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AN ANALYTICAL STUDY OF PROKOFIEV'S  
SONATA, OPUS 119, FOR VIOLONCELLO AND PIANO

THESIS

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By

Marilyn June Rietz, B. A.

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Sergei Prokofiev experimented with styles which shocked the public because his ideas were far ahead of his time. In the 1930's, the Soviet composer turned to a neoclassical style. His Sonata, Opus 119, for violoncello and piano, is a product of this final period of composition. The purpose of this study is to determine the stylistic characteristics of this sonata. This study includes a detailed description of the compositional techniques Prokofiev used in this work. These techniques are categorized according to the basic stylistic elements.

The sources of data are comprised of the score of Prokofiev's Sonata, Opus 119, as well as books on twentieth-century music and on Prokofiev as a man and as a composer. The score was used for purposes of analysis.

Chapter one presents a brief biography of Sergei Prokofiev. Particular emphasis is placed upon tracing the changes in the composer's style. Chapters two, three and four contain detailed descriptions of the first, second, and third movements, respectively. Chapter five consists of a summary and conclusions. This final chapter is organized

according to the stylistic elements of form, sound, rhythm, melody, and harmony.

This categorization reveals that the form of this work is strictly classical. The first movement is a sonata-allegro form, and the second and third movements are ternary forms. The classical instrumentation of violoncello and piano is exploited to its fullest advantage through the use of pizzicato, natural and artificial harmonics, and the mute. Descending parallel fourths, descending sixths, wide leaps, artificial harmonics, unresolved leading tones, and unexpected dissonance add touches of humor to this work. The range of the cello encompassed is a conservative three octaves and a third. The use of the extreme registers of the piano shows the influence of Beethoven.

The only irregular rhythmic devices which Prokofiev uses are syncopation, rhythmic acceleration, and meter changes. The lyrical, flowing melodies are one of the strongest points of this work. This vocal quality is combined with the instrumental traits of wide ranges and wide leaps. Five of the principal themes are reminiscent of folk song in that they have a range of an octave or less. Ten principal themes have a range of over two octaves. A strong characteristic of the themes is the use of the raised second and fourth scale degrees. Canon, dialogue, inversion, and augmentation add variety to melodic presentation.

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The harmony is basically diatonic. Tertian harmony is predominant, but secundal and quartal harmonies are occasionally used. Polychords, bitonality, and polytonality are used in a relatively consonant manner. Seven different methods of modulation are used in this work. The method which is the most typical of Prokofiev is a modulation achieved by a series of harmonically unrelated triads. The last of these triads is held long enough to establish a new tonal center. The two outstanding usages of non-harmonic tones is the extensive use of pedal points and irregular resolution of non-harmonic tones. This irregular resolution occurs when the note of resolution is found in a different octave than the note of approach and the non-harmonic tone itself.

Although the writing in this sonata is neoclassical and conservative in style, it is still characteristically that of Prokofiev. This work shows that Prokofiev honored the classicists, yet felt that innovation was desirable.

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## CHAPTER I

### PROKOFIEV'S BIOGRAPHY

Sergei Sergeyevich Prokofiev was born on April 23, 1891, in the village of Sontsovka in the Ekaterinoslav Province in the Ukraine. His father managed the estate of a wealthy landowner, while his mother was a gifted pianist. Because of the close interest Sergei's mother took in his musical education, it is only natural that young Sergei's first compositions were piano solos. Nestyev gives the following account of the process which resulted in Sergei's very first composition:

Mariya Grigoryevna began her son's musical education with great pedagogical tact. First, he was permitted to give his impressions of the pieces he had heard; then, on his own initiative, he helped her play exercises, tapping out his own countermelodies in the upper register of the piano. Eventually he began to pick out tunes by himself. At five and a half he wrote a piece which he called Indian Galop because of talk he had heard about events in India. The melody was in the key of F major, but without the B flat, for the budding composer could not bring himself to tackle the black keys.<sup>1</sup>

Indian Galop was immediately followed by a waltz, a march, and a rondo. In just two years, Sergei had managed to fill an entire notebook with his childish compositions.

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<sup>1</sup> Israel V. Nestyev, Prokofiev (Stanford, 1960), p. 4.

The Prokofiev family visited Moscow in the spring of 1900 to attend several operatic performances, including Borodin's Prince Igor. Because young Sergei was deeply impressed by these musical events, he proceeded to write an opera for piano without vocal parts. Velikan (The Giant) is an autobiographical fairy tale containing elements which anticipate Peter and the Wolf. The following year, Prokofiev wrote a true opera, Na pustynnikh ostrovakh. Writing his own libretto, he tells of a shipwreck and the landing of passengers on a deserted island.

Sergei's output of compositions was enough to convince his parents that his talent warranted pursuit of a musical career. In 1902, Sergei's mother took her son to Moscow and introduced him to Sergei Taneyev, a professor of harmony and instrumentation at the Moscow Conservatory. Upon the recommendation of Taneyev, Prokofiev began to study music theory with J. N. Pomerantsev. But Pomerantsev's teaching methods bored Sergei, and he became apathetic to routine harmony exercises as his interest in composition grew.

Sergei benefited more from the teaching of Reinhold Gliere, with whom he studied privately during 1902 and 1903. In the summer of 1904, he entered the St. Petersburg Conservatory. Here he studied composition with A. K. Liadow, orchestration with Rimsky-Korsakov, and piano with Annette Essipova. Sergei graduated from the composition class in 1909, but remained at the conservatory to study piano and conducting until 1914.

Even during his student years, Prokofiev was a rebellious leftist. In 1908 he joined a society whose aim was to perform and promote works by such controversial composers as Debussy, Dukas, Faure', Schönberg, Reger, Richard Strauss, Hugo Wolf, Scriabin, and Stravinsky.<sup>2</sup> Prokofiev proved that he believed in new music by performing a creditable amount of it himself. In addition to his having performed his own Diabolic Suggestions and first Piano Concerto, Sergei gave the first performance in Russia of Schönberg's Klavierstücke, Opus 11. By this time Sergei had earned the title "enfant terrible" of Russian music. It took the young composer many years to overcome the drawbacks of this label.

But there were some teachers at the conservatory who believed in Prokofiev's brand of music, for at the graduation exercises in 1914, he won a grand piano for his performance of his own first Piano Concerto. This one-movement work is an extended scherzo which has absolutely nothing to do with the Mendelssohnian concept of a scherzo. Instead, it is a version of the scherzo capitalizing upon a compulsive rhythmic drive which seems to depict twentieth-century mechanization.

This same year, Prokofiev received a commission from the Italian impresario Diaghilev to write a ballet. The result was the Scythian Suite, a work which has been compared to Stravinsky's Rite of Spring.

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<sup>2</sup> Ronald Leonard, A History of Russian Music (New York, 1957), p. 296.

Sergei combined primitive rhythms with influences of French impressionism to create a work which shocked the public.

In 1917, a piece of an entirely different style emerged. The Classical Symphony antedated Stravinsky's Histoire du Soldat, which is often considered the piece which established neoclassicism. But Prokofiev's reason for having written the Classical Symphony was not to develop a new style. This standard orchestral work was written to test the composer's accuracy of hearing. Because Prokofiev had always composed at the piano, he felt a need to become self-reliant. In order to achieve this end, the composer found it necessary to revert to a classical style using conventional chords.

In the summer of 1918, Prokofiev left Russia to come to the United States. His first public appearance in America was a piano recital in New York's Aeolian Hall. In December of that same year, Sergei's performance of his own first Piano Concerto with Modest Altschuler's Russian Symphony Orchestra led the critics to attack him viciously. The composer was labeled "an exponent of Bolshevism in art" and "a representative of Godless Russia."<sup>3</sup>

Prokofiev was more favorably received in Chicago when the Chicago Opera Company agreed to give the premiere performance of the popular The Love of Three Oranges. During the next few years, Prokofiev

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<sup>3</sup> Ibid., p. 302.

traveled restlessly between America and Russia in a desperate attempt to find his place in the musical world.

Prokofiev's third Piano Concerto, completed in 1921, was completed while the composer was in Chicago for the premiere of The Love of Three Oranges. Today this concerto is considered by many critics to be the finest work of its kind of the twentieth century. This concerto is modern in the sense that the piano is used percussively. At the same time, it is neo-romantic because of hints of Rachmaninoff and Tchaikovsky. Prokofiev became discouraged when New York critics labeled the composition a worthless piece. He was soon convinced that America was not the place for him to further his career.

In 1923, Prokofiev moved to Paris, where he joined "Les Six" and Igor Stravinsky. The French vogue was descriptive realism and collaboration with artists to form ballets. Prokofiev joined this movement and produced the ballets The Buffoon, The Progress of Steel, and On the Dnieper. The Prodigal Son, completed in 1928, is a transitional work which shows Prokofiev moving from realism and neoclassicism to neoromanticism. Lyric beauty and great depth pervade this drama.

During his Paris years, Prokofiev realized that he had become a conservative among radicals, for his compositions could not even begin to draw the publicity which Stravinsky's and Schonberg's works were enjoying. In 1930, Prokofiev decided his art needed considerable revision. The following excerpt from an interview with Olin



Downes of the New York Times shows the composer's new outlook on composition:

I strive for greater simplicity and more melody. Of course I have used dissonance in my time, but there has been too much dissonance. . . . We want a simpler and more melodic style for music, a simpler, less-complicated emotional state, and dissonance once again relegated to its proper place as one element in music, contingent principally upon the meeting of melodic lines.<sup>4</sup>

The composer elaborated further upon his melodic concepts in the following excerpt from an interview with a Boston newspaperman:

I am always on the outlook for new melodic themes. These I write in a notebook, as they come to me, for future use. All my work is founded on melodies. When I begin a work of major proportions, I usually have accumulated enough themes to make half a dozen symphonies. Then the work of selection and arrangement begins.<sup>5</sup>

After Prokofiev returned to Russia in 1932, he composed in greater abundance than ever. The ballets Romeo and Juliet and Cinderella are both written in the Tchaikovsky tradition in that each ballet is an entire program in itself. The popular film score of Lieutenant Kije was an immediate success in both Russia and the United States. Peter and the Wolf, another universally popular work, soon followed in 1936. The works in this period were based upon harmony which was traditional in comparison to the earlier dissonance.

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<sup>4</sup>Ibid., 311-312.

<sup>5</sup>Ibid., P. 312.

Beginning around 1936, Soviet ideology began to be evidenced in Prokofiev's works. Among this group of propaganda works are War and Peace, Russian Overture, and Ode to the End of the War. Immediately after his move to Russia, Prokofiev was so occupied writing propaganda that he did not have much time to devote to neoclassical compositions. A new group of neoclassical compositions was ushered in by the second Violin Concerto. The melody of the second movement of this work exhibits a Mozartean type of classical clarity and lyricism. Other neoclassical works which followed were the first Violin Sonata, the sixth, seventh, eighth, and ninth Piano Sonatas, the second String Quartet, a Flute Sonata, the fifth, sixth, and seventh Symphonies, a Sonata for Unaccompanied Violin, and a Cello Sonata.

Prokofiev's lone cello and piano sonata dates from 1949, being opus 119. This work is one of the lyrical compositions of Prokofiev's last period. Harsh dissonances and barbarisms found in the slightly earlier sixth Symphony, opus 111, are completely lacking in this melodic masterpiece. Rather, it is composed in the true classical form with themes showing romantic and folk song influences. These commonplace characteristics have been given a stamp typical of Prokofiev, and the result is a work which has the potential of claiming its place in the standard cello repertoire.

The first performance of this neglected work was given on December 6, 1949, by Mstislav Rostropovich and Sviatoslav Richter

for the board of the Composer's Union. The following March, the same team performed the work in the Small Hall of the Moscow Conservatory. Miaskovsky was obviously impressed by both the piece and its performance when he commented in his diary: "Yesterday Rostropovich and Richter gave a public performance of Prokofiev's Cello Sonata--an amazing, first-class work."<sup>6</sup>

Prokofiev's later works also include two other works for cello, both of which were written in 1952. The Sinfonia Concertante, Opus 125, for cello and orchestra, is a technical showpiece in addition to being a melodic masterpiece. The Concertino, Opus 132, for cello and orchestra, is akin to the Sinfonia Concertante, but it is more narrow in scope and less technically demanding.

