HARMONIC TEXT-PAINTING IN FRANZ LISZT'S LIEDER

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I f Franz Liszt's songs have been undeservedly neglected, it is likely because they are in various respects inconsistent in relation to those of other nineteenth-century Lieder composers.[1] Among their technical challenges are wide vocal ranges, extreme dynamic contrasts, and in some cases sheer length; and interpretively, many of the songs present further challenges in the form of chromaticism, enharmonic changes, frequent shifts of tonal focus, and tonal ambiguity. Attempts to comprehend the songs as a body of work can be frustrated by the fact that there are not only different settings of some of the texts, but also different versions of the same setting.[2] The nature of the text, or style of presentation, makes some of the songs seem unwieldy, and a number of the later works are not really songs at all, but rather accompanied recitations.

The apparent inconsistencies in Liszt's Lieder derive largely from the composer's penchant for experimentation, which also characterizes his compositions in other genres, as well as his contributions to the field of piano technique and performance. Always inventive and willing to take risks, Liszt was a prolific composer and also one who wrote quickly. He did not regard a completed composition as a necessarily definitive or finished product, and he was will-

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[1] Discussions of Liszt's Lieder as a body of work appear most often as chapters in books that generally address his music, and almost all of these sources begin by noting the songs' neglect, both by performers and in scholarly inquiry. Recent examples of such writings include Ben Arnold, "Songs and Melodramas," in *The Liszt Companion*, ed. Ben Arnold (Westport, CT: Greenwood Press, 2002), 403; Monika Hennemann, "Liszt's Lieder," in *The Cambridge Companion to Liszt*, ed. Kenneth Hamilton (New York: Cambridge Univ. Press, 2005), 192; and Alan Walker, *Reflections on Liszt* (Ithaca, NY: Cornell Univ. Press, 2005), 150.

[2] For an overview of various explanations and speculations from the scholarly literature regarding Liszt's multiple settings of texts and revisions of his Lieder, see Michael Vitalino, "Franz Liszt's Settings of 'Was Liebe sei?': A Schenkerian Perspective," (M.M. thesis, Univ. of Massachusetts Amherst, 2008), 5–9.

ing to revisit it later as though it were a work in progress. Neither was he uncomfortable with the coexistence of different versions of the same work, as he frequently included *ossias* in his scores and did not discard or suppress earlier versions of works after he had revised them.

The present study singles out Liszt's experimentation with harmony as it applies to his Lieder. We propose that his approach to harmony, with regard not only to progressions at the musical surface but also to large-scale tonal schemes, is tied to the text in certain distinctive and consistent ways. Analyses focusing on selected aspects of harmony and tonal relationships in representative songs demonstrate the overall nature of these connections through specific examples.

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By Liszt's time, the Lied was well established as a comparatively introspective genre that relied largely on emotional content and subtleties of meaning for its appeal, and whose range of expression was guided by the nature of the poetic text. Thus it was an ideal vehicle for innova-tions in the domain of tonal relationships. The genre also became fertile ground for analysis, and many of the best studies of tonal relationships in Lieder rely on a Schenkerian approach. Among these, the earlier ones tend to emphasize how motivic elements, connected to ideas or images in the text, operate in conjunction with a paradigmatic fundamental structure, whereas some more recent studies adopt a more flexible approach in applying a Schenkerian methodology, allowing for the sometimes inconclusive structure of Lieder that reflect ambiguity or unresolved conflict in the text.[3]

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[3] Often-cited examples of earlier Schenkerian studies of Lieder include Schenker's own analysis, "Schubert's *Ihr Bild* [1921]," trans. Robert Snarrenberg in Schenker, *Der Tonwille*, Vol. 1 (Issues 1–5), ed. William Drabkin (New York: Oxford Univ. Press, 2004): 41–43; the comments on Schubert's "Erlkönig" in Charles Burkhart, "Schenker's Motivic Paralellisms," *Journal of Music Theory* 22/2 (1978), 157–160; and Carl Schachter, "Motive and Text in Four Schubert Songs," in *Aspects of Schenkerian Theory*, ed. David Beach (New Haven, CT: Yale Univ.

Although, in general, changes of tonal orientation in classical instrumental music serve either as delineators of formal units or as transient stages in long-range tonal motions (as in developmental passages), in Lieder even distantly related tonalities may be introduced within a section or stanza to mark new ideas or images in the text. Deborah Stein and Robert Spillman have noted that "a change in tonality connotes a significant shift in poetic progression," from which one can also infer that the more dramatic the change in the text, the more chromatically striking the tonal shift that coincides with it is likely to be.[4] Composers in the earlier nineteenth century—especially Schubert and Schumann—made effective use of chromatic harmony and distant tonal relationships to enhance ideas in their texts. By comparison, Liszt changes tonality so often in his Lieder that his tonal contrasts, however distantly related, cannot consistently be interpreted as representing significant changes in mental attitude or dramatic situation; even less consistently are they clear delineators of formal divisions. Rather, Liszt often employs such tonal shifts as routine elements of his harmonic style, as he does other chromatic harmonic devices that create tonal ambiguity or instability within sections, stanzas, or even individual phrases corresponding to lines of text.

Patrick McCreless has described the course of tonal-harmonic procedures during the common-practice era (ca. 1700–1900) as "a dialectic between the existing tonal space at a given time, and the event space of actual pieces, which, as they incorporate new aspects of tonal space in real musical contexts, expand the mental schema through which listeners process tonal infor-

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Press, 1983), 61–76. More recent studies acknowledging the possible absence of an *Ursatz* paradigm in certain Lieder include David Ferris, *Schumann's Eichendorf Liederkreis and the Genre of the Romantic Cycle* (New York: Oxford Univ. Press, 2000), and Walter Everett, "Deep-Level Portrayals of Directed and Misdirected Motions in Nineteenth-Century Lyric Song," *Journal of Music Theory* 48/1 (2004), 27–28.

   [4] Deborah Stein and Robert Spillman, *Poetry Into Song* (New York: Oxford Univ. Press, 1996), 126.

mation."[5] The harmonic structures of Liszt's Lieder exhibit this dialectic in very clear terms. One type of tonal-harmonic space is the harmonic vocabulary and syntax inherited from Classical and earlier Romantic practice, and the other involves the extension of earlier practice to include additional chromatic relationships that—while still essentially tonal—can be heard and understood to contrast and conflict with the inherited practices. The present study explores how these two types of harmonic space act and interact in association with ideas and images expressed in the poetic texts, or what we refer to as "harmonic text-painting." This term is to be distinguished from purely foreground text-music connections, including onomatopoeic representations of nature (bird song, flowing water, etc.) or action (e.g., the motion of the wheel in Schubert's "Gretchen am Spinnrade," or the galloping horse in his "Erlkönig"). In this study we use the common expression "word-painting" to describe such devices, and in the harmonic domain, word-painting is often employed in the form of mode mixture or other chromatic elements to express darker feelings such as loss, sadness, or despair.[6]

In Liszt's Lieder, the dialectic of traditional versus innovative tonal practice parallels the dichotomy of Classical and Romantic aesthetics operating within the poetry. At the most basic level, the use of established harmonic syntax that characterizes tonality-defining progressions represents actions, ideas, relationships or states of mind in the text that are known, tangible, straightforward, logical, or naïve. Elements that create tonal uncertainty or instability express characteristically Romantic notions such as the unknown, the elusive, the mysterious, the emotional, or the supernatural. The conflicts and contradictions between these two sets of ideas,

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[5] Patrick McCreless, "Syntagmatics and Paradigmatics: Some Implications for the Analysis of Chromaticism in Tonal Music," *Music Theory Spectrum* 13/2 (1991), 159.

[6] Everett ("Deep-Level Portrayals," 27–28) defines three levels at which musical motives can relate to the accompanying text: word-to-note (foreground), verse-to-line (middleground), and mood/theme-to-deeper structural level (background). Devices we refer to herein as word-painting therefore correspond to Everett's foreground category, whereas harmonic text-painting can operate at any level.

and the search for resolution or understanding, therefore play out in the music in much the same manner as they do in the text. Moreover, the music can, through this harmonic text-painting, comment upon and interpret the text based on the composer's own reading of the poem. The fact that more than one reading of a particular poem is often possible also helps to explain why Liszt's different settings of the same text do not always present the contrast between these two types of harmonic procedures in exactly the same way. The richness of this textual-harmonic dichotomy also increases in relation to topics that can be experienced from more than one perspective. Death, for example, may be an agonizing loss, or it may be a welcome release from life's pain; God may be a mysterious and unfathomable concept, or a source of personal comfort and stability.

