

Beethoven Sonata No. 9 in E, Op. 14, No. 1, II
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 (64-78) :|| 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)