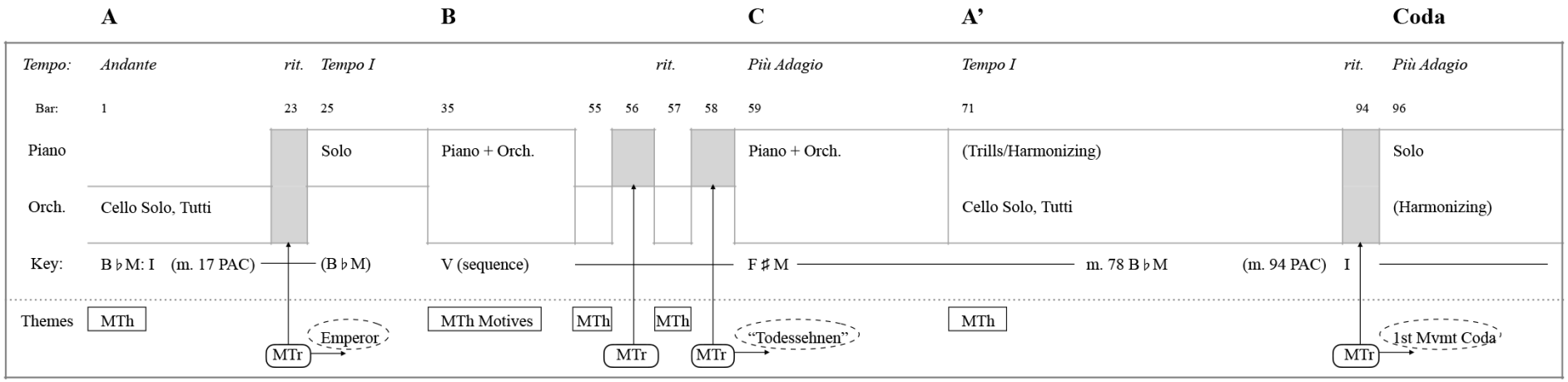
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

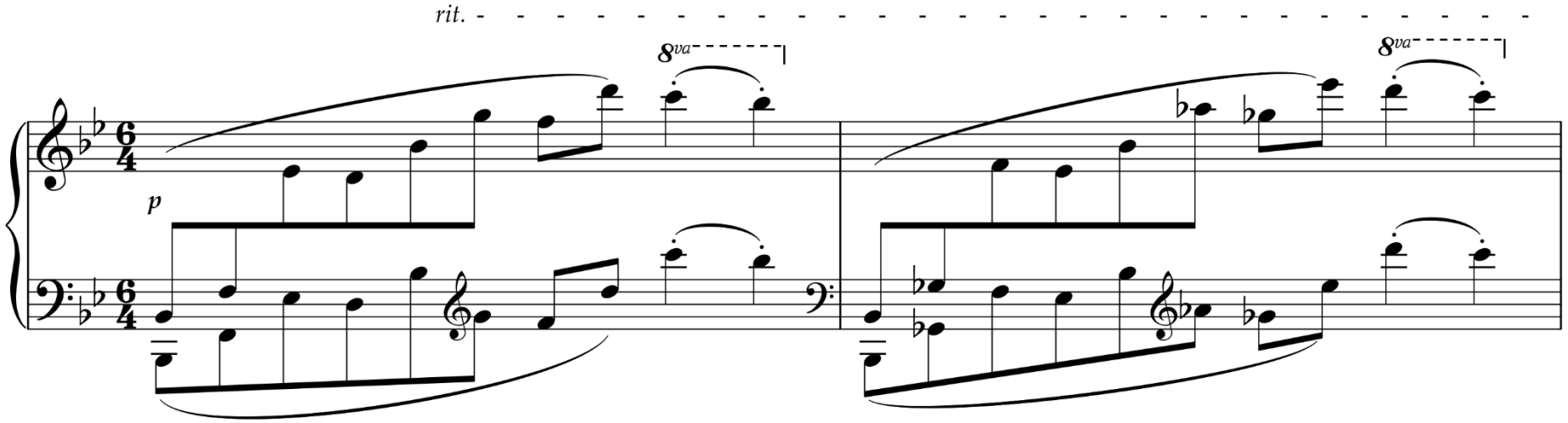
MTO 32.2 Examples: Keep, Memory and Oblivion in the Andante of Brahms's Second Piano Concerto

(Note: audio, video, and other interactive examples are only available online)
https://www.mtosmt.org/issues/mto.26.32.2/mto.26.32.2.keep.html

