

## Roman numeral analysis of Beethoven's Symphony 5, Mvt. I

Bars 19–21: Cm: i – Gr<sup>6</sup> – V (Half Cadence)

I accept the following answer because many piano reductions by amazing musicians, including Liszt, ignore the concert E flat in the horns.

Bars 19–21: Cm: i – It<sup>6</sup> – V (Half Cadence)

Bars 382–386: Cm: N<sup>6</sup> (The resolution to V is delayed.)