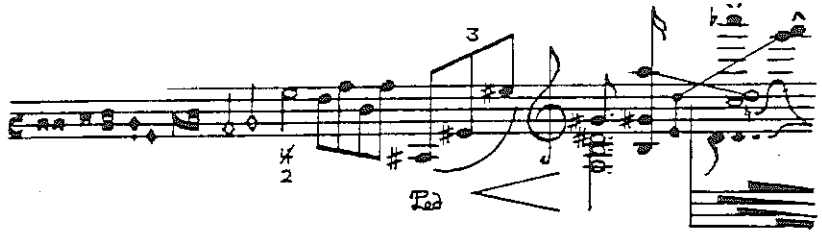
INDIANA THEORY REVIEW



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: parallel passages in the recapitulation do not enter into these same
ships. For a start, the first subject of the recapitulation is truncated to six
s.[14] Although the excision of the repetition of mm. 6–7 internally bal-
e rhythmic articulation of the phrase, a feature associated with the arrival
ructural scale degree $\hat{1}$, it also creates the first hypermetric anomaly in
e. Thus a contraction on the level of the phrase becomes an elongation on
ermetric level (see level c) and the pacing of the recapitulation is brought
ifferent relationship with its surroundings, as is immediately apparent.
y is its internal rhythmic structure changed, but the recapitulation's very
on a hypermetrically weak beat on the next level up (see level d).
eed, the onset of the "false" recapitulation four measures before is hyper-
lly stronger on this level. The regularity of the eight-bar durational unit
ome a hypermetric norm whose pattern of accents has a tendency to
e until it is blatantly contradicted, and the dramatic changes in texture,
spacing, harmony, surface rhythm, and harmonic rhythm, emphasized
ermata, conspire to announce a hypermetric accent in m. 33. Recalling,
the crucial role played by the "false" recapitulation in the fundamental
mely, announcing the arrival of the structural scale degree $\hat{2}$), we see
aspect of hypermeter—pacing—serves to clarify a tonal function. The
ecapitulation is thus structurally and hypermetrically accented, thereby
g the "true" recapitulation differently: a mark the "true" recapitulation
ately bears in its transformed inner details. Under the dual force of the
al $\hat{2}$ and of the normative eight-measure unit, it is as if the "true" recapitu-
impelled to contract (resulting in the longer hypermetric unit).[15]

ctually, in relation to the "false" recapitulation (lasting only four measures) the first
f the "true" recapitulation does not sound as truncated as it might have. The contrac-
he first subject is also, more locally speaking, an extension by two measures of the
g unit. In fact, extending time-spans by two measures becomes an issue for the
er of the movement if we divide the recapitulation into durational units of four, six,
d finally ten measures—a structure that yields a different durational pattern than the
icted in the diagram.

onathan Kramer has pointed out that of the factors that contribute to hyperbeats,
on . . . of some material (harmony, motive, theme, etc.) . . . tends to be less accented
original statement [while] a return (or recapitulation) can be more accented."
tes from Jonathan Kramer's seminar "Theories of Rhythm and Meter" [Columbia
ity, Spring 1996].) In this passage, the metrically marked character of m. 37 as a *reca-*
a is thus accordingly diminished by the "false" recapitulation in m. 33 of which it is
petition. Perhaps this suggests recapitulations that are out of phase: thematic at m. 33,
m. 37, and accentual at m. 43.

This anomaly is balanced in the hypermetric unit beginning in m. 51, which is also extended to six measures. The overall hypermetric analysis of the movement from this "false," but structurally accented, recapitulation thus incorporates the hypermetric anomalies in a kind of palindrome, namely, 2 + 3; 2 + 2; 3 + 2 (see levels c and d from m. 33ff.).[16] Just as the rhythmic voicing of the first subject of the "true" recapitulation is rearranged to reflect a more symmetrical construction (three measures of arioso followed by three measures of inner voice "oscillation"), so too are the surrounding hypermetric relations of the recapitulation rearranged to reflect this more symmetrical construction. What was once askew is now balanced. And this is brought off, paradoxically, through the introduction of anomalous hypermetric units. Failure to maintain a rigid hypermetric regularity clinches the later "righting" of an unevenly balanced past.

