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THE SHADOW OF DEATH IN THE ORIGINAL WORKS OF FRANZ LISZT

by

Galia A. Hanoch

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York.

1996

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the Degree of Doctor of Philosophy.

Jan. 11, 1996
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Abstract

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Galia A. Hanoch

Advisor: Professor L. Michael Grifflel

Death as a topos engrossed Franz Liszt throughout his life. This study shows that over one quarter of Liszt's original compositions are related to death--works composed in various genres and for diverse musical media, many of which were reworked and transcribed over long stretches of time.

By exploring how the topic of death became increasingly influential on Liszt, as both a source of inspiration and a style determinant, the present study suggests a new key to an understanding of a large portion of Liszt's work and offers a novel explanation for his drastic change of style in the 1870's and 1880's. This thesis presents a catalogue of Liszt's original death-related works and provides in-depth discussion and analysis of selected compositions dating from different stages of his career, in an effort to identify a prevailing style which unifies these compositions as a genre. The analyses trace the stylistic and structural characteristics which express the theme of death, pointing out pre-

existing conventions and identifying Liszt's own prototypical musical devices. It is established that outweighing the differences of styles and periods are many musical elements common to the death-related works, such as the expansion of tonality and freer use of dissonance and vague harmonies; the increased emphasis of speech-like elements--leading to an abandonment of a sense of rhythmic pulse; the employment of vague or evaporative endings; the constant transformation of themes through contrasting sections, signifying Liszt's outlook on death as a transitional process, leading from grief and despair to redemption and transcendence; and the association with musical symbols, as well as specific choices of keys and pitches to symbolize religious yearning, humanitarian love, transcendence, and lament. In the late works, these elements are intensified and brought to their limits.

The study follows Liszt's personal development in examining his objective and subjective death-related experiences, providing a context for the elegiac works within each period of his life. It establishes that, over the years, a gradual process of personalization and abstraction of the topic of death evolved, leading from a rather socio-political approach, through the realms of the symbolic and humanitarian, as well as a personal grief over the death of loved ones, to the contemplation of his own death.

ACKNOWLEDGEMENTS

It is wonderful to reach this final stage of writing, when I can express my gratitude to the many people who have been of great help and inspiration to me in the completion of this dissertation, and during the long years of graduate studies and concert performances that have led to this moment.

I am extremely grateful to my advisor, Professor L. Michael Griffel, who has been most helpful in supporting and guiding me to develop this thesis in a professional and efficient manner. I would like to thank him for his enduring patience, expertise, and direction, as well as sharing his insights and knowledge through his wonderful classes and overall insights into music.

I wish to thank the Chair of my department and reader of my dissertation, Professor Joel Lester, for his guidance, warm personal support, and helpful suggestions during my entire doctoral studies. I appreciate his help and see him as a true embodiment of the way a department chair should be. I wish to thank him for so much that I have learned about music and performance through his lectures, courses, mentorship, and playing, and I admire his ability to integrate all of these.

My gratitude also goes to Professors Peter Basquin, John Graziano, Morey Ritt, and Rufus Hallmark for serving on my dissertation committee and giving freely of their time and expertise. A special thank-you to Morey Ritt, whose most helpful advice and coaching on music performance I cherish.

This dissertation was greatly inspired by Professor Benjamin Oren, my piano teacher at the Rubin Academy of Music in Jerusalem, whose artistry and thoughts on music influenced me tremendously. He helped me grow and develop as a pianist. He shared with me his encyclopedic knowledge of music in general and the life and works of Franz Liszt specifically. His curiosity and interest brought a special stimulus to this project.

I wish to thank my parents for always being there for me, giving me the educational and spiritual foundation that have fortified and enabled me to pursue and attain my goals. Without their love and support, none of this would have been possible. A special thanks to my mother for providing her strength and encouragement throughout the more difficult times, encouraging me to continue and to reach this goal. To all my friends and family who have lent support and been there for me - my in-laws, Yale and Anita, my dear friends Ayelet, Haya, Zvi, Dorit, John, Hagai, Amir, Shibolet, and so many others I can hardly mention individually, who provided support and encouragement during these past years, I say, thank you! I am also grateful to my dear mother-in-law, Shoshana, who left this world much too soon. If not for her inspiring and courageous dealing with death, I would not have understood so much about life.

Mostly, I would like to thank my dear husband, David, for his endless love, support, and encouragement. It has made a world of a difference having him as companion and my greatest friend throughout these years. And to the future generation growing rapidly inside me, thanks for reminding me about life, and putting a real deadline to the completion of this project.

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CHAPTER I:

INTRODUCTION AND CATALOGUE OF LISZT'S DEATH-RELATED WORKS

In an 1883 letter to Lina Ramann, Liszt pronounced "I am deeply mourning in my heart, and this mourning must burst forth in music here and there."[1] Liszt had suffered many losses, including both his parents, two of his three children, and many close friends and colleagues, before approaching his own death at the age of seventy-five (an advanced age in his era). In addition, Liszt had lived in a time of myriad wars, epidemics and natural disasters, violently impairing the lives of thousands around him, and these events deeply upset him and had a profound effect on his life. This was reflected in his social involvement exemplified by many charitable concerts he gave for various causes, and the artistic representation of the events through compositions such as "Lyon" and "Funérailles. Oct. 1849." Liszt had also encountered death as a topos in the literature, philosophy and religious thought of his era, and had attempted to integrate his personal and intellectual experience into his musical works.

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[1] Bence Szabolcsi, *The Twilight of Ferenç Liszt*, trans. András Deák (Budapest: Akadámiai Kiadó, 1959), 41, cited from a letter to Lina Ramann, 1883.

Scholars have asserted that Liszt's preoccupation with death is reflected in his work. Examples include Alan Walker's remark that "Liszt's obsession with the dead, the dying, and the damned was real enough and often provoked a musical response." Walker further states that "there is a whole branch of Liszt's music dealing with death, and symbolized by such titles as Totentanz, La lugubre gondola, and Pensée des morts."[2] Ben Arnold claims that "even as a young man in his twenties, Liszt had been preoccupied with death. . . . From 1860 to the end of his life his output of dirges grew dramatically,"[3] and Bence Szabolcsi established that Liszt "was himself much preoccupied with the idea of death, especially since the death of his children, Daniel and Blandine."[4]

An extensive review of Liszt's oeuvre, in preparation for this research, revealed the extent to which thanatological works had preoccupied Liszt throughout his life. Their number is astounding--Liszt wrote more than 100 of his 400 original compositions dealing in one way or another with death. Death as a topos had engrossed him from very early on, and his interest in it had grown over the years: of the hundred death-related works, forty were written in the late period. The association with death included various genres, from heroic elegies commemorating historical events to very personal elegies written in memory of his closest family and friends. They were composed for diverse musical media, and were reworked and transcribed repeatedly throughout the years,

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[2] Alan Walker, *Franz Liszt, Vol. 1: The Virtuoso Years, 1811-1847* (New York: Alfred A. Knopf, 1983), 151.
[3] Ben Arnold, "Recitative in Liszt's Solo Piano Music," *Journal of the American Liszt Society* 24 (July-December 1988), 20-21.
[4] Szabolcsi, *The Twilight of Ferenç Liszt*, 41.

deriving their inspiration from various sources. Liszt's reactions to death, in the many contexts in which he portrayed it, changed with time, and there was no one train of thought that directed him. Yet, there are striking elements that single out these works from others by him during the same period. The death-related works have greater freedom to express dissonance, ambiguity and elusiveness, and certain elements are traced throughout the different periods. These elements may not be exclusive to the death-related works, but they are more abundant and striking in them.

The high proportion of death-related works, with their diversity of styles and media, suggests that this body of work deserves scholarly attention, similar to that given to the "religious works," the "revolutionary works," the "Hungarian works," and the "literary works," which have brought forth much interest and research. [5] Although the events in Liszt's life related to death and mourning (particularly during his late period) are well documented, and their association with certain musical features and compositions has been established,[6] there exists to date no comprehensive study dealing with Liszt's elegiac compositions.

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[5] In such works as Zoltan Gardonyi, *Die ungarischen Stileigentümlichkeiten in den musikalischen Werken Franz Liszts*, Ungarische Bibliothek, 1/16 (Berlin: Walter de Gruyter, 1931); Eero Tarasti, "The Mythical in Liszt and Slavonic Music," *Approaches to Semiotics* 51 (1979), 131-151; Nancy Klenk Hill, "Landscape, Literature, and Liszt," *Journal of the American Liszt Society* 8 (1980), 50-56; Thomas Kabisch, "Aussermusikalische Implikationen des musikalischen Materials: Zum Spätwerk Franz Liszts," *Musica* 39 (1985), 549-556; Paul Merrick, *Revolution and Religion in the Music of Liszt* (Cambridge, MA: Cambridge University Press, 1987).

[6] See: Humphrey Searle, "Liszt's Final Period (1860-1886)," *Proceedings of the Royal Musical Association* 78 (1951-1952), 67-81; Arthur Franklin Stewart, "La Notte and Les Morts: Investigations into Progressive Aspects of Franz Liszt's Style," *Journal of the American Liszt Society* 18 (December 1985), 67-106; Leonard Ott, "Closing Passages and Cadences in the Late Piano Music of Liszt," *Journal of the American Liszt Society* 5 (1979), 64 -74; Ben Arnold, "Recitative in Liszt's Solo Piano Music," 3-22; R. Larry

This thesis deals inclusively with the elegiac compositions, distinguishes and lists them, and analyzes selected compositions in an effort to identify a prevailing style which unifies them as a genre, following their evolution from Liszt's early period throughout his late works.

The first chapter offers a chronological listing of all Liszt's death-related piano works, providing a short comment on each piece explicating its association with death by title or content. This listing furnishes a perspective on the measure of compositions related to this topic in different periods of Liszt's life, their specific association with death, and the diverse musical media and different stylistic and structural arrangements in which they were composed.

Chapters two to four divide Liszt's compositional life into three main periods as follows: Chapter two--"The early death-related works: 1827-1858"--covers Liszt's career as a performing virtuoso and his post as Kapellmeister at Weimar; chapter three--"The Rome period: 1859-1868"--deals with Liszt's transition to Rome, and his religious transformation as he took minor orders and became an abbé; and chapter four--"The late period: 1869-1886"--covers Liszt's final period in which he lived a "tri-city" existence, traveling between Weimar, Rome, and Budapest.

Each of these chapters presents a short biographical sketch examining the objective and subjective death-related experiences of that period. It surveys the death-related pieces composed and reviews their place in Liszt's works of that time. For each

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Todd, "The 'Unwelcome Guest' Regaled: Franz Liszt and the Augmented Triad," *Nineteenth Century Music* 12/2 (Fall 1988), 93-115; Richard N. Burke, "The Marche Funèbre from Beethoven to Mahler" (Ph.D. dissertation, The City University of New York, 1991).

chapter, a few representative works were chosen for analysis, in an effort to represent compositions from the different periods of Liszt's creative life that convey a philosophical idea of Liszt's outlook on death. These analyses review the stylistic and structural musical elements which portray the theme of death in that period, pointing out pre-existing conventions such as the trochaic rhythm of the funeral march and the descending seconds of the lament, and identifying prototypical musical devices used by Liszt specifically.

This thesis, therefore, represents an effort to investigate a neglected area of research. By exploring how death becomes an increasingly influential source of inspiration for Liszt's music, and by determining the association between death and Liszt's musical style, this study suggests a new key to the understanding of a substantial portion of Liszt's work.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS

The following catalogue is an attempt to list all the death-related original works of Franz Liszt, and the arrangements he made of them.[7] Death-related works were chosen using the following criteria:

1. The title of the work involves a reference to death, with such death-related terms as 'funeral,' 'lament,' 'elegy,' and 'grave.'
2. A certain section of the work is associated with death, like a 'lament' or a 'funeral march' section.
3. The work includes a death-related tempo marking such as 'lento funebre' or 'lugubre.'
4. The work has some sort of literary death-related connotation, attempting to present an instrumental realization of a text, such as a song text or an associated poem, which inspires the music.
5. The work includes a dedication or historical evidence alluding to the death of a specific person.
6. The work is categorized by major Liszt scholars as death-related, in which event the source is mentioned.

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[7] Aside from the Requiem, which has historical, personal, death-related significance for Liszt, I chose not to include in this listing any other religious work of Liszt's, as the idea of death in these works is incorporated into concepts of faith, sacrifice, redemption, and the like. Among the works not mentioned are: Stations XI-XIII of Via Crucis, which deal with Jesus' death, and the last sections of the oratorio The Legend of Saint Elisabeth, which portray St. Elizabeth's death and the ceremony of her interment.

The listing, including the exact titles, years of composition, and related works, unless otherwise mentioned, is based on the Searle/Winklhofer Catalogue.[8] It refers only to Liszt's original compositions and arrangements of his own works, not to Liszt's transcriptions and arrangements of death-related works by other composers. A listing and study of the latter, such works as the Marche et cavatine de Lucie de Lammermoor and the Marche funèbre de Dom Sébastien, taken from Donizetti's operas, the Trauermarsch by Schubert, and the Feuille morte - Elégie d'après Sorriano, would further point out Liszt's preoccupation with death. Such a study, however, goes beyond the scope of the present thesis.

The works listed in the first column ('Title of Original') are the original works. Works which they are based on, as well as revisions or arrangements of them, are listed in the fourth column ('Other Versions & Related Works'). When two death-related works are associated, but one is not an arrangement of the other, each work is listed separately under the first column, with a reference to their association made in the fourth

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[8] Humphrey Searle and Sharon Winklhofer, "Catalog of Liszt's Compositions" in Gerald Abraham, Humphrey Searle, and Nicholas Temperley, *The New Grove Early Romantic Masters 1: Chopin, Schumann, Liszt* (New York and London: W. W. Norton, 1985), 322-368. Michael Saffle, in *Franz Liszt: A Guide to Research* (New York & London: Garland Publishing, 1991), 40, calls this catalogue "the most accurate and complete version of Humphrey Searle's *New Grove* Catalogue."

column. A non-death-related work which is associated with a listed work is given in the third column. All works are listed chronologically by year of composition. Within the same year, unless the months are known, the order is alphabetical.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	YEAR(S) OF COMPO-SITION	ORIGINAL INSTRUMEN-TATION	OTHER VERSIONS & RELATED WORKS	RELATION TO DEATH & COMMENTS
Zwei Sätze ungarischen Charakters (Zum Andenken) (S. 241)	?1831-1837[9]	Piano		According to Humphrey Searle, these pieces may have been written in memory of Liszt's father, who died in 1827.[10]
"Il penseroso" from Années de pèlerinage, deuxième année, Italie(S. 161/2)	1838-1839[11]	Piano	La notte (S. 699) for piano, written between 1863 and 1864, is based on this piece.	Inspired by Michelangelo's statue of the same name (the figure of the younger Lorenzo de Medici in the Medici chapel in Florence). At Liszt's request the title page of the first edition of "Il penseroso," showed a drawing of the this statue and Michelangelo's poem La notte.
No. 12 of Magyar rhapsodiak (S. 242/12)	1839-1847	Piano		Marked 'Hèroïde-élégiaque.'

[9] According to Humphrey Searle, *The Music of Liszt* (New York: Dover Publications, 1966), 169, the year of composition of this piece is 1828.

[10] Ibid., 3.

[11] These years are according to Sulyok and Mezö, "Introduction," Series I, Vol. 11: *Various Cyclical works* II (1980), xii. The Searle/Winklhofer Catalogue does not list a specific year for the piece, and the dates listed for the collection as a whole are 1837-1849.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	YEAR(S) OF COMPO-SITION	ORIGINAL INSTRUMEN-TATION	OTHER VERSIONS & RELATED WORKS	RELATION TO DEATH & COMMENTS
No. 14 of Magyar rhapsodiak (S. 242/14)	1839-1847	Piano		This Rhapsody quotes the Hungarian folk song "Magasan repül a darú, szépen szól," written in the form of a majestic funeral lament for a dead hero, with muffled drums in the background. [12]
No. 19 of Magyar dallok - Ungarische National-melodien (S. 242/19)	1839-1847	Piano		Marked 'Lento patetico.'
No. 21 of Magyar dallok - Ungarische National-melodien (S. 242/21)	1839-1847	Piano		Marked 'Tempo di marcia funèbre.'
Totentanz (S. 126)	Planned 1839, 1849	Piano and orchestra	1. Revised in 1853 and 1859. 2. The revision is related to De profundis, instrumental psalm	1. The work is a series of variations on "Dies Irae." 2. Inspired by Orcagna's[13] frescoes "Il trionfo della morte" in the Campo Santo at Pisa.[14]

[12] According to Walker, *Franz Liszt, Vol. 1: The Virtuoso Years, 1811-1847*, 336.

[13] According to Sulyok and Mezö, "Introduction," Series I, Vol. 16: *PianoVersions of his Own Works* II (1982), xv, recent research suggests that the fresco is actually by Grancesco Traini, or by Bonamico Buffalmacco, both dating from the early 14th century.

[14] Searle, *The Music of Liszt*, 86.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
			(S. 691), for piano and orchestra, written between 1834 and 1835. 3. Arranged for piano (S. 525) between 1860 and 1865. 4. Arranged for two pianos (S. 652) between 1859 and 1865.	
Tasso, lamento e trionfo, symphonic poem, after Byron (S. 96)	1841-1845	Orchestra	1. Arranged for piano duet (S. 590) in 1859. 2. Arranged for two pianos (S. 636) between 1853 and 1856.	1. The piece was originally written as an overture to Goethe's play "Tasso." 2. Liszt wrote in the introduction: "It has been our aim to embody in the music the greatest antithesis: the genius who is misjudged by his contemporaries and surrounded with a radiant halo by posterity."[15]
Die Zelle in Nonnenwerth	Before 1842	Voice and piano	1. Arranged for piano as Die Zelle in Nonnenwerth,	

[15] Cited in Searle, *The Music of Liszt*, 70-71. Searle suggests that Tasso's fate had a personal application for Liszt.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
(S. 274/1) (Lichnowsky)			elegy, (S. 534) in 1843. 2. Revised for voice and piano (S. 274/2) in 1860.[16] 3. Arranged for piano and violin/cello (S. 382) by someone other than Liszt.[17] 4. Feuille d'album (S. 167) for piano, written in 1842, is based on the original song. 5. The song En ces lieux, elegy (S. 301b), written before 1855, was based on the original.	
Elégie sur des motifs du Prince Louis Ferdinand de Prusse (S. 168)	1842	Piano	The original was revised in 1851.	Based on a few melodies by Prince Louis Ferdinand of Prussia, nephew of Frederick the Great, who fell at the Battle of Saalfeld in 1806.

[16] According to Sulyok and Mezö, "Introduction," Series I, Vol. 17: *Piano Versions of his Own Works* III (1983), xv, another revision of the piano version was made in 1880.

[17] According to Suyok and Mezö, "Introduction," Series I, Vol. 17, xv, these arrangements were made by Liszt himself.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
Es war ein König in Thule (S. 278/1) (Goethe)	1842	Voice and piano	1. The original was revised in 1856. 2. Arranged for piano (S. 531/4) in 1843.	Tells the death-tale of the king of Thule.
Über allen Gipfeln ist Ruh (S. 75/1) (Goethe)	1842	Male chorus	1. Arranged for piano and low voice (S. 306/1) in 1848. 2. Arranged for male chorus and two horns (S. 75/2) in 1849.	The translation of the poem is as follows: "Over every summit is peace, in every tree-top you feel scarce a breath; The birds in the wood are hushed. Only wait, soon you too will be at peace."[18]
Die tote Nachtigall (S. 291/1) (Kaufmann)	1843	Voice and piano	The original was revised in 1878.	
La tombe et la rose (S. 285) (Hugo)	1844	Voice and piano	Arranged for piano (S. 539) in ?1847.	
Die Vätergruft (S. 281)	1844	Voice and piano	Arranged for orchestra (S. 371) in 1886.	1. Tells the tale of an old man in armor who joins his ancestors' tomb.

[18] Translation cited in Dietrich Fischer-Dieskau, *The Fischer-Dieskau Book of German Lieder* (New York: Knopf, 1977), 392.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	YEAR(S) OF COMPO-SITION	ORIGINAL INSTRUMEN-TATION	OTHER VERSIONS & RELATED WORKS	RELATION TO DEATH & COMMENTS
(Uhland)				2. The orchestral version was the last piece Liszt wrote. August Stradal recalled in his memoirs: "The last piece on which he (Liszt) worked was the orchestration of the accompaniment to his setting of Uhland's ballad Die Vätergruft. Knowing him to be engaged on such a work had a most melancholy effect upon me: the feeling came to me that he himself should now be 'descending to the coffins of his forefathers.'"[19]
Gestorben war ich (S. 308) (Uhland)	1845	Voice and piano	1. Arranged for piano as no. 2 of Liebesträume, 3 Notturnos (S. 541) in 1850. 2. Arranged for piano as no. 1 of Fünf kleine Klavierstücke (S.192/1) between 1865 and 1879.	
"Pensée des Morts," no. 4 of the	1847-1852[20]	Piano	1. Based on the piece Harmonies poétiques et	1. Both the piece and the collection are based on a set of poems by Alphonse Lamartine, written in 1830. In

[19] Cited in Williams, *Portrait of Liszt: By Himself and His Contemporaries*, 659.

[20] These years are based on Searle, *The Music of Liszt*, 165, who states that no. 3 of the collection was sketched in 1845 and the rest of the collection was composed between 1847 and 1852.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS

TITLE OF ORIGINAL	YEAR(S) OF COMPO-SITION	ORIGINAL INSTRUMEN-TATION	OTHER VERSIONS & RELATED WORKS	RELATION TO DEATH & COMMENTS
collection Harmonies poétiques et religieuses (S.173/4)			religieuses (S.154), written in 1833 and revised in 1835. The piece was originally conceived for piano and orchestra.[21] 2. The middle section includes a passage of psalm cxxx, from Liszt's De profundis, instrumental psalm (S. 691), written in 1834 for piano and orchestra.	the preface to both, Liszt quoted part of Lamartine's introduction. 2. The middle section is based on psalm 130 - "De Profundis," of which the text "Out of the depths I cry to Thee, O Lord!" was inscribed over the music.
"Andante lagrimoso," no. 9 of the collection Harmonies poétiques et religieuses (S.173/9)	1847-1852	Piano		1. One of Liszt's death-related works.[22] 2. A verse from Lamartine bearing the title "Une larme ou Consolation" is quoted above the piece, and is as follows: "Fall, silent tears, on a soil without pity, no more between pious hands, nor on the bosom of friendship!

[21] According to Merrick, *Revolution and Religion in the Music of Liszt*, 21.
[22] According to Arnold, "Recitative in Liszt's Solo Piano Music," 21.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
				Fall like an arid rain that splashes on the rock, which no beam from heaven evaporates, which no breeze comes to dry."[23]
"Il Lamento," no. 1 of Trois Études de Concert (S.144)	1848	Piano		
Weimars Toten, dithyramb (S. 303) (Schober)	1848	Voice and piano		
Grosses Konzert-solo (S. 176)	?1849	Piano	1. Arranged for piano and orchestra as Grand Solo de concert (S. 365) in 1850. 2. Arranged as Concerto pathétique (S. 258) for two pianos in 1856 at the latest.	Includes a funeral march section.

[23] The translation is cited in Franz Liszt, *Sonata in B Minor and Other Works for Piano*, José Vianna da Motta, ed. (New York: Dover Publications, 1990), 105.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
Héroïde funèbre, symphonic poem (S. 102)	1849-1850	Orchestra	1. The original was revised in 1854, and again in 1857. 2. It is based on the first movement of the unfinished Revolutionary Symphony (S. 690) written in 1830 and revised in 1848. 3. Arranged for two pianos (S. 642) between 1853 and 1856. 4. Arranged for piano duet (S. 596a) in ?1877.[24]	1. A one-movement funeral march, which was inspired by the failed 1848 revolution. "La Marseillaise" is quoted in it as a memorial to the fallen. 2. Laments the death of Count Lájos Batthyány, the first Hungarian prime minister, in whose memory Liszt wrote "Funérailles."[25]
"Funérailles, Oct. 1849," no. 7 of the	1849-1852	Piano		The date 'October 1849' refers to the tragic events following the failure of the 1848-1849 Hungarian War of Independence. The Austrian imperial and royal

[24] According to Allan B. Ho, "Tentative Revisions to Searle's *New Grove* Catalogue of Liszt's Works for Two Pianos & Piano Four-Hands," *Journal of the American Liszt Society* 14 (December 1983), 27, the piano-duet arrangement was completed in 1877. In a letter to Breitkopf & Härtel (September 26, 1877, in La Mara, ed., *Franz Liszt Briefe* II, 259 [321]), Liszt states that the completion of the duet versions of this piece and Hunnenschlacht "completes all the arrangements for four hands of the 12 Symphonic Poems."

[25] Szabolcsi, *The Twilight of Ferenç Liszt*, 45.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	YEAR(S) OF COMPO-SITION	ORIGINAL INSTRUMEN-TATION	OTHER VERSIONS & RELATED WORKS	RELATION TO DEATH & COMMENTS
collection Harmonies poétiques et religieuses (S. 173/7)				military courts had put to death Lajos Batthyány, the prime minister of the first Hungarian responsible ministry, and sixteen officers from among the leaders of the War of Independence.[26]
Hungarian Rhapsody no. 5, Héroïde-élégiaque (S. 244/5)	1853	Piano	1. Based on no. 12 of Magyar rhapsodiak (S. 242/12) for piano, written between 1839 and 1847. 2. Arranged for orchestra (S. 359/5) between 1857 and 1860. 3. The orchestral version was arranged for piano duet (S. 621/3) in 1874.	Marked 'Lento, con duolo.'
Hungarian Rhapsody no. 14, Lento quasi marcia funebre (S. 244/14)	1853	Piano	1. Based on no. 18 of Magyar dallok - Ungarische National-melodien (S. 242/18) for piano, written between	

[26] From Sulyok and Mezö, "Introduction," Series I, Vol. 9: *Various Cyclical Works* I (1981), xii-xiii.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
			1839 and 1847. 2. Arranged for piano and orchestra as Fantasie über ungarische Volksmelodien (S. 123), written in ?1852. 3. Arranged for orchestra (S. 359/1) between 1857 and 1860. 4. The orchestral version was arranged for piano duet (S. 621/1) in 1874.	
Hungaria, symphonic poem (S. 103)	summer 1854	Orchestra	1. Based on Heroischer Marsch im ungarischen Styl (S. 231), dating from 1840. 2. Arranged for two pianos between 1854 and 1861 (S. 643). 3. Arranged for piano duet in ?1874 (S. 596).	Contains a funeral march, which begins in m. 433.
En ces lieux, elegy (S. 301b)	before 1855	Voice and piano	1. Based on Die Zelle in Nonnenwerth (S. 274/1)	

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
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(E. Monnier)			for voice and piano, written before 1842.[27]	
Concerto pathétique (S. 258)	1856 at the latest	Two pianos	A revision of the Grosses Konzert-solo (S. 176) for piano, dating from ?1849.	Contains a funeral march section.
Hamlet, symphonic poem (S. 104)	1858	Orchestra	1. Arranged for two pianos (S. 644) between 1858 and 1861. 2. Arranged for piano duet (S. 597) in 1874.	Contains a funeral march in mm. 339-371, before the coda. These measures are marked 'moderato funebre' and later, in mm. 362-366, 'lugubre.'[28]
Les Morts (S. 516)	1860	Piano[29]	1. Arranged as no. 1 of Trois odes funèbres (S. 112/1) between 1860	1. Written in memory of Liszt's son, Daniel, who died in 1859.[30] 2. Liszt requested the orchestral version to be played

[27] According to Sulyok and Mezö, "Introduction," Series I, Vol. 17, xv.

[28] For further discussion of the programmatic aspects of this piece, see Edward Murphy, "A Detailed Program for Liszt's 'Hamlet,'" *Journal of the American Liszt Society* 24 (January-June 1991), 47-60.

[29] The Searle/Winklhofer Catalogue lists the piano version under the heading of transcriptions. This contradicts the years listed for the different versions, as the piano version is listed as dating from 1860, and the orchestral version is listed as dating between 1860 and 1866. According to Stewart, "La notte and Les Morts: Investigations into Progressive Aspects of Franz Liszt's Style," 84, and Sulyok and Mezö "Introduction," Series I, Vol. 11, xi, the piano version preceded the orchestral version.

[30] According to Sulyok and Mezö, "Introduction," Series I, Vol. 11, xi, based on La Mara, ed., *Franz Liszt Briefe* V, 38.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
			and 1866. In 1866 this piece was arranged as an oration for full orchestra with male chorus. 2. Arranged for piano duet (S. 601) in 1860. 3. "Trauerode," no. 2 of Zwei Votragsstücke (S. 268/2) for organ, written in 1870, is based on the original.	at his funeral. 3. Based on the poem of the same name by Lamennais, cited in the introduction. 4. The Latin text, set for the choir, consists of excerpts from Psalm 150, and the "Sanctus" and "Benedictus" from the Mass.
Der traurige Mönch (S. 348) (Lenau)	1860	Recitation for voice and piano accompa-niment		A ballad by Nicholas Lenau which tells the tale of an ancient tower haunted by the ghost of a sorrowful old monk. Whoever looks it in the face will himself succumb to the unutterable gloom and will want to die.[31]
Weinen, Klagen, Sorgen, Zagen, Variations on the	1862	Piano	Based on the basso continuo of the first movement of J.S. Bach's	Inspired by the recent death of Liszt's daughter, Blandine.[32]

[31] According to Alan Walker, *Franz Liszt, Vol. 2: The Weimar Years, 1848-1861*, (New York: Alfred A. Knopf, 1983), 507-508.
[32] According to Searle, *The Music of Liszt*, 101n.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
theme of Bach (S. 180)			Cantata No. 12, and the "Crucifixus" from the B-minor Mass.	
La notte (S. 699)	1863-1864[33]	Piano[34]	1. The original is based on "Il penseroso" from Années de pèlerinage, deuxième année (S. 161/2), written between 1838 and 1839 . 2. Arranged for orchestra (S.112/2) as no. 2 of Trois odes funèbres, between	1. Written in memory of Liszt's daughter, Blandine, who died in 1862. 2. Liszt requested the orchestral version to be played at his funeral. 3. Inspired by Michelangelo's statue "Il penseroso" (The Thinker). In the introduction to the piece, Liszt quotes a passage from Michelangelo's poem La notte. (See "Il penseroso.") 4. At the beginning of the middle section, there is a

[33] These years are given by Sulyok and Mezö, "Introduction," Series I, Vol. 11, xiii, and are based on La Mara, ed., *Franz Liszt Briefe* VI, 19. Liszt later corrected the piano version, so that it was in 1866 that the piece assumed its final form. The Searle/Winklhofer Catalogue lists the years of composition between 1864 and 1866.

[34] It is not clear which version was the original. There are three opinions regarding this issue: According to Stewart, "La notte and Les Morts," 68, this piece, like Les Morts, was originally conceived for piano. According to the Searle/Winklhofer Catalogue, this piece was originally conceived for orchestra, as the piano version is listed under the heading of transcriptions, dating from 1863-1864. The years listed for the orchestral version are 1863-1864. The *Franz Liszt - New Edition of the Complete Works* lists this piece under the heading of original 'Various Character Pieces,' and according to the introduction by Sulyok and Mezö, "Introduction," Series I, Vol. 11, xiii, three versions of the work were written within a short period of time, for piano, for orchestra, and for violin and piano. Sulyok and Mezö note that "works which were composed shortly earlier in versions for another instrument or instruments have been treated as original piano pieces."

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	YEAR(S) OF COMPO-SITION	ORIGINAL INSTRUMEN-TATION	OTHER VERSIONS & RELATED WORKS	RELATION TO DEATH & COMMENTS
			1864 and 1866. 3. Arranged for violin and piano (S. 377a) between 1864 and 1866. 4. The piano version was revised in 1866. 5. Arranged for piano duet (S. 602) in 1886.	quote from Vergil's Aeneid (canto X, line 782): "Dying he remembers fair Argos," which refers to the death in Italy of Antores, who was killed in battle far away from his homeland.[35] 5. Marked "Lento funèbre."
"Le triomphe funèbre du Tasse," no. 3 of Trois odes funèbres (S. 112/3)	1866	Orchestra[36]	1. The original was written as the epilogue to the symphonic poem Tasso, Lamento e Trionfo (S. 96), composed 1849. 2. Arranged for piano (S. 517) in 1866.	Prefaced with the description of Tasso's funeral from the Life of Torquato Tasso by the Abbate Pierantonio Serassi.

[35] According to Searle, *The Music of Liszt,* 102, Liszt, living in Rome at the time, felt he too might die far from his native land--Hungary.

[36] According to Stewart, "La notte and Les Morts," 68, this piece, like Les Morts and La notte, was originally conceived for piano. This contradicts the Searle/Winklhofer Catalogue, which lists the piano version under the heading of transcriptions, and contradicts Sulyok and Mezö, "Introduction," Series I, Vol. 16: *PianoVersions of his Own Works* II (1982), x, who state that the piano transcription was made in 1866.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
			3. Arranged for piano duet (S. 603) in 1866, and revised in 1869.	
"Marche funèbre," no. 6 of Années de pèlerinage, troisième année (S. 163)	1867	Piano		In memory of Emperor Maximilian I of Mexico, who was a Catholic monarch sent to Mexico by Napoleon III. He was executed in 1867 by the Mexican 'Liberals,' when Napoleon III was forced to withdraw the French troops.
Requiem (S. 12)	1867-1868	TTBB soli, choir, organ, two trumpets, two trombones, and timpani. (It is possible to perform the work with organ	1. In 1870 "Libera me" (S. 45), for male voices and organ, was added. 2. Requiem for organ (S. 266), written in 1883, was based on the original.	1. Speculation surrounds the identity of the person for whom the work was composed. Princess Carolyne's daughter claimed that she heard Liszt himself say that the work was written for the Emperor Maximilian of Mexico, in whose memory Liszt wrote the "March Funèbre" of Années de pèlerinage, troisième année. According to Lina Ramann, the Requiem was composed for Liszt's own funeral, and for the Princess's. The work was performed under the direction of Sgambati, Liszt's pupil, at the funeral of the Princess on March 12, 1887, in Santa Maria del Popolo at Rome.[38]

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
		accompa-niment alone.)[37]		2. Paul Merrick suggests that the accumulation of deaths in those years of Liszt's life--the death of his son, Daniel in 1858, of his daughter Blandine in 1862, and of his mother in 1866, led to the composition of the Requiem.[39]
Mosonyis Grabgeleit (S. 194)	Nov. 1870	Piano	Revised slightly as "Michály Mosonyi" in the later collection Historische ungarische Bildnisse (S. 205/7), dating from 1885.	Mosonyi was a Hungarian composer, a close friend of Liszt's, who died in 1870.
"Sunt lacrymae rerum," no. 5 of Années de pèlerinage, troisième année (S. 163)	1872	Piano		One of Liszt's elegiac works.[40]

[37] According to Merrick, *Revolution and Religion in the Music of Liszt*, 139.
[38] Ibid., 137-138.
[39] Ibid., 138.
[40] According to Szabolcsi, *The Twilight of Ferenç Liszt*, 44, and Dolores Pesce, "Liszt's 'Années de pèlerinage,' book 3: A 'Hungarian' Cycle?," *19th Century Music* 13/3 (Spring 1990), 225, 228.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	YEAR(S) OF COMPO-SITION	ORIGINAL INSTRUMEN-TATION	OTHER VERSIONS & RELATED WORKS	RELATION TO DEATH & COMMENTS
Des toten Dichters Liebe (S. 349)	Feb. 1874	Recitation for voice and piano accompa-niment	1. The piece Dem Andenken Petöfis (S. 195) from 1877 was based on this recitation. This piece was revised as no. 6 of the collection Historische ungarische Bildnisse (S. 205), dating from 1885.	Des toten Dichters Liebe (The Dead Poet's Love) is a setting of a poem by Moritz Jókai about the dead poet Petöfi, who finds no peace in the grave, and will grant no peace to his loved ones. Petöfi was an important Hungarian poet who was killed at age twenty-six in the revolutions of 1849.
Erste Elegie (S. 196) (S. 130) (S. 612)	1874, after May	1. Piano 2. Cello, piano,[41] harp, and harmonium 3. Violin/ cello and piano 4. Piano duet[42]		In memory of Countess Marie Mukhanov, who was a close friend of Liszt's. In a letter to Olga von Meyendorff dating from 1874, Liszt wrote: "I felt moved to write a sheet of music in memory of Mme Mukhanov. It is a simple 'Schlummer Lied im Grabe' (Slumber Song in the Grave), without any pretensions--and more for dreaming than for playing. . . . I have written a second version of this melody for cello, piano, harp, and harmonium; it can thus figure in the program of our commemorative evening for Mme

[41] Sulyok and Mezö, "Introduction," Series I, Vol. 10: *Individual Character Pieces* I (1980), xii, state that this version is for cello, clarinet, harp, and harmonium.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
				Mukhanov on May 22 next year."[43]
Dem Andenken Petöfis (S. 195)	1877	Piano	1. Based on the recitation Des toten Dichters Liebe (S. 349), for voice and piano, dating from 1874. 2. Revised as no. 6 - "Alexander Petöfi," in the later collection Historische ungarische Bildnisse (S. 205/6), dating from 1885. 3. Arranged for piano duet (S. 614) in 1877.	See Des toten Dichters Liebe (1874).
"Aux cyprès de la Villa d'Este,	1877	Piano		1. Liszt referred to these pieces as "Omnipotent nature's sonorous laments and sighs."[44]

[42] According to Sulyok and Mezö, "Introduction," Series I, Vol. 10, xii, the work was written in all versions simultaneously. The Searle/Winklhofer Catalogue lists the cello, piano, harp, and harmonium version, and the cello/violin and piano version, under the heading of 'Chamber Music,' the piano version under 'Solo Piano Music,' and the piano-duet version under 'Transcriptions.'

