

LISZT PIANO SONATA MONOGRAPHS

Franz Liszt's Piano Sonata in B minor: Urtext Edition *ab initio*

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Recitativo
ritenuto ed appassionato

19

306

Measures 306-307. The piece is in B-flat major (three flats). Measure 306 features a treble staff with a melodic line starting on a half note G4, followed by eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of eighth notes. Both staves are marked with a forte *f* dynamic. Measure 307 continues the melodic and rhythmic patterns.

307

Measures 307-310. The melodic line in the treble staff continues with various intervals and rests. The bass staff provides a steady accompaniment. The dynamic is marked *sempre f* (always forte).

311

Measures 311-314. The piece transitions to a more rhythmic and accented style. The treble staff has several measures of rests, while the bass staff plays a continuous eighth-note pattern. The dynamic is marked *f marcato* (forte, marked).

315

Measures 315-318. The music becomes more complex with many beamed sixteenth and thirty-second notes in both staves. The dynamic is marked *energico* (energetic).

319

Measures 319-322. The treble staff features a series of sustained chords, some with a fermata. The bass staff continues with a rhythmic accompaniment. The dynamic is marked *f* (forte).

523 *ff*

524 *ff*

526

527

528 *crescendo.* *rinforzando*

529

530

531 *ff* *tr*

532

533 *sempre f ed agitato* *marcato*

534

Friedheim's autograph suggestions (Example 10) implicitly agree with Alexander Siloti's explicitly printed suggestions published by B. & H. in 1935 (Example 11):

Example 11: Facsimile extracted from Siloti's "Suggestions regarding execution" (m. 2).¹⁵

1. Frequently one hears the following voice-leading in a performance of this Sonata:

Example 52: Liszt, Sonata, mm. 752–753, inserted at the extreme left edge of the last system (at the editorial arrow).



Siloti's 1935 "Suggestions" incorporated in Vianna da Motta's 1924 Sonata edition disagree with Vianna da Motta's interpretation of the last measure. In Siloti's opinion, "The last note of the Sonata must be played *col' 8va bassa*," that is, *with* the low octave in the bass (Example 53):

Example 53: Liszt, Sonata, from Siloti's 1935 "Suggestions" incorporated in Vianna da Motta's 1924 edition.

**2. The last note of the Sonata must be played
"col' 8va bassa":**



Who, then, interpreted Liszt's text and context correctly? The present authors assume that both Vianna da Motta and Siloti read Liszt's autograph correctly, but only Vianna da Motta understood the contextual implications of Liszt's final, squeezed in, textual insertion (Example 52, mm. 752–753). Indeed, if one examines Liszt's autograph notation, then the "8" placed under any note invariably means that a pitch at the lower octave must be added to the already notated pitch, as seen in the consecutive figures 8 notated by Liszt in the left-hand staff of m. 66–67: