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of Johannes Brahms

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UNITY AND VARIETY IN THE
PIANO QUARTETS OF JOHANNES BRAHMS

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INTRODUCTION

Brief History of the Piano Quartet and a Survey of Selected Works

When Brahms wrote his first piano quartet, the genre was only about seventy years old. Within this seventy-year period, not more than a handful of great piano quartets had been composed. One reason is that Romantic composers were turning away from intimate chamber works to other, larger scale compositions. When they did write for a chamber ensemble, it was often as a form of training for writing other works--"as a first step towards orchestral music."¹

As Beethoven and his work came to be regarded as models in the period immediately after his death, [the] preponderance of chamber music at the beginning of his career gave rise to the Romantic but onesided view that a composer should acquire proficiency in chamber music in the first instance before writing orchestral works, an attitude which, in a somewhat modified form, was also adopted by Brahms who destroyed almost all of his early chamber music works, considering them to be preparatory studies unfit for publication.²

The Romantic composers who did contribute outstanding examples to the field of chamber music in general, and to the piano quartet in particular, were usually the more classically oriented composers.

The piano quartet originated in the Classical period. Mozart is usually credited with composing the first examples of the genre. Beethoven, however, at the age of fifteen, was working on three piano quartets in Bonn

¹Hubert Unverricht, preface to Chamber Music, trans. by A. C. Howie (Anthology of Music, vol. 46) (Cologne: Arno Volk Verlag, 1975), p. 15.

²Ibid., pp. 15-16.

at the same time Mozart was composing his two piano quartets in Vienna (1785).³ From the Romantic period, the only piano quartets of high quality prior to those of Brahms are three early works by Mendelssohn and the one by Schumann. The piano quartets by Brahms apparently spurred renewed interest in the form, for after his three works, several composers began writing piano quartets. Figure 1 lists the most significant piano quartets from Mozart to the twentieth century. They are arranged according to the composer's birth date and include date of publication, number of movements, keys, and tempo designations for the individual movements.⁴

In the Classical period, most piano quartets were in three movements. Joseph Saam confirms this in Zur Geschichte des Klavierquartetts bis in die Romantik by citing a three-movement form for forty-one out of fifty-six such works from this period. The order of movements is generally fast-slow-fast. Piano quartets composed during the period 1803-1825 are in either three or four movements. Out of thirty-eight works examined by Saam, fourteen are in three movements and sixteen in four.

³The two composers, one a boy of fifteen, the other a mature master of thirty, developed the new medium almost simultaneously and quite independently of each other. Mozart's piano quartets were among the first piano and strings combination in which a true ensemble texture appeared in the string parts. But Beethoven's are also characterized by that treatment." Homer Ulrich, Chamber Music (New York: Columbia University Press, 1953), p. 247.

⁴For a complete listing of composers of piano quartets, see the following sources: Joseph Saam's Zur Geschichte des Klavierquartetts bis in die Romantik, pp. 88-163 (this mentions composers of the Classical period and those which form a bridge to the Romantic period); Altmann's Kammermusik Katalog (for works published from 1841-1944); and Richter's Kammermusik Katalog (for works published from 1944-1958). For a general survey of all of the above, see Hinson's The Piano in Chamber Ensemble, pp. 417-459.

Figure 1. Piano Quartets from Mozart to the Twentieth Century

<u>Composer</u>	<u>Works</u>	<u>Number of movements</u>	<u>Keys</u>	<u>Tempo</u>
Mozart	K. 478 in Gm, 1785	3	g-Bb-g	Allegro - Andante - Rondo: Allegro
	K. 493 in EbM, 1786	3	Eb-Ab-Eb	Allegro - Larghetto - Allegretto
Beethoven	Opus 16#1 in EbM	3	Eb-eb-Eb	Adagio assai - Allegro con spirito - Cantabile
	Opus 16#2 in DM	3	D-f#-D	Allegro moderato - Andante con moto - Rondo: Allegro
	Opus 16#3 in CM	3	C-F-C	Allegro vivace - Adagio con espressione - Rondo: Allegro
	(Opus 8) in BbM, 1810	4	Bb-Eb-g-Bb	Allegro - Adagio ma non troppo - Minuet - Presto
Mendelssohn	Opus 1 in Cm, 1822	4	c-Ab-c-c	Allegro vivace - Adagio - Scherzo and Maggiore: Presto - Allegro moderato
	Opus 2 in Fm, 1823	4	f-Db-f-f	Allegro molto - Adagio - Intermezzo: Allegro moderato - Allegro molto vivace
	Opus 3 in Bm, 1825	4	b-E-f#-b	Allegro molto - Andante - Allegro molto - Allegro vivace
	Opus 47 in EbM, 1845	4	Eb-g-Bb-Eb	Sostenuto assai/Allegro ma non troppo - Scherzo: Molto vivace - Andante cantabile - Finale: Vivace
Brahms	Opus 25 in Gm, 1861	4	g-c-Eb-g	Allegro - Allegro ma non troppo - Andante con moto - Presto
	Opus 26 in AM, 1863	4	A-E-A-A	Allegro non troppo - Poco Adagio - Poco Allegro - Allegro
	Opus 60 in Cm, 1875	4	c-c-E-c	Allegro non troppo - Allegro - Andante - Allegro comodo
	Opus 41 in BbM	4	Bb-g-d-Bb	Allegretto - Andante maestoso ma con moto - Scherzo: Poco Allegro più tosto moderato - Allegro

Figure 1 (cont'd)

Dvořák	Opus 23 in D ^M , 1875	3	D-b-D	Allegro moderato - Andantino - Finale: Allegretto Scherzando/Allegro agitato Allegro con fuoco - Lento - Allegro moderato grazioso - Finale: Allegro ma non troppo
Fauré	Opus 15 in C ^m , 1879	4	c-Eb-c-c	Allegro molto moderato - Scherzo: Allegro vivace - Adagio - Allegro molto
	Opus 45 in G ^m , 1886	4	g/G-c-Eb-g/G	Allegro molto moderato - Allegro molto - Adagio non troppo - Allegro molto
D'Indy	Opus 7 in A ^m , 1878	3	a/A-e-A	Allegro non troppo - Ballade: Andante moderato - Allegro vivo
Chausson	Opus 30 in A ^M , 1897	4	A-Db-d/D-a/A	Animé - Très calme - Simple et sans hâte - Animé
R. Strauss	Opus 13 in C ^m , 1886	4	c-Eb-f/F-c	Allegro - Scherzo: Presto/Molto meno mosso - Andante - Vivace
Reger	Opus 113 in D ^m , 1910	4	d-d/B-E-d	Allegro moderato - Scherzo: Vivace/Adagio - Larghetto - Allegro energico
	Opus 133 in A ^m , 1914	4	a-d-E-A	Allegro con passione - Vivace/Molto meno vivace - Largo con gran espressione - Allegro con spirito
Milhaud	1966	4		Allegramente - Allegro scherzando - Andante tranquillo - Allegro molto
Piston	1964	3	(C-D-G)	Leggiero e scorrevole- Adagio sostenuto - Allegro vivo
Copland	1950	3	(serial)	Adagio serio - Allegro giusto - Non troppo lento/Molto meno mosso
Palmer	1947	3	C-C-a	Allegro e molto energico - Andante con moto e semplice - Molto allegro e dinamico

In the Romantic period, the four-movement form is overwhelmingly favored. The only exceptions in Figure 1 are Dvořák's Piano Quartet in D major, Opus 23, and D'Indy's Piano Quartet in A minor, Opus 30. The Dvořák work combines the third movement scherzo and the fourth movement finale into one movement, while the D'Indy work simply omits the third movement scherzo. Although several works have reversed the slow second movement with the third movement scherzo, the usual order is still opening fast movement, slow second movement, third movement scherzo, and fast finale. As expected, there is a wider range of keys in the works of the Romantic period as compared to those of the Classical period.

With the twentieth century there is the trend by many composers to write for smaller ensembles; consequently, chamber music has come back into its own. The string quartet especially is important in the output of many composers, although the combination of piano plus three strings does not seem to gain much momentum. Except for Reger, all the composers listed in Figure 1 wrote only one piano quartet apiece. The three-movement form has returned, but with no standard order of movements.

Selected piano quartets will be used to illustrate the changes taking in this genre from the Classical period to the twentieth century: Mozart's G minor Piano Quartet, K. 478; Schumann's Piano Quartet in E^b major, Opus 47; Fauré's Piano Quartet in C minor, Opus 15; and Copland's Piano Quartet of 1950.

The Mozart works are especially important in the history of the piano quartet.

These are among the first examples of a vehicle that was to become important in the nineteenth century. It may be recalled that Haydn wrote no piano quartets; that when the Mannheim composers wrote for piano and other instruments they turned out either piano concertos or galant pieces in which the piano dominated. The G minor piano quartet is completely different from such earlier works; it is a piece of true chamber music, making virtuoso demands upon the pianist, but allowing the strings full responsibility in establishing a real ensemble texture.⁵

The first movement of the G minor Piano Quartet, K. 478, is in sonata form with both strings and piano participating in the thematic and developmental materials. The melody is most often passed back and forth between strings and piano, though it is also played by strings and piano together at times. In both the second and third movements as well, the strings and piano share the thematic material. The piano presents the opening material of both movements, while the strings present the second themes. In the first movement, the virtuosity of the piano is responsible for much of the momentum in the Exposition and Recapitulation. In the other movements, however, the strings and piano are equally responsible for the rhythmic activity and drive.⁶

Although Schumann's Piano Quartet in E^b major, Opus 47, is not as well known as his Piano Quintet, which was written in the same year, it is nevertheless an important work. According to Richard Aldrich, Schumann's Piano Quartet was not modelled on the piano quartets of Mozart and Beethoven,

⁵Ulrich, Chamber Music, p. 237.

⁶Mozart's G minor Piano Quartet pays tribute to J. C. Bach by using a theme from Bach's D major Quintet Opus 11#6 in a transitional passage of the last movement: compare measures 16-23 from the first movement Allegro of the Bach work to measures 60-67 of the last movement of the piano quartet. (Mozart uses the same theme later as the main theme of his D major Rondo, K. 485.)

but on his own Piano Quintet.⁷ There is a definite change from the Mozart quartet in the overall texture of the quartet and the relationship of strings and piano. Though the Schumann quartet still gives the strings and piano equal opportunity to present melodic material, it does so in a more varied fashion. There is more frequent interaction between strings and piano, as well as a fuller and generally more rhythmically active texture. The piano part has changed from being either clearly melodic or accompanimental to being more integrated within the overall texture, whether functioning as melody or accompaniment. The occasional display of virtuosity in the piano part of the Mozart quartet, usually by way of scales, is replaced with an integration of the musical materials so that any virtuosity is the result of performing a definite function within the texture.

The first movement of the Schumann quartet is in sonata form, the slow introduction of which recurs at the beginning of the Development. The second movement is a scherzo with two trios, both containing references to the scherzo material. The third movement, which is in ABA' form, presents a beautiful, flowing melody, first in the cello, then in the violin. The fourth movement is unique, displaying Schumann's contrapuntal skill in a fugato which follows a short introduction.

In the chamber output of Fauré there is only one string quartet and a very few pieces for solo strings. The rest are either for piano with a solo instrument or piano with chamber ensemble. Of the latter, there

⁷Richard Aldrich, "Schumann," Cobbett's Cyclopedic Survey of Chamber Music, Vol. II (London: Oxford University Press, 1930), p. 382.

are two piano quartets, two piano quintets, and a piano trio. Like the Schumann quartet, the Fauré Piano Quartet in C minor, Opus 15, has four movements, the second of which is a scherzo. The first movement is in sonata form, while the third is a rondo (ABCAB) and the fourth a sonata form. The relationship between the strings and piano is again one of integration, as in the Schumann quartet, even though the piano part has much more virtuosity. The feeling of forward motion which Fauré creates in the work is often the result of an undercurrent of rhythmic activity. The piano is primarily responsible for this momentum as well as for the expansive texture of the work. Though the strings have substantial melodic material, the most important member of the quartet is the piano. The piano sets most of the moods and plays constantly throughout the work, either as the foundation for the strings or as the soloist. This work certainly deserves the designation piano quartet.

Aaron Copland's Piano Quartet, composed in 1950, was his first attempt at serial composition. He adjusted the serial technique to suit his own style, for there are sections of tonality in the work as well as passages with his characteristic rhythmic drive. The quartet was written during the summer of 1950 while Copland was staying in Richmond, Massachusetts, with the open meadows and distant mountains in view. Much of the calm and serenity of nature is reflected in the work. Like most other twentieth century piano quartets, it has three movements. It seems likely that Copland viewed the second movement as the pillar of the work, for it is the longest of the three movements and in the fastest tempo.

The piano is used much less in this quartet than in the nineteenth-century works. In both the Schumann and Fauré quartets the piano plays

constantly. In the Copland quartet, however, both the first and third movements begin strings alone. The piano does not appear in the first movement until measure 17, and not until measure 22 in the third movement. Even though the piano is used less, the piano part is just as varied as in the nineteenth-century works. In the first movement, the piano part proceeds from linear writing to chords and clusters, then to octaves, and finally to full, wide-reaching chords. The end of the movement reverses this process, as the piano part goes from chords and octaves to clusters, and finally to a single line. The second movement is characterized by rhythmic inventiveness and drive and is the climax of the work. Its form is distinguished by differing tempi, rhythms, and textures. The writing style of the third movement is primarily linear, sometimes sparse, and consequently has a fairly transparent texture.

The progression evident in these four works has come full circle, for the twentieth century piano quartet has returned to several features of the classical quartet. Both the Mozart and Copland quartets have three movements, though the order of those movements differs. More important, the overall texture and use of instruments is similar. In both, the texture is more transparent than that of the nineteenth-century works, and there is less integration between strings and piano. Both alternate at times between strings alone and piano alone, whereas in the nineteenth-century works, both strings and piano--especially piano--are active throughout most of the work. The progression is from the use of distinct timbres in the Classical period to an emphasis on the overall musical sound in the Romantic period, then a return to more distinct timbres in the twentieth century.

The piano quartets of Brahms are among the greatest examples of the genre. Like other piano quartets in the Romantic period, they are four-movement works, though they sometimes deviate from the normal pattern of tempo and form. As with Fauré, piano chamber music forms an important part of Brahms's chamber music. Of twenty-six chamber works (including solo sonatas and the scherzo movement for violin and piano[1853]), seventeen use piano. Of these seventeen, nine are works for piano and chamber ensemble (five piano trios, three piano quartets, and one piano quintet). Brahms's very traditional training as a composer, coupled with his training as a pianist and his participation in piano chamber music at an early age, perhaps fostered his lifelong interest in piano chamber music. His chamber music in general, and the piano chamber music in particular, is not limited to his early period as if written only in preparation for the large, orchestral works; rather, the works are sprinkled throughout his compositional career, from Opus 8 to Opus 120.

Emphasis on Unity and Variety in Relation
to the Piano Quartets of Brahms

To view both the unity and variety of any work is to discover its most basic ingredients. The ultimate goal of balancing the two and achieving a sense of resolution between them is the job of both composer and performer.

It is the divergent claims of unity and variety that must be brought into equilibrium if the musical structure is not to be undermined by either incoherence or tedium. This is the principle audiences--and critics--apply when they assess the merits of a symphonic performance: how far has the conductor succeeded in giving due weight to expressive and decorative detail without obscuring overall organic line? In composition, it is the principle that has underlain and qualified all attempts at expansion and diversification

from the beginnings of Western music to the dodecaphonic resources pioneered by Schönberg.⁸

To view both unity and variety in the works of Brahms is to appreciate Brahms in both his forward looking and backward looking roles. As Bernard Jacobson states with regard to Brahms's symphonic thought:

Brahms's symphonic thought, like his rhythmic method, is an equilibrium of freedom and strict formal principles. In viewing him as a crabbed classicist, a number of commentators have failed to perceive the freedom.⁹

An approach to the works of Brahms which examines both his freedom and his strictness is needed. Brahms's style is often characterized only by his concentration of material and other traits which speak of the unity or strictness that is present in his works. Similarities which exist between themes, motives, and rhythms capture the attention of many. All of these point back to the concentration or economy of material which produces unity either within an entire work or within individual movements. Since most writers emphasize the various means of unity in Brahms's work to the exclusion of any thought about variety or freedom, a more balanced approach is necessary. The way in which Brahms balances his unity with variety is no less important an issue than the unity itself.

According to William Newman, the tendency to emphasize either unity or variety and not obtain a balance between the two was a problem inherent in the sonata form of the Romantic period. Up until the mid-nineteenth century, there was generally "a problem of underassimilation and after

⁸Bernard Jacobson, The Music of Johannes Brahms (Cranbury, New Jersey: Associated University Presses Inc., 1977), p. 38.

⁹Ibid., p. 106.

then an increasing problem of overassimilation."¹⁰ Underassimilation emphasized too much the dualism or contrast in sonata form and disregarded the overall unity. For example, themes could be in closed forms, or "melodious passagework . . . could be too self-sufficient, too alluring or too intriguing in itself to be assimilable in the continuous dynamic flow of sonata form."¹¹ Overassimilation, on the other hand, emphasized too much the unity. This was often the result of excessive motivic similarities between themes without sufficient means of contrast. Although every movement in the piano quartets is not in sonata form, the general principle of assimilation, and especially the avoidance of overassimilation, is very relevant when discussing the music of Brahms.

The primary purpose of this paper is to show how Brahms successfully avoids both extremes of assimilation, and especially that of "overassimilation," not only as it applies to the materials he uses but to every area of the musical fabric. The various ways that Brahms achieves unity within each movement as well as within each work and how he provides sufficient variety or contrast to balance the unity will be demonstrated by way of the three piano quartets. As Newman states, "In spite of penetrating almost every measure with his basic motive, Brahms was too knowing and too terse to fall victim to 'overassimilation' of his thematic materials."¹² Throughout the paper the terms "variety," "contrast," and "diversity" will be used interchangeably. "Similarity" will be used in reference to those elements which result in unity.

¹⁰William S. Newman, The Sonata since Beethoven (New York: W. W. Norton and Co. Inc., 1972), p. 155.

¹¹Ibid. ¹²Ibid., p. 156.

An analysis of each movement is included primarily to provide a framework from which to discuss the movement's unity and variety. In several instances, the form itself, or rather Brahms's special treatment of the form, becomes an important factor in the movement's unity or variety. Usually the form of each movement will be introduced early in the movement's discussion since "it is the combining, controlling element, absorbing all contributions into the simultaneous processes of Movement and Shape."¹³ It is this framework of the movement to which all the other elements submit, yet which they in a sense determine. There is great danger at stopping with the formal analysis or design, which is only one part of analysis and, as Newman says, "the one of least significance."¹⁴ A determination of the formal design only serves to point out how a work is similar to hundreds of other works. For the distinctiveness of a particular work or movement, one must look to other means of analysis.

To determine the most important elements of both unity and variety, every work will be analyzed on three levels and several parameters within each level. The broadest level of analysis compares the movements of a particular work. Most of these comparisons occur at the conclusion of the chapters. The most minute level involves the motivic and rhythmic makeup of individual themes. The third level of analysis is between these two and deals with relationships within the movements. The areas or parameters examined within each level will vary according to the level

¹³Jan LaRue, Guidelines for Style Analysis (New York: W. W. Norton and Co. Inc., 1970), p. 11.

¹⁴William S. Newman, The Sonata in the Classic Era (New York: W. W. Norton and Co. Inc., 1972), p. 115.

and according to the peculiar characteristics of the work or movement. The parameters examined are as all-encompassing as possible and include key relationships, form, rhythm, pitch content, texture, instrumentation, dynamics, registration, articulation, phrasing, etc. Sometimes one of these areas contributes primarily to unity or variety, while at other times an area provides unity and variety depending on how it is viewed. Sometimes they overlap. In one instance it was necessary to discuss the rhythm of a melody, the rhythm of its accompaniment and then the resultant rhythm of the overall texture.

The end result is to discover the most outstanding features of unity and variety. Only after every parameter on every level is examined can the most prominent means of unity and variety be determined; and only as they are determined can the overall balance of each movement and consequently of each quartet be properly appreciated.

CHAPTER I

PIANO QUARTET NO. 1 IN G MINOR, OPUS 25

Introduction

By the time Brahms wrote his first piano quartet (1857?-1861), most of the formative events of his life had already taken place. In 1849 Brahms became acquainted with Hungarian violinist Eduard Reményi. Their relationship, that of soloist-accompanist, led to Brahms's acquaintance with another Hungarian who would become a lifelong friend: in May of 1853 Reményi introduced Brahms to Joseph Joachim. Joachim in turn made it possible for Brahms to meet Liszt in June of the same year. He also urged Brahms to meet the Schumanns. This latter meeting took place in September of 1853, and on October 23, 1853, Brahms was hailed by Schumann in the Neue Zeitschrift as the one who would carry the banner of music into the future. Soon after, in 1854, Brahms experienced the shock of Schumann's insanity, and in 1856 the tragedy of his death. During this agonizing time he developed a lasting friendship with Clara Schumann. Later, in 1860, Brahms signed the ill-fated Manifesto¹ which in no wise accomplished

¹The Manifesto of 1860 was the official protest of Brahms, Joachim, and others to the neo-German Music of the Future. They felt it their duty to object not only to the principles represented by this school, but also to their untrue statements that the more serious musicians were in agreement with the neo-German position. Unfortunately, before all the promised signatures could be added to the document, it made its way prematurely into the Berlin Echo with only the four signatures: Johannes Brahms, Joseph Joachim, Julius Otto Grimm, and Bernhard Scholz. Originally intended to show the wide objection to the New Music, it appeared as an unsupported statement which was even detrimental to its few signers.

what he so innocently expected it would. Yet the direction he was taking was clear. With the signing of the Manifesto and the final break with Liszt, Brahms aligned himself against the neo-German Music of the Future.

Even though the styles of Brahms and the representatives of the New Music, such as Wagner, were not totally opposite, as many would have us believe, the basic premise on which the Music of the Future rested was foreign to Brahms. The idea that everything of the past should be rejected so that a new beginning could be realized was unthinkable to him. His style was too firmly rooted in tradition and craftsmanship to be swayed. Brahms's traditionalism was heavily reliant on Bach as well as pre-Bachian composers, and directed him towards absolute rather than programmatic music. This traditionalism influenced the type of music he wrote (symphonies, for example, instead of symphonic poems), as well as the form in which the music was written and the treatment of the material within that form. Brahms's training imbued him with "a respect for the austere North German conception of art as applied to music, a conception concerned with form rather than colour, and contrapuntal and polyphonic rather than homophonic."² But Brahms was not a reactionary composer. He was not of the Leipzig school "who would have no progress," nor of the Weimar group who would have "nothing but progress," but he was in the camp of "those of Schumann's persuasion."³

²Walter Niemann, Brahms, trans. by Catherine A. Phillips (New York: Tudor Publishing Co., 1937), p. 23.

³James Burnett, Brahms: A Critical Study (New York: Praeger Publishers, 1972), p. 52.

A formative influence on Brahms, which was in part responsible for his traditionalism, was his training with Eduard Marxsen (1806-1887), which began when Brahms was ten. That his early training did not neglect the study of chamber works is evident from the repertoire Brahms performed at his first public piano recital. The youngster of ten participated in a Mozart piano quartet, the Beethoven Piano Quintet with woodwinds, Opus 16, as well as performing solo works.⁴ In later years Brahms continued playing chamber and solo music, usually premiering his own works.⁵ It is no wonder then that both piano chamber music and piano solo music make up a large percentage of his early compositions.

Brahms's interest in ensemble music accounts for his relationship with Reményi. While Reményi gained an outstanding accompanist, Brahms gained his first acquaintance with Hungarian folk music.⁶ His delight with this type of music is evident in the number of works which show the Hungarian influence. The finale of Opus 25, entitled "Rondo alla Zingarese" (Rondo in the Style of Gypsy Music), the finale of the D minor Piano Concerto Opus 15, the Variations on a Hungarian Song Opus 21#2, and the

⁴Kathleen Dale, Brahms: A Biography with a Survey of Books, Editions and Recordings (Hamden, Connecticut: Archon Books, 1970), p. 8.

⁵"It was his custom to introduce his new compositions personally in several important towns: if for the piano, playing them himself; if orchestral or choral, conducting them himself. He made it a rule never to publish a new work until he had heard it performed." Fanny Davies, "Some Personal Recollections of Brahms as Pianist and Interpreter," Cobbett's Cyclopedic Survey of Chamber Music, Vol. I, p. 183.

⁶This was not his first association with or use of folk music, for as early as 1848 he had arranged two folksongs for the choral society at Winsen. The influence of folk music on his work, and especially on his melodies, is evident throughout his life. The above reference is specifically to Hungarian folk music.

Hungarian Dances for Piano Duet (pub. 1869), all from the Hamburg-Detmold period, show this influence.

Although there are discrepancies about when Brahms began composing Opus 25 and when he completed it,⁷ Brahms's signing of the manuscript and the publication date are certain. The work was published by Simrock in 1863 from a manuscript which had been signed: Johannes Brahms, September 1861. Brahms was residing in Hamburg when he composed Opus 25, and it was here on November 1861 that the work was premiered with Clara Schumann as pianist. A year later, on November 16, 1862, Brahms introduced himself to the Viennese public by performing the same work.

The quartet was received extremely well by the public, but less favorably by the critics. The Blätter für Theater Musik und Kunst, for example, described the first three movements as "gloomy, obscure and ill-developed," and the fourth movement as an "offence against the laws of style."⁸ Even a few of Brahms's close friends were not completely won over by the work. Their objections seemed to focus on two deficiencies of the first movement: 1) the lack of formal unity and clarity, and 2) the overabundance of thematic materials. Clara Schumann voiced the first objection when said, "The quartet only partially satisfied me, there is

⁷Ferguson says both Opus 25 and 26 were begun in 1856 and completed in 1862. Geiringer says Opus 25 was begun in 1857-58 and completed in 1861. Murdoch says Opus 25 was composed during the last season at Detmold in 1859. Ulrich says Opus 25 was begun in 1857. Webster states that "there is no documentary trace of either work before 1861" and disputes "Kalbeck's assumption that op.25 and 26 were begun along with the C#-minor movements associated with op.60, or in Detmold." James Webster, "Schubert's Sonata Form and Brahms's First Maturity (II)," Nineteenth Century Music II/2 (November, 1978): 54.

⁸Edwin Evans, Handbook to the Chamber and Orchestral Music of Johannes Brahms (New York: B. Franklin, 1970), pp. 114-115.

too little unity in the first movement."⁹ More specifically, she thought the movement was "too little G minor and too much D major," and that this resulted in a loss of clarity.¹⁰ Evans states a broader objection which seems to embody hers.

The allegro's freedom of outline contrasts strangely with the symmetry of the corresponding movement of Op. 18, and even Brahms's intimate friends were reluctant to include it in the praise given to the whole work.¹¹

Ferguson explains the reason for this freedom.

Brahms had not yet learned the technique of condensation which is so characteristic of his later works. Yet, although he cannot resist the temptation to develop an idea as soon as it has been announced, his continuations are so logical that there is never a moment of indecision in the design. The wealth of invention here is almost Schubertian and Schumann had he heard it might have spoken of its heavenly length.¹²

This "wealth of invention" is the basis for the second set of objections raised against Opus 25. Dieters speaks of the "redundance of melodic contents," which Evans interprets to mean too much thematic material for structure.¹³ Ulrich responds to such an accusation not by defending the practice, but by defending the composer.

Richness of thematic material such as is disclosed in the first movements of these quartets [Opp. 25 and 26] might have led to diffuseness and disunity in the hands of a less capable composer. Brahms, even in his twenties, was

⁹Henry S. Drinker, The Chamber Music of Johannes Brahms (Philadelphia: Elkan-Vogel Co., 1932), p. 75.

¹⁰Ibid., p. 74.

¹¹Evans, Handbook, p. 96.

¹²Donald N. Ferguson, Image and Structure in Chamber Music (Minneapolis: University of Minnesota Press, 1964), p. 193.

¹³Evans, Handbook, p. 97.

equal to the task of organizing the material, keeping it under control, and developing it in whatever direction his powerful imagination dictated.¹⁴

Joachim, though he admired the magnificent workmanship of the movement, objected to the themes because they did not contain "sufficient depth of meaning."¹⁵ This objection by Joachim probably referred only to the closing theme of the first movement, which contains obvious folk elements.

With the passage of time, objections to the quartet have faded, and Opus 25 is now considered "not only one of the monumental works of its genre, but a landmark in the composer's evolution."¹⁶ Fuller-Maitland, speaking of Opus 25 and Opus 26, says, "Many of the early works tell of mastery to be acquired, but these two quartets may well be considered as the earliest things in which that mastery is fully apparent."¹⁷

First Movement, Allegro

Brahms's formal design in this opening movement of Opus 25 is quite individualistic. He does not adhere to standard sonata form, and as a result there are divergent opinions among scholars as to the correct analysis of the movement. (See Figure 2 for an analysis of this movement.) Both Tovey and Murdoch, for example, state that Theme II begins in measure

¹⁴Ulrich, Chamber Music, p. 323.

¹⁵William David Murdoch, Brahms, with an Analytic Study of the Complete Piano Works (London: Rich & Cowan, 1933), p. 346.

¹⁶Ibid.

¹⁷J. A. Fuller-Maitland, Brahms (New York: Kennikat Press, 1911; reprint ed., 1972), p. 112.

FIGURE 2. Analysis of Opus 25/I: Sonata Form

Exposition (mm. 1-160)

Theme Ia (mm. 1-10) G minor

Theme Ib (mm. 11-20) B^b major

development of Theme Ia (mm. 21-26) modulatory

development of Theme Ia (mm. 27-40) loosely G minor, new sixteenth motive (X) is added and takes over

development of Theme Ia (mm. 41-49) modulatory

Bridge Theme (mm. 50-58, 59-67) D minor

(mm. 67-78) extension and canonic treatment of final phrase

Theme II (mm. 79-86) D major

(mm. 87-100) development and transformation of Theme II

Theme III (mm. 101-106) D major

(mm. 107-129) key change, development of Theme III, and transition

closing of Exposition (mm. 130-160) D major, combining and development of Themes Ia and Ib

Development (mm. 161-236)

Theme Ia (mm. 161-170) G minor, same as mm. 1-10

Theme Ib (mm. 171-179) C minor, similar to mm. 11 ff.

