Harmonic Analysis Video
Beethoven Piano Sonata Op. 27 #2
Moonlight Sonata
First Movement

Created for theory students at

The University of the Arts, Philadelphia

www.uarts.edu

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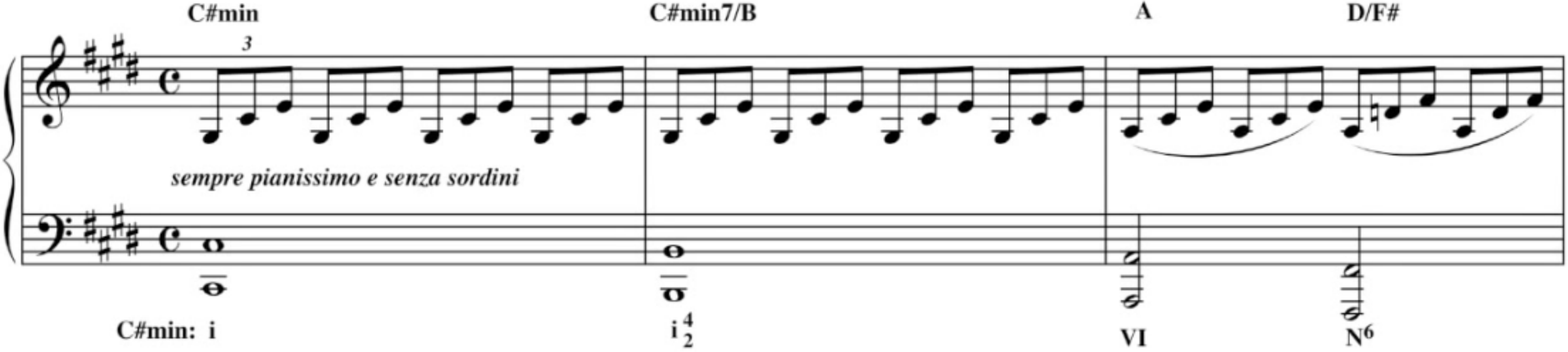
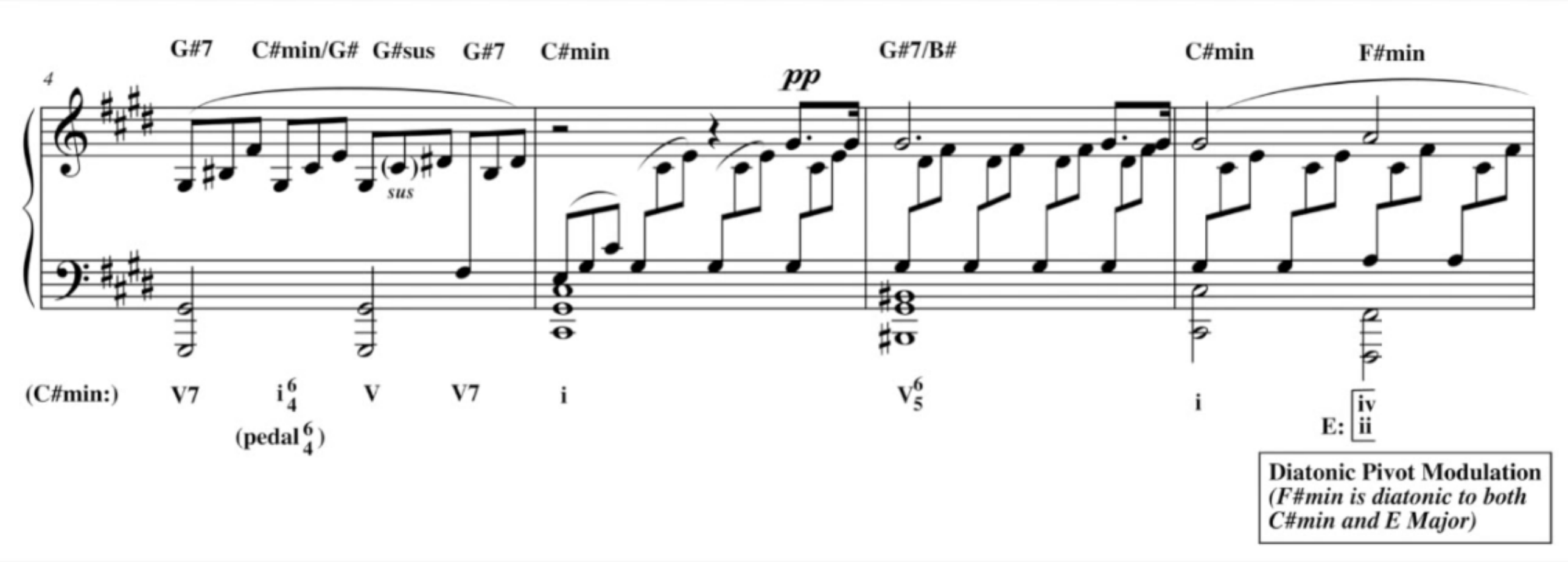
Ludwig Van Beethoven
Piano Sonata Op. 27 No. 2 "Moonlight Sonata" First Movement
Sonata Quasi Una Fantasia

