A COMPARATIVE STUDY OF SCHOENBERG'S ORCHESTRATION OF BRAHMS' PIANO QUARTET, OP. 25

A Thesis

Presented in Partial Fulfillment of the Requirements for
the degree Master of Arts in the
Graduate School of the Ohio State University

by

Paul Edward Vannatta, B.M.

*** *** ***

The Ohio State University
1986

Master's Examination Committee

Marshall Barnes
Rosemary Platt

Approved by

[Signature]
Adviser
School of Music
VITA

May 1, 1954 . . . . . . . . . . Born - Richmond, Indiana
1982 . . . . . . . . . . . . . . B.M., Ohio State
University, Columbus, Ohio
## TABLE OF CONTENTS

VITA .................................................. ii
LIST OF TABLES ........................................ iv
LIST OF FIGURES ....................................... v
LIST OF EXAMPLES ..................................... vi
INTRODUCTION ........................................... 1

### CHAPTER

<table>
<thead>
<tr>
<th>I.</th>
<th>AN ORCHESTRATION ANALYSIS OF THE BRAHMS' QUARTET</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The First Movement</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>The Second Movement</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>The Third Movement</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td>The Fourth Movement</td>
<td>37</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II.</th>
<th>THE SCHOENBERG TRANSCRIPTION: MINOR ORCHESTRATION DISCREPANCI ES</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Stylistic Transcriptions of the Eight Scoring Methods</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td>Destruction of the Original Timbral Plan</td>
<td>59</td>
</tr>
<tr>
<td></td>
<td>Inconsistent Returns</td>
<td>64</td>
</tr>
<tr>
<td></td>
<td>Discrepancies Caused by Voice Crossing</td>
<td>71</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>III.</th>
<th>THE SCHOENBERG TRANSCRIPTION: MAJOR ORCHESTRATION DISCREPANCI ES</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Obscuring of Original Lines</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Rhythmic Alterations</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>Excessive Arranging</td>
<td>86</td>
</tr>
</tbody>
</table>

CONCLUSION ........................................... 90

BIBLIOGRAPHY ........................................ 93
LIST OF TABLES

TABLE                                       PAGE
1. Occurrences of Brahms' Methods ........... 46
2. Index of B.M. number examples, Quartet ... 48
LIST OF FIGURES

FIGURES

1. Theme group one, Quartet, Mmt.I. ................ 7
2. Theme group two, Quartet, Mmt.I. ................ 13
3. First movement schema with B.M. numbers. ........ 18
4. Second movement schema .......................... 19
5. Second movement schema with B.M. numbers ........ 27
6. Third movement schema .................................. 28
7. Foreground scheme .................................... 35
8. Third movement schema with B.M. numbers .......... 36
9. Fourth movement schema .................................. 37
10. Fourth movement schema with B.M. numbers .......... 45
11. Schoenberg's alteration of foreground. ............ 61
12. Displacement of beat pattern graph ................ 82
<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Solo scoring (BM1), Quartet, Mmt.I, mm.1-4.</td>
<td>8</td>
</tr>
<tr>
<td>2. Melody with accompaniment (BM2), Quartet, Mmt.I, mm.5-9.</td>
<td>9</td>
</tr>
<tr>
<td>3. Subject &quot;b&quot; and counterstatements, close-order dialogue (BM3), Quartet, Mmt.I, mm.11-14</td>
<td>10</td>
</tr>
<tr>
<td>4. Subject &quot;a&quot; accompaniment figure, Quartet, Mmt.I, mm.28-30.</td>
<td>11</td>
</tr>
<tr>
<td>5. Close-order dialogue (BM3), Quartet, Mmt.I, mm.35-37.</td>
<td>11</td>
</tr>
<tr>
<td>6. Subject &quot;c&quot;, melody with accompaniment (BM2), Quartet, Mmt.I, mm.50-52</td>
<td>12</td>
</tr>
<tr>
<td>7. Solo piano transition (BM1), Quartet, Mmt.I, mm.77-78.</td>
<td>13</td>
</tr>
<tr>
<td>8. Subject &quot;e&quot;, melody with accompaniment (BM2), Quartet, Mmt.I, mm.79-80</td>
<td>14</td>
</tr>
<tr>
<td>9. Subject &quot;f&quot;, full ensemble (BM4), Quartet, Mmt.I, mm.95-100.</td>
<td>14</td>
</tr>
<tr>
<td>10. Subject &quot;g&quot;, Melody with accompaniment (BM2), Quartet, Mmt.I, mm.101-4</td>
<td>15</td>
</tr>
<tr>
<td>11. String ensemble (BM5), Quartet, Mmt.I, mm.304-5.</td>
<td>17</td>
</tr>
<tr>
<td>12. First theme, string ensemble (BM5), Quartet, Mmt.II, mm.1-5.</td>
<td>20</td>
</tr>
<tr>
<td>13. Second theme, piano solo (BM1), Quartet, Mmt.II, mm.12-16.</td>
<td>20</td>
</tr>
<tr>
<td>14. Theme &quot;a'&quot;, full ensemble (BM4), Quartet, Mmt.II, mm.17-21.</td>
<td>21</td>
</tr>
<tr>
<td>15. String soli (BM6), Quartet, Mmt.II, mm.29-32.</td>
<td>22</td>
</tr>
<tr>
<td>Example</td>
<td>Page</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>16. Subject &quot;c&quot; and &quot;c\prime&quot;, accompanied melody (BM2), Quartet, Mnt.II, mm.35-37, and mm.42-46</td>
<td>23</td>
</tr>
<tr>
<td>17. Theme &quot;a\prime\prime&quot;, close-order dialogue (BM3), Quartet, Mnt.II, mm.51-6</td>
<td>24</td>
</tr>
<tr>
<td>18. Trio theme &quot;d&quot; duets (BM7), Quartet, Mnt.II, mm.117-26</td>
<td>25</td>
</tr>
<tr>
<td>19. Theme &quot;e&quot;, ensemble with accompaniment, BM3, Quartet, Mnt.II, mm.149-54</td>
<td>26</td>
</tr>
<tr>
<td>20. Third movement, theme &quot;a&quot;, melody with accompaniment (BM2), Quartet, Mnt.III, mm.1-5</td>
<td>29</td>
</tr>
<tr>
<td>21. Theme &quot;b&quot;, piano melody with string ensemble accompaniment (BM2), Quartet, Mnt.III, mm.21-23</td>
<td>29</td>
</tr>
<tr>
<td>22. Piano left hand &quot;a&quot; statement with string ensemble accompaniment (BM2), Quartet, Mnt.III, mm.40-41</td>
<td>30</td>
</tr>
<tr>
<td>23. String ensemble statement of &quot;b&quot; (BM5), Quartet, Mnt.III, mm.53-56</td>
<td>31</td>
</tr>
<tr>
<td>24. Theme &quot;c&quot;, ensemble (piano) with accompaniment, (BM3), Quartet, Mnt.III, mm.75-76</td>
<td>32</td>
</tr>
<tr>
<td>25. Theme &quot;d&quot;, string ensemble (BM5), Quartet, Mnt.III, mm.107-9</td>
<td>33</td>
</tr>
<tr>
<td>26. Partial statement of &quot;a&quot;, piano solo (BM1), Quartet, Mnt.III, mm.176-9</td>
<td>34</td>
</tr>
<tr>
<td>27. First subject, full ensemble (BM4), Quartet, Mnt.IV, mm.1-6</td>
<td>38</td>
</tr>
<tr>
<td>28. Subject &quot;b&quot;, melody with accompaniment (BM2), Quartet, Mnt.IV, mm.31-37</td>
<td>38</td>
</tr>
<tr>
<td>29. Subjects &quot;c&quot; and &quot;d&quot;, piano foreground (BM2), Quartet, Mnt.IV, mm.80-85; 92-96</td>
<td>39</td>
</tr>
<tr>
<td>30. Subject &quot;e&quot;, full ensemble (BM4), Quartet, Mnt.IV, mm.155-60</td>
<td>40</td>
</tr>
<tr>
<td>Example</td>
<td>Page</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>31. Subject &quot;f&quot;, piano foreground (BM2), Quartet, Mmt.IV, mm.161-7</td>
<td>40</td>
</tr>
<tr>
<td>32. Subject &quot;g&quot; string foreground (BM2), Quartet, Mmt.IV, mm.173-80</td>
<td>41</td>
</tr>
<tr>
<td>33. Subject &quot;h&quot;, piano solo (BM1), Quartet, Mmt.IV, mm.189-96</td>
<td>41</td>
</tr>
<tr>
<td>34. Transition, piano solo (BM1), Quartet, Mmt.IV, mm.293</td>
<td>42</td>
</tr>
<tr>
<td>35. Development of &quot;g&quot;, string ensemble (BM5), Quartet, Mmt.IV, mm.294-302</td>
<td>43</td>
</tr>
<tr>
<td>36. Subject &quot;c&quot;, piano solo (BM1), Quartet, Mmt.IV, mm.303-8</td>
<td>43</td>
</tr>
<tr>
<td>37. Subject &quot;e&quot;, string ensemble, (BM5), Quartet, Mmt.IV, mm.313-22</td>
<td>44</td>
</tr>
<tr>
<td>38. Piano solo (BM1), Transcription, Mmt.II, mm.385-90*</td>
<td>52</td>
</tr>
<tr>
<td>39. Melody with accompaniment (BM2), Transcription, Mmt.I, mm.50-52</td>
<td>53</td>
</tr>
<tr>
<td>40. Close-order dialogue (BM3), Transcription, Mmt.I, mm.11-14</td>
<td>54</td>
</tr>
<tr>
<td>41. Full ensemble (BM4), Transcription, Mmt.I, mm.95-101</td>
<td>55</td>
</tr>
<tr>
<td>42. String ensemble (BM5), Transcription, Mmt.II, mm.374-84</td>
<td>56</td>
</tr>
<tr>
<td>43. String solo (BM6), Transcription, Mmt.II, mm.402-407</td>
<td>57</td>
</tr>
<tr>
<td>44. Duet (BM7), Transcription, Mmt.I, mm.490-4</td>
<td>58</td>
</tr>
<tr>
<td>45. String ensemble with accompaniment (BM8), Transcription, Mmt.II, mm.520-4</td>
<td>58</td>
</tr>
</tbody>
</table>
EXAMPLE

