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Franz Liszt's Song Revisions: A Schenkerian Taxonomy

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by

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DEDICATION

To my supportive and loving parents.

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ABSTRACT

Franz Liszt's Song Revisions: A Schenkerian Taxonomy

by

Michael Vitalino

Franz Liszt was one of the most dynamic and influential musicians of the nineteenth century. His influence on piano performance, pedagogy, and composition altered the musical world for future generations, yet this is not the sum of his accomplishments. Certain aspects of his compositional output still require a great deal of attention from both scholars and performers. The aim of this study is to examine one such neglected topic, Liszt's songs.

The central issue I explore is Liszt's composition and publication of multiple versions of a song with the same text. The goal of this study is a comparative analysis in which I highlight commonalities and divergences between versions in order to illuminate their relationships. Common compositional frameworks allow us to trace a line of composition from a song's genesis to final form. Dissimilar frameworks help us examine Liszt's exploration of new musical ideas and creative impulses for a text he previously used. I then classify these revisions in three-part taxonomy to account for compositional variants. By performing such a comparative analysis, we gain a more intimate

understanding both of Liszt's compositional style and the underlying dialogue that exists between these works.

This study relies on the Schenkerian analytical model to systematically examine Liszt's songs, an uncommon and innovative approach for a variety of reasons. Schenker did not discuss or analyze Liszt's music; he likely dismissed it along with other "progressive" composers who undermined traditional compositional principles. However, I use the *Ursatz* as an idealized structure and recognize its enduring presence though Liszt's revisions to establish a method of comparative analysis. By using an analytical method focused on a sub-surface compositional structure, we gain insight into Liszt's revisional process and more accurately determine if there is a line of continuity between two works.

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Chapter 1

Revision and Liszt's Oeuvre

Revision is a common part of the compositional process; even the most talented composers undergo periods of reflection and often choose to modify the notes they put to paper. By examining documents ranging from sketches to fair copies, it is possible to detail the meticulous process by which composers revise musical ideas and later refine them into a finished work for publication. However, Franz Liszt stands out among nineteenth-century composers since he departs from this model. Rather than revising with the goal of producing a final publication, he often continued reworking materials long after they first appeared in print. Liszt published these revisions as well, thus sanctioning multiple versions of a work. This creates an uneasy situation for musicians since they approach Liszt's repertoire without the assurance that his works exist in a final, preeminent form.

Although Liszt revised in many genres, his unusual revisional practice is arguably most prominent in the songs. Of the 127 songs he produced, 41 are revisions or resettings of a previously used poem. To put it another way, Liszt set 86 texts to 122 musical settings.[1] Approximately 32% of his song output exists in more than one version or setting, consequently inviting performers and scholars alike to explore the various ways in which Liszt conceived his music.

Such an amendable approach to composition results in complications for musicians. They are generally not accustomed to seeking out multiple versions of a work

[1] Statistics regarding Liszt's songs vary depending on author and their criteria. The numbers shown here represent Ben Arnold's research. See "Songs and Melodramas," in *The Liszt Companion* (Westport, CT: Greenwood, 2002), 403.

in order to investigate compositional variants.[2] Cataloging and distribution are also problematic; not all of Liszt's revisions are readily available to musicians in modern editions. The most pressing issue for the purposes of this study is a lack in existing scholarship of systematic analysis and categorization that accounts for the internal structural differentiation among versions and settings. Musicians often approach these relatively obscure works with insufficient context for appraising them. With increased awareness of Liszt's distinctive compositional method, musicians can begin to appreciate the analytic and performance opportunities in his multiple versions.

The aforementioned lack of a systematic analytical approach and clearly defined taxonomy is problematic for both performers and scholars. I mitigate the problems inherent in Liszt's song revisions by means of a new system of classification and analytical method. While prior scholarship offers general observations regarding these works, I closely examine and problematize small and large-scale structural properties, and

[2] While other nineteenth-century composers also produced revised versions of their works, the practice is typically a small part their total output. Bruckner is notable for revising some of his symphonic works. These revisions, however, are often dubious as some were unpublished and unperformed during Bruckner's life and others are not authentic or disputed in authenticity. See Benjamin M. Korstvedt, "Bruckner Editions: The Revolution Revisited," in *The Cambridge Companion to Bruckner*, ed. John Williamson (Cambridge: Cambridge University Press, 2004), 121–37. Schumann rarely revisited his works with the exception of his *Fourth Symphony*, originally composed in 1841 and revised in 1851. See Gerald Abraham, "The Three Scores of Schumann's D Minor Symphony," in *Slavonic and Romantic Music: Essays and Studies* (New York: St. Martin's Press, 1968), 281–87. The only composer to come close to Liszt's revisional output is Schubert with approximately 100 of his 500 *Lieder* existing in more than one version. Nevertheless, Schubert's revisions were nearly all composed very close to, if not concurrently with, the original version. See Timothy L. Jackson, "Schubert's Revisions of *Der Jüngling und der Tod*, D.545a-b, and *Meeresstille*, D.216a-b," *The Musical Quarterly* 75, no. 3 (Autumn, 1991): 336–61 and Marius Flothuis, "Schubert revises Schubert," in *Schubert Studies: Problems of Style and Chronology*, ed. Eva Badura-Skoda and Peter Branscombe (New York: Cambridge University Press, 1982), 61–84.

highlight the unique analytical possibilities these works offer. Using a modified form of Schenkerian analysis as a basis for my observations, I establish a systematic method of comparative analysis to reveal relationships among these works. In doing so, I propose a new system of categorization for Liszt's revisions in order to help musicians better understand their compositional relations.

Since this dissertation serves a dual purpose—to present a method of comparative analysis as well as to demonstrate new criteria for categorization—I organize the study broadly into two parts. The first three chapters constitute one section, dealing with issues of history, scholarship, and methodology. These chapters demonstrate why a new analytic approach is necessary for effective study of Liszt's songs and how this is accomplished. I introduce the reader to Liszt's songs in this first chapter since they are not standard repertoire and generally unknown to most musicians. In Chapter 2, I assess trends in prior scholarship with regard to Liszt's revisions including recurrent themes, analytic approaches, and methods of classification. After examining that body of research, I outline how it inadequately accounts for these works and propose a new method of taxonomy. Establishing this new taxonomy is largely dependent on adopting a systematic analytic method. Accordingly, I present an adapted version of Schenkerian theory in Chapter 3. Although Heinrich Schenker's theories have had far-reaching influence on tonal analysis of individual compositions, I expand them to allow for a method of comparative analysis of different compositions. In basing my Schenkerian-analytical approach on Johann Wolfgang von Goethe's notions of *Metamorphosis*, I maintain the initial ideology from which Schenker heavily drew in originating his theory. Having provided this conceptual framework, I then begin examining Liszt's revisions.

The second section of this dissertation, Chapters 4 through 6, provides a series of case studies that demonstrate my analytical approach and three-part taxonomy. I present my first category, directly related revisions, in Chapter 4. The songs *Angiolin dal biondo crin*, *Über allen Gipfeln ist Ruh'*, and *Morgens steh ich auf und frage* examplify works that bear a direct relationship between initial and later revisions, featuring primarily cosmetic alterations between each publication. Chapter 5 presents my second category, moderately related revisions. Pieces in this category illustrate substantial revision compared to their first version, yet they do not constitute a break in compositional unity. I present analyses of the three versions of *Der du von dem Himmel bist* for consideration. My final category, unrelated settings, appears in Chapter 6. Works in this category should not be counted as revisions since they are resettings of a text with distinct musical material when compared to the original song. The two publications of *Wer nie sein Brot (Brod) mit Tränen aß* clearly illustrate one such instance of composing autonomous settings.

The goals of this dissertation are threefold. First, I bring much needed attention to Liszt's songs, a significant body of works that merit recognition among the works of other nineteenth century composers. It is surprising and unfortunate that music history neglects these works despite the fact that they link the songs of early and late Romantic *Lieder* composers.[3] Second, I expand Schenkerian theory to a new analytical dimension by introducing an inter-compositional model of analysis. By incorporating philosophical literature central to Schenker's theory, I justify my proposed expansion as a logical outgrowth of his original theory. Finally, a new taxonomy of Liszt's revisions aids future

[3] Alan Walker, "Liszt and the Lied," in *Reflections On Liszt* (Ithaca, NY: Cornell Univ Press, 2005), 152–56.

consideration of these works. Scholars may use this three-part classification system to better account for compositional variants rather than overgeneralizing important compositional relations among works. Furthermore, these criteria differentiate between cosmetic variants and more substantial recasting of musical material such that vocalists can more readily select songs for performance.

Before commencing a discussion and analysis of Liszt's song revisions, it is necessary to establish a general understanding both of the composer's life and characteristic features of his works. In the following section, "Liszt as Reviser," I provide an abbreviated outline of Liszt's life and career along with general observations regarding his progressive compositional style. Examining the circumstances in which Liszt composed and revised his music increases our understanding of his creative impulses. Thereafter, I explain the wide range of compositional traits that appear in his songs in "Characteristics of Liszt's Songs" to give the reader a working knowledge of these relatively unfamiliar works. Lastly, I provide a list of the revised songs in "The Song Revisions" as a tool for reference. My accompanying commentary assists readers in familiarizing themselves with Liszt's numerous revisions.

Liszt as Reviser

Liszt's unique revisional output results from four main factors in his life: retirement from the concert stage as a renowned traveling virtuoso; an appointment as *Kapellmeister* at Weimar and focus on serious composition; experimentation with tonality and harmony in the 1850s; and a lifelong penchant for improvisation. The confluence of these four factors sets Liszt so fundamentally apart from other revisionist composers of

the nineteenth century. The following section traces these key features of Liszt's life as rationales for his revisional impulses.

Musicians rarely earned a living solely from composition in the early nineteenth century; they often taught and performed to supplement their income. However, the delineation between roles of performer and composer emerges ore clearly after the 1830s. Just as the Romantic Era gives rise to the virtuoso, there is a similar emergence of composers recognized as master craftsmen. As a result, performers stopped writing their own music to focus on issues of technique and interpretation, while composers focused attention on producing works of increasing caliber and nuance.[4] Liszt proves to be a remarkable example of this tendency since he held positions as performer and composer at different periods in his life.

Liszt's career begins as a touring virtuoso and piano pedagogue to provide income for his family from 1827–1847. He was actively pursued by the aristocracy for lessons and performed well over a thousand concerts during tours across Europe.[5] Although Liszt composed several works during this period, he was known primarily as a performer or arranger of other composers' works. Thus, the tendency to label musicians as either performer or composer applies to Liszt's early career.

[4] John Rink, "The Profession of Music," in *The Cambridge History of Nineteenth-Century Music*, ed. Jim Samson (Cambridge: Cambridge University Press, 2001), 65.

[5] Alan Walker, *The Virtuoso Years, 1811–1847*, vol. 1 of *Franz Liszt* (Ithaca, NY: Cornell University Press, 1987), 129–31, 149–50, 285, 343–81.

Not until his retirement from the concert stage and appointment as *Kapellmeister* at Weimar in 1848 was he able to devote substantial time to composing and revising.[6] During the 13 years in Weimar (1848–1861), Liszt produced a majority of his well-known works: the *Dante* and *Faust* symphonies, most of the symphonic poems, and the *Piano Sonata in B minor*. At the same time, he revisited several of his earlier works and produced a sizable body of revised works including a second version of the *Transcendental Études*. This significant increase in compositional activity cannot be isolated from the fact that Liszt left a career of performing in order to establish himself as a serious composer. The move to Weimar and acceptance of the *Kapellmeister* position, although motivated by a confluence of factors, provided a fertile environment for his new compositional endeavors.

Comparing Liszt's revisional output during the Weimar period with the rest of his career highlights an increased engagement with previously composed material, especially with his songs. Only 2 of the 43 songs composed before 1848 are revisions. Similarly, only 8 of the 25 songs composed after leaving Weimar are revised works. However, of the 54 songs composed in Weimar, 29 of them are revisions. The motivation to revise these works is rooted in Liszt's desire to publish a collected edition of his songs to gain recognition in the genre.[7] Most of these revised works appear in his six-volume set of songs from 1860.

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[6] Alan Walker, *The Weimar Years, 1848–1861*, vol. 2 of *Franz Liszt* (New York: Alfred A. Knopf, 1989), 15–16, 94–98, 147–49.

[7] *Letters of Franz Liszt*, ed. La Mara (Ida Marie Lipsius), trans. Constance Bache, vol. 2, *From Rome to the End* (New York: GreenWood Press, 1969), 502.

The Weimar period, in addition to marking a dramatic increase in revisional output, signals a time of experimentation. Liszt's central role in the "New German School" (*Neudeutsche Schule*), Franz Brendel's famous term of 1859, provides further context for the composer's compositional shift.[8] Although the progressive musical features generally associated with this compositional aesthetic occur in some works composed before Liszt's move to Weimar, they remain hallmarks of this period.[9] It is not surprising, then, that the song revisions appear alongside this shift in compositional philosophy.

Several theorists point to Liszt's experimental use of harmony during the Weimar period as a defining feature of his output. For example, R. Larry Todd notes, "During the 1850s at Weimar Liszt used the augmented triad in increasingly deeper levels of musical structure."[10] One song in particular from the Weimar period, although not one of Liszt's revised works, is frequently cited for its unconventional harmonic material. *Blume und Duft*, composed 1854 and published 1860, is a relatively short piece that stands in opposition to traditional tonal practice. Howard Cinnamon adduces the song for its lack

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[8] Franz Brendel, "Zur Anbahnung Einer Verständigung: Vortrag Zur Eröffnung der Tonkünstler-Versammlung," *Neue Zeitschrift für Musik* 1 (1859): 265–73.

