

ONE-PART RONDO-SONATA: R. SCHUMANN. "RUSH"

The article introduces a concept "one-part rondo-sonata", considers features of one-part rondo-sonata form and analyzes its peculiarities in terms of a piano play by R. Schumann "Fantastic pieces", op. 12 – "Rush". There are results of the comprehensive analysis of the play from the point of view of one-part rondo-sonata: polytheme, tendency for completeness of the parts and for a through development, with double interpretation of the main tonality; as well as with the broken scale correlativeness of refrains and episodes, parts of the form.

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A one-part form play may comprise form of sonata as well as of rondo-sonata. There is an amalgamation of the features of sonata and rondo, which are always given in the books on the analysis of the musical works in section of the description of rondo-sonata form. Its main features are well known, they are: repetition of the theme of a primary area in the main tonality at the end of the exposition (i.e. after the traditional exposition). Later, in the Romantic period, even without this condition, an approach of sonata and rondo became possible on the basis of repetition of the main theme – refrain (theme of a primary area), which goes not only through the main tonality but also through a secondary one; moreover it can occur at the beginning or inside of the development, or instead of it; in whole or in part; exactly or with variations.

Let's look at the example of the combination of features of sonata and rondo in the one-part work – very popular.

To such type of a one-part rondo-sonata we can refer **"Rush" by Robert Schumann** – a piano play from collection "Fantastic pieces", op. 12 – the most famous and the most exciting. This is an example of an originally interpreted **one-part rondo-sonata: with a tendency to a polytheme and particular parts independence** (theme of refrain, i.e. a primary area), but **also with a tendency to a through development** (theme of a secondary area, episode), and **also with a broken scale correlativeness of refrains and episodes**.

We should point out **imaginative independence, peculiarities of an internal construction and completeness of refrain**, created in a form of a variationally-repeated period (A-A1 = 8 + 8 bars). **All this makes q primary area of the rondo sonata form imaginatively independent in the drama of the play. Refrain requires big arms of the pianist**, because, otherwise, it is impossible to cover a range of a melody line and an

accompanying chord ostinato, moreover, gradually being filled up with additional sounds (see refrain at the beginning of the reprise of a rondo -sonata form).

The first phrase of the theme is stated in a low voice of the chord of the right hand, beginning with the upbeat (fifth beat) with a rapid rising diatonic step, with ostinato rhythmical duplication of thirds of an upper voice. A dramatic activity of this phrase is outlined not only rhythmically, but also by repetitions of the chords without their suspension on a downbeat and a relative downbeat. We should pay attention to the fact that there is no tonal support in the initial phrase of the theme, that is a tonic, because the leading position is presented by a subdominant harmony with 6/8 meter in tonality f-moll s-| s6-s-s-II-II2-| II2-D6/5 (2 bars). Then a precise repetition of the phrase goes, which makes up the first sentence.

On the edge of the end of the first phrase there is a replica of leaps from three dominant octaves crescendo C-c-c 1. Then, the beginning of the second phrase is intensified by the support of sF octave to a great and a controctave. Intensity of the phrase is supported by a breach in the range of a melody line, with predominance of a subdominant and dominant accompaniment in the bass.

The second phrase is more contrast than the first one. It is comprehensive, filled with a complex polyrhythmics, with a decreasing melodic direction. Finally, there is a tonic, and then a subdominant f-moll equals to the second degree of the parallel tonic As-dur, which is actively consolidated by a cadence (t6-s=II-II6-| K6/4-D7-| T). Here, the theme is accompanied by a harmonic figuration backed by the downbeat and the relative downbeat.

The second repeated period is intensified by the support at the beginning of the first phrase, as well as at the beginning of the second one, sF octaves of the “C” note of the great and the controctave.

There is a formation of the variationally repeated modulating period, in the form of which a rondo sonata refrain is created, i.e. the primary area.

