

Beethoven, Piano Sonata No. 1 in F Minor, Op. 2, No. 1 (1795?), I. Allegro
Formal analysis by Dr. Feezell

Notice that:

1. In typical sonata form fashion, the second group is stated in the relative major (Ab) in the exposition, then in the tonic key (f minor) in the recapitulation.
2. The **descending motive C-Bb-Ab-G-F-E** occurs twice in augmentation near the end of the development section. First, in the right hand of measures 73-81, the half notes lead to the dominant pedal point that delineates the start of the retransition in measure 81. Second, in measures 94-100, the descent in the bass connects the retransition to the recapitulation at measure 101. Finally, it occurs in the top notes of the right hand in measures 146-152.
3. The codetta is based on the motive from measure 5, RH. Measure 5=AbGFEF; Measure 41-43=CbBbAbG(Eb)Ab, an exact transposition (except for the Eb).
4. The coda doesn't begin until measure 148; measures 140-147 are the recapitulation of the codetta. "Once a codetta, always a codetta."
5. Although I have analyzed the piece as having two groups, another possible interpretation would place a "third theme group" or "closing theme group" beginning at either measure 26 or 33 (or possibly including all of 26-40). In any case, group 2 definitely begins in measure 20, beat 2, and the codetta definitely begins after the PAC in measure 41, confirming the key of Ab (relative major).

Formal section	Subsection	Start measure	End measure	Start key	Ends on
Exposition	Group 1	1	Dissolves into transition circa 15/16	f-	V/Ab
	<i>Transition</i>	Around 15/16	20	V/Ab	V/Ab
	Group 2 (but see note #5 above)	20, beat 2	41	Ab major (w/ Fb as mode mixture)	PAC in Ab
	<i>Codetta</i>	41, beat 3	48	Ab	PAC in Ab
Development	Development of group 1	49	54	Ab	Ger+6/F (=V/Bb minor)
	Development of group 2	55	72	Bb minor, then c minor	Bb minor, then V7/Ab minor in m. 72
	Development of group 1 (through enlargement of mm. 7-8, RH)	73	81	Ab minor	V/f minor
<i>Retransition</i>	<i>Note prominent C pedal point (=V/F); also, cf. LH in 94-101 and RH in 7-8</i>	81	100	f minor (dominant pedal point)	f minor
Recapitulation	Group 1	101	Dissolves into transition around 115	f minor	Stays in f minor, though hints at Gb, C, and Bb minor
	<i>Transition</i>	115	118; trans. now altered to lead to f minor	V/c minor	Ger+6/C (=V/f minor)
	Group 2	119	140	f minor	PAC in f min.
	<i>Codetta</i>	140, beat 3	147	f minor	PAC in f min.
Coda	CODA	148	152	f minor	PAC in f min.