

Chapter 23: A B A Form

Mozart Symphony No.39 in E-flat, K.543 – III *Menuetto: Allegretto* (Trio section)

The Trio from the *Menuetto* of Mozart's Symphony No.39 is in a straightforward A B A form, with both A parts exactly identical. Make a graphic analysis of the A section.



Template 23.1

In the short B section that follows, the dominant key of B-flat major is tonicized. Show how this is achieved, and how it becomes transformed back into the V of E-flat major.



Template 23.2

Make a middleground analysis of the tonal structure of the entire Trio section, showing how the A and B parts relate to each other as one single organic entity.

Schubert Impromptu in B-flat, D.935 no.3 (theme: bars 1-16)

The B-flat Impromptu is a theme and variations on an original melody, known as the “Rosamunde” theme due to its resemblance to the third *Entr’acte* from the incidental music Schubert had composed for the eponymous play. Despite its binary division, it is in three-part A B A form, with both A sections cast as a parallel period of two phrases.

Make a graphic analysis of the parallel period in the A section.



Template 23.3

Following the initial parallel period representing the A section, a short B section follows. Analyze this section, showing how the dominant key of F major is tonicized.



Template 23.4

At the return of A in bar 13, Schubert brings back the main theme, but now abbreviated into one short four-bar phrase beginning and ending in the tonic. What is noteworthy in this final statement of the theme is that the cadential $\frac{6}{4}$ chord occurs on the second half of bar 15, the weak instead of the strong part of the bar. Because of its rhythmic displacement, how might one interpret this $\frac{6}{4}$ harmony?



Template 23.5