

An Alternative Approach to Analyzing Type-Resistant Two-Part Forms

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Example 1. Rounded Binary or Ternary?

(in all the layouts of this example, A' represents a shortened version of A)

a)	: A :	: B A' :	Rounded Binary (a two-reprise form)		
b)	: A :	: B A :	Rounded Binary (a two-reprise form)		
c)	A A	B A' B A'	Rounded Binary (a two-reprise form)		
d)	A A	B A B A	Rounded Binary (a two-reprise form)		
e)	A	B A' B A'	RBT? Or Ternary?		
f)	A	B A B A	RBT? Or Ternary?		
g)	A A	B A'	RBT? Or Ternary?		
h)	A A	B A	RBT? Or Ternary?		
i)	A	B A'	RBT? Or Ternary?		
j)	A	B A	RBT? Or Ternary?		

RBT = Rounded Binary/Ternary (B section ends in the primary key or in the dominant)

Example 2: Mendelssohn, Violin Concerto in E Minor, Op. 64, III, Primary Theme (RBT form)

9 17 26 41

A B A'

I V I IV V I

A

pp E: I I V7 V7 V7

13 I I V7 V7 V7/V V

B

17 V⁷ (standing on the dominant)

21

A'

25 *p* I I IV IV

29 IV cad.‡ V⁷ I⁶

33 V⁷/IV IV vi cad.‡

37 V⁷ I

Example 3. Schenker's Analysis of Beethoven's "Ode to Joy" theme (RBT form)

Example 4: RBT Forms in the Romantic Period and in the 20th-Century
(**bold font:** full-movement RBT forms)

Composer	RBTs
Ludwig van Beethoven	Ode to Joy Theme; String Quartet Op. 127, iii, trio
Frederick Chopin	Nocturne, Op. 9/3 ; Nocturne, Op. 32/1, mm. 1-20; Nocturne, Op. 32/2, mm. 3-26; Nocturne, Op. 37/1, mm. 1-40 and mm. 41-60; Nocturne, Op. 37/2 ; Nocturne, Op. 48/1, mm. 25-48; Waltz, Op. 70/3, mm. 33-72; Waltz in E Minor, Posth., mm. 9-56
Albert Ellmenreich	Spinning Song, mm. 1-26
Felix Mendelssohn	Lieder ohne Worte, Op. 30/6 ; Lieder ohne Worte, Op. 62/1 ; Violin Concerto in Em, iii, Primary Theme
Robert Schumann	"Eusebius" from Carnaval ; String Quartet Op. 41/1, ii, mm. 1-26
Harold Arlen	"Stormy Weather," "Somewhere Over the Rainbow"
Duke Ellington	"Do Nothing 'Til You Hear From Me," "Don't Get Around Much Anymore," "I'm Beginning to See the Light," "Perdido," "Take the A Train"
George Gershwin	"I've Got Rhythm," "Let's Call the Whole Thing Off," "Nice Work if You Can Get It," "S'Wonderful," "They Can't Take That Away from Me"
Richard Rodgers	"Bewitched, Bothered, and Bewildered," "Edelweiss," "It Might As Well Be Spring," "Where or When," "You Took Advantage of Me"

Example 5: Schumann, *Album for the Young*, Op. 68, No. 8, "Wilder Reiter" (Ternary)

1 9 17

A B A'

I VI V# I

8. (Lebhaft.)

Example 6. Full-movement RBT forms

Example 6a: Mendelssohn, Op. 30, No. 6: End of B section and start of A' section (mm. 31-40)

end of B

31

dim.

pp

sfz

tr

viio7 / iv

iv

Expanded Cadential Progression

A'

36

dim.

p

V ⁶/₄ - ⁵/₃ i

Example 6b: Mendelssohn, Op. 62 no. 1: End of B section and start of A' section (mm. 19-24)

end of B

p

dim.

[ongoing cadential progression] viio7 / ii

6

ii

(ii)

A'

pp

[abandoned cadential progression] V ⁶/₅

Example 6c: Chopin Nocturne, Op. 9, No. 3 (composite RBT form)

1 88 132 157

n.n.

A B A'

I V I

mm. 1-9:

Nº 3.

Allegretto. ♩ = 66.

p *scherzando*

Example 6c continued (mm. 88-137)

88 *Agitato*. A section (of contrasting middle)

92

96

100

104 B section (of contrasting middle)

108

C. IV. 3.

Example 6c continued (mm. 88-137)

112

116

120 A' section (of contrasting middle)

124

128

Tempo I.

Opening A section returns

133

C. IV. 3.

Example 7: Vivaldi, Cello Sonata, Rv. 43, I (Rounded Binary; problematic)

Diagram illustrating the binary form structure of Vivaldi's Cello Sonata, Rv. 43, I. The structure is labeled A, B, A', and IV. The first A section (measures 1-16) is marked with a Roman numeral I. The B section (measures 17-25) is marked with a Roman numeral IV. The A' section (measures 26-39) is marked with a Roman numeral I. The final section (measures 40-41) is marked with a Roman numeral V.

Largo

Score for Cello and Continuo, Largo. The score is in 3/4 time. The Cello part is in the upper staff and the Continuo part is in the lower staff. The score includes various musical notations such as notes, rests, and ornaments. The Continuo part includes figured bass notation (e.g., #, 6, 6, #, #, 7, 6, b, 6, b, 7b, b, 6, b, 6, 6, 5, b, #, 6, 9, 5, #, 6, 5, #, 6, 5, #, 5, #, 4, #, 7, 7, 6, 4, 5, #, 5, #, #, 4, #).

Example 8: Beethoven, Piano Sonata, Op. 2/2, III, Scherzo (Rounded Binary; problematic)

Allegretto (d.: 52)

quasi Flauto
p u. c.

tre c.

lasso

10

cresc.

f

p

cresc.

20

rallentando

30

a tempo

p u. c.

tre c.

40

Example 9: Mozart, Minuet, K. 2 (RBT*)

1 9 16 17 24

A B A'

I V I II⁶ V I

(Menuett) KV 2

7. 9 17

*- While most sources, including a reproduction of the original in Nissen (1828, Anhang p. VI), do not have a repeat sign around mm. 9-24, making it an RBT form, the *Neue Mozart Ausgabe* is the only source including this repeat, which makes it a “problematic” rounded binary form.

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