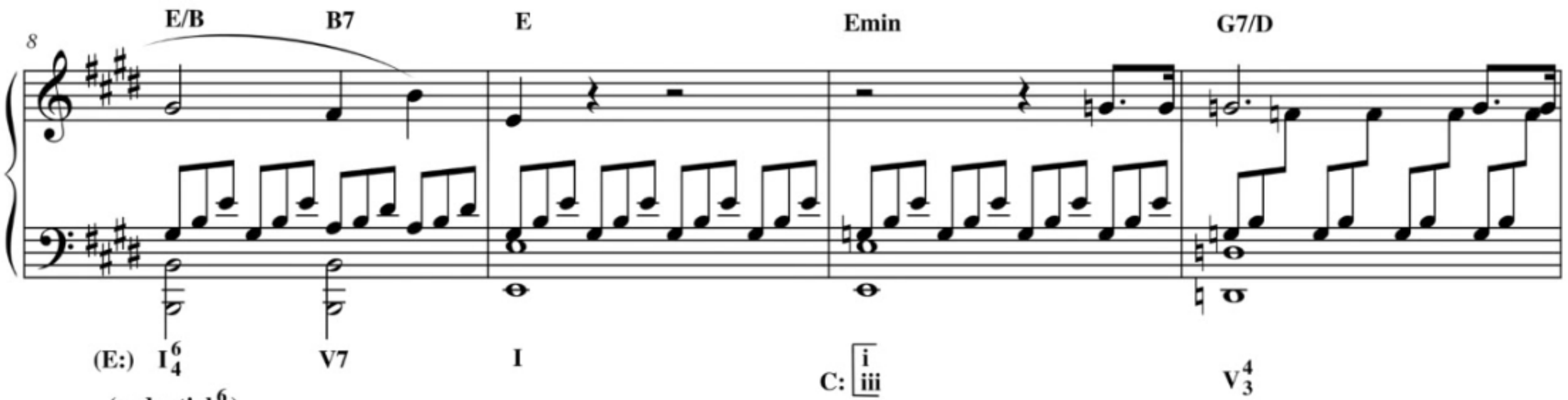
In this harmonic analysis, above the music you will find the chord's root and quality, listed in the jazz/pop style (C#min7/B = C#min7 with B in the bass). Below the music you will find the key, roman numeral and inversion symbol of each chord.

Adagio sostenuto

Si deve suonare tutto questo pezzo delicatissimamente e senza sordini.

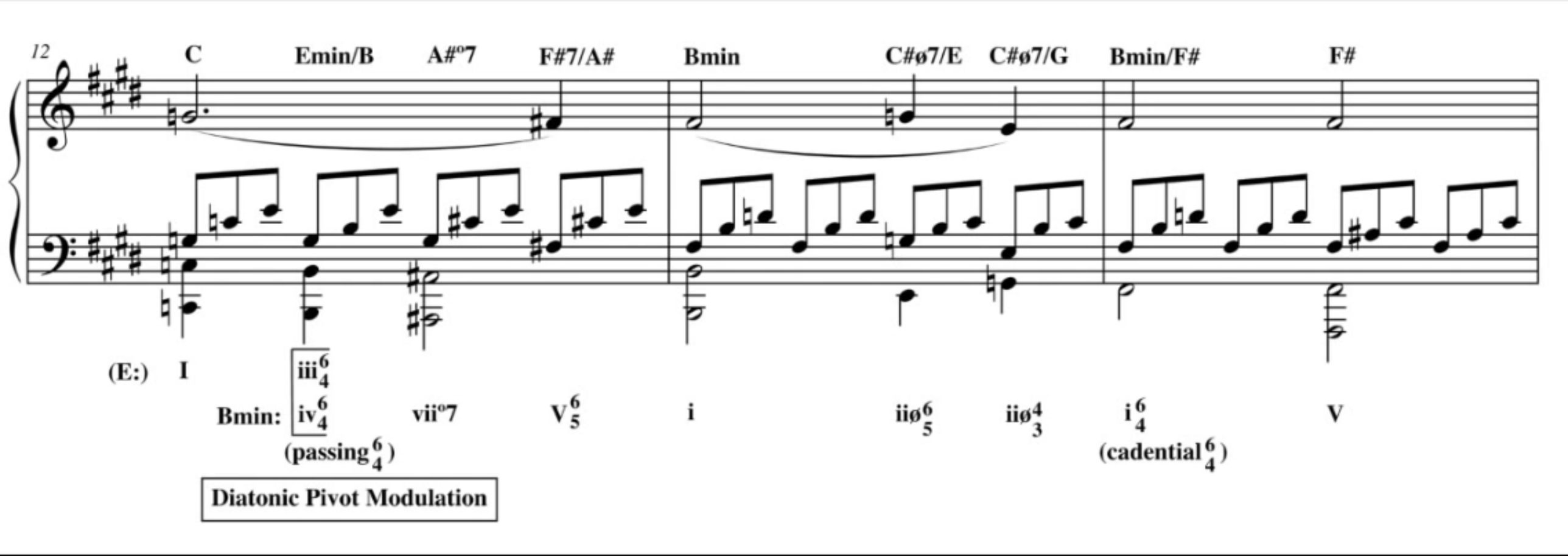



G#7
C#min/G#
G#sus
G#7
C#min
G#7/B#
C#min
F#min
4
pp
sus
(C#min:)
V7
i 6 4
(pedal 6 4)
V
V7
i
V 6 5
i
E:
iv
ii
Diatonic Pivot Modulation
(F#min is diatonic to both
C#min and E Major)

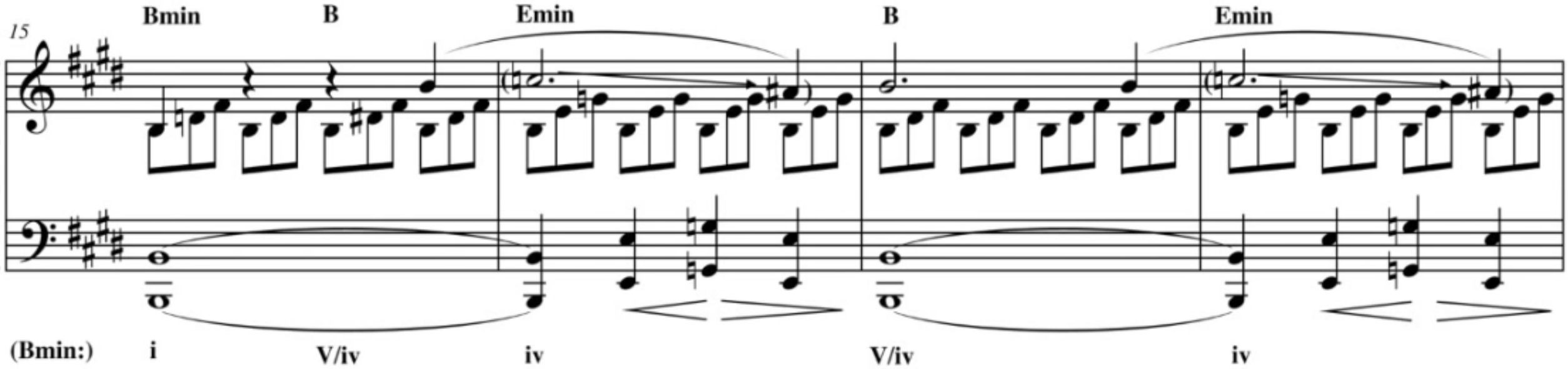


Chromatic Pivot Modulation
(using the borrowed chord, i)

