

International Baccalaureate Diploma Program

Extended Essay (Group 6)

Music

Title:

**Composition techniques in the 1st movement of
Johannes Brahms's Symphony No. 2, Op. 73**

Research Question:

**How is developing variation, a term coined by
Arnold Schoenberg, used in the 1st movement of
Johannes Brahms's Symphony No. 2, Op. 73?**

Word count: 3999

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1.1 INTRODUCTION

Johannes Brahms (1833-1897) was a German composer of the Romantic period. He was one of the members of the conservative group of musicians during the “War of the romantics”, a split among prominent music figures in the nineteenth century (Ferro, 2015). As a conservative, his compositions were firmly rooted in Classical composers (“Johannes Brahms,” n.d., para 3), and were meticulously guided by classical structures and techniques such as the sonata form and motivic developments. One characteristic of Brahms’s compositions is his frequent use of motives. These motives are not only developed through motivic developments but on a larger scale including themes and structures. This technique on developing motives was praised by Arnold Schoenberg, in which he coined this technique as “developing variation” (Frisch, 1982, p. 215). Schoenberg embraced this technique throughout his lifetime; he even suggested to include developing variation as a part of the curriculum for a music department (Frisch, 1982, p. 215). The piece to be analysed, the 1st movement of Brahms’s Symphony No. 2, was written in 1877. This movement, along with other movements of the symphony, is based on a motive – a lower-auxiliary-note figure (D-C-sharp-D). This essay aims to answer the research question “how is developing variation, a term coined by Arnold Schoenberg, used in the 1st movement of Johannes Brahms’s Symphony No. 2, Op. 73”.

1.2 THEORISTS ON THE DEFINITION OF “DEVELOPING VARIATION”

“Developing variation” has received considerable attention from prominent theorists in the 20th century (Engelbrecht, 2014, p. 7). Schoenberg was the first theorist to use this term (Frisch, 1984, p. xiii); he explained the term in his essay *Bach* (1950, p. 397):

“...means that variation of the features of a basic unit produces all the thematic formulations which provide for fluency, contrasts, variety, logic and unity, on the one hand, and character, mood, expression, and every needed differentiation, on the other hand—thus elaborating the idea of the piece.”

Schoenberg praised “developing variation” as one of the most critical compositional principles of Western music; however, criticisms such as Frisch criticise his failure to formulate an incontrovertible definition on this term (1982, p. 215).

For a better understanding of the term, more references regarding the term are taken into account; they are as follows:

“Developing variation occurs when frequent mutations of the intervallic and rhythmic components of an initial idea form a theme.” (Frisch, 1984, p. 9)

“the technique by which a motive provides the material upon which an entire work is based” (Larey, 1996, p. 11)

Frisch, Larey and Schoenberg's interpretation on developing variation share a high degree of similarities. Overall, they believe developing variation consists of a motive and the development of motives in themes and at different structural levels. Hence, developing variations are meant to create larger forms from concise materials (Dahlhaus, 1989, p. 240).

A motive is one of the most fundamental devices in compositions (Frisch, 1984, p. 11). Schoenberg (1967, p. 8) defines motive as "(it) *appears impressively at the beginning of a piece.*"

The subsequent occurrence of a motive, according to Schoenberg (1967, p. 9), is regarded as "variation" – the repetition in which some features are changed while the rest preserved. "Variation" in motives avoids monotony and repetition throughout a piece (Schoenberg, 1967, p. 8). However, Schoenberg (1967, p. 8) also notifies not to develop variants that isolate from the primary motive; these variants may not be perceived if they are unrecognisable (Frisch, 1982, p. 231).

1.3 SOURCES

Sources used include papers on motivic developments and forms of Western classical music. Quotes and definitions from different theorists are referenced to provide a more precise explanation of the term "developing variation"

The score used for analysis is taken from the IMSLP Petrucci Music Library, published by *Dover* (1974). The score attached in the appendix is in public domain and is cross-checked with different recordings online to ensure its accuracy.

2.1 ANALYSIS

The 1st movement is in a Sonata-Allegro form; it can be divided into the following: Exposition (bars 1-178), development (bars 179-301), recapitulation (bars 302-446), and coda (bars 447-523).

In this essay, I will first identify the motive. I will then analyse how the motive is responsible for the construction of different themes. Lastly, I will analyse how the motive is used to connect various themes throughout the movement. The motives are developed through motivic developments, including augmentation, diminution, rhythmic changes, metric displacement, inversion, intervallic expansion, and imitation to avoid repetition.