The specific progressions and modulatory techniques that characterize Liszt's innovative harmonic style are for the most part not new, and can be found in the works of other composers from the late Classical and (especially) early Romantic periods. What is unique in Liszt's music is the level of saturation of such devices that contribute to shifting or ambiguous tonal orientation, and their obfuscation of the principal key. These tonal procedures assume a special relevance in Lieder because of their relationship to the text. And whereas tonal ambiguity and evasion for earlier Lieder composers such as Schubert and Schumann is more often about absence of closure than a lack of tonal commitment at the outset, a number of Liszt's Lieder proceed from the beginning without committing to a specific tonality for what may be an extended period, or even for the entirety of the work. In other instances, they exhibit a feigned commitment to the "wrong" tonality. This dichotomy of harmonic style, then, is not simply one of diatonic versus chromatic *per se* (although a higher level of chromaticism does typically obtain in the more innovative practices), but rather one that pits familiar and unfamiliar procedures against one another.

Harmonic progressions that contribute to tonal disorientation at the musical surface in Liszt's Lieder are based principally on the use of familiar tertian sonorities in new contexts. Such devices include: (1) enharmonic reinterpretation of harmonies in order to tonicize, either explicitly or implicitly, different and often distantly related keys; (2) irregular resolutions of seventh chords (including augmented-sixth chords) or the juxtaposition of seventh chords implying different resolutions; (3) progressions involving third-related harmonies, both diatonic and chromatic, and especially chromatic mediant progressions in which the triads share a single common tone;[7] (4) incremental or "parsimonious" voice-leading (usually semitonal) to connect harmonies not functionally related; and (5) chromatic or "real" sequences.[8] These devices are often organized into large-scale tonal schemes, such as chromatic third-related keys that tend to partition the chromatic pitch-class space symmetrically, suggesting hexatonic (major thirds) or octatonic (minor thirds) organization; postponement or avoidance of the tonic harmony (yielding what has been termed a "Romantic fragment"); or a piece that begins in one key and ends in another ("directional tonality").[9]

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[7] For a systematic explanation of the role of chromatic mediants in nineteenth-century harmonic practice, see David Kopp, *Chromatic Transformations in Nineteenth-Century Music* (New York: Cambridge Univ. Press, 2002), especially chapters 1 and 2, 1–32.

[8] On occasion, Liszt also employs harmonies derived from pitch-class collections with programmatic implications, for example, pentatonic for pastoral settings as in "Der Fischerknabe" (especially the second setting, discussed in this essay), and the Hungarian minor or "Gypsy" scale in "Die drei Zigeuner." Borrowings or quotations, while comparatively rare, also evoke special settings or moods, for example, a prominent pentatonic gesture from Lizst's own "Der Fischerknabe" (both settings) used in "Ein Fichtenbaum steht einsam" (first setting, mm. 26–28), and a quotation from the opening of Wagner's prelude to *Tristan und Isolde* in "Ich möchte hingehn" (m. 125). See also this essay's analysis of "Die Loreley," which includes a quotation from Beethoven.

[9] For a Schenkerian approach to equal-third divisions in Liszt, see Howard Cinnamon, "Tonic Arpeggiation and Successive Equal-Third Relations as Elements of Tonal Evolution in the Music of Franz Liszt," *Music Theory Spectrum* 8 (1986): 1–24. A basic explanation of the relationship between equal-third divisions and hexatonic/octatonic organization from the perspective of neo-Riemannian transformational theory is given in Richard Cohn, "Introduction to Neo-Reimannian Theory: A Survey and Historical Perspective," *Journal of Music Theory* 42/2 (1998), 283–296. The "Romantic fragment" is discussed in Ramon Satyendra, "Liszt's Open Structures and the Romantic Fragment," *Music Theory Spectrum* 19/2 (1997): 184–205. The concept of "directional tonality" is explored in Robert Bailey, "An Analytical Study of the Sketches and Drafts," in *Wagner: Prelude and*

In addition to the studies already cited, there are a number that deal with aspects of harmony in Liszt's music, and they do so in a variety of ways, often depending on their dates of publication.[10] In the present study, harmony is approached from a syntactic, functional perspective using familiar Roman-numeral and chord-symbol analysis to the extent possible, and augmented where necessary by additional chord symbols and descriptions, or by a view of harmonic relationships based on parsimonious voice leading and equal-third relationships derived from concepts in transformational harmonic theory. Those devices associated with characteristically Romantic harmonic innovations are explored in more detail in the following five analyses. These analyses, while dealing with complete songs, are not intended to cover all aspects of the music, nor do they claim to be exhaustive in the treatment of text-music relationships. Rather, they focus on the ways in which the two categories of harmonic practice described above are paired with contrasting ideas in texts that deal with common Romantic topics such as the pursuit of love, nature and the supernatural, and yearning for peaceful death. Likewise, the specific songs examined are among those that most clearly illustrate Liszt's

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Transfiguration from Tristan und Isolde [Norton Critical Score], ed. Bailey, 113–146 (New York: W. W. Norton, 1985); and by numerous authors in *The Second Practice of Nineteenth-Century Tonality*, ed. William Kinderman and Harald Krebs (Lincoln: Univ. of Nebraska Press, 1996). See also the review of that collection by Robert P. Morgan, "Are There Two Tonal Practices in Nineteenth-Century Music?," *Journal of Music Theory* 43/1 (1999): 135–163.

[10] See, for example (listed in chronological order): Bengt Johnsson, "Modernities in Liszt's Works," *Svensk tidschrift för musikforskning* 46 (1964): 83–117; Zoltán Gárdonyi, "Neue Tonleiter- und Sequenztypen in Liszt's Frühwerken (Zur frage der 'Lisztschen Sequenzen')," *Studia Musicologica* 11 (1969): 169–199; Lajos Bárdos, "Ferenc Liszt, the Innovator." *Studia Musicologica* 17 (1975): 3–38; Robert P. Morgan, "Dissonant Prolongation: Theoretical and Compositional Precedents," *Journal of Music Theory* 20/1 (1976): 49–91; Cinnamon, "Tonic Arpeggiation and Successive Equal-Third Relations" (1986); Allen Forte, "Liszt's Experimental Idiom and Music of the Early Twentieth Century," *19th-Century Music* 10/3 (1987): 209–228; R. Larry Todd, "The 'Unwelcome Guest' Regaled: Franz Liszt and the Augmented Triad," *19th-Century Music* 12/2 (1988): 93–115; James Baker, "The Limits of Tonality in the Late Music of Franz Liszt," *Journal of Music Theory* 34/2 (1990): 145–173; Richard Bass, "Liszt's *Un sospiro*: An Experiment in Symmetrical Octave-Partitions," *Journal of the American Liszt Society* 32 (1992): 16–37; Satyendra, "Liszt's Open Structures and the Romantic Fragment" (1997); and David Carson Berry, "The Meaning(s) of 'Without': An Exploration of Liszt's *Bagatelle ohne Tonart*." *19th-Century Music* 27/3 (2004): 230–262.

approach to interpreting and expressing these relationships harmonically, through both surface-level harmonic progressions and larger-scale tonal schemes.

"Der Fischerknabe"

  Liszt's second setting of "Der Fischerknabe" ("The Fisher Boy"), on a text from Schiller's *Wilhelm Tell*, uses a slow harmonic rhythm to cycle among major-third related tonalities, each anchored by an extended tonic harmony or tonic pedal. Figure 1 shows the first page of the score; the complete score may be downloaded here.[11] A harmonic reduction and formal outline of the complete song are provided in Figure 2.

