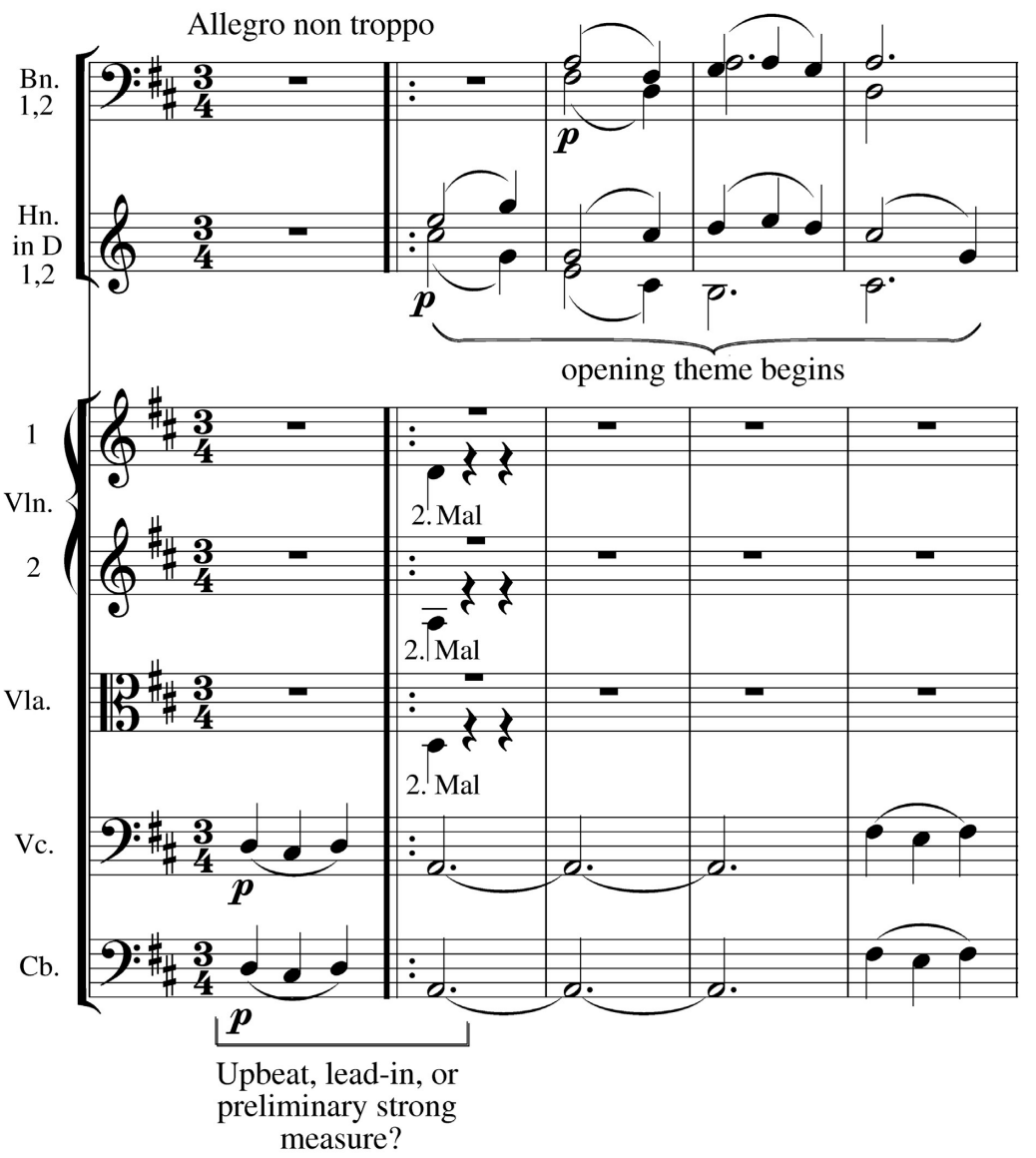
Borrowing for Contrast, Part 2: Mozart, Schumann, and Brahms