Perhaps the "lopsided" rhythmic articulations of mm. 1–8 also have *metric* meanings that do not simply group into 2 + 2 and 2 + 2. The pattern repetition of mm. 4–5 in mm. 6–7 suggests mm. 4–7 as a possible four-bar hypermeasure, a reading supported by the dynamics and the appoggiatura-like quality of m. 4 and m. 6, resolving respectively to m. 5 and m. 7. A third possibility arises if we consider mm. 3–7 as essentially V, which would mark m. 3 as a potential hyperbeat and not m. 5. Thus there are elements suggesting 2 + 6 and 3 + 5, even if the fermata in m. 8 supports 4 + 4 as the most salient structure. It is just this potential that argues for a $\frac{3}{4}$ hypermeasure in the recapitulation, depicted in the diagram with brackets in parentheses. Instead of 4 + 4 contracting to 4 + 2, a suggested 3 + 5 contracts to a suggested 3 + 3. In this reading, the *forte* marking in m. 40 no longer syncopates with the hypermeter (as it did in mm. 1–8), but instead brings about, in another way, a degree of regularization in the recapitulation.

A final backward glance is given in the closing cadences with the almost precise reproduction of the register and sonority of the first theme's cadence, as if to conjure those inner-voice "oscillations" that were excised from the first subject of the recapitulation. This is like a reminder in sound of the fact that the truncated return also produced a balancing of durational proportions on a larger scale, a balancing that is now being completed. In closing this section, I would like to offer the idea that the recapitulation thus not only recalls but represents a way of hearing the exposition. It is in the recapitulation (and not the exposition) that *lopsidedness* of durational units in the exposition emerges more emphatically.

[16]It is worth pointing out that the movement as a whole can be regarded as two differently organized palindromes, given this internal division at the "false" recapitulation. Measures 1–32 would thus segment into 2, 2 + 2, 2 in this reading. However, the level e I have chosen to depict in the diagram actually represents another possibility.

. deviation from doing the same thing again to alert us to what was done st place.[17]

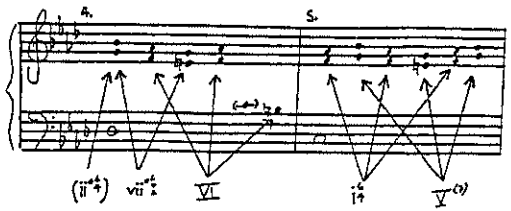
ic Detail

ɔuld like now to turn to some ways of hearing the details. First, there is ıual spacing of the opening tonic chord, which gives a distinctive charac- ıe fifth degree. The neighbor following, but still caught in the chord, is ve too: this is the only possible step of a second, from any constituent of ıing triad, that produces another "consonant" triad. The "dissonance" by D♭5 is thus of a particular kind. As a melodic step articulated by a rthmic value, it is heard in dissonant relation to C5 (paradoxically under- C5, by deviating in a constrained way, since in this mode it cannot ascend ; while as an entity, staking out another identity (as a major triad), it is dically "dissonant" with C5. It is this more radical sense that becomes an the piece. In mm. 3–8, C and D♭ are placed in the bass and prolonged variously determining the quality and function of the oscillating thirds ght hand. Depending on which thirds we identify as passing, this inter- ails the opening i and VI, but also includes V and vii^{o7} (figure 1). At least he eight measures are captured by this back-and-forth motion, and even ıeasures are involved if m. 2 is retrospectively taken as a "D♭" measure ı two "C" measures. A shuttling between V and (♭)VI and then vii^{o7} is in mm. 13–16 of the second subject as well.

ɜ odd thing about the Cs and D♭s of mm. 4–7 is the way they produce fifths between V and (♭)VI—a parallel relation that saturates the exposi- m. 1–2, 3–7, 12–15, and 19). Possibly, the trouble with parallel fifths is y stand next to one another as equals; they inhibit subordination of one

note about the transition from the hypermetrical expansions on level III that are nor- ɔn level II: I follow William Rothstein's conception of a "metric prototype," whereby ıded hypermeasure is regarded as a single unit (inferred from a metric prototype) on a ɜvel. See William Rothstein, "Rhythm and the Theory of Structural Levels," (Ph.D. le University, 1981), 150ff. Finally, a note about the more speculative deepest level : I follow Jonathan Kramer's (no longer strictly held) conviction that events at such els can also be regarded as (hyper)metric. (Personal communication.) If these hyper- not heard so much as *beats* (in the same way beats are perceived on the surface, say), I gue that a qualitative shift in perception seems to obtain between *any* two levels. In this o not regard hypermeter as strictly hierarchical. The hypermetric units that operate this ime are still broadly heard as a *periodic* pacing of events, a modality that, to my mind, is ıally different from those spans projected by voice leading in background levels.

