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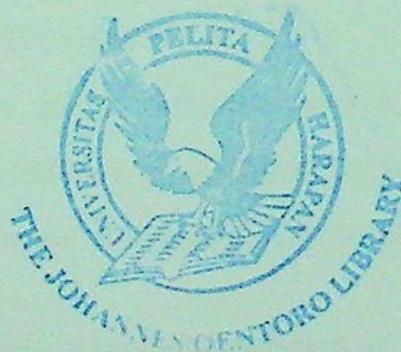
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## PENGANTAR

Jurnal SENI MUSIK Volume 8, No. 1 Oktober 2016 ini memuat enam tulisan dari berbagai kajian dan tinjauan, baik dari segi musik klasik, musik Jazz, maupun *sound design*. Topik pembahasan ini diantaranya adalah tinjauan mengenai analisa piano Beethoven Sonata, model pembelajaran notasi balok melalui pendekatan notasi angka, wacana dalam pengarsipan partitur pada buku antologi musik Jazz, studi kasus desain ruangan dengan menggunakan standard akustik musik.

Penulis-penulis artikel dalam edisi jurnal ini adalah para staf pengajar Jurusan Seni Musik Fakultas Ilmu Seni Universitas Pelita Harapan Karawaci. Dalam kesempatan ini, tim redaksi mengucapkan terima kasih kepada seluruh kontributor atas tulisannya sehingga jurnal ini dapat diterbitkan. Selanjutnya kami juga ingin menghimbau kepada seluruh staf pengajar musik di Universtias Pelita Harapan untuk dapat terlibat sebagai penulis maupun penelaah dalam terbitan jurnal selanjutnya. Kami akan selalu berusaha untuk mengembangkan isi materi jurnal ini sehinggal dapat bermanfaat untuk pengembangan ilmu pengetahuan musik di Indonesia.

Demikian kami sampaikan jurnal ini kepada pembaca dan semoga tulisan yang dimuat dalam edisi ini memberikan manfaat bagi bidang musik. Kami pun sangat terbuka dengan kritik dan saran yang membangun.



**Pemimpin Redaksi**

**Anjelica Reisa, S.Sn.**

# The First Movement Analysis of Beethoven Piano Sonata in A-flat Major, Op. 110

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## Abstract

Beethoven was well-known as a great composer, a formidable improvisator, and a piano performer; and his thirty-two piano sonatas are considered as seminal works in the music history, which display Beethoven's contributions for innovation, including modified form and structure, new harmonic vocabulary, motivic melodic treatment, and imaginative textural writing. In this paper, I will discuss two points: Beethoven's musical style of the late sonatas (after 1815); and the creative design of Beethoven's sonata in A-flat major, Op. 110, which includes a detailed analysis of the sonata's first movement.

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When Beethoven went to Vienna in 1787 for the first time, Wolfgang Amadeus Mozart said after hearing the future composer play, "keep an eye on him; he will make a noise in the world."<sup>40</sup> As stated by musicologist Pierro Weiss, "Beethoven's late style is perfectly congruous in its own terms; it is the distillation of a lifetime's experience in music. Even if one hesitates to use religious or spiritual analogies in the description of music, in the last works of Beethoven such descriptions are inescapable. His prolonged suffering and isolation had led to an eventual transcendence, producing music that must be described as spiritual, even mystical."<sup>41</sup>

The hearing struggle resulted in a new manner of writing expression, which featured fantasy elements in the last five sonatas. I define the elements as having free and improvisatory qualities that give the genre sonata a new dimension that are unseen in the Classical sonata. The elements include cadenza-like and recitative-like

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<sup>40</sup> Denis Matthews, "Beethoven, Schubert, and Brahms," in *Keyboard Music*, ed. Denis Matthews (NY: Praeger Publishers, 1972), 168.

<sup>41</sup> Leslie Gerber, "Beethoven Sonatas Op. 110 & 111," *lesliegerber.net*, <http://www.lesliegerber.net/writing/progam-notes/beethoven-sonatas-op-110-111/> (accessed February 15, 2012).

writing, counterpoint and elaboration with polyphonic texture, multi-movement unification, programmatic source, unpredictable changes in mood and temperament, and unusual tonal relationship.

