

CHOPINIAN PARTICULARITIES OF THE SONATA FOR CELLO AND PIANO, OP. 65

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SUMMARY. In this article, emphasis is placed on the formal analysis of the *Sonata for Cello and Piano, Op. 65*, as well as on the exposition of some of Chopin's stylistic principles. A comparison between the *Sonata for Cello and Piano, Op. 65* and the sonatas for piano solo composed previously by Chopin, reveals similarities in structure. All four compositions present the same quadruple arrangement, where the Allegro is followed either by a Minuet (*Sonata Op. 1*) or a Scherzo (*Sonata Op. 2 and 3*). The third section is a slow movement (Larghetto in Sonata No. 1, Marche funèbre in *Sonata Op. 2*, Largo in *Sonata Op. 3*), and the last movement consistently has a rapid tempo, Presto (in *Sonata Op. 65* – Allegro). Chopin configured for himself a pattern of the genre for his sonatas, where he makes use of the particularities partially exhibited in the miniature genres. The genre allowed him to organize his musical thinking around some rigorous concepts, imposed by practice and tradition, which provided him with a starting point in the manifestation of his desire for innovation and the development of romantic creative fantasy. *Sonata for Cello and Piano Op.65* was a test for his compositional skills in chamber music for two instruments. The choice of cello as a partner for piano could be explained by its special timbral expressivity, suitable for the themes characterized by warm melodicy and vibrant tune.

Keywords: romantic sonata, Chopin's particularities, formal analysis, German influences.

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1. Introductory Aspects

Although not seen as a major success from a compositional perspective, *The Sonata for Cello and Piano Op. 65* is noticeable due to the melodic expressivity and cantability of themes, being chosen by musicians around the world and included in the specialty repertoire of the Conservatories. One of the basic thematic elements of *Opuses 35* and *58* is the semitone appoggiatura (or the semitone movement structure).² and as Samson³ notes for the *Op. 65 Sonata*, the motive of the ascending and descending semitone becomes especially prominent.

In the main theme of *The Cello Sonata*, it is hard to fathom a wider accent given by one short motif by ostentatious repetition. Even the tonal scheme of the main section reflects this motif: G – A flat – C – D flat – C. This motif is more clearly accentuated at the end of the phrases, including the piano exposition. Throughout, the motif undergoes inversions, fragments, and rhythmic diminishing. The result is remarkable and justifies Chopin's effort, even if the compositional style appears awkward at times.

In the motif's development, both instruments acquire equal roles, as Chopin granted attention and sensibility to that particular context. There is a wide variety of thematic exposition and timbral combination. For instance, in part I, moments of piano solo can be identified in the presentation of the two themes of the first group, moments of piano accompanied by cello (with the piano as protagonist), moments of tutti, cello and piano at counter-subject or counterpoint, including some quasi-canonic fragments. The second group doesn't lack structural minuteness. The debut is similar to a *Gesangperiod*, where both instruments contribute to the thematic exposition, followed by a variational writing with counterpoint emulation.

In what the inspiration source is concerned, a possible resemblance with an early Romantic creation can be observed; an element which sets this composition apart from other Sonatas of Chopin. The semitone motif is identical to another important motif from *Winterreise*, from Schubert.⁴ It appears in the incipit song *Gute Nacht* and reappears throughout the whole cycle. The example below describes some of the selected fragments:

² Frățilă, Lioara. *Development of the Sonata genre in Frederic Chopin's creation (Dezvoltarea genului de sonata în creația lui Frederic Chopin)*, Bulletin of the Transylvania University of Brașov Series VIII: Performing Arts • Vol. 13 (62) No. 1 – 2020.

³ Samson, Jim. *The Music of Chopin*, Routledge & Kegan Paul, 1985, London, pp. 137-138.

⁴ Frățilă, Lioara. *Development of the Sonata genre in Frederic Chopin's creation (Dezvoltarea genului de sonata în creația lui Frederic Chopin)*, Bulletin of the Transylvania University of Brașov Series VIII: Performing Arts • Vol. 13 (62) No. 1 – 2020.

E.g. 1

Franz Schubert, *Winterreise*, D. 911, op. 89, No. 1, *Mässig, in gehender Bewegung, Gute Nacht*

To these examples may be easily added *Rast*, *Frühlingstraum*, *Eisamkeit*, *Die Krähe* and *Das Wirtshaus*, in which all the vocal parts start with his motif.

