

*F: Brahms analysis*

Variation XX Brahms op 118 Variation over a theme by Mendel.

Flute

Oboe

1st & 2nd Clarinets

Bassoon

Horns

Cornets (Trumpets)

Trombone

Timpani

Chromatic filigree  
is with LT chords as  
at fermata

Neighbors in the  
upper voice

6 or complete

(Neighbor)

dep't LT Oh-N APP

Variations on a Theme by Mendel

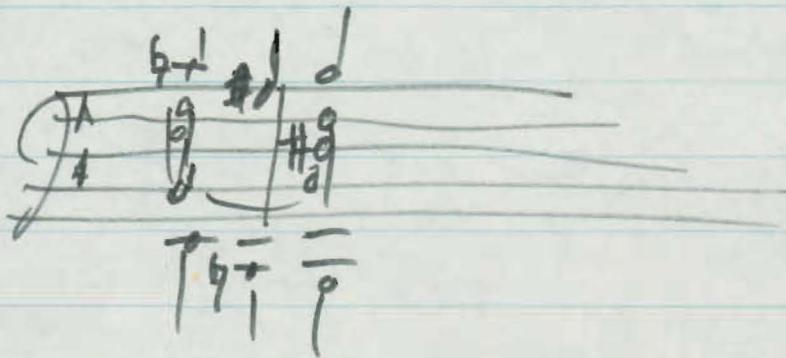
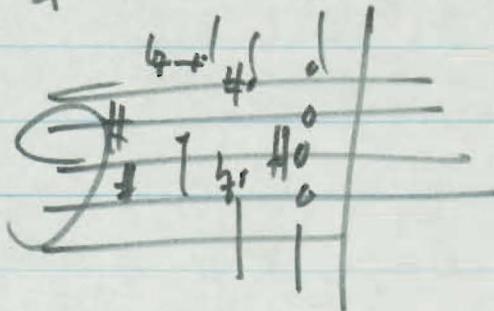
Brahms

8-6 8

Var. f+ m.

homophony (10)

Brahms Rhapsodie Op. 79 in D minor  
ending C-B with  $C \xrightarrow{A^*} B$



Brahms ♀ 39 Walrus #8

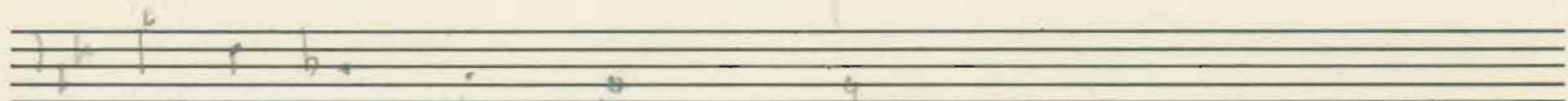
on 1 - 12

mf (3) 20 21 22

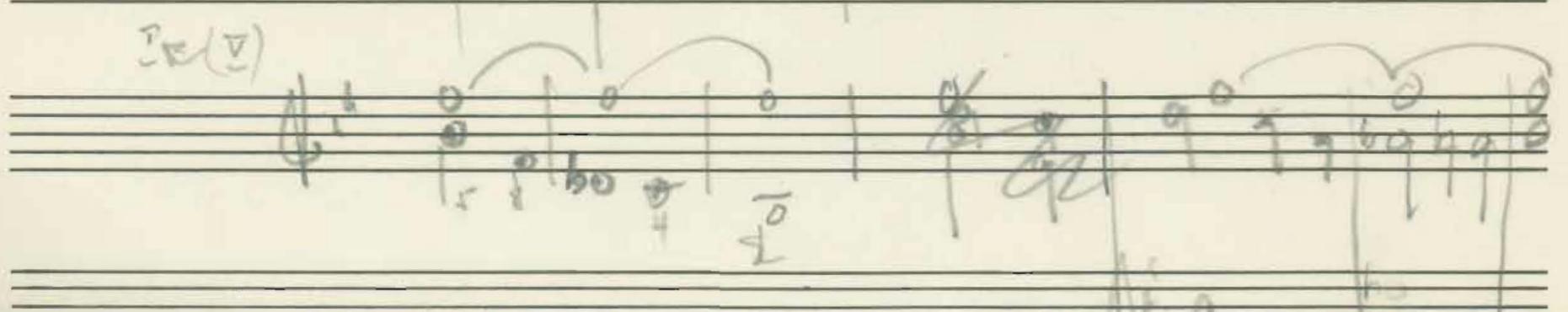
3

SPECIES

P.C.



Re(V)



*Interventions  
Sprechgesang*

\* beginning of cor. 1  $\xrightarrow{\text{to}}$ .

over

\*<sup>2</sup> transforming  $\varnothing$   $\tau^2$  into any.  $G^2$ .

(change of direction)

\*<sup>3</sup>  
b2

54

becomes.

becomes.