Of all the late sonatas, Op. 110 perhaps represents Beethoven in his most personal and religious writing. Gordon states that if Beethoven had written the sonata twenty years earlier, he might have entitled it *quasi una fantasia*<sup>42</sup> since the sonata indicates many of Beethoven's passionate feelings, such as: *con amabilità* (with love), *recitative*, *arioso dolente* (sad, weeping, and lyrical), *klagender gesang* (lamenting song), *Ermattet klagend* (exhausted, lamenting), *Perdendo le forze, dolente* (losing strength, weeping), and *poi a poi di nuovo vivente* (little by little new life).

The sonata was composed in 1821, and was the only completed work during that year. The composition was an example of a unified multi-movement work that later composers modeled on, such as Liszt's Sonata in b minor, Brahms' Sonata number three in f minor, and Scriabin's Sonata number four in F-sharp major. This unification results in liberty in form and there is no thematic distinction of the beginnings and endings of each individual movement.

Although it is cast in three connecting movements, separated with rest signs or fermatas, Beethoven thematically unified the sonata as the entire piece (including the first movement itself) is based on the two main motives from the opening movement. The first motive is the first four measures, which consists of falling third and rising fourth intervals; this motive is evidently used in the third movement as the fugue's subject. Since the scope of this paper is only the first movement, one can observe other examples of this motive in measures twenty-four, thirty-one, thirty-three, thirty-six, the development section, etc.).

The second motive is the predominantly descending scale and ascending scale motives, which the original idea arguably might be from the last beat of measure four. The examples of the descending scale motive (either short or long descent) are in

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<sup>42</sup> Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and Its Forerunners* (Belmont, CA: Schirmer, 1996), 191.

measures nine and ten (left hand), seventeen to twenty-three (left hand – switch register an octave higher: but still maintain the descending line), twenty-eight, and the development section. The examples of the ascending scale motive are in measures nineteen (right hand), twenty-five to twenty-seven (right hand), twenty-eight (right hand).

The first movement (*moderato cantabile, molto espressivo*) is filled with lyric and beauty that gives a placid, uninterrupted exquisiteness of sound throughout. Although the whole sonata is unified thematically and thus has liberty in form, Beethoven wrote the first movement in a common Classical sonata manner – the so-called sonata allegro form: exposition (mm. 1-35) – closing theme (mm. 36-39) – development (mm. 40-55) – recapitulation (mm. 56-94) – coda (mm. 105-116). Many parts of this movement are written in a basic harmonic progression of I-IV-V-I (for examples are mm. 1-5; 5-12; 28-34, etc.).

The first theme has three rhythmically-progressive parts: quaver, semiquaver, and demisemiquaver rhythmic figurations. These three parts cycle throughout the whole sonata. The first part (T1A: mm. 1-4), marked *con amabilità*, is written in string quartet style with clear four-part writing. The top melody eventually becomes the main motive or somewhat modified motive of the development, the recapitulation, the trio section, and the first fugue. The motive includes the falling third interval and rising fourth interval. There are voice exchanges between soprano and bass line. The phrase structure of antecedent-consequent is clear 2 + 2. The second part (T1B: mm. 5-11) has a simple lyrical, homophonic melody in the right hand accompanied by repeated semiquaver figuration in the left hand. Here, the phrase structure is 2 + 2 + 4. This part becomes the basic figuration for the accompaniment in the development section, the *arioso dolente*, and the last section of the fugue. T1B includes the falling third and rising fourth interval as well. The third part (T1C: mm. 12-18) has the demisemiquaver figuration, which will be the basis for the accompaniment in the recapitulation section, the coda, the recitative, and the end section of the second fugue. The phrase structure is 2 + 2 + 4. T1C includes the descending line scale motive

presented in the left hand. Before the transition in measure nineteen, T1C presents the long descending scale motive in the left hand (although change register: F – E-flat – D – D-flat – C – C-flat – B-flat – A-flat – G – F – E-flat) from measures seventeen to twenty three that connects to the second theme.

The transition to the second theme (m. 19) has descending melodic line in the left hand in quaver figuration in contrary to the right hand ascending figuration, which anticipates the texture in the next measure. Although the second theme starts in measure twenty, it is rather hard to tell because the harmony is unstable between A-flat major and E-flat major. Even though the first beat is A-flat major, it is to be properly analyzed as the subdominant of E-flat (the second tonal area) instead of as the tonic. This instability raises two problematic issues. First, measure twenty can easily be marked as part of the first theme as well (still in A-flat), but the larger harmonic progression indicates a start of the secondary tonal area. Second, measure twenty to twenty-seven sounds like a transition itself, especially with its modified rhythmic repetition (mm. 22 & 23). Measures twenty-four to twenty-seven also look insecure since it moves unstably thematically, harmonically, and texturally. This confusion eventually leads to another concern, discussed in next paragraph.

