



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 quar

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.

Notes

A

transistion

B

transistion

A

Relation to 3PSF: in a First Rondo, at least one of the

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.

Part III: 14, 26 cont

1-4

a

HC

5-8

b

PAC



Part III: 14, 26 cont

Part III: 14, 26 cont

4

14, 10

1



Part III: 14, 26 cont

Part III: 14, 26 cont

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

Structure of B

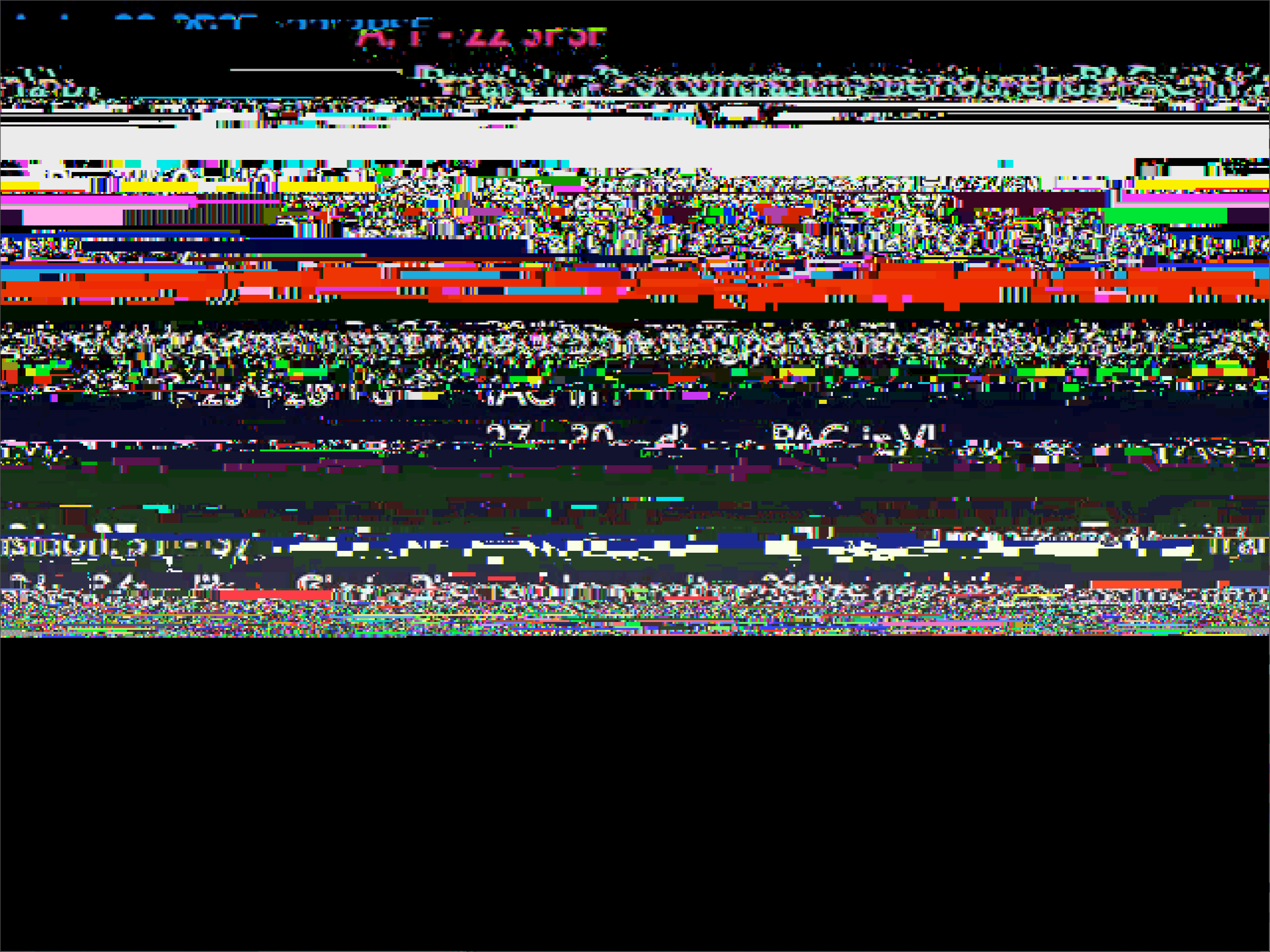
- “Interior Theme”
- (Don’t use “Secondary Theme”, which can be confused with the term in sonata form.)
- Most typical is a striking change in modality,

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



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