[9] See Rossana Dalmonte, *Franz Liszt. La Vita, L'opera, i Testi Musicati* (Milan: Feltrinelli, 1983), 129; Egidio Pozzi, "Music and Signification in *Die Ideale*," in *Liszt and the Birth of Modern Europe: Music as a Mirror of Religious, Political, Cultural, and Aesthetic Transformations*, ed. Michael Saffle and Rossana Dalmonte, Franz Liszt Studies 9 (Hillsdale, NY: Pendragon Press, 2003), 218–219; and Walker, *The Weimar Years*, 308.

[10] R. Larry Todd, "Franz Liszt, Carl Friedrich Weitzmann, and the Augmented Triad," in *The Second Practice of Nineteenth-Century Tonality*, ed. William Kinderman and Harald Krebs (Lincoln: University of Nebraska Press, 1996), 153. See also his article "The 'Unwelcome Guest' Regaled: Franz Liszt and the Augmented Triad," *19th-Century Music* 12, no. 2 (Autumn, 1988): 93-115.

of dominant function harmonies in favor of a chromatic mediant design.[11] Edwin Hantz approaches differently by claiming, "diminished seventh chords and augmented triads play a pivotal role."[12] Offering yet another interpretation, Robert Morgan presents multiple analyses but ultimately suggests, "What epitomizes *Blume und Duft* is not the emphatic statement of an unequivocal proposition (here, for example, an explicit key), but the way it skirts an implied assertion, never overtly stated, which must be inferred from its traces rather than comprehensively grasped."[13] Liszt's evolving compositional style occasionally leaves scholars speculating as to how we might hear and conceive his works. It is in relation to this experimental idiom that Liszt sometimes revised his works. The composer introduces new creative impulses into music composed in a prior decade.

A final factor in Liszt's impulse to revise his music may arise from his background as an improviser. There are several examples of Liszt overriding scores for the sake of musical expression and virtuosic effect.[14] Liszt not only improvised works based on well-known themes, but also freely supplemented or embellished other composers' works. Leon Botstein explains:

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[11] Howard Cinnamon, "Tonal Structure and Voice-Leading in Liszt's 'Blume Und Duft,'" *In Theory Only* 6, no. 3 (April 1982): 12.

[12] Edwin Hantz, "Motivic and Structural Unity in Liszt's 'Blume Und Duft,'" *In Theory Only* 6, no. 3 (April 1982): 3.

[13] Robert P. Morgan, "Chasing the Scent: The Tonality of Liszt's 'Blume und Duft,'" in *Music Theory in Concept and Practice*, ed. James M. Baker, David W. Beach, and Jonathan W. Bernard, Eastman Studies in Music (Rochester, NY: University of Rochester Press, 1997), 375.

[14] Walker, *The Virtuoso Years*, 316. David Ian Allsobrook also comments, "it is clear, from the evidence of other reliable critics, that Liszt was never unwilling to embellish the printed notes with a few more of his own, even when playing Beethoven or Chopin." See *Liszt: My Travelling Circus Life* (London: Macmillan, 1991), 36.

> Musical composition for Liszt began and remained tied to the musical event as a performative experience, even after his retirement from the concert stage. Not the text, but the momentary temporal experience of playing music for a group of listeners defined the musical ideal. The goal represented by a fully worked-out, permanent composition did not sit well with Liszt, whose habits and experience as a performer led him to appreciate the wide divergences in the actual perception of and response to music. Liszt constantly revised his music and updated it. Liszt's fusion of performance and composition suggests that his written texts cannot be seen so much as a stable account of authorial claims but rather a script whose full realization in the moment of performance demanded, for him, adaptation, revision, and extension, all in accord with the novelty and uniqueness of the historical moment.[15]

It is possible to hypothesize that Liszt's revisions serve chiefly as further elaborations or explorations of musical ideas. Once he abandoned a successful performing career to pursue composition, the improvisational aspect of his character may have manifested itself in his music through revisions. Accordingly, the revisions may be a dialogue between the personalities of performer and composer. This is one view among many that I explore more fully in the following chapter.

Characteristics of Liszt's Songs

An understanding of general musical features of Liszt's songs establishes a broad foundation for further discussion. Unfortunately, a comprehensive description is nearly impossible since they are an extremely varied body of works. Every feature identified as stylistically characteristic is countermanded in another piece. For that reason, I examine these works for their diversity for performance and analysis. To that end, I outline general

[15] Leon Botstein, "A Mirror to the Nineteenth Century: Reflections on Franz Liszt," in *Franz Liszt and His World*, ed. Christopher H. Gibbs, trans. Dana Gooley (Princeton: Princeton University Press, 2006), 545.

musical features in the following section to establish a broad background for further discussion.

Several of Liszt's songs are of a moderate length, typically 2–4 pages long and 3–5 minutes in duration. Nevertheless, some songs depart from this generalization. A few works are exceptionally brief. *Einst* encompasses just 14 measures. *Ihr Auge* is similarly short, only 12 measures long. Both songs take less than a minute to perform. The three versions of *Was Liebe sei?* are perhaps the next shortest pieces, each taking about 80 seconds from start to finish. On the other side of the durational spectrum, some pieces are substantially longer than typical nineteenth-century songs. The longest song in Liszt's oeuvre is, perhaps, *Le juif errant,* lasting over 11 minutes. Similarly long works include *Die Macht der Musik*, *Jeanne d'Arc au bûcher*, and *Ich möchte hingehn*.

Duration is one of several factors that have led musicians to deem Liszt's songs as excessively difficult. Alan Walker points to the complexity of Liszt's vocal lines and attributes them to composing for professional singers of the Weimar Court Opera. "In general the songs are characterized by an unparalleled freedom of the vocal line," he explains, "which often unfolds across an advanced harmonic texture on the piano."[16] He continues this reasoning, highlighting the way in which Liszt indicates singers to "color" their voices with indications such as *fast gesprochen* (almost spoken), *mit halber Stimme* (with a half voice), *geheimnisvoll* (mysterious), *phlegmatisch* (dull/heavy), and

[16] Walker, "Liszt and the Lied," 169.

hinträumend (daydreaming). Walker invokes the extreme range in *Der alte Vagabund* as evidence; the bass voice spans a minor 16th (from E2 to F4).[17]

These observations, however, should not deter singers from the whole of Liszt's song output. There are pieces intended for advanced performers, but there is no shortage of works suitable for less experienced voices. Student singers occasionally program the second versions of *Oh! quand je dors*, *S'il est un charmant gazon*, *Enfant, si j'étais roi*, and *Comment disaient-ils* on recitals. Other less challenging options are the second versions of *Angiolin dal biondo crin* and *Über allen Gipfeln ist Ruh*, *Die stille Wasserrose*, *Du bist wie eine Blume*, and *Es muss ein Wunderbares sein*.[18]

Liszt's style of vocal writing is equally varied. Although these works are designated as "songs," some are better characterized as arias while others closely resemble recitatives. "Liszt used every device of drama and pathos in even the shortest song," explains Martin Cooper, "so that many of his settings are nearer to what is usually felt to be operatic music than to the conventional *Lied*."[19] For example, *Mignons Lied* and *Die Loreley* are more in the style of virtuosic arias than traditional *Lieder*. But lyric vocal writing and lush accompaniments are not standard for Liszt; other works feature stark text declamation paired with sparse piano textures. The third version of *Was Liebe sei?* is a

[17] Walker, "Liszt and the Lied," 169.

[18] In an effort to make Liszt's songs more accessible to vocalists, John Douglas published chat wherein he provides a short description of these works along with a chart detailing features such as vocal range, tempo, length, suitable voice type, and the difficulty of the accompaniment. See "Franz Liszt as a Song Composer," *The National Association of Teachers of Singing* 43, no. 4 (March/April 1987): 13–15.

[19] Martin Cooper, "Liszt as Song Writer," *Music and Letters* 19, no. 2 (April, 1938): 173.

case in point. The songs *Gestorben war ich* and the second setting of *Wer nie sein Brot mit Tränen aß* are similarly austere.

There is a noticeable shift over the span of Liszt's life from early virtuosic writing, both in the vocal and piano parts, to a more conservative compositional approach later in his career. His first attempts at songwriting, among them the 1843 *Buch der Lieder*, exhibit a style recalling his notoriety as a virtuoso performer. Technically demanding songs from this early period include the first versions of both the *Drei Lieder aus Schillers "Wilhelm Tell* and the *Petrarch Sonnets*. A gradual shift to more reserved writing appears in the following decade. Although Liszt's harmonic vocabulary is more experimental, the difficulty of his vocal and piano writing is tailored to closely resemble standard, nineteenth-century *Lieder*, such as *Anfangs wollt' ich fast verzagen* or the second versions of *Kling leise, mein Lied*. The final period of Liszt's song output, those produced after leaving Weimar in 1860, are conspicuously barren in the accompaniment and present restrained, occasionally recitative-like vocal lines. *Einst* features a vocal line spanning a mere perfect fifth and the accompaniment to *Gebet* comprises primarily half and whole note motion.

Occasionally Liszt ventured beyond the realm of song and aria to that of ballads. Some argue that *Die Loreley* fits into this category due to the dramatic nature of the poem and its narrative structure. Other works that are more in the style of a ballad than song include *Der Fischerknabe* and *Der Alpenjäger* (two of the songs from *Drei Lieder aus Schillers "Wilhelm Tell"*). Some works fall between aria and ballad; *Es war ein König in*

Thule and *Jeanne d'Arc au bûcher* are dramatic scenes.[20] Yet not all of Liszt's songs are virtuosic showpieces. On the contrary, some songs have a strikingly intimate character. Both versions of *Über allen Gipfeln ist Ruh'* exemplify an ability to create tender and reposeful settings. *Du bist wie eine Blume* is similarly subdued in character.[21]

Critics often condemn Liszt's operatic or robust settings as excessive. In discussing the disproportionate text painting found in the first version of *Schwebe, schwebe, blaues Auge*, Christopher Headington observes, "the mere mention of birds in the text prompts Liszt to a miniature orgy of trills and runs."[22] Headington prefers the second version since Liszt removes the ornaments. Similarly, Philip Radcliffe asserts that the best songs are those that are "purely lyrical." However, other works are "over-emphatic" and use "vivid word-painting [that] is apt to result in incoherence."[23] This criticism applies to songs such as the second version of *Die tote Nachtigall*. The barren accompaniment and restrained vocal line align with the melancholy tone of the poem except in the last verse. There, Liszt sets the text "Nachtigallen Lieder" (nightingale

[20] Jürgen Thym, "Cosmopolitan Infusions: Liszt and the Lied," *Journal of the American Liszt Society* 54–56 (2003–2005): 158. The term "dramatic scene" only appears on the title page of *Jeanne d'Arc au bûcher*. Thym suggests *Es war ein König in Thule* is similar in dramatic quality.

[21] Jürgen Thym, "Crosscurrents in Song: Five Distinctive Voices," in *German Lieder in the Nineteenth Century*, 2nd ed., ed. Rufus Hallmark (New York: Routledge, 2010), 201.

[22] Christopher Headington, "The Songs," in *Franz Liszt: The Man and His Music*, ed. Alan Walker (New York: Taplinger Publishing Company, 1970), 232–33.

[23] Philip Radcliffe, "Germany and Austria," in *A History of Song*, ed. Denis Stevens (New York: W.W. Norton, 1961), 249.

songs) to a series of seven consecutive trilled notes, a striking contrast to the preceding music.

Liszt's regular use of experimental harmonies and tonal structures in his songs foreshadows the techniques of late-Romantic composers including Wolf and Mahler. The aforementioned use of the augmented triad, typical of the Weimar period, appears in *Bist du!* and the fourth version of *Vergiftet sind meine Lieder*. Diminished seventh chords appear without expected resolutions; the opening measures of *Anfangs wollt' ich fast verzagen* feature fully and half-diminished chords that serve as chromatic prolongations of the tonic.[24] Even more striking are *Einst* and the third version of *Was Liebe sei?*, both of which end on fully-diminished seventh chords. Harmony thus takes on a new role in Liszt's music, beyond the confines of tonal syntax to that of expressive device.

Liszt also subverts traditional tonal designs, often modulating to non-traditional key areas. Not only does he often modulate by thirds (both versions of *Der Fischerknabe*, all three versions of *Was Liebe sei?*, and *Laßt mich ruhen*, among others), but the composer may also start and end a song in different tonalities ("directional tonality"). The second version of *Die Loreley* is perhaps the best known example of this practice. It begins in E minor and closes in G major.[25] A less straightforward instance of directional tonality appears in *Laßt mich ruhen*, which begins in E major and closes ambiguously in

[24] Arnold, "Songs and Melodramas," 408–410.

[25] Monika Hennemann, "Liszt's Lieder," in *The Cambridge Companion to Liszt*, ed. Kenneth Hamilton (Cambridge: Cambridge University Press, 2005), 197.

either G-sharp major or C-sharp minor.[26] Further problematizing traditional notions of tonal organization, *Verlassen* features no structural tonic. In place of a standard tonal plan—stable tonic to dissonant second key and back to original tonic—this piece moves from an unstable opening to a quasi-stable middle section before returning to an unstable closing.[27] Such unorthodox tonal designs, or the absence of one, challenge accepted notions of compositional design and underline Liszt's important contributions to the evolution of *Lieder* composition.

