

Brahms 1/1 Pablo's Outline Sketch

- Measure **Introduction:** *Un poco sostenuto*, articulated in two parts, joined by a transition
- 1 Part 1: in C minor
- 21 Transition: arpeggiated material that becomes the "main" theme at 42
- 25 Part 2: brief statement of the opening material but in the dominant, (G)
- Exposition:** *Allegro*, articulated in three parts
- 38 First section in C minor
- 121 Second section in Eb major
- 157 Closing section in Eb minor
- Development**
- 189b Begins in B major! a diminished fourth lower (which sound like a major third) than the Eb minor from the end of the exposition
- 197 harmony "drifts" from B major to C major
- 225 material from the closing section (157) in Bb minor (first over a C 7 triad!) including, at 232 "new" chorale-like material in G-flat (much has been written about its origins)
- 273 long dominant pedal (G) until 289 on a G7 chord but drifting to a B minor chord.
- 293 build-up "Beethovenian swell"
- 321 Climax with three peaks: 1) contrapuntal, 2) increased surface rhythmic activity (326), 3) combined chromatic and polyphonic density (335). From 334 to 335 we expect the G major chord to resolve to the tonic C and find ourselves in the recapitulation. Instead the bottom - literally - falls off when the G in the bass moves to an F# on the downbeat of 335, where the chord is B major (second inversion)
- Recapitulation**
- 343 First section, in C minor. Almost half the length of corresponding section
- 394 Second section, in C major
- 430 Closing section, in C minor
- 462 **Coda:** traditionally a Coda starts where the music goes beyond the corresponding material in the exposition. However, for this symphony, the start of the coda is pinned to three different measures by three eminent scholars at m.462, 474, 495.
- Epilogue:** *Meno Allegro*
- 495 In C major: The slower tempo and the materials prompt the listener to make the connection (remember) between the introduction and the end of the movement.
- 511 Last measure: final major tonic chord, C major. The E in the C-E-G triad becomes the tonic for the next movement *Andante* in E major.