When the alto line ends on those same two notes, two chromatic fragments appear below in contrary motion. (See Ex. 4.) By the simple expedients of changing dotted rhythms into steady rhythm, reversing upward melodic direction to downward, and substituting half-step motion for predominant skips, Brahms has accomplished a most effective change of mood in preparation for a return to the gentle mood of Section II at measure 31.



Ex. 4 - Push to climax and conclusion of Section II - chromatic lines in brackets - mm. 20-30.

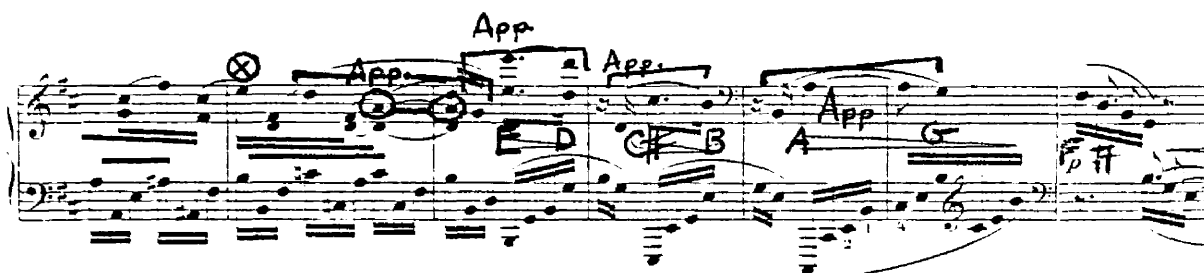
One must call the following Section II' rather than II, for Brahms has taken all the materials from Section II and created

essentially new music from them. In measure 31-32 the difference is slight; where formerly the alto voice moved in the same rhythm as the soprano melody and in contrary motion to it, the alto now contains a chromatic line in eighth notes, derivative of the chromatic lines found in measures 29-30. The next two-measure fragment, however, maintains only the rhythmic character of its earlier counterpart, measures 19-20. The melodic direction is downward instead of upward (G, F#, E, D, measures 33-34), and an accented passing tone is substituted for the original appoggiatura. By eliminating the appoggiatura, the nature of whose upward leap is one of heightened intensity, (reflected even in the name "appoggiatura," derived from the Italian word appoggiare meaning "to lean"), an aura of calm is achieved. A forward glance reveals that Brahms wishes to reserve the appoggiatura for a most effective sequence beginning at the lowest point of the melodic contour and emerging from an inner voice in measure 34. This sequence stretches the appoggiatura leap first to a sixth (G, E, measure 35), then to a seventh (B, A, measure 36), and in addition displaces the two upper notes up an octave, giving them tremendous impact and thrust.



Ex. 5 - Section II' and its appoggiatura sequence -
mm. 31-37.


Measure 37 finds us on G, the resolution of the final appoggiatura; this G is the beginning of a repeat of the line beginning G, F#, E, D which was heard in measures 33-34, one octave higher than before. But the differences are enormous. Here it continues the move towards an even more powerful climax than the one in measure 24. Assisting in this process are the increased pace of the triplet sixteenths in the bass and the climbing chromatic tenor line. The climax is reached with the appoggiatura G to E in measure 39--the same appoggiatura appearing at the climax in measure 24--again displaced by an octave leap. At the corresponding point in the previous phrase (measures 35-36), Brahms added another, still higher, appoggiatura to the sequence. At this point--the climax--Brahms adds several more appoggiaturas but this time in a descending sequence in which the implied inner line forms a descending scale line from E to F#. The mood again becomes gradually quieter as the music makes its way toward a return to the pensive and melancholy main theme of Section I.

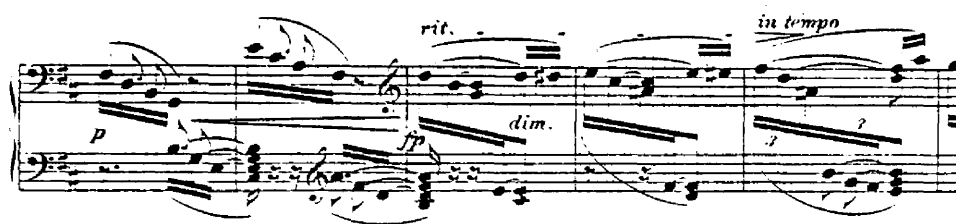


Ex. 6 - Section II' from climax to transition, with dissonances circled and inner scale line labeled - mm. 37-43.

It is here that one realizes how pervasive the appoggiatura dissonance has been--indeed, how strong a thread of unity it has provided. An awareness of the tangible affinity between Sections II and II' and Section I becomes increasingly obvious when one recognizes that some of the appoggiaturas in Section II' are as suggestive of those in Section I as they are of their supposedly closer relatives in Section II. The relationship here is subtle, but its aural appeal is strong--stronger than its visual image alone would indicate.