X motive predominates (mm. 180-187) modulatory

Ia motive and X motive (mm. 188-195, 196-204) A major/minor

Ia motive (mm. 205-236) modulatory, canonic treatment

Recapitulation (mm. 237-342)

Theme Ib (mm. 237-246) G major, same as mm. 11-20 except key

(mm. 247-258) transition based on Ib

Ia motive (mm. 259-264)

Theme Ia with X motive (mm. 265-280) G minor then modulatory, same as mm. 27 ff.

Theme II (mm. 281-288) E^b major

(mm. 289-303) development and transformation of Theme II

Theme III (mm. 304-309) G minor

(mm. 310-331) key change and development of Theme III

closing of Recapitulation (mm. 332-342) G minor, combining of Themes Ia and Ib

Coda (mm. 343-373) G minor, Ia motive

50, while Evans and Ferguson say it begins in measure 79.¹⁸ There is also disagreement over where to begin the Development and Recapitulation. Evans says the Development begins in measure 130, while Tovey, Murdoch, and Ferguson believe it to begin with measure 161. Daniel Gregory Mason¹⁹ and Tovey say measure 237 begins the Recapitulation, while Evans and Ferguson choose measure 265.

Although there is controversy about the placement of Theme II, the Development, and the Recapitulation, careful analysis narrows the options. Theme II seems to begin in measure 79, not because the theme at measure 50 is in the dominant minor,²⁰ but because it does not appear in the Recapitulation. It is preferable to call the material beginning at measure 50 a Bridge Theme to indicate its structural function as well as its melodic significance.

Second, a decision about the placement of the Development depends on whether the harmony or the thematic material is of greater import to the structure. For although there is development of the opening material beginning with measure 130, there is also the D major harmony which binds measures 130-160 to the Exposition. This second key of D major had been withheld for nearly twenty measures (measures 113-129). Finally at measure 130 it is regained, then maintained until measure 160. If measures

¹⁸See Donald Francis Tovey, Essays in Musical Analysis: Chamber Music (London: Oxford University Press, 1945), pp. 185-186; Murdoch, Brahms, p. 347; Evans, Handbook, pp. 100-101; Ferguson, Image and Structure, pp. 193-194.

¹⁹Daniel Gregory Mason, The Chamber Music of Brahms (New York: The Macmillan Co., 1933), p. 26.

²⁰Brahms has several instances and Beethoven even more of beginning a second theme in the dominant minor.

130-160 are part of the Exposition, then the Development must begin at measure 161 with the opening theme in the tonic. Newman's observation from dealing with many examples of Romantic sonata form is that this is not unusual for either Schubert or Brahms. Both are "exceptional" in that they often begin their Developments "on the tonic in either mode."²¹ There is another reason, besides the harmony, for placing the Development at measure 161. This is the recurrence of material from measures 130-160 at the close of the Recapitulation.

Although the beginning of the Recapitulation is slightly more problematic to determine, measure 237, which presents Theme Ib in G major, was chosen for several reasons. First, there is a clear dominant pedal in the six measures preceding Theme Ib which prepares the home key. Second, there is precedent for such a practice, since this would not be the first time that Brahms or another Romantic composer began a Recapitulation with material other than that which opened the Exposition. In discussing the influence of Schubert upon Brahms, James Webster mentions that Schubert often chose to begin "the thematic Recapitulation outside the tonic" and the harmonic Recapitulation with the second theme.²² This is similar to Brahms's treatment here, though Theme Ib begins the Recapitulation and and in the tonic parallel major. Third, there is a punctuation in the form immediately before Theme Ib with four beats rest. This factor alone, however, would be inconclusive, for silence preceded two other statements of Theme Ib (measures 10 and 170) without pointing to the structural

²¹Newman, The Sonata since Beethoven, p. 152.

²²James Webster, "Schubert's Sonata Form and Brahms's First Maturity (I)," Nineteenth Century Music II/1 (July 1978): 31-32.

design. Fourth, since there is no other occurrence of Theme Ib in the home key, this indicates the importance of the statement. To understand why Brahms begins the Recapitulation in this manner, one need only remember that both the Exposition and Development begin in exactly the same manner. To begin the Recapitulation similarly would have created unnecessary repetition and the danger of redundancy in the movement.

The various interpretations about the form emphasize one thing: Brahms's treatment of form in this movement is original and free from any efforts to fit the material into a preconceived mold. The result is a certain ambiguity in the delineation of the form. Not only the harmonic treatment but also the expansiveness of the movement is responsible for this ambiguity. The expansiveness results from the abundance of materials, the pairing of themes, and the developing of themes throughout the movement, not just in the Development section. The very fact that there is a controversy over Theme II is evidence of the abundance of thematic materials, and hence the expansiveness of the form. Similarly Brahms's practice of using pairs of themes such as Themes Ia and Ib instead of a single theme gives him more thematic options for development and another means of expansion. Brahms's developing of themes outside the Development also adds to the size of the movement. Notice, for example, that Theme Ia is developed twice within the Exposition: 1) from measures 21-49, and 2) from measures 130-160 in combination with Theme Ib. Brahms's primary means of variety in this movement is his personalized treatment of the form which involves expanding the movement. Other elements of variety to be mentioned later are subsidiary to this.

While Clara Schumann's complaint of "too little unity in the first movement"²³ may be true of the formal organization, it most certainly does not describe Brahms's use of thematic material. There are many similarities between themes which contribute to the movement's unity.²⁴ In fact, it often seems that Brahms is deliberately free in one area so that he can balance that freedom with control in another. In this movement the formal freedom is balanced with control of thematic materials.

The most obvious thematic similarity is between the Bridge Theme and Theme II, since both begin with the same pitches and rhythm (Example 1).

EXAMPLE 1. Similar pitches and rhythms between (a) the Bridge Theme, measures 50-51 and (b) Theme II, measures 79-80

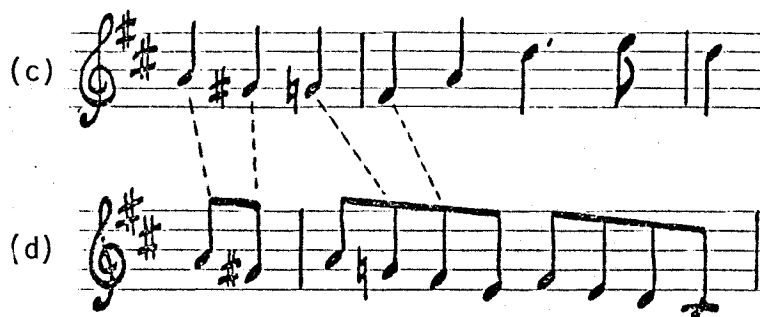


²³Drinker, Chamber Music, p. 75.

²⁴Relationships such as these are not peculiar to this work of Brahms. Newman, in The Sonata since Beethoven, p. 143, states that exploiting thematic relationships was an often used practice of Brahms. "The thematic interrelationships in Schumann's and Brahms's sonatas are unequivocal and far too consistent to be unpremeditated." Furthermore, Brahms's melodic relationships are "unsurpassed in the Romantic Era in the musical versatility they reveal, their functional (or structural) value, their subtlety, and their all-pervasiveness."

Theme III and an intermediate motive are also related, since they begin with the same descending pitches (Example 2).

EXAMPLE 2. Similar pitches between (c) the intermediate motive, measures 92-93 and (d) Theme III, measure 101



All of the above materials are related in two ways: 1) their central pitches are F# (f), A, and D; 2) the intermediate motive and Theme III begin with pitches that are the retrograde of those beginning the Bridge Theme and Theme II (Example 3).

Brahms balances this high concentration of thematic unity by varying instrumentation, texture, and dynamics. The two most related themes, the Bridge Theme and Theme II, contrast in all three areas. The Bridge Theme begins with a cello solo accompanied by the piano, mezzo forte espressivo. Throughout Theme II the violin and viola, which have the melody, are accompanied by the piano and cello. The right hand of the piano parallels the melody with embellished thirds, while the left hand and cello have steady eighths and an A pedal. All parts are piano molto espressivo. The fortissimo Theme III provides further contrast, since it begins with the right hand piano part and viola stating the melody, accompanied by the left hand piano part and cello drone.

EXAMPLE 3. Similar pitches between (a) the Bridge Theme, (b) Theme II, (c) the intermediate motive and (d) Theme III



Thematic unity seems to exist only among the materials of the second key area. Except for beginning on the same pitch, Themes Ia and Ib appear in complete contrast: they are in different keys, have different rhythms, portray different moods, and are in different registers. When Brahms combines them in measures 130-160, however, a unifying relationship is perceived. By presenting Theme Ib in diminution and Theme Ia in its original rhythm, Brahms shows that both themes begin with a steady, unchanging pulse and that both make use of half steps (Example 4). A closer look reveals an unexpected pitch relationship. The opening minor sixth (D-B^b) of Theme Ia occurs in Theme Ib as the piano (D) is followed by the violin (B^b). This and two other similarities of pitch between Themes Ia and Ib are

indicated in Example 5.

EXAMPLE 4. Comparison of Themes Ia and Ib: (a) in their original presentations (m. 1 and mm. 11-13) and (b) combined in measures 130-133

Example 4 consists of two musical excerpts, (a) and (b), each featuring a violin (vln) and piano (pf) part. Part (a) shows the original presentations of Themes Ia and Ib. Theme Ia is in the violin part, measures 1-3, and Theme Ib is in the piano part, measures 11-13. Part (b) shows the themes combined in measures 130-133. The violin part plays Theme Ia, and the piano part plays Theme Ib. The notation includes various musical symbols such as notes, rests, and accidentals.

EXAMPLE 5. Pitch similarities between (a) Theme Ia, measures 1-3 and (b) Theme Ib, measures 11-13

Example 5 shows two musical excerpts, (a) and (b), illustrating pitch similarities. Part (a) shows Theme Ia, measures 1-3, and part (b) shows Theme Ib, measures 11-13. The notation includes various musical symbols such as notes, rests, and accidentals, with lines indicating pitch similarities between the two themes.

Besides these examples of unity between themes, there is a unifying motive which recurs throughout the movement. This motive, which has been labeled X in the analysis, appears first in measures 27 as a rhythmic interjection during Theme Ia (Example 6a). It appears next as an accompanying figure to Theme II in measures 79 ff. (Example 6b), and soon after in augmentation as part of Theme III (Example 6c). It also appears in the Development with Theme Ia (measures 188 ff. [Example 6d] and measures 196 ff. [Example 6e]). Since motive X is not restricted to a particular part of the form, its unifying effect is widespread. Motive X appears with each major theme and in each major section of the form. There are other motives from the opening measure of the movement which also provide unity, but they are too numerous to mention. Besides, unlike motive X, they are easy to recognize.

These numerous examples of thematic and motivic unity indicate that Brahms's later, more economical use of material was not an about-face, but rather a continuation of practices he had begun in early works such as this first piano quartet. But how did Brahms keep this unity of material from leading to "overassimilation" or "excessive oneness"?²⁵ Besides the formal freedom and the varying of similar materials instrumentally, dynamically, and texturally, there are several other ways.

Although Theme Ia appears many times and may in a sense provide unity by its frequency, its main function is contrast, for it hardly appears the same way twice. That it serves to provide contrast within the

²⁵See the Introduction, pp. 11-12, for an explanation of "overassimilation." For a more detailed explanation of both terms, see Newman, The Sonata since Beethoven, pp. 154-157.

EXAMPLE 6. Varied uses of motive X throughout the movement

The image displays five musical excerpts, labeled 6a through 6e, illustrating different uses of a specific motive. Each excerpt consists of two staves, typically representing piano and strings.
 - **6a**: Features a piano melody in the upper staff with a slur over the first two notes, and a string accompaniment in the lower staff.
 - **6b**: Shows a piano melody in the upper staff and a more active string accompaniment in the lower staff.
 - **6c**: Displays a piano melody in the upper staff with a long slur, and a string accompaniment in the lower staff.
 - **6d**: Features a piano melody in the upper staff and a string accompaniment in the lower staff.
 - **6e**: Shows a piano melody in the upper staff and a string accompaniment in the lower staff.
 The key signature for all excerpts is one sharp (F#), and the time signature is 4/4.

movement can be proven by a description of seven of its presentations.

1) In its original statement Theme Ia is piano espressivo and of a mysterious nature. 2) In measures 27 ff. it becomes an angry fortissimo statement by the unison strings which is punctuated by the piano. 3) In measures 41 ff. it is tentative and modulatory. 4) In measures 130 ff. it is piano dolce, with its opening minor sixth changed to a major sixth. 5) In the Development (measures 188 ff.) its stormy, forte mood is presented by the piano with full chords and punctuated by the strings. 6) In measures

196 ff. it is a subdued one-measure phrase alternating between solo strings.
 7) In measures 205 ff. it begins with hesitancy, but builds canonically to a fortissimo climax.²⁶

Another means of variety which serves to balance the thematic and motivic unity is the overall rhythmic flow. The Exposition, for example, divides into four rhythmic sections, each section progressing from lesser to greater rhythmic activity. The first section is from measures 1-40. Within this section the rhythmic pulse of measures 1-10 is characterized by quarter notes. In measures 11-26 eighths are added. In measures 27-32 sixteenths are added to interrupt the line. In measures 33-40 there are continuous sixteenths. Section II (measures 41-91) progresses similarly, while Sections III (measures 92-129) and IV (measures 130-160) build at a more relaxed pace: from quarters to triplets. These sections do not correspond to any formal divisions, except for Section IV which parallels the closing, cadential section. It is interesting that both Sections II and III begin nine measures before the presentation of an important theme. It is as if Brahms is building up momentum so that the introduction of the new theme will be part of the already ongoing process, rather than interrupting the motion and sectionalizing the movement.

The variety resulting from these means, however, is subordinate to that achieved by the form. The formal freedom, which results primarily because of the movement's internal expansiveness and lends itself to a

²⁶Because the theme is always so easy to recognize, its changing moods cannot be equated with what Tovey calls "thematic metamorphosis," for this involves more of an internal change which often disguises the material, similar to Liszt's thematic transformation. Tovey, "Brahms," Cobbett, Vol. I, p. 168.

certain ambiguity of design, is balanced by the restrictive use of thematic and motivic materials. The broad, all-encompassing design is balanced by its specific and more localized members.

Second Movement, Intermezzo and Trio:
Allegro ma non troppo/Animato

Although the term "Intermezzo" was not commonly used in the nineteenth century in connection with instrumental music, Brahms frequently used it in his later works. His use of the term in this second movement of Opus 25 is the only such use in the three piano quartets and the first use in his chamber music. All Brahms's four-movement instrumental works prior to Opus 25 contain a Scherzo and Trio. In each instance the Scherzo is the third movement (except for Opus 8) and the Trio is slower than the Scherzo (except for Opus 18). In Opus 25 an Intermezzo and Trio replaces the Scherzo and Trio. This Intermezzo and Trio is placed second, however, and the tempo between the Intermezzo and Trio changes from Allegro ma non troppo to Animato. It is interesting that this second movement was called a Scherzo and Trio in the original manuscript.²⁷

Even though there are no instances of Intermezzo and Trio in his chamber music prior to Opus 25, Brahms had used the term "Intermezzo" on two occasions:²⁸ first, as the fourth movement of Opus 5, which uses themes of previous movements (Intermezzo: Rückblick); and second, as the third

²⁷Murdoch, Brahms, p. 348.

²⁸Schumann used the term "Intermezzo" on at least three occasions: 1) as the title for a set of six piano pieces, most of which are marked Allegro (Intermezzo, Opus 4); 2) as the second movement of his Piano Concerto, Opus 54; and 3) as part of a joint title for the third movement of his Sonata in F# minor, Opus 11 (Scherzo [Allegro] and Intermezzo [Lento]).

- A Intermezzo, Allegro ma non troppo (mm. 193-308), C minor
 Theme Ia (mm. 193-205) C minor - - - D^b major, D major
 Theme Ib (mm. 205-208) G major
 Theme Ia' (mm. 209-221) C minor - - - D^b major, D major
 Theme Ib (mm. 221-226) G major and transition
 Theme II (mm. 226-244) F minor (226-234, 235-244)
 Theme Ia (mm. 244-263) F minor and modulating
 Theme II (mm. 263-286) C minor - C major
 Theme Ib (mm. 286-296) C major
 Theme Ia (mm. 296-308) C major/minor, Codetta

Coda, Animato (mm. 309-321)
 Theme III, C major

As in the first movement, elements of both unity and variety are evident. Thematic similarity, which proved to be the primary means of unity in the first movement, is present in the second movement only twice, and neither instance is of great significance. In the first instance, the three themes of the Intermezzo (Themes Ia, Ib, and II) have similar climactic points, though reached in different ways. The climax of Theme Ia is approached stepwise, that of Theme Ib by ascending pitch levels, and that of Theme II by interval expansion (Example 7). In the second instance of thematic similarity, the opening phrases of Theme Ia and Theme III begin and end with the same pitches as well as share some intervening pitches (Example 8).

In examining the rhythms of the movement, a far greater unifying force is uncovered. The first five notes of Theme Ia, II (except for the tied note), and III are rhythmically identical (Example 9). The first eight pitches of Themes Ib and IV are also rhythmically identical, even though they are placed differently in the bar (Example 10). Theme III is also related to Themes Ib and IV, since the rhythm at the end of Theme III is identical to that which begins Themes Ib and IV (Example 11).

EXAMPLE 7. Similar climactic points of (a) Theme Ia, mm. 1-5;
 (b) Theme Ib, mm. 13-16; and (c) Theme II, mm. 34-40

Example 7 displays three musical themes, each with a climactic point highlighted by a bracket and an upward-pointing arrow. Theme Ia (a) is in G major, 4/4 time, and consists of five measures. Theme Ib (b) is in G major, 4/4 time, and consists of four measures. Theme II (c) is in G major, 4/4 time, and consists of eight measures. The climactic points are marked at the end of the first, second, and third measures of each theme.

EXAMPLE 8. Pitch similarities between (a) Theme Ia, mm. 1-3
 and (b) Theme III, mm. 117-119

Example 8 displays two musical themes, each with a climactic point highlighted by a bracket and an upward-pointing arrow. Theme Ia (a) is in G major, 4/4 time, and consists of three measures. Theme III (b) is in G major, 4/4 time, and consists of three measures. The climactic points are marked at the end of the first, second, and third measures of each theme. Dashed lines connect the notes of Theme Ia to the corresponding notes of Theme III, illustrating pitch similarities.

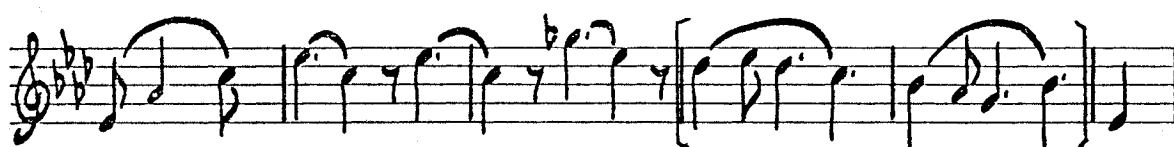
EXAMPLE 9. Identical opening rhythms of (a) Theme Ia, mm. 1-2;
(b) Theme II, mm. 34-35; and (c) Theme III, mm. 117-118



EXAMPLE 10. Identical opening rhythms of (a) Theme Ib, mm. 13-14
and (b) Theme IV, mm. 147-148

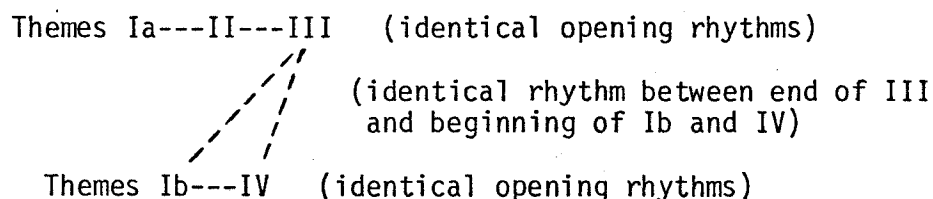


EXAMPLE 11. Identical rhythms between Themes III, Ib and IV.
Compare mm. 117-122 of Theme III below to Example 10



All the themes, therefore, are related to each other rhythmically (see Figure 4).

FIGURE 4. Rhythmic relationship between the second movement themes



This similarity of rhythm between themes which are all in 9/8 provides a powerful force of unity in the movement.

Another strong unifying rhythmic factor is the triplet rhythm that pervades the entire movement. Although it alternates between a repeated pedal point and a more melodic line, the triplet pulse remains constant. The only real relief from this triplet rhythm occurs during the first presentation of Theme IV (measures 147-156) and the five measures preceding the return of the Intermezzo (measures 188-192).

With a lesser composer, this extensive similarity of rhythms between themes in addition to the unrelenting triplet pulse would have resulted in an overly unified movement, but with Brahms, a genius of endless variety, this is not the case. How then does he achieve the necessary variety to offset the rhythmic unity? By what means does he draw our attention away from the rhythm? With so strong a rhythmic force of unity and momentum, Brahms chooses several means to provide variety, including tempo, mood, texture, phrase construction, and surprising melodic and harmonic twists.

The broadest means of variety in the movement is the tempo change from Allegro ma non troppo to Animato, back to Allegro ma non troppo and

finally to a brief Animato. This not only alters the basic triplet pulse but also allows for a wider variety of moods.

Most of the variety which offsets the rhythmic control, however, is found between the themes or within individual themes. There is a change of mood, for example, between Themes I and II of the Intermezzo. The first mood which goes throughout Themes Ia and Ib is identified by the continuing triplet pedal point. As the pedal point is released at measure 34 with the introduction of the second theme, so is the feeling of sustained intensity which it creates. The second mood is lighter in texture and takes advantage of the compound meter by creating a waltz-like feeling. Themes III and IV of the Trio contrast each other texturally and dynamically. Theme III is presented contrapuntally, in imitation between the piano and violin. As the imitation continues, an instrumental accumulation goes hand in hand with an increase in volume. Theme IV, on the other hand, remains very soft and homophonic throughout, with all the strings forming a melodic unit punctuated by the piano. Varied phrase lengths also provide contrast between Themes I and II, and between Themes III and IV. Themes Ia, Ib and III have short, motivic phrases, while Themes II and IV have longer, more melodious phrases.

Most of the variety within individual themes occurs in Themes Ia and Ib. The end of Theme Ia, for example, varies melodically, rhythmically, and harmonically from what is expected (Example 12a). Later Brahms provides what is expected melodically and rhythmically, but not harmonically (Example 12b). Another surprise occurs when Theme Ib is abruptly cut off on a dominant seventh in measures 16 and 32, and on a dominant in measures 14 and 34 (Example 13). Not until measures 94-104 is the harmonic

resolution of Theme Ib finally reached.

EXAMPLE 12. (a) Unexpected close of Theme Ia, mm. 9-13;
(b) Later close of Theme Ia, mm. 61-64

(a) DM: iv vii^o #7 I iv vii^o #7 I GM: I

(b) GM: iv vii^o #7 I vi vii^o #7 --- AbM: V⁷/IV

EXAMPLE 13. Abrupt harmonic treatment in Theme Ib, mm. 13-17

Cm: vii^o i vii^o/V iv V⁷

There are other striking harmonic procedures which keep the movement from placidity. One of the most abrupt occurs in Theme Ia as the pedal point ascends by half steps and alters the harmony accordingly. As is outlined in Figure 3, this happens with every appearance of Theme Ia except during the Codetta. Several harmonic jolts also occur in the Trio. At least two are caused by the harmony slipping into a ^bVI (see measures 122-128 and 137-143). Another jolt occurs between measures 145-147 as an E^b tonal center suddenly changes to E major. Similarly, between measures 155-157 a V⁷ in A major suddenly turns into a V⁷ in A^b.

major. Another striking harmonic feature is the oscillation between C major and C minor in Theme II (measures 71-94) and Theme Ia (measures 104-116).

These assorted means of contrast are Brahms's way of balancing the movement's strong rhythmic unity. The first two movements of Opus 25 then reveal two completely distinct ways of dealing with the problem of unity and variety. In the first movement, the freedom of form was balanced by the unity of its thematic materials; in the second, the unity of rhythm is balanced by a variety of compositional devices.

Third Movement, Andante con moto

Although there is no disagreement among modern scholars about the overall form of ABA' Coda, there are some differences of opinion regarding two specific aspects of the form. First, Evans does not consider the material beginning at measure 107 a new theme, but merely a bridge. Tovey, on the other hand, calls this material a new theme (in Figure 5 it is labeled Theme IV). Second, Evans says the Coda begins in measure 218, while Tovey says it begins in measure 207. Tovey may have felt that since the section leading up to measure 207 corresponds to the section preceding measure 40 where the transition begins, this was cause for calling measure 207 the beginning of the Coda. And although we might expect the Coda to begin at measure 207, Brahms extends the returning "A" through measure 217 in order to include Theme II in the tonic. Furthermore, this statement of Theme II at measures 207 ff. sounds like a continuation of the preceding section rather than the beginning of another because of the lack of punctuation in the form at this point. That the Coda begins at measure 218

Opus 25 to place the slowest movement third is Opus 8. The result is not the same, however, since there is an increase in tempo between the first and second movements of Opus 8 from Allegro con moto to Allegro molto. Nevertheless, the more usual arrangement of having the slowest movement second, then a gradual acceleration to the end is avoided. The reason for this can only be surmised. Perhaps it was an attempt on Brahms's part to make the contrasting final movement stand out more vividly. There was a conscious attempt, especially after the mid-nineteenth century, to make the finale of a multi-movement work the climax.³⁰ This could very well have been in Brahms's mind, for Newman states that when compared to Schubert, Chopin, and Schumann, "Brahms seems to have been most aware of the finale problem right from the start."³¹

Besides the decrease in tempo between the inner movements, there is also a change in the basic pulse from eighth (9/8) to quarter (3/4). Further contrasts between these movements include the change of opening dynamics from piano to forte and the change from a linear texture to a fuller, more homophonic one. These differences contribute to change the feeling from one of urgency to one of strength and solidity. Similarities between the middle movements of Opus 25 exist as well. First, both are slower than the outer movements; second, both are in ABA form with each main section having two themes; and third, both B's are in a faster tempo.

Unlike the previous movements, this movement has no one outstanding element of unity or contrast. The unity of thematic materials and freedom of outline from the first movement are only hinted at here. And

³⁰See Newman, The Sonata since Beethoven, pp. 145-148.

³¹*Ibid.*, p. 163.

instead of the rhythmic unity of the second movement, there is a divergence of rhythm. This does not mean, however, that there are no unifying or contrasting elements present, only that there is no single, overriding one.

Examples of unity occur primarily between the themes. The first three pitches of Themes I and III, for example, are similar, as are their high points (Example 14).

EXAMPLE 14. Similar pitches and climaxes between (a) Theme I, mm. 1-4 and (b) Theme III, mm. 75-77



The end of Theme I is also similar to the beginning of Theme II (Example 15).

EXAMPLE 15. Similar pitches and rhythms between (a) Theme I, mm. 4-7 and (b) Theme II, mm. 17-19



Besides similar pitches, some themes have similar phrasing and melodic language. Both Themes I and III consist of long, continuous lines, while Themes II and IV have short, motivic phrases. It is interesting that in the second movement it is just the opposite: Themes I and III are short and motivic, while Themes II and IV have longer phrases. Themes I and III of the third movement are also diatonic, while Themes II and IV are chromatic. Other similarities between Themes II and IV are brevity, ascending motion, initiation on the second beat of the measure, and use of sesquialtera (compare measures 17-25 with 107-116).

Themes I and III, and Themes II and IV are also similar in their use of the instruments. In Themes I and III the strings and piano function as two distinct units: Theme III clearly dividing them into melody and accompaniment, and Theme I distinguishing them by rhythm and direction of line. The strings and piano of Themes II and IV, on the other hand, are less distinct, since they share both material and function.

Variety seems more abundant than unity. Between sections A and B there is a tempo change from Andante con moto to Animato as well as a rhythmic change from eighths and triplets to dotted rhythms. This rhythmic change is in sharp contrast to the previous movement, which retained the triplet pulse throughout. The return of A in measure 168 results in further contrasts, for both its themes are altered. Theme I has even undergone a change in character. Its previously simple, but strong melodic statement becomes more active and complex, as the rhythm of the accompaniment becomes more active and the theme is ornamented (especially from measures 194-201). There is also a change in the instrumentation of Theme I. The accompaniment of Theme II is changed, yet the essence of the theme is

retained.

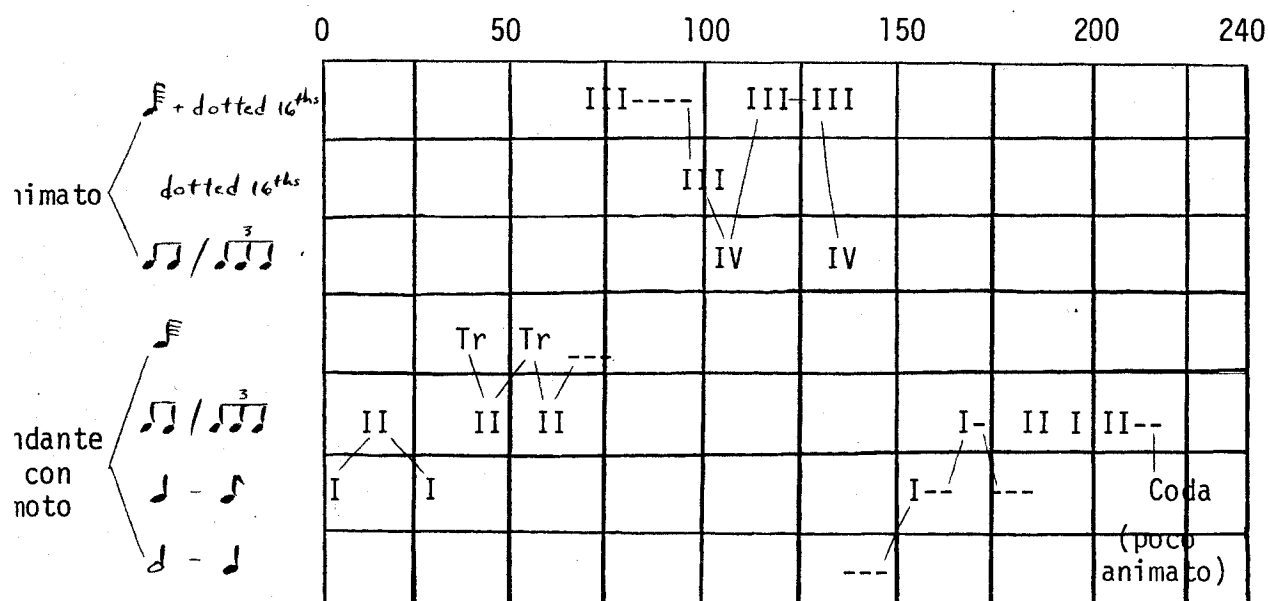
There is also variety within individual themes. Although Theme I is long and continuous, it never appears with more than its first four measures intact (compare measures 5 ff. with measures 31 ff. and 157 ff.). Even when measures 40-43 and 48-51 retain the original intervals of Theme I for four measures, they have the effect of completely new material since there is a countermelody and a thirty-second note accompaniment. Within Theme II instrumentation is the most varied element: in measures 17 ff. the piano accompanies the strings' melody; in measures 21 ff. the strings accompany the piano; and in measures 44 ff. and 52 ff. the strings present Theme II alone. In addition, Theme II is constantly reharmonized. The three statements at measures 17, 21, and 44 begin on D and progress almost identically except that they are in D major, G major, and B^b major, respectively. Reharmonization also characterizes Theme III, though its instrumentation and melody remain fairly constant. In measures 75 ff. Theme II is in C major, in measures 85 ff. and 129 ff. it shifts to E^b major, and in measures 101 ff. to A^b major.

