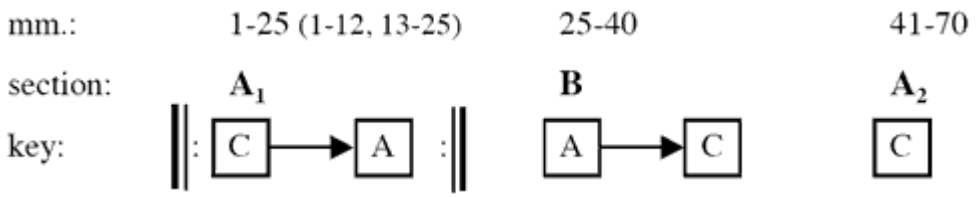
a journal of the Society for Music Theory

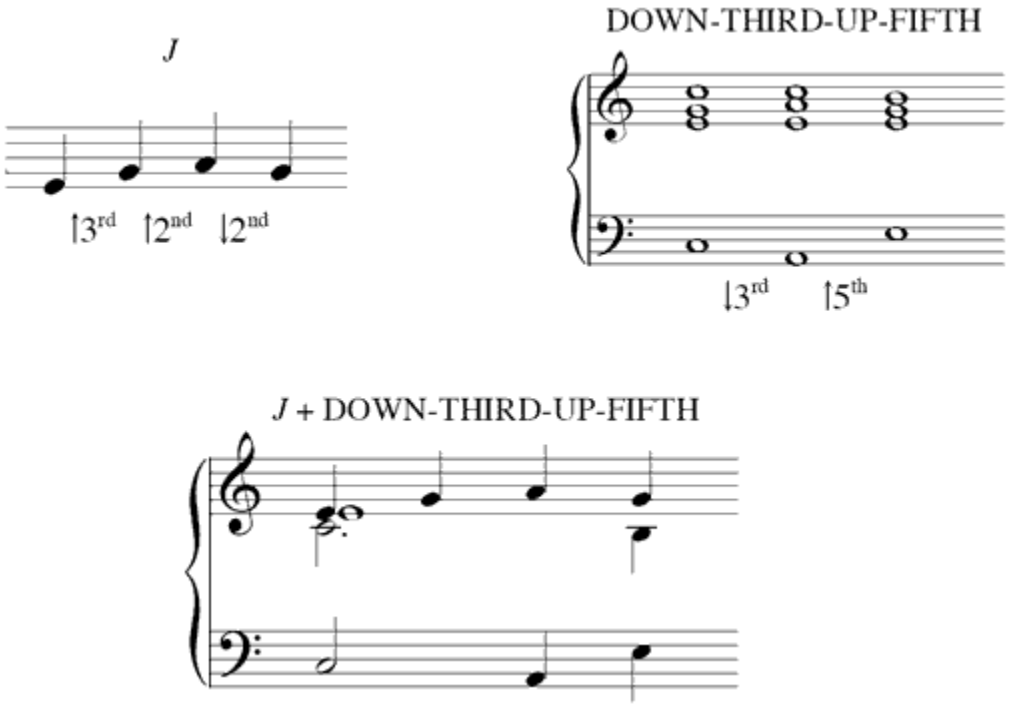
# MTO 13.3 Examples: Ricci, The Progress of a Motive in Brahms's Intermezzo op. 119, no. 3

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.07.13.3/mto.07.13.3.ricci.php