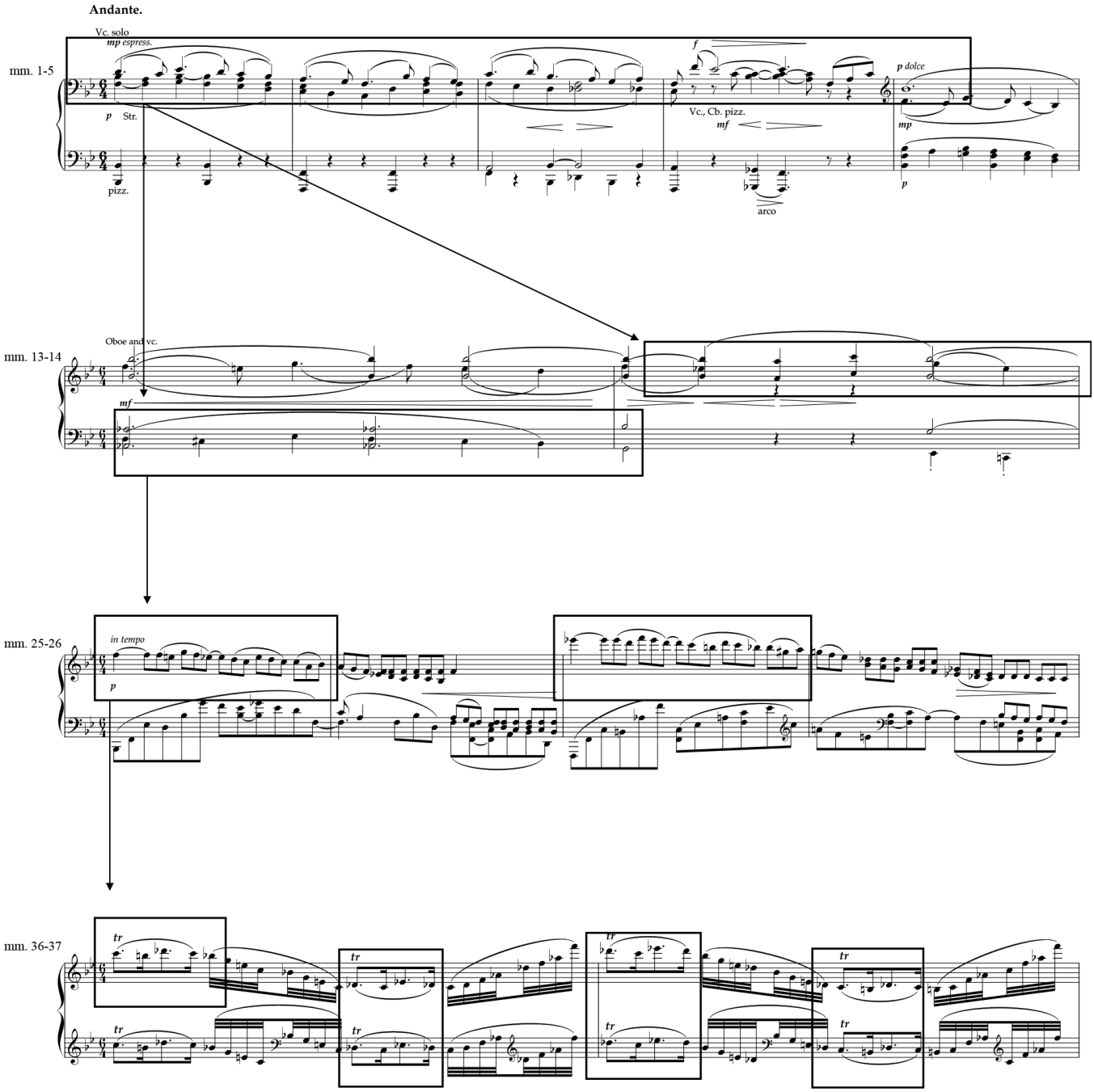
Example 1. Form Diagram: Brahms, Piano Concerto no. 2, op. 83, III. Andante



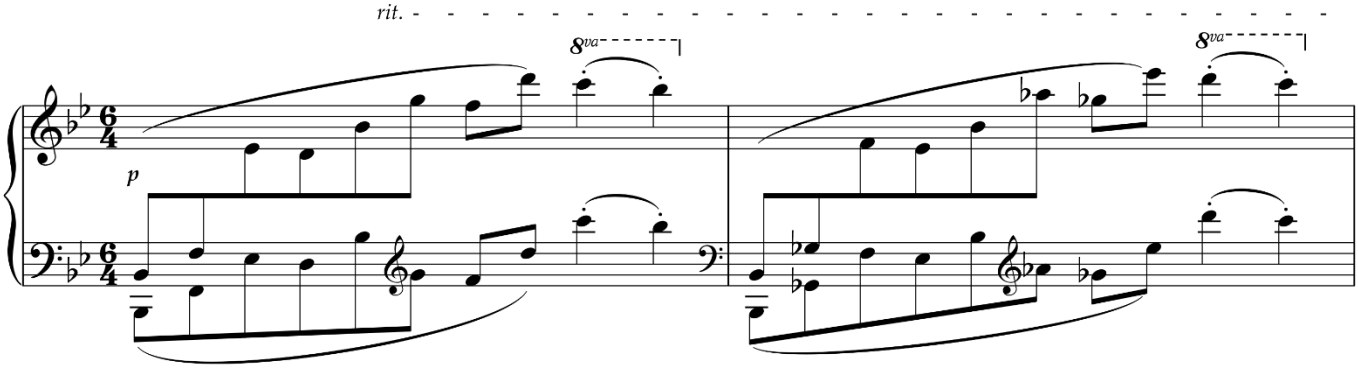
Example 2. Brahms, Piano Concerto no. 2, op. 83, III. Andante, mm. 23–24
(Clips of all Brahms op. 83 examples are from: *Brahms: The Piano Concertos*. Nelson Freire, piano. Leipzig Gewandhaus Orchestra. Conducted by Riccardo Chailly. Decca 1993062, 2006, compact disc.)



