/29

Rondo Analysis

*The final moment of **Mozart's Sonata in F major K.533** was originally composed as a stand alone piece and was later expanded to compliment the other two movements of the Sonata. Remember, when talking about a Rondo the term "contrasting section" is synonyms with the term "episode".*

1. Form /1

a) People frequently confuse rondo, rondeau, and sonata-rondo form. What single factor best distinguishes rondo form from the others?

□ a reoccurring refrain

□ a bridge leading into the next episode following the refrain

□ a retransition back into the refrain following the episodes

□ contrasting key areas without harmonic preparation

/4

b) Between measure 1 and 133, locate and clearly label each occurrence of A (the refrain) directly on the score. Be carful! Mozart frequently embellishes the refrain when it returns making it difficult to spot.

c) What is "not normal" about the two opening phrases of the work? /1

□ their texture □ their length □ the left hand □ the C sharp in mm. 6

d) The first two phrases of this piece form a: /1

□ sentence □ period

e) Between measure 1 and 133, locate and clearly label three episodes with B, C, and D. /3

f) Name the key and type of cadence at

mm. 29-30 _____ mm. 65-67 _____ /4

mm. 101-102 _____ mm. 115-116 _____

mm. 170-171 _____

g) Identify and clearly label the retransitions by writing **"RT"**. /3

h) Name the harmonic procedure that begins in mm. 34 and ends in 39: /3

_____

i) Name the harmonic procedure that begins in mm. 159 and ends in 171:

_____

j) Name the chord that appears in the LH in mm. 78.

_____

k) Name the key implied in these measures: /4

mm. 103 and 104 _____ mm. 105 and 106 _____

l) Name the harmonic procedure that begins in mm. 118 and ends in 121:

_____

m) The trill in mm. 170 makes this section reminiscent of:

□ a development section □ theme and variation □ a baroque era piece □ a cadenza

n) Mozart develops and extends the final refrain (A section) into an elaborate coda which provides closure not only this movement, but the entire sonata. /5

In your professional opinion, where does the coda begin and why?

