

Beethoven Sonata Op. 13 (“Pathétique”), III – Rondo: Allegro in c minor  
*3<sup>rd</sup> Rondo Form (ABACABA Coda)*

**A<sub>1</sub> (1-17 in c)**

contr. period w/repeated cons. and ext. – c: [-4-]HC [-4-]PAC [-4-]PAC [-5 bar ext.-]PAC

**transition (18-25, modulates to III=Eb)**

**B<sub>1</sub> (25-56 in Eb), binary form**

a (26-43) contrasting double period (?) – Eb: [-4-]HC [-4-]HC [-3-]HC [-7-]PAC

b (44-54) parallel period with ext that begins to repeat but becomes retrans. at 56

Eb: [-4-]HC [-4-]PAC [-4 bar ext.-]PAC

**retransition (57-61, uses triplets from B’s a (33) and B’s b’s extension)**

**A<sub>2</sub> (62-78=1-17) – [notice NO transition]**

**C (79-105 in Ab)**

a (79-86) contr. mod. period (conseq. starts as melodic inversion of antec.)

Ab: [-4-]HC Eb: [-4-]PAC

a’ (87-98 like 87-95 but fuller harmonization and 4-bar ext.)

a’’ (99-105, but becomes retransition in 105)

**retransition (107-20) – note V pedal point**

**A<sub>3</sub> (121-128 in c, like 1-8 only (just contrasting period))**

**transition (129-34)**

LH uses melody of A’s consequent (originally in RH) to lead to V of C major; in other words, a change of MODE occurs, but the transition here DOES NOT MODULATE.

**B<sub>2</sub> (134-159 in C MAJOR, transposed ↑ 6<sup>th</sup> vs. B<sub>1</sub>), binary form**

a (135-53 ≈ 26-43)

b (154-159) NOT a parallel period, since consequent extends, changes at 160 and becomes retransition

**retransition (160-170, NON-modulating)**

**A<sub>4</sub> (171-182; 171-178=1-8, 179-182≈9-12)**

repeat of the consequent is embellished, post-cadential ext. is absent

**Coda (183-210) includes “terminal development”; sectional**

183-193 uses B’s a and b triplets – c: [-4-]PAC [-7-]PAC

193-202 new material; ends on V<sup>6</sup><sub>5</sub> of Ab

203-210 recalls A’s a (in Ab); finally cadences in c minor

**Notice:**

1) Two of the A’s are ABBREVIATED.

2) B2 returns in tonic MAJOR

This sheet is based on an analysis by Judith Solomon.