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Rehearing Brahms's Klavierstücke: The Eternal Recurrence of Reflection

“[Opp. 118 and 119] really are meant to be absorbed slowly in peace and solitude, not just to think about afterwards, but also beforehand...I suggest that you meant something like this with the term *Intermezzo*. ‘Pieces in between’ have predecessors and followers which, in this case, each player and listener is to make for himself.”
-Philipp Spitta, letter to Brahms, 22 December 1893

Example 1: Brahms, *Intermezzo*, Op. 119, no. 1, mm. 1-11

Intermezzo.

Adagio. Op. 119 No 1. (1893)

The image shows the first 11 measures of Brahms's Intermezzo, Op. 119, no. 1. The music is in G major and 3/4 time. The tempo is marked 'Adagio'. The score is written for piano and is divided into two systems. The first system contains measures 1-5, and the second system contains measures 6-11. The melody is primarily in the right hand, with a supporting bass line in the left hand. The music is characterized by its slow, lyrical quality and its use of chromaticism.

Example 2: Brahms, *Intermezzo*, Op. 119, no. 1, mm. 61-67

The image shows measures 61-67 of Brahms's Intermezzo, Op. 119, no. 1. The music is in G major and 3/4 time. The tempo is marked 'rit.' and 'piu p'. The score is written for piano and is divided into two systems. The first system contains measures 61-65, and the second system contains measures 66-67. The melody is primarily in the right hand, with a supporting bass line in the left hand. The music is characterized by its slow, lyrical quality and its use of chromaticism.

Example 3: Brahms, Intermezzo, Op. 119, no. 3, mm. 1-16

Grazioso e giocoso. Op. 119 N° 3.

molto p e leggero

col Ped.

5

9 *sost.* *sost.*

senza Ped.

13

Example 4: Brahms, Intermezzo, Op. 119, no. 3, mm. 21-30

21 *cresc.* *sf* *sf* *sf* *p*

senza Ped.

26 *col Ped.* *sf* *sf* *sf* *p* *senza Ped.* *col Ped.*