

ANNEXES

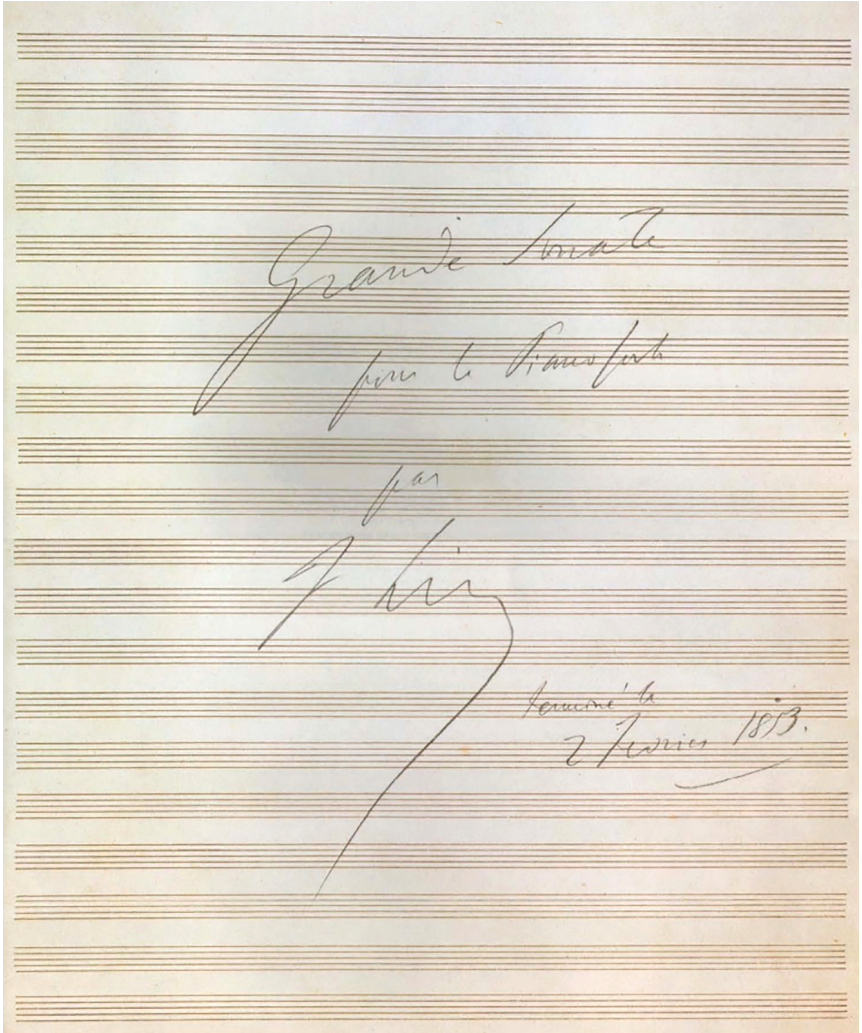
Annexes Chapter II – On the idea of progress

Annex I – Zurbaran, Francisco de, *Bodegón con cacharros*, Museo Nacional del Prado, Madrid



Annexes Chapter IV – The B minor Piano Sonata

Annex I – B minor Piano Sonata, Manuscript, Cover page



Annex II – B minor Piano Sonata, Manuscript, Motivic cells, mm. 1–17



Annex III – B minor Piano Sonata, Manuscript, Original finale



Annex IV – *Großes Konzertsolo*, Finale, mm. 388–418

Allegro con bravura

388

391

395

399

403

407

413

Annex V – Ludwig v. Beethoven, *Piano Sonata* op. 111, Recapitulation, mm. 85–94

Musical score for Annex V, measures 85–94. The score is in G major, 4/4 time, and consists of three systems of piano and bass staves. The first system (measures 85–88) features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and quarter notes. The second system (measures 89–92) continues the rhythmic pattern with some dynamic markings like *sf* and *f*. The third system (measures 93–94) concludes with a *ritardando* marking and a *p* dynamic.

Annex VI – *B minor Piano Sonata*, Recapitulation, mm. 522–534

Musical score for Annex VI, measures 522–534. The score is in B minor, 4/4 time, and consists of four systems of piano and bass staves. The first system (measures 522–525) features a *ff* dynamic and a *cresc.* marking. The second system (measures 526–528) continues with a *cresc.* marking. The third system (measures 529–531) features a *rinforz.* marking and a *ff* dynamic. The fourth system (measures 532–534) concludes with a *sempre f ed agitato* marking and a *marcato* marking.