FIGURE 1.



to another and so cast some doubt on their function. In this passage, however, the murmuring oscillations in the right hand of mm. 4–7—the possibility of investing in the passing motion otherwise—inhibits a more vulgar or naive parallel relation. If we listen against the grain, or at least ambiguously, we are able to pay respect to the prohibition on fifths. Alternatively, if we subordinate the passing motion more emphatically, our hearing slides back and forth in prohibited movement! To me, such a passage becomes a Mozartian riddle: the oscillations set a tone of duplicity, shuttling between absurdity and finesse, infusing folly with cunning.

The motivic C-D♭-C remains prominent, more literally speaking, throughout the piece. In the exposition, for example, C5-D♭5-C5-F5 comes through in A♭ major (mm. 10–11), almost like a citation of m. 1, and in the cadential figures in mm. 21–24, C5 (and then C4) elaborate the $\hat{5}$, $\hat{4}$, $\hat{3}$ descent with an upper neighbor D♭. In the recapitulation, mm. 47–50, now presenting C and D♭ in the bass, are a transposition of mm. 13–16 with one exception (D♭, m. 50). Of course, despite the literal equivalence, the sound of this passage is transformed by its new tonal context. The VI chord, for instance, now in the tonic minor, no longer involves the altered scale degree that it did in the exposition.[18]

[18]Indeed, the move to VI in the recapitulation (m. 47) sounds much smoother than it did in the exposition (m. 13), not only because it reintroduces a familiar melody within the second subject, but also because VI is not anomalous in the new tonal context. Where the first phrase of the second subject in the exposition (mm. 9–12) alluded to the "sharp" side of the reigning key (V/V in m. 11), lending a quality of unexpectedness to the ensuing ♭VI, the parallel passage in the recapitulation alludes to the "flat" side of the reigning key (♭II in m. 45). Thus the VI chord, previously a deviation, now functions to *confirm* the minor tonic in the recapitulation. Recalling for a moment the Schenkerian voice-leading graph, it is also worth noting how, in effect, an interplay between V and ♭VI in the exposition is reflected by an interplay between i and ♭II (or vii^{o7}/iv, m. 43) in the recapitulation. Motivically speaking, scale step $\hat{5}$ was thus implicated in the earlier interplay (mm. 4–7), while scale step $\hat{1}$ is implicated in the later interplay (mm. 45–46, 54–55, 58–59) as if to bring the background to the ear by marking its bounding scale degrees with a neighboring semitone.

ıless, after the transformation of the first phrase of the second subject in
pitulation (mm. 43–46), the repeated melody in the second phrase is
by its parallelism. Only the highest pitch in m. 50 is altered, from what
ɔe" C6 to D♭6. It is as if this D♭ carries an imprint of C within it. Unlike
ɔsition, where the parallel high note marks the registral borders of mm.
♭6 in the treble, E♭ below middle C in the bass), this pitch seems more
If it enters into any connections at all, it is with the briefly sounded C6
three measures later—a connection attained by the next deviation
rallelism. To be sure, *these* tones are not captured in any obviously
ing line, leaving an inversion of the opening C-D♭-C motive suspended
ghest register as the movement otherwise comes to a close.
sum up, D♭, born neighboring, thus enters into significant relationships
a "surface" motive with C and as a determining impulse for certain har-
noves in the movement.[19] Casting a limited focus on the opening three-
tted motive, for example, produces an opening subject almost entirely
ted" by this motive (or a lower-neighbor variant thereof). Under this
ıined) reading, the motive confines the pitches that are dropped into the
ɔ neighboring motion, resulting in the harmonic oscillations noted
] Alongside their harmonic ambiguity (as depicted in figure 1), the oscil-
in mm. 4–7 also take place around certain axes, or central pitches,
A♭4, F4, and C4, a phenomenon that fixes a triad in an implied pedal
Schenker's *Stufe* thus fixed? The centricity of these pitches argues against
y $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ descent: the B♭4-G4 dyad in m. 4 is less motivated as a

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ır from relegating the neighboring note to lower levels of structure, the aim here is
how such neighboring notes, especially for Mozart, may impact the structure and the
the piece in a significant way. Take, for example, the neighboring notes in the open-
.e Piano Sonata in A Major, K.331 (where in the descending sequence the neighbor-
is omitted in m. 3 and then immediately stated as a passing note initiating an ascent);
he second movement of the Piano Concerto in A Major, no. 23 (where, in the con-
♯ minor, the neighbor fleetingly suggests D major, which is immediately taken up as
ıing chord of the second phrase beginning in m. 5).