_____

_____

_____

_____

_____

_____

_____

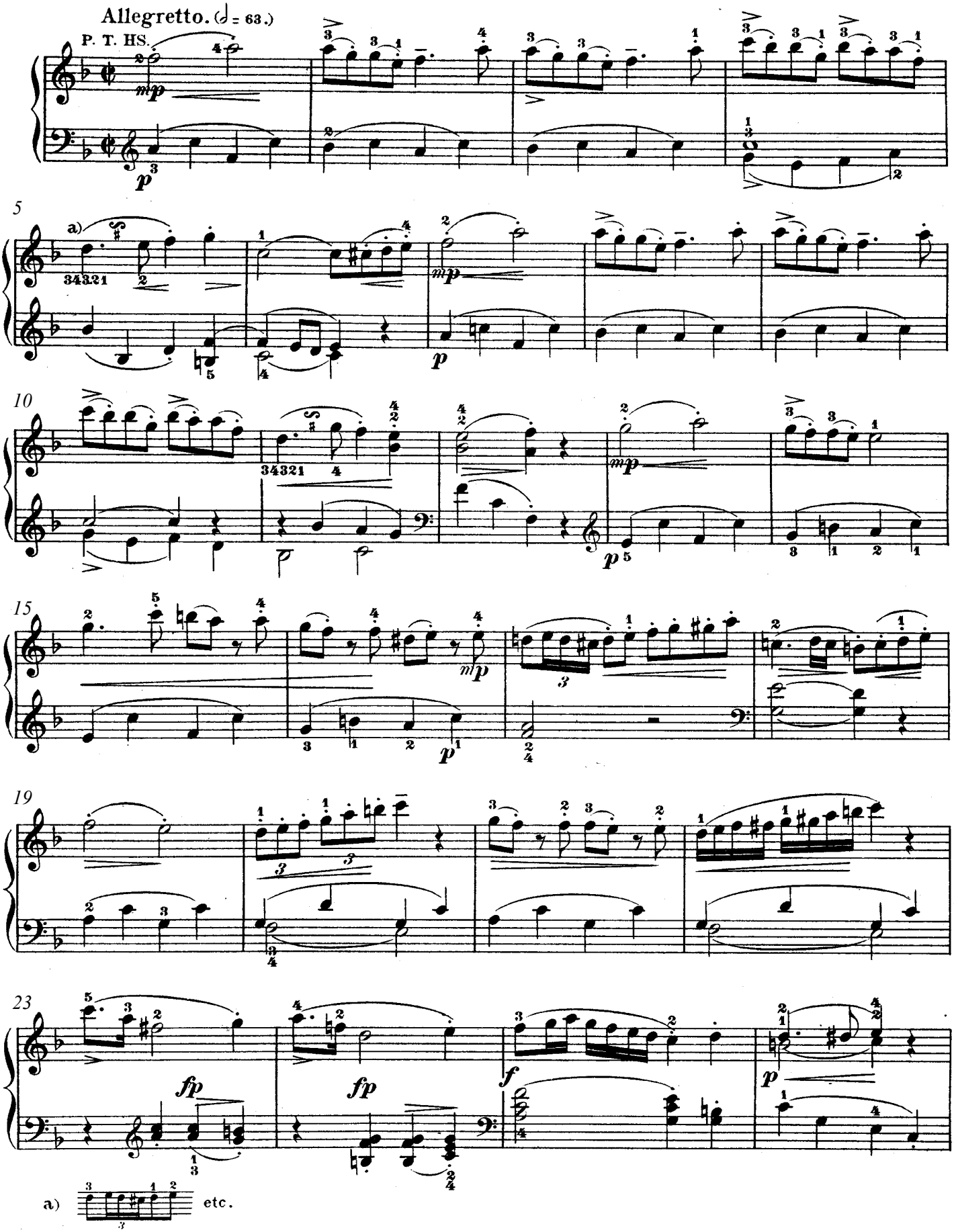
