

Beethoven, Piano Sonata Opus 2, no. 1, mm. 20-22

Piano

21 22

*f* *sf*

A-flat major:  $V^7$  \_\_\_\_\_  $i_4^6$

Beethoven composes chromatic passing tone f-flat between the chord tones g-natural and e-flat in this dominant seventh chord of tonic A-flat major. The passage clearly sounds like a dominant - tonic progression although notice that Beethoven keeps the e-flat moving in the bass, making the A-flat major sonority quite unstable.