The construction scheme of the primary area - the refrain:

A	A1
a +b	a 1 + b 1
4 (2+2) + 4	4 (2+2) + 4
8	8

f	- As	f	- As
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The refrain is presented three times more in the play “Rush”. For the second time it goes after the exposition. We can notice features of the variation (a bass octave is moved to the beginning of the melodic phrase), development and breach of the form construction: there is one more added developing sentence - $a_2 + a_3/r + b_2$. In the “inserted” sentence a composer introduces an imitation of the first theme motive, double ostinato of the sound “c”. Along with the doubling of the main phrase by a third “es-ges”, a diminished triad (“c-es-ges”) is formed. This refrain also doesn’t modulate, confirming the main tonality f-moll.

The construction scheme of the second conduction of the primary area - the refrain:

A2		
a 2	+ a 3/p	+ b
4(2+2)	+ 4 (2+2)	+ 4
12		
f -	b-moll	f-moll

The third occurrence of the refrain (after a retransition), preceded by a decreasing scale-wise bass movement, initiates a reprise. There is an interestingly used imitatively-duplicating voice: only primary triad intonation is imitated by the octaves, and then, in the same way, the melodic voice is doubled by the octaves. There is only one variant of one period (modulating), without repetition.

The last refrain is at the end of the play. It is non-modulating again and reduced to one period and it is ending by the full-featured chords: $D \frac{4}{3} — t$.

Let's move forward to the episodes. The first and the third episodes perform functions of a secondary area in the rondo sonata form. The secondary area is also independent, but very developed, extensive, with a broken scale (in comparison with the primary area): the primary area consists of 16 bars (period is repeated twice, i.e. the composer had to repeat two times the period to make it somehow equal in scale to other parts – episodes); the secondary area consists of 24 bars (a simple three-part form).

The secondary area, created by Schumann (the first episode of rondo-sonata) is written in a simple triad form. It is characterized by features of variations, texture development.

If the primary area is active, aggressive, rush, that wholly corresponds to the name of the play - "Rush", the secondary area is dynamic but its is filled up with deep internal grievance starting form an upbeat (with the fourth), a rising dynamic chromatic step (f-ges-g), which reaches lament second intonation on the top (b-a) – a downbeat at the end of the phrase (two bars). The melody exposes in the upper voice, which is accompanied by the harmonic figurations and chords in the lower voices: as-a-b-as (the orchestra texture).

A four line texture of the secondary area comprises two melodic lines: soprano – main. Each sound of the melody is repeated twice – as if the primary one and its echo. The melody is partially supported in tenor (a duet movement of soprano and alt). Alt has harmonic figurations, and we should outline the rhythmic 6/8 meter fragmentation on a constant movement of the sixteenths. Bass has a harmonic support: a sustained tonic and a leading tone Des-dur (for the main tonality f-moll is VI degree; for tonality, in which the primary area modulates – As-dur – this is the tonality of the subdominant).

The construction of the theme is the same as in the primary area: a two-bar phrase – 2 bars, then its repetition – 2 bars and then a composite phrase – 4 bars. But the drama of the theme is different: two waves (2+2 bars), then the same gradual fall.

Texture of the first period of the secondary area and the primary area is single. The period is single-tone. Normative, consisting of two contrast sentences (4 + 4), As-dur.

The middle part of the secondary area of the first episode of a rondo-sonata play is connected with the first one by a single texture and rhythmic contents of the accompanying line, from which the melody periodically appears (on the second and the fourth beats). But the agogical peculiarities of the line are changing: staccato is on the upbeats (second and sixth, eighth and twelfth bars of groups of the equal sixteenths).

The principle of the internal construction of the period is broken here: there are no internal repetitions, sentences are rising in sequence. Nevertheless, the phrases are still in a contrast to each other: upper going line of the low voice – scale Des-dur with VI natural and VI# degree, as if continuing the line of the first period of the secondary area, and then returning to its first sentence.

