The LAST GRAND ASSIGNMENT IN MUS 212 (worth 3 homework assignments)
Due Thursday, May 6

In a concise essay, answer the following questions about Brahms's Intermezzo in A Major, Op. 118 (1892) in relation to Leonard Bernstein's *The Unanswered Question* lecture series. (Ironic title, wasn't it? ;))

[1] What are the inherent expectations built into Op. 118, No 2, in terms of its historic/stylistic context?
- -The overall form & tonal structure
- -The component sections
- -Musical phrases within each section

[2] Is the piece built around a basic musical "phoneme"/motif on which the entire composition is built? If so, what are the component ideas? In how many ways, on how many levels, does (do) this (these) "musical phoneme(s)" manifest itself (themselves)?

[3] Are there any "musical metaphors" ["this is that"] in the piece relating to a simple idea?
Does the piece build on transforming/developing a primal musical motif?
What kinds of transformations are at play?
- -repetition
- -inversion
- -deletions
- -augmentation
- -diminution
- -fragmentation
- -sequencing
- -interval expansion
- -conjoining (a.k.a. elision)
- -textural contrast (accompaniment types)
- -melodic imitation in a contrapuntal context
- -rhythmic syncopation/hemiola
- -strategic dissonances and their resolutions

Where in the piece does any of this happen?

[4] How is the piece put together formally? How do the sections relate to each other? How does underlying tonality (key areas) affect the structure/architecture [i.e. "form"] of the composition?

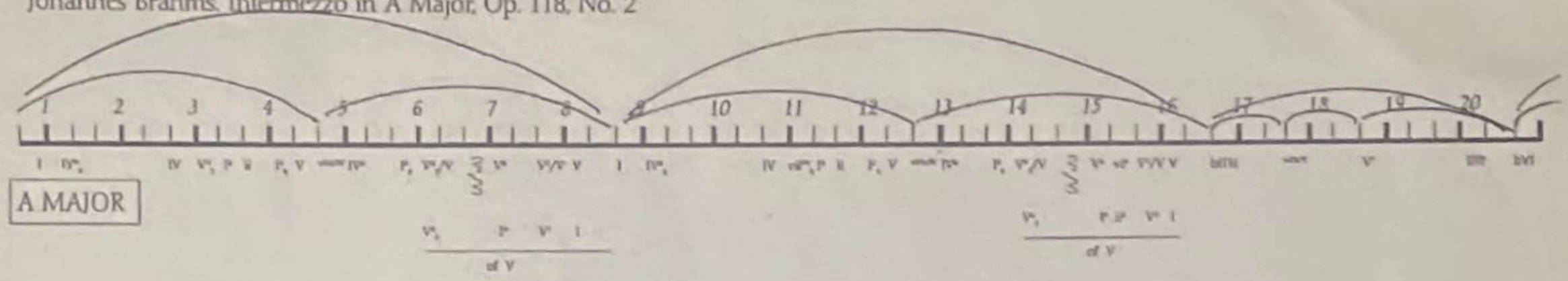
[5] Other Repetitive elements/patterns?

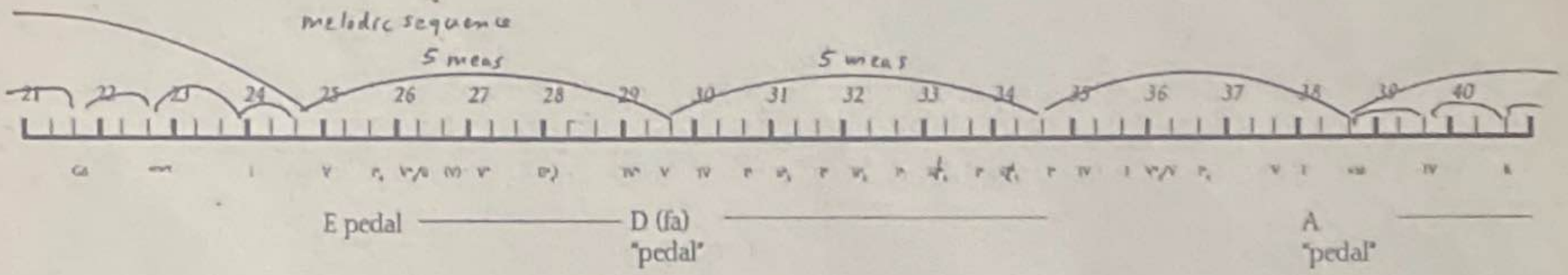
- Melodic elements
- Rhythm patterns
- Harmonic rhythm patterns
- Cadence patterns
- Phrase patterns
- Upbeat; downbeat patterns