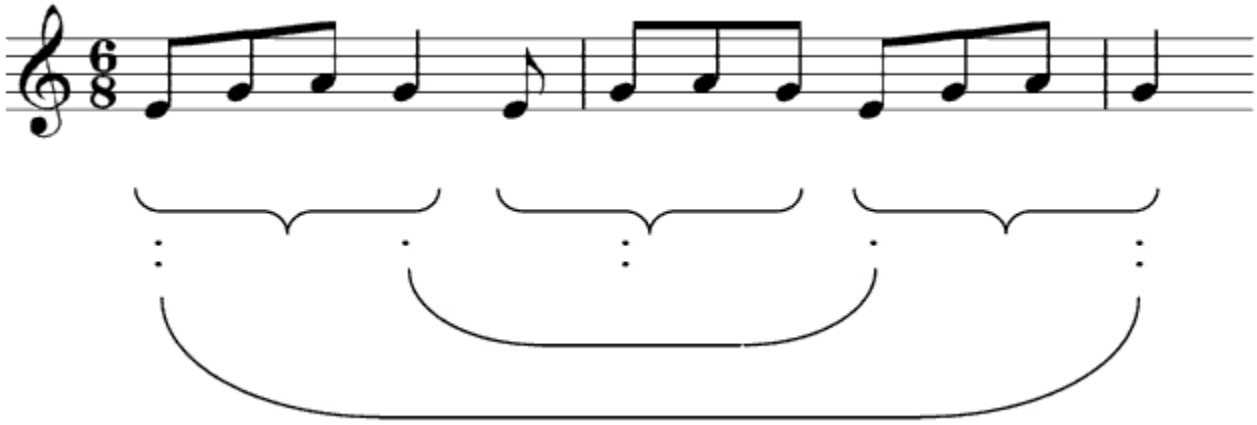
**Example 1.** The Form



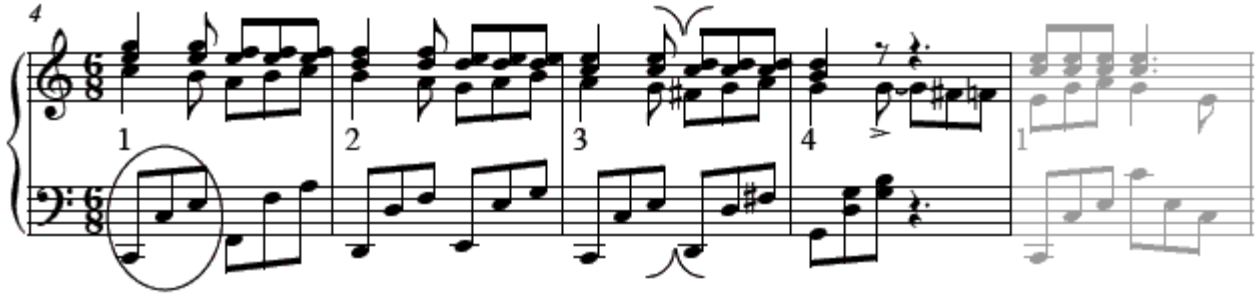

**Example 2.** The Two Components of the Motive



**Example 3.** Rhythmic Setting of *J*, mm. 1–3

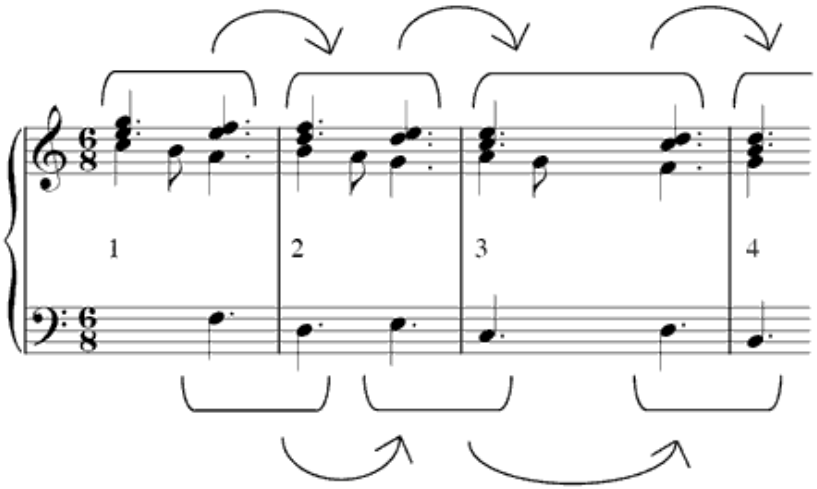