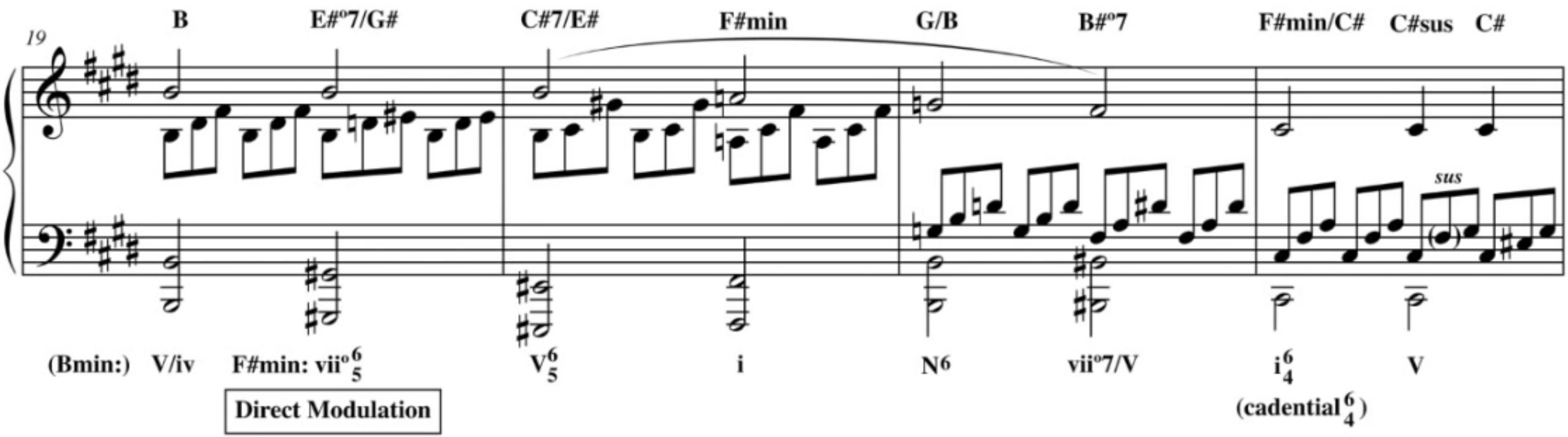
This is also considered a Transient Modulation ***(we are briefly in the new key of C Major before moving into a new key for a more substantial time).***

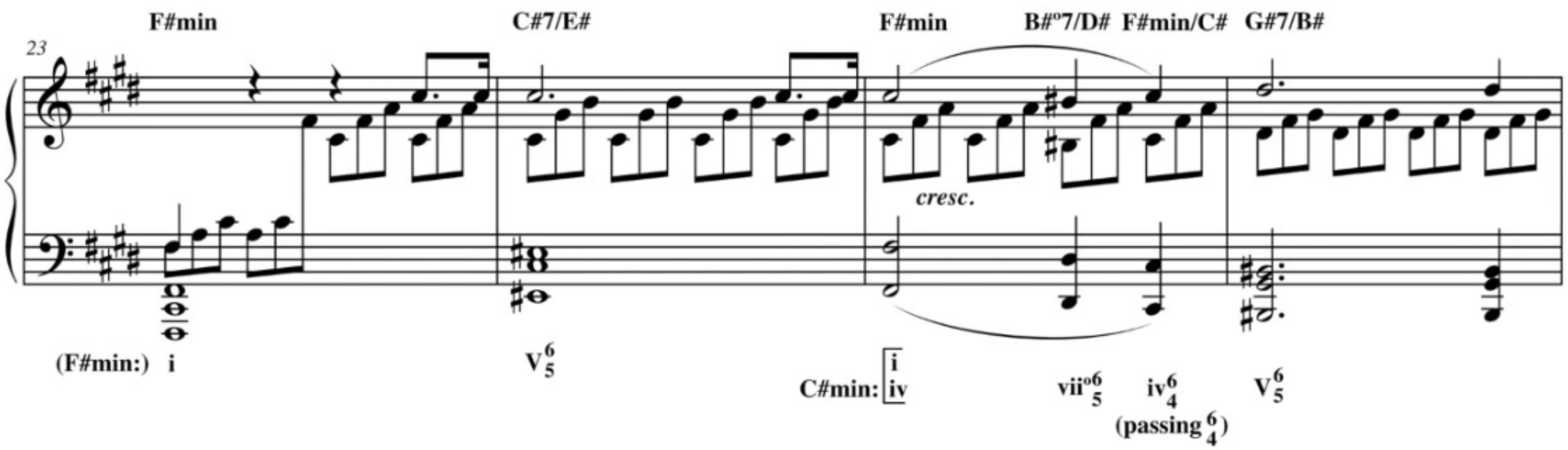

12
C
Emin/B
A#°7
F#7/A#
Bmin
C#ø7/E
C#ø7/G
Bmin/F#
F#
(E:) I
iii6/4
Bmin: iv6/4
vii°7
V6/5
i
iiø6/5
iiø4/3
i6/4
V
(passing 6/4)
(cadential 6/4)
Diatonic Pivot Modulation