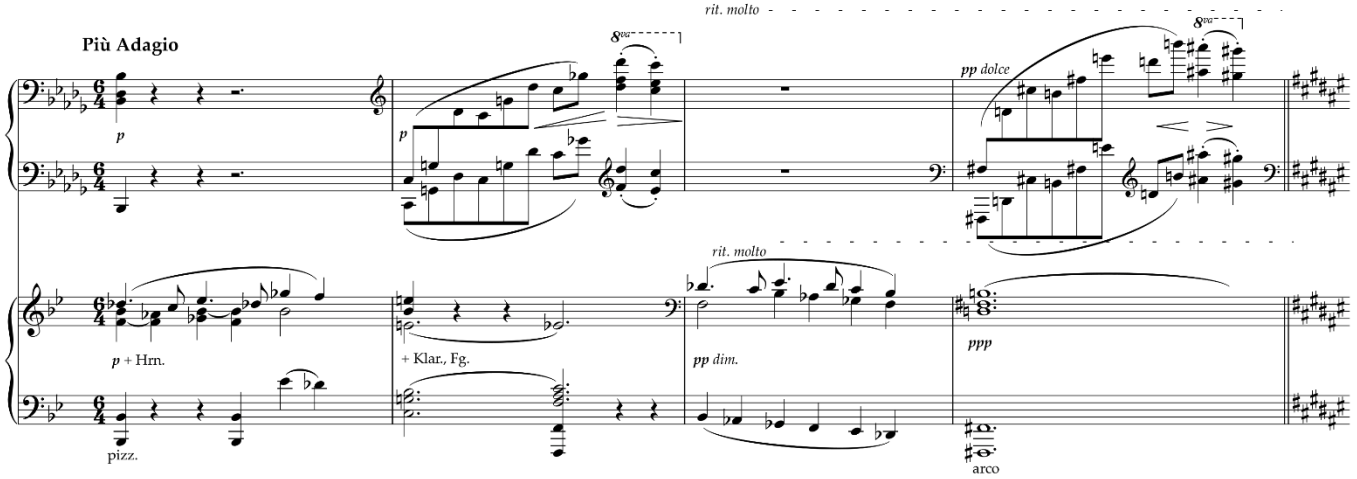
Example 3. Thematic Memory Loss in the Solo Piano of the Andante: Isolated Passages from A and B Sections



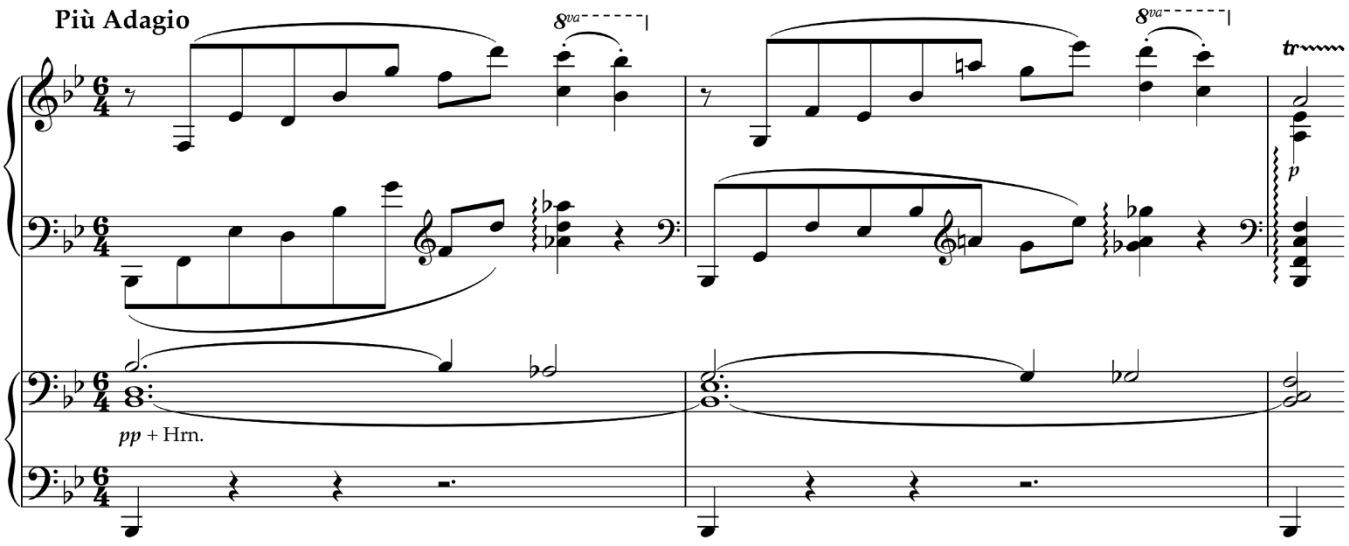
Example 4. First Memory Trigger in the Solo Piano of the Andante, mm. 23–24



