

Analysis Project 2

TOPIC: Brahms symphonic movement

Brahms, Symphony no. 2, III. Allegretto grazioso (pages 159-163)

I. Form:

- a. Create a timeline diagram showing the formal organization of this movement, including the **major sections** and the **internal form** of these major sections.

- For example, the A section runs from measures 1-32 and has three internal parts; create and label bubbles for each of these. (Pay particular attention to the tempo indications that Brahms gives.)

- b. What is the **overall large-scale form**? (show this in your timeline somewhere)

II. Motivic analysis:

Let the oboe in measures 1-2 equal motive x. Let the oboe in measure 4 equal motive y.

- a. Describe in detail how the B section relates to the A section motivically. In what specific ways have the motives been transformed? (consider pitch, rhythm, meter, tempo, articulation, etc.)
- b. How does the violin part in measure 51 (rehearsal A) relate motivically to motive x?
- c. In what instrument does a motive appear in measure 79 (at rehearsal B)? In m. 83?
- d. Describe in detail what is happening motivically in measures 114-125 (at rehearsal C) (focus on lower voices)
- e. Describe in detail how the music at the *Presto ma non assai* (particularly in measures 132-135, top flute part) relates to the A section motivically
- f. How does the music in measures 172-190 relate to the music at m. 79? How does it differ?
- g. How would you describe what happens to motive x in measures 233-236 (in oboe part)?

III. Analysis and short answer

- a. How is the initial 8 measure phrase (at the very beginning) extended to 10 measures?
- b. Analyze measures 23-32 in the score with roman numerals. What technique does Brahms use to vary this thematic idea?
- c. What are some good terms to describe what happens in measures 40-50?
- d. How does Brahms blend together the two major sections that meet near the Tempo primo in measure 107? In other words, how does he blur this formal boundary? (listen to the oboe)
- e. Brahms reharmonizes his main theme at the Tempo primo in m. 107. Analyze the chords used in measures 107-110, using Roman numerals if possible.
- f. Brahms does not restate his main theme in the home key at the Tempo primo in m. 194 (at rehearsal E). What key or keys does he suggest here? Where does the home key return?
- g. How is the return of the main theme in measure 219 prepared?
- h. Analyze measures 225-228 in the score.