This movement is peculiar in that there is one area from which both unity and variety proceed. This area is rhythm. The rhythms differentiate between the themes as the tempos do between the main sections. Theme I, which displays strength and stability, has a steady eighth-note rhythm. Theme II, which is more subdued and evasive, adds momentum with a triplet figure and some instances of sesquialtera. The transitional section which uses Themes I and II provides even more activity with its alternating thirty-seconds and triplets. With the beginning of B and the consistent dotted rhythms of Theme III, stability is again reached, though at a faster

pace. Theme IV adds unrest by its two-against-three and its brief three-part canon. The tension which Theme IV creates in measures 133-142 is interrupted by a subdued, almost motionless bridge, followed by a relaxed presentation of Theme I. Both the bridge and Theme I are the calm before a gentle storm. With an increase of volume, pitch, and counterpoint, the return of A ensues (measure 168), dominated by the struggle of two-against-three. This continues until measure 217, then the Coda provides relief with its unchallenged eighths, though at a faster speed. The rhythmic pacing of the movement thus shows an increase in momentum created by the increased rhythmic activity of the themes which leads to the climax in section B before tapering off. The main source of variety in the movement is the rhythmic contrast which occurs between the themes.

The rhythms also provide the broad sense of unity in the movement by making the diverse rhythms symmetrical. The alternating rhythms within each main section supply a micro-balance, while the overall rhythmic curve, created by the increased rhythmic activity of the successive themes, provides the macro-balance. This balancing of the diverse rhythms provides the movement's primary source of unity (see Figure 6).

FIGURE 6. The diverse, yet symmetrical rhythms of Opus 25/III



Fourth Movement, Rondo alla Zingarese: Presto

Even though Brahms's tours with Reményi which resulted in his initial acquaintance with Hungarian music were a few years behind him, the impact of this association was far from dormant. The invigorating spirit of the music was still fresh in his mind, manifesting itself in many works of the time, including the final movement of Opus 25. If any proof of this association were needed, the title "Rondo alla Zingarese" or "Rondo in the Style of Gypsy Music" is more than sufficient. Joachim, a Hungarian and close friend of Brahms, wrote to Brahms on October 15, 1861, concerning this final movement:

In the latter [Alla Zingarese] you have completely defeated me on my own territory, and I do wish that my (somewhat arrogant) countrymen will soon be forced to recognize the mental superiority of the Germans! Then they would cheerfully meet the inevitable and be happy to have their mother-tongue acknowledged.³²

This movement provides a clear contrast to the previous movement and a climax to the entire work. It is a bold, affirmative statement, not unlike earlier assertions in Brahms's piano sonatas. The movement could easily have carried Brahms away with its excitement, forcing him to disregard his usual high degree of craftsmanship and compose a rollicking, foot-stomping finale which would only dazzle and impress. But this was not Brahms's way. He had already received the pronouncement of Schumann as the "one who would not reveal his mastery to us by gradual stages, but who, like Minerva, would spring fully armed from the head of Zeus."³³ Brahms was determined to live up to this trust.

There are, therefore, many treasures to unearth in this rondo. But first a few words, about the problem of the finale, that problem that A. Krause called "that Achilles heel of modern composers of sonata form."³⁴ As Newman states:

The finale posed the chief structural problem, one main reason apparently being a felt need to alter, intensify and unfortunately, overcomplicate the traditional light, gay rondo sufficiently for it to carry more weight.³⁵

Brahms likewise intensifies the finale and considers it the climax of the

³²Wilhelm Altmann, "Foreword" to Piano Quartet in G minor, Opus 25 (London: Ernst Eulenburg, Ltd.), p. II.

³³Jeffrey Pulver, Johannes Brahms (New York: Harper & Brothers, 1926), p. 46.

³⁴Newman, The Sonata since Beethoven, p. 162. ³⁵Ibid.

work. He accomplishes this in two ways. First, he rearranges the movements so that there is a gradual decrease in tempo from movements one to three followed by a sudden increase with movement four. Second, he ends all the movements piano or pianissimo except the last, which ends fortissimo.³⁶ When the Opus 25 finale is compared to that of Opus 1, it seems that Brahms has made significant progress in dealing with the finale problem.

In Op. 1/iv the outer plan of the sections suggests straggling and over repetition of the refrain--A-A-B-A-C-A-D-A-B-A/coda--especially in consideration of the omnipresent basic motive Yet the actual problem would be viewed here rather as underassimilation created by matter-of-fact breaks at the sectional joints, by square-cut rhythms still far from the later Brahmsian rhythmic subtleties, and by uncompromisingly complete presentations of every section, with as yet none of the stream-lining and excisions so essential to efficient, compelling form. The same problems seem to exist, although with-in different and increasingly resourceful plans, in both Opp. 2/iv and 5/v.³⁷

In Opus 25 Brahms avoids the "over repetition of the refrain" by arranging his materials into three large sections and restricting the refrain to sections I and III. Consequently, the refrain appears only four times. This larger organization also eliminates the sense of "straggling," for it causes the finale of Opus 25 with its eleven members plus cadenza and coda to appear more compact than Opus 1 which has only ten members and coda. Though the rhythms of Opus 25 are not very subtle, they tend to escape the feeling of "squareness" because of the consistent use of three-bar phrases. In Opus 25 Brahms also avoids the "uncompromisingly

³⁶The use of soft endings is not restricted to Opus 25. The F minor Symphony, Opus 90, is perhaps the most well known example of Brahms's subdued endings, for all four movements end soft.

³⁷Newman, The Sonata since Beethoven, p. 164.

155 ff.).

EXAMPLE 16. Common use of F#-G in (a) Theme I, mm. 28-30;
(b) Theme II, mm. 31-32; and (c) Theme IVa,
mm. 155-157

Example 16 consists of three musical staves labeled (a), (b), and (c). Above the staves is the marking "8va" with a dashed line. Staff (a) is in 2/4 time, key of B-flat major, and shows a melodic line with an F#-G interval. Staff (b) is in 2/4 time, key of B-flat major, and shows a more complex melodic line with an F#-G interval. Staff (c) is in 2/4 time, key of B major, and shows a simpler melodic line with an F#-G interval.

Similar pitches also exist between Themes Ib and IVa (Example 17).

EXAMPLE 17. Similar pitches between (a) Theme Ib, mm. 13-19
and (b) Theme IVa, mm. 155-160

Example 17 consists of two musical staves labeled (a) and (b). Staff (a) is in 2/4 time, key of B-flat major, and shows a melodic line. Staff (b) is in 2/4 time, key of B major, and shows a melodic line. Dashed lines connect corresponding notes between the two staves, highlighting the similarity in pitch between the two themes.

Furthermore, all the themes except IVb, Va and Vb begin on either F, F#, or G (Example 18).

EXAMPLE 18. Similar pitch beginnings for Themes (a) Ia, (b) Ib, (c) II, (d) III, and (e) IVa



Another similarity between the first three themes (Ia, Ib, and II) is their common use of the minor third, G to B^b. The similarity between the latter two is even more striking since the minor third appears in both themes at the same place (third measure, second beat) and in the same rhythm (see Example 19 for all three themes).

EXAMPLE 19. Common use of the minor third, G to B^b in (a) Theme Ia, mm. 1-3; (b) Theme Ib, mm. 13-15; and (c) Theme II, mm. 31-33



Another similarity between Themes Ib and II is their shared use of the G melodic minor scale. Theme Ib uses the descending form (b_6 , b_7), and Theme II the ascending form (b_6 , $\#7$) (Example 19).

Unity is accomplished not only by the themes' similar pitches but also by their similar type and direction of movement. Themes Ib and II are related by their stepwise motion and Theme III is stepwise in its first four measures. Besides the type of movement, the direction of movement also unifies. In Section I, Themes Ia and III are both ascending and descending, while Theme Ib is descending, and Theme II ascending. Section I, therefore, is balanced by the direction of the themes and unified by their tendency toward stepwise movement.

Other means of unity between themes include phrasing, harmonization, and mood. Brahms's amazingly consistent use of three-bar phrases³⁸ in Themes Ia, Ib, II, IVa, and IVb is an important means of unity in the movement (Example 20). Three of these themes (Ia, Ib, and II) also unify the movement harmonically since they remain in the same key every time they appear (G minor, E^b major, and G minor, respectively). Furthermore, a fairly consistent mood of boldness and virility unifies the movement. The dynamics of the themes are at least partly responsible for this since in their original presentations, four of the five themes are forte or fortissimo, Theme III being the only exception. It is significant that the movement ends fortissimo.

³⁸ A few of Brahms's other works which are influenced by Hungarian folk music also make use of three-bar phrases: all the themes of the Hungarian Dance #2 in F major from the Hungarian Dances for Orchestra (pub. 1874) consist of three-bar phrases, as do the opening themes of #13 in D major and #14 in D minor from the Hungarian Dances for Piano Duet (pub. 1869). It is also interesting that all three Hungarian Dances for Orchestra and all twenty-one Hungarian Dances for Piano Duet are in 2/4 time, as is the final movement of Opus 25.

EXAMPLE 20. Three-bar phrases used in (a) Theme Ia, (b) Theme Ib, (c) Theme II, (d) Theme IVa, and (e) Theme IVb

The image displays five musical staves, each representing a three-bar phrase. Each phrase is enclosed in a bracket above the staff, indicating its self-contained structure. The key signature is G major (one sharp).
 (a) Theme Ia: A sixteenth-note melody starting on G4, moving stepwise up to D5 in the first bar, then descending to G4 in the second bar, and ending on G4 in the third bar.
 (b) Theme Ib: A sixteenth-note melody starting on G4, moving stepwise up to D5 in the first bar, then descending to G4 in the second bar, and ending on G4 in the third bar.
 (c) Theme II: A sixteenth-note melody starting on G4, moving stepwise up to D5 in the first bar, then descending to G4 in the second bar, and ending on G4 in the third bar.
 (d) Theme IVa: A sixteenth-note melody starting on G4, moving stepwise up to D5 in the first bar, then descending to G4 in the second bar, and ending on G4 in the third bar.
 (e) Theme IVb: A sixteenth-note melody starting on G4, moving stepwise up to D5 in the first bar, then descending to G4 in the second bar, and ending on G4 in the third bar.

This great abundance of unity counteracts the sectionalization of materials which was mentioned previously. This sectionalization or compartmentalizing of the form results not only from the use of rests but also from the way the themes are constructed, and from the themes' lack of development. With the exception of Theme II, which is in binary form, all the themes are constructed in a self-contained aba format. This adds greatly to the sectionalization, for each theme is complete in itself. Without Brahms's occasionally incomplete statements of the themes, this

would have been a grave detriment to the movement. The lack of thematic development also adds to the sectionalization. Even the returning "a" of the small aba has not been changed in most cases. After one aba theme has been stated, the movement proceeds to the next aba theme, and so on. It would be foolish to imagine that Brahms did not take this into account. Perhaps his manner of theme construction and treatment was an attempt to make each theme as distinct and memorable as possible, for that they certainly are.

There are, however, four exceptions to Brahms's lack of development in the movement. These include: 1) the extension of Theme I in measures 146-154; 2) the alteration of Theme III in measures 218 ff. by not adhering to its aba pattern; 3) the extension and development of Theme I at the conclusion of the movement (measures 378 ff.); and 4) the cadenza in measures 293 ff. The cadenza, which both develops and integrates some of the themes, is the most important exception.

This cadenza, in which Brahms uses all the themes of Section II but in an order other than the original, is an important means of offsetting the movement's sectionalization. Only part of each theme is stated, then briefly developed. This development includes not only thematic alteration, but also changes of key, instrumentation, and texture. Theme V is stated contrapuntally by strings alone and begins in G minor (compare to measures 173 ff.), Theme II is presented by solo piano and begins in B major (compare to measures 80 ff.), and Theme III is treated contrapuntally by strings alone and begins in F# minor (compare to measures 155 ff.). All these are radical changes from the originals and supply the movement with much needed development. Brahms also integrates the materials in the

cadenza by having Theme V lead directly to Theme III, and Theme IV lead directly into Themes IV/III. The combination of Themes III and IV in measures 335-350 is Brahms's clearest use of thematic integration in the movement. The only other instance is in measures 218 ff. in which the opening motive of Theme IVa accompanies Theme III.

Although one is hard-pressed to relate the movement's sectionalization to any particular area of contrast, it seems clear that to break the movement up into so many independent pieces is to work against unity by pulling the movement apart. This sectionalization seems to be the main reason for the abundance of such clear instances of unity.

One final area which supplies both contrast and unity is the rhythm. Though each theme of Section I has its own, highly characteristic rhythm which distinguishes it from the other themes, these distinctive rhythms contribute to an increased momentum which unifies the section (Example 21).

EXAMPLE 21. Distinct rhythms and increased rhythmic activity of Section I themes

Theme Ia: ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ (eighths & quarters)

Theme Ib: ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ (sixteenths are added)

Theme II: ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ (quarters/sixteenths/eighths)

Theme III: ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ (sixteenths)

This increase momentum also helps to drive the movement forward over its sectional barriers. The rhythmic organization is broader than the individual themes, just as the harmonic organization is broader than the individual themes and divides the movement into larger sections, thus avoiding

Conclusion

Unity and Variety in Opus 25, Considered as a Whole

Brahms balances the unity and variety of each movement in a unique way, but what of the work as a whole? Has he also taken care to balance the elements of unity and variety on the larger scale, i.e. between the movements? Two such occurrences between movements have already been mentioned: 1) the contrast between the first three movements and the final movement as a result of Brahms's overall pacing of the tempi and dynamics of the movements; and 2) various similarities and differences between the middle movements (see page 42). Additional means of unity and variety between movements will be organized into categories of harmony, rhythm, instrumentation, themes, and structure.

Brahms's use of keys in the movements provides the work with both unity and variety. Unity is achieved since movements one and four are both in the home key of G minor, and movements two and four are in C minor and E^b major, relative minor and major, respectively. Variety is provided by the wide use of keys. See Figure 8 which lists the primary keys of each movement and their relation to the home key of G minor. Every degree of the scale is used, though there is never more than one key which is common to adjacent movements.

Though the work is characterized by rhythmic variety, there is a sense in which the rhythms provide unity. The use of a different meter for each movement (4/4, 9/8, 3/4, 2/4) in addition to the differing range of rhythms between movements contributes largely to the variety. The steadily increasing range of rhythms between movements, however, provides a sense of rhythmic progression and continuity to the work (Figure 9).

FIGURE 8. The Primary Keys used in Opus 25

	<u>Themes and Keys</u>					<u>Relation to G minor</u>
Movement I:	Ia Gm	Ib B ^b M	Bridge Dm	II&III DM		i - III - v - V
Movement II:	Ia Cm	Ib GM	II Fm	III A ^b M	IV EM	iv - I - b _{vii} - b _{II} - VI
Movement III:	I E ^b M	II DM	III CM	IV Fm		b _{VI} - V - IV - b _{vii}
Movement IV:	Ia Gm	Ib E ^b M	II Gm	III B ^b M	IVa GM	IVb Gm
					V Em	i - b _{VI} - i - III - I - i - vi

FIGURE 9. Increase of Rhythmic Ranges between Movements

Movement I:	halves-----quarters-----eighths------(sixteenths)
Movement II:	dotted quarters---quarters---eighths
Movement III:	quarters-----eighths-----dotted sixteenths
Movement IV:	quarters-----eighths----triplets----sixteenths

Throughout the opus, Brahms's treatment of the instruments is balanced so that neither the strings nor the piano dominate the work. This balance is illustrated by Brahms's choice of instruments to begin and end the movements (see Figure 10).

FIGURE 10. Balanced Instrumentation of Opus 25

	<u>Beginning of movement</u>	<u>Ending of movement</u>
Movement I:	Piano alone	All movements
Movement II:	Strings alone	end
Movement III:	Strings melody/Piano accompaniment	using both
Movement IV:	Strings and piano	strings and piano

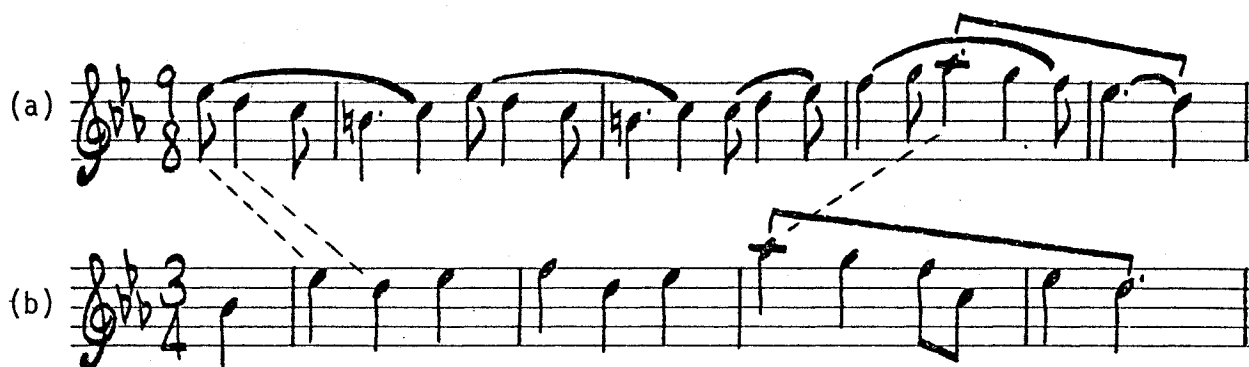
The melodic materials provide the work with instances of unity. To avoid unnecessarily dissecting the themes, only the most obvious motivic and thematic similarities between the movements will be mentioned. One recurring motive is the half step which Brahms uses in all the movements. Of the twenty-two thematic materials found in the quartet (six in the first movement, five in the second, four in the third, and seven in the fourth), nine begin with half steps and seven with whole steps. The only specific thematic similarities seem to occur between movements one and four, and two and three, the same movements which are related harmonically. There is one example of each. Both Themes Ia and Ib of movement one and Theme Ib of movement four are based on the descending G natural minor scale (Example 23).

EXAMPLE 23. Descending G natural minor scale in (a) Theme Ia and (b) Theme Ib of movement one, and (c) Theme Ib of movement four



The opening themes of movements two and three are also similar, since they both begin with E^b to D (excluding the pick-up in movement three) and have identical climaxes followed by four identical pitches (Example 24).

EXAMPLE 24. Similarities between the opening themes of
(a) movement two and (b) movement three



The structure of the movements provides a balance within the work since movements one and four, and two and three, are related. Movements two and three are both ABA. The B sections each contain two themes and move to a faster tempo. The structural unity between movements one and four is slightly more complex. In both movements the most important source of unity is the similarity of pitches between themes. In movement one Brahms balances this unity with a free and expansive use of form, while in movement four he uses a sectionalization of the form to balance the thematic unity. In both movements Brahms's treatment of the form is his means of contrasting the common force of thematic unity.

Within the movements as well as between them Brahms supplies sufficient variety to maintain interest and drama as well as sufficient unity to provide the necessary coherence and sense of the familiar. Brahms's craftsmanship is at its highest as he delicately balances the two, thereby creating works of great worth with enduring quality.

CHAPTER II

PIANO QUARTET NO. 2 IN A MAJOR, OPUS 26

Introduction

One would expect that two works written almost simultaneously and for the same medium would offer many similarities. However, this is not the case with the first two piano quartets by Brahms. Rather, from the first acquaintance with the works one realizes how different they are. The mood of Opus 26 is more subdued, less dramatic, and less immediately appealing than that of Opus 25. Kalbeck reflects on this divergence of moods: "If the G minor quartet, with the pathos of its first movement, approaches the passionate Beethoven, then the A major quartet inclines more toward the good-natured Schubert."¹ Niemann describes their difference as one of impression versus content:

The Second Piano Quartet is inferior to the First in spontaneous freshness and directness of conception and execution, while in concentration of form and delicacy of technical workmanship, in finish and musical significance it is superior to it.²

Yet, as Ferguson reminds us, it was not unusual for Brahms to write contrasting works of the same genre almost simultaneously. "The quartet in A major, Opus 26 contrasts with the G minor as does the Second Symphony

¹Max Kalbeck, Johannes Brahms, Vol. I, Part 2 (1856-1862) (Berlin: Deutsche Brahms Gesellschaft, 1921), p. 455.

²Niemann, Brahms, p. 280.

with the First, or the A major Violin Sonata with the D minor."³

Brahms does not give us any precise details surrounding the inception of Opus 26. It is known that in the early 1860's Brahms was renting a "charming apartment with garden"⁴ from Frau Dr. Rösing in Hamm, a suburb of Hamburg. It was probably here that much of Opus 26 was composed, along with other works of the period. Murdoch mentions that this location was conducive to Brahms's work. "He found life there most congenial, and wrote some of his happiest melodies in these quiet and undisturbed surroundings."⁵ Brahms confirms the positive influence of his stay in Hamm by dedicating the quartet to Frau Dr. Elisabeth Rösing.

Before Opus 26 was published in 1863 by Simrock, Brahms was anxious for the reaction of his two faithful friends, Clara Schumann and Joseph Joachim. In July of 1861, when Brahms sent the first two movements of Opus 25 to Clara, he also included the Scherzo of Opus 26. She responded in a letter dated July 29. Of the Scherzo she said:

I don't know the scherzo in A major well enough yet, but I have followed the beautiful intricacies of the theme with great interest. It winds in and out so wonderfully, and one thing develops out of the other. The trio is very fresh and the rhythm is original. The sixth and seventh bars struck me at first as unpleasing, but one gets used to them. I think it is the same with this piece as with many others of yours--one only gets to like it when one knows it thoroughly and has heard it often.⁶

³Ferguson, Image and Structure, p. 195.

⁴Karl Geiringer, Brahms: His Life and Works (London: George Allen and Unwin Ltd., 1963), p. 65.

⁵Murdoch, Brahms, p. 351.

⁶Berthold Litzmann, ed., Letters of Clara Schumann and Johannes Brahms 1853-1896, Vol. I (New York: Longmans, Green and Co., 1927), p. 133.

A few months later, near the end of September, Brahms sent both Opuses 25 and 26 to Joachim for criticism. Since Brahms felt that the response he received from Joachim on October 2 was too generous, he asked for some further observations. Joachim's second response, which came on October 15, was more specific and slightly more critical, but it basically reiterated his original impression of the works, which was favorable. Of Opus 26 Joachim commented, "I have got to like the A major quartet more and more. The tone of tenderness is well contrasted with sparkling life."⁷

Later in Vienna the A major Piano Quartet was given its first public performance. Even though Brahms had just arrived in Vienna in the autumn of 1862, many were anxious that he appear in concert. His first appearance took place on November 16 at one of the Hellmesberger Quartet concerts, where he performed his G minor Piano Quartet. The response was so gratifying that a public hall was reserved in Brahms's name for November 29. At this time the A major Piano Quartet was performed, again assisted by the Hellmesberg Quartet. Other works on the program included the Bach F major Toccata, Schumann's Fantasie Opus 17, and Brahms's Variations on a Theme of Handel Opus 24.⁸ This concert was also a success, even though the main reason was Brahms's ability as a pianist rather than as a composer. In both concerts, in fact, "his playing pleased the critics more than his composition."⁹ The only negative response to the performance

⁷Wilhelm Altmann, "Foreword" to Piano Quartet in A major, Opus 26 (London: Ernst Eulenburg, Ltd.), p. i.

⁸Niemann is the only one who mentions that Brahms's Ballades Opus 10 and several of his songs were performed in addition to the above works at this November 29th concert. Niemann, Brahms, p. 86.

⁹Pulver, Johannes Brahms, p. 121.

of the A major Piano Quartet came from Hanslick, who "did not care for the work, much preferring the Handel Variations for pianoforte solo." Later, however, "when he became friendly with the composer his attitude changed visibly."¹⁰

The young Brahms had just completed his fourth major chamber work and presented it to a city from which he was very anxious to receive approval. Since praise for his efforts was forthcoming, the future looked bright for this one whom Schumann had espoused.¹¹

First Movement, Allegro non troppo

Since much of the unity and variety in the first movement is related to its form, the form needs to be examined carefully. Like all the opening movements of Brahms's chamber music except the Horn Trio Opus 40, the opening movement of Opus 26 is in sonata form. Within this form there is an abundance of themes, most of which are organized into theme groups. The members of these theme groups often contrast with each other in various ways. Between the two themes of the first theme group, for example, exist contrasts of key, texture, mood, and rhythm.

Of the broader components of the form, the Development is the most important and climactic section. Though the beginning of the Recapitulation and Coda are traditionally points of great strength and importance, Brahms deliberately lessens their importance by beginning both softly and

¹⁰Murdoch, Brahms, p. 351.

¹¹James Webster considers the years 1854-1859 as a "single period of crisis and renewal" in the life of Brahms, and the years 1859-1865 as his "first maturity." See James Webster, "Schubert's Sonata Form and Brahms's First Maturity (II)", pp. 52-55.

with no fanfare. At the beginning of the Recapitulation both the dynamic and pitch levels of Theme Ia are changed to accommodate this (compare measures 1 ff. to 209 ff.). The Development, on the other hand, is the most sustained, climactic section of the movement. To make this possible Brahms greatly transforms the characters of Intermediate Theme II and Theme III. Intermediate Theme II, which is piano espressivo dolce in E major in the Exposition, is changed to a fortissimo theme in A minor in the Development. Similarly Theme III, which is piano in E major in the Exposition, becomes a forte, appassionata theme in the Development, fluctuating between A minor and A major. In the Recapitulation both themes return to their original, subdued character. Webster, describing the failure of Romantic composers to adhere to the traditional tonal principles of sonata form as well as to the form's symmetry and literal repetition of themes, makes the following statement:

The weight of Romantic sonata form was thus often displaced away from the symmetrical polarity of the exposition as antecedent and the recapitulation as consequent, onto the development as the climax and coda as apotheosis.¹²

Even though the context of the statement does not apply to Brahms--for he, of all Romantic composers, did adhere to the fundamental principles of sonata form--nevertheless the statement itself adequately describes Brahms's overall structural treatment of this opening movement. Brahms merely chooses means other than tonal and structural deviations from sonata form to insure that the climactic weight is in the Development. Some of these means include pacing, dynamics, and thematic transformation.

¹²Webster, "Schubert's Sonata Form and Brahms's First Maturity (I)," p. 18.

Though the overall moods expressed in Opuses 25 and 26 are different, the use of form is similar. All the previous comments regarding the form of Opus 26 also apply to Opus 25: the use of sonata form, the abundance of materials, the use of theme groups, and the climactic Development. It is interesting that both Clara Schumann and Brahms preferred the first movement of Opus 26 to that of Opus 25.¹³ (See Figure 11 for an analysis of this movement.)

FIGURE 11. Analysis of Opus 26/I: Sonata Form

Exposition (mm. 1-124)

Theme Group I (mm. 1-36)

Theme Ia (mm. 1-4) A major

Theme Ib (mm. 5-8) E major

Theme Ia (mm. 9-12) A major

Theme Ib (mm. 13-21) A major, includes extension

Ia motive (mm. 22-26) C# major

Theme Ia (mm. 27-36) A major, includes extension by rhythmic imitation

Intermediate Theme I (mm. 37-52) B major, 4+4 2+2 2+2

Theme Group II (mm. 53-94) E major

Theme IIa (mm. 53-56)

Theme IIb (mm. 57-60)

Theme IIc (mm. 61-64)

Theme IIc' (mm. 65-68)

Theme IIa' (mm. 69-72)

Theme IIb' (mm. 73-76)

Theme IIc'' (mm. 77-80)

Themes IIa & IIc interspersed (mm. 81-94), includes extension of IIa

Intermediate Theme II (mm. 95-105) E major, 4+7, includes extension

Theme III (mm. 106-123) E major, 8+10, includes extension

Development (mm. 124-208)

End of Theme II (mm. 124-139) C major

Ia motive (mm. 140-144) C minor - Ab major - Db major - G major

Theme Ia' (mm. 145-151) C minor

Theme Ia'' (mm. 152-161) C minor

Theme Ia'' (mm. 162-175) C minor, includes extension

(mm. 176-183) C major, extension continues

Intermediate Theme II (mm. 184-193) A minor

Theme III (mm. 193-208) A minor - A major, includes extension

¹³ Murdoch, Brahms, p. 351.

- Recapitulation (mm. 209-339)
- Theme Group I (mm. 209-245)
 - Theme Ia (mm. 209-212) A major, octave lower than Exposition and piano
 - Theme Ib (mm. 213-216) E major
 - Theme Ia (mm. 217-220) A major
 - Theme Ib (mm. 221-229) A major, includes extension
 - Ia motive (mm. 230-235) C major
 - Theme Ia (mm. 236-245) A major---, extension and pitches changed from the Exposition
 - Intermediate Theme I (mm. 246-261) E major, 4+4 2+2 2+2
 - Theme Group II (mm. 262-303) A major
 - Theme IIa (mm. 262-265)
 - Theme IIb (mm. 266-269)
 - Theme IIc (mm. 270-273)
 - Theme IIc' (mm. 274-277)
 - Theme IIa' (mm. 277-281)
 - Theme IIb' (mm. 282-285)
 - Theme IIc" (mm. 286-289)
 - Themes IIa & IIc (mm. 290-303) includes extension of IIa
 - Intermediate Theme II (mm. 304-314) A major
 - Theme III (mm. 315-339) A major, includes extension
- Coda (mm. 340-375) A major, uses material from Theme Ia
- (mm. 340-347) canon a minor third apart, piano followed by strings, includes extension
 - (mm. 348-359) canon a perfect fifth apart, strings followed by piano, extension
 - (mm. 360-375) Theme Ia version from mm. 145-141 of the Development, abrupt forte ending (V-I)

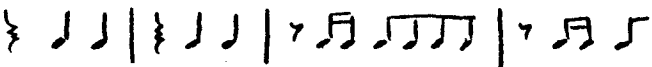
The many melodic materials are the source of much variety in the movement. Since Brahms presents eight melodic ideas, their very numbers should provide some variety. If only their pitches are considered, however, there is little significant variety (Example 26). Most of the contrast among materials exists in the areas of rhythm, texture, instrumentation, and dynamics.