On March 5, 1953, Prokofiev was discussing the interpretation of his last ballet, The Stone Flower, with a violinist when a cerebral hemorrhage brought almost instant death. Prokofiev's prominence was evident when composers such as Shostakovich, Kabalevsky, and Khatchaturian spoke at his funeral.

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<sup>6</sup> Nestyev, op. cit., p. 418.

## CHAPTER II

### FIRST MOVEMENT

Before proceeding to a discussion of the sonata in detail, a brief statement of the method of procedure which has been adopted to determine the various stylistic elements is presented below.

#### Form

The form of each movement will be determined by establishing the tonal centers of the principal themes of each movement. The key relationships herein derived will enable the form to be compared to traditional classical forms. Each melody which has the same melodic treatment will be assigned a letter. Likewise, melodies which are completely dissimilar will receive different letters. Melodies which show slight variances of the principal themes will be indicated by the letter of the melody from which the variation was derived plus a prime to indicate that repetition of the melodic idea is not exact.

#### Harmony

Examination of the principal themes will show how the altered tones function either to expand the diatonic scale or to establish new tonal centers. The length of time upon which the altered tones are

dwelt will determine in which manner the altered tones affect the basic harmony.

Polychords will be analyzed as two or more triads which are juxtaposed upon each other, each functioning independently from the other. By analyzing the skips within the melodic lines, the establishment of polychords will be reinforced.

When the harmony is not tertian, the lowest fifth will determine the root of the chord.

### Exposition

The first movement is in traditional sonata-allegro form, as Table I indicates. The first principal theme is stated in the usual tonic, and it is of a lyrical nature. Even in this first melody, Prokofiev's intent to make this work a true duo to display the capabilities of both the cello and piano is clearly stated. After the first motive of the theme is stated by the unaccompanied cello, the piano introduces an accompaniment which is a melody in itself while the cello retains a dominant pedal. This dialogue type of presentation continues for the first twenty-one measures of the movement.

The first principal theme contains typical examples of the usages of altered tones. In this particular theme, shown in figure one, Prokofiev has expanded the diatonic scale by raising the second and fourth scale degrees. By adding these tones to the scale, a system of treating these tones as leading tones has been devised. In the key of C major, D#

TABLE I  
FORM OF THE FIRST MOVEMENT

Exposition: (71 measures)	Tempo	Key
A 1-13	Andante grave	C
Transitory themes 13-32		d & a, F <sup>#</sup>
B(a) 32-49		G
B(b) 49-56		c <sup>#</sup> , F & a
Transition from B(a) 56-70		Modulatory
Development: (75 measures)		
C 71-78	Moderato animato	C, E
A 79-89	Ritard to poco meno mosso	F
C 90-98	Moderato animato	E <sup>b</sup> , G, c <sup>#</sup>
B(b) 99-112	Andante	c <sup>#</sup>
Free transition 112-114		Modulatory
B(a) 115-127		Modulatory
New transitory or closing theme 127-135		a to C
Recapitulation: (50 measures)		
A 136-148	Andante grave, come prima	C
Transitory theme (as in 13-32) 148-157		d & a
New transitory theme 157-166		Modulatory
B(a) 115-127		C
B(b) 175-185		f <sup>#</sup> & A

TABLE I - Continued

Coda: (58 measures)	Tempo	Key
Part I: Theme C 186-202	Allegro Moderato	Tonal center of C
Part II 203-215	Meno mosso	Modulatory
Part III 215-230	Piu mosso	Modulatory
Part IV 231-243		C

serves as a leading tone into E, the third of the tonic triad, while F# serves as a leading tone into G, the fifth of the tonic triad. A G# which occurs in bar nine, serves as a leading tone into the fifth of a D-minor triad, foreshadowing the new tonality of D minor which is established in measure eleven.



Fig. 1--Prokofiev, Sonata, Opus 119, first movement, measures 1-3.

This system of leading tones weakens the root of the tonic triad while, at the same time, it strengthens both the third and fifth of that same triad. The tonic note is weakened because the interval of an

augmented second results from C up to D $\sharp$ , and the interval of an augmented fourth results from C up to F $\sharp$ . Both of these intervals have a definite tendency to disguise tonic.

A new tonality of D minor is reached by simply remaining on a D tonality where one would expect the D to function as the fifth of the dominant triad which would immediately resolve down to the original tonic. From bar 11 through 14, the basic harmonic background is that of combined D-minor and A-minor triads. This polychord is subtly introduced by sounding only the perfect fifths D-A-E for the first four measures of this newly-established tonality. The manner in which both the cello and

Fig. 2--Prokofiev, Sonata, Opus 119, first movement, measures 11-12.

piano alternate between D and A helps to emphasize that D is the lowest fifth.



A new motive in measures 13 through 15 introduces a hint of a third tonal center. Although this motive is basically A Aeolian, a skip of a minor third from G down to E hints at E minor.

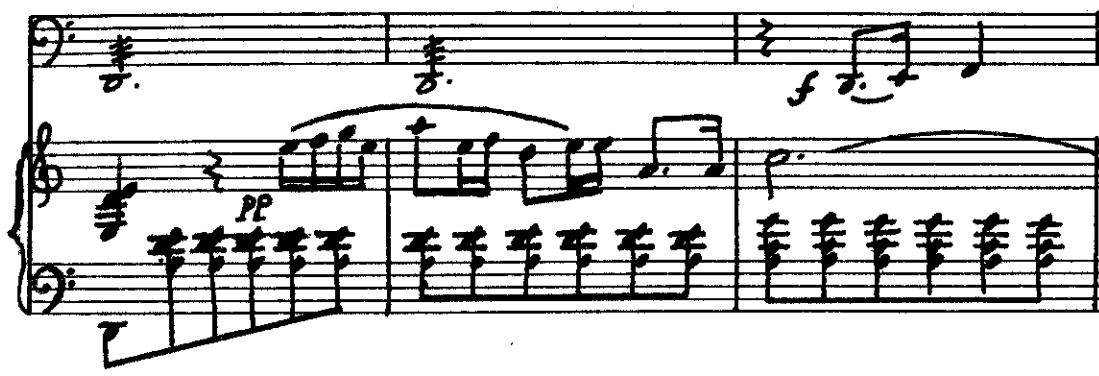


Fig. 3--Prokofiev, Sonata, Opus 119, first movement, measures 13-15.

The tonal centers of D, A, and C are present in the next motive of the dialogue. The piano still maintains the accompaniment in eighth-notes with an A-minor triad combined with a C-minor triad. Beneath this accompaniment, the cello states a motive which is primarily a D Dorian scale and an outlined A-major triad. On the last beat of bar 16 and the following beat, still another sonority is introduced when an E-minor triad is outlined. The combined sonority of D minor, A minor,

C major, and E minor gives the effect of a minor-minor-major-major thirteenth chord without resolution.

Fig. 4--Prokofiev, Sonata, Opus 119, first movement, measures 15-18.

Measure 18 is the first bar of this basically diatonic work which is predominantly chromatic. Measure 18 shows that the first, fourth, and

fifth scale degrees of C major have been raised. The resulting sonority of A major and C# minor is clearly present in just this one measure, but the new tonality is not firmly established because of the brevity of the alterations.

The tonality returns to firm C major in the following two measures before a cadence is evaded by turning to F# major. When the change of key occurs, the mood also changes from its previous lyricism to a more martial feeling. This new transitory motive consists mainly of a "tonic-dominant swing" within F# major which is created by an F# major-minor seventh chord alternating with a C# half-diminished seventh chord.

Root movement of a tritone is outstanding. Not only does the key relationship between C and F# form a tritone, but tritone root movement is also present within the new tonal center of F#. In bars 25 and 26, the C# half-diminished seventh chord, which functions as a dominant chord, moves to G major, the Neapolitan triad in F# major.

A third transitory idea which begins in bar 27 also has the tonal center of F#. This motive is actually in B minor, but the emphasis placed upon the fifth scale degree results in a continuation of the previous tonal center.

The tonality of this motive becomes disguised in measure 29 when the bass moves to A<sup>b</sup>. The A<sup>b</sup> alternates with D, a tritone away. While the bass states A<sup>b</sup>, the treble part of the piano plays C# and F#. This

The image shows a musical score for three staves. The top staff is in Bass clef, the middle in Treble clef, and the bottom in Bass clef. The key signature has one sharp (F#). The music consists of several measures with complex chordal textures and melodic lines. There are some annotations above the top staff, possibly indicating fingerings or articulation.

Fig. 5--Prokofiev, Sonata, Opus 119, first movement, measures 25-26

sonority can be explained in the following ways:

1. The  $A^b$  functions as  $G^\sharp$ , the raised sixth scale degree of B minor. The result is the quartal triad of  $G^\sharp-C^\sharp-F^\sharp$ .
2. The  $A^b$  functions as  $G^\sharp$ , the raised sixth scale degree in B minor. At the same time, the  $C^\sharp$  and  $F^\sharp$  function as leading tones into the fifth and root of the upcoming tonic triad of G major. The resolution of these leading tones is delayed until measure 33. The fact that the  $A^b-C^\sharp-F^\sharp$  sonority alternates with the ambiguous minor third of B up to D adds to the effectiveness of this brief bitonal passage which serves as a modulation from B minor to G major.



Fig. 6--Prokofiev, Sonata, Opus 119, first movement, measure 29

3. Because the interval of  $A^b$  up to  $F^\sharp$  is an augmented sixth,  $A^b-C^\sharp-F^\sharp$  can be considered an augmented sixth triad with the augmented sixth revolving normally.



Fig. 7--Guillame Machaut, "Sil estoit nulz," final cadence

In elaborating upon the alternate analysis in which the C<sup>#</sup> and F<sup>#</sup> function as double leading tones, it should be pointed out that Prokofiev was by no means the first composer to employ this device. The final cadence of the following isorhythmic motet by Guillaume Machaut clearly illustrates leading tones into both the root and fifth of the tonic triad.

A closer look at the key scheme of the first principal theme and the following transitory ideas reveals that this section is harmonically nothing other than the extended progression of I-II-V in C major:

First principal theme	Transitory themes	Second principal theme
C	d and a, F <sup>#</sup>	G
CEG	DF <sup>#</sup> A	GBD
C: I	II	V=
		G: I

When the augmented sixth resolves to G major, this triad which was the dominant triad in C major becomes the new tonic triad by simply remaining on this tonality.

The second principal theme is found in two sections. Theme B(b) is too long to be considered a transitory theme, but yet it cannot be thought of as an entity in itself because it grows directly out of theme B(a).

Theme B(a) is in the expected key of G major, and again the emphasis is upon lyricism. This theme is an excellent example of the manner in which Prokofiev strengthens the third and fifth of the tonic

triad when an altered tone serving as a leading tone resolves upwards by a half step. In this particular instance, the length of time upon which the third and fifth are dwelt does not particularly weaken the tonic note because of the octave pedal on G. The pedal is a device commonly used by Russian composers, and it is reminiscent of the typical Russian folk song accompaniment. Changing meters is another characteristic of Russian folk song present in this theme. The lyricism of the theme is



Fig. 8--Prokofiev, Sonata, Opus 119, first movement, measures 33-40

enhanced by the manner in which the motives are interlocked when the second chord of a cadence also serves as the beginning of the following motive. At bar 37, the cadence is evaded, and an additional motive of two measures is further extended by sequence. This sequence enables

the line to make a steady ascent to give this theme a range of small D to E<sup>b</sup>". This type of melody is characteristic of Prokofiev's mature period.<sup>1</sup>

From bar 41 to bar 48, this same theme is repeated in canon between the piano and cello. The theme becomes more noticeably chromatic during its canonic treatment. Figure 9 shows how a transient modulation from G major to B major is achieved. A direct modulation

Fig. 9--Prokofiev, Sonata, Opus 119, first movement, measures 46-49

occurs when a  $V^+_{6/4}$  triad is immediately followed by  $V^7-I$  in B major.

The accented passing tone E<sup>#</sup> produces a smooth modulation, as it paves the way for three successive half steps in the melodic line. B major is

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<sup>1</sup>James Bakst, A History of Russian-Soviet Music (New York, 1966), p. 302.



not firmly established, for the B major triad is immediately followed by an F<sup>#</sup>-minor triad. This F<sup>#</sup>-minor triad in first inversion is the point at which a chromatically descending bass line begins. The line continues through six half steps until the second section of Theme B is reached in bar 49.