[43] William Tyler and Edward N. Waters, ed. and trans., *Liszt's von Meyendorff Letters 1871-1886, in the Mildred Bliss Collection at Dunbarton Oaks* (Washington, D.C.: Dunbarton Oaks, 1979), 148.

[44] Cited in Szabolcsi, *The Twilight of Ferenç Liszt*, 43.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
Thrénodie I," no. 2 of Années de pèlerinage, troisième année (S.163/1)				2. Liszt wrote to Princess Carolyne: "I spent the whole of these last three days beneath the cypresses! I was as though possessed, and it was impossible to think of anything else--even in church--their ancient boles would not leave me in peace, and I heard their branches singing and weeping, weighed down by their everlasting leaves. Now, at last, they have come to rest on the pages of my music manuscript paper."[45]
"Aux cyprès de la Villa d'Este, Thrénodie II," no. 3 of Années de pèlerinage, troisième année (S.163/2)	1877	Piano		
Sei still (S. 330) (Nordheim)	1877	Voice and piano		
Zweite Elegie (S. 197)	1877	Piano		

[45] Cited in William, *Portrait of Liszt: By Himself and His* Contemporaries, 550, from La Mara, ed., *Franz Liszt Briefe* VII, 202.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	YEAR(S) OF COMPO-SITION	ORIGINAL INSTRUMEN-TATION	OTHER VERSIONS & RELATED WORKS	RELATION TO DEATH & COMMENTS
Und wir dachten der Toten (S. 338) (Freiligrath)	1880	Voice and piano		
Unstern: sinistre, disastro (S. 208)	After 1880	Piano		One of Liszt's death-related works.[46]
Nuages gris (S. 199)	1881	Piano		One of Liszt's death-related works. [47]
Von der Wiege bis zum Grabe (S. 512)	1881	Piano		The piece was inspired by Count Mihály Zichy's drawing "Du berceau jusqu'au cercueil," which Liszt got from the artist in 1881.
La lugubre Gondola I (S. 200/1)	Dec. 1882	Piano		Predictive elegy for Wagner, whose body Liszt envisions in his mind's eye being carried in funeral cortege in Venice, a few months before Wagner's

[46] According to Szabolcsi, *The Twilight of Ferenç Liszt*, 43, and Ogdon, "Solo Piano Works (1861-1886)" in Alan Walker, ed., *Liszt: The Man and His Music*, 163.

[47] According to Szabolcsi, *The Twilight of Ferenç Liszt* , 43, Ogdon, "Solo Piano Works (1861-1886)", 164, and Sulyok and Mezö, "Introduction," Series I, Vol. 12: *Individual Character Pieces* II (1978), xiii.

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
				death. As Liszt stated: "I wrote this elegy by some premonition in Venice, six weeks before Wagner's death."[48]
Richard Wagner - Venezia (S. 201)	March 1883	Piano		Liszt wrote this piece in March 1883 after learning of Wagner's death.[49]
Am Grabe Richard Wagner (S. 135) (S. 202) (S. 267)	May 1883	1. String quartet, harp, and harmonium 2. Piano 3. Organ[50]	Based on theme of "Excelsior!," prelude to the oratorio Die Glocken des Strassburger Münsters (S. 6), written in 1874 and revised in 1875.	1. Written for a memorial concert, conducted by Liszt, on the 70th anniversary of Wagner's birth, three months after his death. 2. The theme from "Excelsior!" was used by Wagner in Parsifal, and this piece uses in turn the bell motive of Parsifal itself.

[48] According to Sulyok and Mezö, "Introduction," Series I, Vol. 12, xiii-xiv, this reference is based on La Mara, ed., *Franz Liszt Briefe* II, 381.

[49] According to Sulyok and Mezö, "Introduction," Series I, 12, xiv, based on August Göllerich, *Franz Liszt von August Göllerich. Sonderausgabe der von Richard Strauss herausgegebenen Sammlung "Die Musik"* (Berlin: Marquardt & Co., Verlagsanstalt, 1908), 25.

[50] According to Sulyok and Mezö, "Introduction," Series I, Vol. 12, xiii-xiv, the work was written in all versions simultaneously. The Searle/Winklhofer Catalogue lists the piece under the headings of both 'Chamber Music' and 'Solo Piano Music.'

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	YEAR(S) OF COMPO-SITION	ORIGINAL INSTRUMEN-TATION	OTHER VERSIONS & RELATED WORKS	RELATION TO DEATH & COMMENTS
Abschied (S. 251)	1885	Piano	Based on two Russian folk songs.	One of Liszt's death-related works. [51]
Historische ungarische Bildnisse (S. 205) 1. "Istvàn Széchenyi" 2. "József Eötvös" 3. "Mihály Vörösmarty" 4. "Làszló Teleki" 5. "Ferenc Deàk" 6. "Sàndor Petöfi" 7. "Mihàly Mosonyi"	1885	Piano	1. Three of the seven portraits are revisions of the following pieces mentioned before: "Làszló Teleki" (S. 205/4), of Trauermarsch (S. 206/2); "Alexander Petöfi" (S. 205/6), of Dem Andenken Petöfis (S. 195); and "Michàly Mosonyi" (S. 205/7), of Mosonyis Grabgeleit (S. 194). 2. An orchestral version was made by Liszt, and is lost.[52] 3. At Liszt's request,	The piece is built of a series of tributes to various Hungarian political and artistic leaders, most of whom took part in the Hungarian revolution: [53] 1. Istvàn Széchenyi (1791-1860), politician and writer, outstanding figure in the reform period; in 1848 minister in the first Hungarian Cabinet; founder of the Hungarian Academy of Sciences. 2. József Eötvös (1813-1871), statesman and writer, minister in 1848 and from 1867 to 1871. 3. Mihály Vörösmarty (1811-1861), great romantic poet of the reform period. 4. Làszló Teleki (1811-1861), politician and writer; sentenced to death by the Austrian government in 1852; later committed suicide. 5. Ferenc Deàk ((1803-1876), politician and writer, leader of the feudal opposition from 1833, minister in 1848.

[51] According to Ogdon, "Solo Piano Works (1861-1886)," 164.

[52] According to Sulyok and Mezö, "Introduction," Series I, Vol. 10, xvii, the idea of orchestrating the series, or at least individual pieces, was in Liszt's mind, but the project was never carried out.

[53] Cited from Sulyok and Mezö, "Introduction," Series I, Vol. 10, xvi(n).

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
			Arthur Friedheim orchestrated some pieces of the series (Széchenyi, Teleki, Deàk, and Eötvös), and these were first performed in Weimar on 19 January 1886.	6. Sàndor Petöfi (1823-1849), the great Hungarian poet, in 1848 leader of the "March youth movement," as an apostle of national independence and world freedom; incited the people through his poetry to participation in the War of Independence. 7. Mihàly Mosonyi (1815-1870), composer and writer on music.
La lugubre Gondola II (S. 134) (S. 200/2)	1885	1. Violin or cello and piano 2. Piano[54]		Based on La lugubre Gondola I (S. 200/1) from 1882.
En rêve, nocturne (S. 207)	1885	Piano		
Trauervorspiel (S. 206/1)	April 1885	Piano		Although Trauervorspiel and Trauermarsch were written separately, Liszt combined them and handed them to Göllerich at the end of May, 1886. [55]

[54] According to Sulyok and Mezö, "Introduction," Series I, Vol. 12, xiv, the work was written in two versions at the same time: for violin (or cello) and piano, and for piano solo. The Searle/Winklhofer Catalogue lists the piece under the headings of both 'Chamber Music' and 'Solo Piano Music.'

A CATALOGUE OF LISZT'S DEATH-RELATED WORKS				
TITLE OF ORIGINAL	**YEAR(S) OF COMPO-SITION**	**ORIGINAL INSTRUMEN-TATION**	**OTHER VERSIONS & RELATED WORKS**	**RELATION TO DEATH & COMMENTS**
Trauermarsch (S. 206/2)	Sept. 1885	Piano	Revised as : "Làszló Teleki," no. 4 of Historische ungarische Bildnisse (S. 205/4).	Based on the ostinato bass of Mihàly Mosonyi's piano piece Lamentations on the Death of Istvàn Széchenyi.

[55] Cited in Sulyok and Mezö, "Introduction," Series I, Vol. 12, xv, from August Göllerich, *Franz Liszt von August Göllerich. Sonderausgabe der von Richard Strauss herausgegebenen Sammlung "Die Musik"* (Berlin: Marquardt & Co., Verlagsanstalt, 1908), 145.

CHAPTER SUMMARY

Liszt's original death-related works span his whole compositional life. The earliest work, Zum Andenken, written in memory of his father, was completed around 1831, and the latest, the orchestral arrangement of his song Die Vätergruft, was written just before his death in 1886. The works are composed for a wide variety of musical media, ranging from solo piano to orchestra. They encompass a variety of moods, forms, and styles.

Of the 768 works listed in the Searle/Winklhofer Catalogue of Liszt's works (which include some collections listed under a single catalogue number), around 400 are original works, including arrangements Liszt made of his own compositions.[56] The catalogue of death-related pieces totals 102 works (58 original death-related works, spawning another 44 pieces), which add up to about a fourth of Liszt's original output.

Though the death-related works span all of Liszt's life, his preoccupation with death increased toward the end. In his last six years, he wrote around twenty percent of his death-related pieces (a total of twenty works, fourteen originals and six arrangements, were written between 1880 and 1886).

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[56] According to Saffle, *Franz Liszt: A Guide to Research*, 8.

The works divide among the different periods of Liszt's life as follows: [57]

1831-1847 - the "virtuoso years": a total of **20** death-related works; 16 originals and 4 arrangements.

1848-1858 - the "Weimar" years: a total of **22** death-related works; 13 originals and 9 arrangements.

1859-1868 - the "Rome" years: a total of **19** death-related works; 7 originals and 12 arrangements.

1869-1886 - the "tri-state" years: a total of **41** death-related works; 22 originals and 19 arrangements.

Most of the death-related works were written or arranged for piano (including piano duet, two pianos, and piano and orchestra), adding up to around 68% of the total of death-related works. These are followed by voice and piano works (13%) and orchestral works (11%).

The original death-related works were written for a variety of musical media, of which the most prevalent is the piano solo (64%), followed by voice and piano (21%). The original works were further arranged for a wide variety of musical media. Among the arrangements, the piano works (including works for piano solo, piano duet, two pianos, and piano and orchestra) prevail, adding up to around 59%, followed by the chamber works (16%)and orchestral works (14%).

[57] In cases in which the composition of a work spanned two periods, the one in which most of the time was spent was listed. For example, Harmonies poétiques et religieuses, written between 1847 and 1852, was counted as part of the period of 1848-1858.

The death-related works are scored as follows:

	PIANO SOLO[58]	PIANO DUET	TWO PIANOS	PIANO AND ORCH.	ORGAN	ORCHES-TRAL	CHORAL	VOICE AND PIANO	CHAMBER	Total
	65				37					
TOTAL	45	10	7	3	3	11	3	13	7	**102**
ORIGINAL	37		1	1		5	2	12		**58**
ARRANGEMENTS	8	10	6	2	3	6	1	1	7	**44**

This research will focus on the death-related piano-solo works, originals and arrangements, which add up to around 44% of the total works. Liszt's death-related piano works were written in a wide range of styles, but, overall, they fall into two main categories: those exhibiting a recitative-like, lamenting, contemplative character, under the title of "Elegies," and those exhibiting a maestoso, martial, or triumphal character, under the title of "Funeral-Marches, Dances, Heroic-Elegies, and Funeral-Odes." Most of the works which fall into the last of these categories also contain elegiac sections, but their martial or triumphal components set them apart from those of the first category. All in all, there are forty-five works (thirty-seven originals and eight arrangements). Of these, twenty-four are 'Elegies' and twenty are 'Funeral-Marches, Dances, Heroic-Elegies and Funeral-Odes.'[59] It is important to note that Liszt wrote more than half of

[58] Three works which were written simultaneously for piano solo and other media were counted as originally written for piano solo, with the other versions counted as arrangements. The three works are Erste Elegie, Am Grabe Richard Wagner, and La lugubre Gondola II.

[59] The only piano work not included in either category is Historische ungarische Bildnisse (S. 205), because it contains seven pieces which differ in character.

these elegies in his late period (1869-1886). In this period, Liszt wrote thirteen elegies as compared to only five funeral-marches, dances, heroic-elegies, and odes. (See Appendix A, pages 178-181, for a chronological listing of all Liszt's death-related *piano works*, originals and arrangements, divided among the categories mentioned above.)

CHAPTER II:

THE EARLY DEATH-RELATED WORKS, 1827-1858

Liszt's earliest death-related work, Zwei Sätze ungarischen Charakters (Zum Andenken) (?1831-1837),[60] was written in memory of his father, who died a few years earlier. The death of Adam Liszt occurred in the midst of a three-year concert tour on which he was escorting his fifteen-year old son. Franz Liszt, far away from his home and family, was to witness his father's death and handle all details concerning it. He suffered tremendously from the loss of the man referred to as "by far the most powerful influence on Liszt during his formative years" in Walker's biography of Liszt.[61] In the following years Liszt lived with his mother in Paris, where he became romantically involved with a student of his, Caroline de Saint-Cricq. Their relationship was terminated by the forced marriage imposed on her by her father in order to prevent her union with Liszt. Liszt suffered a nervous breakdown, was ill for two years, and longed

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[60] According to Searle, *The Music of Liszt*, 169, the year of composition of this piece is 1828.

to become a priest. In 1828 a false obituary notice reporting Liszt's death was published by *Le Corsaire*. Liszt had ceased to practice the piano and write music between 1827 and 1829. He described this period of his life in a letter to George Sand:

> Later, when death had carried off my father and I returned alone to Paris, where I began to have an inkling of what art could be and what an artist should be, I was crushed, as it were, by the insurmountable difficulties that loomed up all along the path my thoughts were taking. . . . In those years, I was struck by a malaise that lasted for two years, following which my compelling need for faith and self-sacrifice, not having any other outlet, was given entirely over to the austere practices of Catholicism.[62]

Apart from the piece in memory of his father, Liszt wrote no death-related works during the first twenty-eight years of his life. In 1838, while in Venice, Liszt heard of the catastrophe that had occurred in his native Hungary–the Danube had flooded western Hungary, entire villages were destroyed, more than one hundred fifty people drowned, fifty thousand were made homeless, and thousands more faced disease and famine. Liszt, who had not been to Hungary since his childhood, decided to give a series of charity performances for the victims. He offered eight concerts, which raised the largest single donation the Hungarians received from a private source.[63] Liszt experienced a patriotic awakening for which he accounted in a letter to George Sand, as follows :

> I was badly shaken by that disaster. . . and the surge of emotions revealed to me the meaning of the word 'homeland.' I was suddenly transported back to the past, and in my heart I found the treasury of memories from my childhood intact. . . . It was Hungary, the powerful, fertile land that has brought forth so many noble sons! It was my homeland. And I exclaimed in patriotic zeal that *I*, too,

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[61] Walker, *Franz Liszt, Vol. 1: The Virtuoso Years, 1811-1847*, 128.

[62] Franz Liszt, *An Artists Journey: Lettres d'un bachelier ès musique 1835-1841*, trans. and ann. Charles Suttoni (Chicago and London: The University of Chicago Press, 1989), 16.

[63] Walker, *Franz Liszt, Vol. 1: The Virtuoso Years, 1811-1847*, 253-254.

> belonged to this old and powerful race. I, too, am a son of this original, untamed nation which will surely see the dawn of better days.[64]

The concerts in Vienna were a turning point in Liszt's career. Alan Walker mentions these concerts to mark Liszt's official return to the stage, beganning ten years of one of the most virtuoso careers of the century. According to Walker, Liszt gave well over a thousand concerts during the eight years between 1839 and 1847, and his legendary fame as a pianist, which he continued to enjoy long after his official retirement from the concert platform at the age of thirty-five, rested mainly on his accomplishments during these years. The Vienna concerts also initiated Liszt's life-long affinity with his homeland, Hungary, even though he never lived there permanently or learned to speak the language. In 1839 Liszt visited Hungary for the first time since his childhood. During this visit, he renewed his contact with and interest in the music of the gypsies. This might have inspired him to compose his first funeral march, "Il penseroso" from Années de pèlerinage, deuxième année, Italie (1838-1839), revised as La notte of Trois odes funèbre in 1863-1864, to which he added a middle section based on Hungarian music and quotations from the Hungarian anthem,[65] as well as the 21 Hungarian Themes and Rhapsodies (1839-1847, revised as the Hungarian Rhapsodies in 1851-1853). Numbers twelve, nineteen, and twenty-one of this set are related to death, as they are marked "Héroïde-élégiaque," "Lento patetico," and "Tempo di marcia funebre," respectively, and number fourteen is in the form of a majestic funeral lament for a dead

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[64] Cited in Walker, *Franz Liszt, Vol. 1: The Virtuoso Years, 1811-1847*, 255, from Lina Ramann, ed. *Franz Liszts Gesammelte Schriften* II, 223-224.

[65] See pages 97-102 in this thesis for a more elaborate discussion of this matter.

hero.[66] It was in these years that the connection between Hungarian music, which Liszt believed to be identical with gypsy music,[67] and the elegiac works of Liszt was established, as will be explored later in this thesis. The other important body of death-related works from these years was Liszt's songs, written between 1842 and 1845, seven of which are based on death-related texts: Die Zelle in Nonnenwerth, elegy (Lichnowsky), Es war ein König in Thule (Goethe), Über allen Gipfeln ist Ruh (Goethe), Die tote Nachtigall (Kaufmann), La tombe et la rose (Hugo), Die Vätergruft (Uhland), and Gestorben war ich (Uhland). The only other death-related works from this period are the Totentanz (1839-1848) for piano and orchestra, which is a series of variations on the "Dies irae" chant, and the Elégie sur des motifs du Prince Louis Ferdinand de Prusse (1842), based on a few melodies by that Prussian nobleman (nephew of Frederick the Great), who fell at the Battle of Saalfeld in 1806.

Liszt, at the height of his career, only thirty-five years old, stepped down from the concert platform for good. He played his last public recital in Elisabetgrad, Russia, in September 1847, and henceforth put his creative energies into composition, conducting,

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[66] According to Walker, *Franz Liszt, Vol. 1: The Virtuoso Years, 1811-1847*, 336.

[67] The differentiation between 'Hungarian' and 'gypsy' music was not made until the early twentieth century by such musicians as Kodály and Bartók. Liszt considered them to be one musical style rooted in his native homeland--Hungary, and they are therefore considered as such in this thesis. Liszt, in his discussion of this matter in *The Gypsy in Music* vol. II, 273-274, asserts that whatever the two styles (Hungarian and gypsy) were originally, "at last the difference in their blood was no longer distinguishable. . . a complete identification has been established. One has been so completely penetrated by the other; which, in its turn, has been so electrified by a lucid divination, that both have an equal share in the honour; and that the latter, henceforth, is simply that of having mutually brought this art to its high perfection."

and teaching, as he took on a full-time position as Kapellmeister at the court of Weimar between 1848 and 1858. When Liszt accepted this position, he had a vision of restoring the grandeur of the days of Goethe and Schiller, and of converting Weimar into the "new Athens" of the nineteenth century. He intended to make it the center of modern music by gathering some of the most brilliant young musicians of the times such as Hans von Bülow, Carl Tausig, Joseph Joachim Raff, and Peter Cornelius, and providing a stage for productions of music by composers in whose talents he believed, Wagner being the most prominent of them all. Walker states: "Overnight, tiny Weimar became the Mecca of modern music. . . . The younger generation of composers now looked to Liszt and to Weimar for leadership, which was quickly forthcoming. With characteristic generosity, he placed himself and his resources wholeheartedly at the service of all who sought help."[68]

Liszt now had at his disposal an orchestra and a stage by means of which he could hear his own orchestral compositions performed. These were the years in which he wrote his most important and monumental symphonic works, including the first twelve symphonic poems and the Faust and Dante symphonies, through which he developed his ideas on program music and the techniques of thematic transformation.

The year 1848 also had an important significance for Liszt as it marked the beginning of the Hungarian Revolution and War of Independence. Liszt was opposed to military action but was a great supporter of the fight for human rights. Though he did not join in the struggles of his country and left Vienna in order to begin his post at Weimar that year, he was deeply moved by the events of the revolution and the people who had

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[68] Walker, *Franz Liszt, Vol. 2: The Weimar Years, 1848-1861*, 168.

given their lives for it. In 1848 he wrote to Princess Carolyne: "What is happening now is the most astonishing event to have taken place this century. . . . My fellow countrymen have taken a step so decisive, so truly Hungarian and unanimous, that it is impossible to deny them our rightful sympathy."[69] These events inspired Liszt to write the monumental funeral march "Funérailles, Oct. 1849," no. 7 of the collection Harmonies poétiques et religieuses, commemorating the tragic events following the failure of the 1848-1849 Hungarian War of Independence, specifically the deaths of Lajos Batthyány, the prime minister of the first independent Hungarian ministry, and sixteen officers from the leadership of the War of Independence who were executed by the Austrian imperial and royal military courts.[70] This work, according to Alan Walker, "is not simply the expression of a personal sorrow but a symbol of that universal suffering felt by mankind when great ideals perish and the heroes who espoused them (of whatever nationality) are no more."[71] The connection between death and monumentality, symbolizing the suffering of humanity subjected to wars and venomous rivalry, was to characterize Liszt's death-related works of this period. Two important death-related works are the symphonic poems (from a set of four) that commemorate the Hungarian Revolution in a manner similar to that of "Funérailles," as described by Walker. The first, Héroïde funèbre (1849-1850), which, like "Funérailles," laments the death of Count Lajos Batthyány, is a one-movement funeral march inspired by the failed 1848 revolution; "La

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[69] Cited in Ernst Burger, *Franz Liszt: A Chronicle of his Life in Pictures and Documents*, Stewart Spencer trans. (Princeton, NJ: Princeton University Press, 1986), 63.

[70] According to Sulyok and Mezö, "Introduction," Series I, Vol. 9, xii-xiii.

[71] Walker, *Franz Liszt, Vol. 1: The Virtuoso Years, 1811-1847*, 71-73.

Marseillaise" is quoted in it as a memorial to the fallen. In the preface Liszt wrote: "In these successive wars and carnages, sinister sports, whatever be the colors of the flags, on both sides they float soaked with heroic blood and inexhaustible fears. It is for art to throw her ennobling veil over the tomb of the brave, to encircle with her golden halo the dead and dying, that they may be the envy of the living."[72] The second is the symphonic poem Hungaria (1854), which is a Hungarian rhapsody on an extended scale, in which, according to Humphrey Searle, the funeral march symbolizes "both the defeat of Kossuth's revolt of 1848 and the idea that Hungary would one day awake from her bondage and be liberated by her own people."[73] The other two symphonic poems related to death also have a monumental character, symbolizing events of humanitarian significance. One is Tasso, lamento e trionfo (1849-1854), which Liszt described in the introduction as embodying in the music "the greatest antithesis: the genius who is misjudged by his contemporaries and surrounded with a radiant halo by posterity." The other is Hamlet (1858), of which Liszt wrote that he is portrayed "much more as a gifted, enterprising prince with important political views who is waiting for the right moment to complete his work of revenge and come to the aim of his ambition."[74]

Other important death-related works of this period are the Hungarian Rhapsody no. 5, "Héroïde-élégiaque," and the Hungarian Rhapsody no. 14, "Lento quasi marcia funèbre," both from 1853, which, in a similar manner to the symphonic poems Hungaria and Héroïde funèbre, incorporate Hungarian elements with heroic funeral music; the

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[72] Cited in Searle, *The Music of Liszt*, 73.

[73] Cited in Humphrey Searle, "The Orchestral Works" in Alan Walker, ed., *Franz Liszt: The Man and his Music* (New York, Taplinger, 1970), 298.

[74] Ibid., 298.

piano work Grosses Konzert-solo (1849) and its revised version for two pianos, the Concerto pathétique (1856 at the latest), which include funeral marches; the two songs Weimars Toten, dithyramb (1848), commemorating Goethe, Schiller, and "their" Weimar, and En ces lieux, elegy (composed before 1855), based on Die Zelle in Nonnenwerth and, finally, the collection Harmonies poétiques et religieuses (1847-1852), based on Lamartine's text, which includes, besides "Funérailles," two additional death-related works composed in a more intimate elegiac style: the "Andante lagrimoso" and "Pensée des Morts," which, together with "Il lamento" of the Trois Études de Concert and En ces lieux, are the only elegies written in this period. The following is an analysis of this elegiac style as portrayed in "Pensée des Morts."

PENSÉE DES MORTS

Pensée des Morts (Thought of the Dead) is the fourth of ten pieces in the collection Harmonies poétiques et religieuses, written between 1847 and 1852, and published in 1853. It is based on the piece by the same name from 1833, which Liszt, in the preface to the 1853 version, disclaimed as "truncated and faulty." [74] The earlier version of Harmonies poétiques et religieuses is very improvisatory in character; the work is marked "Senza tempo" and has no time signature, it begins in syncopation on the second eighth note of the second beat, and the key signature of no sharps and no flats enforces the harmonic ambiguities presented in the theme, contributing to a most striking progressive style, one which Liszt later softened in Pensée des Morts. Paul Merrick, in *Revolution and Religion in the Music of Liszt*, remarked of this work: "From the standpoint of form, key, harmony and rhythm, it is startlingly different from the music he [Liszt] had so far composed, and the piece must be counted as Liszt's first really original composition. Indeed, considering its date, it is arguably the most original piano piece of the century."[75]

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[74] According to Searle, *The Music of Liszt*, 12, and Joan Backus, "Liszt's Harmonies poétiques et religieuses: Inspiration and the Challenge of Form," *Journal of the American Liszt Society* 21 (January-June 1987), 16.

[75] Merrick, *Revolution and Religion in the Music of Liszt*, 9.

Harmonies poétiques et religieuses, both the 1833 work and the later collection, is based on a set of poems published by Alphonse de Lamartine in 1830. In the preface to both versions, Liszt quoted part of Lamartine's preface as an explanation of the ideas that inspired the music.[76] The fragment of Lamartine's introduction quoted by Liszt is as follows:

> These verses are meant for a small number of people only. There are meditative minds, whom solitude and contemplation insensibly raise towards infinite ideas, that is to say--Religion. All their thoughts turn into enthusiasm and prayer, their whole existence is a silent prayer to the Deity and hope; they seek in themselves and in the creation which surrounds them, degrees to raise them to God, expressions and images to reveal themselves to Him, to reveal Him to them! Would that I could in these harmonies assist them!
>
> There are hearts, broken by grief, crushed by the world's neglect, who take refuge in the world of their thoughts, in the solitude of their soul to weep, to expect, to adore; could they be willingly visited by a solitary muse like themselves, find a sympathy in his accords, they would exclaim sometime in listening: we pray with thy words, we weep with thy tears, we invoke with thy song![77]

When the 1833 piece was arranged as no. 4 of the Harmonies poétiques et religieuses of 1853, it was renamed Pensée des Morts. This evoked Liszt to introduce a new middle section built on psalm 130, "De Profundis," whose text "Out of the depths I cry to Thee, O Lord!" was inscribed over the music. The theme and words are quoted from Liszt's earlier piece De profundis: psaume instrumental for piano and orchestra

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[76] According to Sulyok and Mezö, "Introduction," Series I, Vol. 9, xi-xii, the outlines for this piece were made in the autumn of 1847 in Woronince. These outlines contained the first version of what was later to become "Invocation," which included the quotation of the 13th and 15th stanzas of the Lamartine poem, the "Hymne de la Nuit," which quoted the first verse of the poem, and the "Hymne du Matin," which quoted the first stanza and lines 66-67 of Lamartine's poem.

[77] The translation is quoted from the appendix to *Franz Liszt - New Edition of the Complete Works*, Series I, Vol. 9, 140.

(1835), dedicated to Lamennais. This psalm appears in Liszt's later work "Les Morts," the first of Trois odes Funèbre (1860-1866) for orchestra and male choir, which is also associated with Lamennais. In all three works, the psalm and the theme based upon it symbolize the plea to God, as well as salvation. When Liszt reworked Harmonies poétiques et religieuses into Pensée des Morts, he changed the mood of the ending from despair to rejoicing and redemption.

Joan Backus, in her discussion of the 1833 Harmonies poétiques et religieuses, points out that the preface is striking for its expression of two sentiments which convey two facets of a search for religious faith: the sense of despairing isolation opposed to the hope and peace of salvation.[78] Liszt portrayed this dichotomy in the music, and by ending the piece in a calmer, more peaceful manner, he symbolized the sovereignty of hope and peace of salvation over despairing isolation, presenting the grief and lament as a transition to an enlightened transcendence.

Pensée des Morts is built of two main contrasting sections which symbolize this dichotomy. These two contrasting sections are as follows:

Section I: Mm. 1-57. This section is based on the 1833 Harmonies poétiques et religieuses. It is improvisatory in character as it is metrically free, with many accelerandi and ritardandi, changing meters, syncopations, and cadenza passages. The motives, short and fragmented, are constantly transformed. There is no key signature, other than a

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[78] Backus, "Liszt's Harmonies poétiques et religieuses," 7-8.

neutral one, in which the accidentals are added as this section moves through a wide range of keys and makes great use of diminished, augmented, and octatonic (alternating whole and half steps) sonorities. This section is characterized by an overall lugubrious and lamenting atmosphere.

There are two prevailing motives throughout this section, which undergo constant transformation. Both are related to death. The first--motive *a*--is a three-note "lament" motive of two descending seconds, presented in mm. 1-2 (A-G-F#). The second--motive *b*--is a "recitative" motive (marked as such by Liszt) presented in mm. 3-4 (E♭-E♭-D-E♭-F-E♭), which is based on the repetition and embellishment of a central note (here E♭).[79] Recitative passages such as this, both marked and unmarked, appear in a large number of Liszt's funeral works.[80]

Motive *a* appears in four different forms, all spanning the interval of a third and based on descending seconds over different underlying sonorities:

a1 - built of a descending line of a whole-step followed by a half-step, above a minor third, as presented in mm. 1-2 (A-G-F#). (Example 1a)
a2 - built of as descending line of two whole steps, as presented in mm. 9-10 (F#-E-D). (Example 1b)
a3 - built of a descending line of a half-step followed by a whole-step, as presented in the middle voice and bass of m. 23 (A-G#-F#). (Example 1c)
a4 - built of a descending line an augmented second followed by a half-step as part of an octatonic sequence, as presented in the upper voice and bass of mm. 26-27 (A-G♭-F). (Example 1d)

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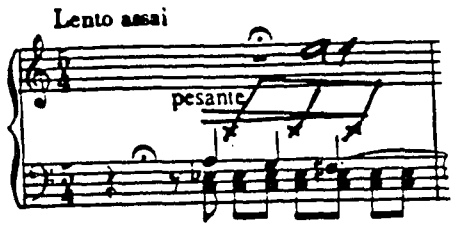
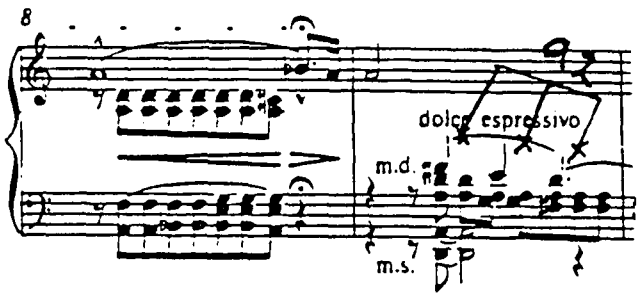
[79] According to Arnold, "Recitative in Liszt's Solo Piano Music," 6, 16, the recitative is marked only in four places by Liszt: mm. 3, 6, 21, and 68. In three additional places the editors of the *New Liszt Edition* have labeled recitatives; in mm. 24, 58, 71.

[80] Arnold, "Recitative in Liszt's Solo Piano Music," 20-21, provides a list of eleven of Liszt's death-related works which contain marked recitatives and fifteen works which contain unmarked recitatives.

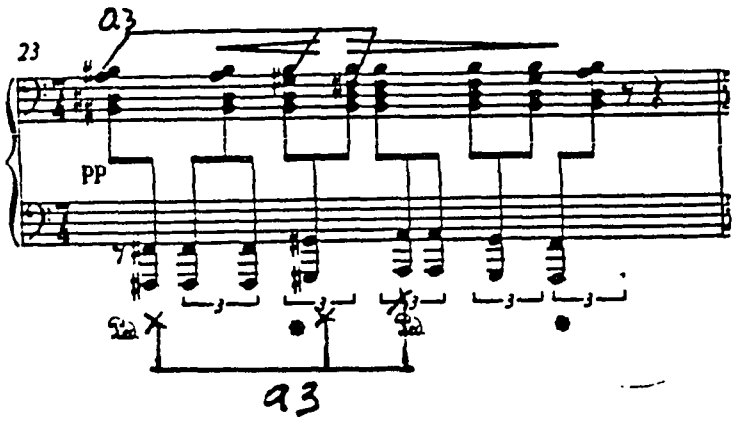
Example 1:[81]
1a: motive a1, m. 1:



1b: motive *a2*, m. 8-9:

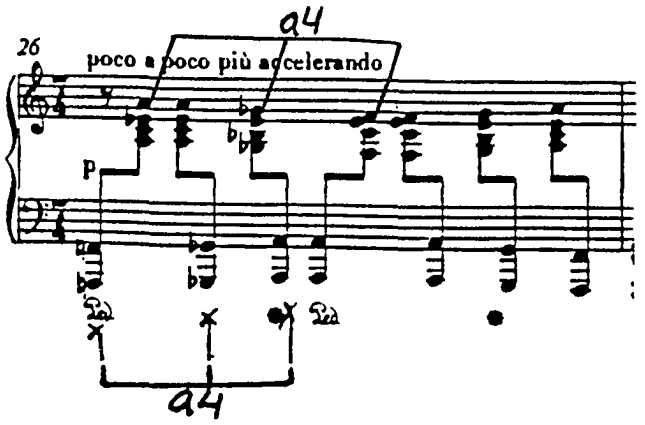


1c: motive *a3*, m. 23:



[81] Franz Liszt, *Neue Ausgabe sämtlicher Werke/Ferenc Liszt: New Edition of the Complete Works*, Series I, Vol. 9: *Various Cyclical Works* I, Sulyok and Mezö ed. (Budapest: Editio Musica, 1981), 58-59.

1d: motive *a4*, in m. 26:



Motive *b* appears in four forms differing in its embellishment's ascending seconds, which fill in the interval of a third:

b1 - built of an ascending line of a half step followed by a whole-step, as presented in mm. 3-4 (D-E♭-F). (Example 2a)

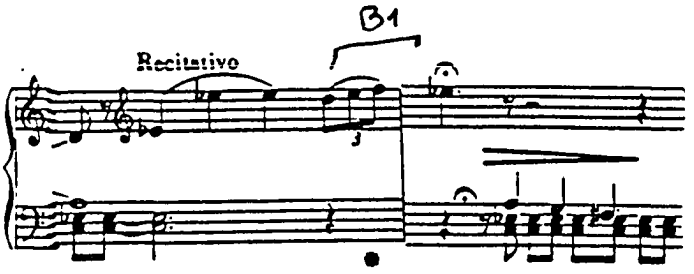
b2 - built of an ascending line of a whole-step follwed by a half-step, as presented in mm. 11
-12 (G-A-B♭). (Example 2b)

b3 - built of doublings of motive *b1*, as presented in m. 24. (Example 2c)

b4 - built of an ascending line of two half-steps, as presented in m. 43 (B-C-D♭). This phrase, leading into m. 44, presents a combination of motive *b4* with motive *a3* (D♭-C-B♭). (Example 2d)

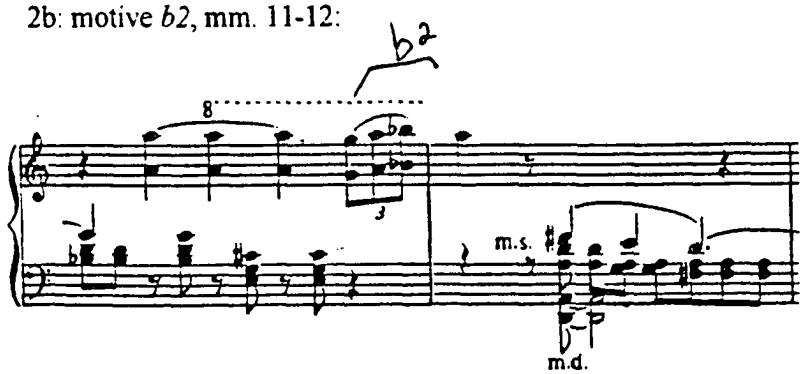
Example 2:[83]

2a: motive *b1*, mm. 3-4:

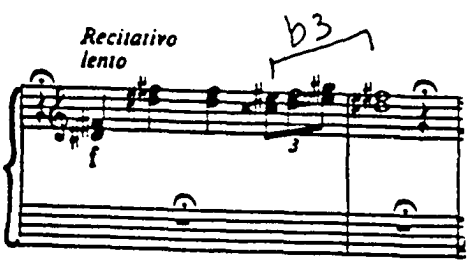


[83] Ibid., 58-60.