Another frequently used motif in *Winterreise* is the ascension from the fifth to the tonic. Sometimes, the two motifs described above are rendered together, as in *Mut* (see e.g. 2), and this is precisely what happens in the first bars of Op. 65.

E.g. 2

Franz Schubert, *Winterreise*, D. 911, op. 89, No. 2, *Ziemlich geschwind, kräftig, Mut*⁵

There is a similarity between *Gute Nacht* and the beginning of the *Sonata – Allegro moderato*. This can hardly be a coincidence, if we consider the subject of *Winterreise* (the disappointed girl despairingly leaves her lover) and the circumstances of Chopin's life from that period. A few years prior, Schumann called into use Beethoven's *An die ferne Geliebte* in *Fantasy*,

⁵ Samson, Jim. *The Music of Chopin*, Routledge & Kegan Paul, London, 1985, p. 49

Op. 17, to express his wish to be reunited with Clara. Chopin's attention went to *Winterreise* during his painful split with George Sand, the French feminist writer.

The basic motifs appear in all the other parts of the *Sonata Op. 65*: dance as a *Scherzo*, the remarkable counterpointed *Largo* and the *Allegro* finale. The motivic development is accompanied by a varied tonal plan: as, for instance, in the exposition of part I, the secondary section has the subdominant's tonality, C minor, rather than the natural minor dominant. In the reprise, on the other hand, the secondary theme appears in the minor dominant, D minor, instead of the expected basic tonality. Through *The Sonata Op. 65*, Chopin demonstrates his ability to develop new skills in the last years of this short life. He also shows the skills already acquired in his two maturity works: the piano sonatas.

E. g. 3

bars 2-4 (piano)

sostenuto

bars 11-12 (cello)

bars 24-25 (cello)

bars 44-45 (cello)

p

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, fragments*⁶

Formally, the first part goes a step forward in the direction of a more integrated structure, organically growing from a small repertoire of motifs that reciprocate with each other. Not even in the starting bars of Brahms's *Symphony No. 2* are the motifs so developed as in this *Sonata*. Example 3 above shows a few deviations and transformations of the exposition, where (x) acquires special prominence at the cello's first entrance, preceding the

⁶ Samson, Jim. *The Music of Chopin*, Routledge & Kegan Paul, London, 1985, p. 102

presentation of the main theme as the motif saturation is extended. It can be said that effectivity is the key to this technique.⁷

This form-generating motif (x), as can be observed, stands at the foundation of the whole work. It initiates the scherzo – inspired by folk music – as well as the delicate slow, romantic part and the final tarantella.

Even the trivial connection between the first and second themes of the first group is later brought in the secondary group, both in the theme's opening, and reappearing in the development section. Similarly, the vaulted trajectory motif from bars 5 to 8 (see e.g. 4), a familiar element of *Opus 58*⁸, recurs during part I. For instance, this is processed at the beginning of the development, and returns in the reprise before the secondary subject, emphasizing the (x) motif in both cases.

The beginning of the Sonata establishes the symmetrical periodicity of the main theme, a group of four bars, comprising two balanced phrases. But, as the cello processes the material, the four-bar phrase (which changes constantly) is diffused and modifies the same basic forms. This type of motivic development can also be met in the second section of the first subject, where significant internal repetition in the cello's melody is not implied, resulting in an expressive sequential conduction of the voices.⁹

2. Analysis

The *Sonata Op. 65* is made of four movements, largely following the classical architectural pattern based on alternating movements and forms as seen below:

- I. *Allegro moderato* – *G minor* – form of sonata
- II. *Scherzo* – *D minor* (with *D major Trio - Cantabile*) – large three stanzas
- III. *Largo* – *B flat major* – small three stanzas
- IV. *Finale. Allegro* – *G minor* (with *G major* closure) – atypical rondo.

⁷ Leiken, Anatoly, *The Sonatas, The Cambridge Companion to Chopin*, Ed. Samson, J., Cambridge University Press, Cambridge, 1992.

⁸ Frățilă, Lioara. *Chopinian Particularities in Piano's Sonata op.58, (Particularități chopiniene în Sonata pentru pian op.58)*, in *Journal Bulletin of the Transylvania University of Brasov*, vol 13 (62) – 2020.