Another augmented chord occurs in bar 48. Again the normal resolution of  $I_6^+$  is avoided. Instead, B-major and D-minor triads are found before the unexpected resolution of C<sup>#</sup> minor. It is noteworthy that Prokofiev emphasizes the augmented sonorities by giving them twice the duration of surrounding chords. An augmented sixth resolving outwards to an octave is found leading into theme B(b) in bar 49. The preparation for this theme is similar to that of theme B(a).

Theme B(b) begins in C<sup>#</sup> minor, making the key relationship to the previous G major a tritone. Because of the following points, the third of the tonic C<sup>#</sup>-minor triad is more prominent than the root:

1. The C<sup>#</sup>-minor triad is in first inversion.
2. The melody, stated in octaves by the piano and cello, begins on E, and this same note accounts for more duration of time than any other pitch in the melody.

An abrupt modulation into F major is subtly prepared by a decrescendo. The melody which constitutes the first three bars of theme B(b) is again stated, but this time bitonality is encountered with simultaneous F major and A minor.

The image shows a musical score for piano, measures 52-53 of Prokofiev's Sonata, Opus 119, first movement. The score is written in a key signature of one flat (B-flat major/A minor). It consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The top staff contains a melodic line with a fermata over the final note. The middle staff contains a melodic line in the treble clef and a broken triad in the bass clef. The bottom staff contains a broken triad in the bass clef. The broken triad in the left hand consists of the notes F, A, and C, with the F and A notes being repeated in an octave lower register, creating a pedal point effect.

Fig. 10.--Prokofiev, Sonata, Opus 119, first movement, measures 52-53

F major is established by the broken triad in the left hand of the piano part, while A minor is established by the following:

1. As the melody is being stated in a sequential manner, it follows that the melody would again begin on the third of the tonic triad. In this instance, the melody begins on C, the third of an A minor triad.

2. There are no B-flats in the melody.

3. The octave E's in the lower register of the piano are still sounding in a pedal role. In this case, the E's establish a pedal six-four triad in A minor when the melodic leaps are also considered.

4. When the escaped tones F and D are extracted from the melody, an A minor triad is clearly outlined beginning with the last eighth note in bar 52.

The texture suddenly thins out in bar 56 as a transitory section leads into the development section. The interval of an augmented sixth again appears. Its resolution is temporarily delayed in that the implied triad of C<sup>#</sup> minor and implied combined triads of C major and E minor are present before the augmented sixth of B<sup>b</sup> up to G<sup>#</sup> resolves to A minor in bar 60.

The transitory material used at the a tempo at bar 62 is from theme B(a). Instead of the original G major, it is now in A minor. The tonic is somewhat de-emphasized when the second scale degree falls on the first beat of three consecutive measures (63-65) as an accented passing tone. In the first two of these measures, the B is held for one and one-half beats while its resolution to the tonic A is only one sixteenth note.

The cadence ending the exposition is basically I-IV-I in G major. In bar 68, the quartal triad of D-G-C is present. This triad which implies C major and G major is followed by G<sup>9</sup> (or G major and D minor), a<sup>11</sup> (or A minor, C major, and G major), and G major. Within the a<sup>11</sup> chord, the C-major and G-major triads are both more solidly established than the A minor triad for the following reasons:

1. G major is established by G being the lowest-sounding note and by D being in the cello part. Both notes are treated as pedals.

2. A pedal C<sub>4</sub> triad occurs in the left-hand part of the piano within the a<sup>11</sup> chord.



Fig. 11--Prokofiev, Sonata, Opus 119, first movement, measures 68-70

3. The fifth of A up to E in the right-hand of the piano part on the a<sup>11</sup> chord functions simply as double upper neighboring tones to the fifths of G up to D with the latter of these fifths being below the first two.

4. The root movement of G to C is much stronger than that of G to A.

#### Development

The beginning of the development section is marked by a double bar, a fermata, a change in meter from  $\frac{3}{4}$  to  $\frac{2}{4}$ , and a change of tempo from Andante grave to Moderato animato. New thematic material is stated by the cello. Although the cello is unaccompanied at this point, implications of traditional harmony are clearly present. In measures 71-74,

*Moderato animato*

The image shows a musical score for measures 71-74 of Prokofiev's Sonata, Opus 119, first movement. The tempo is marked 'Moderato animato'. The score is in 2/4 time. The upper staff is for the cello, marked with a forte 'f' dynamic. It contains a four-measure phrase of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staves are for the piano, showing rests in the right and left hands.

Fig. 12--Prokofiev, Sonata, Opus 119, first movement, measures 71-74

the sequential melody also implies the sequential progression of I-IV-vii<sup>o</sup> - iii-vi-II-V<sup>7</sup>-I.

A shift of the tonal center from C to E occurs when the E which is the third of a C-major triad becomes the root of the new tonic E-major triad. The four-measure phrase is then repeated in octaves in the piano while the cello presents a free countermelody.

The harmonic transition from E major to F major is prepared when the C<sup>#</sup> in bar 78 of the cello part resolves rather abruptly downwards to C<sup>n</sup>. A change of meter to  $\frac{3}{4}$ , a ritard, and a diminuendo prepare the listener for a change of thematic material to the principal theme. This theme, which is presented in F major, has a driving accompaniment of steady eighth notes as contrasted to the placid background of the first

statement. The accompaniment begins with the polychord F major and C major before the harmony becomes firm in F major.

The sonority which implies F major and  $g^{\#0}$  on the third beats of both bars 82 and 83 is created by the altered lower neighboring tones in the piano and changing tones in the cello. Once again, the altered tones involved are the raised second and fourth scale degrees. These alterations are emphasized by sforzando markings.

The image shows a musical score for three staves. The top staff is the piano part, the middle staff is the piano part (treble clef), and the bottom staff is the cello part (bass clef). The piano part has a melodic line with a trill on the first beat of measure 82 and a series of eighth notes in measures 82 and 83. The piano part includes sforzando (sf) markings on the third beats of measures 82 and 83. The cello part features a rhythmic accompaniment of eighth notes.

Fig. 13--Prokofiev, Sonata, Opus 119, first movement, measures 81-83

A typically Russian trait is displayed by the pedal A which is held for five and one-half bars beginning at measure 79.

Prokofiev demonstrates his knowledge of string instruments by the texture he has chosen in restating the first principal theme. The chords in the piano part are spaced so that there are approximately three octaves between the left and right hands. This spacing enables the rather weak middle register of the cello to carry through the relatively thickly-textured piano part.

The principal theme ends with an  $E^b$ -major triad. A cadential effect is created when both  $E^b$  and G are approached from both above and below by half-steps. The right hand of the piano part implies D major resolving upwards to  $E^b$  major while the left hand implies E major resolving downwards to  $E^b$  major. In both cases, however, the thirds approaching the  $E^b$  sonority are defineable simply as unaccented passing tones.

The Moderato animato idea which opened the development section appears again, but this time it is in the key of  $E^b$ . Although the theme itself is repeated exactly, variety is obtained when the piano states the idea by itself before the cello enters at the change of key. When the cello enters, the G which had been the third of the tonic  $E^b$ -major triad becomes the root of the new tonic G-major triad. The piano now states the same countermelody that the cello presented at the beginning of the development. A new tonal center of  $C^\sharp$  is established in bars 97 and 98 by expanding the G major scale to include an  $E^\sharp$ . This  $E^\sharp$  becomes the third of a  $C^\sharp$  major triad.

The last tempo change and the last major meter change in the development section occurs when an Andante section in  $\frac{3}{4}$  brings back



Fig. 14--Prokofiev, Sonata, Opus 119, first movement, measures 96-98

the thematic material from theme B(b). This statement is in a quasi-improvisando style. While the cello dramatically states the theme, the piano accompanies with thirty-second note arpeggios. The theme itself follows exactly the same key scheme as it did when it was first stated in the exposition, i. e., with the first three bars being in C $\sharp$  minor, and the same three-bar idea being simultaneously in F major and A minor. But this time the first phrase of theme B(b) has been extended by two measures to make it a five-measure phrase. The skips in the melodic line in bars 104 and 105 are that of A minor and G $\sharp$  major. The



transition to the simultaneous triads of F major and A minor is made when the written C at the beginning of measure 106 functions as both B<sup>#</sup> of the previous key and as C in the following F-major and A-minor triads.

Fig. 15(a)--Prokofiev, Sonata, Opus 119, first movement, measures 100-106

In bar 105, the effect of a  $\frac{6}{8}$  bar is achieved when the implied harmony of G<sup>#</sup> major begins on the second eighth note of the second beat. The bowing reinforces this syncopation. Sequence in the melodic line in bars 108 and 109 starts the melodic descent to the phrase ending in bar 112. By the time the melody has reached great F, this one phrase has covered a range of two octaves. This descending line is written

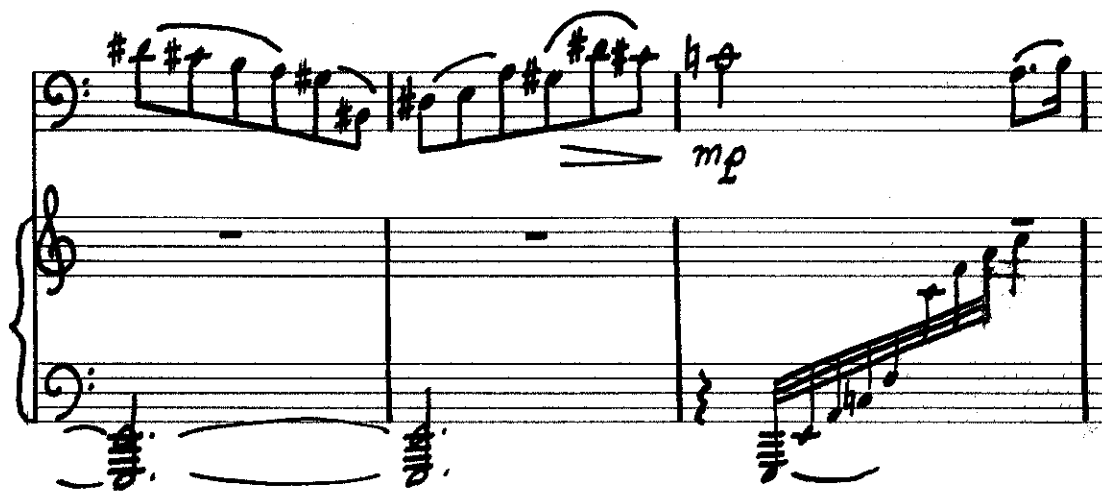


Fig. 15(b)--Prokofiev, Sonata, Opus 119, first movement, measures 104-106

quite smoothly considering that in only four measures, half of the cello's normal four-octave range has been encompassed. This section of the development ends with the melodic line G-A<sup>b</sup>, which gives the effect of a deceptive cadence.

Three measures of free transition follow. In this brief section, the harmonic rhythm speeds up to half and quarter notes, as opposed to the dotted-half in the previous section derived from theme B(b).

In bar 115, material from theme B(a) is stated in G<sup>#</sup> minor for only two measures before the same motive is stated in G major, its

original key as the second principal theme. In the two bars in G<sup>#</sup> minor, a G<sup>#</sup> octave sounds in the bass throughout the length of this new temporary tonal center. This G<sup>#</sup> functions as the root, third, and fifth

The image shows a musical score for two staves. The top staff is in bass clef and the bottom staff is in treble clef. The key signature is G# minor (one sharp). The time signature is 3/4. The score is divided into two measures. The first measure is marked 'pizz' and 'p'. The second measure is marked 'arco' and 'mp'. The bass line in both measures consists of a single G# note (pedal point) repeated every half note. The treble line in the first measure has a melodic phrase starting on G# and moving up to B, with a slur over the notes. In the second measure, the treble line has a few notes, including a G# and a B, with a fermata over the second measure.

Fig. 16--Prokofiev, Sonata, Opus 119, first movement, measures 115-116

of a triad. The triads of G<sup>#</sup> minor, E major, and C<sup>#</sup> minor are all clearly present, but the G<sup>#</sup> predominates over the C<sup>#</sup> and E sonorities because of its pedal usage. This two-bar motive can also be considered a unit in A<sup>b</sup> minor with the A<sup>b</sup>-minor triad functioning in a manner similar to that of a Neapolitan triad resolving to G major in the following measure.