Besides the harmonic instability and the overall lyricism, it is rather difficult to distinguish the contrasting second theme. Moreover, the second theme shares the same semiquaver rhythmic quality with the first theme (T1B). The second theme (mm. 20-35) is short and motivic rather than thematic, and is divided into three parts. The first part (T2A: mm. 20-27) has a simple quaver figuration followed by its rhythmic variation in semiquaver and imitation, which is again derived from the transition in measure nineteen. T2A presents the descending scales motive in both hands; only in measures twenty-five to twenty-seven there is a contrary motion between hands. The second part (T2B: mm. 28-30) features in the left hand's accompaniment-like, set in semiquaver rhythm while the right hand has a simple melody. T2B has the left hand short descending scales motive and the right hand ascending motive from measures twenty-eight to thirty. The third part (T2C: mm. 31-35) includes a demisemiquaver

rhythm, and has the descending scale motive in the right hand. The second theme eventually reaches a perfect authentic cadence in measure thirty-four, immediately followed by measure thirty-five. Thus, these two measures serve as the resolution of the secondary tonal area. It is also interesting that the second theme is rhythmically arranged the same way as the first theme.

The closing theme (mm. 36-39) has two interesting points. First, the rhythm continues proportionally from the previous measure (m. 35). Second, special notice to be given in measure thirty-eight and thirty-nine; there is an ambiguous and mysterious descending line in open octaves in the top melody: E-flat – D-flat – C, which one might refer to the measure four – the last two notes and pick up the first note in measure five. In the lecture given by András Schiff, an internationally-recognized British pianist, these notes envision a darker future, which is to be continued especially in the third movement – lamenting song, exhausted, etc.<sup>43</sup> The end of the exposition does not have a double-bar, which indicates that the exposition is not repeated. In fact, Beethoven wrote several sonatas that the exposition just cannot be repeated naturally, such as the sonata in c-sharp minor, Op. 27/2, the sonata in f minor, Op. 57, and Op. 110.

The development (mm. 40-55) has a simple and straight-forward motive, which solely derives from T1A. The first two measures of the development disguisedly restate the first two measures of the exposition in the second inversion of f minor. Measures forty to forty-three end in a cadential 6/4 cadence. Then a sixteen-bar development is arranged in a four-bar sequence of antecedent and consequent (40-43; 44-47; 48-51; 52-55). After four measures of melody and semiquaver simple accompaniment, measure forty-four to fifty-five is followed by a polyphonic left-hand texture made up by tenor and bass alternation. When the bass is stated in the left hand, there is a

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<sup>43</sup> András Schiff, "Beethoven's Piano Sonata Op 110 No 31" (lecture, Wigmore Hall Concert Hall, London, England, December 20, 2006), MP3 file, <http://www.guardian.co.uk/arts/audio/2006/dec/20/culture1439> (accessed February 25, 2012).

*crescendo* and *decrescendo* sign. The overall harmonic plan is f minor – D-flat major – b-flat minor, which again shows the importance of a falling third interval. These combined sequences create a long descending scale motive from measures thirty-eight to fifty-three (RH: E-flat – D-flat – C – B-flat – A-flat – G – F – E-flat – D-flat – C – B-flat – A). Unlike the earlier and middle sonatas, the development section of this sonata is simple and short.

The recapitulation (mm. 56-94) has many modifications compared to the exposition, including melody, harmony, and texture. In measures fifty-six to fifty-nine, there are two modifications. First, the beginning is restated in a rhythmic combination of the T1A and the T1C of the first theme. Second, there are some chromatic notes in measure fifty-eight, which provide contrast in the key of A-flat major (RH: D – E-flat – F; LH: B – C – D-flat) and create the descending line motive. These chromatic notes are considered as the lower and upper neighbor tones respectively. The initial theme repeats itself in measures sixty and sixty-one with the theme being played in the left hand. Measure sixty-two is a rhythmic and melodic modification from measure eleven, which follows with a unique modulation of T1B to the subdominant of A-flat major: D-flat major (mm. 63-66). The left hand in measure sixty-two has the falling third and rising fourth interval, while the right hand has the descending line motive. Next, T1C modulates to E major (mm. 70-74) by the enharmonic respelling of D-flat as C-sharp in measure sixty-seven. The melodic line then descends diatonically then cadences to E major (mm. 67-69); this descending motive was introduced in the last beat in measure four, and is used in the transition to the second theme of the exposition, and then seen again in the transition to the development (mm. 37-39).

