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A structural analysis of the relationship between programme, harmony and form in the symphonic poems of Franz Liszt

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University of Wollongong

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A STRUCTURAL ANALYSIS OF THE RELATIONSHIP BETWEEN PROGRAMME, HARMONY AND FORM IN THE SYMPHONIC POEMS OF FRANZ LISZT.

A thesis submitted in fulfilment of the requirements for the award of the degree of

DOCTOR OF PHILOSOPHY

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by

KEITH THOMAS JOHNS


SCHOOL OF CREATIVE ARTS

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ABSTRACT

This thesis examines the central concern in an analysis of the symphonic poems of Franz Liszt, that is, the relationship between programme, harmony and form. In order to make a thorough and clear analysis of this relationship a structural/semiotic analysis has been developed as the analysis of best fit. Historically it has been fashionable to see Liszt's symphonic poems in terms of sonata form or a form only making sense in terms of the attached programme. Both of these ideas are critically examined in this analysis.

The authenticity and history of the written programmes has been discussed and an analysis of the programmes is included where possible and appropriate. An understanding of the way in which Liszt extracts the essence of a programme, often resulting in a thesis, antithesis, synthesis pattern, is important in understanding the larger structural organization in the symphonic poems.

A graph displaying the function and interaction of the motives, sections and key centres, precedes a thorough analysis of each symphonic poem. The graphs employ structural/semiotic techniques of analysis and the inclusion of the time element is an important part of the analysis which is specifically aimed at an examination of the thesis.
The concept of 'motive-type' is developed along with an examination of sequence structures (and therefore the intricacies of harmonic patterns) as the way in which the programmes are expressed in the symphonic poems.

Sonata form does not rest easily with an analysis of the poems and the idea that each symphonic poem is a unique structure taking its form directly from a unique programme is not supported by a thorough analysis of the symphonic poems. The conclusion reached is that the programmes are usually expressed in terms of motive-types and appropriate harmony usually expressed in sequences. That is, the programme is expressed in a microcosmic sense within the macrocosmic formal structure of the poems which exhibit features of more traditional formal structures.
This research was made possible by a Commonwealth Postgraduate Research Award and a Jahresstipendium from the Deutscher Akademischer Austauschdienst (Bundesrepublik Deutschland). Special thanks are due to Herr Professor Dr. Ludwig Finscher for his hospitality and supervision at the Ruprecht-Karls-Universität during 1986 and Dr. Maria Párkai-Eckhardt of the Hungarian Academy of Sciences for information and help in obtaining material from Hungary. Dr. Gerhard Schmid of the Goethe-Schiller-Archiv in Weimar has been most helpful in organizing a visit to this major Liszt archive in 1984 and comforting during the customary wait for copies of manuscript material.
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INTRODUCTION

I

The aim of this thesis is to examine the central question arising from a study of the symphonic poems of Franz Liszt; that is, what is the relationship between music and programme? This thesis examines programme, formal structure and harmony.

Before considering the relationship of the elements of programme, formal structure and harmony, each of these three areas must be examined with particular reference to the way in which Liszt perceived them. During the 1830s Liszt, with his strong ties to the musical life of Paris, was extremely interested in, and influenced by, the music of Berlioz. This influence and recognition of a kindred musical philosophy, is often underplayed in a consideration of the musical, philosophical and personal relationship which existed between Liszt and Wagner. Berlioz was an important influence during the early formative years of Liszt's youth. The first important example of Liszt's fascination with the music of Berlioz took the form of a piano transcription of Berlioz's Symphonie fantastique (1833), to be followed by transcriptions of Ouverture des Francs-Juges (1833), Ouverture du roi Lear (1836) and Harold en Italie (1836). Later, in 1855, Liszt wrote his long and detailed article examining Berlioz's Harold Symphonie which revealed Liszt's analytical interest in Berlioz's music. While the popularity and respectability
of programme music in the nineteenth century can undoubtedly be traced to music by Beethoven, in particular the Pastoral Symphony and overtures, Liszt's earliest and deepest preoccupations with programme music, the area in which he has made his greatest contribution to aesthetics, seems to be with the programme symphonies and overtures of Berlioz. Consequently, it is not surprising that Berlioz's thoughts on the aesthetics of what Liszt termed 'programme music', should provide the basis for Liszt's own aesthetic.

Berlioz's article, "L'Imitation en musique", appeared in Gazette de Paris in 1837 and it outlined - with a great deal of clarity - one of the major problems which faced the development of programme music in the nineteenth century. Berlioz discusses Carpini's division of programme music into two categories. The first category is that of direct imitation which encompasses the imitation of bird calls, cannon fire, and by implication the use of culturally meaningful, musical symbolism such as hymn tunes, funeral marches and 'idiomatic' nationalistic devices.

This category is important for Liszt's and Berlioz's music and its roots stretch back into the very difficult and lesser explored regions surrounding a 'tradition' of musical symbolism as developed in the lute songs and madrigals of the renaissance and continued with the growth of Italian opera. This area blends into the second category outlined by Carpini and Berlioz, which is called
indirect or emotional imitation and is concerned with musical metaphor, association and the expression of psychological states. Berlioz very correctly attacks the notion of 'representation' and creates a distinction which, although extremely fundamental to an understanding of the aesthetics of programme music in the nineteenth century, is today still often misunderstood or not recognized. That distinction arises from the recognition that musical imitation or representation is something very different from the expression of a programme. While the term 'expressionism' has been snapped up to label a twentieth century musical style, it would serve as an extremely useful term in discussing the aesthetics of programme music. The term 'impressionism' is not unrelated to the expression of a programme and the meaning of this term helps one to avoid the central mistake of confusing all programme music solely with imitation and representation.

These two categories of direct imitation' and 'expression' are especially useful in an examination of Liszt's symphonic poems. However, for Liszt, as for Berlioz, it is the expression of states of consciousness and the exploration of psychological states, in other words the interpretations of extra-musical concerns, which are the main objectives of the larger and more serious works. The importance of the individual and the subjective, personal vision is at the heart of nineteenth century programme music and this expression of an interpretation of experience. This idea is expressed in Liszt's preface
to his programmatic piano work *Album d'un voyageur*,
*Années de pèlerinage*, book one (1842):

"Having in recent times visited many new lands, many different places and many situations consecrated by history and poetry, having felt that these varied aspects of nature, and the things that take place in nature are not simply empty images that pass before my eyes but are deep emotions that move the soul, emotions that link me in an indefinable yet immediate way to the things that I have seen, having with them an inexplicable yet unmistakable rapport, I have tried to express in music some of the strong emotions that are the fruit of my more vivid experiences."  

This idea, that the composer of programme music is reproducing the feelings aroused by the extra-musical subject, is very similar to the idea attacked by Berlioz in "L'Imitation en musique". However, Berlioz is attacking the aesthetic principle as put forward by Count Bernard de la Cépède (1750-1825) in his treatise, *The Poetics of Music* (1785), a principle very close to the one expressed by Liszt in the above passage. Berlioz criticises any suggestion that the expression of feelings aroused by an object could in any way be universal and rightly makes a nonsense of the idea that one can derive any direct communication about extra-musical subjects from music. That is, music clearly does not act like a spoken language: no set syntax or etymology is at work in instrumental music. In terms of
information theory, the message or programme communicated from the music is only transmitted using the expressive means available to the composer, the way in which the composer wields the musical resources. The message in this case is but a set of contrasts and the decoding is only possible with knowledge of the original programme. For an audience the direct communication in programme music is really one way - from the programme to the music and not from the music to the programme. Liszt makes this problem of communication clear in his own evaluation of the function of the programme which appears in his appraisal of Berlioz's Harold Symphonie which dates from 1855, the Weimar years during which twelve of the symphonic poems were written:

"Das Programm. - also irgend ein der rein-instrumentalen Musik in verständlicher Sprache beigefügtes Vorwort, mit welchem der Komponist bezweckt, die Zuhörer gegenüber seinem Werke vor der Willkür poetischer Auslegung zu bewahren und die Aufmerksamkeit im Voraus auf die poetische Idee des Ganyen, auf einen besonderen Punkt deselben hinzulenken (...)." 9

Liszt's definition of the function of the programme is concerned with the guiding of the listener's faculties of association rather than developing a musical representation where words are no longer necessary. The problem at the heart of programme music is one concerning information theory and hermeneutics. The music may be assigned meaning by its programme but ultimately the music has no direct means of communication. A programme is
communicated hermeneutically by the contrasts and ordering of musical material, that is, it relies on the individual's interpretation.\(^\text{10}\)

It was also during the middle of the nineteenth century that Liszt coined the term "symphonische Dichtung" in connection with a performance of *Tasso* in Weimar in 1854. In Liszt's case, the symphonic poem was a one movement programmatic work in which one might see the outline of contrasting sections. The most important question here is 'how do the forms in Liszt's symphonic poems relate to their programmes?' The question is often avoided but the two opposing schools of thought might be expressed as follows:

1) the symphonic poem takes its plan for its organization of musical material from the programme;\(^\text{11}\)

2) Liszt's symphonic poems are related to the sonata idea as one might find it in the first movement of a symphony or an overture.\(^\text{12}\)

The analysis and argument in the body of this thesis shows that these extreme views are not particularly helpful as generalizations when approaching Liszt's symphonic poems.

The harmonic organization of Liszt's symphonic poems is analysed in order to explore the relationship between programme and music from what would seem to be an obvious angle. The exploration of new harmonic relationships using harmonic simultaneity and two-part sequence formations which guide the chromatic harmony,
are ways in which Liszt seeks to express his programmes. Also interesting are the 'motive-types' into which Liszt's motives can often be divided and their relationship to the programme is the basis of the structural analysis. The term motive is used as it was the term favoured by Liszt. Artists are seldom their own best critics and although the following Liszt quote notes the importance of the relationship between the programme and motivic organization, the analysis in part two of this thesis demonstrates the more complicated relationship between macrocosmic and microcosmic organization in the symphonic poems. Indeed, on a macrocosmic level the organization of programmes and resulting motivic organization are sometimes very much like traditional patterns of musical organization. Liszt, speaking about the relationship between programmes and motives notes:

"In der Programm-Musik dagegen ist Wiederkehr, Wechsel, Veränderung und Modulation der Motive durch ihre Beziehung zu einem poetischen Gedanken bedingt (...). Alle exklusiv musikalischen Rücksichten sind, obwohl keinwegs außer Acht gelassen, denen der Handlung des gegebenen Sujets untergeordnet." 13

It would appear, in the light of the above quote, that there is a direct relationship between programme and the formal structure of Liszt's programme music, the motives being an all important key to comprehending this relationship. One might also notice the relationship to motivic
transformation or metamorphosis, where the motive undergoes change according to the unfolding of the programme. This idea was not new when Liszt used it and developed it in his own music. The idea of such motivic variation, related to variation form, can be found in music before Berlioz but Berlioz was one of the first composers to make full use of the expressive power and aesthetic dynamics of linking the evolution of an element of a programme with the evolution of its musical counterpart. Berlioz's Idée fixe often returned throughout a composition in a fairly fixed form, the development of the programme being indicated by changes in the musical milieu surrounding the Idée fixe. Liszt went several steps further and allowed his motives to undergo quite substantial change. Clearly there is a relationship between Berlioz's Idée fixe, Liszt's thematic transformation and Wagner's use of Leitmotif in his Gesamtkunstwerk. While Wagner's technique comes a little later, it is not such a simple matter to understand the patterns of influence between Liszt's 'thematic transformation' and Berlioz's 'Idée fixe'. Berlioz's first important work using the Idée fixe device was his Symphonie fantastique (1830) and one of Liszt's most startling and youthful compositions, the so called Malédiction concerto (c.1830), already contains quite a complex use of the more 'sophisticated' device of thematic transformation. The examination of the vital link between programme and formal structure via motivic organization in Liszt's symphonic poems reveals a similarity between the patterns of Liszt's interpretation
of his chosen programmes and traditional patterns of structural organization in music.

II

It is surprising to find that the relationship examined here has not been the subject of numerous enquiries. From the considerable and rapidly expanding literature exploring the life and music of Liszt, there are six general studies of Liszt's symphonic poems:

i) Franz Brendel: Franz Liszt als Symphoniker (Merseburger, Leipzig 1859),


iii) Joachim Bergfeld: Die Formale Struktur der symphonischen Dichtungen Franz Liszts; dargestellt auf Grund Allgemeiner Untersuchungen über Inhalt und Form der Musik (Philipp Kühner Verlag, Eisenach 1931);

iv) Peter Raabe: Liszts Leben und Schaffen (Hans Schneider reprint, Tutzing 1968, first pub. 1931);

v) Humphrey Searle: The Music of Liszt (Williams and Norgate, London 1954) and "The Orchestral Works" in Franz Liszt; The Man and His Music ed. by A. Walker (Barrie and Jenkins, London 1970);

Dr. Weber's study tackles a discussion of the aesthetics and history of programme music but, although it examines Liszt's use of musical resources under separate resource headings, the study does not analyse the programmes in an attempt to ascertain the relationship between programme and music. Dr. Bergfeld's study, while extremely detailed, is largely concerned with an analysis of the form of the symphonic poems based on an examination of phrase length. His study is not primarily occupied with an analysis of the symphonic poems as programme music and the relationships examined in this research were not the concerns of Dr. Bergfeld. Dr. Raabe's work in *Liszts Schaffen* remains one of the most important studies of Liszt's music. Understandably, in a general text, Dr. Raabe's study examines the history of the poems, consequently he is more concerned with the evolution of the symphonic poems through various revisions and, as a separate study, the history of the programmes, than with a detailed analysis of the relationships and concerns of this thesis. Humphrey Searle's work is extremely important for English readers and he has made available much of the information included in Raabe's excellent work as well as adding new insights into the history of Liszt's symphonic poems. However, Searle's work is also more concerned with a general overview of Liszt's output and as such, no in-depth analysis or consideration of such detailed problems as the programme/music relationship will be found in Searle's consideration of the symphonic poems of Franz Liszt.
Notes for the Introduction.


In the following year, 1838, a musical dictionary appeared which documented one of the first distinctions to be made between Tonkunst ('music/sound art') and Tondichtung ('music/sound painting'). See Encyclopädie der gesamten musikalischen Wissenschaft oder Universal-Lexican der Tonkuns Dr. Gustav Schilling ed., Vol. IV, p. 699, pub. Franz Heinrich Köhler, Stuttgart 1838.

3. Berlioz's article is partly a discussion and amplification of the aesthetics of imitation in music as discussed in Le Haydine, a work on the life and works of Haydn by Giusepe Carpini (1763-1825) published in Milan in 1812.

4. To draw a literary parallel, this might be called "conventional" or "public" symbolism, see M.H. Abrams, A Glossary of Literary Terms, Holt, Reinhart and Winston, N.Y. 1971, p. 168.

5. To use I.A. Richards divisions of metaphor, the programme would express the tenor and the music becomes the vehicle. See M.H. Abrams, A Glossary of Literary Terms, Op. cit., p. 61.

6. In terms of Coleridge's Dejection an Ode, it is a realization that the 'fountains are within' and in terms of Wordsworth's landscapes, that it is the individual's
interpretation of the external world that is reality and is the business of art.


   'The programme - any preface in intelligible language added to a piece of purely instrumental music, by means of which the composer intends to guard the listener against a wrong poetical interpretation, and to direct his attention to the poetical idea of the whole or to a particular part of it (...).'

10. This aspect is further discussed in the author's Master of Letters dissertation: *The role of Franz Liszt's early works for piano and orchestra in the development of his own life and technique and the social and economic life of the time*. (University of New England, Australia, 1983).


'In programme music, on the other hand, the return, change, modification, and modulation of the motives are conditioned by their relation to the poetic idea(...). All exclusively musical considerations, though they should not be neglected, have to be subordinated to the action of the given subject.'

PART ONE

AN INTRODUCTION TO THE ANALYSIS.
In order to effectively examine the relationship between programme, harmony and form in the symphonic poems of Franz Liszt a reductionist, analytical technique has been developed based on structuralist techniques.

The graphs used in the reductionist analysis, which appear at the beginning of the analysis for each symphonic poem in part two of the thesis, make use of structuralist epistemology best labelled with the terms 'synchronic' and 'diachronic'. These two terms were coined by Lévi-Strauss and they are related to Jakobson's 'Code/Message' and deSassure's 'Langue/Parôle' distinctions. Lévi-Strauss noted that this synchronic/diachronic relationship revealed a fundamental pattern about the way in which human beings order their experience. He noticed that Western polyphony consisted of a synchronic element, the vertical harmony or chords, and a diachronic element, the musical progression in time. The graphs used in part two of this study make use of this synchronic/diachronic distinction but this is combined with Vladimir Propp's notion of 'functions' as expressed in his Morfologija skazki.

The relationship between Liszt's symphonic poems and the above work of Lévi-Strauss and Propp depends upon the observation that Liszt's symphonic poems are:

i) very much ordered in terms of sections (often contrasting) and

ii) that motives (which can often be categorized into motive-types) have meaning assigned to them.
The sectional divisions of the symphonic poems may be determined by the use of the following, either alone or in combination as is often the case:
i) the use of double bar lines; ii) a change in key signature; iii) a change in time signature; iv) the insertion of sections of a programme into the music which clearly identifies the 'function' of each section; v) a marked change in mood achieved by contrast in tempo, rhythm, dynamic, texture, harmony, pitch, tone colour; vi) change of motive(s)/motive-group.

It is often the case that no more than one motive or a combination of two motives appear in each section and this accords with Liszt's idea, as noted in the introduction, that the expression of a programme is achieved by the ordering of the appearance of motives. Accordingly, a section often expresses one assigned meaning through its use of motive as indicated in the programme and score. From this one can also note Liszt's desire to assign-specific extra-musical concerns to specific motives. Liszt creates a psycho-musico narrative where motives, their transformations and their assigned meaning act as 'functions' in the ordering of programme and music. This is not unrelated to the Baroque period's aesthetic principle known as Affektenlehre; each section of a symphonic poem often expresses one concern or emotion. Indeed it is an expression of Affekten which is at the core of Liszt's aesthetic.
In the graphs containing the structural analysis, the diachronic element shows the progression of the music and sections in time; while the synchronic element reveals the functional significance, that is, the motive and its extra-musical significance. Of course the time taken to perform a composition varies from performance to performance, interpretation to interpretation. However, the symphonic poems are not long works and the time taken to perform each section will often only change relatively between performances. It is arguable that the inclusion of the time element gives a clear and worthwhile dimension to the analysis and a reduction from different performances might only produce minor changes. The variation of a few seconds here and there will not invalidate the objectives and results of this approach.⁵ The benefits of such an approach should be immediately obvious as the listing of bar numbers alone offers little information when considering the time that the listener is exposed to certain motives. Clearly it is not the number of bars given over to a specific section, harmonic pattern or motive which is important in such music, it is the amount of time given over to a motive, harmony or section which is more important.

The tonality of each section also appears on the graph and where possible absurdities, which often arise from such stringent reductionist representations, have been avoided by the inclusion of several key centres or the noting of unstable areas of harmonic activity. These
unstable areas may use a succession of diminished-seventh chords or move quickly through a rapid succession of keys (rapid harmonic movement which blurs any feeling of a predominant centre).

The structural graphs are followed by a thorough analysis of each programme. The object is to examine the relationship between the basic elements of the programme and the motive-types and thereby the relationship between the programme and the formal structure of the music. It has already been noted in the introduction that Liszt's programme music does not attempt to describe or represent the unfolding of a programme event by event. Indeed, Liszt made this quite clear in his essay on Berlioz's *Harold Symphonie*, an essay written during the Weimar years when Liszt was occupied with his symphonic poems:

"Grund und Zweck des Gedichtes ist nicht mehr die Darstellung von Thaten des Helden, sondern die Darstellung von Affekten, die in seiner Seele walten."  

Liszt extracts ideas, emotional qualities and psychological states from his programmes, usually forming a dichotomy, which he assigns to specific motives or motive-groups. If one is to examine the relationship between programme and form, it is not enough to simply analyse the music, one must also analyse the programmes. This has been a major stumbling block in previous studies.

Motives are the ground-stuff from which Liszt builds his musical universe in the symphonic poems. Whereas a classical symphony may present paradigm statements
of its thematic material in an introduction and/or exposition, Liszt's motives are rather to be thought of as in a constant state of flux. That is, there is no paradigm state rather the motives are constantly expressing the concerns outlined in the programme. The way in which Liszt organizes or interprets his programmes provides a contrast which makes for a very effective way to express a programme in music. While the programme music in the symphonic poems does not follow a story line point by point, Liszt expresses his programme through motivic development and ordering of the appearance of the motives. Liszt does not abandon inherited patterns of musical organization; he organizes his interpretation of his programmes into dichotomies and one can see that such a contrast is at the heart of the sonata idea - although Liszt did not write sonatas and call them symphonic poems. The problem becomes one of how far the term 'sonata' can be stretched before it becomes a hindrance to the musicologist in its vagueness.

Following the listing of motives and graphs in part two is a more traditional form of harmonic analysis. However, at the heart of this analysis is the observation that Liszt's use of sequence is the main way of musical extension in the symphonic poems and that harmonic juxtaposition in the sequence structures is another way in which the programme is expressed. These sequences may take the traditional form where the sequence is self-
contained and the parts follow consecutively, or a more individual form with the use of whole sections or groups of sections forming larger sequence structures. This is a major structural device in Liszt's music and particularly in the symphonic poems. Often one must look to the smaller linking units and principles behind Liszt's musical structures rather than attempting to force a reductionist analysis in which one wills an explanation in terms of the sonata idea.

Therefore, the analytical approach has not arisen from the imposition of inappropriate techniques. Rather, the analysis has been conceived as the analysis of best fit to reveal the most about the relationship between programme, form and harmony in the symphonic poems of Franz Liszt.
Notes for Part One.

1. Jakobson and Halle, *Fundamentals of Language*
   The Hague, 1960;

2. de Sausserre, F. *Cours de linguistique generale*
   Paris 1962.

3. Badcock, C. R. *Lévi-Strauss; Structuralism and Sociological Theory*

4. Propp, V. *Morphologie du conte*


6. The performances used in this research are by the Gewandhaus Orchester Leipzig, conducted by Kurt Masur, EMI 1C 157-43 116/19 and 1C 157043 120/23.


8. Liszt's use of motivic representationalism is quite different to Wagner's use of *Leitmotiv*. Wagner's *Leitmotifs* tend to reoccur in much the same shape in comparison to Liszt's use of motivic transformation which significantly varies the shape of a motive and particularly the expression of Affekt.

9. Perhaps with the exception of the 'germ' presented in the introduction to *Les Préludes*.

10. See for example *Prometheus* section ten. Also compare sections four and ten with sections fourteen to twenty in the analysis for *Festklänge*.
PART TWO

THE ANALYSIS
Ce qu'on entend sur la Montagne

(Berg-Symphonie)
The programme included in the appendix is a translation of the Victor Hugo poem. However, Liszt included further programmatical information which appeared in the first published edition of the symphonic poems but not in subsequent editions. In these added notes Liszt further underlines the central dichotomy as the basic contrast with which the music is concerned. It also indicates that this should be included in the concert programme, clearly indicating that there is an essential relationship between the programme and the listener's understanding of the musical structure:

"Diese, den Inhalt andeutenden Worte sollen dem Programm der Concerte, worin die folgende symphonische Dichtung aufgeführt wird, beigefügt werden:

This extra and often omitted note significantly clarifies the function of the chorale theme (motive 7) which represents the binding together of the two voices into a 'consecrated unity'.

As with many of the programmes this one expresses a central dichotomy, in this case between:
i) **nature**, expressed in the ocean's song of glory which reaches triumphantly towards God and

ii) **humanity**, screaming with cries, screams, insult, curse and blasphemy. At a basic level this dichotomy is yet another representation of the divine/demoniac conflict, a recurring theme in Liszt's aesthetic. Just as this contrast provides the interest and tension at the core of Victor Hugo's poem, so it is the basis of motivic groups in Liszt's most intricate symphonic poem. Indeed the structure of this, the longest symphonic poem, is truly mosaic-like and a prime target for those wishing to criticise Liszt's formal structures. Although there is a larger pattern of formal organization, this work relies heavily on the listener being fully acquainted with the programme. The immediate impact of the work is not easy to understand unless one sees that its artistic success is achieved in the same way that the poem works: by vacillating between the extremes presented in the central dichotomy.

Although Liszt does not write the programme notes over motives or sections in the score and does not relate sections of the poem directly to sections of the music, the musical narrative is made clear by discerning the essence of the programme and noting:

i) the gesticulatory nature of the motive-types and sectional divisions of the music,

ii) the numerous performance directions written onto the score (for example, 'disperato', 'religioso', 'tranquillo', 'lugubre' and so on);
iii) the consonant, majestic or introspective character of the music associated with the nature themes and the harsher, agitated, more discordant character of the music expressing the cry of humanity.

The following motives relate to these areas:

**Motive 1: The 'eternal hymn'**

a) The ocean: wide noise, confused, vague, fluid, oscillating

(strings, as at the beginning of the work but including similar tremolo figures)

b) The bugles of war (fanfare, bb.9-12, horns)

**Motive 2: Nature**

(woodwind, bb.40-48, dolce grazioso)
Motive 3: Nature

(bb. 63-65, triadic)

Motive 4: Song of glory to God

(bb. 97-99, Maestoso assai)

Motive 5: Screeching of humanity

(bb. 159-163, strings)

(and at bb. 309-312, strings)
Motive 6: Cry of humanity

(bb.209-212, woodwind)

Motive 7: Hymn of God in nature

(bb.479-488, Andante religioso, brass then woodwind followed by strings)

Thus the motives fall into three areas:

Eternal Hymn

Motive 1

Nature and God (conflict) Humanity and Profanity

Motives 2,3,4,7 Motives 5,6

As in the other symphonic poems, there are often relationships between the motives and here the relationship is also linked with the programme. Motives four and six are linked with motive one (a). (This relationship is made particularly clear at bb.472 - 475).

Motive six is related by way of inversion. Furthermore, the appoggiaturas in the sighing figures of motive five can also be seen in the semitone oscillation of motive one (a).
As the following graphs illustrate, the positioning of the chorale (motive 7) is an extremely important indication of the most useful way to understand the formal structure of *Ce qu'on entend sur la montagne*. The positioning of the chorales (sections 10 and 15 on the structural reduction) divide the work into two parts. The aesthetic dynamics of each part work in terms of a thesis, antithesis and synthesis pattern:

\[ A^1 \]

Inter- (Thesis- Nature : (Mots. 1-4)
action (Antithesis- Humanity (Mots. 5 and 6)
Synthesis- God (Mot.7)
Opens E flat major
Ends G major

\[ A^2 \]

Inter- (Thesis- Nature : (Mots. 1-4)
action (Antithesis- Humanity (Mots. 5 and 6)
Synthesis- God (Mot.7)
Opens G major
Ends E flat major
## Structural Reduction

### Introduction:

1. **bb.1-34**
   - **E FLAT MAJOR**

2. **bb.35-96**
   - **D MAJOR**
   - **F SHARP**

3. **bb.97-132**
   - **F SHARP**

4. **bb.133-156**
   - **F SHARP**

5. **bb.157-206**
   - **E FLAT MAJOR**

6. **bb.207-308**
   - **B FLAT MAJOR**

### Nature

1. **E FLAT**

2. **D MAJOR**

3. **D MAJOR**

### Humanity

5. **C MAJOR**

### Chorale

7. **E FLAT MAJOR**

---

**Scale:** One minute

---

**Motives**

- **Sections**
  - **Introduction:**
    - 1. **bb.1-34**
    - 2. **bb.35-96**
    - 3. **bb.97-132**
    - 4. **bb.133-156**
    - 5. **bb.157-206**
    - 6. **bb.207-308**
**CE QU'ON ENTEND SUR LA MONTAGNE**

**STRUCTURAL REDUCTION**

<table>
<thead>
<tr>
<th>MOTIVES</th>
<th>ETERNAL HYMN</th>
<th>NATURE</th>
<th>HUMANITY</th>
<th>CHORALE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>7. bb.309-401</td>
<td></td>
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<td></td>
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<tr>
<td>8. bb.402-423</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>9. bb.424-479</td>
<td></td>
<td></td>
<td>G SHARP MIN</td>
<td>G SHARP MIN</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>G MINOR</td>
<td>G MINOR</td>
</tr>
<tr>
<td>10. bb.479-529</td>
<td></td>
<td>E dim. 7th</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. bb.521-599</td>
<td></td>
<td>B MAJOR (E FLAT MIN)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. bb.600-677</td>
<td></td>
<td>E FLAT MAJ</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CE QU'ON ENTEND SUR LA MONTAGNE

STRUCTURAL REDUCTION

<table>
<thead>
<tr>
<th>MOTIVES</th>
<th>SECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ETERNAL HYMN</td>
</tr>
<tr>
<td></td>
<td>UNSTABLE</td>
</tr>
<tr>
<td>13. bb.678-848</td>
<td>F SHARP MIN</td>
</tr>
<tr>
<td></td>
<td>E FLAT MAJ.</td>
</tr>
<tr>
<td></td>
<td>E FLAT MAJ.</td>
</tr>
<tr>
<td></td>
<td>E FLAT MAJ.</td>
</tr>
<tr>
<td>14. bb.849-947</td>
<td>F SHARP MIN</td>
</tr>
<tr>
<td></td>
<td>E FLAT MAJ.</td>
</tr>
<tr>
<td></td>
<td>E FLAT</td>
</tr>
<tr>
<td></td>
<td>UNSTABLE</td>
</tr>
<tr>
<td>15. bb.948-989</td>
<td>E FLAT MAJ.</td>
</tr>
</tbody>
</table>

Coda:
16. bb.990-1,0012
(C MAJOR)
E FLAT MAJ.
Analysis for structural reduction.

Section One: bb.1-34

Function: Introduction

Key Signature: E flat major

Motives: 1a and 1b

Main harmonic movement: The music moves from tonic to dominant through a series of sequentially organized passing modulations featuring highly unusual harmonic relationships.

This section consists largely of three two-part sequences with accompanying passing modulation.

Sequence 1: motive 1

\[
\begin{align*}
\text{I-V scale degree oscillation} & \quad \text{I-V scale degree oscillation} \\
I & \rightarrow I^7_d & v^7 & \rightarrow v^7_d \\
\text{bb.3-10 E flat major} & & \text{bb.11-18 F minor}
\end{align*}
\]

Sequence 2: motive 1

\[
\begin{align*}
\text{I-V scale degree oscillation of } v^7 & \\
\text{bb.19-22 D minor} & & \text{B - F tritone emphasised} \\
& & \text{bb.23-26 A dim.seventh chord}
\end{align*}
\]

The third sequence (bb.23-30, 31-33) is also built on motive one and the movement is from the tonic seventh chord of G flat major to the tonic flattened seventh chord of B flat major. The B flat seventh chord continues (b.34) to prepare for a perfect cadence into E flat major at the opening of section two. This perfect cadence
pattern at the end of a harmonically unstable introduction is often encountered in the symphonic poems. Indeed, when moving from an unstable to a stable harmonic milieu, Liszt often commences with a perfect cadence. Typical of Liszt's introductions, the opening is harmonically unstable. Suspense and the feeling of unveiling and gradual elucidation are achieved by the passing modulation. The sense of suspense in many of Liszt's introductions and the triumphant finish to many of the symphonic poems could be the result of the life of a virtuoso who has been sensitive the most successful formulas when playing in public. The passing modulation in this introduction is tightly controlled and ordered by the use of sequence which directs the listener through a series of harmonic plateaus. The idea of a harmonic anacrusis is clear in this first symphonic poem and it is a general technique employed by Liszt in many of his introductions.

In using the programme "to guard the listener against a wrong poetical interpretation" 3, motive 1a with its oscillating string figure and trills can be seen to be expressing the ocean waves as well as combining with motive 1b to represent the "wide noise, immense, confused". Motive 1b represents the battle bugles - a fanfare/bugle call from the brass.

Section 2: bb.35-96

Key signatures: E flat major (b.35); D major (b.61); F sharp major (b.69)

Motives: 1b, 2, 3
Main harmonic movement: While each key centre is firmly established by tonic/dominant relationships, the key centres themselves are distantly related.

This section consists mainly of sequence and repetition. The first sequence (bb.35-47, 48-60) repeats the pattern of the opening sequence but this time moves to F diminished seventh chord.

**Sequence 2: motives 1,2,3**

\[ V \rightarrow I \]

\[ bb.61-64 \text{ D major} \]

\[ V \rightarrow I \]

\[ bb.65-68 \text{ B minor} \]

After this sequence with a relative relationship, the F sharp major key signature (b.69) leads the listener far from the home key of E flat major. F sharp is firmly established with a third two-part sequence followed by repetition.

**Sequence 3: motives 1,3**

\[ V \rightarrow \text{Imin.} \]

\[ bb.84-87 \]

\[ \text{Bdim.7th} \rightarrow V^7 \]

\[ bb.88-91 \]

F sharp major

The remaining five bars of this section stress the dominant-seventh of F sharp major in order to make a clear perfect cadence into section three. Section two sees the introduction of two more motives, the long sweeping line of motive two and motive three, one of Liszt's 'triadic' motives. Each of the three key centres is firmly established. The effect is one of psychological leading - from E flat major to F sharp minor! The listener
is firmly drawn into the world of the composition by the strong, diatonic, inner relationship of the key centres in combination with the sequence structures. The sequences with their encapsulated motivic units and harmonic patterns create a series of harmonic plateaus, microcosms of stability within a macrocosm of tremendous flux and harmonic plasticity.

Section 3: bb.97-132

Key signature: F sharp major

Motive: 4

Main harmonic movement: This section is relatively stable harmonically. The perfect cadence at the opening and modulation to the dominant create a sustained tonal centre.

This section consists of a large two-part sequence followed by repetition.

Sequence 1: motive 4

\[ \begin{align*}
\text{I} & \rightarrow \text{V} \\
\text{I} & \rightarrow \text{V=I} \\
& \text{bb.97-102} \\
& \text{bb.107-117} \\
& \text{F sharp major} \\
& \text{C sharp major}
\end{align*} \]

An interesting feature in the following repetition is the parallel chord movement between D major chord (C sharp pedal) and C sharp major, the key centre. Therefore the broad harmonic outline is a modulation from F sharp major to its dominant. The tonic/dominant relationship is still the basis for aurally establishing distant key relationships.
Section 4: bb.135-156

Key signature: F sharp major

Motives: 5, 6 (Cry of humanity)

Main harmonic movement: The F sharp key signature does not indicate the harmonic concerns of this harmonically unstable section built on the following chords: C, G sharp minor, D. As in the introduction these form harmonic plateaus but here they are more fleeting.

One sequence and repetition make up most of this section. The opening (bb.133-137) moves away from the F sharp centre established in section three with an introduction of sustained chords displaying interesting chromatic relationships and based on the following chords: A, G, B, C. Immediately a very unstable harmonic milieu is created for motive five depicting the screeching of humanity. The dissonant appoggiaturas of motive five together with the agitated and sighing nature of the pitch and phrasing in the motives main fragment, immediately capture the discordant cry of humanity as mentioned in the programme:

Remarkably, the passing modulation of the sequence (bb.139-142, 142-145) moves between the tonic chords of C major and G sharp minor (an augmented relationship).

Section 5: bb.157-206

Key signature: ♯ flat major
Motives: 1,4

Main harmonic movement: The key signature and harmony are at odds in this section which centres around the dominant of E flat, the relationship to the tonic being implicit. The tonic does not appear in this section. Otherwise the harmony is extremely unstable and chromatic.

Again the structure consists of sequence and repetition, the chromatic harmony being placed within a sequential framework. The section closes with an example of Liszt's 'linear harmony' where the first and fifth degrees of the dominant are stressed.

Section 6: bb.207-308
Key signatures: G minor/B flat major (b.207); E minor (b.286); B₄ major (b.296)
Motives: 1,2,6

Main harmonic movement: The basic movement is from G minor to B flat major followed by G minor to B major. This sort of chromatic movement through a pivot harmony is typical of Liszt's work. The minor key is used to express the despair of motive six (lugubre, dolente) while a major key expresses the 'sweetness' of nature (dolce, tranquillo molto).
This section is particularly interesting as it contains a feature frequently encountered in Liszt's larger structures. Its basic unit is the sequence and Liszt builds a large structural sequence featuring motives one, two and six (refer graph). Again the harmony is ordered strictly in terms of the sequence units. Particularly interesting is the relationship between this section and section eleven where a very similar organization appears, using the same motives. Dramatic contrast is achieved by the movement between the major tonality of the nature motive (2) and the minor tonality of the humanity motive (6).

**Sequence:** motives 1,2,6

<table>
<thead>
<tr>
<th>Humanity</th>
<th>Eternal Hymn</th>
<th>Nature</th>
</tr>
</thead>
<tbody>
<tr>
<td>G minor</td>
<td>B flat major</td>
<td>B flat</td>
</tr>
<tr>
<td>(Gypsy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>scale on G)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mot. 6</td>
<td>Mot. 1</td>
<td>Mot. 2</td>
</tr>
</tbody>
</table>

bb.207-257

This sequence reveals two more features often encountered in Liszt's harmonic organization: i) the use of a pivot harmony, in this case G minor and ii) experimentation with the aural effect of 'sharpness' and 'flatness', the effect here being a chromatic shift up from B flat to B major.

**Section 7:** bb.309-401

**Key signatures:** G sharp minor (b.309); G minor (b.317)

**Motives:** 5,6
Main harmonic movement: In keeping with the discordant sound of the cry of humanity as indicated in the programme, the harmony in this section is extremely unstable. This is not to say that it is ill-conceived as the examination below shows a firm control over the harmony, sequence being used as an ordering device to allow greater harmonic freedom and contrast. Particularly interesting is the harmonic movement in sequences 8, 9 and 10 which have a descending parallel chord relationship as the basis of the key centres.

This section with its Sturm und Drang consists entirely of ten sequences and some repetition. Again Liszt keeps a firm control over the harmony by maintaining the tight relationship between harmony and sequence. The first sequence (bb.309-316,317-324) is built with motives five and six and the passing modulation moves from G sharp minor to B flat minor.

Sequence 2: motives 5, 6

\[
\begin{align*}
E \flat \text{ min.} & \rightarrow V I = V \rightarrow I, \\
E \text{ min.} & \rightarrow V I = I^5 \# \\
& \text{bb.323-324} \\
& \text{bb.325-326}
\end{align*}
\]

This sequence forms a motivic and harmonic stretto with sequence three. The first part of the sequence employs
a recurring pattern of passing modulation observable in other poems, where the pivot chord moves from chord VI of the first key to become chord V of the new key centre. This is often (as it is here) reinforced by the tonic triads and primary triad movement on either side of the pivot chord and in this way the chromatic modulation is firmly established aurally and theoretically. Where the tonic triad is used on either side of the pivot chord, a perfect cadence into the new key is created, thus firmly establishing the movement. Traditionally, modulation is achieved most successfully by a perfect cadence into the new key. However, here it is the chromatic effect of the VI=V pivot chord relationship and the accelerated harmonic rhythm all bound firmly in the sequence structure, which is a highly original and extremely important element in Liszt's aesthetic. At the centre of Liszt's method is his experimentation with 'sharpness' and 'flatness', stressing chromatic relationships which are established with diatonic movement, to achieve what were exciting new sounds. These are still the characteristics of a 'Liszt sound' and get at the essence of what is unique in Liszt's music.

Sequence 3: motives 5,6

\[ \text{I} \rightarrow \text{VI} \quad \text{I}^5 \# \rightarrow \text{VI} \]

b.327 F min. 

b.328 F maj.

This sequence further stresses Liszt's manipulation of 'sharpness' and 'flatness' in this continuation and stretto of what was started in sequence two.

The fourth sequence (bb.329-338,339-348) is built on motive six. This sequence is very straightforward, G minor and
B minor being the key centres, both parts built on their tonic chords. The fifth sequence (bb.349-354) employs motive five as the basis for a descending, syncopated chromatic line, followed by repetition with a key centre of A flat major. Sequence six (bb.359-360,360-361,361-362) features motive five as well and uses a monophonic progression based on an expending interval: Fb-Eb,F-Eb,F#-Eb and is followed by repetition ending on a G major chord. The seventh sequence (bb.365-371,371-377) is also built on motive five with a G minor key centre followed by a B major key centre.

Sequences eight (bb.382-385), nine (bb.386-393) and ten (bb.394-401) are all related forming an interesting and disguised harmonic progression with the following key centres respective to the sequences above: A flat minor, F sharp minor, E minor. This device appears in other sequences in the symphonic poems but it is not peculiar to the poems and another important Weimar work, the Fantasy and Fugue for organ on Ad nos, ad Salutarem undam, a chorale from Meyerbeer's opera La Prophète, also makes use of this striking effect. This movement shows Liszt's desire to express musical ideas and interesting harmonic relationships. The relationship is another parallel chord relationship, each sequence part moving down a tone but masked here by passing notes from the complete scale of each key centre.

Section 8: bb.402-423

Key signature: B major

Motive: 4
Main harmonic movement: Relatively stable, particularly after the flux and rapid harmonic rhythm of section seven. The two key centres are B major and E flat minor.

A large two-part sequence forms the entire basis for this section. The sequence (bb.402-412,413-423) is built on motive four, the first part in B major, the second part with a key centre of E flat minor. After the complicated harmony and orchestration of section seven, this section's stability gives a feeling of breadth. The importance given to the harp with sweeping glissandi, clearly relates this use of the nature motive (4) to the section of the programme which speaks of the ocean singing like "the harp to the temples of Sion".

Section 9: bb.424-479

Key signature: No sharps or flats (b.424); E flat major (b.443)

Motives: 1,3,4,5,6

Main harmonic movement: Very unstable. The uncertainty created by the long section employing the diminished-seventh chord as a key centre is followed by further unsettled harmony ending with a tritone relationship.

