

5.12 Rondo Examples

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

François Couperin, *Les Moissonneur*, (p. 61)
Third Rondo or "Rondeau" – ABACADA

A (1-8)

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

B "1st couplet" (9-12)

parallel period – F: [-2-]IAC [-2-]PAC

A (13-20=1-8)

C "2nd couplet" (21-28; 25-28 ≈ 1-4)

contrasting period – g-: [-4-]HC [-4-]PAC

A (29-36=1-8)

D "3rd couplet" (37-44)

modulating sequential period – Bb→c-: [-4-]HC [-4-]PAC

retransition (45-50) – Bb [-4-]PAC

A (51-58=1-8)

5.12 Rondo Examples, cont.

Beethoven, Sonata Op. 13 (“Pathétique”), III – Rondo: Allegro in c minor (p. 243)
3rd Rondo Form (ABACABA Coda)

A₁ (1-17 in c)

contr. period w/repeated cons. and ext. – c: [-4-]HC [-4-]PAC [-4-]PAC [-5 bar ext.-]PAC

transition (18-25, modulates to III=Eb)

B₁ (25-56 in Eb), binary form

a (26-43) contrasting double period (?) – Eb: [-4-]HC [-4-]HC [-3-]HC [-7-]PAC

b (44-54) parallel period with ext that begins to repeat but becomes retrans. at 56

Eb: [-4-]HC [-4-]PAC [-4 bar ext.-]PAC

retransition (57-61, uses triplets from B’s a (33) and B’s b’s extension)

A₂ (62-78=1-17) – [notice NO transition]

C (79-105 in Ab)

a (79-86) contr. mod. period (conseq. starts as melodic inversion of antec.)

Ab: [-4-]HC Eb: [-4-]PAC

a’ (87-98 like 87-95 but fuller harmonization and 4-bar ext.)

a’’ (99-105, but becomes retransition in 105)

retransition (107-20) – note V pedal point

A₃ (121-128 in c, like 1-8 only (just contrasting period))

transition (129-34)

LH uses melody of A’s consequent (originally in RH) to lead to V of C major; in other words, a change of MODE occurs, but the transition here DOES NOT MODULATE.

B₂ (134-159 in C MAJOR, transposed ↑ 6th vs. B₁), binary form

a (135-53 ≈ 26-43)

b (154-159) NOT a parallel period, since consequent extends, changes at 160 and becomes retransition

retransition (160-170, NON-modulating)

A₄ (171-182; 171-178=1-8, 179-182≈9-12)

repeat of the consequent is embellished, post-cadential ext. is absent

Coda (183-210) includes “terminal development”; sectional

183-193 uses B’s a and b triplets – c: [-4-]PAC [-7-]PAC

193-202 new material; ends on V⁶₅ of Ab

203-210 recalls A’s a (in Ab); finally cadences in c minor

Notice:

1) Two of the A’s are ABBREVIATED.

2) B₂ returns in tonic MAJOR

This sheet is based in part on some analysis insights of Judith Solomon.

5.12 Rondo Examples, cont.

Haydn, Piano Sonata in D major, Hob. XVI/37, third movement (pp. 140-142)

Note: for cadences, useful to compare m. 8 (PAC in A) and m. 12 (HC in D)

2nd Rondo – ABACA

A (1-20) ternary (aaba'ba')

a (1-8) :|| modulating contrasting period – D: [-4-]IAC A: [-4-]PAC

||: b (9-12) phrase – D: [-4-]HC

a' (13-20) :|| contrasting period – D: [-4-]IAC [-4-]PAC

B (21-40) binary (aabb, hints of “a” in m. 35 but never really returns)

a (21-28) :|| modulating contrasting period – d: [-4-]HC F: [-4-]PAC

||: b (29-40) :|| modulating contrasting period – g→d: [-6-]HC [-6-]PAC

A (41-60=1-20)

C (61-80) ternary (aababa)

a (61-68) :|| parallel period – G: [-4-]HC [-4-]PAC

||: b (69-72) phrase – G: [-4-]HC

a (73-80=61-68) :|| phrase group – G: [-4-]HC [-4-]PAC

Retransition (81-93) Phrase, w/cadential extension after m. 87 – [-7-]HC [-6 bar ext.-]

A (94-134) ternary (aaba'ba' ext.)

a (94-101=1-8)

a (102-109 like 1-8 varied)

b (110-113 like 9-12 varied)

a' (114-121 like 13-20 varied)

b (122-125=110-113)

a' (126-134=114-121 plus 1 measure extension)