Further examination of large-scale design beyond tonal structure leads to a noticeable lack of traditional forms. We occasionally find pieces in modified strophic form, such as *Il m'aimait tant* and *Weimars Volkslied*. Liszt rarely repeats musical material without alteration; while the vocal line may reappear for each verse, the accompaniment frequently changes.[28] Alfred Einstein harshly criticizes this feature of the songs, asserting, "With Liszt, song lost its form." He notes "runs off into sentimental arioso" and surmises that most works are "held together only by a single melodic idea."[29] These remarks do not always hold up under scrutiny. Several songs have a multi-sectional formal design. Ternary structures appear in *O lieb so lang du lieben kannst* and both

[26] Richard Bass, Heather de Savage, and Patricia Grimm, "Harmonic Text-Painting in Franz Liszt's Lieder," *Gamut* 6, no. 1 (2013): 28–32.

[27] Ramon Satyendra, "Liszt's Open Structures and the Romantic Fragment," *Music Theory Spectrum* 19, no. 2 (Autumn, 1997): 186–89.

[28] William J. Dart, "The Lieder of Franz Liszt" (master's thesis, University of Auckland, 1969), 8.

[29] Alfred Einstein, *Music in the Romantic Era: A History of Musical Thought in the 19th Century* (New York: W W Norton & Co Inc, 1947), 195.

versions of *Oh! quand je dors*. Nevertheless, Liszt most often uses a through-composed approach to song writing. In his desire to musically heighten the meaning of poetic lines, he abandons repetition for the sake of form and chooses to reintroduce musical material when appropriate to the poetry.[30]

A final feature necessary for understanding Liszt's songs is their diversity of national styles. Liszt composed songs in five languages (German, French, Italian, Hungarian, and English), surpassing his contemporaries, and usually tailored the music to fit those national styles. Some critics dismiss Liszt's multi-idiomatic approach, asserting that the songs are primarily contributions to the German *Lied* tradition.[31] Other scholars, however, recognize the diversity of national styles that these works present.[32] Considering Liszt's background as a well-traveled musician and his transcriptions of numerous composers' works, he was well acquainted with the characteristic features of several musical styles. He transcribed works of nearly 100 other composers representing different styles including German (Bach, Beethoven, Schubert, and Schumann), Italian (Donizetti, Paganini, Rossini, and Verdi), French (Berlioz, Delibes, Gounod, Massenet,

[30] Edwin Hughes, "Liszt as Lieder Composer," *The Musical Quarterly* 3, no. 3 (July, 1917): 397.

[31] Frits Noske, "The Mélodie During the Romantic Era," in *French Song from Berlioz to Duparc: The Origin and Development of the Mélodie*, rev. Rita Benton and Frits Noske, trans. Rita Benton (New York: Dover, 1988), 125–28; and Sacheverell Sitwell, *Liszt*, rev. ed. (New York: Dover, 1967), 249.

[32] Headington, "The Songs," 236–41; and Dolores M. Hsu, "The French Mélodies of Franz Liszt," *The National Association of Teachers of Singing* 34, no. 2 (1977): 25–29.

and Saint-Saëns), and Russian (Borodin, Cui, Glinka, and Tchaikovsky).[33] Thus, it is more appropriate to view Liszt's output for its international influences rather than purely for its Germanic traits.

Jürgen Thym provides the most compelling case for Liszt's use of various national styles in the songs. He discusses the "cosmopolitan" nature of the songs beyond that of language intimating national style; idiomatic features appear contrary to presumed textual boundaries. The *bel canto* style appears not only in Italian songs such as *Angiolin dal biondo crin* and the *Petrarch Sonnets*, but also in German *Lieder* such as *Kling leise, mein Lied* and *Mignons Lied*. Similarly, influences of French *mélodie that are characteristic of Oh! quand je dors appear in Es muss ein Wunderbares sein, Wieder möcht ich dir begegnen and O lieb, so lang du lieben kannst.* Thym also suggests other elements in the songs including *verbunkos* music in *Die drei Zigeuner* and pre-impressionistic texture in *Im Rhein, im schönen Strome*.[34] As a consequence of these various styles, musicians must be mindful of the possible music-cultural affect or effect Liszt aims to achieve.

The Song Revisions

Because scholars differ on what criteria constitute a "revision," the number of Liszt's song revisions is indefinite. Furthermore, because recent scholarship has

[33] Jonathan Kregor provides an insightful account of Liszt's transcriptions in the introduction to his monograph *Liszt as Transcriber* (New York: Cambridge University Press, 2010), 1–8. Subsequent chapters include discussion of Liszt's transcriptions of Berlioz's *Symphony Fantastique*, Schubert's songs, and Beethoven's symphonies.

[34] Thym, "Cosmopolitan Infusions: Liszt and the Lied," 158.

uncovered additional variant editions of the songs, the number of works is uncertain.[35] Accordingly, I include a table of revisions based on the generally accepted catalogue of Liszt's songs the *New Grove Dictionary of Music and Musicians*.[36] Compiled by Maria Eckhardt and Rena Charnin Mueller, the catalogue largely reflects those songs included in the 1936 publication (and 1966 reprint) of *Franz Liszt's Musikalische Werke.*[37]

The table below includes some deviations from that of the *Grove* catalogue. First, there are no less than three versions of *Die Loreley*. The *Grove* lists only two versions, but the preface to Liszt's collected works acknowledges the existence of a published third version. Second, I change the Searle number of *Oh! quand je dors* from S.281/1 to S.282/1 since this must be an error; S.281 is the catalogue number for the song *Die Vätergruft*. Eckhardt and Mueller list a single edition of *Vergiftet sind meine Lieder* in the *Grove* catalogue, but Liszt composed four versions of the song. Although most of the music in these four versions is closely related, they are distinctive enough to warrant individual designation. Finally, I include three versions of *Wer nie sein Brot mit Tränen aß* while *Grove* only includes two entries. This difference is due to the *Grove* listing the extra version as a revised edition rather than a separate version.

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[35] The *Liszt Society Journal* has published several songs in alternate versions. These can be found in the Music Section of the journal for the years 1989, 1992, 1995, 2000, 2001, 2008, and 2012.

[36] *Maria Eckhardt and Rena Charnin Mueller, "Liszt, Franz," The New Grove Dictionary of Music and Musicians,* ed. Stanley Sadie and John Tyrrell, 2nd. edn. (London: Macmillan, 2001) 14: 852–59.

[37] *Franz Liszt's Musikalische Werke. Herausgegeben von der Franz Liszt-Stiftung*. 1936. Edited by Ferruccio Busoni, Peter Raabe and Philipp Wolfrum. Series VII, 3 vols. Reprint, Farnborough, England: Gregg Press, 1966.

Song	Catalog #	Composed	Published	Notes
Angiolin dal biondo crin	S.269/1	1839	1843	Not available in modern edition
	S.269/2	1849?	1856/1860	
Comment disaient-ils	S.276/1	1842	1844	
	S.276/2	1849–59	1859/1860	
Der du von dem Himmel bist	S.279/1	1842	1843	
	S.279/2	1849	1856	
	S.279/3	1860	1860	
Die Loreley	S.273/1	1841	1843	Not available in modern edition
	S.273/2	1854–59	1856/1860	
	S.273/3	1880s?	1883	Not included in Grove
Die tote Nachtigall	S.291/1	1843	1844	
	S.291/2	1870s	1879	
Die Zelle in Nonnenwerth	S.274/1	1840	1843	
En ces lieux tout me parle d'elle	S.301b	1844	1844	
Elégie	S.274/3	1845	1970/1988	Published in Noske, *French song from Berlioz to Duparc*
	S.274/2	1858	1860/1961	
	S.274/4	1860	1860	
Ein Fichtenbaum steht einsam	S.309/1	1845–60	1860	
	S.309/2	1845–60	1860	
Enfant, si j'étais roi	S.283/1	1844	1844	
	S.283/2	1849	1859	
Es rauschen die Winde	S.294/1	1845	1921/1966	First edition, *Liszts Muskalische Werke*
	S.294/2	1849?	1860	
Es war ein König in Thule	S.278/1	1842	1843	
	S.278/2	1856	1856/1860	
Freudvoll und Leidvoll	S.280/1a	1844	1848	
	S.280/1b	1849	1860	
	S.280/2	1848	1848	
Im Rhein, im schönen Strome	S.272/1	1840	1843	
	S.272/2	1855	1856/1860	
Jeanne d'Arc au bûcher	S.293/1	1845	1846	
		1858		unpublished
		mid-1860's		unpublished
	S.293/2	1874–75	1876	
Kling leise, mein Lied	S.301/1	1848	1917	First edition, *Liszts Muskalische Werke*
	S.301/2	1849–60	1860	

Lieder aus Schillers *Wilhelm Tell*	S.292/1	1845	1847	Set includes: Der Fischerknabe, Der Alpenjäger, Der Hirt
	S.292/2	1850s	1859/1860	
Mignons Lied	S.275/1	1842	1843	Not available in modern edition
	S.275/2	1854	1856/1860	
	S.275/3	1860	1863	
Morgens steh' ich auf und frage	S.290/1	1843	1844	
	S.290/2	1849–59	1859/1860	
Oh! quand je dors	S.282/1	1842	1844	
	S.282/2	1849	1859/1860	
S'il est un charmant gazon	S.284/1	1844	1844	
	S.284/2	1849–59	1859/1860	
Schwebe, schwebe, blaues Auge	S.305/1	1845	1917	First edition, *Liszts Muskalische Werke*
	S.305/2	1849–60	1860	
Tre sonetti di Petrarca	S.270/1	1842–46	1846	Set includes: Pace non trovo, Benedetto sia'l giorno, and I' vidi in terra angelici costumi
	S.270/2	1864–82	1883	Order of songs changed: Benedetto sia'l giorno, Pace non trovo, and I' vidi in terra angelici costumi
Über allen gipfeln ist Ruh’	S.306/1	1848	1848	Not available in modern edition
	S.306/2	1859	1859/1860	
Vergiftet sind meine Lieder		1844–49	1844	Not available in modern edition
	S.289		1859	Eckhardt and Mueller only include this version in the Grove catelogue.
			1859	
			1870s	
Was Liebe sei?	S.288/1	1842	1844	
	S.288/2	1854–55	1921	First edition, *Liszts Muskalische Werke*
	S.288/3	1878–79	1879	
Wer nie sein Brot mit Tränen aß	S.297/1a	1845	1848	Not included in Grove
	S.297/1b		1859	
	S.297/2	1849	1860	

Since musicians have largely ignored Liszt's output, the above summary situates his contributions to the genre. It is possible to discern various ways in which Liszt's life and career direct his creative impulses and compositional approach. Similarly, the substantial range of styles and diversity of musical material underscores the richness these works offer musicians. It is my hope that further scholarship will bring these songs to public attention and elevate them to the rank of Schubert, Schumann, Wolf, and Mahler.

Chapter 2

Trends in Literature Concerning Revisions

There are relatively few scholarly studies of Liszt's songs, and only a few of these deal with the composer's revisions of his songs. Typically addressed in these latter accounts are surface-level musical features; thorough analysis is seldom applied as a basis for discussing and evaluating the music. The general outcome is insufficiently substantiated opinion. In this chapter I explore and situate my analytical approach within the existing literature on Liszt's revisions.

Most Liszt scholarship generally falls into one of two intellectual camps: authors who view the song revisions as corrections of compositional faults, and authors who believe the revisions demonstrate Liszt's progressive views on composition and performance. The former view is predominant; several authors devote substantial attention to "corrections" between song versions. Scholars consequently consider subsequent versions superior to the originals. The latter group of researchers prefers to highlight Liszt's evolving musical style and to explore various compositional possibilities. Although both sides of the discussion have merit, neither is completely accurate. Rather, a combination of these conceptual frameworks best captures the unusual situation that Liszt's revisions present.

The practice of labeling revisions as "related" or "unrelated" pervades both scholarly camps. Researchers claim compositional interrelation based on features including thematic content, texture, and tempo. This evaluative method of labeling is inadequate for properly identifying relationships among all of Liszt's revisions. Some pieces are obviously related since they contain only slight alterations between versions;

others show clear departures from the original. However, many of Liszt's revisions fit uneasily into these two categories. Because of this dichotomy, classifying revisions is often uncertain or debatable.

I detail how other scholars categorize pieces as related or unrelated and expand the enterprise by proposing a third category: moderately related versions.[1] This grouping allows the necessary flexibility for accurately describing these works beyond the confines of a binary taxonomy. By exploring the aforementioned intellectual camps and the common classificatory dichotomy, I offer an expansion for further study. In this research I assess claims and address the need to amend certain views in regard to specific pieces. This discussion problematizes established notions and argues for the need for a new taxonomy.

