



MTO 23.1 Examples: Cubero, Inwardness and Inner Melodies

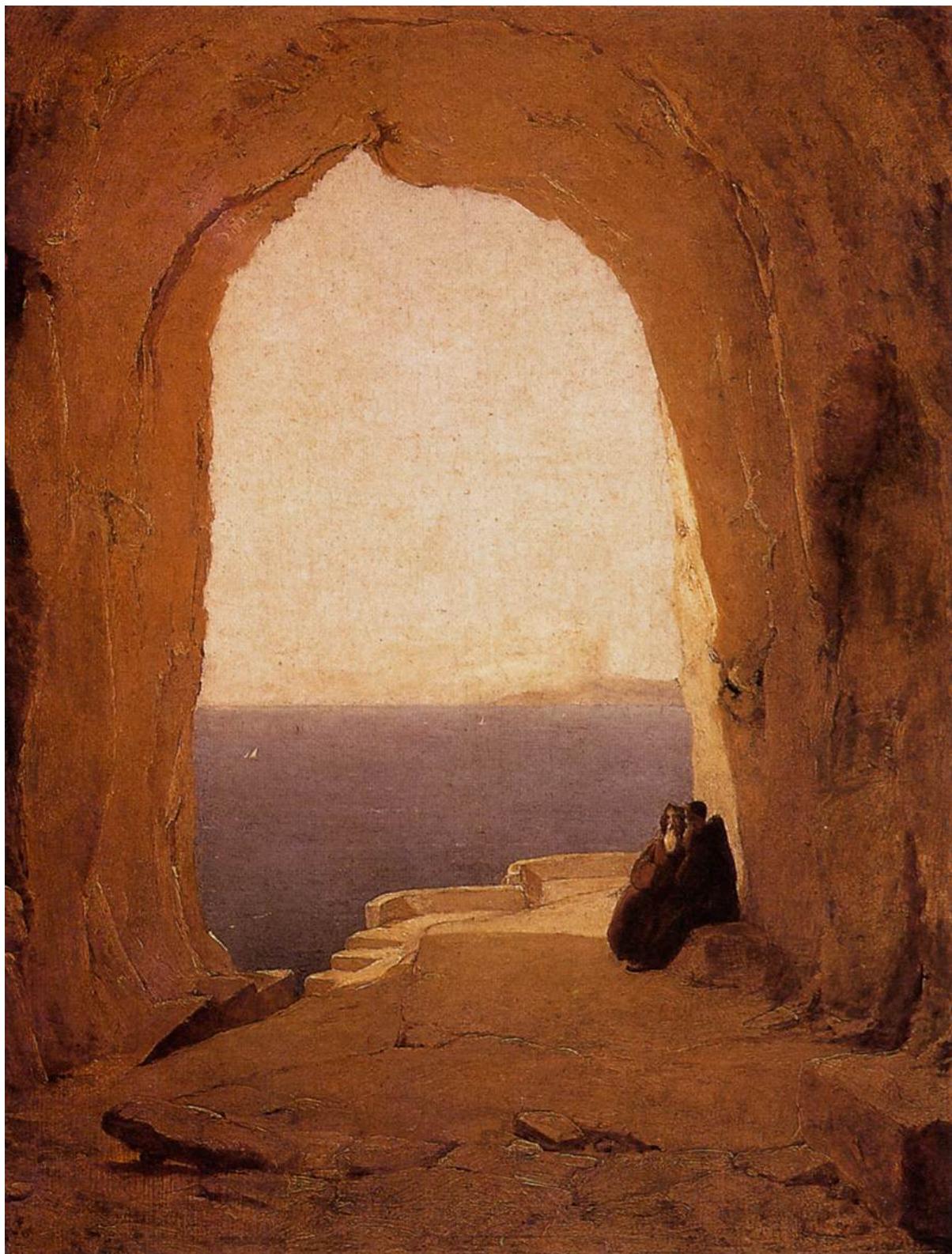
(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mto.17.23.1/mto.17.23.1.cubero.php>

Figure 1. Willy von Beckerath, *Brahms am Flügel*, 1896



Figure 2. Framing of the horizon in Romantic paintings

a. Carl Blechen, *Grotte am Golf von Neapel*, 1829



b. Caspar David Friedrich, *Klosterruine Oybin*, 1835



4,3,9,

Example 1. Brahms, Intermezzo in E-flat major, op. 117 no. 1

a) Opening phrase
Melody is enfolded

b) Closing phrase
Inner voice follows canonically

50
51
52
53
54

Melody is enfolded

Inner voice follows canonically

Melody becomes enfolded and diffused

rit.

expressivo

rit.

p

dolce

dim.

p

pp

Example 2. Brahms, Rhapsody in B minor, op. 79 no. 1

a

b.i. b.i. continuation b.i. b.i. continuation

30 <> <> 34 <>

B section

b

Basic idea dissolves

88

fp p dim. ril. mp molto dolce express. etc.