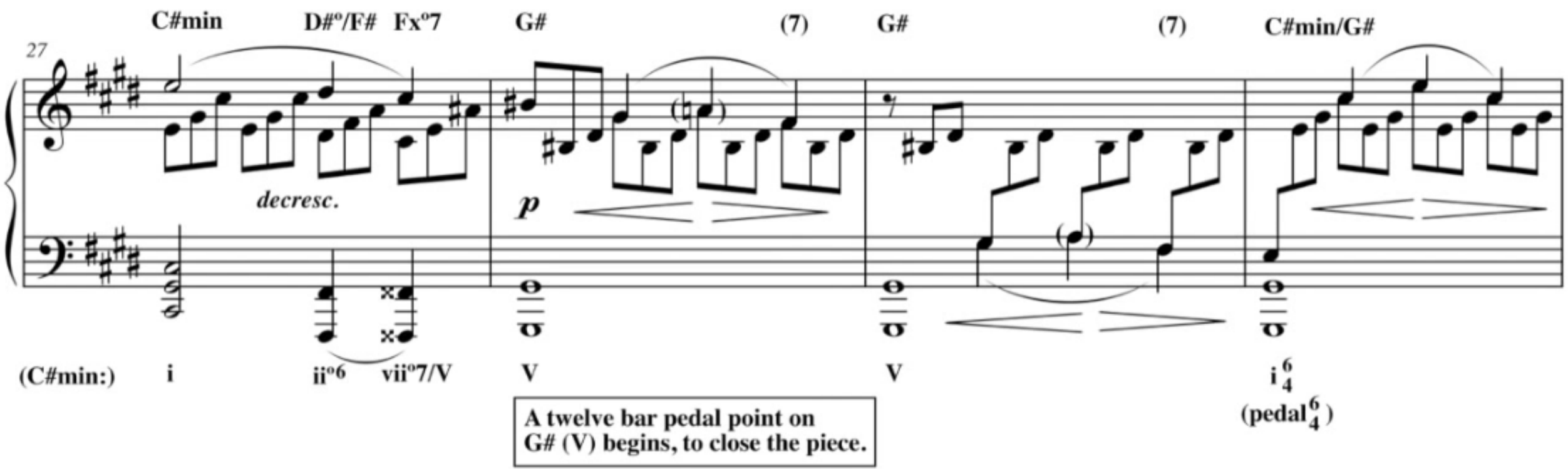
The pitches C and A# created an extended double neighbor around B.

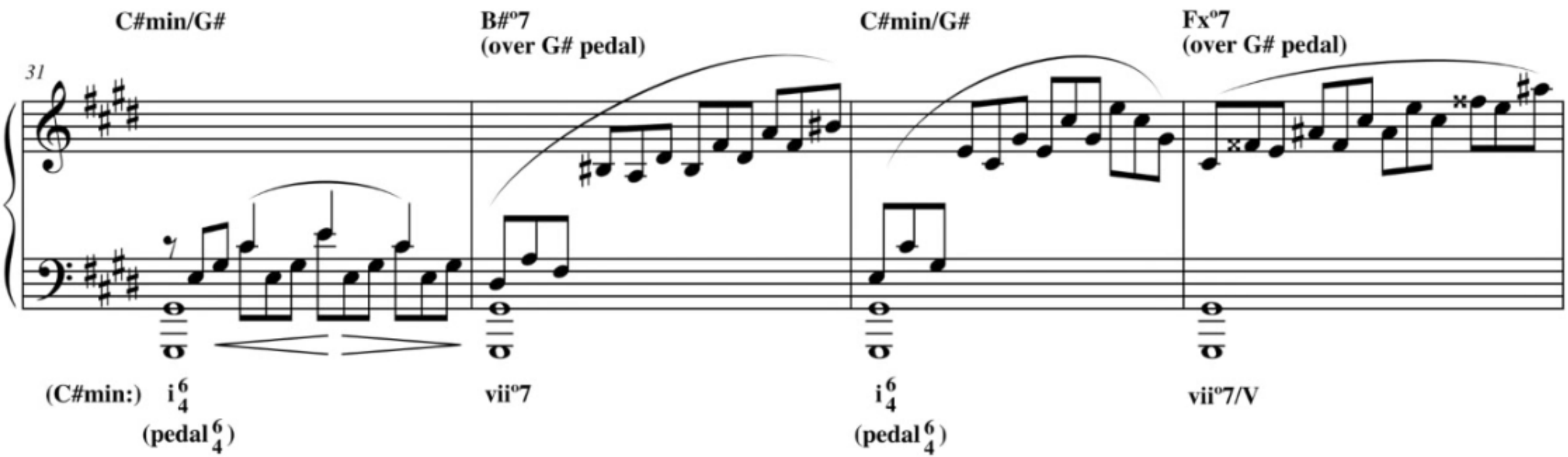


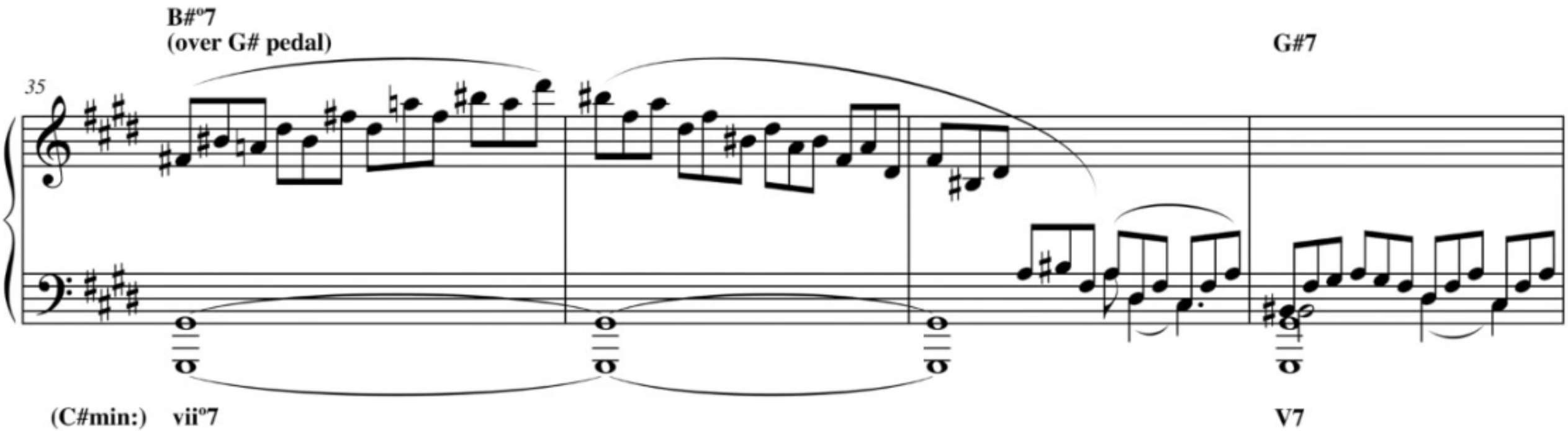
Beethoven is still in B minor, even though it may look like he has modulated to E minor (B is still heard as the root).