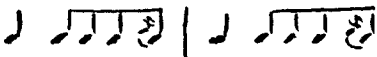
Even though the range of rhythmic values in the themes is not especially wide, there are six distinct rhythms represented (Example 25).

EXAMPLE 25. Six distinct rhythms in the themes

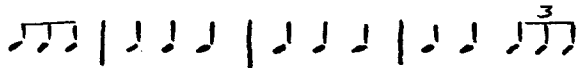
Theme Ia 

Theme Ib 

Int. Th. I 

Theme IIa 

Theme IIb 

Int. Th. II 

Since the themes are closely spaced and alternate quickly in the Exposition and the Recapitulation, there is also a quick alternation of rhythms and consequently a heightened sense of rhythmic contrast. With the use of fewer themes in the Development there are fewer rhythmic changes. See Figure 12 for a comparison of the quick rhythmic changes in the Exposition and the more sustained rhythmic passages in the Development.

Besides the rhythmic variety which results from the many themes, there is a significant amount of textural variety as well. The textures range from block chords to melody with accompaniment to homophony/polyphony to strict polyphony (Figure 13). The diverse instrumentation among the themes also contributes considerably to the variety of the movement. The initial use of instruments in the eight melodic ideas accounts for part of this variety (Figure 13). As the melodic ideas are repeated either within the theme groups or elsewhere in the movement, there are further instrumental changes as evidenced from Themes Ia and Ib (Figure 14).

FIGURE 12. Use of rhythms in the Exposition and Development

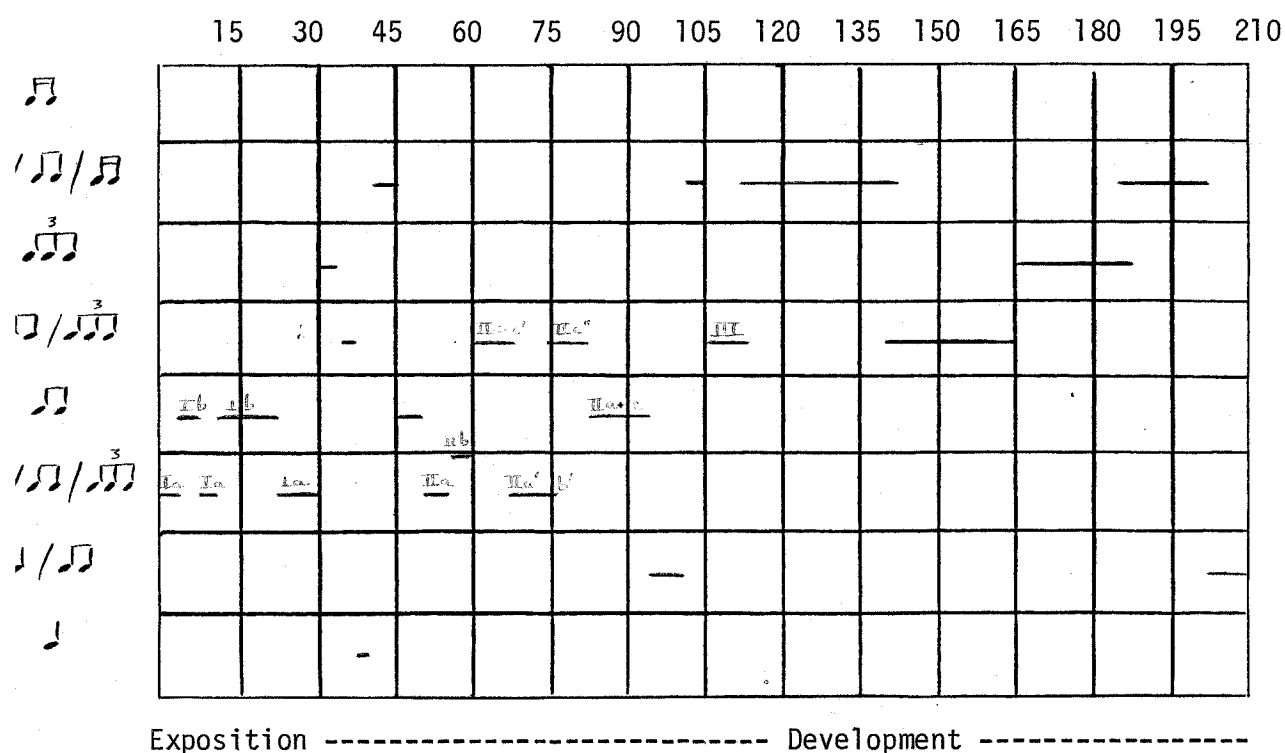


FIGURE 13. Varied textures and use of instruments among the themes

	Texture	Initial Instrumentation
Theme Ia	homophonic: block chords	piano alone
Theme Ib	homophonic: melody & accompaniment	cello melody/piano accompaniment
Int. Th. I	polyphonic	all strings melody/ piano accompaniment
Themes II	homophonic/polyphonic	piano melody/strings accompaniment
Int. Th. II	homophonic: duet & accompaniment	strings alone
Theme III	homophonic: duet & accompaniment	strings alone

FIGURE 14. Instrumental changes within Theme I

	mm. 1-4	5-8	9-12	13-22	23-26	27-36
Theme Ia:	piano		all strings		alternation of strings & piano	piano melody/ strings acc.
Theme Ib:		cello with piano acc.		piano with string acc.		
	mm. 140-143		144-151		152-166	
Theme Ia:	alternating of strings & piano		strings melody/ piano accompaniment		piano melody/ strings accompaniment	

Since all the themes of the movement except the third are only four measures in length and are not repeated immediately, but proceed directly into the next melody, the listener has no time to dwell on any particular melody. As a result of this close alternation of themes, not only is the rhythmic contrast in the movement heightened, but also the contrasts of texture and instrumentation. Brahms seems to acknowledge the need for further acquaintance with the material by repeating individual themes within their theme groups as well as by repeating the entire Exposition.

Brahms balances the contrast which results from the rapid presentation and alternation of ideas in the Exposition by thematic and harmonic unity in the Development. In both the Development and the Coda, Theme Ia is singled out for use. Finally there is time to concentrate on one idea for a significant amount of time. Theme Ia is used in the Development from measures 140-183 and in the Coda from measures 340-375. The Development is not only given over to a central idea, but also to a central tonality in order to provide further stability. Of its forty-three measures which use Theme Ia, thirty-two are in C minor. According to Tovey:

This device of making the development take place in some single and characteristically constructed key, instead of continually shifting, dates from the later works of Beethoven, and is very typical of Brahms. It is an inevitable artistic result of the large scale and manifold thematic material of such works as this quartet.¹⁴

Though the Development and Coda provide the movement with broad unity and structural balance, there is also unity on other levels, such as between the themes. Most of the unity between themes results from a common link that all the melodic ideas have to Theme Ia. This link is achieved by way of two motives found in the first measure of Theme Ia. These motives are the whole step C# - B - C#, and the whole step followed by a descending major third B - C# - A. Since the shape of the motive is as important as the exact interval, the use of a half step with the shape of the original motive will also be cited. Example 26 shows the use of these two motives in all the themes. Pitches derived from the first motive are circled, those from the second, boxed. Other variations of the motives, such as inversion (I), retrograde (R), and retrograde inversion (RI), are indicated in the example.¹⁵

¹⁴Tovey, Essays in Musical Analysis, p. 196.

¹⁵Although the use of the first motive of Theme Ia in Theme III and Intermediate Theme II is evident in Example 26, the ingenious way in which Brahms manipulates this motive to his advantage in the Development may not be apparent. The fact that these are the only themes to appear in the Development along with Theme Ia is not happenstance. Since the end of Theme III and the beginning of Intermediate Theme II contain the first motive, Brahms arranges the Development so that Theme III leads into Theme Ia and Intermediate Theme II leads out of it. The order of materials in the Development is the following:

end of Th. III -	Ia	-	Int. Th. II -	Th. III -	Recap. Th. Ia
(mm. 124-139)	(140-183)		(184-193)	(193-208)	(209-212)

As Theme III ends the Development and leads into Theme Ia of the Recapitulation, Brahms removes its motive and avoids using the same device twice.

EXAMPLE 26. Use of the two motives from Theme Ia in all consequent themes in all consequent themes

Ia mm. 1-4

Ib mm. 5-8

Int. Th. I mm. 37-41

IIa mm. 53-56

IIb mm. 57-60

IIc mm. 61-64

Int. Th. II mm. 95-99

III mm. 106-114

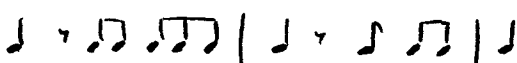
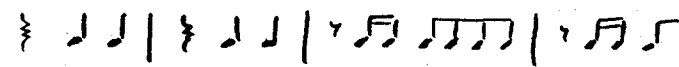
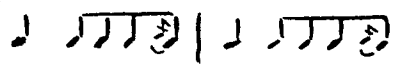
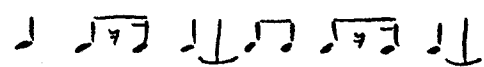
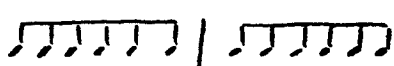
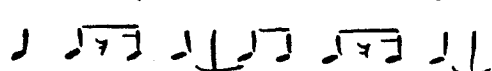
To further unify the movement, Brahms weaves references to the opening measure of Theme Ia into accompaniments and transitions throughout the movement. At times the entire measure or its rhythm is used, while at other times only one of the two motives appears. The entire measure except for the descending third is used in the transition between Themes Ib and Ia (mm. 23-26). The piano then uses the entire measure including the third in measures 29-31 to extend Theme Ia sequentially. In these same measures the strings use just the rhythm, in imitation of the piano. Both piano and strings continue the triplet rhythm of the opening measure of Theme Ia until Intermediate Theme II. In measures 37-39 and 41-43 of Intermediate Theme I, the left hand of the piano presents the first motive, inverted, augmented, and contracted to a half step (B - C - B). In the transition that leads to Theme II (mm. 45-52) there are many half steps, but none with the shape of the original motive. Next, Theme IIa is accompanied by the rhythm of the opening measure of Theme Ia in measures 53 and 54. Then an inverted form of the first motive is used clearly in the transition of measures 86-94. This transition between Theme II and Intermediate Theme II even begins with the original pitches of B and C# (mm. 86-89). Throughout this passage the inverted form is used, since it leads into Intermediate Theme II which begins with an inversion of the first motive.

All the major transitions in the Exposition, except the one between Intermediate Theme II and Theme III, are based on Theme Ia. Since at least part of the first measure of Theme I appears in all the themes as well as in numerous accompaniments and most transitions, it acts as the Grundgestalt for the movement.

Although rhythm is a means of variety in the movement, it also provides unity. Brahms creates rhythmic unity in two ways. First, he uses identical rhythms for Themes IIb and III, and for Themes Ib and IIc.¹⁶ (Compare the rhythm of these themes in Example 27.) Second, he uses only two basic rhythmic types among the many themes. He very consistently alternates the themes containing rests or interrupted rhythms with those that have smoother, more flowing rhythms. All eight melodic ideas alternate in this fashion, as seen in Example 27.

EXAMPLE 27. Identical rhythms between Themes IIb and III, and Ib and IIc.

Alternation of themes containing rhythms interrupted by rests (*) and those with smoother, more flowing rhythms (°)

Theme Ia	*	
Theme Ib	°	
Int.Th.I	*	
Theme IIa	°	
Theme IIb	*	
Theme IIc	°	
Int.Th.II	°	
Theme III	*	

¹⁶Notice in Example 26 that Themes IIb and III also have a similar shape, and that Themes Ib and IIa have the same intervals for their first nine pitches. The latter are bracketed.

Brahms's progress from the first movement of Opus 25 to the first movement of Opus 26 is not overwhelming, but it is significant. In both movements there is an abundance of material. In Opus 25 this material is fairly expansive and contained within a free and individualistic use of sonata form. In Opus 26, however, the expansiveness is reduced because of shorter melodic ideas, and the form is less controversial. Also, in both movements unity is achieved because of similar motives and pitches between themes. In Opus 25 the primary means of unity is pitch similarity between themes, the secondary means being the unity achieved through Motive X, which is unrelated to the themes. In Opus 26, however, the unifying features are more compact, since all the thematic and motivic unity is derived from a single source, the opening measure of the first theme. Brahms's means of obtaining contrast within the opening movements has also progressed. In Opus 25 Brahms's highly personalized treatment of sonata form contrasts the thematic similarities. In Opus 26 the abundance of diverse materials contrasts with the highly unified motivic and thematic treatment. The overall progression, therefore, between the first movements of Opus 25 and Opus 26 is in the direction of economy with regard to length of ideas and source of unity, but not with regard to the amount of melodic material.

Second Movement, Poco Adagio

"The Adagio is magnificent."¹⁷ "It is an inspired movement and one of the composer's loveliest songs."¹⁸ "The crown of the work is the

¹⁷Letter sent to Brahms by Joachim on October 15, 1861, quoted in Altmann, Piano Quartet in A, p. I.

¹⁸Murdoch, Brahms, p. 253.

adagio."¹⁹ Such words of praise regularly accompany this movement. Niemann describes the effect of this slow movement as one "in which the soul of nature and of man seem to be harmonized in a supersensuous unity of ravishing tenderness and depth."²⁰ Though listening to the movement is a very pleasurable experience, the pleasure increases to admiration when one realizes the high degree of craftsmanship and interrelationships that the movement contains.

Tovey calls the movement "a very large Rondo."²¹ Yet not all scholars agree that the movement is constructed in the Rondo-like arrangement shown in the analysis (Figure 15).

FIGURE 15. Analysis of Opus 26/II: Rondo

- A Theme I (mm. 1-12) E major, 5 + 5+2
transition (mm. 13-14) use of recurring motive
Episode (mm. 15-23) 1+1+3 1+3
- A' Theme I' (mm. 24-35) E major, 5 + 5+2
transition (mm. 36-41) recurring motive original and contracted
- B Theme II (mm. 42-57) B minor, 4+4 2+2+2'+2, includes extension
- C Theme III (mm. 58-77) B major, 8+8+4, theme and its variation,
includes extension
transition (mm. 78-85) 3+1+1+1+2, abrupt modulations by half steps
- A Theme I (mm. 86-97) E major, 5 + 5+2
transition (mm. 98-99) recurring motive
Episode (mm. 100-108) same as mm. 15-23
- B' Theme II' (mm. 109-124) F minor, 4+4 2+2+2'+2, includes extension
piano arpeggiation continues from Episode
transition (mm. 125-126) recurring motive as minor second
- A" Theme I" (mm. 127-138) E major, 5 + 5+2
transition (mm. 139-140) recurring motive
- Coda (mm. 141-155) E major, 4+4 2+1+1+1+1+1
E pedal (mm. 149-155)

¹⁹Niemann, Brahms, p. 281.

²⁰Ibid.

²¹Tovey, Essays in Musical Analysis, p. 197.

Evans analyzes the movement in a binary form: Section I (mm. 1-57), a free section (mm. 58-85) which forms a "counterpoise" to the Coda, Section II (mm. 86-126), and the Coda (mm. 127-255).²² Though Ferguson does not give a full analysis, he would probably agree with Evans, since he calls the section beginning at measure 58 a transition rather than a theme.²³ The idea of binary construction is plausible, but it seems odd to begin the Coda with A", since this fourth appearance of the main theme is really a variation of A', hence part of the main body of the movement. Furthermore, the wealth of unity in this movement seems better suited to a Rondo form with several contrasting members. In the binary construction the two main sections, joined by a free section, contain a total of only two themes. It is important, therefore, to call this movement a Rondo rather than a binary form because of the added contrast that a third theme as well as a recurring episode implies.

Contrast in the movement occurs 1) on a broad level which is not related to individual themes; 2) between the secondary members of the Rondo and the main theme; and 3) in several other ways. The broadest contrast is that of timbre. In measures 1-85 the strings play with mutes (con sordino), in measures 86-140 without mutes (senza sordino), in the Coda again con sordino (mm. 141-155). This gives the movement contrast, yet also a sense of balance, since the original timbre is restored at the close of the movement.

The three secondary members of the Rondo (Themes II, III, and the Episode) are responsible for much of the contrast in the movement, since

²²Evans, Handbook, p. 126.

²³Ferguson, Image and Structure, p. 196.

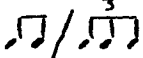
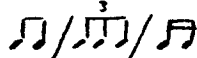
they contrast with the main theme (Theme I) in their keys and instrumentation. The contrasting keys of the secondary members are a structural imperative of the form. Theme II (first in B minor [mm. 42 ff.], then F minor [mm. 109 ff.]), Theme III (B major, mm. 58 ff.), and the Episode (a transitional section based on two full-diminished seventh chords) contrast with the main theme, which appears in the home key of E major in all four presentations.

The instrumentation of the main theme always blends the strings and piano, while in the secondary materials the strings and piano are distinct forces. In the first presentation of the main theme, for example, even though the piano has the melody, the strings are a vital part of the texture, first anticipating the melody line (mm. 1-2), then providing a countermelody (mm. 3-5). This cooperation and integration between strings and piano continues in each presentation of Theme I. In the Episode, on the other hand, the piano has an idiomatic arpeggio figure, while the strings state what will become a recurring motive (mm. 15-23). In Theme II the piano and strings are again distinct: the piano boldly states the melody while the strings punctuate the texture with the motive from the Episode (mm. 42-57). With the return of Theme II in measures 109-124, the strings as a unit forcefully state the melody, while the piano accompanies with its arpeggio figure. Theme III begins in the strings and proceeds to the piano, which presents an ornamented, eighth-note version of the theme accompanied by a triplet figure in the strings.

Other means of contrast in the movement include altering recurring themes in some way, using a wide range of rhythmic values, having varied phrase lengths between the themes, and allowing the same motive to serve

as transition between different materials. Brahms alters both Themes I and II when they return, but not the Episode. The recurring Theme II of measures 109-124 has a changed instrumentation along with added material. The strings now have the melody instead of the piano. The previous texture of eighth-notes accompanied by triplets is increased to eighths accompanied by thirty-seconds, since the accompanying piano uses its arpeggiation from the Episode for added "emotional fervour."²⁴ Theme I undergoes similar changes. Of the four presentations of Theme I, the first and third are the same except for changes of instrumentation and range, and the second and fourth are related since they are variations of the original theme. In the first presentation the piano has the melody and the strings the accompaniment. This is reversed in the third presentation. The second and fourth presentations are actual variations on the main theme, the fourth being a more rhythmically animated version of the second. Both are ornamental variations, since the structure and harmony are retained while the melody is disguised in ornamentation. A comparison of the four presentations can be seen in Figure 16.

FIGURE 16. Contrast in the four presentations of Theme I

Theme I:	<u>mm. 1-12</u>	<u>mm. 24-35</u>	<u>mm. 86-97</u>	<u>mm. 127-138</u>
Rhythm:				
Range:	E' - e'	B'' - e'	E' - e''	B'' - g#''
Melody:	piano	divided among strings	strings vln/vlc	divided among strings
Accompaniment:	strings	piano	piano	piano

²⁴Murdoch, Brahms, p. 353.

The rhythmic changes between the second and fourth presentations of Theme I are just a hint of the rhythmic variety in the movement. The wide range of rhythmic values, as well as their frequent alternation, is an important means of contrast. The rhythmic span of the movement extends from Theme III, which begins with half and quarter notes, to the Episodes, where the note values fluctuate between thirty-second and sixty-fourth notes. This wide range of rhythmic values used in the movement, as well as the striking rhythmic contrast in the Episodes and the tendency of Themes I and II toward increased rhythmic activity, can be seen in Figure 17.

Another means of contrast is Brahms's use of varied phrase lengths. Each of the four members of the form has a distinct phrasing. Theme I is constructed of five-bar phrases (5 + 5+2), the Episodes have motivic and compact phrases (1+1+3), Theme II is most traditional with two and four-bar phrases (4+4 2+2 +4), and Theme III has short, sequential phrases (2+2+1+1+1+1).

One final way that Brahms provides contrast contains an element of surprise. The almost motionless transitional motive which alternates between B and C#, then E and F# in measures 13-14, leads out of Theme I and into the Episode. In measures 36-41 the same motive, though extended beyond the original pitches, leads out of Theme I again, but this time directly into Theme II. Finally, in measures 139-140 the exact motive with original pitches leads again out of Theme I but now into the Coda. A similar unexpectedness accompanies the Episode. Although the Episode appears exactly the same in measures 15-23 and 100-108, it first leads directly back to Theme I with a key change of C major to E major, and later directly to Theme II.

The unity which is necessary to balance this amount of diversity is achieved with special care in light of the peculiar qualities of the movement. Even though the members of the Rondo form are contrasted in numerous ways, they are also integrated. Brahms thus avoids two unpleasant tendencies of Rondo form: 1) the tendency to make the members of the form too distinct, hence to lose the movement's coherence; and 2) the tendency to make them too similar and lose the movement's eventfulness. In the movement under discussion the members are contrasted to provide the necessary drama, yet integrated to provide coherence. The integration results from Brahms's use of a common motive throughout the movement, and his overlapping of materials into sections other than their designated ones. Both work to unify the movement and its materials.

Motivic unity is not new to this opus, since it is also an important unifying feature in the first movement. In fact, the motive of the second movement is basically an inversion of the first movement's motive. Even their pitches are the same the first time they are used (Example 28).

EXAMPLE 28. (a) First movement motive from measure 1, and
(b) Second movement motive from measure 13



Unlike the first movement's motive, which was stated clearly at the outset in Theme I, measure 1, the second movement's motive is not stated until after the first theme in measure 13. Although the first theme does not contain the motive, it contains the source of the motive. Both the original

rhythm and shape of the motive are from the undulating left hand which supports the entire first theme (Example 29a). The major second of the motive comes from the two-note figure in measures 10 and 12 (Example 29b). The resultant motive is in measures 13 and 14 (Example 29c).

EXAMPLE 29. Second movement's motive: (a) shape and rhythm from measure 1, (b) pitches from measures 10 and 12, (c) resultant motive in measures 13 and 14

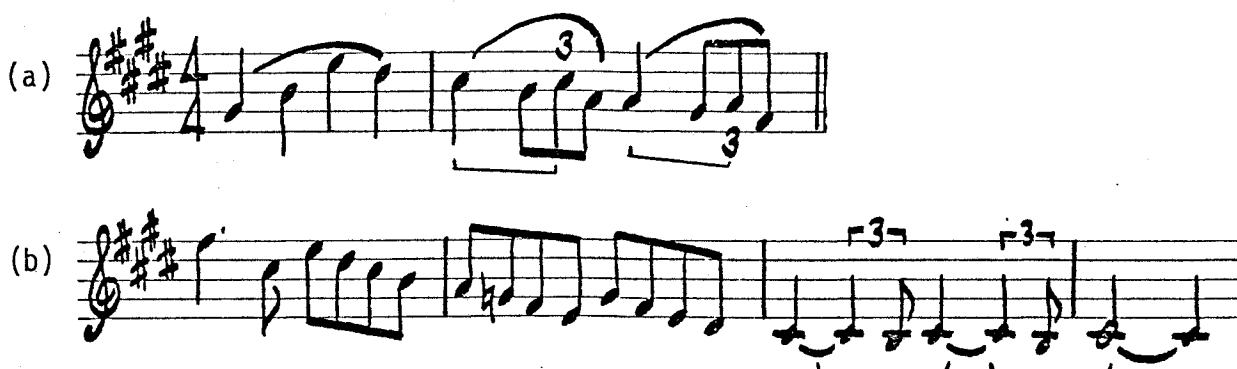


In this, its original form, the motive appears in four of the six transitions, in both Episodes, and in several measures of the Coda. The following transitional passages clearly contain the motive: measures 13-14 (Theme I to the Episode), measures 36-41 (between Themes I and II), measures 98-99 (Theme I to the Episode), and measures 139-140 (Theme I to the Coda). In the second passage (mm. 36-41) the motive is anticipated by the right hand piano part in measures 33 and 35. The original motive is not directly used in any of the themes, though it does occur in the Episodes (mm. 15 and 100) and in the Coda (mm. 141-142, 145-146, and 151-153).

Although this amount of motivic use would have provided a substantial unifying force, Brahms does not stop here. He goes beyond the motive's original form and uses it in inverted, contracted, and expanded forms. In its inverted form it is used in Themes I and II (Example 30). It is likewise altered in the only two transitions which do not contain the original motive: measures 83-84 (Theme III to I) and measures 125-126 (Theme II to I). In both instances all the motives are contracted to a minor second. Of its

four occurrences in measures 125-126, the second and fourth are also inverted.

EXAMPLE 30. Inverted motive in (a) Theme I, measures 1-2 and (b) Theme II, measures 42-45



The transition in measures 36-41 (between Themes I and II), already cited as containing the original motive, contracts several of the motives as well. Elsewhere the motive is expanded. In the second measure of the first Episode (m. 16) it becomes a minor third and soon after (m. 18), a major third. In measures 44-45 and 48-49 of Theme II the motive begins as a minor third and progresses to an augmented, then a perfect fourth. With this expansion of the motive in Theme II, a link is established between the motive and the string accompaniment at the opening of the movement. The opening string figure is closely related to the expanded motive which accompanies Theme II (Example 31).

EXAMPLE 31. (a) Opening string figure, measure 1, compared to (b) the expanded motive, measure 45



The remainder of the string accompaniment, if not so closely related to any particular expansion of the motive, is at least related to the motive by similar phrasing and rhythm. Because of this, the entire texture which opens the movement and continues through Theme I, except for the right hand piano melody, is at least indirectly related to the eighth-note motive.

The expanded motive which accompanies Theme II also illustrates Brahms's second means of integration, the overlapping of materials into sections other than their designated ones. Brahms not only uses the same motive in contrasting members of the form to provide a sense of overlapping, but also treats the motive similarly between certain members. This further integration is unmistakable. Compare, for example, the expanded motive which accompanies Theme II to the expanded motive in the Episode. Though at a different place in the bar, the rhythm is identical, as are some of the intervals²⁵ (Example 32).

EXAMPLE 32. Similar treatment of the expanded motive in
(a) the Episode, measures 16-19 and (b) Theme II,
measures 45-47



²⁵The expanded intervals in the Episode are such an integral part of the Episode that their use during Theme II seems like a transfer of material between sections rather than a common use of an earlier motive.

During the return of Theme II in measures 109 ff. there is another use of material outside its designated section. The piano accompaniment of Theme II is obviously based on the piano figuration of the Episode (compare measures 109 ff. with measures 15 ff.). In measures 111-112 of Theme II, therefore, the entire texture is from material outside Theme II: the strings are an inversion of the original motive, the left hand piano part is the expanded motive from the Episode, and the right hand piano part is from the piano arpeggiation of the Episode. This passage most clearly demonstrates the high degree of integration between materials and consequently the high degree of unity in the movement.

The Coda, as the final word, confirms that extensive motivic use and much overlapping of materials and breaking down of divisional lines has taken place in the movement. If this were not the case, the Coda would seem a disjointed reminiscence of diverse events. In its fifteen measures, the Coda does not state any one theme, but assembles the now recognizable motives and figures into a new relationship. There are references to Theme I, the motive, and the Episode. As some of the diverse references appear simultaneously, the degree of integration is heightened. References to Theme I include the nearly continuous eighth-note figures which are based on the string figures from the opening of the movement, the trill from measure 8 in measures 149 through 151, the pitches from measure 1 in measures 149 (viola, cello, and piano), the opening four pitches in measure 143 (violin), and the second half of the piano figure from measure 11 in measure 144 (violin). The unexpanded form of the motive occurs in measures 141-142 (violin and viola), measures 145-146 (violin and piano), measure 151 (cello has the inverted form, piano the original),

measure 152 (cello), measure 153 (piano), and measure 154 (piano has the inverted form). The movement ends with piano arpeggios from the Episode.

The strong sense of unity in the movement which results from the use of a common motive in a variety of forms and the integration and overlapping of materials is balanced by the changes of timbre in the movement, contrasts between the main theme and the secondary members of the form, as well as the alteration of recurring materials, the use of wide rhythmic range, varied phrasing among the themes and the sometimes surprising arrangement of materials in the form.

Third Movement, Scherzo and Trio: Poco Allegro

The third movement, titled "Scherzo," is more serious and controlled than a typical scherzo. Even the tempo marking is a qualified Allegro (Poco Allegro). Brahms's scherzo movements prior to this one (from Opp. 1, 2, 4, 5, 8, 11 [two scherzi], 16, and 18) have a tempo of at least Allegro and usually faster. Only the first scherzo of Opus 11 has a qualified Allegro (Allegro non troppo) similar to Opus 26. In succeeding works Brahms uses the scherzo less often. Of those which remain in the chamber works, the tempi are Allegro (Opp. 34, 40, 60), Allegro non troppo (Op. 36), and Presto (Op. 87). Furthermore, of the fifteen scherzos just cited, only five keep the same tempo for both Scherzo and Trio as Opus 26 does (Opp. 5, 11 [second scherzo], 16, 34, and 60). Not only is the tempo of this movement rather unusual, but so is the form. This Scherzo movement contains two different, full-bodied sonata-allegro forms (Figure 18).