The statement of material from theme B(a) in G major is not literal, as was the G<sup>#</sup>-minor fragment. On the third beat of bar 117,

both C and G are established. G is established by the bass and the third G up to B, and  $C_6^4$  is established by the bass and the double-stop E and C in the cello. The line G-B-C in the piano can be explained in the following ways:

1. The basic implication of G-B-C is G major with the C being an escaped tone. In this case, the C also foreshadows the simultaneous G major and D major of the following measure, as the C is the seventh of  $D^7$ .

2. The entire third beat, with the exception of the lower neighboring tone  $F^\sharp$ , is strictly  $C_6^4$  if the B is considered a leading tone into the


The image shows a musical score for two staves. The top staff is in bass clef and contains a piano line. It starts with a *pizz.* marking and a *p* dynamic, followed by a *arco.* marking and a *mf* dynamic. The bottom staff is in treble clef and contains a cello/bass line. It features a double-stop of E and C in the third measure. The key signature has one sharp (F#) and the time signature is 3/4.

Fig. 17(a)--Prokofiev, Sonata, Opus 119, first movement, measures 117-118



Fig. 17(b)--Prokofiev, Sonata, Opus 119, first movement, measures 119-120

root of the chord. In this case, Prokofiev's system of resolving leading tones into members of a triad other than the root applies to a subdominant chord instead of the more frequent tonic.

A speeding up of the harmonic rhythm to  and a crescendo from piano to forte set the stage for material from theme B(a) which is stated in a more dramatic style. This harmonic transition in measure 119 leads from the previous G major to the new tonal center of E major by passing through an apparently unrelated succession of chords: G-E<sup>b</sup>-a<sup>b</sup>-B<sup>b</sup>-d-E. The progression d<sub>6</sub>-E gives the effect of a Phrygian cadence.

Beginning in bar 120, theme B(a) is stated in E major. The melodic fragment of only the first measure of this same theme is then

repeated three times in A minor with the chordal accompaniment of an  $f^{\#o7}$  chord.

A new transitory theme which amounts simply to an embellished A-minor triad appears in bar 128. All but one note in the first three measures of the theme is either in the A-minor triad, or is a conventional non-harmonic tone, except that its resolution may be in a different octave.

Fig. 18--Prokofiev, Sonata, Opus 119, first movement, measures 127-130

The melodic line of E up to  $D^{\#}$  down to C results in the intervals of an ascending major seventh and a descending augmented second, intervals which are relatively dissonant. But a closer look reveals

that if the E were in the higher octave, the D<sup>#</sup> would simply be the raised fourth scale degree used as an accented passing tone. In the melodic line of E up to A up to D<sup>#</sup> up to B up to C, the leading tone into the fifth scale degree is unresolved, and it progresses to the leading tone of the third scale degree. The D<sup>#</sup> in bar 130 serves as the leading tone into the fifth scale degree, but the resolution to E is delayed by a C which still implies the previous A-minor sonority.

The melody very subtly heads towards C major in bar 131 when a A-minor triad and a C-major triad are outlined next to each other.

The cadence ending the development section is a B<sup>b</sup>-minor triad with

The image shows a handwritten musical score for measures 134-135 of Prokofiev's Sonata, Opus 119, first movement. The score is written in bass clef with a 4/4 time signature. It features a piano part with a forte (f) dynamic and a melodic line with a mezzo-forte (mp) dynamic. The tempo is marked 'poco rit.' and there is a fermata over the final note. The key signature changes from one flat to two flats (B-flat minor) in the second measure.

Fig. 19--Prokofiev, Sonata, Opus 119, first movement, measures 134-135

the fifth being emphasized leading to the unaccompanied note E in the cello. This cadence can be analyzed in the following ways:

1. a Phrygian cadence in A minor with B<sup>b</sup> minor, a minor Neopolitan triad, serving as a substitute chord for the subdominant D-minor triad.

2. the progression b<sup>b</sup>-e. This analysis brings out the fact that the interval between the two lowest bass notes is a tritone. For this reason, the harmony is temporarily obscured.

As the first principal theme returns to begin the recapitulation, it can be seen that the first note of the theme, D, is simply an accented tone.

Looking back over the development section, it can be seen that the established keys which were passed through are C, E, F, E<sup>b</sup>, G, c<sup>#</sup>, a, g<sup>#</sup>, G, E<sup>b</sup>, E, a, and C. A count of root movements between these established tonal regions shows the following: five minor seconds, four major thirds, one tritone, and one minor third. The root movement of a minor second resulted from simple chromatic alterations while root movement of thirds resulted from Prokofiev's characteristic of juxtaposing two triads with roots a third apart upon each other. The one root movement of a tritone was the result of expanding the diatonic scale with a chromatically altered tone and having this foreign tone function entirely independently of the original scale.



Prokofiev's compositional technique used in the development is not that of the traditional *Durchführung*. Rather the melodic material of the exposition is restated with only minute variations, changes of tonal centers, and some variation of scoring. This technique is reminiscent of the first movement of Beethoven's sixth Symphony where the development is entirely restatement of themes of the exposition with no effort having been made to work out the material by fragmentation and other devices. In both the Prokofiev and Beethoven examples, the development section is more passive than active. This steady-state compositional technique makes it mandatory that the performers use their imaginations to keep the listener's interest. This lack of drive in the development section does not create an awareness that a new formal section is in progress. On the other hand, homogeneity within the development section itself is somewhat lacking because of the numerous abrupt tempo changes.

Perhaps the most interesting sections of the development are the new themes, or the ones which are not derived from the thematic material of the exposition. These themes are (1) the theme which opens the development and (2) the one which closes it.

#### Recapitulation

The recapitulation begins in bar 136. Instead of the previous dialogue type of presentation, the piano states both the principal theme

and the secondary accompanying motive. The cello states a new countermelody. An abrupt change of color occurs in measure 138 when a leap of over two octaves is present in the piano part. The next difference between the exposition and recapitulation occurs in bar 146 where the new tonal center of D minor is established. The harmony of the perfect fifths D-A-E is the same as in the earlier statement, but this time the A is repeated in sixteenth notes in a style reminiscent of the toccata style so frequently used by Domenico Scarlatti.



Fig. 20--Prokofiev, Sonata, Opus 119, first movement, measures 146-147

The transitory theme which was initially stated beginning in bar 13 is again stated, and this one motive is further developed until measure 157. The motive is worked out in dialogue between the cello and piano, including a melodic device new to this work, inversion.

The image shows two staves of musical notation. The top staff is for the piano, in treble clef, 3/4 time, marked 'piano' and 'pp'. It contains a melodic line with a slur over the first four measures and a final measure with a fermata. The bottom staff is for the cello, in bass clef, 3/4 time. It contains a melodic line with a slur over the first four measures and a final measure with a fermata. The key signature has one flat (Bb).

Fig. 21--Prokofiev, Sonata, Opus 119, first movement, measures 149-153

A bridge passage using entirely new material leads to the second principal theme. This theme begins in bar 159 when the piano plays a  $B^{b+}_6$  triad which does not resolve traditionally. Instead of resolving to  $E^b$  major, the augmented triad moves to D major. At this point an eight-measure descending bass line comes to the tonality of C. The first five chords include parallel fifths in the bass clef of the piano with contrary motion in the other voices. The tonic C major of the second principal theme is arrived at by a perfect authentic cadence, the dominant chord of which is stretched out for three measures. The only altered tone found within this basically diatonic cadence is an upper neighboring tone  $A^b$ . An unusual doubling of two roots, one third, and two sevenths is found on the  $V^7$  chord. Theme B(a) is stated only once in the recapitulation, and canon is used as it was in the second statement of the exposition.

arco  
mf

mf

The musical score for measures 159-161 consists of three staves. The top staff is for the cello/bass, marked 'arco' and 'mf', and contains three measures of music with various chords and intervals. The middle and bottom staves are for the piano, marked 'mf', and contain three measures of music with chords and melodic lines.

Fig. 22(a)--Prokofiev, Sonata, Opus 119, first movement, measures 159-161.

p

The musical score for measures 164-166 consists of three staves. The top staff is for the cello/bass, the middle for the piano, and the bottom for the piano. The piano part is marked 'p'. The score shows three measures of music with various chords and melodic lines.

Fig. 22(b)--Prokofiev, Sonata, Opus 119, first movement, measures 164-166

The transition from theme B(a) to theme B(b) is made by the progression  $C-G_6-C+-7-f\#_6$ , or C:  $I-V_6-I+-7-\#iv_6=f\# : i_6$ . The three-measure idea of theme B(b) is stated in  $F\#$  minor, with the key relationship of a tritone from the basic key of the recapitulation, C major. Following the same pattern of the exposition, the idea is then repeated in simultaneous  $B^b$  major and D minor. Melodic sequence leads into the interval of an augmented sixth,  $E^b$  up to  $C\#$ . This augmented sixth never resolves outward. Instead, the following measure shows that the other members of the augmented sixth chord are  $F\#$  and A. The  $F\#$  resolves downward as the exposition comes to a close.

Fig. 23--Prokofiev, Sonata, Opus 119, first movement, measures 183-185

The Allegro moderato theme which served as an introduction to the development also begins the coda. The melody implies the progression I-IV-vii<sup>o</sup>-iii-vi-II-V-I as it did in the exposition, but the accompaniment in the piano starts with an unusual harmony. While the melody is implying A<sup>b</sup> major, the piano presents the minor third of A up to C. The combined effect of the two instruments is A diminished or minor, and A<sup>b</sup> major. After the four-bar phrase is presented in its original form, it is stated in inversion with the accompaniment of polychords. This idea is stated two more times, making the introduction to the coda a double period. The keys of the four phrases are A<sup>b</sup> major, E<sup>b</sup> major, D<sup>b</sup> major, and F major.



Fig. 24--Prokofiev, Sonata, Opus 119, first movement, measures 190-191

The second section of the coda begins at bar 203 with the slowing down of the tempo to *Meno mosso*, and a slowing down of the harmonic rhythm from chord changes on every quarter note to changes only every other measure. The chord opening this section can be analyzed in the following ways: (1) the triads of B major and A major within the key of C which result from the raised tonic, supertonic, and subdominant scale degrees, and (2) the quartal chord of C<sup>#</sup> F<sup>#</sup> B (E) A.



Fig. 25 -- Prokofiev, Sonata, Opus 119, first movement, measure 203

Tonic C major is again established in bar 205 where the harmony is clearly combined C major and A minor. The thematic material in the cello is derived from the third transitory theme after the first principal theme. Root movement of a tritone is prominent throughout this section because of the raised fourth scale degree in C major.

The use of rapid scales in bars 211-213 leads into the climax of the coda at bar 215. The first of these scales can be analyzed as

Fig. 26--Prokofiev, Sonata, Opus 119, first movement, measures 211-213

either a B major scale with octave displacement between the first and second scale degrees, or as Dorian on C<sup>#</sup>. The following measure shows a C<sup>#</sup> Dorian scale in the cello. The first beat of bar 213 is a



C<sup>#</sup> harmonic minor scale beginning with an appoggiatura B<sup>#</sup>. The chordal background is the secunda chord, of E F<sup>#</sup> G<sup>#</sup>. The following beat is a Lydian scale on C with an E-minor triad being outlined in the piano. In bar 214, a clear cadence of vii<sup>o</sup>-I in C major is reached, but the tonic key of C is immediately evaded when B<sup>b</sup>-minor and F<sup>#</sup>-minor triads follow. This section, which is entirely virtuoso broken chords in the cello and block chords in the piano, serves as a modulatory section leading back to tonic C major and as a melodic section utilizing a line which falls all the way down to the open C string. The chord progression which accomplishes this modulation is:

	f <sup>#</sup>	B <sup>b</sup>	D	g <sup>#</sup>	b <sup>o7</sup>	G <sup>9</sup>	d	C
f <sup>#</sup> :	i	III+	VI	ii-				
			C:	#iv	vii <sup>o7</sup>	V <sup>9</sup>	ii	I

The only enharmonic spelling used is in the B<sup>b</sup> major chord, the equivalent of a major triad built on the raised third scale degree of F<sup>#</sup> minor, or A<sup>#</sup> C\* E<sup>#</sup>.

It is noteworthy that the D-minor triad sounds for five and one-half measures before it resolves down to tonic. The movement began by shifting from C major to D minor.

The codetta begins in bar 231. From this point on, the harmony is the cadence I-ii<sup>7</sup>-I<sub>6</sub>-I repeated three times. The cello line catches the listener's ear with the artificial harmonics of G and A played alternately in thirty-second notes.