  The text of "Der Fischerknabe" describes a boy sleeping on the bank of a lake who, in his dreams, hears mysterious music coming from the water, represented by the animated arpeggiations and shimmering tremolos in the piano part. As the narration unfolds, the tonality moves from D♭ to A in the first stanza, and on to F from the end of the first stanza to the beginning of the second. (The stanzas are labeled S1 and S2 in the reduction.) This symmetrical division of the chromatic space by major thirds cycles through hexatonic space. Although the overall key of the song is D♭, its primacy as tonic is weakened by the absence of any structural cadence on that harmony. Throughout the first two stanzas of the song, all the shifts in tonality arise from harmonic devices that thwart the implied resolutions of dominant-functioning seventh chords. The piano introduction, after shifting from D♭ to A via a chromatic mediant ("c.m.") progression from G♭ major (IV of D♭) to the new A-major tonic (mm. 10–11), then reinterprets a V^6_5/IV as a

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[11] For each of the five songs analyzed herein, a link to a score, available through the International Music Score Library Project (IMSLP), is given in both the main text and in a footnote, with the latter providing the URL in full. For the present song, the URL is <http://javanese.imslp.info/files/imglnks/usimg/5/50/IMSLP60373-PMLP11975-Liszt_Musikalische_Werke_7_Band_2_62.pdf>.
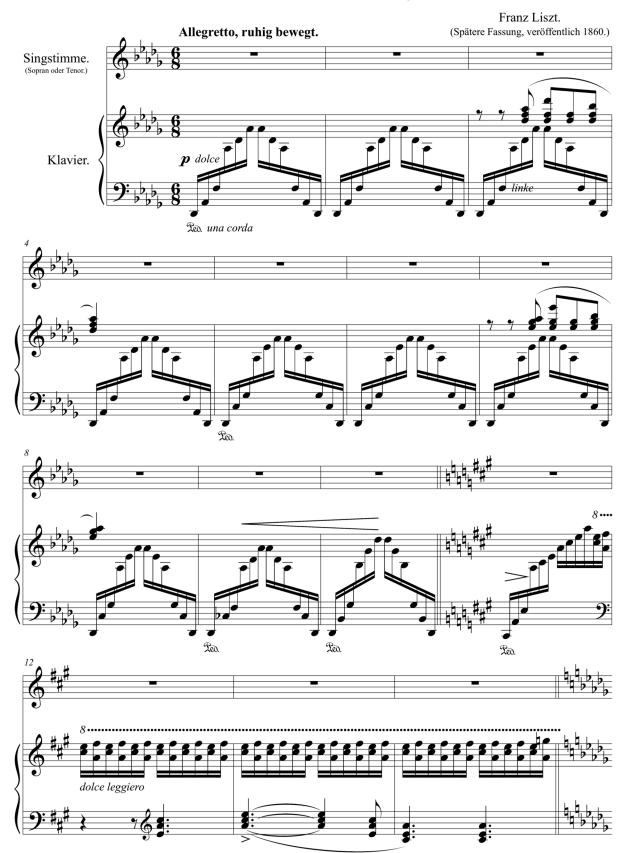
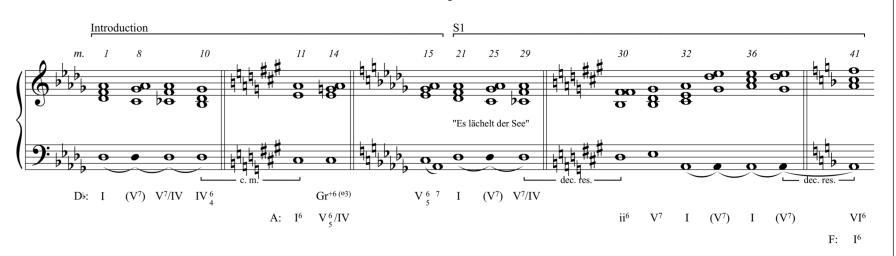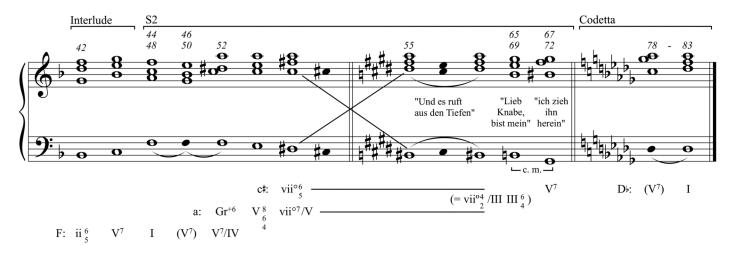**FIGURE 1.** "Der Fischerknabe" (second setting): mm. 1–14

FIGURE 2. "Der Fischerknabe" (second setting): Harmonic reduction and formal divisions

German augmented-sixth chord, to move to V_5^6 of D♭ (mm. 14–15). The move to A in the first stanza takes place via a deceptive resolution of V^7/V in D♭ to ii^6 (mm. 29–30), and the continuation of the major-third cycle entails another deceptive resolution, from V^7 in A to I^6 in F (mm. 40–41).[12] A short-lived return to A (mm. 52–53) employs another enharmonic reinterpretation of a dominant seventh as an augmented sixth. The pivotal point in the Lied comes immediately thereafter, where a prolonged diminished-seventh harmony arrives as $vii°^7/V$ in A (m. 54) and is ambiguously reinterpreted in C♯ minor as either $vii°_2^4/III$ or $vii°_5^6$. At this point in the text, a siren calls to the sleeping boy from the water's depths and pulls him down, finally leading to a structural dominant in the song's principal key (mm. 71–77). The arpeggios and tremolos cease as she speaks, and then there is a return to the opening melodic idea in the piano's codetta.

The harmonic structure of "Der Fischerknabe," both in its localized harmonic progressions and in its large-scale tonal plan, exemplifies how Liszt combines traditional and innovative harmonic practices not only to relate to, but also to interpret, ideas in the text, especially when things are not really as they seem, and when the delineation between two sets of ideas in the text (here, natural vs. supernatural, innocence vs. deceit, etc.) is not well marked. On the one hand, Liszt's music through most of the song conveys perfect serenity: an innocent boy in a pastoral setting falling asleep and hearing beautiful music in his dreams is represented by the major mode, mostly diatonic harmonic progressions within each of the tonalities, pentatonic motives, and vibrant yet naïvely simple rhythmic patterns. On the other hand, when the siren enters the scene, the harmony freezes on a diminished-seventh sonority that operates in a tonally ambig-

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[12] We use the term "deceptive resolution" to describe a progression from a dominant-seventh type harmony to a triad in which the leading tone (or third of the chord) ascends by semitone to the third of the triad, as in classical tonal syntax (e.g., V^7–vi or V^7–♭VI), or ascends by semitone to the fifth of the triad (e.g., V^7–IV^6 or V^7–iv^6). Deceptive resolutions of applied dominant sevenths are also possible.

uous manner. Reconciliation of the conflicting harmonic spaces occurs with the siren's arrival on

the dominant of the principal tonality, where she asserts her supernatural power over the situa-

tion, compelling the listener to reinterpret the music's representation of the blissful scene earlier

in the song—to hear it now as a veil of deceit. Indeed, throughout that portion of the song

supposedly conveying pastoral innocence, Liszt also incorporates harmonic progressions

(enharmonic reinterpretations and deceptive resolutions) and a tonal scheme (symmetrical third-

relations that weaken the sense of a principal tonality) as a premonition that something as yet

unknown is lurking behind the scene. Thus in this case Liszt's music is as deceptive as the siren,

and the more ambiguous harmonic procedures in the work come to full fruition at the same time

that the formerly "smiling" text ("Es lächelt der See," mm. 21–22) reveals that the lake and the

beautiful music the boy hears are nothing more than camouflage for the siren's subterfuge

("Lieb' knabe, bist mein!," mm. 64–66). The structural dominant in the song (mm. 71–77) coin-

cides with the point in the text where the unknown becomes known and the boy is drawn under.

"Comment, disaient-ils" ("Was tun?")