The section has two parts: i) a recitative, through composed part (bb.424-442) and ii) following the recitative idea the progression by way of sequence and repetition is resumed.
i) This is a recitative-like section, entirely based on E diminished-seventh chord and its enharmonic equivalent, G diminished-seventh. The upper strings playing tremelo and the harp use the chord(s) as a backdrop over which motives three and six appear. As the diminished-seventh chord forms the basis of eighteen bars, Liszt indicates the momentary suspension of key by using no key signature. Often the key signature is the point of departure or the most convenient assemblage of sharps or flats. In this case it is a convenient omission of sharps and flats. Liszt wishes to indicate a period of 'keylessness' by using a diminished-seventh chord as a key centre. As a diminished-seventh chord can be related to many keys, Liszt drops the key signature, preferring to use accidentals.

ii) The first sequence (bb.442-443,444-445) uses motive five and the passing modulation moves from the tonic chord of G major to the tonic chord of E flat major. This sequence is repeated. The following sequence (bb.453-456,457-460) is built on motives one and four and exploits the relationship between two key centres a tritone apart (G major and D♭ major). This sequence is in turn repeated and followed by further repetition bringing the section to a quiet close. The last note of the final and monophonic progression is 'd' which acts as the dominant of the following section in G major.

Section 10: bb.479-520

Key signature: G major

Motive: 7
Main harmonic movement: The harmony is very stable employing traditional diatonic movement in keeping with the programme. Motive seven is hymn-like with its traditional four and five part hymn-like progressions.

In total contrast to the Sturm und Drang of the previous section, this section introduces the introspective 'religioso' motive. The motive consisting of two five-bar phrases, the second ending on the dominant of the dominant, is repeated. This is followed by a sequence (bb.499-505,506-520) built on motive seven:

\[
\begin{align*}
&IV \quad \rightarrow \quad I = IV \quad \rightarrow \quad I, \\
&bb.499-505 \ E \ min. \quad bb.506-520 \ B \ min.
\end{align*}
\]

The sequence, often the place for bold harmonic experiment, is here used conservatively in keeping with the religious seme indicated in the programme.

Section 11: bb.521-599

Key signatures: G major (b.521); D minor (b.540);
E major (b.560)

Motives: 1,2,6

Main harmonic movement: Again the minor key is used to express the darkness and lugubre quality of motive six while the major key expresses the 'sweetness' of the nature motive (2).

Section eleven is a symmetrical section, an example of Liszt's use of structural sequence and strongly linked with section
six. Once again the harmony is neatly ordered in terms of the sequence units - the high pitch, bright tone colours and major tonality of the nature motive marked "dolcissimo, tranquillo molto" in stark contrast to the low pitch, dark timbre and minor tonality of the humanity motive marked "lugubre, dolente". The darkness of motive six is intensified by another use of key occasionally used by Liszt: passing modulation to the dominant-minor. Thus the minor key centre sounds particularly menacing:

**Sequence:** motives 1,2,6

<table>
<thead>
<tr>
<th>G major</th>
<th>D minor</th>
<th>E major</th>
<th>B minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mots.1,2</td>
<td>Mot.6</td>
<td>Mots.1,2</td>
<td>Mot.6</td>
</tr>
<tr>
<td>bb.521-559</td>
<td></td>
<td>bb.560-599</td>
<td></td>
</tr>
</tbody>
</table>

**Section 12:** bb.600-677

**Key signature:** E flat major

**Motives:** 1,2,3,4

**Main harmonic movement:** A harmonic recapitulation is suggested with sequence six being a copy of the opening sequence. The rest of the section is comparable to section one but it ends on an unstable, augmented E flat tonic triad (second inversion).

While there may be some case made for section twelve being the beginning of a harmonic recapitulation with the strong unifying feature of E flat major, a glance at the structural-graph illustrates that motivic contrast and interaction does not indicate a traditional use of recapitulation connected with the sonata idea. Indeed, it would be quite
silly to speak of sonata form here.

This section consists of sequence and repetition except for the last six bars. The first three sequences form a sequence stretto, the first two once again establishing interesting relationships with internal tonic/dominant harmony:

**Sequence 1:** motives 1,2,3

\[ V^7 \rightarrow I \quad V^7 \rightarrow I \]

E flat maj. C min.

bb.600-607

**Sequence 2:** motives 1,2,3

\[ V^7 \rightarrow I \quad V^7 \rightarrow I \]

G maj. G maj.

bb.608-611

The fourth sequence (bb.614-617,618-621) is interesting with its first part built on IV\(^9\) of E flat major with a raised tonic and part two built on the V\(^9\) chord of E flat major. Sequences six and seven imitate the two opening sequences, reinforcing the idea of an harmonic recapitulation. Sequence seven (bb.660-663,664-667) is built with motives one and two. The first part has a key centre of F minor (V) which passes to D diminished-seventh chord in the second part. After the eighth sequence (bb.668-671) the section ends on E flat augmented tonic triad.

**Section 13:** bb.678-848

**Key signatures:** C major (b.678); E flat major (b.727); D major (b.813); E flat major (b.823)

**Motives:** 1,2,3,4,5,6

**Main harmonic movement:** Major tonalities continue to support the nature motives, while minor and dissonant harmony are a feature of the humanity motives. Tremendous tension and contrast are built with
the juxtaposition of opposing motive types and tonalities. Bearing this in mind the section is otherwise harmonically stable with an E flat key centre.

This is the most complicated section in the Berg-Symphony in terms of structure, with intense motivic interaction. The fatalistic wedlock of the voices of nature and humanity is represented by a flux between the nature and humanity motives. Almost entirely constructed of sequence and repetition, the larger sequences show harmonic interest and unusual harmonic relationships. At the heart of these relationships is contrast; the contrasting ideas of the programme and their related motives are juxtaposed. The character of each motive is preserved within the harmony and key centres which underline the sequences and repetition.

Sequence 1: motives 2, 5

\[ I - III - VI - V - \overline{IV}, =, I - III - I - VI - V - IV, \]
bb.678-685 E major

bb.686-693 A major

Motive five maintains its menacing character against the major key background by stressing the tritone above the tonic of each key centre. The following large sequence (bb.719-727,727-735) is a transposition of the sequence which makes up section eight. Built on motive four, the first part of the sequence is firmly centred in C major while the second part is centred in E flat, both parts being built on their tonic triads. The next large pattern of repetition (bb.764-772,772-780) is built on motives one,
three and five. Once again the nature and humanity motives are juxtaposed and the harmony keeps the programme's extremes quite separate: motives one and three use the home key of E flat major, while the discordant motive five clashes with its C sharp minor key centre. This is repeated (bb.772-780) to heighten the tension created by the initial juxtaposition.

Further sequence and repetition leads to the next large structural pattern, a sequence on motives two and five:

<table>
<thead>
<tr>
<th>Motive 2</th>
<th>Motive 5</th>
<th>Motive 2</th>
<th>Motive 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>I VI V IV</td>
<td>IV I VI V</td>
<td>IV I VI V</td>
<td>IV I VI V</td>
</tr>
<tr>
<td>bb.796-803 E flat maj.</td>
<td>dissonant bb.804-811 A flat maj.</td>
<td>dissonant appoggia-turas</td>
<td>dissonant appoggia-turas</td>
</tr>
</tbody>
</table>

This sequence is a 'grandioso' transformation of the first sequence in this section but appearing here a semitone lower in harmonies closer to the home key.

Section 14: bb.849-947

Key signature: E flat major

Motives: 1,3,4,5,6

Main harmonic movement: The harmony is based largely on the juxtaposition of E flat major and F sharp minor key centres.

This section commences with the juxtaposition of motives one and four in E flat major against motive six in F sharp minor (bb.849-858). This is repeated (bb.859-868) and followed by a stretto where the two contrasting keys (E flat and F sharp minor) are brought into greater conflict.
Bars 877 to 891 are a repetition of the grandioso transformation of motive one from section thirteen (bb.823-832). This section ends with a very unusual progression through the following chords: E flat I-III; B flat minor I-IV. This creates an air of expectancy, preparing for the mystical séme of section fifteen.

**Section 15: bb.948-989**

**Key signature:** E flat major

**Motive:** 7

**Main harmonic movement:** Traditional hymn-like harmony with four and five parts.

This section is a repeat of the material from section ten. The same orchestral forces take their turn to present the motive: brass, woodwind and then strings.

**Section 16: bb.990-1,0012**

**Function:** Coda

**Key signature:** E flat major

**Motive:** 1

**Main harmonic movement:** A stressing of the home key of E flat major. The coda begins in C major but modulates back to E flat major with an unusual chord progression: C,Fmin.,A flat,E flat.
Tasso: Lamento e Trionfo
The full programme is not always included in its complete form as a preface in scores. Often only the first half is included and clearly the second half is of musicological significance.⁶

At the core of the programme lies a dichotomy: lament and triumph. However, as the programme states, the music seeks to mirror three distinct ideas: i) Tasso's great spirit as it still hovers today around the lagoons of Venice; ii) Tasso's presence at the court of Ferrara and iii) apotheosis: Tasso celebrated as a martyr and poet. Therefore the work is really the musical counterpart of a Bildungsroman, as it follows the development of the protagonist (Tasso) through three phases of 'being', including the spiritual crisis and concluding in the posthumous recognition of his artistic identity and important role in the world. More importantly it is a counterpart of the Künstlerroman, a particular form of the Bildungsroman which represents the development of an artist figure.⁷

The relationship between programme and music in Tasso is particularly interesting as it is a work which was subject to many revisions by Liszt.⁸ The earliest full score version (D-brd:Ngm,Hs.107016) is simply called Lamento e Trionfo and was intended as an overture to Goethe's Torquato Tasso. In this version the work falls into a binary form where the lament (motive one), strepitoso (motive two) and Tasso (motive three) motives of the first part give way to jubilant transformation in the second part. In this early version there is no recapitulation of the strepitoso and lament and importantly, no minuet. Even the later Ms.(D-ddr:WRgs,
Ms. A2b) in Raff's hand with Liszt's corrections, shows no sign of these sections.

One may only guess at Liszt's reasons for including the minuet into the music and the festivities of Ferrara into the programme. There are many possibilities but all must fall into one of these categories:

i) programmatic reasons, that is, an attempt to better represent the subject or provide a more balanced and interesting programme;

ii) purely musical reasons, a lengthening of the work and construction of a ternary form rather than the crude butting together of the alternative states of lament and triumph;

iii) a combination of programmatic and musical reasons.

It may be tempting to see Liszt working towards a sonata structure where sections eight and nine are the recapitulation of sections two and three. Clearly they are recapitulatory but rather than signaling a sonata structure they emphasize a ternary form. The minuet block (section seven) cannot be part of the binary explanation behind the sonata idea. The clue to Liszt's reason for inserting the recapitulatory material might be found in examining manuscripts A2c and A2b (WRgs). When Liszt added the minuet section he added the recapitulatory sections (eight and nine). It is significant that the addition of these sections appear at the same time. Liszt's primary aim was to achieve a powerful effect through the juxtaposition of lament and triumph. The addition of the minuet before the apotheosis broke this juxtaposition. Rather than
attempting to create a sonata-like structure, Liszt was attempting to preserve the dramatic impetus of his original conception. By reintroducing the *Sturm und Drang* and lament of sections two and three the impact at the core of the artistic conception was maintained: lament and triumph find their most powerful representations when juxtaposed. The form is a ternary form:

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A</th>
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<tbody>
<tr>
<td>1. Tasso's spirit as it hovers around the lagoons of Venice, a representation of lamentation, struggle and 'greatness'. Mots. 1, 2, 3 C minor.</td>
<td>2. Tasso observing the festivities at Ferrara Mot. 4 F sharp maj.</td>
<td>3. Apotheosis Mots. 1, 2, 3 in transformation. C minor/major.</td>
</tr>
</tbody>
</table>

Four motives are used to express ideas from the programme.

**Motive 1: Lament/Celebration**

There are two versions of this motive. The first signifies the 'Lamento' with a mournful character achieved by the falling pitch line and low pitch range (see i) below), while the second version is an apotheosis, a jubilant transfiguration or metamorphosis of this theme appearing towards the end of *Tasso* (bb.396-474, section 10) and clearly representing recognition and triumph through art over the temporal (see ii) below):

i) (bb.1-4)
Motive 2: Strepitoso

Typical of many of Liszt's Sturm und Drang representations, this motive is built on a diminished-seventh chord followed by highly chromatic movement:

i) (as at b.27, Allegro strepitoso)

ii) (bb.33-34, marcato agitato)

Motive 3: Tasso

As with motive one, motive three appears in two forms:

i) a minor, funereal form with an accompanying trio-like section in a major key and ii) in a bright major key form and ultimately a jubilant marziale transformation:

(bb.62-75, funereal)
Motive 4: Minuet

This motive headed "quasi Menuetto" clearly expresses the festive atmosphere at the court of Ferrara. It is derived from motive one with its opening two-part sequence, motive one's triplet figure being transformed into quavers:
(bb.165-173, Allegretto mosso con grazia (quasi Menuetto))

Allegretto mosso con grazia (quasi Menuetto).
**TASSO: LAMENTO E TRIONFO**

**STRUCTURAL REDUCTION**

**SCALE:** One minute

<table>
<thead>
<tr>
<th>MOTIVES →</th>
<th>LAMENT</th>
<th>STREPTOSO</th>
<th>TASSO</th>
<th>MINUET</th>
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<tbody>
<tr>
<td>SECTIONS</td>
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<tr>
<td>Introduction:</td>
<td>C MINOR</td>
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<tr>
<td>1. bb.1-26</td>
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<tr>
<td>2. bb.27-53</td>
<td>C MINOR (Unstable)</td>
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<td>3. bb.54-61</td>
<td>C MINOR (Unstable)</td>
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<tr>
<td>Funeral March and Trio</td>
<td>C MINOR</td>
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<tr>
<td>4. bb.62-130</td>
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<td>5. bb.131-144</td>
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<td>E MAJOR</td>
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<tr>
<td>6. bb.145-164</td>
<td>Dim. 7th CHORDS</td>
<td></td>
<td>F SHARP MAJ.</td>
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</table>
# Tasso: Lamento e Trionfo

## Structural Reduction

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<tr>
<th>MOTIVES</th>
<th>LAMENT</th>
<th>STREPTOSO</th>
<th>TASSO</th>
<th>MINUET</th>
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</thead>
<tbody>
<tr>
<td>SECTIONS</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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### Minuet

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<th>7. bb.165-347</th>
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<tbody>
<tr>
<td>F SHARP MAJ</td>
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<tr>
<td>B FLAT MAJ</td>
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<tr>
<td>Dim. 7th Chord</td>
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### Recapitulation

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<th>8. bb.348-374</th>
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<tr>
<td>C MINOR (Unstable)</td>
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<tr>
<th>9. bb.375-382</th>
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<tbody>
<tr>
<td>F SHARP MAJ</td>
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<tr>
<td>B MINOR</td>
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<tr>
<td>Dim. 7th Chord</td>
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<th>10. bb.383-474</th>
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<tr>
<td>C MAJOR</td>
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<tr>
<th>11. bb.475-500</th>
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<tr>
<td>C MAJOR</td>
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<tr>
<th>12. bb.501-532</th>
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<tr>
<td>C MAJOR (Unstable)</td>
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### Apotheosis

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<tr>
<th>13. bb.533-557</th>
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<tr>
<td>C MAJOR (Stable)</td>
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### Marsziale

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<th>14. bb.558-584</th>
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<tr>
<td>C MAJOR</td>
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### Coda

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<th>15. bb.585-603</th>
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<tr>
<td>C MAJOR</td>
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*Note: The table and diagram illustrate the structural reduction of Tasso: Lamento e Trionfo with emphasis on key changes and mode transitions.*
Analysis for structural reduction:

Section 1: bb.1-26

Function: Introduction

Key signature: C minor

Motive: 1

Main harmonic movement: The first sequence creates a harmonic tension with its passing modulation based on an augmented fifth. The diminished seventh chord is used increasingly. As with many symphonic poem introductions the key centre is blurred, creating a tense harmonic introduction.

The introduction is typically constructed with sequence and repetition. The sequence is used to blur any strong aural impression of a key centre.

Sequence 1: motive 1

I IV dim.7th, I IV dim.7th,
bb.1-7 C minor bb.8-14 G sharp minor

augmented relationship

Immediately the listener is introduced to an harmonically unstable milieu. The following sequence (bb.15-18,19-22) takes up the diminished seventh chord used in the first sequence in preparation for their important role in the strepitoso motive (2). The character of a lament is captured by the falling pitch and minor tonality of motive one, together with the chromatic sighing figure from the
oboes and then the clarinets.

**Section 2: bb.27-53**

**Key signature:** C minor

**Motive:** 2

**Main harmonic movement:** F and C minor are the main key centres of this section although it also contains much chromaticism.

The first sequence (bb.27-29,30-32) uses passing modulation from E minor to F minor but also including diminished seventh chords. The following sequence (bb.33-34,35-36) uses passing modulation from C minor to F minor again featuring diminished-seventh chords which provide the chromatic basis for the rest of this section. Following the first two sequences (bb.37-47) is a progression based on a rising line of diminished-seventh chords moving up by a tone each time.

**Section 3: bb.54-61**

**Key signature:** C minor

**Motive:** 1

**Main harmonic movement:** This section moves from F minor (VI) to C minor (V). The key centres are implied.

Mainly employing monophonic texture, this section acts as a transition between the *Sturm und Drang* of motive two and the funereal atmosphere of section four.

**Section 4: bb.62-130**

**Function:** Funeral march and trio

**Key signature:** C minor
Motives: 3 (funereal form), 1

Main harmonic movement: In keeping with the traditional presentation of a funeral march and trio, this section basically moves from C minor to A flat major and finally returns to a minor tonality. By sequential and chromatic movement this section ends in E minor.

The funeral march-like opening to this section (bb.62-90) is firmly centred in C minor with a traditional approach to harmony using primary triads. The trio-like section (bb.90-107) is in the contrasting key of A flat major. This is followed by three very beautiful sequences (bb.107-118). In the second sequence of this group there is movement towards E minor. Once again a monophonic close is used, this time stressing E minor and ending on its fifth scale degree. Liszt manipulates diatonic aural expectations by substituting major for minor forms and minor for major forms. In this way section five makes a tremendous impact because the ear is expecting E minor tonality but receives E major.

Section 5: bb.131-144

Key signature: E major

Motive: 3

Main harmonic movement: Firmly centred in E major.

In contrast to the sombre and dark section four, this section is very brilliant with the bright tone colour
of the trumpet. The harmony is very straightforward although in the last five bars the minor form of chord IV in E major is contrasted with the tonic chord and in this way the resulting semitone relationship between the notes 'c' and 'b' is particularly aurally effective. The section ends firmly in E major, a very distant key from the C minor centre of the previous sections.

Section 6: bb.145-164

Function: Recitative, psychological step up to the second part of the programme (Ferrara) achieved harmonically.

Key signature: no sharps or flats

Motive: 1

Main harmonic movement: The conflict between the two diminished chords is transcended with a modulation to F sharp major for the final six bars. The section is harmonically unstable but the step up to F sharp major creates a new harmonic plateau.

As with the recitativo section of the Berg-symphonie (section 9), Liszt abandons a key signature for this harmonically unstable section. Its purpose is to create a bridge between E major and F sharp major, the key centre of the following minuet section. Again the harmonic conflict is created by the juxtaposition of two diminished seventh chords a tone apart.

Section 7: bb.165-347
**Function:** Minuet, expression of the atmosphere at the court of Ferrara.

**Key signatures:**
- F sharp major (b.165);
- B flat major (b.242);
- F sharp major (b.267);
- B minor (b.291);
- No sharps or flats (b.340)

**Motives:** 3, 4 (1 briefly at end)

**Main harmonic movement:** The use of five key signs indicates the large harmonic plans Liszt used. It also shows how what might be thought of as a passing, modulatory use of key should really be thought of as an established key centre. In this case there is once again the use of a pivot-harmony (F sharp major) and the other key centres have a chromatic relationship (B flat major and B minor).

This long middle section consists of two parts: i) the straightforward minuet built on motive four and its repetition (bb.165-270) and ii) the effective combination of motives three and four (bb.271-290) followed by motive three taking over completely (bb.291-347). The brass introduces motive one in the final four bars. The major structural feature of the minuet is its opening two part sequence (bb.165-183, 183-199) but here the harmonic relationship is quite conservative (F sharp major / A sharp minor). Indeed this whole minuet section is harmonically stable employing the use of more traditional harmonic relationships. This fits the programme suggesting the court festivities at Ferrara.
The milieu of the section might best be summed up by Cosima Wagner's comment noted in her diary: "in the minuet (...) my father says what is proper." Liszt uses motive three, the motive representing Tasso, as a Leitmotif in the Wagnerian sense in this section. After establishing the atmosphere of the festivities at the court of Ferrara, Tasso's presence is indicated immediately by overlaying Tasso's motive (3) onto the festivities motive (4). The Tasso motive (3) is influenced by and altered to suite the milieu created in this minuet section. Thus the music relates directly to the programme which speaks of Tasso "looking with proud melancholy at the festivities of Ferrara." The section is very stable with its long phrases and settled harmony but the final eight bars prepare for the return of the Sturm und Drang of the strepitoso motive (2) by dropping the key signature and using the (G) diminished seventh chord as a key centre.

**Section 8: bb.348-374**

**Function:** Recapitulation of section two  
**Key signature:** C minor  
**Motive:** 2  
**Main harmonic movement:** As for section two, F minor and C minor are the main key centres although the section is very chromatic and unstable. A prominent feature is the user of diminished seventh chords.

**Section 9: bb.375-382**

**Function:** Recapitulation of section three  
**Key signature:** C minor
Motive: 1

Main harmonic movement: There is no clearly established key centre in this short bridging section.

Section 10: bb.383-474

Function: Introduction to the apotheosis

Key signature: C major

Motive: 1 (transformed into alla breve, Allegro con molto brio)

Main harmonic movement: The harmony is similar to the pattern in the minuet where there is a movement from tonic to dominant, the whole thing being repeated at the minor third.

Apart from the harmonic and motivic similarities, this transformation of motive one is quite removed from the minuet section in mood. As is often the case with Liszt's final apotheosis sections, the harmony is quite stable and the chromatic harmony reinforces rather than blurs the key centre. However, chromatic harmony is featured to great effect like the modulation to the major form of the submediant (bb.455-456). Once again the modulations are built with sequence structures. This section ends with seven bars of G diminished-seventh chord, creating an harmonic diversion which moves back towards C major through sections eleven and twelve.

Section 11: bb.475-500

Function: bridge section

Key signature: C major
Motive: 3

Main harmonic movement: The harmony presses forward through E flat, G flat, D minor and G diminished-seventh chords. C major was so firmly established as a key centre in section ten that this harmonic movement is an aural leading back into C major.

The section opens with a sequence (bb.475-478,479-482):

\[ \begin{align*}
I & \quad IV & \quad I \\
E\ flat\ major & \quad G\ flat\ major
\end{align*} \]

and then moves through D minor (V-I, V-I bb.483-486). The final fourteen bars (bb.487-500) are built on the G diminished seventh chord.

Section 12: bb.501-532

Function: Bridge section

Key signature: C major

Motive: 3

Main harmonic movement: Unstable/chromatic

The harmonic basis of this section twists diatonic relationships into a flux of key between two distantly related key groups which confuse the ear and might best be represented in the following way:

\[ \begin{align*}
V-I & \quad V^7-I & \quad V-VI & = & \quad V-I & \quad VI & = & \quad I-VI \\
E\ min. & \quad C\ maj. & \quad A\ min. & \quad B^b\ min. & \quad G\ min.
\end{align*} \]

Section twelve ends firmly on the dominant of C major. The link into harmonically stable sections (particularly apothesosis sections) is often achieved with a perfect
cadence and this a good example.

Section 13: bb.533-557

Function: Apotheosis, marziale transformation

Key signature: C major

Motive: 3

Main harmonic movement: This section commences with tonic/dominant movement (bb.533-544). The following chromatic harmony moves the ear away from the home key only to enhance an immediate recognition of the home key when it reappears.

Section 14: bb.558-584

Function: coda

Key signature: C major

Motives: 1,3

Main harmonic movement: Firmly set in C major, there is a brief false modulation to the dominant leads back to traditional diatonically through, with the last nine bars built entirely on the tonic chord of C major.
Les Préludes
Of all the symphonic poems, Les Préludes presents the biggest problem for a study such as this one. The whole question of Liszt's seriousness in his approach to programme music might be questioned because of the last minute change of programme from Les Quatre Éléments to Les Préludes. This symphonic poem finds its roots, by way of motivic connections, in sketches for four cantatas. The cantatas and subsequent orchestrated versions were thought of as preludes or overtures to poems by Autran. Autran's poems, La Terre ('The Earth'), Les Flots ('The Waves'), Les Astres ('The Stars' or 'Heavenly Bodies') and Les Aquilons ('The North Winds') were collected under the title Les Quatre Éléments ('The Four Elements'). Although the subject has been discussed previously, the subject of the relationship between the two programmes and the manuscript is by no means exhausted. Haraszti's excellent article, "Genèse des Préludes de Liszt qui n'ont aucun rapport avec Lamartine", presents an examination of manuscripts S9, S10, S11, S11A but does not relate them to S18, S19 (Les Flots and Les Aquilons), B20, B21 (La Terre, Les Flots) or A3a, A3b and A3c (Les Préludes).

The programme contains its own problems: why the title Les Préludes followed by a text loosely related to Lamartine? It would seem that the title referring to Lamartine's Méditations Poétiques and the following programme are covertly related. It is surprising that no case has previously been made for the title Les Préludes as referring
to the Autran Poems. Manuscripts B21 and B20 contain the orchestral versions of the cantatas (all four parts in B21 are reworked to become B20). Each cantata is preceded by the corresponding poem which already makes these works look more like small overtures or preludes. The programme written into the modern score and headed "after Lamartine's Méditations Poétiques probably comes about from Princess Sayn-Wittgenstein's 'meddling'. Therefore, Les Préludes may refer to Autran and the extended programme speaks for itself. As Haraszti rightly notes, the connection between the programme as it appears in the published score and Lamartine's Méditations Poétiques is rather strained. However, there are very close relationships between the published programme, Les Quatre Éléments and the evolution of the symphonic poem from the sketches to the final version. Therefore, the following case is argued, that the essential elements represented in the versions of Les Quatre Éléments and the essential elements of the programme published with the score for Les Préludes are very similar. In this way Liszt's artistic integrity is not called into question with the 'switch' of programme and the programmes for Liszt's symphonic poems are not to be thought of as 'icing on the cake' or whimsical additions after the work has been conceived.

Les Préludes uses motives from the Liszt cantatas La Terre, Les Flots and Les Artres. La Terre contains the 'love' motive and in both La Terre and Les Préludes this motive is connected with the first unfolding of love. In
La Terre the unfolding is couched in the imagery drawn from Spring, a rough translation would be:

'When the sombre winter finishes
When the charming month of April is reborn
From our rising branches
We feel with vigour (pun on 'sap')
Circulate this quivering (pun on 'rustling')
Of unanimous intoxication.
Here are the happy moments.
From foot to crown (tree imagery)
Entwine the intimate bonds (knots)
Of all our existing loving.'

'Love' motive in La Terre, Ms. S9:
This corresponds directly to the published programme for *Les Préludes* which notes: *'Love is the enchanted dawn of all existence'* utilising imagery drawn from nature here and throughout the programme.

'Love' motive in *Les Préludes* (bb.79-83)

Les Flots contains two ideas used in *Les Préludes*:

i) the two pizzicato 'c's which become the opening for *Les Préludes* and

ii) the trumpet figure which becomes important in the 'storms of life' section of *Les Préludes* (bb.160-178):

*Les Flots*, Ms. S18:

*Les Préludes*, (bb.160-162):

Once again there is a strong link between the published
programme and this motive: both programmes are concerned with tempestuousness and use the same motive. The trumpet figure in *Les Flots* foreshadows and after its repetition leads into a storm section describing the relentlessness of the sea:

'We are carried by these ships in the sea. 
The sea throws frightful waves on them.'

Following this, an expanded version of the trumpet figure accompanies these stormy words:

'We like the ship that sinks 
Which throws on the dark shore 
The last cries of the sailors.'

The Sturm und Drang of this scene and the trumpet motive are used in *Les Préludes* where the programme speaks of the initial happiness of love being "interrupted by some storm".

The poem and music of *Les Astres* is perhaps the most important, for the 'germ' theme and marziale transformations of *Les Préludes* can be found here in the music of the cantata:

*Les Astres*, Ms. S11a:

\[ \text{Hommes dispersés sur le globe qui roule} \]

This theme appears twice in *Les Astres*. Its first appearance uses the following sombre text:

'Scattered men on this turning globe 
Enveloped there by the rays of hope, 
An errant people which are hunted in crowds by death 
And hurried to the tomb 
Into which falls the long torrents of the generations.'
Its second appearance expresses more positive ideas:

'Don't say insensitive as you are
That we don't have either language or voice,
And don't believe the silent stars
Because they form agreements above your heads
Which our ancestors formerly plucked like leaves.'

Just as the corresponding 'germ' theme of *Les Préludes* is transformed to represent conflicting ideas, so it is used here to represent negative and positive images. Furthermore, the themes first use in *Les Préludes* conveys the same pessimism arising from the certainty of death and brevity of earthly life ('carpe dium') expressed at the opening of its programme:

'What is our life but a series of preludes
to that unknown song of which the first
solemn note is sounded by death?.'

Therefore the major concerns of *Les Quatre Éléments* are not unrelated to the main ideas as expressed in the published programme for *Les Préludes*. Indeed, the published programme rests easier when compared with *Les Quatre Éléments* than when compared with Lamartine's *Méditations Poétiques*. Also, the motives and ideas they represent find their way into the programme and music of *Les Préludes*. Below, the major concerns of *Les Quatre Éléments* and *Les Préludes* are compared:
Les Quatre Éléments

1. Unfolding of love using imagery of Spring. ('Love' motive)
2. Storms of life, tempest. (Trumpet motive)
3. (relates to '1' above)
4. The eternal soul triumphs over death.

Les Préludes

1. First unfolding of love. ('Love' motive)
2. Storms of life, tempest. (Trumpet motive)
3. Pastoral. Solace and consolation in nature.
4. Discovery of will, triumph over adversity.

In essence, the ideas of Autran's poems are similar to those expressed in Victor Hugo's *Ce qu'on entend sur la Montagne*. The brevity of human existence is contrasted with the infiniteness of nature, the sea and the universe. Once again Liszt's optimism, probably reinforced by his religious beliefs, is revealed and united with the idea that the eternal soul sings its victory over the troubled period of earthly life. The marziale transformation, as it appears in Liszt's symphonic poems, represents triumph over adversity.

One of the difficulties in noting the major motives used in *Les Préludes* is that there are four principal motives plus six transformations. However, as this study seeks to examine the musico-narrative function of motives within the structure, the main transformations of motives are noted here with their corresponding function derived from the programme. The study is also concerned to show the unity of the structure by examining closely related or metamorphosed motivic material where appropriate and so transformations of motives are also noted in the subsequent
structural table and analysis.

No apology is made for listing the array of motives used in *Les Préludes* as it shows the motivic complexity of the work which is all too often oversimplified. It also reveals one of the best examples of Liszt's cyclic-form. This term conveys the idea of unity and of 're-cycling' themes to achieve economy, unity and a tightly integrated structure. The main themes of *Les Préludes* are:

**Motive 1: Futility of life**

It is from this motive that four motivic transformations are fashioned and just as the opening of Liszt's *Faust-Symphonie* is cited as an example of twelve-tone practice, so the statement of this embryonic motive in the introduction is not unrelated to the variation technique (or technique of constant evolution) at the heart of both Dodecaphony and Liszt's cyclic constructions. The sense of a theme which is rough-hewn and essential is indicated in the programme which speaks of the essence of life. This is expressed in the music with a simple use of musical resources including the Aeolian mode:

(bb.3-6)

1. Violinen
2. Violinen

**Motive 1, transformation 1: Existence/Awakening of consciousness**

(bb.35-36)
Motive 1, transformation 2: Love  
(bb.47-50)

and the variant of this theme used at the end of Les Préludes: Triumph over adversity  
(bb.346-349)

Motive 2: Love  
(bb.70-73)

and the variant of this motive used at the end of Les Préludes: Triumph over adversity  
(bb.370-373)

Motive 1, transformation 3: Storms of life  
(bb.109-112)
and an inversion of the first three notes (bb.140-141)

Motive 3: Storms of life
(bb.160-162)

Motive 4: Consolations of nature/Pastoral
(bb.210-211)

and (bb.280-283)

The relationship between the programme, form and key centre might be expressed as follows:

<table>
<thead>
<tr>
<th>Programme</th>
<th>Form</th>
<th>Key Centre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Lack</td>
<td></td>
<td>C major</td>
</tr>
<tr>
<td>2. Awakening of consciousness</td>
<td></td>
<td>C major</td>
</tr>
<tr>
<td>3. Love and innocence</td>
<td></td>
<td>C/E major</td>
</tr>
<tr>
<td>4. Storms of life</td>
<td></td>
<td>Unstable/A minor</td>
</tr>
<tr>
<td>5. Consolations of nature</td>
<td></td>
<td>A/C major</td>
</tr>
<tr>
<td>6. Self realization</td>
<td></td>
<td>C major</td>
</tr>
</tbody>
</table>
# LES PRÉLUDES

## STRUCTURAL REDUCTION

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<th>SECTIONS</th>
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<tr>
<td>Introduction:</td>
<td></td>
</tr>
<tr>
<td>1. bb.1-34</td>
<td></td>
</tr>
<tr>
<td>2. bb.35-46 Awakening of Consciousness</td>
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</tr>
<tr>
<td>3. bb.47-66</td>
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<tr>
<td>4. bb.67-108</td>
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<td>5. bb.109-181 Storms of Life</td>
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<td>6. bb.182-199 Bridge</td>
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<td>7. bb.197-242 Pastoral</td>
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<td>8. bb.244-404 Marcia variants</td>
<td></td>
</tr>
<tr>
<td>9. bb.405-419 Conclusion</td>
<td></td>
</tr>
</tbody>
</table>

### Scale: One minute

#### Introduction:

1. bb.1-34

- Unstable
- \( V^r \) of C MAJOR

2. bb.35-46 Awakening of Consciousness

- C MAJOR

3. bb.47-66

- C MAJOR
- E MAJOR

4. bb.67-108

- E MAJOR
- E MAJOR

5. bb.109-181 Storms of Life

- Unstable

6. bb.182-199 Bridge

- Unstable

7. bb.197-242 Pastoral

- A MAJOR

8. bb.244-404 Marcia variants

- C MAJOR

9. bb.405-419 Conclusion

- C MAJOR
Analysis for structural reduction.

Section 1: bb.1-34

Function: Introduction, presentation of 'germ-cell'

Key signature: C major

Motive: 1

Main harmonic movement: The extended harmonic anacrusis is achieved by the masking of any feeling of a home key. The opening harmony is built on chord VI of C major but a strong sense of the Aeolian mode creates an air of expectancy. A series of sequences moves through diminished-seventh chords. The final six bars stress the dominant-seventh of C major preparing for a perfect cadence into the harmonic stability of section two.

The mystery and uncertainty surrounding the programme's opening question is captured in the uncertainty surrounding the key centre in the introduction. The chromatic rise in pitch throughout the three two-part sequences of the introduction, reinforces the questioning mood by imitating the rising pitch of speech patterns associated with questions.

Section 2: bb.35-46

Function: The awakening of consciousness

Key signature: C major

Motive: 1, transformation 1
Main harmonic movement: C and F major are featured in this section along with some passing chromatic harmony which strengthens the sense of home key. The section is harmonically stable.

The two-part sequence which opens this section uses harmonically conservative relationships:

\[
\begin{align*}
I & \rightarrow VI & IV \rightarrow I & \rightarrow VI & IV \\
bb.35-36 & \text{C major} & bb.37-38 & \text{F major}
\end{align*}
\]

The chromatic movement appearing in the following bars (bb.38 - 41) displays typical movement used by Liszt with one joining pitch, one chromatically moving pitch and one tone movement. The aural effect with the rising chromatic interval, combined with the tone drop in the second part of the sequence is an example of Liszt's use of chromatic harmony to exploit the notions of 'sharpness' and 'flatness'.

Section 3: bb.47-66

Function: presentation of 'love' motive

Key signatures: C major (b.47); E major (b.54); no sharps or flats (b.63)

Motive: 1 transformation 2

Main harmonic movement: The key centres are indicated by the key signatures:i) C major; ii) E major; iii) unstable/shifting. The C and E major centres use conservative harmonic patterns while the unstable area employs
an interesting approach to modulation set within a sequence structure.

This section is almost entirely built upon two two-part sequences which support the harmonic structure. The use of the E major key signature for the second part of the first sequence (bb.55-62) indicates Liszt's desire to establish harmonic plateaus which might otherwise be thought of as passing or, in this case, false modulation. The most interesting harmonic and structural feature is found in the final two-part sequence of this section (bb.65-66) and the harmonic pattern set up by the sequence extends into section four (bb.67-79). This pattern of progression and rapid harmonic rhythm, typical of Liszt's best work, rests on an exploration of simultaneity combined with a use of traditional harmonic patterns (in this case the perfect cadence). The use of these more 'common' harmonic patterns acts as an aural guide in understanding and making sense of more adventurous harmonic relationships:

\[
\begin{align*}
I & \rightarrow VI \rightarrow I \rightarrow \text{VI} \\
F \text{ minor} & \rightarrow G \text{ flat major} \rightarrow G \text{ sharp minor} \rightarrow E \text{ major}
\end{align*}
\]

**Section 4: bb.67-108**

**Function:** Presentation of second 'love' motive

**Key signature:** E major

**Motives:** 2; 1 transformation2

**Main harmonic movement:** For the most part this section is set in E major with brief appearances of G sharp minor. The last bars (bb.106-108) close with A diminished-
seventh chord creating a suspension before the Sturm und Drang of the following section.

The two-part sequence at the end of this section is another example of Liszt's exploitation of the notions of 'sharpness' and 'flatness', the second part of the sequence being a tone lower in pitch:

\[
\begin{align*}
&\text{bb.}89-92 \\
G#7b &- C \\
&\text{bb.}93-96 \\
F#7b &- Bb
\end{align*}
\]

The effect is heightened by the weakening of the key centre, E major.

Section 5: bb.109-181

Function: Storms of life section

Key signatures: No sharps or flats (A minor)

Motives: 1 transformation 3; 3

Main harmonic movement: The harmonic milieu is extremely chromatic with a plateau of A minor appearing with motive three. However, this plateau is unstable as A minor is juxtaposed with A flat major.

The programme is vividly expressed in this Sturm und Drang section with restless chromatic movement and much use of the diminished seventh chord and some parallel key relationships. As usual, Liszt sets his harmonic effects within sequence structures to give order and clarity. In order to depict chaos and turmoil the conception of the music does not suffer and become chaotic but the programme is depicted
with the use of chromatic harmony, unusual harmonic juxtapositions set within sequences and a brilliant use of the other musical resources.

The opening sequence moves through the three forms of the diminished-seventh chord (bb.110-114,114-118). The following sequence series builds a climax with increasing volume and thickening texture and a climbing pitch set in a flux of parallel, chromatic, diminished-seventh chords. The aural plateau reached at bar 131 is only the point of departure for further chromatic movement set within a sequence:

Sequence: \[ E \dim.7th - I (X4) \mid I, \quad F \dim.7th - I (X4) \mid I, \]
\[
\begin{array}{c|c|c}
\text{bb.131-133} & \text{bb.133-136} \\
\hline
A \text{ minor} & B \text{ flat minor} & B \text{ minor}
\end{array}
\]

The parallel chromatic relationship of the passing modulation in this sequence heightens the tension and together with accent, crescendo and incessant rhythmic pattern the programme is vividly expressed. This chromatic and whole tone relationship between the chordal basis of the passing modulation of sequences suggesting Sturm und Drang is contained in the following sequences of this section.

Whole-tone parallel chords add their Lisztian flavour and the resulting uncertainty over key centre is answered by perfect cadences onto the dominant of A minor (bb.143-144, 147-149). The following sequence (bb.149-151,151-153) stresses a further chromatic relationship, once again using the perfect cadence to firmly establish the passing modulation:
Once again! the chromatic shift up in pitch heightens tension and! is an example of Liszt's use of 'sharpness' and 'flatness' in his manipulation and exploitation of key relationships. A stream of parallel major chords set over an A diminished-seventh chord bass follows (bb.155-158) before a perfect cadence into A minor (bb.159-160) and the appearance of motive three. Motive three is treated sequentially with its first appearance and once again there is a chromatic juxtaposition of key centres in the passing modulation:

\[
\begin{align*}
E \text{ dim.7th} & \rightarrow IV^7 \rightarrow I \ (X2) \\
& \text{bb.160-164 A minor} \\
I & \rightarrow V^7 \ (F \text{ dim.7th} \rightarrow I \ (X2) \\
& \text{bb.164-168 A flat major}
\end{align*}
\]

The false modulation into A flat major leads back to A minor, once again demonstrating the link between chromatic sequential relationships and Sturm und Drang. This relationship is also displayed in the final sequence of this section:

\[
\begin{align*}
E \text{ dim.7th} & \rightarrow V^7 \rightarrow I \\
& \text{bb.174-176 C sharp minor} \\
D \text{ dim.7th} & \rightarrow V^7 \rightarrow I \\
& \text{bb.176-178 D minor}
\end{align*}
\]

With the momentary and illusive stability of the A minor plateau realized, the section ends in a monophonic, chromatic wash fluctuating between the fifth and first degrees of D minor.
Section 6: bb.182-199

Function: Bridge from the Sturm und Drang of section five to the sweetness of the pastoral section following in section seven.