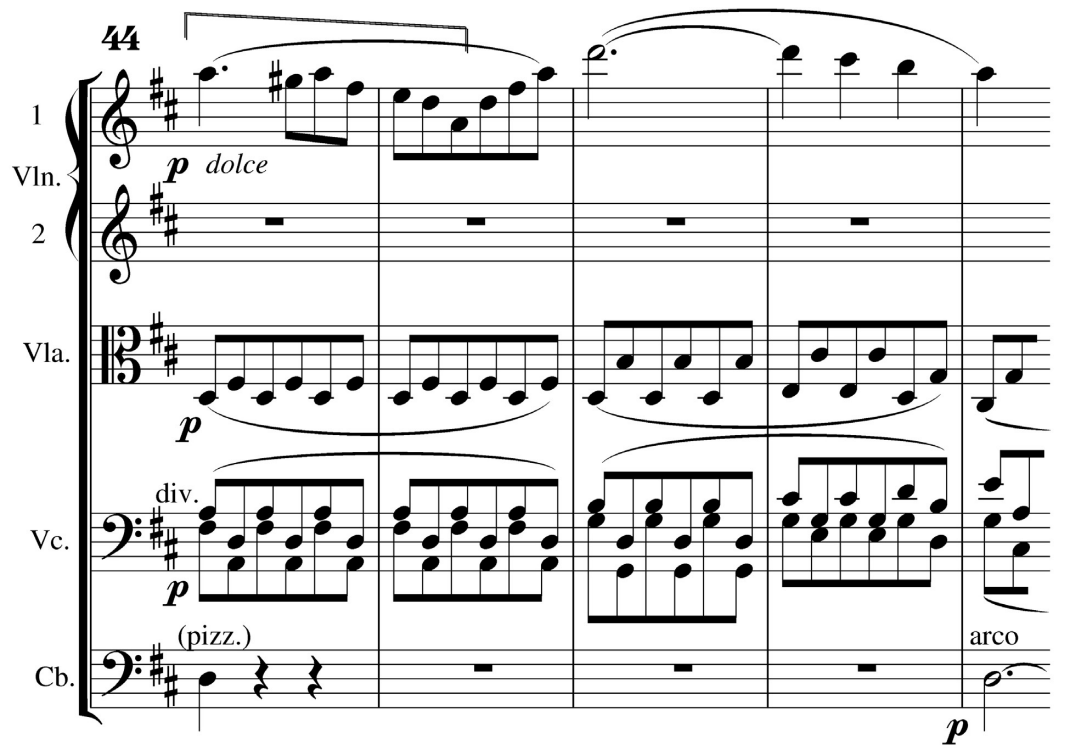
Channan Willner

Example 1: Brahms, Symphony No. 2, I, bars 1–5

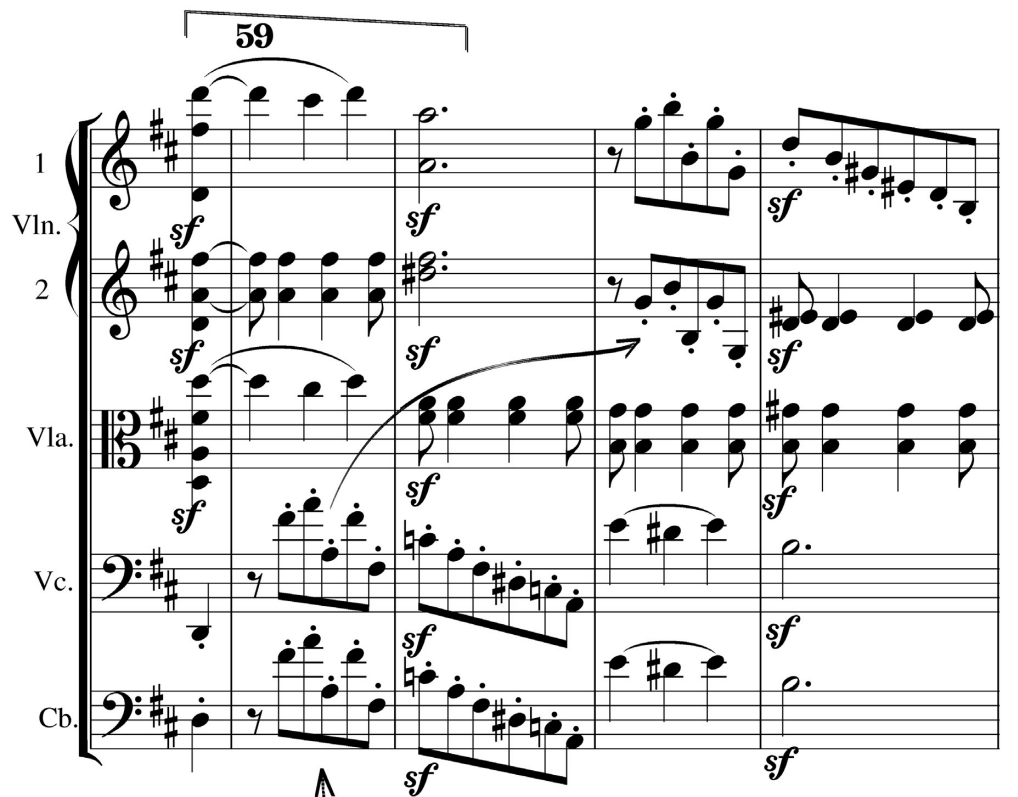


Example 2: Brahms, Symphony, I: groups emanating from bar 1

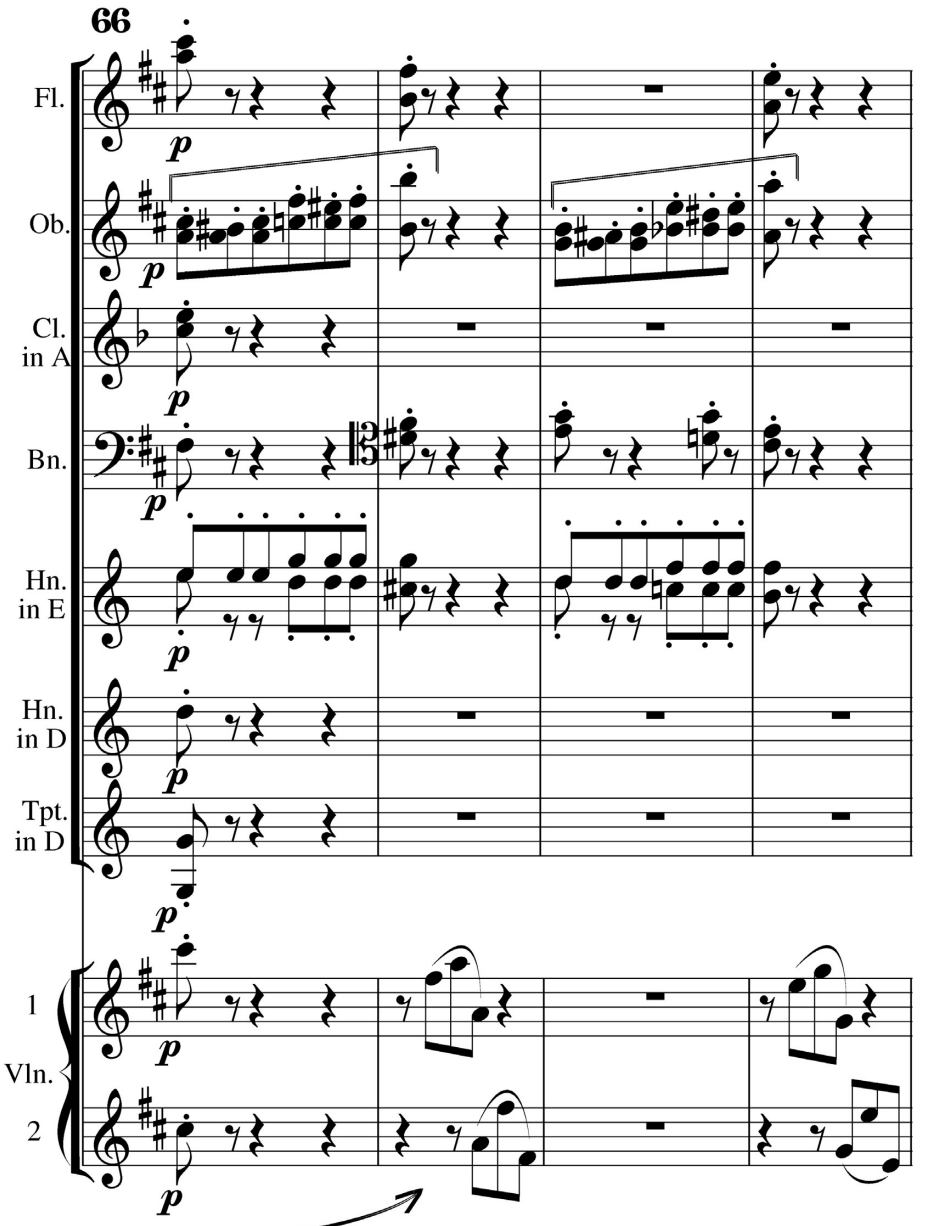
a) Bars 44ff. (strings only)



b) Bars 59ff. (strings only)



c) Bars 66ff.