Poems based on dialogue inspire settings that contain very clearly delineated harmonic

contrasts. Among the most straightforward dialogues are those that exchange questions and

answers, such as Liszt's first setting of Victor Hugo's "Comment, disaient-ils" ("How, Asked

They"). The song is remarkable in the license Liszt takes with Hugo's poem, using extensive

repetitions of words and lines to create a much longer and more complex song than the text

would at first seem to warrant. Also remarkable is Theobald Rehbaum's subsequent German

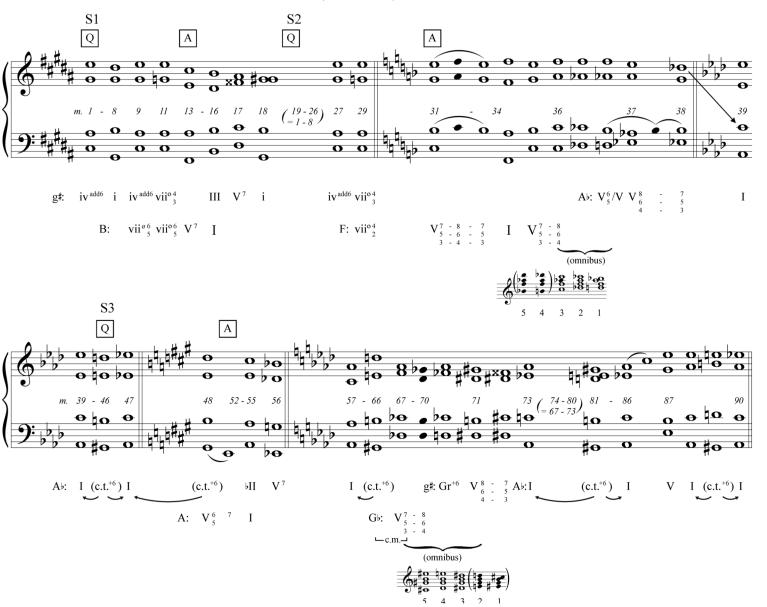"translation" of the text published under the title "Was tun?"[13] What Rehbaum provides is actu-

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[13] Liszt's setting of Hugo's text was first published by Adolph Schlessinger in 1844. Rehbaum's text appeared as part of the complete-edition project *Musikalische Werke* (1907–36), for which the songs were edited by Peter Raabe.

ally a substantially new version of the text, adding more description as well as intensifying the sense of progression, resulting in a much closer correspondence with Liszt's music.

Hugo's poem is organized into three short verses, each containing a question posed by a group of men and answered by a group of women. The first question asks how they can elude their pursuers in such small boats, and the answer is an obvious one: "row." In the second verse, the men pose a more difficult question about how they can forget misery and strife, and the women respond with "sleep," an ambiguous answer in that it is not clear how exactly sleep can accomplish the desired goal, nor if it refers to a temporary state of repose or the permanent sleep that comes with death. Finally, the men ask how they can gain the love of women without using magic potions, and the women's paradoxical one-word answer is "love," indicating that love can only be acquired by giving it away. The most substantive difference in Rehbaum's version of the poem is that it does not reveal the identity of who is answering the questions ("die Schönen"—in this context, the women) until the third verse, in the response to the question about love. It also elaborates on the answer by reiterating that it is only love, love alone, that can captivate a woman, thus creating a sense of climax absent in Hugo's version.

Liszt's approach to text-painting in this work uses the dichotomy between traditional and innovative harmonic practices not only to make strong musical distinctions between the acts of questioning and answering, but also to place emphasis on the paradoxical relationship between the question and answer in the final verse. The complete score may be downloaded here,[14] and a harmonic reduction is given in Figure 3. Stanzaic divisions are indicated as S1, S2 and S3, and within each stanza the subdivisions correspond to the question (Q) and answer (A) segments of the verse.

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[14] The full URL is <http://erato.uvt.nl/files/imglnks/usimg/b/bd/IMSLP59535-PMLP11957-Liszt_Musikalische_Werke_7_Band_1_6.pdf>.
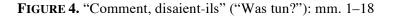
FIGURE 3. "Comment, disaient-ils" ("Was tun?"): Harmonic reduction and formal divisions

FIGURE 4. "Comment, disaient-ils" ("Was tun?"): mm. 1–18

In the first two stanzas, the men's questions are presented statically through an alternation between added-sixth and tonic harmonies in G♯ minor (iv^add6–i), a distinctly Romantic device (see Figure 4).[15] A brief link between the question and the answer in each stanza transforms the added-sixth into a diminished seventh with a single semitone move in one voice (G♯–G[=F𝄪]), implying a leading-tone harmony (vii°⁷); the women's confident response begins with an enharmonic reinterpretation of the diminished seventh as a leading-tone harmony in a different tonality (B major in S1, F major in S2), and continues with a functional progression confirming the new key. The answer concludes with a return to the original key in either minor (S1) or major (S2) mode. The third stanza also employs a static plagal progression for its question, but this time it is a chromatic harmony: an enharmonically spelled common-tone augmented sixth ("c.t.^+6") that alternates with the major tonic, notated as A♭ (see Figure 5).[16] This time, the answer is greatly expanded in Liszt's setting, emphasizing the special significance of the topic. It begins with a reinterpretation of the common-tone augmented sixth as V⁷ to tonicize A major (mm. 52–55), but then treats A as a Neapolitan harmony to return to A♭. The answer continues by resuming the alternation between A♭ and its common-tone augmented sixth (mm. 57–66), and moves via a chromatic mediant progression to D♭⁷ as the dominant of G♭, followed by a return to A♭ with its common-tone augmented sixth, which ultimately concludes the song.

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[15] The subdominant added-sixth in minor mode is equivalent in pitch-class content to ii^ø6_5, and is labeled as such in some harmony treatises and texts. We use the label iv^add6 here as a way of representing the plagal nature of the progression, in which the harmony progresses to the tonic as opposed to functioning as dominant preparation.

[16] By "plagal" we refer to a progression in which a harmony containing the tonic note progresses to the tonic harmony. The common-tone augmented sixth found here (E⁷) is enharmonically equivalent to the "normal" German sixth in A♭ (F♭–A♭–C♭–D), but it progresses to the tonic rather than to the dominant. Another distinctive Romantic harmonic device using an augmented sixth involves a chord in which the notes forming the augmented-sixth interval resolve in contrary motion to the *tonic* rather than to the dominant. An example of this augmented sixth "of I" from Liszt's Lieder occurs at the conclusion of "Ein Fichtenbaum steht einsam" (first setting), where a French sixth sonority moves to the tonic. This might be labeled as an altered dominant (V⁷_♭5), but in second inversion the designation Fr^+6/I emphasizes the characteristic voice leading. A rich variety of such chromatic devices occur as concluding gestures in Liszt's Lieder. Christopher Headington shows fifteen different examples, referring to them informally as "cadences" (see Headington, "The Songs," in *Franz Liszt: The Man and His Music*, ed. Alan Walker [New York: Taplinger Publishing Co., 1970], 243).
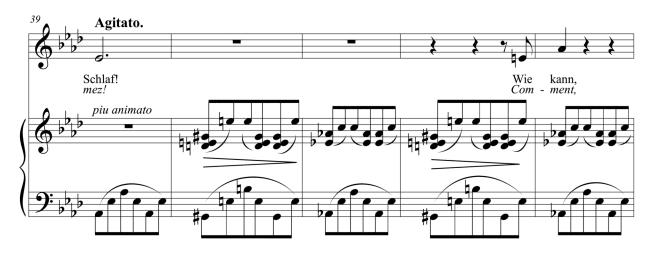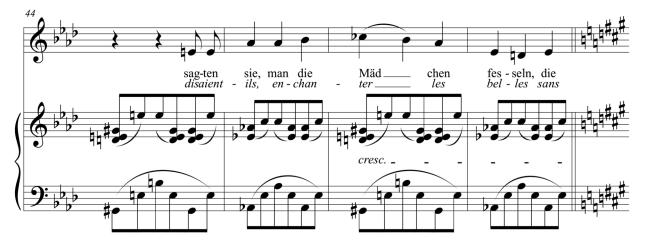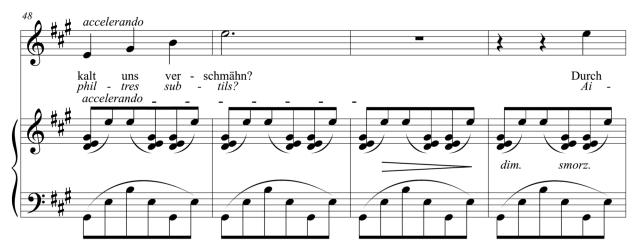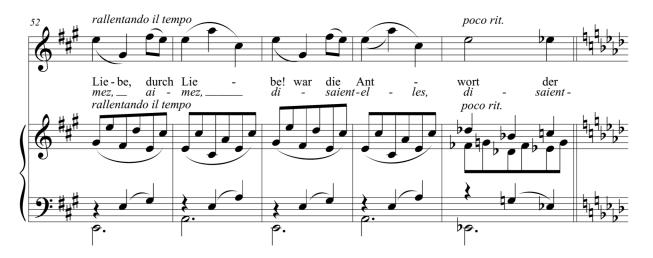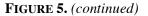
FIGURE 5. "Comment, disaient-ils" ("Was tun?"): mm. 39–65