The second theme group is structured equally to the exposition. T2A arrives in measure seventy-six on A major triad, subdominant of E major. T2A is restated immediately with the abrupt chromatic change from A major to D-flat major (from remote key to closely-related key to A-flat major) in measure seventy-nine by the highly chromatic descending scale motive in measure seventy-seven. The transition to measure seventy-nine again is indicated by this descending melodic line motive. From

this point, the restatement of the second theme group (mm. 79-94) is comparable to measures twenty to thirty-five but in the key area of A-flat major. The closing theme (mm. 95-104) is stated differently from the exposition since there are some chromatic harmonic progressions.

The coda starts from measures one-hundred-five to one-hundred-sixteen. Here the function of the coda is to round off the form, which seems so natural. Based on my interpretation, I divide the coda into three parts: C1 from measures one-hundred-five to one-hundred-ten, C2 from measures one-hundred-eleven to one-hundred-thirteen; and C3 from measures one-hundred-fourteen to one-hundred-sixteen. My reason is to illustrate that the rhythm interestingly is stated in a retrograde way from the exposition – from demisemiquaver, semiquaver, and quaver. As a result, the first movement is even more unified thematically and rhythmically due to its overall unique rhythmic design. The overall harmonic progression for the coda is I-IV-V-I, although the harmony is sometimes I-ii<sup>6</sup>-V-I. The first movement ends quietly.

In conclusion, Sonata Op. 110 is perhaps Beethoven's most expressive and personal work. Although the musical weight shifts to the last movement, the fugue (apotheosis), the first movement contains a wealth of interesting features as well as anticipating the whole structure of the whole piece. It is rather unique that Beethoven wrote this movement in simplicity compare to his earlier first movement works; based on the two motives, the entire sonata (and the first movement) is unified thematically and rhythmically. The sonata also shows Beethoven's most personal writing by indicating his passionate markings. The transition between movements is particularly interesting since there is no distinction of the beginnings and endings of each individual movement. Liberty in form is an example of a thematically unified multi-movement work that illustrates the new dimension, progressive sonata in contrary to the conservative work.

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## **Mario Santoso**

Mario Santoso is lecturer of piano at Universitas Pelita Harapan. A prizewinner in many competitions and awards, including Abilene Collegiate Orchestra Competition and Leonard Burford, Mario has appeared in concerts in the United States, Indonesia, and Malaysia. He has been presenting seminars and masterclasses in major cities in Indonesia, as well as judging national prestigious piano competition, including JCOM, Steinway, UPH, IPC, among others.

Examples of critical acclaim for performances by Mario come from, among many others, Mrs. Irvati M. Sudiarso (“I truly enjoyed, in so many ways you have matured as a musician artist with great gifts of the Lord’s ways of communication, Angel’s voice, which is so rare: you have it all”), the Jakarta Post (“Mario made effective use of the keys and sustaining pedal to take the GKI audience on journey to a land of dream. . . . Each individual tone flowed like a stream of consciousness and the crowd was carried along in its slipstream”), the Jakarta Post (“His versatile piano-playing enabled him to develop drama that sprang to life from a funeral hymn, chiming church bells and looming thunder”), Dr. Peter Amstutz (“Your performance tonight was one of the best recitals I have ever heard. Bravo to you and thanks for giving all who were receptive a chance to experience a better world, at least for a while. You are an artist”).

During his student days, Mario earned his Doctor of Musical Arts degree from West Virginia University with Peter Amstutz; Master of Music degree from Indiana University with Arnaldo Cohen and Jean-Louis Haguenaer; and Bachelor of Music degree from Abilene Christian University with Gustavo Tolosa. Before embarking to the States, Mario studies with Susiana Aditjhan and Irvati M. Sudiarso at Yayasan Pendidikan Musik, and the late Soetarno Soetikno. Mario has also participated in many piano masterclasses, among many others, by Josef Anton Scherrer, Manfred Aust, Robert Lehrbaumer, Andre Watts, Nelita true, Susan Starr, Anton Nel, Roman Rudnistky, Aldo Mancinelli, Hans Jorg Koch, Reynaldo Reyes.

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