46. Subject "e" woodwind foreground, Transcription, Mmt.I, mm.79-80, recap. of "e" with string foreground, Mmt.I, mm. 281-82 ............. 62

47. Subject "c" accompaniment, Transcription, Mmt.II, mm.408-11, restatement of "c", Mmt.II, mm.449-52. 65

48. Piano solo and returns, Transcription, Mmt.I, mm.77-78, 182-183, and 279-280. ............... 68

49. Newly created crossed voices, Transcription, Mmt.I, mm.136-137 ......................... 71

50. Crossed voices "ignored", Transcription, Mmt.II, mm.520-3 and 530-3. ..................... 73

51. Intact piano accompaniment, and missing piano accompaniment, Transcription, Mmt.III, mm.579-83, and 746-50. ......................... 77

52. Obscured melody, Transcription, Mmt.III, mm.599-602. ......................... 80

53. Rhythmic discrepancies compared side-by-side, Transcription, Mmt.I, mm.102-12 ............. 83

54. Rhythmic filigree, Transcription, Mmt.IV, mm.981-5. .............................. 85

55. Busy-sounding percussion writing, Transcription, Mmt.IV, mm.1025-9 ....................... 87

56. Overly busy-sounding percussion writing, Transcription, Mmt.III, mm.697-700. ................ 88
INTRODUCTION

This study is concerned with a major orchestral transcription of a masterpiece of chamber music; it involves two of the greatest composers in the Germanic tradition. While it is impossible through analysis of the scores to judge the ultimate validity of the transcription as a musical work, it is possible to assess the extent to which it fulfills the transcriber's expressed intentions. The study attempts to address the latter task.

In 1935 Arnold Schoenberg had a conversation with Otto Klemperer, the conductor of the Los Angeles Philharmonic Orchestra. Klemperer recalled, "At first he was furious because I didn't perform him more. I constantly tried to explain that the Los Angeles public was not yet ready for him....I urged him to write something like a transcription." This was not Schoenberg's first experience with transcriptions because he had previously orchestrated Heinrich Schenker's Vier syrische Tanze, two of J. S. Bach's chorale preludes and the Prelude and Fugue in Eb. Upon Klemperer's suggestion, Schoenberg set
out to orchestrate Brahms' G-minor Piano Quartet, Op. 25, and this effort occupied him from May to September, 1937. On May 7, 1938, Klemperer conducted the first performance of the work with the Los Angeles Orchestra.

In response to an inquiry from the music critic Alfred V. Frankenstein asking why Schoenberg had involved himself with the project, Schoenberg offered the following response in March of 1939:

My reasons:

1. I like this piece.
2. It is seldom played.
3. It is always very badly played, because the better the pianist, the louder he plays and you hear nothing from the strings. I once wanted to hear everything, and this I achieved.

My intentions:

1. To remain strictly in the style of Brahms and not further than he himself would have gone if he had lived today.
2. To watch carefully all those laws which Brahms obeyed and not to violate any of those which are only known to musicians educated in his environment.

How I did it:

I am for almost fifty years very thoroughly acquainted with Brahms' style and his principles. I have analysed many of his works for myself and with my pupils. I have played as violist and cellist this work and many others numerous times; I therefore knew how it should sound. I had only to transpose this sound to the orchestra, and this is in fact what I did.
Despite his intentions to remain true to the Brahms style, the orchestral transcription is rarely heard and very little has been written about it.

This piece provides an invaluable opportunity for exploring Schoenberg's transcription techniques. His experience with, and deep admiration for Brahms' music, (which may be witnessed in his essay Brahms the Progressive), could lead one to accept blindly the validity of Schoenberg's orchestral interpretation. The present study will show, however, that caution is required; it will provide an objective overview of Schoenberg's strategies, assessing their consistency and stylistic appropriateness.

References to Schoenberg's transcription are very few. Those that do occur are found in biographies of Klemperer and Schoenberg and are either only scant acknowledgements that the work exists or statements of Schoenberg's reasons for undertaking it. "Shortly after Klemperer had conducted the first performance of the orchestration of Brahms' Quartet, Schoenberg himself conducted the work - which he used jokingly to refer to as 'Brahms' Fifth' - in San Diego, California." The most
detailed account is the following testimonial by Otto Klemperer, "...wonderful thing. That's rarely performed here in Europe -- as good as not at all. I would like to do it again; it sounds marvellous. One doesn't want to hear the original quartet, the transcription is so much more beautiful." The unaccountable neglect of so important a work indicates the usefulness of the present study. The available literature on the transcription is listed in the bibliography.

By comparing the two scores, a literal note-by-note analysis was made and this provided for an overview of Schoenberg's methods for placing specific weights and timbres into the orchestra score. It also establishes a need to compare Brahms' method of varying the restatements of themes to Schoenberg's, and to examine their respective techniques of pointing up structural divisions in the form. Chapter I offers an analysis of the original quartet in order to detail its major orchestrational features. A system of labeling Brahms' orchestrational methods enables the classification of those most frequently used. Comparing these methods to Schoenberg's score allows one to determine the ways in which Schoenberg deviates from the decisions made by Brahms. Critical examples have been selected to
point up distinctions. Chapter II discusses subtle details of the transcription, including the distortion of timbral continuity, discrepancies in dealing with crossed voices, and inconsistencies in the scoring of returning material. These discrepancies begin to show up in the first movement and continue throughout the remainder of the transcription. However, more major problems arise, and they become increasingly more apparent in the third and fourth movements. Chapter III discusses major problems such as the obscuring of original lines, rhythmic alterations, excessive arranging, and the incorporation of nineteenth and twentieth-century orchestral scoring practices. The study ends with a summary of the findings and an assessment of the validity of Schoenberg's orchestral interpretation of Brahms' original score.
CHAPTER I

AN ORCHESTRATION ANALYSIS OF THE BRAHMS QUARTET

To determine the appropriateness of Schoenberg's orchestration of the Brahms Quartet it is necessary to analyze Brahms' techniques of scoring the original work. Some analysis of compositional techniques along with a discription of motivic and thematic treatment will prove necessary and useful; however, the primary intent of this study is to assess the stylistic consistency of Schoenberg's orchestral scoring by comparing it to Brahms' scoring of the quartet.

