

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



**Created for theory students at  
The University of the Arts, Philadelphia  
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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.

C#min C#min7/B A D/F#

*sempre pianissimo e senza sordini*

C#min: i i<sup>4</sup><sub>2</sub> VI N<sup>6</sup>

4

G#7 C#min/G# G#sus G#7 C#min

*pp*

G#7/B# C#min F#min

(C#min:) V7 i<sup>6</sup><sub>4</sub> V V7 i

(pedal<sup>6</sup><sub>4</sub>)

V<sup>6</sup><sub>5</sub> i

E: iv  
ii

**Diatonic Pivot Modulation**  
*(F#min is diatonic to both C#min and E Major)*

8

E/B B7 E Emin G7/D

(E:)  $I_4^6$   $V_7$   $I$   $C: \begin{bmatrix} i \\ iii \end{bmatrix}$   $V_3^4$

(cadential  $\frac{6}{4}$ )

**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

 Bmin:  $\begin{matrix} \text{iii}_4^6 \\ \text{iv}_4^6 \end{matrix}$   
 (passing  $\frac{6}{4}$ )

vii°7

V $\frac{6}{5}$ 

i

iiø $\frac{6}{5}$ iiø $\frac{4}{3}$ 
 i $\frac{6}{4}$   
 (cadential  $\frac{6}{4}$ )

V

Diatonic Pivot Modulation

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

15

Bmin B Emin B Emin

(Bmin:) i V/iv iv V/iv iv

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<sup>°</sup>7/G<sup>#</sup>C<sup>#</sup>7/E<sup>#</sup>F<sup>#</sup>min

G/B

B<sup>°</sup>7F<sup>#</sup>min/C<sup>#</sup>C<sup>#</sup>susC<sup>#</sup>

(Bmin:) V/iv

F<sup>#</sup>min: vii<sup>°</sup><sub>5</sub><sup>6</sup>V<sub>5</sub><sup>6</sup>

i

N6

vii<sup>°</sup>7/Vi<sub>4</sub><sup>6</sup>

V

Direct Modulation

(cadential<sub>4</sub><sup>6</sup>)

23

F#min

C#7/E#

F#min

B#°7/D# F#min/C# G#7/B#

(F#min:) i

$V_5^6$

C#min:  $\begin{bmatrix} i \\ iv \end{bmatrix}$

$vii_5^{o6}$   $iv_4^6$   $V_5^6$   
(passing  $\frac{6}{4}$ )



C#min/G#

B#<sup>o</sup>7  
(over G# pedal)

C#min/G#

Fx<sup>o</sup>7  
(over G# pedal)

31

(C#min:) i<sup>6</sup><sub>4</sub>  
(pedal<sup>6</sup><sub>4</sub>)

vii<sup>o</sup>7

i<sup>6</sup><sub>4</sub>  
(pedal<sup>6</sup><sub>4</sub>)

vii<sup>o</sup>7/V

**B<sup>♯</sup>°7**  
(over G<sup>♯</sup> pedal)

**G<sup>♯</sup>7**

35

Musical score for piano, measures 35-38. The score is in treble and bass staves. The key signature has four sharps (F#, C#, G#, D#). Measure 35 starts with a treble staff containing a melodic line and a bass staff with a G<sup>♯</sup> pedal point (double whole note). A slur covers measures 35-37. Measure 38 has a new treble staff and a bass staff with a G<sup>♯</sup> pedal point (double whole note). The bass staff has a G<sup>♯</sup> pedal point (double whole note) in measures 35, 36, and 37, and a G<sup>♯</sup> pedal point (double whole note) in measure 38. The treble staff has a melodic line in measures 35, 36, and 37, and a new melodic line in measure 38.