2.2 MOTIVE OF THE 1ST MOVEMENT

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Figure 1. Cellos and Double basses in bars 1-16

As illustrated in Figure 1, a lower-auxiliary-note figure (D-C-sharp-D) is presented in bar 1. It is then repeated at different registers in bar 4 (F-sharp-E-F-sharp), bar 9 (B-A-sharp-B), and bar 13 (E-D-sharp-E). The occurrence of this figure corresponds with

Schoenberg's (1967, p. 8) definition of motive: "*(it) appears characteristically at the beginning and appears continuously throughout.*" Hence, the original motive of this movement is a lower-auxiliary-note.

2.3 CONSTRUCTING DIFFERENT THEMES WITH MOTIVES

I will select the main themes in the movement and analyse how these themes, which comprised of different characters, are unified by the motive, making this sophisticated movement an organic whole.

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Figure 2. The 1st theme played by the 1st horn and 1st flute in bars 1-8

As shown in Figure 2, the motive in the third bar of the 1st theme (E-F-sharp-E) is inverted. Given that the original motive is a lower-auxiliary-note figure, the inversion of a motive is, therefore, an upper-auxiliary note figure. In bars 6-8, Brahms did include not only an inversion in the motive, but also an augmentation—the increasing value of motives, so it is played slower (Rush, d.). The inverted motive (D-E-D) is present at the first minims of each bar (6-8). To connect the intervals of the motive, Brahms uses decorations in the third beat of the three bars.

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Figure 3. The transitional phrase played by the 1st violins in bars 44-48

As depicted in Figure 3, the transitional phrase starts with the motive (A-G-sharp-A), which is present in the first three notes of bar 44. The motive, however, is not of equal length. That is because the motive has undergone rhythmic changes—any change to a motive's rhythm (Rush, d.) The first "A" note is a dotted crotchet, followed by two quavers ("G-sharp" and "A").

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Figure 4. The 2nd theme played by violas and cellos in bars 82-89

The 2nd theme begins with two sets of motive, which they reappear again in the middle of the theme as illustrated in Figure 4. The motives in red and orange brackets undergo an intervallic expansion—the development of motive where intervals within the motive enlarged (Rush, d.). The red bracket expands the intervals of the original motive to a third apart (A-F-sharp-A and C-sharp-A-C-sharp); a passing note (G-sharp

and B respectively) is included between the second and the third note of the motive. The motive in the orange bracket is similar to the motive of the red bracket, but Brahms did not include a passing note between the second and third note. The motive in the green bracket illustrates the original motive (C-sharp-B-C-sharp). The intervals in the motives of blue and purple brackets also use an intervallic expansion (D-B-D), but it is played a 2nd higher than the red and orange brackets.

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Figure 5. The 2nd theme and its countermelody played by 1st flute, 2nd violins and violas in bars 155-161

Near the end of the exposition, the 2nd theme reappears, and it is accompanied by a countermelody, which is comprised of motives (A-G-sharp-A and G-sharp-A-G-sharp). As shown in Figure 5, they are played in quaver triplets than in crotchets; hence, these

motives undergo diminutions—the decreasing values of notes, so it is played faster (Rush, d.). The motives in blue brackets do undergo not only diminutions but also inversions (i.e. G-sharp-A-G-sharp in the first beat of bar 156). Through the continuous use of motives in this countermelody, Brahms makes use of a descending sequence with these motives in bars 159. The descending sequence is repeated in bar 160 but is played a 2nd lower.

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Figure 6. The 1st theme of the development section played by 1st horn and 1st oboe in bars 183-190

As depicted in Figure 6, an altered 1st theme appears at the beginning of the development section. The first four bars are the same with bars 1-4 of the 1st theme in Figure 2. However, in the last four bars of Figure 6 (bars 187-190), the 1st theme is altered by a descending sequence which comprises of inverted motives (G-A-G, F-G-F, E-F-E).

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Figure 7. The returning 1st theme in the recapitulation played by 1st oboe, 2nd violins, and violas in bars 302-309

The returning of the 1st theme is present at the beginning of the recapitulation as illustrated in Figure 7. The motive in the red bracket uses an inverted motive (E-F-sharp-E); it is played an octave higher than the red bracketed motive of Figure 2. The motive (D-E-D) in the blue bracket uses an augmentation and inversion; it is similar to bars 6-8 of Figure 2, but it is played two octaves lower. Moreover, a transitional phrase, which has a rhythmic change in motive (A-G-sharp-A), is played by the viola part while the 1st oboe plays the 1st theme. The transitional phrase, to some extent, acts as a countermelody.

