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Beethoven, Piano Sonata in F minor, Op. 2/1, ii

Measures 1-16 of Beethoven's *Piano Sonata in F minor* are in small ternary form. Measures 1-8 are the exposition. Measures 9-12 are the contrasting middle section. Measures 13-16 are the recapitulation.

The exposition is evident by its clear half cadence at measure 4 at the end of the antecedent phrase and the return of the basic idea from measure 1-2 at measure 5 in the consequent phrase.

The middle section is obvious by its prolongation of the dominant. This is achieved through the use of a weak tonic neighboring chord in second inversion. This technique is called standing on the dominant. It also introduces new melodic material.

The recapitulation is obvious at measure 13 because of the return to the tonic and the return of the basic idea at the octave. There is development of the basic idea through an arpeggiated accompaniment. The recapitulation closes with a P.A.C. at measure 16. This also marks the end of the recapitulation.

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