**Example 4.** A Prototype for mm. 4–12

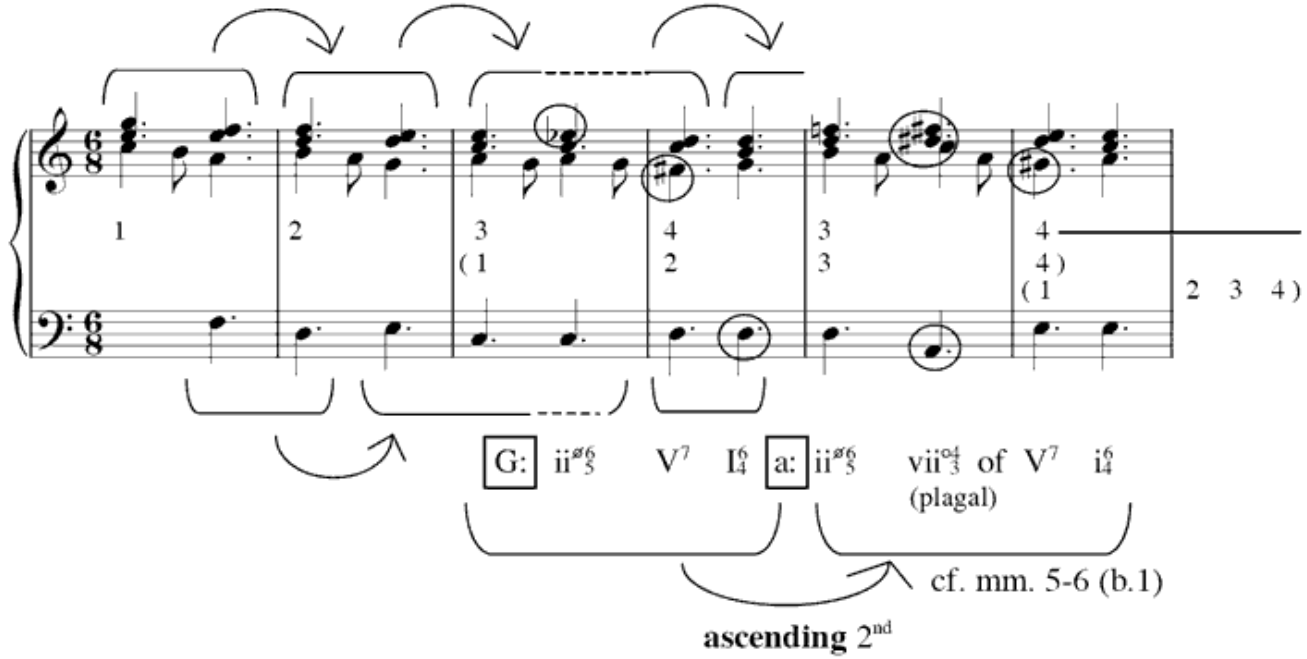


**Example 5.** Sequence with Alterations, mm. 4–9

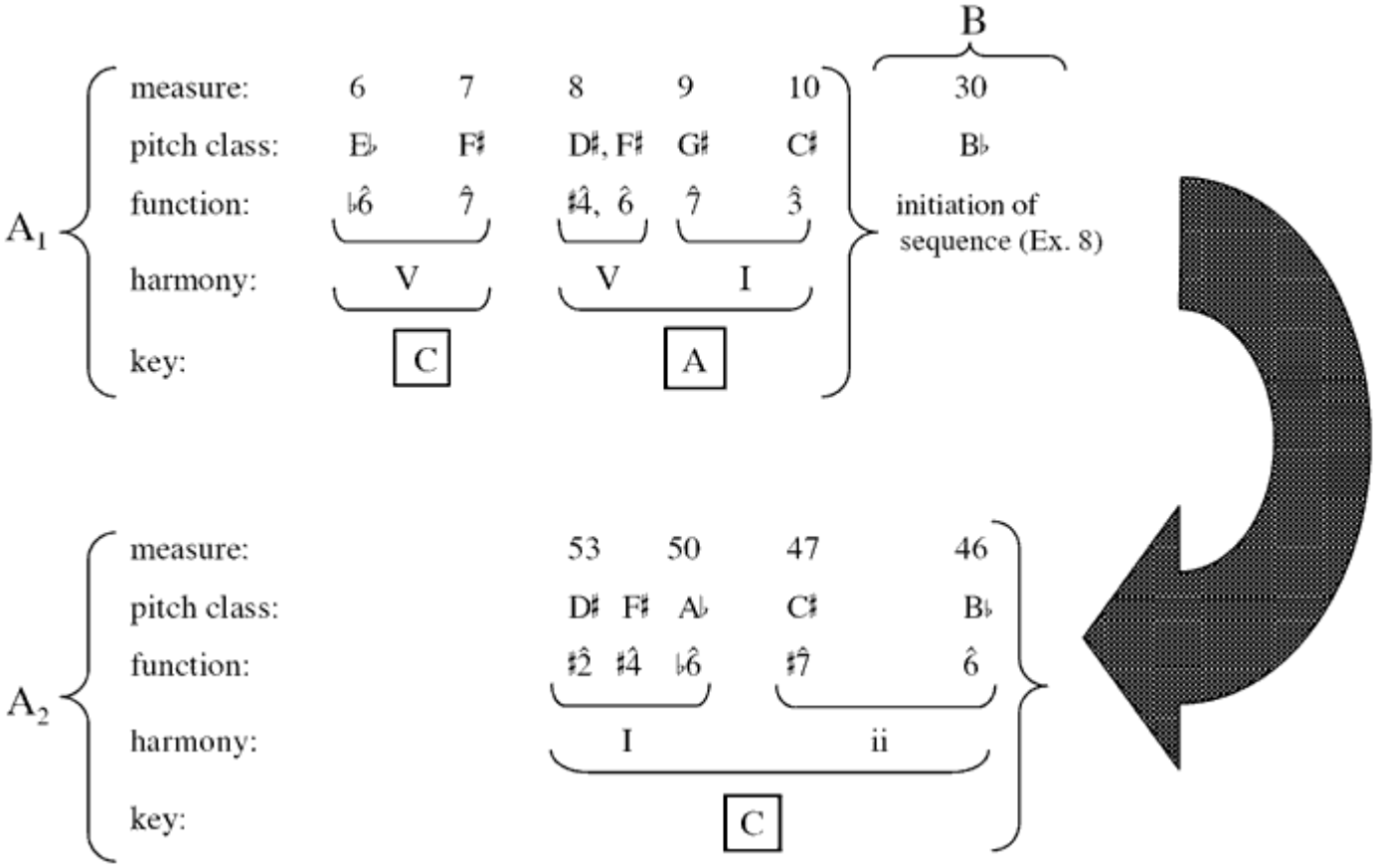
a. descending-second sequence without alterations