2.4 THE CONNECTION OF THEMES WITH MOTIVES

Brahms uses different variants and developments of motives to connect different themes. I will use a part of the exposition (bars 1-117) and a part of the development (bars 224-291) to demonstrate how themes are connected through motives.

2.4.1 EXPOSITION (BARS 1-117)

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Figure 8. 1st flute, 1st horn, 3rd horn and lower strings in bars 1-13

As shown in Figure 8, the 1st theme is played by 1st horns and 1st flute in bars 2-9. At the end of each four-bar phrasing (i.e. bar 5, 9, 13), there is an interruption by the

lower strings in which they play the lower-auxiliary-note figure at different registers. In bar 9, the lower strings play the motive (B-A-sharp-B); the horns and bassoons responded by playing the same theme as bars 2-5 but in the key of E minor.

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Figure 9. Flutes, clarinets, bassoons, 1st violins, violas, cellos, and double basses in bars 14-23

The lower-auxiliary-note played by the lower strings is expected to appear in bar 17 due to the previous occurring interruptions of the motive. This does not appear as Brahms decided to extend this phrasing by repeating bars 16-17 in bars 18-19 as depicted in Figure 9. Brahms secretly used the augmented D-C-sharp-D motive, which is present at the first minims of each bar (16-18), in the inner part instruments such as 2nd flute, 2nd clarinet, and 2nd bassoon. He used decorations on the third beat of bars 16-18 to connect the motive. Meanwhile, Brahms used a secretive entrance of the 1st violin and violas in bar 17 while the winds are playing the hidden augmented motives.

In the last beat of bar 19, the 1st violin and viola leap an octave higher and begin to play the E-D-sharp-E motive in bars 19-21. As illustrated in brackets 2-4, the interval between the motive gradually enlarges through an intervallic expansion. The 2nd bracket (E-D-E) undergoes an intervallic expansion by expanding the intervals of the lower-auxiliary-note figure to a whole tone apart. The 3rd bracket (E-B-E) and the 4th bracket (E-G-sharp-E) use an intervallic expansion by expanding the intervals to a perfect fourth and minor sixth apart respectively.

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Figure 10. 1st flute, 1st oboe, 1st clarinet, 1st bassoon, and lower brass in bars 33-39

After bars 23, the volume descends accordingly through the downward A major arpeggio pattern and fades out with a broken minor chord in bar 31. Then, as illustrated in Figure 10, the trombones and tuba make their first entrance by playing diminished chords in bar 33, consisting of three bars. In bar 35, which is the third bar of the chords, the flute and oboe play the D-C-sharp-D motive. The whole section of bar 32-35 is

repeated in bar 36-39, only that the motive is played an octave lower by the clarinet and bassoon in bar 39.

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Figure 11. 1st oboe, 1st bassoon, and trombones in bars 41-43

As shown in Figure 11, the 1st oboe and 1st bassoon, instead of playing on the third bar of the chords, performs on both the second and third bar. The motive (A-G-sharp-A) is augmented as it is played in minims, and it requires two bars to complete a motive. This hemiola, which three beats of equal value are occupied by two 3/4 bars, creates an emphasis for a strong arrival for the transitional phrase.

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Figure 12. 1st flute and 1st violins in bars 44-52

As depicted in Figure 12, the transitional phrase is played by the first violin in bars 44-48. Then, Brahms uses an imitation in this transitional phrase—the “echo” effect

between different instruments in an ensemble (Rush, d.) Flutes then imitate the transitional phrase in bars 48-52.

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Figure 13. 1st flute, 1st oboe, bassoons, 1st violins, 2nd violins, cellos, and double basses in bars 52-55

As illustrated in Figure 13, the transitional phrase is echoed again by the 1st violin starting from bar 52 but is playing a fifth higher. Rather than playing the four-bar phrase of the transitional phrase, Brahms used the first six notes of the transitional phrase (E-D-sharp-E-C-sharp-B-A) and this segment is imitated through different instruments for development. These six notes (E-D-sharp-E-C-sharp-B-A) are first played by the 1st

violin in bars 53-54, then by the 2nd violins in bars 54-55, then by 1st oboe and 1st flute in bar 55-56, and at last by bassoons and lower strings in bars 56-57.

