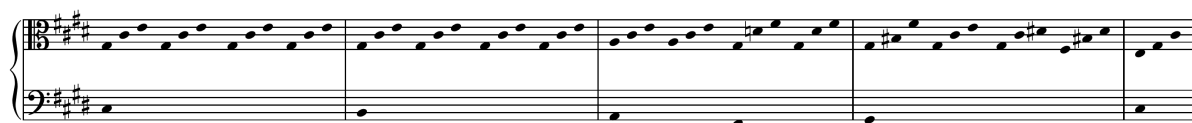


Chapter 18: The Phrygian $\hat{2}$

Beethoven Piano Sonata No.14 in C-sharp minor, K.488 – II *Adagio sostenuto* (bars 1-5)

The nocturnal atmosphere of the first movement of Beethoven's Piano Sonata No.14 in C-sharp minor is what inspired the German poet Ludwig Rellstab to dub this work the “Moonlight” Sonata. The steady triplet rhythm at the very outset already conveys the haunting atmosphere that pervades throughout the entire movement. Analyze bars 1-5 of this memorable opening.



Template 18.1

Mozart Piano Concerto No.23 in A, K.488 – II *Adagio* (bars 1-12)

The *Adagio* from the Piano Concerto No.23 in A is the only movement in all of Mozart's instrumental compositions in the key of F-sharp minor. Analyze the opening four-bar phrase of this poignant theme, stated by the solo piano. One of the important things to determine at the outset is whether the Kopfton is articulated by the C#5 ($\hat{5}$) that begins the piece or the high A5 ($\hat{3}$) that appears on the last eighth-note of the opening bar. It may also be useful to distinguish between the two different appearances of the harmonic progression leading from II⁷ to V that occur in this opening phrase.



Template 18.2

Having reached a half-cadence on the dominant in bar 4, think about the overall tonal structure of the second phrase. Although the final bar of the second phrase appears initially to end on the tonic with a 4–3 suspension above it, the harmony changes to a D-major VI chord at the resolution of the suspension. Nevertheless, the F-sharp minor tonic is clearly heard as the goal. With this in mind, determine how the V at the end of the first phrase leads back to I at the beginning of bar 8.



Template 18.3

Having analyzed the first two of the three phrases, we are now in a position to make an analysis of the entire twelve-bar theme. On the template, note that the first phrase is abbreviated to a motion from I to V.



Template 18.4