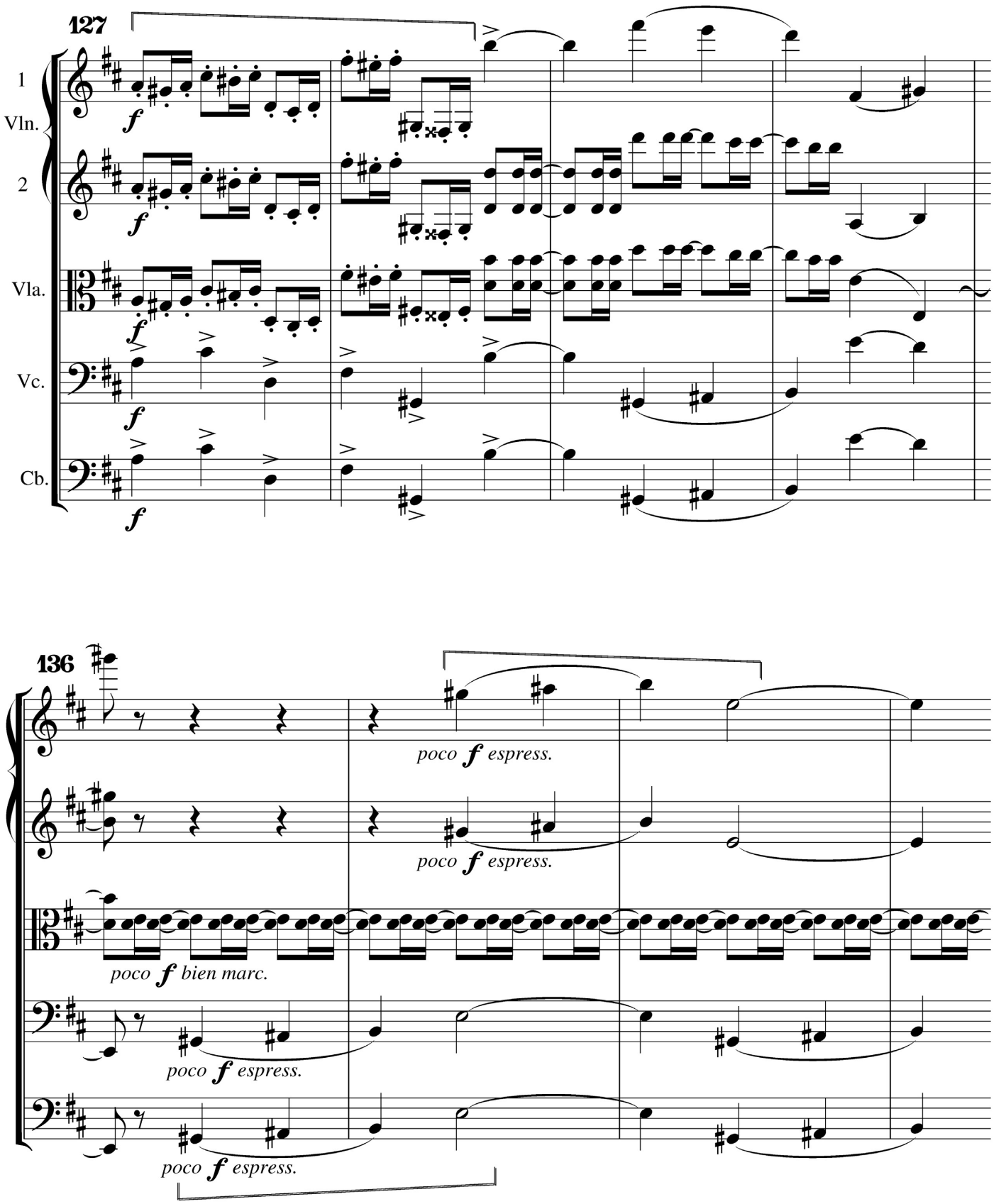
satellites of opening theme

LEGEND

from bars 1–2

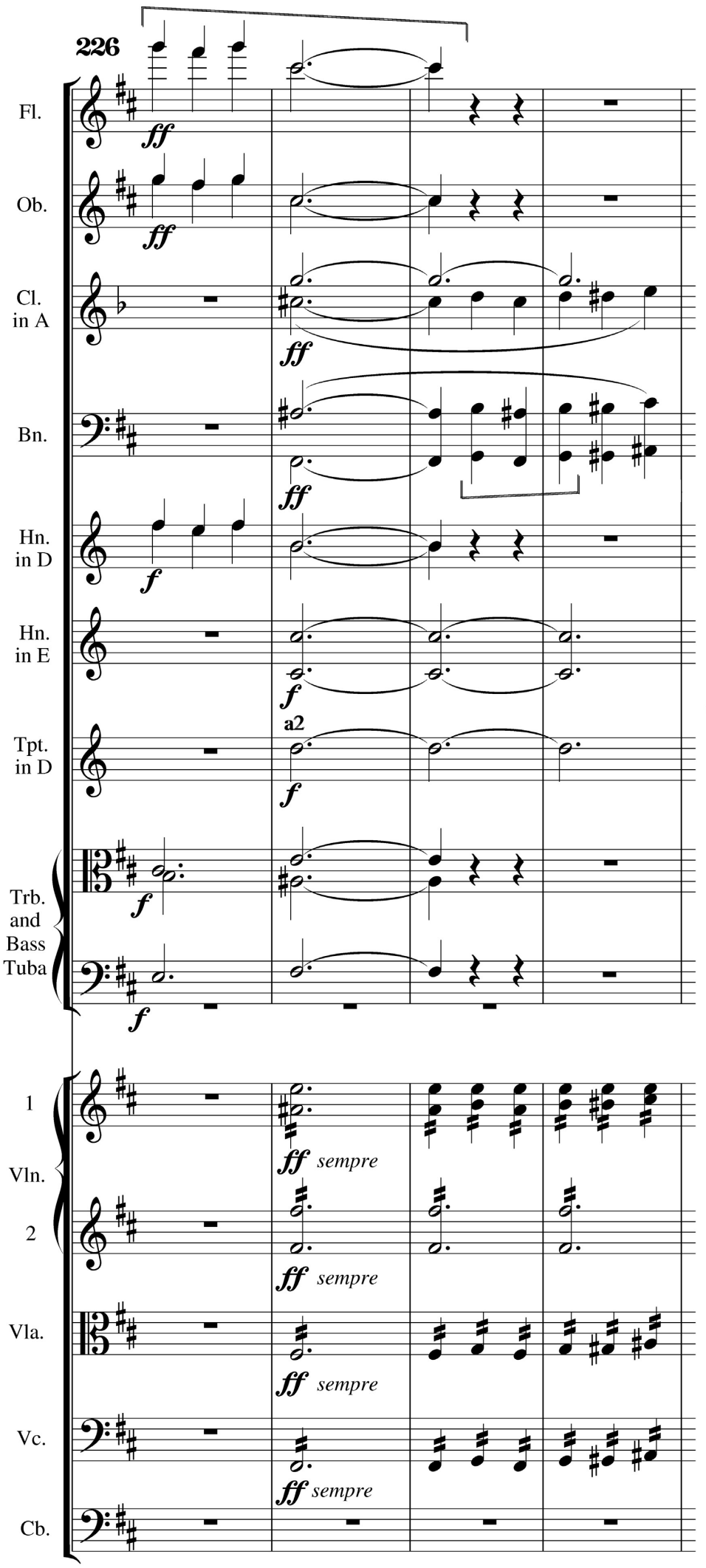
(continued)

d) Bars 127ff. and 136ff. (strings only)



(continued)

e) Bars 226ff.



(etc.)

Example 3: Brahms, Symphony, III: Andante grazioso (Quasi Andantino)

a) Bars 51–62

[Presto ma non assai]

55

60

Fl.

Ob.

Cl. in A

Bn.

a2

Hn. in G

Hn. in C

1 Vln.

2

bien marc.

Vla.

Vc.

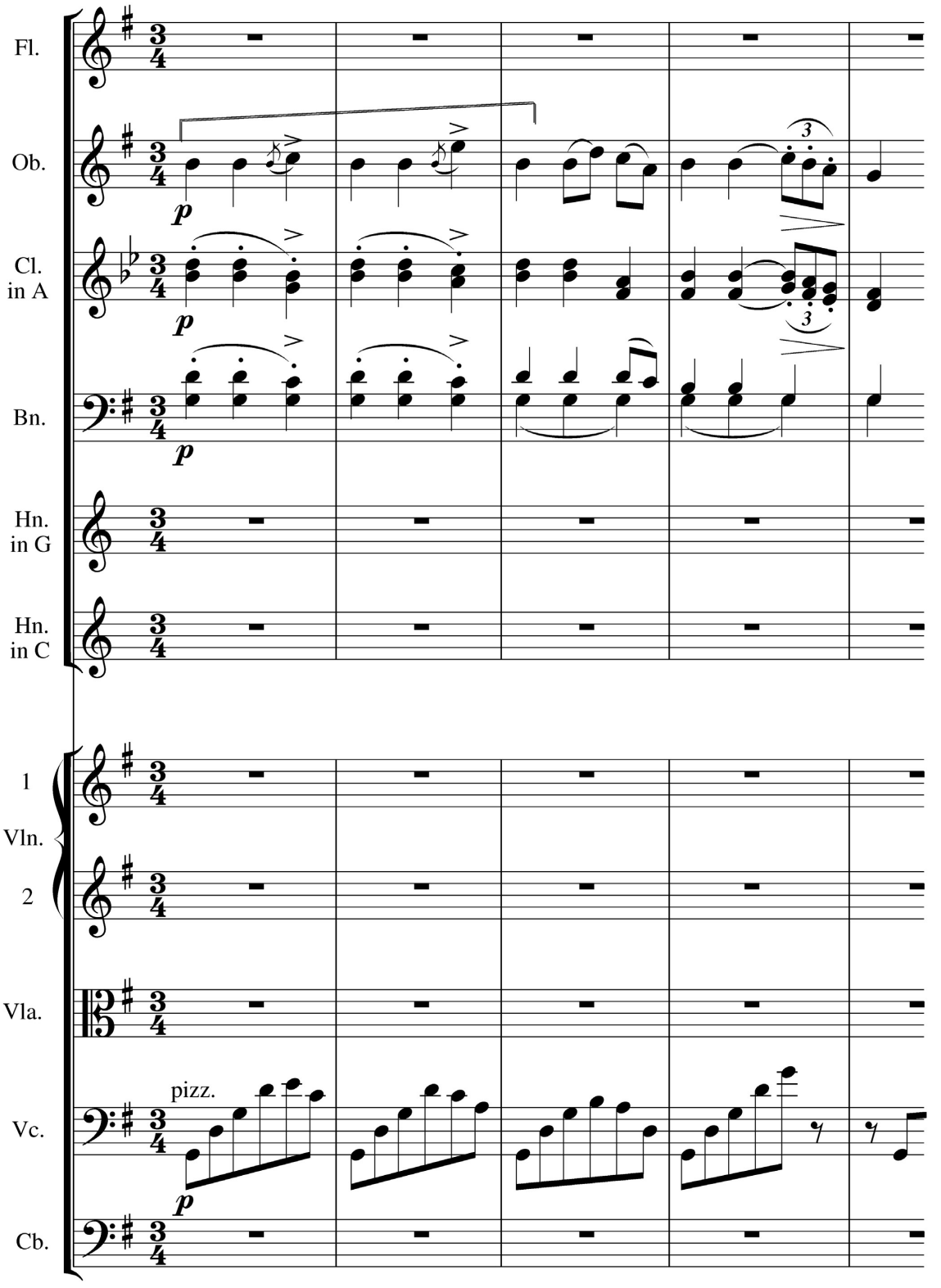
Cb.

LEGEND

from I, bars 1–2

(continued)

b) Bars 1–5[a]



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from inversion of I, bars 1–2

Example 4: Brahms, Symphony, I, bars 254ff.

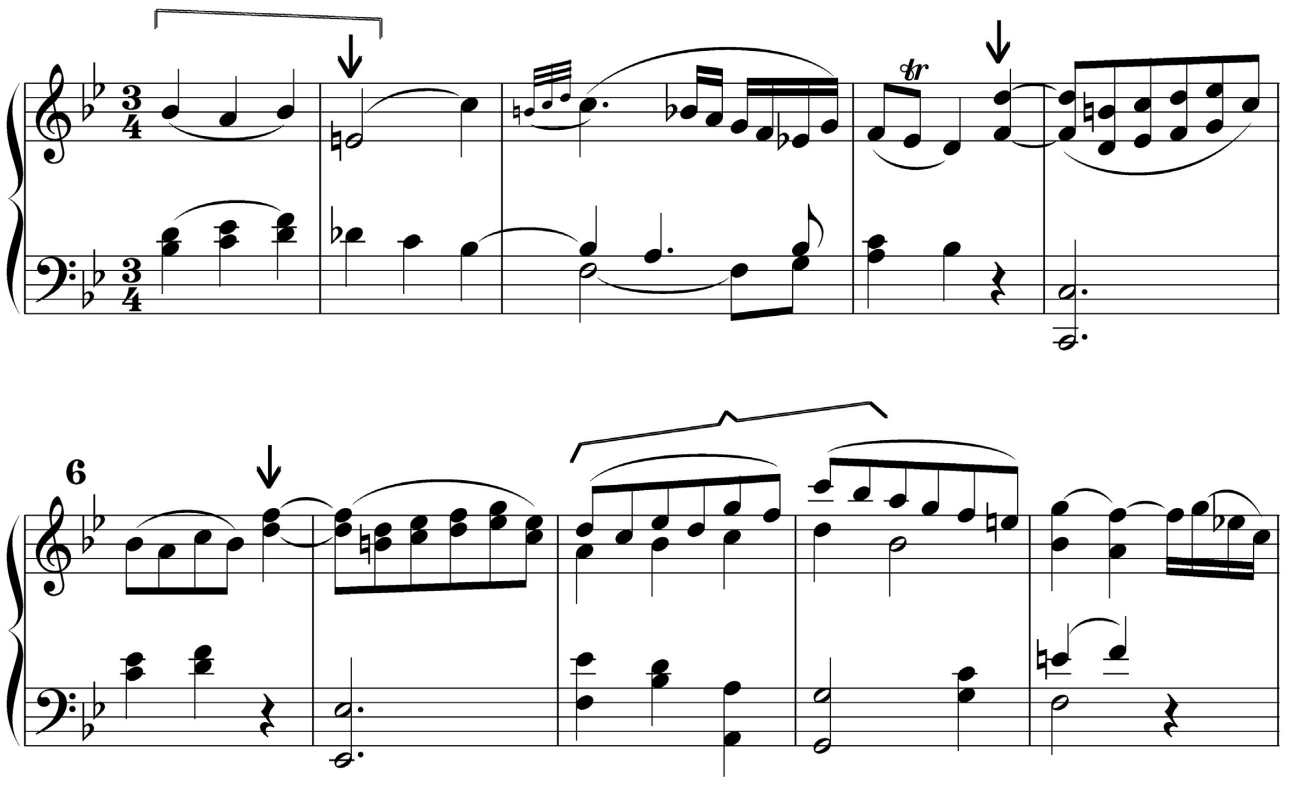
bar 1 vs. bar 2

254

Fl.
Ob.
Cl. in A
Bn.
Hn. in D
Tpt. in D
Trb. and Bass Tuba
Timp.
1 Vln.
2 Vln.
Vla.
Vc.
Cb.