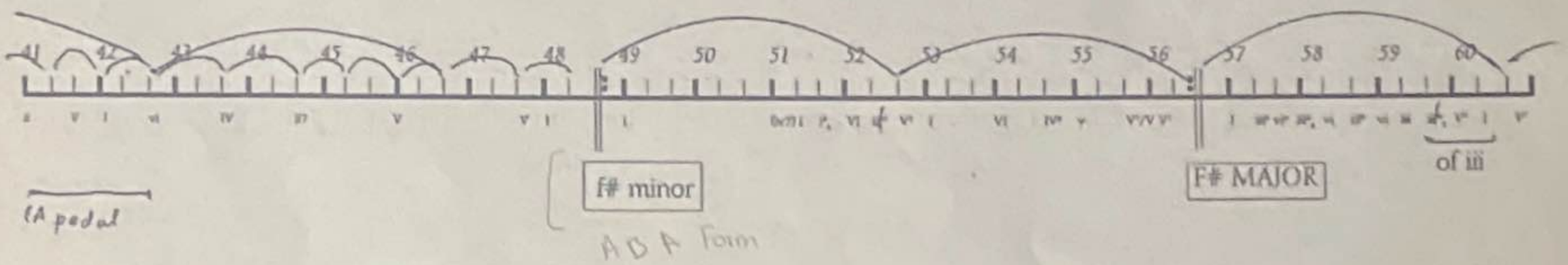
[6] Within a context of inherent expectations (that you described in [1]) how is ambiguity affected/exploited in terms of:

Formal construction (sections, phrases, subphrases)
Harmonic language
Cadence expectations (approaches to cadence; cadence types; cadence locations)
Tonal expectations?

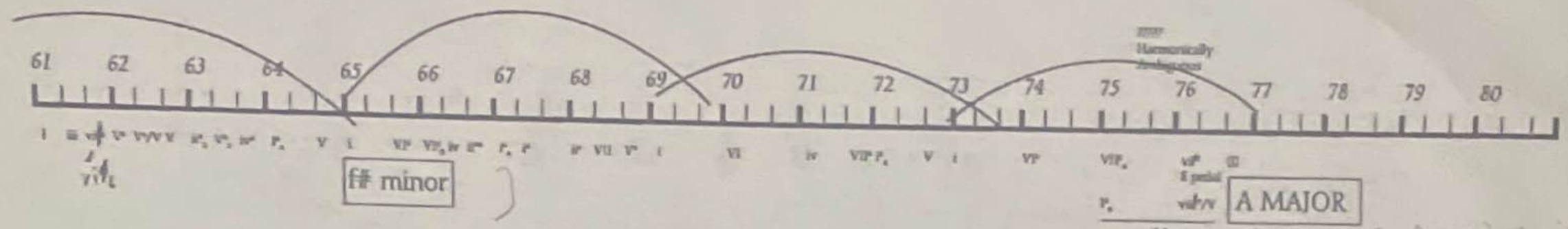
Johannes Brahms, Intermezzo in A Major, Op. 118, No. 2