⁹ Gould, Peter. *Concertos and Sonatas*, in *Frédéric Chopin: Profiles of the Man and the Musician* ed. Walker, A., Barrie & Rockcliff, London, 1966.

2.1 Movement I

The first part of the composition, with indication of the Allegro moderato tempo, is structured as a sonata which follows the pattern established by the forerunners of musical Classicism. Józef Chominski observed that Chopin consciously did so with the four movements.¹⁰

Unlike anything else composed by Chopin, this piece has a unique character. To generalize upon the whole creation of Chopin starting from *The Cello Sonata* (as some critics did) would be a mistake, as Arthur Hedley says in his work, *The Master Musicians: Chopin*.¹¹

The theme of the work is clearly outlined through autonomous musical ideas, with a high potential for processing through intervallic variation, multiple harmonization, segmentation, and insistence on musical cells (for example, the segment with a marked beat in the main theme). From a stylistic point of view, part I starts from the idea of a classical form, respecting the framework elements of architectural development. But it has Romantic musical characteristics, such as the introduction of a piano cadenza right at the beginning of the exposition, modal chains (V-IV-V, within the main theme, or V-II, in moments during the work), very fast and unexpected modulatory inflections (right in the middle of the themes), and chromatic modulations.¹²

2.2 The Exposition

The composition debuts with an expository moment of the main theme, where the first 8 bars have more cadential character with the purpose of creating a small piano introduction, preparing the entrance of the cello. From a harmonic point of view, the fragment is structured in a classical succession of main steps, ending with a dominant stop, which is needed to achieve the cadential passage. The only elements that draw the attention are the chord chains V-IV-V, then V7-IV6, which contain plagal cadences.

¹⁰ Chominsky, Józef. *Fryderyk Chopin*, Deutscher Verlag für Musik, 1980, p. 161.

¹¹ Hedley, Arthur. *The Master Musicians: Chopin*, revd. Maurice J.E. Brown, J.M. Dent & Sons Ltd, London, 1974.

¹² Samson, Jim, *The Music of Chopin*, Routledge & Kegan Paul, 1985, London.

E.g. 4

Allegro moderato

Allegro moderato

sostenuto

cres.

g minor I V# / 4/3 I6 IV V# IV V# I III II maj V7 IV IIb V#7

Fr. Chopin, *Cello Sonata, Op. 65 part I, Allegro moderato*, bars 1-4

The cello's entrance, accompanied by a large pianistic respiration (suggested by the crown near the two-beat pause), brings with it a different harmonic succession even if the first three bars respect the chords and steps of the piano entrance.

E.g. 5

f > dolce

A

g V#

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato*, bars 5-8

In bars 12 to 15, there is an unusual cadence on step IV which becomes prominent through repetition and generates a modulatory inflection towards C minor through harmonic succession (I – IV – II ↓b – V6 – I). This has a sudden and dramatic effect on the main theme, quickly sliding into fleeting modulations.

E.g. 6

Theme I - A

GI V6/4/3 II6/5 V# II6/5 V# IV (do) V7 I V17b II|b V6/5 I

The image shows a musical score for Theme I - A. It consists of two staves: a piano part on the left and a cello part on the right. The piano part features a rhythmic pattern of eighth and sixteenth notes. The cello part has a more melodic line with some slurs. Below the staves, there is a line of red text representing harmonic analysis: "GI V6/4/3 II6/5 V# II6/5 V# IV (do) V7 I V17b II|b V6/5 I". The words "cresc." and "f" are also present in the score.

Fr. Chopin, Cello Sonata, Op. 65, part I, Allegro moderato, bars 9-15

Over a total of twelve bars (9 to 20), the main theme (noted A) has a slightly dancing, dramatic effect (due to the punctuated rhythmic cell, alternating with quarters), which is also anxious due to harmonic instability and sudden chromatic sliding.

E.g. 7

Theme I - A

The image shows a musical score for Theme I - A, focusing on the bass line. The score is in 3/4 time and features a series of eighth and sixteenth notes. Two red boxes highlight specific intervals: the first box is around the first two notes (G and A), and the second box is around the next two notes (B and C). The score includes dynamic markings "cresc." and "f".