(a2) 1. 1. 2. a2 pizz. arco tr marc.

Example 5: Mozart, Sonata in F, K. 533/494, II: Andante, bars 1–10



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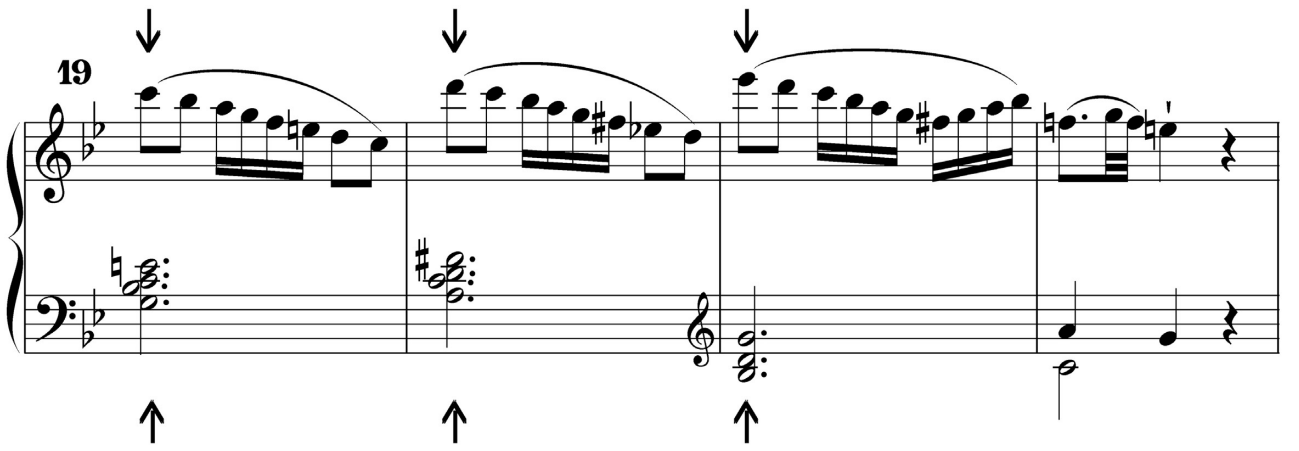
source of Brahms's incipit

counterstress

reaching-over motives (see ex. 10)

Example 6: Mozart, Sonata, bars 19–22



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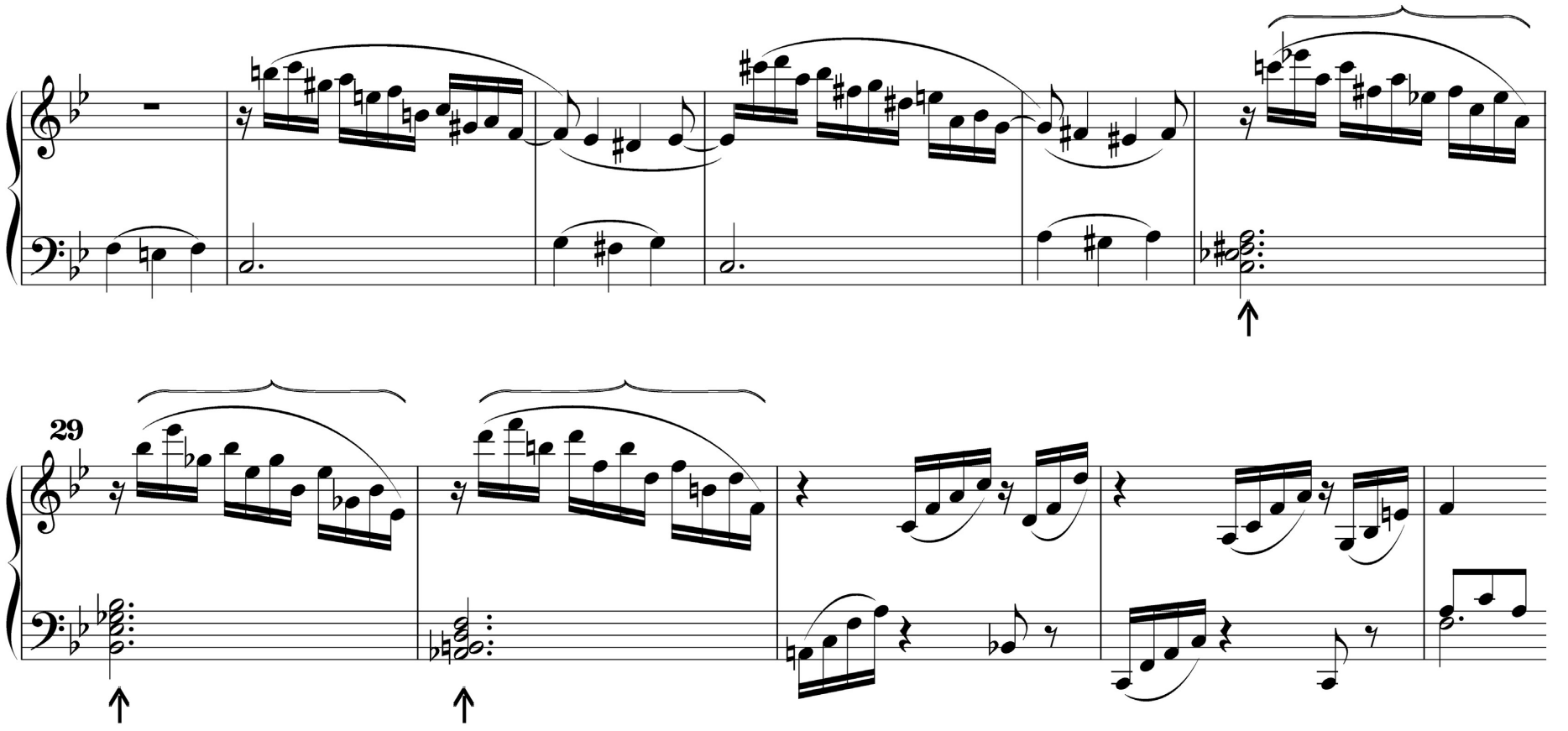
stress (bars 19, 21) and counterstress (bar 20)

Example 7: Mozart, Sonata, bars 23–33



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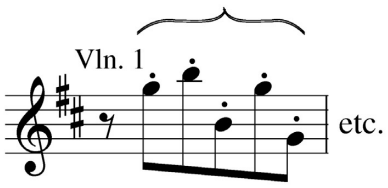
possible source for Brahms's arpeggiations, and especially, his bar 2