_____

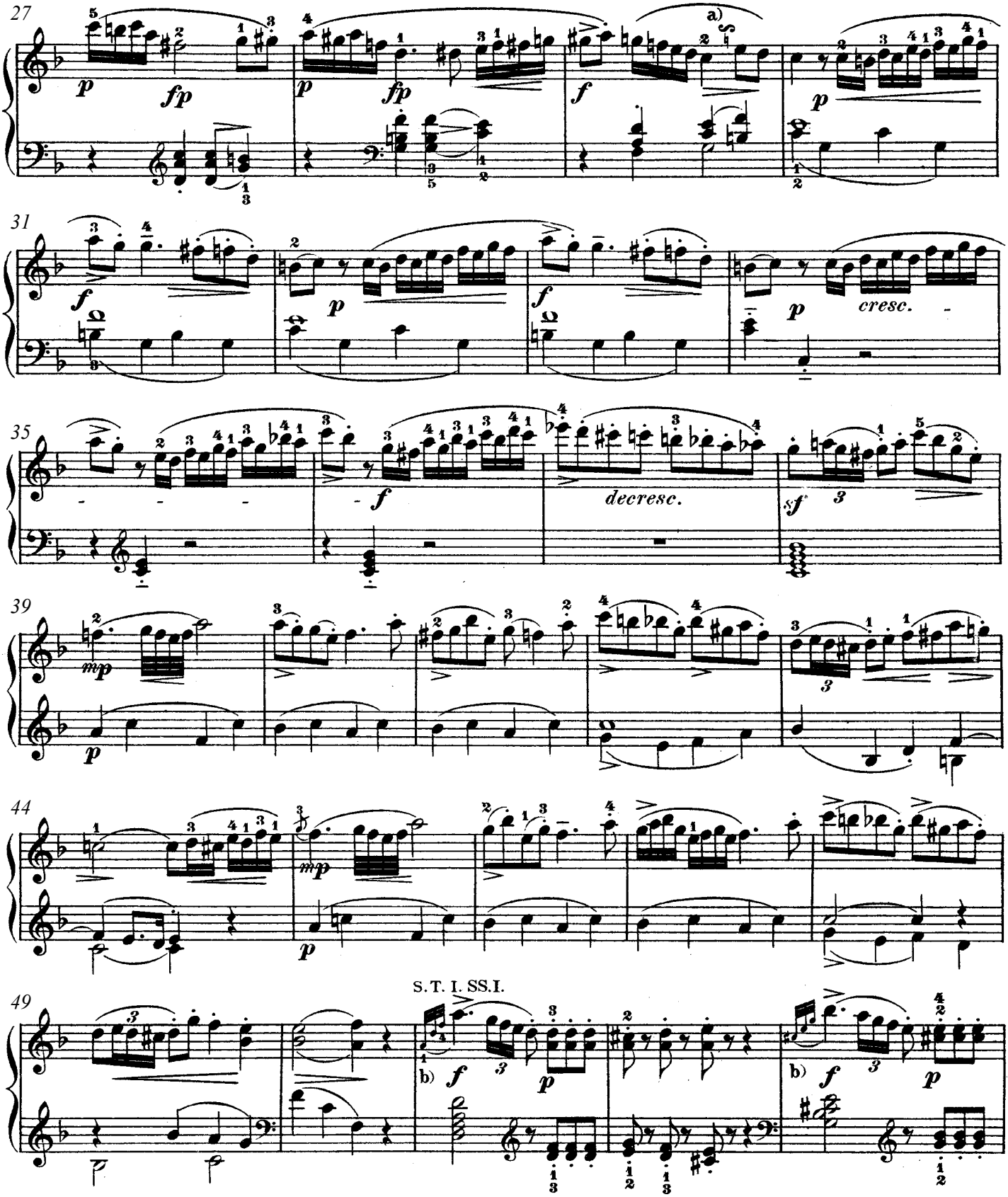
_____

Rondo.

Allegretto. (𝅗𝅥 = 63.)