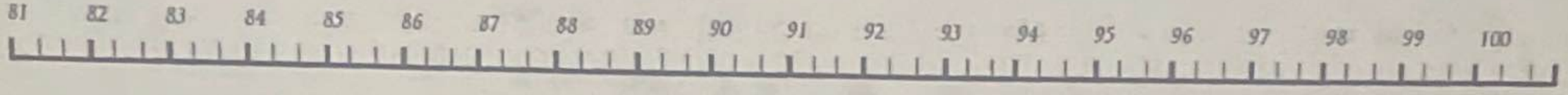


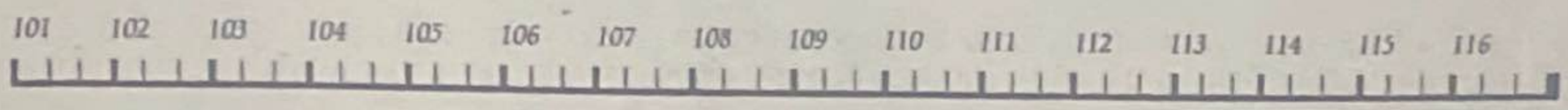


Johannes Brahms, Intermezzo in A Major, Op. 118, No. 2

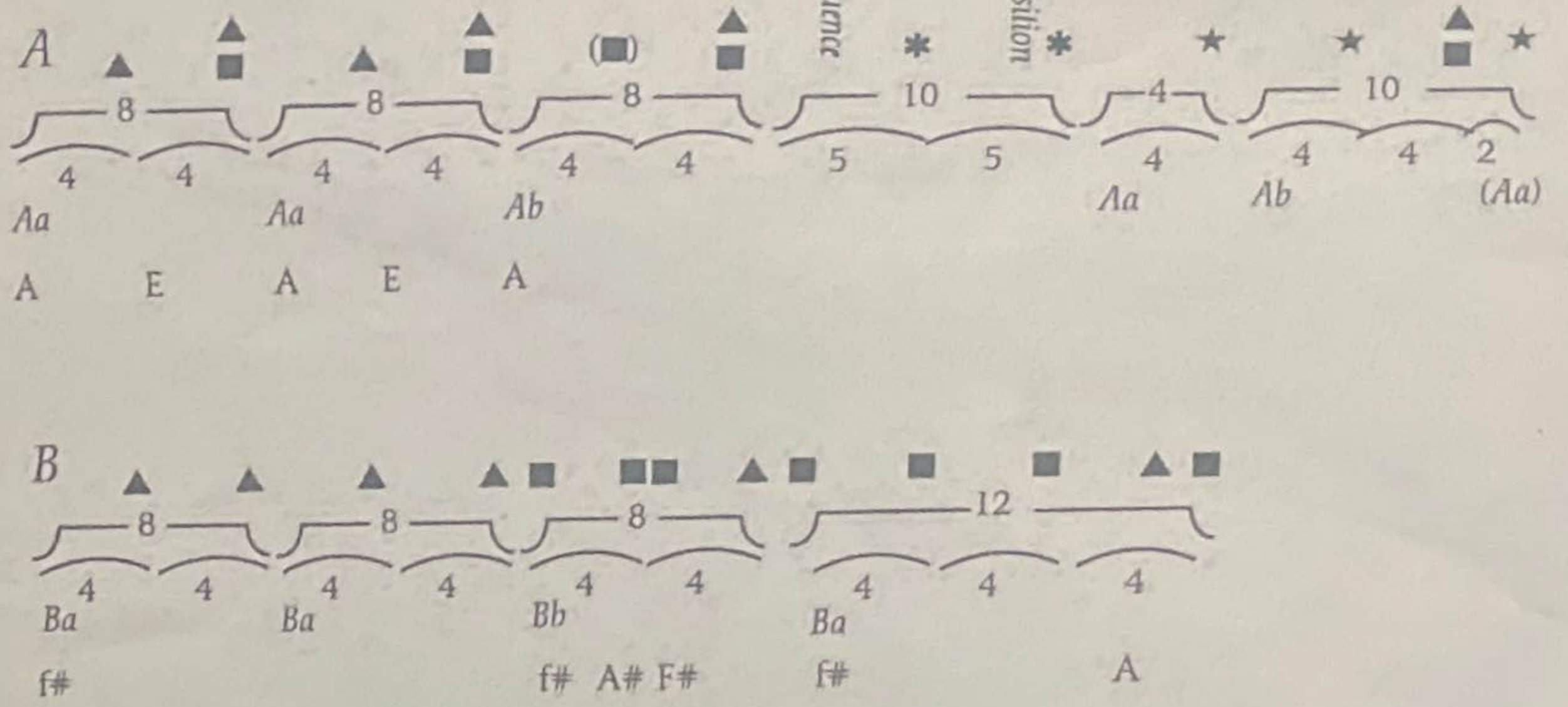


Same as A major in beginning





PHRASE ANALYSIS
Brahms - Op. 118, No. 2 in A Major



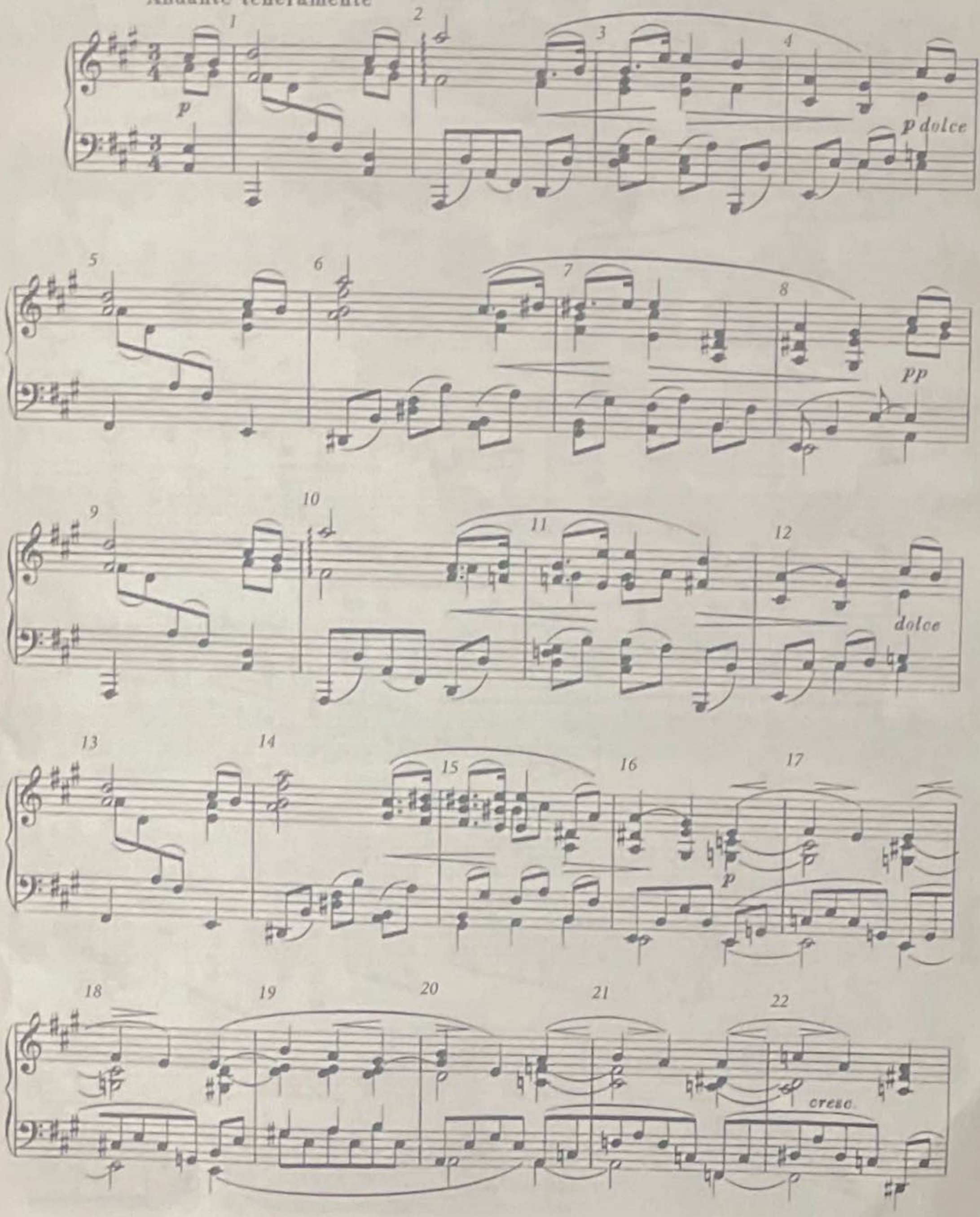
Intermezzo

A Major

Op. 118, No. 2

Johannes Brahms

Andante teneramente



23 24 25 *legato* 26 27

28 29 30 31 32

espress. *p dim.*

33 34 *calando* 35 36 37

dolce

38 39 *cresc. un poco animato* 40 41 42

43 44 45 *rit.* 46 47 *più lento* 48

p *p*

49 *in tempo* 50 51 52

53 54 55 56

rit.

più lento

57 58 59 60 61 62

pp

legato

una corda

rit.

pp

63 64 65 66 67

Tempo I

rit.

p

espress.

cresc.

tre corde

68 69 70 71

f

72 73 74 75 76

p rit.

dolce pp

77 78 79 80 81

sf

dolce

82 83 84 85 espress. 86

87 88 89 90 cresc. 91

92 93 legato 94 95 96 97

98 99 espress 100 p dim 101 calando 102 dolce 103

104 105 106 107 cresc. un poco animato 108 109

110 111 112 113 rit. 114 115 - più lento 116