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Figure 14. Strings in bars 56-58

The development continues in bars 56-57, but Brahms decided to use a new developing technique—liquidation. Liquidation refers to the use of fragments of musical ideas into segments ("Fragmentation (music)", n.d., para 1), in which the motive gradually disappears as music continues. Starting from the second beat of bar 56 in Figure 14, Brahms decided to extract the third to the six notes of the transitional phrase in bars 52-53 (G-E-D-C-sharp and E-C-sharp-B-A respectively) and include a descending sequence for the violins. In the third bar of 57, however, the descending four-note changes to a descending third. The descending thirds (B-G, E-C-sharp-, A-F-sharp) are derived from the third and the fourth note of the transitional phrase. The frequent occurrence of different segments of the transitional phrase between instruments in bars 56-58, along with the crescendo starting from bar 54, creates a build up.

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Figure 15. Flutes, oboes, bassoons, 1st horn, 3rd horn, 1st violins, violas, cellos, and double basses in bars 59-63

As depicted in Figure 15, the D-C-sharp-D motive reappears after the liquidations of the transitional phrase in bar 59 by 2nd flute, 2nd oboe, 1st violin and viola. In bars 59, 61, 63, Brahms uses an imitation with an original motive (bracketed in red). It starts from D-C-sharp-D, E-D-sharp-E, to F-sharp-E-sharp-F-sharp. Meanwhile, the instruments which are bracketed in blue are playing arpeggio-like materials in bar 59, 61, 63. This arpeggio is, to some extent, a development of the descending third figure.

Moreover, he also uses an imitation with a descending 3rd (bracketed in green) in bars 60, 62. It starts at C-A-F-sharp-D-sharp-C-A to D-B-G-sharp-E-sharp-D-B.

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Figure 16. 1st flute, 1st violins, and 2nd violins in bars 64-65

As illustrated in Figure 16, the development reaches its climax in bars 64-65 as the first flute and violins are alternating the motives with a diminution. They are played in quavers, and the two sets of motives are a fourth apart.

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Figure 17. 2nd flute, 2nd clarinet, and violas in bars 64-65

Meanwhile, as shown in Figure 17, the cross-rhythms of the offbeat are also supported by other instruments including the 2nd flute, 2nd clarinets and violas, who are playing inverted, syncopated motives (A-B-sharp-A) with an intervallic expansion as the intervals are expanded to an augmented 2nd.

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Figure 18. 1st oboe in bars 66-71

After the climax, the dynamics suddenly softens in bar 66. As depicted in Figure 18, the 1st oboe continues to play the same alternated, shortened motives as present in bar 64; however, the motive is detached and is played quietly. In bars 66, 68, 70, Brahms included a descending sequence for these alternating motives.

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Figure 19. Violins in bars 67-75

Meanwhile, as depicted in Figure 19, Brahms used a descending sequence for arpeggio-like materials (same as lower strings in bar 59) in bars 67, 69, 71-75. The arpeggio is divided between the 1st and 2nd violin, resulting in an imitation.

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Figure 20. 1st flute and 1st clarinet in bars 76-77

As shown in in Figure 20, these arpeggios are then imitated by 1st clarinet and 1st flute in bars 76-77.

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Figure 21. 2nd flute, bassoons, 1st horn, 2nd horn, violas, and cellos in bars 71-77

As illustrated in Figure 21, Brahms used another imitation starting from bar 71 by playing an inverted motive on the first and the third beat. The first motive (G-A-flat-G) is performed by the 2nd flute and bassoon. It is then imitated by 2nd bassoon and 1st horn (G-sharp-A-G-sharp) in bars 74-75. Lastly, it is imitated by 2nd bassoons, 2nd horns, viola and cello in bars 76-77 (E-sharp-F-sharp-E-sharp or C-sharp-D-C-sharp). The pitch of the sequence of motive gets lower every time.

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Figure 22. 1st violins and cellos in bars 78-81

As shown in Figure 22, the detached figures suddenly break into a slurred, ascending chromatic line in bar 78. The frequent use of minims results in a hemiola. They serve as a transition to the 2nd theme.

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Figure 23. Bassoon, 2nd violins, violas, and cellos in bars 89-93

The violas and cellos play the 2nd theme from bars 82-89. Unlike previous themes, the 2nd theme is not imitated immediately by other instruments. Instead, as illustrated in Figure 23, Brahms used segments of the motive (the first two or the last two notes of the lower-auxiliary-note motive) for imitations between instruments. In the first blue bracket, he used an ascending whole tone in bassoon (A-B), an ascending semitone in viola (C-sharp-D), and a descending semitone (A-G-sharp). The 2nd violins responds by playing an ascending semitone (C-sharp-D) in the first green bracket. The imitation is repeated in bars 91-93.