Fr. Chopin, Cello Sonata, Op. 65, part I, Allegro moderato, bars 9-15

The bridge is an ample section, structured in three evolutionary phases towards the secondary thematic group:

E.g. 8

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 60-68*

The secondary thematic group is brought forth through a tonal instability, noted B. It has a mainly transitive character, as a string of diatonic seventh to dominant chords, which are resolved then perpetuated. The harmonic instability is finally solved by the relation II – V – I inside the tonality B flat major. There, the tonic chord states the entrance of the second secondary theme, B2.

The B2 theme is initially given to the piano and has sequential structure in three segments: B flat major, inflecting towards C minor, then D minor. The last is incomplete, unlike the precedent, allowing the return to B flat major by a diatonic relation (the fourth step of D minor becomes the first in B flat major, immediately followed by the dominant chord).

E.g. 9

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 69-74*

In bar 77, the theme is resumed by the cello with similar sequence structure (varied B2), with arpeggiated piano accompaniment:

E.g. 10

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 77-80*

The secondary thematic group ends with a conclusive musical idea, brought in as an inner enlargement to prepare the cadence in a new tonality. Contrary to the expectation of a classical tonal evolution, the composer leads the harmonies from B flat major to a vague F major, suggested by the presence of the dominant of the seventh, and resolved through lyrical cadence on step VI (bars 86-87). The following new occurrence of the dominant seventh completely deceives the sound expectation of chaining with a diminished seventh as a necessary resolution.

E.g. 11

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 84-88*

The conclusion, formed from a repetitive motif, is varied in the last bars and ends the exposition in a display of chords virtuosity following the D minor cadence:

E.g. 12

D minor

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 109-114*

The development starts unexpectedly in G major, with a return of the main theme, this time without anacrusis:

E.g. 13

Development

Theme A development

G

G major

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 115-119*

The new tonality is but a passing; the discourse moving towards another center, F major. The tonal trail of the development is meandering, with many temporary stops at different centers.

Similarly to the exposition, the end of the secondary theme is given by the same idea with double-function: conclusive and modulatory. The expectation of a cadence in B flat major is annulled by the seventh diminished chord leading the harmony towards G minor, the initial tonality of the *Sonata*.

The last section is a fairly ample Coda, where reminiscences of the main theme can be met (rhythmic pulsation given by the beat of the anacrusis motif). The discourse receives ample unfolding through dense and precipitated chords which prepare the final cadence.

E.g. 14

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato*, bars 221-223

E.g. 15

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato*, bars 229-235

To synthesize all the architectural formal aspects of movement I, the scheme below can be consulted:

EXPOSITION – (1-114)

Introd.	Theme A	bridge	Phase I		Ph. II	Ph. II	Secondary group		Conclusion	
1-8	9-20	21-35	36-51	52-60	61-68	69-83	84-91	92-114		
g	g	g	-	c-Ab-g#	V#-	Bb	V-I	(F)-d	d	-----

DEVELOPMENT – (115-179)

First stage	Second stage	Third stage
115-149	150-171	172-179
G – F – E – Db – D – E – g	– d – g V-I – e – a V-I	a V# -----

REPRISE

Secondary group		Coda	
B1	B2	12	10
180-184	185-198	207-218	219-228
– g V	I	Bb – g	g -----
			7
			229-235

Movement II

After an ample and tense *Allegro moderato*, the composer opted for a contrasting movement according to his own musical thinking, not following a classical pattern. Thus, instead of a slow movement, he introduced a Scherzo: a vibrant and alert virtuosity section. The second part is shorter, with accessible melodicy and no ample processing.

The Scherzo is written in $\frac{3}{4}$ measure, typical to the dancing Minuet genre (which evolved towards scherzo), in d minor tonality, transformed into D major by homonym in the middle *Trio* section. The composer omitted any agogic suggestion for the tempo notations, granting the interpreters the liberty to follow the tempo of the Scherzo and the previous part.

From a formal perspective, the traditional patterns of the minuet and the scherzo genres are respected, in the form of three large stanzas (ABA), where A and B are small three stanzas.

From a stylistic perspective, correspondences with similar sections and movements from the works of Beethoven or Schubert can be discerned; where the Romantic character lies within the slightly dramatic melody, the specific, simple rhythmic formulas, and especially in the discourse virtuosity, with rapid tempo.