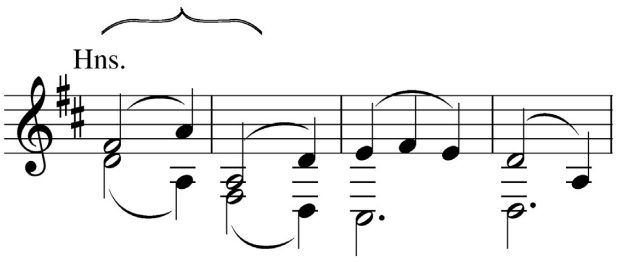
stresses and counterstresses

Example 8: Brahms, Symphony, I

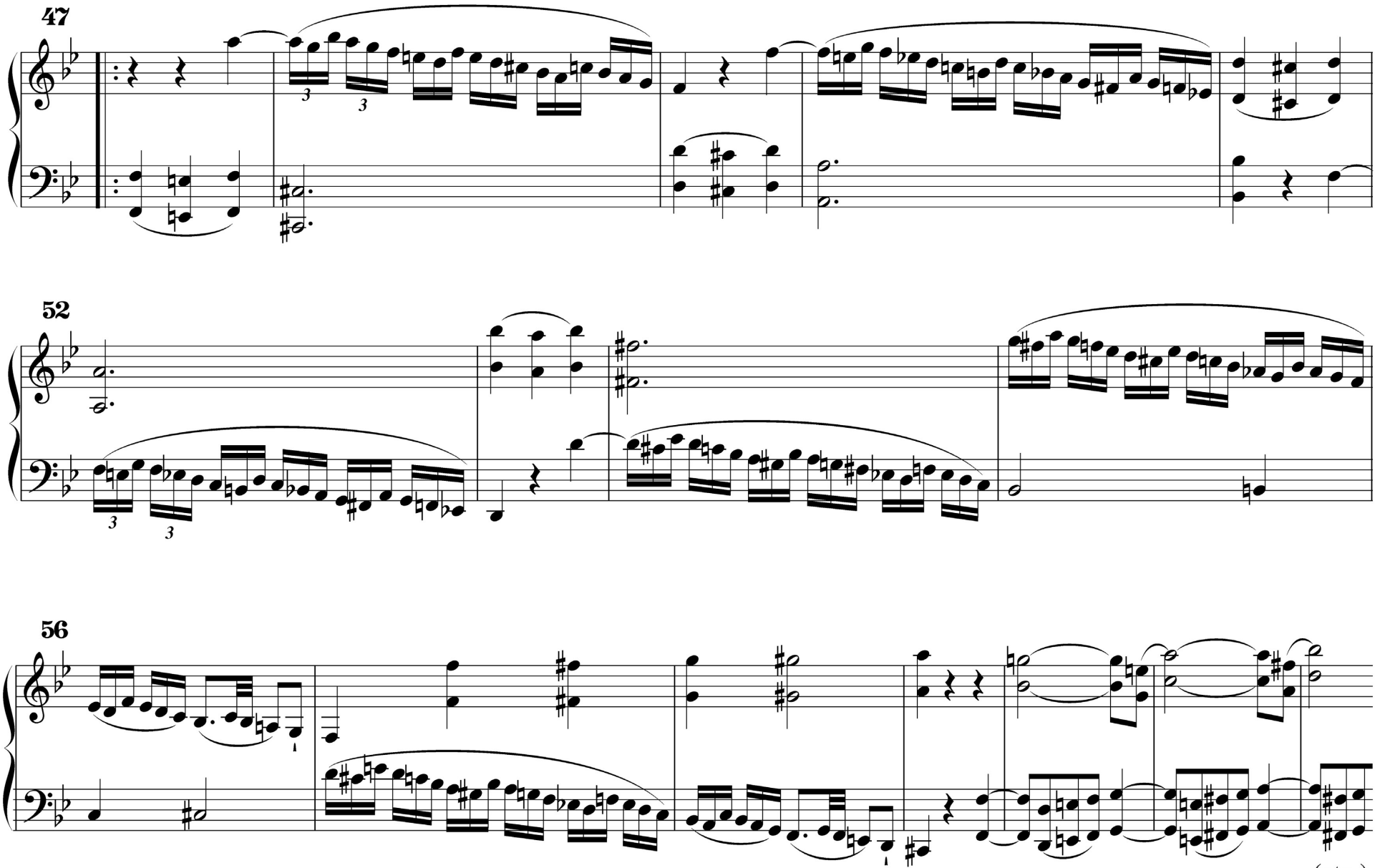
a) bar 61



b) bars 2–5

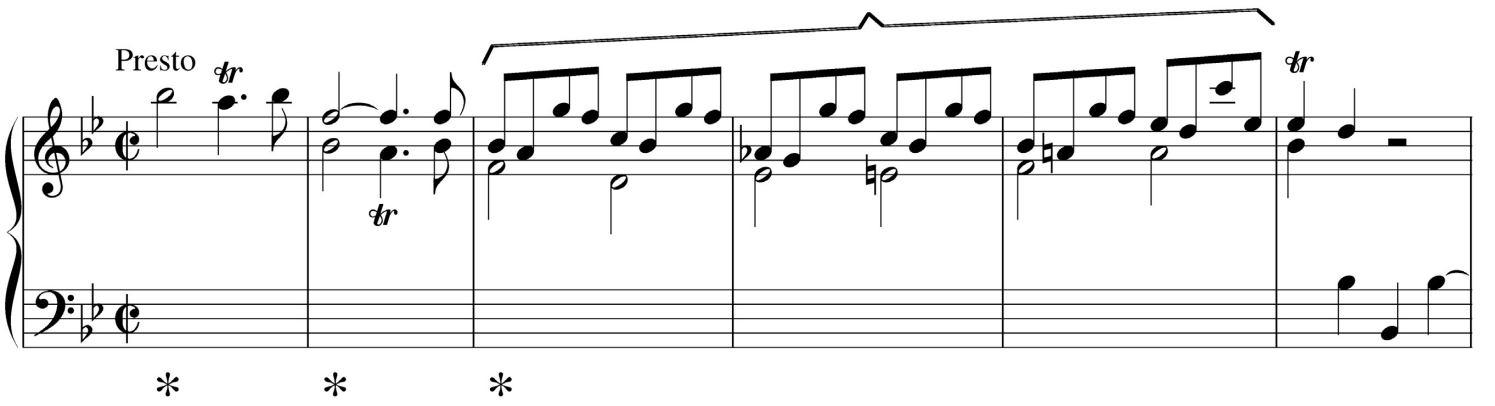


Example 9: Mozart, Sonata, bars 47–62[a]



Example 10: Scarlatti, Sonata in B♭, K. 16

a) Bars 1–6



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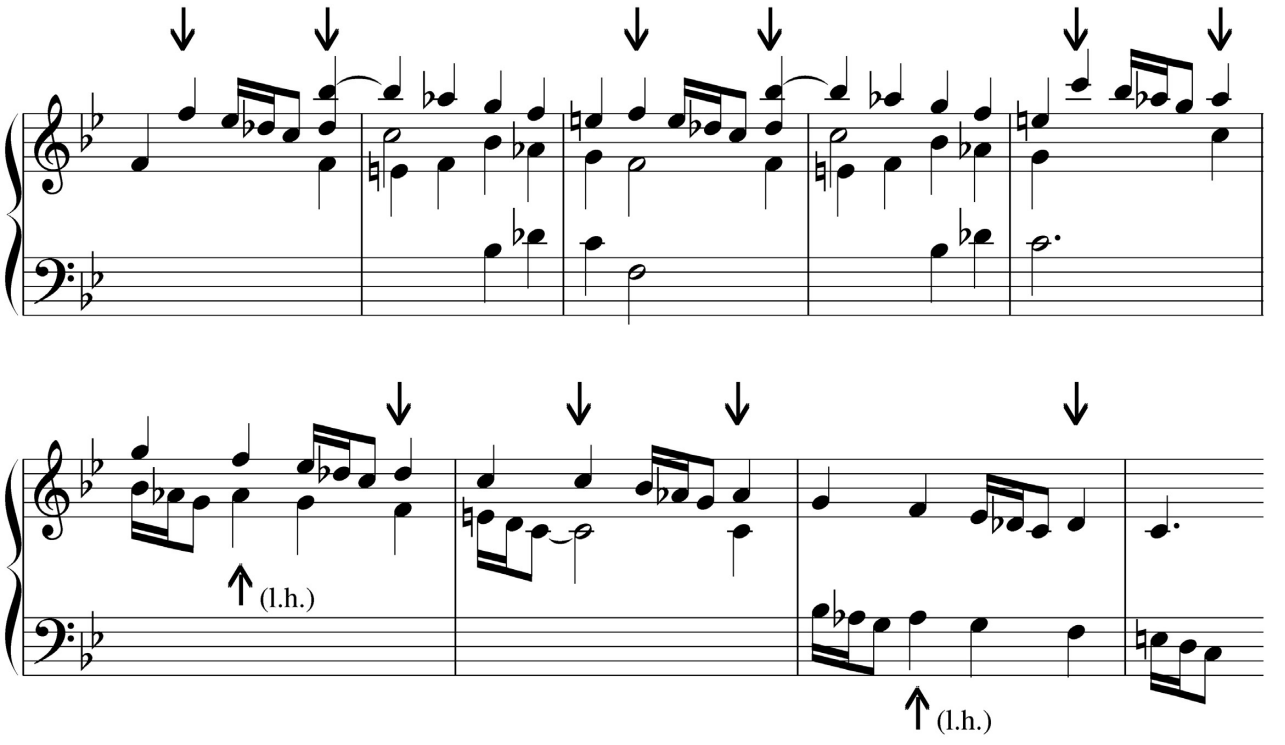
* successive strong downbeats in semi-fugal texture

reaching-over motives

b) Bars 34–42[a]

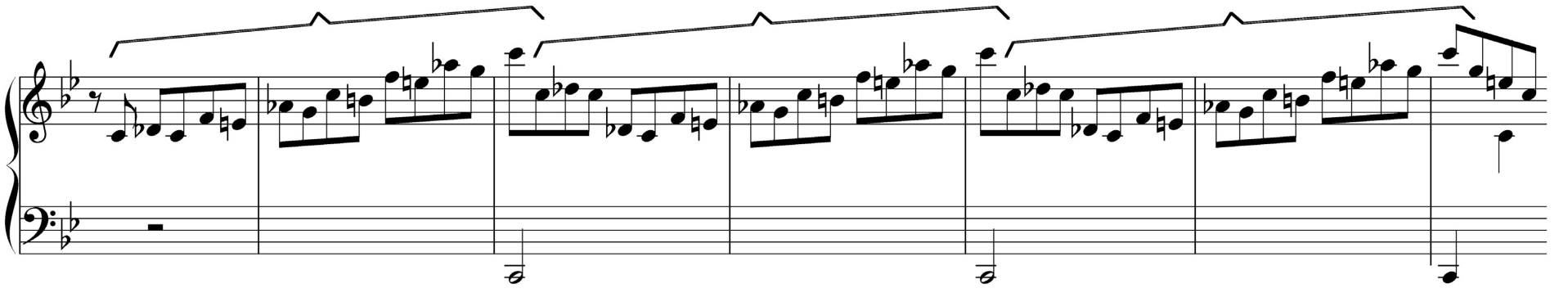


LEGEND

↓ ↑ counterstresses

(continued)