Key signature: No sharps or flats

Motive: 1 transformation 2

Main harmonic movement: B flat and G major are the key centres of this section, the harmonic pattern extending to E major at the beginning of section seven. As the movement is to the mid-point and distant harmonic centre of this work, the harmony is shifting but firmly set in a sequence structure. Because of the two distant key centres Liszt uses accidentals rather than a key signature for this section.

This section is a large two-part sequence and once again unusual key centres in the modulation are aurally established by traditional harmonic relationships within the sequence units:

\[
\begin{align*}
\text{pivot} & \quad \text{bb.182-192 B flat major} \\
I-V_7-I-V_7^b-IV-(IV^3b)-I-V_7-I-V_7^b-I-V_7^b-IV-VI^3\# & = I-V_7-I-IV-(IV^3b)-I-V_7-I-IV-II-VI^3\#
\end{align*}
\]

This submediant relationship between key centres is carried on into the introduction of section seven.
Section 7: bb.200-343

Function: Pastorale, expresses the consolations of nature

Key signatures: A major (b.200); C major (b.296)

Motives: 4; 2

Main harmonic movement: Three key centres are established in this section: i) A major; ii) C major (at b.296); iii) A flat major (at b.334). As well as smaller sequences, a large two-part sequence (bb.260-327) establishes the centres of A major and C major in this section.

The opening of this pastoral section uses a long harmonic anacrusis which masks the A major key centre. Passing modulation in the two opening sequences use key as colour, subtly varying the shades. The move to the subdominant and establishment of this as the new key centre in the passing modulation, is carried over from the end of section six and through the first two sequences of section seven:

<table>
<thead>
<tr>
<th>Sequence 1</th>
<th>Sequence 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>E major (V pedal)</td>
<td>C#Major (V pedal)</td>
</tr>
</tbody>
</table>

I --------- VI=I --------- VI=I --------- VI=I

The opening of this pastoral section is a long harmonic anacrusis (bb.200-259). Through most of this opening (bb.226-259) the dominant-seventh of A major features although the relationship to the tonic is implicit. A large two-part sequence establishes the key centres of A major and
C major using the pastoral motive and the second 'love' motive (motive 2). A small inner sequence links the two larger parts of the big sequence:

\[
\begin{align*}
\text{linking seq.:} & \quad (\text{Passing mod. to } C#\text{min. bb.271-79}) \quad I-V_7, \quad I-V_7 \\
\text{bb.260-295 A major} & \quad \text{(Passing mod. to } E \text{ min. bb.308-13)} \\
\text{bb.296-327 (not complete)} & \quad \text{C major}
\end{align*}
\]

At bar 334 A flat major is established by movement from C major through a diminished-seventh chord. A flat major is firmly established with tonic/dominant oscillation until the end of section seven.

**Section 8: bb.344-404**

**Function:** Expresses triumph over adversity and self realization

**Key signature:** C major

**Motives:** 1 transformation 2; 2

**Main harmonic movement:** This section consists largely of one two-part sequence (bb.346-367,378-397) and includes wide ranging chromatic progressions. The section begins firmly in C major but soon uses the sequence framework for the juxtaposition of key centres. The key centres are all major in keeping with the jubilant nature of the programme. The section ends firmly on the dominant-seventh of C major (bb.399-404) preparing for
a perfect cadence into section eight.

The key centres of the large two-part sequence which includes smaller sequences is as follows:

Tritone tension

\[
\begin{array}{c|c|c|c|c|c|c}
| C & E & Bb & Eb & B & F# & E |
|---|---|---|---|---|---|---|
| bb.346-355 | bb.356-363 | \text{bb.346-367} | 1 |
| \text{bb.378-385} | \text{bb.386-393} | \text{bb.378-397} | 2 |
\end{array}
\]

Section 9: bb.405-419

Function: Conclusion/representation of self realization

Key signature: C major

Motive: 1 transformation

Main harmonic movement: The home-key is stressed with use of diatonic and chromatic harmony.

This section opens with a sequence employing diatonic relationships:

\[
I \rightarrow VI \rightarrow IV = I \rightarrow VI \rightarrow IV
\]

bb.405-406 \hspace{1cm} bb.407-408

C major \hspace{1cm} F major

This false modulation leads via a perfect cadence (bb.409-410) into C major. Some chromatic harmony is used to strengthen the sense of the home key. The work ends with a perfect cadence followed by a plagal cadence, a double cadence in C major.
Orpheus
Orpheus is the only symphonic poem that does not work by juxtaposing stark contrasts in the programme, harmony and motives in order to express the programme. The emblem which Liszt refers to in the programme, "the Ideal engulfed by evil and pain" is another expression of the psychic dichotomy met time and again in Liszt's life and work. The dichotomy is essentially the divine versus the demoniac, a concept at the heart of Christianity and the Catholic Church in which Liszt took his minor orders. However, this is not the concern of the music in Orpheus, rather it is the final paragraph of the programme in which Liszt sets out the programme for the music. Orpheus is a relatively short symphonic poem and this is perhaps why Liszt represents only one aspect rather than including representations of the dichotomy expressed earlier in the programme (the problems of evil and pain engulfing the ideal).

An obvious link between the programme and the music is the use of not one but two harps. The harps sound throughout most of the symphonic poem and seem to express the spirit of Orpheus, the most famous of lyre players. This expression of the 'spirit of Orpheus' and the 'noble voluptuousness and civilizing influence of art' has shaped the music. The music is not violent, it is not discordant, it is not rushed; the music is broad, dignified sensuous and controlled. Orpheus is a musical 'impression' in the Impressionist sense, as it expresses its programme mainly with the use of tone-colour, particularly the beautiful mixtures of French Horn, English Horn and Harps. For these reasons, together with the fact that Liszt has included a
full written programme as well as a title, one must wonder at Humphrey Searle's comment when he writes: "The work cannot be regarded as programme music of any kind (...)". Why should the instrumental representation of ideals and states of consciousness not be called programme music? The associations implicit in the title alone serve to guide the listener against a wrong poetical interpretation and in Lisztian terms this is the basic objective of programme music.

Orpheus has an interesting structure as, although the work is in ternary form, it is related to variation form. This is not variation form in the strict sense with sections containing variations but the motives and motivic variants grow or evolve organically throughout the work allowing for a feeling of breadth and flux. Liszt's interest in variation form, particularly evident in the use of his technique of thematic metamorphosis, takes on a more subtle appearance in Orpheus. The main theme, presented after a short introduction, expresses the sobriety indicated in the programme with its two phrases including sustained minim and crotchet movement and a broad sweeping cantilena line.

**Motive 1 form 1:**

(bb.15-26)
Motive 1 form 2:
(bb.38-40)

Motive 1 form 3:
3 (a) (bb.72-78)

3(bi) (bb.82-84) cadential function

3 (bii) (bb.84-86)

As no Sturm und Drang or conflict is indicated in the composer's intention (last paragraph of the programme) so the work contains little conflict in terms of structure and motivic organization. The essence of what Liszt intended to express in the music is aimed at the extension of one idea rather than the presentation of a dichotomy as is otherwise the case in the symphonic poems. Orpheus is
monothematic: it contains a main motive (1 form 1) with variations to form the other motives. The motivic variants do not form contrasts in any extreme sense nor are the sections of the work conflicting. The tonality throughout is mainly major and the key centres of the sequence structures do not form chromatic juxtapositions as in the Sturm und Drang sections of other symphonic poems. The form is ternary and the movement to the key centre a major third above the home-key is the type of modulation often encountered in Liszt's music:

<table>
<thead>
<tr>
<th>Bb</th>
<th>Description</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-14</td>
<td>Introduction</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Bb.15-71</td>
<td>C major</td>
</tr>
<tr>
<td>B</td>
<td>Bb.72-127</td>
<td>E major</td>
</tr>
<tr>
<td>A</td>
<td>Bb.128-213</td>
<td>C major</td>
</tr>
<tr>
<td></td>
<td>bb.214-225</td>
<td>Coda</td>
</tr>
</tbody>
</table>

The 'B' section does not form a violent contrast with the 'A' sections and the predominant tonality throughout remains major. The 'B' section forms a harmonic plateau of E major tonality effecting a psychological 'step up' or 'out' from the home-key and the tight form and use of harmony make the listener aware of the return to the home-key in the final 'A' section.
## Orpheus

**Structural Reduction**

<table>
<thead>
<tr>
<th>MOTIVES</th>
<th>SECTIONS</th>
<th>1/1</th>
<th>1/2</th>
<th>1/3a</th>
<th>1/3b</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction:</td>
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<td>UNSTABLE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. bb.15-37</td>
<td>C MAJOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. bb.38-71</td>
<td>C/E FLAT</td>
<td>E MAJOR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. bb.72-127</td>
<td></td>
<td>C SHARP MIN</td>
<td>F MINOR</td>
<td>E MAJOR</td>
<td></td>
</tr>
<tr>
<td>5. bb.130-144</td>
<td>C/E FLAT</td>
<td></td>
<td></td>
<td>G SHARP MIN</td>
<td>C MAJOR</td>
</tr>
<tr>
<td>6. bb.144-179</td>
<td>C MAJOR</td>
<td></td>
<td></td>
<td>C MINOR</td>
<td>E MINOR</td>
</tr>
<tr>
<td>7. bb.180-214</td>
<td>C MAJOR</td>
<td></td>
<td></td>
<td></td>
<td>C MAJ/MIN</td>
</tr>
<tr>
<td>CODA:</td>
<td>8. bb.214-225</td>
<td>Stresses C MAJOR</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Scale:** One minute
Analysis for structural reduction:

Section 1: bb.1-14

**Function:** Introduction  
**Key signature:** C major  
**Motive:** 1 form 1  
**Main harmonic movement:** C major is the implicit key but the two chords of the introduction are E flat and A\(^7\).

This section consists of one two-part sequence (bb.1-7, 8-14). Liszt uses the sequence framework to 'paint' with tone-colour and harmony, featuring the two harps, two horns and the colour of E flat and A\(^7\) chords. As with most of the introductions to the symphonic poems there is no firm sense of a home-key. Only the two opening notes of motive 1 form 1 are used here. The pauses at the end of each part of the sequence add to the anacrusis feel of this typically constructed introduction.

Section 2: bb.15-37

**Key signature:** C major  
**Motive:** 1 form 1  
**Main harmonic movement:** Some chromatic harmony embellishes a move to the dominant at the end of the statement of this motive.

Tone quality is very important in this section which is constructed simply with a repetition of motive 1 form 1. In the first statement of the motive the timbre of the violoncellos and horn are featured while in the second
statement the colours of the woodwind are highlighted. This is a good example of a 'sequence without modulation'. This is of course a nonsense but whereas Liszt would often use this type of repetition as an opportunity to juxtapose or highlight a harmonic relationship the simple repetition in this case creates a sense of stability. This is rather a 'sequence of tone colour'.

Section 3: bb.38-71

Key signature: C major

Motive: 1 form 2

Main harmonic movement: The passing modulation of the sequence implies the centres of C and E flat. The final four bars suggest the dominant of E major and prepare for a perfect cadence into this key in section four.

This section consists largely of the repetition of a two-part sequence. The repetition of a rhythmic pattern within the sequence ($\text{#} J \downarrow \underline{2} \downarrow \text{#} J \downarrow J \downarrow J \downarrow J \downarrow$) a minor third higher in the second part of the sequence, gives a declamatory air to this motive. The use of the subdominant and submediant-seventh chords within each sequence unit gives an unusual, suspended flavour to the harmony. The sequence makes use of the following progressions:

\[
\begin{align*}
\text{V-} & \text{V}^{7}-\text{V}, \text{V}^{7}-\text{II}, \text{V-} \text{V}^{7}-\text{V}, \text{V}^{7}-\text{G dim.7th} \\
\text{bb.38-43/55-60 C major} & \quad \text{V-} \text{V}^{7}-\text{V}, \text{V}^{7}-\text{II}, \text{V-} \text{V}^{7}-\text{V}, \text{V}^{7}-\text{G dim.7th} \\
\text{bb.44-49/51-66 E flat major}
\end{align*}
\]
Section 4: bb.72-129

Key signature: E major

Motives: 1 form 3a and 3b

Main harmonic movement: The harmonic movement is set within sequence structures and moves through the following key centres; E major, C sharp minor, F minor, E major, G sharp minor, C minor, E minor.

This is the most interesting section in Orpheus with an intricate structure built with the aid of a large two-part sequence which gives order to the section. Each part of the larger sequence contains two smaller two-part sequences:
Typical of Liszt's inner sequence harmony is the use of primary relationships to firmly establish the key centres of the passing modulation. These patterns reveal Liszt's concern with unity and order in his structures and produce some of his most convincing writing in larger structures.
Section 5: bb.130-144

Key signature: C major

Motive: 1 form 2

Main harmonic movement: This section is harmonically the same as section three except for the final three bars which do not begin a modulation into E major (as in section three) but use the diminished-seventh chord to prepare for C major, the home-key, in section six.

As in section three the large sequence comprising most of the section (bb.130-135,136-141) stresses the key centres of C major and E flat major.

Section 6: bb.144-179

Key signature: C major

Motive: 1 form 1

Main harmonic movement: As in section two, the initial full statement of this motive moves towards the dominant at the end of the second phrase (bb.144-155). The remainder of this section (bb.155-179) uses an ostinato employing chromatic movement but centres around the dominant pedal of C major. The harmony above the ostinato is chromatic but centres around the dominant of C major.
Bars 144 to 155 are a repeat of section two but here the orchestra appears in tutti and fortissimo. An ostinato centred around the dominant of C major is the unifying feature of this section (bb.155-179) over which sustained chords join in a long diminuendo. Bars 155 to 163 are repeated (bb.163-171) but a chromatically descending line of diminished-seventh chords over the ostinato end on the dominant-ninth of C major.

Section 7: bb.180-214

Key signature: C major

Motive: 1 form 3a (bb.180-194); 1 form 1 (bb.194-206); 1 form 3b(ii) (bb.206-214)

Main harmonic movement: This section commences with a rapid harmonic rhythm in sequence form (bb.180-189). It moves back to C major for the statement of motive 1 form 1 (bb.194-200) followed by a colourful and false modulation into D flat major. The harmony returns to the fluctuation between major and minor which is characteristic of motive 3b(ii), this time fluctuating between C major and C minor. The harmony is firmly guided by the harmonic patterns associated with the motives.

The most interesting formation in this section is the opening sequence which displays features typical of Liszt's
sequence structures and harmonic relationships. Notice how the harmonic movement is constructed to keep pitches in common but also to allow for a rising pattern of chromatic pitch. This sequence is a good example of a harmonic crescendo with its rapid harmonic rhythm and rising chromatic pitch line. It is accompanied by a dynamic crescendo. The parts of this two-part sequence are separated by a two bar link which further speeds the harmonic rhythm (omitted in diagram for purposes of clarity but moves chromatically: A-F dim.7th, B♭-G dim.7th):

\[
\begin{array}{c}
\text{Diachronic} \quad \rightarrow \\
\text{Synchronic} \\
\downarrow
\end{array}
\]

<table>
<thead>
<tr>
<th>Pitch relationships:</th>
<th>Diachronic</th>
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The other interesting feature of this section is the pivot back from D flat major (bb.200-205) to C major with the use of a pivot chord which works aurally as a chromatic variant of an added sixth chord on the fourth degree of C major (bb. 204-205).

Section 8: bb.214-225

Function: Coda

Key signature: C major

Motive: Not motivically related to rest of work
Main harmonic movement: The main purpose of this section is the presentation of a series of chords with an unusual harmonic pattern to bring the work to a close in terms of the programme which speaks of music rising like 'incense vapours', 'transparent and azure ether', 'a transparent garment of unutterable and mysterious harmony'.

The key to understanding the harmonic movement in these final bars of Orpheus is to explore the relationships bearing in mind Liszt's main way of musical extension and the device at the centre of his compositional technique: sequence. The analysis below shows the two-part sequence as an explanation of Liszt's craft in this progression. This is followed by another feature sometimes encountered, the use of the sixth chord as a pivot between chromatically related root chords:

Closing Chords: (bb.214-225):

Chords: C - A Gmin. - [E↑] - F# Adim.7th - G7 - C
Harmony: I - VImaj. I - VI - I V7 - I
Sequence: bb.214-215 bb.216-217
Tonal Centre: C major G minor F sharp C major
Prometheus
The essence of the programme for Prometheus is very similar to that of Tasso: suffering and transfiguration. Liszt identifies this dichotomy in the programme as the concerns of the music. This programme reveals the way in which Liszt extracts the essence of a subject, the essential and psychological elements of a subject. Once again the listener is presented with a dichotomy which allows the musical resources to be used in a way most effective for the purposes of instrumental expression and in a way typical of Liszt's choice of programme and analysis of his programme.

Humphrey Searle makes the following curious statement:

"Like Orpheus, Prometheus is a short work and expresses a single idea, that of suffering for the sake of enlightenment, which is symbolized in the legend of Prometheus."  

Clearly Prometheus is not at all like Orpheus in programme, structure, mood, harmony or length. It does not express a single idea but rather a dichotomy and the Prometheus legend is reinterpreted by Liszt in terms of the suffering artist figure, so popular in the nineteenth century, and suffering and salvation as a central doctrine of the Roman Catholic Church.

The programme also mentions Aeschylus (525/4 - 456 BC.), the Greek playwright. Aeschylus wrote two plays (one lost) with Prometheus as protagonist. In the
surviving work Prometheus represents man's struggle against Fate. While Aeschylus' interpretation of the myth is directed by his place in Greek culture, Liszt's interpretation is shaped by his religious beliefs where the temptations and difficulties of earthly life are endured with a belief in ultimate redemption and salvation. One calls to mind Liszt's epitaph: "I know that my redeemer liveth" and the programme which notes: "unquenchable belief in a redeemer who will raise up the long tortured prisoner to the superterrestrial regions (...)".

Prometheus makes use of five motives which can be categorized into motive-types and identified by the symphonic poem's programme and by reference to the cantata Prometheus Unbound. The cantata for full choir and orchestra contains four of the five themes to be found in Prometheus the symphonic poem and the music/text relationship makes their musico-narrative function quite clear.

**Motive 1: Malédiction**

The function of this motive is attributed in the cantata Prometheus Unbound where it appears in a brief introduction which is followed by the (women's) "Choir of the Okeanidai" calling forth curses upon Prometheus. The motive also appears in the introduction to the so called Malédiction concerto which takes its name from the word "Malédiction" which Liszt wrote over this motive:
Motive 2: Suffering/Struggle (Sturm und Drang)
The diminished-seventh and chromatic skeleton of this motive is typical of Liszt's Sturm und Drang motives.

Motive 3: Lament
This motive appears in the cantata Prometheus Unbound in section three: It is a lament sung by the (women's) "Choir of the Dryades". The contralto solo which features this motive is marked "to be declaimed with tragic pathos" and the section is punctuated with the same accented, dissonant chords and declamatory feel. The tritone leap followed by the chromatic falling line expresses the lament.
Motive 4: Faith and Promise of Redemption

This motive belongs to the other side of the central dichotomy and is also found in the cantata *Prometheus Unbound* in section seven, (men's) "Choir of the Invivibles". In the cantata this motive accompanies a text to become a hymn to the goddess Themis. This clearly relates to the section of the symphonic poem's programme which speaks of "an inalienable belief in a redeemer who will raise up the long tortured prisoner to the superterrestrial regions (...)".

(bb.129-137)

Motive 5: Celebration of Humanity

Motive five is also found in the cantata *Prometheus Unbound*. The final section of the cantata, (mixed) "Choir of the Muses", is an acclamation of Prometheus and mankind and it is from here that the first part of the fugue subject in the symphonic poem originates. It is fitting that Liszt uses the highly refined and complex interaction of the fugue idea to celebrate the human spirit "striving for the loftiest goals".23
Fugue subject (bb.161-164):

\[
\text{\includegraphics[width=0.5\textwidth]{fugue-subject}}
\]

Fugue countersubject (bb.164-168):

\[
\text{\includegraphics[width=0.5\textwidth]{fugue-countersubject}}
\]

As there are programmatical similarities between Prometheus and Tasso, it is not surprising to find that the overall structure of Prometheus is very much like Tasso. Once again the relationship between the work and the sonata idea is complicated. Perhaps a discussion of this problem should begin with looking at the similarities with sonata form. Clearly Prometheus presents two contrasting ideas at the outset: i) the Sturm und Drang of motives one and three and the lament of motive two; ii) the contrasting 'sweetness' expressed in motive four and one might even wish to include the fugue, motive five, in this group. Also, on the side of similarities with the sonata idea, there is clearly a recapitulation of the first three
sections or the 'first subject group' (excluding the fugue).

However, there are also many arguments against tracing the sonata idea over Prometheus. The sonata idea carries with it the idea of development. The only section of Prometheus which could be seen as a development section is the fugue (section 6) and clearly this is a whole new middle section just as the minuet in Tasso is a middle section rather than a development. The fugue in Prometheus uses the same effect achieved by the use of a harmonic plateau as does the minuet in Tasso. The recapitulatory material in Prometheus carries no sense of resolution; the Sturm und Drang of sections seven, eight and nine are contrasted with sections ten and eleven, the sections representing transfiguration. Rather than looking to the sonata idea as an explanation for the recapitulatory material, one might find a more convincing argument by looking at the programme which stresses the contrast between "suffering and transfiguration". As in Tasso, the representation of the central dichotomy of the programme is most effectively achieved when juxtaposed. In Prometheus the sections representing transfiguration (10 and 11) would not have the same impact if they immediately followed on from the fugue section. Even Liszt's notation of a shortened ending deletes only part of the recapitulation of Sturm und Drang material (section 9).

Therefore the overall structure of Prometheus might be represented as follows, the move to the key a major third above the home-key is once again a feature:
i) Sturm und Drang, Lament (A diminished-seventh chord)
   Faith (D flat major);

ii) Fugue (D flat major);

iii) Sturm und Drang (A diminished-seventh chord) and
     transformation (A major).
# PROMETHEUS
## STRUCTURAL REDUCTION

### MOTIVES SECTIONS

**Introduction:**
- 1. bb.1-26

<table>
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<tr>
<th></th>
<th>MALEDICTIO N</th>
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<th>LAMENT</th>
<th>REDEMPTION</th>
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**Scale:** One minute

- 2. bb.27-47
- 3. bb.48-115
- 5. bb.129-160
- 6. bb.160-236
- 7. bb.237-249
- 8. bb.250-263
- 9. bb.269-303
- 10. bb.304-390
- 11. bb.391-443

**Transfiguration**

**Conclusion**
Analysis for structural reduction.

Section 1: bb.1-26

Function: Introduction, Malediction

Key signature: No sharps or flats (A minor)

Motives: 1, 2

Main harmonic movement: This is an unstable section where any sense of home-key is avoided. The harmony is chromatic and unexpected progressions end in a long passage based on A diminished-seventh chord.

This section falls into two main parts: i) bb.1-12; ii) bb.13-26. Each part is marked off by double bar lines; uses a different time signature and presents one motive. Part i) is built on motive one and is directly related to the opening of the Malédiction concerto for piano and string orchestra (S.121, R.452). Humphrey Searle notes:

"The dramatic opening bears some resemblance to that of the Malédiction concerto."24

The opening is, however, very like the Malédiction concerto: both use the same chords without transposition and the function of both introductions is that of harmonic anacrusis. The two part sequence built on two pedal points, F (bb.1-6) and F sharp (bb. 7-12) features in both works. The chord is highly original defying a simple harmonic explanation and dates from around 1829 to 1833.25 The chromatic shift of the pedal from F to F sharp increases the tension, and
where a 'd' sharp partially resolves the second part of the Malédiction's opening sequence to make a dominant-seventh chord, in Prometheus the 'e' remains not as an appoggiatura demanding resolution but as an unresolved, enigmatic dissonance.

The harmonic anacrusis is sustained throughout the second half of the introduction (bb.13-26) where the harmony is still in a state of flux moving through the chords of C minor, A flat minor, A flat major and C sharp minor, the last eight bars being based on A diminished-seventh chord. Motive two is presented in monophonic form built on A diminished-seventh chord.

In this way he constructs a typical Lisztian introduction with sequence and suspension of key centre. The Sturm und Drang of the music is reflected in the chromatic harmony and suspension achieved by the use of the diminished-seventh chord as a key centre. This suspension is not resolved in the following section.

Section 2: bb.27-47
Function: Lament
Key signature: A minor
Motive: 3
Main harmonic movement: This section is based entirely on A diminished-seventh chord.

The character of the lament and "tragic pathos" of motive three is captured by the sustained and uncertain harmonic milieu of the diminished-seventh chord, the opening leap
of a tritone followed by a chromatic falling line and the overall drop in pitch throughout the motives repetition. The muted brass chords sound particularly menacing and biting with their sudden accent. The tritone (Diabolus in Musica) is used by Liszt in a similar way in the "Abandon all hope ye who enter here" motive of the Dante Symphony. The recitativo style of this section also appears with this motive in the cantata Prometheus Unbound. The section opens with a two-part sequence (bb.28-31,32-36) and ends monophonically.

Section 3: bb.48-115

Function: Struggle and Lament

Key signature: A minor

Motives: 2(bb.48-77); 1(bb.78-101); 2 and 3 (bb.102-115)

Main harmonic movement: This section uses chromatic harmony set within sequence structures making uses of tritone relationships and decaying into E diminished-seventh chord for the final thirteen bars.

Section three's harmony and structure are typical of Sturm und Drang sections in that chromatic harmony and much use of the diminished-seventh chord are set within sequence structures. The result is a wild chaotic mood but control is always maintained by Liszt's very deliberate patterns of harmonic and motivic organization. Apart from repetition, section three is almost entirely constructed with two-part sequences. Motive two appears at the outset with its rest-
less melody forming a "V" shape and based on movement from the dominant-ninth chord to the tonic chord of A minor (bb.48-51). The first sequence (bb.54-55,56-57) is based on motive two. After the dominant-ninth to tonic harmony, stressed by way of repetition at the outset of this section, the harmony in this sequence reinforces the Sturm und Drang mood by avoiding aural expectations and moving in the following manner:

**Sequence 1: motive 2**

\[
\begin{array}{c|c}
V^9 & I \\
bb.54-55 & \\
E_{\text{minor}} & G_{\text{minor}} \\
\end{array}
\quad
\begin{array}{c|c}
V^9 & I \\
bb.56-57 & \\
D_{\text{minor}} & F_{\text{minor}} \\
\end{array}
\]

Apart from the chromaticism in these relationships, the ear is lead to unexpected resolutions and the restlessness and struggle indicated in the programme is translated into restless harmonic movement but once again firmly controlled by the two-part sequence structure.

The second sequence displays more traditional harmonic relationships and is a brief plateau of stability before further chromatic expressions:

**Sequence 2: Motive 2**

\[
\begin{array}{c|c}
V^9 - I - V^7 - I: & I \\
bb.62-66 & A_{\text{minor}} \\
\end{array}
\quad
\begin{array}{c|c}
V^9 - I - V^7 - I: & I \\
bb.66-70 & D_{\text{minor}} \\
\end{array}
\]

The third sequence forms the following pattern:

**Sequence 3:**

\[
\begin{array}{c|c}
V^9 - I (X3) & \\
bb.70-73 & D_{\text{min.}} \\
\end{array}
\quad
\begin{array}{c|c}
VI - I (X3) & \\
bb.74-77 & B^7_{\text{min.}} \\
\end{array}
\]
The following harmonic movement before the fourth sequence (bb.78-83) makes use of the relationship between two chords a tritone apart (D and G#). The tritone relationship often expresses *Sturm und Drang* and demoniac programmes in Liszt's music.

The fourth sequence (bb.84-88,89-93) uses motive one and the key centres of E minor and C sharp minor. Sequence five (bb.102-106,107-111) and six (bb.112,113) are both based on E diminished-seventh chord. In sequence six, Liszt writes the chords as G diminished-seventh and B flat diminished-seventh followed by E diminished-seventh to highlight the sequence units but the chords are all enharmonically the same.

**Section 4: bb.116-128**

**Function:** Lament

**Key signature:** No sharps or flats

**Motive:** 3

**Main harmonic movement:** Based on E diminished-seventh chord

As in section two, this sections parallel, the unstable milieu of the diminished-seventh chord continued on from the end of the previous section, is not resolved. The uncertainty and lack of a key centre is sustained throughout. Liszt uses the diminished-seventh chord with rapid melodic movement to achieve *Sturm und Drang* effects but in slow, thinly textured, quieter sections like this one, the effect is one of suspension. As with section two, the diminished-seventh chord is the basis of a sequence
(bb.116-119,120-123). As in the notation of the final sequence of section three, Liszt distinguishes the sequence units by using G diminished-seventh chord to notate the first part of the sequence and E diminished-seventh chord for the second part.

Section 5: bb.129-160

Function: Faith/Promise of redemption

Key signature: D flat major

Motive: 4

Main harmonic movement: D flat major is firmly established using mainly primary triad movement. In contrast to the chromatic harmony of the Sturm und Drang and lament sections, this section, expressing faith and the promise of redemption, uses more conservative harmonic relationships where harmony based on the primary triads establishes a harmonic plateau of D flat major. After some slight chromatic colouring using E major chord, the section ends with six bars of the dominant-seventh chord of D flat major, preparing for a perfect cadence into the fugue.

Section 6: bb.160-236

Function: Fugue - expressing man's striving for lofty goals and the urge to create.

Key signatures: D flat major (b.160); A major (b.206);

no sharps or flats (b.214)

Motives: 5 (bb.161-231); 1 and 2 (bb.225-236)

Main harmonic movement: Although the countermelody is chromatic, the harmony is relatively
conservative in the first exposition with the tonic/dominant relationship of dux and Comes. After the A major key signature (b.206) the harmony becomes more unstable until at bar 214 Liszt drops the key signature as the harmony is thick with diminished-seventh chords, preparing for the return of the Sturm und Drang recapitulation in section seven. The movement is basically stable to unstable. Liszt reveals his ability to come to terms with fugue procedures and demonstrates his knowledge of and ability to successfully use the techniques associated with fugue writing, including: alternation of expositions and episodes; subject, answer and countersubject; stretto, diminution and augmentation. Indeed, Liszt's use of fugue here and in the B minor piano sonata are so effective that one wonders why he did not make more use of his abilities with this medium. The following table displays the structure of the fugue:
ANALYSIS OF FUGUE

Exposition

Episode 1

(1:3)

In strings.

(1) Contra-subject (1).

This exposition uses

(2) Bass, Answer in dominant.

(3) Basses Answer in dominant.

(4) Answer in dominant.

(5) Answer in dominant.

(6) Answer in dominant.

First part (bb. 98-206).

Follow-up parts:

This exposition consists of

Two sections:

(a) First section (bb. 98-195).

(b) Jacket material (e) in subject (ii) in the W.M.

In the strings.

Second part of subject.

Second part of the subject.

(2) Bass, Answer in dominant.

Subject (ii) in the W.M.

First section (bb. 214-218).

The subject is presented

in (a) First section.

Second sequence (bb. 225-227).

The subject appears in unison in the next sections.

The recapitulation begins in the last section.

The exposition consists of

Two parts:

First part (bb. 198-206).

Follow-up parts:

This exposition consists of

Two sections:

(a) First section (bb. 98-195).

(b) Jacket material (e) in subject (ii) in the W.M.

In the strings.

Second part of subject.

The subject appears in unison in the next sections.

The recapitulation begins in the last section.

The exposition consists of

Two parts:

First part (bb. 198-206).

Follow-up parts:

This exposition consists of

Two sections:

(a) First section (bb. 98-195).

(b) Jacket material (e) in subject (ii) in the W.M.

In the strings.

Second part of subject.

This exposition consists of

Two parts:

First part (bb. 198-206).

Follow-up parts:

This exposition consists of

Two sections:

(a) First section (bb. 98-195).

(b) Jacket material (e) in subject (ii) in the W.M.

In the strings.

Second part of subject.

This exposition consists of

Two parts:

First part (bb. 198-206).

Follow-up parts:

This exposition consists of

Two sections:

(a) First section (bb. 98-195).

(b) Jacket material (e) in subject (ii) in the W.M.

In the strings.

Second part of subject.

This exposition consists of

Two parts:

First part (bb. 198-206).

Follow-up parts:

This exposition consists of

Two sections:

(a) First section (bb. 98-195).

(b) Jacket material (e) in subject (ii) in the W.M.

In the strings.

Second part of subject.

This exposition consists of

Two parts:

First part (bb. 198-206).

Follow-up parts:

This exposition consists of

Two sections:

(a) First section (bb. 98-195).

(b) Jacket material (e) in subject (ii) in the W.M.

In the strings.

Second part of subject.

This exposition consists of

Two parts:

First part (bb. 198-206).

Follow-up parts:

This exposition consists of

Two sections:

(a) First section (bb. 98-195).

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First part (bb. 198-206).

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This exposition consists of

Two sections:

(a) First section (bb. 98-195).

(b) Jacket material (e) in subject (ii) in the W.M.

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This exposition consists of

Two parts:

First part (bb. 198-206).

Follow-up parts:

This exposition consists of

Two sections:

(a) First section (bb. 98-195).

(b) Jacket material (e) in subject (ii) in the W.M.

In the strings.

Second part of subject.

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First part (bb. 198-206).

Follow-up parts:

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Two sections:

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In the strings.

Second part of subject.

This exposition consists of

Two parts:

First part (bb. 198-206).

Follow-up parts:

This exposition consists of

Two sections:

(a) First section (bb. 98-195).

(b) Jacket material (e) in subject (ii) in the W.M.

In the strings.

Second part of subject.

This exposition consists of

Two parts:

First part (bb. 198-206).

Follow-up parts:
Section 6 Fugue, Exposition 1. (bb.161-175)

= Subject
= Countersubject
Section 7: bb.237-249

Function: Recapitulation of Sturm und Drang from introduction

Key signature: No sharps or flats

Motives: 1 (bb.237-244); 2 (bb.245-249)

Main harmonic movement: The section is unstable. It opens with a dominant-seventh to tonic movement in B flat minor but immediately moves to A diminished-seventh chord which becomes the basis for most of this section (bb.241-247).

The opening chords are similar to the introductory chords but this time they are built on a dominant-seventh to tonic movement in B flat minor with the pedal-points reversed (F# to F). A tritone interval is featured (bb.237, 238,241,242,243) in the melody.

Section 8: bb.250-268

Function: Recapitulation of lament from section 2

Key signature: No sharps or flats

Main harmonic movement: This section is based on A diminished-seventh chord but features mainly monophonic movement.

This is much the same as section two but extended a little into two two-part sequences: i)bb.250-253,254-257;
ii)bb.258-261,262-266.

Section 9: bb.269-303

Function: Struggle

Key signature: A minor
Motives: 2 (bb.269-298); 1 (bb.299-303)

Main harmonic movement: This section uses chromatic harmony making much use of the diminished-seventh chord.

Apart from the last five bars, this is a repeat of section three. Liszt indicates that a shortened version of the symphonic poem may leave out this section.

Section 10 : bb.304-390

Function: Transfiguration

Key signature: A major

Motives: 4 (bb.304-320,364-382);
      5(a) (bb.321-344)
      5 (bb.352-363)
      1 (bb.321-344,383-390)

Main harmonic movement: This section is firmly centred in A major however, the final two sequences (bb.377-382 and 383-390) move away from A major so that the closing section (11) can reestablish the new home-key centre, A major.

This section is a transformation of the motives listed above to represent triumph over adversity. Again there is much repetition and sequence movement. There are two important sequences:

i) motive 5a, bb.321-328 (Eb: I-IV-I-IV); 328-336 (C: I-IV-I-IV
 ii) motive 1, bb.383-386 (C major with mediant pedal); 387-390 (C minor with mediant pedal).
A long 'e' pedal links bars 337 to 351 which is an extended perfect cadence in A major (I at b.352). A third sequence in this section reveals Liszt's use of sequence to explore interesting harmonic relationships:

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<tbody>
<tr>
<td>I</td>
<td>III&lt;sup&gt;3&lt;/sup&gt;##</td>
<td>I</td>
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<tr>
<td>bb.377-378</td>
<td>bb.379-380</td>
<td>bb.381-382</td>
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<tr>
<td>A major</td>
<td>D major</td>
<td>G major</td>
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This relationship is also used in a more extended form in the cantata *Prometheus Unbound*, "Choir of the Invivibles".

**Section 11: bb.391-443**

**Function:** Conclusion

**Key signature:** A major

**Motives:** 5a (bb.391-419); 1 (bb.423-443)

**Main harmonic movement:** The chromatic relationship between F major/minor and A major chords is used to strengthen the feel of A major as the home key.

This section opens with interesting chords displaying fixed pitches together with a falling chromatic line (bb.391-397). The bulk of this section explores the effect of juxtaposing F major, F minor and A major chords. The sequence (bb.407-410 - A<sup>7</sup>, 411-414 - F) uses this relationship.

Bars 423 to 434 oscillate between A major and F minor chord while the final nine bars are built firmly on the tonic chord of the home-key, A major.
Mazeppa
Mazeppa, like Les Préludes, has a rather complicated programmatic history. In 1826 the fifteen year old Liszt, probably suffering from the rigours of Czerny exercises, composed and had published piano studies under the title Étude en 48 exercises dans les tons majeurs et mineurs (S.136,R.1). Only twelve studies were published and only twelve appear to have been written. In 1838 Liszt reworked these studies and published this much more technically demanding version under the title 24 Grandes Études (S.137, R.2a). Once again, only twelve studies appeared. None of the studies mentioned above had titles but in 1840 Liszt took the fourth study from these etudes and reworked the piece giving it the title Mazeppa (S.138,R.2c) and altering the ending to fit the poem Mazeppa by Victor Hugo. In 1851 Liszt reworked the piano studies mentioned above for the final time and included Mazeppa as the fourth study in the collection known as Études d'exécution transcendante (S.139,R.2b).

In 1851 Liszt reworked the Mazeppa piano study into a symphonic poem. Just as the initial adoption of the Mazeppa programme caused Liszt to rework the earlier piano study, so Liszt expanded upon the structure of the piano study to more fully and effectively represent the concerns of Hugo's poem in symphonic form (see Ms.N2, WRgs). Victor Hugo's poem, Mazeppa, is an allegory of ideas with its own interesting structure. The first part of the poem relates the story of Mazeppa tied to the wild horse,
how he nearly dies as the horse dies after the relentless ride and finally the suggestion that Mazeppa will some day become prince of the tribes of the Ukraine. The second part of the poem retraces the events of the first part but draws the allegory into sharp focus. Mazeppa represents the suffering artist figure, the horse represents the relentless force of genius and the death of the horse and near death of Mazeppa are to represent death before rebirth. The suggestion that Mazeppa is to become a prince might be interpreted as the artist's rebirth, through the rites of struggle and sacrifice, to rise triumphantly.

The elements of the programme as Liszt uses them in the symphonic poem are:

i) the wild ride representing the relentless drive of genius (bb.1-104);

ii) the horse's collapse and Mazeppa's near death (bb.403-435)

iii) rescue, rebirth, transfiguration (bb.436-611).

It is not surprising that the essence of this programme (with its similarity to Tasso and Prometheus) should be suffering and rebirth, once again revealing Liszt's obsession with the suffering/transfiguration dichotomy and the representation of the archetypal Romantic artist figure.

Mazeppa is built on five motives and their variations.

**Motive 1: The Ride**  (a)(bb.1-2)

1. Violino.
2. Violino.
5. Kontrabas.
(b) (bb.20-21)

Motive 2: Mazeppa's ride/ The artist driven on by genius

(a) (bb.36-43)

(b) (bb.44-47)

Motive 3: Lack before rebirth

(bb.403-407)
Motive 4: (a) Fanfare (bb. 437-441)

(b) Rebirth (bb. 465-479)

Motive 5: Mazeppa as prince of the tribes of the Ukraine (bb. 500-503)

The formal structure of **Mazeppa** is probably the most complicated structure amongst the symphonic poems. The introduction, theme and variations and collapse of the horse sections are taken from the piano study but the introduction and marziale are added. The work looks very much like a three movement structure with interrelated motivic material: 1. Fast (theme and variations, sections 2-10); 2. Slow, recitativo (section 11); 3. Fast, marziale. The added marziale may, according to Liszt's directions be performed as a self-contained work! Because of the structural complexities of **Mazeppa**, two structural tables are offered in order to more clearly represent this structure.
### Motives 

<table>
<thead>
<tr>
<th>Sections</th>
<th>THE RIDE</th>
<th>LACK</th>
<th>REBIRTH / TRIUMPH</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction:</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1. bb.1-35</td>
<td>D MINOR/UNSTABLE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. bb.36-68</td>
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<tr>
<td><strong>Theme</strong></td>
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<td></td>
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<tr>
<td>3. bb.69-107</td>
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<tr>
<td><strong>Variation I</strong></td>
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<tr>
<td>4. bb.103-121</td>
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<tr>
<td>5. bb.122-170</td>
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<tr>
<td><strong>Bridge</strong></td>
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<tr>
<td>6. bb.171-183</td>
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<td>7. bb.184-230</td>
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<tr>
<td><strong>Variation III</strong></td>
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<tr>
<td>8. bb.232-256</td>
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<tr>
<td>9. bb.253-332</td>
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<tr>
<td><strong>Variation IV</strong></td>
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<tr>
<td>10. bb.333-403</td>
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<tr>
<td><strong>Variation V</strong></td>
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<td></td>
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<tr>
<td>11. bb.403-435</td>
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<tr>
<td><strong>Conclusion</strong></td>
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<tr>
<td>Bars:</td>
<td>36</td>
<td>69</td>
<td>122</td>
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<tr>
<td>Theme</td>
<td>Mazzepa</td>
<td>(B)</td>
<td>March</td>
</tr>
<tr>
<td>Interlude</td>
<td>Mazzepa</td>
<td>Mazzepa</td>
<td>Mazzepa</td>
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<tr>
<td>Reprise</td>
<td>Mazzepa</td>
<td>Mazzepa</td>
<td>Mazzepa</td>
</tr>
<tr>
<td>Sequence</td>
<td>Mazzepa</td>
<td>Mazzepa</td>
<td>Mazzepa</td>
</tr>
<tr>
<td>Exposition</td>
<td>Mazzepa</td>
<td>Mazzepa</td>
<td>Mazzepa</td>
</tr>
</tbody>
</table>
Analysis for structural reduction.