At measure 43 a transition section of four measures begins, which anticipates Section I with a sequential treatment of the arpeggiated accompaniment figure which appears with the main theme. Measures 43-44 contain only the accompaniment figure; measures 45-46

include a melodic chromatic line which uses the rhythm  of the approaching theme, and leads to the F# in measure 47 which begins the recapitulation of Section I.



Ex. 7 - Transition from Section II' to Section I - mm. 43-47.

The first phrase of the recapitulation, measures 47-54, is almost identical to the first phrase of the piece, containing only some small alterations which add chromatic richness to a few sonorities. The second phrase, beginning at measure 55, adds considerably more chromatic alteration and increases the rhythmic activity of the accompaniment with triplet sixteenths (reminiscent of Section II'). If any doubt remains as to the true significance of the appoggiatura as the single most important unifying element in this piece, the next seven measures should dispel it. These measures are a lengthened version of their earlier counterparts, measures 12-16, but they are a pointedly obvious distillation to a single element, the appoggiatura, in a sequence which leads in an unbroken descending line from the note B in measure 58 down an octave to B in measure 66. These measures are thicker than their counterparts, darker and more somber, as is so often the case with Brahms' final cadences.

The musical score is presented in four systems. The first system (measures 47-48) is marked 'in tempo'. The second system (measures 49-54) continues the melodic development. The third system (measures 55-60) includes handwritten annotations 'P S R', 'App', and 'App'. The fourth system (measures 61-67) features more complex dissonances, with handwritten annotations 'App', 'piu p', 'App', 'App (App shape)', 'rit.', and 'App'. Dissonances are circled throughout the score, and a scale line is labeled at the bottom of the fourth system.

Ex. 8 - Section I, recapitulation, with dissonances circled and scale line labeled - mm. 47-67.

Once again we have an example of a piece in which the thematic material for Section II seems to be contrasted in every way to that of Section I; but closer examination proves both sections to be derived in a very tightly knit way from a single common germ-cell--again a melodic dissonance, the appoggiatura figure.

CHAPTER IX


INTERMEZZO IN C MAJOR, OPUS 119 NO. 3

Formal Structure

Section I - mm. 1-24
Section II - mm. 25-40
Section I' - mm. 41-70


This Intermezzo, marked grazioso e giocoso, is in a graceful 6/8 meter. It succeeds in sounding unified and cohesive while avoiding any normally recognized formal scheme. Briefly, Section I is a repeated twelve-measure unit (measures 1-24), with only the cadences differing; Section II is a development section built of two motives from Section I; and Section I' is a reworking of still another motive from the original Section I which climaxes in a stretto and dissolves in a delicate series of ascending staccato triads. Brahms has abandoned conventional structural symmetry to invest the work with the quixotic, unfettered freedom of a blithe spirit; yet he has constructed virtually every measure from the materials in the first seven measures.

The primary thematic material, which can be found in the first three measures, appears in the lowest voice of the right hand and revolves around only three notes, E, G, and A. Although the bass voice keeps the 6/8 meter clear, the motive E, G, A appears

in a continually changing rhythmic position which makes it sound just slightly off-center. Its initial rhythmic pattern, , is important throughout the piece.


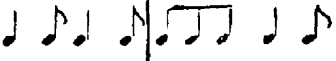



Ex. 1 - Motive 1, mm. 1-3.

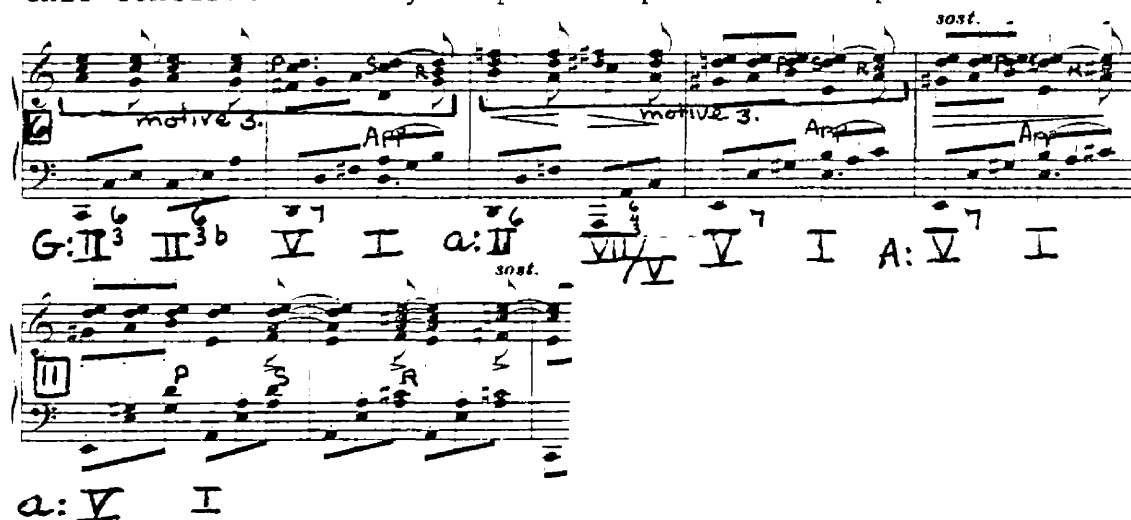
The second important thematic element is one measure long, and appears in sequence in the next measure (measures 4-5). It consists of the same rhythmic pattern, , as in measure 3 of motive 1, but with a more lilting melodic contour and a metrical, almost dance-like rhythmical symmetry.