FIGURE 5. *(continued)*

FIGURE 6. "Comment, disaient-ils" ("Was tun?"): Voice-leading structure
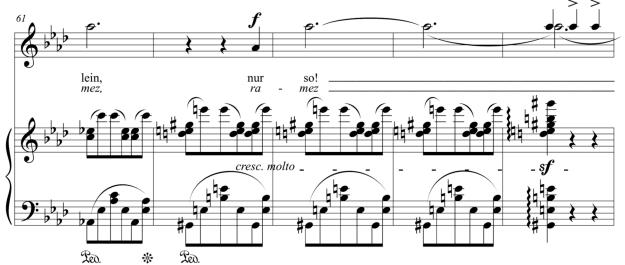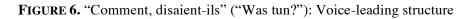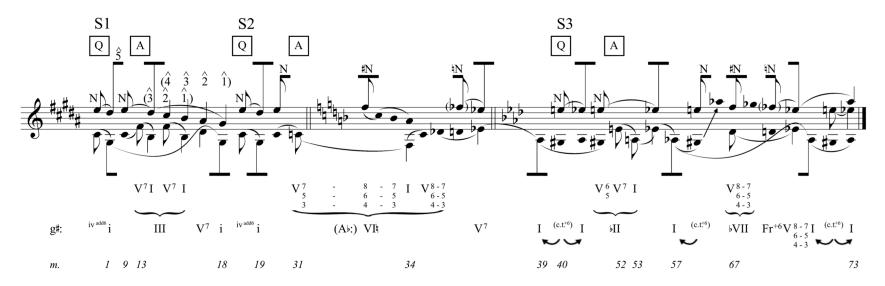
In "Comment, disaient-ils" ("Was tun?"), Liszt's harmonic treatment closely parallels the poetic progression of the text. The dichotomy between questions and answers is represented musically by the use of static tonal motion and progressions associated with a Romantic idiom for the former, versus Classically conceived, tonality-defining progressions for the latter. But as the questions become more difficult, their harmonic instability begins to work its way into the portions of the stanzas devoted to the answers, which in turn become more cryptic. As the voice-leading graph in Figure 6 shows, the answer in S1 enlarges the upper neighbor to $\hat{5}$ that first appears in the question, using it to assist in the move to the relative major. The cadential progression in III is then subsumed into a larger linear descent that provides closure in the original key, so that the only harmonically innovative element is the added-sixth progression in the question. The answer in S2 establishes a more distant third-related tonality, hinting at the possibility of tonal organization by keys belonging to a single minor-third cycle (G♯–B–[D]–F). Instead of a middleground structural descent, however, it takes the upper neighbor and raises it to what would be $\hat{6}$ of the major mode in the background. The return to the minor-mode neighbor and its resolution back to $\hat{5}$ of G♯/A♭ occur in the context of a partial omnibus progression (m. 36), which is another device associated with Romantic rather than Classical harmony.[17] This change from the harmonic style of S1 points up the difference in the nature of the answer, in that rowing fast to evade pursuit is a more self-evident solution than sleeping to escape misery and strife. S3 takes the progression to an even higher level, as the question itself is inflected with a new, chromatic element. The answer, while pronounced with no less assurance than before, turns the question back on itself: the paradox of love is its reciprocity, and thus the answer is

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[17] The modulatory progression in m. 36 consists of chords 3, 2, and 1 of a five-part omnibus, with the outer intervals in contracting order, and it substitutes A for A♭ in chord 3, as shown on the staff fragment underneath the reduction. For a full discussion of the omnibus progression and the numerical designation of the five steps, see Victor Fell Yellin, *The Omnibus Idea* (Warren, MI: Harmonie Park Press, 1998), 3*ff*.

proclaimed not only in the newly established tonality of A, but also with the same harmonic

progression as the question. The dominant of a new, implicit tonality, G♭, initiates another partial

omnibus progression that returns to the main key.[18] The structural aspect of the line throughout

the answer in S3 is confined as in S2 to $\hat{5}$ and its upper neighbor (in both major- and minor-mode

versions), although the motion is reiterated several times. Thus the answer to the all-important

question of S3 becomes a kind of harmonic celebration of the mysterious nature of love, carried

out during a static prolongation of $\hat{5}$.

"Die Loreley"

Liszt's other Lieder that focus on unknown, ambiguous, or intangible aspects of their

texts tend to have largely static voice-leading structures similar to that of "Comment, disaient-

ils" ("Was tun?").[19] Their harmonic interest therefore lies more in the nature of the harmonic

syntax and the voice leading associated with surface-level progressions than in long-range linear

motions. For this reason, harmonic reductions are often more revealing than voice-leading graphs

in elucidating Liszt's harmonic text painting involving specific types of harmonic progressions.

Large-scale tonal progression in "Die Loreley" (spelled in some sources as "Lorelei") is

essential to the depiction of Heinrich Heine's text, which like "Der Fisherknabe" centers on the

influence of the supernatural. It tells the story of a maiden destined to remain forever on a large

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[18] This progression, like the one in m. 36, is also derived from a five-part omnibus, but it uses the first three chords (5, 4, 3) rather than the last three. (See n.15.)

[19] Another example of Liszt's setting of a text consisting of a question-answer dialogue is provided by his three versions of "Was Liebe sei?," on a short poem by Charlotte von Hagn. In the text, the first speaker asks a poet to say what love is and what a kiss is. The poet responds to each question in turn, stating that love is the soul taking a breath, and that the shorter a kiss is, the greater the sin. Liszt's first two settings provide tonal closure in the main key of A major, thus treating the poet's cryptic responses as satisfactory answers. The third setting, however, is a true Romantic fragment that reaches the dominant but never resolves to the tonic. It ends on a diminished-seventh harmony, indicating that Liszt's view of the text shifted over time to a greater emphasis on the ambiguous aspect of the poem. The issues this approach raises for a Schenkerian analytical approach are discussed in detail in Vitalino, "Franz Liszt's Settings of 'Was Liebe sei?,'" 42*ff.*

FIGURE 7. "Die Loreley": Formal divisions and tonal plan

Section:	Intro.	Recit.	Trans.		A		B		C			Recit.	A'		Coda
m.	1	9	14	15	23	31	40 42	50 55	62 63	73 76	85 87 98	100	107	116	118
Verse:		1			2		3	4	5	6					
Line:		a b b	c d d		a b b	c d d	a b c	a b c d d	a b c	a b	c d	c	d d	c d d	
Tonality:	(°7) →	e: (g:V7)	e: V		E: V7 I	Bb: V7 I	Db: V7 I	(g: V)	(g: V)	(°7) →	e: (g: V)	G:	V7 I		
			Seq. [G, g♯, a]						Seq. [f♯, g, a♭, a, b♭/B♭]						

rock overlooking the Rhine. A figure of beauty and deception, Loreley is believed to lure sailors to their deaths with her enchanting songs. The legend stems from the many fatal boating mishaps caused by strong currents and rocky reefs at this narrowest section of the river.

Heine's poem is organized into six verses of four lines each, with a narrator as the speaker throughout. The first four verses set the scene for the story, then introduce the Loreley and describe her lovely appearance and beautiful singing. The crux of the poem begins in the fifth verse, which introduces the boatman: distracted by the Loreley, he fails to notice the rapids and crashes on the rocks, perishing in the first half of the sixth verse. In the last two lines of the sixth verse, the narrator concludes that the Loreley's singing is responsible for the boatman's demise.

Liszt's setting of the text yields an unusual formal structure within which introductory and transitional material, interludes and recitative-like passages are interwoven with melodic themes. The complete score may be downloaded here;[20] a diagram of the formal and tonal design of the Lied, as it compares with the organization of the poem, is given in Figure 7. A number of text repetitions occur in the setting, especially at the end, where the final lines ("und das hat mit ihrem Singen die Loreley getan"—"and that with her singing the Loreley has done") are reiter-

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[20] The full URL is <http://petrucci.mus.auth.gr/imglnks/usimg/6/6a/IMSLP60363-PMLP11949-Liszt_Musikalische_Werke_7_Band_2_30.pdf>.

FIGURE 8. "Die Loreley": mm. 1–14

FIGURE 9. "Die Loreley": mm. 31–34

ated extensively to make up the final thematic section (A') and coda of the form. The large-scale

tonal plan of the song employs keys belonging to a single minor-third cycle, or octatonic system

(E–G–B♭–D♭). G is the principal tonality, but it is established only at the end, where the repeated

last lines of text are set to the same theme of the earlier A section in E major (m. 31).