FIGURE 18. Analysis of Opus 26/III:
A (Sonata form) B (Sonata form) A (Sonata form)

A Scherzo (mm. 1-212) A major

Exposition (mm. 1-54)

Theme I (mm. 1-24) A major, 4+4 4+4+4+1+1+1+1

V - - - - -

Theme IIa (mm. 25-32) E major, 2+2 2+2

Theme IIb (mm. 33-54) E major, 2+2+1+1+2---

Development (mm. 55-118)

Theme I (mm. 55-58) C major, 4

Theme I (mm. 59-72) F major---, 4 + extension (+2+2+1+1+1+1+1+1)

Theme I motive with Theme IIa (mm. 73-79) F major - G major -

A minor---, 1+1+1+1---

Theme IIa (original and inverted with four-note opening of Theme I)
(mm. 80-95) A minor - E minor---, 2+2+2+2 etc.

bridge (mm. 96-99) sequential

Theme I opening two notes (mm. 100-118) a false recap. begins in

m. 104, C# pedal, sequential

Recapitulation (mm. 119-168)

Theme I (mm. 119-138) A major

Theme IIa (mm. 139-146) A major

Theme IIb (mm. 147-168) A major

Coda (mm. 169-212) begins like the Development

Theme I (mm. 169-172) D major, 4

Theme I (mm. 173-180) G major, 4+2+1+1

Theme I (mm. 181-190) three-note ending (O & I) in piano

Theme I (mm. 191-212) Animato, E pedal, A major - B minor -

A major----A major, 4+4+4'---

B Trio (mm. 213-325) D minor/D major

Exposition (mm. 213-247)

Theme III (mm. 213-233) D minor, canon at the octave

4 + 2 + 4 + 3 2 + 2 + 3

i V vii°7 i IV F:V

Theme IV (mm. 234-247) F major, 4 4+4

Development (mm. 248-281)

Theme IV (mm. 248-255) begins F minor, canon at the 5th
remainder of Dev. based on extension of third measure of Th. IV

(mm. 256-263) canon between piano and violin

(mm. 264-271) extension of rhythmic figure, (mm. 272-280) canonic

Recapitulation (mm. 281-325)

Theme III (mm. 281-307)

4+2+4+3 4 + 4 + 2 + 4

Dm: i V vii°7 DM: I-VI VI-ii-I-i II V

Theme IV (mm. 308-315) D major

Extension, Coda (mm. 316-325)

A Scherzo (mm. 1-212) A major

Consideration of the unity and variety in this movement will differ from that of previous movements because of the form. There are now two sets of themes, two Expositions, Developments, Recapitulations, and Codas, instead of just one. The search for unity and variety, therefore, will focus on a comparison of the Scherzo to the Trio. Upon initial acquaintance with this movement, the Trio seems to provide the expected contrast to the Scherzo. The harmonic change from A major to D minor, as well as the textural change from basically homophonic to initially canonic, are responsible for this effect. This contrast, however, does not characterize the relationship between Scherzo and Trio, for there are many similarities between their themes, motives, and rhythmic practices, all of which contribute to the movement's unity.

A comparison of the themes of the Scherzo to those of the Trio indicate that Themes I²⁶ and IV have much in common. Not only do they share identical rhythms for their first four measures, but both begin with an

²⁶The fact that this opening theme of the Scherzo is similar to a theme by Bach has been pointed out by several scholars. Tovey wittily comments, "A hundred and twenty years earlier Bach had impudently plagiarized Brahms's main theme in the overture to his Fourth Partita in the *Clavierübung*; no doubt with Brahms's full pardon." Tovey, "Brahms," Cobbett, Vol. I, p. 170. For a comparison of the two themes see Example 33.

EXAMPLE 33. Comparison of (a) the fugal theme from Bach's Fourth Partita in D major, mm. 18-19, to (b) the opening theme of Brahms's Scherzo movement, Opus 26, mm. 1-4



ascending whole step, and their first phrases end with three descending pitches (Example 34).

EXAMPLE 34. Similarities between (a) Theme I, mm. 1-4 and (b) Theme IV, mm. 234-237

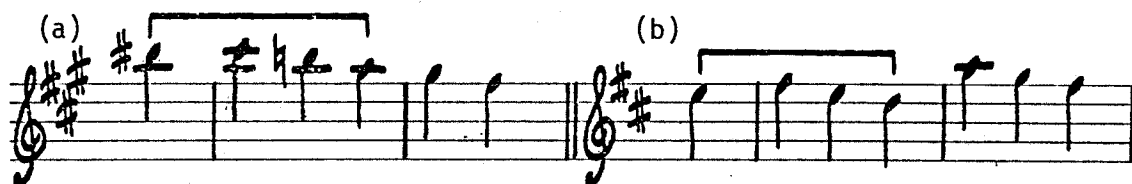


Other similarities between Themes I and IV are their initial markings of piano dolce, as well as their progression of instrumentation. Both are presented first by strings alone (mm. 1-8 and 234-237) then by piano with string accompaniment (mm. 9-20 and 238-241).

Brahms uses the related Themes I and IV in both Developments and Codas. As a result, he increases their unifying value in the movement and contributes to the unity between the major sections. The Development and Coda of the Trio use Theme IV exclusively, while the Development of the Scherzo uses Themes I and IIa, and the Coda uses only Theme I. There is further unity between the Developments, since they both treat the related themes in a very motivic and modulatory fashion. Except for using the related themes, the Codas appear to be dissimilar. The Coda of the Trio is merely an extension of Theme IV, whereas the Coda of the Scherzo is a full-fledged section. There is, however, a thematic similarity which increases the unity between them. The beginning of the new two-measure melody at the Animato of the Scherzo's Coda is almost identical to the

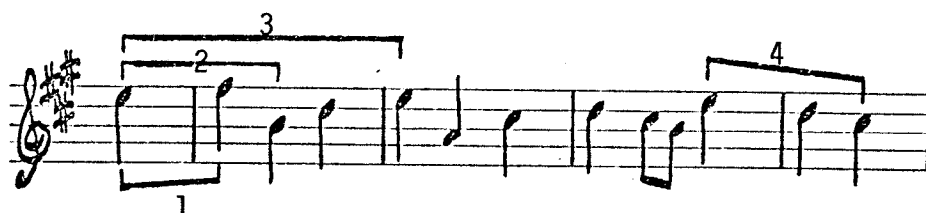
opening four notes of Theme IV. Therefore both the Scherzo and Trio end with references to Theme IV, further linking the Codas as well as the entire movement (Example 35).

EXAMPLE 35. Similarity between (a) the *Animato* theme, mm. 191-192 and (b) Theme IV, mm. 308-309



The motives in the Scherzo and Trio must first be identified and located before they can be compared. As in the previous movements of Opus 26, the motives come from Theme I. However, whereas each of the first two movements has one prominent motive, the Scherzo has four. These motives, which all originate in Theme I, are 1) the first two notes of Theme I in their original and inverted forms; 2) the first three notes; 3) the first four to five notes; and 4) the three-note phrase which ends measures 4 and 8 (Example 36).

EXAMPLE 36. The four motives used in Opus 26/III, mm. 1-4

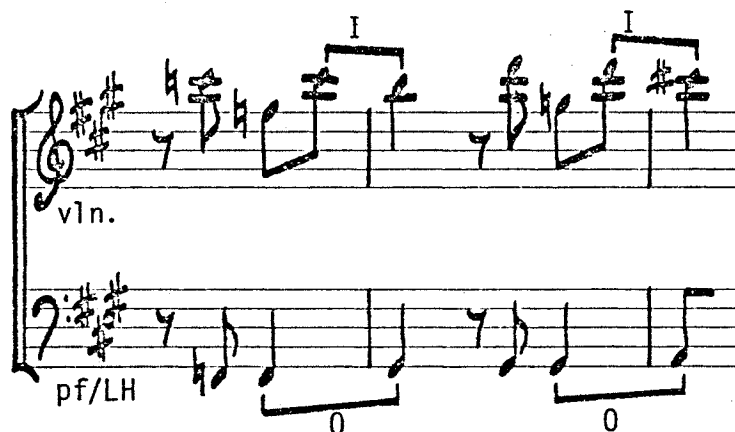


Though this division looks arbitrary, it is an attempt to match the motive with its particular function. While the first motive seems to be used most freely, the second usually occurs in important transitional passages, the

third as counterpoint or accompaniment, and the fourth as a means of extension.

The first motive occurs in a variety of roles: 1) as a string accompaniment in measures 9-20 (original and inverted); 2) as counterpoint to an inversion of Theme IIa in measures 72-80, an outgrowth of the fourth motive; 3) as the beginning of a sequential bridge in measures 96-100 of the violin (inverted) and measures 96-97 of the piano left hand (original) (Example 37); 4) as part of the transition to the Recapitulation in measures 100-103 and 109-118; 5) as an anacrusis to the two-measure phrases in measures 191, 195, 199, and 203; and 6) as an outgrowth of the third measure of Theme IV, leading back to the Scherzo in measures 325-326 (piano, right hand).

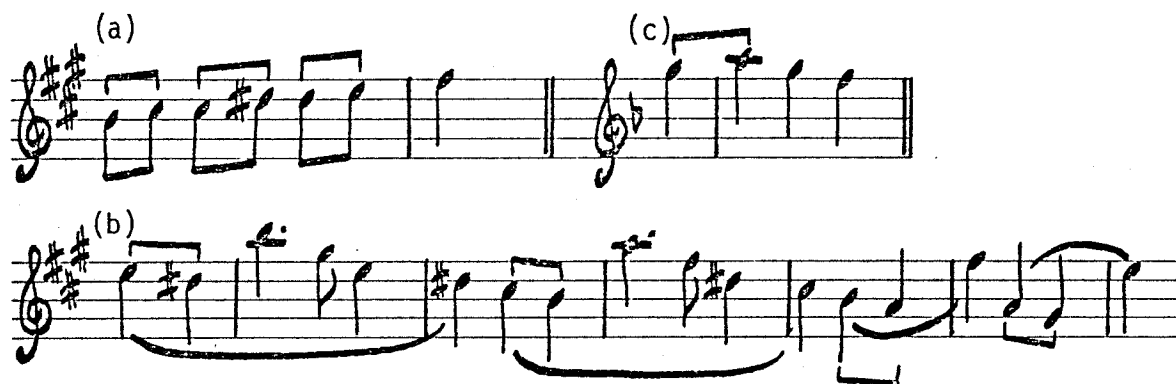
EXAMPLE 37. Use of motive 1 in its original (piano, L.H.) and inverted (violin) forms, mm. 96-99



This opening two-note motive is also used in several of the themes (Example 38).

The second motive, which consists of the opening three notes, does not occur as frequently. When it does occur, however, it is usually in transitions, which are at crucial structural points. In the Scherzo the

EXAMPLE 38. Motive 1 in (a) Theme IIa, m. 25; (b) Theme IIb, inverted in mm. 33-38; and (c) Theme IV, m. 234

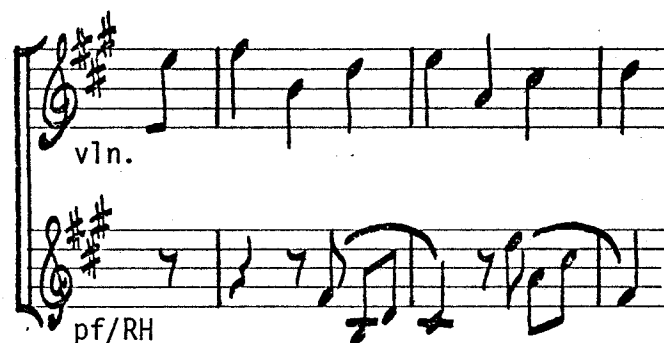


second motive serves as the transition back to Theme I when the Exposition is repeated, or into the Development (mm. 50-54). It is used next in the transition to the Coda in measures 165-168, and as an extension of the Animato in measures 201-203 of the violin. In the Trio the second motive occurs as a transition back to Theme III when the Exposition is repeated, or into the Development (mm. 242-254). This is an almost identical transition to the corresponding passage in the Scherzo.

The third motive, consisting of the first four to five notes of Theme I, is found in the Development as counterpoint to Theme IIa (mm. 81-95), in the transition to the Recapitulation with its four notes abruptly stopped (mm. 102, 117), and in the Recapitulation as an accompaniment to and rhythmic diminution of Theme I (mm. 127-137) (Example 39).

The fourth motive, consisting of the three-note descending figure, is found in measures 21-24 and 133-138 as an extension of Theme I and transition to Theme IIa; in measures 66-71 of the Development as an extension of the first section based on Theme I and transition to the second section based on Theme Ia; in measures 178-188, as extension of Theme I and transition to the Animato of the Coda (in measures 181-188 the motive is

EXAMPLE 39. Rhythmic diminution of motive 3 to accompany Theme I, mm. 127-128



simultaneously used in its original form in the piano, and its inverted form in the viola); and in measures 321-324, as an extension of Theme IV.

This survey of the motives points out that: 1) all motives except the third occur in both the Scherzo and Trio; 2) the similarities between Theme I and Theme IV are largely responsible for the unusual amount of motivic unity between sections; and 3) there is an almost identical use of the second motive in the transitions of both Scherzo and Trio between the Expositions and Developments. The most significant fact, however, is that the motives which are derived from a theme of the Scherzo are used throughout the entire movement and supply part of the movement's unity.

A comparison of the rhythms of the Scherzo and Trio reveals several interesting unifying features. First, each section contains one theme which is basically in a quarter-note pulse (Themes I and IV), and one theme in an eighth-note pulse (Themes IIa/b and III). Second, both the Scherzo and Trio end with their most animated rhythms, though the Scherzo is labeled *Animato* and the Trio is not. Third, not only do the final sections have the same basic rhythms, but the last four rhythmic changes of both

the Scherzo and Trio contain an identical progression of rhythms. Figure 19 which charts the rhythms of the Scherzo and Trio, illustrates these three points.

There are surprisingly few examples of contrast to balance this great amount of unity. Moreover, the two sources of contrast also provide unity. Both Developments and Codas, which provide unity between the Scherzo and Trio by treating related materials, also provide contrast. The Development and Coda of the Scherzo provide the dynamic climaxes, since both the Exposition and Recapitulation rarely rise above piano. The Development and Coda of the Trio, on the other hand, are subdued, since Theme III provides the section's volume and force. The second source of contrast is Theme I. Of the six presentations of Theme I in the Scherzo beginning in measures 1, 9, 55, 119, 127, and 169, there are five different textures and six distinct uses of the instruments. Only the Development and Coda (mm. 55 and 169) begin with a similar texture (Figure 20). The various presentations of any of the other themes reveal little contrast. There is, however, some contrast between themes when they are examined from a number of areas (Figure 21).

For the primary means of contrast in the movement we need to turn our attention back to Brahms's use of form. Since this movement does not have widely varied rhythms or an excessive amount of materials, the basis of the contrast lies in the form. Using two sonata forms in a single movement, hence two sets of themes, keys, developments, and codas, Brahms already has an ample supply of contrast. In fact, the movement could easily have been unwieldy and illogical without the unifying features that have already been noted. The fact that Brahms unifies the ordinarily

FIGURE 19. Use of rhythms in Opus 26/III and the similar rhythms between Scherzo and Trio

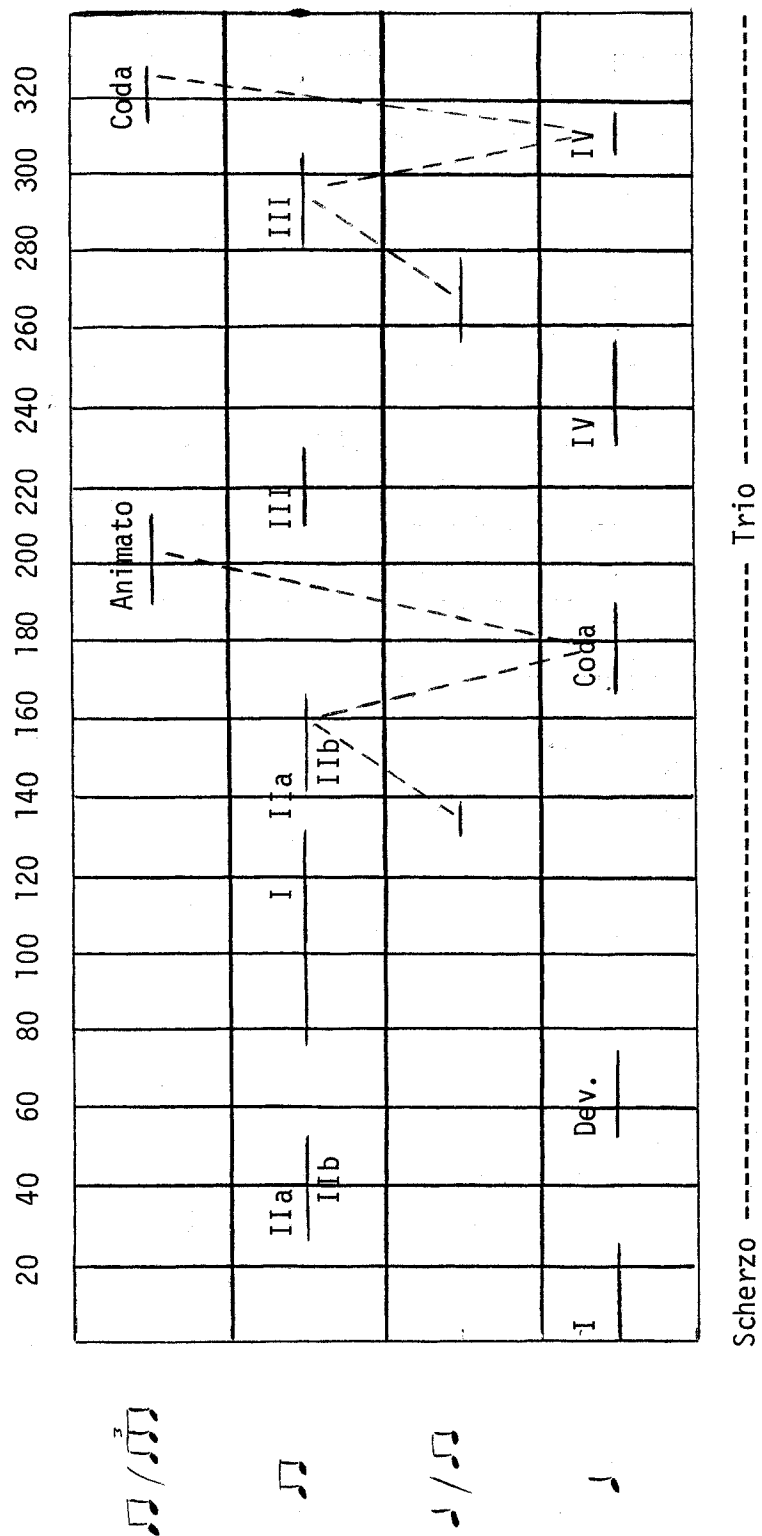


FIGURE 20. Distinct textures and instrumentation among the various presentations of Theme I

<u>Theme I</u>	<u>Texture</u>	<u>Instrumentation</u>
mm. 1 ff.	unison octaves	all strings
mm. 9 ff.	counterpoint is added to unison octaves	piano - melody strings - accompaniment
mm. 55 ff.	unison octaves with chordal accompaniment	strings - melody piano - accompaniment
mm. 119 ff.	melody in octaves + pedal point + broken chords + counterpoint	vla/vlc - melody vln - counterpoint piano - accompaniment
mm. 127 ff.	unison octaves with counterpoint	vln/vla - melody piano - octave counterpoint
mm. 169 ff.	unison octaves with chordal accompaniment	vln/vla - melody piano - accompaniment

FIGURE 21. Contrast among themes in a number of areas

	<u>Theme I</u>	<u>Theme IIa</u>	<u>Theme IIb</u>	<u>Theme III</u>	<u>Theme IV</u>
Dynamics:	piano	piano	piano	fortissimo	piano
Phrasing:	4 + 4	2 + 2	2 + 2---	2 + 2---	4
Initial instrumentation:	strings	piano & viola	piano	piano & strings	strings
Articulation:	legato	staccato	legato/mel. staccato/acc.	staccato	legato
Initial texture:	monophonic	homophonic	homophonic	polyphonic	homophonic
Overall motion:	down	up	down	neutral	neutral
Interval motion:	leaps & steps	stepwise	leaps & steps	leaps	stepwise

contrasting Scherzo and Trio sections indicates that his concern is not for providing contrast, but for unifying the contrast that is already present in the form. There is sufficient contrast within each sonata form as a natural result of its harmonic and thematic interplay. Contrast also exists between the larger sections as the result of contrast normally associated with a Scherzo and Trio movement. The merger of the Scherzo and Trio with two sonata forms inevitably results in contrast.

Brahms's fondness for sonata form coupled with his effort to make this movement of equal weight and complexity to the others resulted in two different sonata forms. This in itself offers a wide contrast of material and harmony. Brahms's main concern, therefore, is providing unity. This he accomplishes by thematic and motivic similarities between the sonata forms as well as by a unified rhythmic practice.

Fourth Movement, Allegro

The conclusion of Opus 26 begins with the same Hungarian spirit and flair that opened the finale of Opus 25. The opening theme (Theme I) has many of the elements which in Brahms's time would have been considered a reflection of true Hungarian melody and rhythm. There are syncopations, crushed grace notes, alternating flatted and sharped sevenths, and repetitions of melodic patterns which do not fit into the bar.²⁷ Even though this finale is not titled "Alla Zingarese" or something else referring to Hungarian music, the influence is quite clear.

²⁷ For examples of these traits in other works influenced by Hungarian music, see Brahms's Hungarian Dances for Orchestra. For the specific use of syncopation (especially ♯ ♮ ♯) see #3 (mm. 7-17 and 37-48) and #15 (mm. 69-103), and for crushed grace notes see #4 (mm. 68-102) and #6 (mm. 24-38).

Like the previous Scherzo and Trio, this movement has hybrid elements in its form. Though the overall structure is Rondo, there are smaller rounded forms within the members of the Rondo, as well as elements of sonata form present in the movement. The Rondo form that results when the secondary members are grouped together (A BCD AA' BCD A Coda) is a large five-part Rondo (ABABA/Coda), the first two A's of which each contain an aababa' form. Elements of sonata form include the development of Theme I from measures 243-291 and the recurrence of all secondary materials a fifth lower than their original statements. See Figure 22 for an analysis of the movement.

The sectionalization of form and the abundance of material, which provided variety in the finale of Opus 25, are less important in the present movement. Although some sectionalization is caused in this movement by the use of closed forms within the overall form and by rests which make distinct breaks between sections, it is not nearly so extensive as in the finale of Opus 25. A comparison of the present finale to that of Opus 25 shows how Brahms avoids extensive sectionalization. First, he uses fewer closed forms. In Opus 25 all the members of the Rondo form except B were either aba or aaba. In Opus 26, only the first two A's are in rounded, closed forms. Second, although he retains the use of rests to distinguish between some sections in Opus 26, the chords which precede the rests are not conclusive as were those in Opus 25. All structural rests in Opus 25 were preceded either by V-I or VII-I with the exception of the cadenza, which was preceded by VII⁷#7/V-V. In Opus 26, however, the rest at measure 83 is preceded by a V⁷ and the rest at measure 142 by I6/4-V. Third, he uses much more motivic and transitional material in Opus 26. Fourth,

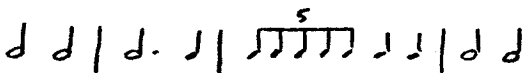
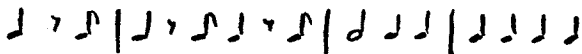
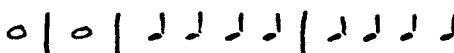
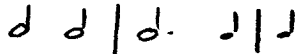
FIGURE 22. Analysis of Opus 26/IV: Rondo

- A Theme I (mm. 1-16) A major, strings melody
 Theme I (mm. 17-32) A major, piano melody
 Intermediate theme I (mm. 33-36) E major
 Intermediate theme I' (mm. 37-46) E major, includes extension
 transition (mm. 47-52)
 Theme I (mm. 53-62) A major, strings melody, includes extension
 Intermediate theme I (mm. 63-66) A major
 Intermediate theme I' (mm. 67-70) A major
 Codetta (mm. 71-83) A major - D minor
- B Theme IIa (mm. 84-92) C major
 Theme IIb (mm. 93-96) G major
 Theme IIa' (mm. 97-105) C major
 Theme IIb' (mm. 106-110) E major
 punctuation and transition (mm. 111-113)
 Theme III (mm. 114-129) E major
 Theme III (mm. 130-141) E major, fuller, new counterpoint at outset
 Theme IVa (mm. 143-158) C major - E major
 Theme IVa (mm. 159-174) C major - E major
 Theme IVb (mm. 175-198) E major, uses Theme IVa in diminution
 includes extension
 Intermediate theme I (mm. 199-202)
 transition (mm. 203-204)
- A Theme I (mm. 205-220) A major
 Intermediate theme I (mm. 221-226) C# minor, transition included
 Intermediate theme I' (mm. 227-236) E major, includes extension
 transition (mm. 237-242) E pedal
 Development of Theme I
 (mm. 243-262) A minor - B minor - G major - C minor---B^b major -
 E^b minor - E minor, first and second phrases of Theme
 I with two new countermelodies
 (mm. 263-270) C major, rhythm of first measure with new counterpoint
 (mm. 271-291) C major - D minor - E minor---A minor, second measure of I
 Intermediate theme I (mm. 292-295) A minor
 Intermediate theme I' (mm. 296-311) A minor---A minor, includes extension
 Codetta (mm. 312-322) A major - D minor
- B Theme IIa (mm. 323-332) F major
 Theme IIb (mm. 333-336) C major
 Theme IIa' (mm. 337-345) F major, includes extension
 Theme IIb' (mm. 346-350) A major
 punctuation and transition (mm. 351-353)
 Theme III (mm. 354-369) A major
 Theme III (mm. 370-381) A major
 Theme IVa (mm. 383-398) F major - A major
 Theme IVa (mm. 399-414) F major - A major
 Theme IVb (mm. 415-438) A major, E pedal to A pedal
 Intermediate theme I (mm. 439-442)
- A Theme I' (mm. 443-466) A major, variation of Theme I (new character)
 Coda (mm. 467-486) Animato, E pedal, develops beginning of Th. I, canon
 (mm. 487-519) " A major, Theme I with extension

his secondary materials are more unified, whereas in Opus 25 all the materials are very individualistic and contrasting. Finally, he develops or varies some of the material immediately (IIaba'b'), while in Opus 25 the material is restated unaltered in the closed form and not varied until the cadenza section later in the movement. The sectionalization of form, therefore, is very minimal and does not contribute significantly to the variety of the movement.

Although there are seven melodic ideas in the finale, this abundance of material does not assure variety. In fact, the relationship between Themes IIa, IIb, IVa, and IVb is one of unity rather than contrast. These four consist of long note values and are contained in extremely long sections which exclude the rousing Theme I (mm. 84-204 and 324-442). Brahms lays aside the Hungarian spirit in these secondary materials. Only Themes I and III provide a rhythmic relief to these slower moving segments (see Example 40 for a comparison of the rhythms of the themes).

EXAMPLE 40. Rhythms of the fourth movement themes

Theme I:	
Intermediate theme I:	
Theme IIa:	
Theme IIb:	
Theme III:	
Theme IVa:	
Theme IVb:	

Since the moods of Themes IIa, IIb, IVa and IVb are related to their rhythms, there is more unity than contrast in this area as well. Contrast is only achieved when the overall rhythm and mood of the secondary materials are compared to Theme I. Theme I is staccato, accented, syncopated, and rhythmically distinct, while the secondary members of the form, except for the beginning of Theme III, are legato and offer little of the rhythmic inventiveness that we have come to expect from Brahms. Therefore, despite the wealth of materials, they provide little contrast within the movement.

Brahms attempts to make up for this lack of variety in the form and themes by varying the instrumentation and harmony. His changing of the instrumentation between themes and with the various appearances of each theme provides a large part of the movement's variety. All the themes except for I and IIb begin with different instrumentation. A closer look at Themes I and IIb, however, shows that there is some variety between them, since the piano accompaniment of Theme I is rhythmic interjection while that of Theme IIb is harmonic support. Of the ten presentations of Theme I, there are only two that keep the same instrumentation (mm. 1 ff. and 205 ff.). Intermediate Theme I is almost as diverse, since only three of its ten presentations are instrumentally the same.²⁸ Although Edwin Evans finds much to criticize in this movement, he cannot discount the ingenuity of Brahms's instrumentation, for he refers to "the brilliancy of instrumentation" and "the interesting dialogue."²⁹

²⁸These three presentations of Intermediate theme I are not alike in all areas, however, since each is differentiated by rhythm: ♩ in measures 37ff., ♪ in measures 199 ff., and ♩/♪ in measures 266 ff.

²⁹Evans, Handbook, p. 136

The other area which provides variety is harmony. Even though Theme I remains harmonically fixed, except when developed, the secondary materials provide much harmonic variety which relieves their otherwise long and static sections. By an alternation of keys, the secondary materials create a feeling of movement without venturing too far from the home key of A major. (See Figure 23 for the use of keys in the movement.)

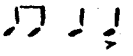
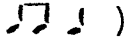
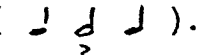
FIGURE 23. Use of keys in the movement and the variety achieved within the secondary materials

<u>A</u>	<u>B</u>	<u>A</u>	<u>B</u>	<u>A</u>
Theme I: A major I (V) I	Theme Ila: CM I Ib: GM I Ia: CM I Ib: EM Theme III: EM Theme IVa: CM-EM IVb: BM/EM	Theme I: A major I - iii - V - i---III---i	Theme Ila: FM I Ib: CM I Ia: FM I Ib: AM Theme III: AM Theme IVa: FM-AM IVb: AM/EM	Theme I: A major I (V) I

The elements in this movement which provide variety, therefore, include: the contrast in rhythm and mood between Theme I and the secondary members of the form; the diverse instrumentation, both between themes and within the various presentations of the themes; and the harmonic variety of the secondary materials.

Unity in the movement is achieved by similarities among the secondary materials, the use of motives, the consistent use of counterpoint, and similar transitional materials. The secondary materials are unified by their similar rhythms and moods as well as by their instrumentation. Themes Ila, I Ib, and IVa are each stated four times in the course of the movement. In each theme, the second and fourth presentations remain the same instrumentally, while the first and third progress from three instruments to full

ensemble. This repeated instrumentation plus a repeated instrumental progression contribute to a sense of unity.

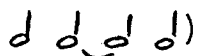
Most movements which use motives to provide unity derive the motives from Theme I. The present movement is no exception. The movement's four motives, however, do not provide unity by appearing in all the thematic materials, as in Opus 26/I, or by being all-pervasive motives developed throughout the movement, as in Opus 26/II. Rather, the motives of the fourth movement are used rhythmically and intervallically as in Opus 26/III. The four motives are all derived from the opening measure: 1) the first three beats (), 2) the first two beats (), 3) the second and third beats (), and 4) the second to fifth beats ().

