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Franz Liszt's Settings Of "was Liebe Sei?": A Schenkerian Perspective

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**FRANZ LISZT'S SETTINGS OF "WAS LIEBE SEI?":
A SCHENKERIAN PERSPECTIVE**

A Thesis Presented

by

MICHAEL VITALINO

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
of the requirements for the degree of

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DEDICATION

To my supportive and loving parents.

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CHAPTER I

INTRODUCTION

Several scholars of Franz Liszt's music have recognized the revisions of previous works as a central part of his creative output. These revisions have caused considerable debate over how they should be viewed and classified. Philip Friedheim argues that some revisions can be seen as elaborations of the original piece or as explorations of different ways that the piece may be realized.¹ Rena Charnin Mueller proposes a different view of these revisions by arguing that the degree to which the versions are altered renders them so separate and disconnected from the original version that no relationship can be heard between them.² Both writers make valid points. However, it is unwise to make such general observations about Liszt's compositions. Each piece should be considered on a case-by-case basis to determine exactly how much of it is derived from previous material or whether it is conceived as a new composition.

Liszt's lieder provide the opportunity to examine compositional and perceptual differences between original and revised versions of a single piece. Liszt composed over 80 songs during the course of his life and he revised many several times, producing anywhere from two to four versions of a single piece. My study explores one such song. Liszt composed three versions of "Was Liebe sei?" during his life: the first in 1844; the second in 1855; and the last in 1878.³

This thesis uses a Schenkerian analytic approach to examine the three different settings. Typically, Schenkerian analysis is used to illustrate structural levels and voice leading in the context of a single piece of music. In my approach, the same technique is

¹ Philip Friedheim, "First Version, Second Version, Alternative Version: Some Remarks on the Music of Liszt," *The Music Review* 44 (1983): 194–202.

² Rena Charnin Mueller, "The Lieder of Liszt," in *The Cambridge Companion to the Lied*, ed. James Parsons (New York: Cambridge University Press, 2004), 168–84.

³ Michael David Baron, "The Songs of Franz Liszt" (D.M.A. thesis, Ohio State University, 1993), 74, 132, 180.

used to examine not only the structure of each individual setting, but also as a method of comparison that demonstrates how they are related to each other. The resulting analyses shed new light on the development of each version of the song by revealing how alterations made at the foreground level in each successive setting do not signify fundamental differences in the structure of the piece. Consequently, these three versions should not be viewed as separate settings of the same text but as intricately tied to each other through tonal, voice-leading, motivic, and structural commonalities.

T.S. Eliot's ideas concerning how we view art provide valuable insights that can be used in performing this type of analysis. In an influential article titled "Tradition and the Individual Talent," Eliot discusses the effect a new piece of art has when it is first introduced into society. He explains:

...[W]hat happens when a new work of art is created is something that happens simultaneously to all the works of art that preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the *whole* [emphasis in original] existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and the new.⁴

Thus, Eliot believes that any observations, critiques, or assumptions made regarding a new work of art must always be made in retrospect to the works that had preceded it. Additionally, the preexisting order of prior works is disturbed by the introduction of something new and we must change our focus to view this new work as an addition to the prior canon against which it is judged.

This idea can be applied both in relation to large-scale observations between several artists and their individual works and on smaller levels where an evaluation can

⁴ T.S. Eliot, "Tradition and the Individual Talent," In *The Sacred Wood*, (London: Methune, 1920; reprint, New York: Alfred A. Knopf, 1930), 50.

be made of individual artists and their development over the span of their creative output. For the purpose of this thesis, Eliot's notion entails accounting for Liszt's works in chronological order of composition and observing what has been done and what has yet to be accomplished at certain periods of his life.

In applying this concept to Liszt and his numerous revisions, I propose that no piece is divorced from the music that precedes it. Once a composer writes a piece, it is impossible to consider anything composed thereafter without relation to the old because the prior piece is forever in the composer's memory. At times this is fairly obvious to detect. Examples of this include revisions or new versions in which the melodic profile of the earlier work remains but the accompaniment has been altered. In such cases, parts of the original piece are retained in the new version. Other times, however, this occurrence is much harder to perceive where little surface material remains preserved from the old composition. In these cases, rather than considering the new version as unrelated to the old for what is not included or retained, it is more useful to observe what has been changed in relation to the previous composition.

Text, Translation, and Musical Characteristics

Charlotte von Hagn, a longtime admirer and friend of Liszt, is the author of the text in this song. The love-poem was written on the corner of a hand fan, which she presented to Liszt in the early 1840s.⁵ It features a discussion about love between two characters, a poet and an inquirer who poses two questions for the poet to answer. The text and my translation are provided below.

Dichter! was Liebe sei, mir nicht verhehle!
Liebe ist das Atemholen der Seele.
Dichter! was ein Kuß sei, du mir verkünde!

Poet, what is love? Do not hide it from me!
Love is when the soul breathes in.
Poet, what is a kiss? Do tell me, please!

⁵ Alan Walker, *The Virtuoso Years*, vol. 1 of *Franz Liszt* (New York: Alfred A. Knopf, 1983), 373.

Je kürzer er ist, um so größer die Sünde!

The shorter it is, the greater the sin!

All three versions of the song are set in the key of A major, although the lack of harmonic resolution in the latter versions make the key less apparent. Similarly, the three versions are roughly the same length: the first is 25 measures; the second is 29 measures; and the third is 27 measures. The tempo is held fairly constant in each version, ranging from *allegretto* to *allegretto scherzando*. Finally, with the exception of the first version occasionally alternating between triple and duple meter, each version is predominantly set in a triple meter.

The areas of tonicization are fairly consistent throughout all three versions of the song. There is a recurring pattern of tonic to mediant relations, A major to C-sharp major or C major, retained in each setting. These key areas are significant not only in terms of voice leading, but are also important indicators of the narrative taking place in the text of the song. The text, consisting of only four lines, is divided equally between two speakers. The tonic key of A major signifies the inquirer. To indicate a change of speaker in this dialogue, Liszt tonicizes C or C-sharp major for the poet's response. The fact that these specific tonal areas are consistently used to represent characters is indicative of a deep relationship between music and text that is maintained in each version of the song.

Given these general observations, it is already possible to see relationships between these pieces. Other ties become evident in analysis as well including a common primary tone and motivic parallelisms between each version of the song. Before proceeding with further analysis, however, I will summarize what is characteristic of Liszt's revisions and how scholars view them. An analysis of Liszt's "Was Liebe sei?" will be much more informed after understanding how Liszt's other revisions are categorized.

CHAPTER II

SURVEY OF THE LITERATURE

This chapter provides a brief survey of Liszt's compositional background and mindset, followed by an examination of prior writings dealing with Liszt's process of revision. By understanding what research has already been accomplished and how to account for these revisions, a more accurate analysis of "Was Liebe sei?" can be attained.

Liszt's familiarity with lieder stems largely from his knowledge of previous composers' works. In the 1830s, Liszt undertook the task of transcribing several previous composers' songs for solo piano, including some by Beethoven and Schubert. He eventually began composing his own vocal compositions in 1835, and from that point forward his works fall into three distinct compositional periods. The earliest period (1839–47) encompasses his time spent transcribing the works of other composers, especially Schubert's song cycles. The second period (1848–61) spans his time in Weimar, where he ended his career as a traveling virtuoso to focus his time on composing opera. The final period (1862–86) spans the final part of his life, which includes his decision to become a priest and his further revision of previous works.⁶

Many of Liszt's lieder were composed during the early period. After moving to Weimar, he began revising many of those previously composed works. In a letter to Joseph Dessauer, Liszt shows some dissatisfaction with his earlier songs by commenting that they are "mostly too ultra-sentimental, and frequently too full in the accompaniment."⁷ This statement reveals a clear change in compositional style for Liszt from virtuosic figuration and distant modulations in his early works to a more

⁶ Rena Charnin Mueller, "The Lieder of Liszt," in *The Cambridge Companion to the Lied*, ed. James Parsons (New York: Cambridge University Press, 2004), 169.

⁷ La Mara, ed., *The Letters of Franz Liszt*, trans. Constance Bache (1894; repr., New York: Greenwood Press, 1969), 2:502.

conservative musical texture and tonal scheme that is characteristic of his more mature compositions.

Jürgen Thym's description of Liszt's later, revised, songs provides a fairly accurate, although somewhat harsh account of the characteristics typical of these pieces:

In Liszt's last years the process of concentration and reduction continued, giving his lieder at times an austere, even barren appearance. Extreme brevity, avoidance of textual repetition, unresolved dissonances, unaccompanied recitative, unison passages in the piano accompaniment, and even a certain monotony are characteristic of the songs of his later years.⁸

The substantial number of revisions Liszt has left behind has been the stimulus for debate among scholars. Several theories have been posed as to why these revisions were pursued and what ramifications they have in light of his other works. Some of these theories are summarized here to provide background knowledge of the different mindsets one may use in approaching these pieces.

The most obvious explanation for these revisions is Liszt's gradual growth and maturation as a composer during the course of his life. Monika Hennemann suggests that the revision of songs stems as much from "differences in musical taste between the younger and the older Liszt as by a desire to correct obvious compositional faults."⁹ This line of reasoning is not exceptionally compelling, though, since it seems odd that Liszt would revisit the same piece as often as he did and, in some cases, make such drastic alterations that do not correct flaws as much as create a new piece. It also does not account for the fact that Liszt accepted the idea of including multiple settings of the

⁸ Jürgen Thym, "Cross currents in Song: Five Distinctive Voices," in *German Lieder In the Nineteenth Century*, ed. Rufus Hallmark (New York: Schirmer, 1996), 170.

⁹ Monika Hennemann, "Liszt's Lieder," in *The Cambridge Companion to Liszt*, ed. Kenneth Hamilton (New York: Cambridge University Press, 2005), 200.

same text within the collected edition of his lieder.¹⁰ If Liszt viewed the prior versions as flawed, it would not make sense for him to include them for publication along with the new version.

Ben Arnold views Liszt's revisions as a type of "developing vision" in which each revision represents a new idea the composer has for a previously composed piece. Arnold offers the following explanation:

Nearly every time Liszt looked at his compositions he saw ways to change them. Partly, no doubt, his skills as an improviser led him to this revisionist behavior, but also because as years passed, he too changed and saw his compositions in a different light.¹¹

There is a degree of uncertainty as to what a "different light" actually implies for the process of revising a composition. Revisions can range anywhere from simplification of a passage to a more drastic change that is a clear departure from the original version, and thus subsequent versions can possibly be considered a new composition rather than a revision.