he unusual way in which C5 is isolated in an upper register in the opening chord of
ement creates the atmosphere in which other voices seem to fall into the passage as if
where. It should be mentioned here that m. 2 is harmonically ambiguous as well: is
hbor note A♭4 strictly dissonant, or does it form part of ii^7 of A♭, an implication taken
ıe suggested V^7 of A♭ on the next beat; and, if it is dissonant and G4 is consonant, how
ther dissonance (F5 over G4) resolved? Does E♭5 count as its resolution (despite its
ıce over B♭3 and D♭4) because it produces a recognizable "dominant seventh chord"?
this not the very chord that was implied by taking A♭4 as a chord tone as well?

descent from C5 in m. 3 than it is as an upper neighbor of the F4–A♭4 dyad. A descent from C5 fails because of this saturation of neighboring motion, which circles around the F minor triad, resulting in a sound more like a slow vibration than a *Zug*. Also, the lower neighbor to C (m. 4 and m. 6) is raised (the only nondiatonic note in the passage), and the inability to descend is thus already entailed in its sound. It is just this kind of motivic neighboring motion that introduces the avoidance of B♭ as a lower neighbor that, paradoxically, fixes C5 as a *Kopfton* in the larger descending line. In this way a motivic inflection clarifies features of the larger linear projections of the movement.

Notice how the C5-D♭5-C5 motive migrates to the lower register, while the F3-A♭3 dyad in the bass becomes the central dyad of the higher register (indicated by arrows in figure 2). Also, the way in which the motive is elaborated in the upper and the lower parts is different: broadly speaking, the upper motives follow one another consecutively, while the lower articulations are "embedded" in other motives that work a longer span. In the first measures of the second subject (mm. 9–12) this is reversed: the upper line is "embedded," the lower "consecutive" (figure 3). Notice too how the right-hand voice now sounds the very pitches of

FIGURE 2.

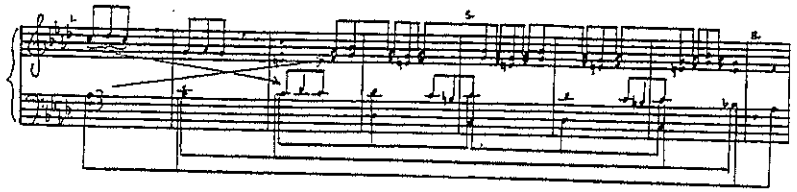
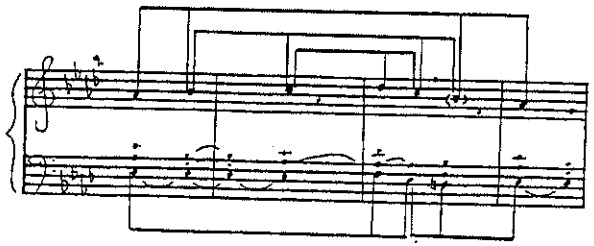


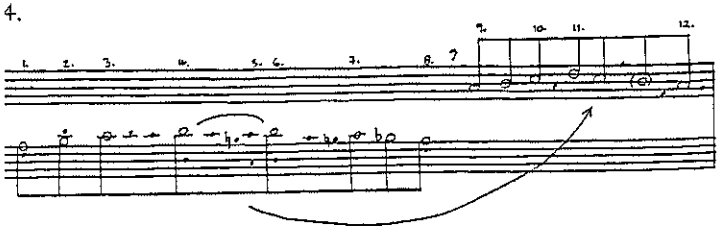
FIGURE 3.



ıd voice in the first subject an octave higher and in half the time, albeit key (figure 4).[21]

ı. 1, C5-D♭5-C5 is followed by a leap to F5, followed by a descending back to C5 in m. 3.[22] The leap of a fourth fleetingly suggests another hich then descends (via a kind of gap-fill motion) to the initial tone of ive (figure 5). If we follow this trajectory in the dotted-note figures in ınd 3, we find that these motives enter as if in a canon spanning differ- ıtions. In each case the ascending leap of a fourth meets a higher voice 5). If the third of these entries (m. 3ff.) seems as far-fetched as it is ;, such a hearing is kept alive by the clearing of the middle register ın C4 and F4) until mm. 21 and 22, whence the descent occurs: a motivic m.[23] Also, F4 in m. 21 sounds within the context of a briefly tonicized F ciad, thus recalling m. 8 and adding resonance to the connection.

4.



