EXAMPLE 1. Brahms, Intermezzo in E-flat major, Op. 117 no. 1

a. Opening phrase

b. Ending
EXAMPLE 2. Brahms, Rhapsody in B minor, Op. 79 no. 1

a. Melody, mm. 30–39

b. Measures 88–96

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Basic idea dissolves

Continuation = Enfolded melody

etc.
c. Coda, mm. 222–38

a. Score, two-hand version

b. Voice-leading sketch
Example 5. Brahms, Ballade in G minor, Op. 118 no. 3, mm. 32–56

a. Voice-leading sketch of the exposition

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\begin{align*}
\text{CM: I} & \quad \text{V} \quad \text{VII} \quad \text{V}^7 \quad \text{I} \\
\text{Em:} & \quad \#IV \quad \text{II}^6 \quad \#IV \quad \text{V}^7 \\
\end{align*}
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b. Composing out of the cadential figure, mm. 34–51

A

Upper voice breaks off

B

Cover...

Digression

B_1

Cover...

Reaching

Melody becomes enfolded

A

I III // I V I

Cubero 7
Example 8. List of Brahms’s piano works employing one or more types of structural inner melodies

1. Enfolded melody
2. Compound melody with structural inner strand and covering outer one
3. Melody that emerges as a transformation of an inner voice

<table>
<thead>
<tr>
<th>Work</th>
<th>Type(s) of Structural Inner Voice(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano Sonata in C major, Op. 1, I</td>
<td>1. Enfolded melody (Second theme)</td>
</tr>
<tr>
<td></td>
<td>3. Melody emerging from an inner voice (Second theme)</td>
</tr>
<tr>
<td>Ballade in D major, Op. 10 no. 2</td>
<td>1. Enfolded melody (coda)</td>
</tr>
<tr>
<td>Ballade in B major, Op. 10 no. 4</td>
<td>1. Enfolded melody (middle section)</td>
</tr>
<tr>
<td>Waltz in D minor, Op. 39 no. 9</td>
<td>2. Compound melody with structural inner part (whole)</td>
</tr>
<tr>
<td>Capriccio in F-sharp minor, Op. 76 no. 1</td>
<td>1. Enfolded melody (coda)</td>
</tr>
<tr>
<td>Capriccio in B minor, Op. 76 no. 2</td>
<td>1. Enfolded melody (coda)</td>
</tr>
<tr>
<td>Intermezzo in A minor, Op. 76 no. 7</td>
<td>1. Enfolded melody (end of B section)</td>
</tr>
<tr>
<td></td>
<td>2. Compound melody with structural inner part (B section)</td>
</tr>
<tr>
<td></td>
<td>3. Melody emerging from an inner voice (B section)</td>
</tr>
<tr>
<td>Rhapsody in B minor, Op. 79 no. 1</td>
<td>1. Enfolded melody (B section)</td>
</tr>
<tr>
<td></td>
<td>3. Melody emerging from an inner voice (A [digression])</td>
</tr>
<tr>
<td>Intermezzo in A minor, Op. 116 no. 2</td>
<td>3. Melody emerging from an inner voice (return of A)</td>
</tr>
<tr>
<td>Intermezzo in E major, Op. 116 no. 4</td>
<td>2. Compound melody with structural inner part (A section)</td>
</tr>
<tr>
<td>Intermezzo in E minor, Op. 116 no. 5</td>
<td>1. Enfolded melody (ending)</td>
</tr>
<tr>
<td></td>
<td>2. Compound melody with structural inner part (A section)</td>
</tr>
<tr>
<td>Intermezzo in E major, Op. 116 no. 6</td>
<td>1. Enfolded melody (A section)</td>
</tr>
<tr>
<td>Capriccio in D minor, Op. 116 no. 7</td>
<td>1. Enfolded melody (B section)</td>
</tr>
<tr>
<td>Intermezzo in E-flat major, Op. 117 no. 1</td>
<td>1. Enfolded melody (A section)</td>
</tr>
<tr>
<td>Intermezzo in A major, Op. 118 no. 2</td>
<td>1. Enfolded melody (end of A section)</td>
</tr>
<tr>
<td>Ballade in G minor, Op. 118 no. 2</td>
<td>3. Melody emerging from an inner voice (B section)</td>
</tr>
<tr>
<td>Romanze in F major, Op. 118 no. 5</td>
<td>1. Enfolded melody (A section)</td>
</tr>
<tr>
<td></td>
<td>3. Melody emerging from an inner voice (B section)</td>
</tr>
</tbody>
</table>

Recordings Played


WORKS CITED


OTHER WORKS CONSULTED