In observing Liszt's lieder, Arnold notes that, "In some cases, Liszt sets the text to completely new music, making these re-readings of the text and, hence, completely independent settings. These songs display a separate vision of an entirely new 'reading' of the poem."¹² The song "Was Liebe sei?" is among one of the songs discussed by Arnold that fall into this category. However, he gives no reasoning or analysis to support this observation.¹³

¹⁰ Rena Charnin Mueller, "Reevaluating the Liszt Chronology: The Case of 'Anfangs wollt ich fast verzagen,'" *19th-Century Music* 12, no. 2, Special Liszt Issue (Autumn, 1988): 173.

¹¹ Ben Arnold, "Visions and Revisions: Looking Into Liszt's Lieder," in *Analecta Lisztiana III: Liszt and the Birth of Modern Europe*. Proceedings of the International Conference held at the Villa Serbelloni, Bellagio (Como) 14-18 December 1998, ed. Michael Saffle and Rossana Dalmonte (Stuyvesant, New York: Pendragon Press, 2003), 253.

¹² *Ibid.*, 260.

¹³ *Ibid.*

Somewhat contrary to Arnold's conclusion, Michael David Baron suggests that there may not be as much difference between these three versions as one would first assume. Baron's discussion of Liszt's songs is somewhat cursory, providing primarily historical background and surface level descriptions of the music. He notes in comparing the second version with the first that, "The general outline is the same. The questions are set to similar material and the answers receive separate material."¹⁴ In discussing the final version he states, "The rate of declamation is now near that of the earliest setting."¹⁵

Rena Charnin Mueller views many of Liszt's revisions as divorced from the original settings. She states, "Many of the revisions of songs in the mid 1850s should really be viewed as 'new' works, since the reworking of materials was so thorough as to render the original versions all but unrecognizable."¹⁶ However, Mueller notes that, despite the existence of several versions of the same piece, all versions of the work are legitimate in their conception. The concept of the "Fassung letzter Hand," or conclusive rendering, seems foreign to Liszt's pieces. His continuous revision, even after a "definitive" publication was produced, is a clear indicator of this fact. Mueller argues that, for Liszt, a work was never "finished," but merely one possibility among many by which it could be heard.¹⁷

Liszt's desire to explore the compositional possibilities of a piece is evident on both a large and a small scale. There are *ossia* passages that can be found throughout many of Liszt's compositions that are not revisions of a work, but two different ways a single passage can be heard. Philip Friedheim notes:

¹⁴ Michael David Baron, "The Songs of Franz Liszt," 132.

¹⁵ Ibid., 180.

¹⁶ Rena Charnin Mueller, "Reevaluating the Liszt Chronology: The Case of 'Anfangs wollt ich fast verzagen,'" 135.

¹⁷ Ibid., 146.

As a reflection in miniature of this concern with rewriting, one must observe the numerous *Ossia* passages found throughout the piano music, where the performer is supplied with a choice of versions for a few bars, as in many of the *Hungarian Rhapsodies*, or an alternative ending, as in the B minor *Ballade*.¹⁸

Friedheim's observations of Liszt's lieder best apply here because there is no one definitive way to classify Liszt's revisional process. Instead, he discusses the several methods Liszt used when revisiting a prior work. He states:

In some cases, the text alone is maintained and the music is completely rewritten. In other cases, the accompaniment is either simplified or made more elaborate, but only the melody line is essentially unchanged. Quite often – and this is most curious – a later version of an earlier song does nothing more than hint at, or suggest, the original theme in such a way as to seem more an evocation, or nostalgic reminiscence, of the first versions than a new setting at all.¹⁹

He does not confine his observations to a single descriptive statement, nor does he over-generalize the ways Liszt has altered a piece. Friedheim justifiably recognizes possible ways in which a piece may be revised and that each of Liszt's revisions is unique in terms of compositional process.

This line of reasoning is particularly relevant in analyzing the song "Was Liebe sei?". Mueller and Arnold's assertion that a piece often becomes totally new and unrecognizable do not represent the alterations made in these versions. Rather, the song is very "reminiscent," as Friedheim might describe, of the version that precedes it. My analysis of multiple versions of "Was Liebe sei?" will show how subsequent versions retain features from the original version.

¹⁸ Philip Friedheim, "First version, second version, alternative version: some remarks on the music of Liszt," 194.

¹⁹ *Ibid.*, 195.

CHAPTER III

METHODOLOGY

When comparing two pieces of music, it is tempting to look immediately for surface-level musical features as a basis for deriving conclusions of similarity or difference. This basic type of analysis can yield fruitful results, but there are key aspects of analysis that it can neglect. Comparing melodic profiles or the length of a piece cannot always trace the development of a composition from the original conception to final product. However, knowledge of how a work originated and of the composer's compositional approach can provide deep insight into the relationships between pieces that may otherwise be unrecognized by a cursory hearing.

My study primarily uses Schenkerian analysis as a basis for evaluating to what extent the settings of "Was Liebe sei?" use the original setting as a point of departure for the subsequent versions. Analysis of the underlying voice leading can be used to show what deeper structural commonalities are retained between songs. The results of my analysis will reveal how a piece may be altered at the foreground level, yet remain fundamentally the same composition on a deeper structural level.

The approach taken by Walter Everett in his article "Deep-Level Portrayals of Directed and Misdirected Motions in Nineteenth-Century Lyric Song" is particularly relevant to this thesis. He places the vocal line and the textual implications of songs as primary in relation to identifying the fundamental structure of a piece. He explains, "The voice part brings special prominence to whatever line it embodies, and it represents the poetic/rhetorical voice, the consciousness of the music, for some the soul of the composition."²⁰ By examining the vocal line, deeper insight can be gained in musical and textual relations that impact how and why the fundamental structure of a

²⁰ Walter Everett, "Deep-Level Portrayals of Directed and Misdirected Motions in Nineteenth-Century Lyric Song," *Journal of Music Theory* 48, no. 1 (Spring 2004): 35.

piece may not fit the norm.²¹ This becomes a helpful reference point when attempting to examine these songs, which sometimes don't conform to traditional Schenkerian techniques.

There are four types of song classification that Everett proposes. Type-A consists of any song in which a normal fundamental line is present and clearly expressed by the vocal line. Type-B is defined by a normal descent of the fundamental line realized by the accompaniment rather than the vocal part. Examples of this are ascents in the vocal line to $\hat{8}$ (scale degrees will be referred to by a caret symbol over an Arabic numeral) rather than descents to $\hat{1}$ or the vocal line acting as a cover tone while the accompaniment completes the fundamental line. Type-C pieces lack the tonal closure of a standard Ursatz perhaps ending on a chord other than I, or being based on an equal division of the octave (for example, I-III-#V-I). Finally, Type-D consists of any piece that has no semblance of fundamental structure, or a combination of fundamental structures in unrelated keys.²²

In using this method of analysis, I do not conclude that a song is different because it is classified differently than the song that preceded it. Rather, this classification is important in recognizing and accounting for drastic changes to how the Ursatz as it is typically transferred across a piece. Liszt's changing understanding of the text at a later point in his life could be the reason for the change in the fundamental structure between two versions of a song. Thus, with Everett's placing of textual implications on a higher analytical level, it is possible to account for non-standard fundamental structures and provide extra-musical reasoning for why the piece has been altered.

²¹ Ibid., 26.

²² Ibid., 31.

Rossana Dalmonte refers to her system of formalizing the melodies in Liszt's lieder as a "kernel." This technique, which is clearly tied to Schenkerian theory, identifies a structural pitch or pitches that form the foundation for melodic diminution.²³ This theory differs from traditional Schenkerian analysis, however, as Dalmonte is only concerned with a single melodic profile and not the counterpoint that occurs between two voices. By using this system of analysis it is possible to examine the underlying voice leading of a melodic passage. A passage may be derived from a single pitch, which would be referred to as the kernel. A group of structural pitches can be reduced to represent a single sonority called a kernel-interval. Finally, a kernel scale represents a scalar passage that, when reduced, reveal a series of pitches that move in consecutive stepwise motion.

If Dalmonte's system is expanded to consider a kernel as a possible motive, an additional level of analysis can be applied to her theory. For example, two melodies may differ greatly on a foreground level but share the same kernel once diminutions are removed from the texture.

The idea of motivic parallelism, as discussed by Charles Burkhart, consists of a motivic component that is realized on several structural levels once diminution has been removed from the musical texture.²⁴ While motivic parallelism is typically applied within an individual work, it is possible to use motivic analysis between works or versions of a work as well. By using Dalmonte's analysis of melodic reduction it is also possible to find melodic motives that may be realized between revisions of a piece and be parallelisms as well.

²³ Rossana Dalmonte, "Liszt's Lieder: An Essay in Formalization," in *Analecta Lisztiana I: Proceedings of the International Liszt Conference held at Virginia Polytechnic Institute and State University 20-23 May 1993*, ed. Michael Saffle (Stuyvesant, NY: Pendragon Press, 1998), 287–294.

²⁴ Charles Burkhart, "Schenker's 'Motivic Parallelisms,'" *Journal of Music Theory* 22, no. 2 (Autumn 1978): 146.

CHAPTER IV

ANALYSES

The following chapter is devoted to the analyses of the three settings of “Was Liebe sei?”. Each piece is presented and described individually to provide an overview of the main features that are structurally important to the composition. The results of these analyses will then be revisited in the following chapter as the basis for a comparative analysis between each version.

First Setting

The first version of “Was Liebe sei?” is the most harmonically straightforward of the three settings, with clear articulations of both tonic and dominant harmonies.²⁵ A score of this version is provided in figure 1 and a full set of graphs follow in figures 2–4. This version will serve as the basis for my analyses of the later settings that are more problematical to analyze.

²⁵ An unpublished setting of this song, which is slightly different from that of the published version, has been discovered. See Luigi Ferdinando Tagliavini, “La prima versione d'un lied di Liszt in una fonte sinora sconosciuta: L'album musicale della poetessa russa Evdokija Rostopcina,” *Rivista italiana di musicologia* 19, no. 2 (1984): 277–313.

Was Liebe sei?

Gedicht von Charlotte von Hagn.

Der Erbgroßherzogin Sophie von Sachsen-Weimar-Eisenach gewidmet.

Franz Liszt.

(Erste Vertonung des Gedichtes, veröffentlicht 1844.)

Allegretto.

Singstimme.
(Mezzosopran oder Tenor.)