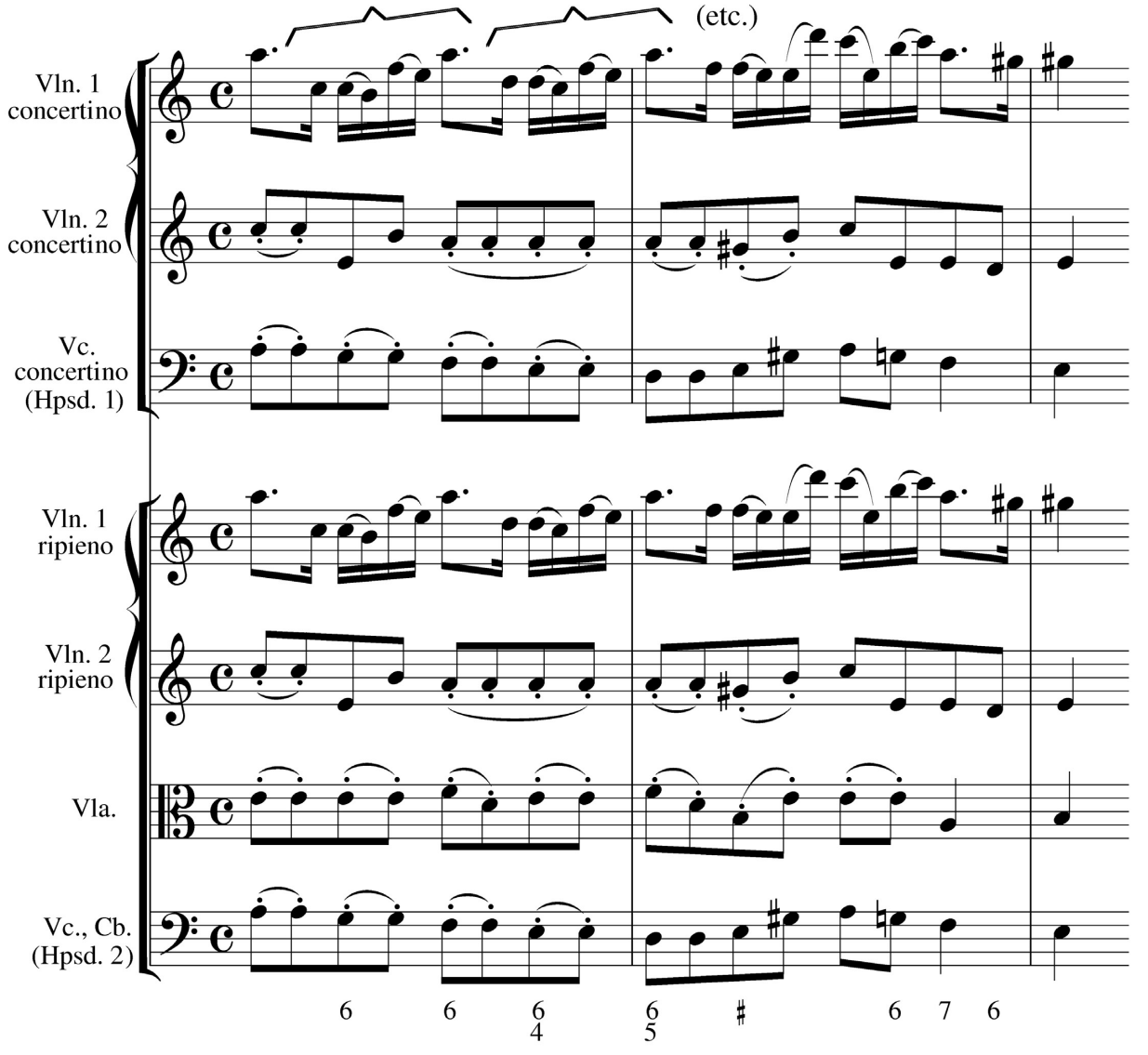
c) Bars 42[b]–48[a]



LEGEND

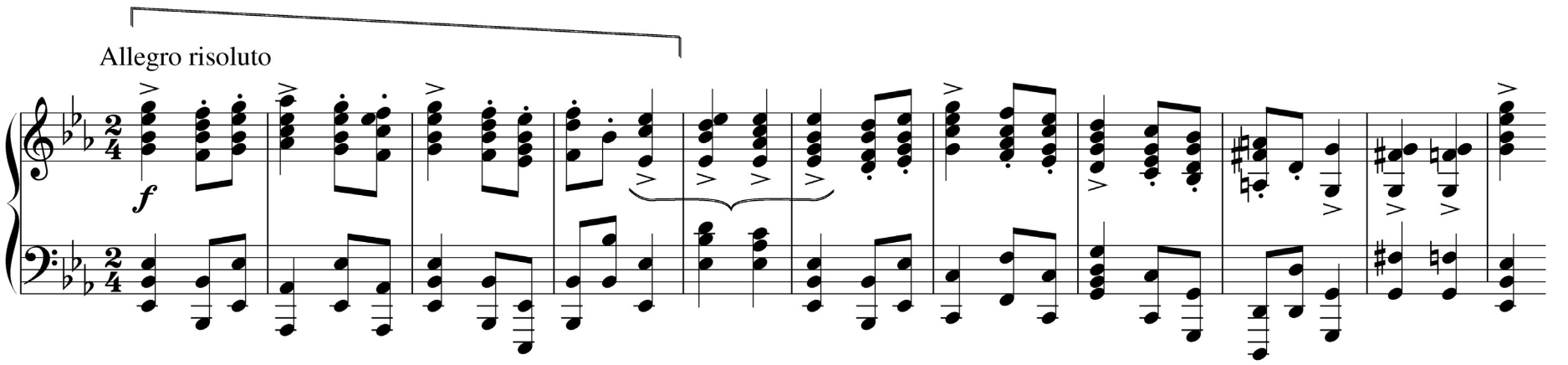
reaching-over motives

d) Handel, Concerto Grosso in A minor, Op. 6, No. 4, I : Larghetto e affettuoso, bars 1–3[a] (after Elwood Derr)

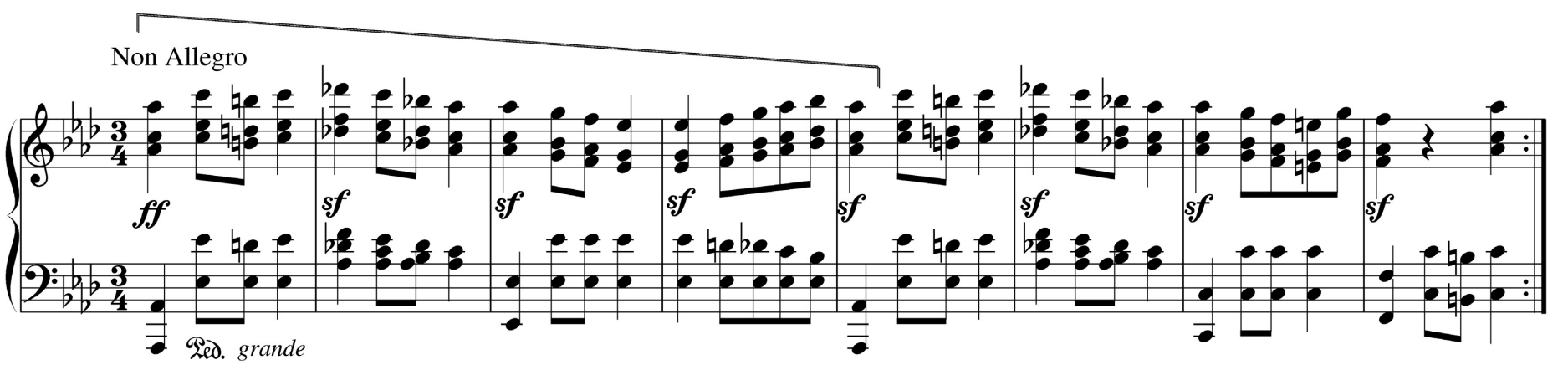


Example 11

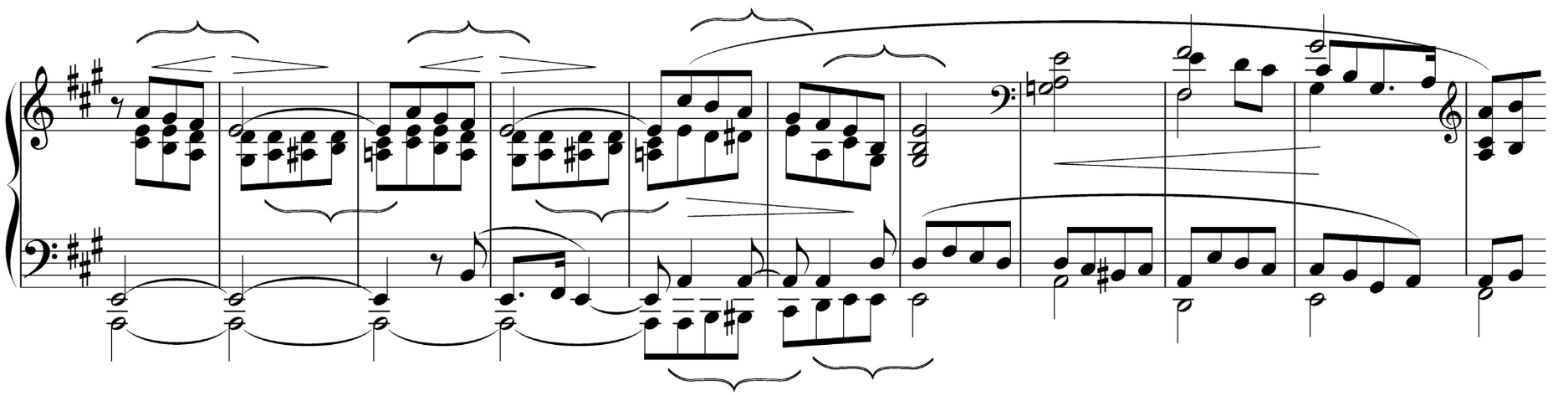
a) Brahms, Rhapsody in E♭, Op. 119, No. 4, bars 1–11[a]