Fig. 27--Prokofiev, Sonata, Opus 119, first movement, measures 239-243

This movement is in the classical sonata-allegro form. The classical key relationships of tonic and dominant for the principal themes of the exposition are observed with a harmonic twist typical of Prokofiev between the two sections of the second principal theme. Theme B(b) is in C<sup>#</sup> minor, a tritone away from the dominant key of G major. The recapitulation is in tonic C major except for the same key relationship of a tritone between the two sections of the second principal theme. Theme B(a) is in C major, and theme B(b) is in F<sup>#</sup> minor.

A look at the comparative lengths of the major sections of the movement reveals that Prokofiev's dimensions of form very closely parallel those of a work which was composed when such forms were expanding, e.g., Beethoven's Symphony Number Three in E-Flat Major. The first movement of the "Eroica" has a development section 243 measures long, or 31.5 percent of the movement's 691 measures. The first movement of Prokofiev's Sonata for cello and piano has a development section of 75 measures, or 32.4 percent of the movement's 243 measures.

The coda of the sonata is of even greater length in proportion to the rest of the movement than is the coda of the first movement of the "Eroica". The coda of the "Eroica" accounts for 140 bars, or 20.5 percent of the entire movement, while the sonata's coda is 75 bars long, or 24 percent of the movement.

## CHAPTER III

### SECOND MOVEMENT

The second movement is a simple ternary form, as Table II indicates. Marked Moderato, its key relationship of the subdominant corresponds to the slow movement of a four-movement sonata. The overall mood of the movement is that of a light-hearted scherzo with a contrasting, lyrical trio.

Within each of the larger sections, a smaller ternary form can be found. The overall form can then be diagrammed as the classical ternary form with trio: ABA CDC ABA Codetta. When repeats are taken into consideration, a slight deviation occurs from the normal minuet or scherzo form in that the third section of the first two smaller ternary forms is not repeated. This slightly abbreviated form of the classical scherzo can then be diagrammed as:

||: AB :|| A ||:CD :|| C || ABA || Codetta.

#### First Principal Section (A)

The opening theme is stated in the piano. The following characteristics give this melody a light, humorous quality:

1. On the fourth beat of the first measure, an unresolved leading tone is the result of root movement of a tritone between B<sup>b</sup> and E, or

TABLE II  
FORM OF THE SECOND MOVEMENT

A:	Tempo	Key
A 1-12	Moderato	F
B 13-23		F
Bridge 24-34		A <sup>b</sup>
A 35-40		F
 B:		
C 50-66	Andante dolce	B <sup>b</sup>
D 67-77		B <sup>b</sup> + E <sup>b</sup>
Transition 78-81		Modulatory
C 82-89		B <sup>b</sup>
Transition using thematic material of A		Modulatory
 A:		
A 94-99	Moderato primo	F
B 100-104		F
A 105-108		F
Codetta 109-113		F

IV and #VII. The leading tone into the third of the tonic F major triad is also unresolved in the bass line.

2. The emphasized lower neighboring tone on the third beat of the second measure creates an unexpected dissonance. An alternate

analysis for this beat is a half-diminished seventh chord built on the raised fourth scale degree. This  $\#iv_{\frac{4}{3}}^{d7}$  has the normal doubling on the missing third. In this analysis, the  $b_{\frac{4}{3}}^{d7}$  functions as a  $vii_{\frac{4}{3}}^{o7}$  in C major with the relative key of A minor serving as a substitute chord in the resolution.

Fig. 28--Prokofiev, Sonata, Opus 119, second movement, measures 1-4

3. The descending chromatic thirds in the third and fourth bars appear to depict laughter.

The cello plays a two-measure motive unaccompanied. This pizzicato motive is basically I-V-I in C major. The second and fourth beats of the fifth bar can be analyzed as either  $bVI_6^+$  in C major, as C+ with an enharmonic spelling, or as C major with an  $A^b$  upper neighboring

tone. These six measures are repeated with only slight scoring variations of sonority doublings and octave displacement.



Fig. 29--Prokofiev, Sonata, Opus 119, second movement, measures 5-6

Theme B is a three-measure motive, the first bar of which is a  $\frac{2}{4}$  bar consisting of an arpeggiated  $C^7$  chord. The interest in the second bar of this theme is created by the sonority of the third beat. This sonority can be analyzed as  $vi_6^5$  and  $\#ii^o$  in F major. A temporary hint of a polychord occurs on the first two beats of bar 15. The minor third D up to F implies  $V^7$  in C while F is being strongly sounded.

The following two measures consist of four direct modulations, each of which occurs for a duration of only two beats. Clear V-I progressions in the keys of  $D^b$  major, A major, and  $F^\#$  major are present. The cadence in  $F^\#$  major is V-I. The fourth cadence is in C major. The first cadence chord consists of C major and the leading tones into all three triad members. An alternate analysis is simultaneous B major and C major triads. The final cadence chord is  $C_6^4$ . The three-measure

Fig. 30--Prokofiev, Sonata, Opus 119, second movement, measures 13-15

motive is stated again before the unrelated cadences recur. This time the cadences are in  $D^b$  major, A major, F major, C major,  $A^b$  major, E major, C major, and G major.

A bridge passage begins as the tonality shifts to  $A^b$  major. This shift occurs very cleverly when chromatic upper and lower neighboring tones and appoggiaturas surround a G-major triad. The rhythmic placement is such that an  $A^b$ -major triad falls on the beats. The bridge is entirely eighth-note chords in the piano and broken chords





Fig. 31--Prokofiev, Sonata, Opus 119, second movement, measures 24-25

and chromatic filigree in the cello. Harmonic interest is maintained by the polychord  $A^b$  major plus  $E^{b+}$  plus G major in measure 26. In bar 28, the harmonic rhythm speeds up dramatically from a whole note to eighth notes. The melodic line is an ordinary descending chromatic scale. The pedal  $A^b$  is still sounding at this point, and it continues through bar 30.

Transition back to F major and the principal theme is achieved by a repeated plagal cadence. Theme A is stated only once, and the outstanding variation in scoring is that the previously descending chromatic line of eighth notes now becomes a repeated sixteenth-note passage in chromatically descending major sixths.

The transition into the trio is harmonic filler. Bar 41 shows an unusual treatment of augmented triads. In F major,  $I^+$  on the second beat resolves to  $IV^+$ , which in turn leads to E major, or VII. This E-major triad is subtly resolved to F major in the following bar on the

second half of the second beat. In the meantime, another augmented sonority has occurred at the beginning of the same bar. This  $I^+$  triad is resolved in the cello part to a  $B^b$ , implying IV. In this case, all of the root movements of I-IV-VII-I are perfectly traditional, but the altered tones add a Prokofiev stamp.

Fig. 32--Prokofiev, Sonata, Opus 119, second movement, measures 41-42

The broken chords which lead into the trio are  $G^\#$  minor, E minor, and C minor, the roots of which form  $V^+$  in F major. The section ends with the single note F in the piano. The root of F major becomes the fifth of  $B^b$  major as the cello plays the third and root of  $B^b$  major.

#### Second Principal Section (B)

The trio is in the subdominant key of  $B^b$  major. The mood is lyrical, and the melody itself is legato and flowing. Because of the

extreme contrast to the first section, the trio seems to be mocking romanticism.



Fig. 33--Prokofiev, Sonata, Opus 119, second movement, measures 50-56

A cadence into the dominant key of F major is reached in bar 56. The "unresolved" leading tone of E<sup>♯</sup> is resolved in the lower octave to give a humorous lilt to the melody. When F major is temporarily established in bar 56, chromatically ascending broken triads lead back to B<sup>b</sup>. On the third beat of bar 57, the F which was the root of F major becomes the fifth of B<sup>b</sup> major in another pedal modulation. The broken F-major and G<sup>b</sup>-major triads in bar 57 result in syncopation, which in turn gives the effect of a  $\frac{6}{8}$  bar. The first theme of the trio is repeated with a chordal accompaniment which is enriched by chromatically altered non-harmonic tones.

An internal direct modulation to the simultaneous keys of E<sup>b</sup> major and B<sup>b</sup> major occurs in the countermelody in the piano through the line F-E<sup>♯</sup>-E<sup>b</sup>. The F implies I in F major, the E<sup>♯</sup> implies V in F major,

and the  $E^b$  is a member of one of the new tonic triads. The theme in the cello begins in  $B^b$  major, which is established in the following ways:

1.  $B^b$  down to  $F$  is within the tonic triad.
2.  $F$ ,  $E^b$ , and  $A$  leading to  $B^b$  imply  $V^7-I$  in  $B^b$  major.
3. The pedal  $F$  establishes a pedal  $I_6$  triad.

$E^b$  major is firmly established by the tonic triad in the piano. In bars 68 and 69, the raised second, fourth, and fifth scale degrees result in an  $F^\#$ -minor sonority, which is also reinforced by the piano.

Fig. 34--Prokofiev, Sonata, Opus 119, second movement, measures 67-69

Another internal direct modulation occurs through the chromatic line  $C^\#-C-B^b$  in the cello.  $C^\#$  is the fifth of  $F^\#$  minor, while  $C^b-B^b$  implies an imperfect plagal cadence in  $G$  major.  $G$  major is further established by the melodic line  $A-G$  which implies a perfect authentic cadence.

At the same time, a B<sup>7</sup> chord in the piano leads into the third of a C-major triad. The third of C major is emphasized to give the feeling of V<sup>7</sup>-i in E minor. Still a third key of C major is established in the following ways:

1. A double pedal consists of B<sup>b</sup> - C.
2. A C-major triad occurs on the first beat of bar 71, and it is further outlined by the piano.

The effect of this polytonal cadence is that of tonic triads being built on all three triad members of C major, or combined C major, E minor, and G major.

Fig. 35--Prokofiev, Sonata, Opus 119, second movement, measures 70-71

This five-bar theme is then repeated a perfect fourth lower. The transition from the cadence ending on a G-major chord to the recurrence

of the first theme of the trio consists of the progression G and b, B<sup>b</sup> and d, b<sup>bo</sup>, and B<sup>b</sup>.

The principal theme of the trio is stated only once. Syncopation which gives the effect of a  $\frac{6}{8}$  bar and rhythmic acceleration of this syncopation are used to lead into a brief four-measure transition back to the da capo. This rhythmic acceleration makes a smooth transition from  $\frac{3}{4}$  to  $\frac{4}{4}$ . In bar 90, the rhythmic motive  $\text{♪♪}$  anticipates the first theme of the movement. The transition from B<sup>b</sup> major to F major is made by the progression B<sup>b</sup>: V = F: I-ii $\frac{4}{3}$ <sup>o</sup> Chord has an added F<sup>#</sup>, the leading tone into the root of that chord.



Fig. 36--Prokofiev, Sonata, Opus 119, second movement, measures 88-89

### Third Principal Section (A)

The da capo occurs in the usual abbreviated form without repeats. The only unusual device used in this section is artificial harmonics in

bars 107 and 108. These harmonics make the theme even more humorous than it had been in previous statements.



Fig. 37--Prokofiev, Sonata, Opus 119, second movement, measures 107-108

In the piano, the cadence leading to F major consists of simultaneous  $\text{vii}_6^{\circ}$  and VII. The cello and piano alternate cadences, the cadence in the cello being  $\text{V}^+ - \text{I}$  in F major. In bar 111, the cadence chord of the piano changes to simultaneous  $\text{I}_6$  and VII.

The movement ends with a flourish in the piano consisting of the F-major, A-minor,  $\text{D}^{\text{b}+}$ ,  $\text{c}^{\circ}$ , and F-major triads being outlined with only one passing tone being involved.

The image displays a musical score for the second movement of Prokofiev's Sonata, Opus 119, measures 110-114. The score is written for piano and consists of three systems of staves. The first system includes a bass staff with a *pizz.* marking and a grand staff (treble and bass clefs). The second system continues the grand staff. The third system features a grand staff with a *7* marking and an *8va* marking above the treble clef. The key signature is one flat (B-flat), and the time signature is 3/4. The score concludes with a double bar line.

Fig. 38--Prokofiev, Sonata, Opus 119, second movement, measures 110-114



## CHAPTER IV

### THIRD MOVEMENT

The third movement, also a ternary form, is in C major, and the tempo indications are Allegro ma non troppo, Andantino--Meno mosso, and Allegro ma non troppo. Within each of these major units, other forms can clearly be seen, as Table III indicates:

A The various themes can be represented by a b c d c e a, an arch form akin to the rondo. When c d c is further analyzed, variation characteristics are shown by the symbolization  $c c^1 c^2 d c^3$ .