One means of assessing stylistic consistency is to examine the handling of returning material. The listener's ear is often aided in picking up the form of the movements if material returns in its original orchestration; Brahms frequently adheres to this principle. If Schoenberg is to remain true to his statement that he "orchestrated the quartet as Brahms would have", he cannot exercise the option of greatly changing orchestralal strategies in places where material was scored to return in its original form.
The four movements have the following forms:
movement one, sonata allegro; movement two, scherzo and 
trio; movement three, A, B, A; movement four, rondo. 
Defining Brahms' methods of delineating movement sections 
by way of his orchestrational choices, (such as solo, string 
ensemble, one to two strings with piano, or full ensemble) 
is an effective means by which to compare Schoenberg's 
choices and assess their effects. The following scoring 
technique analysis will serve to label the various scoring 
strategies used by Brahms, after which they will be compared 
to Schoenberg's transcription.

The First Movement

The first movement of the quartet is in sonata-
allegro form, consisting of an exposition (with two theme 
groups, each with four subjects), development, and 
recapitulation. The first theme group schema is shown in 
Figure 1.

```
TH.1
subject a b a¹ c d
measure 1 11 21 50 69
```

Figure 1 Theme group one, Quartet, Mmt.I.
In the first theme group, the first subject, "a", is initiated by the piano alone; solos will be labeled as "Brahms' Method One", or BM1.

Ex. 1 Solo scoring (BM1), Quartet, Mmt. I, mm. 1-4.

Counterstatements of "a" are attained by the pyramiding entrances of the strings with piano accompaniment, until all instruments are playing (see Ex. 2). However, the fact that all instruments are playing will not be the determining factor in labeling an area "full ensemble". For example, at this point the cello and violin parts are in octaves, and the viola line is one with the piano accompaniment. For this reason, the labeling here will be melody with accompaniment, BM2.
Ex. 2 Melody with accompaniment (BM2), Quartet, Mmt. I, mm. 5-9.

Subject "b" and its counterstatement demonstrate a scoring technique of close-order dialogue which becomes a major orchestral feature of the first movement. Although this feature is closely tied to subject "b", its later appearance with subject "a", and extensive use requires that it be given an orchestral label, BM3.
Ex. 3 Subject "b" and counterstatements, close-order dialogue (BMJ), Quartet, Mmt. 1, mm. 11-14.

In Example 4, subject "a" returns with the strings in octaves and an added accompaniment figure in the piano. This added accompaniment to "a" becomes the material for later exploitation of close-order dialogue, BMJ, between the string ensemble and the piano.
Ex. 4 Subject "a" accompaniment figure, Quartet, Mmt. I, mm. 28-30.

The climax of the first half of the first theme group is obtained, emphasized, and all but exhausted, by fourteen bars of fortissimo dialogue between the strings and the piano using the added accompaniment figure solely. Indeed, nowhere will it be used as it is here and in its' return in the recapitulation.

Ex. 5 Close-order dialogue (BM3), Quartet, Mmt. I, mm. 35-37.
The second half of the first theme group appears in D minor with subject "c". Here, Brahms has clearly delineated this subject not only by key area, but with his choice of orchestration. In this section the subject is treated as "melody with accompaniment." The subject is introduced by the cello with piano accompaniment (see Example 7); after the cello is joined by the violin, the piano and strings switch roles of foreground and accompaniment.

Ex. 6 Subject "c", melody with accompaniment (BM2),

Quartet, Mvt. I, mm. 50-52.

By giving full, accompanied phrases to both the strings and piano, Brahms has moved from trading motivic units in dialogue, BM3, to trading full phrases, BM2.

The first theme group is led to the second by
means of a solo piano transition, BM1, which Brahms will bring back three times, twice in the development, and once in the recapitulation.

Ex.7 Solo piano transition (BM1), Quartet, Mmt.I, mm.77-78.

The second theme group, like the first, has four subjects. It has the following schema.

TH.2

subject e e¹ f g h a² re-
measure 79 87 92 101 114 130 trans

Figure 2 Theme group two, Quartet, Mmt.I.

For the first subject of the second theme group (subject "e"), Brahms again utilises "melody with accompaniment", BM2. Here the violin and viola are in the
foreground, with the piano and cello accompanying (see Example 8). Once more Brahms makes use of switching the foreground between the piano and strings, by having the piano repeat the string statement just made.

Ex. 8 Subject "e", melody with accompaniment (BM2),

Quartet, Mvt. I, mm. 79-80.

Subject "f" appears as full ensemble, with the strings and piano in counter-motion. Full ensemble is labeled, BM4.

Ex. 9 Subject "f", full ensemble (BM4), Quartet, Mvt. I,

mm. 95-100.
The first statement of subject "g" is made with the piano and viola sharing the melody, while the piano left-hand and cello provide the rhythmical accompaniment.

Ex. 10 Subject "g", Melody with accompaniment (BM2), Quartet, Mvt. I, mm. 101-4.

After this the full ensemble leads to the restatement of "a", which is again accomplished with close-order dialogue, BM3. Transition to the development, in G-minor, is obtained with full ensemble, BM4.

The first ten bars of the development section are identical to the opening of the movement. The "b" material however is restated in C minor, and here the counterstatements are between the piano and cello, as
opposed to between the piano and violin/viola in the original statement.

The transition to A minor, where the extensive development of "a" material takes place, is obtained with two statements of the solo piano figuration, BM1. Immediately thereafter the first development of the "a" material appears (with the first note omitted). The remainder of the development is accomplished with a combination of string solos accompanied by the piano and with full ensemble—all on the "a" subject.

The complete restatement of "b" is in its original form (BM3), except that now it is in the key of G major, instead of B-flat. The transition back to G minor is accomplished first by cello solo with piano accompaniment (BM2), then by full ensemble (BM4). For the return of "a'" and the original BM3 dialogue, Brahms again retains the original manner of orchestration and follows it by the solo piano transition, BM1. Subjects "e" and "f" return almost as before, BM2, having only minor alterations, but now in E-flat major.

With surprising effect Brahms returns subject "g"
in G minor, and for the first time gives an entire phrase to the string ensemble alone. String ensemble will be labeled BMS.

Ex. 11 String ensemble (BMS), Quartet, Mvt. I, mm. 304-5.

The eighth-note rhythm of subject "g" is joined by the piano in triplet-eights as the scoring mode returns to full ensemble. Scored as full ensemble, subject "h" returns with the addition of triplet-eights to the violin and viola parts, but this time in G minor. After a final restatement of "a", in dialogue fashion, an additional thirty bars of "a" development, in full ensemble, concludes the first movement.

To provide an overview of the major orchestrational features employed by Brahms (and to
facilitate the comparison to the Schoenberg score.) Figure 3 presents the schema with the Brahms Method numbers, thereby elucidating their relationship to the subjects.

Movement one

TH.1

B.M.#  1,2  3  4  2  4  1
subject  a  b  a²  c  d trans
measure  1  11  21  50  69  77

TH.2

B.M.#  2  2  4  2  4  3
subject  e  e²  f  g  h  a²
measure  79  87  92  101  114  130

Dev.

B.M.#  1,2  3  1  4
subject  a  b trans  a
measure  161  171  182,6  188

Recap.

B.M.#  3  4,3  1  2  5  4
subject  b  a trans  e  g  a
measure  237  259  279  281  304  332

Figure 3 First movement schema with B.M. numbers.
The Second Movement

The Intermezzo, in C-minor, is in fact a 9/8 scherzo with trio. In this movement Schoenberg has lessened the possibilities of rearranging this large A B A form by using a da capo repeat where the original score is written-out. This use of repeats forces the return of the same orchestration, just as Brahms intended. However, other opportunities for reorchestration do arise since Brahms does not restate any of the subjects in exactly the same way, (excepting the repeat of the A section). The schema for the second movement is as shown in Figure 4.

