**The ‘Pathétique’ Sonata Movement 1**

**Key Musical Features Revision Sheet**

|  |  |
| --- | --- |
| **Context** | * Piano sonata published in 1799
* ‘Pathétique’ means ‘passionate’ or ‘emotional’
* This sonata has features that look forward to the Romantic style: extreme outbursts, extreme contrasts in dynamics and adventurous modulations, unusual structure (introduction returning twice)
 |
| **Structure & Tonality** | Sonata Form:* INTRODUCTION (C minor)
* EXPOSITION (1st subject in C minor, transition modulating to B♭major, second subject (E♭ minor/ E♭major), Codetta (E♭major)
* DEVELOPMENT (G minor, E minor, dominant preparation)
* RECAPITUALTION (1st subject in C minor, second subject (F minor/ C minor), Coda (C minor)
 |
| **Melody** | * Development of motif in introduction
* Scalic
* Descending chromatic scale
* Arpeggios and broken chords
* Periodic phrasing
* Ornaments
 |
| **Metre/****Tempo** | * Introduction – Simple quadruple, tempo marking is *Grave* meaning very slow
* Tempo 1 – return to opening tempo
* Main part of the movement – simple duple metre. Sometimes knows as *alla breve*. Tempo of this section is *Allegro molto e con brio*, which means very fast and with vigour)
 |
| **Harmony** | * Perfect cadences
* Interrupted cadence in Bar 9 of introduction
* Chromatic chords – diminished 7th chords (first beat of bars 2,3 &4), augmented 6th chord in the 2nd half of bars 30/34
 |
| **Texture** | * Homophonic (chordal) texture in the introduction
* Melody and accompaniment in the *Allegro*
* Two-part texture – bars 93-98
* Monophonic texture – bars 187-194
* Broken octaves/’murky bass’ in the left hand of the 2nd subject
 |
| **Dynamics** | * Beethoven’s markings are much more extensive than those of earlier composers and include rapid contrasts (bars 5-7), with gradual changes (crescendo/decrescendo), sudden accents with notes marked *sforzando* (forced)
 |
| **Rhythm** | * Dotted rhythms and very short notes feature in the introduction
* Some syncopation on the staccato crotchets of the *Allegro*
* Constant quavers in the left hand create the effect of an ostinato
* Some passages have continuous quavers
 |