

Liszt, Piano Sonata

水島 1853

cf. Tristan 1857-59

Szelenyi, I, "Der unbekannte Liszt", Report on the Second
International Musicological Conference, Budapest, 1961.
Studia Musicologica, Budapest, 1963.

The autograph (facsimile) contains
important revisions of the second theme -

Study of the autograph in:

Sharon Winkhalhof

UMI

Ex.4 Piano Sonata

(a) Theme I

Lento assai

(b) Theme II

Allegro energico

(c) Theme III

Grandioso

(d) Theme II'

Cantando espressivo

Seeds

TABLE I: Formal, thematic and tonal outline of Liszt's Piano Sonata

Bars	Formal unit	Themes	Tempo, time signature	Key
1-208	Exposition			
1-7	introduction	I	Lento assai, C	(B)
8-81	1st subject	I	Allegro energico, C	(B)
81-104	modulation	III		D
105-119	2nd subject	II	Grandioso, 3/2	D
120-52	transition	II'	[Allegro], C	D
153-204	3rd subject	II (I, III, II')		D
205-330	Development section, part 1			
331-459	Slow movement			
331-48	1st subject	IV	Andante sostenuto, 3/4	F#
349-62	2nd subject	II'	Quasi adagio, C (bar 347)	A
363-94	middle section	III, I	3/4	F#-B
394-452	recapitulation	IV, II'	3/4-C	F#
453-9	coda	I		(f#)
460-530	Development section, part 2			
531-672	Recapitulation	II	Allegro energico, C	(B)
673-760	Coda			
673-710		I, II, III	Presto-Prestissimo, C-3/2	B
711-28		IV	Andante sostenuto, 3/4	
729-60		II, I	Allegro moderato-Lento assai, C	

(e) Theme IV

Andante sostenuto

As an essential adjunct to the chart, Ex. 45 illustrates at least the start of the five thematic elements—here labeled v, w, x, y, z—at the first occurrence of each (as keyed by its ms. no.). But

NEW MAN,
Sonata Sonata
Bethoven

Ex. 45. Five thematic elements in Franz Liszt's Sonata in b as each first occurs (at the indicated ms. no.).

it shows none of the transformations of these elements, which abound especially in the recurrences of elements w and x. The accompanying chart uses abbreviations from the list at the start of this volume; also, M., T., S., and K. for main theme, transition, second theme, and closing theme; the arrow, again, for tonal flux; and the symbols v, w, x, y, and z, for the thematic elements and their transformations (with the horizontal spaces indicating thematic extension and the symbols w/x or x/w meaning the interplay of two elements). "Sonatina form" refers to "Sonata form" in which a simple retransition ("T.") replaces the development section. But, as always, one must recall the danger of making Procrustean beds out of such classifications (see 114-19).

Franz Liszt's Sonata in B Minor

Ms. nos.	25	50	75	100	125	150	175	200	225	250	275	300	325	350	375	400	425	450	475	500	525	550	575	600	625	650	675	700	725	750	760													
One-mvt. "sonata form"	Exposition:										Development (sectional):							Recapitulation:				Coda (return of all themes)																						
	M.	T.	S.	K.							Coda	new (z)		fugue (w/x)		M. T.	S. K.																											
Four-mvt. cycle	i (incomplete "sonatina form"):										ii (A-B-A slow mvt.):					iii (scherzando fugue)		iv (finale: incomplete "sonatina form"):																										
	Exposition				Recapitulation						Coda "A" "B"	T."A"	Coda fugue		M. T.	S. K.																Coda (return of all cyclic themes)												
Main tempos and meters	S/F										S					F		(F)					VF F/S F S																					
	♩, ♩		3♩		2		3		4		♩		♩		3♩		2		3♩		3♩		♩		2, 4																			
Main tonal centers	→b		D		D		D (B/b)		→F#		b♭		→b		BB		B																											
Main thematic elements (see Ex. 45)	vw/x		vw		v		y		v		xx		wxw		wx		vwy		x/w		z		xy		z		zv		w/x		w		w/xvww&w		xy		w		vw		yz		xwv	

Succession of 3 species

Handwritten musical score for Liszt's Sonata (1853), featuring a succession of three species. The score is written in treble and bass clefs with a key signature of one sharp (F#).

Annotations and Circled Numbers:

- (5)**: Located at the beginning of the first system.
- (9)**: Located above the first system, marking the start of a section.
- 3-10**: A bracketed annotation above the first system, spanning measures 9 to 10.
- 6-27: [10, 11, 12, 4, 7]**: An annotation above the second system, with "or in mm. 9-11" written below it.
- (16)**: Located above the second system.
- (18)**: Located above the second system, with "Refers to 7-35, mm. 2-3" written below it.
- (23)**: Located above the second system.
- (25)**: Located above the second system, with "Refers to 7-35, mm. 2-3" written below it.
- (25)**: Located below the first system, marking the start of a section.
- (30)**: Located below the first system, marking the start of a section.
- 32**: Located below the first system, marking the start of a section.

Other Annotations:

- 4-3**, **4-10**, **4-28**, **5-31**, **5-31**, **4-3 (m. 9)**: Various interval or chord annotations.
- 6-27: [10, 11, 12, 4, 7]** and **7-31: [1, 3, 4, 7, 9, 10]**: Scale or interval patterns.
- T₁ (8-28)** and **T₀ (8-28)**: Annotations related to the Hungarian scale.
- 7-35 (Phrygian)**: Annotation for the first system.
- 7-22 ('Hung. scale')**: Annotation for the second system, with sub-notations: $\subset 8-8, 8-18, 8-19 \supset 4-18 \& 4-19 \& 2x$ and $4-18 \& 4-19 \subset 5-22$ only.
- 5-31: [6, 7, 9, 0, 3]**: Annotation for the second system.
- 4-21**: Annotation for the second system.
- Subject m.f**: Annotation for the third system.
- VI I**: Roman numeral chord notation at the end of the first system.

Other markings:

- 6**, **6**, **6**, **6**: Small numbers below notes in the second system.
- 4-21**: A red bracketed annotation above the second system.
- Emilia?**: A handwritten note at the end of the second system.
- = bar 9**: A note below the first system.

Second Theme

m. 153

Handwritten musical score for the first system, measures 153-171. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). It includes various annotations such as circled measure numbers (157, 161, 165, 168, 171), a circled '(=3)', and a circled 'dim. 9'. Fingerings are indicated by numbers 1-5. Chord symbols are written below the bass line, including I-, -III, II - bVI, II - bVI, V-, and -V. A bracket labeled '6-750!' spans measures 161-165. A circled '2)' is above measure 168. A circled '3)' is above measure 171. The notation includes slurs, ties, and accidentals.

Handwritten musical score for the second system, measures 172-175. It continues the melodic and harmonic material from the first system. The bass line features a prominent '6' (finger 6) and a '5' (finger 5). The text 'i. minor' is written below the bass line in measure 174. The notation includes slurs and ties.

NOTES

Handwritten musical score for the third system, measures 176-177. It shows a melodic phrase in the treble clef and a chord in the bass clef. The text 'Returns in m. 169' is written next to the bass line. A circled '1) Implies:' is above the treble clef notation. A circled '2) Here the diminution (not shown) brings in the "5-31" motif from m. 10 ff.' is written to the right of the treble clef notation. The notation includes slurs and ties.