Scholars who point to errors in Liszt's songs as motivation for revisions have abundant examples to justify their stance. Amending text setting, for example, is a common focus of attention. Since Liszt was never entirely comfortable with German—French being his preferred language—mistakes in accentuation and spelling are frequent in first versions of songs. Issues with his capability in German appear in other areas. In a postscript to a letter of 5 December 1840 to Franz von Schober, Liszt pardons himself for errors in the correspondence:

[1] Doris Hedges proposes three categories for these songs as well in "An Analysis of Some of the Songs of Franz Liszt Including a Comparison of the Earlier and Later Versions" (master's thesis, Eastman School of Music, University of Rochester, August 1951), 95–115. However, her categories do not have fixed criteria whereas I maintain an analytical approach across categories. I provide a summary of her work later in this chapter.

> Excuse the spelling and writing of those lines! You know that I never write in German; Tobias [Haslinger, the publisher] is, I think, the only one who gets German letters from me.[2]

Liszt also notes his preference for, and proficiency in, French rather than German in a letter to Theodor Uhlig on 25 June 1851:

> Allow me then, my dear Mr. Uhlig, to thank you very cordially . . . in French, as this language becomes more and more familiar and easy to me, whereas I am obliged to make an effort to patch up more or less unskillfully my very halting German syntax.[3]

Mignons Lied (also known as *Kennst du das Land*) is a frequently cited example of Liszt's poor German text setting.[4] Of the three versions that Liszt composed (1843, 1860, and 1863), the correct syllabic emphases appear only in the final publication. Example 1a excerpts the material from Version 2 with the words "*du*" and "*die*" mistakenly placed on the downbeat of the measure, thereby de-emphasizing the words "*kennst*" and "*wo*."[5] Liszt changes the text setting in the third version by adding introductory material and syncopating the words "*kennst*" and "*wo*" (Example 1b).

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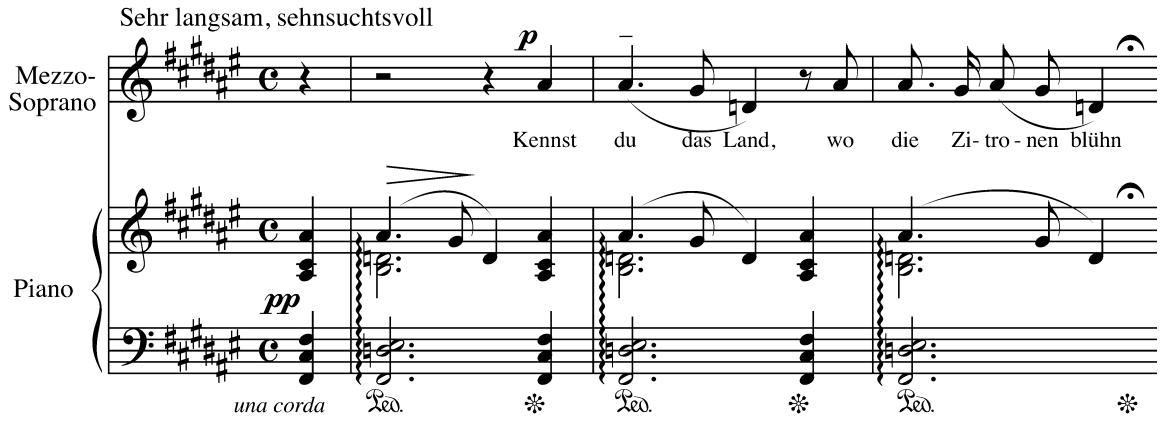
[2] *Letters of Franz Liszt*, ed. La Mara (Ida Marie Lipsius), trans. Constance Bache, vol. 1, *From Paris to Rome* (New York: GreenWood Press, 1969), 51.

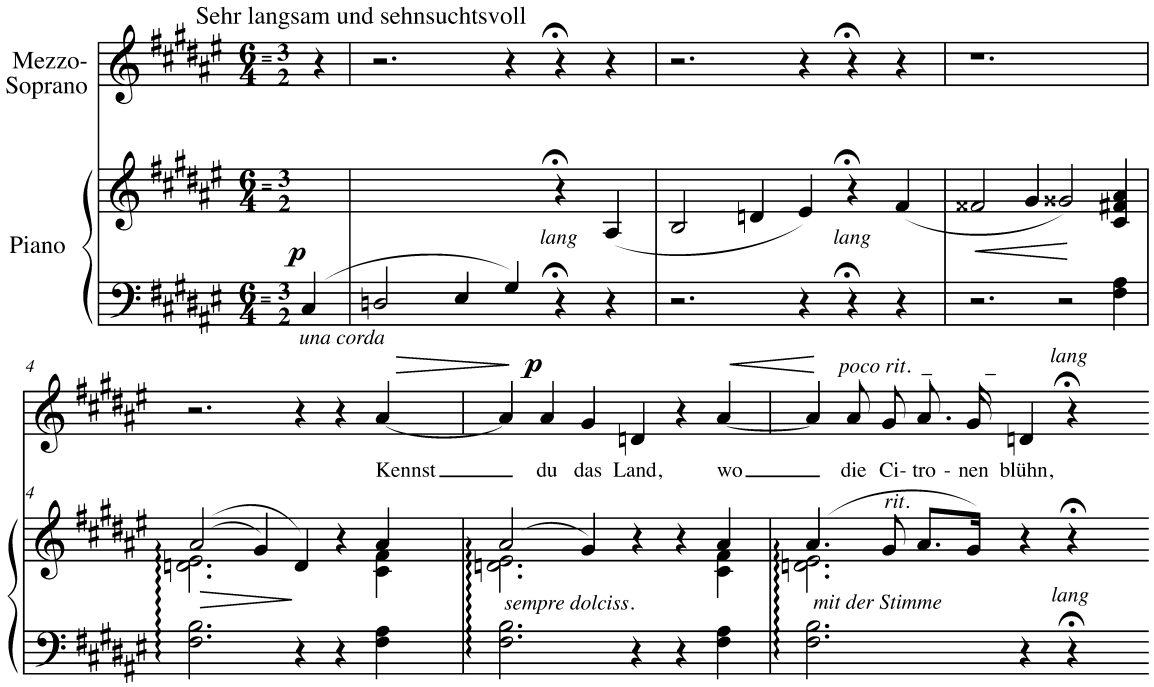
[3] Ibid., 121–22.

[4] See William J. Dart, "Revisions and Reworkings in the Lieder of Franz Liszt," *Studies in Music* 9 (1975): 43; Headington, "The Songs," 224–26 (see chap. 1, n. 22); Peter Raabe, "Die Lieder" in *Liszts Schaffen*, vol. 2 of *Franz Liszt* (Tutzing: H. Schneider, 1968), 114–15; Philip Radcliffe, "Germany and Austria," in *A History of Song*, ed. Denis Stevens (New York: W.W. Norton, 1961), 249; Humphrey Searle, *The Music of Liszt*, 2nd ed. (New York: Dover, 1966), 50; and Walker, "Liszt and the Lied," 158–59 (see chap. 1, n. 3).

[5] Version 1 is omitted from comparison since these measures have the same basic material as Version 2 except for a different tempo marking (Langsam, überspannt), no pedal markings, and no rolled chords on the downbeats of each measure.

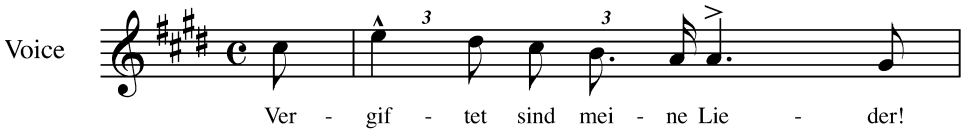


Example 1a: *Mignons Lied*, Version 2, mm. 1–3

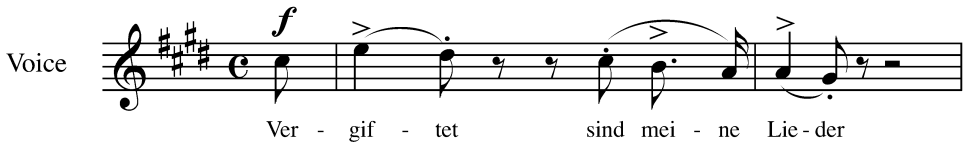


Example 1b: *Mignons Lied*, Version 3, mm. 1–6

Liszt occasionally revises songs in order to improve declamation as well. Of the four versions of *Vergiftet sind meine Lieder* (1844, 1860a, 1860b, and 1870) only the first features an uninterrupted melodic line at the vocalist's entrance. Liszt's use of triplets in Version 1 allows the opening sentence to fit within a single measure (Example 2a). The rests in Versions 2, 3, and 4 extend the melody into the second measure (Example 2b).



Example 2a: *Vergiftet sind meine Lieder*, Version 1, m. 1



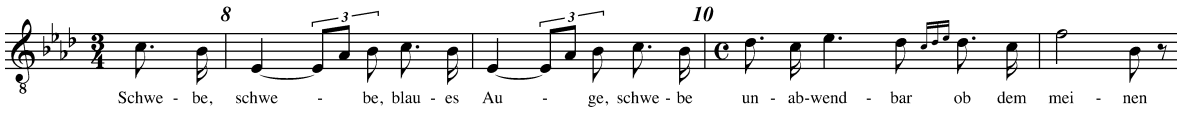
Example 2b: *Vergiftet sind meine Lieder*, Version 2, m. 1–2

By inserting a break into the vocal line in subsequent versions, Liszt draws additional attention to the word "*vergiftet*" (poisoned), emphasizing more clearly the mood of the poem. Since standard German syntax would put the adjective at the end of the sentence (*Meine Lieder sind vergiftet!*), isolating this word from the following text makes the opening more dramatic.

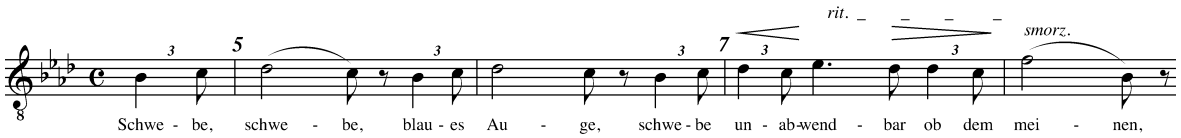
The relationship of music to text typically guided Liszt's creative choices; however, there are occasional incongruities between these aspects in the first versions of songs. Again, these instances of questionable text setting may arise from Liszt's lack of fluency in German. The revision of *Schwebe, schwebe, blaues Auge* features one such musical alteration that more effectively conveys the text's meaning.[6] The first version's vocal line spans the range of a sixth within two measures and then continues to expand to a ninth by measure 11 (Example 3a). Although a vocalist would undoubtedly aim at an even timbre despite the leap down to an E-flat, the melody does not accurately portray the text. The word "*schweben*" (to float/hover/linger) implies a less active melodic line both in rhythm and contour. Liszt addresses this issue in the revised version, shown in

[6] Dart, "Revisions and Reworkings in the Lieder of Franz Liszt," 43–44.

Example 3b, by removing the dotted-eighth-sixteenth rhythm and decreasing the span of the vocal line to a fifth.

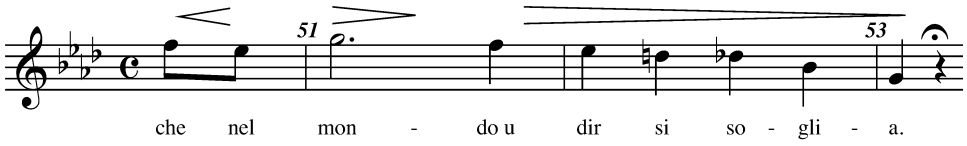


Example 3a: *Schwebe, schwebe, blaues Auge*, Version 1, mm. 8–11

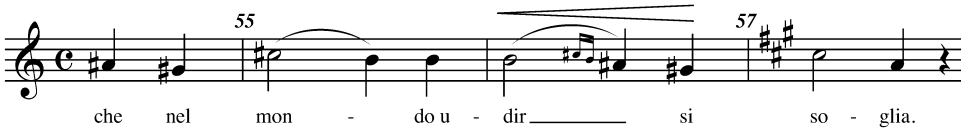


Example 3b: *Schwebe, schwebe, blaues Auge*, Version 2, mm. 5–8

Liszt's struggles with text setting are not limited to German songs; examples appear in Italian and French works as well. In the last song of the *Petrarch Sonnets* (*I' vidi in terra angelici costumi*), the first version (1847) contains an error in syllabification: the word "*soglia*" is incorrectly separated into three syllables (Example 4a). Liszt later corrects the mishap in the second version (1883), excerpted in Example 4b.[7]



Example 4a: *I' vidi in terra angelici costumi*, Version 1, mm. 51–53

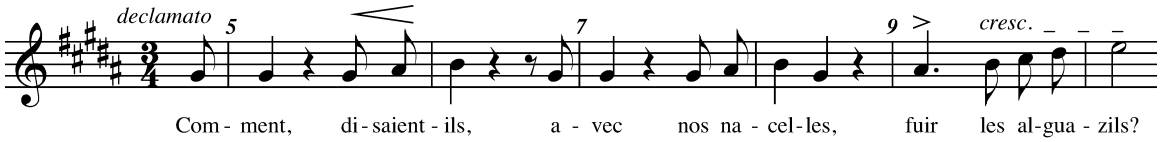


Example 4b: *I' vidi in terra angelici costumi*, Version 2, mm. 55–57

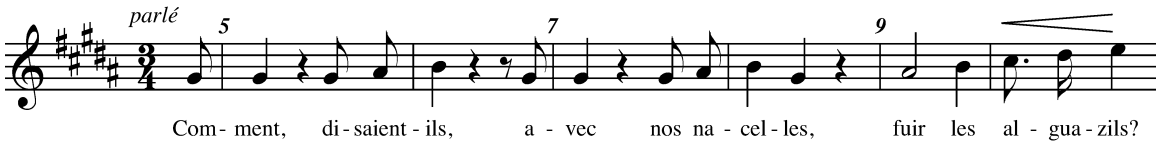
Unlike the German and Italian songs, Liszt's French songs rarely have outright errors. Nonetheless, the composer still worked to refine his prosody. *Comment, disaient-*