Ex. 2 - Motive 2 - mm. 3-5.

The third thematic element uses still another melodic contour on the same basic rhythmic idea, with extra emphasis on the figure . The pattern is now , and it, too, is repeated once sequentially in measures 6-9. Measure 9 is repeated

twice, and the section dissolves in a repetition with off-beat accents of its last rhythmic figure, , in measures 10-12. Harmonically we are led through a II, V, I progression in G major, the key of the dominant, then up a step through another II, V, I progression in A minor, the relative minor. This excursion to two nearly related keys sounds astringently remote, because the tonal center of A fluctuates ambiguously between major and minor,¹ and because predominant emphasis is placed on the refreshing juxtaposition of the oft-repeated note E, first as the root of V⁷ in A, then as the 5th of the tonic triad in A, and finally as the 3rd of the tonic triad in C, here found in the same setting as in the opening measure of the piece. In this cadence, the use of staccato should be noted, since this textural subtlety is picked up at a later point.



G: II³ I^{3b} V⁷ I a: II⁶ VII^{6/V} V⁷ I A: V⁷ I

a: V I

Ex. 3 - Motive 3 and cadential dissolution - mm. 6-12.

¹In measure 12, this ambiguity is compounded when the major third-scale-step C# occurs with the minor sixth-scale-step F \flat , and the minor third-scale-step C \flat occurs with the major sixth-scale step F#.

These twelve measures are repeated exactly, with a small cadential adjustment in which Brahms resolves the note E, root of V^7 in A, to the note A--this A, however, not being the predicted tonic root, but the 3rd of the new tonic, F^\sharp minor.

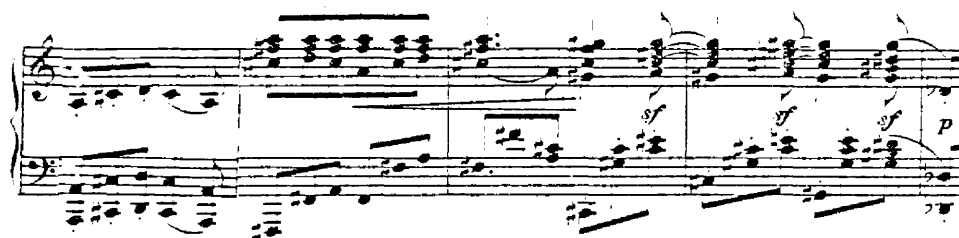


Ex. 4 - Change of function of the note A in cadence - mm. 23-25.

This literal repetition is unusual; such a procedure occurs in none of the other character pieces. Brahms apparently wishes to provide an unusual degree of stability to the beginning section of a piece in which fancifulness might otherwise have bordered on the chaotic.

Section II, as just stated, begins at measure 25 in the very remote key of F^\sharp minor, and has all of the characteristics of a sonata development section--motivic fragmentation, remote and continually shifting key centers, a restless and unstable effect, and a most effective transition back to the return of theme A in the tonic key. It begins with a two-and-a-half measure statement of the beginning of theme A. The open octave presentation in measure 25 prolongs the deliberate ambiguity of the deceptive cadence--there

is actually no tone in the measure which could not serve either in the expected key of A or in the actual key of F# minor. Only in measure 26 does the addition of an accompaniment pattern place us clearly in F# minor. The remaining one-and-a-half measures in the four-measure phrase consist of the dance-like material from measures 23-24, with the same modulation pattern from C# minor to A# minor, enharmonically respelled as B-flat minor.




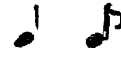
Ex. 5 - Beginning of Section II - mm. 25-29.

Measures 29-30 are an exact sequential repetition of measures 25-26, this time in B-flat minor, a third above the previous phrase beginning in F# minor. But instead of continuing the sequence to include the material from measures 27-28, Brahms uses the figure from measure 30 in a sequential repetition which highlights and quickens the pattern of modulation upward by thirds which he had already begun when he moved from F# minor to B-flat minor. Hence measures 31-32 are like measure 30, but in D-flat major and F minor respectively.



Ex. 6 - Modulation up in thirds - mm. 29-32.