Klavier.
dolce grazioso

gesprochen scherzend *poco ritenuto il Tempo espressivo appassionato*

Dich - ter! was Lie - be sei, mir nicht ver - heh - le! Lie - be

poco ritenuto il Tempo

ist — das A - tem - ho - len der See - - - le.

Figure 1: Score of First Version²⁶

²⁶ Franz Liszt, "Einstimmige Lieder und Gesänge," band 1. vol. 7 of *Franz Liszt's Musikalische Werke*, ed. Peter Raabe (1917; reprint, Farnborough, Hants., England: Gregg Press, 1966), 80.

Come prima. scherzand

Dich - ter! was ein Kuß sei, du mir ver - kün - de!

Je kür - zer er ist, um so größer die

Sün - de, die Sün - de,

die Sün - de!

Ossia più facile:

F. L. VII 41.

Figure 1 continued

Musical score for the first system of Figure 2. It consists of two staves (treble and bass clef) with a brace on the left. The key signature has two sharps (F# and C#). The score includes several slurs and fingerings:

- Staff 1 (treble clef): Fingerings 3, 4, 4, 6-5, 6-5, 5, 5, 3. A slur covers the first two measures, and another slur covers the last two measures.
- Staff 2 (bass clef): Fingerings 3, 4, 4, 6-5, 6-5, 5, 3. A slur covers the first two measures, and another slur covers the last two measures.
- Annotations: A circled '3' with an accent (^) above it is above the first measure of the treble staff. A circled '4' is above the second measure of the treble staff. A circled '5' is above the sixth measure of the treble staff. A circled '3' is below the sixth measure of the bass staff. A circled '5' is below the seventh measure of the bass staff. A circled '3' is below the eighth measure of the bass staff. A bracket labeled 'V 6-4-' spans the last three measures of the bass staff. A bracket labeled 'I' spans the last two measures of the bass staff. A bracket labeled 'in III#' spans the last three measures of the bass staff.

Musical score for the second system of Figure 2. It consists of two staves (treble and bass clef) with a brace on the left. The key signature has two sharps (F# and C#). The score includes several slurs and fingerings:

- Staff 1 (treble clef): Fingerings 4, 4, 6-5, 4, 4, 4, 4, 4. A slur covers the first two measures, and another slur covers the last two measures.
- Staff 2 (bass clef): Fingerings 6-5, 6-5, 5, 5, 3. A slur covers the first two measures, and another slur covers the last two measures.
- Annotations: A circled 'II' is to the left of the first measure of the treble staff. A circled '4' is above the second measure of the treble staff. A circled '5' is above the sixth measure of the treble staff. A circled '3' is below the sixth measure of the bass staff. A circled '5' is below the seventh measure of the bass staff. A circled '3' is below the eighth measure of the bass staff.

Figure 2: Foreground Analysis of First Version

16 17 18 19

^ 2 ^ ^ ^

V8 #9 #7 #7

6 5 4 3

22 23

^ 1 ^

V I

Figure 2 continued

The image displays two systems of musical notation, each consisting of a treble and a bass staff. The key signature is two sharps (F# and C#). The first system includes annotations such as a circled '3' with an accent (^) above it, '6-5' intervals, and a section labeled 'in III#' with a 'V 4' chord symbol and a '3' below it. The second system includes a circled 'II', '6-5' intervals, and a 'V 8' chord symbol with '6' and '4' below it. Dashed lines in the second system indicate a melodic line that is not fully written out.

Figure 3: Middleground Analysis of First Version

Musical score for Figure 3 continued. The score consists of two staves: a piano part (left) and a violin part (right). The key signature is two sharps (F# and C#). The piano part begins with a circled measure number '19'. The piano part features a melodic line with a slur over measures 19-21, and a second slur over measures 22-24. The violin part has a single note in measure 19, followed by a long rest. In measure 20, the violin part has a note with a slur above it, and a dashed line below it indicating a bowing pattern. The bowing pattern is labeled with the numbers 7, 5, and 3. In measure 21, the violin part has a note with a slur above it, and a dashed line below it indicating a bowing pattern. The bowing pattern is labeled with the letters S, V, and I. In measure 22, the violin part has a note with a slur above it, and a dashed line below it indicating a bowing pattern. The bowing pattern is labeled with the letters S, V, and I. In measure 23, the violin part has a note with a slur above it, and a dashed line below it indicating a bowing pattern. The bowing pattern is labeled with the letters S, V, and I. In measure 24, the violin part has a note with a slur above it, and a dashed line below it indicating a bowing pattern. The bowing pattern is labeled with the letters S, V, and I.

Figure 3 continued

Figure 4: Background Analysis of First Version

There is a slight ambiguity in the tonality of the piano introduction, shown in figure 5, which opens in A major and quickly moves to a tonicized F-sharp minor after the first two measures. The tonicization is concluded by half cadence on C-sharp major (III#, a chromatic mediant of A major). This is the first reference to the duality between these two keys that will later reflect which of the two characters – poet or inquirer – is speaking. It is also important to note the ambiguity between the keys A major and F-sharp minor. While this ambiguity is not highly significant in the context of this version by itself, it does become more important in relating the latter settings to the first version.

A: I

F#: +6
4
3

III#
V

Figure 5: Piano Introduction of First Version, mm 1–3

The vocal line begins in m. 3 with the inquirer posing the first question in A major. The melodic line starts on C#5 and descends by step to E4. This musical texture is then repeated a second time to span the first line of the poetic text. The accompaniment features a simple alternation of V to I with no embellishments added to the texture. A change in tonality in m. 6 represents the poet's response to the previously posed question; the tonicization of the chromatic mediant, C-sharp major (III#), begins with an augmented-sixth chord leading to a perfect authentic cadence in the new key.

The tonic key of A major is reintroduced in m. 11 by repeating the musical texture from mm. 3–5. This signifies the return of the inquirer’s dialogue. A short piano interlude follows, repeating the sextuplet figure from the introduction tonicizing both C-sharp major (III#) and F major (\flat VI). The final line of text is sung over an expanded cadential progression starting in m. 16. This progression prolongs the dominant harmony until a final authentic cadence in m. 23. A short piano coda ends the piece with a plagal cadence.

I classify the fundamental structure of this song as Type A, consisting of a clear descent of the Uralinie from $\hat{3}$ to $\hat{1}$. Figures 6 (a) and (b) illustrate how the Ursatz of the song is realized at the opening of the song. It is apparent that the primary tone, C-sharp, is prolonged by neighbor motions and 6–5 suspensions for the first 10 measures. The tonic Stufe is also transferred down from A3 to A2 in mm. 1–4.

(a) Foreground Analysis of mm. 1–10

(b) Middleground Analysis of mm. 1–10

Figure 6: Presentation of the Ursatz, First Version

A middleground analysis of these measures reveals greater structural affirmation of the Urlinie with the cadence in III# (see figure 7). The vocal line moves $\#5-\#4-\hat{3}$ which is heard as a $\hat{3}-\hat{2}-\hat{1}$ progression in the newly tonicized key. Thus, the poet's key is strongly reinforced by the authentic cadence and $\hat{3}$ is firmly established as a structural pitch. In addition, a motivic gesture from mm. 3–5 is retained in the piano accompaniment of the second phrase; reintroducing the 6–5 motion as part of a compound melody.

Figure 7: Middleground Analysis of First Version, mm. 6–9

The dominant prolongation, starting in m. 16, supports the final occurrence of $\hat{3}$ in the Urlinie. It appears as part of a cadential 6_4 , which is resolved down to $\hat{2}$ in the vocal part at m. 18 (see figure 8). The harmonies occurring in m. 16–22 prolong V using chromatic voice leading from ii to V/V (or II#) and eventually transfer the register of V down an octave from E3 to E2.

Figure 8: Foreground Analysis of First Version, mm. 16–20

An authentic cadence in mm. 22–23 completes the fundamental structure of the song with $\hat{7}$ (or, according to Everett,²⁷ an implied $\hat{2}$) resolving to $\hat{1}$ in the vocal part (see figure 9). A short coda follows, ending with a plagal cadence using a borrowed iv chord from the parallel minor key.

Figure 9: Foreground Analysis of First Version, mm. 21–25

The characteristic kernel interval present in much of this piece is a descending major second from C-sharp to B: in the piano introduction within the sextuplet figure (see figure 10 (a)), and in the melody of the inquirer’s dialogue (see figure 10 (b)). The kernel first appears in m. 1, framing the sextuplet figure. In the following measure, the kernel is embedded within the sextuplet figure.

²⁷ Walter Everett, “Deep-Level Portrayals of Directed and Misdirected Motions in Nineteenth-Century Lyric Song,” 35.

The kernel interval in the vocal part is slightly hidden. Since the descending line moves to an inner voice, the two opening pitches are the only notes used to analyze the melodic phrase. A kernel scale, which would count all pitches as structural in a stepwise descending scale, does not accurately represent the melodic phrase as both G-sharp and F-sharp are clearly passing tones. The pitches C-sharp and B also account for both the 6–5 motion that begins the phrase as well as the dominant and tonic harmonies that are used in the phrase.

(a) Piano Introduction, mm. 1–2

(b) Vocal Line, mm. 3–5

Figure 10: Kernel Interval in First Version

Second Setting

The score of second version of “Was Liebe sei?” is provided in figure 11 along with a full set of graphs in figures 12–14. This song features a descent from $\hat{3}$ but lacks the tonal clarity present in the first version. Two primary factors create this uncertainty: it begins with a non-tonic opening and there are few clear articulations of a root-position tonic sonority. Hearing the opening as truly “non-tonic” is obscured by the lack of harmonic resolution to stable, tonic sonorities that provide a strong tonal point of reference. For the moment, the first two measures of the song will be overlooked in order to provide an explanation of the overall tonal context of the song. After these issues have been clarified I will then offer a reading of the opening measures.

Was Liebe sei?

Gedicht von Charlotte von Hagn.

Franz Liszt.
(Zweite Vertonung des Gedichtes.
Bisher unveröffentlicht.)

Singstimme.
(Mezzosopran
oder Baryton.)

Klavier.

Allegretto scherzando. *gesprochen*

Dich-ter! was Lie-be sei, mir nicht ver-heh-le!

p leggiero

langsamer dolce

Lie-be ist das A-tem-ho-len der See-le.

a tempo

Dich-ter! was ein Kuß sei, du mir ver-kün-de!

accel. Je

rit.

kür-zer er ist, um so grö-ßer die Sün-de!

dolce

Figure 11: Score of Second Version²⁸

²⁸ Franz Liszt, “Einstimmige Lieder und Gesänge,” band 2. vol. 7 of *Franz Liszt’s Musikalische Werke*, ed. Peter Raabe (1917; reprint, Farnborough, Hants., England: Gregg Press, 1966), 96.