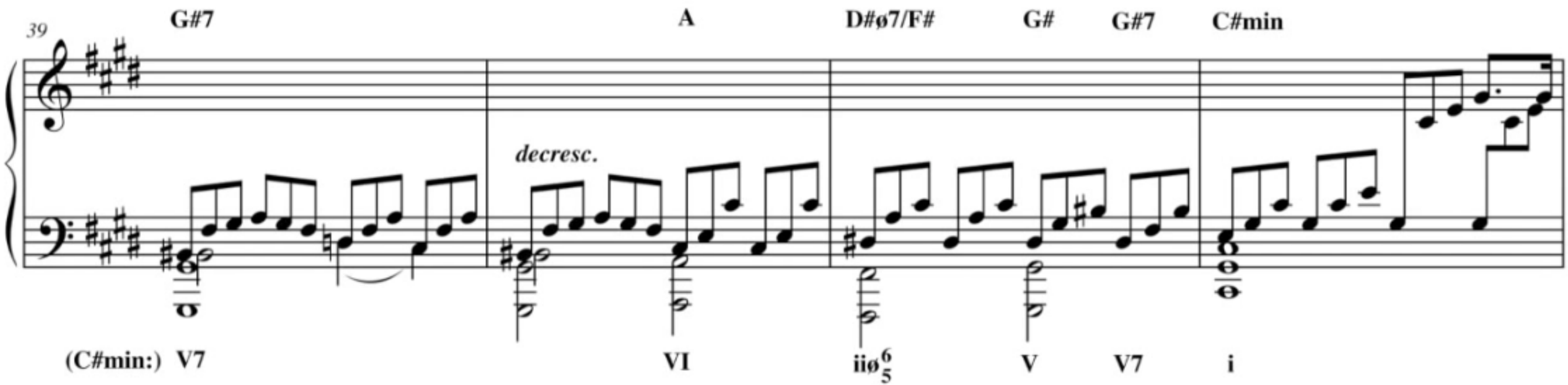

19
B
E#°7/G#
C#7/E#
F#min
G/B
B#°7
F#min/C#
C#sus
C#
sus
(Bmin:)
V/iv
F#min: vii°6/5
V6/5
i
N6
vii°7/V
i6/4
(cadential 6/4)
V
Direct Modulation

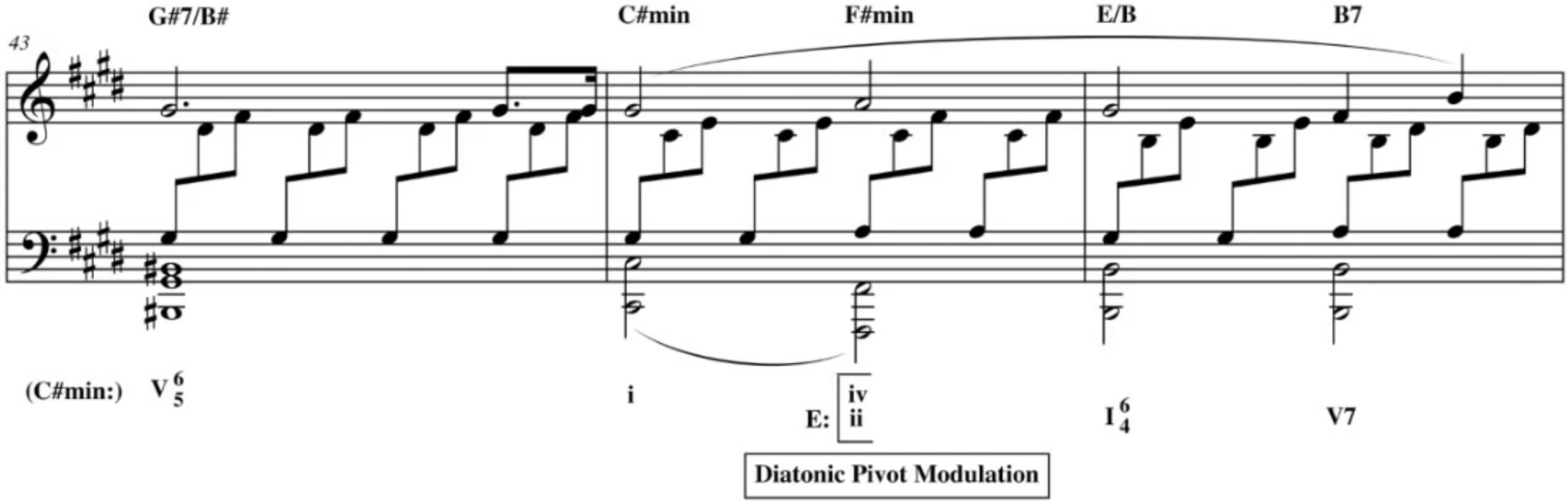

F#min
C#7/E#
F#min
B#°7/D#
F#min/C#
G#7/B#
23
cresc.
(F#min:) i
V 6 5
C#min: i iv
vii°6 5
iv6 4
(passing 6 4)
V 6 5