Section 1: bb.1-35

Function: Introduction

Key signature: D minor

Motive: 1

Main harmonic movement: The harmony is organized around three large sequences each built on D minor, G minor and A minor. Each key centre in the first two sequences is established by dominant-ninth to tonic movement. The third sequence makes use of the diminished seventh chord as a pivot chord for more adventurous relationships (D minor, E♭ minor, B♭ major) before the final four bars stress the dominant-ninth of D minor, preparing for a perfect cadence into section two.

In this introduction Liszt uses primary triad relationships (I-IV-V) as the framework for building key centres. The introduction consists largely of three large sequences:

Sequence 1:

\[
\begin{align*}
& V^9 - I, & V^9 - I, & V^9 - I, \\
& \text{bb.1-5} & \text{bb.5-9} & \text{bb.9-13} \\
& \text{D minor} & \text{G minor} & \text{A minor} \\
& \text{I} & \text{IV} & \text{V} 
\end{align*}
\]
**Sequence 2**: Once the ear has grasped the underlying harmonic relationship, Liszt omits the tonic in this second sequence:

\[
\begin{array}{ccc}
\begin{array}{c}
V^9 \\
bb.13-15, D \text{ minor}
\end{array} & \begin{array}{c}
V^9 \\
bb.15-17, G \text{ minor}
\end{array} & \begin{array}{c}
V^9 \\
bb.17-19, A \text{ minor}
\end{array} \\
I & IV & V
\end{array}
\]

**Sequence 3**:  

, A dim.7th - I, , G dim.7th - I, , D dim.7th - I,  

bb.20-23     bb.24-27     bb.28-31  
D minor     E flat minor     B flat major  

I  -  -  -  -  -  -  -  -  -  -  -  -  -  -  -  -  -  -  -  -  -  -  -  V

The chromaticism resulting from the juxtaposition of the dominant-ninth chords in the first and second sequences becomes obvious in the third sequence where the roots are dropped and the 'vagrant' diminished-seventh chord becomes the pivot for more distant relationships between the key centres. Note that the diminished-seventh chords used in the third sequence cover the three forms of this chord.

Having established a turbulent introductory milieu with harmonic instability, Liszt uses the last four bars (bb.32-35) to stress the dominant-ninth of D minor which will make a perfect cadence into the following section.

**Section 2**: bb.36-68

**Function**: Statement of theme representing Mazeppa's ride and the artist forced on by genius.

**Key signature**: D minor

**Motives**: 2 (bb.36-59); 1 (bb.59-68)
Main harmonic movement: This section establishes the centres of D minor and its dominant, A major.

The theme commences firmly in D minor (bb.36-40, I-VI-V-I), the submediant/dominant movement being a main feature but set firmly within a direct relationship to the tonic. The first sequence of the theme is an important feature in the variations and here it establishes a modulation to A major:

\[
\begin{align*}
V & - I \\
bb.40-41, F \text{ major} & \quad V - I \\
bb.42-43, A \text{ major}
\end{align*}
\]

The chromatic link between the sequences is an extension of the submediant/dominant progression at the outset of the theme (bb.37-78). Bars 44 to 47 are repeated (bb.48-51). A long succession of cadence figures (bb.51-59) firmly establishes A major. Motive one built on A7b chord, acts as a link between the A major centre and the return to the home-key (V9). The closing bars (bb.59-68) stress the dominant and dominant-ninth of D minor in order to create a perfect cadence into the first variation.

Section 3: bb.69-107

Function: Variation One

Key signatures: D minor (bb.69-83); F sharp minor (bb.84-107)

Motives: 2 (bb.69-97); 1 (bb.97-107)

Main harmonic movement: This section uses the key centres of D minor, A flat major and F sharp minor (V).

The first variation commences with a thicker texture (tutti) preserving the opening harmonic plan (D minor: I-VI-V-I).
The sequence modulates to A flat major:

\[
\begin{array}{c}
V - I \\
bb.73-74, \text{ F minor} \end{array} \quad \begin{array}{c}
V - I \\
bb.75-76, \text{ A flat major} \end{array}
\]

With the appearance of the F sharp minor key signature (b.84), C sharp major is firmly established and the cadential affirmation follows (bb.87-97). Motive one uses C sharp as the dominant-ninth of the new key centre of F sharp minor (bb.97-107).

**Section 4: bb.108-121**

**Function:** Bridge

**Key signature:** F sharp minor

**Motive:** 1

**Main harmonic movement:** This section is built on the dominant-ninth of F sharp minor. The texture consists of two parts: a chromatically rising melody and a sustained pedal on the dominant of F sharp minor.

NB. This section together with section five, form a large structural sequence with sections six and seven.

**Section 5: bb.122-170**

**Function:** Variation two

**Key signature:** G minor

**Motives:** 2 (bb.122-154); 1 (bb.154-170)

**Main harmonic movement:** A 'psychological step up' to B flat minor followed by the dominant-ninth of G minor.

Motive two appears in this variation in the key of B flat minor. In bb.155-36 there is a secondary dominant/dominant
progression. A sequence follows with a chromatic relationship between the sequence parts, once again the key centres being established with primary triads and in this case, imperfect cadences:

\[ \text{I - V} \]  
\[ \text{bb.138-141, D flat major} \]  
\[ \text{I - V} \]  
\[ \text{bb.142-145, C minor} \]

A modulation to G minor (bb.146-154) endson the dominant. Motive one is built on the dominant-ninth of G minor (bb.154-170).

Section 6: bb.171-183

Function: Bridge (corresponding to section four.
Key signature: G minor
Motive: 1
Main harmonic movement: As in section four, the harmony is built on a dominant pedal of the key centre and a rising chromatic melodic line.

Section 7: bb.184-231

Function: Variation three
Key signature: B minor
Motive: 2
Main harmonic movement: B minor is the stable opening of this section (bb.184-199) before sequence movement presents a chromatic and unstable area of movement.

Motive two is stated in B minor at the outset with a move to the dominant (at b.198). The rest of the section makes
use of two-part sequences as a firm structure upon which to build a series of chromatic harmonic relationships all on motive two. The first sequence contains a sequence within each sequence part:

<table>
<thead>
<tr>
<th>I - V</th>
<th>I - V</th>
<th>I - V</th>
<th>I - V</th>
</tr>
</thead>
<tbody>
<tr>
<td>bb.200-203</td>
<td>bb.203-207</td>
<td>bb.208-211</td>
<td>bb.212-215</td>
</tr>
<tr>
<td>D sharp min.</td>
<td>C sharp min.</td>
<td>E minor</td>
<td>D minor</td>
</tr>
</tbody>
</table>

bb.200-207  bb.208-215

Once again the centres are established with primary triads, in this case perfect cadence movement.

The second sequence uses chromatic shifting pitches as well as sustained pitches within each sequence part to firmly establish each key centre:

Sequence 2:

<table>
<thead>
<tr>
<th>Bars</th>
<th>216</th>
<th>217</th>
<th>218</th>
<th>219</th>
<th>220</th>
<th>221</th>
<th>222</th>
<th>223</th>
<th>224</th>
<th>225</th>
<th>226</th>
<th>227</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitch relations</td>
<td>C</td>
<td>C#</td>
<td>D</td>
<td>Eb</td>
<td>C#</td>
<td>D</td>
<td>Eb</td>
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<td></td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>Bb</td>
<td>Bb</td>
<td>Bb</td>
<td>Bb</td>
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<tr>
<td>Pitch relationships</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>F#</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>G</td>
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<tr>
<td>Chords</td>
<td>Gdim.7th F#min. D maj. Gdim.7th</td>
<td>Ddim.7th Gmin. Eb maj. Ddim.7th</td>
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<tr>
<td>Sequence parts</td>
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<tr>
<td>Key centres</td>
<td>F sharp minor</td>
<td>G minor</td>
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</tbody>
</table>
Section 8: bb.232-262

Function: Variation four

Key signature: E major (bb.232-243), no sharps or flats (bb.244-262)

Motives: 2, 1 (last ten bars)

Main harmonic movement: From the stability of an E major centre, the harmony becomes unstable with the dropping of the key signature and the use of diminished-seventh chords.

This section consists largely of sequences and repeated material. After E major is established (bb.232-237) at the outset of this section, the harmony becomes increasingly chromatic throughout the sequences. The three sequences are related: they follow on from each other and display an interesting harmonic stretto where movement by steps of a tone becomes chromatic movement in the final sequence. The final sequence is also entirely built on diminished-seventh chords. The final bars (bb.247-252) are built on A diminished-seventh chord followed by a return to harmonic stability with the stressing of the tonic/dominant relationship in D minor (bb.257-262) in preparation for a perfect cadence into the fifth variation.

Section 9: bb.263-332

Function: Variation 5

Key signature: D minor

Motives: 2 (bb.263-309); 1 (bb.309-332)

Main harmonic movement: This section is very similar to section two (statement of the theme).
including the sequences modulating to A major, the long cadential statement (bb.303-309) and motive one built on the dominant-ninth of D minor (bb.309-332).

Section 10: bb.333-403

Function: Variation six

Key signature: D minor

Motive: 2

Main harmonic movement: A variation of the theme in D minor/major is followed by an increasingly chromatic and unstable harmonic milieu.

A striking effect is achieved with the appearance of the tonic major in this statement of motive two (at b.339). This changes the sequence corresponding to the first sequence in the statement of the theme, so that the modulation is now to A major via F sharp major (bb.340-344: F# V-I; bb.344-348 A V-I). Most of this section consists of sequences (bb.340-382). The second and third sequences of this section form a harmonic stretto with chromatically rising key centres, the modulations are achieved with the help of the diminished-seventh chord.

Sequence 2:

\[
egin{align*}
G \dim 7, A \dim 7 - A &- G \dim 7, A \dim 7 - B_b, \\
bb.349-356 & \quad D \dim 7, B_b - D \dim 7, B, \\
bb.356-363
\end{align*}
\]

Sequence 3:

\[
egin{align*}
D \dim 7, B - B & , \\
bb.361-363 & \quad A \dim 7, C - C , \\
bb.363-365 & \quad D \dim 7, D \min , \\
bb.365-367
\end{align*}
\]
The modulatory centres in sequences two and three are therefore:

\[
\begin{align*}
A & - B^b & - B & - C & - D \\
\text{semitone rise}
\end{align*}
\]

After the effect of this chromatic sequential rise a sequence is used to slow the harmonic rhythm (bb.367-371, D minor I; bb.371-375 B flat). The climax achieved by the rapid harmonic rhythm and chromatic movement throughout sequences two and three, relate to the programme immediately before the fall of Mazeppa's horse. The following material and section eleven also express Mazeppa's near-to-death state before rebirth. This section ends with a collapse onto G diminished-seventh chord.

Section 11: bb.403-435

Function: Lack before rebirth

Key signature: D minor

Motive: 3 (related to 2 at bb.20-31, bassoons;138-154,bassoons)

Main harmonic movement: This section is unstable as it is built on the three forms of the diminished -seventh chord.

The construction of this slow section is very interesting as an initial statement of the motivic material (bb.403-408, E dim.7th) and is followed by a three part sequence. The three-part sequence moves through the three forms of the diminished-seventh chord, while a persistent pizzicato G# in the bass (v.c. and d.b.) acts aurally as a pedal, setting up a dissonance which is only partially resolved in the final bar of this section:
Sequence:

\[
\begin{array}{ccc}
\text{E dim.7th} & \text{D dim.7th} & \text{A dim.7th} \\
\text{bb.409-414} & \text{bb.415-420} & \text{bb.421-434} \\
1 & 2 & 3
\end{array}
\]

G# Pedal

The expression of lack with the diminished-seventh chords and monophonic texture never becomes musically lacking as the structure is solidly constructed on the three-part sequence. The programme is also expressed in the recitative-like monophonic movement, the rhetorical pauses, the dark thick timbre of the bass clarinet, bassoon and low strings, and the overall declamatory effect.

Section 12: bb.436-464

Function: Introduction / Fanfare to marziale

Key signature: B flat

Motive: 4 (retrograde)

Main harmonic movement: This section presents no firm key centre but D major is established in the last nine bars.

This section, together with the next two sections, form a march and trio: introduction (section 12 bb.436-464), march (section 13 bb.465-499), trio (section 13 bb.500-527). Section thirteen is repeated before the march takes up again in section fourteen. Therefore the overall form is Introduction - M T M T M, a traditional alternation of march and trio sections. The section consists largely of two two-part sequences which determine the harmonic movement:
Sequence 1:  
\[
\begin{align*}
\text{B major} & : \text{bb.437-443} \\
\text{C major} & : \text{bb.444-450}
\end{align*}
\]

Sequence 2:  
\[
\begin{align*}
\text{Bb major} & : \text{bb.452-455} \\
\text{D major (VI-V)} & : \text{bb.456-459}
\end{align*}
\]

This is an excellent example of Liszt's use of 'sharpness' and 'flatness', an exploitation of distant key centres within a sequence structure. Liszt might well have dropped the key signature altogether or used four signatures, one for each clearly defined key centre. The dominant of D major is established in the last six bars preparing for a perfect cadence into D major in section thirteen.

Section 13: bb.465-527  
Function: Marziale/ March and Trio/ Mazeppa's deliverance by the Cossacks.

Key signature: D major  
Motive: 4 (bb.465-499); 5 (bb.500-527)  
Main harmonic movement: D major is firmly established. Sequence structures are used to move to the parallel key of D minor, its relative, F major, and then through the third sequence with its parallel chord and key movement until the dominant of D major is once again established (bb.526-527).

There is an initial statement of motive four using tonic/dominant harmony (bb.465-476). The rest of this section consists largely of three sequences.
Sequence 1: motive 4

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</thead>
<tbody>
<tr>
<td>$I^{7}_b$</td>
<td>$I^7 - V^7$</td>
<td>$I^7$</td>
</tr>
</tbody>
</table>

bb.477-480

D major C major E major Bb major

Linking pitch: C ------------------ D ------------------

Sequence 2: motive 5

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<table>
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<tr>
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</thead>
<tbody>
<tr>
<td>D minor</td>
<td>F minor (V)</td>
<td>F minor</td>
</tr>
</tbody>
</table>

bb.500-507

bb.508-515

The third sequence overlaps with the end of sequence two:

Sequence 3: motive 5

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</thead>
<tbody>
<tr>
<td>F minor</td>
<td>Eb major</td>
<td>Eb minor</td>
</tr>
</tbody>
</table>

bb.514 515 516 517

The oboe carries the chromatic 'linking' line in the third sequence: $A^b, G, G^b, F$. In this way a parallel chord and key relationship is organized. The section ends on the dominant of D major.

Section 14: bb.528-558

Function: March

Key signature: D major

Motive: 5

Main harmonic movement: This section modulates from D major to F sharp minor and finally stresses the dominant of C sharp minor.

As in the first statement of motive four, the tonic/dominant movement is preserved but this time in D major. The modulation to the mediant in this section means F sharp minor
is established. Once in F sharp minor a similar tonic/dominant progression follows creating a sequence (bb.529-542) similar to the second sequence in the last section.
The second sequence (bb.543-546) uses diminished-seventh chords to move between the centres of C major and E flat major. The remaining bars establish the dominant of C sharp minor.

Section 15: bb.559-611

Function: Conclusion

Key signature: D major

Motives: 4 (bb.559-571); 2 (bb.579-611)

Main harmonic movement: A harmonic stretto between D major and G minor (bb.559-571) followed by motive two in F major and a hint of D minor (bb.588-593) introduce the harmonic concerns of this section. The alternation of D major and G minor chords (bb.594-598) eventually gives way to a triumphant conclusion.
Festklänge
Festklänge was composed as a tribute to the proposed marriage of Liszt and the Princess Sayn-Wittgenstein. The polonaise sections may be connected with the Polish origins of the princess. The only programmatical indication for this work is the title, 'Festive Sounds', which gives no real insight into any specific extra-musical concerns of the music but never-the-less this is definitely programme music by virtue of the title.

The form of Festklänge is particularly interesting when one considers the changes and optional cuts that were noted in the first edition. In the first edition there is a replacement section for sections four through to the polonaise section (section eight) which is lengthy and brilliant. More importantly, there is a huge optional cut which jumps from the end of the first polonaise section (end of section 8) directly to the three closing sections (sections 19, 20, 21). In this shortened form which would more aptly represent a 'festive overture' than a symphonic poem, the form is very basic. The music is conceived in terms of sections and there is a gradual addition of motives (for this shortened version see the form outline below and omit sections nine up to and including eighteen). The symphonic poem in its complete form takes the most essential feature of Liszt's music, the two-part sequence, and builds an entire structure using this device. The same type of structural-sequence formation can be seen in the analysis of other symphonic poems. In Festklänge this two-part structural sequence has been extended to become the form
of the entire symphonic poem. Sections one to eight are repeated in sections nine to eighteen with a different harmonic emphasis. The form in essence becomes:

A: Sections 1 to 8, stressing mainly a dominant harmonic tension of C major;

A: Sections 9 to 18, stressing mainly the tonic harmony of C major;

Coda: Sections 19 to 21, moving from F major and the distant F sharp major back to C major.

(This 'homing-in' on a key centre has the effect of creating resolution from a more distant key-centre, and thus heightening the feeling of resolution).

Much of this work's success stems from the use of related motivic material and the colourful nature of the motives. There are four motives and some transformations:

**Motive 1:**

(a) (Pastoral-like) (bb.1-6)

(b) (bb.11-13)

(c) (bb.16-18)
Motive 2:

(a) (bb.47-55)

(b) (bb.55-59)

Motive 2(a) transformation 1:

(bb.139-143)

Motive 2(b) transformation 1:

(bb.63-65)

Motive 3:

(bb.117-120)
Motive 3 transformation 1:

(bb.208-211)

Motive 4:

(bb.158-161)
Analysis for structural reduction.

Section 1: bb.1-46

Function: Introduction

Key signature: No sharps or flats (C major)

Motive: 1 (a,b,c,)

Main harmonic movement: This large two-part sequence has F major and G major as implied key centres.

Motive 1a uses tonic/dominant harmony to establish the dominant of each key centre in each part of this two-part sequence:

\[(I-V \text{ movt. in C}) V^7_d, \quad (I-V \text{ movt. in D}) V^7_d,\]

bb.1-23 F major \hspace{1cm} bb.24-46 G major

The construction of the introduction using sequence is typical. The movement up a tone increases the sense of expectancy in the introduction. This sense of expectancy is also achieved by the use of the third inversion of the dominant-seventh chord which seeks resolution.

Section 2: bb.47-62

Key signature: C major

Motive: 2 (a,b)

Main harmonic movement: Although this section opens with a sequence in E flat major (bb.47-49,49-51) an interesting rocking pattern between two chords is set up (bb.55-62) ending with another two-part sequence (bb.59-60,61-62). The final sequence is related to a sequence discussed in section eleven (bb.307-354):
The harmonic rocking in this pattern is a good example of Liszt's play upon 'sharpness' and 'flatness' and his exploitation of the patterns and possibilities which emerge from a maluable, flux of chromatic harmony.

Section 3: bb.63-115

Key signature: C major

Motives: 2b transformation 1 (bb.63-71);
2a transformation 1 (bb.71-106); 1b (bb.106-115)

Main harmonic movement: The harmony moves through C major and E minor and finishes firmly in B major.

This section begins with a long introduction by way of an harmonic upbeat where the key centre of C major is implied with the rocking harmony characteristic of motive 2b (bb.63-70, C major: IV\(^7\)-VII\(^7\),IV\(^7\)-VII\(^7\)). The first long sequence commences after a perfect cadence stresses the key centre of c major (bb.70-71):

\textit{Ostinato upper tetrachord, Ostinato upper tetrachord}

bb.71-79 C major bb.79-87 E minor

A shorter two-part sequence follows introducing some
chromatic harmony:
G diminished-seventh chord (bb.93-96) followed by a chromatic step up to B diminished-seventh chord (b.97) effect a modulation to B major. B major is firmly established in the remainder of this section (bb.98-115) with motive 2a transformation 1 and the tonic/dominant oscillation of motive 1a.

Section 4: bb.116-139

Key signature: G minor (bb.116-129); G major (bb.130-139 - in preparation for the next section )

Motive: 3

Main harmonic movement: Three key centres are established:

the relative centres of G minor and B flat major, and B minor. The modulations are achieved by using diminished-seventh chords.

While each key centre is established primarily with tonic/dominant movement, the modulations between the three key centres are achieved with the use of diminished-seventh chords:
Although this is not a sequence structure its relationship to Liszt's use of harmony in two-part sequence structures is clear:

\[
\begin{align*}
\text{bb.117-124} & \quad \text{G minor dim.7th \rightarrow Bb} \\
\text{bb.124-139} & \quad \text{G minor dim.7th \rightarrow B minor}
\end{align*}
\]

Section 5: bb.140-157

Key signature: G major

Motive: 2a transformation 2

Main harmonic movement: The key centres are G major and its relative minor, E minor.

The harmonic rocking between chords is also a feature of this section. The statement of motive 2a transformation 2, uses dominant-seventh/tonic movement (bb.140-146): This is followed by a sequence which shifts between G major and its relative minor:
Section 6: bb.158-185

Key signature: G major

Motives: 4 (bb.158-170); \text{A transformation 2 (bb.171-178)}; 4 (bb.178-185)

Main harmonic movement: This section commences with a B flat major key centre (bb.158-165) followed by a G major centre (bb.166-185).

Once again a rocking harmony is set up. The section commences in B flat major (I, V^9-A^7b-V^9 : ||). The section ends with a most interesting use of parallel chords built upon a sequence structure:

Bars: 180 181 182 183 184
Chords: I^7(A\text{dim.7th}) II^7(B\text{dim.7th}) III^7 IV^7 V^7 VI^7 VII^7(V^9\text{r.o.})

Chromatic linking notes: G - G# - A - A# - B - C#-D-D#-E-E#-F#

Section 7: bb.186-207

Key signature: G major

Motive: 4
Main harmonic movement: G major is established (bb.186-196) followed by a sequence which moves to the key centre of B major.

This section commences with a perfect cadence into G major (bb.186-188) followed by the same rocking harmony introduced with motive four in the last section but here firmly in G major (bb.188-191 : || G major I-V^9-F#-v^9, v^9-F#-v^9). Immediately following is a very interesting sequence type, often met in Liszt's best work:

\[ |I - V\text{min.}| = |I - V\text{min.}| = |I - V\text{min.}| = |I - V| = I \]

G minor D minor A minor E minor B major

The dominant minor is taken as the tonic of the next modulatory centre.

Section 8: bb.208-230

Key signature: G major

Motives: 3 transformation 1 (bb.208-223); 4 (bb.224-230)

Main harmonic movement: Although each key centre is firmly established the harmony is rather unstable. The key centres are: G major, B flat major, G minor, A minor.

This section consists entirely of three two-part sequences. The first two sequences differ in melodic detail but are harmonically similar:
Sequences 1 and 2: motive 3 transformation 1

\[ B/D \text{ dim.7th/ G(I-V}^7-I) \quad B/D \text{ dim.7th } B^b (I-V}^7-I) \]

bb.208-211/216-219 \quad bb.212-215/219-223

In the third sequence the key centres are only implied:

Sequence 3: motive 4

\[ V^9(\text{r.o.}) - IV^7 - V^7 : II \]

bb.223-227 G minor \quad bb.227-231 A minor

Section 9: bb.231-268

Function: Introduction to recapitulation

Key signature: G major, F#minor

Motive: 1a,b,c

Main harmonic movement: This large two-part sequence has A major and F sharp major as its implied key centres.

As this is the start of a large repeat of sections one to eight, there are many similarities between the corresponding sections and material in the remaining analysis. As with section one, motive 1a uses tonic/dominant harmony to establish the dominant of the key centres in each part of the two-part sequence:

\[ (I-V \text{ movt. in E}) V^7_d \quad (I-V \text{ movt. in C#}) V^7_d \]

bb.231-249 A major \quad bb.250-268 F# minor

Once again the dominant-seventh in its third inversion is not resolved and the sense of a harmonic anacrusis is communicated.

Section 10: bb.269-306

Key signature: No sharps or flats
Motives: 2a transformation 1 (bb.269-292); 1a and 2a transformation 1 (bb.293-306).

Main harmonic movement: The 'circle of sixths' used in the third and fourth sequences make this section harmonically unstable.

This section consists mainly of sequences.

Sequence 1:
\[ I-V^9(r.o.) - IV^7 - V^9(r.o.) - I, \]
bb.269-273 F minor
\[ I-V^9(r.o.)-IV^7-V^9(r.o.)-I, \]
bb.273-277 B flat minor

Sequence 2:
\[ I-V^9(r.o.)-IV^7-V^9(r.o.)-I, \]
bb.277-281 F minor
\[ I-V^9(r.o.)-IV^7-V^9(r.o.)-I, \]
bb.273-277 B flat minor

This harmonic effect is refined and intensified in the following sequence which is very like the sequence discussed in section seven. The pattern in the third sequence is continued into the fourth sequence, creating a harmonic stretto:
Sequences three and four make much use of relative relationships between keys. The fifth sequence has three key centres (B major: bb.293-297; E flat major: bb.297-301; D major: bb.301-305). The modulation to D major prepares for the following section.

Section 11: bb.307-354

Key signature: D major

Motive: 2a
Main harmonic movement: The centre of D major is established however, harmonic effect in sequences makes the harmony unstable.

This section also contains some interesting harmonic effects conceived in terms of sequence movement. The section opens with a tutti, triple-forte version of motive 2a (bb.307-315) which is firmly set in D major, working its way from the tonic to end on the dominant chord. The softer version of 2a, as found in section two, follows and introduces the harmonic movement which forms the basis of the following sequences:

Sequence bb.316-323:

\[
\begin{align*}
I & \quad IV - I : || IV - I \quad IV - \\
| G \text{ minor} & \quad F \text{ minor} & \quad E \text{ flat} & \quad D \text{ flat (implied)}
\end{align*}
\]

Before the sequences continue, motive 2a is sounded once again (bb.333-342) moving in the following way:

D major (I-III-VI-IV), A major (V-I-V), B major (V-I-II\(^7\),V\(^7\),I).

After this, two more effective sequences occur:

Sequence bb.344-348:

\[
\begin{align*}
\text{Chords: B} & \quad \text{Am} \quad C \quad G : || \quad \text{C minor} \\
\text{I} & \quad \text{III} \\
\text{II} & \quad IV & \quad I \\
\text{G major} & \\
\text{bb.344-346}
\end{align*}
\]

The following sequence exploits the parallel chord movement discussed in this section:
Sequence bb.349-352 (including stretto) 32

\[
\begin{align*}
V^7-I-III &= IV-I \quad IV-I \quad IV-I \quad IV-I \quad IV-I \\
E^b \text{ min.} &= D^b \quad B \quad A \quad G \quad F
\end{align*}
\]

A very effective use of this type of harmonic effect can also be found in Liszt's *Fantasy and Fugue on the Choral Ad nos, salutarem undam* for organ.

**Section 12:** bb.355-362

**Key signature:** C major

**Motive:** 2b

**Main harmonic movement:** The same rocking harmony as discussed in section two is used. This section corresponds to the second part of section two and is basically the same.

**Section 13:** bb.363-397

**Key signature:** C major

**Motives:** 2b,a (1a at end)

**Main harmonic movement:** Basically the same as section three, C major, E minor and G diminished-seventh are used. However, the B major centre in section three is not used here. This section ends on G diminished-seventh chord.

**Section 14:** bb.397-419

**Key signature:** C major

**Motive:** 3

**Main harmonic movement:** This section is related to section
four. It consists largely of two two-part sequences: i) bb.397-401, C major; bb.401-405, E minor; ii) bb.405-409, C major; bb.409-413, E minor

Section 15: bb.420-438
Key signature: No sharps or flats (C major)
Motive: 2a transformation 2
Main harmonic movement: This section is related to section five. It has the same harmonic rocking between the dominant-seventh and tonic, this time in F major.
There is one three-part sequence: bb.426-427, B flat major V-I; bb.427-428, A major V-I; bb.428-429, G major (implied) V -). This section ends as does section five, with a monophonic texture featuring tritone intervals.

Section 16: bb.439-465
Key signatures: No sharps or flats (C major)
Main harmonic movement: This section is related to section six. The main key centre is A flat major, moving to C major at the end.
Although a tone lower than section six, this section preserves the same harmonic relationships in the opening statement of motive four (A flat major: I, V⁹-G⁷-V⁹ :||
bb.439-446). The closing sequence structure is similar to that of section six:

\[
\begin{align*}
I^7 - II^7 & \quad III^7 - IV^7 & \quad V^7 (X4) \\
\text{Bars:} & \quad 462 & \quad 463 & \quad 464 \\
& \quad \text{C major}
\end{align*}
\]

Section 17: bb.466-487

**Key signature:** C major

**Motive:** 4

**Main harmonic movement:** This section corresponds to section seven except that the key centre here is C major, with some E major.

This section is basically a transposition of section seven, commencing with the perfect cadence, this time into C major. The sequence moves as follows:

bb.476-481

\[
I - V_7 = I - V_7 = I - V_7 = I - V_7 = I - V_7
\]


Section 18: bb.488-511

**Key signature:** C major

**Motives:** 3a transformation 1 (bb.488-503): 4(bb.503-511)

**Main harmonic movement:** This section corresponds to section eight except that the key centre here is C major. Sequences use the centres of C major, E minor, C major, D minor.

As with section eight, this section consists of three sequences.
Sequences 1 and 2:

\[ I - V^7 - I \]

bb.489-491 C major

bb.495-499

\[ I - V^7 - I \]

bb.493-495 E minor

bb.499-503

Sequence 3 motive 3:

Chromatic linking:

\[ B - C - C\# - D - C\# - D - D\# - E \]

notes

\[ v^7 - I, D \text{dim.7th} - v^9(r.o.) : V^7 - I - (B^7) - v^9(r.o.) : \]

bb.503-507 C major

bb.507-511 D minor

Section 19: bb.512-524

Function: Introduction to conclusion

Key signature: No sharps or flats

Motive: 1a

Main harmonic movement: Motive 2a is written completely in F sharp major (I-V) and followed by two sequences which create some instability. However, the sequences move the section from the distant F sharp major key centre to a G Major centre, preparing for the perfect cadence into C major in the closing section.

After firmly establishing F sharp major, the following sequences appear:

Sequence 1:

\[ V - I - V^7 \]

bb.534-536

\[ V - I - III \] = \[ V - I - III \]

bb.536-538

bb.538-540

F#minor ----------------------------D minor ------
Sequence 2: bb.540-547

I - VI  I\(^+\) - VI\(^+\) = I - VI  I - VI  I - VI  I - VI  I\(^+\) - VI

Of particular importance throughout the second sequence are the chromatic linking notes which lead the ear: C through to B natural. In the repetition which follows (bb.547-551) it is the chromatic linking notes which produce the aural effect:

Linking notes:  Eb  -  E\(^b\)  -  F  -  E\(^b\)  -  Eb  
C major:  V\(^+\)  -  III  -  IV\(^7\)  -  III  -  V\(^+\)

Section 21: bb.552-601

Key signature: C major

Motives: 2a (bb.552-563); 1a,b (bb.563-611)

Main harmonic movement: Mainly primary triad harmony in C major.

This concluding section stresses c major but includes a sequence (bb.555-556, C major I-III-VI; bb.557-558, D minor I-III-VI) and with the appearance of motive one an implied F major centre (bb.567-585). Tonic/dominant harmony ensures a firm ending in C major (bb.590-601).
Héroïde funèbre

(Heldenklage)
Héroïde funèbre is an extremely interesting work from the aspects of orchestration and harmony. This was originally conceived as the first movement of a large, five movement work which was never completed. A glance at the other movements which were planned may explain why the characteristic transformations do not appear at the end of the work. The Hungarian flavour of Héroïde funèbre is unmistakable and the opening motive reminds one of the first theme after the introduction of Funérailles for piano solo (as part of Harmonies poétiques et religieuses): Indeed, the main themes of both works appear near each other in Liszt's sketchbook N1(WRgs). The programme opens with a reference to a work from 1830 which was incorporated into Héroïde funèbre. This work is the Revolutionary Symphony, an unfinished work. The Revolutionary Symphony's main claim to popularity is the vehemence and passion with which it appears to have been sketched and the few pages of sketches are often partially reproduced in books about Liszt's life and music. The way in which this symphony is referred to is misleading; the 'symphony' is only a fragment, a sketch, and the relationship between the Revolutionary Symphony and Héroïde funèbre is slim. The main relationship between these two works is the Marseillaise-like trumpet figure.

The programme is concerned with pain, death, the futility of battles and art's ability to transform these horrible, brutal realities into something noble. The programme speaks of "funerals" and "the fanfares of victory"
which are accompanied by "death-rattles and moanings". Rather than any specific details in the programme being used to form the ordering principle behind the formal structure, Liszt uses the form of a large, orchestral funeral-march to express the programme in musical terms. In the music one hears the funereal atmosphere and the Marseillaise-like figure (triadic) but they are only parts of a larger organization of the musical resources; the bare skeleton of the formal structure might be indicated as:

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Key</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction</td>
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<tr>
<td>2</td>
<td>A - Funeral March</td>
<td>F minor</td>
</tr>
<tr>
<td>3 and 4</td>
<td>B - Trio</td>
<td>D flat major</td>
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<td>4</td>
<td>Bridge</td>
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<tr>
<td>5 to 7</td>
<td>A - Funeral March</td>
<td>F minor</td>
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<td>8</td>
<td>Coda</td>
<td>F minor</td>
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The structural relationship to Funérailles is clear:

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<th>Section</th>
<th>Title</th>
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<tbody>
<tr>
<td></td>
<td>Funérailles (S.173,R.14)</td>
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<tr>
<td>1</td>
<td>Introduction</td>
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</tr>
<tr>
<td>2</td>
<td>A - Funeral March</td>
<td>F minor</td>
</tr>
<tr>
<td>3</td>
<td>B - Trio</td>
<td>A flat major</td>
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<td></td>
<td>Bridge (trumpet-like battle calls over ostinatos)</td>
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<tr>
<td>4</td>
<td>A - Funeral March</td>
<td>F minor</td>
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<tr>
<td></td>
<td>Coda</td>
<td>(ends with bare fifth and tonic note)</td>
</tr>
</tbody>
</table>
The way in which the low-pitched opening of the first 'A' part returns in a thick fortissimo version in the second 'A' part, as well as the obvious Hungarian flavour of both works and the use of the same home-key, are some of the important links between these works.

Héroïde funèbre makes use of six motives. The programmatical significance of most of these motives is made clear by the directions written into the score, such as "Marcia funebre", "flēbile" and so on.

**Motive 1:** "flēbile" (plaintive)

(bb.72-73)

**Motive 2:** "Marcia funebre"

(bb.32-36)

**Motive 3:** "espressivo dolente", "lagrimoso" (tearful, b.122)

(bb.62-64)

**Motive 4:** (bb.98-99)
Motive 5: (Trio) "cantando, dolce ed espressivo"  
(bb. 183-188)

Motive 6: Marseillaise-like  
(bb. 176-177)
## HEROIDE FUNEBRE
### STRUCTURAL REDUCTION

**Scale:** One minute

<table>
<thead>
<tr>
<th>Motives</th>
<th>Sections</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
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<tbody>
<tr>
<td>I. bo.1-31</td>
<td>Introduction</td>
<td>UNSTABLE</td>
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<td></td>
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<td>A MINOR</td>
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<td>II. bb.32-152</td>
<td>Funeral March</td>
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<td>III. bb.153-211</td>
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<td>IV. bb.212-248</td>
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<td>V. bb.249-271</td>
<td>Funeral March</td>
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<td>VI. bb.272-318</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>F MINOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII. bb.319-349</td>
<td>UNSTABLE</td>
<td>UNSTABLE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>F MINOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIII. bb.350-358</td>
<td>F MINOR</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
Analysis for structural reduction.

Section 1: bb.1-31

Function: Introduction

Key signature: F minor

Motives: 1 and 2

Main harmonic movement: The harmony is very unstable and chromatic, built with the aid of sequence structures. The section ends on the dominant-ninth (root omitted) of F minor in preparation for a perfect cadence into section two.

The introduction constructed typically from sequence material used to create a harmonic anacrusis, is unusual with its use of percussion (snare drum, tamtam and bass drum) punctuated with chords from the brass and woodwind. As with the introduction to Prometheus, Liszt uses a pedal to underline the opening sequence (bb.1-9, B flat pedal; bb.10-18, B natural pedal). The essence of the sequence's outline is expressed in the pedals. The second sequence is particularly interesting and creates harmonic instability:

Sequence 2:

\[
\begin{array}{c}
\text{bb.19-20 A flat min.} & \text{bb.21-22 F sharp min.} \\
\end{array}
\]

Chromatic linking notes
These chromatic linking pitches indicated above are continued throughout the last part of the introduction (bb.19-30) in the oboe part as a unifying feature of the harmony (A♭-G-F♯-E♯-E♭-D♭-D♭).

The final sequence is not a motivic/melodic sequence but rather a harmonic pattern:

IV added 6th chord - V⁹(r.o.)  IV added 6th chord - V⁹(r.o.)  
bb.25-26 E flat minor implied  bb.27-30 F minor implied

In this way the final bars prepare for the familiar perfect cadence into section two.

Section 2: bb.32-152

Function: Funeral march

Key signature: F minor

Motives, main harmonic movement and overall form of section 2:

<table>
<thead>
<tr>
<th>A</th>
<th>Bb.32-50</th>
<th>A</th>
<th>Bb.50-66</th>
<th>B</th>
<th>Bb.67-107</th>
<th>A</th>
<th>Bb.108-145</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sequences 1 and 2</td>
<td>Sequences 3 and 4</td>
<td>Sequences 5,6 and 7</td>
<td>Sequences 8 and 9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Motives 2 and 3</td>
<td>Motives 2 and 3</td>
<td>Motives 1,2 and 4</td>
<td>Motives 1,2 and 4</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Fmin., A♭min.,</td>
<td>Fmin., A♭min.,</td>
<td>Fmin., Amin., Fmin.</td>
<td>Fmin., A♭min.,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B min., A dim.7th</td>
<td>Bmin., A dim.7th</td>
<td></td>
<td>Bmin./maj., Fmin.,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

There is also a short coda in F minor (bb.132-152) which uses motives four and two and percussion material from the introduction. The letter divisions made above are included in the following analysis of section two in order to clarify the analysis and structure.
For the most part, the harmony and formal structure of section two are conceived in terms of two-part sequences, the main way in which Liszt extends his musical ideas and juxtaposes harmonic centres.

Analysis for the first two 'A' sections of the table above:

Sequence 1: motive 2

<table>
<thead>
<tr>
<th>I</th>
<th>III minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>bb.32-36 F minor</td>
<td>bb.36-40 A flat minor</td>
</tr>
</tbody>
</table>

Each sequence part in the first sequence moves to the minor form of the relative major key. The ear expects the relative major but the use of the tonic minor of the relative key adds to the sense of pathos and the extremely dark mood. The flattened third is accented and highlighted in the shape of the melodic line of motive two. This type of movement from minor chords to the minor form of related chords is a feature of Héroïde funèbre.

Sequence 2: motive 2 (bb.40-42, B minor; bb.42-44, A dim.7th).

The second sequence takes the mediant-minor (C♭ minor/ B minor enharmonically), the key centre of the end of the previous sequence, as the tonic of the sequence. The dolente mood of motive three provides a slight respite from the shattering brutality of motive two. Motive three's line is a falling expressive line in contrast to the upward thrust of motive two. The timbre of the English Horn in motive three adds to the 'plaintive' quality of the motive (bb.44-50).
The third (bb.50-54,54-58) and fourth (bb.58-60,60-62) sequences are repeats of the first and second sequences, the only difference being the swapping of the brass/woodwind and string functions. Motive three follows to make the following pattern:

\[
\begin{array}{c|c}
\text{Mot. 2} & \text{Mot. 3} \\
\text{Seqs.1&2} & \\
\hline
\text{bb.32-50} & \\
\end{array}
\quad
\begin{array}{c|c}
\text{Mot. 2} & \text{Mot. 3} \\
\text{Seqs.1&2} & \\
\hline
\text{bb.50-66} & \\
\end{array}
\]

**Analysis for the 'B' part of the table above:**

Sequence five involves a dialogue between motives two and one:

**Sequence 5: motives 2 and 1**

\[
\begin{array}{c|c}
\text{Mot. 2} & \text{Mot. 1} \\
\hline
\text{Fdim.7th} & \text{Fdim.7th, D^min., Bmin. added 6th, Cmaj.,} \\
\text{bb.68-75} & \\
\end{array}
\]

\[
\begin{array}{c|c}
\text{Mot. 2} & \text{Mot. 1} \\
\hline
\text{B^dim.7th} & \text{B^dim.7th, F#min., A min. added 6th, Fmaj.,} \\
\text{bb.76-83} & \\
\end{array}
\]

The harmonic complexity of such a chord progression is best related by noting the chords rather than the chromatic relationships to key centres. The second part of this two-part sequence is clearly a repeat at the perfect fourth.