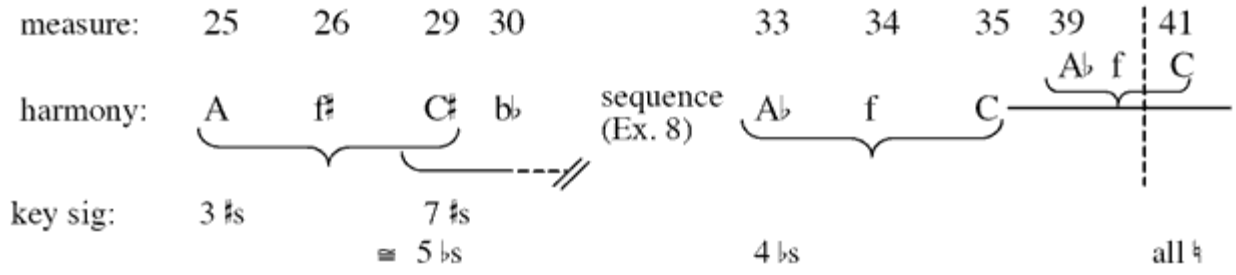

b. mm. 4–9 (reduced); circled pitches are altered relative to model



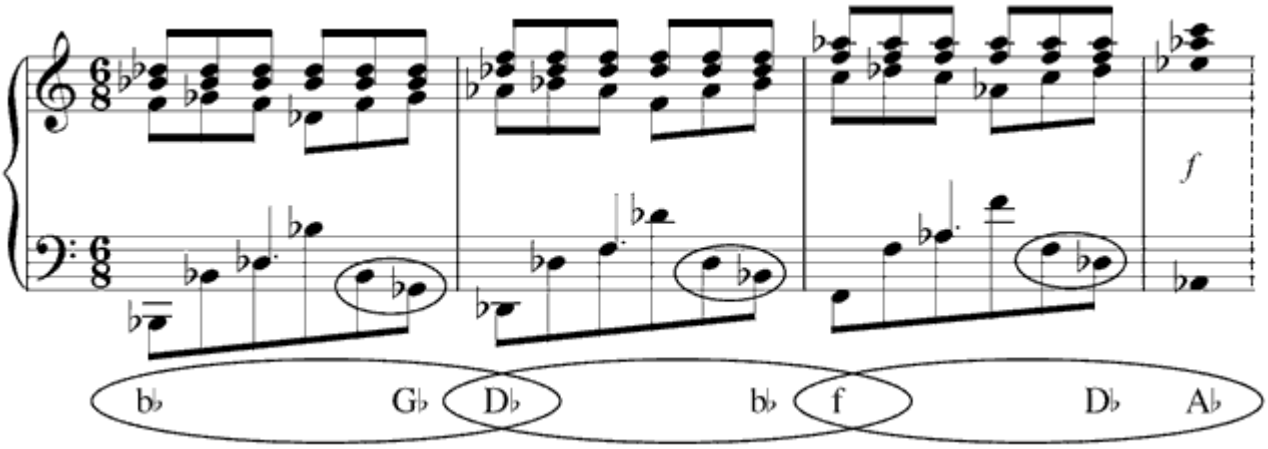
**Example 6.** Roster of Chromatic PCs (First Appearance) and their Function