B Section B is a smaller ternary, or A B A form.

A The recurring section A is abbreviated to become the form a b d c e.

Coda The coda is cyclic in that it contains thematic material from the first two movements.

#### First Principal Section (A)

Theme a is an eight-measure period in C major. Certain qualities of the melody, however, hint very strongly at other keys. Qualities of A minor are found as follows:

1. The melody starts on the note A, and the melody itself outlines an  $a^7$  chord.

2. In bars 3 and 4, an A-minor triad is outlined when the appoggiatura D<sup>#</sup> is extracted.

TABLE III  
FORM OF THE THIRD MOVEMENT

A:	Tempo	Key
a 1-16	Allegro ma non troppo	C, A <sup>b</sup>
Transition 16-17		Modulatory
b 18-31		c and E <sup>b</sup>
c 32-39		D <sup>b</sup>
c <sup>1</sup> 40-43		D <sup>b</sup>
c <sup>2</sup> 44-47		D <sup>b</sup>
d 48-55		D <sup>b</sup>
c <sup>3</sup> 56-59		D <sup>b</sup>
e 60-71		G <sup>b</sup>
Transition 72-80		Modulatory
a 81-93		A
Transition 94-101		C
Transition	Andantino	C
B:		
f 106-115	Meno mosso	F
g 116-124		Modulatory
Transition 125		Modulatory

TABLE III - Continued

	Tempo	Key
f <sup>1</sup> 126-133		F
Transition 134-137		Modulatory
A:		
a 138-152	Allegro ma non troppo	C
Transition 152-153		Modulatory
b 154-161		g and B <sup>b</sup>
d 162-169		B <sup>b</sup>
c <sup>4</sup> 170-177		B <sup>b</sup>
e 178-189		e <sup>b</sup>
Transition 190-193		Modulatory
Coda:		
Part I from theme A, second movement, 194-199		G
Part II from theme A, first movement, 200-211		C
Part III 212-221		C

1. In bars 2 and 3, the changing tones A and F<sup>#</sup> have G as their note of approach and note of resolution.

2. The following stepwise motion of G-A-B would logically imply G major or E minor because B would be an unresolved leading tone in C major.

Fig. 39--Prokofiev, Sonata, Opus 119, third movement, measures 1-8

The piano part is arpeggiated and makes extensive use of poly-chords with roots a third apart and the raised second and fourth scale

Fig. 40--Prokofiev, Sonata, Opus 119, third movement, measures 8-9

degrees in C major. The same eight-measure period is repeated, but this time it is stated in the remotely related key of A<sup>b</sup> major. This transition, or lack of transition, as it may well be called, is arrived at in bar 8 simply by juxtaposing C major and A<sup>b</sup> major upon each other. The third of C major is omitted to avoid the dissonance of a minor second.

Slight melodic variances allow the second phrase to shift down from A<sup>b</sup> to g. On the fourth beat of bar 12, E<sup>b</sup> major is sounding

The musical score consists of three systems. The first system has three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a piano (*p*) dynamic and contains a melodic line with chromatic movement. The grand staff below it has a piano (*p*) dynamic and contains a rhythmic accompaniment. The second system continues the music, with a crescendo (*cresc.*) marking appearing in both the top staff and the grand staff. The third system features a forte (*f*) dynamic in the top staff and a mezzo-forte (*mf*) dynamic in the grand staff, with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

Fig. 41--Prokofiev, Sonata, Opus 119, third movement, measures 13-16

because the melodic line has dropped a perfect fourth instead of a major third as it had in the first statement. This  $E^b$  triad becomes VI in G minor, as shown by the melodic cadence at measure 16.

A double bar and signature of three flats mark the beginning of the transition to the second theme. The two tonic triads, G minor and  $E^b$

The image shows a musical score for measures 18-22. It consists of three systems of staves. The first system has a double bar line and a key signature change to three flats (B-flat, E-flat, A-flat). The first staff is a single line with a bass clef, containing a melodic line with a glissando effect. The second and third staves are a grand staff with treble and bass clefs, containing piano accompaniment. The second system continues the melodic line and piano accompaniment. The third system concludes the passage with a final cadence.

The image shows a second musical score for measures 18-22, identical to the first one. It consists of three systems of staves. The first system has a double bar line and a key signature change to three flats (B-flat, E-flat, A-flat). The first staff is a single line with a bass clef, containing a melodic line with a glissando effect. The second and third staves are a grand staff with treble and bass clefs, containing piano accompaniment. The second system continues the melodic line and piano accompaniment. The third system concludes the passage with a final cadence.

Fig. 42--Prokofiev, Sonata, Opus 119, third movement, measures 18-22

major, are simply stated simultaneously to form a modulation to  $E^b$  major. Theme b is another eight-measure period, and it is simultaneously in  $E^b$  major and C minor.

$E^b$  major is established by  $E^b$ -major triads in both the cello and piano, while C minor is established by leaps within the melody. The perfect fourth of G up to C occurs five times within the first four-measure phrase of this theme. The accented passing tone  $B^{\natural}$  serves as a leading tone into the root of a C-minor triad and as a leading tone into the third of an  $A^b$ -major triad. This polychord with the added non-harmonic tone occurs on the first beat of bar 20. The final two measures of the theme are clearly in  $E^b$  major after the first beat of bar 24. Every melodic leap is within either the tonic or dominant triad of that key.

The first two measures of theme b are repeated by the cello while the piano presents a new countermelody in sixteenth notes. The broken triads in this countermelody resemble the classical device of Alberti bass.

An unexpected twist in the melody leads from  $E^b$  major to B major. The chromatic line  $B^b$ - $B^{\natural}$  creates a direct modulation. The bass clef of the piano part is also in B major, as it is merely outlining the triad. But the treble clef of the piano part is in  $G^{\#}$  minor while it states the first two bars of theme b.

Fig. 43--Prokofiev, Sonata, Opus 119, third movement, measures 26-29

Another abrupt modulation to  $D^b$  major occurs in bars 30 and 31 when melodic intervals imply the following chords: G major or E minor, A minor, B major or  $D^\sharp$  minor, E minor, simultaneous C major and A minor, and  $D^b$  major. The third  $D^\sharp$  up to  $F^\sharp$  which implies either  $D^\sharp$  minor or B major can be considered leading tones into the third and fifth of a C-major triad. Likewise, the C-major triad can be considered leading tones into the  $D^b$ -major triad. Within the course of only two measures, the tonal center has risen chromatically from B



major to C major to D<sup>b</sup> major. Also prominent within bars 30 and 31 is the pedal A which moves down an augmented fifth to D<sup>b</sup>.

The cadence into theme c is unusual because the leading tone C<sup>#</sup> is resolved through octave displacement. Theme c is a four-bar phrase which has been extended slightly to dovetail into the next phrase. This extension consists of the second motive being repeated a perfect fifth lower. The dovetailing of the phrases occurs in bar 36 when the final cadence chord of the theme sounds simultaneously with the first note of the repeated theme in the cello.



Fig. 44--Prokofiev, Sonata, Opus 119, third movement, measures 32-36

The cadence ending the first statement of theme c consists of G<sub>6</sub><sup>b</sup>-C<sub>6</sub>-D<sub>6</sub><sup>b</sup>. This cadence is unusual because of the melodic augmented second in the bass line between G<sub>6</sub><sup>b</sup> and C<sub>6</sub> and because a major theme ends with an imperfect cadence. The C<sub>6</sub> and D<sub>6</sub><sup>b</sup> chords mark the first

time since the beginning of theme c that a pedal  $D^b$  has not been sounding.

A touch of humor occurs in bars 36 through 38 when the piano plays two pairs of descending melodic twelfths in succession.

The first variation of theme c begins in bar 40. The cello accompanies the piano with quadruple-stop pizzicato chords. The melody in the piano is constant eighth notes. Those notes which are marked with accents are the theme, and those which are not so marked are merely harmonic filler. Another dovetailing of phrases occurs as the final cadence chord of variation one is the first chord of variation two.

Variation two is virtuosistic for both instruments. The cello plays constant double-stops. The upper note of those double-stops which are accented is the theme. The remaining notes of the upper line and the



Fig. 45--Prokofiev, Sonata, Opus 119, third movement, measures 44-45

and the lower line within the double-stops are simply harmonic filler. The piano part is constant sixteenth notes which are all within the  $D^b$  major scale with the exception of one chromatic accented passing tone. This particular variation is the only section of the entire sonata which makes use of this particular scoring combination.

This variation ends with the same type of cadence as the first statement. The progression  $G_6^b - C_6 - D_6^b$  is basically an imperfect plagal cadence. The two cadence chords are interrupted by a chord which functions as leading tones into all three members of the tonic triad. The normal phrase length of four measures is shortened by two beats, as the final measure of the second variation is only a  $\frac{2}{4}$  bar.

Theme d, which is also in  $D^b$  major, begins in bar 48. The following characteristics give this melody a humorous air: (1) the octave leaps in the piano in bar 48, (2) the simultaneous occurrence of two appoggiaturas and an upper neighboring tone on the third beat of bar 49, and (3) the descending parallel fourths in bar 50.

In bar 50, the harmony changes to a ii triad in  $D^b$ , but the pedal  $D^b$  is still sounding. Polychords are used once again beginning in bar 51. The downbeat is a  $vii_6^o$  triad, and the following three beats are  $G^b$  major and  $E^b$  minor, or IV and ii. The theme ends when a ii chord is outlined in the melody, and the result is that the tonal center is temporarily raised. This same device was used in the first principal theme of the first movement.

Fig. 46--Prokofiev, Sonata, Opus 119, third movement, measures 48-52

Four measures of transition lead from theme d, which ends in  $E^b$  minor, to another variation of theme c in  $D^b$  major. The harmonic progression used in this transition is basically  $D^b : ii-V-I$ . Polychords and meter changes add interest to this transitional section. On the third beat of bar 52 and the second beat of bar 53, the sonorities of  $G^b$  major,  $E^b$  minor, and  $B^b$  minor are sounded simultaneously. A touch of humor is added by accenting these beats.

Fig. 47--Prokofiev, Sonata, Opus 119, third movement, measures 52-53

The accents create the effect of meter changes. The metric structure of bars 52 through 55, which are written in cut time, is  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   
 $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$ . These metric changes are characteristic of Russian folk song.

$D^b$  major is clearly established by repeated  $A^b$  quarter notes leading to  $D^b$  at the beginning of the third variation of theme c. The cello states the theme while the piano accompanies with block chords which leap as far as two octaves. These chords are in the rhythm  $\text{♩} \text{♩}$ , the same rhythm which was used in the accompaniment of theme d.

Theme e is a cantabile melody with the tonal center of  $G^b$ . Because all of the third scale degrees in this melody are  $B^{bb}$ 's, this

theme is in the theoretical key of  $G^b$  minor. The melodic line outlines a  $vii^{\circ}$  triad in bar 61. This  $vii^{\circ}$  triad resolves normally to the tonic note in the following bar. The minor quality of the melody is emphasized when  $B^{bb}$  is given three times the duration of the surrounding notes.



Fig. 48--Prokofiev, Sonata, Opus 119, third movement, measures 60-63

The accompaniment emphasizes  $vii^{d7}$  in  $G^b$  minor for two measures before the tonic triad is actually reached in measure 62. In these same



Fig. 49--Prokofiev, Sonata, Opus 119, third movement, measure

two measures, the right hand of the piano alternates between triad tones of  $\text{vii}^{\text{d}7}$  and the perfect fourth of  $\text{A}^{\text{b}}$  up to  $\text{D}^{\text{b}}$ , which implies V in  $\text{G}^{\text{b}}$  minor.

In bars 62 and 63, the piano introduces a new motive which is used as a transitory motive later in the movement.



Fig. 50--Prokofiev, Sonata, Opus 119, third movement, measures 62-63

Theme e is repeated, but this time the line  $\text{G}^{\text{b}}-\text{A}^{\text{b}}-\text{B}^{\text{bb}}$  is spelled enharmonically as  $\text{F}^{\#}-\text{G}^{\#}-\text{A}$ . At this point, the lowest-sounding note changes from  $\text{D}^{\text{b}}$  to  $\text{B}^{\flat}$ . The piano part is in B minor in the left hand while the tonal center of the right hand part is  $\text{F}^{\#}$ . It is noteworthy that the pedal  $\text{D}^{\text{b}}$  has been sounding from bar 32 through bar 65 with the exception of only three cadence points.