In measures 33-34, the falling interval from Section I, , (beat 2 of measure 1 and beat 1 of measure 3), is combined with the waltz-like bass from measures 23-24 and 27-28, beginning in A-flat major, yet another modulation up a third.

Brahms arrives at his destination in measure 35--the key of C, up another third, and the climax of the section. In only two measures (35-36) he moves downwards by thirds through all the keys that were in the upward modulation scheme which involved all of Section II (see Ex. 6), using the same rhythm, , as in the previous two measures, but now in open octaves to facilitate the propulsive motion down to C.



Ex. 7 - The climax of Section II - mm. 33-37.

Measure 37 is the beginning of a four-measure transition back to a quasi-recapitulation of Section I. The note C, to which the previous measures move, is part of a small three-note melodic fragment, C, C, D-flat, doubled in open octaves. There is no clue to the intended key; even the arpeggiated inner voice added under the tied D-flat only tentatively suggests the possibility of V to IV in F minor. In measure 39 we have another three-note fragment of melody, C, E-flat, F, in the same rhythmic frame as the previous fragment. But this time we can see the suggestion of the theme from Section I in the melodic intervals and in the arpeggiated accompaniment figure which combines the original pattern from Section I with the pattern from measure 37. In retrospect, we can see that measures 37 and 38 are an embryonic suggestion of the return of Section I; C, C, D-flat is simply an altered version of A-flat, C, D-flat, which would have been the first three notes of the theme from Section I in F minor. This new statement is no longer tonally ambiguous; it is in A-flat major, once again up a third from the previous, more ambiguous key of F minor. The note C is still prominent, and undergoes another change of function; in measure 37 the C is the fifth of an implied F minor triad, while in measure 39 it becomes the third of an A-flat major triad. The next phrase seems inevitable--we expect it to modulate up another third to C, with the note C retaining its prominence as the root of the tonic triad. These expectations are met, and measure 41 is the beginning of the final section of the piece, which might

best be called I'.



Ex. 8 - Transition to Section I' - mm. 37-40.

The first two-and-a-half measures are similar to the first two-and-a-half measures of the original theme of Section I, except that the melody is in quarter-note augmentation and has only half as many turns around E, G, A. The next measure-and-a-half bears some relationship to the corresponding part in measures 3-4 in that they both involve an E minor triad, and have accompaniment chords in the upper voices on the fourth and sixth eighths of the measure. But the pattern of chords extends a beat longer, the texture is staccato, (harking back to the final cadence of Section I), and it dissolves into an arpeggio of sixteenth triplets, a new idea which appears again later in this section. These four measures are repeated in measures 45-49 with some small but significant changes. The theme from Section I is now heard in its exact original state, but the harmonic progression outlined by the arpeggiated bass and the upper-voice chords reveals some new subtleties: where Brahms formerly used a C major tonic triad for two measures, followed by an E minor III

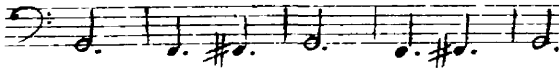
and a G major V^7 , he now uses the progression $I, I^7, V^7/II$ to II^6 , one sonority per measure. This progression is significant in that it leads back to V^7 , the center of gravity for the rest of the piece.



Ex. 9 - Beginning of Section I' - mm. 41-48.

Most of the remainder of the piece is built on a melodic fragment found initially in measures 7-8, in which the note G (the dominant) is prominent throughout



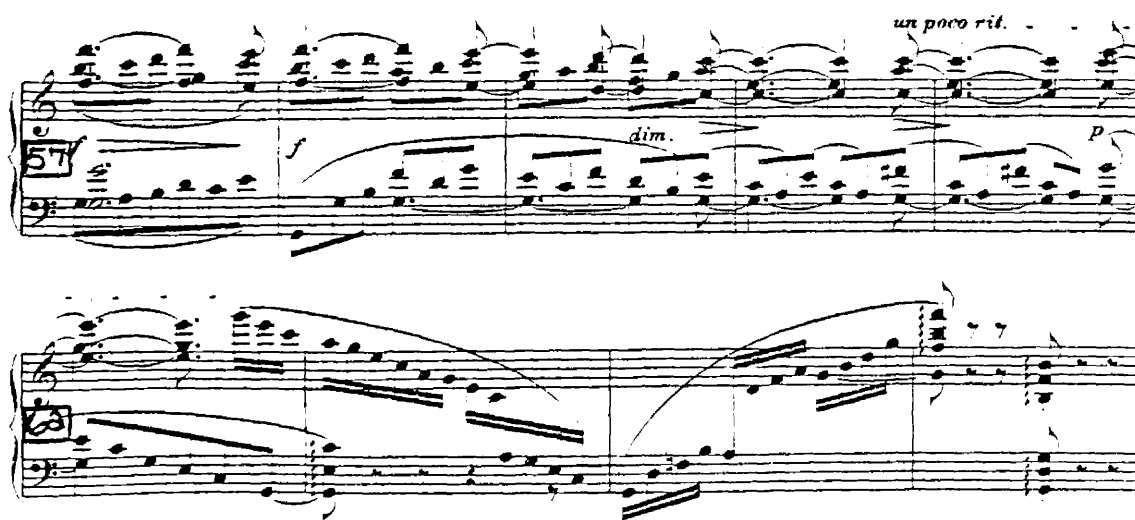
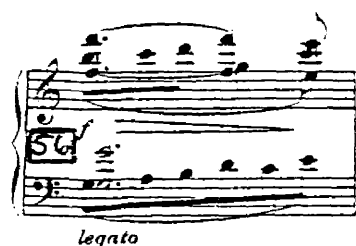
Measures 49-50 and 51-52 are almost identical two-measure derivations from the earlier motive. Of particular importance here is the structural bass line, . The little chromatic thrust to G reinforces the prominence of G, and additionally serves to introduce the longer chromatic bass line which continues in measures 53-55. Although measures 49-50 and 51-52 are almost