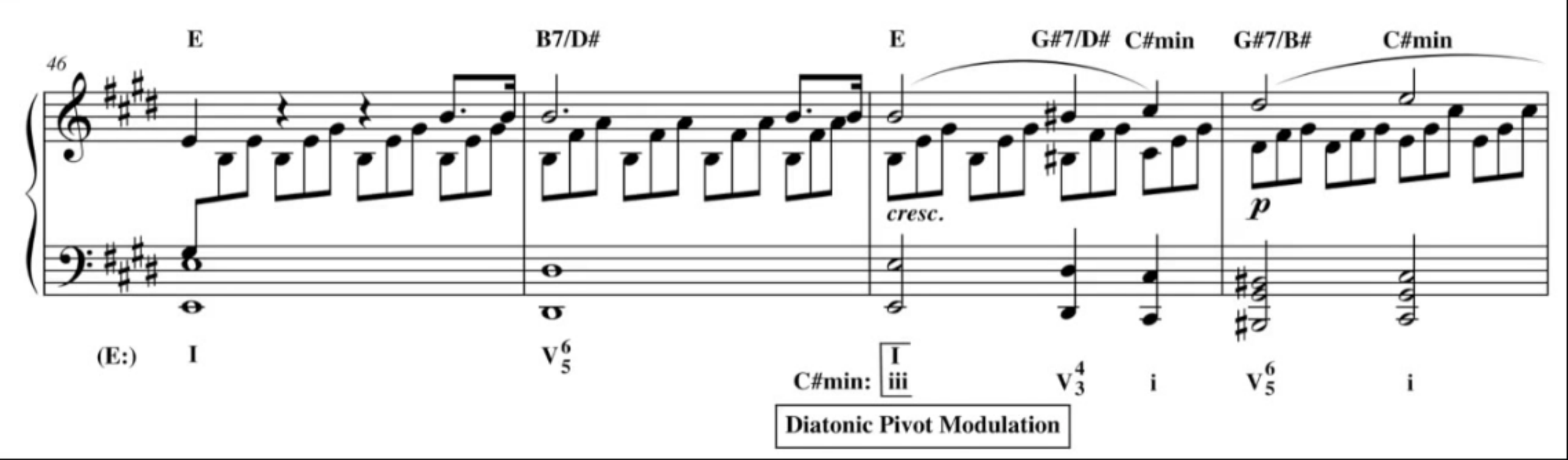

C#min
D#°/F#
Fx°7
G#
(7)
G#
(7)
C#min/G#
27
decresc.
p
(C#min:)
i
ii°6
vii°7/V
V
V
i 6/4
(pedal 6/4)
A twelve bar pedal point on
G# (V) begins, to close the piece.

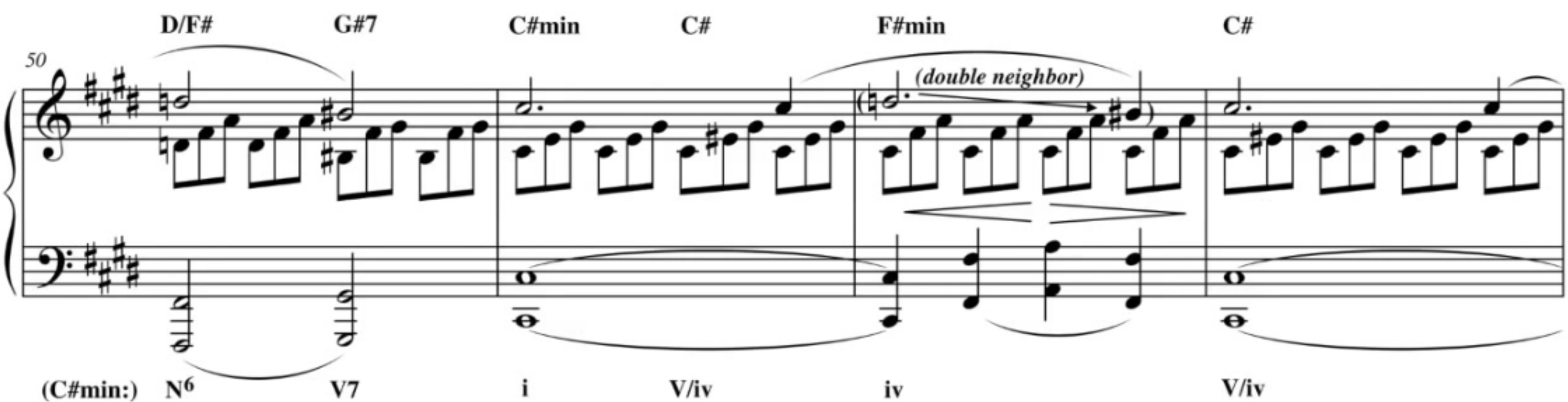

C#min/G#
B#°7
(over G# pedal)
C#min/G#
Fx°7
(over G# pedal)
31
(C#min:) i 6/4
(pedal 6/4)
vii°7
i 6/4
(pedal 6/4)
vii°7/V