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Figure 24. Violins in bars 98-101

As illustrated in Figure 24, the imitation of these segments along with the closing phrasing of the 2nd theme played by strings in bars 93-98 turns the key back to D major. The arpeggios played by the violins in bar 101 converts it back to F-sharp minor. It serves as a preparation for the recapitulation of the 2nd theme.

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Figure 25. Flutes, oboes, bassoons, 1st violins, 2nd violins in bars 106-113

The 2nd theme, played by the woodwinds, reappears in bar 102 of Figure 25. Segments of the 2nd theme are played by the 1st violin in bars 106-107. Rather than ending the phrase like Brahms did previously in bars 82-89, Brahms used segments of bars 106-107—an intervallic expanded motive (D-B-D)—for a build up. The 2nd flute, 2nd oboe, and 2nd bassoon imitate the 1st violins in by playing a perfect 4th higher (G-E-G) in bars 108-109. The violins follow the G-E-G motive in bars 110-111. The woodwinds perform another imitation in bars 112-113 by playing the motives a perfect 4th higher (C-A-C).

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Figure 26. Bassoons, 1st violins, 2nd violins, and violas in bars 114-117

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The build-up continues from bar 114 as the violins chromatically ascend and the volume increases. Meanwhile, the bassoons and viola continue the segment of the 2nd theme as depicted in Figure 26. This repeating hemiola leads to the closing section when the ascending chromatic notes played by the violin reaches E.

2.4.2 DEVELOPMENT (BARS 224-301)

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Figure 27. Flutes, oboes, 1st horn, and trombones in bars 224-226

The development reaches its climax in bar 224. As illustrated in Figure 27, the trombones overlap the motives in bars 224-225, resulting in an imitative polyphony. Throughout these imitations, Brahms used a metric displacement—the movement of a motive from one part of the beat to another part (“Metric Displacement,” (n.d.), para 1). The bass trombone plays the motive (E-D-sharp-E) at the beginning of bar 224. The 2nd trombone imitates the motive (B-A-sharp-B) on the third beat, resulting in a metric displacement. The 1st trombone enters the motive (C-sharp-B-sharp-C-sharp)

on the second beat of bar 225, overlapping with the previous motive played by the 2nd trombone. Lastly, flutes, oboes and 1st horn play the G-F-sharp-G on the downbeat of bar 246. Every entrance of motives is two beats apart.

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Figure 28. Flutes, oboes, clarinets, bassoons, 3rd and 4th horn, and trombones in bar 230-232

As shown in Figure 28, bars 224-226 are partially repeated in bars 230-232. The motives are first played by oboes and horns, then by trombones, then by bassoons and double basses, and at last by flutes, oboes, clarinets and horns. The motive in bar 232 is a 2nd higher than bar 226; this suggests a further build-up.

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Figure 29. 1st violins in bars 236-237

The 1st violins break into a series of fast motives in bars 236-237 of Figure 29. There are two sets of motives in each bar (B-A-sharp-B- and F-E-sharp-F-sharp respectively); the second set of motive is a major fourth higher than the first one. Diminution is present among these motives.

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Figure 30. 1st violins, 2nd violins, and violas in bars 238-239

As illustrated in Figure 30, a motive with a metric displacement is used to connect bars 236-237 and 240-241; the strings begin their motive on the second beat of bar 238.

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Figure 31. 1st violins, 2nd violins, and violas in bars 240-245

The shortened motives (E-D-sharp-E and B-A-sharp-B) reappear in bars 240-241 of Figure 31, but it is played a 4th higher than bars 236-237. It then follows two sets of

metric displacements, which are played on the second beat of bar 242 and bar 244 respectively.

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Figure 32. Flutes, oboes, clarinets, bassoons, 3rd horn, 4th horn, lower brasses, 1st violins, 2nd violins, and violas in bars 246-249

The music reaches another climax as the tonality modulates to G major. In bars 246-249 of Figure 32, Brahms used the first two notes of the 1st theme (B-D)—an ascending third—in wind and brass instruments. This is an example of Brahms's use

of fragmentation as he makes development with segments of the 1st theme. The ascending thirds are accompanied by the strings, in which they are playing the shortened motives (G-F-sharp-G and B-A-sharp-B) with diminution.