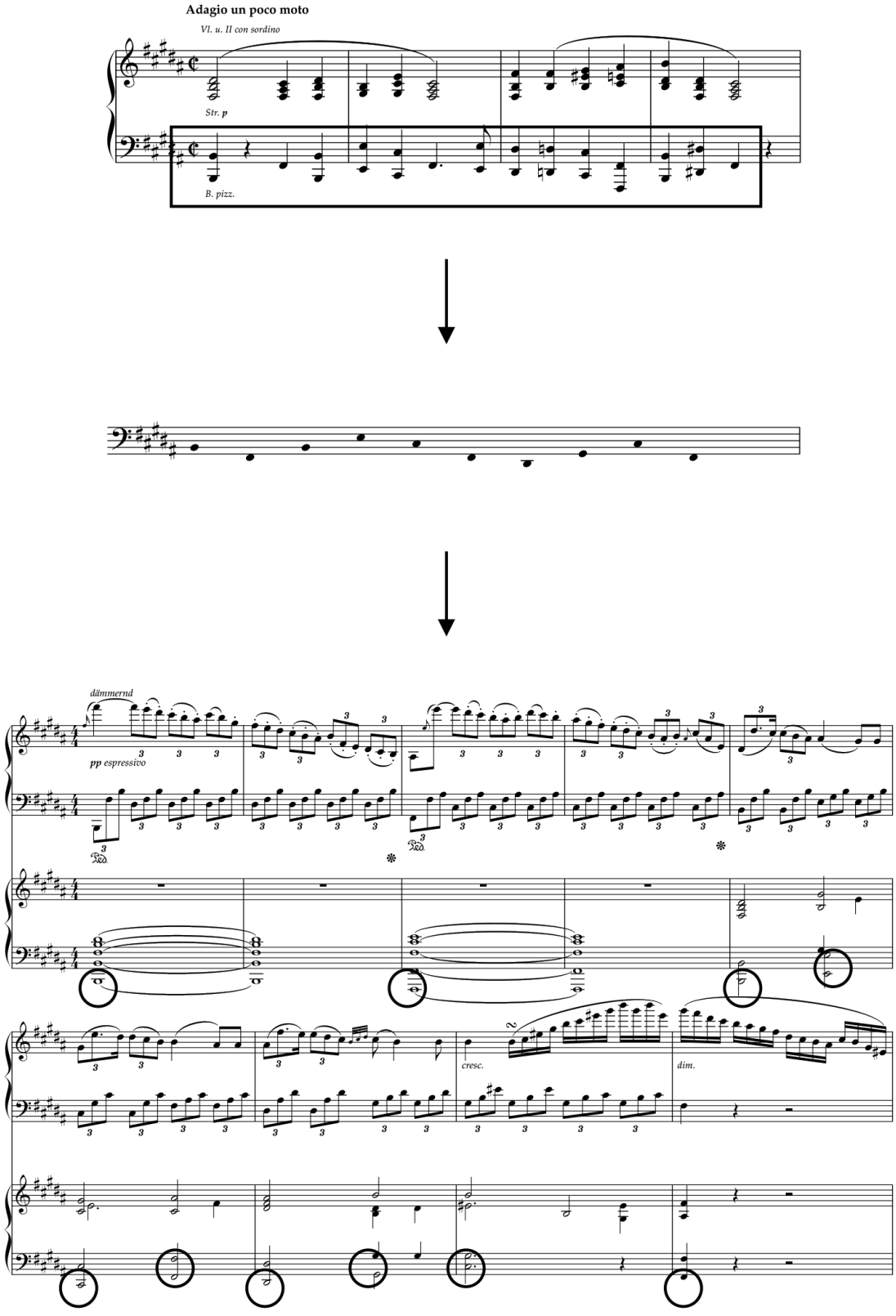
Example 5. Second Memory Trigger in the Solo Piano of the Andante, mm. 55–58