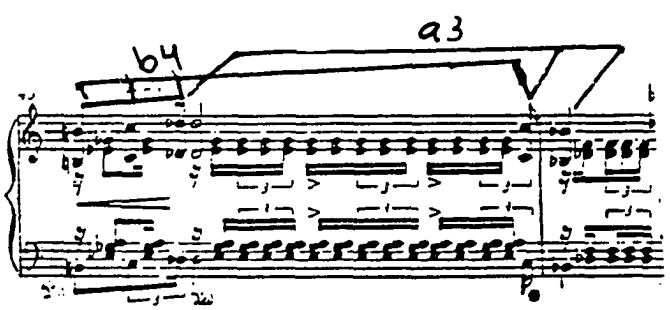
2b: motive *b2*, mm. 11-12:



2c: motive *b3*, m. 24:



2d: motive *b4*, m. 43:



The musical motives evolve from one another, varying with each new appearance. The ascending and descending seconds remain, but the interval of the second oscillates between minor, major, and augmented, which are imbedded in the right hand of m. 1 (A-G-F#). The first variation of motive *a*, as initially presented in m. 20 (F#-G-A-A-G-F#), and again in mm. 23 and 26-27, is an ascending-descending version of the motive. The ascending inversion is later repeated in sequence in mm. 28-30. The second variation, in mm. 39-43, combines motive *a* of the first variation with the embellishment of motive *b*. It is repeated in mm. 44-47, where this embellishment becomes more expanded and chromatic. This chromatic motive is the basis for the next variation of motive *a* in mm. 48 and 51, and the basis for the chordal chromatic ascending and descending cadenza passages in mm. 49-50, 52, and 57.

Section II: Mm. 58-end. This section is based on the "De Profundis" chant, with interruptions by motive *a* of the first section. Generally, this section is more defined and stable than the first. It begins on E♭ major and continues from m. 66 to the end in a G-major key signature, beginning with an interruption by motive *a*. From measure 85 on, it is written in a steady 3/4 meter with an accompaniment of constant triplets. Overall, the rhythm is steady, the phrases are longer and symmetrical, and the tonality is based on the major and minor modes rather than on diminished chords.

Several other laments and elegies by Liszt employ structures with contrasting middle sections and endings which depict the idea of the sovereignty of hope and salvation over grief. A few examples are as follows:

Dem Andenken Petöfis (1877) begins with a somber theme in E minor. It introduces a middle section in E major with a new theme marked "grazioso e dolce," and concludes with an ascent to a C#-major chord followed by a recitative-like ending.

Zweite Elegie (1877) begins with a somber theme in B♭ minor and ends with a coda section in which the theme is restated in A♭ major. The piece finishes on a high pianissimo A♭-major chord.

"Aux Cyprès de la Villa d'Este I" (1877) begins with a stark, eerie theme in G minor, colored with augmented and diminished sonorities. It contains a section toward the end in which a new theme in G major marked "appassionato" is presented, and concludes with a peaceful G-major chord.

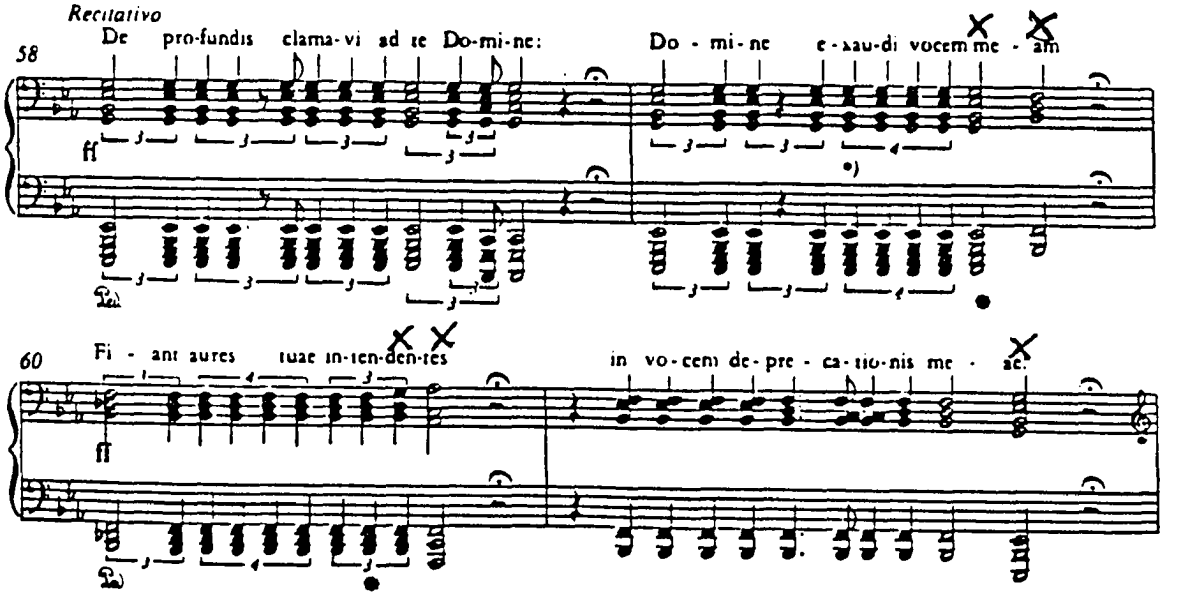
"Aux Cyprès de la Villa d'Este II" (1877) begins with a chromatic theme based on diminished chords in E minor, and ends with a slow, pianissimo, arpeggiated chordal section in E major, followed by a recitative-like conclusion.

There is a thematic connection between all the motives of the work, which go through constant transformation as they evolve into the next motive. This thematic transformation, according to Paul Merrick, signifies the redemption process, and its use remained constant throughout Liszt's life.[83] Each motive in this work is framed by the

[83] Merrick, *Revolution and Religion in the Music of Liszt*, 21.

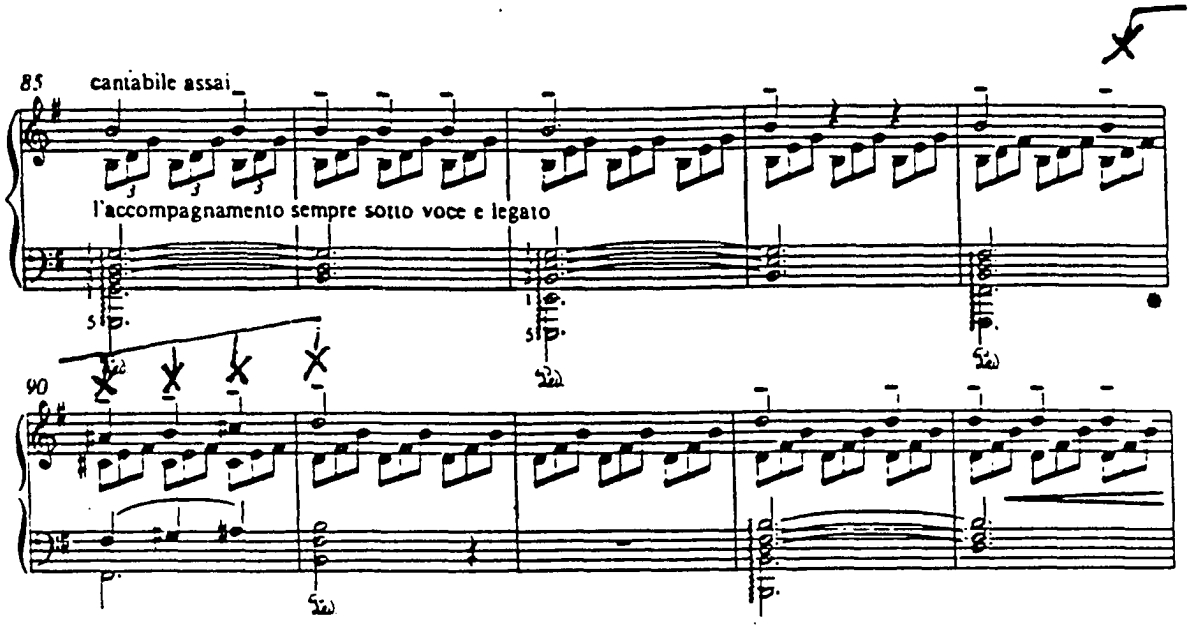
third and built of descending or ascending seconds. The embellishment of motive *b* is the inversion of motive *a* (see examples 1a and 2a), motive *b2* is related to the "De Profundis" psalm theme (presented in mm. 58-61), which is also built of a repeated note embellished with an ascending line, framed by a third: G-G-G-F-G-Ab-(F)-G (see examples 2b and 3a); and the "De Profundis" theme (presented in mm. 85-99) is based on motive *b3*, with a different ending: B-B-B-A#-B-C#-D (instead of returning to B) (see examples 2c and 3b).

Example 3a: "De Profundis" psalm theme, mm. 58-61:[84]



[84] Liszt, *New Edition of the Complete Works*, Series I, Vol. 9, 62.

Example 3b: "De Profundis" theme, mm. 85-94:[85]



The contrasts within an overall unity reflect the complexity of the poetic idea that Liszt attempted to portray: specifically, the idea that death encompasses, concurrently, feelings of sadness and lament, anger, a pleading to God, and a peaceful promise of salvation. The contrasts pertain through all levels of the piece, generating a series of expanding parallel events.

On the broadest level, the piece is built of two contrasting sections; yet, within each section similar contrasts exist. For example, the first unit (mm. 1-18) may be divided into two contrasting sections as follows:

Mm. 1-9 are less structured, and present the two motives in a contrasting manner: the first is in a low register and the second is high, the first descends while the second ascends, and the second - marked 'recitative'- cuts off the tempi of the first. The motives

[85] Ibid., 64.

are presented over a diminished chord, making for an ambiguous tonality. The key-signature is neutral; though the E♭ and F# may point to a vii/G minor, E♭ is more prominent than G as a tonal center, as it is repeated constantly by the left hand and is the center of the *b* motive in these measures. The meter is ambiguous; although in 5/4, the piece begins with a fermata and an eighth rest, causing the first note and the remainder of the motive to be syncopated. In addition, the first motive leads into a recitative--resulting in no definite beginning or ending to the phrase. The motives are fragmented, and there are sharp registral jumps.

Mm. 9-18 are more structured. The second recitative phrase (mm. 6-9) leads into the opening phrase, now in D major, with an authentic cadence. Retrospectively, it may be established that mm. 1-9 are in G minor and that this section is in the dominant key of D major. This phrase, then, presents motive *a* in I of D major and motive *b* in V. Rhythmic continuity is achieved by the marking of the down-beat with the end of the previous phrase instead of a fermata, and by not indicating the 'recitative' over motive *b*. The contrast of the two motives is diminished as they connect to build a longer phrase by a continuity of register and pulse.

These contrasts pertain to the next structural level of the work, as the whole first section (mm. 1-57) is built of four units, alternating between those that are ambiguous in nature and those that are more structured and defined:

I. Mm. 1-18. This unit is relatively structured. The D major chord outlines the melodic structure of the upper voice, as it begins on A (m. 1), continues to F# (m. 9), and ends on

D (m.18). It present motives *a* and *b* over diminished chords, retrospectively established as vii/Gm, leading by an authentic cadence into the restatement of the motives on the dominant, D. The meter is a consistent 5/4. The unit remains in a low dynamic range and is marked 'Lento assai.'

II. Mm. 20-37. This unit is relatively ambiguous in character. The diminished triad outlines the melodic structure as the upper voice begins on A (m. 20), and proceeds to B# (m. 23), D#-F# (m. 24), and gets all the way to the high A in mm. 32-36. It presents motive *a* and expanded versions of the motive, *a1*, *a3* and *a4*, combined with their ascending inversion, beginning over a sonority of a diminished chord (up to m. 26). The dynamic alterations are abrupt, and the meter changes very frequently (7/4 in m. 20, 5/4 in mm. 21-22, 7/4 in m. 23, 5/4 in mm. 24-25, 7/4 in mm. 26-27, and 4/4 in mm. 28-35). There is an overall growth in dynamics, pulse, and pace, as the sequences are condensed and the passage is marked 'poco a poco più accelerando.'

III. Mm. 37-47. This unit is again more structured. It remains within the domain of B♭m, and the two motives are combined into a longer phrase. The meter is a consistent 4/4, with motive *a* appearing for the first time on the beat and providing rhythmic stability. Marked 'Agitato assai,' it has a very passionate and climactic character.

IV. Mm. 48-57. This unit is again more ambiguous. Motive *a2* is present in the inner voice of mm. 48, 51, and 53-56 alternating with chromatic ascending and descending cadenza passages. The melodic structure is outlined by an ascending chromatic line in

the bass (B-C-D♭-D), as well as in the inner and upper voices (F#-G-A♭-A-B♭). It is characterized by the use of chromaticism (as in the runs in mm. 49-50 and 52) and the whole-tone scale (A-G-F-E♭-D♭ in the middle voice of mm. 53-54 in reversed order, and D-C-B♭-A♭-G♭ in the middle voice of mm. 56). The unpredictable character of this unit is enforced by frequent changes of meter, a persistent accelerando, constant crescendos and diminuendos, extreme chromaticism, and frequent changes of key through perpetual sequences. This unit builds up to a strong climax at its end, with a gradual growth in dynamics (p to ff 'rinforzando assai'), in pace (with the markings of 'animato' m. 48 and 'più stringendo' in m. 53), and in dissonance. In measure 57, Liszt presents a cadenza featuring augmented triads, first in a whole-tone progression and then in striking parallel motion over a rushing chromatic scale. R. Larry Todd, in his article on "Franz Liszt and the Augmented Triad," quotes the theorist A. B. Marx, who in 1850 wrote of the augmented triad: "A sequence of such triads (i.e. augmented triads) has never (at least up to the present) been dared--and we would not presume to motivate someone to undertake it."[86] Todd remarks that in this specific passage Liszt "accomplished in one bold stroke what A. B. Marx had not dared to attempt. And this giddying cadenza is not for mere virtuoso display, but derives its meaning from what follows: the mournful strains of a psalm intonation with its text, 'De profundis clamavi,' superimposed."[87] The augmented triad, in one of the first instances of its use, appears in a subtler passage in the 1833 version, where it functions as an unproblematic passing chord (see example 4). In the 1840's, according to Todd, "The triad begins to affect in more profound ways Liszt's

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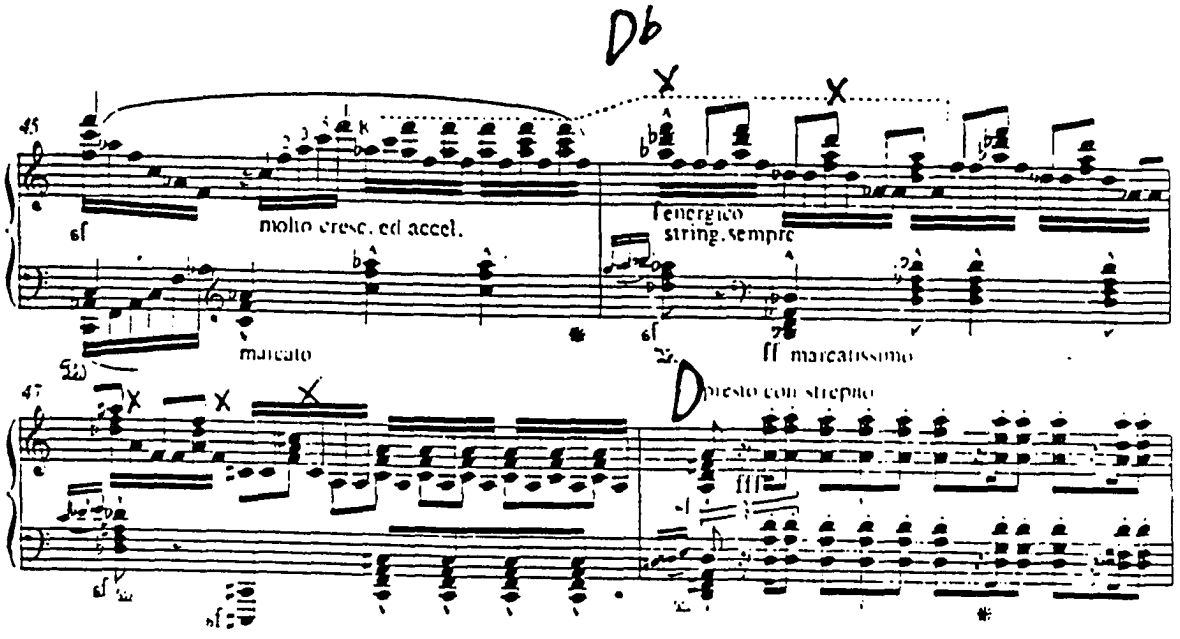
[86] Todd, "The 'Unwelcome Guest' Regaled: Franz Liszt and the Augmented triad," 106.
[87] Ibid., 109.

compositional logic, and no less important, it conveys topical themes of death, mourning or grief."[88]

Example 4: Harmonies poétiques et religieuses (1833), mm. 45-48: [89]



Within the "De Profundis" psalm and theme, the sections are also presented as contrasts. Measures 58-65 provide the psalm as harmonized recitative, with a very flexible rhythm, and a fermata ending every measure. The theme in mm. 77-142, in contrast, is in a strict 3/4 meter with constant triplet accompaniment as of m. 85.

The contrast between major/minor modes and diminished/augmented sonorities, as presented so clearly in the opening of the piece, pertains throughout. The first section is based on the major triad (D), the second on diminished sonorities and an octatonic

[88] Ibid., 103.
[89] Ibid., 144.

scale (in mm. 26-37), the third unit on the minor (B♭m), and the fourth on chromaticism, whole-tone scales, and augmented sonorities. In the second section, the two "De Profundis" themes are both grounded in major keys, the psalm in E♭ major and the theme in G major. They are interrupted, in mm. 66-75, by motive *a* on the dominant (B) of E minor. In the coda (which begins at m. 164), in mm. 166-168 and mm. 184-186, motive *a* on the minor IV (Cm), surrounded by a pedal on G, interrupts the G-major harmonies of the "De Profundis" theme. The ending on open G octaves therefore remains ambiguous.

CHAPTER SUMMARY

Pensée des Morts is one of Liszt's earlier elegies displaying several musical characteristics related to death, which are expanded and developed in Liszt's later death-related works. Already in the 1833 piece the lament motives are characterized by the use of descending lines, free rhythms, recitative passages, somber colors of diminished and augmented sonorities, chromatic, whole-tone, and octatonic scales, and motives which are developed through constant transformation. These elements are not found in such abundancy in other works of that period which are not related to death.

Death is seen as a transitional process, leading from grief and despair to redemption and transcendence. This transition is portrayed by the employment of two contrasting sections in which the descending lines, free rhythms, and somber sonorities of the lament section are gradually taken over by the ascending lines, stable rhythm, major tonality, and tranquil mood of transcendence. Such transitions are employed in many additional death-related works by Liszt, one example being "Funérailles." Thematic connections exist between the motives of the two sections, fighting off the various contrasts. This unity signifies Liszt's philosophical idea that grief and transcendence are two contrasting yet related facets of death.

What characterizes Pensée des Morts specifically is the idea of contrast which pertains through all levels of the piece, from the motivic to the structural. These contrasts emanate from the poetic inspiration for the piece, namely Lamartine's preface.

They may have also evolved from the idea offered by the title, as the "thought of the dead" is conveyed by the living who assess death and the deceased. Such thoughts encompass a mixture of contrasting feelings--Those of loss, farewell, grief, and lament are combined with those of sweet reminiscence and a hope for transcendence and redemption. Such a mixture of feelings was expressed by Liszt in an 1862 letter to his mother, in which he wrote:

> Michelangelo said that it was wrong to rejoice at the birth of a child, and that, on the contrary, we ought to weep to see one more being about to participate in mankind's sufferings, and to reserve our cries of joy exclusively for those who, after a noble life, die in the Lord.[90]

[90] Cited in Williams, *Portrait of Liszt: By Himself and His Contemporaries*, 386.

CHAPTER III:

THE DEATH-RELATED WORKS OF THE ROME PERIOD, 1859-1868

The years between 1858 and 1863 were a period of transition for Liszt, leading from his post at Weimar as an influential public figure central to the music-making of Germany to his move to the Vatican in Rome, where he lived as an abbé in seclusion and privacy. Liszt had gone through an incredibly difficult period in every aspect of his life. At Weimar, where he had been Kapellmeister for a decade, troubles led to his decision to resign in 1858. In 1860 a "Manifesto" was published, signed by Johannes Brahms, Joseph Joachim, Julius Otto Grimm, and Bernhard Scholz, which claimed that these men "regard the productions of the leaders and pupils of the so-called New German School. . . as contrary to the innermost spirit of music, strongly to be deplored and condemned."[91] Liszt suffered from it immensely, as it was also a personal blow from his once faithful

[91] Cited in Walker, *Franz Liszt, Vol. 2: The Weimar Years, 1848-1861*, 349, from Max Kalbeck, *Johannes Brahms* Vol. I/2 (Berlin, 1904-1914), 403-404.

student and friend Joachim, who also refused to allow Liszt's compositions to be used for instruction at the Berlin Hochschule, lest the students be contaminated by them.[92]

Liszt had suffered many personal losses during these years: his son, Daniel, aged twenty, died in 1858; his daughter Blandine, aged twenty-seven, died in 1862; and he lost his mother soon after, in 1866. Very close to his son, Liszt described in a heartbreaking letter, Daniel's last moments in his arms, and referred to Daniel's death as the greatest affliction of his life. In 1861 he moved to Rome, following the Princess Carolyne Wittgenstein, who had left Weimar in 1860. After years of awaiting authorization to marry the Princess, with whom he had shared his life for the last ten years, permission seemed to have been granted. Liszt and the Princess went ahead with plans for a ceremony, just to find out the evening before the marriage was to take place that the Pope had withdrawn his consent. They both remained in Rome, living separately. [93]

Suffering so many afflictions in such a short period may have precipitated Liszt to withdraw into semi-religious retirement in 1863, as he entered the oratory of the Madonna del Rosario in Rome. In 1865 Liszt took minor orders and became an abbé. Emile Ollivier, who was the husband of his late daughter Blandine and a close friend of Liszt's at the time, saw this move as "a spiritual suicide." He had gotten the news of the decision from Liszt's mother, as he described: "This morning Dame Liszt sent to say that she wished to speak to me. Going up, I found her in floods of tears, and she showed me a

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[92] Ibid., 351, cited from August Stradal, *Erinnerungen an Franz Liszt* (Leipzig, 1929),14.

[93] On this issue there is divided opinion, as some claim that Liszt himself was involved in the cancellation of the wedding. For a further discussion of these events, see Merrick, *Revolution and Religion in the Music of Liszt*, 48-68.

letter from her son telling her that he has received the tonsure and will henceforth be the Abbé Liszt. . . she told me that it was not the first time he had entertained the idea. Twice already he had wished to become a priest: first, at the age of fourteen, and then after the death of his father, before his meeting with Madame d'Agoult."[94] Liszt, on the other hand, felt he was at last completing a life-long yearning for the church, and was at peace with his decision. In 1860, Liszt wrote a testament which forecasted his move, in which he gave away all his earthly possessions and stated his will:

> I am writing it on 14 September, the day on which the church celebrates the Exaltation of the Holy Cross. The name of this festival also describes the ardent and mysterious feeling which like a sacred wound has pierced my entire life. Yes, 'Jesus Christ crucified', a yearning after the Cross and the exaltation of the Cross - this was my true calling. . . I shall die with my soul fixed upon the Cross, our redemption and supreme beatitude; and to bear testimony to my faith. I wish to receive before my death the holy sacraments of the Roman, Catholic, and Apostolic Church, and thereby to obtain the remission and absolution of all my sins, Amen! [95]

Liszt needed some peace for his soul as well as for his work, as he stated in a letter to Carl Gille from 1863: "My sojourn in Rome marks the third and probably the last period of my life, which has always been troubled but always industrious and striving upwards. Thus I need a good deal of time to bring various long works - and my life itself - to satisfactory conclusion."[96] He had become part of the establishment of Rome, residing in the Vatican since 1865, and playing occasionally for the Pope. During these years he wrote many of his most important sacred works, such as the oratorio Christus

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[94] Cited in Williams, *Portrait of Liszt: By Himself and His Contemporaries*, 401.
[95] Ibid., 367.
[96] *Franz Liszt Briefe an Carl Gille* (Leipzig, 1903), 11-12.

(1855-1867), the Hungarian Coronation Mass (1867), and the Requiem (1867-1868), of which Liszt wrote: "Composers in general, both the great and less great, colour the requiem black, quite unrelentingly black. From the start, I made use of a different light - it shines throughout, despite the terrors of the "Dies irae."[97] In a letter to Lina Ramann dating from 1883, Liszt wrote: "In my Requiem (for men's voices) I endeavoured to give expression to the mild, redeeming character of death. It is shown in the Dies irae, in which the domination of fear could not be avoided."[98] This religious light described by Liszt is what characterizes the perception of various death-related works from this period.

In contrast to the years following Liszt's departure from Rome (1869-1886), in which he wrote twenty-two original death-related works, most of them elegies, Liszt wrote only five original death-related works, four of them funeral marches and odes, during this period (1859-1868). The original pieces dating from this period are Weinen, Klagen, Sorgen, Zagen - Variations on the theme of Bach (1862), which was composed in memory of Liszt's daughter Blandine, who had died that year; the "Marche funèbre," no. 6 of Années de pèlerinage, troisième année (1867), written in memory of Emperor Maximilian I, who was executed in 1867 by the Mexican 'Liberals,' when Napoleon III was forced to withdraw the French troops; and the Trois odes funèbre - Les Morts (1860-1866), La notte (1863-1866), and Le triomphe funèbre du Tasse (1866). The first two

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[97] Cited in Merrick, *Revolution and Religion in the Music of Liszt*, 140, from La Mara, ed., *Franz Liszt Briefe* VII, 383.

[98] La Mara, ed., *Letters of Franz Liszt* II, trans. Constance Bache (London: Haskell House Publishers, 1968), 431-432.

odes were written originally as piano solos and later arranged for orchestra and other media, and the last was reworked from orchestra to piano. The first two were composed in memory of Liszt's son and daughter, and were intended to be played at Liszt's own funeral, which obviously exhibits the very personal significance these works had for Liszt. The last ode also had personal meaning for Liszt as he closely identified his own fate with that of Tasso, "the genius who is misjudged by his contemporaries and surrounded with a radiant halo by posterity."[99]

The following analyses of Les Morts and La notte, both titled "Funeral Odes," display two different styles of writing. The first is a heroic elegy, combining styles of lament and triumph, while the second is a funeral march with a contrasting lyrical section based on the Hungarian style. The two combine to portray a musical testament of Liszt's philosophical and psychological outlook on life and death during these years.

[99] Cited from Liszt's introduction to Tasso, lamento e trionfo, symphonic poem after Byron, from Searle, *The Music of Liszt*, 70-71.

LES MORTS

Les Morts was originally composed as a piano solo in 1860 written in memory of Liszt's son, Daniel, who died the previous year, at the age of twenty-two. It was later arranged as an "Oration" for full orchestra with male chorus in 1866, for piano duet in 1860, and for organ, as a "Trauerode"--no. 2 of Zwei Vortragsstücke--in 1870. Liszt requested the orchestral version to be played at his funeral, but the work was not performed until 1912. Les Morts is based on a poem by Lammenais by the same title, and its refrain, "Where are they? Who will tell us? Happy the dead that die in the Lord!," is quoted four times in the music, above a specific musical passage, to be discussed below. In the orchestral version, the texts of six stanzas are inserted throughout the music as a guide to its musical thought,[100] and a new corresponding Latin text, consisting of excerpts from Psalm 150, and the 'Sanctus' and 'Benedictus' from the mass, was added for male chorus. This text may have been added in memory of Liszt's mother, who died in 1866, as Liszt used the same words he had set for male choir, "Beati mortui qui in Domino morientur," in a letter to Baron Augusz after his mother's death: "After having received the last rites, my mother *Anna Liszt* died in Paris on 6 February 1866. Audivi vocem de coelo dicentem mihi: 'Beati mortui, qui in Domino morientur!' [I heard a voice from Heaven saying to me: 'Blessed are those who die in the Lord!']."[101]

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[100] According to Searle, *The Music of Liszt*, 102, the work has been performed with the words declaimed "with very moving effect," although they were not intended as such.

[101] Cited in Merrick, *Revolution and Religion in the Music of Liszt*, 261, from B. Csapó, ed., *Liszt Ferenc levelei baró Augusz Antalhoz* (Budapest, 1911), 16.

Certain sections of the two texts--the Latin text sung by the male choir and the Lammenais text inserted above the music--are nearly identical, as Lammenais translated the Latin text, and are cited side by side in the music. They correspond as follows:

Lammenais	Latin
I. "Heureux les Morts qui meurent dans le Seigneur!" (Happy the dead who die in the Lord!)	"Beati mortui qui in Domino morientur"
II. "Du fond de l'abîme, j'ai crié vers vous, Seigneur" (From the bottom of the abyss I have cried to Thee, Lord)	"De profundis clamavi ad te, Domine,"
III. "Nous vous louons, ô Dieu! nous vous bénissons: saint, saint, saint est le Seigneur Dieu des armées! La terre et les cieux sont remplis de votre gloire" (We praise Thee, O God! We bless Thee: holy, holy, holy is the Lord God of Armies! The earth and the heavens are filled with Thy glory)	"Te Deum laudamus, te Dominus confitemur, Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Hosanna, Hosanna, Hosanna!

The addition of texts in Latin is very significant as it reflects the transformation Liszt was going through at this point of his life, as he made the transition from Weimar to Rome, and from the secular to the religious.[102] The French text came from a revolutionary, contemporary, religious philosopher, who was a strong influence on Liszt in his youth, while the Latin text was selected from the historical, sacred texts of the

[102] Based on Stewart, "La notte and Les Morts," 87.

Church, of which Liszt was now officially a part. As a youth, after losing his father, Liszt had experienced a religious crisis and sought guidance and instruction from the Abbé Felicité Lammenais (1790-1869). The Abbé Lammenais, a religious revolutionary who preached against the church establishment and fought for social equality, strongly influenced and inspired Liszt, even though following him meant departing from the Church of Rome. Liszt echoed many of Lammenais' teachings in his article "De la music religieuse" from 1835, with remarks such as the following: "This Church, let us declare unhesitatingly, has completely ceased to win the love and respect of our age. Forsaken by the people, by life and art, it seems that its destiny remains none other than to perish, exhausted and abandoned."[103] Lammenais inspired a few of Liszt's works, such as "Lyon" for piano (1835-1836), which bears the inscription: "To live in work, or die fighting," and De profundis, psaume instrumental for piano and orchestra (1834), which were both dedicated to Lammenais, and La forgeron for male chorus and piano (1845), which was based on Lammenais' words. Lammenais' influences link this later work with the youthful religious Liszt, who was a socially-conscious revolutionary in his philosophical outlook.

In light of the personal significance this work had for Liszt, commemorating his son and mother, and intended for his own funeral, Paul Merrick correctly stated that "the work was thus of the utmost personal importance to Liszt, telling us more in music than the Testament does in words about the composer's musical and religious thinking. *Les*

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[103] Cited in Merrick, *Revolution and Religion in the Music of Liszt*, 17, from *Franz Liszt, Pages Romantiques*, with an introduction and notes by Jean Chantavoine (Paris and

Morts is not just a piece of music, but a psychological document, a key to the understanding of Liszt as man and musician."[104]

Les Morts was written as a funeral ode built in an ABA' form, with a triumphal middle section. Its structure corresponds to the strophic form of the poem on which it is based.[105] The music depicts the text in a manner closer to that of an accompaniment in a song than to a general programmatic representation, the latter being the case in the other two funeral odes of that period: La notte and Le Triumphe funèbre du Tasse.

The overall musical structure is that of six sections, corresponding to the six stanzas of Lammenais' poem on which it is based, as follows:

The section		**The corresponding stanza**[106]
Section A:	a1: mm. 1-26	first stanza: They have also passed over this earth; they have gone down the river of Time; their voices were heard on its banks, and then nothing more was heard. *Where are they? Who will tell us?* *Happy the dead that die in the Lord!*
	a2: mm. 27-49	second stanza: Whilst they were passing, a thousand vain shadows presented themselves to their sight; the world that Christ has cursed showed to them its grandeur, riches, voluptuousness;

Leipzig, 1912), 62.

[104] Merrick, *Revolution and Religion in the Music of Liszt*, 264.

[105] According to Stewart, "La notte and Les Morts," 93.

[106] The translation of Lammenais' poem is by J. Köttgen, cited in Franz Liszt, *Musikaliche Werke für Orchester I/3: Kleinere Orchesterwerke. Herausgegeben von Der Franz Liszt-Stiftung* (Berlin, Brussels, London, New York: Breitkopf & Härtel, 1966), 73.

		they saw it, and suddenly they only saw Eternity. *Where are they? Who will tell us?* *Happy the dead that die in the Lord!*
	a3: mm. 49-69	third stanza: Like a light from ahigh a cross in the distance appeared to guide their course; but all did not behold it. *Where are they? Who will tell us?* *Happy the dead that die in the Lord!*
	a4: mm. 69-86	part of eighth stanza: From the unknown places where the river loses itself two voices arise unceasingly: The one says: From the bottom of the abyss I have cried to Thee, Lord;
Section B:	mm. 87-130	ninth stanza: And the other: We praise Thee, O God! we bless Thee: holy, holy, holy is the Lord God of Armies! The earth and the heavens are filled with Thy glory.
Section A':	mm. 131-158	tenth stanza: And we also, we shall go whence those wailings or those songs of triumph come. *Where shall we be? Who will tell us?* *Happy the dead that die in the Lord!*

Within each section, the number of musical phrases corresponds to the number of lines in each stanza, as does the individual musical character to the content. The musical phrases are mostly brief and speech-like, built of short motives which have no regular rhythmic pulse, and are separated by fermatas.

The thematic material of the A sections is all based on section a1. This section consists of an introduction (mm. 1-4), a binary theme (mm. 4-17), and a refrain (mm. 18-26). The binary theme is built of four short phrases, corresponding to the four sentences of the first stanza (without the refrain), that are separated by fermatas (see example 1).[107]

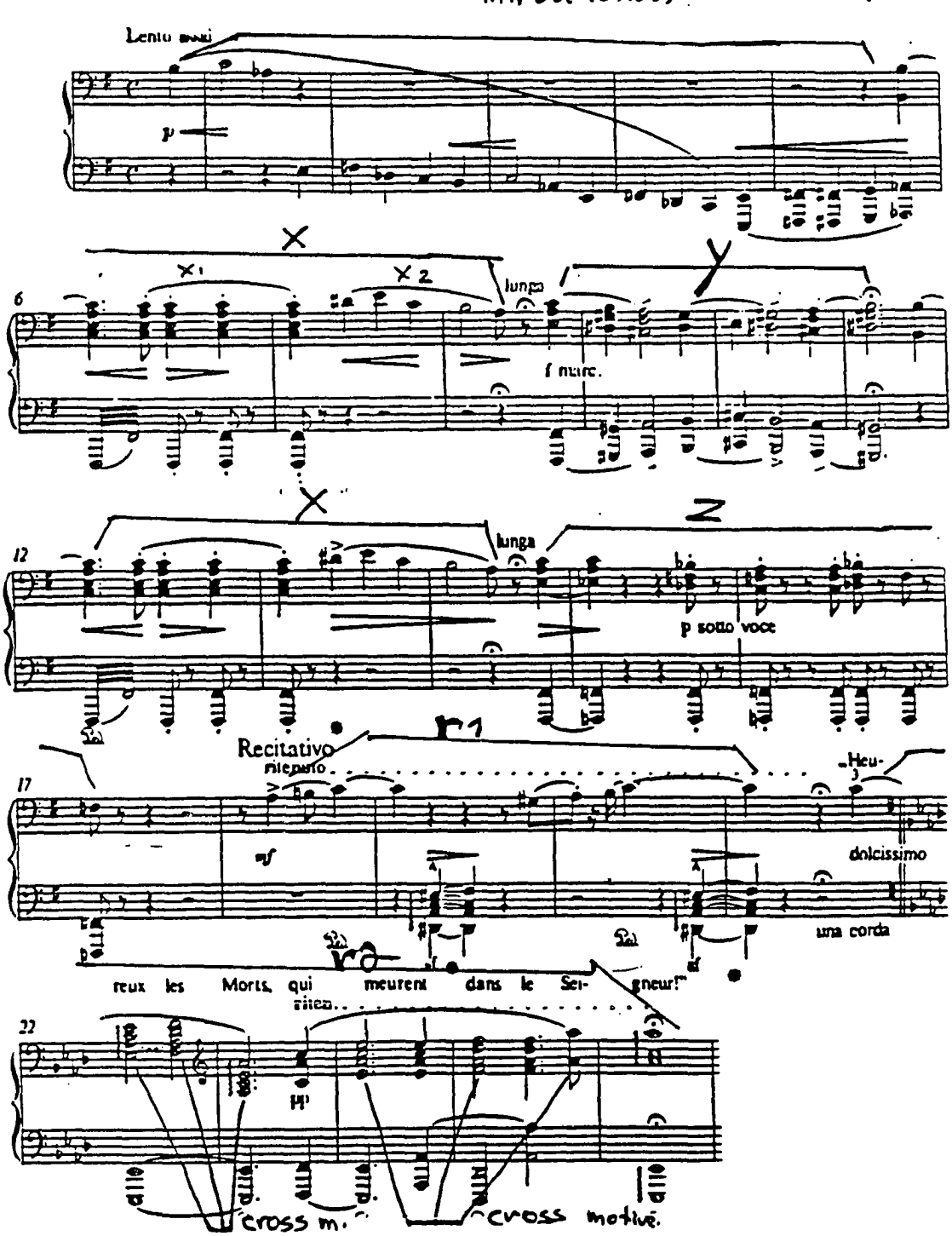
The structure of the a1 section is as follows:

measures:	text:	motive:	harmony:
mm. 1-5:	(introduction)	x2	F-gypsy (in Em)
mm. 5-8:	"They have also passed over this earth;"	x1, x2	F#-half dim. (Em)
mm. 8-11:	"they have gone down the river of time;"	y	G#m (Em)
mm. 11-14:	"their voices were heard on its banks,"	x1, x2	F#-half dim. (Em)
mm. 14-17:	"and then nothing more was heard."	z	F (V/B♭) (Em)
mm. 18-21:	"*Where are they? Who will tell us?*"	r1	D#-dim (Em)
mm. 21-26:	"*Happy the dead that die in the Lord!* "	r2	A♭

Aside from the final refrain motive, all other motives are related: motives x1 and the introduction begin similarly, motives y, z, and r1 are built on the ending of motive x2 (C-B-A), y beginning on the same pitches, z beginning on the same notes now altered (C-B♭-A), and r1 on their inversion (A-B-C).