Figure 12: Foreground Analysis of Second Version

The image displays a musical score for two staves, likely piano and violin. The key signature is two sharps (F# and C#). The score is divided into two systems. The first system consists of two staves. The upper staff contains a melodic line with several slurs and a fingering of '1' above the first measure. The lower staff contains a bass line with slurs. The second system also consists of two staves. The upper staff continues the melodic line with a fingering of '2' above the first measure. The lower staff continues the bass line with slurs. The notation includes various note values, slurs, and fingerings.

Figure 12 continued

Musical score for the first system of Figure 13. The score consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is two sharps (F# and C#). The treble staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first measure contains a quarter note G4 with an accent (^) and a fingering of 3. The second measure contains a quarter note A4 with an accent (^) and a fingering of 3. The third measure contains a quarter note B4 with an accent (^) and a fingering of 6. The fourth measure contains a quarter note C5 with an accent (^) and a fingering of 6. The fifth measure contains a quarter note B4 with an accent (^) and a fingering of 6. The sixth measure contains a quarter note A4 with an accent (^) and a fingering of 6. The seventh measure contains a quarter note G4 with an accent (^) and a fingering of 6. The eighth measure contains a quarter note F#4 with an accent (^) and a fingering of 6. The bass staff begins with a bass clef, a key signature of two sharps, and a 3/4 time signature. The first measure contains a quarter note G3 with a fingering of 5. The second measure contains a quarter note A3 with a fingering of 5. The third measure contains a quarter note B3 with a fingering of 5. The fourth measure contains a quarter note C4 with a fingering of 5. The fifth measure contains a quarter note B3 with a fingering of 5. The sixth measure contains a quarter note A3 with a fingering of 5. The seventh measure contains a quarter note G3 with a fingering of 5. The eighth measure contains a quarter note F#3 with a fingering of 5. Below the bass staff, there is a label "v6- v4-" with a bracket underneath it. To the right of the bass staff, there is a label "in III#" with a bracket underneath it.

Musical score for the second system of Figure 13. The score consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is two sharps (F# and C#). The treble staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first measure contains a quarter note G4 with an accent (^) and a fingering of 2. The second measure contains a quarter note A4 with an accent (^) and a fingering of 1. The third measure contains a quarter note B4 with an accent (^) and a fingering of 5. The fourth measure contains a quarter note C5 with an accent (^) and a fingering of 5. The fifth measure contains a quarter note B4 with an accent (^) and a fingering of 5. The sixth measure contains a quarter note A4 with an accent (^) and a fingering of 5. The seventh measure contains a quarter note G4 with an accent (^) and a fingering of 5. The eighth measure contains a quarter note F#4 with an accent (^) and a fingering of 5. The bass staff begins with a bass clef, a key signature of two sharps, and a 3/4 time signature. The first measure contains a quarter note G3 with a fingering of 5. The second measure contains a quarter note A3 with a fingering of 5. The third measure contains a quarter note B3 with a fingering of 5. The fourth measure contains a quarter note C4 with a fingering of 5. The fifth measure contains a quarter note B3 with a fingering of 5. The sixth measure contains a quarter note A3 with a fingering of 5. The seventh measure contains a quarter note G3 with a fingering of 5. The eighth measure contains a quarter note F#3 with a fingering of 5. Below the bass staff, there is a label "V" with a bracket underneath it.

Figure 13: Middleground Analysis of Second Version

The image displays a musical score for two staves, likely representing a piano and a violin or flute. The score is written in a single system with a brace on the left side. The key signature is one sharp (F#), and the time signature is 4/4. The music consists of several measures with various note values and rests. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and the same key signature. The score includes dynamic markings such as accents (^) and first endings (1) and second endings (2). The notation is connected by a large, flowing line, suggesting a continuous melodic line across both staves.

Figure 13 continued

Figure 14: Background Analysis of Second Version

The first line of text begins in mm. 3–6 with the piano accompaniment alternating between $\frac{7}{3}$ and $\frac{6}{4}$ over a dominant pedal. A foreground analysis of these measures is given in figure 15. The entire phrase is heard as a prolongation of the dominant harmony with a pedal E3 held in the bass. However, the $\frac{6-5}{4-3}$ does not appear to be truly dissonant in this context. In analyzing the melody of the phrase, the pitches D5 and G#4 are structural pitches that are resolved in the following measure to C#5 and A4, respectively. While melodic resolution is fulfilled, a harmonic dissonance remains since the bass does not resolve to tonic.

The figure shows a musical score for piano accompaniment in D major, measures 3-6. The score is written in treble and bass staves. The bass staff has a constant E3 pedal point. The treble staff has a melodic line with notes D5, G#4, A4, C#5, G#4, D5. Below the bass staff, there are two diagrams of a V chord. The first diagram shows the chord with notes 5, 3, 6, 4. The second diagram shows the chord with notes 5, 3, 6, 4. The diagrams are connected by a horizontal line, indicating a relationship between the two chords.

Figure 15: Foreground Analysis of Second Version, mm. 3–6

An implication-realization relationship exists between the $\frac{6-5}{4-3}$ harmonies. The implication introduces dissonance and a resolution of that dissonance is expected to follow as the realization. This expectation of resolution is the result of an implied relationship between both harmonies, of which experienced listeners are keenly aware.²⁹

²⁹ “An implicative relationship is one in which an event... is patterned in such a way that reasonable inferences can be made both about its connections with preceding events and about how the event itself might be continued and perhaps reach closure and stability.” Leonard B. Meyer, *Explaining Music* (Berkeley: University of California Press, 1973), 110.

Such an implicative relationship exists between the dissonant melodic tritone, D to G#, and its consonant resolution. This association is only partially completed due to the I_4^6 harmony. It is important to note, however, that the fulfillment of this relationship is not contingent to how well it is achieved. The perceived effect of this harmonic motion is resolution to an implied consonance that is temporarily avoided.

A hypothesis of how Liszt may have heard this sonority, either consonant or dissonant, can be made based on how he presents this texture at later points in the song. Liszt does seem to affirm that the I_4^6 is in fact a substitution for root position I before the piece ends. The melodic figure in mm. 3–4 is repeated one final time by the piano in mm. 28–29 (see figure 16). The melody remains the same, but it is now paired with the progression V_7 to I, making the pitches A4 and C#5 undoubtedly structural and supported by the prevailing harmony. As a result, the prior instances of this melodic figure can be viewed as a re-harmonization of the same melodic implication and realization.

The figure shows a musical score for two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line: a quarter note D5, a half note G#5, and a quarter note A5. The bottom staff is in bass clef with the same key signature. It contains a harmonic progression: a half note F#4, followed by a half note C#5. The progression is labeled 'V' and 'I' below the notes. An accent mark (^) is placed above the final note of the melody, A5.

Figure 16: Foreground Analysis of Second Version, mm. 28–29

This unusual use of I_4^6 is not atypical in Liszt's music. There are several instances in his music where the I_4^6 sonority is used in unconventional ways.

Christopher Headington cites an example of Liszt using a I_4^6 chord as the closing sonority for a song.³⁰ This is shown in figure 17.

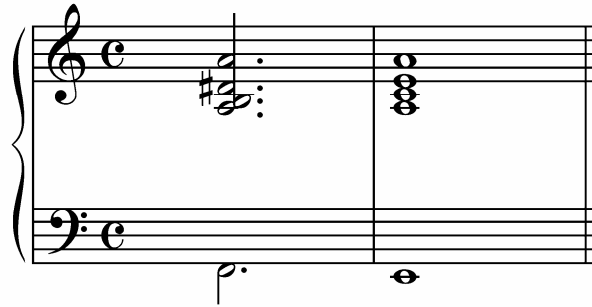


Figure 17: Final measures of
“Wer nie sein Brod mit Tränen ass” (2nd setting)

Justifying the use of I_4^6 as a structural sonority is not a new concept to Schenkerian analysis. As David Beach and Allen Cadwallader argue, there are several examples in the music of the common practice era that feature $\hat{3}$ supported by a I_4^6 sonority.³¹ Granted, both authors only make this argument in the context of a descent from $\hat{5}$ in the Urlinie, with $\hat{3}$ appearing as part of a cadential V_{4-3}^{6-5} gesture. Nevertheless, scale degree 5 in the bass does, at times, act as a stable support for $\hat{3}$ and $\hat{1}$. Thus, it seems less objectionable to view Liszt’s I_4^6 as truly consonant in the context of this piece.

Having identified how the subsequent harmonic progression should be analyzed, it is now possible to discuss the opening measures of the piece. The opening sonority of the song is a C-sharp major chord; either I in C-sharp or III# in A major. It is not

³⁰ Christopher Headington, “The Songs,” in *Franz Liszt: The Man & His Music*, ed. Alan Walker (London: Barrie & Jenkins, 1970; reprint, Great Britain: Rewood Burn Limited, 1976), 243.

³¹ David Beach, “The Cadential Six-Four as Support for Scale-Degree Three of the Fundamental Line,” *Journal of Music Theory* 34, no. 1 (Spring, 1990): 81–99; Allen Cadwallader, “More on Scale Degree Three and the Cadential Six-Four,” *Journal of Music Theory* 36, no. 1 (Spring, 1992): 187–198.

plausible to consider the piece as opening in the key of C-sharp major due to its brief duration and a lack of any harmonic progression in that key. Rather, the progression could be viewed as a type of auxiliary cadence (*hilfskadenz*) in which a chord other than tonic is used to begin the transference of the *Ursatz*.³² Schenker recognized possible progressions that could be used in such a manner. And the examples from *Free Composition* are shown below in figure 18.



Figure 18: Possible Bass-Progressions for Auxiliary Cadences
from *Free Composition*³³

Analyzing these opening measures as an auxiliary cadence is problematic in that there is no resolution to close the harmonic progression (see figure 19). The progression is analyzed as III[#]-ii₇-V₇ without a resolution to an expected I. Instead, a prolongation of dominant harmony follows in mm. 3-6, keeping a dominant pedal in the bass. The tonal expectancy of the progression is not realized, which is necessary to close the cadence and serve as a structural beginning of the *Ursatz*.

