

The Neapolitan Six

A. Schubert's "Der Müller und der Bach", from song-cycle *Die Schöne Müllerin*

I think we can get through this passage without using modulation (though as usual it may be debatable).
 In measure 13 I would use roman numeral for the "subtonic" (or unraised leading tone) which is VII (or in this case VII⁷).

Wo ein treu-es Her - ze in Lie - be ver - geht, da

g: i V⁷ i
 (i pedal) —————

wel - ken die Li - lien auf je - dem Beet; da muss in die Wol - ken der Voll - mond

N⁶ V i V⁷/iv iv V⁷/III

14

gehn, da - mit sei - ne Thrä - nen die Men - schen nicht seh'n;

III i N⁶ vii^{o7}/V V

Der Müller:

Wo ein treues Herze in Liebe vergeht,
 Da welken die Lilien auf jedem Beet;
 Da muß in die Wolken der Vollmond gehn,
 Damit siene Tränen die Menschen nicht seh'n;

The Miller:

When a true heart dies from love,
 then the lilies wither in their beds;
 then must the moon go behind the clouds
 lest mankind see its tears;

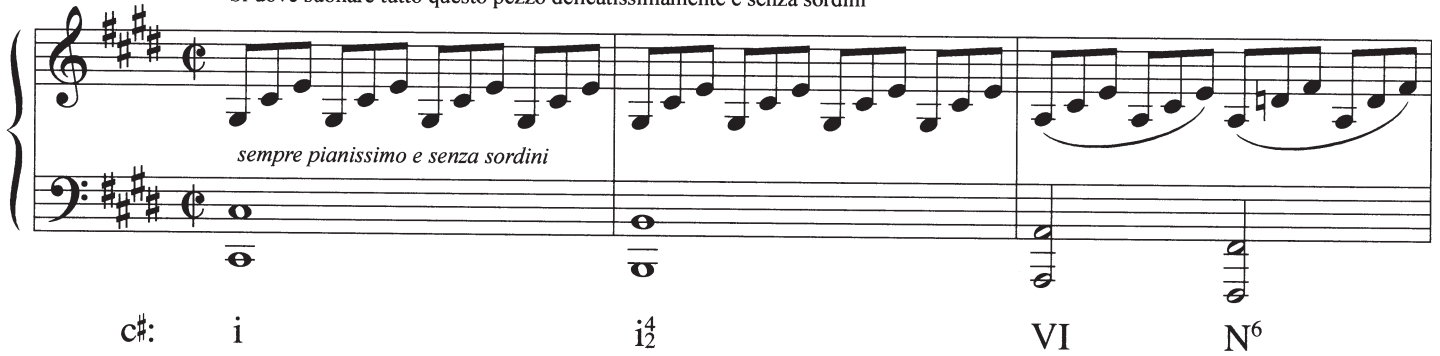
B. Beethoven, Piano Sonata No. 14 in C-sharp minor, Op. 27 No. 2 "Moonlight"

This one does modulate.

Adagio sostenuto

Si dove suonare tutto questo pezzo delicatissimamente e senza sordini

sempre pianissimo e senza sordini




C#: i i⁴ VI N⁶

pp



V⁷ i V⁶/₅



i iv
E: ii I⁴ V⁷ I