[7] Headington, "The Songs," 226 (see chap. 1, n. 22). Also cited in Norma Levy, "Multiple Settings in the Solo Songs of Franz Liszt" (master's thesis, University of Oregon, 1983), 44–45.

ils features a slight adjustment between both versions in measures 9–10. Liszt places the third syllable of "*alguazil*" on the strong beat of measure 10 in Version 1 (Example 5a). In the second version, he shifts the placement by extending the duration of the words "*fuir*" and "*les*" in measure 9 so that the first syllable of "*alguazil*" is now on the downbeat of measure 10 (Example 5b).[8]



Example 5a: *Comment, disaient-ils*, Version 1, mm. 5–10



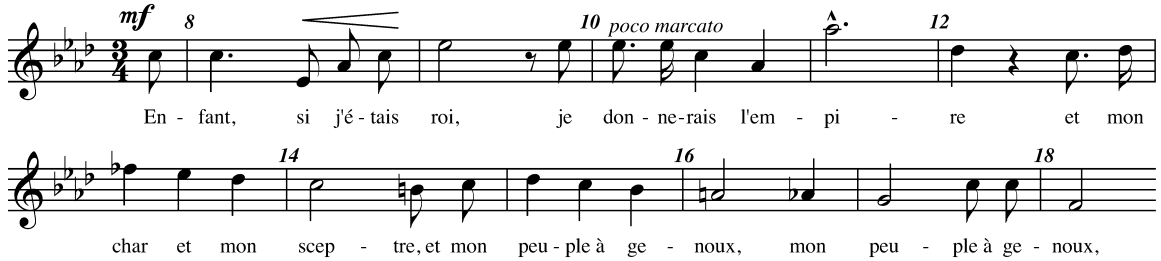
Example 5b: *Comment, disaient-ils*, Version 2, mm. 5–10

Similarly, *Enfant, si j'étais roi* features changes in meter, rhythm, and pitch between the first and second versions (1844 and 1860, respectively).[9] Version 1, provided in Example 6a, is more declamatory in nature with the eighth-note arpeggiation in measure 8 and a *poco marcato* marking in measure 10. Liszt slightly reduces these features in the corresponding measures of Version 2 (Example 6b, measures 3 and 5). He extends the original triple meter to a quadruple grouping in the second version, in this way providing additional flexibility for a more lyrical vocal line. Additionally, omitting the

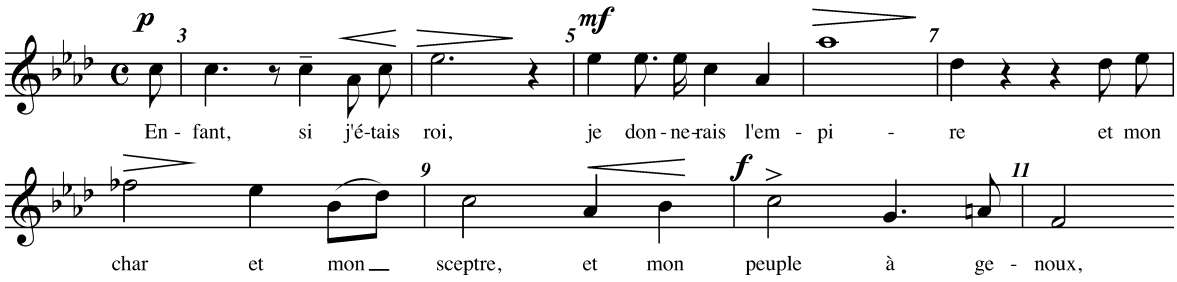
[8] Dart, "Revisions and Reworkings in the Lieder of Franz Liszt," 43; Levy, "Multiple Settings in the Solo Songs of Franz Liszt," 140; Shin-Young Park, "Franz Liszt's Songs On Poems by Victor Hugo" (DMA diss., Florida State University, 2007), 18; and Ronald R. Turner, "A Comparison of Two Sets of Liszt-Hugo Songs," *Journal of the American Liszt Society* 5 (1979): 24.

[9] Park, "Franz Liszt's Songs On Poems by Victor Hugo", 23; and Turner, "A Comparison of Two Sets of Liszt-Hugo Songs," 27–28.

unnecessary repeated text "mon people à genoux" in measures 16–18 of Version 1 makes the second version more concise. Most extensive among these changes, however, are the dynamics. Version 1 only indicates *mezzo forte* at the vocalist's entrance and a *crescendo* in measure 8. Liszt incorporates a wider range of dynamics in Version 2 by beginning *piano*, then moving to *mezzo forte* in measure 5, and culminating with a *crescendo* to *forte* at measure 10.



Example 6a: *Enfant, si j'étais roi*, Version 1, mm. 8–18



Example 6b: *Enfant, si j'étais roi*, Version 2, mm. 3–11

A related aspect of text setting for which Liszt is often criticized is his treatment of the accompaniment.[10] Given his background as a virtuoso pianist and importance as an innovator for the instrument, it is odd that so many scholars object to prominent accompaniments in the songs. Nineteenth-century song aesthetics depart from the eighteenth-century view that accompaniments should only serve as harmonic support for

[10] Edwin Hughes remains one of the few authors to praise the songs for their accompaniments. See "Liszt as Lieder Composer," 396 (chap. 1, n. 30). However, his observations are cursory and often do not hold under scrutiny.

the vocalist.[11] Romanticism's stylistic goal of integrating the accompaniment into the song's drama should make Liszt's compositions exemplars of the new style, not something objectionable. Nevertheless, scholars criticize Liszt for his dramatic and occasionally overactive writing.

Several authors consider Liszt's accompaniments problematic, even as they avoid providing specific examples or reasoned explanation of their claims. In a brief summary of Liszt's songs, Walter Becket comments:

> In his first songs Liszt often tends to do violence to the poems. He did not at that time understand fully the delicate poise of the mood of a song. His attempts at expressing the words are too drastic and the accompaniments are sometimes too virtuosic to fit.[12]

Nevertheless, he does not substantiate the claim with any specific piece. He simply proposes that the first versions are "purely experimental" and that the revisions are "in many cases really beautiful works of art."[13]

Others rationalize Liszt's faulty accompaniments as a misunderstanding of the purpose of setting text to music. Christopher Headington explains:

> It is true that Liszt was not a 'natural' song composer; and the numerous song transcriptions for piano which preceded the songs themselves must

[11] For a discussion of changing compositional trends in song accompaniments, see James Parsons, ed., *The Cambridge Companion to the Lied* (Cambridge: Cambridge University Press, 2004), 54–55, 66–67, 86–89, 127–28, 152, and 226.

[12] Walter Beckett, *Liszt* (New York: Farrar, Straus, and Cudahy, 1956), 127. A similar assessment appears in Searle's discussion of *Der du von dem Himmel bist*, *Über allen Gifpeln ist Ruh'*, and *Die Lorelei*. See *The Music of Liszt*, 50–51.

[13] Beckett, *Liszt*, 127.

> have encouraged him to think that words, so easily dispensable, needed to be little more than a springboard from which his thoughts might leap.[14]

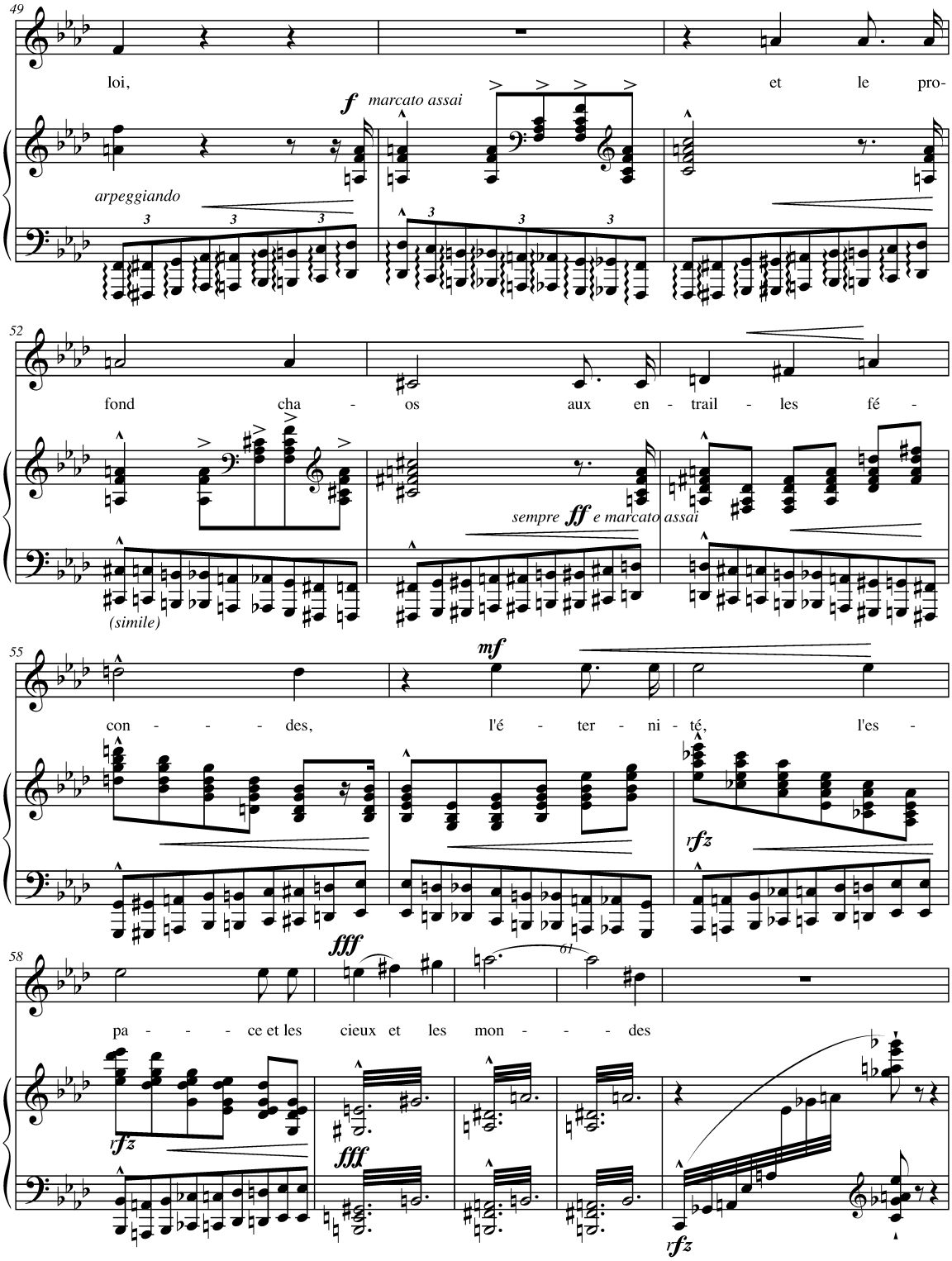
He then cites corresponding passages in *Enfant, si j'étais roi* to illustrate the fault. Example 7a provides the measures of Version 1 that Headington excerpts for discussion. He explains, "[T]here is a passage of somewhat high-flown text which stimulated the young Liszt to a heaven-storming (or barn-storming!) setting."[15] The combination of a running chromatic line in the bass, continuous triplets in the accompaniment's left hand leading to a tremolo in both hands, and dynamic markings ranging from *forte* to *fortissisissimo* are excessive by Headington's standards.[16] He reminds us that "after all, this is a love song," and the more subdued second version, excerpted in Example 7b, better suits the character of the poem as a whole.[17]

[14] Headington, "The Songs," 223–24 (see chap. 1, n. 22). Also briefly discussed in Noreen Charlotte Moodie, "Liszt's Songs: A Reflection of His Musical Style" (master's thesis, University of South Africa, November 1996), 63–66. However, Rena Charnin Mueller would contest the view that Liszt would be so dismissive of textual significance. In transcribing songs for solo piano, Liszt insisted on including the text either on the page preceding the music or as an underlay in the publication. See "The Lieder of Liszt," in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 169 and *Franz Liszt: The Schubert Song Transcriptions for Solo Piano*, Series 1 (New York: Dover, 1995), ix-xiii.