identical melodically, the first two form a self-contained motive, while the second two continue in a two-measure sequential extension using the rhythm ♩ ♩ ♩ ♩ of measure 52, a powerful stretto effect which is further heightened by the ascending chromatic bass line, F, F♯, G, G♯, A, A♯ to B in measures 52-55. Nevertheless, Brahms finds that this stretto still carries insufficient thrust towards his goal, so in measure 55 he pushes upward in skips which outline the dominant-seventh on G, and tightens further the rhythmic stretto by reducing ♩ ♩ to ♩ ♩. This creates a drive to the dominant-seventh chord in measure 56, which is powerful indeed--the climactic point of the entire piece.



Ex. 10 - Sequential build-up to climax in Section I', with structural bass line circled - mm. 49-56.

The music in both measures 56 and 57 is a somewhat expanded version, two octaves higher, of measure 49; it triumphantly affirms its resolution to I in a way which makes the listener think of Beethoven. But there is a difference. Beethoven would celebrate the arrival of the long-withheld tonic chord, but Brahms' peak of intensity is on the dominant, and he lets all the tension disperse in a masterful stroke--a downward sequence of the first three notes from measure 56, which dissolves in a harp-like arpeggio and two staccato chords on V7. The tonic triad arrives in measure 66, a five-measure extension of the ascending staccato triads found in measures 43-44 and 47-48.



(continued on next page)



Ex. 11 - From the climax of Section I' to the final cadence - mm. 56-70.

Unity is achieved in this piece by means of the constant use throughout of the melodic and rhythmic material contained within the first twelve measures. It is in every sense of the word a monothematic piece. Yet monotony is avoided by means of developmental fragmentation, a swiftly-moving series of unexpected keys, and the skillful handling of textures to create a variety of moods and styles. In many other pieces, a small germ-cell motive is used as a basis for different themes; frequently the relationship between sections is carefully disguised in themes whose external features are very different. In this piece, no new theme is created from old material--instead, clearly similar material is treated in ways which provide always new interest, but never a new disguise.

CHAPTER X

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

Several observations, both general and specific, can be made as a result of the foregoing analyses and the chart of categories in the introductory chapter into which all of the character pieces fall.

Two striking conclusions can be drawn from a study of the chart: 1) more than half (17) of the pieces in question fall into Category I (works evolving entirely from a single motive in Section I), and all but five fall into Categories I, II, or III, categories which involve a high degree of unity; and 2) the less unified works are among the earlier ones, while the degree of unity increases consistently throughout the chronology--note that all of opp. 118 and 119 are in Category I. In other words, the later the pieces, the more unified they are likely to be.

Not a single mention of this phenomenon of development can be found in any of the literature concerned with Brahms' piano music. On the contrary, the general opinion seems to be that the piano music falls neatly into three groups: the first group being all the early works up through the Ballades, Op. 10, orchestral in style and somewhat

diffuse in structure; the second group being the big virtuoso variations, deliberately Baroque in structure; and--after a period of no writing for solo piano--the third group, with which we are concerned here, being the emergence of the perfected flowering of the art of the character piece, a homogeneous group of fully mature works. It is this writer's view that the body of late works reveals within itself a significant degree of musical growth and maturation, even though the brooding introspection which pervades most of it tends to suggest at least a spiritual homogeneity.

A careful overview of the eight works examined in this paper likewise reveals interesting and more specific information about how organic unity has been achieved. The eight works fall into two general groups; those with ostensibly new themes for their second sections, and those which are clearly monothematic. In the former group fall Op. 116 No. 3, Op. 116 No. 7, Op. 117 No. 1, Op. 118 No. 2, and Op. 119 No. 1; in the latter group fall the remaining three, Op. 117 No. 2, Op. 118 No. 1, and Op. 119 No. 3.