Second sentence with sequence in the middle of the secondary area - scale es-moll (5-6 beats of the theme) and the regression-modulation in Des-dur (7-8 beats).

The reprise of a simple three-part form of the secondary area is dynamic. In its first sentence melodic and texture line of the right hand wholly remains. There a "tenor" line also

remains, which is transferred on the second and the fifth beats and creating syncopation to the melody, intensifying its significance and adding a theme plan. Texture of the accompaniment is derivative from the second sentence of the primary area.

The functions of the texture as if change their places. The second sentence of the reprise of the secondary area returns the harmony of the exposition, but being transferred one octave lower, thus they are widening the breach of the diapason of the two leading plans in the right and left hands.

The construction scheme of the first episode – of the secondary area – in the exposition (a simple triad form):

Exposition	Episode	Reprise
B	C	B1
c + d	e + e1	c 1 + d1
8	8	8
4 + 4	4 + 4	4 + 4
(phrases: 2+2+4)		(phrases: 2=2+4)
Des-dur	Des-es-Des	Des
VI	VI	VI

Thus, the secondary area in a rondo-sonata form is presented in the tonality of VI degree to the main f-moll; and the subdominants regarding tonality, in which the primary area modulates – As-dur.

The second conduction of the secondary area (of the first episode in a rondo sonata form of “Rush”) can be noticed in the reprise. It is identical to the expositional one by scale and texture. Only tonic contents of the theme As-dur is changed, i.e. to the tonality of the third degree regarding the main one f-moll and in the tonality, brought by the development of the primary area (f-moll - As-dur).

Therefore, we can conclude that **in the play “Rush” there are two main tonalities: f-moll and As-dur.** A similar double tonality is presented also in the discussed above “Fantasie” by F. Chopin, moreover there is also the same tonal basis: f-moll and as-dur, as in “Rush” by R. Schumann.

In a tonal aspect a classic sonata form, as known, is stable: the secondary area of the exposition appears in a dominant tonality regarding the primary one or in a parallel one to a

minor, i.e. there is a comparison of two rather bright tonalities; in the reprise there is a convergence of the primary and secondary areas, i.e. usually they are similar.

However, in the romantic movement we can notice another interaction of tonalities: in the exposition there is a comparison of two rather distant tonalities, in the reprise – the tonalities are approaching each other.

But here, in the play “Rush”, the primary area is modulating from minor into a parallel major: f-moll – As-dur (a characteristic tone plan for works by I.S.Bach, for example, in “Inventions”, that’s why the parallel tonality is interpreted as a close tonality to the primary one. It is here (As-dur), where the secondary area of the reprise of a rondo-sonata form is created. Therefore, the tonal plan in the play “Rush” is not standard.

The scale correlation of a primary and a secondary area is also not standard: 16 bars, i.e. variational period in the primary area repeated twice; and 24 bars, a simple three-part form in the secondary area.

Special attention should be paid **to the middle episode** (second in a rondo sonata), which appears instead of the development. This episode considerably **widens the significance of a polytheme in the play. It gives an opportunity to assume, that one-part rondo sonata of the play “Rush” leads to a one-part cyclic form.**

Thus, **in the middle episode we can see an appearance of a tendency to a polytheme, theme contrast, with a tendency to the through development (periods D-E-f), though there is also a reprise form (D.....D1).** The episode is created in a three-part form with the inserted middle.

The primary tonality of the middle episode B-dur, i.e. distant tonality to the primary f-moll (a major subdominant) and regarding the second primary tonality As-dur – i.e. the second major one. Therefore, the middle episode is absolutely independent, detached from the exposition and reprise.

The main theme of the episode is filled with an excited lyricism (B-dur). A texture accompaniment is similar to the primary area, but with a support on the downbeat and the relative downbeat. Supporting basses create duet polyphony to the theme line, represented by the octaves or the chords. In the second sentence melodic chords along with the accompanying lines are falling even lower (a bass clef).