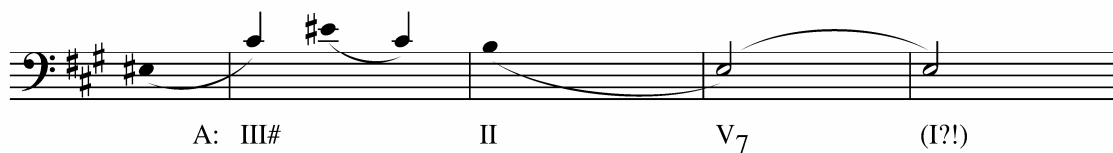


Figure 19: Opening of Second Version, Analyzed as an Auxiliary Cadence

³² L. Poundie Burstein, “Unraveling Schenker’s Concept of the Auxiliary Cadence,” *Music Theory Spectrum* 27, no. 2 (Fall 2005): 161.

³³ Heinrich Schenker, *Free Composition*, trans. Ernst Oster (New York: Longman, 1979), 88.

To accommodate for this lack of cadential closure, the I_4^6 harmony of m. 4 may serve as an implied tonic (see figure 20). As I have already argued, the 6_4 sonority is heard as a resolution of the dominant harmony that precedes it by acting as a tonic substitute. By this reasoning, it is possible to hear an implied tonic under the 6_4 chord since it is acting as a variant of tonic harmony.

Figure 20: Opening of Second Version, Auxiliary Cadence with Implied Tonic Stufe

Implied tones are typically used in analysis as a realization of a contrapuntal archetype that may be incomplete or may account for dissonance not explicitly resolved at the foreground level. These implied tones usually occur within the pitch space demarcated by the outer two voices of a musical texture, in the pitch space William Rothstein refers to as the *imaginary continuo*.³⁴

Implied tones may also appear outside of the tonal space between the outer voices. Rothstein explains that:

Implied bass tones occur when one or more voices move in such a way that an inferred bass line becomes necessary to make sense of their motion. The aural impression in such cases is one of ‘bass-lessness’: the bass seems to have dropped out temporarily, or – if the passage occurs at the beginning of the piece – it seems not yet to have entered.³⁵

³⁴ William Rothstein, “On Implied Tones,” *Music Analysis* 10, no. 3 (October, 1991): 295.

³⁵ *Ibid.*, 308.

In the second version of “Was Liebe sei?,” this description of a “bass-less” progression is fairly accurate considering the relatively high register of the bass line in the opening measures. More important, it is now possible to support the primary tone of the Urlinie here. Otherwise, there are no tonic sonorities in the song until the authentic cadence in the last measure.

The poet’s dialogue and a tonicization of C-sharp major begin in m. 7. Figure 21 (a) provides a reduction of the voice leading in mm. 7–13. An augmented-sixth chord leads into a cadential $\begin{smallmatrix} 6-5 \\ 4-3 \end{smallmatrix}$ progression that is expanded through the use of a submediant chord with a dominant pedal in the bass, making the progression $\begin{smallmatrix} +6 \\ 5 \end{smallmatrix} - \begin{smallmatrix} 6- \\ 4- \end{smallmatrix} - \text{VI} - \begin{smallmatrix} -5 \\ -3 \end{smallmatrix} - \text{I}$. In figure 21 (b) a middleground reduction is given to highlight the structural aspects of this progression. The vocal line, shown in the top staff, participates in the cadential progression with a clear $\hat{3} - \hat{2} - \hat{1}$ motion.

(a) Foreground Reduction

(b) Middleground Reduction

Figure 21: Analysis of Second Version, mm. 7–13

The final cadential progression of the song features a large expansion of predominant harmonies (see figure 22). Beginning in m. 20, the bass line moves down by step from $G^{\text{n}3}$ to B^2 . The dominant would be expected to appear following F^{n} in m. 22 or $D^{\#}$ in m. 25. Instead it appears in m. 28 after the bass descends by step, skipping the E, and arrives at the supertonic chord.

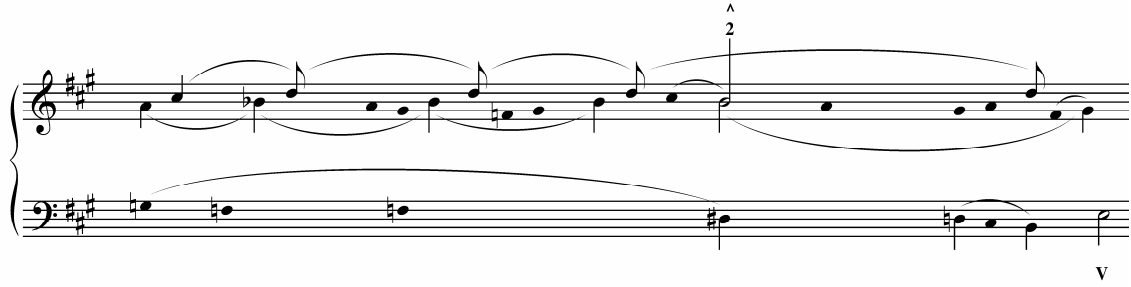


Figure 22: Foreground Analysis of Second Version, mm. 20–28

The Ursatz is completed in mm. 28–29 with a final authentic cadence in which the vocalist does not participate. The motion from $\hat{7}$ (or an implied $\hat{2}$) to $\hat{1}$ is achieved, somewhat unpersuasively, in the accompaniment (see figure 23). The inquirer’s melodic figure is presented a final time, but now in the context of dominant to tonic motion rather than the previous statements that prolonged dominant harmony. The motion to tonic produces cadential closure, but not strong closure since the figure ends on $\hat{3}$ rather than $\hat{1}$. In effect, this gesture acts like a musical “question mark” similar to that of an upward inflection used in speech. This reasoning is also supported by the fact that this melodic line first appears in mm. 3–4 while a question is presented in the text of the song. Possible extra-musical reasons for this ending will also be explored in the following chapter.

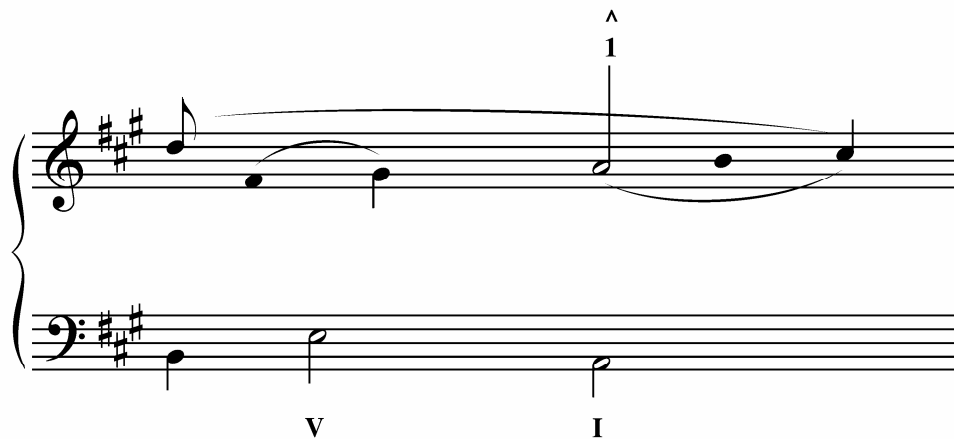


Figure 23: Foreground Analysis of Second Version, mm. 28–29

I classify this song as Type-B by Everett’s criteria. While it is tonally closed with an authentic cadence, the vocal line does not complete the Urlinie. Rather, the vocal line ends prior to the cadential closure of the piece and the accompaniment is left to fulfill that requirement. It is worth noting, however, that the vocal line ends by moving from $\hat{2} - \hat{1}$ in mm. 25–26, which could have served to complete the Urlinie if the accompaniment harmonies supported cadential closure.

The kernel interval characteristic in the inquirer’s dialogue is from D5 to C#5. A reduction of the musical texture is shown in figure 24. An unfolding of dominant and tonic harmonies occurs between two voices; the top voice moving from D5 to C#5 and an inner voice moving from G#4 to A4. Further reduction identifies the pitches in the top voice as the kernel interval for the melodic line.

The figure consists of two parts. The top part, labeled 'Kernel Interval', shows a single treble clef staff with a key signature of three sharps (F#, C#, G#). It contains two notes: D5 (the second space) and C#5 (the first space), connected by a slur. The bottom part, labeled 'Middleground Reduction', shows two staves. The top staff is a treble clef with the same key signature, containing a melodic line with notes D5, E5, F#5, and G#5. The bottom staff is a bass clef with the same key signature, containing notes G#4 and A4. Vertical dashed lines connect the D5 note of the Kernel Interval to the D5 note of the Middleground Reduction, and the C#5 note to the C#5 note. Below the bass staff, a 'V' is written under the G#4 note, and '5 - 6' is written under the A4 note.

Figure 24: Kernel Interval in Second Version, mm. 3–4

Third Setting

The final version of “Was Liebe sei?” lacks clear tonal affirmation. The score to the song is provided in figure 25 and the full set of graphs follow in figures 26–28. It is set in A major, yet there are no tonic sonorities included in the song. The key signature is indicative of a three-sharp key area, A major or F-sharp minor, and a large portion of the piece is composed around an EMm7 sonority, the dominant of A. As a result, A major can be inferred as tonic without actual resolution to that sonority.

Was Liebe sei?

Gedicht von Charlotte von Hagn.

Franz Liszt.
(Veröffentlicht 1879.)

Allegretto.

Singstimme.
Mezzosopran.

Klavier.

Scherzend.
p

un poco rall.

Dichter! was Liebe sei, mir nicht ver.keh - le! Lie - be ist das A.tem - ho - len der

un poco rall.

See - le. Dichter! was ein Kuß sei, du mir ver.kün.de!

un poco rit.

rasch

Je kürzer er ist, um so größer die Sün.de!

Figure 25: Score of Third Version³⁶

³⁶ Franz Liszt, "Einstimmige Lieder und Gesänge," band 3. vol. 7 of *Franz Liszt's Musikalische Werke*, ed. Peter Raabe (1917; reprint, Farnborough, Hants., England: Gregg Press, 1966), 69.

The image displays a musical score for a piece titled "Figure 26: Foreground Analysis of Third Version". The score is presented in two systems, each consisting of two staves. The top staff of each system contains a melodic line with various ornaments and slurs. The bottom staff contains a bass line with chords and fingerings. Annotations include "6 - 5", "I", "5", "6", "V", and "13".

The first system shows a melodic line starting with a slur over a series of notes, followed by a slur over a series of notes with a "6 - 5" annotation. The bass line starts with a chord marked "I" and a slur over a series of notes. The second system shows a melodic line with a slur over a series of notes, followed by a slur over a series of notes with a "5" annotation. The bass line starts with a chord marked "V" and a slur over a series of notes with a "6" annotation. The score concludes with a final chord marked "V" and a slur over a series of notes with a "13" annotation.