In every one of the works with "new" second themes, a single motive--often a melodic dissonance--is the source from which all of the thematic material is derived; yet the external characteristics are different in every case. The artistic goal in these works is to give the effect of variety while disguising the threads of unity--to invest apparent variety with carefully planned unity.

In the three works which are monothematic, the melodic material remains constant and intact throughout while its treatment undergoes constant change. Here the artistic goal is to give the effect of variety while bound by the limits of never-changing melodic content--to invest apparent unity with carefully planned variety.

The quality of monothematicism characteristic of this latter process is encountered more frequently among the earlier character pieces than the later ones. Examples of such monothematic works other than those examined in this paper are Op. 76 No. 2, Op. 76 No. 8, and, to a large extent, Op. 76 No. 1 and Op. 79 No. 2, which are not exclusively monothematic but whose unifying musical ideas are always present in undisguised state.

The quality of unity hidden in the guise of separate themes which characterizes the former process, however, seems to have developed slowly, being a hallmark primarily of the later works. Few, if any, of the earlier character pieces are constructed in this manner, whereas a majority, not only of the eight works examined herein, but also of the other works in Opp. 116, 117, 118, and 119, appear to be unified by an underlying melodic germ-cell. This type of construction has allowed for deeper levels of unity while at the same time giving more latitude for variety. It is apparent that Brahms moved more and more in this direction as his style matured.

Recommendations

The major premise of this paper is that a maturation process with regard to motivic unity took place within the corpus of the late piano music of Brahms--not merely over the many years which separated his early and late piano music. The later music tends to be more unified by motivic germ-cells than the earlier music within this group of works. It seems reasonable to assume that the same sort of maturation process may have affected other parameters of the music. Potentially fertile fields of investigation may well exist in a study of such aspects as harmonic procedures, the use of dissonances, and acoustical bases for his special pianistic effects.

Another interesting and productive study would be an examination of types of treatment accorded his melodic material--contrapuntal, developmental, or variation-style. It is plausible that one or another of these types of treatment would emerge as the most common type, and that each would have a maturation process of its own.

Still another fruitful endeavor would be to compare Brahms' use of the germ-cell technique with that of other composers who used it to good effect, and whose influence on Brahms is known to have been decisive--for example, Haydn and Beethoven.

Lastly, a study should be made of cyclical elements found within certain opera. Brief examination reveals many instances of common motives within Op. 116; a thorough study would doubtless reveal still others in that opus and elsewhere.

As was pointed out in the Introduction, no really exhaustive study of Brahms' piano music has yet been done. The importance of a thorough examination of this literature can hardly be overestimated, both for historical reasons and for the enlightenment of the performer.

BIBLIOGRAPHY

Music

Brahms, Johannes. Klavier-werke. Band II. Edited by Emil von Sauer. Frankfurt, New York, London: C. F. Peters Corp.

_____. Piano Works. Complete in Three Volumes (Authentic Edition), Vol. II. New York: International Music Co.

Books

Alley, Marguerite and Jean. A Passionate Friendship, Clara Schumann and Brahms. Translated by Mervyn Savill. Edward Arnold, 1956.

Anderson, William Robert. An Introduction to the Music of Brahms. London: Dennis Dobson, Ltd., 1949.

Apel, Willi. The Harvard Dictionary of Music. 2nd edition. Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1970.

Barkan, Hans., ed. and tr. Johannes Brahms and Theodor Billroth: Letters from a Musical Friendship. Norman, Oklahoma: University of Oklahoma Press, 1957.

Bickley, Nora, ed. and tr. Letters from and to Joseph Joachim. Preface by J. A. Fuller-Maitland. London: Macmillan, 1914.

Bodky, Erwin. Das Charakterstück. Cologne: Möselers Verlag Wolfenbüttel, 1933.

Cardus, Neville. "Brahms." Composers Eleven. Freeport, New York: Books for Libraries Press, 1958.

Colles, H. C., and Cope, Henry. "Brahms." The Music of the Masters. New York: Bretano's, 1920.

Culshaw, John. Brahms: An Outline of His Life and Music. London: Hinrichsen, 1948.