The period (D) is normative, consists of two sentences relatively contrast regarding each other (in any case, by direction and contents of the melodic line, but not by the texture).

If the basis for a melodic line of the exposition episode (D) is a sequence of falling quarts with a third step, in the first period of the middle (E) – there is a sequence of rising thirds with the second ones. There a texture filling takes place as well as a simplification – doubling of a rising movement, beginning from a low register in alt and bass in the tenth. The melody is held by the upper voice and a tenor just relatively keeps it harmonically.

There is (E) still a period form, consisting of two contrast sentences (4+4 bars) and a supplement, consisting of fragmentation and precise repetition of two last bars of the second sentence (2 bars). There are several deviations and modulations in the second sentence: B - c-g-c-Es (thus the period form of the play changes for – non normative).

After the retardation at the end of the first period of the middle episode (D), in the second (E) one the original tempo is renovating again and a definition-remark scherzando is added in the play for the first time.

Now, in the process of the through development, a new period of a middle character (E) follows. It consists of three sentences of a sequence connection (1+11+12), which are harmonically unstable and incomplete. The remark – scherzando fully corresponds to the contents of the period: sF and an octave staccato start in the second bars of the sentence. It adds the feeling of playfulness, dance and scherzando characters in the play.

After a bridge, comprising a falling scale B-dur under the retardation (ritardando), the exact reprise returns, thus creating a reprise character in a three-part form of the middle episode with a combined middle.

The construction scheme of the middle episode of the rondo-sonata form:

D	E	F	bridge	D1
f + g	H + k	l + l1 + l2		f + g
8	10	12	2	8
4 + 4	4 + 4 + 2	4 + 4 + 4		4 + 4
B-dur	B c-g-c-Es	c c- Des – As-d	B	B-dur
Exposition	Middle part		bridge	Exact reprise

From the completion of the episode a retransition to a rondo-sonata form appears. It is a typical retransition, rather broadened (22 bars). There is a constant falling scale-like movement of the low basses and a rising continuous (minim with a dot) chromatic chord movement, covering small and one-line octaves (S-DD#1-T in B-dur). A four-beat repetition

(4+4 bars) is common to the retransition; the next 4 bars are a harmonic transformation under the same texture.

Then, in connection with the same scale-wise movement, pieces of a leit-theme (a primary phrase of a refrain) appear: at first there are the triad ones, then, developing phrases (a 3-chord melody, 5-chord in a bass clef; 3-chord, 5-chord; and again a 5-chord melody – but this time in a treble clef). And then, the reprise of the rondo-sonata form appears.

We have already discussed refrains – in the primary area and first (and also third) episode – the secondary area. Therefore, we can summarize it up.

Thus, we have analyzed the play “Rush” from the collection “Fantastic pieces”, op. 12 by Robert Schumann as **an example of the one-part rondo – sonata form**. The form of rondo-sonata is originally interpreted here:

- **with a tendency to a polytheme** (there are 6 different themes);
- **with attempts to a particular independence, completeness of the parts** (a refrain theme, i.e. a period of the primary area; a simple three-part secondary area, the middle episode – a three-part reprise form with the combined middle);
 - also **with a tendency to the through development** (a theme of the secondary area, three themes of the middle episode);
 - with a **particular texture commonness of episodes**: in the secondary area it is movement of sixteenths with different temporary supports; in the middle episode there is a constant background of the eights (under the same 6/8 meter), still with a variational temporary supports;
 - **the primary area is modulating – from minor into a III degree tonality; in the exposition, the secondary area is created in VI degree tonality, and in the reprise it is in III degree tonality, i.e. in a parallel one;**
 - also with a **breach of scale correlativeness of refrains and episodes, parts of a form: 16 (8 + 8) + 24 + 24 + 62 (40 + 22) + 8 + 24 + 8.**