Figure 26: Foreground Analysis of Third Version

The image shows a musical score for two staves. The key signature is three sharps (F#, C#, G#). The notation includes several notes with stems and beams, some with slurs. Annotations include an accent (^) above the first note of the first staff, an accent (^) above the second note of the second staff, and the number '3' below the first note of the first staff. A bracket labeled '6' spans the first six notes of the first staff. A large bracket spans the final two notes of both staves.

Figure 26 continued

Figure 27: Middleground Analysis of Third Version

Figure 28: Background Analysis of Third Version

Ramon Satyendra explains Liszt's "dominant-based works" as being "romantic fragments," pieces that are not tonally complete or fully resolved in response to aesthetic notions typical of 19th-century music. Satyendra cites correspondence with Poundie Burstein, and discusses the "dominant-based" structure of "Was Liebe sei?" as an example of a piece that is composed almost entirely around the dominant sonority with no resolution to a final tonic, although no analysis of the piece is included in his article.³⁷

In addition, Satyendra explains that some sonorities that are considered unstable or less structural in traditional analysis may be heard as stable and structural in light of the context in which they appear. A less structural sonority, such as the dominant seventh chord, may be considered "more structural" than other sonorities that surround it and may then be used as a point of tonal reference. This concept implies that dissonant harmonies may be prolonged similarly to the way that consonant harmonies are prolonged.³⁸

Robert Morgan also provides considerable support for accepting the idea of dissonant prolongation in music.³⁹ He cites examples from Schenker's analyses as well as his own where dissonant harmonies are prolonged over substantial periods of time before they are finally resolved. These prolongations are only viable in analysis, however, in reference to the rules and expectations that are standard to functional tonality.⁴⁰

The problem that results with this explanation is that there is significant contradiction in ideology between Schenker's theories and the idea of a piece that is

³⁷ Ramon Satyendra, "Liszt's Open Structures and the Romantic Fragment," *Music Theory Spectrum* 19, no. 2 (Autumn 1997): 185.

³⁸ *Ibid.*, 193.

³⁹ Robert Morgan, "Dissonant Prolongation: Theoretical and Compositional Precedents," *Journal of Music Theory* 20, no. 1 (Spring 1976): 53.

⁴⁰ Joseph N. Straus, "The Problem of Prolongation in Post-Tonal Music," *Journal of Music Theory* 31, no. 1 (Spring 1987): 1–8.

“dominant based.” Schenker conceived of the Urlinie as a composing out of tonic harmony. For that reason, only $\hat{3}$, $\hat{5}$, or $\hat{8}$ can be a primary tone. The other scale degrees ($\hat{7}$, $\hat{6}$, $\hat{4}$, and $\hat{2}$) are passing tones secondary to members of the tonic harmony. In *Free Composition*, Schenker explains, “In accordance with the arpeggiation from which it stems, the fundamental line exhibits the space of a third, fifth, or octave. These spaces are filled by passing tones.”⁴¹

This creates a cognitive dissonance between a traditional Schenkerian analysis that views all tonal pieces from a tonic perspective and Satyendra’s approach that views some from a dominant perspective. The only answer to this paradox is that Liszt, like many of the Romantic composers, was composing by different aesthetic notions than those Schenker accounted for in his writings. Everett and Beach suggest noting deviations from normal Ursatz forms and apply the parts of the theory as appropriate where functional tonality is present.

The opening sonorities of the song are a vi^6 moving to a V^6 in the accompaniment. Figure 29 shows how the I Stufe is derived from the vi^6 chord. When this progression is reduced to a middleground level, the effect is a 6–5 motion over I.

⁴¹ Heinrich Schenker, *Free Composition*, 12.

The figure shows a three-layered musical analysis of the first measure of a piece in 3/4 time with a key signature of two sharps (F# and C#). The layers are labeled on the left: Piano, Middle-ground, and Back-ground.

- Piano:** The upper staff contains a melodic line starting with a half note G4, followed by a quarter note A4, and a dotted quarter note B4. The lower staff contains a bass line with a half note G2, a quarter note A2, and a dotted quarter note B2.
- Middle-ground:** The upper staff shows a melodic line with a half note G4 and a quarter note A4. The lower staff shows a bass line with a half note G2 and a quarter note A2. A slur connects the G4 and A4 notes, with a '6' above the G4 and a '5' above the A4.
- Back-ground:** The upper staff shows a single half note G4. The lower staff shows a single half note G2.

Below the Back-ground layer, the Roman numeral 'I' is centered under the G notes in both staves.

Figure 29: Analysis of Third Version, m.1

This analysis is very similar to Schenker's analysis of Chopin's Mazurka Op. 17, No. 4. Figure 30 shows his analysis of the first 8 measures where a VI⁶ stands for a tonic sonority. A 6-5 motion, realized in m. 8, is analyzed as a prolongation of the tonic sonority.

The figure shows a musical score for the first 8 measures of Chopin's Mazurka in A Minor, Op. 17, No. 4. The score is in 2/4 time and features a melodic line in the upper staff and a bass line in the lower staff. The key signature is one flat (F).

- Melodic Line:** Measure 1: G4, A4, B4. Measure 2: A4, G4. Measure 3: F4, G4. Measure 4: A4, B4. Measure 5: A4, G4. Measure 6: F4, G4. Measure 7: A4, B4. Measure 8: A4, G4.
- Bass Line:** Measure 1: G2, A2. Measure 2: G2, A2. Measure 3: F2, G2. Measure 4: A2, B2. Measure 5: A2, G2. Measure 6: F2, G2. Measure 7: A2, B2. Measure 8: A2, G2.

Below the bass line, the Roman numeral 'I' is centered under the G notes in measures 1, 3, 5, and 7. A slur connects the G notes in measures 1, 3, 5, and 7. A '6' is written above the G note in measure 1, and a '(5)' is written above the G note in measure 8. A dashed line connects the G notes in measures 1 and 8. The Roman numeral 'V' is written at the end of the bass line.

Figure 30: Chopin, Mazurka in A Minor, Op. 17, No. 4⁴²

⁴² Ibid., 66.

The piano introduction features a sextuplet figure, reminiscent of the opening measures from the first version, which ends in m. 3 on a V_5^6 chord. The V chord is not resolved with the vocalist's entrance, but is prolonged by the unaccompanied vocal part in mm. 4–6. These measures are an interesting departure from the previous versions because the vocal line for this text is no longer conjunct, but is an embellished arpeggiation of the dominant harmony. It is more declamatory, similar to recitative, acting as a means to arrive at the following line of text, which is comparatively more lyrical and harmonically stable.

A tonicization of C minor, ($^{\text{n}}\text{III}$) a chromatic mediant, introduces the poet's text in mm. 8–12. The relationship between tonic and mediant representing each character's key, as in the prior two versions of the song, is retained. In this instance the mediant is presented in a different form than that of the prior settings, but the chromatic mediant relationship remains.

A chromatic 5–6 motion, changing the E major chord to C major, occurs in both the vocal and accompaniment parts (see figure 31). The primary tone of the Urlinie is introduced in m. 8 with the beginning of the poet's dialogue. However, due to the tonicization of C major, the primary tone is $^{\text{n}}\hat{3}$ instead of diatonic $\hat{3}$.

The figure shows two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains a sextuplet of six notes: E4, F#4, G4, A4, B4, and C5. The notes are grouped by a bracket with a '6' underneath. The bottom staff is a piano accompaniment in treble clef with the same key signature. It shows a chord progression from E major (E4, G#4, B4) to C major (C4, E4, G4). A bracket with a '5' is under the E major chord, and a bracket with a '6' is under the C major chord. A vertical line with an upward-pointing arrow and the number '3' is positioned above the C5 note in the vocal line, indicating the primary tone. A vertical line with a downward-pointing arrow and the letter 'V' is positioned below the C major chord in the piano part, indicating the dominant chord.

Figure 31: Tonicization using 5–6 technique in Third Version, mm. 6–9

No clear cadential progression is provided to establish the mediant key area during the poet's dialogue as there had been in the prior versions (see figure 32). The melody resembles the cadential $\hat{3}-\hat{2}-\hat{1}$ motion that was characteristic of the prior versions, but that is negated by a lack of harmonic support for the gesture. Instead, the melodic line eventually dissipates in mm. 11–14 over a sequence of diminished chords before returning to the previous musical material of mm. 4–6.

Figure 32: Foreground Analysis of Third Version, mm. 10–15

The inquirer poses his second question in mm. 16–18, again unaccompanied and prolonging the dominant harmony. A 5–6 motion in mm. 19–20 reintroduces the mediant key area, this time C-sharp major, for the poet's response (see figure 33). Here, $\hat{3}$ is finally introduced in its correct form as diatonic $\hat{3}$ instead of a $^n \hat{3}$.

Figure 33: Foreground Analysis of Third Version, mm. 16–23

An inconclusive ending on an E-sharp fully-diminished seventh chord gives the impression that the piece is only a fragment of a complete work; both tonal and textual implications are left unresolved. There is an ambiguity in how the last chord of the song should be heard. It is spelled as vii°/vi with E-sharp as the root (see figure 34). This analysis is convincing in that the E-sharp chord acts as the leading tone to F-sharp minor, the opening sonority in the piece. However, it can also be heard as the leading tone chord of A major, the overall tonic of the song. This ambiguity further accentuates the lack of clear tonic articulation by referencing both key areas implied by the key signature.

Figure 34: Foreground Analysis of Third Version, mm. 23–26

The tonal ambiguity of the third version is very reminiscent of Schumann’s song “Im wunderschönen Monat Mai” from *Dichterliebe*, Op. 48. Both share a common implication of A major and F-sharp minor as tonic without a clear affirmation of either key at the end of the song. While “Im wunderschönen” does feature authentic cadences in A major within the song, it ends with a half cadence on a C-sharp dominant-seventh chord. The A major tonic is only heard only in retrospect after the following song in the cycle, “Aus meinen Tränen sprießen,” begins.

Figure 35 shows that the fundamental structure of the song is left incomplete. The Urlinie moves to $\hat{2}$ in m. 24 but it is left without a final resolution to $\hat{1}$. In addition, the bass voice prolongs the V stufe for much of the piece and does not complete its

arpeggiation back to I. For these reasons, I classify the third version as Type C by Everett’s criteria. While the piece does exhibit some aspects of a fundamental structure, it lacks final V–I motion to support closure of the *Ursatz*.

