

First Rondo

a.k.a. Slow-Movement Ternary

a.k.a. Three-Part Adagio

a.k.a. Full Sectional Ternary

Where

- Typically slow movements
- Sometimes final “Tempo di Menuetto” movements in early Haydn piano trios

Haydn

- Haydn is more inclined to use First Rondo in piano trios and string quartets, much less in other genres:
 - Only 3 times in the symphonies
 - Only 3 times in the piano sonatas

Beethoven

- Piano Sonatas
 - 6 times -- mostly early sonatas, although Op. 31 No. 1 and Op. 79 contain examples.
 - Some of the violin sonatas
 - Only once in a string quartet
 - Only once in a piano trio

Mozart

- Tends not to use it.

Romantics

- Character pieces by Schubert, Schumann, Mendelssohn, Chopin, Brahms, etc.
- Names can include *bagatelle*, *nocturne*, *prelude*, *fantasy*, *intermezzo*
- Also includes dances like waltzes, mazurkas, polonaises, etc.
- Little salon pieces are either 3PSF or First Rondo.

General Form

A

transistion

B

transistion

A

Notes

A transistion B transistion A

Relation to 3PSF: in a First Rondo, at least one of the parts is a song form into itself. Therefore, 3PSF can occur *within* a First Rondo.

Notes

A transition B transition A

Relation to Compound Song Form: the difference lies in the separateness of compound song form -- there's a real sense of cadence and full closure before moving to the Trio, and before the *da capo*. A First Rondo, on the other hand, is a continuous whole.

Structure of A

- A song form of some kind
- Most often 3PSF, although other forms are possible and not all that uncommon.
- Even non-standard forms such as phrase groups, or 1PSFs (like periods) can occur.
- In the home key, and ends in some kind of AC.

Structure of A

- Example: Schubert Sonata Op. 147, II

Part I: 1 - 8 contrasting period

1 - 4	a	HC
5 - 8	b	PAC

Part II: 9 - 15 two-phrase group

9 - 12	c	2 (A Major) + 2 (A Minor)
13 - 15	d	Phrygian II to V; HC

Part III: 16 - 26 contrasting period; expanded consequent.

16 - 19	a	= 1 - 4
20 - 26	b'	exp. at 22 via evaded cadence; PAC at 26

Transition

- Can be short, or quite expanded.
- A transition isn't required, but they're fairly frequent.

Transition

- Chopin Nocturne Op. 62 No. 2
 - Artur Rubinstein, piano

A: 1 - 32 Three-Part Song Form

Part I: 1 - 16 parallel double period

1 - 4 a IAC in IV

5 - 8 b Delayed HC

9 - 12 a' = 1-4, slightly ornamented

13 - 16 b' Delayed PAC

Part II: 17 - 24 Chain Phrase (c)

17 - 18 F# Minor

19 - 20 G# Minor

21 F# Minor

22 E Major HC

23 - 24 HC

Part III: 25 - 32 contrasting period

25 - 28 a'' = 1-4, ornamented

29 - 32 d Quasi-inversion of b; PAC in E Major

Transition: 32 - 40 Two Phrases

32 - 36 e Hints of C# Minor; Delayed PAC in E Major

36 - 40 e' To HC in C# Minor

Structure of B

- “Interior Theme”
- (Don’t use “Secondary Theme”, which can be confused with the term in sonata form.)
- Most typical is a striking change in modality, using to the parallel minor (or major.)

Structure of B

- In addition to modal change, there will usually be a change of style -- although the interior theme is usually derived in some way from the exterior theme.

Structure of B

- Haydn: Quartet, Op. 74 No. 3 “Rider”, second movement

A: I - 22 3PSF

Part I: I - 8 contrasting period, ends PAC in V (a b)

Part II: 9 - 12 single phrase to HC (c)

Part III: 13 - 22 similar to I - 8, PAC in I (a b')

B: 23 - 30 "Interior Theme" modulating par. period by transposition

23 - 26 d IAC in i

27 - 30 d' PAC in VI

Transition: 31 - 37

31 - 34 d'' Chain Phrase; descending fifths sequence

35 - 37 d''' to HC, using augmented 6th

A: ornamented version of Part I, with a short coda starting at measure 60.

Structure of A

- If the original A stayed in I
 - The return to A is likely to be verbatim.
- If the original A modulated
 - The return to A' will be rewritten to return to the tonic.

Structure of A

- The repeat of A may well be ornamented or re-orchestrated.
- It also may be shortened or otherwise varied.

Coda

- It is fairly typical for First Rondo forms to feature a coda.
- The coda is typically sectional
 - Sections may dovetail into each other
 - Tremendous freedom
 - Each coda is a law unto itself