P. T. HS.

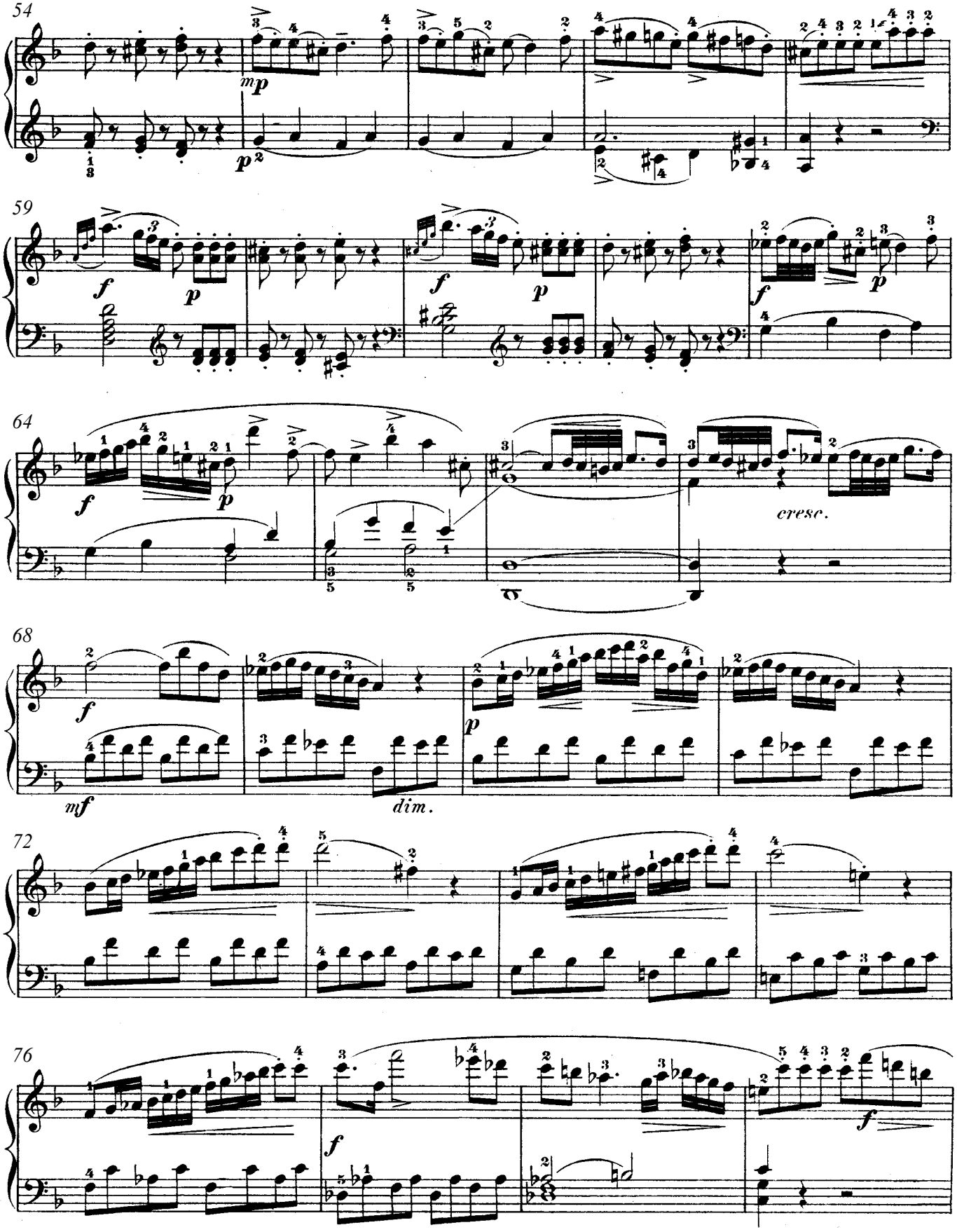