**(C<sup>♯</sup>min:)    vii°7**

**V7**

39

G#7

A

D#ø7/F#

G#

G#7

C#min

*decresc.*

(C#min:) V7

VI

iiø<sup>6</sup><sub>5</sub>

V

V7

i

43

G#7/B# C#min F#min E/B B7

(C#min:) V<sup>6</sup><sub>5</sub> i E:  $\begin{bmatrix} \text{iv} \\ \text{ii} \end{bmatrix}$  I<sup>6</sup><sub>4</sub> V7

**Diatonic Pivot Modulation**

46

E B7/D# E G#7/D# C#min G#7/B# C#min

*cresc.* *p*

(E:) I V<sub>5</sub><sup>6</sup> C#min: I iii V<sub>3</sub><sup>4</sup> i V<sub>5</sub><sup>6</sup> i

Diatonic Pivot Modulation



50

**D/F#** **G#7** **C#min** **C#** **F#min** **C#**

*(double neighbor)*

**(C#min:)** **N<sup>6</sup>** **V7** **i** **V/iv** **iv** **V/iv**

Detailed description: The musical score consists of six measures. Measure 50 starts with a treble clef and a key signature of three sharps (F#, C#, G#). The right hand plays a series of eighth notes, while the left hand plays a half note chord. Measure 51 continues the eighth-note pattern in the right hand and the half note chord in the left hand. Measure 52 features a dotted half note in the right hand and a half note chord in the left hand. Measure 53 contains a 'double neighbor' figure in the right hand, indicated by a bracket and the text '(double neighbor)'. The left hand plays a half note chord. Measure 54 continues the eighth-note pattern in the right hand and the half note chord in the left hand. Measure 55 concludes the sequence with a dotted half note in the right hand and a half note chord in the left hand. Chord symbols are written above the right hand: D/F# and G#7 for measures 50-51, C#min and C# for measures 52-53, F#min and C# for measures 54-55. Figured bass symbols are written below the left hand: N<sup>6</sup> and V7 for measures 50-51, i and V/iv for measures 52-53, iv and V/iv for measures 54-55.

54

**F#min** **C#** **F#min** **B7/D#** **E** **AMaj7/C#** **D#°** **G#7/B#** **C#min**

*(double neighbor)*

**(C#min:) iv** **V/iv** **iv** **V<sup>6</sup><sub>5</sub>/III** **III** **VI<sup>6</sup><sub>5</sub>** **ii°** **V<sup>6</sup><sub>5</sub>** **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:) iiø<sub>3</sub><sup>4</sup>

V

iiø<sub>5</sub><sup>6</sup>i<sub>4</sub><sup>6</sup>  
(cadential<sub>4</sub><sup>6</sup>)

V7

i

V<sub>5</sub><sup>6</sup>

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

A musical score for piano, measures 65-70. The key signature is three sharps (F#, C#, G#). Measure 65 starts with a treble clef and a bass clef. The treble staff has a melodic line starting on G#4, moving up to A#4, B#4, and then down to G#4, F#4, E#4. The bass staff has a whole note chord of C#4, E#3, G#3. A slur connects the end of measure 65 to the beginning of measure 66. Measure 66 has a decrescendo hairpin. The treble staff has a melodic line starting on G#4, moving up to A#4, B#4, and then down to G#4, F#4, E#4. The bass staff has a whole note chord of C#4, E#3, G#3. Measure 67 has a decrescendo hairpin. The treble staff has a melodic line starting on G#4, moving up to A#4, B#4, and then down to G#4, F#4, E#4. The bass staff has a whole note chord of C#4, E#3, G#3. Measure 68 has a decrescendo hairpin. The treble staff has a melodic line starting on G#4, moving up to A#4, B#4, and then down to G#4, F#4, E#4. The bass staff has a whole note chord of C#4, E#3, G#3. Measure 69 has a decrescendo hairpin. The treble staff has a melodic line starting on G#4, moving up to A#4, B#4, and then down to G#4, F#4, E#4. The bass staff has a whole note chord of C#4, E#3, G#3. Measure 70 has a decrescendo hairpin. The treble staff has a melodic line starting on G#4, moving up to A#4, B#4, and then down to G#4, F#4, E#4. The bass staff has a whole note chord of C#4, E#3, G#3. The score ends with a double bar line.



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