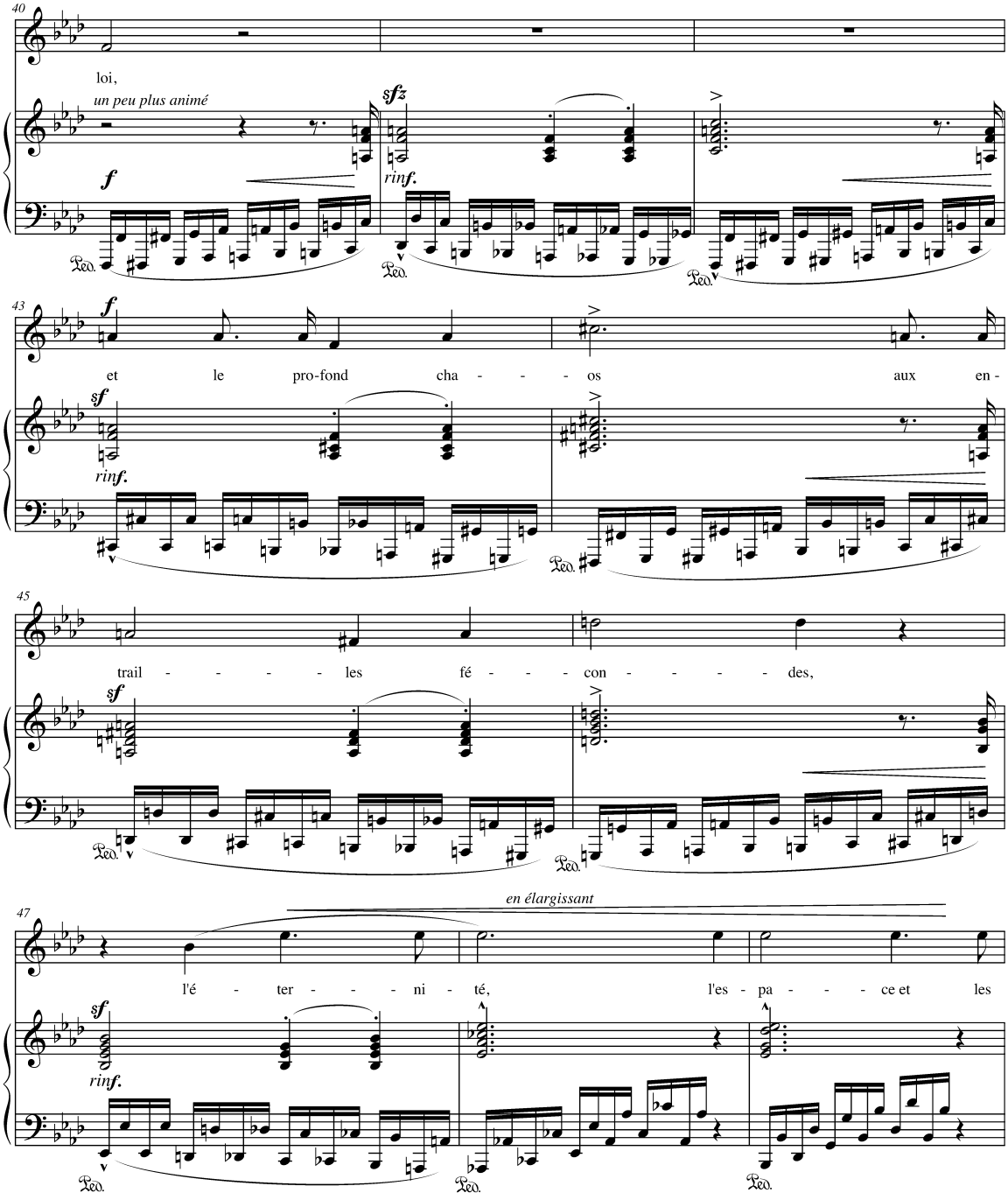
[15] Headington, "The Songs," 226–229 (see chap. 1, n. 22).

[16] Norma Levy similarly notes of this passage, "Although the thinning of the accompaniment in the second version is considerable, the song remains very much an example of Liszt's tendency to go to extremes when noble sentiments are involved." See "Multiple Settings in the Solo Songs of Franz Liszt," 163.

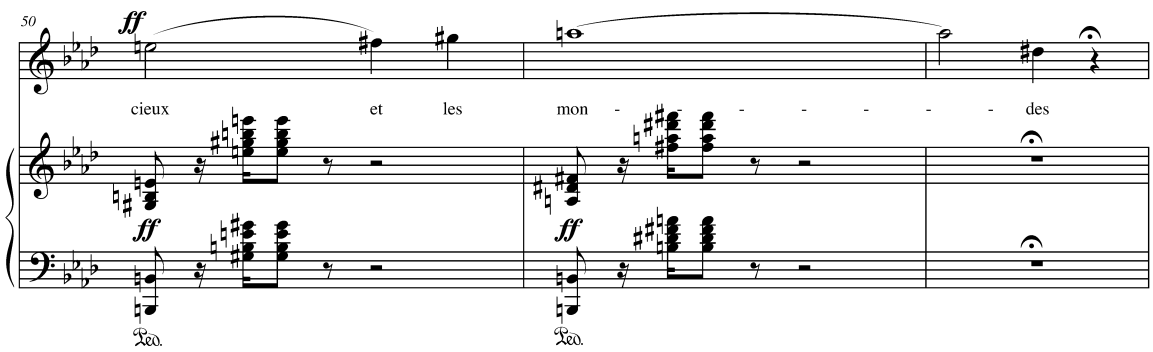
[17] Headington, "The Songs," 226–229 (see chap. 1, n. 22).



Example 7a: *Enfant, si j'étais roi*, Version 1, mm. 49–57



Example 7b: *Enfant, si j'étais roi*, Version 2, mm. 40–52



Example 7b: continued

Siegbert Prawer makes a similar claim in a brief summary of Liszt's songs. Generalizing broadly, he remarks, "Liszt once described Schubert's songs as 'miniature operas'—a description far more appropriate to his own, which are often (like his setting of Heine's 'Lorelei') too elaborate for their text."[18] However, he fails to cite specific passages to support the claim. The quotation becomes somewhat ironic considering that *Die Lorelei* remains one of the best-known and frequently performed of all Liszt's songs.

Liszt was well aware of the potential flaws others would find in his first attempts at song composition. In a letter to Louis Kohler from 1 August 1853, he writes, "Later on, when I bring out a couple more numbers, I must make a somewhat remodeled edition of these earlier songs. There must, in particular, be some simplifications in the accompaniment."[19] This notion appears again in an undated letter to Joseph Dessauer (likely written around the same time as the previously cited letter) in which he laments, "My earlier songs are mostly too ultra sentimental, and frequently too full in the

[18] Siegbert Salomon Prawer, ed. and trans., *The Penguin book of Lieder* (Baltimore: Penguin Books, 1964), 86.

[19] *Letters of Franz Liszt*, 1:172.

accompaniment."[20] True to his word, many of the revisions appear between the early publications of his songs in the mid-1840s and their later republication as part of a six-volume edition of *Gesammelte Lieder* in 1860.[21]

Despite Liszt's candid assessment of his songs, his choice to revise some works seems less straightforward than one might at first suspect. Although he certainly had rethought specific passages, other revisions may simply follow from the composer's hope to mitigate criticism from an already cold public. Somewhat tongue-in-cheek, Liszt writes to Franz Brendel on 6 December 1859:

> It is of great consequence to me not to delay any longer the publication of my "Gesammelte Lieder." . . . The songs can hold their ground in their present form (regardless of the criticism of our choking and quarreling opponents which will infallibly follow!); and if a few singers could be found, not of the *raw* and superficial kind, who would boldly venture to sing songs by the notorious *non-composer*, Franz Liszt, they would probably find a public for them.[22]

[20] *Letters of Franz Liszt*, 2:502 (see chap. 1, n.7).

[21] Peter Raabe notes this change in his preface to Liszt's collected works. "Es ist nun überaus anziehend und belehrend zu betrachten, wie dieser Zustand bei dem jungen Liszt fast immer zu einem Kampf der Musik mit dem Wort ausartet, wie dann der Reifere immer mehr versucht dem Dichter gerecht zu werden, und wie schließlich der Abgeklärte das tun kann, ohne seinen musikalischen Gedanken Fesseln anlegen zu müssen." [Now it is highly appealing and instructive to consider, in the case of the young Liszt, how this situation almost always develops into a struggle between music and text, how then the more mature Liszt is ever more tempted to do justice to the poet, and how the intellectually mature Liszt can do that without having to constrain his musical ideas.] Found in *Franz Liszt's Musikalische Werke. Herausgegeben von der Franz Liszt-Stiftung*, ed. Ferruccio Busoni, Peter Raabe and Philipp Wolfrum, Series VII, vol. 1 (Farnborough, Eng.: Gregg Press, 1966), iii.

[22] *Letters of Franz Liszt*, 1:413–14.

Liszt may have made revisions simply in response to the lackluster reception from critics and performers. That view is confirmed in the following paragraph of a letter where he explains:

> I think I told you that a couple of them [the songs] made a *furore* in certain salons which are very much set against me, as *posthumous songs of Schubert*, and were encored! Of course I have begged the singer to carry the joke on further.[23]

Thus, while Liszt undoubtedly revised these works in order to refine, one must also consider that his actions are partially the result of nineteenth-century musical politics. By amending passages to something more Schubertian, and not crediting himself as the composer, his works gained some popularity.

Criticisms Liszt received of the songs heavily informed his creative impulses later in life. Rather than freely composing as a text moved him, he adopted a more conservative approach. Evidence of this creative change, or artistic resignation, appears in a conversation between Liszt and Albert Gutmann in 1879. In discussing the songs of Felix Mottl, Liszt explained that

> songs should have a simple accompaniment and avoid any unnecessary modulation. Wagner has modulated only when compelled to do so by poetic or musical necessity. And as far as my own modest songs are concerned, they have very simple accompaniments; *Es muss ein Wunderbares sein*, for example. That, my dear young friend, is something you should mark well![24]

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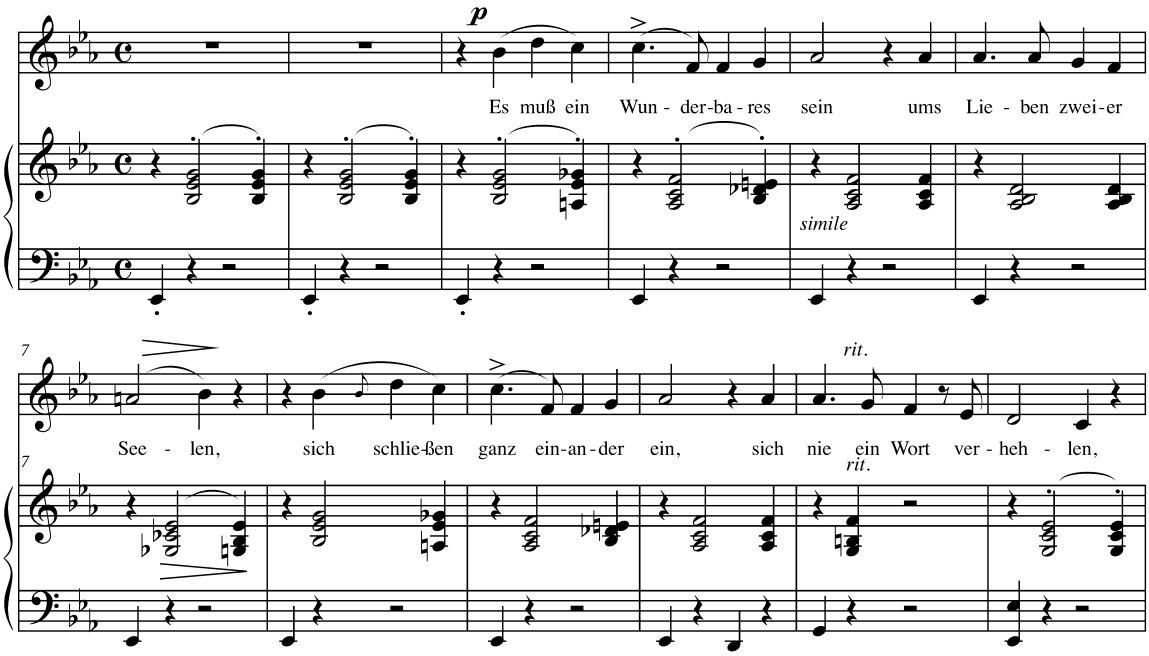
[23] *Letters of Franz Liszt*, 1:414.

[24] Cited in Adrian Williams, *Portrait of Liszt: By Himself and His Contemporaries* (Oxford: Claredon Press, 1990), 568. Original quote appears in Albert Gutmann, *Aus Dem Wiener Musikleben: Künstler-Erinnerungen, 1873-1908* (Vienna: Hofmusikalienhandlung A.J. Gutmann, 1914), 51. "Lieder, sagte er, sollen eine einfache Begleitung haben und jede unnötige Modulation sei zu vermeiden. Wagner habe auch nur moduliert, wo eine innere poetische oder musikalische Notwendigkeit ihn dazu drängte. Und was meine eigenen, bescheidenen Lieder und Gesänge betrifft"—setzte er hinzu—

The composer chooses a clear example to prove his point. *Es muss ein Wunderbares sein* is among the most straightforward of Liszt's songs as it appears with unobtrusive harmonic and rhythmic support for an undemanding vocal line (Example 8). Although the song does not resemble the composer's previous style as in *Enfant, si j'étais roi*, it is in no way inferior.



Example 8: *Es muss ein Wunderbares sein*, mm. 1–12

The trend toward simplification in the revisions—fewer virtuosic demands on the pianist and vocalist—has elicited contradictory evaluations. Doris Hedges optimistically summarizes, "After examining a few of the earlier versions, with their ornate melodies and swollen accompaniments, the comparative simplicity of their later versions is a welcome relief."[25] However, some scholars note that the revisions come at a price. Ben

"so sind diese in der Begleitung sehr einfach gehalten; wie z.B. 'Es muß ein Wunderbares sein.' Das, mein lieber, junger freund, sollen Sie beherzigen!"