[107] Based on Stewart, "La notte and Les Morts," 88-89.

Example 1: Les Morts, mm. 1-26:[108]



[108] Liszt, *New Edition of the Complete Works* Series I, Vol. 11: *Various Cyclical Works* II (1980), 52-53.

The text of the first stanza is a lament for the dead, portraying the wonder and awe with which the living encounter the ultimate silence of death. The music is dark and morbid, written in a recitative style. It is marked 'Lento assai,' in a low register, and is fragmented by abrupt dynamic and harmonic changes, as well as by fermatas and syncopations. It ends with short notes, 'piano - sotto voce,' followed by the silence of a measure's rest, depicting the final words: "and then nothing more was heard." The harmony is imbued with chromatic shifts and minor and diminished sonorities.

The harmony remains vague throughout the section. The key of E minor, implied by the key signature, is never presented, and the harmony revolves around F (F-gypsy, F major) and F# (F# half diminished). The harmonic vagueness is extended through the beginning of the refrain ("Where are they? Who will tell us?"), which is also written in recitative style (now marked as such) and is underscored by the D#-diminished chord and a ritenuto. The two half-step ascents in the left hand (mm. 19-21) signal the two question marks in the text.

The final line of the refrain ("Happy the dead who die in the Lord!") comes as a striking contrast to all that precedes it. It is marked by the sudden change to a 'dolcissimo' A♭-major key signature and harmony in second inversion. In contrast to the descending line of the introduction, there is a continuous ascent reaching a register of two octaves above that of the opening. In the piano version, this is the only point where the text is stated above the music. In the orchestral version this is the place where the flutes enter and the male chorus sings the corresponding Latin text, "Beati mortui qui in Domino morientur," with the other instruments dropping out after the word "mortui."

This passage transmits the feeling of Liszt's "radiant calm towards the mysterious messenger, the august patron of our deliverance," which he describes in a letter to Princess Carolyne.[109]

In this passage, Liszt makes use of the 'cross'-motive (E♭-F-A♭) in a most symbolic manner (see example 1). The idea that the cross was ignored by man, yet therein lies his salvation, is expressed in this text as in many other texts of Lammenais. The 'cross'-motive is taken from the Gregorian melody "Crux Fidelis" and appears in many additional death-related works of Liszt's. Examples include the song Über allen Gipfeln ist Ruh, the twelfth Station of Via Crucis ("Jesus dies on the Cross"), and the symphonic poem Hunnenschlacht, of which Liszt wrote: "In the middle of the picture appears the Cross and its mystic light; on this my 'Symphonic Poem' is founded. The choral 'Crux Fidelis,' which is gradually developed, illustrates the idea of the final victory of Christianity in its effectual love to God and man."[110]

Paul Merrick established the connection between the theme of 'love' and the key of A♭ major (which is the key of the second half of the refrain). Liszt chose to compose his best known love music, the three Sonneti del Petrarcha of 1838, the three Liebesträume, and the 'Gretchen' movement of the Faust Symphony, among others, in this key. The idea of redemption through love is basic to Liszt, who treats human love as

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[109] Cited in Merrick, *Revolution and Religion in the Music of Liszt*, 263, from La Mara, ed., *Franz Liszt Briefe* V, 24.

[110] Ibid., 285, from La Mara, ed., *Letters of Franz Liszt* II, 352.

For further discussion of Liszt's "cross" motive see: Merrick, *Revolution and Religion in the Music of Liszt*, 283-294, and Robert Collet, "Choral and Organ Music" in Walker, ed., *Franz Liszt: The Man and His Music*, 322-23, 335, 343.

stemming from God, and therefore sacred.[112] Merrick proceeds to make the connection between the key of E major (which ends Les Morts), in which The Legend of St. Elizabeth and Christus were composed, and Liszt's religious music, and also between the key of F minor (a key area at the very beginning of Les Morts altered into a F-gypsy scale) and elegiac works such as "Funérailles," Héroïde funébre, La lugubre gondola, and the Elégie sur des motifs du Prince Louis Ferdinand de Prusse.[113] The union these three keys symbolize--that of human love, death, and the divine--were clearly stated in Liszt's letter to the Princess informing her of his composition of Les Morts, in which he stated that "love triumphs over death here on earth - and in heaven, death is no more!"[114] A similar sentiment is conveyed in a letter to Madame Ritter, who had lost her daughter, in which Liszt wrote: "If at the sight of the opening graves I thrust back despair and blasphemy, it is that I may weep more freely, and that neither life nor death shall be able to separate me from the communion of love."[115]

A similar association between the 'cross'-motive and the key of A♭ major is present in the third stanza. Motives x1 and x2 of the theme are transposed to A♭, and motive x2 is altered into the 'cross'-motive (E♭-A♭-G♭), in association with the corresponding text: "Like a light from ahigh a cross in the distance appeared to guide their course." Similar to the refrain, this music is also marked 'pianissimo' and 'dolcissimo' (m. 63), and in the orchestral score it is written with the addition of flutes

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[112] Ibid., 297.
[113] Ibid., 298
[114] Ibid., 263, cited from La Mara, ed., *Franz Liszt Briefe* V, 24.
[115] Cited in La Mara, ed., *Letters of Franz Liszt* II, 69.

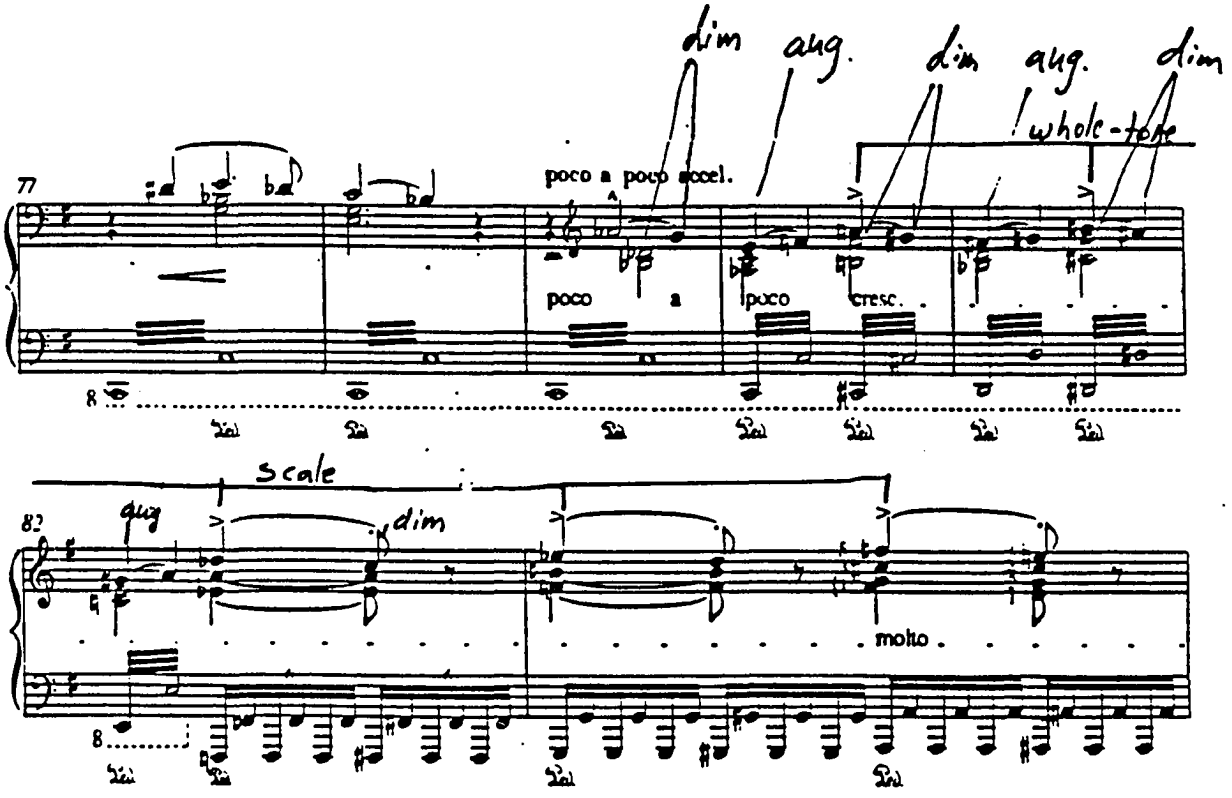
and harp. After an ascending chromatic sequence, the theme ends with an augmented triad cadence on F (mm. 58-59)--the harmony on which the first stanza concluded.

The music of the second stanza closely follows that of the first, but is richer in texture and embellishments, higher in register, and stronger in dynamics, symbolizing the world which "showed to them its grandeur, riches, voluptuousness." The first part of the refrain (mm. 40-43) is stated a whole-step above the parallel phrase in the first stanza, but the key signature here does not change. The refrain (mm. 43-49) moves through C and ends on F. The third refrain, beginning a half-step above the second refrain, continues the ascending direction just established (before the key signature changes to E♭ major in the final sentence). The 'cross'-motive is present not only within each refrain but is also outlined by the keys of the three final sentences of the refrains stated so far, as the first is in A♭, the second concluding on F, and the third in E♭.

The music of the fourth stanza, following its corresponding text, differs from that of the previous three. It is incomplete, reflecting only the first of the "two voices" mentioned in the text, and thus does not end with a refrain. This section is transitional and climactic in character, leading to the B section, as the dynamic level grows over a tremolo bass, the pace is accelerated, and the register ascends. The musical material is all derived from motive x1 and, mostly, x2 of the theme, first presented over the same half diminished chord as at the opening (mm. 73-76), and then repeated in sequence over an ascending chromatic line in the bass (mm. 79-86), in a very striking and progressive dissonant passage. This passage, is harmonized with alternating diminished sonorities leading from dissonance to dissonance and augmented sonorities resolving

from dissonance to consonance, while the accented notes in mm. 80-85 outline an ascending whole-tone scale (A-B-D♭-E♭-F-G-A-B) (see example 2).

Example 2: Les Morts, mm. 77-83:[115]



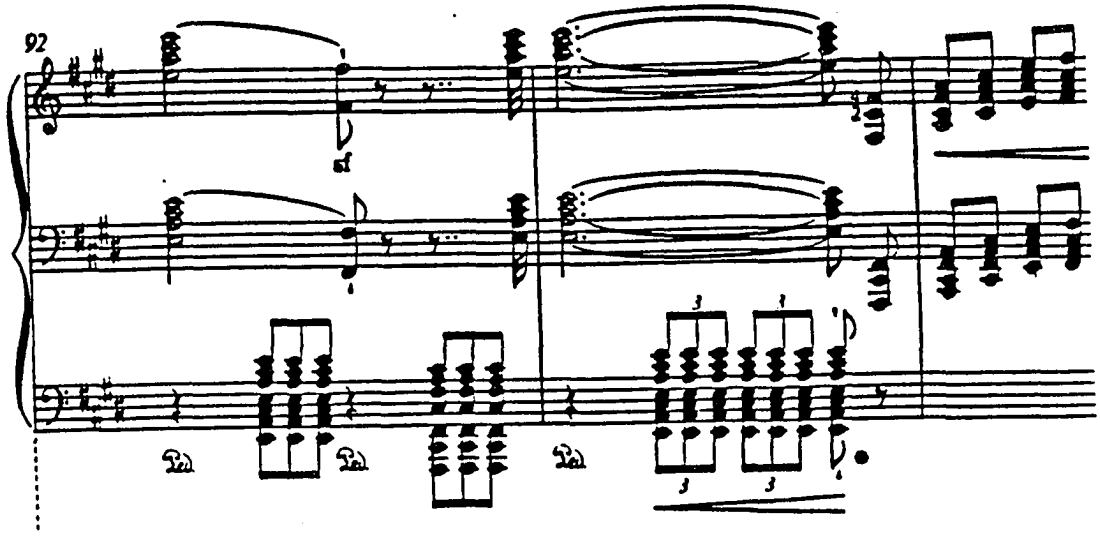
[115] Liszt, *New Edition of the Complete Works* Series I, Vol. 11, 55-56.

The B section is a triumphal song of glory and praise to the Lord. It corresponds to the general spirit of the text but does not follow it so closely as do the previous stanzas.[116] This section is presented as a total contrast to the A sections which surround it, differing in orchestration, registral span, dynamics, pace, texture, structure, and rhythm. It is orchestrated for full orchestra and choir, and gives much weight to the percussion and brass sections, which include four horns, two trumpets, two tenor trombones, a bass trombone, a tuba, two kettledrums, a military drum, cymbals, and a bass drum. The music consists of trumpet calls and drum rolls, the common symbols of the triumphal ode, symbolizing the acceptance of the cross, the redemptive qualities of death, and the transition from the darkness of death to the light of resurrection. A few other death-related works of Liszt's include triumphal sections which are also characterized by use of octaves and triplets imitating trumpet calls and drum rolls; examples include "Funérailles," Tasso, lamento e trionfo, Héroïde funèbre, and Le Triumphe funèbre du Tasse. (See example three for a comparison between Les Morts and Le Triumphe funèbre du Tasse.)

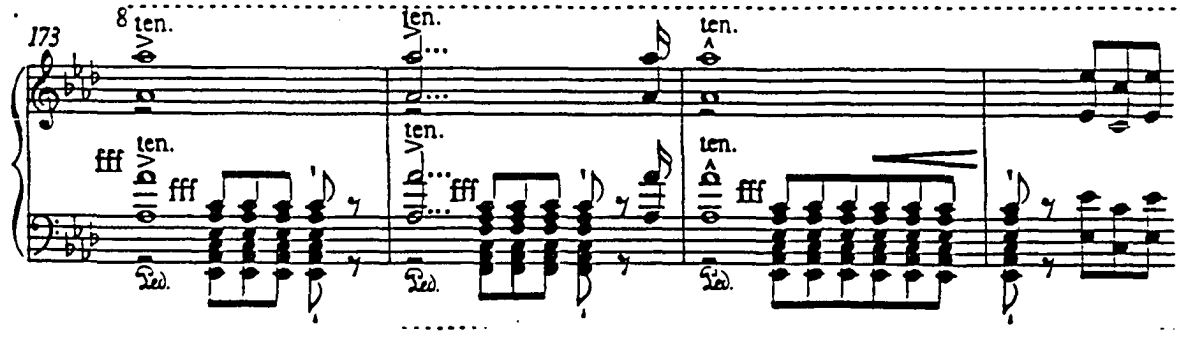
[116] According to Stewart, "La notte and Les Morts," 93.

Example 3:

Les Morts, mm. 92-94:[117]



Le Triumphe funèbre du Tasse, mm. 173-176:[118]



[117] Liszt, *New Edition of the Complete Works* Series I, Vol. 11, 57.
[118] Ibid., 34.

Richard Burke, in his discussion of Liszt's funeral marches, argues that this structure follows a preconceived program:

> The narrative structure of the late marches is based on negation. Each work ends with the inversion (narrative inversion, not musical) of the sequence with which it began, that is, defeat becomes triumph. . . . Here, the triumph is an earthly one. The funeral march represents death; the elegy is the initial response of the mourners to that death; the declamatory section is like a funeral oration in which the living assess the life of the deceased. This assessment gradually transforms the elegy into a hymn of triumph, and there is a recognition of what the hero or the artist has accomplished. [119]

This program does qualify for certain funeral marches, celebrating artistic or political heroes, such as "Funérailles," commemorating the heroes of the Hungarian revolution, and Le Triumphe funèbre du Tasse, portraying "the genius who is misjudged by his contemporaries and surrounded with a radiant halo by posterity."[120] The case of Les Morts is different; although the triumphal music is very similar, the triumph is not an earthly one, but rather a religious jubilation, glorifying God and redemption in the most spiritual sense.

The B section, in the key signature of E major, begins with the second inversion of the A-major chord, passes through a variety of keys leading to E major (in mm. 104-109), which establishes a new musical pattern, and concludes at a distance of a tritone--on E♭, after passing again through a wide variety of keys. The tritone relationship is evident in a few other places, as in the sequence E to A# in mm. 104-107 and 110-111,

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[119] Burke, "The Marche Funèbre from Beethoven to Mahler," 281, 284.
[120] From Liszt's introduction to Tasso, lamento e trionfo, cited in Searle, *The Music of Liszt*, 70-71.

and A to D# in mm. 112-114 and 118-120.[121] Though E major is the key signature of the B section (the key of Liszt's religious works, according to Paul Merrick), E is not stated until eighteen measures into this section. The beginning of the B section on an unstable second-inversion A-major chord, the wide variety of chords through which it passes, and the ending at a distance of a tritone on an E♭-major chord in m.130, all contribute to the unstable and transitional character of this section, implying that there is yet more beyond glorification of God, as one reaches the apotheosis. In this light, the three refrains of the A section are all transitional since they also begin on the triad in its unstable second inversion (the second refrain shifts to another harmony but ends on the tonic), and stability is reached only in the final concluding refrain, written over the tonic.

The closing A' section is based on the motives of the refrain (r1 and r2). It begins with a descending chromatic line (m. 132) in an E♭ key signature leading to the final statement of the refrain. The question posed differs here, as it becomes more personal: "Where shall *we* be? Who will tell us?" The music of the previous refrains is transformed into a long ascending line built on an altered 'gypsy' scale on E, which contrasts with the descending line on a 'gypsy' scale on F of the introduction, thus bringing the work to a close in a more hopeful tone. Perhaps Liszt was implying by this reversal of direction, that with true belief and acceptance of the cross, one is promised redemption and eternity and can be rid of all grief. The final section is in an E-major

[121] Stewart, "La notte and Les Morts," 95.

tonality. After the end of the refrain, a progression of I-VI-N_6-VI#-I (in E major) is stated twice, leading to a serene conclusion with four measures of a slow, pianissimo, E-major chord covering a broad registral span.

The overall harmonic plan of the movement, therefore, is a transition from E minor to E major, through the keys of A major, A♭ major, and E♭ major . These harmonies, colored with chromaticism, diminished, and augmented sonorities, are obscured to a degree that they are occasionally difficult to ascertain through listening alone, but are used as an architectural basis to the work, portraying the philosophical idea which it unfolds.

In summary, Les Morts may be looked upon as a personal religious and philosophical testament of Liszt's, written at a critical time of transition. The work commemorates the memory of his son and mother, as well as a contemplation of his own death, as Liszt intended it to be played at his funeral. It links his earlier periods with the late one by juxtaposition of a literary text by a contemporary, socialist revolutionary--the Abbé Felicité Lammenais--who was a strong influence on Liszt in his youth, with historical sacred texts of the Church, of which Liszt was now part. The work lends insight into Liszt's outlook on death and its relation to religion and human love, as the music correlates with the poetic structure and content of the text so closely.

Though Liszt deeply mourned his personal losses, he chose to compose music which reflected his spiritually hopeful outlook on death. Both the text and the music portray death as a perpetuity of transcendence, bliss, and radiance towards the holy cross, as well as a triumph celebrating God's redemption. It is clearly established that these

aspects of death overcome all grief and sorrow, as the work is built as a transition from ambiguity to stability and from darkness to light. Each section in itself, and the work as a whole, ends in a clear major tonality, "striving upwards" in a high register, reflecting the "peaceful radiance" of the spiritual hope for resurrection and eternity. In a letter to Eduard Liszt dating from 1862, Liszt summed up what Les Morts conveyed through music:

> Blandine has her place in my heart beside Daniel. They remain with me as atonement and purification--intercessors crying "Sursum Corda!"
> On the day when Death approaches, he shall not find me unprepared or faint-hearted. Our faith hopes for and awaits the salvation to which it leads us.[122]

[122] Cited in Williams, *Portrait of Liszt: By Himself and His Contemporaries*, 388.

LA NOTTE

La notte was written in memory of Liszt's daughter, Blandine, who died in 1862. Composed originally as a piano solo between 1863 and 1864, it was then transcribed as the second of Trois odes funèbre for orchestra between 1864 and 1866. Liszt requested that the orchestral version be played at his funeral, a wish that was never fulfilled. He made additional versions of this work, one for violin and piano written between 1864 and 1866 and a piano duet composed in 1886, the year of his death.

The outer sections of La notte are largely a funeral march, based on "Il penseroso" from Années de pèlerinage, deuxième année, Italie, written between 1838 and 1839, with slight revisions. "Il penseroso" derived its inspiration from Michelangelo's statue of the same name (the figure of the younger Lorenzo de Medici in the Medici chapel in Florence). At Liszt's request the title page of the first edition of "Il penseroso," showed a drawing of the this statue and Michelangelo's poem La notte. The poem, written for the statue "La notte," which was one of the allegorical figures on the tomb of the younger Giuliano de Medici, refers to the circumstances of the time, the defeat of the Florence Republic.[123]

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[123] Sulyok and Mezö, "Introduction," Series I, Vol. 11: *Various Cyclical works* II (1980), xii-xiii.

The poem is as follows:[125]

Grato m'è il sonno, e più l'esser di sasso.
Mentre che il danno e la vergogna dura.
Non veder, non sentir m'è gran ventura
Però non mi destar, deh' -- parla basso!

Sleep is dear to me, and being of stone is dearer,
as long as injury and shame endure;
not to see or hear is a great boon to me;
therefore, do not wake me--pray, speak softly.[126]

There is an additional poetic insertion made at the beginning of the second section, where Liszt quotes from Vergil's Aeneid (canto x, line 782): "Dulces moriens reminiscitur Argos" (Dying he remembers fair Argos), which refers to the death of Antores, who was killed in battle on the foreign shores of Italy.

La notte is built in an ABA' form, corresponding to the two sources that inspired the piece. The funeral march in the A section, marked 'Lento funèbre,' is slow and processional in character, and the B section, marked 'Sempre lento,' is lyrical and passionate. There is no thematic connection between the two sections, but they flow into one another harmonically, providing a sense of continuity.

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[125] This translation of the poem is taken from James M. Saslow, trans., *The Poetry of Michelangelo* (New Haven: Yale University Press, 1991), 419.

[126] According to Saslow, 419n, in this poem Michelangelo alluded to the wickedness and ingratitude of his native city. The poem would have been understood as a criticism of the new regime, which the statue, "trapped" in Florence, prefers not to see.

Section A (mm. 1-54) is characterized by the funeral-march rhythm, pausing briefly at two points. It is written in the key signature of C# minor, and is built as follows:

1. Introduction (mm. 1-4); harmonies of Em and E-augmented.
2. First statement of the theme (mm. 4-25); leading from C#m to G#7.
3. Recitative-like transition (mm. 25-28), leading back to C#m.
4. Second statement of the theme (mm. 29-46). The second statement is richer in texture, and a new accompaniment figure of a descending chromatic bass is added. It proceeds differently from the first statement; C#m-F-C#m-G#7-chromatic transition-C#m.
5. Coda (mm. 47-54), which uses both the funeral-march motive and the recitative of the transition. It leads harmonically into the B section; C#m (mm. 46, 48), C#m with a Neapolitan inflection (D under a C# pedal in mm. 47, 49) leading to D# half diminished that begins the B section (mm. 50-53, 55 interupted by D# diminished in m. 54).

The funeral-march section is very similar to its original version in "Il penseroso." The changes consist of a new four-measure introduction, an additional two measures in the recitative transition (mm. 25-28), and a different four-measure ending, leading into the B section. Of these changes, the most significant is the introduction. Instead of a clear beginning on C# minor, as is the case in "Il penseroso," the work starts with a vague harmony, centering around the pitch E (which acts as a pedal through measure 12), harmonized with E- minor (mm. 1-2) and E-augmented (mm. 2-4) chords.

Retrospectively, measure 5 establishes that the augmented triad of the introduction functions as an altered dominant of C# minor (G#-B#-Dx spelled enharmonically as G#-B#-E), which resolves to the tonic at the statement of the theme (m. 5); its third (B#) functions as the leading tone and resolves to C#--a rather traditional resolution of the augmented triad. Liszt employs the augmented triad frequently throughout the A section of La notte, imbuing the darkness of the minor mode and the funereal rhythm with a more desolate coloring. Its role is further extended to the whole work, as it outlines the harmonic structure, with C# and A corresponding to the key signatures of the two sections, and with F presented at the climax of section A (mm. 35-36).

The augmented triad functions in three different ways throughout section A.[126] First it acts as an altered dominant, respelled enharmonically (as in the resolution of the augmented triad from the introduction into the theme). This occurs in mm. 13-14 (see example 1a), as the theme is transposed to E minor: an augmented triad in the first inversion is built on the dominant--B (D#-Fx-B respelled as D#-G-B), and its third (D#) resolves to the tonic (Em). This occurs again in mm. 18-19, as the theme is transposed to Gm: an augmented triad in the first inversion is built on the dominant--D (F#-A#-D respelled as F#-B♭-D), and its third (F#) resolves again to the tonic (Gm). The second function of the augmented triad is that of an altered tonic. The same triad which functioned as an altered dominant, D#-G-B in m. 13, is respelled enharmonically as E♭-

[126] Stewart, "La notte and Les Morts," 76.

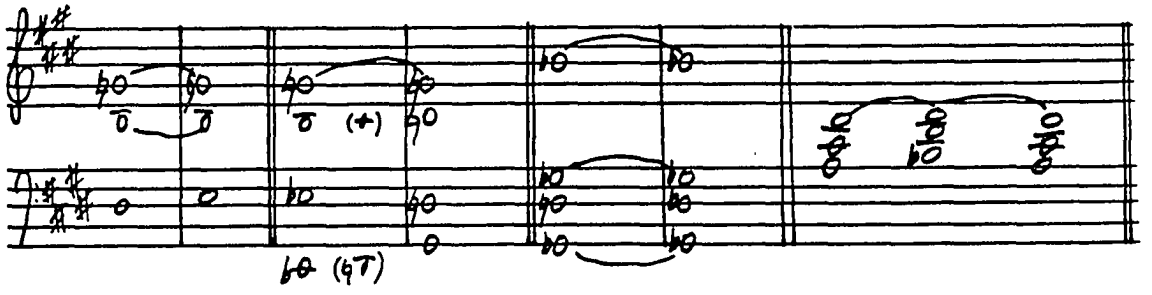
G-B in m. 15, functioning as an augmented triad in the second inversion built on the tonic (G), its altered fifth (E♭) resolving to the fifth of the tonic (D) (see example 1b).

Throughout the first two transpositions of the theme, a pattern is established, in which a minor key moves to its parallel major, whose tonic serves as a pedal note across the progression (mm. 5-12: C# minor leading to an implied E major, mm. 12-17: E minor leading to an implied G major). This pattern is broken in mm. 17-25, where the G minor, with a B♭ in the upper voice, is expected to lead to B♭ major, but shifts instead to G♭ major, a half step below. This shift is made through the use of an augmented triad. The same augmented triad which resolved in mm. 18-19 to Gm (F#-B♭-D) is respelled harmonically in m. 20 (as G♭-B♭-D). Instead of following the established pattern, where this chord would function as an altered tonic in the second inversion, the triad is presented in root position with its altered fifth (D) resolving to the fifth of G♭ major (D♭) (see example 1c). The chromatic descent from Gm to G♭ major releases a series of chromatic half-step descents in the upper voice, leading to the dominant seventh of C# minor (G#7). This chromaticism is actually a continuation of the inner voice of the previous phrases: D#-E-F-E-E♭-D in mm. 13-17, which is repeated in transposition in mm. 18-20 (F#-G-A♭-G-G♭).

The third function of the augmented triad occurs in m. 24 (A-C#-F# to B♭-D-F# and back) and is that of a chromatic upper neighbor (see example 1d). In this case, the treatment of the augmented triad is far from traditional, as it is altered chromatically and does not resolve. Throughout the A section the augmented triad offers a prevailing

intensity to the music. Because of its ambiguity and frequent enharmonic respelling, it allows sudden shifts in harmony, contributing to the chromatic flexibility of the music.

Example 1:
La notte, first movement:
1a, mm. 13-14 1b, mm. 15-17 1c, mm. 20-21 1d, m. 24



Liszt began to use the augmented triad in a relatively straightforward application in the early thirties, as in his Harmonies poétiques et religieuses dating from 1833. By 1837 Liszt was beginning to apply this sonority with increasing confidence, primarily as a means of imbuing his music with a more chromatic flavor. R. Larry Todd, in his study of the augmented triad in Liszt's works, claims that a pivotal turning point in Liszt's perception of the triad occurs in the music of the 1840s, using as an example "Funérailles" of Harmonies poétiques et religieuses, in which the augmented triad is featured in the accompaniment of the main thematic material, in the final cadence, and begins to play a role as a unifying element of the structure. He states that "'Funérailles' is significant, too, for its association of the augmented triad with the topic of death and mourning--just one example in an extended series of works including the Via Crucis, La

lugubre gondola, Am Grabe Richard Wagners, and Nuages gris.[128] "Il penseroso," composed a decade earlier, foreshadows these roles of the augmented triad and its association with the topic of death.

The diminished triad also plays an important role in the A section, contributing further to its chromatic flexibility. The melodic structure of the first statement of the theme, defined by the upper voice's pedal-notes, E (mm. 1-12), G (mm. 12-17), and B♭ (mm. 17-21), outlines a diminished triad. In addition, the diminished seventh chord is present at the end of each phrase: in mm. 7-8 the A-F#-B#-D# resolves to C#, in mm. 11-12 the same triad spelled enharmonically as F#-A-C-D# (with an added B in the bass) resolves to E, and in mm. 16-17 the A-C-E♭-F# (with an added D in the bass) resolves to G. The tritone, which is derived from the diminished sonority, is also prominent throughout this section. In three places a 'tritone'-chord (built on a diminished triad with no third) is presented as an unresolved upper-neighbor embellishment, very grave in character. This occurs in m. 14 (F-B-F), in m.19 (A♭-D-A♭), and in m. 23 (E♭-A-E♭). The tritone also plays a role in the harmonic structure of this section, as the C#-minor harmony, which is established in the first phrase, passing through E, shifts to G major and G minor in the next two phrases--a distance of a tritone away.

Extensive use of augmented and diminished sonorities at all levels of the piece, from the motivic to the structural, is common in many other death-related works of Liszt's (for a partial list, see pages 159-160 of the discussion on From the Cradle to the

[128] Todd, "The 'Unwelcome Guest' Regaled," 95-101.

Grave). Richard Burke, in his examination of Liszt's funeral marches, mentions that the extensive use of diminished and augmented triads is related to Liszt's views of death as a return to the condition before birth, as these triads divide the octave into equal parts, and ascend or descend to the pitch on which they began.[128]

A transition based on a modified diminished triad on D# (A-B#-D#-F#, where the F# is replaced by E) leads to the restatement of the theme. It is written as a single line in the left hand marked 'rinforzando, espressivo,' and is basically a recitative. Recitative passages appear in a large number of Liszt's works related to despair and death.[129] In this section there are two such transitions, both written as recitatives. The first (mm. 25-28) leads to the restatement of the theme, and the second (mm. 51-54) leads into the B section.

The second statement of the theme shifts to F major instead of the E major of the previous statement. It is tonally more stable and straightforward; the use of augmented or diminished sonorities is lessened, the funereal dotted rhythm is dropped, and the chromatic descending line, extending the resolution of the augmented triad in the first statement, is here softer, marked "piano" and "espressivo lagrimoso," and serves as an extension of an authentic cadence on C# minor (mm. 38-46: I-V7-chromatic descent-I).

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[128] Burke, "The Marche Funèbre from Beethoven to Mahler," 262.

[129] Arnold, "Recitative in Liszt's Solo Piano Music," 17 and 20. Arnold remarks that "certain recitatives have structural significance. These recitatives usually appear in the middle of works and serve as transitions from one section to the next," which is certainly the case in this work. He includes these two transitions in a list of 'unmarked recitatives related to death.'

The return of the A section flows from the B section harmonically, as the funereal rhythm returns in the key of Eb major that ends the previous section. It is followed by an Eb-augmented triad, mirroring the progression Em-E-augmented of the introduction. In the middle of measure 141 the key signature changes to no sharp and no flats, and a recapitulation of mm. 13-28 of the A section follows (mm. 141-159). This recapitulation omits the first statement of the theme in C#, and proceeds immediately to the G augmented triad (which is the enharmonic respelling of the previous Eb-augmented triad). The key remains ambiguous until the restatement of the theme in C# minor, twenty measures later, in m. 162. This suspension serves to extend the intensity of the augmented sonority, as the music drifts from key to key and proceeds with a sense of atonality. At the point of the return of C#m, a new rhythmic accompaniment is employed, but other than that the restatement of the theme closely follows its parallel section in the opening. The piece ends on a C# open octave, with a strongly implied C#-minor harmony sounded in the previous triads. [131] There is a reminiscence of the augmented triad before the ending, with the passing F-A-C# chord under the C pedal in mm. 184 and 186, resolving to a C# minor chord in the second inversion.

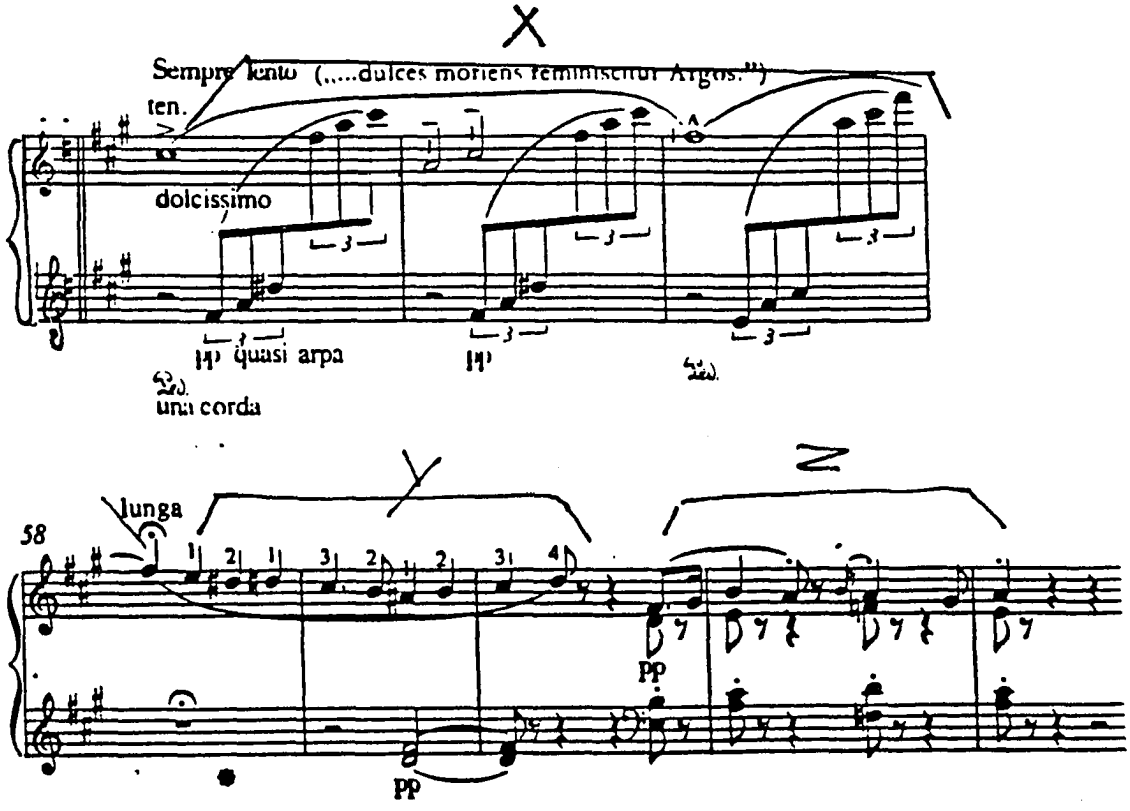
The B section of La notte stands as a contrast to the first. The key signature is that of A major, the funereal rhythm is absent, and the general character of this section is more lyrical and passionate. This section flows from the previous one by means of harmonic connection, as the opening sonorities are based on the D#-half diminished triad

[131] Many of Liszt's death-related works end on a C#. See discussion of La lugubre Gondola II, pages 124-125.