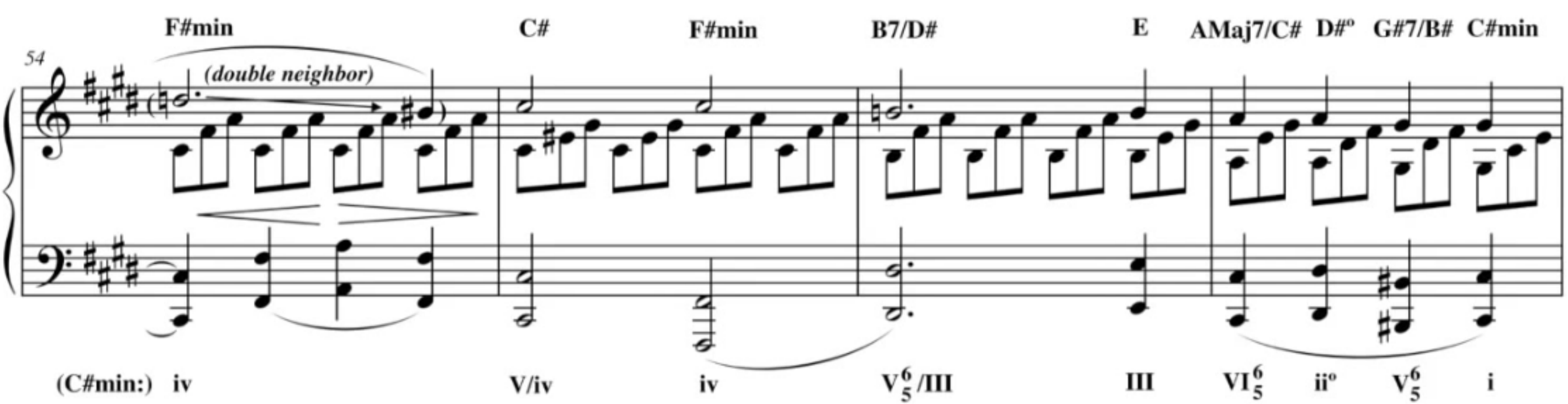

B#°7
(over G# pedal)
G#7
35
(C#min:)
vii°7
V7

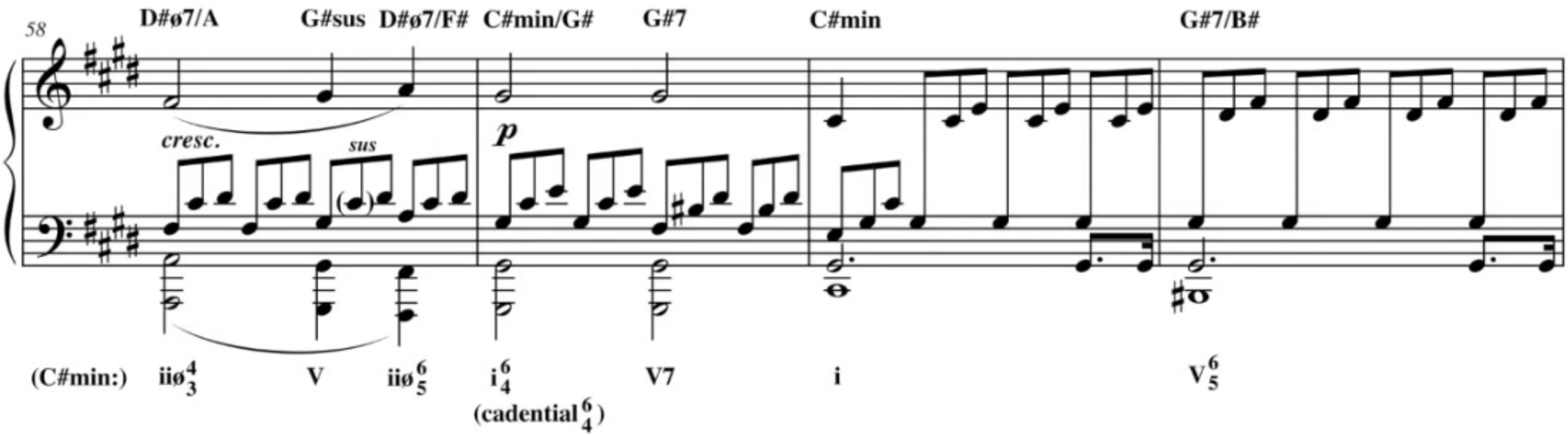

39
G#7
A
D#ø7/F#
G#
G#7
C#min
decresc.
(C#min:) V7
VI
iiø6/5
V
V7
i

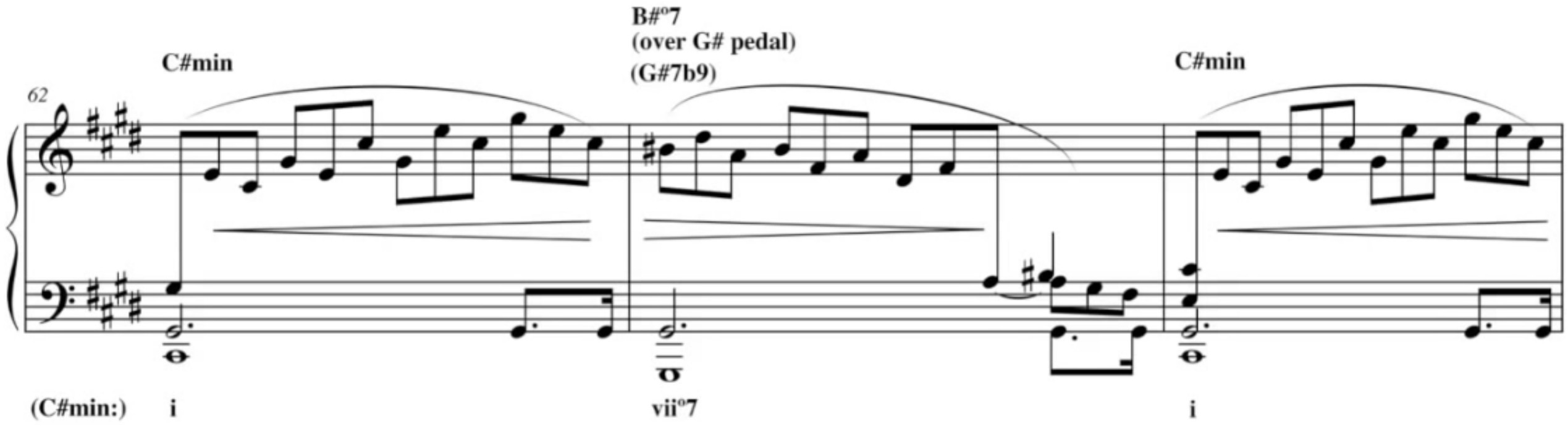

G#7/B#
C#min
F#min
E/B
B7
43
(C#min:) V 6 5
i
E: iv ii
I 6 4
V7
Diatonic Pivot Modulation

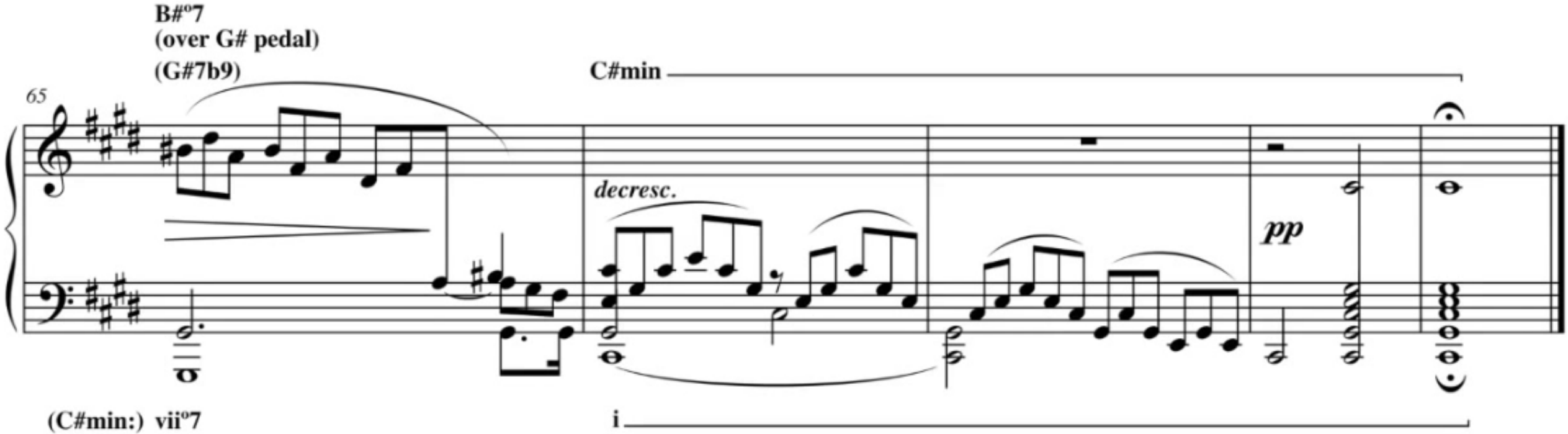

E
B7/D#
E
G#7/D#
C#min
G#7/B#
C#min
46
cresc.
p
(E:)
I
V6/5
C#min:
I
iii
V4/3
i
V6/5
i
Diatonic Pivot Modulation

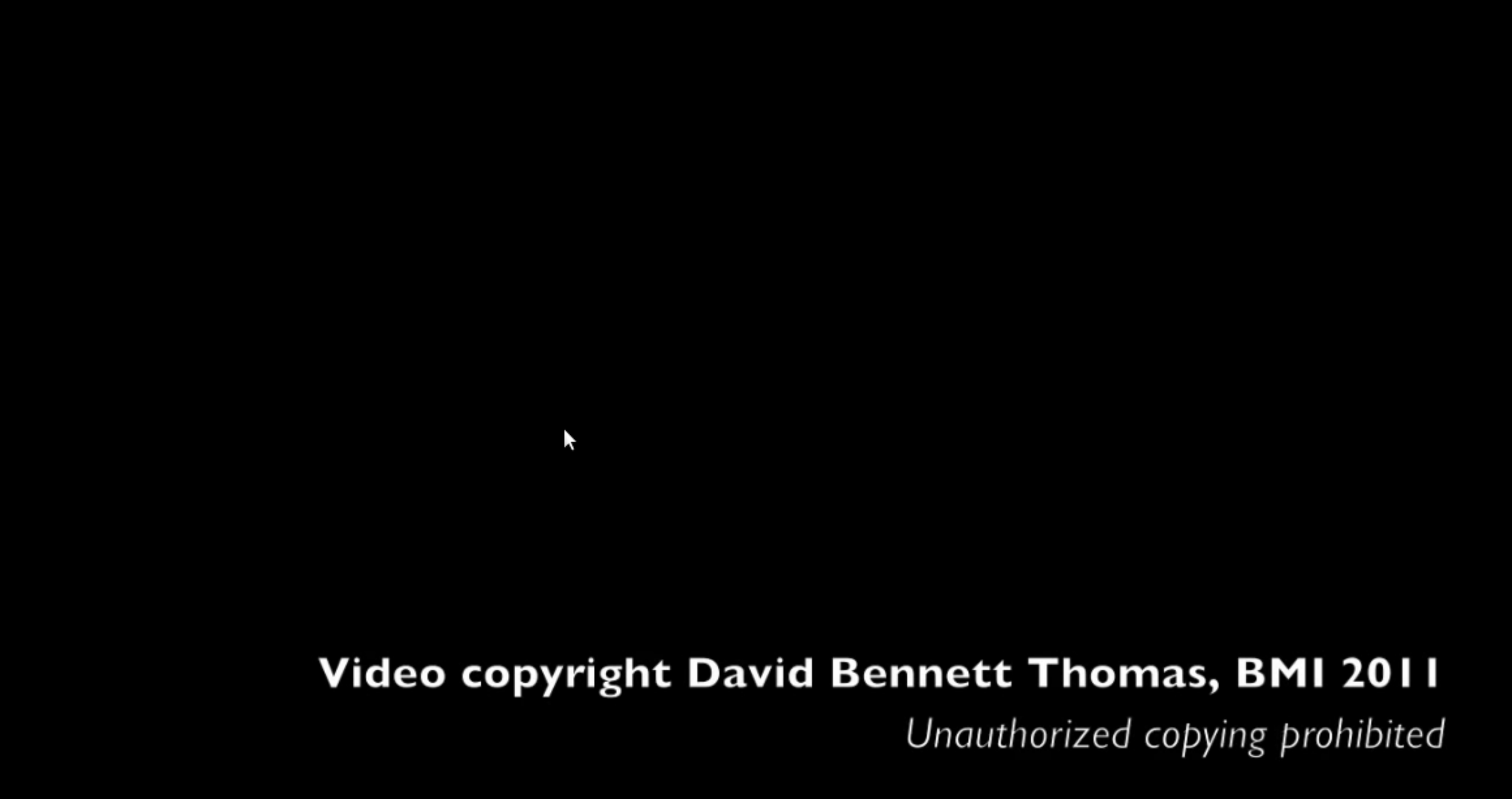

D/F#
G#7
C#min
C#
F#min
C#
50
(double neighbor)
(C#min:)
N6
V7
i
V/iv
iv
V/iv


F#min
C#
F#min
B7/D#
E
AMaj7/C#
D#°
G#7/B#
C#min
54
(double neighbor)
(C#min:) iv
V/iv
iv
V6/5/III
III
VI6/5
ii°
V6/5
i


58
D#ø7/A
G#sus
D#ø7/F#
C#min/G#
G#7
C#min
G#7/B#
cresc.
sus
p
(C#min:)
iiø4 3
V
iiø6 5
i6 4
(cadential 6 4)
V7
i
V6 5


C#min
B#°7
(over G# pedal)
(G#7b9)
C#min
62
(C#min:)
i
vii°7
i


B#°7
(over G# pedal)
(G#7b9)
C#min
65
decresc.
pp
(C#min:) vii°7
i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