[25] Hedges, "An Analysis of Some of the Songs of Franz Liszt" 110.

Arnold, for example, explains that "Liszt's revisions generally improve earlier versions, but in many cases revisions diminish the spirit and genuineness of earlier compositions."[26] These observations inevitably seem to come down to a matter of personal taste and aesthetic values. Such general remarks misrepresent these works and can bias the reader without considering the merits of each version.

The revisions of the *Petrarch Sonnets* (*Pace non trovo*, *Benedetto sia'l giorno*, and *I' vidi in terra angelici costumi*) confirm Hedges and Arnold's opinions. The first publication of the Sonnets in 1847 presents some of the most challenging works in Liszt's song oeuvre. He counted them among his finest early works, although Hedges would likely claim that they are far too taxing for both performer and listener. In a letter to Marie d'Agaoult on 8 October 1846, Liszt explains:

> Among my forthcoming publications, if you have time to pay any attention to them, you will be able (after dinner) to look at the three Petrarch Sonnets for solo voice, and also very free transcriptions of them for piano, in the style of nocturnes! I regard them as having turned out singularly well, and more finished in form than any of the things I have published.[27]

When Liszt revised the songs for republication in 1883, a drastically different compositional approach appears, which Arnold marked as a sign of diminished creative spirit. Liszt wrote a concerned letter to Giuseppe Ferrazzi in May 1880:

> As for my 3 Petrarch Sonnets [. . .] piano transcriptions of them were brought out long ago by Schott; but I hesitate to publish the second original version for voice, for to express the feeling that I tried to breathe into the

[26] Arnold, "Songs and Melodramas," 416 (see chap. 1, n. 1).

[27] Franz Liszt, *Selected Letters*, ed. and trans. Adrian Williams (New York: Oxford University Press, 1998), 238.

> musical notation of these Sonnets would call for some poetic singer, enamored of an ideal of love . . . *rarae aves in terries*.[28]

Liszt rates the revised set of songs more highly than the originals but worries that they will not be interpreted correctly due to the new style. As confirmation of that fear, Monika Hennemann explains, "The bare musical notation, almost skeletal in comparison to the ornate profusion of the original version, hardly seems to express the intensity of feeling felt by the composer, despite some finer points of declamation."[29] Thus, it seems that no matter which path Liszt chose for his works—virtuosic or reserved—some critics inevitably lament his choice.

The stylistic shift in some of Liszt's revisions, such as the *Petrarch Sonnets*, is central to the line of reasoning advanced by other scholars about a "developing vision." Rather than comparing pieces in light of compositional errors and subsequent corrections, they explain Liszt's revisions as an inability to make definitive choices. A letter dated 7 September 1863 to Franz Brendel regarding his articles in the *Neue Zeitschrift für Musik* corroborates this hypothesis.

> I was specially pleased with the axiom: "The artistic temperament, when genuine, corrects itself in consequence of the change of contrasts." May it prove so in my case; —this much is certain,—that in the tiresome business of self-correction few have to labor as I have, as the process of my mental development, if not checked, is at all events rendered peculiarly difficult by a variety of coincidences and contingencies. A clever man, some twenty years ago, made the not inapplicable remark to me: "You have in reality three individuals to deal with in yourself, and they all run one against the other; the sociable salon-individual, the virtuoso and the thoughtfully-

[28] Franz Liszt, *Selected Letters*, 852.

[29] Hennemann, "Liszt's Lieder," 200 (see chap. 1, n.25).

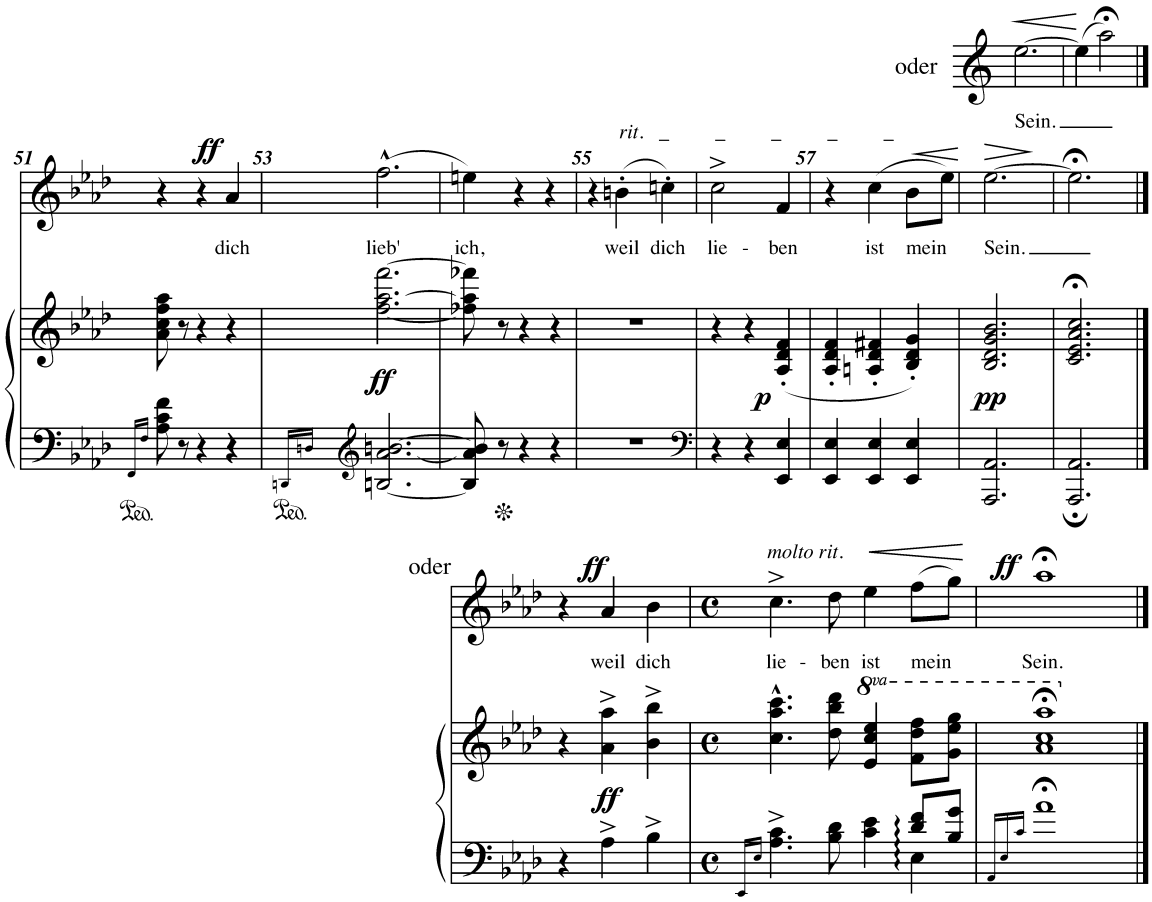
> creative composer. If you manage one of them properly, you may congratulate yourself."[30]

Liszt was well aware of his internal struggle between virtuosic improviser and methodical composer. Thus, the revisions seem as an attempt to reconcile both facets of his personality.

Philip Friedheim proposes that this struggle manifests itself not only in Liszt's song revisions but also in the composer's frequent use of *ossia* measures. The song *Ich liebe dich* suggests such compositional indecisiveness.[31] Liszt presents two *ossia* passages in the concluding measures of the song, provided in Example 9. The principle ending features an *ossia* passage in the vocal part that leaps up a fourth from E♭ to A♭ rather than holding E♭ to the song's end. A more substantial *ossia* passage appears in the accompaniment; the primary ending is rather soft and calm while the alternate is energized and grandiose. Such a variant both obfuscates our understanding of Liszt's poetic interpretation and calls into question the notion that the alteration constitutes a distinct version.

[30] *Letters of Franz Liszt*, 2:61 (see chap. 1, n. 7).

[31] Philip Friedheim, "First Version, Second Version, Alternative Version: Some Remarks On the Music of Liszt," *The Music Review* 44, no. 3/4 (August/November 1983): 195–96.

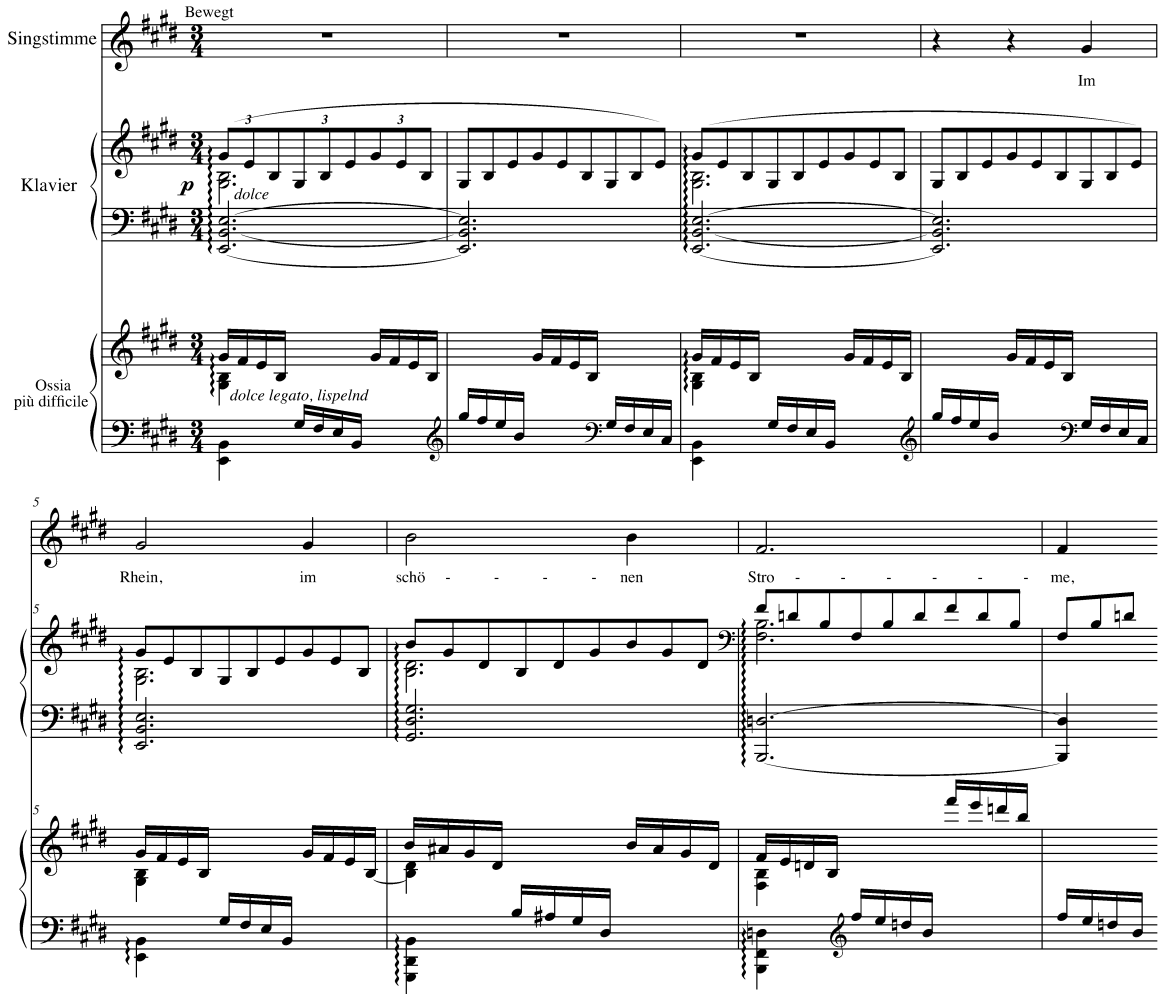


Example 9: *Ich liebe dich*, mm. 51–58

Liszt's most extensive use of *ossia* measures appears in the song *Im Rhein, im schönen Strome*. The first version, published in 1843, features a variant accompaniment for the entire piece (Example 10a). Liszt provides two versions of the song within a single edition, a clear example of his reluctance to make final choices. Friedheim notes a paradox; the alternative version is "superior to the original" in vividly evoking an atmosphere and meaning of the text, yet it is "relegated to the small notes of the *ossia* version."[32] Furthermore, since the *ossia* is more technically demanding for the pianist, we might expect the simplified version to be the alternate passage. The choice to keep the

[32] Friedheim, "First Version, Second Version, Alternative Version," 197.

simplified accompaniment as primary clearly illustrates Liszt's aforementioned struggle to balance and appease "the sociable salon-individual, the virtuoso and the thoughtfully-creative composer."[33]