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Figure 33. Flutes, clarinets, and bassoons in bars 250-253

Suddenly, the key modulates to G minor, and the first two bars of the transitional phrase appears in bars 250-251 of Figure 33. Brahms uses another fragmentation in bars 252 by extracting the seventh to the eleventh notes (D-G-B-flat-D-G) of the transitional phrase—an arpeggio. This arpeggio is also repeated in bar 253, but Brahms turns the tone colour darker by including a G-flat.

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Figure 34. 1st oboe, 1st violins, 2nd violins, violas, and cellos in bars 254-257

After the transitional phrase, the 1st oboe plays a descending sequence of the original motive as illustrated in Figure 34. This phrase is derived from bars 187-190 of the altered 1st theme in the development. The only difference is that the motives are not inverted. The strings act as an accompaniment by playing a series of arpeggio that is derived from the seventh to eleventh notes of the transitional phrase.

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Figure 35. Flutes, oboes, clarinets, 1st horn, lower brass, 1st violins, 2nd violins and violas in bars 258-261

With a crescendo in the bar 257, bars 258-261 of Figure 35 restate the 1st theme which comprised of ascending thirds.

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Figure 36. 1st violins and cellos in bars 262-266

Same as bars 250-253, a transitional phrase is present right after the alternated 1st theme in bars 262-266. However, it is played in the key of D minor.

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Figure 37. 1st flute, 1st oboe, 2nd violins, violas, and cellos in bars 266-269

As illustrated in Figure 37, woodwinds play the descending motives and are accompanied by arpeggios played by the strings. This is similar to bars 254-257, but it is played a 5th higher. In bar 270, the woodwinds, instead of playing crescendo, plays a diminuendo.

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Figure 38. 1st clarinet and 1st bassoons in bars 270-273

Unexpectedly, segments of the 1st theme do not appear after the series of descending motives. The woodwinds, as shown in Figure 38, play the first two bars of the transitional phrase. It is similar to bars 262-266, but it is played a third higher.

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Figure 39. 1st violins, 2nd violins, violas, and cellos in bars 274-277

As depicted in Figure 39, three sets of descending motives follow right after the transitional phrase in bars 274-277. However, these motives and the arpeggio accompaniments, are played a 3rd higher.

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Figure 40. 1st flute, 1st oboe, 1st violins, 2nd violins, violas, and cellos in bars 278-281

Unexpectedly, Brahms did not add the altered 1st theme right after the descending sequence of motives. Instead, as shown in Figure 40, he uses another series of descending motives, accompanied by arpeggios. The register is the same as bars 266-269. The repeated sequence serves as another climax in bars 282.

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Figure 41. Strings in bars 282-291

As illustrated in Figure 41, segments of the 1st theme reappear in bar 282 as the strings play consecutive ascending thirds. The tonality results in the ambiguity between D major and F-sharp minor when Brahms repeats bars 282-285 in bars 286-289, but an F-sharp is present, which results in a minor ascending third. However, an augmented D-C-sharp-D motive is present right after the 1st theme and is played quietly. This serves as a re-transition back to the tonic key.

3.1 CONCLUSION

Due to word constraints, my research fails to produce a complete analysis on the use of developed motives in other sections such as the recapitulation and coda, and in other movements of the symphony. It is worth knowing that the D-C-sharp-D motive does not only appear in the 1st movement, but also in the other remaining three movements.

Despite this limitation, we can see the D-C-Sharp-D motive is developed through means of augmentation, diminution, rhythmic changes, metric displacement, inversion, intervallic expansion, and imitation. We can also see how these developed motives are not only responsible for constructing different themes, but also serve as a tool to connect different themes. In my analysis under section 2.4, I also found how Brahms also utilises segments of different themes and further develop them through liquidation and fragmentation. I have also discovered that fresh ideas presented in this movement are derived from concise materials, such as the D-C-sharp-D motive and segments of various themes. Therefore, Brahms is very conscious and determined to make use of small fragments and develop them continuously throughout the piece through motivic developments. This idea has, in fact, supports Schoenberg's definition of developing variations, in which they are meant to create bigger forms from concise materials (Dahlhaus, 1989, p. 240), which in this case, the D-C-sharp-D motive.

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APPENDIX
(SCORE OF THE 1ST MOVEMENT OF BRAHMS'S SYMPHONY NO. 2, OP. 73)

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