A

subject  a  b  a  b  c  c  a  c  c  b
measure  1  13  18  29  35  43  52  75  82  94  11

B (trio)

subject  d  ||  d  ||  e  d  ||
measure  117  ||  132  ||  147  167  ||  D.C.

Coda

subject  d
measure  309

Figure 4 Second movement schema.
The first theme of the Intermezzo is presented in its entirety, through twelve bars, by the string ensemble alone for the second use of Brahms Method 5.

Ex.12 First theme, string ensemble (BM5), Quartet, Mmt.II, mm.1-5.

Intermezzo

Allegro, ma non troppo

Violins

Bratsche

Violoncell

Pianoforte

The second theme, is announced by the piano; the strings provide such an obviously minimal background at this point, that the passage will be designated a piano solo, or BM1.

Ex.13 Second theme, piano solo (BM1), Quartet, Mmt.II, mm.12-16.
The "a" material returns at this point in the piano, with a simultaneous counter-motion statement in the strings. This use of inversion will provide an obvious and frequently employed model to Schoenberg. Indeed, he will introduce counter-motion more often as filler material in the orchestration than it appears in Brahms' original.

Ex. 14 Theme "a′", full ensemble (BMA), Quartet, Mmt.II, mm. 17-21.

Although the return of "b", now "b′", is restated with two strings, namely the violin and viola, its effect is the same as the first statement by the piano, and at this point the piano and cello provide nothing more than minimal background, as strings did before. For this reason this area will be described as being string soli,
Ex. 15 String soli (BM6), Quartet, Mvt. II, mm. 29-32.
For theme "c". Brahms once again utilizes the scoring approach of "melody with accompaniment," which will be traded between the strings and piano. At first the violin is at the foreground, being accompanied by the remainder of the ensemble, then the foreground is given to the piano, with the strings accompanying, BM2.

Ex. 16 Subject "c" and "c′", accompanied melody (BM2),
Quartet, Mmt.II, mm.35-37, and mm.42-46.
Ex. 16 (continued)

**subject** "c".

The use of close-order dialogue (BM3) is reinstated, as theme "a" is brought back for the third time.

Ex. 17 Theme "a^2", close-order dialogue (BM3),
Quartet, Mmt.II, mm.51-6.

Theme "c" returns once more, much as before, this time in
C minor, but still as melody with accompaniment, BM2. It is followed by the final statement of "b", which returns as string soli and leads to the trio.

The trio, in A-flat major, introduces the seventh method used for scoring the quartet, namely the duet, BM7. The trio begins with the piano and violin sharing the "d" theme which the piano carries in an inverted, ornamented form. Although the viola and cello are the next to share this theme with the piano, the effect is still that of a duet, since the strings are written in octaves, as is the piano.

Ex. 18 Trio theme "d" duets (BM7), Quartet, Mmt. Ii,
Once again a foreground shift takes place as "d" is restated. The strings carry the ornamented, inverted line, and the piano is given the original string line, still in duet.

In the second section of the trio, theme "e" ushers in another scoring technique, namely, ensemble with accompaniment, or BMB. The string trio presents the new theme in E major, while the piano performs a purely rhythmic, place-holding accompaniment.

Ex. 19 Theme "e", ensemble with accompaniment, BMB,

Quartet, Mmt.II, mm.149-54.
The trio movement returns to "d", still scored as duet, BM7, before moving to full ensemble, BM4, until the last five bars. Here the first four are scored for string ensemble alone, BM5, and the last, for is piano alone, BM1.

After the repeat of the A section, a short coda ends the second movement on the original "a" theme, in duet style BM8, closing with full ensemble.

For later comparison to the Schoenberg transcription, the Brahms method numbers for the second movement are incorporated with its scheme in the following figure.

Intermezzo

A

<table>
<thead>
<tr>
<th>B.M.#</th>
<th>5</th>
<th>1</th>
<th>4</th>
<th>6</th>
<th>2</th>
<th>2</th>
<th>3</th>
<th>2</th>
<th>2</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>subject</td>
<td>a</td>
<td>b</td>
<td>a</td>
<td>b</td>
<td>c</td>
<td>c</td>
<td>a</td>
<td>c</td>
<td>c</td>
<td>b</td>
</tr>
<tr>
<td>measure</td>
<td>1</td>
<td>13</td>
<td>18</td>
<td>29</td>
<td>35</td>
<td>43</td>
<td>52</td>
<td>75</td>
<td>82</td>
<td>94</td>
</tr>
</tbody>
</table>

B (trio) Coda to Coda

<table>
<thead>
<tr>
<th>B.M.#</th>
<th>7</th>
<th>7</th>
<th>8</th>
<th>7</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>subject</td>
<td>d</td>
<td>d</td>
<td>e</td>
<td>d</td>
<td>d</td>
</tr>
<tr>
<td>measure</td>
<td>117</td>
<td>132</td>
<td>147</td>
<td>167</td>
<td>D.C.</td>
</tr>
</tbody>
</table>

Figure 5 Second movement schema with B.M. numbers.
The Third Movement

The slow movement, in E-flat major is also a large A B A form. For much of this movement Brahms makes use of string ensemble foreground with piano accompaniment, BMB, and also piano foreground with string ensemble accompaniment, BMB. Figure 6 shows the schema for the third movement.

\[
\begin{array}{cccccccc}
\text{A} \\
\text{subject} & a & b & a^1 & a^2 & b^1 & a^2 & b^1 \\
\text{measure} & 1 & 17 & 27 & 40 & 44 & 48 & 53 \\
\text{B} \\
\text{subject} & c & c^1 & d & c^2 & d^1 & \text{retrans on } b^2 \\
\text{measure} & 75 & 101 & 107 & 119 & 131 & 144 \\
\text{A} \\
\text{subject} & a^3 & b^2 & a^4 & b^3 & a^4 \\
\text{measure} & 168 & 184 & 194 & 207 & 218 \\
\end{array}
\]

Figure 6 Third movement schema.

The third movement opens with the "a" theme being performed by violin and cello in octaves and with the piano and viola accompanying, BM2.
Ex. 20 Third movement, theme "a", melody with accompaniment (BM2), Quartet, Mmt. III, mm.1-5.

The "b" theme is introduced in the same manner, with BM2, after which, once again, the foreground is reversed from the violin with ensemble accompaniment, to the piano with ensemble accompaniment.

Ex. 21 Theme "b", piano melody with string ensemble accompaniment (BM2), Quartet, Mmt. III, mm.21-23.
Section A's return to the "a" theme is again accomplished via BM2, but now the second of half the statement is in the piano left hand, accompanied by the strings and the piano right hand. Because of the proximity to the previous "a" statement, and the resulting effect of foreground reversal, this theme statement is also labeled BM2, despite the accompanying piano right hand.

Ex. 22 Piano left hand "a" statement with string ensemble accompaniment (BM2), Quartet, Mmt. III, m. 40-41.

After a three-and-one-half bar statement of "b" by the string ensemble alone (BM5), "a" returns again, as in Example 22, followed immediately by another three-and-one-half bar statement of "b" by the string
ensemble.

Ex. 23 String ensemble statement of "b" (BM5), Quartet, Mmt. III, mm. 53-56.

The B section arrives after a lengthy, basically ensemble, transition. This section, in C major, is written almost entirely with the piano at the foreground, and the string ensemble accompanying. At this point the piano line is written with horn fifths, in a march-like style. The effect of this style of writing could not be accomplished with a single line. For this reason the piano passage will not be identified as melody with accompaniment; instead the piano "line" will be labeled as an ensemble—thus, ensemble with accompaniment, BM8. After thirty-two bars of piano foreground, the piano and string ensemble switch roles for only eight bars, after which the piano resumes the
foreground (see Example 24).

Ex. 24 Theme "c," ensemble (piano) with accompaniment
(BMB), Quartet, Mmt.III, mm.75-76.
The B section's "c" theme is interrupted only by ten bars of the "d" theme, initiated by the string ensemble, BM5, (see Example 25). It then becomes full ensemble, BM4.

Ex. 25 Theme "d", string ensemble (BM5), Quartet, Mmt.III, mm.107-9.
The full ensemble transition brings about the return of the A section which employs the melody with accompaniment, BM4, for the first half of the "a" statement, and then employs a piano solo statement for the second half of the "a" theme, BM1.