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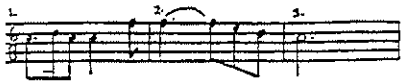


ıme of the changes in the recapitulation are also marked by this motive. For example, in -55, F5-G♭5-F5 is elaborated in the right hand. The trill on G♭5 is echoed two measures h a trill on G♯4, which acknowledges the return of this passage to the tonic key—a trill, as if to signal the closing of the tonal motion as well as the finality of this motive.

he nondotted three-note descent on the second beat of m. 2, associated here with the motivic gesture, is recalled to close, more emphatically, the oscillations in m. 7. noment, for the first time, the "descending" side of the oscillation is sounded on the beat of a measure and, also for the first time, with the nondotted rhythm. It is as if ial gesture motivates ending the to-and-fro motion.

his point ignores the upward transposition of the accompaniment in mm. 15–19, and also its of F4 in m. 8 (at a structural point) and again, briefly in m. 11. As F4 is the tone that is :olonged" over this span, for me the latter sounds less like a distraction than a reminder.

FIGURE 6.

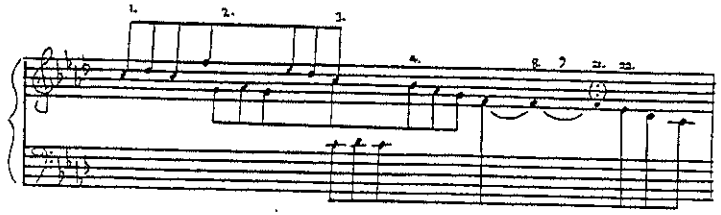
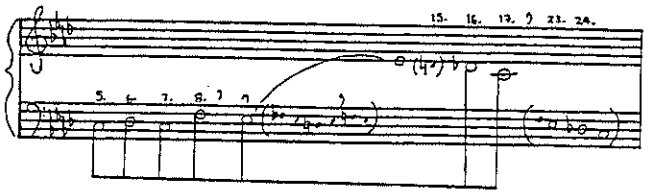


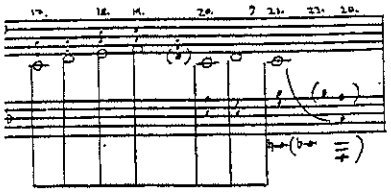
FIGURE 7.



A distantly projected motivic unfolding is suggested more emphatically by the interplay between the octaves D♭ and C in the bass in mm. 4–7. This is a clear reference to the pitches of the opening (and the third) dotted motive, but substantially expanded in time. Perhaps the movements of the bass over the course of the exposition track the same motivic unfolding as the opening motive (figure 7). The octave coupling in mm. 14–15 is motivated by the C-D♭ octaves that initiate the motive (in addition to the more immediate connection that holds when the bass is transferred into a higher register at the end of m. 14). Also, the figure in which the E♭4-D♭4-C4 third motive depicted in figure 7 is embedded is then repeated an octave lower (mm. 23–24), as if to signal a return to the lower register to close the former motive (see parentheses at end of figure 7). Notice how the "close" of this motive in m. 17 is articulated by the arrival of the tonic, a hypermetric accent.[24] The bass line that follows seems to acknowledge this arrival by projecting a retrograde of the same motive (figure 8). This unfolding is coupled with a filling out of the lower register in mm. 20–24; the retrograde motive is thus drawn into an inner voice, newly supported by a cadence, and brought to a close.

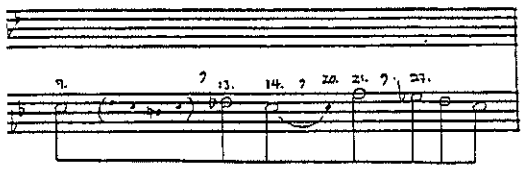
[24]This is as "structural" as the motivic C in the bass can get in the context of A♭ major.

8.



ides prolonging a descending step of the motive, the lengthy pedal on E♭
ff.) enters into similar relationships of its own accord. In other words,
ortions of the bass line bracketed as seemingly indifferent to the workings
motive simultaneously initiate a different motivic span beginning on E♭.
in m. 11, the brief "oscillation" around E♭ recalls the right-hand melody
4–7, while in m. 13, F♭ recalls D♭ (in the first subject) in the most lit-
y: it too is the root of a chord on $\flat\hat{6}$, an already motivically inflected
Thus, the motivic semitone is given again by the E♭-F♭-E♭ connection in
s line. The registrally transposed bass in mm. 15–19 (which seals the
: line mentioned in the previous paragraph) now also functions to main-
s new motivic connection (by provisionally clearing the lower register of
ther implications) until m. 20, at which point E♭ resumes and then leaps
ne measure later. A♭ is prolonged through the cadential figures of the
ion, and its motivic three-note descent (back to E♭) is sounded only in
or, more strictly, in m. 27 of the development (figure 9).