Since the main reason for tracing the motives is to see how the movement as a whole is unified, motives will not be cited which are part of the Theme I melody or part of the accompaniment which corresponds rhythmically to a motive. This would merely be confirming unity within Theme I which is the source of the motives.³⁰ All other motives will be mentioned in connection with the Rondo form.

As the motives appear in the first section of the form (ABABA), they are used in various capacities. In measures 1-5 and 7, motive 3 is interjected by the piano as counterpoint. In measures 9-12, 14, 25-28, 30, and 75-78, the rhythm of motive 4 occurs as accompaniment. In measures 17-21, 23, 53-57, and 59, motive 1 provides counterpoint to Theme I, though in each the motive differs from the original by being placed in a different

³⁰Such examples would be the use of the motive 4 rhythm in measures 5 and 7 of the melody, and the motive 3 syncopation in nine of the first sixteen measures of the melody.

part of the bar: the original motive occurs from beats 4 through 2 while in each above instance it is from beats 2 through 4. In measures 47-50, motive 1 is then used as a transition back to Theme I with each of its three presentations placed differently within the measure (beats 2 through 4, 3 through 1, and 4 through 2). As the momentum builds in measures 51-52, motive 1 is shortened to motive 2. In measures 63-65 and 67-70, motive 1, then motive 2, are used as counterpoints to Intermediate Theme I. The placement of these two motives within the bar also keeps changing. In measures 63-65 as well as 67-70, motive 1 occurs on beats 2 to 3 and 1 to 2, followed by motive 2 on beats 4 through 2.

Not until the end of the B sections (ABABA) is the use of any motives noticed. In measures 181-198, an eighteen measure transition between Theme IVb and the return of Theme I (mm. 205 ff.), motive 4 is unexpectedly used in augmentation. The continuous use of the motive is always in the left hand of the piano (). The same augmentation of motive 4 occurs in measures 93-96 and 333-336 in connection with Theme II, and in measures 123-126 and 363-366 with Theme III. Immediately preceding the return of section A, motive 2 is used in measures 203-204 to foreshadow Theme I (mm. 205 ff.).

In measures 263-267 and 269, during the Development of Theme I (ABABA), motive 4, in its original rhythm, is used to accompany a new counterpoint, which begins in measure 242. In measures 271-283 and 286, motive 4 is used again, but this time to accompany repeated statements of the second measure of Theme I. Immediately following this, the rhythm of motive 2 is used to accompany Intermediate Theme I in measures 292-295. By tying the last two notes of motive 2, Brahms extends it until measure

303. (There is a similar use of motive 2 to accompany Intermediate Theme I in measures 63 ff.) As Intermediate Theme I is extended and builds momentum toward the Codetta in measures 299-311, motive 4 is used in measures 305, 307, and 309-311. In the Codetta, motive 4 accompanies part of Theme I in measures 316-318 and the descending scales in measures 321-322.

With the final A (ABABA), a partial motive 4 accompanies the variation of Theme I ($\frac{3}{4}$ ♩). However, the most fascinating use of motive 4 occurs in the Coda. The violin and viola state it first as the beginning of two two-bar sequences in measures 467-470. The violin and right hand of the piano follow this by exclusively using motive 4 in a group canon in measures 471-478. At the same time the left hand of the piano reiterates the motive 4 rhythm in augmentation (see Example 41 for the entire texture). Though the canon between the violin and right hand piano stops in measure 478, the left hand augmentation of motive 4 continues until measure 482. It is then transferred to the upper strings, which continue it until measure 486. In measures 487-491 and 493, motive 3, which the piano interjected during measures 1-5, is given to the cello and piano left hand. The motive 4 rhythm accompanies measures 495-498, 500, and 502, and finally concludes the movement in measures 511-516.

The use of each motive is not distinct as in the previous movement. The various functions of counterpoint, accompaniment, and transition are not assigned to specific motives but shared between them. Even though the motives are used throughout the movement to a certain extent, their most extensive use occurs in the A sections. The few occurrences which are outside A use the augmented form of motive 4, which is not easily recognized. (Motive 4 is, in fact, used more often than the other motives in the

EXAMPLE 41. Use of motive 4 in the Coda, mm. 467-475

The musical score for Example 41 consists of two systems of staves. The first system includes Violin (vln.), Viola (vla.), and Piano (pf.) parts. The piano part has a bass line marked '8va bass'. The second system includes Violin (vln.), Piano (pf.), and another Piano (pf.) part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score shows the use of motive 4 in the Coda, measures 467-475.

movement, and its almost exclusive use in the Coda verifies this prominence.) The relegation of motives primarily to the A sections seems to confirm the lack of integration between the main and secondary sections. There is unity within the A sections and within the B sections, but little

between them. Therefore, although there is extensive use of motives in the finale, their contribution to the unity of the whole movement is not as significant as one would expect.

An area which does provide unity for the movement as a whole is the repeated use of counterpoint, especially of canon. While the only use of canon in connection with Theme I occurs in measures 471-478 of the Coda, there is much use of counterpoint with Theme I, as evidenced from the use of the motives. Intermediate theme I has a contrapuntal accompaniment in measures 63 ff. and 292 ff., since the accompaniment is based on the second motive from Theme I. The closest association with canon and counterpoint, however, comes in the secondary materials. Although the four statements of Theme IIa give the effect of canon, the imitation is not exact, since the main concern in Theme IIa is the alternation of strings with piano rather than the imitation of exact intervals (mm. 84 ff., 97 ff., 324., and 337 ff.). Both the second and fourth statements of Theme IIb (mm. 106-109 and 346-349) begin with a canon at the unison between piano right hand and violin. Theme III has the most consistent canonic use, with a three-voiced canon from measures 114-124 and 354-364 and a two-voiced canon from measures 130-160 and 170-176. Theme IVa, while not canonic, is treated in a free invertible counterpoint between piano and strings (measures 143 ff., 159 ff., 383 ff., and 399 ff.). Theme IVb as well is contrapuntal, adding a counter-melody to the rhythmic diminution of Theme IVa (mm. 175 ff. and 415 ff.). Thus, all the themes at one time or another incorporate the use of canon or counterpoint into their textures, thus providing unity in the movement.

Although similarities of pitch between themes have provided a significant amount of unity in other movements, they are lacking in the finale.

There are, however, similar materials used in some transitions. The one-measure overlapping transition which occurs first between statements of Theme I (m. 16), then between Theme I and Intermediate Theme I (m. 32), also occurs between two statements of Intermediate Theme I (m. 36) and partially between Themes IIa and IIb (m. 105). This same transition is expanded to two measures in bars 225-227 between two statements of Intermediate Theme I (Example 42).

EXAMPLE 42. Similar transitions in (a) m. 16, (b) m. 32, (c) m. 36, (d) m. 105 and (e) mm. 225-226



Many agree that this movement is not totally successful. Murdoch, for example, says,

It is a pity that Brahms did not revise these last two movements, especially the Finale, and treat them as he did the B major trio. The exuberance of the Finale subject has disappeared long before the middle section is over.³¹

Evans states that the "only freshening influence is the Coda; by the animato of which new life is infused into the first subject, and an exuberant termination secured."³² Critics do not always agree, however, on the

³¹Murdoch, Brahms, p. 355.

³²Evans, Handbook, p. 134.

reasons for this lack of success. Murdoch says that the secondary themes are too slight and too alike in character, and that the movement is altogether too long, primarily because of Brahms's love for sonata form which manifests itself even in this Rondo movement.³³ Evans objects to "the multiplication of intermediate motives," which he believes occur in order to keep presentations of Theme I far apart, and to the intermediate motives themselves, which "not only tend to a distracting redundancy of material but are not always of appropriate character."³⁴

Does Brahms's treatment of unity and variety in this movement contribute to its lack of success? In reviewing both the means of unity and variety, we find that the most important unity results from a consistent use of counterpoint, and that the most important area of variety is the instrumentation. Both are rather insignificant areas when compared to the larger areas of form, melody, rhythm, and harmony. These larger areas, however, are not a powerful force of either unity or variety. An area which could have provided a major source of unity (the motivic treatment) was minimized since it did not encompass the entire movement. Possible areas of variety were also minimized since there was too much similarity in the abundant melodic materials and too much integration in the form. At least in part then, Brahms's treatment of unity and variety is responsible for the movement's ineffectiveness. If, for example, the variety usually gained from an abundance of materials had not been negated by their similarity, especially in the B sections, the movement would have been greatly improved. If either the unity or the variety, or both, had been derived from more

³³Murdoch, Brahms, p. 355.

³⁴Evans, Handbook, p. 134.

important aspects of the movement and merely augmented by lesser aspects instead of being totally derived from the lesser aspects, the movement would probably receive less criticism.

Conclusion

Unity and Variety in Opus 26, Considered as a Whole

The use of tempi, keys, and forms in this second piano quartet points out that Brahms was a composer content to write within the bounds of Classicism. The tempi of the four movements follow the basic Classical pattern: fast, slow, fast, fast, or Allegro non troppo, Poco Adagio, Poco Allegro, Allegro. This restrained use of tempi, not excessively fast or slow, parallels Brahms's restraint in other areas of the work. The keys of the movements are conservative (A major, E major, A major, A major), as are the forms (Sonata-allegro, Rondo, Scherzo and Trio, Rondo).³⁵

The overall pacing of the work with regard to dynamics, length or weight of the movements, and complexity of the forms, is also important to observe. There is a balance of dynamics within each movement, though the first two movements tend to be softer and the last movement louder. This balance can be seen in the beginning and concluding dynamic markings of each movement (Figure 24). Not the number of measures, but the performance times show that there is an equality among the movements of the work: 375 measures, 155 measures, 538 measures, and 519 measures; and 12'15", 11'08", 11'20", and 10'30", respectively (The Eastman Quartet, Vox, SVBS 592). The forms of the last two movements are more complex than

³⁵The forms fail to show Brahms's frequent use of sonata form or sonata elements. In addition to the opening sonata form, the Scherzo and Trio consists of two different sonata forms and the final Rondo has many sonata elements.

FIGURE 24. Balance of dynamics in Opus 26

	<u>Begins</u>	<u>Ends</u>
Movement I:	poco forte	forte
Movement II:	piano	pianissimo
Movement III:	piano	forte
Movement IV:	forte	fortissimo

the first two, because there is not a simple Scherzo and Trio and a Rondo, but rather forms which are expanded by the use of sonata form or sonata elements.

Although the amount and type of material used in the work provides some variety, it provides even more unity and especially between movements one and four, two and three. Movements one and four, for example, use many melodic ideas while movements two and three use fewer (Movement I - eight melodic ideas, II - four, III - five, and IV - seven). The same movements are related further, since movements one and four have their many melodies exclusively in theme groups, while movements two and three use single themes. The type of material is also similar between these movements. In movements one and four the majority of the ideas are short (the main exception being the opening theme of the fourth movement, which is sixteen measures long), and often sound more controlled than expressive. Movement two, on the other hand, has long and expressive themes. Movement III has some short, motivic ideas as well as some with longer lines, though usually still motivic.

The instrumentation of these ideas is fairly balanced in the work, as evidenced by the instruments which begin and end each movement (Figure 25).

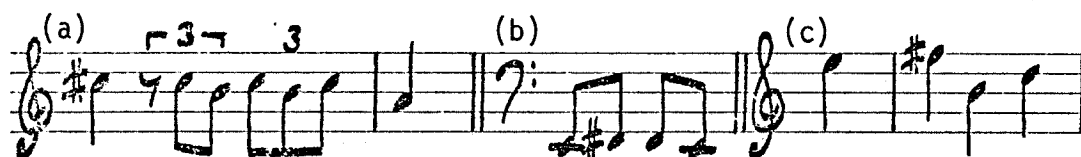
FIGURE 25. Balanced Instrumentation in Opus 26

	<u>Begins</u>	<u>Ends</u>
Movement I:	Piano alone	All movements
Movement II:	Piano and strings	end
Movement III:	Strings alone	using both
Movement IV:	Strings melody/ Piano accompaniment	strings and piano

The rhythms throughout the work are basically uneventful, for they are neither widely varied or closely related. Brahms's use of counterpoint, and especially canon, is seen throughout the quartet and is a means of unity. Movements one, three, and four make extensive use of canon in the Coda (I), Trio opening (III), and secondary themes (IV).

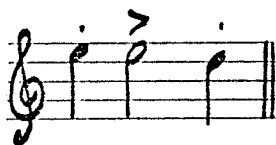
Each movement makes much use of thematic motives. In movements one, three, and four, the motives come from the opening measure of Theme I, while in movement two the main motive occurs after the opening theme has been presented. Throughout the quartet these motives unify the movements while serving in various functions, such as transitions, accompaniments, and counterpoints. A comparison of the main motives shows that those from the first three movements are related since each is based on a whole step (Example 43). The relationship between the motives of the second and third movements is especially clear, for the opening whole step of the third movement (E - F#) forms an immediately recognizable link to the motives which ended the Adagio (E - F# - F# - E in measure 135 and inverted to E - D# - D# - E in measure 154). Though the fourth movement motives are used rhythmically as much as intervallically, the motive that

EXAMPLE 43. The main motive of (a) movement one,
(b) movement two, and (c) movement three



is used most often. (motive 4) contains a whole step and is therefore related to the motives of the first three movements (Example 44).

EXAMPLE 44. Use of a whole step in motive 4 of the fourth movement



This use of related motives is an important means of unity in the work. In fact, features of unity seem to be much more prominent throughout the quartet than those of variety. The restrained use of tempi and keys, the equality of movements with regard to performance time, the propensity throughout the work toward sonata form and sonata elements, and the use of counterpoint, especially canon, all contribute to the unity of the work. The variety that is present in the work is usually linked in some way to the unity. Even the variety which results from the use of individual, distinctive themes, is lessened by similar motives. The variety which is achieved by the use of diverse amounts and types of melodic materials is lessened by the similarities between movements one and four, and two and three. Variety in the areas of dynamics and instrumentation

is also lessened when viewing the work as a whole. Opus 26, therefore, is a highly unified work whose variety is found primarily within the movements rather than between them.

CHAPTER III

PIANO QUARTET NO. 3 IN C MINOR, OPUS 60

Introduction

Because of the opus number, one would assume that Brahms began to compose the third Piano Quartet after the first two, but this is not the case. Already by the spring of 1856 Brahms had gone over the work with Joachim, who then kept the quartet to study it further. He wrote to Brahms about it shortly afterwards and described the work's many virtues and only few flaws.¹ When the work was returned, Brahms made some improvements. In November of 1856 Brahms went through the improved version with Joachim.

If the third Piano Quartet was near completion at this early date, why was it withheld from publication until August 12, 1876, almost twenty years later? Webster reminds us that the 1850's were a time of Sturm und Drang in Brahms's life. This time of turmoil, which included his unsettling relationship with Clara Schumann, resulted in a failure to complete several works. "Indeed the need to delay completion of highly-charged works in the minor mode was a chronic difficulty, which he did not fully work through until the completion of the First Symphony in 1876."² In fact, both the C minor Piano Quartet and the D minor Piano Concerto which originated at this time went through extensive revisions before reaching their final

¹Wilhelm Altmann, "Foreword" to Piano Quartet in C minor, Opus 60 (London: Ernst Eulenburg, Ltd.), p. I.

²Webster, "Schubert's Sonata Form and Brahms's First Maturity (II)," p. 54.

forms.³

That this Quartet is evidence of his Werther period and his unhappy love for Clara Schumann is . . . strikingly proved by his letter to Fritz Simrock (August 12th 1875), in which he says: - "On the cover you must have a picture, a head with a pistol pointed towards it. Now you can form an idea of this music."⁴

According to Altmann, the quartet went through three stages before reaching the publisher on August 12, 1875: 1) it was a three-movement work in C# minor (Allegro, Andante, Finale) in 1856; 2) it was finished in its "new form" in October 1874; and 3) Brahms "altered the original key, retained the slow movement in E major, replaced the Finale by another, and inserted a Scherzo as second movement in the summer of 1875."⁵ In discussing the disparity of styles between the opening movement of Opus 60 and those of the other two piano quartets, Tovey concludes that much of Opus 60 must have been drastically altered from its original form.

We have no record of the changes Brahms had to make in this work, but they must have been enormous; for Joachim told me in private conversation that in its first version this C minor (then C sharp minor) quartet was "very diffuse." And, as we have seen, its two predecessors, though not diffuse for their own purposes, strain to the utmost permissible limits the length of their themes and the completeness of statements and counterstatements. A work that can have seemed to Joachim diffuse in comparison with the G minor and A major quartets cannot have proceeded for more than two or three successive staves upon the lines of op. 60 as we now know it.⁶

³"In Op. 15, the initial Sonata in d for two pianos called for orchestral treatment, the Symphony in d that followed lacked the piano's incisiveness, and the Concerto in d provided the happy compromise." A similar situation occurred with the F minor Piano Quintet, Op. 34. It was originally written for string quintet (1862), then was revised for two pianos (1863-4), and finally revised for piano quintet (1865). Newman, The Sonata Since Beethoven, p. 337.

⁴Altmann, Piano Quartet in C minor, p. I ⁵Ibid, pp. I-II.

⁶Tovey, "Brahms," Cobbett, Vol. I, p. 174.

Since Brahms "altered the original key" and "retained the original slow movement in E major," as reported by Altmann and others, the keys of the original three-movement quartet would have been C# minor, E major, C# minor. The keys of the revised four-movement quartet are C minor, C minor (ending in C major), E major, C minor (ending in C major). Evans believes that the key change to C major at the end of the Scherzo (second movement) was to accommodate the ensuing E major movement. The abrupt change, however, from the end of the Andante to the beginning of the Finale (E major to C minor) he believes could have only "passed by the composer unwillingly."⁷ In fact, of all the chamber works in minor keys, this is the only one in which the keys ascend a major third between any of the movements.⁸ The order of the movements is not quite so novel, for in both Opuses 8 and 25 the Scherzo occurs second and the slow movement third.

The C minor Piano Quartet received its first public performance in Vienna on November 18, 1875, with Brahms at the piano.

First Movement, Allegro non troppo

Although this is another opening movement in sonata form, it does not always follow standard sonata procedure (see Figure 26 for an analysis of this movement).

⁷Evans, Handbook, p. 255.

⁸There are seven other chamber works in minor besides Opus 60. The keys of their movements are as follows:

Opus 25	Gm	Cm	E ^b M	Gm
Opus 34	Fm	A ^b M	Cm	Fm
Opus 51#1	Cm	A ^b M	Fm	Cm
Opus 51#2	Am	AM	Am	Am
Opus 101	Cm	Cm	CM	Cm(CM)
Opus 114	Am	DM	AM	Am
Opus 115	Bm	BM	DM	Bm

FIGURE 26. Analysis of Opus 60/I: Sonata Form

Exposition (mm. 1-121)

- Theme I (mm. 1-31) C minor - B^b minor - - - G major, includes transition, 2+1+1+6 2+1+1+1+4---
- Theme Ix (mm. 32-41) C minor, 1+1+4 +4
- Theme Iy (mm. 42-51) C minor - G major - B^b major, 2+2+2+1+1+2
- transition theme (mm. 52-69) B^b major - G^b major - E^b major, includes extension
- Theme II (mm. 70-109) E^b major
 - theme (mm. 70-77) 4+4
 - variation 1 (mm. 78-85)
 - variation 2 (mm. 86-93)
 - variation 3 (mm. 94-101) E^b minor
 - variation 4 (mm. 102-109) last two measures altered
- Theme I with countermelody (mm. 110-121) E^b major, 1+1+2 1+1+3---

Development (mm. 122-197)

- Theme Ix (mm. 122-133) E^b minor, 1+1+2 1+1+2+4 extension
- Theme I (mm. 134-141) E^b minor - E major - B major
 - with material from transition theme
- Theme Iz (mm. 142-153) B major - A major - B major, 1+1+4 1+1+4
- Theme I motive (mm. 154-163) modulatory
- Theme Iz (mm. 164-175) G major - F major - G major
- Theme based on variation 2 (mm. 176-183) G major/minor, G pedal
 - (mm. 184-189) A major, G pedal, two-voiced canon at the third - two beats apart
 - (mm. 190-197) C major, G pedal, three-voiced canon at the third - one beat apart, includes extension

Recapitulation (mm. 198-287)

- Theme I (mm. 198-212) A^b pedal, C minor, 1+1+1+6+extension
- transition theme (mm. 213-216) G major - F minor
- transition between Theme I and Theme Ix (mm. 217-235) from measures 21-31 of the Exposition, G major, includes reference to Theme II in measures 228-229
- Theme II (mm. 236-287) G major
 - theme (mm. 236-243)
 - variation 5 (mm. 244-251)
 - variation 6 (mm. 252-259)
 - variation 7 (mm. 260-269) G minor
 - variation 2 (mm. 270-277)
 - variation 3 (mm. 278-287) includes extension

Coda (mm. 288-326)

- Theme I motive (mm. 288-291) C major, compare to measures 154 ff.
- rhythmic diminution of Theme I motive (mm. 292-303) F#7 - G7 - CM
- Countermelody from measures 110 ff. (mm. 304-307) G pedal
- variation of measures 304-307 with extension (mm. 308-312) G pedal
- Theme I with countermelody (mm. 313-326) C minor

Departures from standard sonata procedure occur in Brahms's treatment of the second theme and the beginning of the Recapitulation. In fact, there are not one, but three curious features in the second theme. First, the theme consists of a theme and four variations (expanded to five in the Recapitulation), instead of the now customary theme group or single theme. Second, there are three new variations in the Recapitulation in addition to a new instrumentation of the theme. Third, the second theme in the Recapitulation is not in the expected tonic major, but in the dominant major (G major instead of C major). The opening of the Recapitulation also departs from normal sonata procedure by beginning with a reharmonization of Theme I. Instead of the expected C minor toward which Brahms builds with twenty-two measures of a dominant pedal (mm. 176-197), there is a sudden half step shift to A^b major, plus an A^b pedal for three measures (Figure 27).

FIGURE 27. Reharmonization of Theme I

Exposition (mm. 3-6): $i \quad ii^{\circ 6} \quad i \quad ii^{\circ 6} \quad i \quad ii^{\circ 6} \quad i_4^6 \quad vii^{\circ 4}_2 \quad i_4^6$
 Recapitulation (mm. 199-202): $VI \quad ii^{\circ 4}_3 \quad VI \quad ii^{\circ 4}_3 \quad i \quad ii^{\circ 4}_2 \quad i \quad iv^6_4 \quad i$

As the free use of form in the first movement of Opus 25 provided the movement with its most important source of variety, so it does in the present movement. In discussing the first movement of Opus 60, Tovey explains why Brahms allows himself this freedom in the treatment of his form.

Brahms is now developing his forms entirely from their dramatic import outwards, as in the maturest works of Beethoven. He was always too great an artist to set up forms a priori and shovel his music into them; but he has now reached a level of organization at which a priori notions of form not only fail to illustrate his work, but

often simply mislead.⁹

Besides the free use of form, Brahms also creates variety in the movement through harmony, an area directly related to the form. Two of the formal deviations are the result of a change from the expected harmony: the Recapitulation's opening in A^b major and the second theme's use of G major in the Recapitulation. But this is only a hint of Brahms's harmonic variety in the movement. His overriding harmonic objective throughout seems to be to avoid the C minor tonic. Except for the opening measures and the beginning of Themes Ix and Iy, this avoidance is almost total until the very close of the Coda (mm. 313-326). Even the end of the Exposition, which returns to Theme I melodically and rhythmically, changes the C minor harmony to E^b major (mm. 110-118). Themes Ix and Iy, which begin in C minor in the Exposition, quickly modulate to other keys. In addition, Brahms does not restate either theme in the Recapitulation, and hence avoids any reference to the tonic outside Theme I. This avoidance of C minor causes Brahms to draw upon a wide variety of other keys throughout the movement, therefore supplying the movement with an important means of variety.

Variety also occurs because of differences between the two main themes, as well as differences between the four presentations of Theme I and between Theme I and its derivatives. The contrast between Themes I and II is not absolute. Both are piano and both consist primarily of quarter notes. The main difference between them is that Theme I begins motivically and continues to use the half step motive, while Theme II is very lyrical and consists of a long line. Throughout the movement, references to Theme I usually involve the two-note descending half step. Theme II,

⁹Tovey, "Brahms," Cobbett, Vol. I, p. 175.

however, usually remains intact. There is also a contrast of instrumentation: Theme I begins in the strings after an introductory piano octave, and Theme II begins in the piano.

Even more important than the contrast between Themes I and II is the balance that Theme II provides for the many Theme I references throughout the movement. Brahms makes the second theme an adequate balance to the first by extending it to include theme and variations. In a sense, the variations of the second theme, confined to a specific area (except for variation 2), balance the variations of Theme I scattered throughout the movement. Theme II provides a balance to Theme I in every major section except the Coda. Though Theme I usually has more measures than Theme II each time it is presented, there is a renewed emphasis on Theme II in the Recapitulation (Figure 28).

FIGURE 28. The balance between Themes I and II in Opus 60/I

	<u>Exposition</u>	<u>Development</u>	<u>Recapitulation</u>	<u>Coda</u>
Theme I:	61 mm.	54 mm.	37 mm.	30 mm.
Theme II:	40 mm.	23 mm.	51 mm.	-----

Such a balance would not have been effective had the two themes not been distinct in a number of ways. As Brahms keeps the themes separate throughout the movement, they are best able to balance each other. This distinctiveness of the two themes is emphasized by the fact that the opening motive of Theme I, which occurs extensively throughout the movement, avoids any contact with Theme II.

Besides contrast between the two main themes, there is also contrast within the four presentations of the original theme. There are two

presentations in the Exposition (mm. 1 ff., 110 ff.), one in the Recapitulation (mm. 198 ff.), and one in the Coda (mm. 303 ff.). The second statement differs from the rest since it does not begin with the long note of measures 1-2, it has a descending whole step instead of the half-step motive, and it is abbreviated to three measures from the original eight (excluding measures 1-2). The third is the only presentation which begins the two-note motive on the fifth of the chord rather than the third, and the fourth is the only one which retains the original intervals in all three voices in the two-note motive (descending half-step, inverted half-step, ascending fourth). In addition, each presentation of the theme has a fuller texture than the first and instead of strings presenting the theme as in the first presentation, the piano states each subsequent theme, though in varying registers of the keyboard. Only rhythm and articulation remain the same for all four statements.

The themes which are a direct outgrowth of Theme I provide even greater contrast to the original Theme I. They are Theme Ix (mm. 32 ff., mm. 122 ff.), Theme Iy (mm. 42 ff.), and Theme Iz (mm. 142 ff, mm. 164 ff.). Except for the second statement of Theme Ix, all statements contrast with the original in articulation and dynamics. They are all staccato and at least forte, while the original is legato and piano. They also contrast with the original in instrumentation, since all except the second statement of Theme Ix use full strings and piano, while the original is primarily strings alone. In the area of texture, Theme Ix (second statement) and Theme Iz remain homophonic like the original, while Themes Ix (first statement) and Iy are contrapuntal. Harmonically, only Theme Ix (first statement) retains the original progression of i - ii° between

the opening two chords. In Theme Iy the progression is i - V, and in Theme Iz, I - V. The intervallic progressions between the opening two chords are, for the most part, not retained. Rhythmically, the basic quarter-note pulse of the original (♩ | ♩ |) is prominent, although a new rhythm is added with each new derivative of the theme. The second statement of Theme Ix provides special contrast among the Theme I derivatives. It begins the Development as a duet between violin and viola, portato and piano espressivo. With the parallel sixths, any hint of the original contrary motion is removed. The pedal points of E^b, then F, provide the feeling of gentle insistence, whereas the pedal point of the first statement of Theme Ix is very forceful. Although there is contrast between the two main themes, there is even greater contrast among the four presentations of Theme I and among Theme I and its derivatives. When this contrast is added to the movement's wide use of keys and free use of sonata form, a significant force for variety results.

Nevertheless, there is so much unity in the movement that it easily balances this variety. Part of the movement's unity results from the materials Brahms uses. Although there appears to be an abundance of materials which would presumably provide variety, all the materials originate from two sources. Even the theme in the Development at measures 176 ff., which appears to be something new, is from the second variation of the second theme. The second variation itself¹⁰ seems like a new theme, since it begins with the second measure of the second theme instead of the first. (See Example 45 for a comparison of Theme II, variation 2, and the Development theme.) Though Theme I and its three derivatives are distinct in

¹⁰The importance of this second variation is evident in the fact that it is the only variation to be repeated in the Recapitulation (mm. 271-278).

several ways, their opening pitches and rhythms are the same (Example 46).

EXAMPLE 45. Comparison of (a) Theme II, (b) Variation 2, and (c) the Development theme

(a) Theme II, 3/4 time, B-flat major. The melody begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. It continues with a series of eighth and sixteenth notes, ending with a half note G4.

(b) Variation 2, 3/4 time, B-flat major. The melody begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. It continues with a series of eighth and sixteenth notes, ending with a half note G4.

(c) Development theme, 3/4 time, B-flat major. The melody begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. It continues with a series of eighth and sixteenth notes, ending with a half note G4.

EXAMPLE 46. Similar openings of (a) Theme I, (b) Theme Ix, (c) Theme Iy, and (d) Theme Iz

(a) Theme I, 3/4 time, B-flat major. The melody begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. It continues with a series of eighth and sixteenth notes, ending with a half note G4.

(b) Theme Ix, 3/4 time, B-flat major. The melody begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. It continues with a series of eighth and sixteenth notes, ending with a half note G4.

(c) Theme Iy, 3/4 time, B-flat major. The melody begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. It continues with a series of eighth and sixteenth notes, ending with a half note G4.

(d) Theme Iz, 3/4 time, B-flat major. The melody begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. It continues with a series of eighth and sixteenth notes, ending with a half note G4.

All the materials, therefore, come from either Themes I or II and the movement is actually unified by its use of limited materials, rather than varied by its abundant materials.

Another source of unity in the movement is the repeated use of several motives. Even though the movement has much variety, the sense of unity is more noticeable, and this because of the main motive from measure 3. This two-note descending half-step occurs first in the violin, with its inversion in the viola (Example 47).

EXAMPLE 47. Motive 1, measures 3-4



The unmistakable use of this motive to open Themes I, Ix, Iy, and Iz provides the strongest source of unity in the movement. This opening motive is used throughout the movement and functions as melody, accompaniment, and transition. (See Figure 29 for the use of this main motive [motive 1] in the movement.)