Sequence six is also worthy of examination with its remarkable progression of chromatic harmony and dissonant suspension suggestive of bitonality:

**Sequence 6: motives 1 and 2**

\[
\begin{array}{c|c}
\text{bb.84-88} & \text{bb.88-92} \\
\hline
\text{(F#min.) III^7} & \text{(B^min.) III^7} \\
\text{F minor} & \text{A minor} \\
\end{array}
\]
Traditionally this type of clash might be used to represent the satirical. Here the flavour is much more menacing, troublesome and malevolent, with the low sustained string chords and motive two low in the brass like a menacing martial call and the lamentful reply of the woodwind. The programme is brought vividly to life. The following bars (bb.92-96) repeat the harmonic concerns of the first part of sequence six. Sequence seven follows (bb.98-99, IV of F minor, D♭ flat pedal; bb.100-101, II♭ of F minor, D♭ flat pedal). A dominant-seventh passage (bb.102-108) leads firmly into motive two with a perfect cadence and the return of the 'A' section.

Analysis for the final 'A' part of the table for this section:

Sequence eight (bb.108-112,112-116) follows the same pattern as sequence one (and three). Sequence nine is related to sequence two (and four) but rather than moving to A diminished-seventh chord, a parallel key relationship is the basis of the harmonic organization in the sequence structure (bb.116-118, B minorI;bb.118-120, B major, I). The move to B major is very marked because previous sections have stressed minor tonalities and where relative relationships 'should' have used major chords the minor versions were featured. The appearance of a major key centre creates a startling, brilliant effect. The appearance of motive three (bb.122-131) is a little more elaborate this time with movement between the tonic and dominant-ninth of F minor. The closing bars (bb.132-153) are built on an ostinato (bb.132-138) and pedal (bb.139-152) both stressing
the fifth degree of B flat minor. This funeral march section ends with percussion material from the introduction (bb.146-152) in F minor.

Section 3: bb.152-211
Function: Trio
Key signature: D flat major
Motives: 5 (bb.152-171); 6 (bb.170-183); 5 (bb.183-201); 6 (bb.201-211)

Main harmonic movement, motives and structure of trio:
The trio is in the form of a large two-part sequence:

The formal structure of the trio section is clearly constructed in terms of a two-part sequence. The first sequence part (bb.152-180) is built upon two motives: motive five which is firmly centred in D flat major and motive six is firmly centred in B flat major by way of tonic/dominant movement. After three pizzicato string notes (bb.181-183) the second part of the two-part sequence continues (bb.183-211): motive five is still firmly established in D flat major but motive six begins with a perfect cadence into C major. The harmonic tensions of the trio section are quite interesting: the key centres are related to the home-key in a microcosmic way:

- D flat major (VI)
- F minor (I)
- B flat major (IV)
- C major (V)
but the macroscopic use of these relationships to establish key centres creates a typically Lisztian play on the 'sharpness' and 'flatness' between the D flat, B flat and C centres which are each firmly established.

Section 4: bb.121-248

Function: Bridge between trio and return of funeral march

Key signature: F minor

Motives: 2 and 1 (bb.212-239); 4 (bb.239-248)

Main harmonic movement: As a bridge section the harmony moves from being unstable to establish the dominant-seventh of F minor, the return of the home-key.

This section is very closely related structurally, motivically and harmonically to the 'B' part of the funeral march in section two (bb.84-108). The tremolo string effects and chromatic runs in the upper strings fill out the accompaniment to this section which is otherwise as the 'B' part to section two.

Section 5: bb.249-271

Function: Return of funeral march

Key signature: F minor

Motives: 2 (bb.249-261); 2 and 6 (bb.261-271)

Main harmonic movement: Sequences move through the centres of F minor, A flat minor, B minor/major and D major, the modulation moving up by a minor third each time.
This section consists of three sequences and is closely related to section two. The first sequence (bb.249-253, 253-257) is the same as sequences one and three in section two, with the centres of F minor and A flat minor. The second sequence (bb.257-259,259-261) is the same as the ninth sequence in section two with movement from B minor to B major. However, in this section the B major centre is retained and featured in a further sequence, the third sequence (bb.261-268, B major; bb.265-268, D major) featuring motives two and six. A sudden movement from D major tonic triad onto a unison G sharp at the end of this section confuses the ear and prepares for the unusual writing in section six.

**Section 6: bb.272-318**

**Key signature:** F minor

**Motives:** 2 (bb.272-296); 2 and 5 (bb.297-306); 2 (bb.307-318)

**Main harmonic movement:** The section is mainly unstable with a brief plateau of F major established with the reappearance of motive five. This is soon displaced by E diminished-seventh chord.

This section has a recitative flavour with the use of ninth and diminished-seventh chords as a 'back-ground'. The section consists of two sequences which collapse into a Sturm und Drang rampage built on E diminished-seventh chord.

**Sequence 1:** bb.272-279, G#<sup>9b</sup>, G pedal; bb.280-287, B dim.7th chord, G pedal.
Sequence 2:

\[
\begin{align*}
\text{F#7b} & \quad \text{G dim.7th} & \quad \text{G dim.7th - Db7b} \\
\text{bb.288-290} & \quad \text{bb.291-293} & \quad \text{bb.294-296} \\
\text{F# pedal} & \quad \text{F pedal} & \quad \text{D - Db pedals}
\end{align*}
\]

Following this motive five returns in F major (b.297) but gradually this key centre is undermined by E diminished-seventh chord and motive two (bb.305-315).

Section 7: bb.319-349

Key signature: F minor

Motives: 3 (bb.319-328); 4 and 2 (bb.329-344) and the percussion work from the introduction (bb.344-349)

Main harmonic movement: This is exactly the same as for bars 122 to 152 with four added bars from the introduction. F minor is firmly established.

Section 8: bb.350-358

Function: Coda

Key signature: F minor

Motive: 1 (rhythm in horn) and the percussion idea from the introduction.

Main harmonic movement: As in the closing bars of Orpheus, Liszt uses an unusual chord progression suspended between the tonic and the tierce de Picardie cadence in the final three bars.

As in the closing bars of Orpheus, the closing chords can best be understood as containing a two-part sequence:
Fm.  Bm.  Db  Abm.  Bb  iv  V  V  I
up a tone  up a tone  suspension (tierce de
sequence  to major  to major  Picardie
________ F minor ________
Hungaria
Hungaria is not one of Liszt's best works although it makes a brilliant effect and successful concert piece. There are, however, too many sectional divisions and the organization of repeated material and the overall ordering of motivic material is not convincing; the work does not hang together. Liszt does not include any detailed programme to help the listener tie the work together. Liszt did remark that the work was written as a reply to a poem of homage by the Hungarian poet Mihály Vörösmarty.\(^{34}\) Vörösmarty's poem, To Franz Liszt (1840), would seem to outline some of the concerns of the music:

"let your voice be the voice of disasters
in which the thunder of battle can be heard,
and in the flood of wild music, may the victory-song
overwhelm."

The 'song of victory' would seem to be related to the fanfare motive (motive five) and the use of the major, brilliant motives (motives five and six) in the final sections of the work. The funeral march would seem to express "the darkness of sorrowful times", defeat and loss of national pride.

However, while the funeral march section can be related directly to the poem, as can the overall structuring of the work with the optimistic finale, the main march motive (motive 1) and the fanfare motive (motive 5) come from another previously composed work, Heroischer Marsch im ungarischen Styl also in D minor.\(^{35}\) This march for piano dates from the year of Vörösmarty's poem, 1840, but the programme was written in November and early
December of 1840 lessening the chances that Liszt's piano march was based on the poem. Also, Liszt's march was dedicated to King Ferdinand of Portugal. Surely Liszt would have dedicated this march to Vörösmarty if Vörösmarty's poem was the original source of inspiration? However, the overall musical organization, including the funeral march and optimistic finish might be seen as an interpretation of Vörösmarty's poem, even though these qualities are to be found in other of Liszt's symphonic poems.

Humphrey Searle describes Hungaria as "a Hungarian Rhapsody on an extended scale". The description is not particularly useful as it conveys only the nationalistic intent but nothing of the music's structure or how the idiomatic qualities are expressed. Liszt's portrayal of Hungary and the concerns of Vörösmarty's poem, uses pseudo-Hungarian devices. The most important is the use of the 'Gypsy-scale' which is really a 'modern' Hungarian scale introduced into Hungary by gypsies. Bartok notes that upper middle-class Hungarians composed music using this device and believed it to be essentially Hungarian. Liszt also uses clipped rhythmic figures and energetic dance rhythms in his attempt to make the music Hungarian.

Liszt's inclusion of two Kürzungcn further complicates consideration of the form but this might indicate that Liszt sensed that this long work needed revision. The first shortened version jumps from the end of section ten to the beginning of section eighteen which cuts out some excellent
orchestration and the funeral march sections. The second shortened version is the preferable of the two as it jumps from the end of section ten to the end of section fourteen and in so doing preserves the funeral march sections and essential ternary shape of the work. As the work stands in its full version it expresses a ternary form:

**Introduction**: Section 1 (unstable harmony)

A¹: Sections 2 to 15 D minor moving to distant keys

B: Sections 16 and 17 Funeral March B minor/G minor

A²: Sections 18 to 22 D major

Coda: Section 23 D major

The long A¹ section does make some attempt at structural integration with a large structural sequence also finding an echo in A²:

- Sections 6 and 7: B major/A major
- Sections 8 and 9: B major/C major
- Sections 20 and 21: D major

Material from sections seven and nine return in section fourteen. Sections eleven and thirteen are related while section fifteen is a repeat of material from section three. Liszt also makes use of thematic transformation in section twenty-two which contains variants on motive six and motive one.

It is unfortunate that the sectional relationships seem to be so haphazard and that the overall structural
organization is not more convincing. In keeping with Liszt's compositional techniques, is the extension by way of two-part sequence. This device dominates this work but without a strong, overall formal structure this compositional device becomes like so many 'nailed-butt-joints'. The analogy is particularly suitable here - a nailed butt-joint being an excellent carpenter's joint when incorporated into an overall supportive structure (for example a box, square or rectangle) but a very weak joint when extended without a tight overall structure. So it is with the two-part sequence which becomes predictable and without a larger, unifying plan, creates an artless butting together of musical ideas. The work's overwhelming success lies in the brilliance of the motives and orchestration and from the harmonic interest at the heart of Liszt's sequence structures.

As was noted in the discussion of Héroïde funèbre's programme, the programme is partly clarified by the many musical directions given in the score such as "Allegro marziale", "Marcia funebre" and so on. Hungaria uses six motives, motives one and five below are also in the Heroischer Marsch im ungarischen Styl.

**Motive 1:** March "Quasi Andante marziale"

(a) (bb.18-21)
Motive 1a form 1: (bb.614-620)

Presto giocoso assai

Motive 2: (bb.47-51)

Largo con duolo

Motive 3: (bb.79-83)

Motive 3 transformation 1: Funeral March (bb.433-437)

Tempo di Marcia funebre

Motive 4: (bb.133-136)
Motive 5: Fanfare (bb.208-211)

Allegro eroico

Motive 6: (bb.220-228) (dance-like)

Motive 6 form 1: (bb.601-607)
### HUNGARIA

#### STRUCTURAL REDUCTION

**SCALE:** One minute=

<table>
<thead>
<tr>
<th>MOTIVES</th>
<th>MARCH</th>
<th>DUOLO</th>
<th>FANFARE</th>
<th>DANCE-LIKE FUNERAL MARCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>SECTIONS</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Introduction: 1, bb.1-17</td>
<td>(D minor)</td>
<td>UNSTABLE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2, bb.18-46</td>
<td>D MINOR</td>
<td>F MINOR</td>
<td>F# MAJOR</td>
<td></td>
</tr>
<tr>
<td>3, bb.47-56</td>
<td></td>
<td>D MINOR</td>
<td>E FLAT MAJ.</td>
<td>C MINOR</td>
</tr>
<tr>
<td>4, bb.57-152</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>5, bb.153-207</td>
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<td></td>
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<tr>
<td>6, bb.208-219</td>
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<tr>
<td>7, bb.220-242</td>
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<tr>
<td>8, bb.243-254</td>
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<tr>
<td>9, bb.255-288</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>MARCH</td>
<td>DUOLO</td>
<td>&quot;FANFARE&quot;</td>
<td>&quot;DANCE-LIKE&quot;</td>
<td>&quot;FUNERAL MARCH&quot;</td>
</tr>
<tr>
<td>-------</td>
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<td>----------------</td>
</tr>
<tr>
<td>10. bb.277-288</td>
<td>UNSTABLE</td>
<td></td>
<td></td>
<td>UNSTABLE</td>
</tr>
<tr>
<td>11. bb.289-336</td>
<td>UNSTABLE</td>
<td>F# MINOR</td>
<td>UNSTABLE</td>
<td>UNSTABLE</td>
</tr>
<tr>
<td>12. bb.337-364</td>
<td>F# MINOR</td>
<td>UNSTABLE</td>
<td>DIM. 7TH</td>
<td>UNSTABLE</td>
</tr>
<tr>
<td>13. bb.365-386</td>
<td>DIM. 7TH</td>
<td>UNSTABLE</td>
<td>DIM. 7TH</td>
<td>DIM. 7TH</td>
</tr>
<tr>
<td>14. bb.387-413</td>
<td>B MAJOR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. bb.414-424</td>
<td>D MINOR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16. bb.425-433</td>
<td>Introduction</td>
<td>D MINOR</td>
<td>B MINOR</td>
<td>B MINOR</td>
</tr>
<tr>
<td>17. bb.433-461</td>
<td></td>
<td></td>
<td></td>
<td>E FLAT MIN.</td>
</tr>
<tr>
<td>18. bb.462-496</td>
<td>D MAJOR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19. bb.487-562</td>
<td>UNSTABLE</td>
<td>DIM. 7TH</td>
<td></td>
<td>D-F-B-Dm.</td>
</tr>
<tr>
<td>20. bb.563-578</td>
<td></td>
<td></td>
<td></td>
<td>D MAJOR</td>
</tr>
<tr>
<td>21. bb.579-598</td>
<td></td>
<td></td>
<td></td>
<td>D MAJOR</td>
</tr>
<tr>
<td>22. bb.599-661</td>
<td>D MINOR</td>
<td></td>
<td></td>
<td>D MAJOR</td>
</tr>
<tr>
<td>23. bb.661-682</td>
<td>D MAJOR</td>
<td></td>
<td></td>
<td>Coda</td>
</tr>
</tbody>
</table>
Analysis for structural reduction.

Section 1: bb.1-17

Function: Introduction

Key signature: D minor

Motive: 1

Main harmonic movement: The harmony is typically unstable and shifting with the augmented seconds of the Gypsy scales and tritone related to the Gypsy scale.

Immediately Liszt sets the idiomatic atmosphere with the use of the Gypsy scale in the first sequence which presents a 'melody-type' based on the following scales:

\[ \text{Gypsy scale tonic D, Gypsy scale tonic E} \]

bb.1-4 bb.5-8

Throughout the introduction a pattern of aural leading notes directs the listener's attention and ties the section together (B♭-B♭-C-C♯-D). The malevolent atmosphere is enhanced by the use of diabolus in musica, the tritone (bb.9-12) in the bass. This augmented fourth is accompanied by harmony oscillating between D diminished-seventh chord (implied dominant-ninth, root omitted until the end of the introduction) is the chord from which the monophonic closing bars are constructed (bb.12-17).

Section 2: bb.18-46

Function: Statement of main motive

Key signature: D minor

Motive: 1
**Main harmonic movement:** The centres of D minor, F minor and F sharp major are established using sequences.

The direction of this section is continued in section four. Section three interrupts the flow of the music with a slow, recitative-like section. Section two is built around three sequences:

**Sequence 1:**

<table>
<thead>
<tr>
<th>D minor</th>
<th>Chords: (I-V bass) C major</th>
<th>B flat major A major</th>
</tr>
</thead>
<tbody>
<tr>
<td>bb.18-22</td>
<td>bb.22-26</td>
<td></td>
</tr>
</tbody>
</table>

D minor: I ------------------------ IV --------- V

The D minor key centre is stated as a matter of interest but the essence of this sequence is a parallel chord movement.

**Sequence 2:**

\[
\begin{align*}
&I - IV^7 :|| I - V ;& I - IV^7 :|| I - III (rel. maj.) , \\
&bb.27-30 D minor & bb.31-35 D minor
\end{align*}
\]

A 'Hungarian' cadence follows stressing the modulation to the relative major (I-V-I, F major). The 'Hungarian' cadence is used by Liszt throughout his Hungarian Rhapsodies. The double dotting and I-V-I movement is characteristic.

**Sequence 3:** (bb.36-40,41-44)

\[
\begin{align*}
&I - VII^b - VI = V - I , \\
&F minor & F sharp major
\end{align*}
\]

This sequence is particularly interesting as it commences with the parallel chord movement of the first sequence yet uses a typically Lisztian form of simultaneity (VI=V)
to effect a chromatic modulation.

**Section 3: bb.47-56**

**Key signature:** D minor

**Motive:** 2

**Main harmonic movement:** The recitative quality of this section is partly achieved by the use of the diminished-seventh chord and suspension arising from an avoidance of the tonic chord.

This recitative-like section is constructed from a two-part sequence:

\[
\begin{align*}
\text{G dim.7th - IV - VI - V} & \quad \text{G dim.7th - IV - VI - I (collaps)} \\
\text{bb.47-51 D minor} & \quad \text{bb.52-56 D minor}
\end{align*}
\]

The "Largo con duolo" marking emphasises this lamentful recitative which features woodwind against a tremolo string background.

**Section 4: bb.57-152**

**Key signature:** D minor

**Motives:** 1 (bb.57-79); 3 (bb.79-98); 3 and 1 (bb.99-132); 4 (bb.133-152)

**Main harmonic movement:** As this section progresses the harmonic rhythm quickens. From a D minor centre this section moves through A minor, B flat minor/D flat major and then becomes increasingly unstable, to finish with the Gypsy scale.
An excellent example of Liszt's use of two-part sequences, this section consists of seven sequences.

Sequence 1:

\[
\begin{align*}
I - IV^7 & : || I - V - IV - V \\
bb.57-60 & \quad D\text{ minor} \\
I - IV & : || I - I \\
bb.61-64 & \quad D\text{ minor}
\end{align*}
\]

An Hungarian-style interrupted cadence, with the characteristic double-dotting, leads to the second sequence. The cadence moving V-VI in D minor then takes chord VI as chord V of E flat major (a move often found in Liszt's music) to commence sequence two which features relative key centres (bb.67-70 E flat major, bb.71-74 C minor). A perfect cadence re-establishes D minor as the centre for the next sequence.

Sequence 3:

\[
\begin{align*}
I - VI^7b - I - II^9 - I & , \quad I - VI^7b - I - Adim.7th - V - VI - I \\
bb.79-83 & \quad D\text{ minor} \\
bb.83-87 & \quad A\text{ minor}
\end{align*}
\]

The movement to A minor in sequence three is facilitated by the diminished-seventh chord which in this case also forms the dominant-ninth (root omitted) of the new key centre. The fourth sequence effects a modulation to B flat minor (bb.87-89 A minor VI-I; bb.89-91 B flat minor V^7). This sequence also contains the Gypsy scale built on B. The fifth sequence makes further use of relative keys, using a perfect cadence to firmly establish each key centre:

Sequence 5:

\[
\begin{align*}
V^7 - I - V^7 & - I \\
bb.91-94 & \quad B\text{ flat maj.} \\
V^7 - I - V^7 & - I \\
bb.95-98 & \quad D\text{ flat maj.}
\end{align*}
\]
Sequence 6:

\[
\begin{align*}
V-VI^+^6 & : \text{Fdim.7th I-IV : || Cdim.7th} \\
bb.99-113 & : \text{F sharp minor} \\
I-IV : \text{Adim.7th} & : || \text{bb.114-132} \\
\end{align*}
\]

Sequence six takes the tonic of D flat major as the dominant of F sharp minor. Liszt emphasizes this enharmonic/simultaneiac shift by writing the connecting chord as a D flat chord and then changing to sharps in the ensuing string parts. This sequence is an excellent example of Liszt's exploitation of chromatic harmony with chromatic shifts within each sequence unit and an overall minor third relationship between each sequence part. The use of diminished-seventh chords to effect modulation between key centres reveals the full use of what Arnold Schoenberg called "the vagrant chord" of the nineteenth century.\(^3^8\)

Although much of the potency of the diminished-seventh chord is lost for post-Hollywood listeners, the juxtaposition of the surrounding key centres still makes quite an impact on the modern listener.

The following sequence is constructed using the Gypsy scale:

\[
\begin{align*}
I-VI^7b^3 & : \text{violin cadenza} \\
bb.133-142 & : \text{C minor} \\
\text{(Gypsy scale on C)} & : \text{violin cadenza} \\
bb.143-152 & : \text{B flat minor} \\
\text{(Gypsy scale on B flat)} & : \text{I-VI}^7b^3 \\
\end{align*}
\]

The use of two-part sequences in this section is remarkable for the effective juxtaposition of key centres and harmonic richness.
Section 5: bb.153-207

Key signatures: C minor, B major (b.171)

Motives: 3 and 1 (bb.153-197); 4 (bb.198-207)

Main harmonic movement: The two key centres of C minor and B major are implied, the added-sixth chord built on the sub-dominant of C minor and the dominant pedal of B major act as key indicators. The diminished-seventh chord features prominently as does the Gypsy scale built on G.

This section commences with a recitative-style, tremolo string backdrop but the texture thickens to include more polyphonic movement. A series of sequences commence this section:

Sequence 1: \[ IV^+6 \]  
\[ C \text{ dim.7th} \]  
bb.154-160 bb.160-166  
C minor

Sequence 2: \[ I_{\text{min.}}/ I_{\text{maj.}} = \begin{bmatrix} V \\ I \end{bmatrix} \]  
bb.166-168 bb.168-170  
E flat maj. A flat min./G sharp min.

With the new B major key signature the harmony and motives commence as if the second part of a large, two-part sequence structure was commencing, with the subdominant added-sixth chord of B major. A long F sharp pedal commences (bb.178-196) which builds tension and combines with a G pedal (bb.186-196) over which is placed a diminished-seventh harmony. A long section is built on the Gypsy scale (bb.198-206). The section ends with a unison F sharp creating a dominant/tonic move into section six.
Section 6: bb.208-219

Function: Fanfare

Key signature: B major, A flat major (b.216)

Motives: 5 (bb.208-215); 1 (bb.216-219)

Main harmonic movement: The fanfare moves from B major to G sharp major after which motive one continues in A flat major (as enharmonic change).

This is the first part of a larger sequence structure:

<table>
<thead>
<tr>
<th>Sequence Parts</th>
<th>Section Number</th>
<th>Description</th>
<th>Key Centre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>Fanfare</td>
<td>B major, A♭ major</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Dance-like (Vivo)</td>
<td>A flat major</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>Fanfare</td>
<td>B major, C major</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Dance-like (Vivo)</td>
<td>C major</td>
</tr>
<tr>
<td>3</td>
<td>20</td>
<td>Fanfare</td>
<td>D major</td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>Dance-like (Stretto)</td>
<td>D major</td>
</tr>
</tbody>
</table>

The use of the D major centre in sections twenty and twenty-one is an important indication of the harmonic stability appearing in the final sections of this symphonic poem.

This section divides into two parts: i) the fanfare using motive five which moves from B major to G sharp minor and motive one in A flat major (continues enharmonically in G sharp major):

\[
\text{perfect cadence into new key} \quad \text{(I-VI-V\textsuperscript{7}, I-VImaj.)} \quad \text{= I-V\textsuperscript{7}-I (tonic7dominant), B major G#major/A♭ major}
\]

Mot. 5---------------------------Mot.1
Section 7: bb.220-242

**Key signature**: A flat major

**Motives**: 6 (bb.220-228); 1 (bb.228-242)

**Main harmonic movement**: In this section motive six moves from A flat major to its relative minor, F minor, and motive one continues in F minor.

The key centres of A flat major and its relative minor are established with primary triad relationships and cadences into each centre. Motive one oscillates between the tonic and the submediant of F minor. The last four bars see a return of the introductory treatment of motive one, this time based on the Gypsy scale on F. A chromatic shift moves to the dominant-seventh of B major (bb.241-243) in preparation for a perfect cadence into B major in section eight.

Section 8: bb.243-254

**Function**: Fanfare

**Key signatures**: B major and C major (at b.249)

**Motives**: 5 (bb.243-251); 1 (bb.251-254)

**Main harmonic movement**: Motive five moves from B major to C minor. Motive one is in C major.

\[
\begin{align*}
\text{pivot:} & \quad I - VI - V^7, \quad I - \text{VImaj.} = VI - I - V^7 - I(\text{tonic/dominant}) \\
& \quad \text{B major} \quad \text{C minor} \quad \text{C major}
\end{align*}
\]

Mot.5------------------------------------------ Mot.1
Section 9: bb.255-276

Key signature: C major

Motives: 6 (bb.255-263); 1 (bb.263-276)

Main harmonic movement: Motive six moves from C major to A minor. Motive one continues in A minor ending with the Gypsy scale as in section seven but this time built on A (bb.274-276).

bb.255-263, motive six:

\[ \begin{align*}
I-IV-I = IV-I-IV-I = V-I-IV-I, & \quad I-IV-I-V-I \\
\text{C major} & \quad \text{G major} & \quad \text{C major} & \quad \text{A minor}
\end{align*} \]

The use of primary triads to establish each key centre is typical. Motive one continues firmly in A minor (tonic/dominant bb.263-276).

Section 10: bb.277-288

Function: Bridge

Key signature: no sharps or flats

Motives: 1 and 6 (together)

Main harmonic movement: The harmony is unstable but contained within two sequences with the following centres: F minor, C sharp minor, D minor, B minor.

Liszt drops the key signature as this section is unstable.

The two sequences are as follows:

Sequence 1:

\[ \begin{align*}
\text{bb.277-280} & \quad \text{bb.281-284} \\
V^7 - I & \quad V^7 - I \\
\text{F minor} & \quad \text{C sharp minor}
\end{align*} \]
Sequence 2:

\[
\begin{align*}
\text{Adim.7th - Dmin. - A dim.7th - Adim.7th - Bmin. - Adim.7th} & \\
\text{bb.285-286} & \quad \text{bb.287-288}
\end{align*}
\]

Section 11: bb.289-336

Key signature: F sharp minor

Motives: 4 (bb.289-317); 1 (bb.318-336)

Main harmonic movement: This section is harmonically unstable with diminished-seventh chords and parallel chord movement. The section ends with F sharp minor as the implied key centre.

This section consists largely of three sequences. The first sequence is constructed using diminished-seventh chords and the second part moves up one tone (bb.289-294, A dim.7th/D min.(+6) oscillation; bb.295-300, B dim.7th/E min.(+6) oscillation). This harmonic pattern is extended into the following bars (bb.301-305, Edim.7th/A min. oscillation).

The second sequence is a little more stable:

Sequence 2:

\[
\begin{align*}
\text{F#min./Gypsy scale on F} & \\
\text{bb.305-308} & \quad \text{Bbmin./Gypsy scale on Bb} \\
\text{bb.309-312}
\end{align*}
\]

The following bars (bb.313-317) use G major and G diminished-seventh chords.

Sequence 3:

\[
\begin{align*}
\text{Chords:} & \quad \text{F#min.,E,D} & \quad \text{Gmin.,F,E} & \quad \text{Amin.,G,F#maj./min.} \\
\text{bb.320-321} & \quad \text{bb.322-323} & \quad \text{bb.324-325}
\end{align*}
\]

D major  
E major  
F#maj./min.

Each key centre in sequence three is reinforced by dominant/
tonic statements in the woodwind. The section ends with F sharp minor as the implied key centre.

Section 12: bb.337-364

Key signatures: F sharp minor; A minor (no sharps or flats at b.335)

Motive: 1

Main harmonic movement: The instability in this section arises from a free use of parallel chords and modulation which avoids any recurring key centre.

This section is related to section two and consists of four two-part sequences.

Sequence 1:

\[
\begin{array}{c}
I \quad \text{---------------------} \quad V \\
\text{Chords: F#min. - E} & \text{D} & \text{C#} \\
\text{bb.337-340} & \text{bb.341-344} & \text{F sharp minor}
\end{array}
\]

The parallel chord movement displayed in many of the sequences continues to be a feature of this work. The second sequence stresses two centres, F sharp minor and A minor using primary triad movement. After a Hungarian style cadence into A minor, sequence three continues the parallel chord movement established in the first sequence:

Sequence 3: tritone relationship

\[
\begin{array}{c}
\text{Chords: A}^\flat\text{min. - G} & \text{F} & \text{Eb} \\
\text{bb.355-358} & \text{bb.359-362}
\end{array}
\]

The Eflat major chord at the end of the third sequence becomes part of the next sequence. Sequence four continues to undermine any sense of harmonic stability (bb.361-362,
E flat; bb.363-364, G minor).

Section 13: bb.365-386
Key signature: No sharps or flats
Motives: 4, 3 and 1
Main harmonic movement: The harmony rises chromatically through the three forms of the diminished-seventh chord.

This section consists almost entirely of a large two-part sequence built on diminished-seventh chords (bb.365-373, D diminished-seventh chord; bb.374-382, C diminished-seventh chord). The remainder of the section acts as a harmonic extension and is based on a further chromatic step up which then covers the three forms of the diminished-seventh chord (bb.383-386, G diminished-seventh chord).
Section thirteen is motivically related to section eleven.

Section 14: bb.387-413
Key signatures: E flat major; B major (b.395)
Motives: 6 (bb.387-399); 3 (bb.400-413)
Main harmonic movement: The key centres are E flat major and the relative keys of G sharp minor and B major.

This section consists of three parts:

i) using motive six in E flat major and modulating to G sharp minor:

G sharp minor

E flat major bb.387-394
ii) using motive six: I-IV-I, IV-I oscillation
   bb.395-399 B major

iii) a monophonic close using motive three in B major.

Section 15: bb.414-424
Key signature: D minor
Motive: 2
Main harmonic movement: D minor is the implied key centre.
This section is related to section three and is a recitative-like section. It also acts as a bridge or connecting section to the funeral march sections (sections 16 and 17).
It consists of two parts:

\[
\begin{align*}
\text{bb.414-418} & \quad \text{bb.419-424} \\
\text{G dim.7th - IV - V} & \quad \text{G dim.7th - IV}
\end{align*}
\]

D minor
The use of these chords gives a feeling of suspension which is passed onto the introduction of the funeral march, section sixteen.

Section 16: bb.425-433
Function: Introduction to the funeral march
Key signature: D minor
Motive: 3 transformation 1 (rhythm)
Main harmonic movement: The sense of suspension is carried through from the last section and a modulation towards B minor is achieved using a startling manipulation of chromatic harmony.
The introduction is very interesting as Liszt exploits the suspension from chord IV of D minor from the end of the last section and further confuses the ear with the modulation towards B minor:

D → E → F → F# → D

Notes:

- D → Bb (Implied IV of D minor)
- D → Bb (Implied IV)
- F → VI (Implied IV)
- F# → VI (Implied IV)
- D → D (r.o.)
- Bb → Bb (r.o.)
- D minor → B minor

The modulation is achieved by using a sense of harmonic suspension and chromatic, aural leading notes. The mood for the funeral march is set with the musical resources of rhythm (funeral march), dynamics (soft), harmony (suspension), pitch (low), tempo (Tempo di Marcia funebre) and instrumentation (low strings, woodwind and kettle drum).

**Section 17: bb.433-461**

**Function:** Funeral March

**Key signature:** B minor, B minor and G minor together (b.445)

**Motive:** 3 transformation 1

**Main harmonic movement:** This section is based on a sequence which moves as follows: B minor → G minor / G minor → E flat minor.

This section is constructed on a large two-part sequence:

<table>
<thead>
<tr>
<th>I-VI-IV7-V7-I-VImin. = I-V7 (Gypsy scale tonic G)</th>
<th>I-VI-IV7-V-I-VImin. = I-V7 (Gypsy scale tonic E)</th>
</tr>
</thead>
</table>
The harmonic movement of the sequence is particularly interesting as the shift moves up a minor sixth each time: B minor $\rightarrow$ G minor / G minor $\rightarrow$ Eb minor.

The question of why Liszt should use a G minor key signature for the violoncellos and not all instruments in the second part of the sequence is puzzling. The violoncellos carry the melody here and the key centre does move to G minor but other parts remain with a B minor signature. Liszt seems to want to force a harmonic connection between the B minor centre and the following sections which stress the relative key of D major. As in the funereal atmosphere of Héroïde funèbre, Liszt moves to the minor forms of centres where the ear expects to hear major.

Section 18: bb.462-486

Key signature: D major

Motive: 1

Main harmonic movement: Two sequences which are repeated move from tonic to dominant harmony.

The harmonic organization of this section is clearly set out as two sequences which are repeated. The two sequences combine to form an interesting harmonic pattern:
Two sequences which make up section eighteen:
This is similar to sequence one of section twelve with its overall tonic/dominant movement but chromatic pattern throughout the progression.

**Section 19:** bb.487-562

**Key signature:** D major

**Motives:** 6(bb.487-502); 1 (bb.503-562)

**Main harmonic movement:** The section is harmonically unstable as a rapid harmonic rhythm develops into harmony based on diminished-seventh chords. Some stability appears in the final eight bars based on the dominant-seventh of D major.

This section consists mainly of sequences and repeated material.

**Sequence 1:** motive 6

\[
\begin{align*}
&I - IV - I , \ V - I - V , \ I - IV - I , \ V - I - V , \\
&bb.487-490 \ D \ major \hspace{1cm} bb.491-494 \ F \ major
\end{align*}
\]

The second sequence is unusual in that the melodic line and accompaniment are used sequentially but the harmony is not sequentially developed:

**Sequence 2:** motive 6

\[
\begin{align*}
&I - IV - I , \ II - III - II , \\
&bb.495-498 \hspace{1cm} bb.499-502
\end{align*}
\]

A rising and falling chromatic swell with a G pedal (bb.503-510) leads to a fascinating harmonic passage which is repeated three times (a sure sign that Liszt was pleased with the effect):
Once again the tonic/submediant pattern (I - VI=I) produces a brilliant effect but here a feeling of suspension is achieved by suspending resolution to the tonic. The Sturm und Drang effect is continued in the following passage (bb.535-538, D minor V⁹: bb.539-546, chromatically rising diminished-seventh chords over an A pedal (V of D minor) in the violoncellos and double basses).

The third sequence continues the stressful mood with further diminished-seventh harmony:

**Sequence 3:**

\[
\begin{align*}
&\text{A dim.7th,} & \text{E dim.7th,} \\
&\text{bb.547-550} & \text{bb.551-554} \\
&\text{G#pedal--------} & \text{A pedal--------}
\end{align*}
\]

The semitone shift up of the diminished-seventh harmony in the sequence is a typical nineteenth century effect to increase tension and stress. The last eight bars are based on the dominant-seventh of D major producing a perfect cadence into the following section.

**Section 20:** bb.563-578

**Function:** Fanfare

**Key signature:** D major

**Motive:** 6
Main harmonic movement: The key centre of D major is established with some chromatic interest.

This section together with section twenty-one forms part of the large structural sequence referred to in the analysis for section six. This section corresponds specifically to sections six and eight. Previously marked "Allegro eroico" this material is now marked "Allegro trionfante". D major is firmly stressed together with its relative minor (bb.563-568). A sudden jump to E flat major chord commences the only sequence here which is based on a juxtaposition of chords:

Chords: E / C, F / A,

bb.569-570 bb.571-572

The final bars are a stretto based on the final chord juxtaposition of the sequence above (D minor: III-V, over a dominant pedal, bb.575-578). A perfect cadence leads into the following section.

Section 21: bb.579-598

Key signature: D major

Motive: 6

Main harmonic movement: Chromatic effects only serve to reinforce the D major key centre.

This section is related to sections seven and nine.

There is much repetition in this section. Motive six commences with its characteristic harmony:

plag.cad. plag.cad.

\[
\begin{align*}
I & - IV & - I = & IV & - I & - IV & - I \\
D major & & & A major & & & D major
\end{align*}
\]

I V I
The last part of this section is dominated by a repeated pattern:

Bars 588-593:

\[
\begin{align*}
I &= VI - IV - V - VI - V = V - I = VI \\
D\text{ maj.} &\quad F#\text{min.} \\
D\text{min.} &\quad D\text{maj.} \\
F#\text{min.} &
\end{align*}
\]

A play on chromatic differences between D major and D minor follows in a stretto:

Bars 595-596:

\[
\begin{align*}
I &\quad VI &\quad I &\quad VI \\
D\text{ maj.} &\quad D\text{min.} &\quad D\text{maj.}
\end{align*}
\]

The last two bars continue the tonic/submediant oscillation in D major.

Section 22: bb.599-661

Key signature: D major

Motives: 6 transformation 1 (bb.599-613); 1 form 1 (bb.614-637); 6 transformation 1 (bb.637-661).

Main harmonic movement: The ternary form of this section also outlines the harmonic concerns:

i) D major motive 6; ii) D minor motive 1;

iii) D major motive 6.

Motive six is presented firmly in D major:

Bars 599-613: motive 6: D major: I-IV-I, I-V-I : ||

Motive one form one makes brilliant use of the consecutives arising from parallel chord movement:

\[
\begin{align*}
\text{bb.614-617} &\quad \text{D minor} \\
\text{bb.618-621} &\quad \text{D minor}
\end{align*}
\]

This progression is immediately repeated (bb.621-631). The Gypsy scale based on D makes a brilliant run (bb.632-637)
until motive six transformation one is repeated as at the beginning of this section in D major (bb.638-649). The final bars exploit the chromatic relationship between F sharp major chord and the dominant of D major. A stressing of the fifth degree of D major in the final two bars of this section creates a perfect cadence effect into the coda.

Section 23: bb.661-682
Function: Coda
Motive: 1
Main harmonic movement: This short section stresses D major using tonic/dominant harmony with some chromatic interest (bb.670-674). The final eight bars are all built on the tonic of D major.
Hamlet
Although *Hamlet* is not preceded by a written programme, the relationship between the music and Shakespeare's drama is made clear by i) an examination of manuscript sources which reveals that this work was originally written as an overture to Shakespeare's *Hamlet* and following further revision became a symphonic poem.; ii) the title and entry in the score referring to Ophelia and iii) remarks in a letter from Liszt to Agnes Street-Klindworth. The entry in the score over the sections representing Ophelia, these sections being added to the symphonic poem later by Liszt, reads: "The insertion of the 3\textsuperscript{2} time should be extremely quiet and sound like a shadowy representation (silhouette) hinting at Ophelia." This very small and 'negative' expression of the character of Ophelia sounds puzzling but a letter from Liszt to Agnes Street-Klindworth explains Liszt's interpretation. In the letter Liszt speaks of a performance of *Hamlet* in which Bogumil Dawison played Hamlet, in Weimar in 1856. Liszt was very impressed with Dawison's interpretation and notes in the letter that he had come to see the roles of Hamlet and Ophelia and the difficult question of the relationship between Hamlet and Ophelia, in a totally new light. Liszt wrote:

"He does not make him into an indecisive dreamer who collapses under the power of his mission, as he is usually regarded since Goethe's theory in *Wilhelm Meister*, but much more as a gifted, enterprising prince with important political views who is waiting for the right moment to complete his work of revenge and come to the aim of his
ambition, that is, to be crowned king in the place of his uncle. This goal can naturally not be reached in twenty-four hours and the clever anticipation which Shakespeare has put into the role of Hamlet and the negotiations with England which come clearly to the light of day at the end of the drama according to my view justify Dawison's interpretation, which Herr von Goethe and the aesthetes should not take to badly."

Just as these words explain the restless, stormy agitation of Liszt's music rather than the depressive procrastination usually associated with the character of Hamlet, so Liszt's letter also explains the shadowy, weak representation of Ophelia in Liszt's music:

"Yes, Ophelia is loved, only Hamlet demands like every exceptional person, the wine of love and will not content himself with the buttermilk. He wants to be understood by her, without explaining his obligation. She collapses under her mission because she is incapable of loving Hamlet in the way that he would have to be loved and her insanity ('madness') is only the decrescendo of a feeling whose insecurity has not allowed her to maintain herself on the same height as Hamlet."

This interpretation must have been fresh in Liszt's mind when he wrote his Hamlet Overture to Shakespeare's play two years after seeing Dawison's performance in Weimar in 1856 and again during the revision.

Liszt's aim then, as in the other symphonic poems, is not to represent a blow by blow description of the narrative - in this case Shakespeare's play. Rather, Liszt is always inspired by some general concept - an interpretation - and in this case the music is a psycho-
logical study or character study of Hamlet and Ophelia which was awakened by a new interpretation of Shakespeare's play. However, the funeral march section at the end of the work and the clock of Elsinore striking twelve times (bb.26-31) does introduce more direct elements of musical representation. The representation of the clock of Elsinore introduces a type of representation which can be found in other works (compare this to an earlier example by Robert Schumann in Papillons Op.2 (1830-31) and for a later example the opening of another symphonic poem Danse Macabre (1874) by Saint-Saëns. The striking of the clock is indicated by the alternation of twelve notes and chords and the association with the opening of Shakespeare's Hamlet is obvious:

Bernard: "'Tis now struck twelve; get thee to bed, Fransisco."

Wagner's comments on Liszt's Hamlet are very puzzling. Perhaps it was Liszt's new interpretation of Hamlet that Wagner was referring to when Cosima reported:

"In the evening R. plays my father's Hamlet with Lusch as a piano duet and says it aroused the impression of a disheveled tomcat lying there before him. (...) Coming back to Hamlet R. says: "Musicians should not concern themselves with things that have nothing to do with them. Hamlet offers nothing to musicians." We continue speaking about this subject until quite late (...)."