Ex. 26 Partial statement of "a", piano solo (BM1),
Quartet, Mvt. III, mm. 176-8.

Theme "b" returns with the strings at the foreground and the piano accompanying, after which the piano is at the foreground. Theme "a" returns with the piano at the foreground, after which "b" returns with strings at the foreground. On a foreground/accompaniment diagram, Brahms' use of shifting the foreground and the accompaniment, BM2, between the strings and the piano, shows up in the following manner.
strings \( -------\rightarrow ( \quad ) \quad \rightarrow \quad \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \right}

\text{\small---\rightarrow = foreground}
\text{\small...... = accompaniment}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{fig7}
\caption{Foreground scheme.}
\end{figure}

The remainder of the third movement, the coda, 
is scored for full ensemble.

As the following schema shows, this movement makes
extensive use of "melody with accompaniment", BM2, with
foreground switching. Chapter II of this study will show
how Schoenberg's orchestrational choices deviate from the
choices already made by Brahms in the original.
Third movement

A

B.M.#  2  2  2  2  5  2  5  1,2,4

subject  a  b  a₁  a₂  b₁  a₃  b₁

measure  1  17  27  40  44  48  53

B

B.M.#  8  8  5,4  8  8  4

subject  c  c₁  d  c₂  d₁  retrans on b₂

measure  75  101  107  119  131  144

A

B.M.#  2,1  2  2  2  2,4

subject  a₃  b₂  a₄  b₃  a₅

measure  168  184  194  207  218

Figure 8 Third movement schema with B.M. numbers.
The Fourth Movement

The fourth movement, Rondo alla Zingarese, is scored mostly for ensemble, BM4, and melody with accompaniment, BM2. In this movement Brahms consistently scores the returns of subjects in their original forms. The changing of foreground and accompaniment between the piano and string ensemble, and alterations so slight that they affect is little, are the only exceptions. The schema for the fourth movement is given in Figure 9.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>subject</td>
<td>a</td>
<td>b</td>
<td>a</td>
</tr>
<tr>
<td>measure</td>
<td>1</td>
<td>32</td>
<td>67</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>subject</td>
<td>e</td>
</tr>
<tr>
<td>measure</td>
<td>155</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>B</th>
<th>C</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>subject</td>
<td>c</td>
<td>e</td>
<td>f</td>
</tr>
<tr>
<td>measure</td>
<td>206</td>
<td>238</td>
<td>244</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>DEV.</th>
<th>A</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>subject</td>
<td>g</td>
<td>a</td>
<td></td>
</tr>
<tr>
<td>measure</td>
<td>294</td>
<td>363</td>
<td>381</td>
</tr>
</tbody>
</table>

Figure 9 Fourth movement schema.
This movement makes extensive use of alternation between two methods of orchestration, namely, solo with accompaniment, BM2, and full ensemble, BM4. The first subject is stated by the full ensemble.

Ex. 27 First subject, full ensemble (BM4), Quartet, Mmt.IV, mm.1-6.

The second is subject written as melody with accompaniment, BM2, which undergoes further use of foreground-accompaniment switching.

Ex. 28 Subject "b", melody with accompaniment (BM2), Quartet, Mmt.IV, mm.31-37.
After the full ensemble return of "a", subject "c" appears as melody with accompaniment, BM2, with the piano at the foreground. The piano remains at the foreground through subjects "c" and "d".

Ex. 29 Subjects "c" and "d", piano foreground (BM2),
Quartet, Mmt.IV, mm. 80-85, 92-96.

subject "c"


subject "d"
The return of "a" brings with it the return of full ensemble, which remains through subject "e".

Ex. 30 Subject "e", full ensemble (BM4), Quartet, Mmt. IV, mm. 155–60.

A return to the "melody with accompaniment" mode of scoring is marked by subject "f", with the piano at the foreground.

Ex. 31 Subject "f", piano foreground (BM2), Quartet, Mmt. IV, mm. 161–7.
Immediately following "f" is a restatement of subject "e", with the full ensemble. Subject "g" appears, and the quartet scoring again returns to "melody with accompaniment," BM2, with the strings at the foreground.

Ex. 32 Subject "g" string foreground (BM2), Quartet, Mmt. IV, mm. 173–80.

Once again a subject, "h", is written with such a minimal accompaniment that the scoring must be labeled as solo, BM1.

Ex. 33 Subject "h", piano solo (BM1), Quartet, Mmt. IV, mm. 189–96.
The return of subject "g" reinstates the strings in the foreground of melody with accompaniment. Melody with accompaniment is maintained through the subsequent restatement of "c". The return of "e" is again scored for full ensemble and is followed by "f", scored as melody with accompaniment. The final statement of "e" is once more scored for full ensemble. This passage leads to the full, complete, return of "b" in its original form. The Piano solo transition shown in Example 34, leads to to the return of "g" for development.

Ex.34 Transition, piano solo (BM1), Quartet, Mmt.IV, mm.293.

For the next three subject returns Brahms exchanges the foreground between the string ensemble and piano solo. But,
he then scores the development of "g" is written for the string ensemble alone, BM5.

Ex.35 Development of "g", string ensemble (BM5),
Quartet, Mmt.IV, mm.294-302.

Subject "c" returns as piano solo, BM1, instead of melody with accompaniment.

Ex.36 Subject "c", piano solo (BM1), Quartet, Mmt.IV, mm.303-8.
Repeating the style of the last return of "g" (string ensemble), Brahms brings back subject "e", now in F-sharp minor, with the string ensemble, BM5

Ex. 37 Subject "e", string ensemble, (BM5), Quartet, Mmt. IV, mm. 313-22.

The final statement of "c" occurs in much the same manner as before, scored with the piano at the foreground and the string ensemble accompanying, BM2. This leads to the final statement of the movement's opening material, "a", which ends this movement with the full ensemble, BM4.

Figure 10 couples the Brahms Method Numbers with the fourth movement schema.
<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.M.#</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Subject</td>
<td>a</td>
<td>b</td>
<td>a</td>
</tr>
<tr>
<td>Measure</td>
<td>1</td>
<td>32</td>
<td>67</td>
</tr>
<tr>
<td>B.M.#</td>
<td>4</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Subject</td>
<td>e</td>
<td>f</td>
<td>e</td>
</tr>
<tr>
<td>Measure</td>
<td>155</td>
<td>161</td>
<td>167</td>
</tr>
<tr>
<td>B</td>
<td>C</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>B.M.#</td>
<td>2</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Subject</td>
<td>c</td>
<td>e</td>
<td>f</td>
</tr>
<tr>
<td>Measure</td>
<td>206</td>
<td>238</td>
<td>244</td>
</tr>
<tr>
<td>DEV.</td>
<td>A</td>
<td>Coda</td>
<td></td>
</tr>
<tr>
<td>B.M.#</td>
<td>5</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Subject</td>
<td>g</td>
<td>c</td>
<td>e</td>
</tr>
<tr>
<td>Measure</td>
<td>294</td>
<td>303</td>
<td>313</td>
</tr>
</tbody>
</table>

Figure 10  Fourth movement schema with B.M. numbers.

From the preceding information generalities can be drawn as to Brahms' scoring methods. It is evident that the use of melody with accompaniment, BM2, with the foreground alternating between the strings and the piano is the most frequent scoring method practiced in this work. The adoption
could be seen as having the effect of dividing the quartet into two groups, the piano, and the strings. Yet, the second most common scoring technique used by Brahms is indeed the full ensemble. Table 1 shows the relationships of scoring techniques to subjects and offers an overview of total B.M. number occurrences per movement.

<table>
<thead>
<tr>
<th>Description</th>
<th>no.</th>
<th>Movements</th>
<th>TTL</th>
</tr>
</thead>
<tbody>
<tr>
<td>solo BM1</td>
<td>7</td>
<td>2 1 2</td>
<td>12*</td>
</tr>
<tr>
<td>mel. w/ acc BM2</td>
<td>6 6 10 10</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>duet BM3</td>
<td>4 2</td>
<td>-</td>
<td>6</td>
</tr>
<tr>
<td>full ens. BM4</td>
<td>5 2 2 9</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>string ens. BM5</td>
<td>1 2 3 2</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>string soli BM6</td>
<td>- 4 -</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>ens. w/ acc BM8</td>
<td>- 1 4 -</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

Table 1 Occurrences of Brahms' methods.

