**The ‘Pathétique’ Sonata Movement 1**

**Key Musical Features Revision Sheet**

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| **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 |