FIGURE 29. A survey of motive 1 in Opus 60/I

Exposition: Theme I (mm. 3-9, 13-21) Original and inverted throughout theme and its accompaniment
 Theme I (mm. 22-27) Half-step harmonic movement
 transition (mm. 30-31) Inverted, E - F (piano)
 Theme Ix (mm. 32-33) Melody

Theme Ix (mm. 34-42) Motive continues as accompaniment in strings (vln. has motivic rhythm, vla. & vlc. have descending half-step), pf. has opening ascending third plus half and whole steps

Theme Iy (mm. 43-52) 3rd and 4th notes of piano phrases which alternate between RH and LH

Theme Iy (mm. 42-51) Accompaniment, 16th-note figures, inv.

Transition Theme (mm. 52-59) Melodic, 16th-notes continue

Transition Theme (mm. 60-69) Accompaniment, 16th-notes, inverted whole steps then original half-steps

Transition Theme (mm. 64-67) Transitional, viola, I then 0

Theme II (mm. 72-73, 76, 104-105) 0 then I, half then whole steps

Variation I (mm. 78-85) Melodic, violin

Theme I (mm. 110-118) Melodic, piano (0), violin (I)

Counter melody (m. 110)

Development: Theme Ix (mm. 112-129) Melodic

Theme I (mm. 134-137) Melody - violin, accompaniment - 16ths in cello (inverted & in diminution)

Theme Iz (mm. 142-143, 164-165) Melody

Theme Iz (mm. 152-153, 174-175) Melody, inverted & augmented

Variation 2 (mm. 176-198) Accompaniment - LH, begins as half-step, expands to whole at m. 144, continues expanding to an octave (m. 196)

Recapitulation : (only motives not cited in the Exposition are included)

transition (m. 235) LH

Variation 2 (mm. 251-269) Accompaniment, pedal point in LH

Coda: (mm. 288-303) Motivic/transitional, quarters to triplets to eighths

(mm. 304-312, 317-320) Melody, counter melody

(mm. 315-321) Accompaniment to Theme I, LH & cello

(mm. 321-322) Cadential, augmentation

Another motive which provides unity is the ascending fourth from the cello of measures 3-6. Though not so obvious or prolific as the descending half-step, the ascending fourth (motive 2) is an important means of unity. (See Example 48 for the motive and Figure 30 for its use.) With the exception of Theme Iz, use of the half-step motive (motive 1) occurs primarily with Theme I and its derivatives, and the ascending fourth (motive 2) with Theme II and its variations.

EXAMPLE 48. Motive 2, measures 3-6

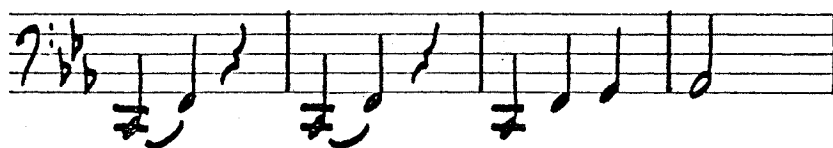


FIGURE 30. A survey of motive 2 in Opus 60/I

Exposition: Theme II (mm. 70-71, 74-75) Melody, inverted
 Prominence of fourth continues
 through Th. II variations in both
 Exposition & Recapitulation
 Variations 2 & 3 (mm. 86-99) Contrapuntal, diminution in *vlc*
 Countermelody (mm. 110-113) Melody
 Development: Theme I₂ (mm. 142-152, 164-174) Melody
 Coda : Countermelody (mm. 304-312) Melody
 Theme I (mm. 315-319) RH piano has cello line of mm. 3-7

Further unity occurs as various materials are combined. In measures 134-136, the sixteenth-note figures from measures 42 ff. are combined with motive 1. In measures 227-233, three distinct ideas are combined: the descending scale of measure 31 which leads into Theme I_x, the rhythm and shape of the first two measures of Theme II, and the descending cello/piano line from measures 21-24.

Unity is also achieved when one idea is used for various functions. The sixteenth-note figures of measures 42-51 are the best example of this. In measures 42-51 they form a counterline to Theme I_y, in measures 52-59 they are thematic, and in measures 60-69 they are accompanimental and then transitional.

The final area of unity extends beyond the first movement and balances a specific area of variety. The area of variety is harmony and it

is balanced by the harmonic unity of the second movement. As Tovey says, "This work [Opus 60] is so highly organized that the movements do not stand on their separate merits, but on their place in the whole scheme."¹¹ The second movement makes much use of C minor and closely related keys and balances the first movement, which virtually avoids any use of C minor, relying primarily on keys outside the tonic.

The short and stormy scherzo . . . follows in the same key and throws comparatively little emphasis on other keys. The terrible tragic end of the first movement has been stated with completeness that admits of no addition, and yet with a suddenness that leaves us in suspense. The inevitable and healthy reaction follows in a short movement which, being in the same key, furnishes the tonal balance unprovided for by the end of the first movement.¹²

Though this quotation refers mainly to the abrupt tonic ending of the first movement, which is tonally resolved in the second movement, it applies equally to the entire first movement. This movement therefore awaits its fulfillment in the second. Whether the succeeding scherzo "in the same key" with "little emphasis on other keys" is the cause of the harmonic variety in the first movement, or the result of it, only Brahms can say.

Second Movement, Allegro: Scherzo

With the three opening pitches, there is an arresting change. The rhythm, the octave leap, the dynamic, and the tempo of these pitches all contribute to an impetuous and forward-moving opening. With this opening, surely the Scherzo will be a movement which contrasts with the previous movement. A comparison of the rhythms of the opening themes of the two movements verifies this contrast, since the quick pick-ups in the second movement drive anxiously to the downbeat ($\frac{6}{8}$ ♯ | ♯ | ♯ | ♯ | ♯ | ♯), while

¹¹Tovey, Essays in Musical Analysis, p. 209.

¹²Ibid, pp. 209-210.

the rest on the third beat in the first movement pulls away from the down-beat ($\frac{3}{4}$ J J { | J J { }).

Contrast is not the only function of the second movement, however. Tovey states that "the short, powerful scherzo is best understood as both a reaction from and a coda to the audaciously abrupt tragic end of the first movement."¹³ The function of coda or complement to the first movement is accomplished primarily by the tonal balance that the movement provides. The limited and closely related keys of the second movement (major/minor: tonic, subdominant and dominant) provide the harmonic stability which was lacking in the previous movement. The second movement Scherzo also complements the first because of its size. Though only about one hundred measures shorter in length, the performance time of the second movement is less than half that of the first movement (10'30" and 4'22" respectively, The Eastman Quartet, Vox, SVBX 592). In fact, the movement is "so concise that it can hardly contain a regular trio," and this component is therefore replaced "by a brief episode."¹⁴ Compare this to the Scherzo and Trio of Opus 26, which was expanded to become of equal weight and importance to the other movements. In Opus 60, however, the purpose and size of the Scherzo movement is largely complementray and not competitive.

Even though Brahms does not label the movement Scherzo and Trio, it is called thus in the analysis because of the exact repetition of the first two themes in the returning section and the change of key and mood for the middle section. The Development of Theme I which follows the Trio and precedes the return of the Scherzo, however, causes this to be another hybrid

¹³Tovey, "Brahms," Cobbett, Vol. I, p. 175.

¹⁴Geiringer, Brahms, p. 234.

form (Figure 31).

FIGURE 31. Analysis of Opus 60/II: Scherzo and Trio

Scherzo (mm. 1-71) C minor

Introduction (mm. 1-4) G minor

Theme I (mm. 5-22) C minor (Cm - B^bm - D^bM - F[#]m - D^M - E^bM - A^bM---Gm)

Theme II (mm. 23-33) G minor - G major

Theme I (mm. 34-53) Cm - B^bM - E^bm - Em - Fm - D^bM, includes extension

Theme Ix (mm. 54-71) CM - B^bM - B^bm---Cm, based on Theme I rhythm,
includes extension

Trio (mm. 72-114) F major

Theme III (mm. 72-90) F major

Theme III (mm. 91-114) F major - B^b major---F major, includes extension

Development of Theme I (mm. 115-154)

mm. 115-130 development of measures 5-8

mm. 131-140 5+5, octave leaps

mm. 141-154 imitation between strings and piano, octave leaps

Scherzo (mm. 155-234)

Introduction (mm. 155-158) fuller texture than original introduction

Theme I (mm. 159-176) C minor

Theme II (mm. 177-187) G minor - G major

Theme I (mm. 188-215) C minor

Coda (mm. 216-234) C major, use of Theme Ix

Concerning the movement's unity and variety, the delicate balance which is achieved between them is again individually suited to the movement. This Scherzo movement does not have several areas of unity which are countered by several of diversity. Rather, unity results from the broad treatment of an area, and variety from the particulars of that same area. The harmonic treatment in the movement is a prime example of this. An overview of the keys of the main sections and themes shows the use of only Cm (CM), Gm (GM), and FM. Looking more specifically at the themes, however, there is much diversity and sudden modulation. In the presentation of the first theme in measures 5-22 the following keys are used: C minor (mm. 5-7), B^b major (m. 8), B^b minor (mm. 9-10), D^b major (mm. 11-12),

F# minor (mm. 13-14), D major (m. 15), E^b major (m. 16), A^b major - G major - F major - F minor - E^b major (mm. 17-19), and G minor (mm. 20-22). Since Theme II is so brief (only eleven measures) fewer keys are used: G minor and G major. Though the Trio theme seems to begin in C major, it winds through the following keys: F major implied (mm. 72-75), B^b major implied (mm. 76-81), G minor (mm. 82-83), and E^b major - E^b minor - B^b major (mm. 84-90).

The rhythms in this movement, like the harmonies, seem unified when viewed as a whole but show surprising diversity when examined more closely. The movement has only one tempo throughout, and an almost unrelenting pulse of eight notes. Though the melodies themselves do not always consist of eighths, the driving eighth-pulse is almost always present in the texture. Brahms's desire to maintain this consistent pulse is strikingly illustrated in Theme I. In measure 11 at just the moment when the left hand of the piano discontinues the eighth notes and the right hand melody has a dotted quarter, the strings, full force, interject three eighths. From measures 11-16 this continues whenever the melody has dotted quarters. When the melody changes to quarters in measures 17-19, the string accompaniment interjects two eighths. Other ways of maintaining the constant pulse include the use of a repeated eighth-note pedal point (mm. 5-10 [LH], mm. 34-39 [LH], mm. 54-71 [cello], and mm. 108-140 [viola - violin - viola]), the use of a consistent eighth-note counterpoint (Theme III, mm. 72-107), or something closely related to these.

Under the umbrella of rhythmic unity, there are three areas of rhythmic variety. The first occurs when the constant eighths are withheld. The second results from the rhythmic diversity in the themes. The third

occurs in a few passages showing novel rhythmic treatment. There are only a few places in the musical fabric where the constant eighths are not present. The most striking of these are the measures of rests, two in the Scherzo and two in the Coda. All are approximately one measure in length and occur at important structural points: the first is after the three introductory notes (mm. 2 and 156), the second between Themes I and II (mm. 22 and 126), and the final two are at the very end (mm. 232 and 233). The only other passages which exclude the eighths, and thereby call attention to themselves, are measures 233-33 and 177-187 of Theme II and measures 141-148 of the climactic section preceding the return of the Scherzo.

Rhythmic diversity occurs in all three themes. In Theme I there are four distinct rhythmic patterns in the space of eighteen measures (mm. 5-22). In Theme II, the repeated emphasis on the second eighth beat provides a change from the previous emphasis on the first and fourth eighth beats. Theme III differs from both preceding themes by its smooth and regular rhythm which is interrupted only in measures 81 and 83, and 110 and 112. See Example 49 for the rhythms of these three themes.

EXAMPLE 49. Rhythmic diversity in the themes

Theme I (four rhythmic patterns): 1) 

2) 

3) 1. $\overline{AB} \parallel \overline{CD}$ / 1. $\overline{AD} \parallel \overline{BC}$

4) $\frac{1}{2} \frac{1}{2} \frac{1}{2} \frac{1}{2} \frac{1}{2} \frac{1}{2} \frac{1}{2} \frac{1}{2}$

Theme II: 

Theme III: $\underline{\text{♩. ♩.}} \mid \underline{\text{♩. ♩.}} \mid \underline{\text{♩. ♩.}} \mid \underline{\text{♩. ♩.}}$

The instances of novel rhythm occur in measures 48-49, two 9/8 measures, and in measures 135 and 140 which have a hemiola beginning an eighth-note before the barline, creating a unsettling effect.

As harmony and rhythm provide unity in their broad outlines and yet variety in their smaller units, so does the instrumentation. Unity in this area is achieved by using one member of the quartet much more than the others. The piano is prominent in 200 of the movement's 234 measures, excluding the counterpoint it provides during the first presentation of Theme III. Rarely does Brahms allot so much importance to a single member of the quartet.

The pianist is in his element. He carries the other three on his shoulders, for he sets the pace, denotes the character, gives the feeling of waywardness to the third theme, and sweeps everything before him in the coda.¹⁵

More specifically, however, there is variety in the use of the piano since Brahms avoids any sameness of sound by using its various registers as well as its wide range. In the four-measure introduction, for example, there is a range of more than five octaves. At the end of Theme I (mm. 21-22), the piano covers a similar five-octave span, ending on the same notes on which it began in measure 1. With Theme II, the range of both strings and piano is greatly reduced. In Theme III the piano changes registers quite frequently (mm. 72-90). Often throughout the movement, and especially in connection with Theme I, an increase in excitement and volume are coupled with an expanding range (mm. 44-52, 59-65, and 115-141, for example).

The contrast of articulation, dynamics, and phrasing between the three themes shows no corresponding area of unity (Figure 32).

¹⁵Murdoch, Brahms, p. 359.

FIGURE 32. Diversity among the themes

	<u>Articulation</u>	<u>Dynamics</u>	<u>Phrasing</u>
Theme I:	mostly staccatos and a few slurs	sf p --- fp-fp --- f ---	4(1+1+2) + 2(1+1) +2+2+1+1+1+1+1+2
Theme II:	accents, small slurs, staccatos	piano	3 1/2 + 4 1/2 + 3 1/2
Theme III:	legato	mezzo forte	2+2 2+2 2+2 2+1+1+1+2

The movement's motivic unity also has no variety complement. Although motivic unity does not figure as prominently in this movement as it did in the previous movement, it is still a measurable factor. The motive most consistently used is the octave leap which opens the movement. It usually occurs in connection with Theme I, either as melody or accompaniment (Figure 33).

FIGURE 33. Use of the Octave Motive in Opus 60/II

Introduction : Exp. mm. 1, 2-3; Recap. mm. 155, 156-157

Theme I: Piano melody

Exp. mm. 4-5, 8-9, 9-10, Recap. mm. 158-159, 162-163, 163-164
Exp. mm. 34-35, 37-38, 38-39, 45, 47, 62-63 (LH), 64-65 (LH),
66-67 (LH), Recap. mm. 188-189, 191-192, 192-193, 199, 201
plus broken octaves in LH accompaniment throughout Theme I

String accompaniment

Violin: Exp. mm. 54-61, Recap. mm. 208-215

Viola: Exp. mm. 40, 42, 44-51, 60-61, Recap. mm. 194, 198-206,
214-215

Cello: Exp. mm. 40, 42, 45, 47-49, 51, 62-67, Recap. mm. 194,
196, 199, 201-203, 205, 214-215

Development of Theme I: Left hand of piano: mm. 115-155

Violin: mm. 131-134, 136-139

Viola: mm. 123-131

all parts except viola: mm. 149-155, 141-155

Another motive which is used in the movement is the perfect fourth. It is used first in measure 14 and occurs most often as an ascending fourth, in connection with the many key changes in Themes I and III (Figure 34).

FIGURE 34. Use of the Fourth Motive in Opus 60/II

Theme I: Piano melody

Exp. mm. 14, 15, 17-18, 18-19, 21-22, Recap. mm. 168, 169, 171-172, 172-173, 175-176

Exp. mm. 39-40, 41-42, 43-45, 46-47, 48, 50-51, 53-54, 55-56, 57-58, 62-69, Recap. mm. 193-194, 195-196, 197-199, 200-201, 202, 204-205, 207-208, 209-210, 211-212

String Accompaniment

Violin: Exp. mm. 11-14, 65-70, Recap. mm. 165-168

Viola: Exp. mm. 65-67

Theme III: Piano accompaniment: mm. 82-85, 101-102, 105-110

Violin & viola accompaniment: mm. 99-106

Viola accompaniment: mm. 107-110

Development of Theme I: pedal point in viola then violin ascends by fourths, mm. 115-130

Coda: All strings: mm. 215-216, 217-218, 219-220

Though this is a brief movement whose purpose at first may seem only to increase the momentum and excitement in the overall work, the Scherzo received no little care or craftsmanship from Brahms. His special way of accomplishing the balance of unity and variety in the movement as well as his treatment of it as a complement to the first movement is evidence of this fact.

Third Movement, Andante

Having already expressed his feelings of despair in the first movement and his impetuosity in the second, Brahms now discloses all the warmth and tenderness that is hidden beneath his rough exterior. As the pianist steps back to accompany, the strings, especially the cello, sing

forth the exquisite themes of love and yearning. The form which contains these themes is another hybrid. It most resembles ABA, though the use of a brief Development and of a Coda with Theme IIa in the tonic, are reminders of Brahms's fondness for sonata form (Figure 35).

FIGURE 35. Analysis of Opus 60/III: ABA Coda

- A Theme I (mm. 1-26) E major
 - (mm. 1-16) cello melody, 8 + 8 (2+2+1+1+2)
 - (mm. 17-26) violin/cello duet
- Transitional theme (mm. 27-34) E major - B major, all strings
- B Theme IIa (mm. 35-38) B major
- Theme IIb (mm. 39-45) B major
- Theme IIa' (mm. 46-51) B major
- Theme IIb' (mm. 52-57) B major
- Theme IIa" (mm. 58-67) B major, includes extension
- Development (mm. 68-77) 2 + 3 (cello - Theme I) + 2 + 3 (cello - Theme I)
- A Theme I (mm. 78-103) E major
 - (mm. 78-93) piano melody, then cello
 - (mm. 94-103) violin/cello duet
- Transitional theme (mm. 104-110) E major
- Coda (mm. 111-118) B pedal, Theme II
- (mm. 119-112) E pedal, Theme I

Although the use of E major for this movement creates the only major third relation between movements in any of Brahms's chamber works, this harmonic relation is not without precedent. "This key relation first occurred in Beethoven's C minor concerto, and soon afterward Brahms used it again in his first symphony."¹⁶

The unity and variety of this movement will be viewed on three different levels. On the first and broadest level, the entire movement, there is one basic unifying and one contrasting feature. On the next level, between the themes, there are five areas of contrast and two of unity. On

¹⁶Tovey, "Brahms," Cobbett, Vol. I, p. 175.

the third and most specific level, within each theme, Theme I has two areas of unity and four of variety, Theme II has four of unity and five of contrast.

Unity on the broadest level results from the more or less steady rhythmic growth throughout the movement. The movement begins with a quarter and eighth-note melody accompanied by half notes and syncopation. This progresses to a constant undercurrent of triplets upon the return of Theme I (m. 78). The triplets continue throughout the remainder of the movement, except for the last four measures. Variety in the broadest sense is accomplished by the use of two distinct themes and keys.

On the next level, between themes, features of contrast are more prominent than those of unity. Brahms not only contrasts the keys of tonic and dominant between Themes I and II, but also distinguishes between their harmonic languages. He uses a primarily diatonic language in connection with the tonic (Theme I), a more chromatic one in connection with the dominant (Theme II). Rhythmically there are two aspects to consider: the rhythm of the themes and the rhythm of the textures which contain the themes. In the first eight measures there are seven different rhythm patterns. The rhythms of Theme II, on the other hand, are very repetitive. In the first ten measures of Theme II there are four repetitions of ♪|♪♪ ♪♪♪ followed by sixteen repetitions of ♪♪♪. The rhythm of the textures is another matter. Though the rhythm of both second themes is repetitive, the overall texture is actually more complex than that of Theme I. This complexity is apparent with the beginning of Theme IIa, for each of the three lines (viola and piano right hand are one) has a distinct rhythm. Together they create rhythmic stresses (^) at different parts of the measure

and some friction between the rhythmic patterns (Example 50).

EXAMPLE 50. Rhythm of the Theme IIa texture, measure 35

violin:

viola:

RH:

LH:

The opposite is true of Theme I. While the rhythm of the melody is more varied, the overall texture is simpler. Theme I begins with only one melody line and a rhythmically complementary accompaniment.

Another area of contrast between Themes I and II is their phrasing. Just as Theme II has short, repetitive rhythms, so it has short, motivic phrases. The more diverse rhythms of Theme I are contained in longer phrases. Dynamically there is also contrast between the themes. Theme I is poco forte, Theme IIa is piano, and Theme IIb ranges from piano to poco forte.

Since the second theme's main purpose is to provide contrast to the first theme, one might assume that there are no similarities between the two themes. In the areas of rhythm and interval use, however, this assumption is incorrect. Although the rhythms of their melodies and textures contrast, a syncopated rhythm (+) occurs throughout the first sixteen measures of Theme I in the piano accompaniment (mm. 1-16 and 78-97) as well as throughout most of Theme II, first as melody then accompaniment (mm. 35-37 and

111-116).¹⁷ Other unity between Themes I and II is provided by their common use of descending thirds. Even though there are selected uses of descending thirds throughout the movement, such as in the Transitional theme, in the accompaniment to Theme I, and in the Development, the most pronounced use occurs in the melody of Theme I (mm. 1, 9, 11, 17) and in the accompaniment of Theme IIb (mm. 39-44, 52-57, 62-65).

Finally and most specifically, unity and variety occur within the themes and within their various presentations. Within Theme I there are two means of unity. The first is the use of the persistent syncopated accompaniment which establishes a consistent rhythmic flow despite the rhythmic variety of the melody line. This syncopation unifies the first statement of Theme I as well as its return in measures 78 ff. The second results from three recurring harmonic procedures within Theme I. The first is Brahms's use of a half diminished seventh chord with each appearance of the descending thirds (mm. 1, 11, 17). This chord is used in both the opening and closing measures of the movement and therefore has a broader unifying effect (I - ii^o₇ - I). Second is Brahms's restrictive use of the tonic. The tonic within Theme I is limited primarily to phrase ends and usually coincides with a descent or relaxing of the melody line. Third, Brahms usually reserves the use of melodic chromaticism for cadential points (mm. 7-8, 16, 23-25, 25-26). These three harmonic features which recur throughout Theme I serve to establish a sense of unity and consistency. The only unifying feature among the various presentations of Theme I is the melody itself.

¹⁷In addition, an augmentation of this syncopation occurs during the Transitional theme (mm. 28, 30, 105, and 107 LH) and during every statement of Theme IIa, though varied.

Contrast within Theme I results from the rhythm of the melody, which has already been discussed, and its phrasing. The peculiar phrasing of Theme I, described earlier as long and melodic, provides great vitality and direction to the theme when examined in connection with the melodic shape. With a more symmetrical phrasing the theme would have seemed drawn out and uninteresting, but the 2+6 2+2+1+1+1/2+1/2 phrasing of measures 1-16 creates necessary momentum and interest in the theme. Among the various presentations of Theme I there is much variety, including variety in the areas of dynamics, registration, instrumentation, and the rhythm of the accompaniment (Figure 36).

Unity within Theme II is accomplished by the use of the consistent syncopation (except for the last IIa), the use of chromaticism, the polyphonic texture, and the stable harmonic center. Besides the consistent use of B major, further stability is achieved by the use of an F# pedal point in the first two statements of Theme IIa, and by a recurring F# in both statements of Theme IIb.

Between Themes IIa and IIb, variety results not only from the use of different melodic materials, but also from their changing instrumentation, dynamics, and texture (Figure 37). Further contrast occurs with the last presentation of Theme IIa in measures 58-61: it has no eighth-note syncopation or F# pedal, both of which are present to some extent in all the other statements of Theme II. The lack of syncopation is of special significance, marking a break in the main bond of unity which exists between Themes I and II.

FIGURE 36. Variety among the Theme I statements

		<u>Dynamics</u>	<u>Register</u>	<u>Melodic Instrumentation</u>	<u>Accompaniment rhythm</u>
A	mm. 1-16	forte poco espressivo	f# - b ¹	cello	syncopation half notes
	mm. 17-26	forte poco espressivo	vln: f# ¹ -c# ³ vlc: d#-a ¹	violin & cello	eighths half notes
Dev.	mm. 70-71	≡ forte	E - e	cello	syncopation
	mm. 75-76	≡ forte	C - c	cello	syncopation
A	mm. 78-85	piano espressivo	g# - g# ³	piano	syncopation triplets
	mm. 85-93	piano espressivo	f# - b ¹	cello	eighths triplets
	mm. 94-103	forte poco espressivo	vln: f# ¹ -c# ³ vlc: d#-a ¹	violin & cello	syncopation eighths triplets
Coda	m. 119	piano	a - g# ¹	cello	half notes
	mm. 120-121	piano	e - g# ³	piano	half notes to triplets

Perhaps because Brahms uses only two basic themes in the movement, unity and variety occur on several levels. In other movements which use more thematic materials, sufficient means of unity and variety can often be provided by the materials and their accompanying properties, whether it be varied keys, rhythms, or whatever. In this movement the themes provide both unity and variety depending on which aspect is being examined. The few ideas are made to serve varied functions in order to bring the necessary amount of unity as well as variety to the movement.

FIGURE 37. Variety among the Theme II statements

	<u>Dynamics</u>	<u>Texture</u> <u>Instrumentation</u>	<u>Texture</u>
IIa (mm. 35-38)	piano	melody - violin F# pedal - LH accompaniment - vla/RH	4 to 5 voices
IIb (mm. 39-45)	piano to poco forte	melody - passed between vln, vla, vla accompaniment - piano	3 to 4 voices
IIa (mm. 45-51)	piano	melody - violin F# pedal - viola accompaniment - vlc/RH	4 voices
IIb (mm. 52-57)	piano	melody - passed between strings in a new order accompaniment - piano	3 to 4 voices
IIa (mm. 58-61)	forte	melody - RH accompaniment - LH and strings	5 voices

Fourth Movement, Allegro Comodo

The finales of the piano quartets are in a variety of forms. Opus 25 uses a highly sectionalized rondo movement, Opus 26 an almost too unified rondo with very similar secondary materials, and Opus 60 a full-fledged sonata form (Figure 38).

FIGURE 38. Analysis of Opus 60/IV: Sonata form

Exposition (mm. 1-98)
 Theme I (mm. 1-53) C minor
 (mm. 1-20)
 (mm. 21-39) inversion of measure 2
 (mm. 40-53) opening four-note rhythm of piano,
 includes transition
 Theme II (mm. 54-74) E^b major
 Theme III (mm. 75-98) E^b major

Development (mm. 99-216)

- mm. 99-118 Theme I motive (opening two melody notes), use of accompaniment figure, Cm - DM - Dm - EM - Dm - CM - Bm - Am
- mm. 117-118 new figure in cello which will become Theme X
- mm. 119-122 Theme Y, A minor
- mm. 123-134 Theme I motive (opening two notes)
- mm. 135-144 Theme Y
- mm. 145-150 chromatic descending scale
- mm. 151-154 Theme X
- mm. 155-172 Theme III with extension, G major
- mm. 173-187 Theme I accompaniment figure
- mm. 188-216 False reprise of Theme I with extension, B minor - D minor

Recapitulation (mm. 217-327)

- Theme I (mm. 217-269) C minor
 - (mm. 217-236)
 - (mm. 237-262) inversion of measure 2 with extension
 - (mm. 263-269) opening four-note rhythm of piano, includes transition
- Theme II (mm. 270-290) C major
- Theme III (mm. 291-327) C major, 13 measures longer than in Exposition

Coda (mm. 328-379)

- mm. 328-336 Theme I, C major
- mm. 336-337 accompaniment figure, C minor
- mm. 338-341 cadential using Theme X, C minor
- mm. 342-343 accompaniment figure, C minor
- mm. 344-350 Theme X, C minor
- mm. 351-370 Theme I, inversion of measure 2, C major
- mm. 371-379 accompaniment figure, C major (iv - I)

With this change to sonata form in Opus 60 Brahms ends the opus as it began. Not only are the opening and closing movements similar in form, but they are also similar in length (Opus 60/I: 326 measures, Opus 60/IV: 379 measures) and tempo (Opus 60/I: Allegro non troppo, Opus 60/IV: Allegro comodo). Furthermore, unity in the first and fourth movements is achieved in a similar way: by fashioning new melodic ideas out of previous ones, causing many ideas in the movement to be similar. In the first movement, the descending half step from the opening theme is the basis of many subsequent themes and melodic materials. In the finale it is not the opening

melody but rather its accompaniment from which several themes and ideas are derived. The third to seventh pitches of the eighth-note accompaniment of Theme I (m. 1) are the source material for Themes II and Y, as well as for motivic accompaniments and melodic augmentations. Example 51 compares these pitches of the accompaniment to Themes II and Y.

EXAMPLE 51. A comparison of (a) the accompaniment figure, m. 1, (b) Theme II, m. 55, and (c) Theme Y, m. 120



The accompaniment is not only related to subsequent themes but also to the theme it accompanies (Theme I). The third to eighth pitches of the accompaniment are similar in shape to the third to eighth pitches of Theme I (Example 52). Consequently, it was an easy thing for Brahms to alter the Theme I accompaniment during the false reprise and make it an exact diminution of the opening of Theme I (mm. 188-190). The similarity between the accompaniment figure and Theme I is even clearer when both consist of quarter notes and both are placed in the same part of the bar. This happens in the Coda in measures 328-331 and 337, as Theme I is followed by the accompaniment.