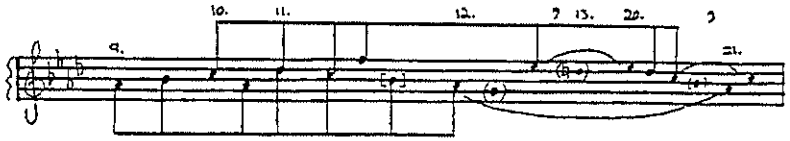
9.



There is a pattern here: both motives (figures 7 and 9) operate across a formal division of the movement, and cross that boundary at the same place in their respective unfolding.[25] In other words, the motive's leap of a fourth is identified with a perfect cadence, while the descending portion operates within the next section. The immediacy of the descent in the development may explain its brevity. Unlike the lengthy prolongation of E♭ in the exposition, the motivic implications of the development are more directly met. Hypermetric regularity and motive thus conspire to foreclose any further development of mm. 25–32, which in other respects seem abruptly terminated.[26] A facet of the motive then seems to determine both some of the modulatory plan and also the idiosyncratic timing of some of the formal divisions of the movement.

Perhaps this motive suggests a way of hearing some of the shorter phrases in the piece as well. For example, the melody of the second subject could be a successive presentation of two parallel motivic events, the first beginning on A♭4 (m. 9), the second on C5 (m. 10), as depicted in figure 10. Again, the register is cleared in mm. 13–20 to facilitate the voice-leading strands that complete these motives in later measures. The first of these motives (beginning in m. 9) would ideally include B♭, although its literal absence again signals the failure of C5 to descend (this time within the context of the motive). An inconsistency on the motivic level thus informs a hearing of the fundamental line.

FIGURE 10.

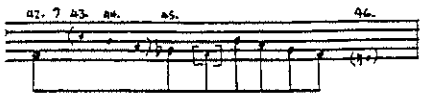


[25]In the same way that the motivic leap of a fourth (to F in m. 8) in the motive that began in mm. 5–8 brought the first subject to a close, while the three-note descending portion of the motive determined the bass line of much of the second subject, the motivic leap (to A♭ in m. 21) brought the exposition to a close, while the descending portion determined the bass line in mm. 26 and 27 as well as the top line from mm. 29–32 of the development.

[26]Perhaps the first appearance of this motive (mm. 1–3) already entails some of these characteristics; the descending portion (m. 2, second beat) suggesting a key other than the tonic, as if to prefigure the characteristic way that this descent displaces the reigning key in its larger workings.

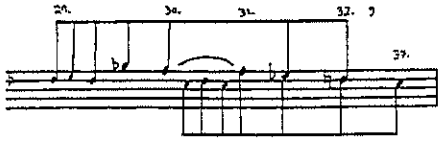
e parallel passage in the recapitulation also references this motive, despite ɔsibly straightforward descending *Quintzug* (figure 11). The same motive, modified, is embedded in the very last figure of the movement (figure 12).[27] r example is the passage in the development following the arrival of B♭ 9, where D♭5-E♭5-D♭5-G♭5, given in the top lines, then descends to D5 e remaining measures; also see m. 30, where C5-D♭5-C5, given in the l followed by F5 in the soprano, then descends to C5 in m. 37. These are depicted in figure 13. The latter motive, recalling the pitches of the ɜ, appropriately leads into the recapitulation.

11.



12.

13.



ɪ order to keep this connection alive, a sonority different from that of the parallel the exposition is used (compare the last eighth of m. 58 to the end of m. 22). This ıed seventh chord also recalls B♭ minor (a key that is briefly invoked in the develop- ım. 25–29] and in the return of the second subject [mm. 43–46]), just as the C♯ itiating the cadence of the exposition (m. 22) recalled the key of the first subject.

But what does all this motivic connectedness mean? To begin with, these later motives no longer preserve the exact intervallic structure of the first subject. And this transformation may be the very point. By shifting the focus from the fact of the motive's presence to an account of the changes in its manner of presentation, we hear what the movement is doing to, or making of, the motive. For example, the motive arising out of the E♭ pedal in the second subject does not descend via F♭, but F♮ instead (m. 26 and m. 27), in effect switching the quality of the last two steps (figure 9), while the motive in the development is even stranger (figure 13).[28] There is no longer a trace of the original intervallic pattern in this section. By expressing itself in an increasingly transformed guise, it is as if the motive becomes fascinated by its own loss of orientation in the development—an effect heightened by the abrupt and unmotivated termination of the flow in m. 32. Tonally speaking, the recapitulation in m. 33 is premature, but motivically speaking, this "false" recapitulation returns to the motive its initial shape just at the time when it threatens to lose its identity.