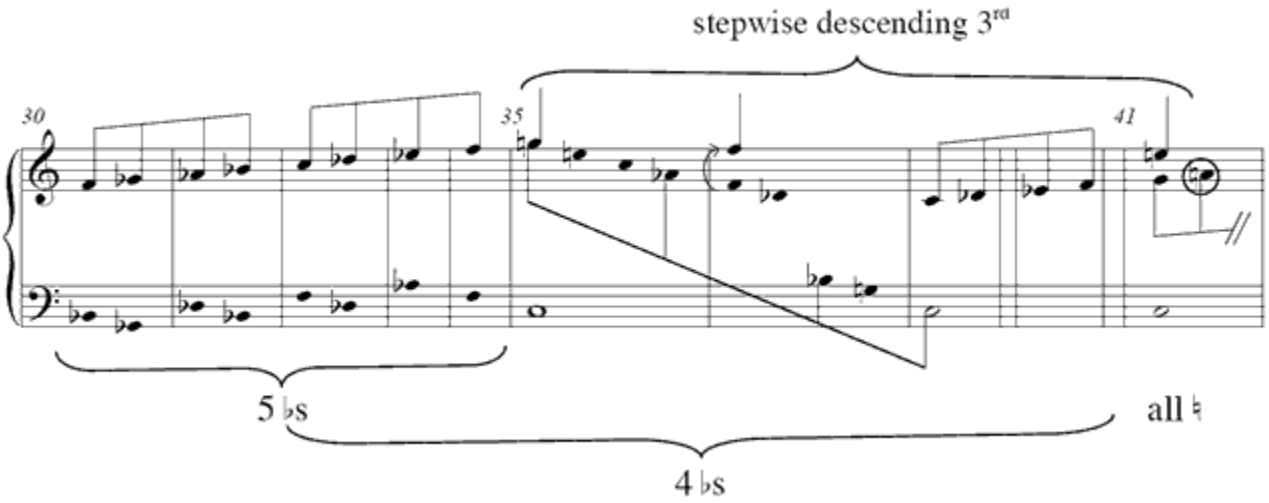

**Example 7.** Harmonic Plan of the B Section



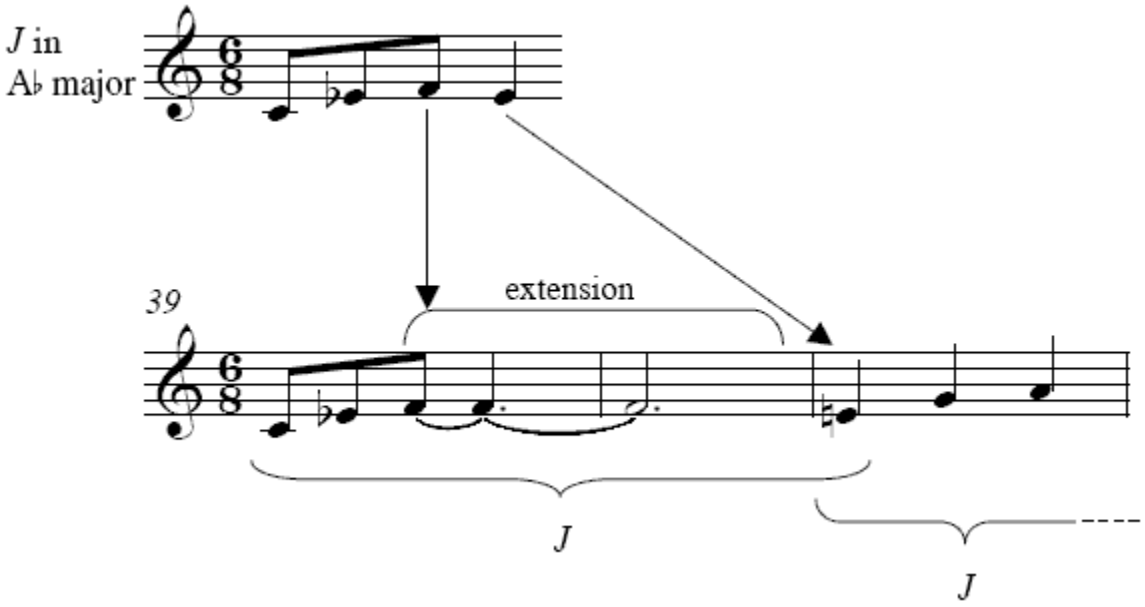
**Example 8.** Ascending-3rd Sequence (mm. 30–33) Based on m. 2