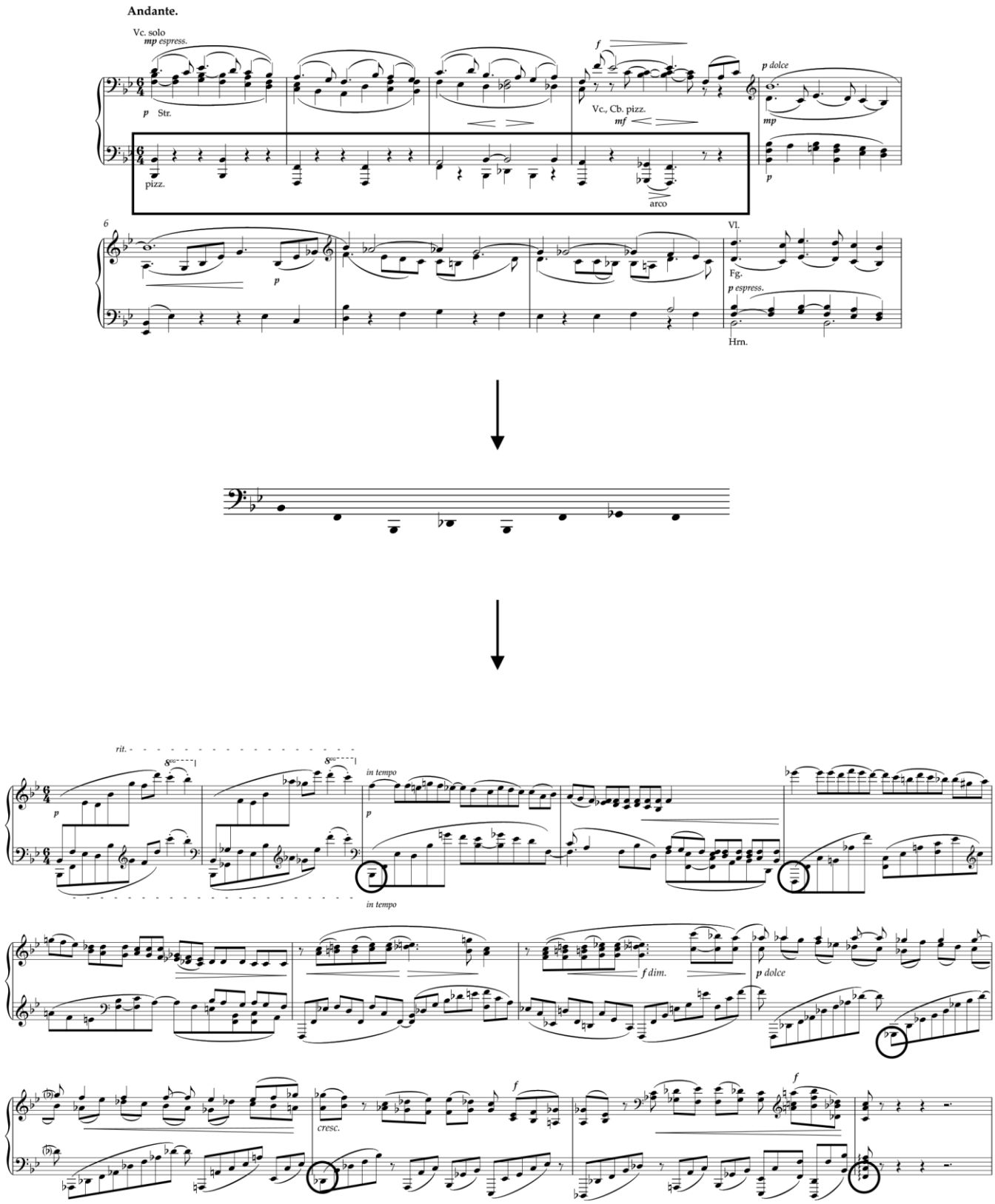
Example 6. Third Memory Trigger in the Solo Piano of the Andante, mm. 94–95



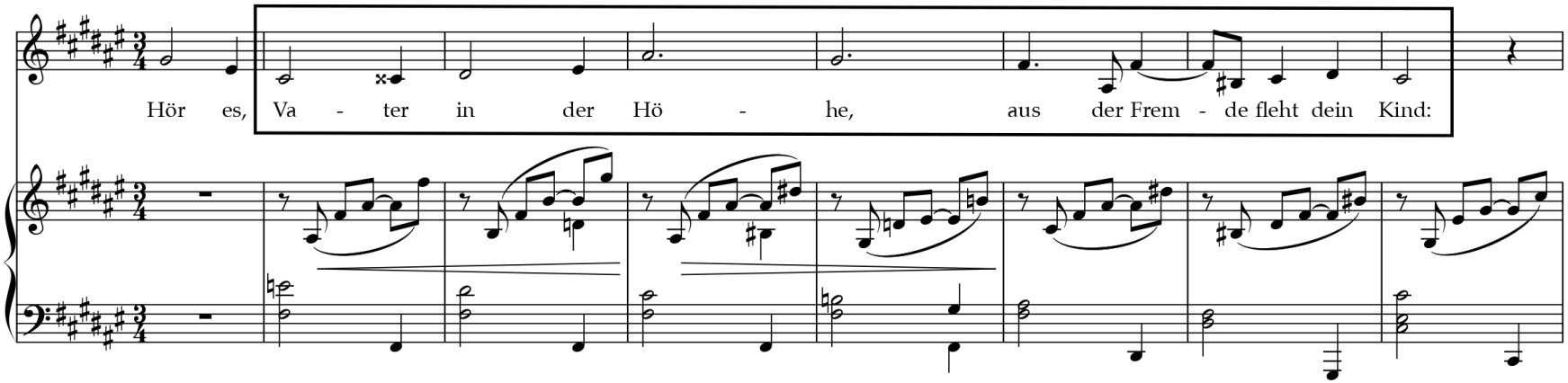
Example 7. Beethoven, Piano Concerto no. 5, II. Adagio un poco moto: opening theme (mm. 1–4), bass reduction, first piano solo (mm. 16–24)
(Recording: *Beethoven: Klavierkonzert No. 5, "Emperor."* Maurizio Pollini, piano. Berlin Philharmonic. Conducted by Claudio Abbado. Deutsche Grammophon 445 851-2, 1995, compact disc.)