Wagner's comments are certainly puzzling, particularly when one considers Wagner's idea of a Gesamtkunstwerk and his own work as a poet and musician. However, the report
is tantalizingly brief and, after all, only a report.

A consideration of the form of *Hamlet* reveals a typical and interesting oscillation between two contrasting elements which Liszt saw as the central dichotomy and essence of many of his adopted programmes. In *Hamlet* the contrast is organized around the psychological interpretation of the characters of Hamlet and Ophelia. Liszt's letter to Agnes Srteet-Klindworth and the directions in the score make the extra-musical basis of this contrast quite clear: Hamlet is revengeful, ambitious and calculating, actively plotting his victory; Ophelia is weak and shadowy, appearing only as a musical silhouette. The overall relationship between programme, formal structure and key centre might be represented as follows:

Introduction: bb.1-73 \( B \) min./\( D\# \)min.

\[ \begin{align*}
A : \text{bb.74-159} & \quad \text{B} \text{ min.} & \text{Hamlet} \\
\text{B : bb.160-175} & \quad \text{D flat maj.} & \text{Ophelia} \\
\end{align*} \]

2 part sequence:

\[ \begin{align*}
A : \text{bb.176-201} & \quad \text{Unstable} & \text{Hamlet} \\
\text{B : bb.202-217} & \quad \text{E maj.} & \text{Ophelia} \\
\text{A : bb.218-337} & \quad \text{Unstable} & \text{Hamlet} \\
\end{align*} \]

Repeat of Introduction: bb.338-345 \( B \) min./\( D\# \)min.

Coda: bb.346-392 \( B \) min.  

Funeral March

Once again Liszt's form stresses the juxtaposition and alternation of musical expressions of conflict which he sees
as the main concern of his adopted programme.

Motivically, Hamlet is a very tightly organized work employing Liszt's ability to slightly vary and transform motives which results in a motivically integrated structure. Four main motives are used and their 'paradigm' forms might be noted as follows:

**Motive 1:** Hamlet (bb.1-3)

**Motive 1, form 2:** (slight variant)  (bb.33-35)

**Motive 1, form 2 variant:** (bb.89-90)

**Motive 2:** Hamlet  (bb.9-12)

**Motive 2 form 2:** (extended form)  (bb.221-231)
Motive 3: Hamlet  (bb.74-75) 'germ form'

Motive 3: Hamlet  
(a)  (bb.104-105)

(b)  (bb.110-112)

Motive 4: Ophelia
(a)  (bb.162-165)

(b)  (bb.171-174)

Motive 3(a) transformation 1: Funeral March (bb.345-348)

Moderato-funebre

Motive 3 (b) transformation 1:  (bb.360-362)
lugubre
Hamlet also contains thematic links with other works. Motive one is very like the opening of the Vorspiel to Wagner's Tristan und Isolde. Tchaikowsky's Romeo und Juliet is also related as both this overture and Liszt's Hamlet are in B minor, and motive 4(a) in Hamlet is very like the so-called 'feud motive' in Romeo und Juliet. Apart from the fact that they are both based on tragedies by Shakespeare, both works end with a funeral march which is a transformation of earlier material and the funeral march acts as a coda.
HAMLET

STRUCTURAL ANALYSIS

SCALE:
One minute-

MOTIVES
SECTIONS

1. Introduction: 1. bb.1-8

2. bb.3-40

3. bb.41-73

4. bb.74-159

5. bb.160-175

6. bb.176-201

7. bb.202-217

8. bb.218-337

9. bb.338-348

10. bb.349-392

CODA

HAMLET

OPHELIA FUNERAL MARCH

\[ \begin{array}{cccc}
1 & 2 & 3 & 4 \\
B MIN. (V^4) & E FLAT MIN. (V^4) & C MIN. & E FLAT MIN. \\
B MIN. & E FLAT MIN. & B MIN. & E FLAT MIN. \\
B MIN. & E FLAT MIN. & B MIN. & E FLAT MIN. \\
B MIN. & E FLAT MIN. & B MIN. & E FLAT MIN. \\
B MIN. & E FLAT MIN. & B MIN. & E FLAT MIN. \\
B MIN. & E FLAT MIN. & B MIN. & E FLAT MIN. \\
B MIN. & E FLAT MIN. & B MIN. & E FLAT MIN. \\
B MIN. & E FLAT MIN. & B MIN. & E FLAT MIN. \\
B MIN. & E FLAT MIN. & B MIN. & E FLAT MIN. \\
B MIN. & E FLAT MIN. & B MIN. & E FLAT MIN. \\
\end{array} \]
Analysis for structural reduction.

Section 1: bb.1-8

Function: Introduction

Key signature: B minor

Motive: 1

Main harmonic movement: A two-part sequence stressing the dominant-ninth of B minor is followed by the dominant-ninth of D sharp minor.

As with many introductions the music is organized around a two-part sequence:

\[
\begin{array}{c}
I - III=Iaug. - IV^6 - V^9(V-I-V) \\
\hline
| \hline
| \hline
| \hline
| \hline
C min. | B maj. | B min. | E min. | D#maj. | D# min. \\
\hline
\end{array}
\]

bb.1-4

bb.5-8

With some chromatic interest, the sequence presents two key centres a major third apart. Each part of this two-part sequence presents a large sighing phrase ending with the fatalistic, unshifting tonic/dominant timpani beats. The shape of the opening phrase and that of Wagner’s Tristan und Isolde are similar and both use similar chromatic harmonic effects employing simultaneity.

Section 2: bb.9-40

Function: Introduction

Key signature: B minor
Motives: 2 (bb.9-32); 1 form 2 (bb.33-40)

Main harmonic movement: The harmony is organized around two two-part sequences: i) C min./E flat min.; ii) B min./E flat min.

The first sequence stresses interesting chromatic relationships. Within each sequence unit, chords a minor-sixth apart are juxtaposed while the two sequence units are a minor third apart:

\[
\begin{align*}
&\text{C minor} \quad \text{G#/min.} \quad \text{Eb minor} \quad \text{B min} \quad \text{Eb minor} \quad \text{B maj.} \\
&\text{bb.9-17} \quad \text{bb.17-25}
\end{align*}
\]

After the representation of the clock striking twelve (bb. 26-31) another two-part sequence completes this section. This second sequence is really a repetition of the sequence in section one, using a slightly varied form of motive one:

Sequence 2:

\[
\begin{align*}
&\text{I - III\#Iaug.} \quad \text{IV}^+\text{VI}^7 \quad \text{V}^9\text{(V-I-V)} \quad \text{I} \quad \text{IV}^+\text{VI}^7 \quad \text{V}^9\text{(r.o.)(V-I-V)} \\
&C\text{min.} \quad \text{Bmaj.} \quad \text{B minor} \quad \text{Eb} \quad \text{Eb minor} \quad \text{B maj.} \\
&\text{timp.} \quad \text{timp.}
\end{align*}
\]

Section 3: bb.41-73

Function: Introduction

Key signature: B minor

Motive: (embryonic form of) 3

Main harmonic movement: The harmony is suspended in a flux of chromatically related chords which creates an atonal effect.
This section has an extremely interesting and for its time advanced harmonic construction. The whole section is held together by a chromatic bass line which acts like an ostinato, although the pattern is irregular. This ostinato-like bass is used as one might find it in many 'expressionistic' works of the twentieth-century, that is, as a strong centre piece over which freer harmonic organization can be constructed. The first six bars contain a three-part sequence built on the dominant-ninth of C minor. This decays into a chromatic succession of diminished-seventh chords in the strings which, in spite of the underlying 'b' in the timpani, disorientates the ear and achieves a suspended, atonal effect of remarkable power. A two-part sequence follows which continues the atonal, suspended key effect:

Sequence 2:
```
C min. V^9 - B (whole-tone) :||
F
C#
```

chromatic shifting bass
```
D min. V^9 - G(whole tone) :||
E^b
D^b
A
```

This suspended harmonic movement continues until the end of the section with movement between C^7^b and the cluster used above (B,C#,F,G). The section ends with the tonic note of the home-key, 'b' which is stressed.

Section 4: bb.74-159

Key signature: B minor

Motives: 3(bb.74-88); 1 form 2 variant (bb.89-102);
3 (a and b) (bb.103-959)
Main harmonic movement: The harmony is unstable. The first two sequences (bb.74-80) are built over an F sharp pedal. The following two sequences move to and stress more distantly related key centres. The final bars are based on the tension created by two chords a tritone apart.

This section consists mainly of four two-part sequences.

Sequences 1 and 2:

Sequence 1                  Sequence 2
B minor   C major           D major   E minor
bb.74-76  bb.76-78          bb.78-79  bb.79-80
F# pedal

The following bars (bb.80-83) emphasise the C major chord of the final part of the second sequence over the F sharp pedal. The harmonic interest is continued with the juxtaposition of two chords a tritone apart, C chord and the dominant-ninth of B minor (bb.83-88). A linking passage follows (bb.88-102) which is built on B diminished-seventh chord, the passing notes create a chromatic, falling line which dominates the progression.

The last part of this section is based upon motive 3(a) and begins with a long two-part sequence. The parallel chord movement creates a distinctive feature of the harmonic pattern of motive 3(a):

Sequence 3:

\[
\begin{align*}
I - VI^7 & : || I - A\text{ min.} \ X3 - A\text{ min.} = V\text{ min.}^- & : || I - VI^7 & : || I - Q\text{ min.} \ X3 \\
bb.105-118 \ B\ minor & & & \bb.119-132 \ D\ minor
\end{align*}
\]
The fourth sequence follows with more distantly related key centres:

\[ \begin{align*}
V - I : & : & - III^{5b} = V - I : & : - III^{7b} \\
bb.133-141 & & & \text{bb.141-149} \\
\text{A flat minor} & & & \text{E minor}
\end{align*} \]

The closing bars (bb.148-153) stress one of Liszt's most widely used effects, the tritone, this time between D flat and G chords.

Section 5: bb.160-175

Function: Ophelia section

Key signature: B minor

Motive: 4 (a and b)

Main harmonic movement: This section is an excellent example of Liszt's innovative use of Chromatic harmony, employing altered chords. The key centre of D flat/C sharp major is quite removed from the B minor key signature.

The section can be divided into two parts and each part has its own key centre which is far removed from the B minor key signature. Both parts contain startling effects achieved by the use of altered chords.

The first part (bb.160-170) uses motive 4(a) and contains the following chords:
The use of the augmented sixth and altered sixth chords built on the supertonic and centred in D flat major reveals how Liszt is using harmony to express his Schattenbild of Ophelia. The unusual harmony and distant key centre is continued in the second part of this section (bb.170-175) based on motive 4(b). Liszt employs another altered chord, the Neapolitan sixth built on the supertonic in C sharp major. The remoteness of the key centre from the home key as firmly indicated in the key signature and the use of chromatic harmony employing altered chords, expresses the character of Ophelia which Liszt sees as weak and shadowy.

Section 6: bb.176-201
Key signature: B minor
Motive: 3 ('germ form' and 3a)
Main harmonic movement: This section consists largely of a two-part sequence.

Sequence:
\[
\begin{align*}
V^7 & - I \\
F^\#\text{min.} & | B^b \text{ min.} \\
V^9(r.o.) & - I \\
G \text{ min.} & | C \text{ min.} \\
\end{align*}
\]

bb.176-184

This sequence pattern extends to begin a third-part to the sequence: (bb.192-194) A flat minor, V^7-I. This creates
an overall chromatic movement forming the following pattern:

\[
\begin{align*}
&\downarrow \\
&\text{F}^\flat\text{min.} \rightarrow \text{B}^\flat\text{min.} \\
&\downarrow \\
&\text{G} \text{min.} \rightarrow \text{C} \text{min.} \\
&\downarrow \\
&\text{A}^\flat\text{min.}
\end{align*}
\]

Section 7: bb.202-217

Function: Ophelia
Key signature: B minor
Motive: 4 (a and b)

Main harmonic movement: This section along with section five forms a large two-part sequence. The same use of chromatic harmony and altered chords features. This is a minor third higher than section five.

As in section five there are two parts: bb.202-212,212-217. The harmonic relationships are this time set in E major:

1. bb.202-212, E major: I(-min.), II\(^6\)#, II\(^7\) - I;
2. bb.212-217, E major: I - N\(^6\) - I - N\(^6\) - I.

Section 8: bb.218-337

Key signatures: B minor (bb.218-221,280-337);
C minor (bb.222-263,270-279);
B minor and C minor (bb.264-269).

Motives: 2 form 2, 3 ('germ' and a)

Main harmonic movement: Firmly constructed within three sequences, the harmony is unstable. The first sequence is extremely interesting and might be represented as follows:
253-255

Bars: 221-253

Motives: Cmin, Amin, Gmin

Modulation: V9 (R.0 → I-I)-[VII]-I

Harmony: V9

Sequence 1
This sequence juxtaposes harmony a minor sixth apart within each sequence unit and the two-parts of the sequence are a minor third apart. An examination of this sequence reveals some of Liszt's most interesting work which is all too often overlooked in favour of a reductionist analysis of form and reference to key signatures rather than the dynamics of the harmony. To overlook Liszt's use of harmony and processes of musical extension, or to oversimplify them, would result in greatly underestimating the more important aspects of Liszt's composition.

The second sequence makes use of unresolved chord suspensions. The chromatic rise of the pedal-point is a feature often encountered in Liszt's music, most notably in the introduction to Prometheus and the Malédiction concerto:

**Sequence 2:**

```
F#min.: II^7
bb.286-303
G#pedal
```

```
B min.: II^7
bb.304-321
G#pedal
```

The final three-part sequence moves through the following progression:

```
E flat maj.:  I aug.=III | I | I aug.=III
bb.322-325  326-329  331-334
```

Section eight moves through many key centres usually a minor-third or a minor-sixth apart, providing an harmonic richness set firmly within sequence structures.
Section 9: bb.338-345

Function: repeat of section one

Key signature: B minor

Motive: 1

Main harmonic movement: As for section one.

Section 10: bb.346-392

Function: Funeral March/ Coda

Key signature: B minor

Motives: 3 transformation 1 (bb.346-377; 368-392);
            3 (bb.361-368; 386-388)

Main harmonic movement: B minor is increasingly stressed throughout the section. This section is in three parts, the first consisting of a large two-part sequence.

Sequence:

\[
\text{Adim.7th - I:|| - A dim.7th} = \begin{array}{c}
\text{bb.346-352 D minor} \\
\text{bb.354-360 B minor}
\end{array}
\text{Cdim.7th - I - IV}_3^5 - I
\]

Bars 360 to 375 are firmly fixed in B minor (V-I harmony). An E flat augmented chord appears (bb.376-377) and is unresolved. The following bars (bb.378-384) employ an extremely chromatic progression based on a parallel movement from C minor chord to B minor chord. The final bars (bb.385-392) stress the home-key of B minor, the work ending as darkly as it began.
Hunnenschlacht
When Princess Sayn-Wittgenstein sent Liszt a copy of Wilhelm von Kaulbach's mural, *Die Hunnenschlacht*, in the summer of 1855, Liszt was immediately and artistically stimulated. As with *Héroïde funèbre*, *Hunnenschlacht* was to be one part of a larger conception. Inspired by the Princess's descriptions of similar works by Kaulbach, Liszt envisaged a plan for a series of symphonic poems to be published under the title *Die Weltgeschichte in Bildern und Tönen von W. Kaulbach und Franz Liszt*. However, it seems that Liszt's plan was frustrated by the need to find a poet to give him a written programme from which he could compose the music. A particularly difficult yet interesting problem of hermeneutics and aesthetics arises with this notion. Liszt wrote his own programme for *Hunnenschlacht* and, as far as is known, never succeeded in finding a poet to provide his hermeneutic stepping-stone.

What was it in Kaulbach's mural that immediately inspired Liszt and proved so irresistible? There are several letters in which Liszt discusses his attitudes towards the mural but his most important and complete writing on this matter is contained in the French and German programmes he wrote for his *Hunnenschlacht*. In both programmes, at times not resting easily together in their comments about the musical organization, one clearly sees the solid outlines of dichotomies which reveal Liszt's most obsessive interests: the conflict between good and evil, light and darkness, civilization and barbarism, Christianity and paganism. What is more, Christianity and
civilization defeat the forces of paganism and barbarism, a positive end worthy of the festivity and jubilation which might shape the type of metamorphosed conclusion of which Liszt was so fond.

As was mentioned, the French and German programmes provide slightly different accounts of the events which influence the music. Summarized below are the main points from each programme:

**German Programme**

1. Themes of muffled strings swell up like cloud of mist;
2. The Hun's bugle battle cries are answered by the Roman's trumpet signals;
3. The Huns throw themselves into the battle of ghosts with a wild battle song;
4. Choral singing accompanies the ghosts of the Romans;
5. The battle grows in ferocity until suddenly light flashes through the dark clouds, emanating from the victorious cross;
6. Mighty fanfares herald the triumph of Christendom;
7. The orchestra is silent - weapons lowered;
8. An ancient hymn (Crux fidelis) is heard from the organ;
9. The battle has come to an end, peace and quiet return;
10. The battle song turns into a thanksgiving prayer.

**French Programme**

1. Aim: To reproduce the impression of two supernatural and contrasting lights by two motives, one representing the fury of the barbaric passions of the Huns, the other
representing the serene forces, the irradiating virtues of Christian thinking;

2. In the music one might hear the:
   i) screams of the assailants;
   ii) collision of weapons;
   iii) screaming of wounded;
   iv) swearing of the vanquished;
   v) moaning of the dying.

3. From a distance are heard the accents of a prayer, a sacred song rising in the sky from the bottom of the cloisters; the more tumultuous the battle, the stronger this song grew;

4. The two motives come constantly closer together and eventually touch each other;

5. The motive representing the true divine, the universal charity, the progress of humanity, the hope that transcends the world, becomes victorious and sheds its radiant, transfiguring and eternal light on all things.

It is immediately noticeable that the German programme is much more clearly organized in terms of the musical organization; the French programme reveals much more of Liszt's (or the Princess's) very 'flowery' style. However, they become much more illuminating when considered together. In keeping with the direction at the opening of the score, the music depicts the supernatural, visionary mirage which gains in strength to come into full focus. In this first section can be heard the bugle calls and it is possible
to distinguish two calls (as noted in the German programme) but not which might represent the Huns and which the Romans. While Liszt might have gained a useful contrast by making this distinction, he rather works towards expressing the general confusion of a battle scene in the introduction rather than using musical representationalism.

The French and German programmes vary in their following comments on the musical organization. The German programme makes a clear distinction between the 'wild battle song' of the Huns and the choral singing which symbolizes the Roman's struggle. The French programme merely distinguishes between the general confusion of a wild and bloody battle and a choral coming from the distance (but clearly representing Christianity and the Roman struggle). The main problem arises when one attempts to allocate meaning to the motives in terms of the programmes. It is here that the French programme appears to be much more Lisztian in its conception than the chronological table of musical accountability in the German programme. Nevertheless, motive one, as indicated in the following list of motives, because of its appearance in the introduction with the battle calls would appear to represent the battle in general, that is, the general confusion of the battle scene. The next main motive to appear marked "violente", corresponds to the Huns' "wild battle song" as mentioned in the German programme. Motive three, a triadic motive, seems to express the presence of the Roman troops as it
plays a major role, together with the choral, in expressing the Roman/Christian victory. Motive five, the choral **Crux Fidelis**, clearly expresses what Liszt calls the force of progress, civilization and the divine, Christianity.

Humphrey Searle criticises the construction of *Hunnenschlacht* as being "rather episodic". If one marks the use of four main motives (motives 1,2,3,5), the brilliant variation and use of fragments from motive three throughout the whole work, and the overall unifying feature of the choral which grows in power until its final fortissimo rendering, the musical episodes do not spoil the overall development of the musico-narrative structure. Indeed, this work must be one of Liszt's finest achievements with its very successful and compelling unification of programme and musical structure. The unifying epistemology behind *Hunnenschlacht* is archetypal in its universality:

i) conflict → ii) victory → iii) celebration.

The musical structure reinforces this pattern:

<table>
<thead>
<tr>
<th>Section</th>
<th>BBs (Sections)</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>bb.1-30 (Section 1)</td>
<td>C minor (tonic)</td>
</tr>
<tr>
<td>Battle/Conflict</td>
<td>bb.31-261 (Sections 2-6)</td>
<td>C minor (tonic)</td>
</tr>
<tr>
<td>Victory</td>
<td>bb.262-311 (Section 7)</td>
<td>E♭ major (rel. maj.)</td>
</tr>
<tr>
<td>Celebration</td>
<td>bb.311-486 (Sections 8-10)</td>
<td>C major (tonic maj.)</td>
</tr>
</tbody>
</table>
Hunnenschlacht contains five main motives.

**Motive 1: Battle (bb.2-4)**

Motive 1 variant 1: (bb.163-165)

**Motive 2: Battle (Huns; related to bugle call below (i))**

(bb.31-33)

**Motive 3: Battle (Romans) (bb.77-78)**

**Motive 4: Battle (bb.85-87)**

**Motive 5: Choral (Christians/Romans)**

(bb.98-106)
Motive 5 variant 1: (bb.314-316)

Nicht schleppend, aber sehr ruhig.

Motive 5 variant 2: (bb.398-399)

The trumpet calls mentioned in the programme are as follows:

(i) bb.11-12

(ii) bb.23-27
**HUNNENSCHLACHT**

**STRUCTURAL REDUCTION**

| Scale: One minute |

<table>
<thead>
<tr>
<th><strong>INTRODUCTION</strong></th>
<th><strong>HUNS</strong></th>
<th><strong>ROMANS</strong></th>
<th><strong>BATTLE</strong></th>
<th><strong>CHRISTIANITY</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. bb.1-30</td>
<td>C MINOR</td>
<td>C MINOR</td>
<td>C MINOR</td>
<td></td>
</tr>
<tr>
<td>2. bb.31-75</td>
<td>C MINOR</td>
<td>C SHARPEN</td>
<td>C MINOR</td>
<td></td>
</tr>
<tr>
<td>3. bb.77-134</td>
<td>C MINOR</td>
<td>C MINOR</td>
<td>C MINOR</td>
<td></td>
</tr>
<tr>
<td>4. bb.135-162</td>
<td>C MINOR</td>
<td>C MINOR</td>
<td>C MINOR</td>
<td></td>
</tr>
<tr>
<td>5. bb.163-199</td>
<td>C MINOR</td>
<td>C MINOR</td>
<td>C MINOR</td>
<td></td>
</tr>
<tr>
<td>6. bb.199-251</td>
<td>E SHARPEN F SHARPEN F SHARPEN</td>
<td>C SHARP</td>
<td>C SHARPEN</td>
<td>E SHARPEN F SHARPEN</td>
</tr>
<tr>
<td>7. bb.282-311</td>
<td>E FLAT MAJ E FLAT MAJ E FLAT MAJ E FLAT MAJ</td>
<td>C MAJOR</td>
<td>C MAJOR</td>
<td>E FLAT MAJ</td>
</tr>
<tr>
<td>8. bb.311-420</td>
<td>E MAJOR</td>
<td>E MAJOR</td>
<td>E MAJOR</td>
<td>E MAJOR</td>
</tr>
<tr>
<td>9. bb.421-455</td>
<td>C MAJOR</td>
<td>C MAJOR</td>
<td>C MAJOR</td>
<td></td>
</tr>
<tr>
<td>10. bb.466-486</td>
<td>C MAJOR</td>
<td>C MAJOR</td>
<td>C MAJOR</td>
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</tr>
</tbody>
</table>

**CODA**
Analysis for structural reduction.

Section 1: bb.1-30

Function: Introduction

Key signature: C minor

Motives: 1 (bb.1-8); 2 (bb.9-23); 1 (bb.24-30 with bugle call)

Main harmonic movement: After motive one is stated in C minor, two two-part sequences based on motive two move from C minor through diminished-seventh chords. With the return of motive one is a return of the home-key.

Motive one is based in the home-key of C minor and its expressive passing notes are derived from the augmented intervals of the 'Gypsy scale'. Motive two and the fanfare figures are used to introduce harmonic interest and instability yet always structurally ordered with the aid of two two-part sequences:

Sequence 1:

\[
\begin{array}{c}
I & - & VI^7 \uparrow & - & V^9 \downarrow \\
bb.9-13 & & & & bb.14-18 \\
\end{array}
\]

C minor

Sequence 2:

\[
\begin{array}{c}
\text{F dim.7th} & - & \text{G dim.7th} \uparrow & - & \text{C dim.7th} - \text{F dim.7th} \\
bb.19-20 & & & & bb.21-22 \\
\end{array}
\]

Section 2: bb.31-76

Key signature: C minor

Motives: 2 (bb.31-52); 1 (bb.52-76)
Main harmonic movement: The opening sequence juxtaposes the centres of C minor and C sharp minor respectively, followed by the centres of F minor and C minor. The section ends in C minor.

This section opens with a long two-part sequence on motive two:

\[
\begin{align*}
\text{imperf.} & \quad \text{cadence} & \quad \text{imperf.} & \quad \text{cadence} \\
V^9 \rightarrow VI \rightarrow V & \quad V^9 \rightarrow V & \quad V^9 \rightarrow VI \\
\text{interr.} & \quad \text{cadence} & \quad \text{interr.} & \quad \text{cadence} \\
V = VI \rightarrow V & \quad V = VI \rightarrow V & \quad V = VI \rightarrow V
\end{align*}
\]

bb.31-39 C minor  bb.39-47 C sharp minor

The chromatic shift upwards achieved by the V=VI pivot often found in Liszt's Sturm und Drang writing, has the desired effect of creating the violent and relentless 'pushing forward' and heightening of tension. Motive one is introduced with a two-part sequence (bb.52-56) stressing the centres of F minor and C minor. This is repeated (bb.56-60). Eventually motive one is heard firmly in C minor (bb.63-68) before the dominant-ninth of C minor and G diminished-seventh chord (V^9 r.o. of V of C minor) bring the section to a half-close (bb.68-76).

Section 3: bb.77-134

Key signature: C minor

Motives: 3 (bb.77-84); 4 and 5 (bb.85-105);
3 (bb.106-113); 4 and 5 (bb.114-134)

Main harmonic movement: This section is made up of a large two-part sequence based on C minor (C pedal) and G minor (G pedal).
The section is constructed around a large two-part sequence:

Mots. 3, 4 and 5
bb. 77-105 C minor

C pedal-------------------

Mots. 3, 4 and 5
bb. 106-134 G minor

G pedal-------------------

Section 4: bb. 135-162

Key signature: C minor

Motives: 3 and 2 (bb. 135-150); 4 (bb. 151-162)

Main harmonic movement: The three two-part sequences are built around C minor with some movement away at the end of the third sequence and in the following bars.

This section consists mainly of three two-part sequences. The first two sequences use the same basic material except that the melodic line ascends in the first sequence and descends in the second:

I - Fdim. 7th - N6
bb. 135-139

C minor

N6 - C dim. 7th - I
bb. 139-143

bb. 143-147

bb. 147-151

(N6 = Neapolitan sixth)

The harmonic effect is quite brilliant and this is probably what prompted Liszt to repeat it. The third two-part sequence follows based on motive four (bb. 151-155 C minor; bb. 155-159 A minor). The section ends uncertainly with a diminished-seventh chord in the horns.
Section 5: bb.163-199

Key signatures: F sharp minor (bb.163-194); G minor (bb.195-199); 1 variant 1 and 4 (bb.163-171,179-187); 2 and 3 (bb.172-178,187-195); 3 (bb.195-199)

Main harmonic movement: The first sequence is set in F sharp minor while the second moves chromatically to G minor.

A large and a small two-part sequence provide the structural organization for this section. The first sequence is set in F sharp minor (i)bb.163-178, I;(ii) bb.179-194, IV7). The second sequence introduces a chromatic tension (i) bb.191-195, F sharp minor, IV; (ii) bb.195-199, G minor,I).

Section 6: bb.199-261

Key signatures: G minor (bb.199-216); B minor (bb.217-246); E flat major (bb.243-261)

Motives: 3 and 4 (bb.199-205, 208-214); 2 (bb.205-208, 214-217); 1 variant 1 (217-234); 1 variant 1 and 3 (bb.235-246); 5 (bb.247-253); 5 and 3 (bb.254-261)

Main harmonic movement: As the tension of the battle heightens, Liszt uses diminished-seventh chords, invertible counterpoint in B minor and a sequence stressing the chromatic relationship between the centres of D minor and E flat minor. As the section finishes with the choral theme and expression of the Roman victory, E flat major is firmly established.
This section consists of: I) a large two-part sequence (bb.199-217); ii) use of invertible counterpoint to heighten tension (bb.217-234); iii) a two-part sequence (bb.235-242) and iv) a statement of the choral motive (bb.247-261).

The first sequence is built on diminished-seventh chords a tone apart (bb.199-208, D diminished-seventh; bb.208-217, C diminished-seventh chord). The following invertible counterpoint (bb.217-234) heightens the tension of the battle scene and uses tonic and dominant entries of motive one (variant one) to intensify the conflict. This texture is also a well deserved break from the sequential development of musical ideas. The second sequence continues to increase tension with its semitone rise in pitch:

**Sequence 2:**

```
I   VI (=V)  I   VI
bb.235-238  bb.239-242
D minor    E flat minor
```

From bar 243 to bar 247 instruments begin to use an E flat major signature, although through these bars the E flat minor centre of the second sequence is maintained in its enharmonic counterpart (D sharp minor). With the appearance of the choral motive (b.247) all instruments take on the E flat major key signature and in keeping with the establishment of harmonically stable plateaus and apotheosis-like sections, the end of section six firmly establishes E flat major and prepares for a perfect cadence in E flat major to commence the expression of the victory of the Roman forces in section seven.
The use of invertible counterpoint (bb. 219–231):

```
Klav.
Fl.
Hn.
Cl. (B)
Fg.
Cor. (F)
Tbe. (F)
Tps.
Bsp. Tb.
Fk.
1. V
2. V
Br.
Vc.
Kb.
```
Section 7: bb.262-311

**Function:** Victory of Roman/Christian forces

**Key signature:** E flat major

**Motives:** 3 (bb.262-270, 275-283, 287-295);
5 (bb.271-274, 284-286, 296-311)

**Main harmonic movement:** E flat major is firmly established with tonic/dominant movement. The final fifteen bars move into C major.

The overwhelming contrasts of this section are achieved by the alternation of motive three, tutti, triple forte, and marked "maestoso assai", and motive five, the choral theme played on the organ, piano and marked "dolce religioso".

This section is particularly interesting as Liszt creates a celebration of victory on two levels:

i) the victory of the Roman forces over the Huns, motive three; and

ii) the victory of Christianity over barbarism with the use of motive five, the choral theme. This dual victory expressed so as to reveal the differences between these two elements makes an extremely effective climax to this very successful work. Also working to strengthen this idea and the leading force of Christianity is the use of the choral to modulate while motive three remains static throughout. Twice motive three is stated on the tonic triad of E flat major and twice the choral modulates to the dominant. After the third statement of motive three on the dominant triad of E flat major the choral modulates from the dominant of E flat major to the dominant of C major (bb.296-311). The use of a fauxbourdan-like setting...
of the choral theme is also typical of Liszt's use of motives derived from plainsong.55

Section 8: bb.311-420

Key signatures: E flat major (bb.311-343); E major (bb.344-351); C major (bb.352-420)

Motives: 5 form 1 (bb.311-351); 5 and 3 (bb.352-397);
5 form 2 (bb.398-420)

Main harmonic movement: There are three parts to this section:

i) bb.311-351, E flat major - G flat major;
ii) bb.352-397, E major;
iii) bb.398-420, C major (V pedal).

This section is clearly divisible into three parts, each featuring one of the motive -groups mentioned above.

The first part (bb.311-351) features pedal points which are the dominants of the key centres of the sequence structures: Sequence one: bb.314-315, 316-317, 318-319, E flat major, V pedal point;

Sequence two: bb.326-331, E flat major, V pedal, bb.332-337, G flat major, V pedal.

The end of this part (bb.344-351) moves through a beautiful chord progression with the change to the distant E major key signature (bb.352-397), E major: I-VI-II⁷-V⁷.

The second part commences with the key signature change into C major. Tonic and dominant are established with scales in the strings but an E major modulation is firmly established (bb.383-397) with a firm dominant/tonic statement.
The third part (bb.398-420) sees the reestablishment of C major. A persistent dominant pedal builds tension in preparation for a perfect cadence into section nine.

Section 9: bb.421-465

Function: Celebration

Key signature: C major

3 (bb.427-430, 435-439, 454-461)
5 and 3 (bb.439-453)

Main harmonic movement: As with the final sections of most of the symphonic poems, the harmony is firmly set around the primary triads.

The harmonic movement of this section is best examined in terms of the motives:

Motive 5  bb.421-426  C major: I-IV-I
Motive 3  bb.427-430  C major: I
Motive 5  bb.431-435  C major: I-IV-I
Motive 3  bb.435-439  C major: V
Motives 5 and 3 bb.439-453  mod. to D minor: IV-VI-I-V-I(=IV)
mod. to A minor: I-V\(^7\)-I-V\(^7\)-I
mod. to C major: strong V pedal.
Motive 3  bb.454-461  sudden mod. from C to B major chord, then to A flat major chord
Motive 5  bb.462-465  A flat major

Section 10: bb.466-486

Function: Coda
Key signature: C major

Motive: 5

Main harmonic movement: After some alternation between chords IV and II of C major the tonic is reached as a point of resolution (bb.472-3) and a series of IV-I,III-I cadences concludes the work.
Die Ideale
The relationship between programme and musical structure is particularly interesting in *Die Ideale*. Liszt takes as the programme the poem *Die Ideale* by Schiller but also adds two sentences of his own to introduce an "Apotheose" which forms the close to this long work.

Liszt related the poem and music very closely by dividing Schiller's poem into nine parts before adding his own tenth "Apotheose" division. Particularly interesting is the fact that Liszt changed the order of the original poem as can be observed by a comparison of the programme in Liszt's hand and the original Schiller poem both included in the appendices. Furthermore, Liszt added blockes of the poem into the score, indicated in the Nürnberg manuscript by Roman numerals for the first seven blocks of the poem, the eighth and ninth programmatical indications being written into the score (see Appendix II). The tenth division is Liszt's apotheosis which is also added into the score:

"Das Festhalten und dabei die unaufhaltsame Betätigung des Ideals ist unser Lebens höchster Zweck. In diesem Sinne erlaubte ich mir das Schiller'sche Gedicht zu ergänzen durch die jubelnd bekräftigende Wiederaufnahme der im ersten Satz vorausgegangenen Motive als Schluß-Apotheose."

Why did Liszt change the order of the poem? The most convincing explanation would be that Liszt needed to alter the 'narrative units' of the poem in order to make a
composition which expressed its programme using contrasting musical sections. Liszt ordered these sections to create larger units which he called:

i) **Aufschwung** (Progress, Aspirations); ii) **Enttäuschung** (Disillusion); iii) **Beschäftigung** (Pursuit/Toil) and added his own **Apotheose**. These are clearly larger divisions in which further insertions of poetic fragments create a further breakdown of musical ideas. Humphrey Searle notes that the "music is long and episodic but contains many fine ideas."\(^{57}\) An attempt to apologize for an episodic construction in Liszt's symphonic poems is rather missing the point of music seeking to express a programme in terms of contrasting sections. Here episodic writing is not a crime and Liszt's mixing and welding of motives and use of thematic transformations creates another highly integrated and interesting work.

One must also be aware that **Die Ideale** was originally conceived as a symphony in three parts made up of an Andante introduction followed by: i) a forward pressing first part; ii) a slow melancholy part and iii) a short Maestoso con somma passione Finale.\(^{58}\) The decision to make this work a symphonic poem rather than a symphony and the corresponding change in the structural organization is significant. Liszt is not writing a symphony in fast - slow - fast form but rather using a much more unique approach which defies a coherent and useful explanation in terms of sonata form. The broad organization of **Die Ideale** is very similar to that of **Hunnenschlacht** and **Von der Wiege bis zum Grabe**, in that the major narrative units are
clearly indicated. In *Die Ideale* these units are:

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Key</th>
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<tbody>
<tr>
<td>Introduction</td>
<td>bb.1-25</td>
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<tr>
<td>Aufschwung</td>
<td>bb.26-453</td>
<td>(F major)</td>
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<tr>
<td>Enttäuschung</td>
<td>bb.454-568</td>
<td>(C sharp minor)</td>
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<tr>
<td>Beschäftigung</td>
<td>bb.469-680</td>
<td>(C sharp minor/F major)</td>
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<tr>
<td>Apotheose</td>
<td>bb.681-873</td>
<td>(F major)</td>
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(The Kürzung is relatively small (bb.706-810) and does not interfere with the above divisions. The bar numbers include a number for anacrusis bars which are not resolved). The form then is episodic but the episodes are not unrelated.

As in *Hunnenschlacht*, the narrative units are related by way of archetypal or mythical patterns. In *Die Ideale* the introduction of a problem (Disillusion) and its resolution is a dramatic pattern encountered time and again in literature. This pattern is also expressed harmonically with C sharp minor interrupting an F major milieu, the resolution and indeed transfiguration seeing a return to the home key of F major. Further marking this pattern is the tritone-stress ('Spannung') between the F major centre and the distant C sharp minor centre. The concerns of the programme are once again expressing the problems of an artist figure and whereas *Mazeppa* was directly concerned with the possession of genius and the effect of genius upon the frail frame of a human, *Die Ideale* is clearly concerned with the problems of inspiration and the development of a mature artistic consciousness.
Motive 1 form 1: Youthful inspiration (Loss)
(bb.4-9)

Motive 1 form 2: Inspiration and the power of creation
(i) (bb.264-267)

(ii) (bb.134-136)

Motive 1 form 3: Life's burdens
(bb.551-553)

Motive 2 form 1: Progress/aspiration
(bb.26-28)

Motive 2 form 2: Progress/aspiration
(bb.342-346)
Motive 3: The Ideals
(bb.112-120)

Motive 3 transformation 1, form 1: Pastorale
(bb.202-206)

Motive 3 transformation 1, form 2: Disillusion
(bb.475-477)

Motive 3 transformation 2, form 1: Funeral march
(bb.487-490)

Motive 3 transformation 2, form 2: Pursuit/toil
(bb.569-570)
Motive 4: Friendship

(bb. 517-525)
DIE IDEALE
STRUCTURAL REDUCTION

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<th>MOTIVES</th>
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SCALE: One minute

AFSCHNITTE

Introduction:
1. 100.1-25

2. 100.26-111

3. 100.112-197

4. 100.198-264

5. 100.265-341

6. 100.342-381
Analysis for structural reduction.

Section 1: bb.1-25

Function: Introduction, loss of inspiration

Key signature: F major

Motive: 1 form 1

Main harmonic movement: No firm harmonic centre is established. The centres of C sharp minor and A diminished-seventh are used.

This section opens with a large sequence (bb.1-9, C sharp minor; bb.9-17, A dim.7th) followed by a shorter sequence (bb.22-23, 24-25, G minor). The harmony is typical of Liszt's introductions, avoiding any firm sense of a key centre.

Section 2: bb.26-111

Function: Youthful progress

Key signature: F major

Motive: 2 form 1

Main harmonic movement: This section firmly establishes the home key of F major. At the outset there is an interesting use of ninth and thirteenth chords and the section ends firmly on the dominant-seventh of F major in preparation for a strong perfect cadence into section three and motive three. The Phrygian mode also appears.
The use of II\textsuperscript{9} and IV\textsuperscript{13} in F major at the opening of this section provides a vibrant and contrasting mood to the introspective gloominess of the introduction. The use of the Phrygian mode (violin scale passages bb.38-45) also adds an interesting colour to the harmony. In the following bars (bb.46-52) IV\textsuperscript{7} and II\textsuperscript{9} continue the use of the compound chords established at the outset of this section. The first sequence follows (bb.54-57, A major; bb.58-61, D major). The second sequence is set firmly in F major (bb.66-69, V\textsuperscript{7}; bb.70-73, I ). The third sequence is a four-part sequence (bb.78-79, F major, IV; bb.80-81, F major, IV\textsuperscript{7} = B flat major I\textsuperscript{7}; bb.82-83, B flat major I; bb.84-85, B flat major I). A major harmonic feature of this section is the great stress placed on the dominant-seventh of F major at the close of the section (bb.90-111) which is necessary to build tension and give the tremendous relief and power which comes with motive three in section three.

**Section 3**: bb.112-197

**Function**: Youthful progress

**Key signature**: F major

**Motives**: 3 (bb.112-130,146-197); 1 form 2 (bb.130-158)

**Main harmonic movement**: The harmony is organized in terms of sequence structures: F major/G minor (E major- A dim.7th), F major/ G minor (B flat major).

Sequence material makes up most of this section. The first sequence stresses the centres of F major (bb.112-120) and
G minor (bb.121-129) and the I - VI harmonic rocking is an important part of motive three which is used here. The second sequence is less stable (bb.130-138,138-146). An appearance of E major (b.146) drops into A diminished seventh. In preparation for a repeat of motive three C⁷-b chord prepares for a perfect cadence firmly into F major (bb.154-159). The third sequence (bb.159-168,169-178) uses the same harmony as sequence one but is a gentler transformation of motive three. The fourth sequence (bb.178-182, 182-186) is built over a B flat pedal and the harmony stays in B flat until the end of the section.

Section 4: bb.198-264

Function: Pastorale

Key signatures: D major (bb.198-222); B major (bb.223-247);
E flat major (bb.248-264)

Motives: 3 transformation 1 (bb.198-242,248-264);
1 (bb.217-222,242-247)

Main harmonic movement: The sequentially organized section is firmly organized around three harmonic plateaus with the key centres of D major, B major and E flat major.