Following a motive in its process of emergence thus serves to interpret some of the large-scale timing of the movement. The sudden ending of the development, attributed here to the workings of motive and hypermeter, leads into the "false" recapitulation, which is also associated with scale degree $\hat{2}$ of the background progression. The break draws attention to G2 in m. 33 less as part of the local voice leading and more as part of this large-scale unfolding: the *Urlinie* is made apparent by the motive's failure to operate a longer span in the development.[29]

A Concluding Muse

As I mentioned at the outset, much of this analysis is predicated on the inferability of a "motive" (or the *Urlinie*) as a means of inducing the character of the musical "foreground." In closing, I would like to suggest that it may be possible to loosen this (minimal) assumption still further and trace continually evolving linear

[28]In set-theoretical terms, the ordered pitch intervals of the E♭ motive are +1, -1, +5, -2, -1, -2. This transformation of the original pattern (+1, -1, +5, -2, -2, -1) brings about the move to B♭ minor. Then the lower of the two motives driving the upper chromatic lines of the development (mm. 29–31; figure 13) repeats this new intervallic pattern, while the upper line (preserving the leap of a perfect fourth) transforms it by substituting whole- for half-steps and vice-versa, resulting in the still more altered pattern +2, -2, +5, -1, -2, -1.

[29]Besides its structural importance, the "false" recapitulation also anticipates the "true" recapitulation in various ways: by beginning on G4 instead of C5, it is as if the inner voice of the "true" recapitulation is given before the upper voice, and by beginning the oscillations on the last beat of m. 36, it is as if the "sound" of the "true" recapitulation is given immediately before its decisive appearance.

:tions with no reference to a prototype. For example, besides this particu-
nflected (motivic) hearing, along the way other kinds of linear connections
merged as well. Mm. 13–16, for instance, in which the melody reaches the
it register, also conceal a minor version of the first phrase of the second sub-
igure 14). Even the downward leap of a sixth (indicated by arrows below),
of a different quality, is retained by placing E♭6 after, instead of before, A♭5
15–16; cf. mm. 11–12). Such multiple connections do not end here. The
d phrase (mm. 13–16), in turn, has a strong affinity with the "bass" voice in
suing four measures (figure 15).[30] It is striking, first of all, that this last
lic contour has already been identified as a retrograde of the opening
e (as depicted in figure 8)—a multiply motivated shape?—and second, that
per line it accompanies in mm. 17–18 simultaneously sounds the inversion
"shape" (figure 16), albeit in half the time. These measures become a kind
eting point for a number of differently figured implications—a response to
onse to a response. Recalling for a moment the (not immediately apparent)
metric analysis of the second subject, we see how this kind of melodic
determination" also contributes to the hypermetric weight of m. 17. To
the exposition, the former "shape" is announced twice in the cadential figures
e 17), but this time precisely at the pace of the inversion.

)o we pattern the flow of a piece according to a motivic prototype defined
outset, and explain deviations in relation to it, or rather according to the
al transformation of one melodic shape into another, along a trajectory such
one briefly described above? I cannot undertake a fuller elaboration of the
, except to say that we may oscillate indecisively between these two possi-
s, sometimes landing in different places for the same reasons and, some-
, in the same place for different reasons. Indecision in these matters may
ately strike edges and thus produce the particular enclosure of this work.
nvolves less a commitment to interpretative relativism than a determination
ures of oscillation or undecidability in the text (frequently those figures that
n the less systematic moments of the movement). In short, we hear motives
n themselves" than as particularly inflected by their surroundings. By provi-
ly tracing the multidimensional character of these surroundings vis-à-vis
seriously more than one analytic perspective, I am hoping, paradoxically,
aracterize the complex unity that issues forth this particular music.

[30] In the parallel passage of the recapitulation (mm. 51ff.), a deceptive cadence like that
19 is (deceptively) avoided at m. 53, in favor of a reiteration of the harmonic progres-
mm. 51–52.

FIGURE 14.

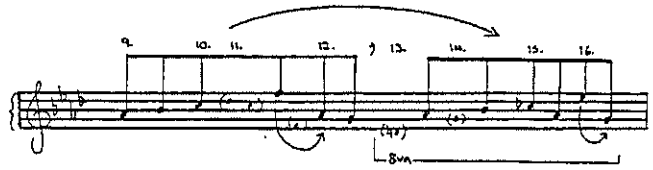


FIGURE 15.

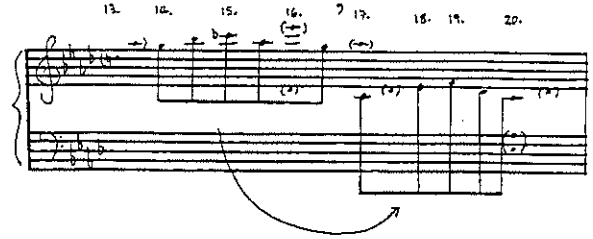


FIGURE 16.