The first section starts with a theme of vigorous character, in an alert movement, constructed as a double-square period (A A'), each delimited, in its turn, in four phrases of four bars (a, b, c, d) + (av, bv, cv, dv). We recognize in this structure the pattern of a classical quadrature.

Although they constitute a whole and a unique theme, the four musical ideas have individual features (especially due to the pluri-vocal writing):

a - cello melody with chordal accompaniment.

b - piano answering melody, accompanied by cello.

c - piano unison.

d -sequenced melody for cello, with pianistic chordal accompaniment, preparing for the cadence and resuming of the first idea.

The first period, A, has a simple harmonic construction, based on the succession of the main steps I and V. The theme is exposed by the cello in the first bars, then resumed, as an inciting dialogue in the upper plan by the piano.

E.g. 16

The musical score consists of two systems. The first system shows the cello line (top) and piano accompaniment (bottom). The piano part has dynamic markings *f*, *mf*, *p*, and *f*. The cello part has dynamic markings *f* and *mf*. The score includes fingering (f, a, b, c, d), articulation (accents, slurs), and performance instructions (trills, ornaments). Harmonic analysis is provided below the piano part: d minor, I, V I, II7/3# V# I.

The second system continues the piano accompaniment and cello line. The piano part has dynamic markings *p* and *f*. The cello part has dynamic markings *f*. The score includes fingering (c, d) and articulation (accents, slurs). Harmonic analysis is provided below the piano part: V, V, I.

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio, bars 1-16*

The second period (A') picks up the same theme, this time presented by the piano. The dialogic form of discourse is maintained with small differences of distribution and harmonization of the musical phrases (thus noted av, bv, cv, dv). The variations are inconsequential for the structure, but dynamize the discourse, avoiding the monotony and stagnation of the musical dramaturgy.

After the first thirty-two bars (a classical quadrature), an ampler section follows, developing the sound material from the previous double period. This new delimitation is noted as A1, with the observation that it is not an autonomous section, with a stable tone or form. The only clear moments in the harmonic evolution are the cadences in B major (bars 44-45) and D flat major (bars 64=65). These moments of tonal clarification are fleeting, as the music evolves constantly, resuming and processing the phrases of the first section.

E.g. 17

Musical score for E.g. 17, showing the cello and piano parts. The score includes annotations such as 'B V7 I' and 'tr' (trills) in red. The piano part features a complex texture with multiple voices and dynamic markings like *fz*.

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio*, bars 43-49

E.g. 18

Musical score for E.g. 18, showing the cello and piano parts. The score includes annotations such as 'D b V' and 'I' in red. The piano part features a complex texture with multiple voices and dynamic markings like *f*, *fz*, and *ff*.

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio*, bars 64-70

The return to the initial key, *D minor*, occurs with the reprise of A, in the same position as at the beginning. A slight difference appears after the same number of 32 measures, where there is an extension of the second period, in the form of an inner widening (based on the processing of the last sentence, varied d). The role of this enlargement is to create a transition towards *the Trio*, preparing the homonymous modulation to *D major*.

E.g. 19

Musical score for E.g. 19, showing the piano and cello parts. The score includes annotations such as 'Interior expansion', 'cresc.', and 'dv2' in red. The piano part features a complex texture with multiple voices and dynamic markings like *cresc.* and *f*.

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio*, bars 123-132

The *trio* is structured on the same tripartite principle of the quadrupling of musical phrases. Like A, the first section is conceived as a double period (B Bv), over 32 measures. From a tonal point of view, the first period, B, is in *D major*, with a slight inflection at the end towards *A major*. After which, it reaches *E major* by diatonic modulation (the tonic of *A major* becomes subdominant for *E major*, followed by the dominant and perfect cadence on the tonic of the new key), the tonality of varied B. During this period, the harmony slides towards *F major*, after which, through a series of chromatic relationships, it returns to *D major*.

E.g. 20

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio, bars 133-138*

The middle section of the *Trio* (denoted B1) has a predominantly transitive character, creating a bridge to the resumption of the initial B. From a harmonic point of view, B1 is structured sequentially: the two musical fragments having modulatory inflections towards *C sharp major* and *B major*, respectively.

E.g. 21

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio, bars 155-163*

The return to B is achieved by resuming the musical idea from the beginning of the *Trio* (in *D major*) and the return of A is made by a bridge where features from both A and B are included, balanced, and having the purpose to make a smooth transition to the reprise of the initial section. From

a melodic and structural perspective, there are no significant differences between the A before *the Trio* and the one after. It has a similar 32 bars structure, it follows the pattern of a double square period, in the same D minor key.