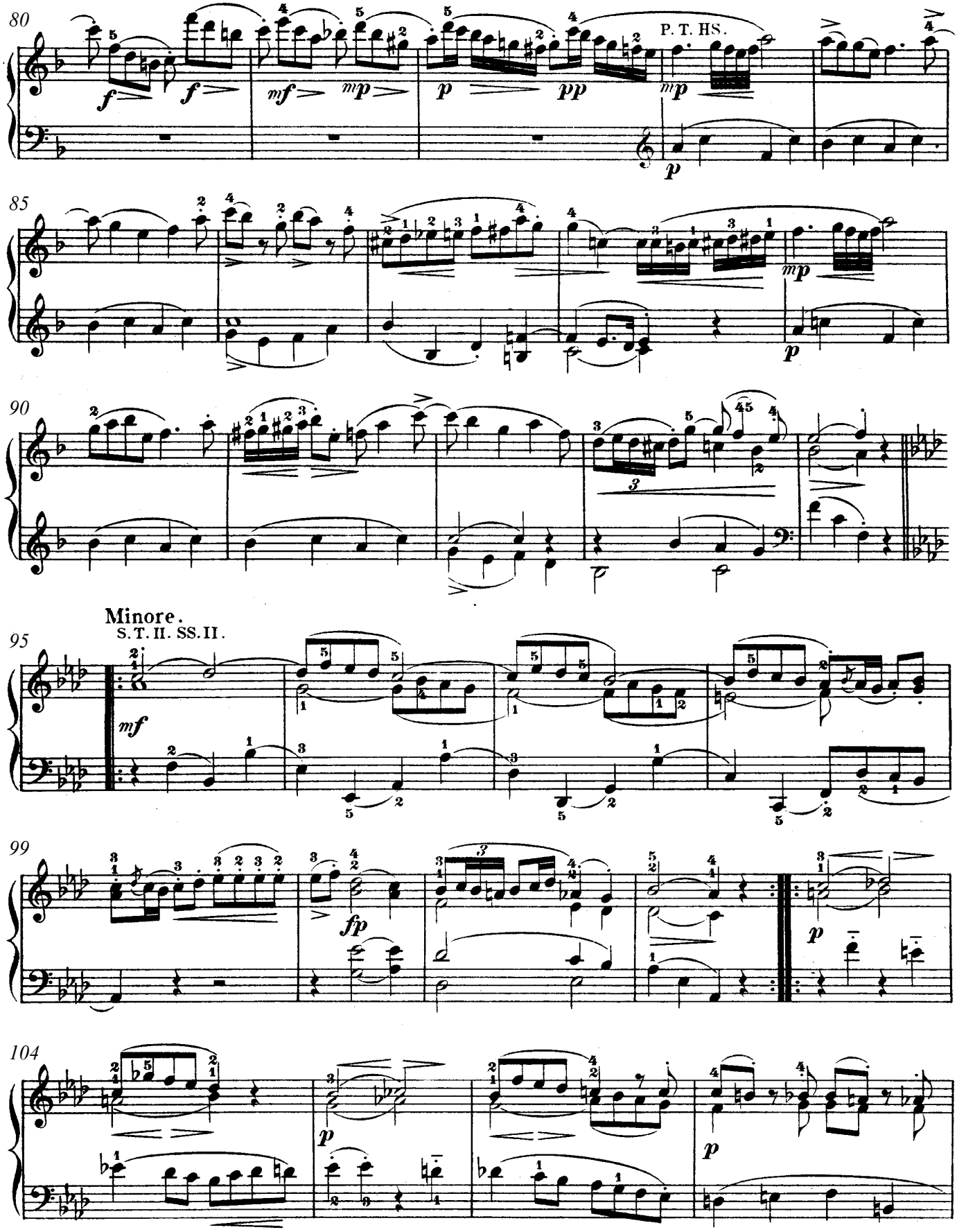


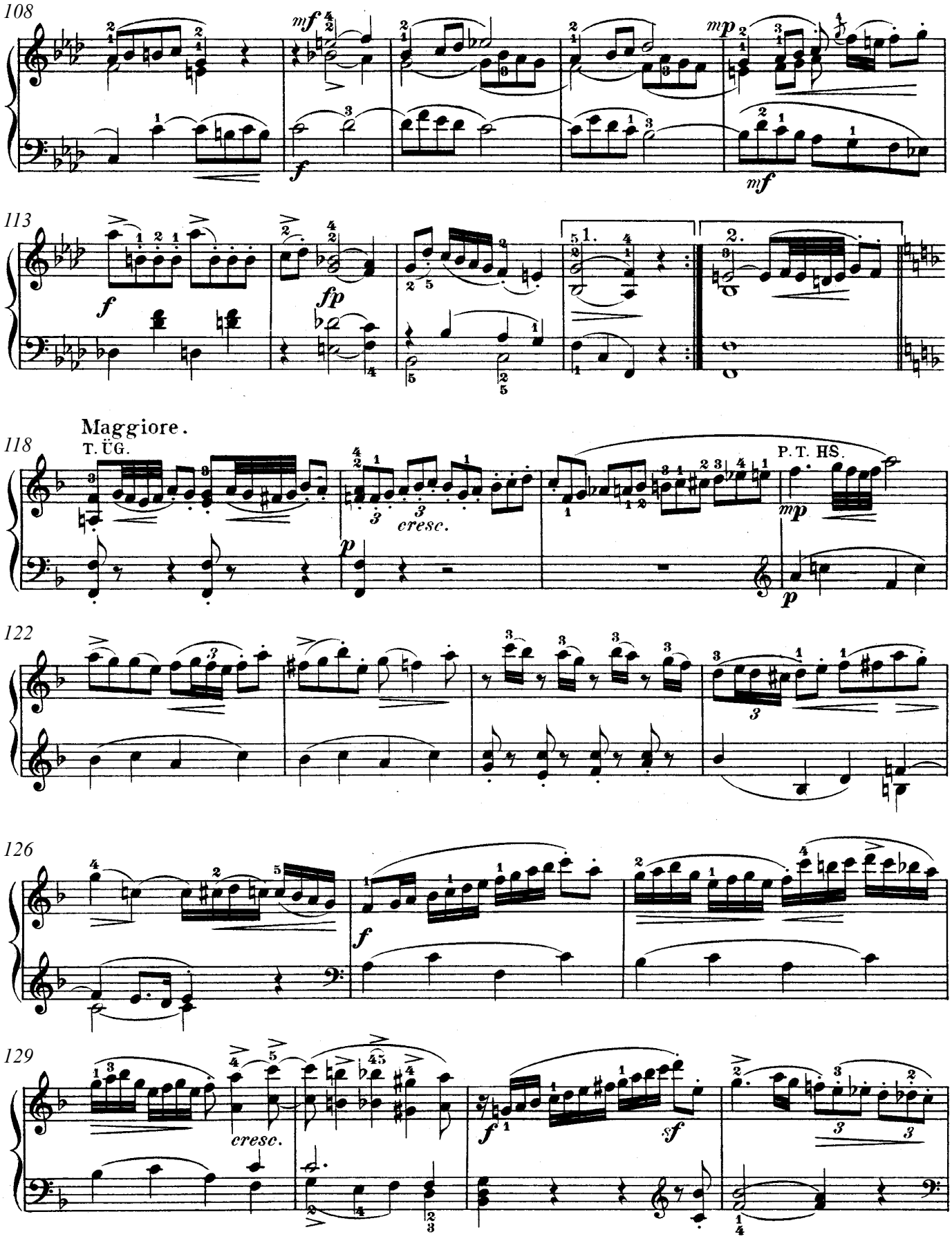
a)