The tonally ambiguous introduction outlines the diminished-seventh chord that has the

potential to function as the leading-tone harmony in any of the keys within the minor-third cycle

(see Figure 8). Its spelling at first as F♯–A–C–E♭, as well as the key signature, imply a G tonal-

ity, but only in a visual sense. D♯ replaces E♭ at m. 6, and the recitative-like passage opens with a

move to E minor. At the end of the recitative there is a modulation that concludes with a half

cadence in G (m. 14), but the tonic harmony is immediately subsumed into an ascending semitonal sequence that serves as a transition back to E for the theme of the A section, the beginning of which is given in Figure 9.

The A section remains securely in E major until m. 47, at which point a chromatic mediant progression from E to C♯ leads to a cadence in B♭ major (m. 50) that concludes the second verse of text. Section B arrives at a cadence in D♭ major at the end of the third verse (m. 62) and continues into the fourth verse, ending on a D-major harmony that acts again as the dominant of G, but lapses into another rising chromatic sequence at the beginning of the climactic C section (m. 76). The piano interlude at the end of section C returns to the same diminished-seventh chord that opens the song, and moves again through the E-minor recitative to the dominant seventh of G (see Figure 10). G major then takes over as the principal tonality until the end, with only a brief recollection of E major in mm. 124–125.

There are numerous instances of explicit, surface-level word-painting and imagery in "Die Loreley," as well as more general changes in atmosphere that reflect the sense of the text. The use of recitative sets the storytelling mood; the diatonic melody of the A section is lyrical and lilting, depicting along with its tonally straightforward accompaniment the apparent calmness of the Rhine; the rising semitonal sequences help propel the music to a high level of anxiety as the boat approaches danger; and loud, fast triplets and tremolos represent the roiling waters that consume the small craft. At the higher level of harmonic text-painting, however, the tonal design based on key centers within a minor-third cycle uses a non-traditional octatonic space to reflect the mythological quality of the text as well as the delusory nature of Loreley herself.

A striking musical quotation from Beethoven's Piano Sonata in D Minor, Op. 31/2, further contributes to the mysterious mood of the story. A segment of the vocal line in the recitative-like passage of "Die Loreley" (mm. 10–11, restated in mm. 101–102) uses the specific

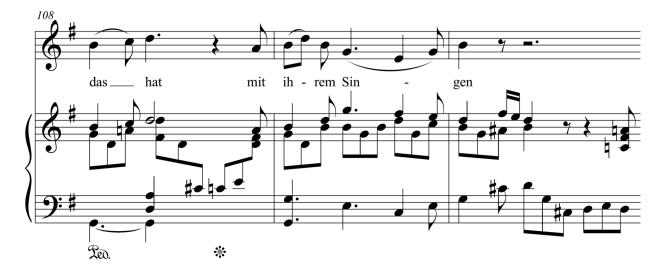**FIGURE 10.** "Die Loreley": mm. 98–110

FIGURE 11. Beethoven, Piano Sonata in D Minor, Op. 31/2 ("Tempest"): mm. 143–146

pitches and aurally equivalent rhythm of the famous recitative from the first movement of Beethoven's work (see Figure 11, and compare with Figure 9 above). This is the only point in the song where a key outside the overarching minor-third cycle (D minor) is implied by the harmonic progression, and it is a by-product of the quotation from Beethoven's sonata in that key.[21]

The tonal-harmonic contour at the higher level in "Die Loreley" begins with the ambiguous diminished-seventh chord and Beethoven quotation as the narrator's recitative opens the story with "Ich weiss nicht was soll's bedeuten" ("I know not what it means") and concludes with the coupling of Loreley's character, as represented by the postponed G-major tonic, with the earlier theme depicting the deceptively peaceful natural setting from which she wields her supernatural power. The larger-scale organization operates in a harmonic space that stands in sharp contrast with the more traditional, tonality-defining progressions within the individual key areas

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[21] We have not found any reference to this quotation in the scholarly literature on Liszt's songs, despite the fact that "Die Loreley" is discussed in some detail in a number of sources. See, for example, Charles Rosen, *The Romantic Generation* (Cambridge, MA: Harvard Univ. Press, 1995), 474–479; Rena Charnin Mueller, "The Lieder of Liszt," in *The Cambridge Companion to the Lied*, ed. James Parsons (New York: Cambridge Univ. Press, 2004), 174–177; and Walker, *Reflections on Liszt*, 160–162. Nevertheless, it seems likely that the quotation would have been apparent to at least some of those musicians who have performed the work. An intriguing question is whether Liszt might have been aware of the claim in Anton Schindler's *Biographie von Ludwig van Beethoven* that Beethoven cited Shakespeare's *The Tempest* in response to a question about the idea behind this sonata (hence the nickname "Tempest Sonata" in common use today). Whereas scholars have long doubted the veracity of Schindler's story, the biography was first published in 1840 and may have been known to Liszt, who admired and regularly performed the sonata for many years before composing "Die Loreley" in 1841. The fact that both Shakespeare's play and Heine's poem involve supernatural beings (Ariel and Loreley, respectively) that cause shipwrecks raises at least the possibility that Liszt included the quotation in the opening recitative of the song not only to introduce the supernatural aspect of the story but also to prefigure the action.

established as the story unfolds. It is this dichotomy of harmonic space that Liszt uses to communicate effectively the seemingly incongruous relationship between Loreley's beautiful appearance and singing, and her deadly powers: the music, after only hinting at G major earlier in the song, finally confirms it as her "true" key after the action reveals the true nature of her character.[22]
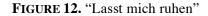
"Lasst mich ruhen"

The remaining Lieder examined in this study are settings of texts by Hoffmann von Fellersleben. "Lasst mich ruhen" and "Ich scheide" are both concerned with the elusive and mysterious aspects of death, but from different perspectives that are in turn reflected in the way the traditional and innovative harmonic elements interact in each of the songs. "Lasst mich ruhen" ("Let Me Rest") is an unwavering exemplar of the longing for permanent, peaceful rest that characterizes the view of death in so much Romantic poetry. The text is in three verses, in which the theme of rest is coupled with descriptions of nature, dreams, memories, and juxtapositions of light and darkness, peace and turmoil. Liszt's setting is in three stanzas that coincide with the verses of the poem, yielding a ternary form (*ABA'*). (The complete score may be downloaded here.[23])
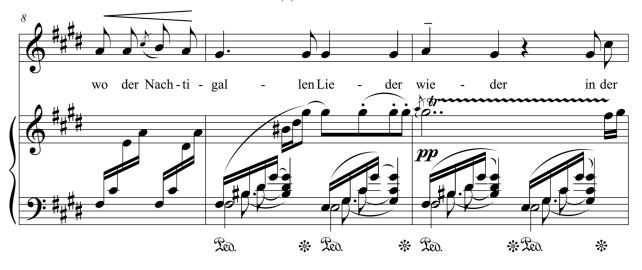
Imagery in the text is expressed musically through common word-painting devices. For example, the nightingale is represented by a trill in m. 10 (see Figure 12a). The silvery light of

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[22] A comparison of Loreley to the siren in "Der Fischerknabe" reveals how Liszt is able to adapt the interplay between established and progressive harmonic styles to convey subtle differences in the texts. In "Der Fischer-knabe," the siren's existence is unknown until the end. There is no need to employ conventional harmonic progressions within the third-related harmonies of the tonal scheme, because although her music is alluring, its source is a mystery. Loreley, on the other hand, is the title character, both visible and audible from the outset, requiring a musical characterization that is later contradicted by the story's outcome.
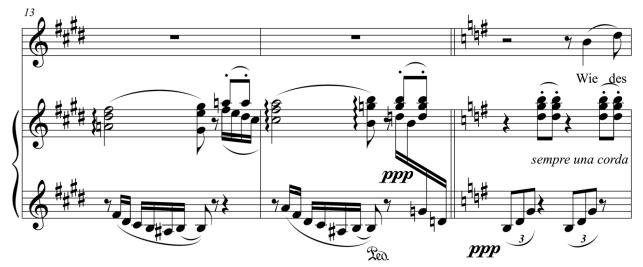
[23] The full URL is <http://erato.uvt.nl/files/imglnks/usimg/2/29/IMSLP41639-PMLP11998-Liszt_Musikalische_Werke_7_Band_2_53_Lasst_mich_ruhen.pdf>.