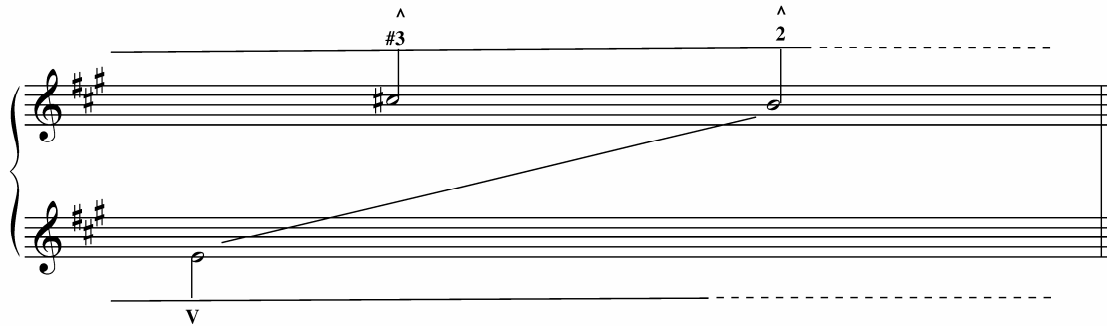


Figure 35: Background Analysis of Third Version, mm. 19–26

While my analysis consists of a descent from $\hat{3}$ in the *Ursatz*, it is also possible to analyze this version as a descent from $\hat{5}$ due to the substantial amount of dominant harmony present in the piece. The gradual increase in the use of dominant harmony and decrease in use of tonic harmony from first to last version produces a steady decline in harmonic support for $\hat{3}$. This, in effect, “elevates” the status of the *Ursatz* from $\hat{3}$ to $\hat{5}$, which is easily supported by the dominant harmony that permeates this piece.

Figure 36 provides an illustration of the song analyzed as a descent from $\hat{5}$. The first appearance of the primary tone occurs in m. 1 after having reduced the opening VI^6 sonority to I with $\hat{5}$ in the top voice. The move to $\hat{4}$ is not supported by a predominant chord, usually II or IV, but appears as a member of the dominant harmony in m. 7. Since $\hat{4}$ is technically dissonant against a V_7 harmony, it is referred to as an unsupported stretch (*leerlauf*) between $\hat{5}$ and $\hat{3}$. In m. 8, $\hat{3}$ is introduced and from that point forward both analyses would remain the same.



Figure 36: Third Version, Urlinie Descent from $\hat{5}$, mm. 1–9

I do not feel that it is incorrect to analyze this version as a 5-line rather than a 3-line. As previously demonstrated, it is perfectly acceptable to begin the Urlinie with $\hat{5}$ as the primary tone without violating any rules of analysis. I do, however, feel that a descent from $\hat{3}$ is a much more accurate reading of the two choices. There are two primary reasons for my reasoning. Firstly, mm. 7–8 are very striking metrically, by way of syncopation, and texturally, with full chords in the piano part rather than light accompaniment. These changes are indicative of an important event programmatically with the beginning of the poet’s dialogue. They are also significant indicators of an important musical event; the entrance of the primary tone. The music preceding these measures is not convincingly influenced by $\hat{5}$ to grant it the status as a tone in the Urlinie.

The second justification for choosing $\hat{3}$ as the primary tone is the knowledge that the prior two versions also feature a descent from $\hat{3}$. Since this study is tracing the development of a song from original conception to final rendering, it is much more logical to choose consistency in determining the Ursatz rather than deviation from the prior materials unless there is reasonable justification to choose otherwise. Each version of the song features $\hat{3}$ as being introduced with the entrance of the poet’s dialogue. In both the first and second versions, the primary tone cannot be supported at an earlier point in the song. While $\hat{5}$ can be supported from the outset of the song in the third

version, the recitative-like nature of the first 7 measures does not establish $\hat{5}$ as a melodic pitch to begin the Urlinie.

It is problematic to describe a kernel interval that represents a characteristic melodic profile for this song. As previously mentioned, the inquirer's "melody" is not melodically fluid, but more declamatory in nature. A kernel interval does exist, however, between the inquirer's and poet's dialogue at a middleground level of analysis (see figures 37 (a) and (b)). The inquirer's melody unfolds the interval from E to B, with E in an inner voice and B in the top voice. This unfolding is then paired with an unfolding in the poet's melody from C# to E; the C# is a new pitch in the top voice while the E remains constant in an inner voice. These two unfoldings form a 5–6 motion over the stationary E bass note, the kernel interval for deriving both melodies.

(a) Middleground Reduction

(b) Background Reduction

Figure 37: Kernel Interval in Third Version, mm. 5–10

CHAPTER V

COMPARATIVE ANALYSIS

Based on the previous analyses, it is already apparent that each version of “Was Liebe sei?” resembles the other settings in several ways. This chapter highlights these features, showing how each version is related to the others. In doing so, it will become evident that these settings stem from the same compositional scheme despite surface-level differences.

All three versions begin with a piano introduction that is tonally indecisive. The first version does start on tonic, but it is masked by the half cadence in F-sharp minor. The third version continues this theme of tonal uncertainty by opening on an F-sharp minor chord which substitutes for a tonic sonority. Also, the final sonority of the third version, E-sharp fully-diminished, is reminiscent of an incomplete tonicization of F-sharp minor from the introduction of the first version. The second version does not reference F-sharp minor as the other two versions do. Instead, the opening obscures the key with an inconclusive auxiliary cadence starting on a C-sharp major chord.

The key areas, tonic and chromaticized mediant (C and C-sharp major), are also retained in each version. The use of an augmented-sixth chord leading to a tonicized authentic cadence in the mediant key is seen in both the first and second versions. The third version differs from the previous two settings by using a 5–6 motion, which is much more subtle than the previous two versions, to tonicize C and C-sharp major. However, the key contrast remains the same in representing the two protagonists.

Using Dalmonte’s kernel interval analysis, a two-note motive is apparent in all three versions of the song. The first song presents the pitches C-sharp and B as a kernel derived from 6–5 motion in the vocal part. The third version revisits this technique on a deeper level by using that kernel in inversion as a 5–6 motion between the inquirer and poet’s dialogue. The second version is slightly different as there is no 6–5 technique

used to derive the kernel interval. Nonetheless, a two-note kernel interval is apparent on a middleground level from the pitches D to C-sharp. Thus, the motivic parallelism is, albeit by varying methods, retained across all three versions of the song.

The transference of the Ursatz is remarkably similar among all versions of the song. My analysis shows that each of the songs: (1) do have a fundamental structure despite conflicts with traditional Schenkerian theory; (2) consist of a descent from $\hat{3}$ in the Urlinie; and (3) retain common voice leading regardless of alterations to surface-level diminutions. These details may seem unimportant as many pieces can be said to exhibit the same characteristics. The more significant aspect of these analyses is how each of these features is realized.

Stating that each version of the song has a fundamental structure is not an inconsequential observation. Each subsequent version of the song is more dominant-based than the previous setting. The effect of this dominant prolongation is a “dissolving” of the Ursatz. This results in less support for the Ursatz, without a strong indication of tonic. This does not imply, however, that there is no fundamental structure to the song. It is possible to observe how the structure of the piece is altered by using the first version as a point of reference for the subsequent settings.

The Ursatz of the second version most closely resembles that of the first, with the exception of a missing I stufe at the entrance of the vocal part. The first version clearly articulates tonic and dominant harmonies and easily supports the I stufe. In the second version, the I stufe is “dissolved” by the introduction of a dominant prolongation to this passage. Similarly to the second, the third version does not contain a complete Ursatz. The opening tonic can be derived from the vi^6 chord, but there is no tonic sonority given to provide tonal closure at the end of the piece. The Ursatz is simply left incomplete.

In all three versions of the song, $\hat{3}$ is present as the primary tone at the entrance of the poet’s dialogue. The simple explanation for this observation is that the mediant

tonicization supports $\hat{3}$ and provides the most logical analysis of the Urlinie. A poetic analysis of the piece reveals a more meaningful reason for this observation. The poet's dialogue serves to answer the question posed by the inquirer and it is paired with an authentic cadence to accentuate that fact. By placing $\hat{3}$ at the entrance of the poet's text we are given both textual and tonal "answers" at the same point in the song.

By analyzing each song with Everett's criteria, it is apparent that each song differs in how the Urlinie is realized. I feel the reason for this inconsistency is that Liszt understood the text in a different way as time passed and conveyed that with each new version of the song. It was fairly early in Charlotte von Hagn's life when she wrote the text used for the song. One might infer there was a fair amount of flirtation between her and Liszt during this period. Seven years later, Hagn was married and wrote to Liszt saying, "You have spoiled all other people for me. Nobody can stand the comparison."⁴³ This idea of ideal love that could nonetheless not exist between them can possibly account for Liszt's "question mark" at the end of the second version of the song.

The third version may also have been affected by a change in Liszt's mindset. From a very young age, Liszt always professed a strong affinity for the church and his faith. Evidence of this is also apparent in his first article, "On the Future of Church Music."⁴⁴ This devotion eventually led him to take holy orders and become a priest in 1865.⁴⁵ The effect of this decision could possibly have lead Liszt to see this text in a more serious and judgemental approach. The idea of a short, flirtatious kiss is

⁴³ Alan Walker, *The Virtuoso Years*, vol. 1 of *Franz Liszt* (New York: Alfred A. Knopf, 1983), 373.

⁴⁴ Franz Liszt, *Gesammelte Schriften*, 6 vols., ed. Lina Ramann (Leipzig: Breitkopf und Härtel, 1880–83), vol. 2, pp. 55–57. For an English translation of the article see Franz Liszt, *An artist's journey: lettres d'un bachelier ès musique, 1835–1841*, trans. Charles Suttoni (Chicago: University of Chicago Press, 1989), 236–37.

⁴⁵ Alan Walker, *The Virtuoso Years*, vol. 3 of *Franz Liszt* (New York: Alfred A. Knopf, 1983), 85–90.

reinterpreted from something playful and lighthearted, as implied by the ending of the first version, to a more grave or forbidding action that is symbolized by the fully-diminished seventh chord harmonizing the word “sin” at the end of the third version.

These alterations between versions are then better explained as revisions of previous works rather than new compositions. I contend that Liszt may not have been trying to compose new songs as much as altering previous musical material to fit his new understanding of the text at each different time in his life.

CHAPTER VI

CONCLUSION

By using a Schenkerian perspective, I have shown that there are significant relationships among the three versions of “Was Liebe sei?” that justify their interpretation as more similar than disconnected. Aspects of voice-leading, tonal relationships, and motivic characteristics have been used to provide support for this line of reasoning.