The  $\text{F}^{\#}$ -minor and B-minor tonality is immediately followed by V-i in  $\text{E}^{\text{b}}$  minor. The  $\text{B}^{\flat}$  simply descends to  $\text{B}^{\text{b}}$  to indicate a direct modulation. The V-i cadence is clearly marked by the line  $\text{F}-\text{B}^{\text{b}}-\text{E}^{\text{b}}$  in the cello and by the harmonic cadence in the piano.

In bars 70 and 71, the piano states in  $E^b$  minor the motive which was the countermelody in measures 62 and 63. This motive ends with the ambiguous third of  $G^b$  up to  $B^b$  as the tonality begins to move towards A major for the final section of the first ternary form.

This transition occurs by moving through the tonal center of  $B^b$  and through the key of  $C^\sharp$  minor. Once again, root movement of an augmented second is prominently displayed.

The key signature changes from five flats to three sharps immediately after  $C^\sharp$  minor has been sounded. This change of key is subtle because the texture has been thinned out to a single line. The cello and piano answer each other in dialogue fashion. The only chords implied by this dialogue are  $i$ ,  $iv$ , and  $V^7$  in  $C^\sharp$  minor.

The musical score consists of two staves. The upper staff is for the piano, and the lower staff is for the cello. The key signature is three sharps (F#, C#, G#). The piano part begins with a 'pizz.' marking and a dynamic of 'p'. The cello part begins with a dynamic of 'p'. The score shows a dialogue between the two instruments, with the piano playing a melodic line and the cello providing harmonic support.

Fig. 51--Prokofiev, Sonata, Opus 119, third movement, measures 76-81



The last note sounding in C<sup>#</sup> minor is G<sup>#</sup>, and the first two notes of theme a in A major are F<sup>#</sup> and G<sup>#</sup>. The modulation occurs when the F<sup>#</sup> functions as an appoggiatura into the fifth of an A-major triad.

Fig. 52--Prokofiev, Sonata, Opus 119, third movement, measures 81-82

Theme a is stated in A major to form the third section of the first ternary form. Looking back over the first section of the overall ternary form, it is evident that the Neapolitan key has been given an unusual amount of emphasis. The pedal D<sup>b</sup> is present for over one-third of the first section.

The transition into the Andantino section consists primarily of a repeated C-major scale which has been expanded to include the raised fourth scale degree. These scales are accompanied by polychords. The final cadence in bar 101 is clearly V-I in the cello. The piano plays the sonority D-F-G-C on the first beat of this same measure. This sonority can be analyzed the following ways: (1) a C-major triad and a D-minor triad, (2) an F-major triad and a G-major triad, and (3) a minor-minor seventh chord on D and the ambiguous fifth scale degree indicating either  $I_6^4$  or V. Of these three analyses, the third seems the most logical for the following reasons:

1. Prokofiev has used root movement of a second to move into the codetta of the first movement.

2.  $I_6^4$ -I is the final cadence of the first movement instead of the traditional V-I.

#### Second Principal Section (B)

The transition to F major occurs when a single line in the piano outlines the following triads: C major, D minor, E minor, and D minor. In the next melodic line of  $B^b$ - $B^{\natural}$ -C, the  $B^{\natural}$  functions as a leading tone into the old tonic note of C as well as a leading tone into the fifth of the new tonic triad of F major. At the same time C is reached in the melodic line, an open fifth implying F major is sounded. The piano states an F-major triad for two measures until the cello enters with the first theme of the slower middle section of the large ternary form.

This section is the only one which makes use of a mute on the cello. Together with the change of tempo to *Meno mosso*, the use of the mute leaves no doubt in the listener's mind that a contrasting section is beginning.

The first theme of this section is simply a contrasting period of the usual eight measures. The scale used in this melody is an F-major scale which has been expanded to include  $D^b$ ,  $E^b$ , and  $A^b$ . The  $D^b$  in bar 109 gives the first phrase a feeling of fluctuation between major and minor because of the augmented second  $D^b$  up to  $E^{\sharp}$ , which implies

The image shows a musical score for two staves in bass clef. The top staff is marked 'con sord.' and 'mp'. The bottom staff is marked 'mf' and 'p'. The music features a melodic line in the upper voice and a harmonic accompaniment in the lower voice, including a double pedal of F and C.

Fig. 53--Prokofiev, Sonata, Opus 119, third movement, measures 108-115

an F harmonic minor scale. The double pedal of F and C, which sounds from bar 106 through bar 111, firmly establishes F as the tonal center.

The second phrase clearly begins in F major, but the  $bVI$  chord in bar 113 leads to a new tonal center of  $A^b$ . The  $D^b$ -major triad

functions more strongly as a new tonic than as a bVI in F major.

When  $D^b$  moves to  $A^b$ , the actual progression is a half cadence in  $D^b$ .

But because the V chord is dwelt upon for two measures before the next melodic idea enters, the dominant chord temporarily functions as a new tonic triad.  $D^b$ , the true tonic, does not appear again until measure 119.

The second theme of the *Meno mosso* section is a two-measure motive found in bars 116 and 117. This brief idea is extended by repetition and slight melodic variation to form a flowing melody of nine measures. The leaps within the initial two-bar idea imply either  $A^b$



Fig. 54--Prokofiev, *Sonata*, Opus 119, third movement, measures 116-117

major or C minor,  $B^b$  major or minor, and C major or minor. With this melody being played above a pedal  $A^b$ , polychords are implied.

This same pattern of combining triads with roots a third apart was used extensively in the first movement. The next three motives are in  $D^b$  major. The cadence ending the section is combined  $D^b$  major

and F minor. This cadence leads to a broken  $G^b$ -major triad which in turn leads to the recurrence of the first theme of the *Meno mosso*, which is again in F major.

This harmonic transition can be analyzed as  $D^b$ : I and iii-IV= F: bII-I. A theme has once again been introduced by the bass line descending a minor second. It is noteworthy that the flat submediant key of  $D^b$  in the key of F major is the same key as the Neapolitan key of C major.

When the F-major theme returns, the piano states the theme while the cello plays a countermelody in thirty-second notes. This countermelody prominently displays the raised second and fourth scale degrees by placing them on the beat.

A new rhythmic motive of  $\text{♩} \text{♩} \text{♩}$  is introduced at the beginning of the recurrence of the F-major theme. This is the only time besides the third bar of theme a of the third movement that triplets are used in the movement. The introduction of this motive seems to foreshadow the recurrence of the first principal section.


When the theme ends on  $A^b$ , the  $A^b$  is respelled as  $G^\sharp$ , and a transitional section leads back to theme a. The first two measures of this transitional section have the tonal center of  $G^\sharp$ , which is established by a double pedal. In bar 136, a  $G^\sharp$ -major triad is outlined. This  $G^\sharp$ -major triad resolves downward to G major, and the G-major harmony in turn becomes the V chord of C major. The dominant chord progresses to the expected tonic C-major triad in bar 138, where the

third section of the overall ternary form begins. In this instance, it is the dominant chord instead of the more frequent tonic triad which is approached from above by a half-step as a new theme is beginning.

### Third Principal Section (A)

The first eight bars of theme a are presented identically to the first statement. The first deviation from exact repetition occurs in bars 146-148 when the unaccompanied cello states a quasi-improvisando line which is built on the pure C-minor scale. As the section ends in bar 152, the harmony is simultaneous  $A^b$  major and C minor. The cello rests while the piano plays the progression  $A^b$  and  $c-A^b$  and  $f-F^{-7}-B^b$ . This progression produces the chromatic line  $G-A^b-A^{\sharp}-B^b$ , which creates direct modulation from  $A^b$  major to  $B^b$  major.


The  $B^b$ -major chord becomes the new tonic as theme b begins. The cello plays a virtuosic countermelody in sixteenth notes. This melody serves more as a technical showpiece than as a musical contribution to the overall work.

Theme d is stated in  $B^b$  major. Interest is maintained by an extension of the four-bar melody which includes implied meter changes. Beginning in bar 166, the rhythm  gives the effect of successive measures of  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{5}{4}(\frac{3}{4}+\frac{2}{4})$ ,  $\frac{3}{4}$ , and  $\frac{3}{4}$  before the return of the normal meter of  $\frac{4}{4}$  in bar 170. The first two accented chords are emphasized not only by a rhythmic accent, but by the presence of the polychord  $c+g+E^b$ .

Theme c is also in B<sup>b</sup> major. Following the variation principle which was established in the first section of the overall ternary form, this theme is stated using two new scoring devices. The first statement is the straightforward theme in octaves in the piano while the cello plays the same double-stop variation which it had in bars 44 through 47.

The final cadence chord also serves as the first chord of the second statement of the theme. This time the cello states the melody in its lowest octave while the piano states the same variation of the theme which was found in bars 40-43.

The transition to theme E, which is in E<sup>b</sup> minor is made by simply repeating B<sup>b</sup> major. This repeated chord functions as the new dominant triad of E<sup>b</sup> minor. A four-measure transitional section, beginning in bar 190, has the tonal center of G. This same tonal center, the dominant of the overall key of C, predominates in this section until the end of the first section of the coda in bar 200.

The first section of the coda, beginning in measure 194, is built upon two simple ideas: (1) the rhythmic motive  which is reminiscent of the first theme of the second movement, and (2) scales using rhythmic acceleration.

The harmony of bar 194 is d<sup>o7</sup>-G-b<sup>o7</sup>-G. The gapped scale above this harmonic background contains nothing more complex than harmonic tones and passing tones. The quintuplets accelerate to sextuplets in



Fig. 55--Prokofiev, Sonata, Opus 119, third movement, measure 194

the cello and thirty-second notes in the piano part. The pattern of G alternating with another chord continues until a new section begins on the third beat of bar 199.

At this point, the first principal theme of the first movement is stated in the piano in augmentation. Two other ideas are combined with the obvious statement of the theme: (1) a quasi-improvisando elaboration upon a C-major chord using both diatonic and chromatic passing tones, and (2) a continuation of rapid scales which alternate between the cello and piano.



Fig. 56--Prokofiev, Sonata, Opus 119, third movement, measures 199-202

C major is discontinued in bar 208 when a  $B_6$  triad is introduced.  
 4  
 The tonal center of B major is maintained until bar 212, where combined D-major and A-minor triads and the appearance of free melodic material mark the beginning of the final section of the coda.

Bars 212 and 213 consist of a progression which temporarily destroys the tonal center: D and a, f<sup>#</sup> and b<sup>b</sup>, b, E<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup> and e,

$D^b$ ,  $D^b$  and  $E^b$ ,  $F^+$  and  $G$ , and  $F^+$  and  $C^+$ . The polychord  $F^+$  and  $C^+$  resolves to combined  $C$ ,  $F$ , and  $d$ . This progression marks the first time since bar 207 that  $C$  major is discernible. The bass line helps to solidify the tonality when it moves from  $G$  to  $C$ .

In bars 214 and 215, the melodic line clearly implies  $ii^7$  in  $C$ . The harmonic scheme of the ending of the third movement is similar to the ending of the first movement in that a  $II$  triad is emphasized before tonic  $C$  major is reached. But this time the progression  $d-C$  is interrupted for three measures by another series of unrelated chords. The bass line for the first two of these measures is chromatic. The final bar before  $C$  major is reached anticipates the new tonic in that the second and third scale degrees of the tonic are present in the bass line. The final three bars of the movement are nothing but  $C$  major, the key which Prokofiev once called the ideal key.

## CHAPTER V

### SUMMARY AND CONCLUSIONS

From the preceding discussion of Prokofiev's Sonata, Opus 119, for violoncello and piano, the following conclusions can be made concerning the basic elements of this work:

#### Form

The overall form of the sonata is the classical three-movement form. The first movement is in the traditional sonata-allegro form while the second movement has points in common with both the second and third movements of a four-movement sonata. The key of the second movement is F major, which corresponds to the slow movement of a four-movement form, but the mood of the movement is that of a lighthearted scherzo. The second movement is a simple ternary form, or a scherzo with trio. The third movement, in the expected key of C major, is also a ternary form, but further analysis reveals characteristics of arch, variation, and cyclic forms. As the arch form is akin to the rondo, the classical tradition of concluding a four-movement sonata with a rondo is somewhat followed. A closer look at the individual movements shows the following characteristics:

### First Movement

This movement follows strict classical form in that the key relationships are traditional. In the exposition, the first and second themes are in the tonic and dominant keys, respectively. In the recapitulation, both themes are in the expected tonic.