The finale is based on the sound material of the last phrase, varied, d, constructed on a simple harmonic structure, represented by a pedal in D key, with chords where different bits are added.

E.g. 22

The musical score for E.g. 22 shows a piano accompaniment with a cello line. The piano part features a pedal point in D. The cello line has several chords circled in red, labeled "Added elements". The score includes dynamics like "dim." and "pp".

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio, bars 235-242*

The last 6 bars contain motivic reminiscences of the theme from A, ending the speech with a Picardian cadence, bringing back to the final chord the sonority of *D major*.

E.g. 23

The musical score for E.g. 23 shows a piano accompaniment with a cello line. The piano part features a pedal point in D. The cello line has several phrases circled in red, labeled "Element from A". The score includes dynamics like "ff".

Final cadence in D major

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio, bars 243-248*

The form of Part II is summarized below:

SCHERZO (A)			TRIO (B)				SCHERZO (A)	
AA'	A1	AA'	B Bv	B1	B	Retr.	AA'	Av final
1-32	33-88	89-132	133-154	155-170	171-186	187-201	202-233	234-248
d	- B - Db - d		DE - D-C# - B-D			-	d -----	—

The third movement of *The Sonata for Cello and Piano* also follows the genre pattern established by Chopin in his previous creations (the piano solo sonatas)¹³ where the second parts with energetic movement, are followed by slow and meditative movements. Here too the third part, bearing the notation *Largo*, is a moment of calm, meditation, and recollection after the previous two movements, which are dynamic and engaging in tempo.

Chopin puts on display his virtuosity in the miniature section of his piano compositions, as the preludes and nocturnes. The oneiric style, the mellifluousness, and fluency of his tunes, the graceful arpeggio accompaniment are common traits of nocturnes, therefore all the third parts of his *Sonatas* are correlated with the interpretative style of the genre.

Even if it is a calm movement, it doesn't completely lack tension. The lent tempo requires often more sustained effort from the interpreter than the virtuosity pieces. The flowing continuous melody, which does not allow for interruptions, the $\frac{3}{4}$ metre, and the harmony, rich in inner chains of successive tension, also generate a state of emotional contraction (where firm support is needed, together with carefully controlled moments of relaxation leading to the next moment).

Formally, the division raises a few problems, preventing the attempt to fracture the sound discourse. Beyond this, motifs and phrases that recur can be discovered repeatedly during the movement, outlining a three stanzas form.

The first stanza, A, is shaped into a symmetric double period (4+4). The theme, presented by the cello in the first two bars, is given to the piano afterward (in the upper plan) with a technique like the reversible counterpoint.

¹³ Frățilă, Lioara, *Sonatas. Chopin. (Sonate, Chopin)*, Muzicală Publishing House, București, 2020.

E.g. 24

Bb major I II

V VI II3# V I IV V VI II3# V (~F)

Fr. Chopin, *Cello Sonata, Op. 65, part III, Largo, bars 1-4*

The middle section, B continues the tonal path initiated in A', resuming the *B flat major*, after which the discourse is "colored" with alterations modulating towards *E flat major*, *G minor* (dominant chord). From a melodic perspective, B does not have its own sound material, but is based on elements taken from A, keeping the meditative character and the fluid dialogue between the instruments without interruptions or ruptures of the melodic flow.

E.g. 25

Bb Eb g V3# II3#

Fr. Chopin, *Cello Sonata, Op. 65, part III, Largo, bars 9-13*

The A returns in a slightly modified position compared to the initial one, but in the same key, *B flat major*. The theme is taken up again on the piano, in the upper plan, this time in a different tonal context. The tonal path undergoes more changes during the reprise, having a more sinuous appearance, sliding towards *A flat major*, *F minor*, *G minor*, and finally returning to *B flat major*, to complete the movement with a coda.