My analyses have demonstrated that important structural aspects of the song remain constant through each version of the song. The prolongation of $\hat{3}$ from the beginning of each through the entrance of the poets dialogue is indicative of both a textual and contrapuntal design that provides a common tie between each version. The two-note kernel interval motive in each version also provides further evidence of that fact. While the conclusion of Ursatz differs in the third version from the previous two songs, it does not mean the piece is a departure from the original design for the piece. Instead, it is left “incomplete” for the listener to auralize the resolution and ending of the song and, consequently, the Ursatz for themselves.

These features are not a matter of coincidence, but a result of the compositional process that Liszt revisited several times as part of the basic conception for these versions. While each version is “new” in that each version is composed at different times during Liszt’s life, each version is more of a reexamination of what was previously composed and how it may be presented from a different perspective.

I have shown that each version of “Was Liebe sei?” can be analyzed using Schenkerian techniques and identified several instances of common voice leading between versions of the song. This method of analysis has potential to be used in examining Liszt’s other revisions as well in order to ascertain which of his pieces share deep structural ties and which are truly new compositions in their conception. I believe

the results of such an analysis would show many more correlations between his revisions than one would first assume.

Liszt uses common musical materials throughout each version of “Was Liebe sei?” to portray the same text in different ways. In each song, he takes these materials and uses them in such a versatile way to produce an entire spectrum of expressive and emotional meaning without drastically altering the contrapuntal archetype of the song.

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Specifically cites the song "Was Liebe sei?" among others and states that it falls into a category of songs which are entirely new settings of a previous text. No analysis or argument is given, however, to support that statement.

Baron, Michael D. "The Songs of Franz Liszt." D.M.A. thesis, Ohio State University, 1993.

Baron's discussion of Liszt's lieder includes all three settings of "Was Liebe sei?" and mentions their similarities to the original version.

Beach, David. "The Cadential Six-Four as Support for Scale-Degree Three of the Fundamental Line." *Journal of Music Theory* 34, No. 1 (Spring 1990): 81-99.

Proposes that there are instances in music analysis where scale degree 3 may be supported by a dominant harmony. Makes a distinction between the "theory" and actual practice found in music and suggests that the theory should be more flexible to accommodate these occurrences which do not fit the standard model of analysis.

Burkhart, Charles. "Schenker's 'Motivic Parallelisms.'" *Journal of Music Theory* 22, No. 2 (Autumn 1978): 145-175.

Motivic parallelism explained and defined as a Schenkerian analytical tool. This thesis references this article and expands on the concept to include analysis not only within a piece, but also between pieces that are motivically related to one another.

Burstein, L. Poundie. "Unraveling Schenker's Concept of the Auxiliary Cadence." *Music Theory Spectrum* 27, No. 2 (Fall 2005): 159-185.

Burstein discusses and expands on Schenker's concept of the auxiliary cadence. This "cadence" occurs when a piece of music begins in another key or on another sonority other than tonic. Most would assume a non-tonic opening to conflict with Schenker's theory, but, on the contrary, he saw this compositional technique as provocative as it keeps the listener in suspense for the eventual arrival on tonic. This concept is relevant to the openings of the second and third settings of this song.

Cadwallader, Allen. "More on Scale Degree Three and the Cadential Six-Four." *Journal of Music Theory* 36, No. 1 (Spring 1992): 187-198.

A further discussion, following Beach's article, of how scale degree 3 can be supported over a dominant harmony even though it is considered dissonant in the context of the supporting harmony. Cadwallader points out that Schenker viewed scale degree 3 as having the potential to be a passing tone in the context of a 5-line.

Dalmonte, Rossana. "Liszt's Lieder: An Essay in Formalization." In *Analecta Lisztiana I: Liszt and His World*. Proceedings of the International Liszt Conference held at Virginia Polytechnic Institute and State University 20-23 May 1993. Edited by Michael Saffle, 271–294. Stuyvesant, NY: Pendragon Press, 1998.

Discusses melodic construction of Liszt's lieder. States that a common melodic profile is a "false anacrusis" where a phrase begins on the last beat of one measure and continues through the first beat of the next. This can be found frequently in Liszt's lieder but rarely in other nineteenth century songs. Dalmonte also uses the idea of a "kernel" to describe diminutions within a melodic profile. This is very closely related to Schenkerian theory, although she states that her method is different as it is only applied to melodic phrases and not entire compositions.

Eliot, T.S. "Tradition and the Individual Talent." In *The Sacred Wood*. London: Methuen, 1920. Reprint, New York: Alfred A. Knopf, 1930.

Eliot's discussion of tradition and perspective in poetry provides an interesting perspective from which music can also be seen. He argues that new art must be seen in relation to all art which preceded it and that it will ultimately alter the relations between prior works and the new work itself.

Everett, Walter. "Deep-Level Portrayals of Directed and Misdirected Motions in Nineteenth-Century Lyric Song." *Journal of Music Theory* 48, No. 1 (Spring 2004): 25–68.

Proposes that the melody sung by the soloist is, or should be, heard as privileged in comparison to the accompaniment. Classifies vocal approaches to the fundamental line and how they may differ from the normal Urlinie progressions due to textual inflection.

Friedheim, Philip. "First Version, Second Version, Alternative Version: Some Remarks on the Music of Liszt." *The Music Review* 44 (1983): 194–202.

Explains the different states Liszt's lieder may be found in relation to the original. This is the result of the text being reused, a simplification or elaboration of the accompaniment, or a small part of the original that hints at what the song once was. Many ossia passages can be found throughout Liszt's output as well which produce two different versions of the same piece. This implies that these revisions are not

improvements to the piece, but simply explorations of different possibilities.

Headington, Christopher. "The Songs." In *Franz Liszt: The Man & His Music*, Edited by Alan Walker. London: Barrie & Jenkins, 1970; reprint, Great Britain: Rewood Burn Limited 1976.

Cites examples of Liszt's unusual use of the $\frac{6}{4}$ sonority to end two of his songs.

Hennemann, Monika. "Liszt's Lieder." In *The Cambridge Companion to Liszt*, Edited by Kenneth Hamilton. New York: Cambridge University Press, 2005.

In examining Liszt's revisions, Hennemann admits that while some songs are so different that they are completely new that others may be the product of the older Liszt correcting compositional faults. These revisions also show a difference in musical taste between the younger and older Liszt.

La Mara., ed. *The Letters of Franz Liszt*. Vol. 2. Translated by Constance Bache. 1894. Reprint, New York: Greenwood Press, 1969.

Liszt gives a critique of his early lieder.

Liszt, Franz. *An artist's journey: lettres d'un bachelier ès musique, 1835–1841*. Translated by Charles Suttoni. Chicago: University of Chicago Press, 1989.

An English translation of Liszt's essay "On the Future of Church Music."

———. "Einstimmige Lieder und Gesänge." Band 1-3. Vol. 7 of *Franz Liszt's Musikalische Werke*. Edited by Peter Raabe. 1917. Reprint, Farnborough, Hants., England: Gregg Press, 1966.

The complete works of Liszt from which the musical examples are taken.

———. *Gesammelte Schriften*. Vol. 2. Edited by Lina Ramann. Leipzig: Breitkopf und Härtel, 1880–83.

Contains Liszt's essay "Über die zukünftige Kirchenmusik."

Meyer, Leonard B. *Explaining Music: Essays and Explorations*. Berkeley: University of California Press, 1973.

Proposes the idea of implication in music and how it is interpreted and realized in a musical context. The relationship of dissonance resolving to consonance can be implied without actually being realized in a musical context.

Morgan, Robert P. "Dissonant Prolongation: Theoretical and Compositional Precedents." *Journal of Music Theory* 20, No. 1 (Spring 1976): 49-91.

Discusses how dissonant harmonies may be prolonged for large spans of a piece and still conform to the ideas of Schenkerian theory.

Mueller, Rena Charnin. "Reevaluating the Liszt Chronology: The Case of 'Anfangs wollt ich fast verzagen.'" *19th-Century Music* 12, No. 2 (Autumn 1988): 132-147.

While Mueller argues that Liszt's revisions alter them substantially and create new versions of works, she also points out that Liszt revised his pieces almost to the day of publication and often times beyond. Because of this, Liszt's musical material remained "alive" long after a "definitive" publication was produced and no version can be seen as the "Fassung letzter Hand."

———. "The Lieder of Liszt," In *The Cambridge Companion to the Lied*. Edited by James Parsons. New York: Cambridge University Press, 2004.

Cites Liszt's early encounters with Romantic lieder from transcriptions of Schubert's and Beethoven's songs. Liszt's three periods of song composition date from 1839–47 after transcribing the Schubert songs. A second period dates from 1848–61 with his tenure in Weimar. The third and final period of his song writing dates from 1862–86. Over half of lieder his lieder are composed prior to 1850. Revisions begin in 1850 and many are so thorough that they render the original versions all but unrecognizable.

Rothstein, William. "On Implied Tones." *Music Analysis* 10, No. 3 (October 1991): 289-328.

Rothstein argues that an implied bass tone can be placed at the beginning of a piece if it is not already present. The effect of not having the bass present to support a harmony is a feeling of "bass-lessness" where the bass voice may have temporarily dropped out. If this occurs at the beginning of a piece then the effect is that of the bass not having entered yet.

Satyendra, Ramon. "Liszt's Open Structures and the Romantic Fragment." *Music Theory Spectrum* 19, No. 2 (Autumn 1997): 184–205.

Discusses ideas of prolongation and closure that lack a cadential arrival on tonic and are based on dominant-function harmony. Argues that chords that are traditionally "unstable" may be seen as "more stable" than the sonorities which surround it in context of a passage. Thus "unstable" chords may be seen as somewhat structural as tonality becomes more unstable.

Schenker, Heinrich. *Free Composition*. Translated by Ernst Oster. New York: Longmann, 1979.

The final part of his three volume *New Musical Theories and Fantasies* in which Schenker presents his theories of analysis.

Straus, Joseph N. "The Problem of Prolongation in Post-Tonal Music." *Journal of Music Theory* 31, no. 1 (Spring 1987): 1–21.

Discusses the limits of prolongational techniques in music as they are only possible within a tonal context.

Tagliavini, Luigi Ferdinando. "La prima versione d'un lied di Liszt in una fonte sinora sconosciuta: L'album musicale della poetessa russa Evdokija Rostopcina." *Rivista italiana di musicologia* 19, No. 2 (1984): 277–313.

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