The following characteristics of this movement add to the overall length of the basic form:

1. Five different transitory themes are introduced. The only one of these themes which is repeated after its initial statement is the theme found in the exposition in bars 13-15 and in the recapitulation in bars 149-159.

2. A significant theme is presented in bars 71-78 at the beginning of the development section. This theme is totally independent of the principal themes, but the frequency of its recurrence in the movement makes it almost as important as the principal themes. This theme is also used as an introduction to the coda.

3. The second principal theme is a theme in two sections. The second section grows immediately out of the first section. This theme is analyzed as being in two sections (a) because the two ideas are treated entirely separately in the development, and (b) because the tonal centers of the two ideas are different. The first section is in the traditional dominant key of G major, and the second section is in C<sup>#</sup> minor.

The development section is not worked out in the traditional Durchführung manner. Instead, themes are simply restated in much the same manner as Beethoven used in the first movement of his sixth Symphony.

The length of the coda also shows influence of Beethoven. The coda accounts for 24 percent of the movement while the coda of the first movement of Beethoven's Third Symphony accounts for 20.5 percent of the movement.

### Second Movement

The second movement is a scherzo with trio. The scherzo is in F major and the contrasting trio is in the subdominant key of B<sup>b</sup> major. The only deviation from strict classical form is the manner in which the themes are repeated.

Classical minuet form : || :A: || :BA: || :C: || :DC: || ABA || (Codetta)

Second movement of

Prokofiev's Sonata : ||:AB:|| A ||:CD:|| C ||ABA|| Codetta

### Third Movement

The third movement is also a ternary form. Within each principal section, however, other forms are present. The first principal section can be represented by abcdcea, an arch form akin to the rondo. Variation characteristics are also prominent within the first principal section, as shown by the symbolization abcc<sup>1</sup>c<sup>2</sup>dc<sup>3</sup>ea. The second

principal section is a simple ternary form, and the recurring first principal section is the abbreviated form abdce. The coda is cyclic because the rhythmic motive reminiscent of the first principal theme of the second movement appears beginning in bar 194. The first principal theme of the first movement is also found in the coda beginning in bar 200.

### Sound

The following characteristics give this work its particular sound:

#### Combination of Instruments

The instrumentation of violoncello and piano is a classical combination. Prokofiev has taken this standard instrumentation and used it in a neoclassical manner. This combination of a vocally-oriented instrument and one that is basically percussive has given Prokofiev the tools necessary to obtain many special effects. In writing for these instruments, the composer has taken special care to insure that the relatively weak middle register of the cello is not overpowered by the piano. This ideal scoring is achieved when the piano part has a wide gap between the treble and bass clefs. It is particularly noteworthy that the cello and piano are each given equal melodic responsibility, making the sonata a true duo.

### Special Effects

Special effects of the cello which are employed are pizzicato, natural and artificial harmonics, and the mute. Pizzicato chords are used primarily as an accompanying device. Such usages are suggestive of the folk characteristic of a guitar accompanying a singer. Pizzicato is used thematically in the first theme of the second movement. In this instance, the pizzicato enhances the light air of the movement. Natural harmonics are used in a tremolo in the codetta of the first movement. Because harmonics sound more softly than stopped notes, this effect helps bring the movement to a soft close. Artificial harmonics are used in the second movement in the final statement of theme A. The artificial harmonics accentuate the humor of this roguish theme. The mute is used in the second principal section of the third movement to emphasize the contrast between this lyrical section and the more jocular melodies which surround it.

Prokofiev uses certain devices to add humor to his music. Those devices found in this work are descending parallel fourths, descending sixths, wide leaps, artificial harmonics, unresolved leading tones, and unexpected dissonance.

### Range and Tessitura

The range of the cello encompassed in this work is from great C up to e<sup>2</sup>. This range of three octaves and a third is relatively

conservative when it is compared to a range of four octaves and a sixth used by both Boccherini and Tchaikovsky, and a range of five octaves and a fourth used by Saint-Säens. The range of the piano encompassed is from contra C up to  $e^4$ . This utilization of the extreme registers shows the influence of the piano sonatas of Beethoven.

The tessitura of the cello which is predominant in this sonata is one which encompasses the range of D up to  $g^1$ . Consequently, the vast majority of this work does not necessitate the use of thumb position. In the piano, the only theme which is not stated in the three octaves directly above middle C is the first principal theme in the recapitulation of the first movement. At this point, a dark color is achieved when both instruments are in their lower registers.

### Rhythm

For the most part, Prokofiev uses regular rhythmic patterns.

The following devices are used to maintain rhythmic interest:

1. In  $\frac{3}{4}$  meter, syncopation occasionally creates the effect of a  $\frac{6}{8}$  bar within a  $\frac{3}{4}$  bar.

2. Rhythmic acceleration is used in the second movement to make a smooth transition from the trio to the recurring section A. This device is used again in the coda of the third movement when rapid scale passages help build to the climax.



3. Occasional meter changes are reminiscent of Russian folk song. In the third movement, meter changes are implied by written accents.

### Melody

The lyrical, flowing melodies are one of the strongest points of this work. These melodies are vocal because of this quality, but most of them are also typically instrumental because of their wide ranges and wide leaps. Five of the principal themes of the sonata have a range of an octave or less. This narrow range is reminiscent of folk songs. Eight principal themes have a range of two to three octaves, and two of them have a range over three octaves. This type of melody having a wide range is typical of Prokofiev's mature period. But in spite of the wide range of these melodies, angularity is minimized because of the cantabile nature of the melodies. This cantabile quality is enhanced because of the highly organized methods of extension which Prokofiev uses. These methods of extension are (1) the overlapping motive or phrase in which the last note of one unit is the first note of the following unit, (2) repeating a motive an octave higher or lower, and (3) sequence.

A strong characteristic of Prokofiev's themes is the use of the raised second and fourth scale degrees. Six of the fifteen principal themes prominently show this expansion of the diatonic scale, and

only two of the themes are purely diatonic. The Aeolian, Dorian, and Lydian modes are occasionally used in transitory themes and in rapid scale passages.

Melodic presentation is varied from the more common homophonic texture when a canon occurs during the second statement of theme B(a) in both the exposition and recapitulation of the first movement. A dialogue treatment of melody is used in the transitory themes between the first and second thematic groups of the first movement. This dialogue is further varied by the use of inversion. Augmentation is used in the third movement in the second section of the coda when the first theme of the first movement recurs.

### Harmony

The harmony of the sonata is basically diatonic, as Table IV indicates. Tertian harmony is predominant, but secundal and quartal harmonies are occasionally used. Polychords, bitonality, and polytonality are used in a relatively consonant manner. All of these traits seem commonplace to the student of twentieth-century music, but the following more specific uses of harmony give this work a stamp distinctive of Prokofiev:

### Expanded Tonality

By raising the second and fourth scale degrees, leading tones into the third and fifth of the tonic triad are created. These leading tones,

together with their resolutions, form new temporary tonal centers. When the third and fifth of the tonic triad are emphasized for a longer duration of time than the tonic note, the other members of the tonic triad seem to be true tonal centers. The fact that the raised second and fourth scale degrees are an augmented second and augmented fourth away from tonic further disguises tonic.

#### Methods of Modulation

The following types of modulations are found in Prokofiev's Sonata for Violoncello and Piano:

1. A new key is established by simply remaining on a tonality long enough that the identity of the original tonic is lost.
2. Direct modulation is achieved by simply changing tonalities without the aid of a pivot chord.
3. Direct modulation is also achieved when a single pitch which is common to two keys is used as a pivot pitch.
4. Rapid modulations are achieved by a series of harmonically unrelated triads, the last of which is held long enough to establish a new tonal center.
5. Enharmonic spellings enable a single pitch to function entirely differently in two different keys, e.g., the pitch C can function as the third of an A-minor triad, and its enharmonic spelling of B<sup>#</sup> can function as the third of a G<sup>#</sup>-major triad.

6. Bitonality is a means of modulation. A newly introduced triad is sounded simultaneously with the tonic of the previously established key. When the tonic triad of the first key is no longer sounding, the newly introduced chord becomes the new tonic triad.

7. Direct modulation is marked when a single line contains a chromatically altered half step. This half step consists of two notes of different pitch but having the same letter name.

#### Polychords, Bitonality, and Polytonality

As Table V indicates, polychords are found in approximately three-fifths of the measures of this work. Bitonality is encountered in one transitory theme and two principal themes, and polytonality is only found during one transitory theme. From this fact, it can be seen that Prokofiev prefers to begin themes in a single firmly established tonality before the harmony becomes more complex.

#### Key Relationships and Schemes

In regard to basic key relationships, the only deviation from classical form occurs in the first movement between the two sections of Theme B. Theme B(a) is in G major, and Theme B(b) is in C<sup>#</sup> minor. The relationship between these two tonal centers is a tritone, an interval which tends to destroy all sense of the previous key.

A count of the relationships between all tonal centers reveals the following interval relationships: nine minor seconds, eleven major

seconds, eleven minor thirds, eleven major thirds, eleven perfect fourths, and eleven tritones. This almost equal distribution of key relationships adds to the harmonic interest. Perhaps the two relationships which seem the most unexpected to the listener are the minor second and the tritone. When these relationships are not emphasized any more than the other relationships, their use becomes even more effective.

#### Non-traditional Resolution

The augmented triad is the only type of triad which does not resolve normally. The only time that Prokofiev resolves an augmented triad traditionally is in the final cadence of the second movement when  $V^+$  moves to I. In every other usage of an augmented triad, the root of the augmented triad moves up either a major or minor third instead of the expected perfect fourth.

#### Harmonic Preparation of Themes

It is noteworthy that upon five occasions during the first movement a theme is introduced when the bass line descends a half step. In two of these cases, the half step occurs because of an abrupt modulation, and twice the half step is created by the normal resolution of an augmented sixth. The remaining time, the bass line of a Phrygian cadence creates the half step.

### Non-harmonic Tones

Two outstanding usages of non-harmonic tones are found in this work. The first is the extensive use of pedal points. The longest pedal point occurs in the third movement from bar 32 through bar 65. This thirty-four bar pedal point is present for over one-third of the first section of the overall ternary form.

The second distinctive usage of non-harmonic tones occurs when the note of resolution is found in a different octave than the note of approach and the non-harmonic tone itself. This irregularity of resolution is especially present when the non-harmonic tone is a leading tone into either the third or fifth of the tonic triad.

In summation, the following quotation describing the style of Prokofiev's works in general might well have been directed at Prokofiev's Sonata for violoncello and piano:

The overwhelming majority of Prokofiev's works are based on clear, sound harmonic principles. He spurned the anarchic, alogical harmony of the atonalists and the hazy, overrefined play of colors cultivated by the impressionists and their imitators. On the contrary, he vividly demonstrated the principles of tonality in his own full and perfect cadences. Even when he used the most dissonant harmonies for purposes of description, they were almost always conceived as purely functional and inevitably gave way to clear and accepted harmonies. The same is true in regard to form. No matter how unusual his musical idiom was, he remained loyal to such time-honored forms as the sonata allegro, the rondo sonata, the variation, and several kinds of three-part forms.<sup>1</sup>

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<sup>1</sup>Israel V. Nestyev, Prokofiev (Stanford, 1960), p. 467.

APPENDIX

TABLE IV

SURVEY OF POLYCHORDS

	# of Measures Containing 2 Chords Simultaneously	% of Measures Containing 2 Chords Simultaneously	# of Measures Containing 3 Chords Sounding Simultaneously	% of Measures Containing 3 Chords Sounding Simultaneously	# of Measures Containing Polychords	% of Measures Containing Polychords
First Movement	21	10.14	12	3.95	33	14.09
Second Movement	16	14.20	4	3.58	20	17.78
Third Movement	48	21.16	14	6.40	62	28.00
Movements I-III	85	45.94	30	13.93	115	59.87

TABLE V  
DIATONICISM VERSUS CHROMATICISM

Movement	Number of Measures	Number of Diatonic Measures	Number of Chromatic Measures	Percent of Measures Diatonic	Percent of Measures Chromatic
I	243	212	31	87	13
II	113	83	30	74	26
III	221	192	29	87	13
I-III	577	487	90	85	15



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