

## 5.11 Compound Ternary/Song and Trio Examples

Page numbers after titles are from *Anthology for Musical Analysis*, 6<sup>th</sup> ed. by Charles Burkhart & William Rothstein.

### Haydn, Piano Sonata in C Major, third movement (p. 143) *Song and trio form*

Note: each larger section of this short compound ternary form is itself a simple ternary form.

#### **Minuet: ternary**

a (1-8) :||

modulating contrasting period – C: [-4-]IAC G: [-4-]PAC

||: b (9-16)

2 phrases – C: [-4-]IAC [-4-]HC

a (17-24≈1-8) :||

contrasting period – C: [-4-]IAC [-4-]PAC

#### **Trio: simple ternary**

a (25-34) :||

modulating parallel period – c-: [-4-]IAC g-: [-6-]PAC

(includes 2 bar pre-cadential extension – “inserted” measures)

||: b (35-42)

2 phrases – c-: [-4-]HC [-4-]HC

a (43-50≈25-34 without “inserted” measures) :||

parallel period – c-: [-4-]IAC [-4-]PAC

#### **Minuet Da Capo**

## 5.11 Compound Ternary/Song and Trio Examples, cont.

### Beethoven Sonata Op. 2, No. 1, III, Menuetto and Trio (p. 223) *Song and trio form*

#### **A** Menuetto (1-40) in f-, simple ternary form

a (1-14) :||

extended modulating phrase group – f: [-4-]IAC Ab:[-4-]IAC [-4-]PAC [-2 bar ext.-] PAC

||: b (15-24) extended phrase derived from a's rhythm – bb:[-6-]PAC [-4 bar ext.-]PAC

retransition (25-28)

a' (29-36) parallel period – f: [-4-]IAC [-4-]PAC

codetta (37-40) :||

#### **B** Trio (41-73) in F (parallel major), simple ternary form

a (41-50) :|| modulating parallel period – F: [-4-]IAC C:[-4-]PAC

||: b (51-62)

2 phrases becoming transition; beginning melody derived from a F: [-4-]HC [-8-]?

retransition (63-65)

a' (66-73) :|| parallel period – F: [-4-]IAC [-4-]”PAC” (C is functional bass note in m. 72)

#### **A** D.C. = A, without repeats

## 5.11 Compound Ternary/Song and Trio Examples, cont.

Beethoven, Sonata No. 9 in E, Op. 14, No. 1, II (p. 249)  
*Song and trio form*

### **A Allegretto (1-62) in e-, simple ternary form**

a (1-16) parallel period – e: [-8-]HC [-8-]PAC

b (17-24) modulating parallel period – C:[-4-]HC G:[-4-]PAC

retransition (25-32) 2 phrases (starts like “b” but becomes retrans.) – C:[-4-]HC e:[-4-]HC

a' (33-51) phrase group – e:[-8-]HC a:[-7-]IAC E:[-4-]PAC

codetta (51-62)

### **B Maggiore (63-100) in C → G (relative major) → C, rounded binary form**

||: a (63-78) :|| modulating contrasting double period –  
C:[-4-]IAC [-4-]IAC e:[-3-]IAC G:[-3-]PAC [-1-]ext./trans.

b (79-87)  
2 phrases – C:[-4-]HC [-4-]HC

interior retransition (87-88)

½ a (89-97) 2 phrases – C:[-4-]IAC [-4-]IAC

retransition (97-100) – leading to HC in e minor

Notice that throughout B, many of the “4 measure” phrases are really 3-measure groupings connected by short transitional passages.

### **A D.C. = A, without repeats**

### **CODA (101-end)**