* In considering the Brahms Method Number totals it must be noted that most solos, BM1, are one and two measures in length. This must be taken into account when comparing the total number of each scoring method to determine which scoring methods are most used. The BM1 groups total number of measures is sixteen.
Because this chapter has discussed the Quartet, measure by measure, the musical examples have illustrated Brahms' scoring methods in a somewhat confusing order. Table 2 provides a listing of the examples according to method type so that the interested reader can easily make comparisons.
<table>
<thead>
<tr>
<th>BM1</th>
<th>BM2</th>
<th>BM3</th>
<th>BM4</th>
<th>BM5</th>
<th>BM6</th>
<th>BM7</th>
<th>BM8</th>
</tr>
</thead>
<tbody>
<tr>
<td>1(8)</td>
<td>2(9)</td>
<td>3(10)</td>
<td>9(14)</td>
<td>11(17)</td>
<td>15(22)</td>
<td>18(25)</td>
<td>19(26)</td>
</tr>
<tr>
<td>7(13)</td>
<td>6(12)</td>
<td>4(11)</td>
<td>14(21)</td>
<td>12(20)</td>
<td>24(32)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13(20)</td>
<td>8(14)</td>
<td>5(11)</td>
<td>27(38)</td>
<td>23(31)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26(34)</td>
<td>10(15)</td>
<td>17(24)</td>
<td>30(40)</td>
<td>25(33)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33(41)</td>
<td>16(23)</td>
<td></td>
<td>35(43)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34(42)</td>
<td>20(29)</td>
<td></td>
<td>37(44)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36(43)</td>
<td>21(29)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22(30)</td>
<td>28(38)</td>
<td>29(39)</td>
<td>31(40)</td>
<td>32(41)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

( ) = page number

Table 2 Index of B.M. number examples, Quartet.
CHAPTER II

THE SCHOENBERG TRANSCRIPTION:

MINOR ORCHESTRATION DISCREPANCIES

There is no mistaking that, for the most part, Schoenberg's transcription is stylistic and note-true—note-true in the sense that theme and subject melodies are easily recognizable and the accompaniments exist in one form or another. It is pointless to hypothesize about how Brahms would have orchestrated the quartet in 1937. Yet, it is likely that many of Schoenberg's orchestral decisions would have received his approval. It is also possible that like Schoenberg, Brahms would not have simply transplanted the original string parts, as is, directly into the orchestral score. However, the variety of options exercised by Schoenberg, which increases through the course of the transcription, requires scrutiny. Through numerous hearings of the quartet and transcription, and extensive study of the scores, one can appreciate the finer details of both works. But to say that one is as the other would have been is to invite criticism. While it would be advantageous at this point in the study to compare the orchestral works of Brahms to those of Schoenberg, such an undertaking exceeds the
limits of this study.

In this chapter the subtler features of the transcription will be investigated. The previous analysis of Brahms' scoring techniques shows that, of the eight scoring methods, the most frequent was "melody with accompaniment." In fact, melody with accompaniment was used almost twice as often as the next most frequent, full ensemble, and more often than the remaining six methods combined. In his usual, highly organized, well-structured fashion, Brahms gave the "melody with accompaniment" an underlying organizing function, namely, the symmetrical alternation of foreground between the strings and the piano. Since this has been shown to be a such a major feature of the Brahms original, to ignore this intent, let alone intentionally alter it, would represent a stylistic deviation.

Selected examples in this chapter will show that Schoenberg altered the foreground switching in such a way as to destroy the timbral continuity and balance inherent in the original score. Other examples will show a lack of continuity in dealing with crossed voices, and an inconsistency in the scoring of material upon its return.
Chapter III will deal with more obvious problems, such as the obscuring of original lines, rhythmic alterations, and excessive arranging.

Before discussing Schoenberg's stylistic discrepancies, however, it would be useful to present a few examples of passages that are transcribed in close conformity to the Brahms style.

Stylistic Transcriptions of the Eight Scoring Methods

The instances of subtle, thoughtful, Brahms-like detail are varied and many throughout the course of the transcription. To survey, categorize, and illuminate the "best" examples of the transcription would necessitate a much larger study than the present one. Nevertheless, a brief examination of passages that demonstrate stylistic transcriptions of each Brahms' scoring methods will, at least in part, explain why much of Schoenberg's scoring "rings true" to the Brahms style. To facilitate the comparison promised in Chapter I, the following examples show the transcriptions of examples presented previously.

In Example 3B Schoenberg chose to score the
original solo piano part, BM1, in the woodwinds. The timbral mixture of the woodwind family against the strings creates a clean distinction between the lines which favorably compares with the original in Example 17.

Ex. 38 Piano solo (BM1), Transcription, Mmt. II,

mm. 385-90*.

* measure numbers in the Schoenberg score run consecutively throughout the quartet; corresponding measure numbers from the Brahms score are in brackets.
The cello melody of the first movement's "c" subject, see Example 6 (BM2), appears intact in the transcription which is also written for cellos. In Example 39 Schoenberg has scored the woodwinds and horns to perform the original piano accompaniment.

Ex. 39 Melody with accompaniment (BM2), Transcription, Mmt. I, mm. 50-52.

Schoenberg's scoring for close-order dialogue, BM3, appears very much like the original in Example 3. The violin and viola lines of the original are written for the violins. However, the French horns perform the original cello line. The piano is written for the woodwinds.
Ex. 40 Close-order dialogue (BM3), Transcription, Mnt. I, mm. 11-14.

An example of Schoenberg's scoring for full ensemble, BM4, is demonstrated in Example 41. All instruments, except trombones and percussion, are scored. The piano part switches from the woodwinds, bar 95, to the strings where the original piano and string lines are inversions of each other, see Example 9.
Ex. 41 Full ensemble (BM4), Transcription, Mnt. 1, mm. 95-101.
For the opening statement of the second movement, Schoenberg has scored the original string ensemble, BMS (see Example 12), very effectively for oboe, English horn, and second violin.

Ex. 42 String ensemble (BMS), Transcription, Mmt. II, mm. 374–84.
The string soli, BM6, of the second movement, Example 15, is scored for the viola and cello. The woodwinds and the second cellos are written as the original piano and cello, "minimal" background.

Ex. 43 String soli (BM6), Transcription, Mmt. II, mm.402-407.

The duet, BM7, between the piano and violin in the trio of the second (see Example 18), remains uncluttered and in duet form in Schoenberg's scoring of the duets first appearance. At this point the scoring is for violin and clarinet.
Ex. 44 Duet (BM7), Transcription, Mmt. I, mm. 490–4.

Schoenberg accomplishes the scoring of string ensemble, BM8, with accompaniment (see Example 19), by placing the original string lines in the oboe, bassoon, and French horn. The piano part is scored for the strings.