The organization of the musical resources in this section is typical of music in the pastoral tradition. The use of simple-triple-time, (D) major key signature, a melody harmonized with thirds, a pedal (drone) and prominent use of the woodwind are qualities often found in pastoral music and especially Liszt's pastoral sème. The section is
organized around a large two-part sequence with the commencement of a third part. Key signature changes clearly mark off each sequence part and make the musical organization in terms of harmonic plateaus, perfectly clear:

<table>
<thead>
<tr>
<th>D major</th>
<th>B major</th>
<th>E flat major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dominant pedal (A)</td>
<td>Dominant pedal (F#)</td>
<td>Tonic pedal (Eb)</td>
</tr>
<tr>
<td>bb.198-222</td>
<td>bb.223-247</td>
<td>bb.248-264</td>
</tr>
</tbody>
</table>

Section 5: bb.264-341

Function: Youthful artist's power of creation

Key signatures: E flat major (bb.264-265); C major (bb.266-341)

Motives: 1 form 2 (bb.264-319); 3 (bb.264-328); 2 (bb.328-341)

Main harmonic movement: The dominant-ninth of C major is the harmonic centre of this relatively unsettled section.

Two two-part sequences followed by non-sequential material are repeated with a thicker orchestral texture form the opening of this section:

Sequence 1: bb.264-272, Eb -> G7b chords ;
  bb.272-284, F# -> Bb7b chords ;

Sequence 2: bb.280-282, A -> D dim.7th;
  bb.282-284, Bb -> C dim.7th.

Continuation: bb.284-291, two statements of motive 1 form 2 and motive 3 in C major.

This unit is then repeated with a thicker texture. The sequence parts of sequences one and three, a minor third
apart, make good use of internal chromatic relationships.

Motive three follows built on the dominant-ninth of C major.

The section ends with the same Phrygian scale passage in the violins (bb.336-340) as was noted at the end of section two (bb.38-45).

Section 6: bb.342-381

Function: Youthful progress

Key signature: C major

Motive: 2 form 2

Main harmonic movement: This section moves through the centres of C, E flat, A flat, E, C, E minor and C.

The first half of this section is made up of sequences:

Sequence 1:

\[
\begin{align*}
&V-I, I^7-IV-\text{II}^9-V^9, \quad V-I, I^7-\text{IVmin.} \equiv \text{II}^9-V^9, \quad V-I, I^7-\text{IV-II}^9-V^9 \\
&\text{bb.342-346} \quad \text{bb.346-350} \quad \text{bb.350-354}
\end{align*}
\]

C major --------------- E flat major---

Sequence 2:

\[
\begin{align*}
&V - I, \quad V - I \\
&\text{bb.354-355} \quad \text{bb.355-356}
\end{align*}
\]

E flat \quad A flat

Sequence 3:

\[
\begin{align*}
&I-\text{IV-IV-I- IVmin.} \equiv \text{VI - I}, \quad I-\text{IV-IV-I- IVmin} (\equiv \text{VI}) \\
&\text{bb.356-360} \quad \text{bb.360-364}
\end{align*}
\]

--- A flat major-- \quad E major---- \quad C major---
Sequence 4: bb.364-365, C major VI-I; bb.365-366, E minor IV\(^7\)-II\(^7\).

C major is the key centre for the closing bars and much is made of the dominant of C major preparing for a perfect cadence in C major using motive three. A typical chromatic surprise and an excellent example of Liszt's experimentation with the notion of 'sharpness' and 'flatness' appears in this cadence into section seven:

\[
\begin{array}{c|c|c}
V & - & I \\
C major & B major
\end{array}
\]

The aural effect is immediately obvious but remains nevertheless quite effective (even to the modern ear).

Section 7: bb.382-453

Function: Illusiveness of the ideals

Key signatures: B major (bb.382-394); E flat major (bb.395-407); E major (bb.408-435); no sharps or flats (bb.436-453).

Motives: 3 (bb.382-426, 442-453); 1 form 2 (bb.426-453)

Main harmonic movement: The opening chromatic shift into B major prepares the ear for an increasingly turbulent harmonic milieu which falls into F diminished-seventh chord at the end.

Three sequences make up the bulk of this section's structure:

Sequence 1: bb.382-394, B major; bb.395-407, E flat major.
Sequence 2:

\[ \{ \text{I-VI}_7 - \text{I-IV}_7 : | \text{II}_7 - \text{V-}^\text{V} \} \]

bb.408-416 E major  bb.417-425 F sharp minor

Sequence 3:

Chords: \( \{ A - B_7^b \} \hspace{1cm} \{ G - B_7^b \} \hspace{1cm} \{ G - \text{Em}_7^b \} \hspace{1cm} \{ \text{Eb} - \text{Em}_7^b \} \)

bb.426-430  bb.430-434  bb.434-438  bb.438-442

1  2

The last twelve bars are based around F diminished-seventh chord.

Section 8: bb.454-474

Function: Disillusion - recapitulation of original problem

Key signature: F major

Motive: 1 form 1

Main harmonic movement: As for section one - the centres of C sharp minor and A diminished-seventh aid in the harmonic uncertainty and expression of uncertainty.

Section 9: bb.475-486

Function: Loss of youthful artistic innocence - pastoral soured

Key signature: C sharp minor

Motive: 3 transformation 1

Main harmonic movement: The key centre is C sharp minor and a dominant pedal supports C sharp diminished-seventh harmony.
Section 10: bb.487-503

Function: Funeral march, symbolic death before artistic rebirth.

Key signature: C sharp minor

Motive: 3 transformation 2

Main harmonic movement: The harmony is centred in the distant key of C sharp minor, making use of C sharp diminished-seventh chord.

The harmonic pattern of motive three is clearly recognizable in this transformation: C sharp minor: I-VI\(^7\), I-VI\(^7\), I-VI-C dim.7th.

Section 11: bb.503-517

Function: Continuation of funereal atmosphere.

Key signature: C sharp minor

Motive: 3 transformation 2

Main harmonic movement: A two-part sequence commences this section (bb.503-505,505-507) which is built on C sharp diminished-seventh with a G sharp pedal(=V).

Section 12: bb.517-542

Function: This section plays a key role in the unfolding of the narrative units of this works structure. The short appearance of motive four, 'Friendship', seems to act as a 'key' in the narrative-musical organization. This 'key' makes it possible for the work's further development, that is, programmatically, the overcoming of the problem of
Key signature: E major/ C sharp minor

Motives: 4 (bb.517-525); 3 transformation 1 (bb.526-542)

Main harmonic movement: In keeping with the stability of the concept of friendship, so the harmony for motive four is built around the primary triads: E major I-IV\(^7\)-II-IV-V-I. The main centres are E major and C sharp minor.

Section 13: bb.542-568

Function: Continuation of funeral march but with the added activity of a counter-melody.

Key signature: C sharp minor

Motives: 3 transformation 2 and 1 form 3 (bb.542-551), 1 form 3 (bb.551-568)

Main harmonic movement: The centres of C sharp minor and its relative major, E, lead to a recitative close built on F diminished-seventh chord.

There are two sequences in this section, the first contains a statement of the funeral march and counter-melody.

Sequence 1: bb.542-546, C#minor - C dim.7th;
    bb.547-550, C# dim.7th - II\(^7\),IV\(^5\)

Sequence 2: bb.553-555, C# minor, bb.555-557, E major.

Once again the section collapses into a diminished-seventh chord, this time the recitative-like close uses F diminished-seventh.

Section 14: bb.569-658

Function: Transition and attainment through toil and pursuit.
**Key signatures:** C sharp minor (bb.569-614); B minor (bb.615-626); C minor (bb.627-638); D minor (bb.639-658).

**Motive:** 3 transformation 2 (form 2)

**Main harmonic movement:** Because of the chromatic relationships between the sequence parts in this section, the harmony becomes increasingly unstable.

This section is made up almost entirely of sequence material.

**Sequence 1:**

\[
\begin{align*}
E \text{ dim.7th} & \quad C \text{ minor: V-I-V}^7-\text{I} & \quad G\# \text{ minor: V-I-V}^7-\text{I} \\
\text{bb.569-575} & \quad \text{bb.575-581} & \quad \text{bb.581-587}
\end{align*}
\]

**Sequence 2:**

\[
\begin{align*}
V - I - V^7 - I & = IV - V & V - I - V - I & = V \\
\text{bb.587-595 C# min.} & \quad \text{bb.595-603 G# min.} & \quad \text{bb.603-611 C# min.}
\end{align*}
\]

**Sequence 3:**

\[
\begin{align*}
V - I :|| V^7 - I - V - I & \quad V - I :|| V^7 - I - V - I \\
\text{bb.603-607 C# minor} & \quad \text{bb.607-611 F# minor}
\end{align*}
\]

**Sequence 4:**

\[
\begin{align*}
V - I :|| V - I & \quad V - I :|| V - (V) \text{ B dim.7th} \\
\text{Bmin.} & \quad \text{D maj.} & \quad \text{bb.611-613} & \quad \text{bb.613-615}
\end{align*}
\]
Sequence 5: The movement up a tone each time and firm establishment of each centre using primary triads creates a typical Lisztian effect.

\[ V^7-I(X3) - V_{\text{min}}.-C_{\#7}\text{dim.} \quad V^7-I(X3) - V_{\text{min}}.-C_{\#7}\text{dim.} \quad V^7-I(X4) \]

bb.619-623 B minor \hspace{1cm} bb.623-627 C# minor \hspace{1cm} bb.627-631 E_b minor

Sequence 6: bb.32-34, \( \text{A}^b_{\text{min.}}.-D_b \), \( C^b-C_b \), C\_dim.7th

Sequence 7: bb.635-638, three parts all built on C\_dim.7th

Sequence 8: bb.639-643, C\_dim.7th; bb.643-647, D minor

Sequence 9: bb.647-651, B\_b; bb.651-655, D\_b

Section 15: bb.659-680

Function: Bridge to "Apotheose"

Key signature: F major

Motive: 2

Main harmonic movement: Most of this section is taken up with tonic/dominant movement reinforcing the home-key of F major. Bars 665-680 reinforce the dominant-seventh of F major, preparing for a powerful perfect-cadence into the "Apotheose".

Section 16: bb.681-710

Function: "Apotheose"

Key signature: F major

Motive: 3 (augmented)

Main harmonic movement: The key centres are used as colours to reflect upon motive three.
The blocks of harmony give a majestic quality to the music.

Two sequences are the basis for this section:

**Sequence 1:**

\[
\begin{align*}
(1 - VI (X4) - IV) & \quad V^7 \\
bb.681-689 & \quad bb.690-698 \\
----F major ---- & \quad ----G minor ----------- \\
\end{align*}
\]

**Sequence 2:**

\[
\begin{align*}
(B flat major, E flat minor, A flat major, B flat) & \quad V^7 \\
bb.699-700 & \quad bb.701-702 & \quad bb.703-704 & \quad bb.705-706 \\
V & \quad I & \quad IV & \quad V^7 \\
\end{align*}
\]

**Section 17:** bb.711-740

**Key signatures:** D major (bb.711-721); B major (722-732); E flat major (bb.733-740)

**Motive:** 3 transformation 1

**Main harmonic movement:** The centres of D major, B major and E flat major are established.

This section is organized around a three part sequence and although the pastoral motive has undergone some change in this representation, the pedal points are maintained, in this case to heighten intensity:

\[
\begin{align*}
V-pedal (A) & \quad V-pedal (F#) & \quad I-pedal (E\#) \\
bb.711-721 & \quad bb.722-732 & \quad bb.733-740 \\
D major & \quad B major & \quad E flat major \\
\end{align*}
\]

Although this pattern corresponds to section four, the brighter orchestration, faster tempo and altered rhythm
make the moods between these two expressions quite different.

Section 18: bb.741-809

Key signature: F major

Motive: 1 form 2

Main harmonic movement: Although the section moves through many keys, the home-key of F major is predominant.

Four sequences form almost all of thos section:

Sequence 1: bb.750-757, A♭- C⁷: ||; bb.758-765, B - E♭: ||

Sequence 2: bb.766-767, D ; bb.768-769, E flat.

Following this sequence the home-key is reaffirmed (bb.770-778, F major I-V : ).

Sequence 3: bb.780-787, 788-795, as for sequence 1.

Sequence 4: bb.796-7,D major; bb.798-9, E flat major; bb.800-801, F major.

The section finishes firmly in F major (I-IV).

Section 19 : bb.810-851

Key signature: F major

Motive: 3

Main harmonic movement: The centres of F major and B flat major are established with some chromatic interest.

The basis of this section is two two-part sequences which are repeated:
Sequences 1 and 3:

\[ V^9 - IV (X4) - V^9 \]

- bb.810-815
- bb.832-837
  
  F major

\[ V^9 - IV (X4) - V^9 \]

- bb.816-821
- bb.838-843
  
  B flat major

Sequences 2 and 4:

- bb.822-823, 844-845, D\(_7^b\) ;
- bb.824-825, 846-847, F#min.

  chord

Section 20: bb.852-863

Function: Coda

Key signature: F major

Motive: 3 transformation 1

Main harmonic movement: Mainly tonic/dominant movement in the home-key with some chromatic interest.

Section 21: bb.864-873

Function: Coda

Key signature: F major

Motive: 3

Main harmonic movement: Firm establishment of the home-key with some chromatic interest.
Von der Wiege bis zum Grabe
It is indeed fascinating that there is more than a twenty year gap between the twelfth symphonic poem, Hamlet, and this final symphonic poem, Von der Wiege bis zum Grabe. What prompted Liszt to return to this genre? The initial inspiration was an ink drawing by the Hungarian artist Mihály Zichy but why the music should take the form of a symphonic poem is puzzling.

There are two works by Zichy called From the Cradle to the Grave. The first is a large series of drawings depicting the place of music in society 'from the cradle to the grave'. Zichy supposedly prepared this work for Liszt and indeed, the priest in the section titled "Psaimes" and the conductor in the drawing called "Oratorium" bear a strong resemblance to Liszt in later life. However, there is no proof that Liszt ever saw this large series of drawings. There is proof that when Zichy visited Vienna in 1881 he presented Liszt with the small ink drawing which appeared on the title page of the score when it was published in 1883. The date of 6th April, 1881 is clearly visible in the dedication on the drawing. Liszt wrote to Zichy on April 12th 1881:

"Celebrated Artist!

You have given me a magnificent gift. Your drawing about the genius of music is a miraculous symphony. I am trying to set it to music and I shall offer it to you. Please accept my heart-felt profound esteem.

F. Liszt. Vienna, 12th April, 1881."

In this letter the reference to the drawing as a "miraculous symphony" would seem to refer rather to the series of
drawings, although "your drawing" rather than 'drawings' would seem to refer to the smaller work. However, the relationship between the symphonic poem and the smaller ink-drawing is much tighter.

The small ink-drawing is in some ways very closely related to the general organization of the symphonic poem. The drawing is clearly in three parts: i) lower section, the cradle and mother with child; ii) a middle section with religious and musical representations and iii) an upper section with winged angel figures gazing skywards. The cradle, nurturing mother figure and passive representation of the child are clearly the inspiration for the first part of the symphonic poem - Der Wiege. The rocking melody, harmony, tone colour and rhythm of the first motive clearly aim at capturing this extremely gentle atmosphere.

Motive 1: Cradle (bb.1-4)

The second part of the symphonic poem, Der Kampf um's Dasein, is represented in a very personal way in the middle section of Zichy's drawing. Once again the introspective religious
element and the striving artist figure are represented. This shows that Zichy must have had some good insight into the major concerns of Liszt's aesthetic, the religious struggles and the artistic struggles which were tremendously important to Liszt the man and his music.

**Motive 2: Struggle**  (bb.129-134)

As almost always there is a central dichtomy here between a violent, brutal agitation, the dark depths of despair and chaos (motive 2) which is pitted against an equally strong sense of optimism (motive 3).

**Motive 3: Pastorale**  (bb.149-152)

This sense of optimism may no longer conquer chaos and darkness ending in a blazing apotheosis but Liszt's overwhelming optimism, strongly supported by his devout religiosity, is still equal to the forces of darkness and the struggle is rewarded by rebirth into an extremely beautiful 'after-life'. The passage to rebirth is expressed with the use of a large two-part structural sequence moving up a tone for the second unit of the sequence and each sequence unit containing an inner contrast between the pastoral motive and the struggle motive. This is an excellent piece of writing. The funeral march (motive 1 transformation 1) which appears at the beginning of the
third and final part of this symphonic poem, is of course a very central and important unit in the organization of this work. It is the gate between the turmoil of this world which leads to death, and rebirth into a Christian afterworld: death before rebirth. How fitting and ingenious in its simplicity, is the use of the cradle motive in transformation to represent the grave (and by implication the coffin) as the cradle leading to future life:

Motive 1 transformation 1: (bb.313-320)

The use of the choral-like motive (motive 5) indicates precisely the afterworld which has been entered. The majestic use of modal harmony, a thick chordal texture and contrary motion movement are unmistakable signs of an expression of the religious séme in Liszt's music:

Motive 5: Religioso (bb.410-413)
VON DER WIEGE BIS ZUM GRABE

STRUCTURAL REDUCTION

SCALE: One minute

<table>
<thead>
<tr>
<th>MOTIVES</th>
<th>SECTIONS</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>1/2</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>CRADLE</td>
<td>STRUGGLE</td>
<td>PASTORALE</td>
<td>FUNERAL MARCH</td>
<td>RELIGIOUS</td>
<td></td>
</tr>
</tbody>
</table>

1. bb.1-128  
C MAJOR  
(Some Phyrgian)

2. bb.129-148  
D DIM.7TH

3. bb.149-173  
D FLAT MAJ

4. bb.174-193  
D FLAT MAJ  
E FLAT MAJ  
G DIM.7TH

5. bb.194-233  
E FLAT MAJ  
E FLAT MAJ  
E FLAT MAJ  
UNSTABLE  
UNSTABLE

6. bb.234-249  
E FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
UNSTABLE  
UNSTABLE

7. bb.250-281  
E FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
TYPICAL PENTATONIC

8. bb.282-312  
E FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
TYPICAL PENTATONIC

9. bb.313-336  
E FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
TYPICAL PENTATONIC

10. bb.337-377  
D FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
TYPICAL PENTATONIC

11. bb.378-441  
D FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
TYPICAL PENTATONIC

12. bb.442-476  
D FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
FLAT MAJ  
TYPICAL PENTATONIC

TO THE GRAVE: THE CRADLE OF FUTURE LIFE

C MAJOR  
(D FLAT MAJ)

B MAJOR  
UNSTABLE

E MAJOR  
UNSTABLE

PHRYRGIAN MODE

PENTATONIC
Analysis for structural reduction:

Section 1: bb.1-128
Function: The Cradle
Key signature: C major
Motive: 1
Main harmonic movement: There are basically three levels of texture in this section: i) violas with an ostinato-like pattern; ii) violins with motive one; iii) harp and flutes with arpeggios, decorative figures. Much of this section is made up of sequence material or repetition (here repetition being thought of as 'sequence' without modulation). This effect, together with the rocking rhythm, the muted tone colour and harmonic flux is quite hypnotic and captures an expression of 'baby consciousness' and the world of the infant as seen by late-nineteenth-century adults. The harmony is in a state of gentle flux. The hint of Phrygian mode and the gentle chromatic swell between C, C#, B and C centres (see bb.29-34) is a sensual stroking vividly expressing the programme. The section ends with the type of suspended, recitative style which Liszt uses so often and so masterfully. The final E-D-E gives a modal feel and is reminiscent of the final D#-C#-D# in Premiere Valse Oubliée, another work expressing amongst other things a dreamy state of consciousness.

Section 2: bb.129-148
Function: Struggle
Key signature: No sharps or flats
Motive: 2
Main harmonic movement: This is the first unit in a larger structural sequence: sections 2 and 3, 4 and 5. The harmony here is built on F diminished-seventh chord and by lowering the root, E flat seventh chord. The last three bars move to D flat to prepare for section three.

The short fragmented figures, syncopation and staccato figures of this motive are particularly disturbing in their starkness.

Section 3: bb.149-173
Function: Juxtaposition of pastoral and struggle elements
Key signature: D flat major
Motives: 3 (bb.149-168); 3 and 2 (bb.168-173)
Main harmonic movement: The section opens with a sequence which is repeated over an A flat pedal (V).

The optimistic nature of motive three is reinforced by the major key, gradual thickening of orchestral texture, rising pitch and dynamics. The abrupt interruption of the fragmented and discordant motive two played by the brass, sours the mood of optimism and intensifies the expression of conflict.

Section 4: bb.174-193
Function: Struggle
Key signature: No sharps or flats
Motive: 2
Main harmonic movement: As the beginning of the second part of this large two-part sequence, motive two appears a tone higher built on G diminished-seventh chord and by dropping the root chromatically, F seventh chord. The last three bars move to E flat major to prepare for section five.

Section 5: bb.194-233

Function: Struggle and pastoral elements are juxtaposed

Key signature: E flat major

Motives: 3 (bb.194-213); 2 and 3 (bb.213-233)

Main harmonic movement: This part of the large structural sequence relates to section three. The pedal point is now B flat (V).

Section 6: bb.234-249

Function: Struggle

Key signature: No sharps or flats (atonal)

Motives: 2 and 3 (bb.234-241); 2 (bb.242-249)

Main harmonic movement: This section is very unstable avoiding a key centre after the initial B major subdominant/tonic movement.

Section 7: bb.250-281

Function: Struggle

Key signature: four sharps
Motive: 2

Main harmonic movement: The section commences with a five-part sequence (bb.250-259) followed by repetition (bb.260-261). The remaining twenty bars are all built on the following tonal pentatonic scale: A,B,C#,D#,F.

The opening harmonic instability of this section rapidly abandons the diatonic/chromatic realm and uses a tonal pentatonic scale as its harmonic basis (bb.262-281). The effect of this harmony together with a fortissimo orchestral tutti creates a tremendous unresolved tension. The fortissimo to pianissimo timpani notes which end the section, maintain the sense of tension to the very end.

Section 8: bb.282-312
Function: Introduction to the third and final part of the work.
Key signature: No sharps or flats
Motive: 4

Main harmonic movement: The section is mainly sequential and the tonal pentatonic scale is still important.

This section is a fine example of Liszt's recitative/monophonic writing. The tonal pentatonic scale is the basis of most of this section (bb.282-303). The final two-part sequence (bb.299-312) re-introduces chromatic writing.

Section 9: bb.313-336
Function: Funeral March (Death before rebirth)
Key signature: No sharps or flats

Motive: 1 transformation 1

Main harmonic movement: The harmony is built around the two-part sequence which makes up this section, including diminished-seventh and pentatonic groups.

Sequence:

\[
\begin{align*}
\text{F#} & \quad \text{A} \quad \text{F} \quad \text{B} \\
\text{Adim.7th} & \quad 7 \\
\text{bb.313-324} & \\
\text{D dim.7th} & \quad 7 \\
\text{bb.325-336} & \\
\end{align*}
\]

The variant on the semitonal pentatonic scale is particularly interesting. This innovative writing reveals the development of Liszt as an important composer in musical history.

Section 10: bb.337-377

Function: Pastoral

Key signature: No sharps or flats

Motives: 1, with pastoral counter melody (bb.337-362);

3 (bb.363-367): 1 (bb.367-377)

Main harmonic movement: This section is in a state of harmonic flux with the centres of D flat and A being established in the second sequence.

This pastoral-like writing with high strings and featured woodwind, commences the mix of pastoral and religious elements (see section 11) which go together to make up the 'rebirth' after the funeral march in section nine. The melody in the first sequence contains an augmented second
giving it a Gypsy scale flavour (bb.337-341; 341-345). The second sequence is supported by the trill in the first violins (bb.347-350, D flat major, pedal=A flat trill; bb.351-354, A major, pedal=A natural trill).

Section 11: bb.378-441
Function: Rebirth/religioso
Key signature: C major
Motives: 3 (bb.378-404); 5 (bb.405-425); 2 (bb.426-441)
Main harmonic movement: Conceived in three parts this section has three harmonic sémé: i) the pastoral-like section with the drone, bb.378-404; ii) the religioso writing bb.405-425, modal; iii)motive 2 is built on a B pedal before featuring unison atonal writing.

This section commences with pastoral-like writing with the G-C drone in the violas and second violins as a prominent feature. In keeping with this sémé the woodwind also feature. The appearance of the new motive (5) introduces elements of the religious sémé with the thick chordal writing, use of contrary motion movement and modality. The interruption of motive two, with the brilliance of the trumpet timbre, is startling but not developed.

Section 12: bb.442-476
Function: Linking of cradle and grave ideas
Key signature: D sharp major
Motive: 1
Main harmonic movement: This section begins with a perfect cadence into E major but D sharp major also features. Together with this chromatic relationship is the blurring of any tonal key centre. The harmonic basis for the last bars is a four note scale consisting of C#, D#, F# and G#. It is fascinating that Liszt's expression of spiritual evolution should be linked with harmonic evolution. The formation of pentatonic and four note scales in this work reveal the continuing development of harmonic structures from Liszt's early through to his final works.
Notes for Part Two.

1. The extra programme mentioned here was taken from the first published edition of the symphonic poems, Breitkopf und Härtel, Leipzig, ed.9382.

2. For an English translation the reader is referred to Appendix I, p.311.


4. This example is quoted as it dates from the same period as *Ce qu'on entend sur la Montagne* (1850).


6. The complete programme is now available in the new Eulenburg miniature score, 1976 edn..


Searle notes that Liszt's desire to use motives from the cantata Les Quatre Elements as the basis for an overture, necessitated his search for another programme. This clearly does not follow. The first symphonic poem uses a poem as its programme and Liszt could have used the four poems making up Les Quatre Elements as a programme for Les Préludes. Searle also notes that Liszt wrote the preface for Les Préludes and recent evidence proves at least that this is not impossible (see Kasten 5, WRgs, which contains in Liszt's hand part of the Les Préludes programme in German, 1855, and in French, 1856.). The suggestion that Princess Sayn-Wittgenstein is totally responsible for the programme must be viewed in context of the now somewhat disputed views as put forward by E. Haraszt in "Genese des Préludes de Liszt qui n'ont aucun rapport avec Lamartine", Revue de Musicologie, Vol. 35, 1953, pp. 111-140. See also Mária Eckhardt, "New Documents on Liszt as Author", The New Hungarian Quarterly, Autumn 1984, Vol. XXV, Nr. 95, Budapest.

Previous studies have either been unaware or uncertain about the contents of Ms. B20 (WRgs) an orchestral version of Les Quatre Elements. A thorough examination reveals that the music is instrumental, the poems preceding La Terre and Les Flots as programmes.


The series of manuscripts for Les quatre éléments in order of revision are: S9, S10, S1 1a, S18, S19, S11b, S12, B21, B20. (Goethe-Schiller Archive, Weimar.)

Ibid.
15. Ibid.


17. The section numbers are taken from the following analysis.

18. Like other symphonic poems, Orpheus was conceived as an overture. It is interesting that no contrasting motives support the idea that the work was originally organized around the sonata idea.


20. Ibid.


22. Ibid. Themis was mother of Prometheus and as a prophetess she warned him of the future but she also, by way of associations drawn from her name, became a symbol of justice and righteousness.

23. Ibid. It was the muses who gave the poet Helicon sceptre, voice and knowledge and this symbolizes the passing of knowledge from the gods to humanity which Prometheus had supposedly created.


26. The use of the tritone relationship in connection with warnings and curses is frequently encountered in the music of Liszt, Wagner and Berlioz. The use of the tritone as part of the diminished-seventh chord is also important in Liszt's harmony.

27. These studies are once again readily available. See Liszt,F. Twelve Studies, Vols. 1 and 2, Edition Peters, 1422a, 1422b.


30. Breitkopf und Härtel edition 9120, Nr.7 Festklänge and Nr.7a Variation zu Festklänge (Anhang).

31. See for example, Berg Symphonie sections six and eleven, Orpheus section four, and also the E flat piano concerto bb.27-43, 94-108, to note but a few examples.

32. Sequence form Chopin Mazurka Op.67, Nr.2:

\[
\begin{array}{cccc}
(V^7 - I) & (V^7 - I) & (V^7 - I) & (V^7 - I) \\
C & B^b & A^b & G^b \\
Bars: & 21 & 22 & 23 & 24 \\
\end{array}
\]

33. The other movements of this work were to be:
2. Tristus est anima mea;
3. a movement based on the Dombrowski marches;
4. a movement based on the Marseillaise;
34. The poem is included in Appendix I. The poem, 
To Franz Liszt, is mentioned but not quoted in 
Lina Ramann's Franz Liszt as Artist and Man; 
Leipzig 1880,1887,1894, 3 Vols., Vol.2 p.49 and 
Theodor Müller-Reuter's Lexikon der deutschen Konzert- 

35. Liszt, F. Heroischer Marsch im ungarischen Styl, 

36. Walker, A. ed. Franz Liszt: The Man and His Music, 

37. Apel, W. Harvard Dictionary of Music, 

38. Schoenberg, A. Theory of Harmony, 

39. The front of manuscript manuscript A10a (WRgs) reads 
"Hamlet Vorspiel zu Shakespeare's Drama".

40. La Mara, ed. Franz Liszts Briefe, 
Leipzig, 1893-1904, 3 Vols., p.58.

41. Ibid.

42. See the final character piece of Schumann's Papillons 
which is based on an old German folk tune,'Großvater- 
tanz' which was traditionally played at the end of 
a ball. The clock strikes six times towards the end of 
this piece.

43. See Shakespeare's Hamlet, Act I, Sc.i

44. Gregor-Dillan, M. Cosima Wagner's Diaries, 
Thursday, May 1st, 1879.
45. Some scholars see this work as a character study of Hamlet alone but clearly Liszt is also concerned to make a statement about Ophelia.


47. Ibid.

48. 'The history of the world in paintings and music by W. Kaulbach and Franz Liszt.' This title is written in Liszt's hand in Skizzenbuch number 4 (WRgs).


50. "Für den Dirigenten. Das ganze Kolorit soll anfangs sehr finster gehalten sein, und alle instrumenten müssen geisterhaft erklingen."

'The whole colouring/effect should be kept very dark (threatening) at the beginning and all instruments must sound ghostly (supernatural).'

51. Compare this to Liszt's programme for *Héroïde funèbre*.

52. This motive shares a similar opening figure to Liszt's *Hungarian Fantasie* in E minor for piano and orchestra (and therefore also to Hungarian Rhapsody number 14 in F minor for piano. There is also a strong resemblance to the main motive of *Héroïde funèbre* (see motive 2).


54. This breakdown into musico-narrative units becomes more interesting when considered along with Carl Jung's writings on 'archetypes'.

55. For further information on Liszt's use of the religious sémé and *fauxbourdan* settings see

56. 'Faith in the Ideal, the realization of which we cannot prevent ourselves from participating in, is the supreme aim of our life. Therefore, by repeating the motives heard in the first section I have allowed myself to supplement and underline Schiller's poetry with a final apotheosis full of jubilation.'


59. Both the large set of drawings and the smaller ink drawing are included in Appendix I.

60. It appears that Zichy prepared the large set of drawings to honour Liszt, as Zichy's daughter, Sophie, was a student of Liszt. See L.Alosina, *Zichy Mihály*, Moscow 1975.

61. Bála Lázár, *Zichy Mihály élete, művészete és alkotásai*, Budapest, 1902, p.140. As well as Liszt's letter (in French) one can find Zichy's letter of 14th April, 1881 (in German) which details his meeting with Liszt.

PART THREE

CONCLUSION
Too many scholars for too long have made the sweeping statement that form is governed by programme in the symphonic poems of Franz Liszt. The symphonic poems are complex works from all angles but if one is to gain a greater understanding of the way they work, then there is no substitute for a thorough analysis.

The analysis in part two of this thesis makes clear the distinction between general form and content, or macrocosmic and microcosmic elements of structure. As has been shown, the larger structural organization reveals a more traditional approach to form. On the other hand, viewing the symphonic poems in terms of 'sonata form' does not get one very far. How far can sonata form be stretched and tortured in order to accommodate the symphonic poems of Franz Liszt? Working from an analysis outward, rather than attempting to disfigure and apply the abstracted ideal of 'sonata form', results in a much more useful way of seeing the organization of the symphonic poems.

It is significant that eight of the thirteen symphonic poems show very strong motivic and harmonic organization in terms of ternary form, and one other, *Hamlet*, uses an expanded ternary form (sometimes referred to as 'first rondo form'). *Mazeppa* is also harmonically organized in terms of a ternary relationship and *Von der Wiege bis zum Grabe* is cyclical but firmly set in three parts. Setting introductions and codas aside for the moment as they do not interfere with this reductionist analysis, the symphonic poems influenced by ternary organization are
listed below:

<table>
<thead>
<tr>
<th>Composition</th>
<th>Section 1</th>
<th>Section 2</th>
<th>Section 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tasso</strong></td>
<td>A - C min., A flat maj., E min./maj.</td>
<td>B - F# maj.</td>
<td>A - C min./maj.</td>
</tr>
<tr>
<td><strong>Prometheus</strong></td>
<td>A - A dim.7th, D flat</td>
<td>B - D flat maj.</td>
<td>A - A dim.7th, A maj.</td>
</tr>
<tr>
<td><strong>Héroïde funèbre</strong></td>
<td>A - F min.</td>
<td>B - A flat maj.</td>
<td>A - F min.</td>
</tr>
<tr>
<td><strong>Hungaria</strong></td>
<td>A¹ - D min.</td>
<td>B - B min., G min.</td>
<td>A² - D maj.</td>
</tr>
</tbody>
</table>
Die Ideale:  
A - F maj.
B - C#min.
A - F maj.

Hamlet:  
A - B min.
(expanded ternary form)  
B - D flat maj.
A - unstable
B - E maj.
A - B min.

Mazeppa:  
A^1 - D min.
(harmonically)  
B - unstable
A^2 - D maj.

Von der Wiege bis zum Grabe:  
A - C maj.
B - unstable, D flat, E flat, pentatonic
A - pentatonic, C maj.

In this pattern and while discussing larger and more general concerns of structure, it is interesting to note how often Liszt moves to the key a major third above the home-key or uses a quite distant key (as in Tasso, and Die Ideale). The two remaining poems not included in the above table use a mirror-form:

Ce qu'on entend sur la Montagne:  
A^1:  E flat major \rightarrow G major
A^2:  G major \rightarrow E flat major
Festklänge:

$A^1$: C major (dominant stressed)
$A^2$: C major (tonic stressed)

With the exception of Von der Wiege bis zum Grabe all of the symphonic poems have introductions which heighten expectancy by avoiding any firm sense of a home key.

With the exception of Von der Wiege bis zum Grabe, all of the symphonic poems have codas which seek to reinforce a feeling of the home-key or tonic major, often commenced with a perfect cadence. There are also the many poems (6) which end with brilliant transformations of themes or marziale style variants.

As interesting as these generalizations are, the most important aspects of Liszt's symphonic poems are revealed in an analysis at a microcosmic level. Of course all of the musical resources play a vital part, however, there are two main ways in which Liszt is able to express the written programmes in terms of music:

i) by using motivic/harmonic units with a gestural-quality which serve a narrative-function,

ii) by mainly using two-part sequence structures as the principal way of musical extension, allowing for instantaneous harmonic comment through the binary opposition of key centres.

The epistemology for a discussion of the narrative function of motivic-types in Liszt's symphonic poems, draws heavily upon work by Karl Jaspers, Vladimir Propp and Lévi-
Strauss. Both Jaspers and Lévi-Strauss examined myth in terms of units which they called respectively 'mythical semes' and 'Séme'. Jasper's 'mythical semes' refer to recurring mythical categories and he divides myths into such categories as "the nature mythical", "the hero mythical", "the magical", "the fabulous" and so on. Lévi-Strauss went further and called the basic units of myth "mythemes", which refers to the specific actions or events as they occur in a myth. He noticed that there were certain mythemes which were common elements in the organization of myth. More important for this analysis is the work of Vladimir Propp. Propp referred to the basic unit of action in a story as a "function" and he lists thirty-one examples, some of which are: "the heroes absence", "interdiction", "violation", "departure", "struggle", "return" and "pursuit".  

The concerns of Liszt's symphonic poems may or may not be mythical. What is important is that the symphonic poems work in terms of contrasting sections which express their programme by using motives with a gestural quality. The relationship with the myth analysis discussed above is obvious. Some of these motive-types are listed below together with an indication of where they can be found in the symphonic poems. Each motive type is followed by the symphonic poem, motive number (as given in the analysis in part two) and section number:
<table>
<thead>
<tr>
<th>Motive-Type</th>
<th>Symphonic Poem</th>
<th>Motives</th>
<th>Sections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funereal/Funeral March</td>
<td>Tasso</td>
<td>3 form 1</td>
<td>iv</td>
</tr>
<tr>
<td>To do with death,</td>
<td>Héroïde</td>
<td>2</td>
<td>ii,v</td>
</tr>
<tr>
<td>death before rebirth.</td>
<td>funèbre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor key, usually the key</td>
<td>Hungaria</td>
<td>3/1</td>
<td>xvi,xvii</td>
</tr>
<tr>
<td>centre is firmly established.</td>
<td>Hamlet</td>
<td>3/1</td>
<td>x</td>
</tr>
<tr>
<td>Pastoral/Nature</td>
<td>Die Ideale</td>
<td>3/2/i</td>
<td>x,xi,xiii</td>
</tr>
<tr>
<td>The ideal or idealised. Use</td>
<td>Berg</td>
<td>2,3</td>
<td>ii,vi,xii,xiii</td>
</tr>
<tr>
<td>of in any combination, w.w.</td>
<td>Les Préludes</td>
<td>4</td>
<td>vii</td>
</tr>
<tr>
<td>melody, simple triple-time,</td>
<td>Festklänge</td>
<td>1</td>
<td>i,iii,ix,xix,xxi</td>
</tr>
<tr>
<td>a major key centre, drone or</td>
<td>Die Ideale</td>
<td>3/1</td>
<td>iv,xii,xvii,xx</td>
</tr>
<tr>
<td>pedal.</td>
<td>Von der Wiege</td>
<td>3</td>
<td>iii,v,vi,x,xi</td>
</tr>
<tr>
<td>Fanfare</td>
<td>Berg</td>
<td>1b</td>
<td>i,ii,v,ix</td>
</tr>
<tr>
<td>To do with war, victory,</td>
<td>Les Préludes</td>
<td>1/1,3</td>
<td>ii,ix,v</td>
</tr>
<tr>
<td>awakening, rebirth, curse,</td>
<td>Prometheus</td>
<td>1</td>
<td>i,vi,vii,x,xi</td>
</tr>
<tr>
<td>nationalism. Built on a</td>
<td>Mazeppa</td>
<td>4</td>
<td>xii</td>
</tr>
<tr>
<td>triad and features brass.</td>
<td>Héroïde</td>
<td>6</td>
<td>iii,v</td>
</tr>
<tr>
<td></td>
<td>funèbre</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hungaria</td>
<td>5</td>
<td>vi,viii,xx</td>
</tr>
<tr>
<td></td>
<td>Hunnenschlacht</td>
<td>3</td>
<td>iii-ix</td>
</tr>
<tr>
<td>Choral/Religioso</td>
<td>Use of modality, thick chordal textures, themes taken from chant. To do with Christianity.</td>
<td>Berg</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hunnenschlacht</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Von der Wiege</td>
<td>5</td>
</tr>
</tbody>
</table>

| Hungarian | To do with celebration, dance-like, or funereal. May use gypsy scale, gypsy dance rhythms and cadences as found in Hungarian Rhapsodies. | Mazeppa | 5 | xiii-xv |
|           |                                              | Hungaria | 1,4,6 | i,ii,iv-xiv |
|           |                                              | Héroïde | 2 | i,ii,iv-viii |
|           |                                              | funèbre |            | i,ii,v,vi |
|           |                                              | Hunnenschlacht | 1 |            |

| Minuet | Expression of courtly life. | Tasso | 4 | vii |

<p>| Sturm und Drang | To do with struggle, agitation, storminess. Often uses dim.7th chords in conjunction with chromaticism, dissonant appoggiatura figures. | Berg | 5 | iv,vii,ix,xii xix |
|                |                                              | Tasso | 2 | ii,viii |
|                |                                              | Les Préludes | 1/3 | v |
|                |                                              | Prometheus | 2 | i,iii,vi-viii |
|                |                                              | Hamlet | 3 | most of work |
|                |                                              | Hunnenschlacht | 2 | i,ii,iv-vi |</p>
<table>
<thead>
<tr>
<th>Recitative</th>
<th>Tasso</th>
<th>1/i</th>
<th>i,iii</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerned with</td>
<td>Prometheus</td>
<td>3</td>
<td>ii – iv</td>
</tr>
<tr>
<td>lament, lack and death.</td>
<td>Mazeppa</td>
<td>3</td>
<td>xi</td>
</tr>
<tr>
<td>Use of chromaticism,</td>
<td>Héroide</td>
<td>1</td>
<td>i,ii,iv,viii</td>
</tr>
<tr>
<td>monophonic texture.</td>
<td>funèbre</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hungaria</td>
<td>2</td>
<td>iii,xv</td>
</tr>
<tr>
<td></td>
<td>Hamlet</td>
<td>4</td>
<td>v,vii</td>
</tr>
<tr>
<td></td>
<td>Die Ideale</td>
<td>1/i</td>
<td>i,viii,xx,xi iii</td>
</tr>
</tbody>
</table>

| Cant ilena                 | Les Préludes | 1/2    | iii,iv |
|----------------------------| Orpheus      | 1/1    | i,ii,vi,vii |
| Concerned with             | Héroide      | 5      | iii |
| positive expressions of    | funèbre      |        |       |
| positive concepts          | Die Ideale   | 3      | iii,v,xvi,ixx,xxi |
| such as ideals,            |              |        |       |
| positive influences of art,|              |        |       |
| love.                     |              |        |       |
| Uses broad                |              |        |       |
| sweeping melodies          |              |        |       |
| and major keys.           |              |        |       |

Liszt's use of sequence as his main form of musical extension and occasionally, a further form of structural strengthening is an extremely important tool when it comes to expressing a programme. An examination of the previous analysis shows the use of predominantly relative, related and parallel relationships between sequence units expressing positive aspects of a programme and the use of chromatic, augmented or tritone relationships between the sequence units in sections expressing agitation or lack. This binary opposition and the use of simultaneity at the heart of
this technique allowed Liszt to make an immediate harmonic comment in terms of the motive type and relationship to the programme and it also allowed tremendous freedom in quickly moving to distant key centres.