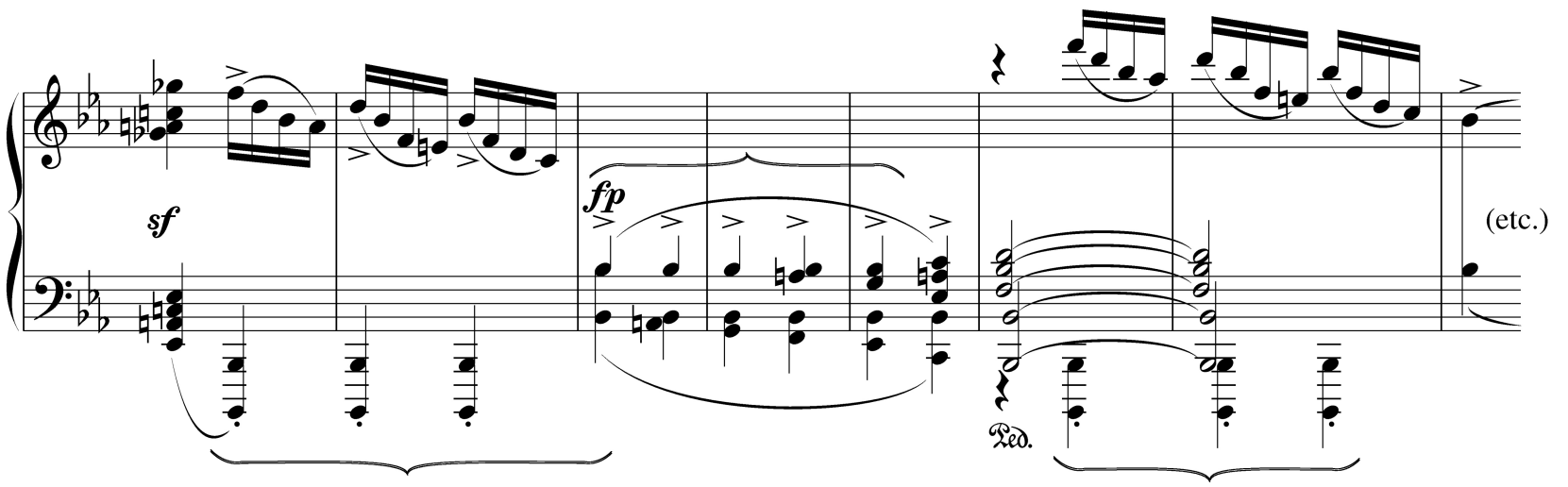
b) Schumann, *Carnival*, Op. 9, No. 21: Marche des Davidsbündler contre les Phillistins
(after Max Kalbeck and W. A. Thomas-San-Galli)



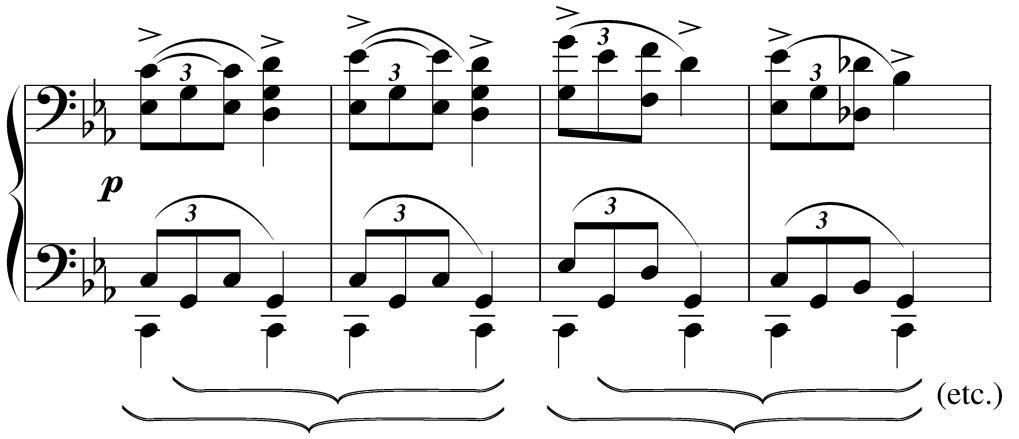
c) Schumann, Piano Sonata in F♯ minor, Op. 11, I, bars 147–157[a]



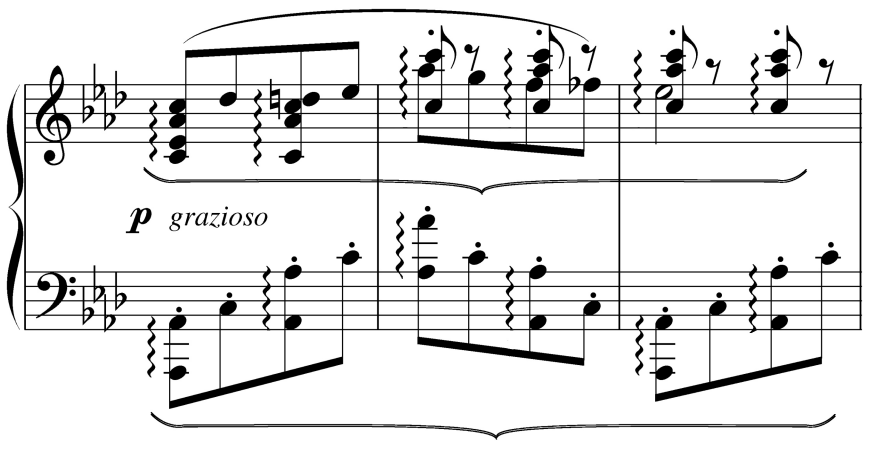
Example 12: Brahms, Rhapsody, pedal tones in the A section, bars 19–26[a]