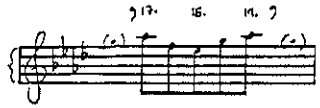
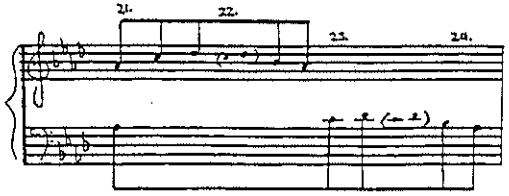


FIGURE 17.



Appendix A

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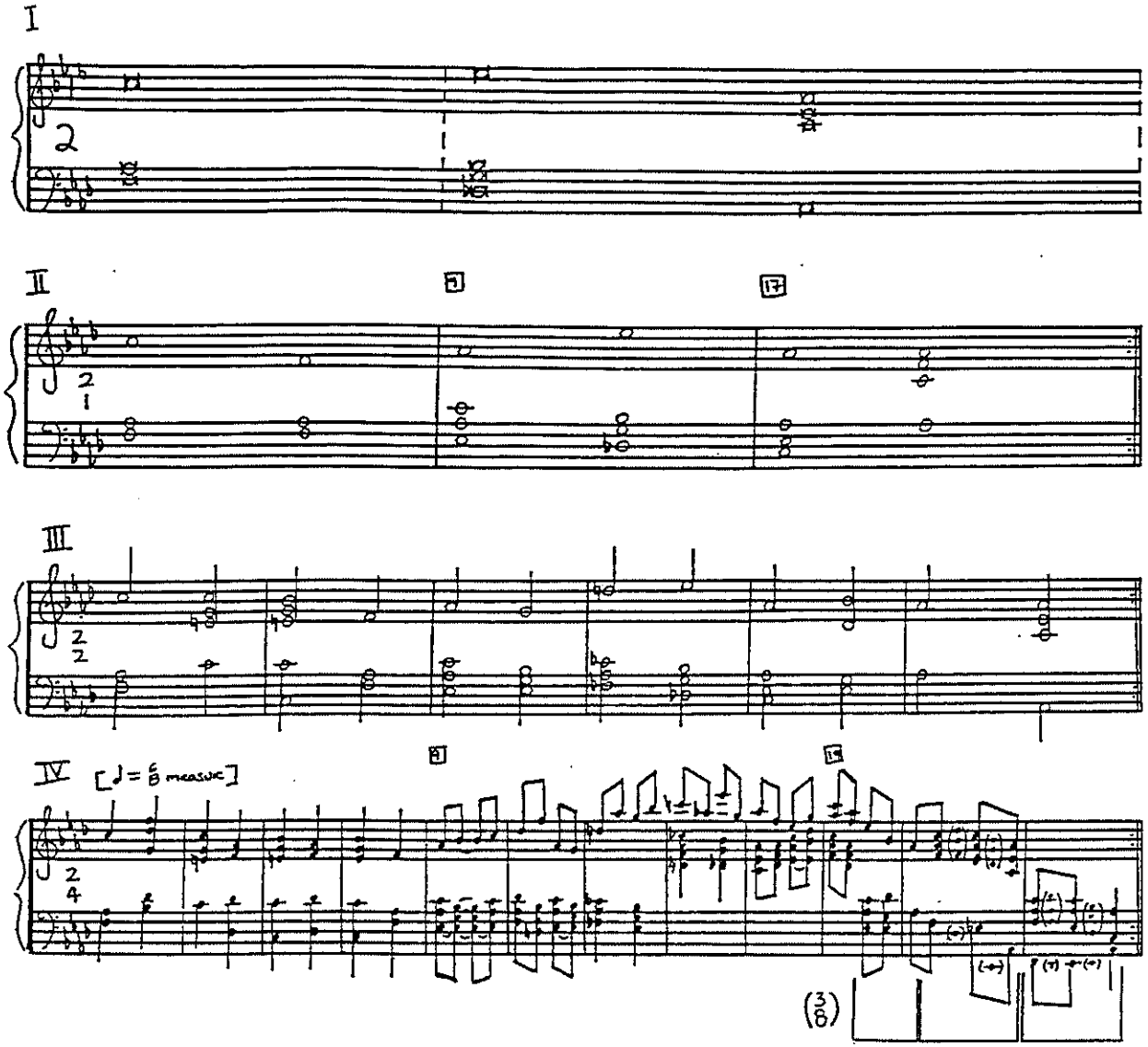
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