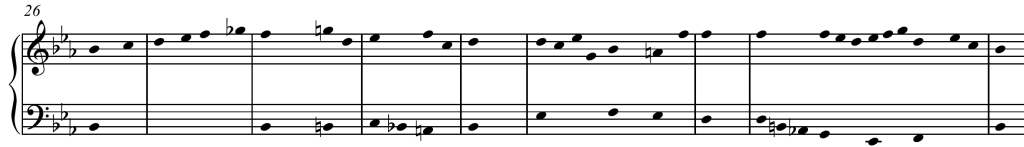


Chapter 14: Nonstructural Harmonies

Beethoven Symphony No.4 in B-flat, op.60 – II *Adagio* (bars 26-34)

In the heavenly second theme in B-flat major from the slow movement of Beethoven's Fourth Symphony, a structural arrival on the dominant appears to occur in bar 31. Decorated by a cadential $\frac{6}{4}$, we expect a continuation to a perfect authentic cadence in the tonic. Instead of doing so, a cadence in B-flat major is avoided by the unforeseen turn to a diminished-seventh chord. This leading-tone chord leads to a II^6 that finally initiates the true cadence that concludes this theme. What is the connection between the opening B-flat tonic and the diminished-seventh chord in bars 32-33? What is the function of the V preceding it in measure 31?



Template 15.1