Example 13: Brahms, Rhapsody, pedal tones in the B section, bars 65–68

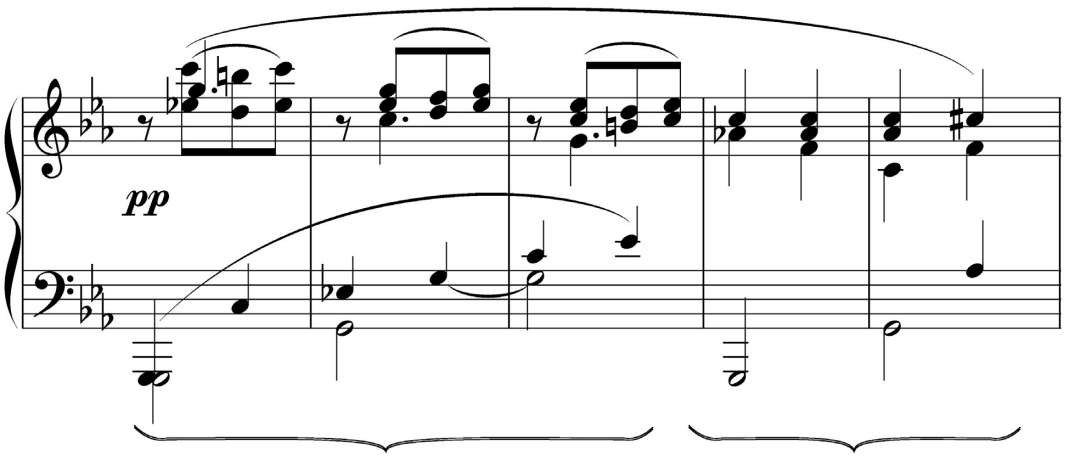


Example 14: Brahms, Rhapsody, pedal tones in the C section, bars 93–95

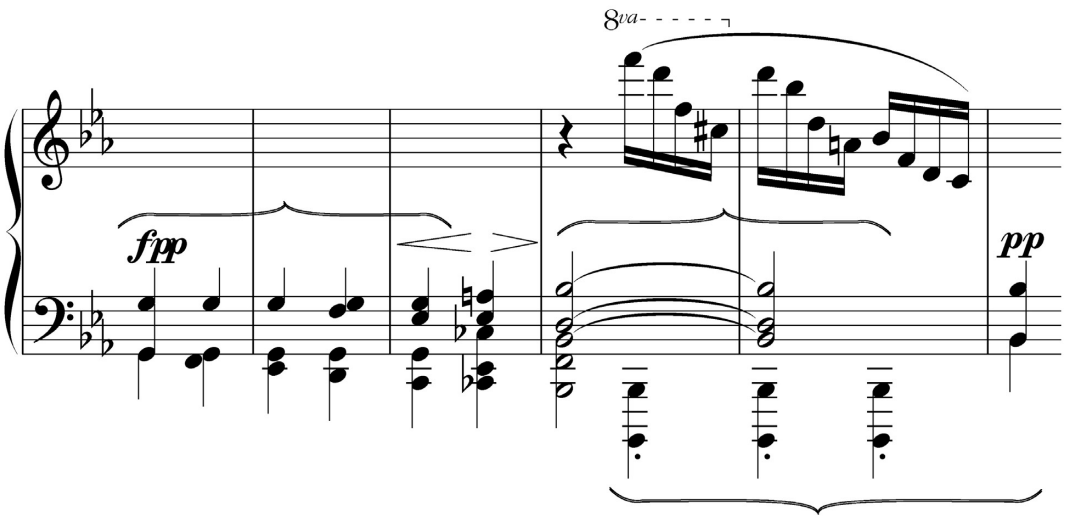


Example 15: Brahms, Rhapsody, transition to A' section

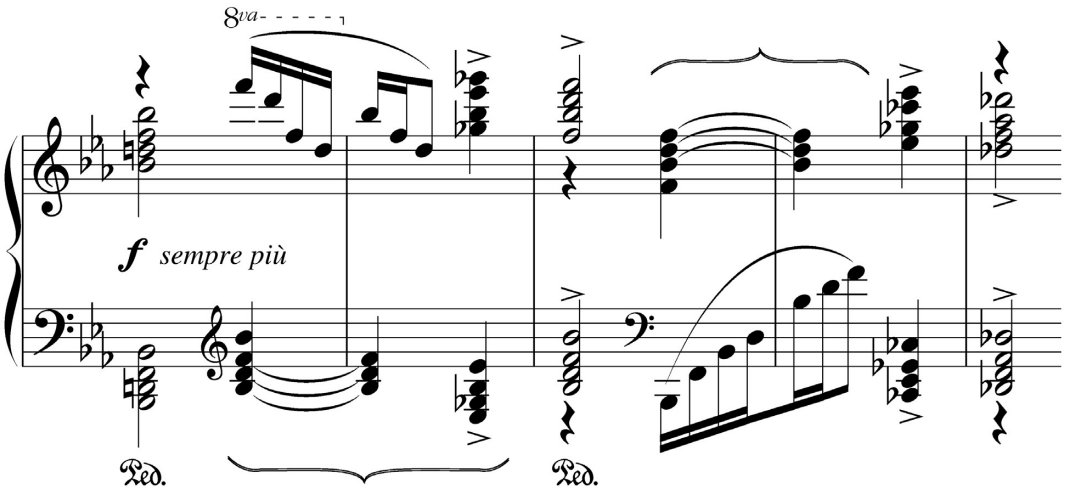
a) Bars 168–172



b) Bars 187–192[a]

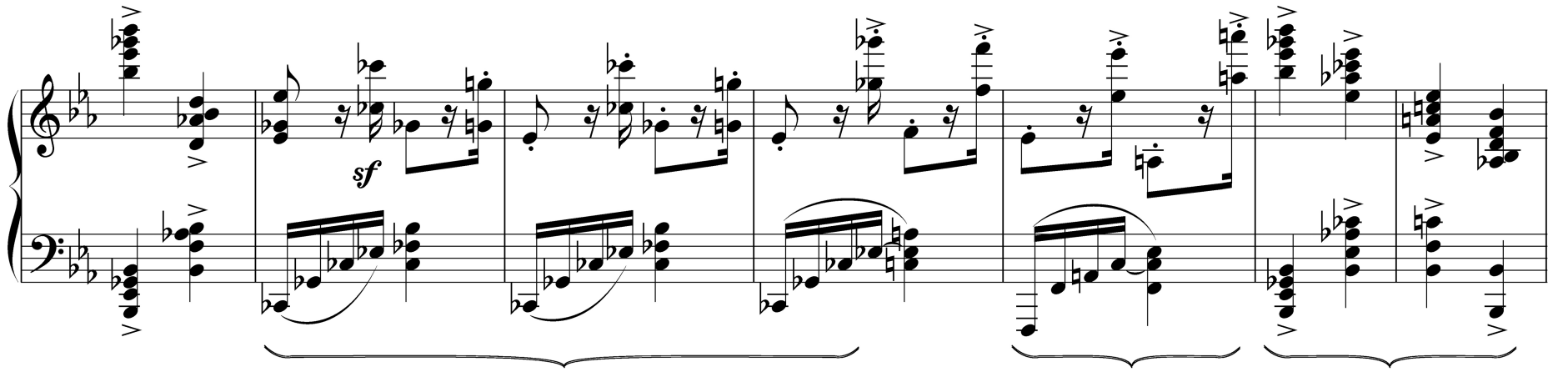
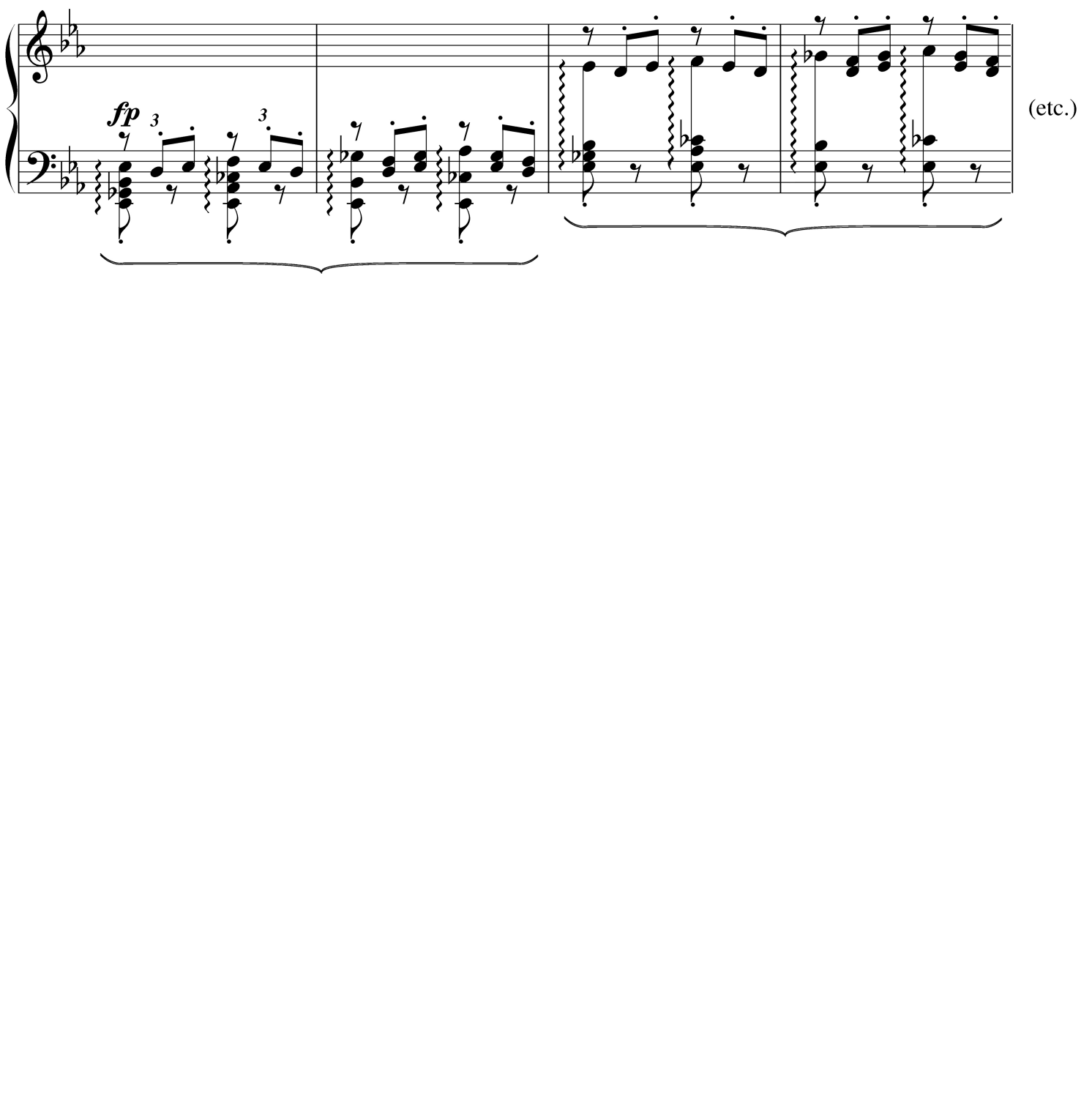


Example 16: Brahms, Rhapsody, climactic measures in the transition to the A' section, bars 205–209[a]



Example 17: Brahms, Rhapsody, coda

a) bars 242–248



b) bars 249–252