Therefore, the relationship between formal structure, programme and harmony is a complexed and fascinating relationship. The larger formal structure of the works does not necessarily rely on the programme for structural organization. The programmes are interpreted by Liszt in a general way so as to conform to traditional patterns of music, art and thought. Inside this macrocosmic organization are the concerns of the programme expressed in terms of motive-types with an accompanying harmony mainly constructed with the aid of sequence structures. That is, the programmes in Liszt's symphonic poems are expressed in terms of contrast, binary opposition and motive-types which means that the programme is not necessarily visible in the larger structural organization of the symphonic poems.
Notes for Part Three.


2. Ibid. See Kaplan's attempts and the table of analysis which seeks to represent the symphonic poems in terms of sonata form.

Badcock, C. Lévi-Strauss; Structuralism and Socio- logical Theory, London, 1975, pp. 52-64.


5. Tarasti, E. Myth and Music, the Hague, 1979, p. 56.
APPENDIX I

PROGRAMMES FOR THE SYMPHONIC POEMS.

The written programmes, particularly the poems, are translated here in a direct fashion to maintain the symbols and analogies as they appear in the original. The aim is to reveal the relationship between the programme and Liszt's music rather than to contrive rhyming translation. Many of the programmes have not been previously translated in full into English.

I would like to thank Charles Glenn for his help with the translation of To Franz Liszt by Vörösmarty.
The sources for the following programmes are as follows:

Ce qu'on entend sur la montagne,
the Victor Hugo poem as included in the Eulenburg Miniature Score, Nr.447 (E.E.3649) and the extra paragraph by Liszt as contained in the first edition, Breitkopf und Hartel (9382).

Tasso: Lamento e Trionfo,
the preface included in the first edition, Breitkopf und Hartel (9136).

Les Préludes,
the preface after Lamartine, included in the Eulenburg Miniature Score, Nr.449 (E.E.3650).

Orpheus,
the preface included in the Eulenburg Miniature Score, Nr.450 (E.E.3651).

Prometheus,
the preface included in the Eulenburg Miniature Score, Nr.451 (E.E.3652).

Mazeppa,
the Victor Hugo poem included in the Eulenburg Miniature Score, Nr.452 (E.E.3653). The first edition (Breitkopf und Hartel, 9137) also includes "Away! Away!" from Byron's Mazeppa.

Héroïde funèbre,
the preface included in the Eulenburg Miniature Score, Nr.454 (E.E.3664).

Hungaria,
the poem To Franz Liszt by Mihály Vörösmarty was kindly supplied by Dr. Lidia Ferenczy, Head Librarian at the Széchényi Library in Budapest, Hungary.
Hunnenschlacht,
the French and German prefaces included in the Eulenburg Miniature Score, Nr.457 (E.E.3667).

Die Ideale,
the completed poem by Friedrich Schiller is included here in translation by E.L. Lytton and is taken from Schiller's Poems and Plays, ed. H. Morley, Routledge and Sons, London, 1890.

Von der Wiege bis zum Grabe,
the single ink-drawing entitled Du berceau jusqu'à la tombe is reproduced in the front of the Eulenburg Miniature Score Nr.600. The set of drawings of the same title is taken from Zichy Mihály élete, művészete és alkotásai (The Life Art and Works of Michael Zichy) Pesti Napló, Budapest 1902.
O altitudo!
Did you ever, calm and in silence, climb on the mountain in the presence of the heavens? Was it at the edge of the Sund? On the coast of Brittany? Did you see the ocean at the foot of the mountain? And there, bent over the waves and the immensity, calm and in silence, did you listen?

This is what is heard: or at least one day in my dreams, my flying thoughts landed on a shore, and from the top of a mountain, diving into the bitter abyss, saw on one side the earth and on the other the sea, I listened and I heard: never had a similar voice been uttered by a mouth nor touched an ear.

At first it was a wide noise, immense, confused, more vague than the wind in the thick trees, full of striking accord, of sweet murmurs, soft as an evening song, strong as the collision of armours when the dull battle grips the squadrons and furiously blows through the mouth of the bugles. It was an inexpressible and deep music which, as a fluid, oscillated unceasingly around the world and in these immense skies, rejuvenated by its streams, rolled and widened its infinite circles to the bottom where its flux was lost in the darkness together with time, space, shape and number. The eternal hymn, like another atmosphere sparse and surpassed, was covering the whole inundated globe. The world, wrapped in this symphony, was sailing on harmony as it was floating on air.

And pensive, I listened to the harps of ether, lost in that voice as in a sea.

Soon I distinguished, confused and veiled, two voices in this one voice, two voices intermingled: that of the earth and that of the seas overflowing up to the skies, and they were singing a universal song; and I was discerning them in the deep clamour
in the same way as one does two currents crossing each other under the waves: one was coming from the seas - a song of glory, a happy hymn, the voice of the torrents talking among themselves; the other was rising from the earth where we are and was sad - it was the whisper of men.

And in this big concert which was playing day and night, each wave had its own voice, each man his own sound.

So, as I have said, the magnificent ocean was uttering a joyous and peaceful voice, was singing like the Harp to the temples of Sion and was depicting the beauty of creation. Its clamour, carried by the breeze and the gusts of wind, was unceasingly climbing more triumphant towards God: and each one of these waves, which only God can tame, rose to sing as soon as the other had finished. Similar to the big Lion of which Daniel was the host, the ocean at times lowered its loud voice and I, I thought I could see God's hand combing through his golden mane, towards the fire burning sunset.

However, next to this majestic fanfare, the other voice, like the scream of a panicking steed, like the rusty gong of the door of hell, like the brass bow on an iron lyre, the other voice was screeching: cries and screams, insult, curse, refusal of the Last Sacrament and refusal of baptism, malediction, blasphemy and clamour were passing in the swirling flow of human noise, similar to the black night birds that are seen in the valleys flying in flocks. What was that noise in which a thousand echoes vibrated? Alas, it was the earth and man crying.

Brothers, from these two strange and extraordinary voices, forever born again and forever fainting, what does the Eternal hear during eternity? One voice was saying "Nature"! and the other "Humanity"!

Then I meditated; for my faithful mind, alas, had never unfolded a larger wing, more light had never shone in my darkness, and so I dreamt for a long while, contemplating alternately the dark abyss concealing the wave and the other bottomless abyss that was opening in my soul. And I asked myself why we were here, what after all is the purpose of all this, what is the role of the soul,
which is it better - to be or to live, and why the Lord, who alone can read in his book, forever blends the song of nature with the cry of mankind into a fatal wedlock?

These words which indicate the content, are supposed to be added to the programmes of the concerts in which the following symphonic poem is performed. The poet hears two voices: one immense and triumphant, full of order towards the Lord, a jubilating song of praise booming; the other dull, full of sounds of pain, of crying, blasphemies and malediction. One voice is nature, the other humanity. Both voices struggle towards each other, cross and merge into each other until they finally unite in consecrated contemplation and afterwards die away.

Franz Liszt.
In the year 1849 Goethe's centenary was celebrated throughout Germany with festivities; the theatre in Weimar where we were at the time celebrated the 28th of August with a performance of Tasso.

The bitter fate of this unfortunate poet gave Goethe and Byron, the two greatest poets which Germany and England produced in the last century, material for poetic creations. Goethe had the most brilliant lot possible but Byron's privileges of birth and station were embittered by the profoundest sufferings as a poet. We do not deny that when we received the commission to write an overture to Goethe's drama in 1849, that the awe and sympathy with which Byron conjures up the shades of the great poet, exerted a chief and determining influence on our working of the subject. However, Byron could not combine, introducing as he does Tasso soliloquising in the dungeon, with the memory of the mortal pains to which he gave such ravishing expression in his lament with the memorial to the triumph through which the chivalrous poet of Gerusalemme Liberata was given belated but brilliant retribution. We aimed to express this contrast in the title itself and it was our aim to describe in music the great antithesis of the genius misunderstood in his lifetime but in death surrounded by blazing glory, glory which strikes at the heart of his persecutors with death dealing rays. Tasso loved and suffered in Ferrara, he was avenged in Rome and still lives in the folksongs of Venice. These three factors are inseparable from his neverending fame. To mirror them in music we first conjured up his great spirit ('shade') as it still hovers today around the lagoons of Venice; then his face appeared to us, looking with proud melancholy at the festivities of Ferrara where he created his masterpieces, and we followed him finally to Rome, the eternal city, which handed him the crown of fame thus celebrating in him the martyr and poet.
Lament and triumph: these are the two great contrasts in the fate of poets and of whom it is justly said that, although their lives are often burdened with curses, blessings do not fail to visit their tombs. However, in order to give our idea not only greater authority but also the lustre of truthfulness, we ourselves borrowed the vehicle for the expression of their artistic arrangement from reality and, because of this, we chose as a theme of our musical poem, the tune to which mariners in a Venetian lagoon sang the opening stanzas of his Jerusalem, three centuries after the poet's death:

Canto l'armi pietose e'l Capitano,
Che'l gran Sepolcro libero di Cristo!

The motive itself has a slow movement; it communicates the feeling of a sighing lament, of monotonous melancholy. The gondoliers however, in drawing out certain sounds, give it a very peculiar colouring and from afar the extended melancholic sounds give the impression of long beams of transfiguring light that reflect on the mirror-like waves. This singing once greatly effected us and when later we had to depict Tasso musically it forced itself imperiously upon us in the context of our thoughts as a continuous living testimony of the homage his nation pays to his genius and whose loyalty and devotion Ferarra requited so inadequately. The Venetian tune is so full of inconsolable mourning, of gnawing pain, that its simple rendering suffices to depict Tasso's soul. It lends itself very well, like the poet's imagination, to the world's glittering deceptions, to the guileful, glancing coquetry of that smile whose poison brought about the terrible catastrophe for which, apparently, there was no possible worldly compensation and which was at last finally covered on the Capitol with a lustrous cloak of a purer purple than that of Alphons.

Franz Liszt.
What is our life but a series of preludes to that unknown song of which the first solemn note is sounded by Death? Love is the enchanted dawn of all existence; but who is lucky enough not to have his first delights of happiness interrupted by some storm, the mortal blast of which dissipates love's illusions, the fatal lightening of which consumes its altar; and where is the cruelly wounded soul which, on issuing from one of these storms, does not seek to rest his rememberance in the calm serenity of the life of the fields? However, man does not resign himself for long to the enjoyment of the beneficent warmth which at first charmed him in the bosom of Nature, and when 'the trumpet sounds the alarm' he rushes to his dangerous post, whatever the war may be which calls him to its ranks, in order to find in battle the full conscience of himself and the entire possession of his energies.

Franz Liszt.
One day we had to conduct Gluck's *Orpheus*. During the rehearsals it was almost impossible for us not to abstract our imagination from the point of view, touching and sublime in its simplicity, from which this big master looked at his subject, to go back in thought to the Orpheus whose name glides so majestically and so harmoniously above the most poetic myths of Greece. We recalled an Etruscan vase from the Louvre collection representing the first musical poet draped in a starry robe, with his forehead encircled by the tiny, mystically regal headband, his lips open and exhal­ing divine words and songs, his beautiful, long, thin fingers energetically plucking the chords of his lyre. We thought we could see around him, as if seeing him alive: the ferocious animals of the woods listening enchantedly; the brutal instincts of man made silent as if vanquished; the stones softened; some even harder hearts watered by a rare and burning tear; the birds twittering and the whispering waterfalls suspend their melodies, and laughter and pleasure respectfully recollecting in front of these accents which revealed to Humanity the beneficial power of Art, its glorious illumination, its civilising harmony.

Preached by the purest morals, taught by the most sublime dogmas, enlightened by the most brilliant lights of science, forewarned by the philosophical reasonings of the intellect, surrounded by the most refined civilization, Humanity, today as in yesteryears and always, retains in its bosom its instincts of ferocity, brutality and sensuality, which it is Art's mission to soften, sweeten and ennoble. Today, as in the past and as in the future and always, Orpheus, that is Art, must spread its melodious flows, its vibrant accords like a sweet and irresistible light over the contradictory elements which tear at each other and bleed in each man's soul; as in the womb of every society Orpheus mourns Eurydice, this emblem of the ideal engulfed by evil and pain, that he is allowed to pull away from the monsters of Erebe, to
get out of the depth of the Cimmerian darkness but that he is unable, alas, to remain on this earth. May these barbaric times at least, never come back, these times when furious passions like drunken and unruly Bacchante revenge the scorn that Art has for their vulgar voluptuousness, killing it under their deadly thyrsi and their stupid furies.

If we had been able to fully formulate our thoughts we would have wished to make the serenely civilising character of the songs that eminate from every work of art, their suave energy, their imposing empire, their sonority nobly voluptuous to the soul, their undulation as sweet as the Elysee breeze, their gradual rising as that of the incense vapours, their transparent and azure Ether envelop the world and the whole universe as in an atmosphere, a transparent garment of unutterable and mysterious harmony.

Franz Liszt.
The unveiling of the statue of Herder took place in Weimar in 1850 and the day in question was to be celebrated by a theatrical production which was especially dedicated to honour this poetic thinker. From among his cantatas and poems in dramatic form we chose Prometheus Unbound - one of his works in this genre out of which the purity and nobility of soul of this man shines forth in its purest form, this man who has been called the apostle of humanity - to set to music the lyric parts of it, for which purpose they were originally composed. To the present composition which served as overture we added choruses which we reserve the right to put together to form a stage or concert ensemble, as the presentation at that time was an exceptional one in that, in order not to tamper with the great philosopher's work his text was given in its entirety, little as it meets our existing dramatic needs.

The myth of Prometheus is full of mysterious ideas, dark traditions, full of hopes whose justifications is always doubted no matter how lively their existence in our feeling. Interpreted in varied fashion by the learned and poetical exegeses of different persuasions and negations, this myth speaks eloquently to our imagination in its emotions through secret correspondences of its symbolism with our most abiding instincts, with our bitterest pains and our most exhilarating presentiments. Antique statues show us how intensely it stimulated and occupied the imagination of Greek art. Aeschylus' fragment shows us how poetry became absorbed in this subject. We do not need to choose from among the various interpretations which have grown up around these lofty monuments in plenty, nor to give a new form to the legend of antiquity with its rich reminders of old dim memories, never ending-eternal hopes. It was enough to let emerge in the music the moods which form the real being, as it were the soul of the myth from among the different forms of the myth: boldness; suffering; fortitude; salvation; bold
striving for the loftiest goals which seem attainable to the human spirit; the urge to create; the urge to be active ...; sin-obliterating pains which gnaw endlessly at the nerve of our existence without destroying it; the judgement of being welded to the barren shore rock of our earthly nature; cries of fear and bloody tears... but an inalienable consciousness of innate greatness and future salvation; unquenchable belief in a redeemer who will raise up the long tortured prisoner to the superterrestrial regions from which he wrested the glowing spark and at last... the completion of the work of grace when the longed for day dawns.

Suffering and transfiguration! Concentrated. thus, the basic idea of this all too true myth demanded a storm-sultry, tempest raging expression. A deep pain which triumphs by defiant endurance is the musical character of this piece.

Franz Liszt.
So, when Mazeppa, roaring and crying, 
saw his arms, his feet, his sides slightly touched by a sabre, 
all his limbs tied 
on an impetuous horse, fed from sea-grass, 
fuming and gushing up fire from its nostrils 
and fire from its feet;

When he saw himself rolled in knots like a reptile, 
when he had amused his sadistic executioners 
with his useless rage, 
and finally fallen back on the wild croup, 
with sweat on his forehead, froth in his mouth 
and blood in his eyes:

A cry was uttered, and suddenly, in the plain 
the man and the horse, taken away, out of breath, 
on the moving sands, 
alone, filling with noise, whirlwind of dust 
like the black clouds where the lightning meanders, 
fly in the wind!

They go. In the valleys, like a storm they pass, 
like the hurricanes which pile up in the mountains, 
like a globe of fire, 
then, suddenly they are nothing but a black dot in the mist, 
then disappear in the air like a ball of foam 
on the vast blue ocean.
They go. The space is huge. In the immense desert, into the endless horizon forever beginning again, they both dive. Their race takes them away flying and, big oaks, cities, towers, black mountains tied together in long chains, everything wavers around them.

And if the wretch, whose head is splitting, fights, the horse preceding the wind, with an even more frightened jump goes deeper into the vast, arid, insurmountable desert which spreads ahead of them its pleats of sand like a striped coat.

Everything reels and is covered in unknown colours, he sees the woods pass, the large skies pass, the old destroyed dungeon, the mountains with a ray of sunlight shining in between them; he sees; and herds of fuming horses follow him noisily!

And the sky, where the night footsteps are already lengthening, with oceans of clouds where still more clouds dive, and its sun, breaking the ocean waves with its prow, spins on its dazzled forehead like a marble wheel with golden veins.

His eye wanders and shines, his hair drags, his head hangs, his blood reddens the yellow arena, the thorny bushes; on his swollen limbs the rope folds back and, like a long snake, tightens and multiplies its bites and its knots.
The horse, feeling neither the bit nor the saddle, still flees with his blood still flowing and streaming down, his flesh falling in shreds; alas, already the crows replace the wild horses that were following him with their hanging manes raised.

The crows, the great-born owl with his scared round eye, the eagle frightened by the battle-fields, the osprey, monster unknown to daylight, the devious owls and the big brown vulture searching beside the dead where his red bald neck can dive like a naked arm:

They all come to widen the funereal flight! To follow him they leave the isolated evergreen-oak and the nests in the manor. He, bleeding, desperate, deaf to their cries of joy, wonders, when seeing them, who it is that up there spreads this big black fan.

Night falls lugubrious, without any starry robe, and the swarm like a winged pack persists and follows the fuming traveller. Like a dark swirl between the sky and himself, he sees them, then loses them and hears them flying confusedly in the shadows.

At last, after three days of an insane race, having crossed icy water rivers, steppes, forests, deserts, the horse falls to the screams of a thousand birds of prey. And its iron nail extinguishes his four thunders on the stone which he burns.
There he is the wretch, lying naked, miserable
all stained with blood redder than the maple
in the blooming season.
The cloud of birds circles above him and stops;
many a keen beak is longing to gnaw at his head,
at his eyes burnt out by all the tears.

Well, this convicted creature howling and dragging itself,
this living corpse, one day will be made prince
by the tribes of the Ukraine.
One day, sowing the fields where dead were left unburied,
he will indemnify with large pastures
the osprey and the vulture.

Out of his torment will be born his wild grandeur.
One day, huge and with dazzled eye,
he will gird on the cloak of the old Hetman;
and when he passes, these nomads,
bowing very low, will send loud trumpets,
to leap all around him.

II
Similarly, when a human being on whom God rests,
has seen himself tied to the fatal croup of Genius,
this fiery steed,
he fights in vain; alas, Genius, you leap forward,
carrying him away, out of the world of reality,
the doors of which you break with your iron feet.

With him you cross deserts, denuded old mountain tops,
seas, and over the clouds,
the dark regions.
And a thousand impure spirits, awaken by your race,
press their legions around the traveller,
this insolent marvel.
In one flight, on your fiery wings he crosses
eall the realms of the possible and the worlds of the soul,
drinking from the eternal river;
in the stormy or starry night,
his hair mingled with the mane of the comets
glows in the front of the sky.

The six moons of Herschel, old Saturn's ring,
the pole smoothing a nightly dawn
on its northern front;
He sees it all, and for him, your untiring flight
constantly displaces the ideal horizon
of this limitless world.

Who can know, bar the demons and the angels,
What he suffers in following you and what strange flashes
will shine again in his eyes,
how he will be scorched by burning sparks,
alas, and how many cold wings will come
and hit his forehead in the night.

He screams, terrified, you chase him implacable.
Pale, exhausted, gaping under your flight which overwhelms him,
he bends with dread;
every step you take seems to dig his grave.
Finally the time comes... he runs, he flies, he falls,
and rises again king!
HEROIDE FUNÈBRE (Untranslatable)

A symphony which we composed in 1830 has been mentioned many a time. Various reasons have made us decide to keep it in portfolio. However, in this series of symphonic poems, we wish to insert among them a portion of this work, its first part.¹

The human mind, far from being more stable than the rest of nature seems to us, on the contrary, more agitated than anything else. By which ever name its constant activity is called, march, spiral progress or simply circular revolution, it is an accepted fact that it never remains stationary, neither in the nations nor in the individuals. On the other hand things, never still themselves, like the waves of an ever rising tide on the beach of centuries, go forward and disappear like a dream. So that on one side the aspects constantly differ and on the other we never consider them in the same way. The result of this double impulsion is that the many points of view necessarily change for the eyes of our mind, which look at them in their various frames while their reflections come in very different colours. But in this perpetual transformation of objects and impressions there are some that survive all change, all mutations and the nature of which is unchangeable. Among others and above all, such is pain, the gloomy presence of which we always notice with the same pale and silent reflection, the same secret terror, the same sympathetic respect and the same quivering attraction, whether it visits the good or the bad, the vanquished or the victor, the wise or the fool, the strong or the weak. Whatever the heart and the soil on which it spreads its deadly and poisonous vegetation, whatever its extraction and its origin, as soon as it reaches its full height, it appears to us imposing and commands reverence. Even though born from two opposite camps and still fuming from freshly poured blood, pains recognise each other as sisters for they are the fateful mowers of all prides, the great levellers of all destinies. Everything can change in human societies, ways of life and cults, laws and ideas, but pain remains the same, it remains what it has ever been since the
beginning of time. Empires crumble, civilizations are wiped out, science conquers the world, human intelligence shines with an ever brighter light; yet nothing dulls its intensity, nothing dislodges it from the seat from where it rules over our soul, nothing expels it from the privileges of primogeniture, nothing modifies its solemn and pitiless supremacy. Its tears are always made of the same bitter and burning water, its sobs are always sung on the same shrilling and distressing notes; its failings perpetrate themselves with an unchanging monotony, its black venom runs through every heart, and its burning sting inflicts some incurable wound to every soul. Its dismal flag flies over all times and all places.

If we have been able to collect some of its accents, if we have captured the dark colour of its red nights, if we have been successful in painting the desolation which befalls the remains and the majesty that spreads over the ruins, in lending a voice to the silence which follows catastrophies, in repeating the frightened screams uttered during disaster, if we have carefully listened and heard the lugubrious scenes which always take place in the public calamities caused by the death or the birth of a new order of things, such a picture is validly true everywhere and always. On the sharp threshold that any bloody event builds between past and future, the suffering, the anxieties, the regrets, the funerals are the same everywhere and always. Everywhere and always underneath the fanfares of victory, a dull accompaniment of death rattles and moanings, of prayers and blasphemies, of sighs and farewells can be heard; one could almost believe that man wears his coat of triumph or festive clothes only to conceal the mourning that he cannot strip himself of, as if it were an invisible skin.

De Maistre observes that out of thousands of years one can hardly count a few during which peace has exceptionally reigned on this earth which looks like an arena where nations fight each other like gladiators did in the past and where the most courageous ones, upon entering the battle field, bow to Destiny, their master and Providence, their referee. In these wars and
carnages which follow each other, sinister games, whatever the
colour of the flags raised one against the other, they all are
drenched in heroic blood and inexhaustible tears. It is Art's
role to throw its transfiguring veil on the graves of the brave,
encircled with its golden halo the dead and the dying, that they
may be envied by the living.

1. See the discussion of this work in part two for details
concerning the other parts mentioned in the programme.
TO FRANZ LISZT

by Mihály Vörösmarty.

(Translated from the Hungarian)

Oh, world famous musician, wherever you go you remain always our faithful kinsman! Do you have a voice for your sick homeland, through strings which move (shake) us to the marrow? Do you have a voice, oh inflamer of hearts, do you have a voice, oh calmer of sorrows?

Our fate and sins are the trouble of our century, the benumbing weight of which presses on us; our despondent race lived in the chains of this and considered inactivity as the supreme good. And if at times the flood of his blood boiled over, the feverish sick man made battle in vain.

A better era has arrived. Extinct longing and escaped hope are again returning at the beginning of a long-desired dawn to bring healing in the midst of sweet suffering. We are ardent again for the homeland of our ancestors, ready again to give life and blood.

Let us feel each heartbeat of our homeland, as at the sound of its holy name our heart leaps; let us suffer with each of its sufferings, let us be inflamed by its shame; let us desire to see it on the throne of the great and in the home of the joyful and strong.

Oh great disciple from the nation of disasters, in which the one universal heart beats, where the sun finally dares to brighten from its red cloak of blood, where in the wild flood of the sea of people the horrors of anger quickly disappear;

And now, instead, peace and proper service walk abroad in snow-white cloaks, and artistry in shining homes imprints a heavenly-vision onto a new age; and works with the immense hands of the people while a thousand heads think with a divine mind (purpose):
Oh great teacher of sounds, sing us a song; and if you sing of days past, let your voice be the voice of disasters, in which the thunder of battle can be heard, and in the flood of wild music, may the victory song overwhelm.

Play no such a song that in their deep graves our ancestors stir, and that their unheard spirits return to their descendants, bringing blessings to the Hungarian homeland, shames and curses to its treacherous sons.

And if you should chance on the darkness of sorrowful times, let a black veil lie across the taut strings of your instrument; let your voice be the pan-pipes of the wind, which grieves over autumn leaves and at the hypnotic sound of which, the old place of sorrows emerges;

And arm in arm with a man, there appears the indistinct (shape of) a lady, Melancholy; and we see again the catastrophe of Mohács, the patriotic battle is raging again, and, while the gaze of the eye is lost in tears, balm descends on the late sorrow of the heart.

And if in your works you embody love of the homeland, a love which supports the present, as in an embrace which hangs on the past, with beautiful memories of faithful deeds, and which creates the future, sing to us with your powerful strings, so that the song may reach the heart of the people;

And so that the pure passion evoked should rouse out great sons to action, and so that the weak and strong should be united to act purposefully, or accept their fate; and so that the nation, like a man, should overcome its strife with iron arms.

May even the rocks vibrate with holy joy, as if they were our very bones, and may a wave flow along the Danube, as in an embrace, as though it was our own blood flowing; and there where we spent so many good and bad days, may the earth's heart beat again with enthusiasm.
And if through the sound of your resonating strings you hear how this homeland comes to life in the song which this people sings to you with a million brave lips, stand among us, and let us say: "Thanks be to Heaven! The nation of Árpád's descendants still has a soul."

November - early December, 1840.
VÖRÖSMARTY Mihály:

**LISZT FERENCHEZ**

Hírhedett zenésze a világnak,
Bárbová juss, mindig hű rokon!
Van-e hangod e beteg hazának
A velőket rázó hűrokon?
Van-e hangod, szív háborgatója,
Van-e hangod, bánat altatója?

Sors és bűneink a százados baj,
Melynek elszíbbasztó súlya nyom;
Ennek lámcia élt a csüggedett faj
S úrve lón a tetlen nyugalom.
És ha méha felforr vérapálya,
Láz betegnek volt hiú csatája.

Jobb korunk jött. Újra visszaszállnak,
Rég ohajtott hajnal keletén,
Édes kinja köz a gyógyulásmak,
A kihalt vágy s elkért remény:
Újra égünk őseink homáért,
Újra készek adni életet s vért.

És érezzük minden érverését,
Szent nevére feldolgoz szívünk;
És szemvedjük minden szenvedését,
Szegyenétől lágra gerjedünk;
És ohajtjuk magyam trónusában,
Bolgat- és erősnek kunyhajábán.

Nagy tanítvány a vészek honából,
Melyben egy világnak szíve ver,
Ahol róta a vér biberától
Végre a nap földérülői mer,
Hol vad árján a nép tengerének
A düh szörnyei gyorsan eltűnnek;

S most helyettök hőfehér burokban
Jár a téke s tiszta szorgalom;
S a művészet fénylő csarnokokban
Égi képet új korára nyom;
S mi ezer fej gondol istenésszel,
Párad a nép óriás kezével:

Zenéj nekünk dalt, hangok nagy tanárja,
És ha zengesz a múlt napiról,
Légyen hangod a vész zongorája,
Melyben a harc menyőrgése szól,
S árja közbe a szilaj zenének
Rimázzon diadalmai ének.
Zeagj nekünk dalt, hogy mély sirjaikban
Önéink is megnőzzüljanak,
És az unokákba halhatatlan
Lelkeikkel visszaszálljanak.
Hozva áldást a magyar hazára,
Szégyent, átkot áruló fiára.

És ha meglep bűs idők homálya,
Lengjen fátyol a volt húrokon;
Legyen hangod szellők fuvolája,
Mely kesereg az őszi lombokon,
Melynek annalítő zengzatére
Fölmerül a gyásznak régi tére;

S férfi karján a meggondolásnak
Kél a halvány bölgy, a méla bút,
S újra látjuk vészelt Mohácsnak,
Újra dúl a bonfháború,
S míg könyekbe vész a szem sugára,
Ezny jó a szív késő bánatára.

És ha honszerelmet költenél fel,
Mely ölelve tartja a jelent,
Mely a büszeg szép emléketével
Csügg a multca és jövőt teremt,
Zengj nekünk hatalmas húrjaiddal,
Hogy szivékeken majken által a dal;

S a felébredt tiszta szenvedélyen
Nagy fiakban tettek érjenek,
És a gyenge és erős serényen
Tamni türmi egyesüljenek;
És a nemzet, mint egy férfi, álljon
Érc karokkal győzni a vizályon.

S még a kő is, mintha csontunk volna,
Szent örömtől rengezedzen át,
És a hullám, mintha vérmünk folyva,
Áthelyelve járja a Dunát;
S ahol amnyi jó és rossz mapunk tölt,
Lelkesedve feldobogjom e fölő.

És ha halloc, zengő húrjaiddal
Mint riad fül e hon a dalon,
Melyen a nép millió ajakkal
Zeng utámad bátor hangokon,
Állj közének és mondjuk: hálá égnek!
Még van lelke Árpád nemzetének.

1840. november-december eleje
DIE HUNNEN SCHLACHT

by Wilhelm von Kaulbach

(Formerly in the Neues Museum, Berlin, this painting was destroyed in the second world war.)
Kaulbach was once telling us how, in one of the latest conversations he had had with a historian friend of his, before leaving Rome, the young scientist told the legend which had surrounded the battle held in the Catalaunian fields (451) between Theodoric, at the head of the Christian peoples, and Attila, King of the Huns, of their pagan hordes, adding that the fight had been so fierce, according to the narrator of this fact, that, as soon as the last sun-rays died, the terrified survivors thought they could see, through the shadows of the falling night, the battle continue between the souls of the dead, still enflamed with the rage and fury which had animated them a few moments earlier.

This story never stopped to worry the mind of the great artist; it had taken possession of him and obsessed him - so much so that, soon after, while crossing the fields of Trasimene which had witnessed battles none the shorter, the fewer or the less murderous, the fifth century legend became reality to his eyes. Among the mists floating around the last reflections of the sun setting on the lake, he saw faces and groups of people; these fantastic warriors became clearer and alive to his eyes. His picture was made. But, with the philosophical tendency which always marked the conceptions of his genius, Kaulbach saw in this supreme fight of Theodoric against Attila, two principles clashing: barbary and civilization, the past and the future of humanity. That is why, when opposing his two heroes, he surrounded one with a greenish light, livid and corpse-like, depicting him as a malevolent event despite the height, the audacity, the power of the spontaneous determination which fills his whole being: the other, more poised in his attitude, quieter, weaker also as a person - since he is supported by his allies Mervee the Franz, Aetius the Roman - he enveloped with a sunny light, radiant, fruitful, beneficient and spreading, which eminates from the Cross which precedes him like a victorious flag.
The composition of this fresco, acclaimed as an undoubtable masterpiece, is in keeping with the truth and historical tradition which have always made of Attila, called the scourge of God, the ideal of brutal barbarity whereas Pole Leon-the-Great, whose supplications saved Rome from invasion, bishops Geminiani, Lupo and others who redeemed other cities from certain destructions, remained in the mind of the people the personification of heavenly help which protects and assists Christian nations.

Listening to Kaulbach speak and contemplating his magnificent work that generations will admire and study, we felt that his thought could be transcribed in music, this form of art being able to reproduce the impression of two supernatural and contrasting lights by two motives, one of which represents the fury of the barbaric passions which spurred the Huns to devastate so many countries and exterminate so many people in shocking slaughter, whilst the other carries in it the serene forces, the irradiating virtues of Christian thinking. Is not this thought almost incarnated in the antique Gregorian Hymn: Crux Fidelis?

The painter thought he could see his characters emerge from the mists of a summer evening; the musician thought he could hear, in the midst of a bloody battle, rise in a formidable chorus the screams of the assailants, the collision of the weapons, the screaming of the wounded, the swearing of the vanquished, the moaning of the dying, while he could perceive, coming from a vague distance, the accents of a prayer, of a sacred song rising in the sky from the bottom of the cloisters which was filling alone the silence. The more deafening the tumult of the battle grew, the more this song was growing in strength and power. The two themes, coming constantly closer, ended up by touching each other like two giants, until the one representing the true divine, the universal charity, the progress of humanity, the hope that transcends the world, became victorious and shed its radiant, transfiguring and eternal light on all things.

Franz Liszt.
THE BATTLE OF THE HUNS

(Translated from the German)

Who does not know Wilhelm von Kaulbach's Battle of the Huns, one of his most genial paintings, the first one that raised him to universal fame? It is to be found as one of the six large mural paintings of world historical topics in the well of the staircase of the Neues Museum in Berlin and immortalizes the saga, so rich in ideas, of the battle between the spirits of the fallen Huns and Christians in front of the gates of Rome. From the battlefield, covered with corpses, the ghosts rise in impressively turbulent groups to the clouds and continue there their battle of annihilation. God's scourge, the bloody Attila, storms once more with his wild hordes against the Roman troops who fight under the sign of the cross and are victorious. The light of Christendom destroys the darkness of paganism.

This grandiose motive of a ghostly demonic nature gave Franz Liszt the motive for his symphonic poem. In its beginning the themes of the muffled violins swell up like clouds of mist; the higher they mount, the more distinct their shape becomes; we hear the Huns' bugle battle-cries which are answered by the Romans' trumpet signals. The fallen Huns throw themselves into the battle of ghosts with a wild battle song, a choral singing accompanies the fighting ghosts of the Romans, who defy the raging onslaught. The more horrendous the turmoil surges — until, suddenly, light flashes through the dark clouds: it emanates from the victorious cross. Mighty fanfares herald the triumph of Christendom.

The orchestra is silent: the weapons are lowered. We hear organ sounds; they intone the very ancient hymn:

_Crux fidelis, inter omnes_  
_Arbor una nobilis, _  
_Bulla silva taliem profert._  
_Frondes, flores, gemmine_  
_Inclitaimagen, dulce olor,_  
_Bola; pueri cantinet._
Soft, whispering voices strive now upwards through night and mist. The battle has come to an end. Peace and quiet return once more to the fields of Rome. The battle song turns into a thanksgiving prayer! In hoc signo vinces!

Franz Liszt.
THE IDEALS
by Friedrich Schiller
(Translated from the German)

Then wilt thou, with thy fancies holy -
Wilt thou, faithless, fly from me?
With thy joy, thy melancholy,
Wilt thou thus relentless flee?
0 Golden Time, 0 Human May,
Can nothing, Fleet One, thee restrain?
Must thy sweet river glide away
Into the eternal Ocean-Main?

The suns serene are lost and vanished
That want the path of youth to gild,
And all the fair Ideals banished
From that wild heart they whilom filled.
Gone the divine and sweet believing
In dreams which heaven itself unfurled!
What godlike shapes have years bereaving
Swept from this real work-day world!

As once with tearful passion fired,
The Cyprian Sculptor clasped the stone,
Till the cold cheeks, delight inspired,
Blushed - to sweet life the marble grown:
So youth's desire for Nature! - round
The Statue, so my arms I wreathed,
Till warmth and life in mine it found,
And breath that poets breathe - it breathed;
With my own burning thoughts it burned; -
Its silence stirred to speech divine; -
Its lips my glowing kiss returned -
Its heart in beating answered mine!
How fair was then the flower - the tree! -
How silver-sweet the fountain's fall!
The soulless had a soul to me!
My life its own life lent to all!

The Universe of things seemed swelling,
The panting heart to burst its bound,
And wandering Fancy found a dwelling
In every shape - thought - deed, and sound.
Germed in the mystic buds, reposing,
A whole creation slumbered mute,
Alas, when from the buds enclosing,
How scant and blighted sprung the fruit!

How happy in this dreaming error,
His own gay valour for his wing,
Of not one care as yet in terror,
Did Youth upon his journey spring;
Till floods of balm, through air's dominion,
Bore upward to the faintest star -
For never aught to that bright pinion
Could dwell too high, or spread too far.

Though laden with delight, how lightly
The wanderer heavenward still could soar,
And aye the ways of life how brightly
The airy Pageant danced before! -
Love, showering gifts (life's sweetest) down,
Fortune, with golden garlands gay,
And Fame, with starbeams for a crown,
And Truth, whose dwelling is the Day.
Ah! midway soon lost evermore,
Afar the blithe companions stray;
In vain their faithless steps explore,
As one by one, they glide away.
Fleet Fortune was the first escaper -
The thirst for wisdom lingered yet;
But doubts with many a gloomy vapour
The sun-shape of the Truth beset!

The holy crown which Fame was wreathing,
Behold! the mean man's temples wore,
And but for short spring-day breathing,
Bloomed Love - the Beautiful - no more!
And ever stiller yet, and ever
The barren path more lonely lay,
Till scarce from waning Hope could quiver
A glance along the gloomy way.

Who, loving, lingered yet to guide me,
When all her boon companions fled,
Who stands consoling yet beside me,
And follows to the House of Dread?
Thine, FRIENDSHIP - thine the hand so tend
Thine the balm dropping on the wound,
Thy task, the load more light to render,
O! earliest sought and soonest found! -

And Thou, so pleased, with her uniting,
To charm the soul-storm into peace,
Sweet TOIL, in toil itself delighting,
That more it laboured, less could cease,
Though but by grains thou aid'st the pile
The vast Eternity uprears,
At least thou strik'st from Time the while
Life's debt - the minutes, days and years.
An ink-drawing by Michael Graf von Zichy which appeared on the title page of Liszt's symphonic poem of the same name, published in 1883.

The dedication at the bottom of the drawing reads: "Vienna, 6th April 1881. Greetings to Franz Liszt from Michael de Zichy."
Michael (Mihály) von Zichy
Zichy, who was fond of Liszt's music, presented Liszt with the single ink-drawing entitled *From the Cradle to the Grave* when Zichy visited Vienna in 1881.
APPENDIX II

Extracts from Die Ideale, Ms. Hs. 107017
Germanisches Nationalmuseum, Nürnberg,
showing:
i) the programme written in Liszt's hand
at the beginning of the manuscript including
a Roman numeral for each verse/section;

ii) an example of the insertion of the Roman
numeral into the score indicating a
relationship between the poem and the music;

iii) the addition of extra programme directly
into the score.
I (Satz 1)

wollen Sie treiben wie viele

I sehe die Pfauen, deinen Königreich.

I sehe die Pfauen, deinen Königreich.

Lassen Sie mich das Schicksal... Ich weiß nicht, wie ich Dich führe.

II (Satz 2)

Ich seh' nicht, wie ich Diamant, kristall.

Ich seh' nicht, wie ich Diamant, kristall.

In der Zeit, wo ich in der Rose, Wie ich Diamant, kristall.

Da blättere mir der Engel, deiner

Da blättere mir der Engel, deiner

Der Engel blättere mir den

IV (Satz 19)

Wie ein süßer, weicher, weicher, weicher,

Wie ein süßer, weicher, weicher, weicher,

Wie ein süßer, weicher, weicher, weicher,

Wie ein süßer, weicher, weicher, weicher,

Wie ein süßer, weicher, weicher, weicher,

Wie ein süßer, weicher, weicher, weicher,

Wie ein süßer, weicher, weicher, weicher,
APPENDIX III

PERFORMANCE DIRECTIONS BY LISZT, AS PRINTED IN THE FIRST EDITION.
Regarding the performance of my orchestral works, this would most successfully express the composer's intentions, which are to create sound, colour, rhythm and life, and at the same time would save loss of time, if previous separate rehearsals with the various instruments were to take place. Accordingly, I allow myself to beseech the gentlemen conductors who intend to perform my symphonic poems, to have the dress-rehearsals preceded by separate rehearsals with the string quartet and others with the wind and percussion instruments.

At the same time I ask to be allowed to remark that, if possible, I wish to have done away with the mechanical, rhythmical, disconnected up and down playing as is still customary in many places, as I can approve of it as appropriate only the periodical performance with the emphasis upon special accents and the rounding off of the melodic and rhythmic shading. The main-spring of a symphonic production lies in the conductor's artistic interpretation, provided that the appropriate means of its realization are to be found in the orchestra. Otherwise it would seem to be more advisable not to deal with works which are by no means of general popularity.

Although I endeavoured to clarify my intentions by exact markings, I do not conceal however, that various things, or what is more, the most essential ones, cannot be put to paper and can only achieve a drastic effect through artistic ability, through sympathetic and lively reproductions by the conductor as well as by the performers. Thus, it will be entrusted to the goodwill of my fellow artists to bring out the best qualities in my works.

Franz Liszt
Weimar, March 1856.
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