FIGURE 12. "Lasst mich ruhen"
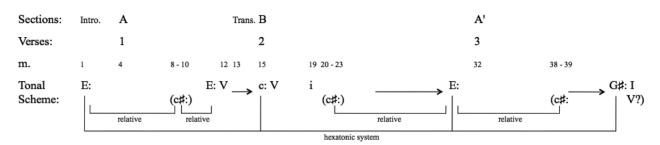
(a) mm. 8–10

(b) mm. 13–19

FIGURE 13. "Lasst mich ruhen": Formal divisions and tonal plan

the moon ("Mondes Silberhelle") is highlighted by the sudden appearance of a G-major sonority in m. 14 that is prolonged through m. 18. The tonality darkens in m. 18, as the descent of the vocal line defines the G-major harmony as a dominant that resolves to C minor in m. 19, for the brook's dark ripples ("Baches dunkler Welle") (see Figure 12b). The central idea of the text, however, finds expression in the large-scale tonal plan of the setting, which pits two different kinds of tonal contrast against one another throughout, as shown in relation to the form in Figure 13.

The first kind of contrast is derived from traditional practice and based on the close relationship between the initial key of E major and its relative, C♯ minor. The second kind of contrast entails tonicizations of C minor and G♯ major, both of which are major-third related to the central E-major tonic, combining with it in a hexatonic trajectory that represents the more innovative elements of large-scale harmonic design. While most of the song remains in E major, the off-tonic opening on ii[6] in E, the concluding sonority of G♯ major, and the absence of a root-position E-major triad anywhere in the song all work together with the tonicizations of other harmonies to create a sense of overall tonal instability.

The opening stanza (*A*) never strays far from E major. The only instance of tonal contrast comes with the text's reference to the nightingale's song in mm. 8–10, which comprise the first
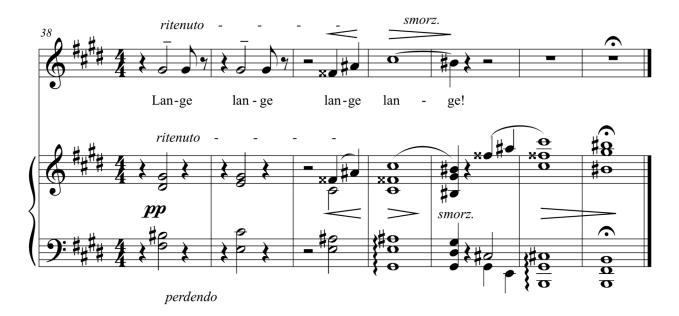
FIGURE 14. "Lasst mich ruhen": mm. 38–44

tonicization of C♯ minor (see Figure 12a, above). Following a return to E and an arrival on its dominant at the end of the *A* section, the second stanza (*B*) initiates a rising chromatic bass line beginning on B. It initiates the progression of major-third related tonalities by tonicizing C minor in mm. 18–20.[24] The next part of the stanza, however, introduces C♯ minor again, as the bass continues to ascend chromatically, then ends with a leading-tone harmony (vii$^{\varnothing7}$) in E. The third stanza (*A'*) restates the opening material of the first stanza (mm. 32–37) and moves once more to a tonicization of C♯ minor (mm. 38–39). The final harmonic progression in the song is somewhat ambiguous, consisting of repeated leading-tone-to-tonic motions in G♯, on the final word of text ("Lange"), as shown in Figure 14. Although this conclusion on G♯ completes the collection of major-third related tonalities, it does not fully negate the preceding C♯ tonality; thus, neither set

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[24] The relationship between E major and C minor is one that has been described as "hexatonic poles," significant because among the six major and minor triads belonging to a given hexatonic system, only the two that are in this relationship produce the complete hexatonic collection when their pitch-classes are combined. See Richard Cohn, "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions," *Music Analysis* 15/1 (1996): 9–40.

of tonal contrasts (relative major and minor vs. hexatonic system) takes precedence over the other.

The consistent message and lack of strong shifts of emphasis in the poem would seem to preclude the use of such starkly different kinds of harmonic contrast in the music. What Liszt's setting brings out of the text, however, is a lack of resolution concerning whether the desired rest is achieved. The contrast between the closely related keys of E major and C♯ minor relates well to the yearning for peaceful death within the context of nature, whereas the more chromatically inflected contrast expressed through the more harmonically distant hexatonic relationships focuses on the elusiveness of such rest for humans. With that understanding, the imagery in the poem can be interpreted as the speaker simply moving toward death. From the opening of the poem ("Lasst mich ruhen, lasst mich träumen"—"Let me rest, let me dream"), through the image of a nightingale and recollections of the past, the theme of rest is presented as something sought but, in this case, not yet attained.
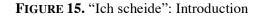
"Ich scheide"

"Ich scheide" ("I'm Leaving") exhibits the distinction between traditional and innovative harmonic space in a very deliberate manner. This poem is not so much about the longing for death as a release from life's tribulations as it is an effort to understand death, and to encourage its acceptance as a manifestation of nature's cyclic process. Its four verses are organized into two pairs, with verses one and two devoted to herbs, trees, and flowers that bid farewell as they take leave of the world ("leb' wohl, ich scheide"—"goodbye, I'm leaving"), and verses three and four offering a related valediction from the speaker, who also is departing. Liszt reinforces the connection between the two pairs of verses by setting them as a repeated binary form (*ABAB*), in

which the sectional divisions are aligned exactly with those of the verses. (The complete score may be downloaded here.[25])
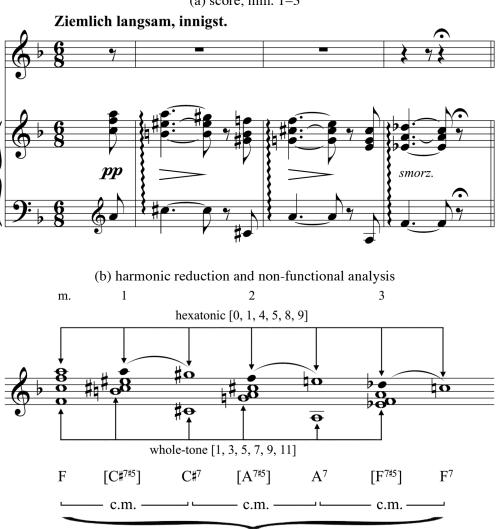
The cyclic nature of the poem's imagery is encapsulated in Liszt's introduction, which in both the harmonic and linear domains is a symmetrical construction that prefigures certain twentieth-century approaches to pitch-class organization. This opening is shown in Figure 15 along with a non-functional analysis that points out some of its properties. The harmonies are arranged as a major-third cycle of chromatic mediant progressions (F–C♯^{7}–A^7–F^7), but because here they are dominant-seventh type chords as opposed to major triads, the overall collection is nonatonic rather than hexatonic.[26] The voicing of these harmonies also emphasizes two additional, highly symmetrical collections: the melodic line forms a descending hexatonic scale, and the lowest notes of the chord series are grouped as three tritone-related pairs of pitches that express a complete whole-tone collection.[27] The hexatonic melody is arranged as three "sigh" motives in anticipation of the mood of the text. Each downbeat is an augmented dominant-seventh type sonority with the apparent raised fifth in the melody. In each case, the implied resolution of that pitch is by ascending half-step, serving as the leading tone to the third of the chord of resolution. Each time, motion by *descending* half-step, presented as a series of 7–6 suspensions, frustrates this harmonic tendency and further contributes to the tonal ambiguity of the passage. Thus, in the overall F-major context of the song, the introduction offers only a brief hint of the tonic as the upbeat to m. 1, and concludes with a harmony that functions inconclu-

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[25] The full URL is <http://conquest.imslp.info/files/imglnks/usimg/c/c8/IMSLP60382-PMLP12002-Liszt_Musikalische_Werke_7_Band_2_69.pdf>.

[26] The nonatonic collection (set class 9-12 [01245689T], also known as the "enneatonic" collection) is the complement of an augmented triad (set class 3-12 [048]), and can also be understood as the combination of any three of the four discrete augmented triads. For a formal discussion of this type of cycle in relation to hexatonic and octatonic cycles, see Jack Douthett and Peter Steinbach, "Parsimonious Graphs: A Study in Parsimony, Contextual Transformation, and Modes of Limited Transposition," *Journal of Music Theory* 42/2 (1998): 241–263.

