

Borrowing for Contrast, II: Mozart, Schumann, and Brahms

Abstract

In this part of my study I focus on new borrowings and hybrid borrowings in Brahms's Second Symphony -- from Mozart's keyboard Sonata in F, K. 494/533 and D. Scarlatti's Sonata in Bb, K. 16 -- and in Brahms's Eb Rhapsody, Op. 119, No. 4, from R. Schumann's Carnival, Op. 9, as well as his F# minor Sonata, Op. 11. I suggest that these new sources present a series of stark contrasts that propel each piece to its dramatic development and conclusion.