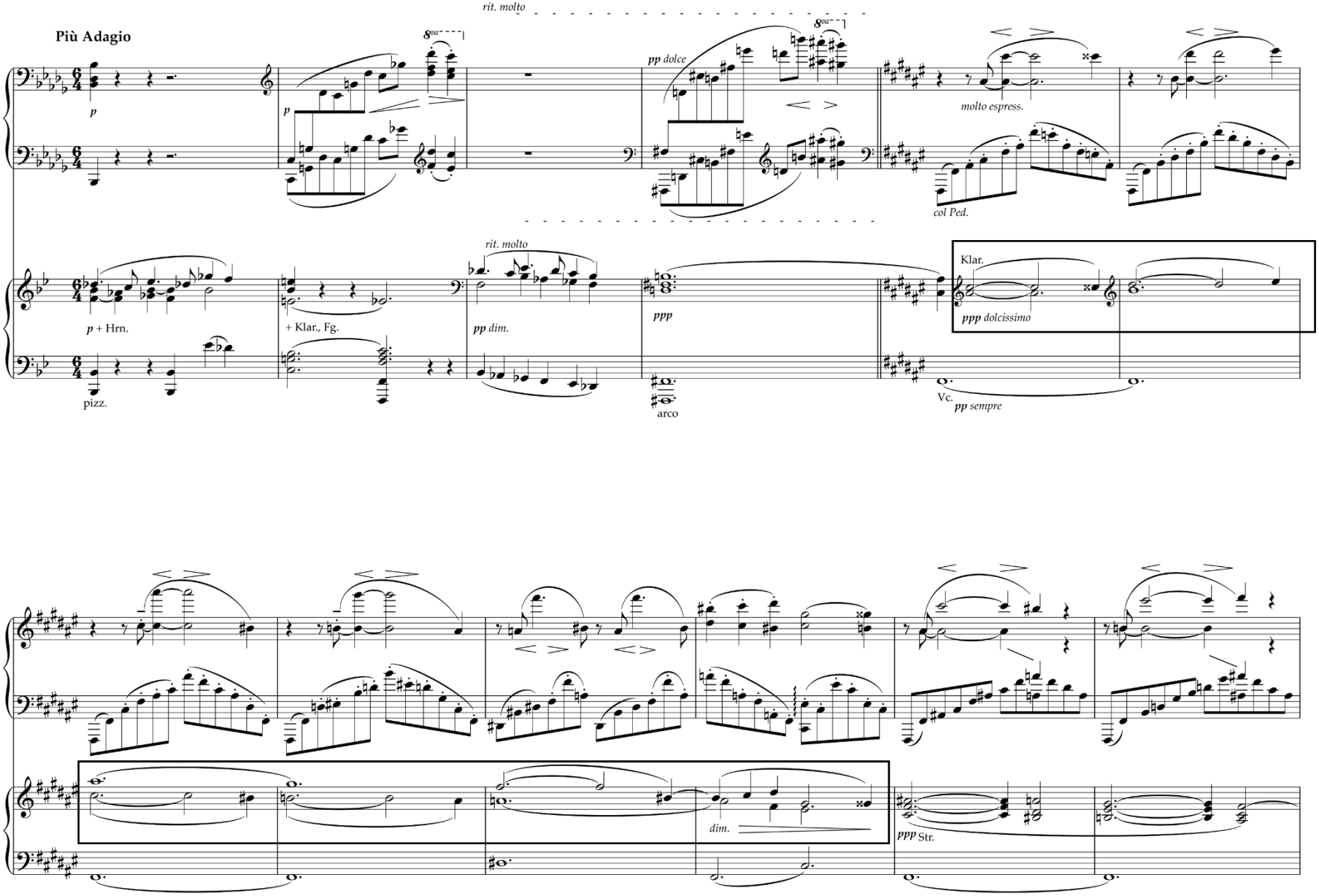
Example 8. Brahms, Piano Concerto no. 2, III. Andante: opening theme (mm. 1–9), bass reduction, first piano solo (mm. 23–35)