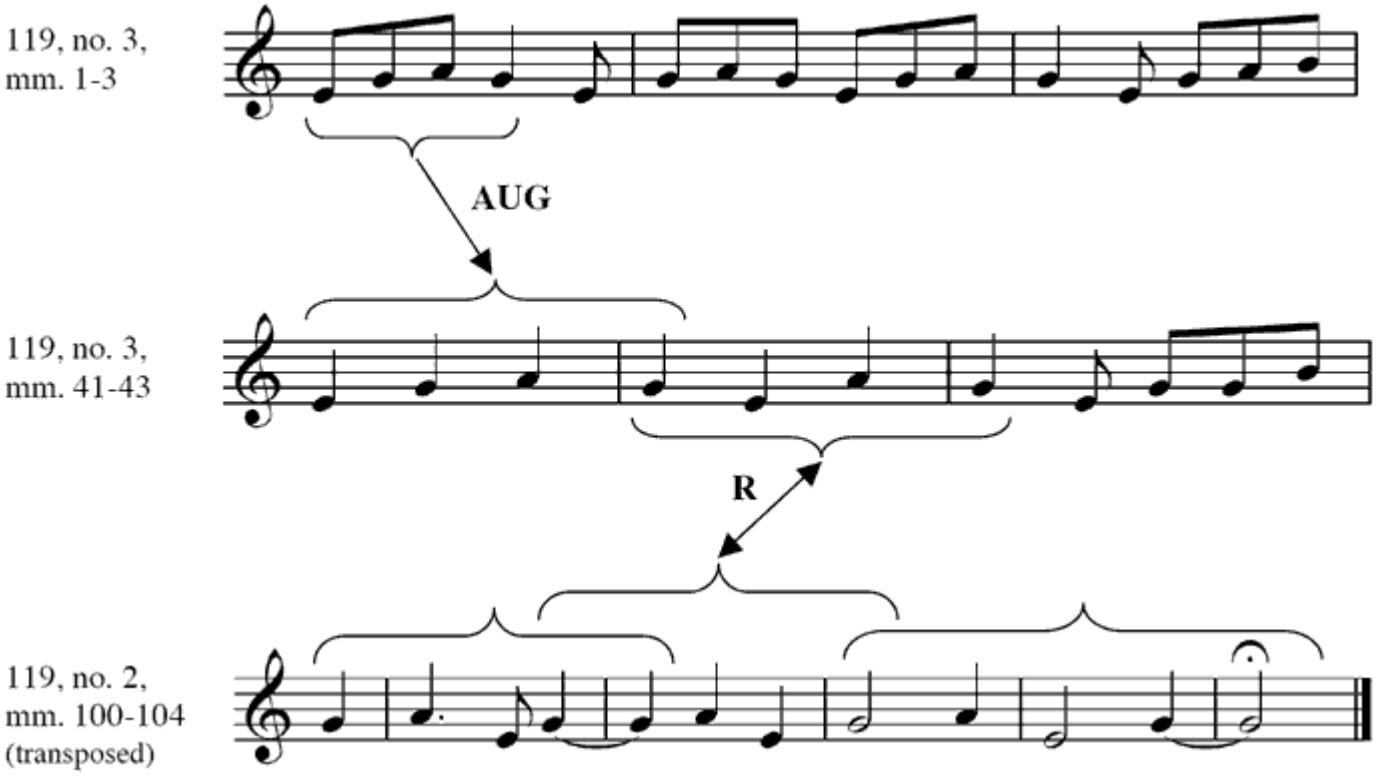

**Example 9.** <HWW> Tetrachords in mm. 30–41



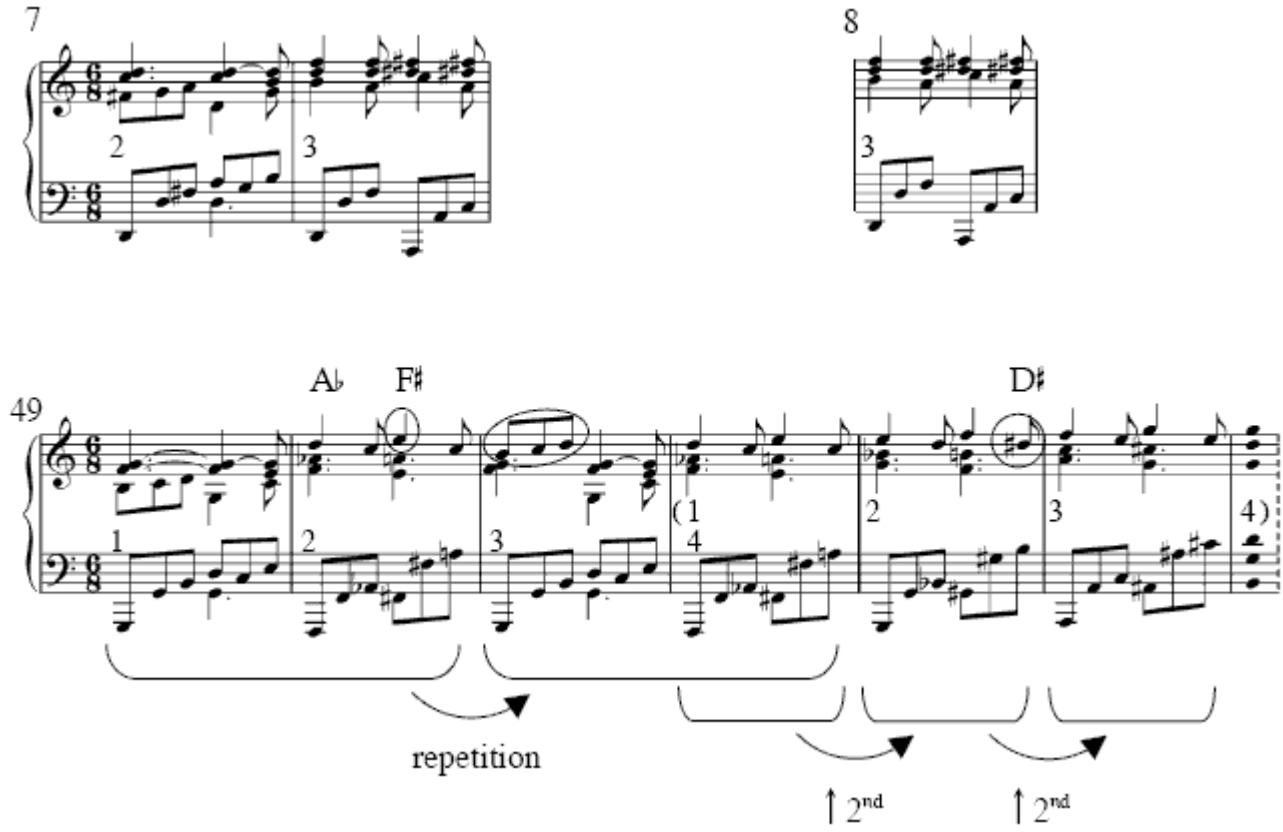
**Example 10.** Inexact Augmentation of *J* in mm. 39–41 and its Overlap with the Recapitulatory *J*