- Dale, Kathleen. Brahms, a Biography, with a Survey of Books, Editions and Recordings. Hamden, Conn.: Archon Books, The Shoestring Press, 1970.
- _____. Nineteenth Century Piano Music. A Handbook for Pianists. London: Oxford University Press, 1954. Reprinted New York: Da Capo Press, Inc., 1972.
- Deiters, Hermann. Johannes Brahms: A Biographical Sketch. Preface by J. A. Fuller-Maitland. Translated by Rose Newmarch. London: T. Fisher Unwin, 1888.
- Dietrich, Albert and Widmann, J. V. Recollections of Johannes Brahms. Translated by Dora Hecht. London: Seeley, 1899.
- Erb, J. Lawrence. Brahms. New York: E. P. Dutton and Co., Inc., 1905.
- Evans, Edwin. Handbook to the Pianoforte Works of Johannes Brahms. London: Wm. Reeves, 1936.
- Ferguson, Donald. Music as Metaphor: The Elements of Expression. Minneapolis, Minn.: University of Minnesota Press, 1960.
- Finkelstein, Sidney. How Music Expresses Ideas. New York: International Publishers; London: Lawrence and Wishart, 1952.
- Fuller-Maitland, J. A. Brahms. London: Methuen; New York: John Lane, 1911.
- Gal, Hans. Johannes Brahms, His Work and Personality. Translated by J. Stein. New York: Alfred A. Knopf; London: Weidenfeld and Nicholson, 1963.
- Geiringer, Karl. Brahms, His Life and Works. Translated by H. B. Weiner and Bernard Miall. 2d ed. New York: Doubleday & Co., 1961; London: G. Allen & Unwin, 1963.
- Hadow, W. H. "Brahms and the Classical Tradition." Collected Essays. London: Oxford University Press, 1928.
- _____. Studies in Modern Music. London: Seeley, 1895. 11th printing, 1926.
- Henschel, George. Personal Recollections of Johannes Brahms. Boston: The Gorham Press, 1907.

- Hill, Ralph. Brahms. London: Duckworth, 1941.
- _____. Brahms, a Study in Musical Biography. London: Dennis Archer, 1933.
- James, B. Brahms: A Critical Study. New York: Praeger; London: Dent, 1971.
- Kahl, Willi. The Character Piece. New York: Leeds Music Corp. 1961.
- Kahlbeck, Max. Johannes Brahms. 4 Vols. Berlin: Deutsche Brahms-Gesellschaft, 1904-1914.
- _____. , ed. Johannes Brahms: The Herzogenberg Correspondence. Translated by Hannah Bryant. London: John Murray, 1909.
- Kirby, F. E. A Short History of Keyboard Music. New York: The Free Press, 1966.
- Latham, Peter. "Brahms." The Master Musicians. London: J. M. Dent & Sons, new ed. 1962.
- Lee, E. Markham. Brahms: The Man and His Music. London: Sampson Low, 1916.
- Litzmann, Berthold, and Arnold, Edward, ed. Letters of Clara Schumann and Johannes Brahms. 2 Vols. New York: Longmans, Green and Co., 1927.
- May, Florence. The Life of Johannes Brahms. 2 Vols. London: Wm. Reeves, 1905.
- Meyer, Leonard. Emotion and Meaning in Music. Chicago: University of Chicago Press, 1956.
- Murdoch, William. Brahms: With an Analytical Study of the Complete Pianoforte Works. London: Rich and Cowan, 1933.
- Niemann, Walter. Brahms. Translated by C. A. Phillips. New York: Alfred A. Knopf, 1929.
- Pulver, Jeffrey. Johannes Brahms. London: Kegan Paul, Trench, Trubner & Co.; J. Curwen and Sons, 1926.
- Schauffler, Robert Haven. The Unknown Brahms, His Life, Character, and Works; based on new material. New York: Dodd & Mead, 1933.

- Schenk, H. G. The Mind of the European Romantics. New York: 1969.
- Schoenberg, Arnold. "Brahms the Progressive." Style and Idea. New York: Philosophical Library, 1950.
- Schumann, Eugenie. The Schumanns and Johannes Brahms; the Memoirs of Eugenie Schumann. Translated by Marie Busch. New York: The Dial Press, 1927.
- Specht, Richard. Johannes Brahms. Translated by Eric Blom. London: J. M. Dent; New York: E. P. Dutton, 1930.
- Stanford, Sir Charles Villiers. Brahms. New York: Frederick A. Stokes, 1912. Reissue, London: Murdoch, 1927. Reprint Chappell, 1947.

Journal and Encyclopedia Articles

- Adler, Guido. "Johannes Brahms." Musical Quarterly, XIX (April, 1933), pp. 113-142.
- Aldrich, Richard. "Programme Music." Musical Discourse from the New York Times, pp. 3-55.
- Bryant, C. M. "Catching the Temperament of a Brahms Caprice." Clavier 8, n. 4 (1969), pp. 29-33.
- Dumm, Robert. "Playing One of the Intermezzos." Clavier 13:29-32, n. 2 (1974).
- _____. "A Performer's Analysis - A Lesson on Brahms' Intermezzo." Clavier 5:42-44, n. 3 (1966).
- Engel, Hans. "Capriccio." Die Musik in Geschichte und Gegenwart. Vol. II. Kassel: Barenreiter, 1949.
- Fairleigh, J. P. "Neo-classicism in the Later Piano Works of J. Brahms." Piano Quarterly 15:24-6, n. 58 (1966-7).
- Gruber, A. "Some Viewpoints on Brahms: Understanding the Rhythm in the Piano Music." Clavier 13:9-13, n. 2, (1974).
- Hevner, Kate. "Studies in Expressiveness of Music." Proceedings of the MTNA. 33rd Series (1939), pp. 199-217.