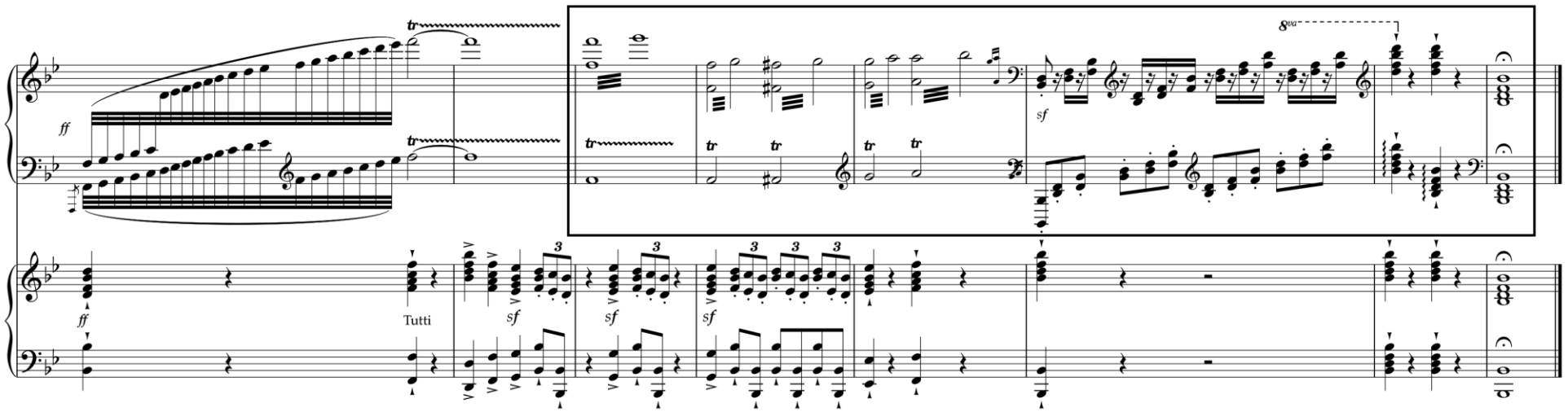
Example 9. Brahms, "Todessehnen," op. 86, no. 6 (poetry by Schenkendorf), mm. 36–43
(Recording: Brahms: Lieder. Jessye Norman, voice. Daniel Barenboim, piano. Deutsche Grammophon 459 469-2, 2000, compact disc.)