E.g. 26

Bb major

Ab major

Fr. Chopin, *Cello Sonata, Op. 65, part III, Largo*, bars 14-17

The coda (bars 23-27) is built on a simple harmonic structure, with fragmented sound material, taken from the previous sections:

E.g. 27

Bb

Fr. Chopin, *Cello Sonata, Op. 65, part III, Largo*, bars 23-27

The formal scheme of part III is the following:

A	A'	B	Av(A _{v1} +A _{v2})	Coda
4 + 4		5	4 + 5	5
1-8		9-13	14-22	23-27
Bb ~ C		Bb ~ Eb~gV#	Bb ~ Ab ~ F ~ G~ Bb	Bb_____

Movement IV

The last part, titled *Finale*, is a remarkable virtuosity movement for both the cello and piano, unfolding in *Allegro*.

The writing for piano is dense (arpeggios, chords, key passages), abounding in alterations (accidents in the chromatic parts and functional, with modulating purpose), with numerous exceptional rhythm formulas for variation.

Formally, part IV is conceived as an atypical rondo, made of three basic stanzas, repeating in an unusual succession (ABC ABC A + coda). The transitions vary in length, some unfolding in more stages, according to the tonal route. About this aspect, it must be said that Chopin cleared his way for harmonic phantasy, boldly using unexpected chordal and tonal connections, without surpassing the tonal frame. To ease this sinuous route of modulating possibilities, the composer uses strong chromatic passages, enharmonic relations, modulating inflexions (sometimes unresolved in the expected sound center, but only suggested by the chords inducing a de-tensioning expectation).

Part IV starts directly with the exposition of the first theme by the piano, in a fast tempo that underlines its brilliance and vigor. The theme is a reminder of the dynamic folk dances based on varied rhythmic formulas with asymmetric accents, perturbing the equilibrium indicated by the 2/2 tempo (*alla breve*). It is then taken over by the cello, developing with the harmonic support of the piano chords. The bar distribution is asymmetrical, the first exposition consists of five bars, the second (the next seven bars), due to the enlargement of the modulation towards A minor (the transition).

E.g. 28

Allegro

Allegro

f

g minor

V3#

I

Fr. Chopin, *Cello Sonata, Op. 65, part IV, Allegro, bars 1-5*

E.g. 29

f

Interior extension

cresc.

f

g

a VIII V# I

Fr. Chopin, *Cello Sonata, Op. 65, part IV, Allegro, bars 6-12*

The first transition is vast, comprising many evolutionary stages of the tonal parcourse. The first stage is in A minor, with the motif of the first theme. The second reiterates the first theme in an unusual tonal occurrence, located at four descending fifths apart from A minor – A flat minor. The theme is not faithfully reproduced, but rather a variation in the processing of the sound in a transition.

E.g. 30

Ab major

a tempo

a tempo

Fr. Chopin, *Cello Sonata, Op. 65, part IV, Allegro, bars 19-23*

The second theme appears as a new musical stanza, as a double period, B– BV, starting with bar 35 (anacrusis in bar 34). Sung by the cello in C minor, B is more dancing, as made obvious by the dotted rhythmic formula inserted in the recurring motif which generates the musical idea. The piano accompaniment is simple, consisting of counterpoint chords. The theme is taken on by the piano, resulting in a unitary, dynamic dialogue.

E.g. 31

B

dotted rhythm motif

c minor

I IV I V6 I etc.

Fr. Chopin, *Cello Sonata, Op. 65, part IV, Allegro, bars 34-43*

The transition to the C stanza is acquired through two modulatory segments, the first starting in C major with a D major authentic cadence (I – V – I), the second carrying on in D major with the same type of cadence in E major.

E.g. 32

The image shows a musical score for E.g. 32. It consists of two systems of staves. The top system has a cello staff and a piano staff. The bottom system also has a cello staff and a piano staff. The cello staff has two sections labeled 'sequence I' and 'sequence II'. Below the piano staff, there are chord symbols: 'C' under the first system, '~D' and 'D' under the second system, and '~E' under the third system. There are also asterisks and other markings below the piano staff.

Fr. Chopin, *Cello Sonata, Op. 65, part IV, Allegro, bars 53-56*

The C segment takes on the previous ternary pulsation, overlaying a stroked rhythm. Of repeating notes. The theme here is dynamic, with light melody and tonal stability (in C major). It starts on piano and is taken over by cello.

E.g. 33

The image shows a musical score for E.g. 33. It consists of two systems of staves. The top system has a piano staff and a cello staff. The bottom system also has a piano staff and a cello staff. The top system is labeled 'C major' and the bottom system is labeled 'G minor'. Red boxes highlight specific passages in both systems.