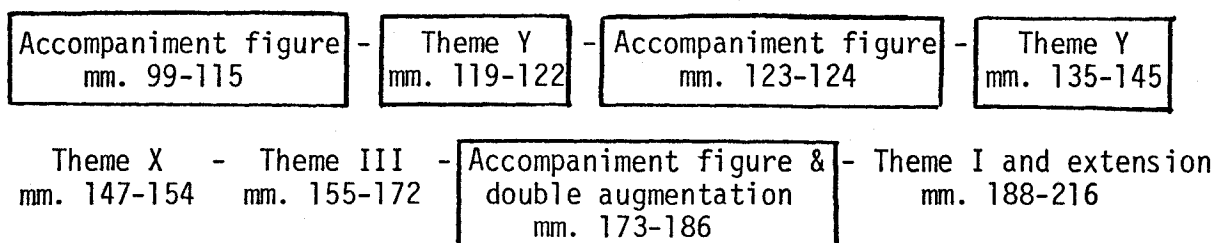
EXAMPLE 52. A comparison of (a) the accompaniment figure, m. 1, and (b) Theme I, mm. 1-2



Besides unifying several themes, the accompaniment figure also provides unity in the Development and Coda by its frequent use. It functions in these sections as either melody or accompaniment. The opening of the Development (mm. 99-114) alternates sections of overlapping (mm. 99-100 and 107-108), then successive (mm. 103-106 and 111-114) figures from Theme I which accompany the opening descending third. Soon after there is another passage of overlapping accompaniment figures which accompany the descending third (mm. 127-130), but this time the figures are inverted. In Theme Y, which first occurs in the Development, the accompaniment figure is melodic and augmented (mm. 120-122 and 138-145). Part of the second presentation of Theme Y is accompanied by a doubly augmented version of the accompaniment figure in the viola and cello (mm. 138-142). Similarly, in measures 173-182 of the Development, the right hand of the piano repeats part of the accompaniment figure and is accompanied by a doubly augmented version of the figure in the strings. The strings return to a once augmented figure in the following three measures (mm. 183-185). Notice the progression of materials in the Development and the prominence given to those ideas

connected with the accompaniment figure (Figure 39).

FIGURE 39. Use of Materials in the Development



Fifty-six measures are based on the accompaniment figure, forty-two on Themes I, III, and I. With all this emphasis on the accompaniment figure, it is interesting that Brahms decided to change the accompaniment during the false reprise of Theme I (mm. 188 ff.) as well as during Theme I of the Recapitulation (mm. 217 ff.).

In the Coda as well the accompaniment figure and its derivatives are present. Theme Y occurs in measures 337-338, 343, and 371-373; repetitions of part of the accompaniment are stated in measures 336-337 and 340-341; the accompaniment itself (though changed to C major) returns in measures 351-371; an augmentation of the figure appears in measures 351-359 (piano left hand) and measures 371-373 (violin/viola); and a doubly augmented version of the accompaniment is stated in measures 374-376 (violin and viola). The prominence of the accompaniment figure, its flexibility of function, and its use as the basis for other materials provide the movement with its most important means of unity.

There are other means of unity, however. For example, Brahms unifies the materials already mentioned as well as some additional materials by changing their original order and by using materials together which he

previously kept separate. Figure 40 compares the measure numbers in the Coda to those where the various ideas originated. Notice that most of the ideas are in a new order and that some of the melodies are matched with different accompaniments.

FIGURE 40. The reordering and combining of materials in the Coda

Coda	Original Material
328	Exp. Theme I (mm. 1 ff,)
335	
336	Dev. Melody - m. 120
337	
340	Dev. mm. 117-120
343	
344	Dev. Melody - mm. 117-118
345	
346	Dev. mm. 151-154
349	
351	Exp. mm. 21-26
356	
357	Exp. Melody - new
358	
359	Exp. mm. 29-34
364	
371	Dev. Melody - mm. 136/174-175
376	

Accompaniment - mm. 27-28 (same rhythm by descending pitches)

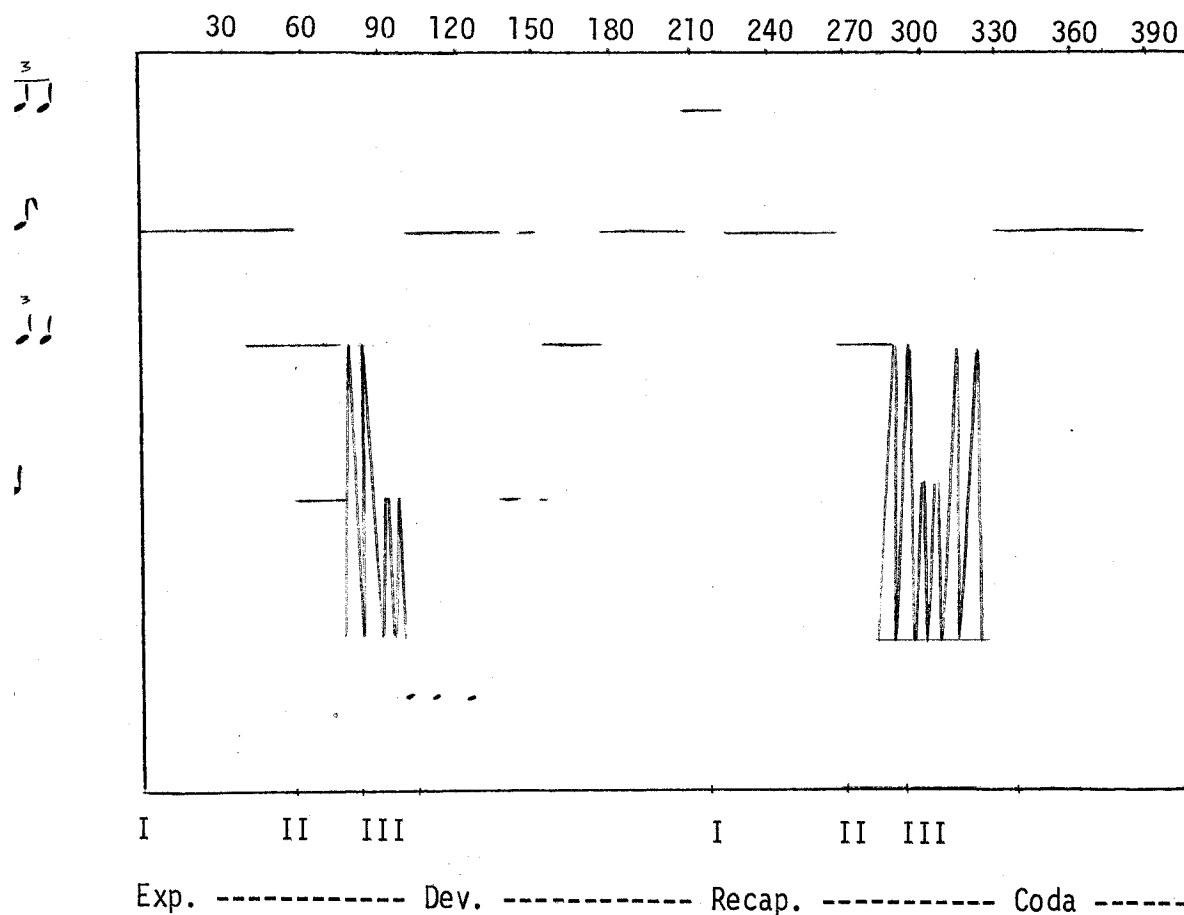
Accompaniment - mm. 135-136

The purpose of the Coda is to bring eight melodic ideas together that have been used at various places throughout the movement: Theme I, the Theme I accompaniment, a repetition of part of the Theme I accompaniment, Theme Y, Theme X, the chromatic scale, the rhythmic idea of measures 27-28, and the doubly augmented accompaniment figure.

Another means of unity occurs in the Exposition and is both rhythmic and intervallic. It is similar to the Coda since it oversteps thematic lines, but it differs in that it is not a collection of previously used material. The quarter-note triplets, which are also broken chords, occur first in measure 43. Though they seem nothing more than a cadential figure for Theme I at this point, they develop into much more. In measures 51-54 they are the transition to and then (mm. 55-72) the accompaniment for Theme II. After continuing as accompaniment throughout Theme II, they form the transition to Theme III in measures 73-74. They then alternate with the melodic phrases of Theme III from measures 75-95. Thus this single figure, which consists of quarter-note triplets and broken chords, unifies all three themes of the Exposition. The triplets are conspicuously absent in both the Development and the Coda. It is interesting that the prominent accompaniment figure also contains broken chords, though they are neither quarter-note triplets nor descending.

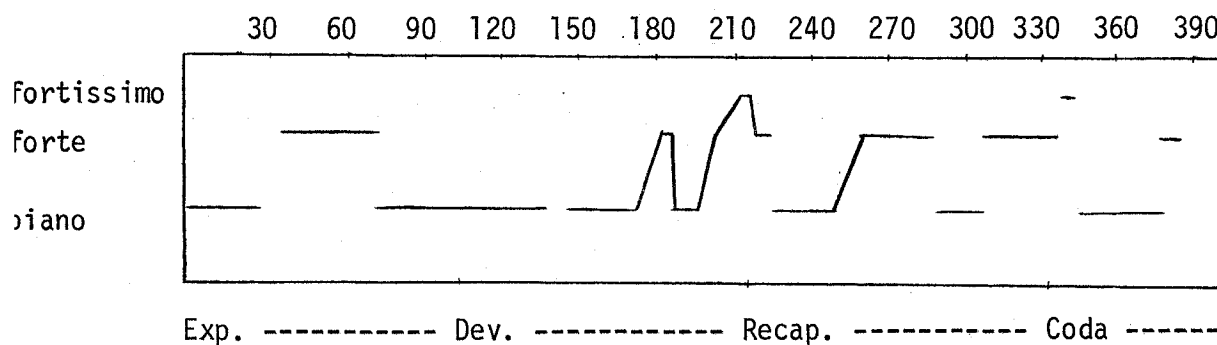
Since unity in the movement is accomplished primarily by means of the material--its similarity, its reordering and combining, and its overlapping of thematic and sectional bounds--variety occurs in such areas as rhythm, dynamics, and texture. An overview of the rhythms of the movement shows that variety is achieved by the alternation of four basic rhythmic groups: half notes, quarter notes, quarter-note triplets, and eighth notes (Figure 41).

FIGURE 41. Rhythmic Variety in Opus 60

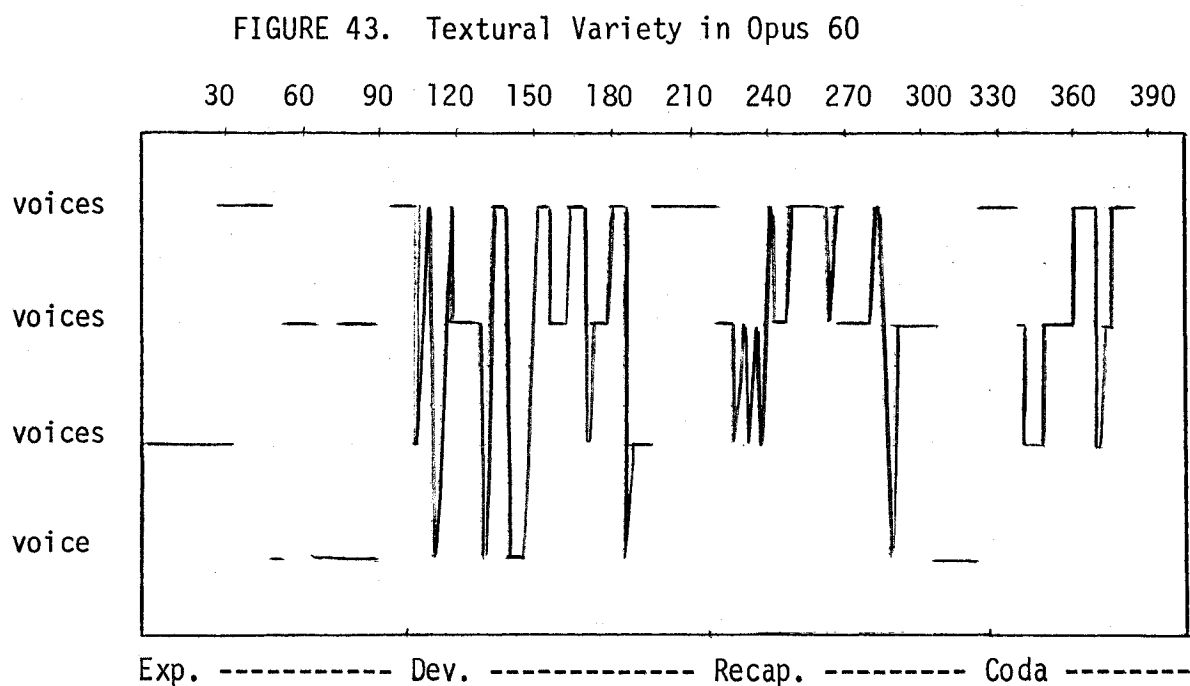


Dynamic variety occurs in the movement primarily with the alternation of piano and forte (Figure 42).

FIGURE 42. Dynamic Variety in Opus 60



Changing textures also provide variety in the movement, as there is an alternation between thinner and fuller textures depending on the number of voices used (Figure 43).



Though there are several passages in the movement that have climaxes and points of relaxation simultaneously in all three areas (rhythm, dynamics, and texture), none is clearer than the passage leading into the Recapitulation and the beginning of the Recapitulation itself. Here we find the fastest rhythm of the movement, one of only two instances of fortissimo, and the longest sustained use of the full ensemble.

Variety also occurs among the various presentations of each theme, though in differing amounts. Between the two statements of Theme II (mm. 55-74 and 271-290) there is only a key change and a slight change of instrumentation. Theme X in its four brief states offers a little more variety,

with changes of key, articulation, and instrumentation (mm. 117-118, 133-134, 151-154, and 344-350). Of the four statements of Theme III (mm. 74-95, 155-172, 293-310, and 311-327) the keys are E^b major, G major, C major, and C major, respectively. The second statement of Theme III differs from the other statements by its accompaniment, the change in its interjected figure, and its extension of the four measure phrases into six. The fourth statement, which is incomplete and directly follows the third statement, supplies important contrast to all previous statements both instrumentally and dynamically. Between the two full statements of Theme Y (mm. 120-122 and 138-145) there are contrasts of key (A minor - B minor), instrumentation, and texture. However, statements of Theme I supply the greatest variety (Figure 44).

FIGURE 44. Variety among the Four Theme I Statements

	<u>Key</u>	<u>Dynamic</u>	<u>Register</u>	<u>Instrumentation</u>	<u>Accompaniment</u>
mm. 1-26 [Exp.]	Cm	piano	f ^{#1} - e ^{b3} (vln melody)	melody - vln accomp. - pf	recurring acc. figure
mm. 188-203 [false reprise]	Bm-Dm	piano	a [#] - c ² (vln melody)	begins melody - vln accomp. - pf	similar to ori- ginal acc., mm. 189&197 from the
mm. 216-224 [Recap.]	Cm	forte	G - a ^{b3} (strings)	melody - full strings accomp. - pf	new acc., broken octaves - augmer- tation of acc.fi
mm. 225-235 [Recap.]	Cm	piano	f - f ³ (vln/vla)	mel. - vln/vla acc. - pf/vlc	original acc. figure
mm. 236-242 [Recap.]	Cm	piano	B ¹ - c ³ (all parts)	counterpoint in all parts	new acc.-derived from melody
mm. 328-332 [Coda]	CM	forte	d - a ^{b2} (vln/vla)	mel. - vln/vla acc. - pf/vlc	new broken chord acc.

Variety also results from the character changes of Themes I and III between the Exposition and the Recapitulation. Theme I is changed from subdued and mysterious to broad and forceful. Theme III is transformed from quiet and chorale-like to heroic and imperative.

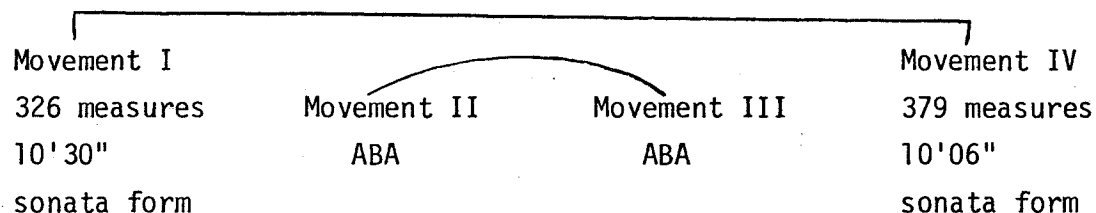
Unity is achieved in the movement by the use of the accompaniment figure in Themes I, II, and Y; the prominence given to the accompaniment figure; the reordering and combining of various materials, especially in the Coda; and the use of the same triplet figure in connection with all three themes of the Exposition. These elements are balanced by the rhythmic, dynamic, and textural variety in the movement, as well as by the variety which occurs between the various statements of the themes.

Conclusion

Unity and Variety in Opus 60, Considered as a Whole

As in the previous piano quartets, Brahms not only supplies the individual movements but also the work as a whole with unity and variety. Unity in the work is achieved between movements one and four, which are in the same form and are very similar in length and performance time, and between movements two and three, which are in the same form (Figure 45).

FIGURE 45. Similarities between movements I and IV,
II and III



There is further similarity in the forms of the inner movements, since both B's are followed by brief Developments which use the movement's opening theme.

Even though the use of keys in the individual movements provides a balance of unity and variety, the opening keys of the movements provide a sense of unity within the work as a whole (Figure 46).

FIGURE 46. The Use of Keys in Opus 60

Movement I: Cm - E^bM, E^bm - BM - GM - G pedal, A^bM - Cm - GM - CM - Cm

Movement II: Cm - FM ----- Cm - CM

Movement III: EM - BM ----- EM

Movement IV: Cm - E^bM, Cm - Am - GM - Bm - Dm, Cm - CM

Another related means of unity in the work is the tonal balance that the second movement provides for the first (see pages 130-131).

The arrangement of the tempi in the work is interesting and provides variety when compared to the other piano quartets or to other four-movement works in general. The progression is Allegro non troppo, Allegro, Andante, Allegro comodo. The fastest movement is the second, not last, as one might expect, causing the greatest contrast of tempo to be between the inner movements. Dynamically the climax of the work is in the second movement as well (Figure 47).

Though the overall tempi provide variety, there is not an extensive amount of rhythmic variety or any sense of rhythmic progression throughout the work. There are no tempo changes within movements to provide added variety, and the rhythmic values used in the themes are not especially distinct, since most use quarters and eighths. Yet, the underlying rhythms

FIGURE 47. Dynamics in Opus 60

	<u>Begins</u>	<u>Ends</u>
Movement I:	forte then immediately piano	piano
Movement II:	forte	fortissimo
Movement III:	forte	pianissimo
Movement IV:	piano	forte

of the accompaniments of the movements do provide variety. In the second and fourth movements, for example, there is an almost constant undercurrent of eighth-note activity. This activity of the second movement propels the work forward after the very deliberate first movement. The absence of the eighths in the third movement provides a release and relaxation, while the slow syncopation results in a sense of hesitancy. As the undercurrent of eighths is resumed in the finale, so is the forward motion and the feeling of urgency. Though the fourth movement parallels the first in form and size, it is related more to the second in mood and general function.

A further parallel between the second and fourth movements occurs in their extensive use of the piano. In the second movement, however, it is almost exclusively thematic, whereas in the fourth movement it is almost exclusively accompanimental. The first and third movements both have a more balanced instrumentation, though in the first movement the piano and strings are often kept separate, while in the third they are highly integrated.

Thematic and motivic similarities between movements also furnish the work with unity. These similarities are primarily between movements one and

two, three and four. The opening themes of the first and second movements make much use of half steps: descending half steps in the first movement, ascending ones in the second. In fact, all the themes of the first movement begin in descending motion while all those of the second movement begin ascending (except for the opening octave of Theme I) (Example 53).

EXAMPLE 53. (a) Descending themes of movement one, and
(b) Ascending themes of movement two



The opening themes of movements three and four, on the other hand, begin with two descending major thirds and make much use of thirds throughout their themes (Example 54).

EXAMPLE 54. Opening themes of (a) movement three and
(b) movement four



As the opening descending third of the fourth movement is used in the Development, it is even easier to see the similarity between the opening themes of movements three and four. Of the other themes which use thirds,¹⁸ part of the second theme of the fourth movement is also similar to the opening of Theme I of the third movement (see Example 55 for both instances).

EXAMPLE 55. Similarity between (a) the opening theme of the third movement, and (b) mm. 110-116 of the fourth movement Development; and between the opening third movement theme and (c) the second theme of the fourth movement, mm. 54-58

(a)

(b)

(c) vln. vla.

The work as a whole is balanced. There are areas which unify the work, those which provide variety, and those which are balanced. The main means of unity in the work occurs by using similar motives. Some variety occurs with the changing of tempi and dynamics throughout the work, though

¹⁸This use of thirds, especially descending thirds, is not limited to this opus, but "permeates Brahms's melodic writing. In varying degrees of prominence, and with a wide range of emotional connotations, more or less extended chains of falling minor and major thirds inflect the melodic line and sometimes the bass of at least twenty songs and more than a dozen major instrumental works." Jacobson, *The Music of Johannes Brahms*, p. 149.

a broader sense of variety occurs with the contrast of underlying rhythms between the movements. In the areas of harmony and instrumentation there is a balance of unity and variety. The movements of this work are most important as they work together, balancing each other in various areas. "This work is so highly organized that the movements do not stand on their separate merits, but on their place in the whole scheme."¹⁹

¹⁹Tovey, Essays in Musical Analysis, p. 209.

CONCLUSION

Three major observations need to be made with regard to Brahms's treatment of unity and variety in the three piano quartets. First, there are at least four different ways Brahms balances features of unity and variety: 1) by using one strong feature of unity against one strong feature of variety; 2) by using one strong feature of either unity or variety against an abundance of less significant areas; 3) by using no strong feature of unity or variety, but several less significant features against each other; and 4) by using a certain feature or features to provide both unity and variety. Strong features of either unity or variety include melodic materials and motives, form, harmony and rhythm. Weak or less significant features include instrumentation, dynamics, texture, phrasing, etc.

In order to measure more accurately the balance between features of unity and variety, two assumptions have been made. 1) The degree of strength of a particular feature, whether unity or variety, can be determined by the number of features needed to balance it. 2) The more obvious or easily discernible a particular feature, the greater its strength. Both assumptions are demonstrable in Opus 25/I. The balance in the movement is primarily between unity of materials and a free use of form. Since the similar materials are very obvious, and a multitude of varying features are added to that of form, the unity achieved by way of the materials is stronger than the variety achieved by the form. In Opus 26/III whose primary balance is also between unity of materials and a free use

the form is the stronger of the two since it alone provides variety while many features of unity are used in connection with the materials. (See Figures 48a, 48b, and 48c for a review of the means of unity and variety in each movement, and the category [#1 - 4] which best describes Brahms's balancing of unity and variety in each movement.)

Second, even though each movement has its own individual characteristics, there are several tendencies which emerge in Brahms's treatment of unity and variety. First, when freedom results from Brahms's peculiar use of form, this freedom is balanced by unifying the materials within that form. The form can either be different from the classical norm or have some outstanding feature of variety. In Opus 25/I an expanded and slightly altered sonata form is balanced by similar thematic materials. Though there are other means of variety, the treatment of the form is the most important. In the last movement of Opus 25, when the form is sectionalized by rests, closed themes, and a lack of development, the movement is unified by similarities between the themes. In the Scherzo and Trio movement of Opus 26 the variety achieved by using two different sonata forms is balanced by similarities between two themes in particular, as well as by the use of motives. In every movement of the piano quartets in which the form provides variety, the materials in that form are unified (see also Opus 26/II and Opus 60/I). Another tendency in Brahms's work is the use of rhythm to provide both unity and variety. In the third movement of Opus 25, which has no outstanding feature of either unity or variety, the rhythm provides contrast by distinguishing between the themes and unity by balancing the distinct rhythms. Similarly, in the fourth movement of Opus 25, the rhythms provide the main contrast between the themes but also

FIGURE 48a. Unity and Variety in Opus 25

	UNITY	VARIETY	CATEGORY
25/I	Similar thematic materials (some obvious, some not) Unifying Motive X	Sonata form [Expanded by 1) large number of materials, and 2) deve- loping themes outside the Develop- ment. Altered harmonically] Instrumentation, texture, dynamics Varied presentations of Theme Ia Rhythmic changes	1
25/II	Similar rhythms between all themes Continuing triplet rhythm	Tempo change Changes of mood, texture, dynamics, and phrasing between themes Unexpected harmonic procedures within themes	2
25/III	Slight pitch similarity between two themes Similarities between Ths. I-III and II-IV (phrasing, instrumen- tation, harmonic language) Rhythm - symmetrical balanced -----	Tempo change Rhythmic changes Recurring themes altered Rhythm - distinguishes between themes - wide variety	3(4) 1(4)
25/IV	Similarities between themes: pitch, movement, phrasing, mood harmony Rhythm - definite progression ----- of rhythms	Form - sectionalization by rests, closed themes, lack of development Rhythm - distinguishes between themes	

FIGURE 48b. Unity and Variety in Opus 26

	UNITY	VARIETY	CATEGORY
26/I	Similar materials Theme Ia motive(s) in themes, accompaniments, transitions Development unified thematically, harmonically, rhythmically Rhythm - identical rhythms in two ----- Rhythm - six distinct rhythmic patterns in themes, two rhythmic types in themes	Abundance of materials which contrast in rhythms, textures, dynamics, and instrumentation	1(4)
26/II	Main motive throughout in various forms Integration of materials	Rondo form - contrasting members Timbre Secondary themes contrast main theme in key and instrumentation Wide rhythmic range Altering recurring themes Phrasing	2
26/III	Similarities between Scherzo & Trio themes (rhythm, pitch, dynamics, instrumentation, use in Dev/Coda) motives rhythms	Form - merger of Scherzo and Trio and two sonata forms	2
26/IV	Use of counterpoint Similar secondary themes rhythm, mood, instrumentation Use of motives (primarily in As) Similar transitions	Instrumentation Harmony Theme I contrasts secondary themes	3

FIGURE 48c. Unity and Variety in *Opus 60*

	UNITY	VARIETY	CATEGORY
60/I	Materials limited source of materials integration of some materials Motives	Sonata form (deviations of key and themes) Harmonic avoidance of C minor Between Themes I-II, Theme I pre- sentations, Theme I and derivatives	1
60/II	Harmony (overall) ----- Rhythm (overall) ----- Instrumentation (overall) ----- Motives	Harmony (specific) Rhythm (specific) Instrumentation (specific) Articulation, dynamics, phrasing	4
60/III	Overall rhythmic progression Between themes rhythm (Th.II melody, Th.I texture) syncopated rhythm thirds Within themes Th.I - harmonic procedures Th.II - syncopation, texture, chromaticism, harmonically stable	Overall keys, themes Between themes rhythm (Th.I melody, Th.II texture) phrasing, dynamics Within themes Th.I - rhythm of melody, phrasing - varied statements Th.IIa/IIb - instrumentation, texture, dynamics	3/4
60/IV	Similar materials accompaniment figure and themes quarter-note triplets in Exposition Rearranging and combining of mate- rials in Coda	Rhythm Dynamics Texture Theme I - varied statements	2

provide a sense of unity, since they divide themselves into several sections that steadily increase in activity. Other movements in which rhythm provides both unity and variety are Opus 26/I and Opus 60/II. A third tendency noticeable in a survey of the movements is that Brahms's favorite means of unity is thematic and motivic similarities, and that his favorite means of variety are rhythmic changes, contrasts between themes, and the alteration of recurring themes.

The third major observation with regard to Brahms's treatment of unity and variety is that there is a relationship between the forms Brahms uses and the particular balance of unity and variety. Movements in sonata and rondo forms use stronger means of unity and variety than movements in ABA forms. Of the four movements in sonata form (25/I, 26/I, 60/I, 60/IV), the first three have one strong means of unity and variety and the fourth has strong unity. Of the three rondo movements, Opus 25/IV has strong means of both unity and variety, Opus 26/II has strong unity and Opus 26/IV is neither strongly unified nor varied (this movement is not highly successful, perhaps for this reason). Of the four ABA movements (not including Opus 26/III since it uses two sonata forms), Opus 25/III, Opus 60/II, and Opus 60/III all use less significant means or a common means for both unity and variety. The only exception is Opus 25/II. The reason for such a relationship between the forms and the handling of unity and variety seems obvious. The more complicated the form, the greater the need for a strong, forthright, sometimes easily discernible means of unity and variety. In fact, in five of the eight movements in sonata or rondo form, the form itself is further complicated and becomes the main means of variety. Forms which are less complicated are not in need of the strong, forthright means

of unity and/or variety. With the exception of Opus 25/III, the balance of unity and variety is the most difficult to discern in movements with less complicated forms. Especially is this true in Opus 60/III.

Finally, the piano quartets show that Brahms was continually making adjustments to obtain the proper balance in a movement or within a work. The selection of keys, tempi, dynamics, movement length, forms, and means of unity and variety, all contributing factors to the overall sense of pacing and climax of the work, are adjusted with each quartet. In Opus 25 the overall pacing relaxes from the first to the third movements and then suddenly increases in the final movement as a result of tempi, dynamics, forms, and the treatment of unity and variety. The first three movements progress from stronger to weaker means of unity and variety and then back to the stronger in the final movement. The entire opus represents a descending dramatic curve from movements one to three and then a quick ascent with movement four, pointing to the final movement as the climax of the work in many ways.

In Opus 26 the movements are of equal importance. They are equally complex in form and weight since the movements are either in sonata or rondo forms, or use sonata elements, and vary little in performance times. In Opus 60 the movements are complementary rather than competitive. The return to the use of simpler forms in the inner movements and more varied performance times places the emphasis on the outer movements which are both in sonata form and have similar performance times and tempi. The emphasis is not on the final movement, as in Opus 25, nor is it equally shared between the movements, as in Opus 26, but rather is placed on both the first and final movements. In the unity and variety as well, the

outer movements have strong means and the inner movements less strong.

See Figure 49 for a review of tempi, forms, keys, categories of balancing the unity and variety, and performance times of the movements of all three piano quartets.

FIGURE 49. Overview of the Piano Quartets

<u>Tempi</u>	<u>Form</u>	<u>Key</u>	<u>Unity & Variety Category</u>	<u>Performance time</u>
Opus 25	Allegro	G minor	1	13'55"
	Allegro ma non troppo	C minor (ends C major)	2	8'40"
	Andante con moto	E ^b major	3(4)	10'00"
	Presto	G minor	1(4)	8'20"
Opus 26	Allegro non troppo	A major	1(4)	12'15"
	Poco Adagio	E major	2	11'08"
	Poco Allegro	A major	2	11'20"
	Allegro	A major	3	10'31"
Opus 60	Allegro non troppo	C minor	1	10'30"
	Allegro	C minor (ends C major)	4	4'22"
	Andante	E major	3/4	9'17"
	Allegro comodo	C minor (ends C major)	2	10'06"

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