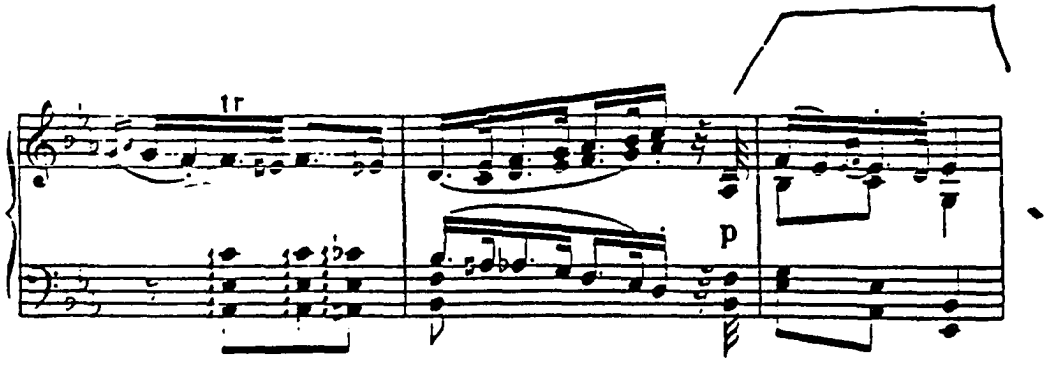
that ends the previous section (section A ends on a diminished seventh chord on D# with the C respelled as B#, and section B begins with a half-diminished seventh chord on D#). Once again the tritone relation between the key signature and a prominent harmony within the section is apparent: the A-D# relation here is similar to the C#-G relation apparent in the A section. The B section is framed by this A-D# tritone (enharmonically respelled as E♭ major at the end).

Liszt chose to portray this section in a 'Hungarian' character, employing musical features related to 'gypsy' and 'Hungarian' music. The theme itself is built of three parts: it begins with an arpeggiation of a half diminished triad with a 'quasi arpa' accompaniment (see example 2x), continues with a contemplative recitative, a single line with fermata and pause (example 2y), and ends with a plagal cadence, V^7-I-IV_6m-I (example 2z). This plagal cadence is a very typical 'Hungarian' feature which appears in other 'Hungarian' works of Liszt's. (See example 3 for a comparison with the Hungarian Rhapsody No. 4.)

Example 2: La notte, mm. 55-62:[132]



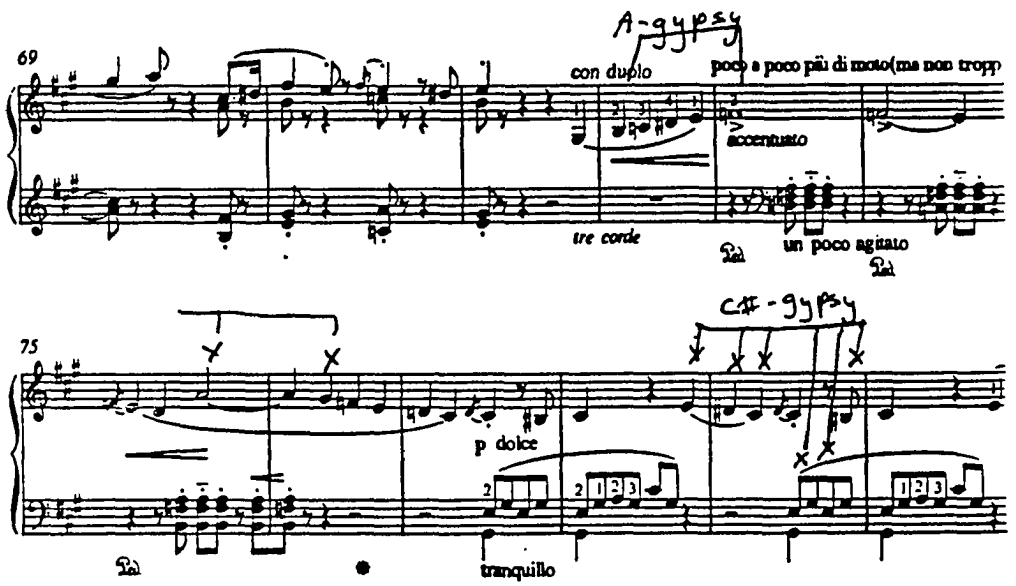
Example 3: Hungarian Rhapsody No. 4, mm. 30-32:[133]



[132] Liszt, *New Edition of the Complete Works* Series I, Vol. 11, 94-95.
[133] Liszt, *New Edition of the Complete Works* Series I, Vol. 3: *Hungarian Rhapsodies* I (1972), 47.

The theme is repeated in transposition in mm. 64-71, leading to the dominant (E major). It is then transformed, in mm. 71-89, to a more 'Hungarian' version, by use of a combination of 'gypsy-scales' on A [a-b-c-(d)-d#-e-f-g#-a] and on C# (c#-d#-e-g-g#-a-b#-c) (see example 4), and by a new syncopated accompaniment.

Example 4: La notte, mm. 69-80:

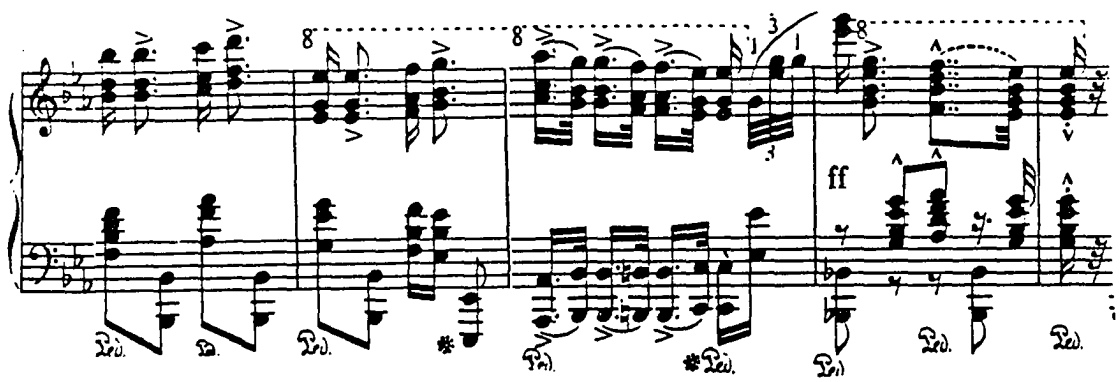


The next section (mm. 90-97) is a development of motive z of the theme, in B major. At measure 96, which is the mid-point of the B section (and of the whole work), the F# in the bass shifts chromatically to Fx of a D#-major chord, which emphasizes once again the prominence of the tritone, with the D# in the overall context of A-major. Here, it functions as V/G#-'gypsy- scale' of the following section (mm. 97-101). At this point the theme is transformed to a more pronounced 'Hungarian' version, as it employs a

motive of the Szózat[134] -the Hungarian anthem. This particular motive, known as the bokazó, is associated with the words "Here, oh true Hungarian, live and die."[135]

Liszt, in his transcription for orchestra of the Szózat and Hymnus (the two Hungarian anthems), stressed the motive that accompanies the words "Here you must die!," embedding it in dark and fateful chords. According to Deszö Legány, "It might even be described as a testament if one recalls his wish, repeated more than once before Carolyne, that he wished one day to be buried in the Franciscan Church of Pest."[136] (See example 5 for a comparison of mm. 29-34 of the Szózat und Ungarische Hymnus, mm. 72-76 of "Sunt lacrymae rerum," and mm. 98-101 of La notte.)

Example 5a: Szózat und Ungarische Hymnus, mm. 29-34:[137]



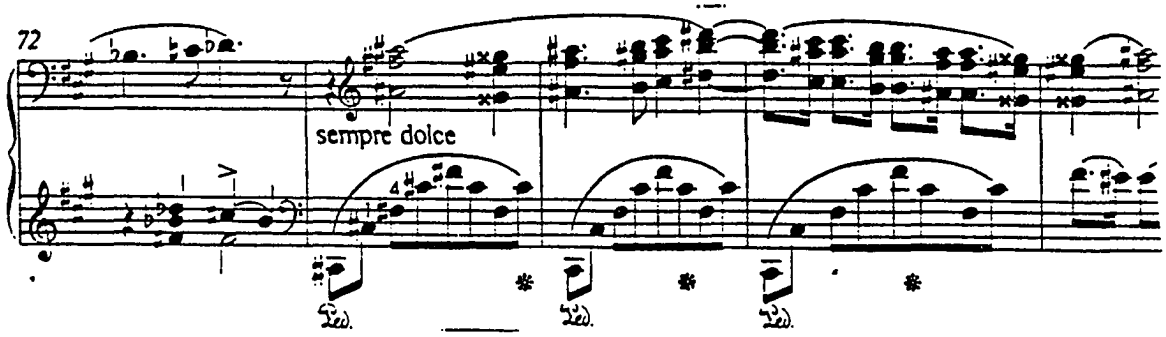
[134] The Szózat's poem was written in 1847 by Mihály Vörösmarty (1800-1855, one of the figures commemorated in Liszt's Historische ungarische Bildnisse), and the music was composed in 1843 by Béni Egressy (1814-1851).

[135] According to Pesce, "Liszt's 'Années de pèlerinage,' book 3," 225.

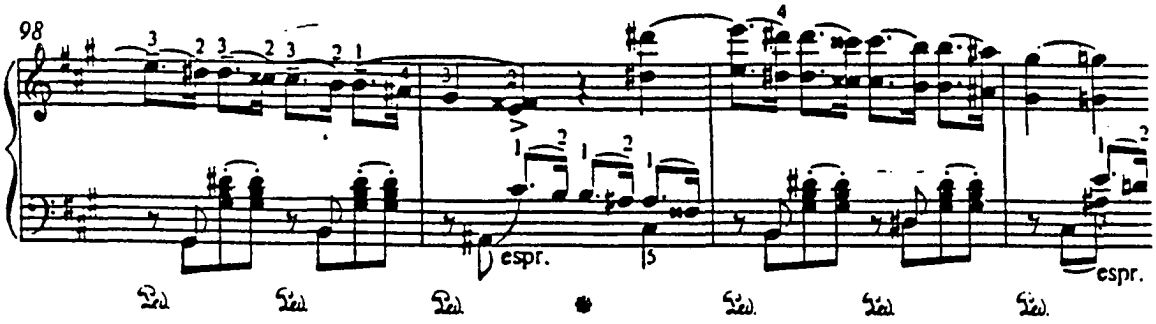
[136] Deszö Legány, *Franz Liszt and His Country 1869-1873*, trans. Gyula Gulyas (Budapest: Zenemukiado, 1976), 165-166.

[137] Liszt, *New Edition of the Complete Works* Series I, Vol. 16: *PianoVersions of his Own Works* II (1982), 135.

Example 5b: "Sunt lacrymae rerum," mm. 72-76: [138]



Example 5c: La notte, mm. 98-101:[139]



The bokazó was later used in "Sunt lacrymae rerum/En mode hongrois," which, similarly to La notte, derives its inspiration from that verse in the Aeneid in which Aeneas reflects that his struggle to find a homeland for the Trojans is not finished.[140]

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[138] Liszt, *New Edition of the Complete Works* Series I, Vol. 8: *Années de pèlerinage* III (1974), 37.
[139] Liszt, *New Edition of the Complete Works* Series I, Vol. 11, 96.
[140] Vergil, Aeneid, book 1, line 462.

According to Dolores Pesce, in her analysis of the third book of Années de pèlerinage, the Szózat fragment can be found in all four threnodies of this cycle ("Sunt lacrymae rerum," "Aux Cyprès de la Villa d'Este, Thrénodie I&II" and "Marche funèbre") and signals Liszt's personal yearning for a homeland. As in La notte, the reflection on death has another component: Liszt's sense of personal loss and yearning for his homeland. As supporting evidence for this she states the connection of "Sunt lacrymae rerum" to the Aeneid, and the fact that all four threnodies contain melodic material derived from Hungary's national anthem.[141] Both of these arguments are also true of the second section of La notte.

Between "Il penseroso," which was the first funeral march composed by Liszt, and La notte, Liszt wrote eight original piano compositions which are, or which include, funeral marches.[142] Of these, six works are 'Hungarian' (five are titled "Hungarian Rhapsodies," and the sixth is "Funérailles," which is 'Hungarian' by historical context, as it refers to the failure of the Hungarian War of Independence). After La notte, two of an additional six funeral marches have a Hungarian connection.[143] It seems clear, therefore, that there is a strong connection between the 'Hungarian' style and funeral marches. The general similarities between the two consist of dotted rhythms, which are essential to

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[141] Pesce, "Liszt's 'Années de pèlerinage,' book 3," 225, 228.

[142] The works are: nos. 12, 19, and 21 of 21 Hungarian Themes and Rhapsodies (between 1839 and 1847), Grosses Konzertsolo (?1849), "Funérailles, Oct. 1849" of Harmonies poétiqes et religieuses (1849), Hungarian Rhapsodies nos. 5 and 14 (1853), and Les Morts, (1860).

[143] Mosonyis Grabgeleit and Trauervorspiel und Trauermarsch (revised as "Làszló Teleki" of the Historische ungarische Bildnisse).

both; augmented intervals, which are part of the 'gypsy- scale' commonly used by Liszt; the minor mode coupled with frequent descending motion; and the element of contrast. The latter, as found in Liszt's rhapsodies, with their slow (lassan) and fast (friska) sections, seems closely related to the funereal and triumphant sections of the funeral marches. Liszt himself describes the lassan (the slow section of the rhapsody) as a "movement, which is generally suggestive of a mourning procession."[144]

La notte follows the general line of similarities between the two styles (Hungarian and funereal) and heightens it by generating a new affirmation of Liszt's personal association between the two. As mentioned above, the inspiration for this section is derived from a quote from Vergil's Aeneid (book 1, line 462): "Dulces moriens reminiscitur Argos" (Dying, he remembers fair Argos), which refers to the death of Antores, killed in battle on the foreign shores of Italy. At the time of composing La notte, Liszt, like Antores, was living in Italy (Rome), far away from what he considered to be his homeland--Hungary. Liszt considered himself to be Hungarian even though he had lived most of his life away from Hungary and did not speak the language, as he testified: "I hope you will admit that in spite of my regrettable inexperience of Hungarian language, I remain from birth to death Hungarian in heart and mind and accordingly earnestly wish to further the development of Hungarian music."[145] In 1860 Liszt wrote

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[144] Burke, "The Marche Funèbre from Beethoven to Mahler," 243, 245, citing Franz Liszt, *The Gypsy in Music*, 2 vols., trans. Edwin Evans (London: William Reeves, n.d.), II, 337.

[145] Cited in Legány, *Liszt and His Country 1869-1873*, 164, without attribution of source.

his will, which ends as follows: "I wish to be buried simply, without pomp, and if possible at night. May the Eternal Light shine upon my soul! My last sigh will be a blessing for Carolyne, F. Liszt." [146] The fact that Liszt requested that La notte be played at his funeral (at night), points to the personal significance this work and its program had for him. By employing Hungarian elements to portray this poetic idea, he might have been musically translating the quote from the Aeneid to mean: "Dying, he remembers fair Hungary."

[146] Cited in Williams, *Portrait of Liszt: By Himself and His Contemporaries*, 369.

CHAPTER SUMMARY

Les Morts and La notte both derive their inspiration from a literary text; and, although written in different elegiac styles, one a heroic elegy (Les Morts) and the other a funeral march (La notte), they share many characteristics. Among these are the use of Hungarian elements and recitative passages, the minor mode, the progressive use of chromaticism, augmented and diminished sonorities, and the employment of an ABA' form with a contrasting middle section based on new thematic material. The B sections of both works, though in different major-key signatures, are outlined by the same diminished fifth--A-E♭.

Les Morts is a heroic elegy, in which there is a clear division between the musical styles of the elegiac, the transcendental, and the triumphal. The elegy reflects both the sorrow of the living for the dead and the grief of the dead over the loss of life. It is portrayed by conventional stylistic characteristics such as the employment of the minor mode, low register, and descending lines, as well as by application of musical elements which are unique to Liszt's elegiac works, such as the 'gypsy'-scale, recitative style, vague harmony, an abundance of diminished and augmented triads, the application of more progressive and dissonant harmonizations (such as chromatic lines harmonized by diminished and augmented sonorities), and structural tonal relations built on chromatic shifts.

The transcendental parts, specifically the music of the refrain and the ending, are portrayed by the use of an ascending line in a stable major tonality, a high register, soft

dynamics, a slower tempo, and a 'dolcissimo' marking, all contributing to a tranquil, reconciled, and luminous atmosphere. The triumphal section is characterized by a style of grandeur and pomp. It is written mostly in a major mode and consists of trumpet calls, drum rolls, an abundance of octave passages, rich chords, chromatic runs, and a chordal-triplet accompaniment covering a broad registral span. The combination of these three styles into one movement was a stylistic innovation of Liszt's and marked several of his elegiac compositions.

La notte differs from most of Liszt's funeral marches by including a slow and passionate lyrical section instead of a triumphal one as a contrast to the funereal area. The A section is based on "Il penseroso" of Années de pèlerinage, deuxième année, Italie, written between 1838 and 1839, which is the first funeral march Liszt wrote. The death-related characteristics, such as the funereal rhythm, the minor mode, transitional recitatives, and the key of C# minor, with an open C# octave as an ending, are apparent already in this early work and are further expanded in La notte, composed some twenty-five years later.

The use of augmented and diminished triads which resolve both in traditional and non-traditional chromatic resolutions in "Il penseroso" is one of the earliest in Liszt's works, together with such usage in Harmonies poétiques et religieuses of 1833, "Vallée d'Obermann," composed between 1835 and 1838, and "Lyon," composed between 1837 and 1838. Notable scholars have related both these triads to death and mourning, and

they gradually take a more prominent place in the harmonic and melodic structures of Liszt's later works. In "Il penseroso" these sonorities already play a significant role in transmitting the qualities of harmonic vagueness, chromaticism, and stark colors. La notte extends their use and further enhances their qualities by the introductory measures built around the augmented triad; the outline of an augmented triad in the harmonic structure achieved by the addition of the B section in A major; the return of the A section on an augmented triad, prolonging the return of C# minor for twenty measures; the expanded recitatives built on the diminished triad; and the tritone relationship of the harmonies A and D# (E♭) in the new B section. In Les Morts the use of diminished chords as the underlying harmony and the extensive use of chromatic key relations enhance the harmonic vagueness of the lament. The unconventional employment of diminished, augmented, and chromatic sonorities is more extreme than in La notte, producing such striking passages as the transition into the B section (see example 2).

Les Morts and La notte both demonstrate Liszt's use of musical symbols which he himself created or associated with certain ideas. The choice of keys in Les Morts, as well as their specific order, does not reflect a conventional, functional harmonic progression, but rather emulates specific ideas and their association with Liszt's philosophical outlook. This is the case in the choice of the progression E minor to E major as the underlying tonality (associated with Liszt's religious works), F minor for the beginning of the first stanza of the lament (associated with Liszt's elegiac compositions), and A♭ for the transcendental sections (associated with love and humanity). Other musical

symbols that are associated to specific keys include the 'cross'-motive (A♭) and the 'gypsy'-scale (F minor and E minor). In La notte the employment of Hungarian characteristics such as the 'gypsy'-scale, plagal cadences, and the use of themes associated with the Hungarian national anthem to depict the quote from the Aeneid symbolize Liszt's yearning for a connection in life as in death to his Hungarian homeland.

Les Morts and La notte are strongly rooted in the genres of the lament and the funeral march as conceived by Liszt in his earlier works. They exemplify a period of change and transition from the earlier works, by taking the death-related characteristics, such as harmonic vagueness and fragmentation, darkness of modes and harmonization, reliance on speech-like elements, and use of musical symbolism to a greater extreme than the early works did, and by foreshadowing the harmonic, textural, and structural experimentation of Liszt's late death-related works. As two of the longest and most harmonically advanced piano works of the period, and having had such personal meaning for Liszt, these compositions rank among Liszt's most significant piano works of the 1860s.

CHAPTER IV:

THE LATE DEATH-RELATED WORKS, 1869-1886

As of 1869, when Liszt began his 'tri-city' existence in Rome, Budapest, and Weimar, his musical style changed drastically. Bence Szabolcsi describes the late works of Liszt in *The Twilight of Ferenç Liszt*: "Indeed, this music is rarely *beautiful* if this term is to mean the accustomed sensuous beauty of romantic Music. It has become haggard and sharp-featured, harsh and mordant, sometimes even caustic, yet, more swirling and night-marish, more demonic and threatening than any music before. It often strikes us as the flare-up of a single idea: it is perhaps more like an idea than music, rather a scream or râle than melody, and it is perhaps due to just these traits that this music appears as vaticination."[147]

During the last years of his life, Liszt was working on a treatise he named "Sketches for a Harmony of the Future," which was never published. His late works,

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[147] Szabolcsi, *The Twilight of Ferenç Liszt*, 40.

especially those from the last five years of his life, were founded on these new ideas on harmony and structure. In these works Liszt abandoned conventional tonality by employing open-ended conclusions and sparse, recitative-like textures; by applying different layers of tonality and maintaining a fundamental ambiguity of key; and by relying on new altered scales such as whole-tone, gypsy, octatonic, and others based on chromatic, diminished, and augmented harmonies.

Exploring Liszt's memoirs and letters, as well as his musical output, one finds that his preoccupation with death increased toward the end of his life almost to an obsessive degree. As stated earlier, between the years 1869 and 1886 Liszt wrote forty-one death-related works (twenty-two originals and nineteen arrangements), which amounted to forty percent of the total of his death-related works, half of which were written in the last six years of his life.

From the memoirs of Liszt and his contemporaries it seems that as the years passed Liszt was becoming tired and depressed, as well as gradually more preoccupied with his own death. Liszt attests to this in a letter to Olga von Meyerndorff, dating from 1877:

> It seems that several newspapers say that I am sick. This is not at all the case, but. . . I feel I am reaching the end and even succumbing - and no longer want an extension. Let me tell you once again that I am extremely tired of living: but as I believe that God's Fifth Commandment, 'Thou shalt not kill,' also applies to suicide, I go on existing with deepest repentance and contrition for having formerly ostentatiously violated the Ninth Commandment. . . .[148]

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[148] Cited in Tyler and Waters, *Liszt von Meyerndorff Letters 1871-1886*, 299.

In a letter to Princess Carolyne, dating from the same year, Liszt writes:

> I am desperately sad and completely incapable of finding a single ray of happiness. I'm in a kind of mental depression accompanied by physical indisposition. I've been sleeping badly for weeks, which doesn't help to calm my nerves. Nevertheless I pursue my labors while trying not to become too much discouraged in my musical work, which I have resolved not to give up short of either total infirmity or death. . . . A strange sense of the infinite makes me impersonal and uncommunicative.[149]

It was not as if Liszt was very ill, or afraid of his own death, but, rather, was dissatisfied with life and yearning for death to relieve him of "this involuntary yoke of existence."[150] He was anticipating death and conveying a sense of closure to his life and work, as he wrote to Princess Carolyne in 1877: "Alas! I am hardly interested in my existence anymore, and do not find that its details make an agreeable communication!"[151] Further, "Without complaining, I often feel pain in continuing to live; health of the body remains to me, that of the soul is lacking, 'Tristis est anima mea!'"[152]

Liszt died almost a decade after writing these letters, on July 31, 1886, in Bayreuth. Asked by his daughter Cosima if he wished to see anyone, he uttered his last words: 'No-one!' Liszt's pupils (Göllerich, Stavenhagen and Stradal) were waiting in the front garden, as August Stradal recalled:

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149 Ibid., 297.
150 Cited in La Mara, ed., *Letters of Franz Liszt* II, 431.
151 Cited in Williams, *Portrait of Liszt: By Himself and His Contemporaries*, 533.
152 Ibid., 537.

> We were waiting in the front garden, which was bathed in the wonderful light of the full moon, when suddenly, from some neighbouring house, there rang out Isolde's 'Liebestod' from *Tristan* in Liszt's piano transcription. Every window was in darkness, not one of them showed a light, and we could not tell whence the sounds were coming. But about that music there was something mystical, transcendental! . . . And then, shortly before midnight, Liszt's manservant came to the door, weeping: our great and beloved Master had passed away.

The next morning Stradal wrote:

> The score (Faust Symphony) was lying on top of the piano in my room, and when I awoke, and all the pain and sorrow of my loss came back to me, lo!--pouring through the open window and converging in radiant splendour on the score of the symphony, came the rays of the rising sun. Gazing for a long time upon this wonder of the light. . . I then sprang up with a sudden rush of happiness. "Liszt is not dead," I thought, "He lives on in his works, and in them he will be with us always!"[153]

The picture that emerges of Liszt during his late period is that of a revolutionary artist, striving to his very last day to experiment with new ideas and establish a novel musical language for the coming generations. As a person who was accustomed to enjoying grandeur, splendor, and attention throughout his life, Liszt found it difficult to bear the criticism of his contemporaries and to see his latest works, which he most believed in, ignored--as most of the works were neither published nor performed. His strong belief in his music, which he felt to be the foundation of the "music of the future," was disregarded by his contemporaries, who saw his late works as the as music of a "declining Liszt," whose work and mind were into their downfall.

The following analyses of three works dating from the last five years of Liszt's life display three different styles of composition. The first work is an elegy, La lugubre

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[153] Cited in Williams, *Portrait of Liszt: By Himself and His Contemporaries*, 682-683.

Gondola II (1885, based on La lugubre Gondola I, written in 1882), embracing a style in which most of the very late works were written. The second is a funeral march, Trauervorspiel und Trauermarsch (1885), and the third is a programmatic work, the symphonic poem Von der Wiege bis zum Grabe (1881). They exemplify the characteristics of Liszt's late style as well as their affinity to earlier death-related works. They are also fine examples of the specific styles in which they were written.

LA LUGUBRE GONDOLA II

La lugubre Gondola I was written in December 1882. Liszt derived inspiration for this work from a premonition of Wagner's death he had experienced in Venice six weeks before it occurred, and the thoughts evoked by it, which he described in a letter from 1883 to Olga von Meyerndorff: "The oars of a 'Gondola Lugubre' bear on my brain, I have tried to write them and had to rewrite them twice, whereupon other lugubrious things came back to mind."[154]

In 1885 Liszt revised the work as La lugubre Gondola II, working simultaneously on versions for violin (or cello) and piano, and piano solo. Liszt wrote four works related to Wagner's death, the other two being Richard Wagner - Venezia for piano solo (March 1883), after learning of Wagner's death,[155] and Am Grabe Richard Wagner (May 1883), in versions for string quartet, harp, and harmonium; for piano; and for organ, for a memorial concert of the seventieth anniversary of Wagner's birth, conducted by Liszt three months after Wagner's death. This work is a testament to the mutual influence and musical dialogue between the two over the years, quoting the bell motive from Wagner's Parsifal, which in turn had quoted Liszt's Excelsior! In the preface Liszt wrote: "Wagner once reminded me of the likeness between his Parsifal theme and my previously written

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[154] According to Tyler and Waters, *Liszt von Meyerndorff Letters 1871-1886*, 441.
[155] According to Sulyok and Mezö, "Introduction," Series I, 12, xiv, based on August Göllerich, *Franz Liszt von August Göllerich. Sonderausgabe der von Richard Strauss*

'Excelsior!' May this remembrance remain here. He has fulfilled the great and sublime in the art of the present day."[156] On the question of their mutual influence, Alan Walker writes:

> The question of who influenced whom is, as Humphrey Searle puts it, rather like the proverbial problem of the chicken and the egg. Musical history, nonetheless, has tended to view the question mainly from Wagner's side and has assumed that he influenced Liszt far more than Liszt influenced him. The opposite may very well be the case, and one of the tasks still awaiting the historian is to put this problem into perspective.[157]

Wagner's death obviously had a strong impact on Liszt. In his memoirs Count Gezá Zichy recalled the first time he had seen Liszt since Wagner's death: "I knew that he had been profoundly shaken by this catastrophe, and must admit that I entered his room somewhat nervously. Embracing me, he held me in his clasp for some time. At last, and with emotion, he said: 'We have suffered a heavy loss. Wagner is dead--relatively dead, for such men never quite die. He enjoyed a splendid, glorious sunset. His last work was a prayer. In his heart he had dedicated Parsifal to the everlasting God. Wagner could not pray liturgically and so in this way he created his own prayer. What a beautiful life, and what a magnificent death! Fully lived out, fully expressed, fully recognized: We have no right to complain! and besides, I have no time left to do so, as for me too the second departure bell has already rung.'"[158] This strong statement

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herausgegebenen Sammlung "Die Musik" (Berlin: Marquardt & Co., Verlagsanstalt, 1908), 25.

[156] Cited in Searle, *The Music of Liszt*, 113.

[157] Alan Walker, "Register of Persons" in Walker, ed., *Franz Liszt: The Man and His Music*, 386.

[158] Cited in Williams, *Portrait of Liszt: By Himself and His Contemporaries*, 613-614.

jealousy and anger with admiration and gratitude. Their friendship began in the 1840s, when Liszt was practically the only musician in Germany who believed in Wagner, giving him shelter and helping him financially, as well as seeing to the performance of his music. Liszt came to view Wagner as the hope for the music of the future, as he stated: "There is in the art of our day a man already glorious, and which will be more and more glorious still: Richard Wagner. His genius has been a lighted torch to me; I have followed in his footsteps, and my friendship with him has all the character of a noble passion."[159] Bence Szabolcsi went as far as to say that this friendship "decided the fate of a movement of international significance."[160] Wagner's marriage to Liszt's daughter Cosima, who left her husband Hans von Bülow against Liszt's wishes, and Wagner's disapproval of Liszt's religious transformation in the 1860s and of the work he produced in those years, which he regarded as "the illustration of a sinking world,"[161] injured their friendship and led to a long period of estrangement. Yet, Liszt admired Wagner to the very end, and his high esteem of Wagner's life as well as his "splendid, glorious sunset" are reflected by the fact that Liszt wrote four works in his memory, more than he wrote in memory of his own children or anyone else.

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[159] Cited from Walker "Register of Persons," 386, with no indication of source.
[160] Szabolcsi, *The Twilight of Ferenç Liszt*, 19
[161] Ibid., 23.

La lugubre Gondola II is a lament evoking a morbid atmosphere throughout. The slow tempo, low register, sparse texture, ambiguous tonality, use of recitative, vague conclusion, and strong reliance on chromatic, diminished, and augmented sonorities on deeper structural levels are all elements associated with Liszt's earlier death-related works, mostly the laments, which are taken here to the limit.

The work is written in an arch form with a coda (A-B-C-B-A-coda), organized tonally by progressive means. Each section revolves around several tonal centers, of which the relationship is atonal since they rely mostly on the division of the octave into equal intervals of minor seconds (chromaticism), minor thirds (diminished triads), and major thirds (augmented triads). Major and minor triads also function as tonal centers, but are of no greater importance than other chordal formations, in contrast to their dominance in the conventional tonal system of late Romanticism.

La lugubre Gondola II begins on an F# and ends on a G# and is divided into sections, grounded in different triads and highlighting various triadic ambiguities. The middle section serves as a contrast to the rest of the work, as it builds on major and minor rather than augmented and diminished triads, and as it is constructed on tonal relationships of fourths and fifths rather than chromatic relationships.

The work is constructed as follows:

Section A: mm. 1-34, highlights diminished triads and their chromatic relationship (specifically F#-dim.--F-dim.--E-dim.), as well as the chromaticism of the transition into the B section (mm. 28-34).

Section B: mm. 35-68 are in F minor, chromatically embellished by E-aug. (in which the tonic moves down chromatically), and D♭-major sixth chord (in which the fifth moves up chromatically) (see examples 1 and 3). It is followed by the chromaticism of the theme's closing passage (mm. 43-51) and the recitative transition following it (mm. 60-68).

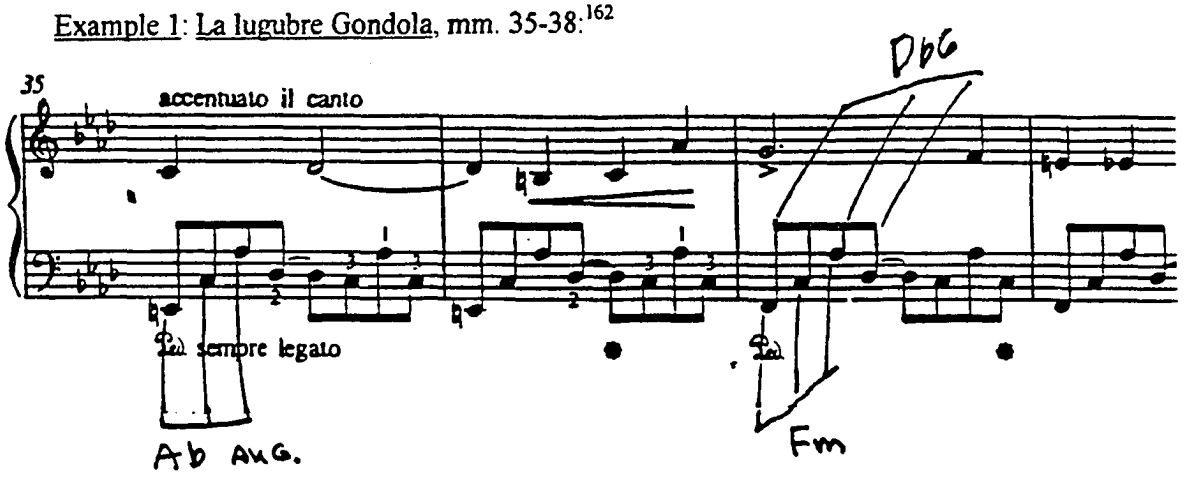
Section C: mm. 69-108, highlights the major and minor tonalities, the fourth relationships between the sections (F#--B--E--A), and the fourth and fifth relationships alternating in the upper voice (A#-D#-A#-D#-G#-C#-G#-C#).

Section B': mm. 109-124 is in E minor, chromatically embellished G-aug. and C_6, as well as the chromaticism of the closing passage.

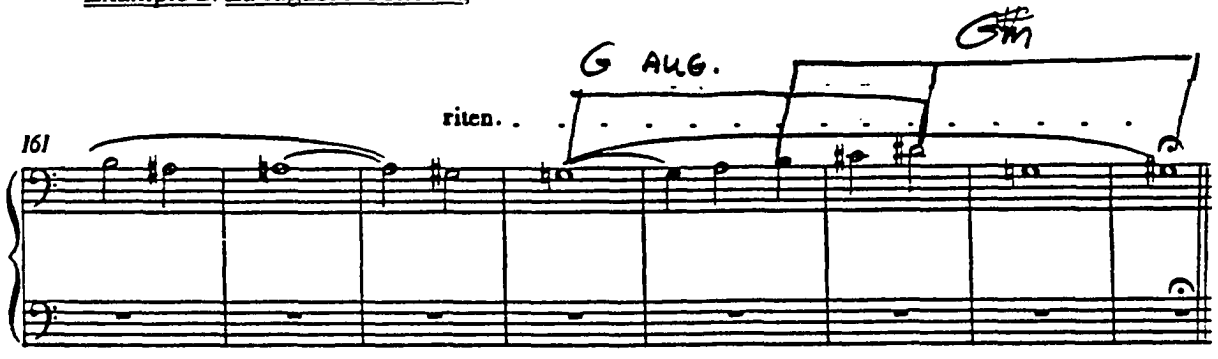
Section A': mm. 125-139, highlights chromaticism by the continuation of the previous measures and the transition into the coda, as well as the diminished triad (harmonizing the chromatic descent and ending on an E-dim).

Coda: mm. 140-168, is derived from the motives of the B section but in reverse order, as the first part of the coda highlights chromaticism harmonized by the minor triad, whereas the second part highlights the ambiguity of the minor and augmented triads (specifically, G#m and G aug.) (see example 2).

Example 1: La lugubre Gondola, mm. 35-38:[162]



Example 2: La lugubre Gondola, mm. 161-168:[163]



Chromaticism serves to unify the work: it connects the phrases within the A and B sections by the use of half-step transpositions (mm. 1-4 are transposed down a half-step in mm. 10-13 and again in mm. 19-22, and mm. 35-51 are transposed down a half-step in mm. 52-68),[164] it ends the A and B sections, serving as the basis for all the recitative and

[162] Liszt, *New Edition of the Complete Works* Series I, Vol. 12: *Individual Character Pieces* II (1978), 84.

[163] Ibid., 89.