**Example 11.** Augmentation of *J* in mm. 41–43 as Reference to op. 119, no. 2

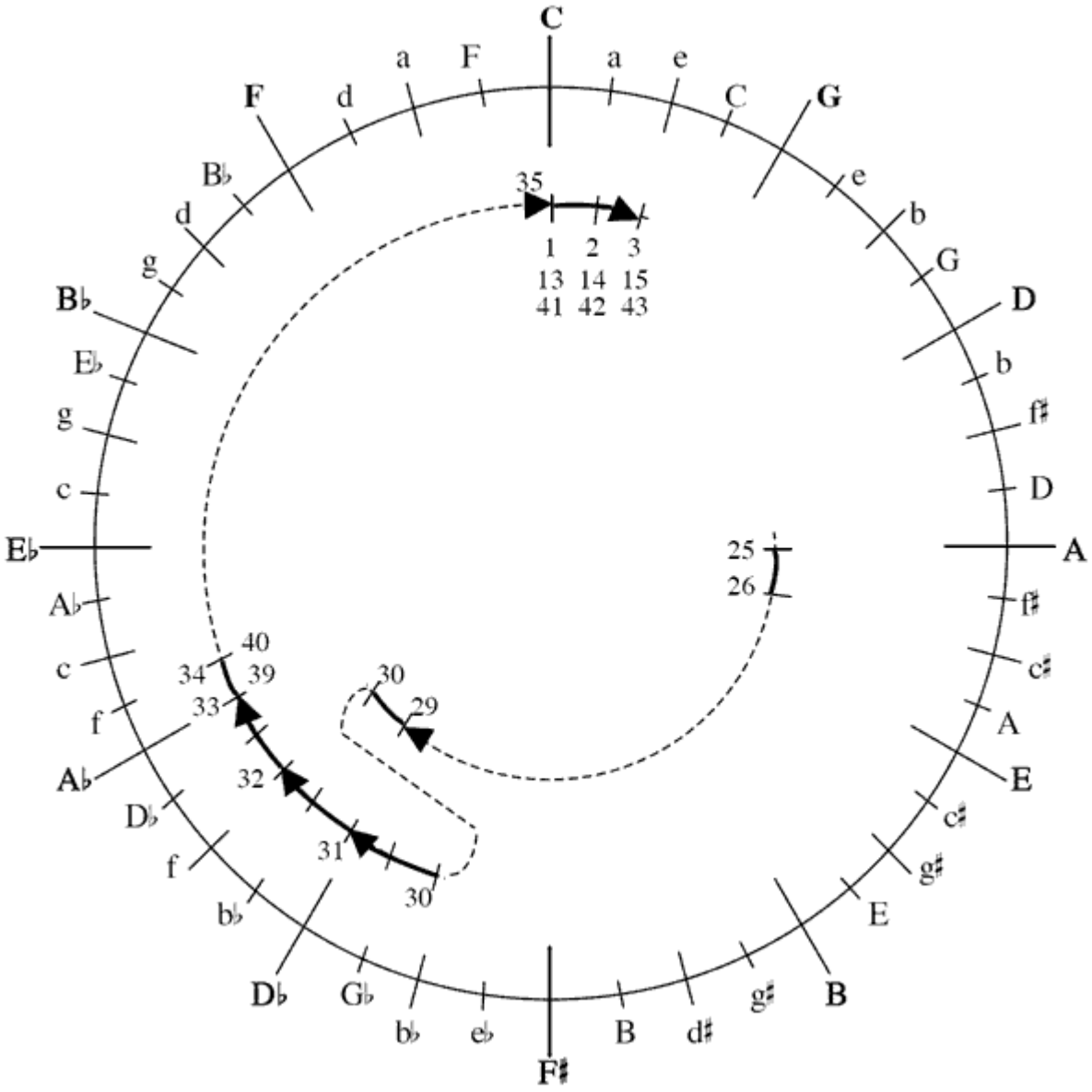


**Example 12.** Mm. 7–8 and mm. 49–55



**Example 13.** All DOWN-THIRD-UP-FIFTHs in the Piece

a. on (an expanded) circle of fifths




b. durations

| MM. | DURATION | CHORD ROOTS AND QUALITIES |
|---|---|---|
| 1-3 | 2 mm. | C-a-e |
| 13-15 | 2 mm. | C-a-e |
| 25-27.5 | 2.5 mm. | A-f♯-C♯ |
| 25-29 | 4 mm. | A-f♯-C♯ |
| 30-33 | 1 m. (each) | b♭-G♭-D♭-b♭-f-D♭-A♭ |
| 33-35 | 2 mm. | A♭-f-C |
| 39-41 | 2 mm. | A♭-f-C |
| 41-43 | 2 mm. | C-a-e |