- Huneker, J. "The Pianoforte Music of Johannes Brahms." Preface to Selected Compositions of Johannes Brahms. Philadelphia: Oliver Ditson Co., 1910.
- Kahl, Willi. "Aus der Frühzeit des lyrischen Klavierstücks." Zeitschrift für Musik, lxxxix (1922), pp. 177-182, 201-206.
- _____. "Charakterstück." Die Musik in Geschichte und Gegenwart. Edited by Friedrich Blume. Vol. II. Kassel and Basel: Barenreiter (1952), pp. 1094-1100.
- Koussevitsky, Serge. "The Emotional Essence of Brahms." Atlantic Monthly, CLXIX (May, 1942), pp. 553-556.
- Newman, William S. "Brahms." Piano Quarterly, 13-17, n.d.
- Pratt, Carroll C. Music as the Language of Emotion. Lecture in Washington, D. C., 1952. Published under the Library of Congress Louis Charles Elson Memorial Fund.
- Westphal, K. "Der Romantische Klavierstil." Die Musik, xxii, n. 2.

Unpublished Materials

- Blocker, R. L. "Brahms and the Character Piece: Emotion Guided by Intellect, a Lecture Recital..." Unpublished D.M.A. document, University of North Texas, 1973.
- Ellis, Mildred Katharine. "The French Piano Character Piece of the Nineteenth and Early Twentieth Centuries." Unpublished Ph.D. dissertation, Indiana University, 1969.
- Feinstein, Bernice. "The Seven Capriccios of Johannes Brahms: Op. 76 Nos. 1, 2, 5, 8 and Op. 116 Nos. 1, 3, 7." Unpublished Ed.D. dissertation, Columbia University, 1972.
- Guerry, Jack Edwin. "The Charakterstücke of Johannes Brahms." Unpublished Master's Thesis, North Texas State College, 1955.
- Sterling, E. A. "A Study of Chromatic Elements in Selected Piano Works of Beethoven, Schubert, Schumann and Brahms." Unpublished Ph.D. dissertation, Indiana University, 1966.
- Vidor, Martha. "Zur Begriffsbestimmung des musikalischen Charakterstückes mit besonderer Berücksichtigung des Charakterstückes für Klavier." Unpublished Ph.D. dissertation, University of Leipzig, 1924.

VITA

The author was born on October 11, 1933 in New Orleans, Louisiana. She attended the Academy of the Sacred Heart in New Orleans, where she graduated as salutatorian in 1951. She attended Newcomb College for one year (1951-52) and subsequently transferred to Florida State University, where she graduated summa cum laude in 1955 with a Bachelor of Music degree in piano. She earned a Master of Arts degree in music history from Mills College, Oakland, California in 1956. She taught piano at the Academy of the Sacred Heart in New Orleans from 1956 to 1960, at which time she joined the faculty of the College of Music at Loyola University in New Orleans where she has taught piano, theory, and music history. Concurrently, from 1964 to 1974 she taught piano in the Smisor-Bastien studio, and subsequently established the Loyola Preparatory Department of Music. She is currently an associate professor of music at Loyola, chairman of the piano department there, and director of the Loyola Preparatory Department of Music.

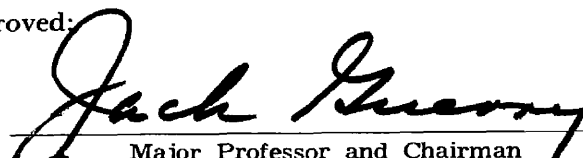
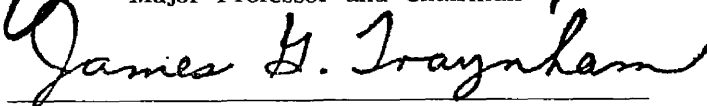
EXAMINATION AND THESIS REPORT

Candidate: Janet Sitges Martin

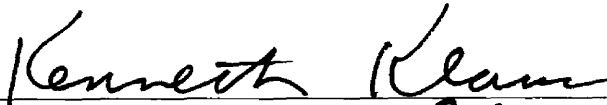

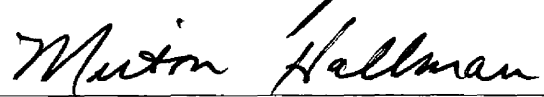
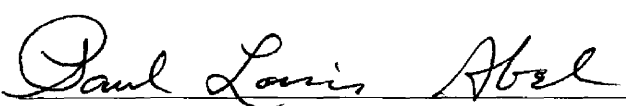
Major Field: Music

Title of Thesis: Motivic Unity in Selected Character Pieces
By Johannes Brahms

Approved:


Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

April 18, 1978