[164] Transposition of a whole section by an ascending or descending half-step was used by Liszt in a few additional late death-related works; in the Second Elegy, mm. 1-38 in B♭-minor are transposed to B minor in mm. 38-73; in Mosonyi's Grabgeleit, mm. 13-24 are transposed up a half-step in mm. 25-36; in Unstern!, mm. 21-28 are transposed up a

non-recitative transitions between the sections, and it highlights the ambiguity between minor, major, and augmented triads in the B sections and coda, as well as between major and minor in the C section. Although this work relies so strongly on chromatic procedures, it may still be seen as grounded in conventional tonality, though a very ambiguous and obscure one. The only actual theme in the piece is presented in the B section. This theme is in the key signature of F minor, the harmony further implied by the movement of the bass from E to F, outlining a V_6-I progression. The tonic and dominant are never amply presented: in the first two measures the C and E are presented with an A♭, functioning as an altered dominant, and in the next two measures, as the bass reaches the tonic F, the upper voice simultaneously presents the missing G of the dominant from the previous two measures, emphasizing it durationally and by a marked accent. The F is displayed in the upper voice only as part of a chromatic transition back to the C of measure 39. The bass figure E-C-A♭-D♭ (and F-C-A♭- D♭) introduces an ambiguity of tonality between F minor and two chromatic embellishments of this chord, the E-aug. in which the tonic moves down chromatically, and the D♭-major sixth chord, in which the fifth moves up chromatically (see example 3). The passage following the theme in the B section (mm. 43-46) presents the Fm chord in the bass with chromatic embellishments to its third and fifth, passing through F-dim. and F-aug. (see example 4).

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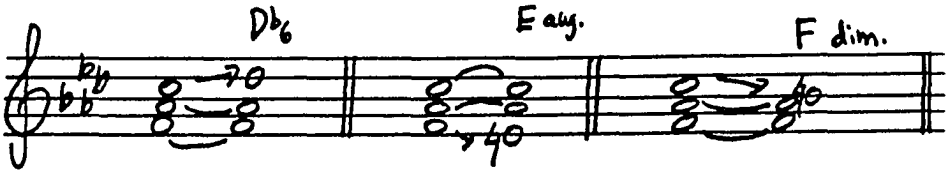
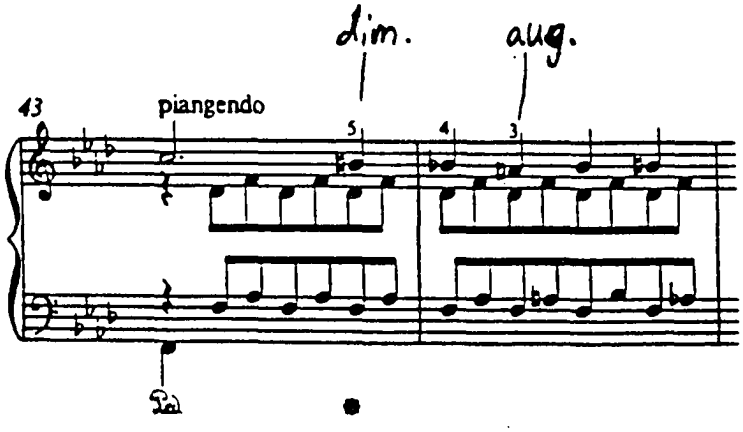
half-step in mm. 29-36; in Richard Wagner- Venezia, mm. 1-10 are transposed up a half-step over the same bass in mm. 11-20.

Example 3: reduction of the triads embellishing the F minor:



Example 4: La lugubre Gondola, mm. 43-44:[165]



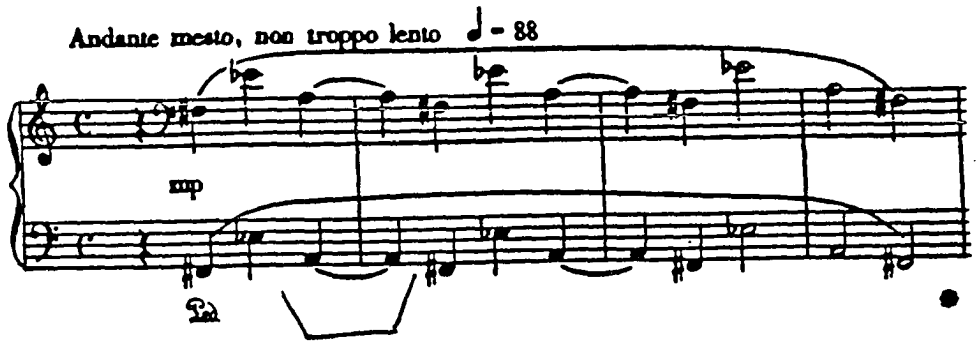
In this light, the opening diminished triads of the piece on F#-dim. and E-dim. surround the F-dim. chord chromatically--which also functions as a chromatic embellishment of the F-minor chord, in which the fifth moves down a half-step (see example 3). All other tonal centers of the work are also notes of the F-minor chord or

[165] Liszt, *New Edition of the Complete Works* Series I, Vol. 12, 84.

chromatic embellishments of it, including the triads of the middle section, which are chromatic neighbors to F minor (the F# to F, the B to C, the E to F, and the A to A♭), and the ending on G# may be interperted as the third--A♭--respelled enharmonically. Though centering around a conventional tonality of F minor, the work elucidates the disintegration of the conventional tonal system, as the role of chromaticism is extended way beyond its customary use.

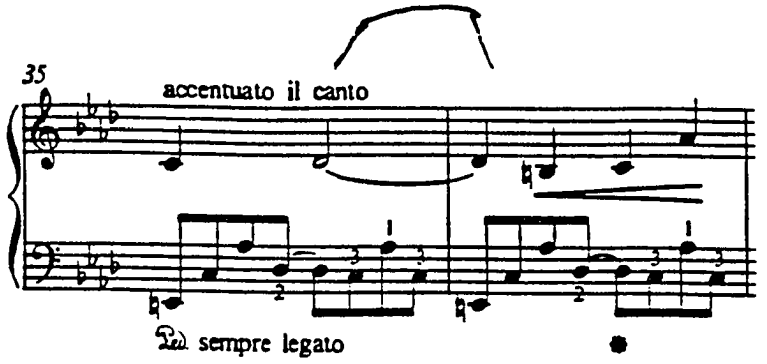
La lugubre Gondola II is organized in short motivic units, which are repeated in transposition and connected by transitional passages in recitative style. The only motive pertaining to all sections of the work is the rhythmic prolongation of the fourth beat into the next measure's downbeat (which sometimes shifts to the middle of the measure), suggesting the ripple of the waves on the funereal gondola, floating slowly on the Venetian waters (see examples 5a-e).

Example 5a: Section A, mm. 1-4:[166]

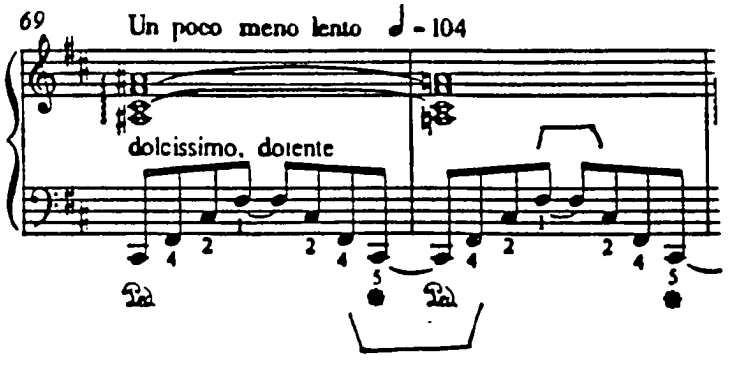


[166] Ibid., 83.

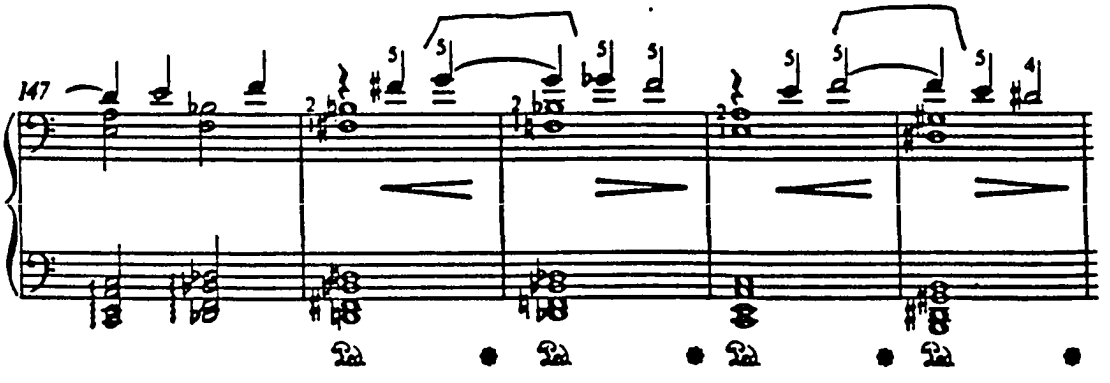
Example 5b: Section B, mm. 35-36:[167]



Example 5c: Section C, mm. 69-70:[168]

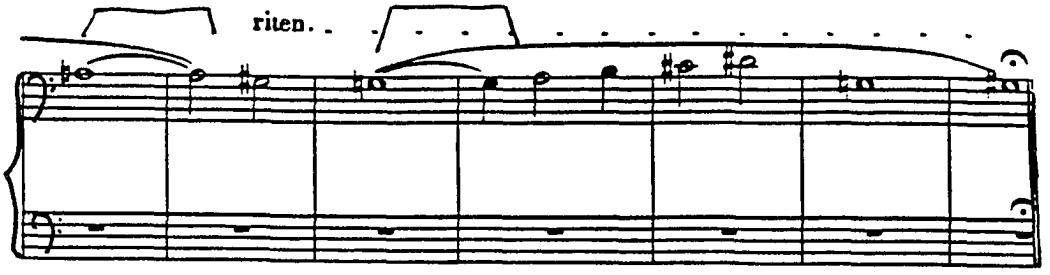


Example 5d: Coda, mm. 147-151:[169]



[167] Ibid., 84.
[168] Ibid., 85.
[169] Ibid., 89.

Example 5e: End of coda, mm. 162-168:[170]



The middle section, which is not present in La lugubre Gondola I and strongly differentiates the two works, serves as a contrast to the surrounding sections. It is written in a 'piano' dynamic level and marked 'Un poco meno lento, dolcissimo, dolente.' Grounded in arpeggiated major tonalities, embellished by the minor, the upper line ascends to a register much higher than in the rest of the piece. The major and minor tonalities are based on the division of the octave into uneven segments of fourths and fifths, as opposed to the chromatic, diminished, and augmented chords filling the rest of the work. This section is organized in phrases of four measures, and is the only section in which every downbeat (but two) is present, providing a sense of rhythmic stability and continuity. As discussed earlier in this thesis, sections such as this one depicting transcendence and apotheosis are present in many of Liszt's death-related works (see the chapter on Les Morts), reflecting his basically hopeful outlook on death as a transition into a better future.

[170] Ibid.

The work ends by gradually dissolving into nothingness. The texture is thinned out to a single line, the phrases are broken into short segments interrupted by long pauses, the rhythm slows down as longer notes are held, and the final five measures are marked 'ritenuto,' ending the work on a single G# held by a fermata, as if the last ties to earth are now broken off eternally. This kind of ending may be traced back to a gradual disintegration of a musical conclusion in earlier death-related works, though not to such an extent, such as the open octaves ending Totentanz (1839-1849), "Pensée des Morts" (1847-1852), and La notte (1863-1864).

In the late works there are many examples of such endings. In the following ones, the note that terminates the piece is different from the tonic of the piece as a whole or the tonic of the closing passage. In some the harmony is implied by endings on the third or the dominant, and in others the final note is foreign to the outlined harmony:

The Work:	**Opening**	**Ending**
La lugubre Gondola II	F# with diminished sonorities	G# in a neutral key signature[171]
R.W. - Venezia	C# with an augmented sonority which prevails throughout.	C# in a neutral key signature
Am Grabe Richard Wagners	C# in a neutral key signature	C# in a pentatonic sonority with a three-sharp key signature[172]

[171] The term "neutral key signature" refers to a key signature with no accidentals for music in which the harmony is other than C major or A minor.
[172] The accidentals D#, E#, and A# are added. The tonality is neither A major nor F# minor.

Trauervorspiel	C# in a neutral key signature	C# in a neutral key signature
Trauermarsch	F in a neutral key signature	C# in a G-minor key
Làszló Teleki from Historiche ungarische Bildnisse	F# in a G-minor key	C# in a G-minor key
"Dem Andenken Petöfis" from Historiche ungarische Bildnisse	C in an E-minor key	E# in an E-major key
Unstern!	E in a neutral key signature	E in a five-sharp key signature
Aux Cyprès de la Villa d'Este II - Thrénodie	B in an E-minor key	G# in an E-major key

It is interesting to note that all but two of these examples end on a C# or a G#, no matter what the key signature of the piece may be. For Liszt, these pitches evidently had some symbolic associations with death. The key of C major, with no accidentals, must have symbolized purity, simplicity, and innocence, while the key of C# major and its dominant, G#, built on seven sharps, would have symbolized whatever is most distant from the natural, a transcendence beyond the simplicity and innocence of human comprehension.

TRAUERVORSPIEL UND TRAUERMARSCH

The Trauervorspiel and the Trauermarsch were written as individual works in 1885. The date of the autograph manuscript of the prelude is "April 1885, Budapest," and the dedication date on the march is "Weimar, Sept. 1885." Combining the two pieces, Liszt handed them over to his student August Göllerich at the end of May 1886.[173] The pieces were published as one work in "Franz Liszt - New Edition of the Complete Works" and will be regarded as such in the following analysis.

The Trauermarsch was later revised as "Làszló Teleki" of Historische Ungarische Bildnisse, which commemorates the death of a Hungarian politician and writer who escaped the death sentence of the Austrian government in 1852 but later committed suicide in 1861. The piece is based on the basso ostinato of a piano composition by Mihàly Mosonyi, Lamentation on the Death of Istvàn Széchenyi, of which Liszt changed the order of the notes.

Trauervorspiel und Trauermarsch is written in a fusion of three styles: First, as it was the last funeral march that Liszt wrote, the piece is grounded strongly in Liszt's late style. Secondly, written as a funeral march, it relates to this genre in general, and to earlier funeral marches by Liszt. Thirdly, it incorporates 'Hungarian' elements, as it commemorates the death of a Hungarian figure. The ostinato bass, which prevails

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[173] According to Sulyok and Mezö, "Introduction," Series I, Vol. 12, xv. Cited from Göllerich, *Franz Liszt von August Göllerich*, 145.

throughout the march, is a good example of the blending of these three musical styles. It is presented in the 'Einleitung' (mm. 23-30) to the march, built on the notes F-F#-G-B♭-C#, with the F omitted when the march begins, with the notes marked 'wie Glocken-Geläute' - imitating bell tolls. The employment of an opening ostinato bass, imitating bells, associates this work with previous funeral marches by Liszt, such as Mosonyis Grabgeleit (1870), in which the opening bass is also marked "wie Glocken," and the beginning of "Funérailles" (1849), as well as the "March Funèbre" (1867), where it is not marked as such but is clearly heard. The use of an ostinato bass in itself is a marking of many of Liszt's funeral marches; examples include "Il penseroso" (1838-1839), "Funérailles" (1849), Totentanz (arranged for piano between 1860 and 1865),"La notte" (1863-1864), "March Funèbre" (1867), Unstern! (after 1880), and Richard Wagner - Venezia (1883).

The ostinato bass depends on a 'gypsy-scale' on G (**G-A-B♭-C#-**D-E♭-**F#-G,** the ostinato-bass being F#-G-B♭-C#). One of the characteristics of Liszt's style, particularly in the late works, is its affinity with Hungarian music. Bence Szabolcsi stated that "one thing is absolutely certain: *Liszt's 'world style' and 'Hungarian voice' are steadily converging, to become indissolubly united in the last phase of his life and creative genius.*" Specifically, in his discussion of the ostinato notes in this work, Szabolcsi wrote that Liszt "constructs upon them such a fantastical crescendo, such a staggeringly daring funeral music as if he wanted to disrupt and subdue the entire Hungarian musical style at this juncture."[174] Many of Liszt's late death-related works derive inspiration from

[174] Szabolcsi, *The Twilight of Ferenç Liszt*, 46, 62.

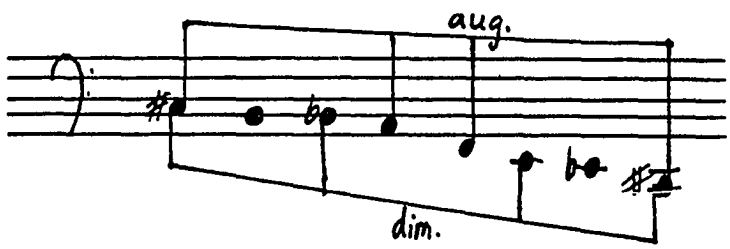
Hungarian and gypsy elements: a few examples are Mosonyi's Grabgeleit (1870), "Sunt lacrymae Rerum" (1872), and Dem Andenken Petöfis (1877).

Although based on a G scale, the ostinato figure introduces G as part of a diminished triad (G-B♭-C#), while equally emphasizing the F#-major chord (respelled enharmonically as F#-B♭-C#). The C# is the common note of both prevailing sonorities (F# and G-dim) and is the tonal center of the piece despite the tonal ambiguity between G and F#. The C# begins and ends the Trauervorspiel and is most prominent as it ends the Trauermarsch in fortississimo open octaves, after being held as a tremolo bass for eighteen measures. As discussed in earlier chapters, C# is the tonal center and the ending note of many death-related works; as such, it has a special significance. Typical of many of the late works, Liszt does not rely on conventional tonality in this piece, but rather on ambiguities and on augmented and diminished sonorities. In the choice of these particular four ostinato notes, Liszt managed to combine the styles of a funeral march, a Hungarian 'gypsy-scale,' and a prophetic harmonic language which defines his late style.

The diminished and augmented sonorities, occasionally present in most of the death-related works discussed so far, and gradually gaining in importance, are taken to the extreme in this work. The musical structure is entirely dependent upon these sonorities and their interrelations. The entire Trauervorspiel is built on the augmented triad F-A-C#. This triad gradually controls the right hand in mm. 3-11, and is also part of the ostinato bass (see example 1). This ostinato consists of a motive and its inversion, which center symmetrically on C#: **C#**-E♭-**E**-**F** and **C#**-B-B♭-**A** (emphasizing the augmented triad F-A-C#), and form a scale which is a combination of an augmented and

a diminished triad. A diminished triad is also apparent in the right hand, in measure six, as a chromatic embellishment to the augmented triad. The ostinato scale omits the pitch of G, which is so prominent in the following Trauermarsch :

Example 1: The ostinato of Trauervorspiel, mm. 1-11:



Allen Forte, in his article on "Liszt's Experimental Idiom," notes that the ostinato bass of Trauervorspiel produces the special five note combination (C#-B♭-A-F-E) which is one of only two such combinations of thirty-eight that contain both the augmented and diminished chords (C#-A-F and E-C#-B♭). Therefore, when this five-note combination occurs in an experimental passage it has a special resonance, as it was carefully chosen by Liszt to contain both the augmented and the diminished triads, which have such an important structural significance in this work.[175]

The Trauermarsch reverses the roles of the augmented and diminished triads, as the latter takes a more prominent role. The transition is made in the eight measures marked 'Einleitung' (introduction), which present two new notes, the F# and the G,

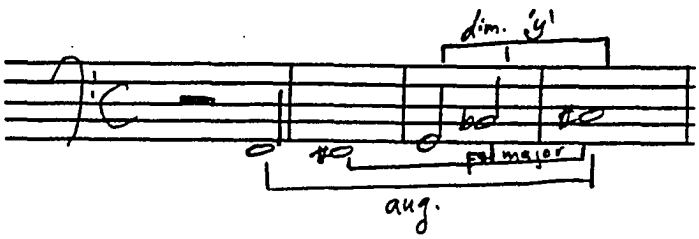
[175] Allen Forte, "Liszt's Experimental Idiom and Music of the Early Twentieth Century," *19th Century Music* 10/3 (Spring 1987), 219.

which are to be the ambiguous core of the following march. The introduction consists of the notes F-F#-G-B♭-C#, which incorporate the augmented triad (outlined by F-C#) and the diminished triad 'y' (G-B♭-C#) (see example 2a), and introduces the F#-major triad (enharmonically respelled as F#-B♭-C#)). The F# and C# are emphasized durationally too, implying that the F functions as a leading tone into a resolution in F# major. This momentary resolution becomes ambiguous soon after, as the key signature changes to G minor at the beginning of the march, and the G in the left hand is emphasized either by the right-hand chords on the third beat or by the rhythmic shift to the downbeat on G, which occurs in mm. 56-97. The G is associated throughout with the diminished triad 'y,' which is the basis of the harmonic structure of the work, building the tension between the key signature (G) and the tonal center (C#). This ambiguity, between the major and the diminished triads, pertains to all sections of the work to the very end, as the final C#, the note common to both triads, sounds alone in unison for four measures of a fortississimo tremolo.

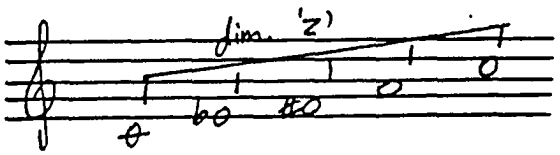
The ostinato figure in the bass and the march theme in the right hand do not converge, and may be heard as two separate levels of tonality. The march motives and theme are based on a chromatic scale, but the diminished triad harmonizes them and outlines the melodic structure. The descending chromatic line in the right hand from E to C# at the beginning of the march (mm. 35-42, repeated with chromatic embellishments in mm. 43-56) is harmonized with diminished chords. The march theme, presented in mm. 61-80, is chromatic and circular, beginning and ending on C. Its melodic structure outlines a diminished triad 'z' (see example 2b): C (mm. 61-66), E♭ (mm. 67-68), F#

(mm. 69-72), A (mm. 73-76) , and C (mm. 77-81 - the reiteration of the theme an octave higher).

Example 2a: 'Einleitung,' mm. 23-26:



Example 2b: Outline of the march theme, mm. 61-77:



The theme is harmonized primarily with diminished triads, and the new diminished triad ('z') predominates as it harmonizes the downbeats. The overlapping of the two different diminished triads, 'y' and 'z', causes a more pronounced dissonance. The tension is increased at the reiteration of the theme in mm. 81-93, as the dissonances are more striking; the texture is richer, the pace accelerated, and the dynamic level higher. At the climax of the theme, a new figure imitating trumpet calls and drum rolls,

marked 'grandioso,' is presented (mm. 93-97), in which the notes of the diminished triad 'y' prevail once again, together with an F, reminiscent of the augmented triad of the 'Einleitung.' These trumpet calls lead to the lament, which presents moments of pure consonance that soon dissolve chromatically into the diminished chord 'y.' From m. 121 to the end, the ostinato bass is repeated, joined by a pedal on C# from m. 125 to the end.

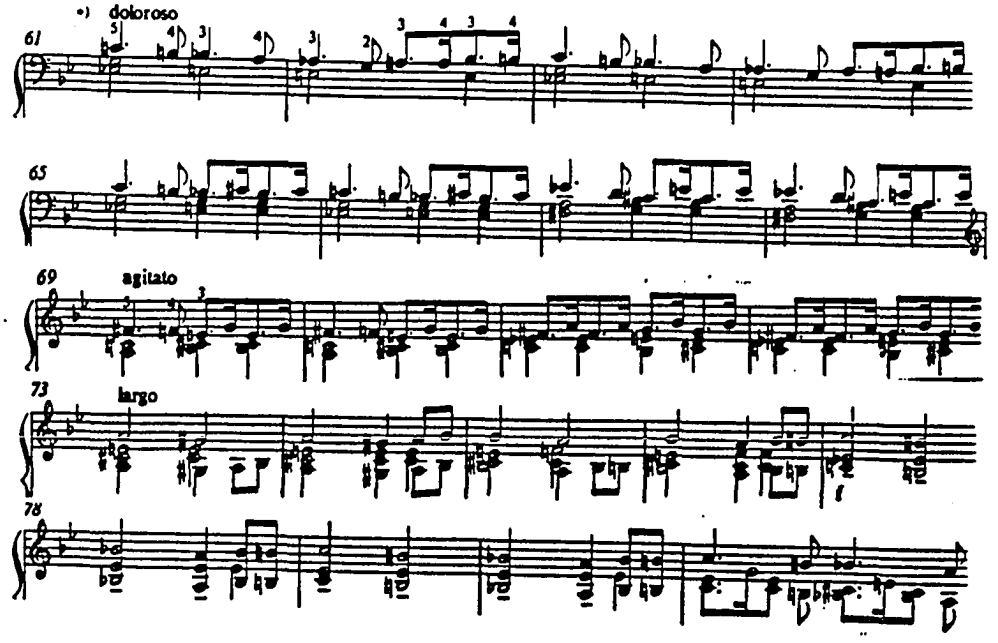
Consequently, the diminished and augmented chords are the structural basis of this work and the tension formed between the two triads, and between different triads of the same set, provide kinetic energy and vitality to the music. In his discussion of Liszt's influences on the twentieth century, Alan Walker states that "the augmented chord gradually came to have a far deeper significance for Liszt than that of a mere 'colour effect.' He eventually came to the conclusion that it was the way into modern harmony (later confirmed by the French Impressionists), and he audaciously proceeded to exploit the consequences, chief among them the suspension of tonality."[176] In this thesis it has already been established that the use of augmented and diminished triads is prominent in many earlier death-related works. Yet, "In a series of piano pieces from the 1880s, nearly all of them conceived as dirges," according to Larry Todd, "Liszt carried the process to a natural conclusion, methodically stripping away ornamental detail and leaving in place unaccompanied melodic lines and disturbingly sparse textures - in short, music of the barest means. . . in these works, including the piano works Nuages gris, La lugubre gondola I & II, Richard Wagner - Venezia, Unstern!, Am Grabe Richard Wagners, Trauervorspiel, and the sacred work Via Crucis, the background structure is

[176] Alan Walker, "Liszt and the Twentieth Century" in Walker, ed., *Franz Liszt: The Man and His Music*, 354.

pushed towards the foreground, and the structural role of the augmented triad, which now operates on the most fundamental level, is highlighted."[177]

Although Trauermarsch is novel in its use of harmony, it is strongly linked with the genre of funeral marches. The trochaic rhythm associated across the centuries with grief and funeral marches,[178] the heavy tread, and the chromatic descent as a symbol of lament are all present. Specifically, there are also many similarities between this work and Liszt's earlier funeral marches, such as "Funérailles" (1849), and a work of the different yet related genre of diabolical works, the Csárdás Macabre (1881-1882), which are all built as circular themes, based on chromatic descending and ascending lines. (See example 3a-3c for a comparison of the themes of these works below.)

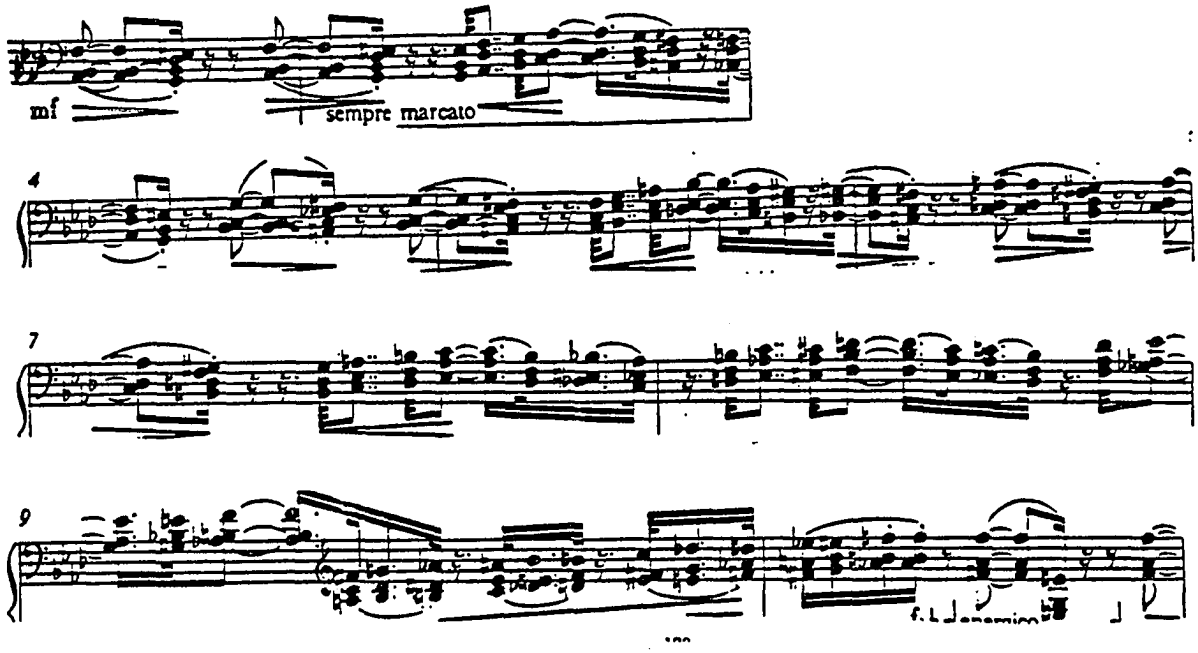
Example 3a: Trauervorspiel und Trauermarsch, theme, mm. 61-81:



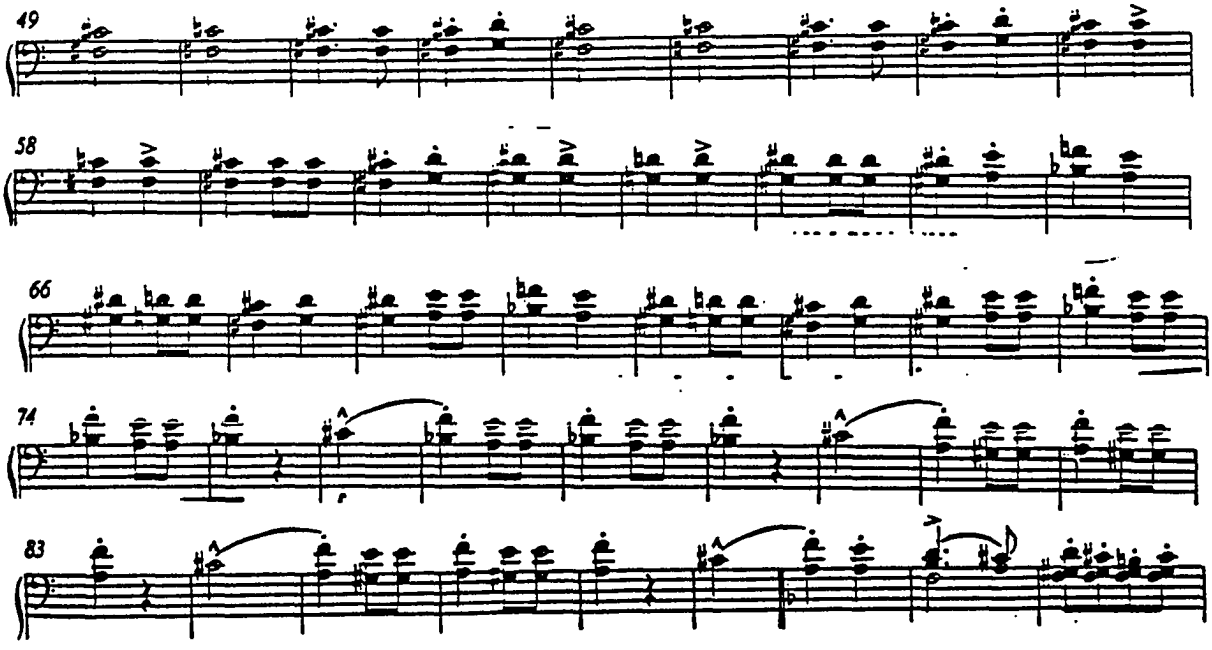
[177] Todd, "The 'Unwelcome Guest' Regaled," 114.

[178] Noted examples are found in Beethoven's funeral marches in the Eroica Symphony and the Piano Sonata op. 26 in A♭ major, Chopin's funeral march in the B♭ minor Sonata, and Mahler's funeral march in the First Symphony.

Example 3B: "Funérailles," theme, mm. 2-10:[179]



Example 3c: Csárdás Macabre, theme, mm. 49-88:[180]



[179] Liszt, *New Edition of the Complete Works* Series I, Vol. 9: *Various Cyclical Works* I (1981), 75.
[180] Ibid., Series I, Vol. 14: *Dances, Marches and Scherzos* II (1984), 25.

Trauermarsch is also similar to earlier funeral marches of Liszt's in its structure. It is built as follows:

1. Introduction (mm. 23-30), marked 'Andante maestoso funebre.'
2. March (mm. 31-93), which is divided as follows:
    a. Introduction (mm. 31-60), marked 'wie Glocken-Geläute,' 'pesante,' 'risoluto,' and 'marcato,' in that order.
    b. First statement of the theme (mm. 61-80), marked 'doloroso,' 'agitato,' and 'largo,' in that order.
    c. Second statement of the theme (mm. 81-93), marked 'appassionato.'
3. Transition (mm. 93-97), with fortissimo tremolo bass, imitating trumpets and drum rolls, marked 'grandioso' and 'sostenuto assai' simultaneously.
4. Lament (mm. 97-120), marked 'espressivo' and 'dolce espressivo,' in that order. The lament is written in a recitative style.
5. A triumphal ending (mm. 121-148), marked 'marcato,' with imitations of fortissimo drum rolls, ending on open C# octaves (a tritone above the G-minor key signature of the beginning).

This scheme follows that of the "March funèbre" (1867) very closely, from the overall structure, through the similarity of the themes, to the individual marking of the sections. It is built as follows:

1. Introduction (mm. 1-9), marked 'Andante, maestoso, funebre.'
2. March (mm. 10-40), subdivided as follows:
    a. Introduction (mm. 10-16).
    b. First statement of the theme (mm. 17-33), marked 'pesante' and 'marcato,' in that order.
    c. Second statement of the theme, a third higher(mm. 33-49), marked 'pesante' and 'marcato,' in that order.
3. Lament (mm. 50-87), marked 'espressivo,' 'dolce,' and 'recitativo,' in that order.
4. Transition (mm. 88-103), marked 'tranquillo, grandioso,' simultaneously, with tremolo bass imitating drum rolls, reaching a fortissimo.
5. A triumphal ending (mm. 104-127), marked 'trionfante,' ending on a fortissimo F# major chord (a half step above the F-minor key signature of the beginning).

The two differ in the location of the 'grandioso' transition, which precedes the lament in the Trauermarsch but follows it in the "Marche funèbre." Both works end in triumphal gestures, which are more straightforward and intact in the "March funèbre," but the harsh dissonances and ambiguity of tonality at the end of the Trauermarsch transmit a very disturbing, unsettled ending.

Although not quite so close in design, other funeral marches and odes by Liszt end triumphantly and contain lament sections as well. "Funérailles" (1849-1852), Les Morts (1860), Heroïde Funèbre, and Le triomphe funèbre du Tasse (1866) are some examples.

VON DER WIEGE BIS ZUM GRABE

Liszt wrote the work which would become his thirteenth and last symphonic poem originally as a piano solo in 1881, and later transcribed it for orchestra in 1881-1882.[181] The poem was inspired by a drawing of the Hungarian painter, Count Mihály Zichy (1827-1906), titled "Du berceau jusqu'au cercueil," which Liszt got from the artist in 1881. The musical work consists of three movements: "The Cradle," "The Struggle for Existence," and "To the Tomb: The Cradle of Future Life."

Reviewing the vast number of Liszt's death-related works, one senses that no other title embraces so soundly the cycle of life and death. Written as a symphonic poem, the music closely follows the poetic idea that underlies it, and reveals some of Liszt's musical and poetic conceptions of these ideas.

Liszt coined the term "symphonic poem." He offered his ideas on program music in general, and on the symphonic poem specifically, in his essay "Berlioz and His Harold

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[181] According to Sulyok and Mezö, "Introduction," Series I, Vol. 17, xiii. There he states that the piano-duet version, composed the same year, deviates from the piano-solo version, which Liszt later revised to agree with the piano-duet version. From the revised form Liszt also prepared an orchestral version. The piano-solo version was published in 1882 by Bote & G. Bock, Berlin, the first of the three versions to be printed. In several places the piece includes, in small notes, significant instrumental parts which were conceived for the orchestral version but omitted from the piano version for technical reasons. The musical material deviates at several points from the orchestral and piano-duet versions.

The source used for the New Liszt Edition, on which this analysis is based, was the first edition. The first movement is based on Wiegenlied (Chant du berceau) for piano solo, written in May 1881 and arranged for four violins the same year.

Symphony."[182] There he noted that "in programme music, the return, change, modification, and modulation of the motives are conditioned by their relation to a poetic idea. . . all exclusively musical considerations, though they should not be neglected, have to be subordinated to the action of the given subject. *Consequently, action and subject of this kind of symphony demand a higher interest than the technical treatment of the musical material*"[183] (italics added). Liszt's symphonic poems, thus, follow a program that often controls the progress of the entire work, directing and explaining it.

