

Mozart, Piano Sonata in Bb Major, K. 333, III. Allegretto grazioso
3rd Rondo Form/Sonata Rondo (ABACABA Coda)

A (1-16 in Bb)

parallel period w/and its varied rep. – Bb: [-4-]HC [-4-]PAC [-4-]HC [-4-]PAC

transition (17-24, modulates to HC in F/DOMINANT)

B₁ (pickups to 25-36)

contrasting period – F: [-4-]IAC [-8-]PAC (mm. 32-35 best understood as pre-cadential extension)

retransition (36-40, uses triplets from B's a (33) and B's b's extension)

A (41-56=1-16)

transition (pickups to 57-64, starts like B section; changes at 60 to move toward HC in g-)

two phrases – Bb: [-4-]IAC g: [-4-]HC

C (pickups to 65-104, starts in g-, modulates to Eb major)

The C section includes development of prior materials.

65-76: contr. period – g: [-4-]IAC Eb: [-8-]PAC (72-75 are best understood as pre-cadential ext.)

77-89: Eb: [-4-]IAC [-4-]HC [-3-]HC [-2-]interrupted cad6/4-V

90-98: development of A materials in c minor, Bb minor

99-104: pre-cadential extension that interrupts development of A materials

retransition (105-111)

This is one interpretation of where the retransition begins. Other interpretations are possible.

A (112-127=1-16)

transition (pickups to 128-148 beat 2, now modulates to HC in Bb/TONIC, cf. 17-24)

B₂ (pickups to 149-164≈25-36, now in Bb=TONIC; 159-161 are “added”)

retransition (164-199, including a “fake” A)

A₂ (200-214, like 1-8 with variations and embellishments)

Bb: [-4-]HC [-4-]IAC [-4-]HC (210) [-4-]PAC

Coda (214-225)

Notice how this rondo incorporates elements of sonata form:

- 1) A and B are somewhat like first and second themes.
- 2) The C section includes development of material from prior sections and is tonally unstable.
- 3) B is in the dominant the first time, in the tonic the second time.
- 4) The A in measure 112 is almost like the start of a recapitulation.
- 5) The final A almost takes the place of the coda in a sonata form.

Analysis by Mark Feezell, Ph.D.