[27] The notated left-hand pitches on the lower staff of the score cycle through the roots of the harmonies, but on the measure downbeats that line crosses over another one, so that a different voice has the lowest pitch.
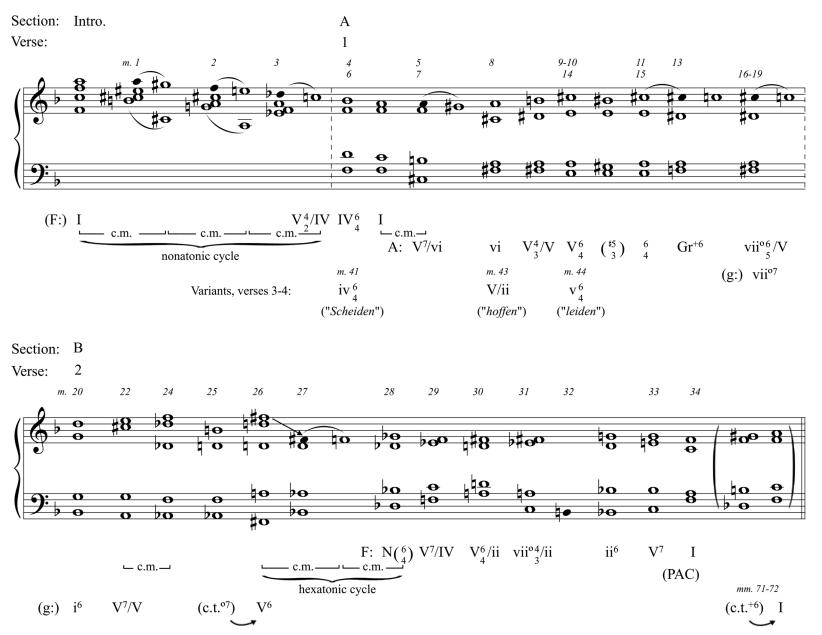
FIGURE 15. "Ich scheide": Introduction

(a) score, mm. 1–3

(b) harmonic reduction and non-functional analysis

sively as V^4_2/IV leading to a second-inversion subdominant harmony where the voice enters in m. 4. Similar resolutions of the apparent augmented dominant-seventh sonorities, along with other versions of the sigh motive, occur frequently throughout the remainder of the song in association with the act of vanishing.

The harmonic reduction and analysis of the complete song given in Figure 16 indicates how weakly articulated the tonic is at the beginning. A major, which emerges as a new tonal center starting around m. 8, likewise lacks any strong cadential confirmation, and the same is

FIGURE 16. "Ich scheide": Harmonic reduction and formal divisions

FIGURE 17. "Ich scheide": mm. 25–35

true of G minor at the beginning of section *B*, as that tonality disintegrates into another major-third cycle (D–B♭–G♭, mm. 26–28). However, in the final measures of the section (mm. 32–35) there is a return to F major and a perfect cadence in that key, which from a purely harmonic perspective seems curious, considering the tonal inconsistency of much of the preceding material (see Figure 17). The repetition of sections *A* and *B* for the remaining pair of verses is harmonically the same except for a few points at which chords appear in the alternate mode for purposes of surface-level word-painting, as indicated beneath the reduction (see mm. 41 and 43–44, corresponding to mm. 4 and 8–9, respectively). The final cadence in the repetition is also extended

(mm. 71–72) by the addition of a common-tone augmented-sixth embellishment of the tonic harmony.

In "Ich scheide," unlike in a number of the Lieder examined above, the innovative harmonic elements occur principally as localized harmonic progressions, whereas the large-scale tonal goal is the confirmation of the tonic harmony at the end of the binary form—a tonic that is so tenuous at the beginning. The motivation for this particular arrangement grows out of the organization and progression of ideas in the poem. The first two verses present the last stage of a natural life-cycle as a mysterious phenomenon in which various plants and flowers perish or enter dormancy. Each one announces its demise or departure with no indication as to why it is leaving or where it is going, and Liszt's setting intensifies the sense of bewilderment through its tonal instability. At the same time, however, these plants and flowers leave rather nonchalantly and without trepidation, and the music provides reinforcement of this idea by introducing a conventional perfect cadence at the conclusion of the second verse. The final two verses, using the same music, form a close connection between the life-cycle of nature and that of the human speaker, proffering the conclusion that, despite the mysteriousness of death, it is something to be accepted and embraced without fear or regret. Death is thus ultimately portrayed in this work as the proverbial "happy ending."[28]

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[28] The contrast between death in nature and death for humankind is approached in a number of different ways in texts as well as in Liszt's settings of them. "Lasst mich ruhen" presents a gentler view than some other texts, as does "Ich scheide," which suggests a reconciliation between processes in nature and human death. At the other end of the spectrum is "Ich möchte hingehn." This lengthy text by Georg Herwegh expresses yearning for five different ways of dying that are related to processes in nature, presented in successive verses: the setting sun, a twinkling star, the dissipating scent of a flower, evaporating morning dew, and fading tones from a harp. The final two stanzas respond to the speaker's yearning by declaring that none of those things is possible and that death can come only after misery has weakened him, because the human heart must be broken one piece at a time. The ending of Liszt's setting takes on a similarly tragic character.

The harmonic text-panting procedures explored in the foregoing analyses are most evident in the songs that Liszt composed or revised during his Weimar years (1848–61), when he devoted more of his efforts to composing rather than to touring as a pianist, and when he had the opportunity to work with a number of excellent vocalists on a regular basis. This is also generally considered to be the period when Liszt reached maturity as a composer of Lieder. The approach to harmonic structure that emerged from his experiments in this genre was one in which effective expression of the ideas and emotional content of the texts, with all their built-in uncertainties and contradictions, took precedence over other aspects of composition. Whereas the songs exhibit a strong command of voice leading and other tonal procedures, they often do not reflect Schenkerian fundamental structures and related conventions that serve as the principal means of organization in classical-period works. That is, classically conceived, tonality-defining harmonic progressions and cadences may appear often, but only where their use is justified by the content of the text, as well as by Liszt's interpretation of it.

What Liszt developed in his Lieder was an alternative kind of musical structure that relied on the dialectic between traditional and innovative harmonic space, and the association of each space with a set of ideas and images found in the poetry. This structure shares a number of details of expression with the Lieder of other composers (e.g., Schubert, Schumann, and Brahms), but as a structural plan it has a quite different basis. It is a plan in which the two kinds of harmonic space could be engaged simultaneously, and at both local and large-scale levels, to produce a rich and varied range of text-music relationships; and it is also a plan that Liszt applied with a high degree of consistency. As the analyses in the present study demonstrate, each of these songs exhibits a large-scale harmonic scheme and a carefully executed process of realization that is closely connected to its text.

Later in his life, Liszt's more radical harmonic experimentation seems to have largely parted ways with the approach that is evident in his Weimar period, not only in his Lieder, but in other works as well. Nevertheless, from the perspective of harmonic text-painting, Liszt's Lieder from this period can be viewed as an important bridge between those of early to mid nineteenth-century composers and those from the end of the century—especially the Lieder of Wolf and Richard Strauss, who also employed harmony in ways that juxtapose established tonal practices with frequent or extended passages of tonal instability. These procedures may have value as well for further consideration of Liszt's instrumental works. In particular, his many programmatic titles suggest that a degree of extramusical thinking guided the composition of those pieces, and an understanding of how the different ideas associated with those titles might be expressed through the dialectic between these contrasting harmonic spaces offers another avenue for their analysis and interpretation.

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ABSTRACT

Despite their effectiveness and general appeal, Liszt's Lieder have not attracted the same level of interest among scholars and analysts as those of other first-rank composers of the nineteenth century. Liszt's innovative approach to harmony, which includes a high degree of chromaticism and enharmonic shifts, along with frequent changes of tonal focus and tonal ambiguity, often frustrates efforts at analysis that attempt to reveal unified tonal structures. These factors have encouraged a view of this repertoire as uneven or inconsistent. In this study we explain Liszt's distinctive approach to text setting as a dichotomy between traditional and progressive tonal-harmonic practices that parallels the contrasts between Classical and Romantic aesthetics and related ideas and images that operate within the poetry. We demonstrate, through the examination of surface-level harmonic progressions as well as large-scale tonal relationships, how Liszt's Lieder reflect the conflicts and contradictions between these two sets of ideas, and the search for understanding or resolution. Analyses of individual songs illustrate both the richness and the consistency of Liszt's harmonic style, in conveying and interpreting the meaning of texts dealing with common Romantic subjects.

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