One of the distinguishing features of the symphonic poem is Liszt's insistence on a feeling of continuity, which transcends the various themes, and the changes of harmony, meter, and phrasing. Von der Wiege bis zum Grabe is built of three contrasting movements that are conceived as a cycle. The three movements all begin with the same key signature of no sharps and no flats. They adjoin to create one larger structure built on contrasts in tempo (slow-fast-slow), dynamics, and character, which reaches a climax toward the end of the middle section (i.e., the second movement). There is a thematic continuity between the movements, as the ends of both the first and second movements relate to the beginnings of the movements that follow. The last four notes of the first movement (G-E-D-E) have the same intervallic content as the first four notes of the second movement (G-C-B♭-C). There is almost a mirror-like relationship between the two motives. The second and third movements connect harmonically: the second

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[182] Published in 1855 in the *Revue et Gazette Musicale.*

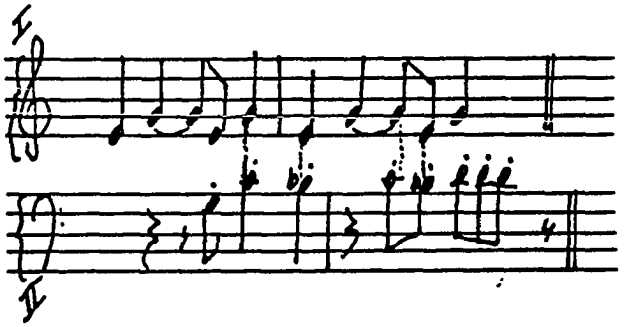
[183] Cited in Frederick Niecks, *Programme Music in the Last Four Centuries* (New York: Haskell House Publishers Ltd., 1969), 281.

movement ends on a whole-tone sonority that includes the notes with which the third movement begins (F-B-A-D#).

The most cogent cyclic feature of the piece is its thematic continuity. Built on frequently repeated motivic cells which are all based on the opening twelve measures of the piece, the work depicts an improvisatory and often spontaneous quality, suggesting a kind of continuous evolution.[184] There are three main themes in this piece: the first is presented in the first movement, and two additional themes are presented in the second movement. All three themes are combined in the third movement. Other points of thematic continuity are as follows:

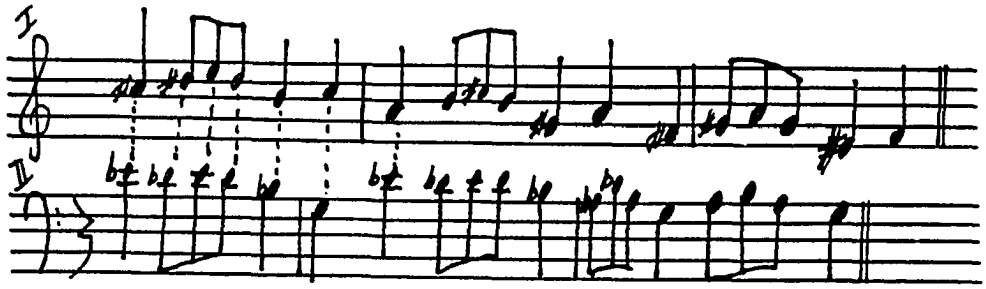
(1) There is a connection between the rhythm of the first four measures of the second movement and the ostinato "cradle"-rhythm of the first movement (example 1a).[185] The rhythm of mm. 5-8 of the second movement is also derived from the first movement, as it is based on the transitional passage in mm. 36-38 of that movement (see example 1b).

Example 1a: First movement, mm. 13-14, and second movement, mm. 1-2:



[184] Robert Charles Lee, "Some Little-Known Late Piano Works of Franz Liszt (1869-1886): A Miscellany" (Ph.D. dissertation, University of Washington, 1970), 25.
[185] Ibid., 23.

Example 1b: First movement, mm. 36-38, and second movement, mm. 5-7:



(2) Liszt's "cross" motive (G-A-C) (see example 2), expressed initially as a retrograde inversion in I, mm. 5-7 (E-G-A) (see example 2a), is the common source of all three principal themes. As mentioned earlier in this thesis,[186] the "cross"-motive illustrates "the idea of the final victory of Christianity in its effectual love to God and man,"[187] and it was used frequently by Liszt for its symbolic meaning. As this work follows man from birth through life and death to eternal redemption, it seems appropriate to see this motive as the metaphorical "cross"-motive and not merely as a fragment of a pentatonic scale (which, after all, occurs in a vast amount of nineteenth-century music).

The "cross"-motive appears in the first-movement theme, mm. 17-20: D-E-G (see example 2b), the second movement's first theme, mm. 1-6: G-C-B♭ (example 2c), the second movement's second theme, mm. 21-27: D♭-E♭-G♭ (example 2d). In the third movement the motive is first transformed from a minor to a major third, resulting in a

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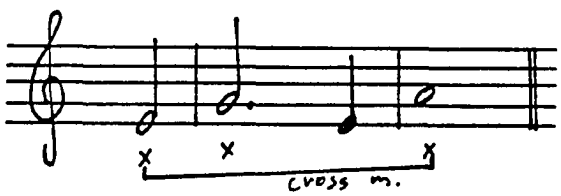
[186] See discussion on Les Morts, page 76.

[187] Cited in Merrick, *Revolution and Religion in the Music of Liszt*, 285, from La Mara, ed., *Letters of Franz Liszt* II, 352.

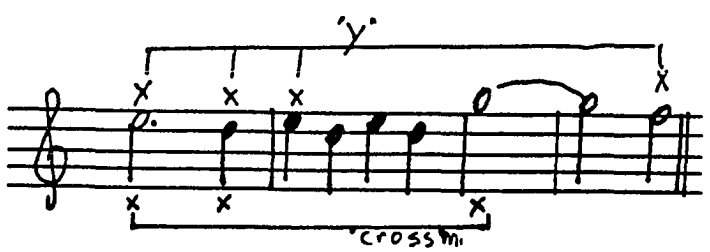
tritone relation between the first and last notes: in mm. 1-5, F-A-B (example 2e); in mm. 5-9, A-B-D#. Later, the interval of the second changes to a minor second, in mm. 38-42, B-C-E (example 2f), and in mm. 46-50, E-F-A. This cell, with its transpositions, inversions, and retrogrades, is the basis for all musical motives throughout the piece.[188]

Example 2: The cross motive:

Example 2a: First movement, mm. 5-7:

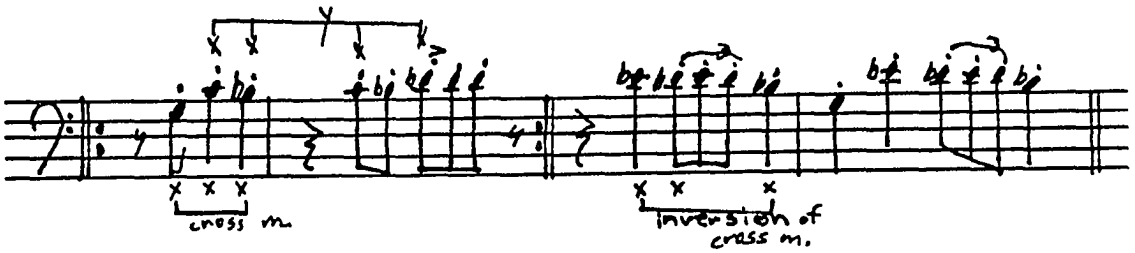


Example 2b: First movement, mm. 17-20:

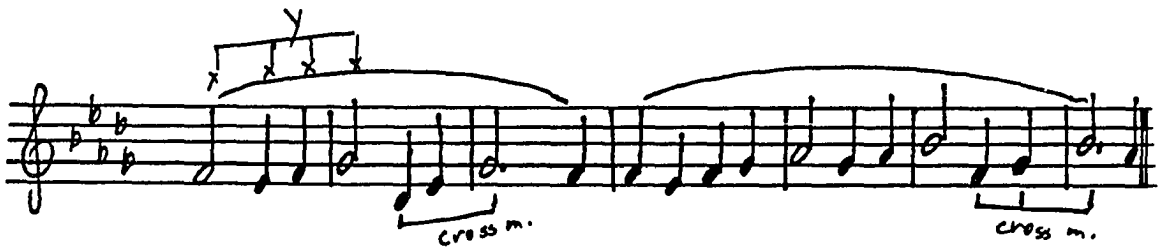


[188] Lee, "Some Little-Known Late Piano Works of Franz Liszt (1869-1886): A Miscellany," 21-22.

Example 2c: Second movement, mm. 1-6:

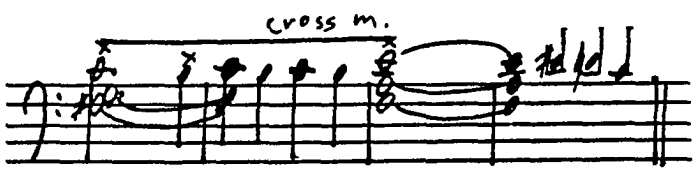


Example 2d: Second movement, mm. 21-27:



Example 2e: Third movement, mm. 1-5:

Example 2f: Third movement, mm. 38-41:



(3) The three themes are also related in their use of a four-note scalar sequence (marked as y): I, mm. 17-20: E-D-E-F (see example 2b); II, mm. 1-2: C-B♭-C-D♭ (example 2c); II, mm. 21-23: F-E♭-F-G♭ (example 2d).[189]

The idea of an underlying motive which unifies a piece has been defined by Lajos Zeke as "successive polymodality" and occurs quite often among Liszt's late works. In his discussion of these unifying motives, Zeke writes:

> Although being the variations of a single theme, a single "subject," they yet defy a static, epically sequential exposition. Finally, they lead to a dramatic conflict and require a *denouement*, a final solution which turns the open, unfettered sequence of variations into a closed cycle. This dramatic aspect in the continuity of the work articulates the form (so to speak, in a retrospective manner) into several contrasting units that will gradually reach an equilibrium. Each of these few (four or more) thematic groups will--on the one part--become a variant of the others; this can be seen from a kind of "motto" at the start of the composition recurring in several variations at the joins of the larger units. On the other hand, each of the said entities has a dominant character (contrasting with the others) determining the place and function of each within the dramatic progression of the work.[190]

The idea of a motive preserving its identity, yet changing "emotionally," applies strongly to this piece: the same motive changes to characterize birth, life, and death. Such motivic transformation can also be said to reflect a cyclical or organic conception of music, based on aesthetic ideas which prevailed in the nineteenth century and were explored by many composers, including Schumann, Berlioz, and Wagner. Many of Liszt's pieces are cyclical in nature, the best known being the B-minor Sonata (1852-53),

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[189] Ibid., 23.

[190] Lajos Zeke, "'Successive Polymodality' or Different Juxtaposed Modes Based on the Same Final in Liszt's Works," *Studia Musicologica* 38 (1986), 176.

and the Faust Symphony (1854). The organic conception of art compares a work to the human organism, which grows and develops as a whole:

> Music is created from sound, as life is created from matter. In the organic sphere one cell engenders the other in its own image, yet each of the innumerable cells is different from all the others. By a magic interplay between these identical yet different cells, the higher forms of life come into existence. *In an astoundingly analogous way one musical motif, one theme releases another as an expression of its innermost idea, yet the latter is a being entirely different from the first.* . . . The act of creation is centered in this very process by which a musical idea emerges as a consequence of another, as a thing which is a part of the given world, yet which has never existed before[191] (italics added).

The three movements are connected thematically and structurally by virtue of their programmatic aspects. The cyclical nature of this piece and its programmatic aspects integrate well with Liszt's musical depiction of the life cycle as a whole and, more particularly, with the depiction of death as a transition between the "Struggle for Existence" and the "Cradle of Future Life."

[191] Rudolph Reti, *The Thematic Process* (New York: The Macmillan Company, 1951), 359.

A GENERAL CHARACTERIZATION OF EACH MOVEMENT

THE CRADLE

The first movement is marked 'andante,' 'dolce,' and 'legato,' and has a consistently low dynamic level. The generally calm, static, and almost hypnotic mood of the movement is brought about by the use of a narrow melodic range, a high register (the lowest note being middle B, the highest being the high c#‴), and sparse orchestration (following the piano version) scored for strings, flute, and harp.

"The Cradle" is built on one theme, which is presented in mm. 17-31. This theme is built of two motives, the first presented in mm. 17-20 (which is repeated in mm. 21-24), and the second in mm. 25-31. The theme does not provide a definite sense of closure, as it drifts into a transition. Yet, the sudden change of texture after the dominant seventh chord on B, the gradual dropping of the "cradle"-ostinato in the left hand, and the introduction of a new rhythmic pattern with a triplet all suggest a certain end to the theme.[192] The movement is built of seven sections alternating between those built on the theme and transitional sections, as follows:

Measures 1-16: *Introduction.* These opening measures symbolize *"Birth"* through a gradual formation of the musical materials which pertain to all three movements;

"Die Wiege" begins on the pitch E, which is a very prominent pitch throughout, as the common note to all three prevailing tonalities (A, C, E) and also the single closing

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[192] The theme could be thought of as extending to measure 35, prolonging the dominant seventh chord, but a comparison to its ending the second time, in mm. 65-66, shows that mm. 32-35 were already part of the transition which follows the theme.

pitch of the movement. The main theme evolves around E, beginning on it and emphasizing it durationally and by its neighboring D. The theme ends on the leading tone D# (m. 31) and returns momentarily to E. This pitch also functions as the ostinato bass of the first statement of the theme, mm. 17-24. Harmonically it is emphasized by the E minor harmony (mm. 12-16), and by the dominant seventh chord on B (that may be heard as V7/E) which ends both statements of the theme (mm. 31-35, 47-50).

Liszt continues to develop the process of "birth" by adding the G and forming the pitches and rhythm of the "cradle"-ostinato which appears later in the left hand in measure 13. The first two measures present a rhythmic augmentation of the ostinato bass accompanying the theme (m. 17-31). When adding the right-hand thirds in mm. 3-4, Liszt forecasts the beginning of the first theme, which appears in mm. 17-20. The combination of these measures with the opening measures form the first motive of the theme (mm. 17-20 in the right hand). The second phrase (mm. 5-8) begins in a similar way to the first but reaches beyond G to an A, which forecasts the change of the ostinato pitches in the third measure of the theme (m. 19) and later begins the second motive of the theme in mm. 25-32.

The next phrase (mm. 9-12; E-(G#)-**A**-(F#)-**G**-**E**) is built on the retrogade of the motive of the previous phrase (**E-G-A** in mm. 5-8) with the addition of lower chromatic neighboring notes. It emphasizes the Em and Am tonalities which are prominent throughout the movement. This phrase is the basis for the second motive of the theme (mm. 25-32) and the transition that follows it. The introduction ends with a presentation of the ostinato 'cradle'-rhythm which underlies much of this movement.

The tonality throughout this movement is ambiguous, floating between E minor, C major, and A minor/major. All three are suggested in the introduction: C major in mm. 1-4, A minor in mm. 7-8, and E minor in mm. 13-16.

Measures 17-31: *First theme.* The first theme is built of two motives above a rhythmic "cradle"-ostinato. Motive *a* (mm. 17-20) is based on mm. 1-8 of the introduction. It is written in an unstable C major in first inversion, emphasising the E and Em harmony. Motive *b* (mm. 25-32) is based on the chromatic figure of mm. 9-12 and is more transitional in character than motive *a* as it descends in parallel with the bass, filling in the interval of the tritone (F-B).

Measures 32-50: *Transition.* This chromatic transition continues and flows smoothly from the second motive of the theme. It begins and ends (in m. 35) with the dominant seventh chord on B. The "cradle"-ostinato is gradually dropped in favor of a recitative-like passage in which a new rhythmic figure with a triplet is introduced (m. 36-38). The descending lines are converted to ascending lines both in the upper voice and in the left hand of mm. 42-46 (now ascending to the neighboring note instead of descending). Rhythmically this section is freer, containing long pauses (as in the introduction), and ending with a poco rallantando.

Measures 51-65: *First theme.* The theme is restated with a stronger emphasis on C major. This is induced by the C-major chord with a C in the bass instead of the E in the

first statement, the E-C-G line in the soprano outlining C major instead of the E-D-G line before, and the flute passages marked in small print, arpeggiating a C-major chord.

Measures 66-77: *Transition.* This transition is built on the first transition (mm. 32-50), as it employs the same rhythmic figure and ascending chromatic lines. Here the transition leads to a trilled A♭ above a D♭-major harmony.

Measures 77-98: *First theme.* The climax of the movement is reached in measure 81. It is in A major and is the only section in which one harmony prevails. The D♭, which ended the transition and begins the return of the first theme (m. 77), is enharmonically changed to C# in an A-major chord (m. 81). A major is prolonged by a trilled A over a restatement of the theme, after which the highest pitch of the movement is reached, the high c#‴ in mm. 88-89. Measures 77-87 are based on motive *a*, and mm. 88-98 are based on the descending scale of motive *b*.

Measures 99-end: *Coda.* The coda is derived mostly from the introduction. It employs the same sparse lines, long pauses, and the pitches of the chromatic figure of mm. 9-12 in the left-hand, with the addition of F natural (mm. 99-100), which completes the chromatic line from E to A. Harmonically it leads from A major to A minor by use of chromatic sequences, ending with ambiguous major-minor implied harmonies on a single note - E.

The key signature of this movement suggests C major, with E serving as a very prominent pitch. There is no change of key signature, and the movement is within the context of a stable tonality. Yet, it is transitional and ambiguous in character partly because of the avoidance of any real cadences. It is interesting to note that in the solo piano work "Wiegenlied" (1880), on which this first movement is based, the transitional, chromatic sections are considerably shorter and the harmonic and structural scheme is more straightforward. It was only when Liszt reworked this movement into a symphonic poem following a programmatic three-movement scheme, that the chromatic and transitional aspects were expanded.

Cadences are avoided by means of an ascending half-step alteration, which is derived from the chromatic figure of mm. 9-12. The passage in mm. 35-38, where the repeated dominant-seventh chord on B and the outline of an E-major descending scale are expected to lead to E, shifts instead to an E# in measure 38, which returns through a chromatic ascent back to the dominant-seventh chord on B. The B-major chord, expected to arrive at E of the ostinato-bass at the reiteration of the theme in measure 50, shifts instead to C in the bass. In measure 66 the cadence expected after the dominant seventh chord on B, leads by a chromatic ascent to the suggestion of A major in mm. 81-94. At the coda this occurs once again: the B-major chord on the third beat of measure 108 shifts by a chromatic ascent up to A minor. The movement ends on E with a reiteration of the chromatic figure of mm. 9-12, avoiding any real cadence. The last three notes, E-D-E, may imply a I-V-I harmony in C major; yet the G# and F# line suggest the harmonies of E and A.

There is a general sanguine tone to the movement directed by an ascending chromatic line, which is most extensive at the climax in mm. 66-88. The ascending arpeggiated figures (mm. 51-74, 100-104), the ascending scalar sequences (mm. 83-87), added to the piano score in small print for the flute (which were integrated later into the orchestral version), and the sudden shift to A major throughout the climax in mm. 81-99 all confer a brighter color to the movement.

In summary, this movement is written in the key signature of C major throughout, with prominence given to the tonalities of E and A. Though it is stable within its framework, it is transitional and evolving in character, depicting ideas of birth and organic growth. This movement is cyclical by virtue of its thematic continuity and the return of the coda to the materials of the introduction. The mood is, overall, calm, gentle, hypnotic, and hopeful.

THE STRUGGLE FOR EXISTENCE

This movement, although based on the same motives as the first, stands as a strong contrast to it. The "struggle" is more virtuosic in character, marked 'Agitato rapido,' with a faster tempo and a greater dynamic range--reaching fff. The register in general is low as compared with the high register of the first movement, and the movement's range is expanded from the two octaves in the first movement to six octaves. The later orchestration of this movement is for full orchestra with woodwinds,

brass, strings, and percussion, as opposed to the sparse orchestration of strings, harp, and flute of the first. Unlike the first movement this one does not start and end in the same tonality but, rather, explores a wide range of keys without establishing them thoroughly. The prominent interval here is the dissonant tritone in contrast to the consonant thirds and fifths which prevail in the first movement.

The movement is built on two contrasting themes: theme ***a*** (mm. 1-12), which is built of two motives, motive *a1* (mm. 1-4) and motive *a2* (mm. 5-12), and theme ***b*** (mm. 21-40).

The movement is built in a three-part form plus coda:

Section I: mm. 1-45: Theme ***a***: mm. 1-20, suggestion of F minor.

Theme ***b***: mm. 21-45, D♭ major.

Section II: mm. 46-105: Theme ***a***: mm. 46-65, suggestion of G minor.

Theme ***b***: mm. 66-89, E♭ major.

(Mm. 46-89 are a transposition of mm. 1-45, up a major second).

Theme ***b***: expanded, mm. 90-106, A♭ major-D♭ major.

Section III: mm. 106-130: Theme ***a+b***, E major-B major (m.122).

Coda : mm. 130-end: Based on theme ***a***. Use of an octatonic scale in mm. 130-135, and of a whole-tone scale in mm. 136 to the end.

The two themes are very different in character. The first is marked 'agitato,' 'rapido,' 'violente,' and 'staccato.' It is violent, erratic, and diabolical in nature. This theme is built of very short motives repeated and sequenced in an erratic rhythm with sharp and sudden dynamic and registral changes. The tonality is ambiguous and transitional; in mm. 1-20 the accidentals and the E-natural suggest the tonality of F minor, yet the note F does not show up until m. 9. Instead, the G-D♭ tritone is very prominent. In mm. 13-19 the D♭ is held as a pedal, the F-minor harmony is never stated, and the G-D♭ tritone is prominent again (mm.14, 16, 18). Stability is reached only when the motive "climbs" up and settles on D♭-major (m. 21), which is the key of the second theme. (This whole section is repeated a major second higher in mm. 46-65).

The tritone is associated with the first theme and becomes gradually more prominent throughout the movement, as the first theme takes over. In the first section the G-D♭ tritone is prominent, as mentioned above. The B♭-E diminished fifth is striking in the abrupt break in measures 12-13. The tritone returns in mm. 41 and 43 (A-E♭), where the first theme interrupts the second theme, and in m. 44-45 (B-F and D#-A) as the passing upper neighbors create a harsh dissonance. In the third section the tritone is more prominent: in mm. 107-118, F#-C; in mm. 122-123, E#-B; in m. 129, A-D#. The tritone is most pronounced in mm. 130-136, with an ostinato A-D# in the right hand and the F-B and C-F# tritones in the left hand (which are all part of the octatonic scale). Liszt employed the unresolved tritone in other death-related pieces, as in his use of the tritone (D-G#) to portray the excruciating cries of pain directed towards God

accompanying the words "Eli! Eli!" in the twelfth station of the cross in Via Crucis, and in the motive of misfortune in Unstern! (F-B, F#-C).[193]

The second theme is marked "un poco cantando, nobilmente" and is noble, stable, and triumphant in nature. It remains strictly in a major tonality until interrupted by the first theme. The prolonged dominant pedal note in the bass provides harmonic solidity and registral balance. The phrases are longer and more symmetrical than those of the first theme. The melody, which is built on a stable rhythm, outlines a long ascending line with no registral jumps. The dynamic growth is also gradual, leading from *mp* to *ff*.

The two contrasting themes suggest the stable and unstable, the unpredictable and the foreseen, the corporeal and the divine, the mortal and the transcendent. They portray the opposing forces that entangle one another throughout the struggle for existence. The contrast of these two ideas is similar to the contrast portrayed in Liszt's funeral marches between the elegiac and the triumphal sections. In this movement, the contrast takes place within the context of the struggle for existence, not beyond it -- at death. The triumph symbolizes the spiritual and divine in man and man's accomplishments in life, which are only episodes in his constant struggle with mortality.

The movement ends when the unpredictable and the erratic prevail, and the struggle comes to an end by man's inevitable death. Death itself remains unresolved. Liszt chose to depict death as a transition leading into the future. As Liszt himself said:

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[193] Lajos Bárdos, "Ferenc Liszt, the Innovator," *Studia Musicologica* 17 (1975), 14-15.

> Here on earth I have been given the opportunity, and also the ability, to undertake a leading role in the service of Art, of artists, and of mankind itself. I now wonder again and again *whether, after the great transition*, I shall be able to continue to do so"[194] (italics added).

The second movement ends with a powerful descent to the lowest pitch of the piece--the low D# (three octaves below middle C). The last sonority of the struggle for existence is a whole-tone sonority and therefore is unresolved and strongly dissonant, containing two tritones (F-B and D#-A between the soprano and bass). In the orchestral version the movement is ended by a percussion transition on D# and B, which gradually slows down the pace and lowers the dynamics from *ff* to *pp*, terminating on a single timpani D# (an octave below middle C).

August Stradal, after viewing with Liszt the cell in which Tasso had died, recalled Liszt saying: "I shall not, it is true, be borne in triumph to the Capitol, but the time will indeed come when my works will be appreciated. For me, however, it will be too late--for I shall no longer be amongst you."[195] Liszt felt he would not earn his triumph or recognition during life, and it very well might be that this influenced the implacable state depicted at the end of this movement.

Liszt chose to depict death and the transition that occurs beyond it by applying the whole-tone scale and its sonorities in mm. 136-140 of the second movement and mm. 1-21 of the third. The whole-tone scale, by definition, is keyless. The use of the whole-

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[194] From the memoirs of Carl Larchmund, 1884. Cited in Williams, *Portrait of Liszt: By Himself and His Contemporaries*, 626.
[195] Ibid., 657.

tone sonority, particularly as an unresolved ending, shows up in many of Liszt's death-related pieces:

- Requiem - end of Offertorium, to the words "Let them not be consumed in hell, let them not fall into eternal darkness."
- Der traurige Mönch - the whole melodrama is based on the whole-tone scale.
- Via Crucis X - ends with a descending whole-tone scale.
- Nuages Gris - the last chord is a whole-tone sonority.
- Unstern! - mm. 45-57 apply a whole-tone scale in the bass below a whole-tone sonority.
- Mosonyi's Grabgeleit - in mm. 68-74 preceding the coda, there is a whole-tone descending scale in the bass.
- Richard Wagner - Venezia - ends with a descending scale based on a modified whole-tone scale.

A few Liszt scholars have attributed programmatic ideas to the use of the whole-tone scale. Humphrey Searle remarks about the late orchestral works:

> The style has become stark and austere, there are long passages in single notes and a considerable use of whole-tone chords, and anything resembling a cadence is avoided. *The result gives a curiously indefinite feeling, as if he were launching out into a new world of whose possibilities he was not quite sure*[196] (italics added).

Istvan Szelényi points out that:

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[196] Searle, "Liszt's Final Period" in Walker, ed., *Liszt: The Man and His Music*, 69.

> Applying the whole-tone scale and its chordal structures, *Liszt wants to picture a kind of static world or situation in which the will is no longer able to express itself and man remains powerless*. . . . Nuages gris, Unstern!, and similar titles imply the way of immutable fate, whenever this scale appears. And what is the subject of the second movement of the symphonic poem, From the Cradle to the Grave, the longest piece of this kind? The merciless battle for survival![197] (italics added).

Erno Lendvai decided to call this new world of sounds of the whole-tone scale "Omega." In using the last letter of the Greek alphabet, he may be implying that this particular type of sound is the most distant from the natural, since it does not contain a single perfect fifth.[198]

Liszt depicts death itself as a dark and violent moment, a total collapse. In a few of his letters from his last years, he states that he is not afraid of non-existence, but the moment of death itself horrifies him. This is apparent from the following accounts:

In a letter to Princess Carolyne in 1876, Liszt writes:

> From long habit I pity the living more than the dead and believe that this life is a blessing only for those who use it to reach Heaven![199]

Count Zichy recalls from the same year:

> When his servant reported the death of an acquaintance, the Master became serious, 'Yes, that is the ultimate problem, the Promethean riddle that only faith

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[197] Cited from Lee, "Some Little-Known Late Piano Works of Franz Liszt (1869-1886): A Miscellany," 28, as translated from Istvan Szelényi, "Der Unbekannte Liszt," *Studia Musicologica* 5 (1963), 325-326.

[198] Bárdos, "Ferenc Liszt, the Innovator," 30.

[199] Cited in Williams, *Portrait of Liszt: By Himself and His Contemporaries*, 524.

> can solve. *The final scene in life's tragedy I find so very revolting. Decomposition is disgusting!*[200] (italics added).

To Princess Carolyne in 1881:

> You know my sad feeling about life: Dying seems to me to be much simpler than living! *Death, even when preceded by the long and frightening pains of 'dying,'* is our deliverance from an involuntary yoke [201] (italics added).

In 1882, again to Princess Carolyne:

> I do not grieve excessively at the deaths of those I have known, I even find their fate enviable, for they no longer have to bear the heavy yolk of life, and the responsibility it implies. *The sole active and very keen feeling I retain is that of compassion for the intense vibrations of human sorrows. Sometimes, for brief moments, I feel those of the sick, in the hospitals, of the wounded at war, and even those of people condemned to torture or to death* [202] (italics added).

In a letter to Lina Ramann from 1883:

> Ever since the days of my youth I have considered dying much simpler that living. *Even if often there is fearful and protracted suffering before death*, yet is death none the less the deliverance from your involuntary yoke of existence. Religion assuages this yoke, yet your heart bleeds under it continually!
> -"Sursum corda!" [203] (italics added).

In summary, The Struggle for Existence is a transitional movement built on two contrasting themes. The themes depict the opposing forces of the erratic and the stable, descent unto death and ascent to triumph, which are opposing forces entangling one

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[200] Ibid., 530.
[201] Ibid., 613.
[202] Ibid., 610.
[203] Cited in La Mara, ed., *Letters of Franz Liszt*, 431-432.

another throughout the struggle for existence. The erratic and unstable prevail as the movement ends in a powerful dissonant descent which remains unresolved.

TO THE TOMB: THE CRADLE OF FUTURE LIFE

The last movement integrates the themes and ideas of the previous two movements. It is a transformation from the "darkness" of death unto the "light" of the future. The movement is built of four sections that are integrated by the poetic idea that underlies them. The four sections are as follows:

Section I: mm. 1-70 - *The grave*. This section portrays a farewell and a lament for life. The opening (mm. 1-33) is a lamenting variant of the introduction of the first movement. These opening measures sound like a recitative, marked 'dolente,' in a slow tempo, with silent measures between each phrase functioning as written-in fermatas. Here, the motive descends rather than ascends and makes use of descending chromatics in contrast to the ascending chromatics of the first movement. The motive is further transformed by the use of new harmonies and sonorities as it is based on a whole-tone scale (which is transformed into a chromatic variant of motive *a* of the first movement in mm. 34-57) rather than a minor or major scale, and the interval of a tritone, rather than the consonant intervals of thirds and fifths, is prominent. In the bass, the "cradle" ostinato is absent,

and the bass consists of prolonged diminished and augmented sonorities alternating with "voids" of no bass at all. The intervals of a fourth and an augmented fourth are used as a structural basis instead of the first movement's third: In mm. 1-17 the motive moves down by a diminished fifth and augmented fourth (F-B-F); in mm. 19-34 it moves up by fourths (D#-G#); mm. 34-57 present the theme and its transposition a fourth higher; finally, the transition (mm. 58-68) leading to the recapitulation of the first movement (m. 70) is built of a series of ascending fourths in sequence (F-B♭, C#-F#, A-D, F-B♭).

As mentioned above, motive *a* of the first movement's theme is transformed into a lament by the use of descending half-steps and diminished (m. 34) and augmented (m. 36) chords. Liszt also used diminished and augmented chords as underlying harmonies for the introduction or the main themes in several other death-related works:

(1) Làszló Teleki, and the Trauervorspiel und Trauermarsch based on it, have a diminished-chord ostinato in the bass throughout.

(2) Via Crucis XII begins with a descending scale of augmented chords.

(3) In Nuages gris, a descending line of augmented chords is presented following the introduction.

(4) La lugubre Gondola I begins with an ostinato-bass figure based on an augmented chord.

(5) La lugubre Gondola II begins with a series of descending broken diminished chords.

(6) Richard Wagner - Venezia begins with a series of ascending broken augmented chords.

(7) The opening motive of Unstern! is based on two tritones, F-B and C-F#.

(8) The opening of Totentanz is based on a diminished chord.

(9) Pensée des Morts of Harmonies poétiques et religieuses begins with a motive that is based on a diminished chord.

(10) Funérailles of Harmonies poétiques et religieuses begins with a motive based on a series of ascending diminished chords. The augmented triad is featured in the accompaniment of the main theme.

(11) In "Aux cyprès de la Villa d'Este I: Thrénodie" from Années de pèlerinage - troisième année, one particular augmented triad (F#-B♭-D) is especially active throughout the introductory measures. The preface concludes with the augmented sonority

Section II: mm. 70-102 - *Rebirth.* The piano part in this section is an exact recapitulation of measures 77-94 and mm. 113-117 of the "Cradle" movement. The return symbolizes the idea of transition from death to the "Cradle of Future Life."

Section III: mm. 102-142 - *The transcendental triumph.* Liszt chose to symbolize rebirth by the return of the triumphal, noble second theme of the second movement, now transformed. Here the theme is in the key of C major--the key of the "cradle" theme of the first movement, stated with the tonic as bass instead of the dominant; it is much slower than its original version in the second movement, and it is marked "dolcissimo" and has a consistently low dynamic level. The ascent leads to the highest pitch of the piece--the high a''''. The high register of the bass (middle C), and the fact that it is held

by pedal every other measure, lend it new qualities of transcendence and tranquillity. Following the high A (mm. 122-128) there is a passage based on the first movement's transition to the coda (I, mm. 88-98).

This use of thematic transformation has a programmatic conotation, as Paul Merrick states:

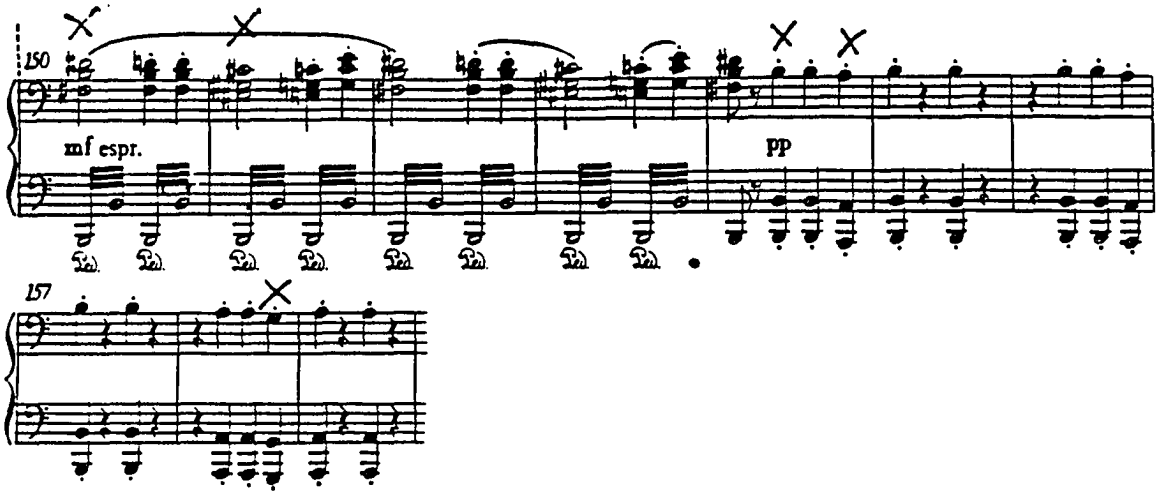
> In the orchestral works redemption equals transformation, and this is clearly the function it has to fulfill. . . . The programme works which do not contain thematic transformation are about Liszt's concrete ideals, such as the revolution, Man, nature and religion, love and beauty. *The pieces which do use thematic transformation are about the process of change* that is required to eliminate those things that stand in the way, such as pride, selfishness, doubt, despair. . . . By inventing the device of thematic transformation and associating it in his mind with the redemption process, he was free to range far and wide in search of programmatic illustration. . . . *He used his art to portray uncompromisingly what he saw as psychological truth: the inevitability of struggle, the strength of faith and courage, and the inspiration of love*[204] (italics added).

Transition: mm. 142-166. In measure 142 a strong break occurs and the "cradle"-ostinato is recalled, harmonized with horn-like parallel sixths (in the orchestral version this passage is actually scored for horns). In mm. 150-154 theme *a* of the second movement is added in small print for trumpet. This section is built on a whole-tone descending scale which is reminiscent of the whole-tone descent at the end of the second movement. Here, it leads into the final reiteration of the cradle theme, a half-step above

[204] Cited from Merrick, *Revolution and Religion in the Music of Liszt*, 302, 306, 309.

(m. 166). The final passage (mm. 150-164) descends into the coda with an embellished, whole-tone scale (see example 4).

Example 4: Third movement, mm. 150-159:[205]



Section IV: Coda - mm. 166-end. The coda is reminiscent of the first movement's coda. It returns to the cradle theme. It is in the key signature of C# major, over a G# bass –a symbolic half-step ascent from the C major of the beginning, and of the previous section. The cradle theme ascends once again, omitting any descending patterns from it. The ascent may symbolize the transcendence of future life. The movement ends with a recitative-like single line. The last measures suggest C# major, with a cadence of $G\#_7$ to C#, but there are no thirds in either of the harmonies outlined. The single line marked 'pianissimo', 'dolcissimo,' and 'perdendo' (getting lost) leaves the ending suspended in

[205] Liszt, *New Edition of the Complete Works* Series I, Vol. 17: *Piano Versions of his Own Works* III (1983), 116.

the air. As discussed earlier in this thesis, single-line inconclusive terminations were employed by Liszt in several other death-related works (see discussion on La lugubre Gondola, pp. 122-123).

