Beethoven, Piano Sonata No. 8 in C minor, Op. 13 ("Sonate Pathétique"), I
Formal analysis by Dr. Feezell

Notice that:
1. Beethoven places a subsidiary section (introduction, transition, or retransition) before and between each main section of the sonata form.
2. Each subsidiary section in this movement ends on the DOMINANT of the key for the main section which immediately follows it.
3. Each main section (i.e. Groups one, two, and three) ends with a PAC. These are the only places that prominent PACs are used.
4. The second group begins in the subdominant key (f-) in the recap, but it ends in tonic (c-). Beethoven did this for linear and motivic reasons. For instance, starting in f- and moving to c- allows him to introduce a conflict between E (CEG=V/f) and Eb (cebg=i/c-).

Formal section	Subsection	Start measure	End measure	Start key	Ends on
Intro	*Intro*	1	10	c-	V^9/c-
Exposition	**Group 1**	11	19	c-	**PAC in c-**
	Transition	19	50	c-	V/eb-
	Group 2	51	75	eb- (bur really cadential 6/4 of Eb)	**PAC in Db**
	Transition	75	88	eb-	V/Eb maj.
	Group 3	89	113	Eb	**PAC in Eb**
	Codetta	113	132	Eb	V^6_5/g- (2nd ending)
Transition	*Transition to Development*	133	136	g-	V^7/e-
Development	Development of group 1	137	148	c-	g- (142-147) then f- (ii° @148)
	More dev. of group 1; Bb carried down 2 octaves in RH part from 149 to 167 via directed linear motion	149	167	f-; hints at g- in 151, then b flat minor (153-155), c- (157-160), f- (161-163)	g- (=v, corrected to major V in retransition)
Retransition	*Note prominent G pedal point*	167	194	c-, with minor v (g- triad), corrected to G major (=V) at m. 169	V/c- at 187, then monophonic line to make final connection
Recapitulation	**Group 1**	195≈11	203≈19	c-	**PAC in c-**
	Transition	203	219	c-	V/f-
	Group 2	221≈51 ↑ M2	245 (244≈74)	f-	**PAC in c-**
	Transition	245	252	c-	V/c-
	Group 3	253≈89 ↓ m3	277≈113	c-	**PAC in c-**
	Codetta	277≈113	294 (293≈129)	c-	vii°^{7}/V in c-
Transition	*Transition*	295	298	c-	V^7/c-
Coda	CODA	299	310	c-	**PAC in c-**