Ex. 45 String ensemble with accompaniment (BM8),

Transcription, Mmt. II, mm. 520–4.
Destruction of the Original Timbral Plan

The "melody with accompaniment", BM2, method of scoring has been shown to be the most used method of scoring in the quartet. Within "melody with accompaniment" the major feature is the alternation of foreground and accompaniment. Standard patterns of alternating instruments---such as, piano, strings, piano, strings----affords aural clues about musical form that can be particularly important when material returns after a period of time. As subtle as this may seem, the decisions made by Brahms were definitely not haphazard. In the transcription, Schoenberg has chosen to impose an additional layer of foreground reversal in most places where material returns. The first obvious example for this occurs in the first movement at the arrival of subject "e". To lessen confusion, from this point on, when speaking of the original string writing and Schoenberg's string writing, the generic "strings" will be coupled with a B (Brahms) or an S (Schoenberg) suffix in parenthesis, i.e., strings(B) or strings(S). When Schoenberg's scoring of the strings corresponds to the original, no label will be applied. For the arrival of subject "e", written as melody with accompaniment, Schoenberg has scored the piano in the strings and the original string melody in the woodwinds.
Although the strings(s) effectively include the original string line, he has placed the Hauptstimme in the woodwinds. At the next entrance of the subject, Schoenberg, like Brahms, switches the foreground, in this case from the piano-woodwinds to the strings. However, upon the return of this material in the recapitulation Schoenberg superimposes another foreground switch. The strings enter as the original strings, with the melody, and the woodwinds enter as piano only to trade foreground at the next entrance. This procedure greatly alters the melody-accompaniment scheme that Brahms undoubtedly intended. The change in the effect of the piano and strings alternation is shown in Figure 11. The piano and strings of the original look and sound like a of Figure 11; the piano-woodwinds and strings of the transcription look and sound like b of Figure 11.
(a) The original design

<table>
<thead>
<tr>
<th>1st entrance</th>
<th>2nd</th>
<th>1st recap</th>
<th>2nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>piano:</td>
<td>Melody</td>
<td>Accomp.:</td>
<td>Melody</td>
</tr>
<tr>
<td>string:</td>
<td>Accomp</td>
<td>Melody:</td>
<td>Accomp</td>
</tr>
</tbody>
</table>

(b) The altered design

<table>
<thead>
<tr>
<th>1st entrance</th>
<th>2nd</th>
<th>1st recap</th>
<th>2nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>w/winds:</td>
<td>Melody</td>
<td>Accomp:</td>
<td>Accomp</td>
</tr>
<tr>
<td>string:</td>
<td>Accomp</td>
<td>Melody:</td>
<td>Melody</td>
</tr>
</tbody>
</table>

Table 11 Schoenberg's alteration of foreground design.

With the additional foreground switch both groups of instruments are changed from an alternating melody and accompaniment scheme to a consecutive pairing of melody and accompaniment. This is not what Brahms wrote, and it is doubtful that he would have orchestrated the quartet in this manner. (See Example 46.)
Ex. 46 Subject "e" woodwind foreground, Transcription,
Mmt. I, mm. 79-80, recap. of "e" with string
foreground, Mmt. I, mm. 281-82.

(a) mm. 79-80.
Ex. 46 continued

(b) mm. 281–82.

This sort of additional foreground switching occurs frequently throughout the remainder of the transcription, indeed, with the very next subject, "f", and its return in the first movement recapitulation. In the
Brahms score, when close-order dialogue, BM3, returns during the recapitulation, the return is exactly the same as its first appearance; Schoenberg again reverses the strings and woodwinds, the strings(S) are scored as the piano, and the woodwinds are scored as the strings(B). In movement three the woodwind-piano is changed to string-piano, back to woodwinds and then to a combination of string and woodwind-piano. In the fourth movement subjects "c", "d", and "f" likewise receive altered treatment of the foreground-accompaniment scheme.

Inconsistent Returns

For the first appearance of the second movement's "c" subject Schoenberg orchestrates in an appropriately conservative fashion. The piano's triplet eighth-note accompaniment is transcribed directly to the bass clarinet. When subject "c" returns, later in the A section, Schoenberg has once again changed strategies of orchestration, but this time the discrepancy has no discernable "rhyme or reason". The flowing horizontal piano accompaniment, which Schoenberg transcribed literally the first time, appears the second time as a vertical accompaniment. The only remnant of the original accompaniment is the triplet figure on beat two
in the oboe, Eb clarinet, and Bb clarinet parts. The bass clarinet for whom the original accompaniment was so aptly scored, now performs minimal and very questionable function.

Ex. 47 Subject "c" accompaniment, Transcription, Mvt. II, mm. 408-11, restatement of "c", Mvt. II, mm. 449-52.

(a) mm. 408-11.
Ex. 47 continued

(b) mm. 449-52.

Other examples of inconsistent returns are provided by the piano solo figuration, BM1, which occurs four times in three different forms. The returns are identical in the Brahms original except for key. The only two which are alike in the
transcription are those in the development; they appear two measures apart. The first is scored for the strings and woodwinds, and this scoring adheres closely to the original piano solo. In the second and third returns the octave leap (at the end of each group of sixteenths) which, is required of the woodwinds is now shortened to a 2nd, 3rd, or 4th, thereby adding a harmony not in the original. (see Example 48.) The octave leaps in sixteenths are at this point given to other woodwinds. The final version restores the octave leap in each group of sixteenths, adds it to the strings, and includes trumpets, horns, and glockenspiel. Most returns throughout the transcription are altered. Indeed, returns in the original form are rare.
Ex. 48 Piano solo and returns, Transcription, Mmt. I,
mm. 77-78, 182-3, and 279-80.

(a) mm. 77-78.
Ex. 48 continued

(b) mm. 182–3.
Ex. 48 continued

(c) mm. 279-80
Discrepancies Caused by Voice Crossing

An example of crossed voices newly "created" by Schoenberg appears in the transition to the development of the first movement. In the original, the "a" subject is presented in close-order dialogue, BM3, between the piano and string ensemble. Schoenberg has the viola(B) scored for the violin(S). The violin(B) and cello(B) parts are written for the clarinet and bass clarinet. However, the cello(B) is written for the clarinet, and the violin(B) is written for the bass clarinet, each at the outer edge of its range.

Ex. 49 Newly created crossed voices, Transcription,
Mmt. I, mm. 136-137.
On the surface this procedure may appear to be a less than subtle detail. However, one should observe the fact that in the one place in where Brahms did choose to cross voices, Schoenberg chose not to. In the trio of the second movement, during the second half of the "e", statement the string ensemble is accompanied by the piano, GMB, (see example 19). The first statement is orchestrated in a very straight-forward manner. In the second statement Brahms scored the cello above the violin. This, in effect, is how Schoenberg scored the previous example. But it is not how Schoenberg has scored this passage now that the opportunity is afforded. Schoenberg has chosen instead to score the string ensemble(B) for cellos only. In fact, he divides the cello section into four parts, with the remainder assigned to the material of the piano left-hand part. Not only is there no timbral mixture of "low over high", which was Brahms' choice, but also an accompaniment figure is introduced which has been derived from the piano part but now is written for flutes, clarinet, and violins. The net effect of this scoring is to take the edge off of the high cello, which is now one of the middle range sounds.
Ex. 50 Crossed voices "ignored", Transcription, Mmt. II,

mm. 520-3 and 530-3.

(a) mm. 520-3.

(b) mm. 530-3.
The previous examples show the subtler details of the transcription, some of which may not be noticed in the course of a casual listening. They, nevertheless, give an insight into the stylistic inconsistencies of Schoenberg's transcription. Chapter III will show the more obvious freedoms taken by Schoenberg and the steady increase of Schoenberg's personal influence on the orchestration through the course of the transcription.
CHAPTER III
SCHOENBERG'S TRANSCRIPTION:
MAJOR ORCHESTRATION DISCREPANCIES

In this chapter the more obvious stylistic discrepancies in Schoenberg's transcription are discussed. As was shown in Chapter II there are many instances of subtle improprieties by Schoenberg in the scoring of the quartet. This chapter shows a developing deterioration in stylistic consistency and a continuing growth in the number of rearranging options exercised by Schoenberg. In the first two movements the most common alteration by Schoenberg is in his inconsistency in scoring the return of material. This type of alteration by no means occurs less often in the remaining two movements. In fact, discrepancies of this sort increase in frequency as the transcription continues.

This chapter will concentrate on Schoenberg's developing "free hand" in making orchestrational decisions in movements three and four. The three main topics discussed are: the obscuring of original lines by the addition of new lines, rhythmic alterations, and excessive arranging linked to twentieth-century orchestral scoring.
practices.

Obscuring of Original Lines

The return of the third movement's A section is, as before, melody with accompaniment. Schoenberg's initial scoring of the returns of the A section makes full use of the original scoring method. He adds inverted lines in the violas and "block" chords in the horns. However, the rolling eighth-note accompaniment of the piano is fully intact for eighteen bars in the bass clarinet and bassoon parts. Brahms himself enlarged the quartet upon the A section's return by expanding the range of the piano part accompaniment which if anything adds more emphasis to the two-tier method of scoring, namely the accompaniment to the melody. In the return, scored by Schoenberg, not only is the accompaniment lessened in prominence but the direction of the piano lines is completely obscured. In the first two measures Schoenberg has given the piano right-hand triplets to the divided second violins. The left-hand triplets are eliminated entirely. The triplet accompaniment of the right-hand is same as the original for only two bars, after which the line becomes a hiccuping destruction of the original, on top of which is added a newly created violin line and
duple-eighths which are added to the violas and cellos, ignoring the original piano left-hand and obscuring the whole original sound and feel of the piano accompaniment.