A handwritten musical score on two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). The music consists of various notes, rests, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). There are several annotations: a bracket labeled '(2)' covers a section of eighth-note chords; another bracket labeled '(1)' covers a section of sixteenth-note chords; a bracket labeled '(2)' covers a section of eighth-note chords; a bracket labeled '(1)' covers a section of sixteenth-note chords; and a bracket labeled '(2)' covers a section of eighth-note chords. A circled 'V.L.' is placed under a note in the bottom staff. A large bracket on the right side groups several measures together. A handwritten note 'expand to' with an arrow points from the first staff to the second staff.

Brahms op. 117 Fugue Intermezzo 3.

Contrepointal chords within  
a harmonic framework.

The return of Tempo I (before the (After the middle section))

Brahms.

important.

Intermezzo Op 118

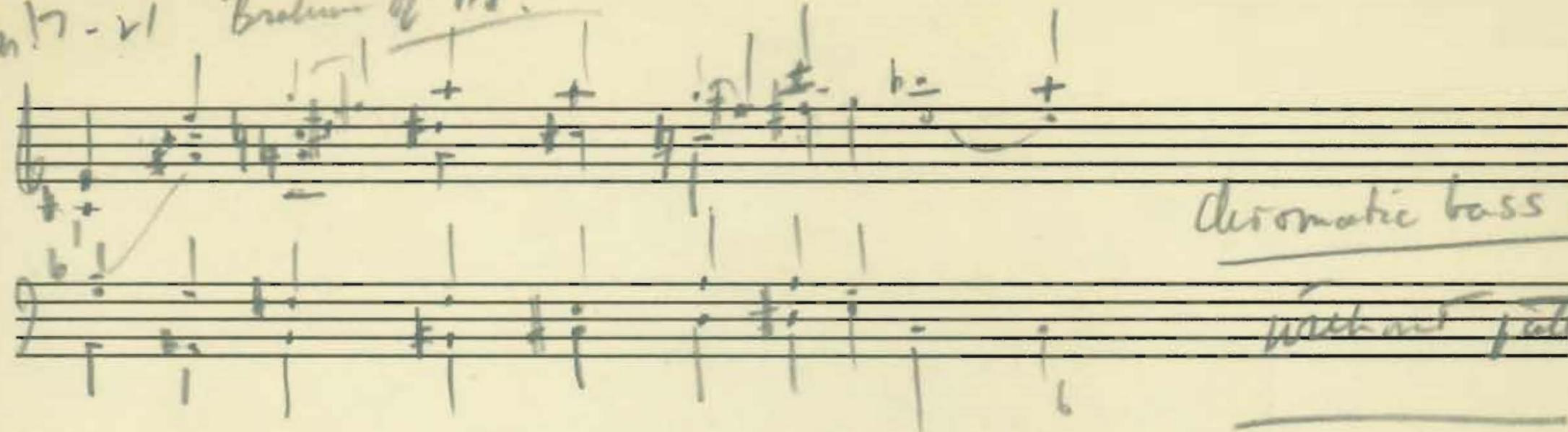
m 24 |      25 |      26 |      27 |

7      2-3      b3      16      6      2-3      5      7-8      2-3

7      0      0      0      F      0      0      P

96<sup>th</sup> with  
ch. in H. motion  
upward  
velocity

m17-21 Broken 8ths



Brodmer  
 Ballade  
 06 118.  
 m. 1-5

circle of 5<sup>th</sup>  
 5<sup>th</sup>  
 m. 6-10  
 103  
 harmonic goal.

Comparison of codes 2 & 5<sup>th</sup> in two frameworks - (Two successive for loops in beginning & this bottom part -

In 1-5 and goes thru I on way to IV.

(important to see outside views)

In 6-10 The goal is not  $\overline{Y}$ , but  $\overline{Y}$ .

The circle of 9<sup>th</sup> refers to v.

Brahms Rhapsody & beginning  
 Op 79

Flute  
 Oboe  
 1st & 2nd Clarinets  
 Bassoon  
 Horns  
 Cornets (Trumpets)  
 Trombone  
 Timpani  
 Drums  
 Piano-Acc. or Harp  
 1st Violin  
 2nd Violin  
 Viola  
 Cello  
 Bass

This becomes  $\overline{D}\overline{G}\overline{E}$  which acts  
 as  $\overline{G}$  to  $\overline{B}$  in  $\overline{V_i} \subseteq \overline{I}$  g+. Then,  $\overline{V_i} \subseteq \overline{I}$  g- use  
 of {repetitive successive mixture technique.

also  $\overline{G}$   $\overline{G}$   $\overline{(A)}$   $\overline{8}$  repeated!

normal  
 $b6$  — 5       $(b)6$  — 5

B. & H. Nr. 11a. C.  
 6. 11.

Brahms 4<sup>th</sup> Symphony 4<sup>th</sup> mvt beginning

62

PASSANTINO  
BRANDS

NUMBER 1  
12 Stave Medium

Litho'd in U. S. A.