93 Continuation⇒Enfolded melody

c

Basic idea dissolves

222

226 leggiere

Theme becomes enfolded

Theme fragments

231

poco a poco ritardando

234

dim. poco a poco

Theme fragments

234

dim. poco a poco

Table 1. List of Brahms's piano pieces with an enfolded melody

Work	Section(s) where the melody becomes enfolded
Piano Sonata in C major, Op. 1, I	Secondary theme of the exposition (quiet)
Ballade in D major, Op. 10/2	Coda (recessive)
Ballade in B major, Op. 10/4	Middle section and ending (recessive)
Capriccio in F-sharp minor, Op. 76/1	Coda (recessive)
Capriccio in B minor, Op. 76/2	Coda (recessive)
Intermezzo in A minor, Op. 76/7	Suffix to the middle section (recessive)
Rhapsody in B minor, Op. 79/1	Middle section (quiet) and coda (recessive)
Intermezzo in E minor, Op. 116/5	Ending (recessive)
Intermezzo in E major, Op. 116/6	Opening section (quiet)
Intermezzo in E-flat major, Op. 117/1	Opening section and at the end of the middle section (recessive)
Intermezzo in A major, Op. 118/2	Suffixes to the opening and closing sections (recessive)
Romanze in F major, Op. 118/5	Opening section (quiet) and closing section (recessive)

Example 3. Brahms, Waltz in D minor, op. 39 no. 9

a) Score (two-hand version)

Score (two-hand version) measures 1-20. Dynamics: *p*, *espressivo*; *cresc.*; *p*. Measure 20 ends with a repeat sign and the instruction *Rondo*.

b) Voice-leading sketch

Voice-leading sketch measures 1-5: Cover, reaching over. Chords: G: I, II, V. Key signature: d: I — I[#]

Voice-leading sketch measures 9-17: reaching over. Chords: G: V, VI, II⁷, V⁶, I, IV, V. Key signature: d: I[#] —

Example 4. Brahms, Intermezzo in E minor, op. 116 no. 5

A 1 Cover follows 5th 9 2.

V: I⁶ II⁶ V⁷ (I⁶ II⁶ V⁷) I V

Digression 12 16 20 24 28

3rd 5th

V 8/5 - - 8/5 - - 9/7 - - 8/7 - - 8/7

A₁ 28 Cover 32 36 Enfolded Melody

follows 4th

V 8/7 - 9/7 - 4/7 - IV III II V⁴/3 - 8/7 - I

Example 5. Brahms, Ballade in G minor, op. 118 no. 3, mm. 32–72

32

37 *dim. molto*

B section Antecedent

41 *pp una corda*

45 Consequent

Consequent dissolves...

Fragment from opening section

53 *dolce*

57 Antecedent

61 Consequent

Consequent dissolves...

69 *rit.* *dim.*

Example 6. Brahms, Piano Sonata no. 1 in C major, op. 1, first movement, exposition

a

1 9 17 27 34 37 39 51 59 75

b

1 9 17 27 34 37 39 51 59 75

c

1 9 17 27 34 37 39 51 59 75

Annotations:

- Section a:** I, V, I⁽⁵⁾, - (6), VII⁷, III⁴, VI, V⁶_{4,5}.
- Section b:** I, II⁵ V, AII⁶ (I⁵), - (5), IV⁶ V, V I, E: #IV⁶, V IV⁶ — V⁷ I = A: V, I⁶, II⁽⁶⁻⁵⁾⁻⁵, V⁶_{4,5}, I C: VI V⁶ = 5.
- Section c:** E: V⁷, IV⁶_{4,5} V⁷, IV⁶ V⁷, IV⁶ V⁷, V⁷ I.
- Technical annotations:**
 - Measure 17: TR
 - Measure 27: reaching over
 - Measure 34: Dominant-lock
 - Measure 37: Caesura-fill
 - Measure 39: S (Antecedent) Inner-voice ⇒ New Melody
 - Measure 51: Melody is enfolded (Consequent)
 - Measure 59: Melody is enfolded (Consequent)

Example 7. Brahms, Intermezzo in A minor, op. 76 no. 7

The musical score consists of five systems of staves, each containing multiple voices or parts. Measure numbers are indicated at the top of each system. Performance instructions and dynamics are written above and below the staves. Key changes are marked with Roman numerals (I, II, III, IV, V, VI) and sharps/flat symbols. Measure 1 starts with a dynamic of $\frac{4}{4}$ time signature. Measures 1-12 show a complex harmonic progression with frequent key changes and dynamic shifts. Measure 13 begins with a dynamic of $\frac{3}{4}$ time signature. Measures 14-17 show a continuation of the harmonic exploration. Measure 18 begins with a dynamic of $\frac{2}{4}$ time signature. Measures 19-22 show a continuation of the harmonic exploration. Measure 23 begins with a dynamic of $\frac{3}{4}$ time signature. Measures 24-27 show a continuation of the harmonic exploration. Measure 28 begins with a dynamic of $\frac{2}{4}$ time signature. Measures 29-32 show a continuation of the harmonic exploration. Measure 33 begins with a dynamic of $\frac{3}{4}$ time signature. Measures 34-37 show a continuation of the harmonic exploration. Measure 38 begins with a dynamic of $\frac{2}{4}$ time signature. Measures 39-42 show a continuation of the harmonic exploration. Measure 43 begins with a dynamic of $\frac{3}{4}$ time signature. Measures 44-45 show a continuation of the harmonic exploration.