Ex. 51 Intact piano accompaniment, and missing piano accompaniment, Transcription, Mmt.III, mm.579-83, and 746-50.

(a) mm.579-83.
Ex. 51 continued

(b) mm. 746-50
Although incidents of obscured lines occur less frequently than other infractions mentioned in this study, they are very obvious where they do occur. There are eleven notable instances of this infraction. In bar twenty-one of the third movement the first and second horns are divided in octaves on the original piano line. The two horns are accompanied by three flutes, three oboes, Eb clarinet, Bb clarinet, bass-clarinet, two bassoons, all violas, and all cellos. Every instrument, including the two French horns, which carry the melody, is marked with the same dynamic. Although Brahms scored the lone violin and viola in double-stops, their weight along with the cello pedal cannot compare to Schoenberg's eleven accompanying instruments against two melody instruments—and this count does not include the multiple violas and cellos.
Ex.52 Obscured melody, Transcription, Mmt. III,  
mm.599-602.

Rhythmic Alteration

Schoenberg has taken a rather considerable  
measure of freedom with many of the rhythmic patterns in the
quartet. They have been altered either by adding, deleting, or obscuring the original rhythmic pattern. One such example of obscured rhythm occurs when subject "g" of the first movement arrives with the viola(S) written as the original. The cello(S) is written as the piano, with the horns performing the original cello line. At this point Schoenberg has orchestrated the quartet in a conservative manner. For the second statement, however, he departs from the original manner of scoring the accompaniment. For the initial statement Schoenberg scores the "time keeping" piano left-hand in the contra basses, bassoons, and contra bassoons, and the cello "up-beats" in the horns. In the second statement the steady "one-two" sound is obscured by distributing the down-beats and up-beats among three families of instruments. In the accompaniment, no one group of instruments is given consistent even or odd-number-beat entrances. The one/three of the piano (for a two-bar example), appears first in the contra basses, then in the trombones, next in the bassoons, and then back in the contra basses. The up-beats of the cello(B) appear first in the bassoons, then in the contra-basses, next in the trombones, and then back in the bassoons. Although this "adds up" metrically, the net effect is cluttered. (see Example 53.)
Bassoon  : ' X-X X : X-X-X X :
Trombone  :!-X ' X-X-!-X X-X X-!
Contrabass!: X-X ' X-!-X ' X-X :

X = quartet note
- = tie
' = rest

Figure 12 Displacement of beat pattern graph.
Ex. 53 Rhythmic discrepancies compared side-by-side,

Transcription, Mmt. I, mm. 102-12.
In the fourth movement, Schoenberg moves from simply investigating rhythmic games, such as the one above, to indulging in vast amounts of rhythmic filigree. During the "e" statement in the original quartet scoring, the very uncomplicated use of two sixteenths on the first half of beat one, and one group of triplet-sixteenths on the second
half of beat one becomes quite fanciful, at its height, in the transcription.

Ex. 54 Rhythmic filigree, Transcription, Mmt. IV, mm. 981-5.
Excessive Arranging

The accusation of excessive arranging, not unlike any other criticism, be it positive or negative, is highly subjective. However, the length of time between the publishing of Brahms' Symphony Number Four, 1886, and Schoenberg's transcription of the quartet, 1937, is only fifty-one years. The typically clean, uncluttered writing style of Brahms could not have lent itself to many of the overly busy, unfocused sections in the transcription, even fifty-one years after the "Fourth." One of the more obvious additions to the twentieth-century orchestra is the large percussion section, including instruments such as glockenspiel and marimba. At the return of "c" in bar 206 of the fourth movement Schoenberg incorporates these two instruments along with tambourine and triangle. This addition along with trills given to the flute and clarinet, is more than one would expect; indeed, the sound is very busy and ringing, causing any detail to be all but indiscernible. (see Example 55.)
Ex. 55 Busy-sounding percussion writing, Transcription,

Mmt. IV, mm. 1025–9.

For the third return of subject "c" in the third
movement, Schoenberg has added sextuplets to the flutes, Eb
clarinet, and Bb clarinet, trills to the piccolo, flutes, Eb
clarinet, Bb clarinet, and bass clarinet. In addition to all
of this Schoenberg has added triple and quadruple stops in
the second violins and cellos, along with glockenspiel and
triangle! This results in very thick and confused sounding
area which is but one more example of "over-scoring." With
the added punch of the trumpets and trombones, it is very
unlikely that Brahms would have approved.

Ex.56 Overly busy-sounding percussion writing,

Transcription, Mmt.III, mm.697-700.

The addition of forces such as brass and percussion is not completely without precedent in the nineteenth century—witness Tchaikovsky's 1812 overture. However, to
assume that even in 1937 that Brahms would have incorporated such thick and cluttered sounds in his scoring practices is most improbable.

Chapters II and III have demonstrated that stylistic discrepancies exist in the transcription. Not only do discrepancies exist, but their instances increase as the movements unfold. It has been shown, for example, that from the beginning Schoenberg tampered with the timbral plan of the quartet. This one impropriety alone greatly influences the style of the transcription. When the minor discrepancies in the first and second movements are weighed in with the ever more frequent additions of scoring options exercised in the third and fourth movements (such as excessive use of percussion and alterations and additions to the existing rhythms) the result is a transcription that exhibits a mixed style.
CONCLUSION

The Schoenberg orchestration of the Brahms G-Minor Quartet is without question a fine example of transcription. The examples of Brahms-like are many, but to study thoroughly the best examples would require a much larger study. The transcription is not, however, "Brahms' Fifth" as Schoenberg used to remark jokingly, and his statements that he orchestrated the quartet in the style of Brahms, and went no further than Brahms would have, had he lived today (1937) are not completely true and at best misleading. The variety of options exercised by Schoenberg in his orchestration grew as the quartet progressed in a near logarithmic fashion. By altering returning material, and then altering the alteration the orchestration grew in variety with ever increasing frequency.

An analysis of Brahms' scoring methods, shows that their number is fundamentally only eight. Of these eight, five account for only a few of the total number of measures. For example there are twelve instances of "solo" passages, the longest of which is four bars. Most of the areas noted to be solo are only two measures in length. The
same type of "real" total holds true for areas labeled duet, string soli, string ensemble, and ensemble with accompaniment. This leaves melody with accompaniment, full ensemble, and close-order dialogue to account for most of the scoring in the quartet.

In his typical fashion Brahms utilized melody with accompaniment, full ensemble, and close-order dialogue with a high degree of organization. This organization is both an overriding and under-scoring fact. For example when melody with accompaniment is used, regardless of which instrument is at the foreground, returning material is consistently scored the same. In Schoenberg's transcription the returns consistently introduce changes in the foreground-accompaniment scheme. With regard to full ensemble scoring, the returns are identical in the quartet; in the transcription previous decisions concerning instrumentation are invariably altered, thus obscuring Brahms' original textural plan.

An examination of Brahms symphonies leaves no doubt as to the clean uncluttered style of his orchestration methods. By comparison, the Schoenberg transcription, penned only fifty-one years after Brahms' fourth symphony, is too
often busy, cluttered, and undefined in focus. This style of writing is not so offensive in and of itself; it is, however, highly uncharacteristic of Brahms.

To end on a positive note, one should bear in mind that Schoenberg assigned himself a great task by his decision to score the Brahms quartet for a then-modern, twentieth-century orchestra. This decision automatically brings with it many problems, and yet most of Schoenberg's solutions are stylistically successful. Schoenberg's use of percussion is very often within the style that one would expect of Brahms had he been alive in 1937. The care and detail that Schoenberg displays in the scoring of the necessary orchestral filler is more often than not masterful and inspiring. All in all the Schoenberg transcription offers an important addition to the orchestra repertory.
FOOTNOTES


4. Reich, op. cit., 208.