Liszt refers to a similar passage in his "Bells of Geneva"; in a letter to Olga von Meyerndorff (1873), he writes:

> And my bells of Geneva? The middle note (the third) is now "abolished or imperceptible" you tell me. Alas! Time has wrought (figuratively speaking) the same ravages in me. *My middle note, the one which tied me to life, has disappeared - there remain for me only the tonic and the dominant, which becomes a terrible dissonance when it rises to the augmented fifth*[206] (italics added).

The programmatic elucidation of the absence of the third in this movement, as a breaking away from life, is enforced by the comparison to the first movement, where its prominence symbolizes the tie to life.

In summary, this movement portrays death as a transitional process leading from the sorrow and grief over the loss of life to the hope of redemption, and transcendence beyond the limitations of this world. The hopes for a better future beyond death were grounded both in Liszt's religious beliefs and artistic beliefs. About the religious aspect Paul Merrick concluded that "this lies at the root of all Liszt's serious music, in which gloom gives way to jubilation. The journey is from the human to the divine, a progress requiring effort."[207] On the artistic aspect Liszt testified in 1881: ". . . but part of us

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[206] Cited in Tyler and Waters, *Liszt's von Meyendorff Letters 1871-1886*, 75.
[207] Merrick, *Revolution and Religion in the Music of Liszt*, 306.

lives on in our works, and another good part in our pupils: that is something I have always felt." [208]

In summary, Liszt's last symphonic poem follows a program suggested by the titles of each movement, a program which directs and explains the developmental processes within the piece. It provides the listener with insight into Liszt's ideas and conceptions about life and death as transitional processes.

The three-movement poem is cyclical in nature as it is built of thematic and programmatic connections between the movements. It is built on themes derived from the same motives, and uses constant transformation of these motives to depict the different dramatic aspects of the piece.

The Cradle is a cyclical movement. It depicts birth, transition, and growth within the context of stability. These are symbolized by consonant relationships of ambiguous keys, by the "tie to life" through the prominent interval of the third, and by the general tranquil mood produced by light textures, high register, soft dynamics, a stable ostinato 'cradle'-rhythm, and recitative-like transitions.

The Struggle for Existence is a transitional movement. It is built on the idea of contrasts. The struggle is symbolized by two intertwining themes depicting opposing forces of the erratic and the stable, and descent unto death as opposed to ascent to triumph. The themes, which are both derived from the first movement, differ in texture, register,

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[208] Cited from the memoirs of Fanny Lewald, in Williams, *Portrait of Liszt: By Himself and His Contemporaries*, 582.

rhythm, tonal stability, dynamics, and use of diminished, augmented, and tritone sonorities, as opposed to the minor and major modes. Death is symbolized by an atonal, forceful descent which is transitional in nature and is left unresolved.

To The Tomb: The Cradle of Future Life combines all the materials of life. It completes the cycle by returning to its beginning, yet is transitional in character and remains open-ended. It symbolizes the victory of the triumphal and transcendental over the erratic, horror, and lament. The lament is depicted by transformation of the 'cradle'-theme through the use of diminished and augmented sonorities, descending lines, descending half-steps, and a slower tempo. These elements are used to depict death in various other death-related works by Liszt. The movement ends with the idea of transcendence, as a single G# remains suspended in the air.

One may conclude from the above that Liszt's general view of death is hopeful. Beyond the difficult struggle of life and the horrors of death, there awaits hope for a better, transcendent future of after-life. This may be grounded both in his religious beliefs and in his view of art as a means by which one can transcend mortality. Liszt held this view since his youth. Four decades earlier, in 1838, he wrote to George Sand:

> We rejoice wildly at the birth of a child whom we surely know is condemned to struggle and suffer in a world where, as Saint Augustine says, "things are full of misery, and hope is devoid of joy," while we despair and become inconsolable at the very moment when the soul, according to all our fine beliefs and lofty instincts, is about to enjoy a better existence of eternal peace.[209]

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[209] Franz Liszt, *An Artist's Journey: Letter d'un bachelier ès musique, 1835-1841*, trans. and ann. Charles Suttoni (Chicago: University of Chicago Press, 1989), 130.

CHAPTER SUMMARY

Von der Wiege bis zum Grabe elucidates the specific elements Liszt uses to transform the music of life into that of death and the future beyond it. This work illustrates how specific changes in intervals, dynamics, rhythm, texture, register, musical direction, and tonal relationships can alter the same themes and musical material to depict such opposite forces.

Many of the elements used in this work to signify death, the lament, and the apotheosis which follow it are common to the two other late death-related pieces analyzed above. All three works display a palette of emotional and philosophical reactions toward death which abound in grief and despair, a sense of remoteness from life and conventionality, and a sense of hope and belief in the future that awaits one beyond death. The three works also vary greatly as they are written in different styles and related to different genres.

La lugubre Gondola, associated with Liszt's earlier laments, is characterized by the extensive use of recitative, descending chromaticism, low register, minor mode, and dark sonorities of the diminished and augmented triads. Similar to other laments, it includes a transcendental section which is characterized by arpeggiated ascending chords in a soft dynamic, marked 'dolcissimo.' The vague and loose endings, dissolving into nothingness, are also a characteristic of the lament.

Trauervorspiel und Trauermarsch, the last funeral march composed by Liszt, is associated with earlier funeral marches by the opening bell-tolls of the march, the application of a harsh ostinato bass, the final open octaves on C#, the use of ostinato and a chromatic circular theme, the frequent employment of augmented and diminished sonorities, and the general structure of a march, lament, and triumphal ending, with use of the heavy tread and trochaic rhythm in the march, recitative-like passages with descending chromatics to portray the lament, and bass tremolos and trumpet calls to depict the triumph.

Aside from the common elements related to death, these three works share a common style attributed to Liszt's late period. One of the strongest characteristics of this style is the dissolution of the conventional tonal system and its progressional and intervallic hierarchies, as Liszt turns to alternative methods of tonal organization using chromatic, augmented, and diminished relationships. This is apparent in many of Liszt's additional late works relating to death, such as Nuages gris, Unstern, Richard Wagner-Venezia, and Am Grabe Richard Wagners.

SUMMARY AND CONCLUSIONS

This dissertation explores Liszt's elegiac compositions, analyzing selected works and following their evolution from Liszt's early period through his late works, in an effort to identify a prevailing style which unifies these compositions as a genre. Ludwig Wittgenstein's theory of "family resemblance," which he conceived in attempt to unify different phenomena named "games," may help to conceptualize the complex association between the various death-related works. Examining the different members of a group, Wittgenstein sees "a complicated network of similarities overlapping and criss-crossing: sometimes overall similarities, sometimes similarities of detail." He concludes: "I can think of no better expression to characterize these similarities than 'family resemblances'; for the various resemblances between members of a family: build, features, colour of eyes, gait, temperament, etc. etc. overlap and criss-cross in the same way."[210] Thus, in accordance with Wittgenstein's theory, within the large body of Liszt's death-related works there is no single characteristic that is common to all works, nor one piece which possesses all characteristics,

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[210] Ludwig Wittgenstein, *Philosophical Investigations*, trans. G.E.M. Anscombe (NJ: Prentice Hall, 1958), 32.

there is instead an elaborate network of deeply rooted connections between the different death-related compositions.

As this research progressed, it became clear that outweighing the differences of styles and periods in which the death-related works were written, are many common musical elements. The death-related works incorporate the unconventional use of the whole-tone, chromatic, and octatonic scales, augmented and diminished sonorities--leading to an expansion of tonality and freer use of dissonance and vague harmonies; the extended use of recitative and increased emphasis on speech-like elements--leading to an abandonment of a sense of rhythmic pulse; the employment of vague or evaporative endings: the constant transformation of themes through contrasting sections, signifying Liszt's outlook on death as a transitional process, leading from grief and despair to redemption and transcendence; and the association with musical symbols, such as employment of the "cross" motive and Hungarian characteristics such as the "gypsy" scale, plagal cadences, and themes associated with the Hungarian national anthem, as well as specific choices of keys and pitches to symbolize religious yearning, humanitarian love, transcendence, and lament. In the late works, both those related and those not related to death, these elements are intensified and brought to their limits; in the earlier works they are just suggested occasionally and used more sparingly.

Liszt perceived his existential task as the production of art to spur life, reflect upon it, and commemorate the dead. Through his art, Liszt created a fusion of the forces of life and death, which emulates his psycho-philosophical attitude to death itself: though

death obviously preoccupied him greatly, Liszt's approach to death was not merely morbid and grieving but, rather, included also much vitality, optimism, heroism and humanitarian outlooks. These were pronounced by Liszt in an 1862 letter:

> Our faith hopes for and awaits the salvation to which it leads us. Yet as long as we are here on earth, we must perform our daily task. Mine shall not be shirked. Though others may give no great opinion of it, for me it is essential. For the tears of my soul I must prepare, as it were, lacrymatoria; for those of my dear ones who still live I must ignite flames; and my dear dead I must preserve in spiritual-corporeal urns. That is how I see my Art task.[211]

Throughout his life, Liszt confronted death in a range of contexts, embracing the topic in various ways, and focusing on different elements of the kaleidoscope of emotions awakened in him. Over the years, a gradual process of personalization and abstraction of the topic of death ensued, leading from a rather socio-political approach, through the realms of the symbolic and humanitarian, a personal grief over the death of a loved one, to the contemplation of his own death. In each period there are a few prevailing styles and genres of composition, typified by the two major categories of the elegy or lament and the funeral march or ode. Liszt developed a unique style in both of these categories. Yet, a thread of thought and a general approach to death that was pertinent to the very core of Liszt's being remained throughout the different styles and their development.

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[211] Williams, *A Portrait of Liszt by Himself and his Contemporaries*, 388.

Liszt was a young man at the height of his career as one of the greatest virtuosos of his century, and his earliest encounters with death were related to humanitarian matters. Two events, taking the lives of hundreds, had strongly affected Liszt in those years --the 1838 flooding of the Danube and the Hungarian Revolution which reached an explosive state in 1848. These events induced Liszt's renewed interest in his native homeland of Hungary. In these years a stylistic connection between the Hungarian style and the death-related works was established, which remained until Liszt's very last days. This was pronounced by the incorporation of Hungarian elements, such as the use of the 'gypsy' scale, and of contrasting sections similar to the 'lassan' and 'friska' of the Hungarian rhapsody, into the death-related works.

Apart from the seven death-related songs written between 1842 and 1845, most other death-related works of the period are characterized by passages of powerful runs, a wide use of octaves, a rich texture and a wide registral span. The early death-related works incorporate virtuosic and heroic sections, which are characteristic of Liszt's earlier style in general.

The significance of this period was also in planting the seeds of Liszt's lifelong affinity with religious thought and with literary inspirations. In these years he encountered the works of artists such as Lamennais and Lamartine, and experienced a religious transformation which initiated his interest in becoming a priest. These feelings are reflected by works of a more lament-like character, such as the Harmonies poétiques et religieuses (1833), based on Lamartine, which was reworked as "Pensée des morts" (1847-1852), and "Il penseroso" (1838), based on Michelangelo, reworked as La notte (1860-1866). In these works the association between death and stylistic freedom,

demonstrated by the use of recitatives, free rhythms, and an abundance of tritones, augmented and diminished sonorities, was established, and this stylistic freedom continued to characterize most of Liszt's later death-related works.

During Liszt's tenure at Weimar, between 1848 and 1858, the death-related works took on a heroic-monumental character. This was a period in which Liszt served as a central cultural influence on the music world of Europe and came to see himself and his work as bearing a social, political and humanitarian message. The development of his orchestral style further contributed to the larger scope of these works, which have less of a pianistically virtuosic style, yet are richer in the palette of colors and sounds they incorporate. In this period Liszt reinforced the connection between the death-related works and the Hungarian style, as many of the works from this period were related to the Hungarian Revolution taking place in those years. Liszt saw the events as a symbol of universal sorrow, a perishing of ideals and falling of heroes. Works such as "Funérailles, Oct. 1849," the symphonic poems Héroïde funèbre and Hungaria, and the Hungarian Rhapsodies nos. 5 and 14 commemorate the death of Hungarian cultural and political heroes and symbolize the suffering of humanity subjugated by wars and rivalries. In these works Liszt defined a new style of funeral marches and heroic elegies. These incorporated the elegiac style of the lament and somber funereal march, with brighter heroic sections consisting of drum rolls and trumpet calls--rich chordal areas of a virtuosic character in a major mode. These reflect a glorification of the heroes, both artistic heroes as commemorated in Tasso, lamento e trionfo and political heroes as remembered in "Funérailles," who gave their lives for their ideals. Liszt defined this

symbolism as follows: "It is for art to throw her ennobling veil over the tomb of the grave, to encircle with her golden halo the dead and dying, that they may be the envy of the living."[212]

It was during this period that Liszt introduced sections of solemn apotheosis and transformation of the soul into the thanatological works, reflecting his generally hopeful outlook on death in sections such as the "De profundis" chant integrated into "Pensée des morts." These were influenced by his deep faith in religion and the afterlife, which was further developed in later death-related works. In this period Liszt begins to portray death as a transitional process between grief and apotheosis. The two are presented as sharp polarities unified by the idea that they reflect contrasting yet related facets of death. This idea is expressed by Liszt in his letters and in his choices of literary inspiration.

In the span of a few years from 1858 to 1866, Liszt experienced his most personal and tragic deaths. The loss of two of his three children and his mother, at the time of the removal of a papal concession to marry Princess Carolyne and his resignation from the position of Kapellmeister in Weimar, had a profound effect on him, and he decided to go into religious seclusion, moving to Rome and taking minor orders. Liszt's confrontation with loss and the death of his closest relatives had transformed him. This was the point at which death became very personal to Liszt, forcing him to contemplate his own death, as is reflected in his letters and in the writing of his will and the music to be played at his funeral. Liszt composed only five death-related works while at Rome. Four of them, the Trois Odes funèbres and the Weinen, Klagen, Sorgen, Zagen variations,

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[212] Cited in Searle, *The Music of Liszt*, 73.

were intended to commemorate his children and mother and to be played at his own funeral, and only one work--the "March funèbre"--commemorated a political figure.

The works from this period do not represent an abrupt change of style from that of the earlier death-related works but, rather, indicate a continuation of the earlier style with an integration of new elements, more religious and personal. First, the death-related works of this period rely on elements which characterize Liszt's earlier thanatological works. These elements include harmonic vagueness and fragmentation, darkness of color and harmonization, dependence on speechlike elements, the use of recitative, the minor mode, the progressive use of chromaticism, augmented and diminished sonorities, vague harmonies, and free rhythms. The death-related works of the Rome period emphasize and pronounce these elements and take them to a greater extreme. Secondly, works which are built of contrasting sections of lament, triumph, and apotheosis, go a step further in correlating musical symbols, such as specific keys, the cross-motive, and themes of the Hungarian national anthem, with expressions of religion, grief, or ideas of love and humanity. Thirdly, religious texts of the Church of which Liszt was now an official part, are added to the literary inspiration of his youth (as in Les morts and the Weinen, Klagen, Sorgen, Zagen variations). Fourthly, the works incorporating Hungarian elements, such as the 'gypsy'-scale and plagal cadences, apparent in the earlier death-related works, now take on a personal quality of Liszt's yearning for a homeland and his wish to be buried in Hungary.

From 1869 to his death in 1886, Liszt lived a tri-city existence in Rome, Weimar and Budapest. His musical style changed considerably toward the end of his life, and he

became more of a lonely and isolated figure in the music world. During these years his compositional output decreased significantly, he performed more rarely as conductor and pianist, and his works were hardly performed or published. He devoted much of his time to teaching and, apart from a small group of followers, was disregarded by his contemporaries. In this period Liszt's contemplation of death became the most personal, a fact reflected in his letters, as well as in the recollections of close friends. Liszt was nearing his own death, and felt a sense of completion to his life and works. He was yearning, as he related more than once, for death to relieve him of the involuntary yolk of existence. The death-related works of this period were numerous and reached the utmost state of abstraction.

During his last years, Liszt composed mostly contemplations, such as the two elegies (1874, 1877), the two threnodies "Aux cyprés de la Villa d'Este I & II" (1877), the two works entitled La lugubre gondola (1882, 1885), and Nuages gris (1881), and also a few stark and dissonant works such as Unstern: sinistre, disastro (1880) and Trauervorspiel und Trauermarsch (1885). These pieces, which though abstract are very personal, touch with great emotion upon the raw elements of death. This music reflects the introspection of a man nearing his own end, fearing what awaits him, yet remaining hopeful and brimming with religious vision for a better future, spiritually and artistically.

Major Liszt scholars have pointed out the significance of Liszt's death poetry in regard to his late style. For example, Szabolcsi wrote of the late works that "no doubt, Liszt's *death* poetry plays an important part in this change of colours. . . . Liszt sought

and found new genres for the expression of his new emotions. We have seen that one of the most important among such new genres were the *funeral pieces.*"[213] John Ogdon asserted that "the elegiac compositions of Liszt's old age are numerous. They reflect his increasing obsession with thoughts of death."[214] And Ben Arnold stated that "as Liszt grew older and his thoughts turned more to religion and dying, his late piano works took on the characteristics of large-scale recitatives. His textures thinned more frequently into solo lines, reinforced by bare and slightly coloristic accompaniment."[215]

Liszt's extensive encounter with the topic of death, and the morbidity as well as the transcendence that he believed death to symbolize, must have had an impact on his drastic change of style in those years, for, as St. Augustine once said, "It is only in the face of death that man's self is born."[216] It is possible that the qualities portrayed by death, such as remoteness from life and its mundane nature, its indefinite affect, the depth of emotions it conveys, ranging between tragic grief and ecstatic apotheosis, and its remoteness from the rules and conventions that govern the living, served as an inspiration to Liszt. As he was disappointed with his generation, it is possible that his preoccupation with death freed him from an obligation toward his own era and shifted his attention toward the next generation. Peter Raabe, in his biography of Liszt, wrote that "as he waived all splendor at the end of his life, so does he abandon here [in his late style] all

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[213] Szabolcsi, *The Twilight of Ferenç Liszt*, 41, 44.
[214] Ogdon, "Solo Piano Works (1861-1886)" in Alan Walker, ed., *Liszt: The Man and His Music* (New York: Taplinger, 1970), 159.
[215] Arnold, "Recitative in Liszt's Solo Piano Music," 22.
[216] Irving D. Yalom, *Existential Psychotherapy* (New York: Harper & Collins,1980), 30, cited from Martin Heiddeger, *Being and Time* (New York: Harper & Row, 1962).

endeavor to make himself understood by the world. What he wants to say is hopeless, and nobody who has lost hope will pick his words carefully. . . ."[217] As Liszt was no longer seeking to please a public or get their praise, his sole musical ambition became, as he said to Princess Carolyne, "to hurl my spear into the indefinite void of the future."[218]

The association between Liszt's obsession with death in his late years and the drastic change in his musical style can be viewed in the light of Martin Heidegger's philosophy, as he claimed that "when one enters the second mode of being (e.g. awareness of death), one exists authentically. In this state, one becomes fully self-aware of oneself as a transcendental ego as well as an empirical ego; one embraces one's possibilities and limits; **one faces absolute freedom** . . . . Since it is only in this ontological mode that one is in touch with one's self-creation, **it is only here that one can grasp the power to change oneself**. . ."[219] (highlights added).

The late works, such as Trauermarsch, Unstern!, La lugubre Gondola, and Nauges gris, opened the gates and paths to the new harmonic language of many twentieth-century composers. Princess Carolyne predicted that "generations will pass before he (Liszt) will be perfectly understood; he has hurled his lance much further into the future than Wagner."[220] As if to ascertain her premonition, Bartók, one of the many twentieth-century composers avowing Liszt's innovations, alleged: "Courageous and prophetic gestures, things never said before: . . . it is on account of *these* that Liszt rises to the

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[217] Cited in Szabolcsi, *The Twilight of Ferenç Liszt*, 42, from Peter Raabe, *Liszt Schaffen* (Stuttgart/Berlin: 1931), 63.
[218] Ibid., 50.
[219] Cited in Yalom, *Existential Psychotherapy*, 31.

height of the greatest composers."[221] Schoenberg asserted that "such a man is no longer an artist, but has become something greater: a prophet. . . . Liszt created an art form which our time necessarily regards as a mistake, while a later time will perhaps again see exclusively the genius' insight on which it is based."[222]

One hundred years after Liszt's death, the time has certainly come to appreciate Liszt's innovation and courage, as well as his influence on major composers of our century. Surely, it is time to cast out notions such as the one recently uttered by Charles Rosen, in *The Romantic Generation*, that Liszt's "early works are vulgar and great; the late works are admirable and minor. . . even the best of the late works are less impressive than the music of Debussy and Schoenberg to which they appear to point. . . ."[223]

There is limited value in a retrospective evaluation of Liszt's work, comparing it to that of future generations. His genius lay precisely in his ability to *anticipate* and *prophesy*, well ahead of his generation, diverse elements such as the symmetrical scales of Bartók, the atonality and serialism of Schoenberg,[224] and the impressionism of Debussy, Ravel, and Messaien.[225] As Bartók once stated, "Liszt touched upon so many new possibilities in his works, without being able to exhaust them utterly, that he provided an

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[220] Cited in Walker "Liszt and the Twentieth Century," 350.

[221] Szabolcsi, *The Twilight of Ferenç Liszt*, 76-77.

[222] Arnold Schoenberg, "Franz Liszt's Work and Being" in Leonard Stein, ed., *Style and Idea: Selected Writings of Arnold Schoenberg*, trans. Leo Black (New York: St. Martin's Press, 1975), 443.

[223] Charles Rosen, *The Romantic Generation* (Cambridge, MA: Harvard University Press, 1995), 474.

[224] According to Searle, *The Music of Liszt*, 61.

[225] According to Walker, "Liszt and the Twentieth Century," 351, Debussy heard Liszt in an 1884 concert in Rome. A fine example of Liszt's influence on the impressionistic style is the apparent association between Ravel's Jeaux d'eau, Debussy's L'Isle joyeuse, and Liszt's "Les jeux d'eaux à la Villa d'Este"

incomparably greater stimulus than Wagner."[226] Though Liszt's music still contains problematic aspects, it points out his exceptional artistic fantasy and fortitude. On the centennial of Liszt's death, Nicholas Cook aptly observed that "what is astonishing is the way he (Liszt) anticipated not only the successes of modern music--its forging of genuinely new means of expression, its emotional intensity and moral integrity--but also its disappointments: incoherence, self-conscious intellectualism, lack of audience appeal. Liszt had encountered all these problems when he died 100 years ago. We cannot reasonably be surprised if he failed to solve them, when they still confront us."[227]

In *The Romantic Generation,* Rosen argues that the late works "cannot have had much influence on these developments [of twentieth century composers], however, since they were essentially private and little known. . . . It is essentially the inspirations of the young Liszt of the 1830s and 1840s that remain alive today, and we still draw upon them for musical sustenance. They gave Liszt his stature."[228] This thesis argues that many of the starkest and most innovative elements of Liszt's late style had precedents in Liszt's earlier death-related works, dating from as early as 1833. Some of these compositions, which were definitely known to his generation as well as to later ones, manifested the revolutionary and innovative sides of Liszt and influenced his later development. It is my hope that insight into Liszt's confrontation with death throughout the years, and into these works about death, sheds new light on the interpretation of a major body of his art, and particularly on his late style. There is a lesson to be learned from such notions as Charles Rosen's, namely, that

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[226] Béla Bartók, "Liszt Problems" in Benjamin Suchoff, ed., *Béla Bartók Essays*, 505.
[227] Nicholas Cook, "Liszt - 100 Years on," *The Musical Times* (July 1986), 376.
[228] Rosen, *The Romantic Generation*, 474.

much remains to be done in researching the composite art of Liszt, and in promoting and encouraging the performance of some of his most profound yet rarely played works. Many of these works deserve to be part of the repertoire of today's performers, in the hope of introducing them to a wider and more appreciative public.

APPENDIX A: The Piano Works, Originals and Transcriptions

The following is a chronological listing of all Liszt's death-related *piano works*, originals and arrangements, listed by year of composition for piano (piano original or the arrangement made for piano), divided among the categories of elegies and funeral marches, dances, heroic elegies, and odes (a total of forty-three works, thirty-five originals and eight arrangements):

(O stands for 'original,' A stands for 'arrangement.')

ELEGIES:
(A total of twenty-four works, nineteen originals and five arrangements.)

1831-1847: (Five works, two originals and three arrangements.)

- O **Zum Andenken**, 1831.
- A **Feuille d'album**, arranged in 1842 from Die Zelle in Nonnenwerth for voice and piano, which was written in 1842.
- O **Elégie sur des motifs du Prince Louis Ferdinand de Prusse**, 1842.
- A **Die Zelle in Nonnenwerth, elegy**, arranged in 1843 from the voice and piano version, which was written before 1842.
- A **La tombe et la Rose**, arranged in ?1847 from the voice and piano version, which was written in 1844.

1848-1858: (Four works, three originals and one arrangement.)

- O **"Andante lagrimoso,"** from Harmonies poétiques et religieuses, 1847-1852.
- O **"Pensée des Morts"** from Harmonies poétiques et religieuses, 1847-1852.
- O **"Il Lamento - Etude de Concert"** from Trois etudes de Concert, 1848.
- A **No. 2 of Liebesträume, 3 Notturnos**, arranged in 1850 from Gestorben war ich for voice and piano, which was written in 1845.

1859-1868: (Two works, one original and one arrangement.)

- O **Weinen, Klagen, Sorgen, Zagen**, Variations on the theme of Bach, 1862.
- A **No. 1 of Five Little Piano Pieces**, arranged in 1865 from Gestorben war ich for voice and piano, which was written in 1845.

1869-1886: (Thirteen works, all originals.)

- O **"Sunt Lacrymae Rerum"** from Années de pèlerinage, troisième année, 1872.
- O **Erste Elegie**, 1874.
- O **Dem Andenken Petõfis**, 1877.
- O **"Aux cyprès de la Villa d'Este, Thrénodie I"** from Années de pèlerinage, troisième année, 1877.
- O **"Aux cyprès de la Villa d'Este, Thrénodie II"** from Années de pèlerinage, troisième année, 1877.
- O **Zweite Elegy**, 1877.

O **"Zum Grabe: Die Wiege des zukunftigen Lebens,"** third movement of Von der Wiege bis zum Grabe, 1881.[229]

O **Nuages gris**, 1881.

O **La lugubre Gondola I**, 1882.

O **Am Grabe Richard Wagner**, 1883.

O **Abschied**, 1885.

O **La lugubre Gondola II**, 1885.

O **En rêve, Nocturne**, 1885.

FUNERAL MARCHES, DANCES, HEROIC ELEGIES AND FUNERAL ODES:

(Twenty works, seventeen originals and three arrangements.)

1831-1847: (Six works, five originals and one arrangement.)

O **"Il penseroso"** from Années de pèlerinage, deuxième année, 1838-1839.

O **No. 12 of Magyar rhapsodiak**, 1839-1847

O **No. 14 of Magyar rhapsodiak**, 1839-1847.

O **No. 19 of Magyar dallok - Ungarische National-melodien**, 1839-1847.

O **No. 21 of Magyar dallok - Ungarische National-melodien**, 1839-1847.

A **Es war ein König in Thule**, arranged in 1843 from the voice and piano version which was written in 1842.

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[229] This piece may be considered in both categories, as it encompasses characteristics of both, yet in different movements. The piece as a whole attempts to portray the cycle of life and death, but the third movement, "The Grave: the Cradle of Future Life," is the movement which deals with death, written in a lament style, and therefore was chosen as the death-related part of the work. The preceding movement, "The Struggle for Existence," is written in more of a triumphal character.

1848-1858: (Four works, all originals.)

- O **Grosses Konzert-solo**, ?1849.
- O **"Funérailles, Oct. 1849"** from Harmonies poétiques et religieuses, 1849-1852.
- O **Hungarian Rhapsody no. 5**, 1853.
- O **Hungarian Rhapsody no. 14**, 1853.

1859-1868: (Five works, three originals and two arrangements.)

- O **Les Morts**, 1860.
- A **Totentanz**, arranged in 1860-1865 from the orchestral version, which was written between 1839 and 1849.
- O **La notte**, 1863-1864.
- A **Le Triomphe funèbre du Tasse**, arranged in 1866 from the orchestral version, which was written in 1866.
- O **Marche funèbre**, from Années de pèlerinage, trosième année, 1867.

1869-1886: (Five works, all originals.)

- O **Mosonyis Grabgeleit**, 1870.
- O **Unstern: sinistre, disastro**, after 1880.
- O **Richard Wagner - Venezia**, 1883.
- O **Trauervorspiel**, 1885.
- O **Trauermarsch** , 1885.

APPENDIX B: Register of Persons

Augusz, the Baron Antal (1807-1878) ♋[230]

Baron Augusz was Liszt's long-standing, loyal, and devoted Hungarian friend and host, himself a talented pianist and singer. He was the dedicatee of the Eighth Hungarian Rhapsody; and it was he who, thirty-eight years earlier, had translated into Hungarian the speech pronounced by Liszt when presented with the sword of honour. "We were one in heart," wrote Liszt. Liszt visited him often, and in 1870, while the Franco-Prussian War was raging elsewhere in Europe, he spent several months with the Augusz family in southern Hungary.

Bülow, Hans Guido von (1830-1894) *[231]

German pianist and conductor. Liszt's son-in-law and one of his leading champions. Bülow studied piano with Liszt at Weimar from 1851 to 1853 and was, with the possible exception of Tausig, Liszt's most brilliant pupil. In 1857 he married Liszt's second daughter, Cosima, from whom he got divorced in 1870, Cosima having become the mistress of Richard Wagner. It was after this that he embarked upon an international conducting career.

Cornelius, Peter (1824-1837) *

German composer and author. After a period of study in Berlin, Cornelius became a pupil of Liszt at Weimar in 1852. He served for a time as Liszt's secretary, and wrote a few articles for the *Neue Zeitschrift für Musik* in which he expounded the principles of the "New German School," which Liszt headed at that time. This made him a target for criticism by those who disapproved of Liszt's ideas. When his opera The Barber of Bagdad was produced by Liszt at Weimar in 1858, it got such a hostile reception from the audience that it precipitated Liszt's resignation from the city.

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[230] All entries marked with ♋ are based on Williams, *Portrait of Liszt: By Himself and His Contemporaries.*

[231] All entries marked with * are based on Walker, "Register of Persons" in Walker, ed., *Franz Liszt: The Man and His Music*, 371-386.

Gille, Carl (1813-1899) ♦ [232]

An important personage in the musical life of Jena for a long period of time. He was one of the directors of the "Akademische Concerte" for more than half a century. Gille was the first custodian of the Liszt Museum in Weimar and a close friend of Liszt's.

Göllerich, August (1859-1923) ♦

Austrian writer on music and conductor, a pupil of Liszt and Bruckner. Wrote several books on Liszt and also compiled a catalogue of his works. As a conductor, he met with great success all over the world.

Friedheim, Arthur (1859-1932) ☙

Russian pianist and composer who became a student of Liszt's in 1880 and remained so until Liszt's death.

Joachim, Joseph (1831-1907) *

Hungarian-born violinist. Liszt's orchestral leader at Weimar from 1850 to 1852. Joachim later reacted against the "New German" School, and allied himself with Brahms and Schumann. He was one of the signatories to the "Manifesto" (1860) drawn up by Brahms and directed mainly against Liszt and Wagner.

Lamartine, Alphonse de (1790-1869) *

French poet. Liszt was first introduced to his poetry by Carolyne de Saint-Cricq, his first love. One of Liszt's best-known orchestral works, Les Préludes, is subtitled "after a reading from Lamartine," while the piano piece "Bénédiction de Dieu dans la Solitude" was inspired by Lamartine's poem of the same name. In 1845, Liszt proposed to Lamartine's niece, the Countess Valentine Cessiat, and was turned down.

La Mara (Marie Lipsius) (1837-1927) *

German writer on music, personally acquainted with Liszt. She collected and published Liszt's correspondence in eight volumes between 1893 and 1905.

Lammenais, Felicité Robert de, Abbé (1782-1854) *

Religious philosopher, priest, and teacher. After the death of Liszt's father, Liszt (who was 15) experienced a religious crisis lasting some three or four years. He sought religious instruction from Lammenais, whom he loved as a second father, and who became, in Guy de Portalès' phrase, "the general of his conscience." He spent much time at the Abbé's Brittany retreat of La Chênaie, filling his mind with religious literature. Lammenais held advanced views and was regarded as a renegade by Rome, with which he had several times taken issue on matters ecclesiastical. George Sand tells us that in an unguarded moment Liszt once confessed to her (1834) that he had never been greatly drawn to anyone but the Abbé Lammenais.

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[232] All entries marked with ♦ are based on Sulyok and Mezö, "Introductions," Series I, Vols. 10, 11, 12, 16, 17.

Liszt, Eduard von (1817-1879) ♋

Liszt's step-uncle, youngest of the 25 children of Georg Adam Liszt's three marriages. Being actually several years his senior, Liszt generally referred to Eduard, of whom he was very fond, as "cousin" or "uncle-cousin." A gifted musical amateur, Eduard spent most of his life in Vienna, where he enjoyed a distinguished career as lawyer and jurist. From the 1850's onwards he was Liszt's financial and legal adviser.

Meyerndorff, Baroness Olga von (1841?-d.?) *

Born Princess Gortschakoff. Her husband was the Russian ambassador to the Weimar Court. He died in 1871 and the thirty-year-old Baroness, a very good-looking woman, promptly attached herself to Liszt. Her attentions do not appear to have been unwelcome to him. She was a woman of considerable culture and a gifted pianist; Liszt saw a good deal of her whenever he was in Weimar. He kept up a vast correspondence with her almost to the end; 380 of his unpublished letters to her were put up for sale at Sotheby's in April 1934.

Mosonyi, Mihály (1815-1870) *

Hungarian composer, writer, and virtuoso double-bass player. Liszt thought highly of him, both as a man and as a musician; it was for Mosonyi that Liszt wrote the double-bass solo in the Agnus Dei of his Messe solennelle. In 1856, Liszt tried to stage at Weimar Mosonyi's opera Kaiser Max but the project fell through. Mosonyi possessed a melancholy disposition, which forced him to abandon composition during his last years. He then supported himself by teaching and writing, his articles becoming an important rallying point for the developing nineteenth-century Hungarian Nationalist School.

Moukhanoff, Countess Marie (1822-1874) ◆

An excellent pianist, pupil of Chopin, and one Liszt's and Wagner's most enthusiastic supporters. She was a close friend of Liszt's. Upon her death he wrote the first elegy in her memory.

Ollivier, Emile (1825-1913) ♋

Was married to Liszt's older daughter, Blandine, who died in 1862. Ollivier was a lawyer and also a politician, whom Napoleon III asked to form a government in January 1870. He is generally remembered, and censured, for the "light heart" with which later that year he took his country into the disastrous Franco-Prussian War.

Raff, Joseph Joachim (1822-1892) *

Swiss composer. In 1850 he settled in Weimar to be near Liszt, and remained there as his assistant for two or three years. He helped Liszt toward an understanding of orchestration and gave him a great deal of critical advice. His opera King Alfred was produced at Weimar under Liszt's direction in 1851.

Ramann, Lina (1833-1912) *

The official biographer of Liszt. Her three-volume biography of the composer, *F. Liszt als Künstler und Mensch*, was spread across fourteen years (vol. 1, 1880; vol. 2,

1887; vol. 3, 1894). It has been the source of much confusion and error. Ramann was assisted in the preparation of her book by the Princess Carolyne Sayn-Wittgenstein, a somewhat biased guide, particularly with regard to Liszt's early years and his liaison with the Countess d'Agoult. The result is a book which attempts to whitewash Liszt rather than to understand him, although Ramann was admittedly in a delicate position, as her first volume, covering Liszt's most notorious years, was published during both his and the Princess' lifetimes.

Stradal, August (1860-1930) ◆

Austrian composer and pianist. A pupil of Liszt's from 1884 and a collaborator in preparing the *Franz Liszt-Stiftung* complete edition.

Tausig, Carl (1841-1871) *

Liszt's favorite pupil. Born in Poland, his father took him to Liszt when he was only fourteen. Liszt and his friends were taken aback when he sat down at the piano to play. "He dashed into Chopin's A♭ Polonaise and knocked us clean over with his octaves," said Cornelius. Liszt took the boy into his household at Weimar, where he lived as one of the family while receiving instruction. Later on, he moved to Berlin and opened a highly successful piano academy. He gave frequent recitals in that city; his Chopin programs were epoch-making. Liszt described his technique as "infallible." He died of typhoid fever before he was thirty. This was a tragedy for the history of piano playing. Had he enjoyed a normal life-span, he would have survived into the twentieth century and the age of the phonograph.

Zichy, Count Gezá (1849-1924) ♋

A pianist and composer, who, having lost his right arm in a hunting accident, had developed his left hand to formidable powers of pianistic virtuosity. He was a pupil and very close friend of Liszt's in his late years.

Zichy, Count Mihály (1827-1906) ◆

Hungarian painter, the best illustrator of his time. His art was greatly admired by Liszt, and Zichy's drawing "Du berceau jusq'au cercueil," which Liszt received from the artist in April, 1881, inspired Liszt to compose his thirteenth symphonic poem, Von der Wiege bis zum Grabe.

APPENDIX C: Index and Translation of Death-Related Works.

* Bold page numbers refer to works analyzed in the thesis.

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