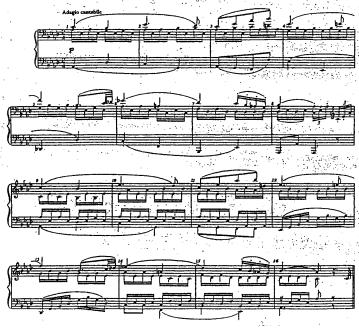
Beethoven: Piano Sonata, Op. 13 (II)

The heart of a rondo is the refrain itself. It is usually a well-defined and he near of a volution in tenant is the standard a work with the harmonically complete melody, often a double period and sometimes a rounded binary or ternary form.

The refrain in Beethoven's Adagio is a fluid, lyrical, major-mode melody-

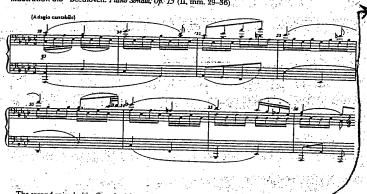
comprising two eight-measure phrases, the second varied only in register (the melody is an occave higher) and in texture (an extra figural line is added in the alto register). Both phrases end with authentic cadences.

Illustration 9.3 Beethoven: Piano Sonala, Op. 13 (II, m.m. 1-15)



CHAPTER 9: THE RONDO 171 The return of the refrain is frequently abbreviated and son but is almost always in the tonic. The return of Beethoven's refrain is an exact restatement of the

eight measures and leads directly into the second episode. Mustration 9.5 Beethoven: Piano Sonata; Op. 13 (II, mm. 29-36)



The second episode (the C section) is usually the longest, the most complex, The second episode (the ci section) is usually the longest, the most complex, and the most tonally distant digression. It may be thematic, or it may develop previous material and explore various tonal regions such as the parallel key, the subdominant, or (especially in Haydin's and Beethoven's roudos) a chromatic-third relationship. It often ends with a substantial retransition to prepare harmonically for the refrain.

harmonically for the retrain.

The second episode of Beethoven's Adagio is thematic and begins, without transition, in the parallel minor key (ab). A new rhythmic element—the sixteenth-note triplet—is introduced. An enharmonic common-chord modulation to E occurs at mm. 41-44. (See page 121 for a detailed discussion of this passage.) A dramatic peak in the movement, these measures contain a dynamic generals and a rise to a meladic high point underscored by emphatic dynamic areama and a rise to a melodic high point underscored by emphatic articulation. A three-measure retransition in mm. 48–50 leads smoothly back to Ab by way of a diminished seventh chord.

170 UNIT ONE: EIGHTEENTH-CENTURY CONTRAPUNTAL, HARMONIC, AND FORMAL TECHNIQUES

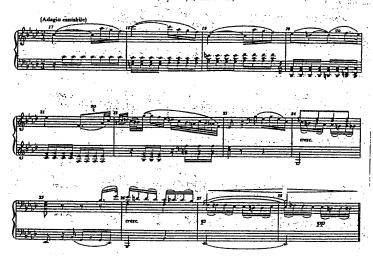


The first episode of a rondo (the B section) begins upon completion of the refrain, sometimes preceded by a transition. The episode may be a peri-odic melody like the refrain, or it may involve scalar patterns, arpeggiations, or short motivic fragments. It is usually in a related key.

The first episode of Beethoven's Adagio is a contrasting melody which

begins, without transition, in the relative minor key (m. 17) and comes to a begins, without transition, in the relative minor key (m. 1/) and comes to a cadence in the dominant (m. 23). A seven-measure phrase twice extended cadendally, it is followed by a two-measure retransition to the tonic (mm. 27–28). Notice how the actual preparation for the tonic return is delayed until the last possible momeni. It is not until the Db is sounded at the very end of m. 28 (creating the V?) that the key of Ab is again indicated.

Illustration 9.4 Beethoven: Piano Sonata, Op. 13 (II, mm. 17-28)





## RONDO FORM P.Z

