Example 1. Brahms, Piano Quartet No. 3, mm. 1–27, three conceptions of bass line hierarchy

Bass-line hierarchy

After Wen: C
After Ng: C
My suggestion: C
Example 2. Brahms, Piano Quartet No. 3, three readings of harmonic structure

(a) Wen's reading:

(b) reading based on Ng's bass-line hierarchy:

(c) My suggestion:
Example 3. Brahms, Piano Quartet No. 3, mm. 1–32, voice-leading sketch

(brackets indicate $D_b$-$D_b$ relationships)

(e: $IV_b^2$ V?)

c: I $\longrightarrow$ V $\longrightarrow$ bVII$^b$ $\longrightarrow$ V

b: I $\longrightarrow$ bVII$^6$ $\longrightarrow$ V I bVI $\longrightarrow$ V

"It."
Example 4. Brahms, Piano Quartet No. 3, rhythmic treatment of “parallelistic” progressions

(a) Wens' reading showing a parallelism (brackets)

(b) The correspondence of this parallelism with the music

meter: 1 2 3 > 1 1 2 3

As if to compensate

Pr.