Fr. Chopin, *Cello Sonata, Op. 65, part IV, Allegro, bars 57-64*

The reprise of A is spectacular. The sonority having a vigorous character, reinforced by a new element: the polyphonic exposition at an interval of eight. The result is a tensed *stretto* in G minor, at a bar distance between the cello (first entrance) and piano, enfolding on the harmonic support of the low piano register.

The image shows a musical score for the Cello Sonata, Op. 65, part IV, Allegro, bars 73-81 by Frédéric Chopin. The score is in D minor and 3/4 time. It consists of two systems of music. The first system shows the cello line and the piano accompaniment. The piano part has a prominent arpeggiated line in the right hand. The score includes dynamic markings like 'p' and 'f', and performance instructions such as 'Av' and 'Imitation in stretto'. Fingering numbers (g, V3#, I) are indicated below the piano part. The bottom of the score has a series of asterisks and musical symbols.

Fr. Chopin, Cello Sonata, Op. 65, part IV, Allegro, bars 73-81

The return of occurs in D minor (unlike the first occurrence in C minor), in a similar dancing tempo and dialogue between the instruments. The discourse is dynamized by the transfer of the theme from cello to piano, with an added secondary and parallel voice of cello as an accompanying instrument on an arpeggiated line with ternary pulsation, maintaining the rhythm until the return to the C-transition sequences.

The stanza begins in D major this time, modulating toward F major in a variation of the theme where the sounding plans are differently distributed.

The last return of the A stanza is in D minor, a key which is not long held, rapidly modulating towards G minor, the initial tonal center of the section. The discourse becomes more and more tense with amplified harmony, denser chords and crowded piano sections (scalar and arpeggiated).

Bar 165 of the coda has a final modulation to homonym (as shown by the key alteration/signature), where the theme of C recurs. Also, segments, motifs, and elements of rhythm from all the previous themes are processed in the form of a synthesis of the sonorities employed in this part.

Fr. Chopin, Cello Sonata, Op. 65, part IV, Allegro, bars 164-167

The architectural scheme presenting the above analysis is the following:

A	<i>trans.</i>	B Bv	<i>trans.(sequences)</i>	C Cv	<i>retrans.</i>	
1-8	13-34	35-52	53-56	57-68	69-72	
<i>g</i>	- <i>a</i>	<i>a</i> - <i>Ab</i> - <i>c</i>	- <i>c</i>	- <i>C</i> - <i>D</i> - <i>E</i>	<i>C</i> - <i>B</i>	~
Av (stretto)	<i>trans.</i>	B Bv	<i>trans.(sequences)</i>	C Cv	A (developed) Coda	
73-85	86-113	114-131	132-135	136-147	148-164	165-199
<i>g</i>	- <i>d</i>	<i>a</i> - <i>e</i> - <i>Bb</i> - <i>c</i>	<i>d</i>	- <i>D</i> - <i>E</i> - <i>F#</i>	- <i>D</i> - <i>F</i> - <i>C</i> - <i>d</i> - <i>g</i>	- <i>G</i> -----

Conclusions

The musical criticism from the twentieth century to the present day has highlighted, in relation to this *Sonata*, a certain orientation of the composer towards less usual, modal harmonic relationships, as well as the desire (present early in his creations) to overcome the rigidity of classical forms to enlarge the space of tonal development, opening new directions in musical thinking.¹⁴

The opinions about *The Sonata for Cello and Piano, Op. 65* state that it lacks melodiosity because of the attention placed on other language parameters (the harmonic and structural innovation). This opinion is not the view of this paper, as Chopin's creations have a highly personal, intense and masterly chiseled to the most detailed elements of musical language. The

¹⁴ Frățilă, Lioara. *Development of the Sonata genre in Frederic Chopin's creation*, Bulletin of the Transylvania University of Braşov Series VIII: Performing Arts • Vol. 13 (62) No. 1 – 2020.

chamber music, not so prominently represented, stands on the same level of mastery as the other pieces, as an authentic proof of Chopin's componistic art.

Frédéric Chopin's creation fascinates both the wide public and the professional musician. He rejected the old meaning of the genre names, but preserved many of the connotative values of those names. Again, this is with the amendment that his is not a rejection, but an absorption of the fundamental values, followed by their transformation in new genres.

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