Annexes Chapter V – Nel mezzo del cammin di nostra vita

Annex I – Klavierstück No. 1, Development-like section, mm. 23–37

23

p

cresc. molto

tre corde

31

ff *ten.* *ten.* *ff* *ten.* *ten.* *ff*

35

dim. *rall.* *Più lento* *espr.* *ten.* *pp* *ten.* *pp*

Annex II – Klavierstück No. 2, Development-like section, mm. 27–40

27
p poco a poco cresc.

33

39
fff

Annex III – Klavierstück No. 3, Formal scheme, mm. 1–24

A B

A' C

Annex IV – Klavierstücke No. 4, Formal structure, mm. 1–16

Antecedent Consequent

Andantino

4. p semplice (espressivo a piacere)

Antecedent Consequent

5

Development

9

13 un poco riten.

Annex V – *Aux cyprès de la Villa d'Este*, Formal scheme (from Ben, Arnold, *The Liszt Companion*, p. 144)

Measures	Section	Theme/ Motive	Key	Comments
1–30	Introduction	x		fragmented, long pauses
30–38	A	A	D \flat major	
39–46		A	C minor	
47–59		A	B \flat major	
53–60		A	B \flat minor	
61–67	Transition	x		
68–75	B	B	F \sharp major	diatonic, harp-like
76–95		C		
96–105		x'	F \sharp minor	
106–115		B	A major	
116–135		C		
136–145		x'	A minor	
146–153		B	C major	
154–161		C		
162–169	A'	A'	D \flat major	theme in bass
170–177		A'	C minor	
178–184		A	B \flat major	Exactly like 47–53
184–191		A	B \flat minor	Exactly like 53–60
192–207	Coda	x''		
208–225		B and x		Combines B and x
226–240		B	E major/C \sharp minor	
241–244		x		unaccompanied

Annexes Chapter VI – Sint ut sunt, aut non sint

Annex I – *Unstern!*, mm. 1–36

98

UNSTERN! – SINISTRE

The musical score is presented in a grand staff format, consisting of a right-hand treble clef and a left-hand bass clef. The tempo is marked 'Lento' with a quarter note equal to 48 beats (♩ = 48). The dynamic marking is 'mf' (mezzo-forte), and the texture is described as 'pesante' (heavy). The score is divided into systems, with measure numbers 9, 18, 25, and 31 indicated at the beginning of their respective systems. The notation includes various musical symbols such as slurs, ties, and accents. Specific performance instructions include 'ten.' (tenuto) and 'marcato' (marked). The piece concludes with an 'Ossia' section, indicated by a dotted line and the word 'Ossia' written below the staff.

Annex II – *Unstern!*, Chorale, mm. 79–146

79 *Sostenuto*
mp

85 *quasi organo*

8

95

8

104 *p*

8

111

8

118

8

128

8

137

8

TRÜBE WOLKEN – NUAGES GRIS

Andante

p

tremolando

6

11

17

DIE TRAUER-GONDEL *Nr. 1*
LA LUGUBRE GONDOLA *No. 1*

The musical score is written for piano in a minor key (three flats) and 3/4 time. It begins with the tempo marking 'Andante' and the dynamic 'mf'. The first system (measures 1-5) features a steady eighth-note accompaniment in the bass and a melodic line in the treble. The second system (measures 6-11) is marked 'marcato' and includes the instruction 'sempre legato'. The third system (measures 12-17) continues the accompaniment with some melodic variation. The fourth system (measures 18-23) is marked 'sempre legato' and shows a more active melodic line. The fifth system (measures 24-29) includes a trill in the treble and a fermata. The sixth system (measures 30-36) concludes the piece with a final melodic phrase and a cadence. Performance markings include 'una corda' (piano) and various articulation symbols like slurs and accents.

4. MEPHISTO-WALZER
Bagatelle ohne Tonart — Bagatelle, sans tonalité

Allegretto mosso $\text{♩} = 160$



7

poco a poco dim. p scherzando

14

18

23

sempre p leggiero e scherzando