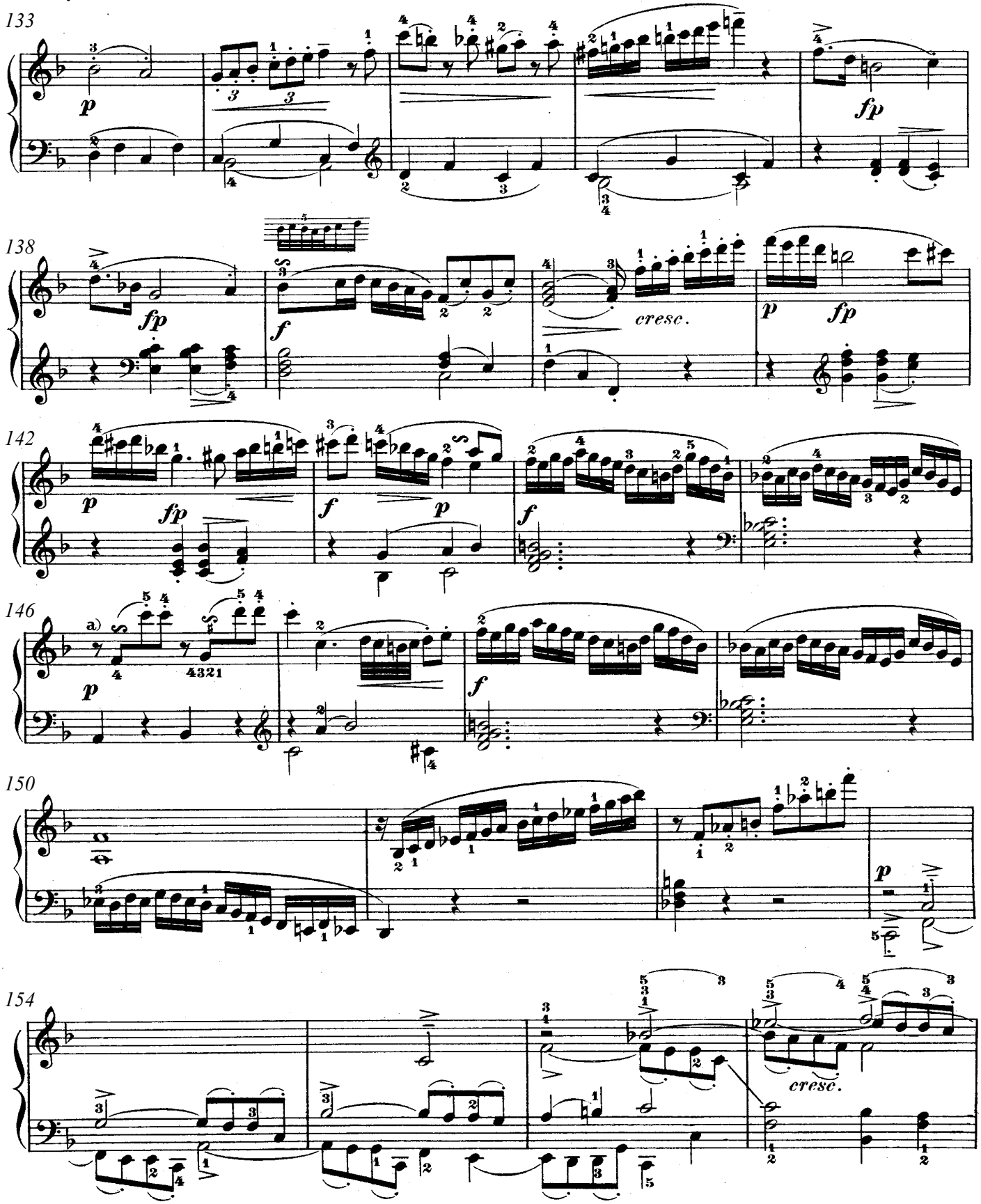
b) Strike the first grace - note with the chord.

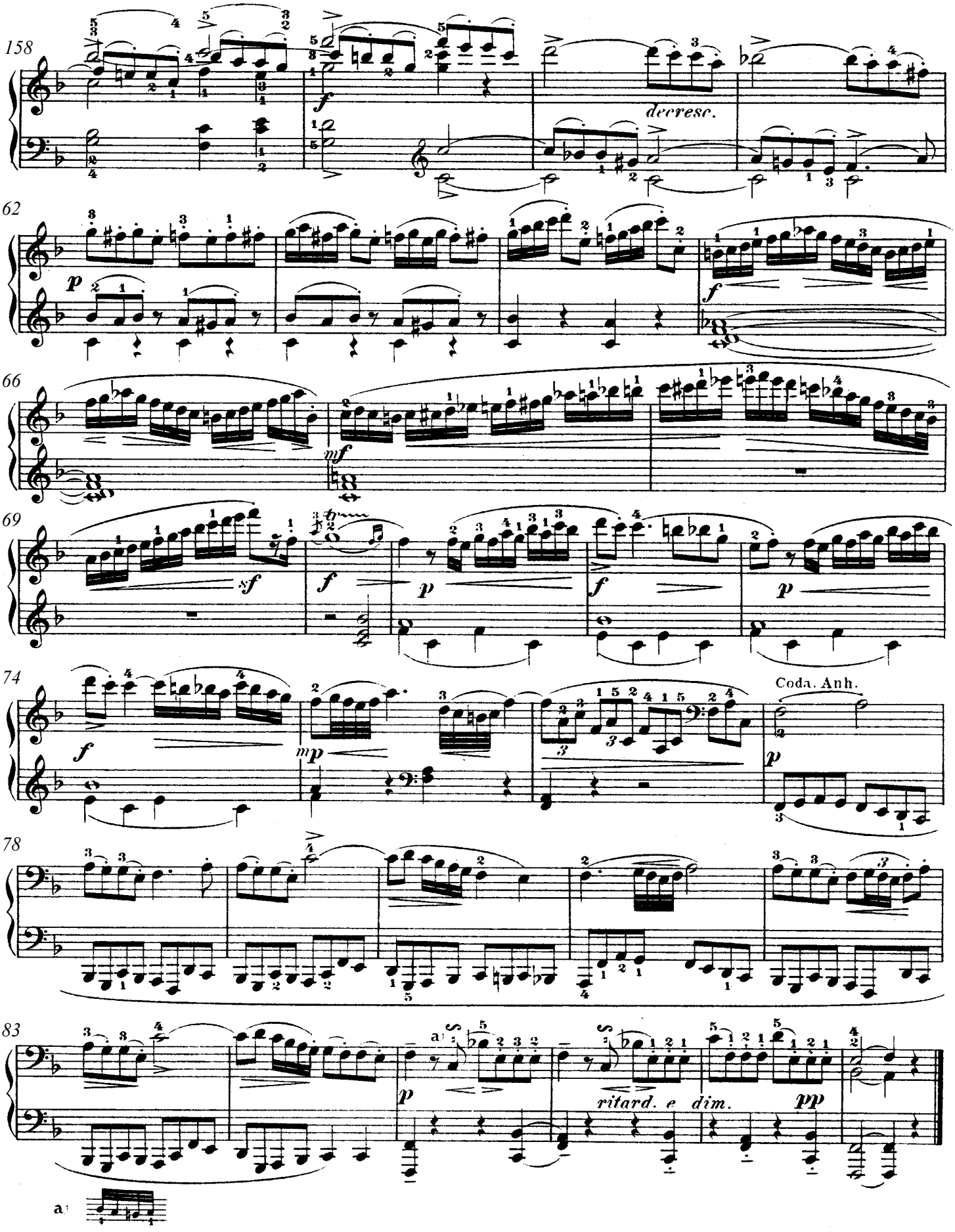
b) Die erste Vorschlagsnote gleichzeitig mit dem Akkord anzuschlagen.


54
mp
p
59
f
p
f
p
f
p
64
f
p
cresc.
68
f
mf
dim.
p
72
76
f
f


80
P. T. HS.
85
90
Minore.
S. T. II. SS. II.
95
99
104


108
mf
f
mp
mf
113
f
fp
1.
2.
Maggiore.
118
T. ÜG.
P. T. HS.
cresc.
p
mp
p
122
126
f
129
cresc.
f
sf


133
138
142
146
150
154
cresc.
cresc.


158
f
decresc.
162
p
f
166
mf
169
sf
f
p
f
p
174
f
mp
Coda. Anh.
p
178
183
p
ritard. e
dim.
pp