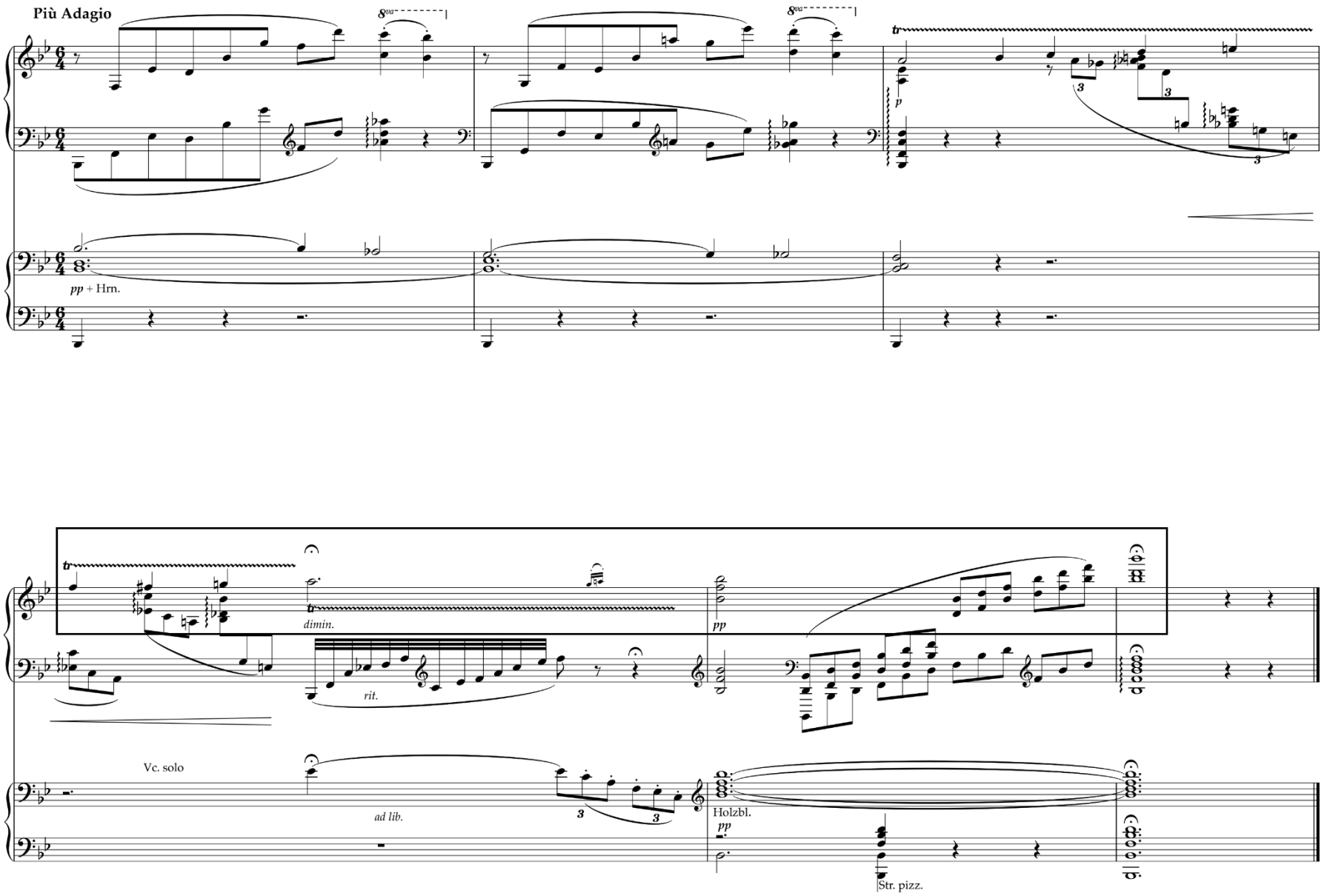
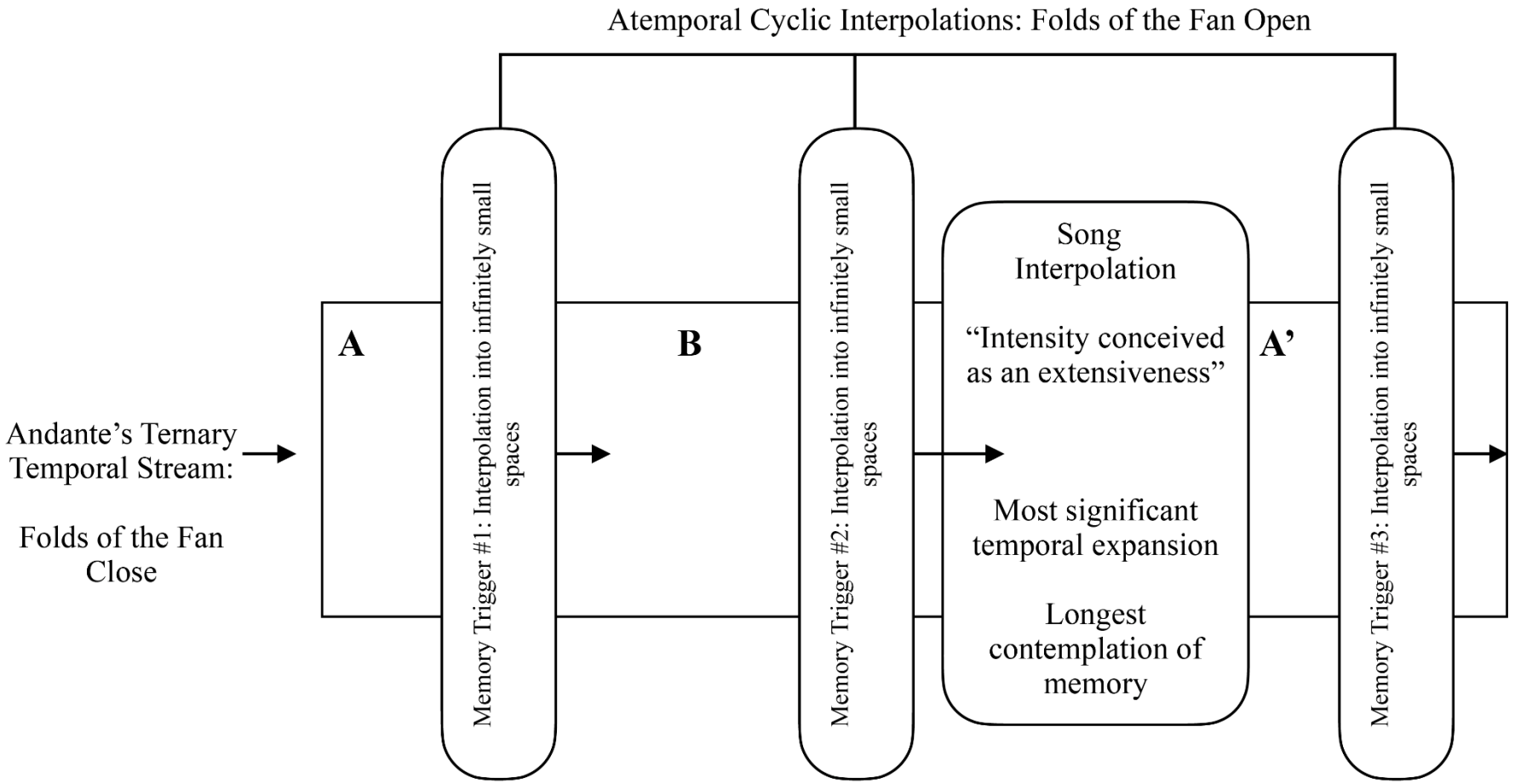
Example 10. Brahms, Piano Concerto no. 2, op. 83, III. Andante, mm. 59–66



Example 11. Brahms, Piano Concerto no. 2, op. 83, I. Allegro non troppo, mm. 369–376



Example 12. Brahms, Piano Concerto no. 2, op. 83, III. Andante, mm. 94–99



Example 13. Form Reconceived via Benjamin's "Folded Fan" Metaphor