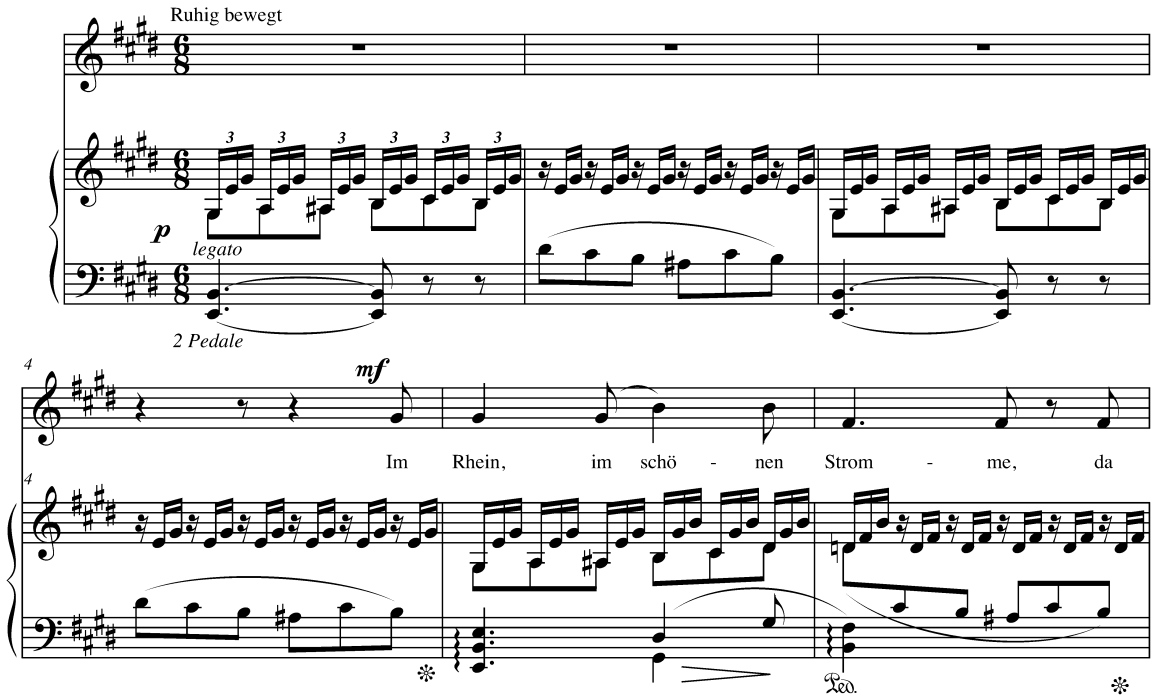


Example 10a: *Im Rhein, im schönen Strome*, Version 1, mm. 1–8

Liszt further complicated the situation by composing a second version in 1856 (Example 10b). Although much of the vocal line is based on the first version (the melody is renotated from the original 3/4 meter into 6/8), the accompaniment is radically revised to incorporate new thematic material. Friedheim is quick to note, however, that we should

[33] *Letters of Franz Liszt*, 2:61 (see chap. 1, n. 7).

not regard the second version as improved simply because it is the final version. He faults the new material because Liszt fails to adequately integrate it into the piece, and because the accompaniment no longer reflects the text. Summarizing, he states, "[V]arious versions of this song were not intended to be improvements one on the other but simply explorations of different possibilities."[34]



Example 10b: *Im Rhein, im schönen Strome*, Version 2, mm. 1–6

In order to explore a complex creative process where variants emerge from an ideal work, Ben Arnold draws an analogy between Liszt's revisions and poetry. He begins by citing the poet Ralph Waldo Emerson, "Because the soul is progressive, it never quite repeats itself, but in every act attempts the production of a new and fairer whole."[35]

[34] Friedheim, "First Version, Second Version, Alternative Version," 198.

[35] Ralph Waldo Emerson, *Essays and Lectures*, Library of America 15 (New York: Literary Classics of the United States, 1983), 431. Cited in Ben Arnold, "Visions and Revisions: Looking into Liszt's 'Lieder,'" in *Liszt and the Birth of Modern Europe: Music*

Since Liszt revises the songs at different periods in his life (rather than producing concurrent versions from the work's inception), Arnold adopts a teleological view. Rather than exploring corrections, he seeks to appreciate vignettes of the composer's artistic impulses.

Continuing the dialogue between the musical and poetic creative processes, Arnold cites poet and scholar Barry Wallenstein's thoughts regarding the revisional process.

> We often take it for granted that the poet who is master of his craft will produce in his final version his best poem. We assume that though the poet may sacrifice many lovely touches and lines, he will finally make his poem better in the final analysis. If the reader follows this assumption too religiously, he will miss the point that the two versions often present not merely a poem getting better, but two separate experiences, each valuable and interesting in its own right. Too, it is possible for the poet, with his eye and sensibility controlled by many concerns, to make his final poem best in relation to his developing vision, but inferior to the earlier version.[36]

The desire to fully appreciate a final masterpiece thus leads scholars astray. Favoring the last version of a piece diminishes the importance of all that preceded it, regardless of corrections.

The notion that an earlier version might provide a better "experience," as Wallenstein suggests, is not lost on performers as it sometimes is on scholars. In fact, Arnold notes that a majority of performers tend to favor the first versions of Liszt's songs over the later editions:

> In writing about Liszt's songs and the numerous revisions he made to them, most scholars, nevertheless, have indicated that Liszt made vast

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as a Mirror of Religious, Political, Cultural, and Aesthetic Transformations, ed. Michael Saffle and Rossana Dalmonte, Franz Liszt Studies 9 (Hillsdale, NY: Pendragon Press, 2003), 253.

[36] Barry Wallenstein, *Visions and Revisions: An Approach to Poetry* (New York: Thomas Y. Crowell, 1971), 10-11. Cited in Arnold, "Visions and Revisions," 253.

> improvements in his revisions and that, with few exceptions, the latter songs are preferable to the first. While there uniformly may be significant improvements in text setting in the latter versions, the first versions show a musical originality and an overall spirit that are often lacking in the latter stripped-down versions—an originality that leads many performers still to this day to prefer the earlier versions.[37]

Trends in performance certainly reflect that assertion. While the second versions of the Hugo songs (*Oh! quand je dors*, *S'il est un charmant gazon*, *Comment disaient-ils*, and *Enfant, si j'étais roi*) are more frequently recorded, first versions are just as well represented by recordings of the *Petrarch Sonnets*, *Was liebe sei?*, *Morgens steh' ich auf und frage*, and *Wer nie sein Brot mit Tränen ass*.

Since there is such a wide spectrum of opinions and approaches regarding Liszt's revisions—taken as corrections, developing visions, or something in between—reconceptualization is necessary in order to continue the dialogue. Rena Charnin Mueller best encapsulates this situation.

> Our task in the present day is to approach the Liszt compositional materials as the composer himself did. We cannot start with the preconceptions that have been overlaid on musical source scholarship by the study of Mozart, or Beethoven, or Wagner. We have to establish Liszt's train of thought, however anomalous it may be to what we are used to, and allow the path to lead us where it will.[38]

She further explains how assessing Liszt's works within the same conceptual framework we use for other nineteenth-century composers is inappropriate. Liszt composed in small

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[37] Arnold, "Visions and Revisions," 255. Monika Hennemann similarly comments that the revisions are "not uniformly successful" since Liszt "pruned his youthful excess somewhat too ruthlessly." See "Liszt's Lieder," 199–200 (chap. 1, n. 25).

[38] Rena Charnin Mueller, "Sketches, Drafts, and Revisions: Liszt at Work," in *Die Projekte der Liszt-Forschung: Bericht Über Das Internationale Symposion Eisenstadt, 19.-21. Oktober 1989*, ed. Detlef Altenburg and Gerhard J. Winkler, Wissenschaftliche Arbeiten aus dem Burgenland 87 (Eisenstadt: Burgenländ Landesmuseum, 1991), 29.

sections rather than basing works on larger notions of formal design. He would manipulate, transpose, and juxtapose these sections until they coalesced into a finished work.[39] Consequently, this compositional approach provided a great deal of flexibility and opened countless possibilities for Liszt as he revisited a work. Mueller writes:

> Liszt's was an eternally restless creative imagination, often unable to settle in advance on a particular master plan for a work. His mind continually altered the genetic controls of pieces as they developed. Because he had the ability to realize alternative versions immediately, his options proved to be infinite. . . . Liszt was able to streamline a finished product out of materials which, even in his mind, were constantly in a state of flux.[40]

The "state of flux" in Liszt's compositions has consequences for scholars' taxonomies. As mentioned at the beginning of this chapter, scholars typically group song revisions into two categories: related and unrelated settings. Although that dichotomy accommodates some revisions, I propose to view these works on a sliding scale of compositional relatedness. By broadening the existing taxonomy, it is possible to better account for Liszt's compositional process and developing vision for a work.

Monika Hennemann's discussion of *Der du von dem Himmel bist* provides a telling example of the ineffective dichotomy. In first presenting an overview of characteristic features of Liszt's song revisions, she notes that the later publications "are so different from the first as virtually to constitute new songs in their own right."[41] The author's word choice implies the problems of categorization; the song is "virtually" a new setting. It is nearly or almost a new setting yet remains connected to the prior versions.

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[39] Rena Charnin Mueller, "Sketches, Drafts, and Revisions: Liszt at Work," 31–32.

[40] Ibid., 32.

[41] Hennemann, "Liszt's Lieder," 199 (see chap. 1, n. 25).

At a later point, however, she declares that the "recomposition is so radical that the revisions can best be considered as a new setting of the text."[42] Despite the fact that these songs are not resettings of the text, Hennemann suggests that they should be considered as such. An uneasy stance results. Assuming that works fall in one of two categories, the author refrains from taking a firm position on the matter. It would be wrong to state that these songs are unrelated settings, yet the author cites so many discrepancies between the versions that they are far from simple musical corrections that are interchangeable in performance.[43]

A similar situation develops in discussions of the Hugo songs. Ronald Turner explains that these songs and their subsequent revisions are "distinctively different from the others. . . . Indeed, it is because of the 'text painting' or mood-setting in the piano parts that these four songs achieve their individual characters."[44] The author devotes a vast majority of his argument to the significant alterations Liszt makes between the songs that alter their character. Yet he discusses these distinctive pieces in relation to one other rather than as discrete works in order to trace a line of compositional development and maturity. Once again, the dichotomy of related/unrelated does not adequately accommodate this distinction.

To overcome this taxonomical obstacle, I propose a three-part classification of Liszt's revisions: directly related, moderately related, and unrelated. Directly related

[42] Hennemann, "Liszt's Lieder," 201.

[43] I explore this problematic set of revisions in Chapter 5 and provide an explanation as to these songs' relationships and subsequent classification.

[44] Turner, "A Comparison of Two Sets of Liszt-Hugo Songs," 16.

revisions constitute those that feature cosmetic alterations at the foreground. These alterations, including corrections in text setting and reductions in accompaniment, generally do not introduce new material. If new material is introduced between directly related song revisions, it is generally in the spirit of the original piece, preserving the overall character of the composition. In contrast, the abandonment of essential musical features produces an unrelated setting. Adopting new themes, tempi, and tonal areas, for example, produces a song that countermands what preceded it. Consequently, the contrasting musical materials in unrelated settings offer insight into Liszt's new interpretation of the poetry.

Moderately related versions, a previously unexplored conception of Liszt's revisions, are a middleground between the features of directly related and unrelated songs. Here, Liszt reuses material but often radically alters it such that the relationship may not be immediately perceptible. Alterations to harmony or new modulatory schemes further separate by degree the original and subsequent versions, but do not necessarily sever the compositional relation. Due to the large range of variables to be considered, a majority of Liszt's revisions likely fall into this category. He infrequently revises works so substantially that a completely unrelated song results.[45] Similarly, the composer rarely makes corrections to a first version without altering another part of the work in greater detail. However, careful analysis and consideration of Liszt's compositional choices for each revision is the only way to be certain when assigning such a label.

[45] Searle notes that the "inspiration" from the first publication remains in subsequent revisions. See *The Music of Liszt*, 49.

Only one other scholar has proposed a similar, three-part taxonomy of Liszt's revisions.[46] However, her criteria differ from my own. In comparing the songs, Doris Hedges classifies them as follows:

1) Versions which have the same basic harmonic structure throughout
2) Versions which are similar in one or more parts of the form
3) Versions which are not similar

Accordingly, she lists songs that belong to these categories along with a cursory analysis of selected excerpts.

Hedges places *Enfant, si j'étais roi*, *Mignons Lied*, and *Im Rhein, im schönen Strome* in the first category (same basic harmonic structure). She explains, "A comparison of these songs shows variation in the use of the same material through the use of different accompaniment designs, rhythmic transposition, and melodic changes."[47] This category aligns to a small degree with what I have named "directly related versions." She doubtfully chooses to place *Enfant, si j'étais roi* and *Im Rhein, im schönen Strome* in this category. As previously discussed, both songs feature such drastic alterations to the accompaniment that they cannot possibly be confused with one another and thus undermine a "direct" relationship.

Attesting to my assertion that a majority of the song revisions belong to a category situated between directly related and unrelated works, Hedges assigns 16 sets of songs (33 pieces in total) to her second category.[48] Similarity in form does not imply large-scale

[46] Doris Hedges, "An Analysis of Some of the Songs of Franz Liszt," 95.

[47] Ibid., 96.

[48] These songs include *Der du von dem Himmel bist*, *Oh! quand je dors*, *Comment disaient-ils*, *S'il est un charmant gazon*, *Morgens steh' ich auf und frage*, *Die tote*

structure and design. Hedges describes form as the character of the work or its distinguishing musical features.

> Varying degrees of similarity between the different version of these songs are found; the later versions show both changes in the use of the same material, and the use of different material. The two versions of *Kling leise, mein Lied* are predominantly alike; the parts of the form which represent different material are subordinate. On the other hand, some songs show very little similarity. The two versions of *Der Alpenjäger* both use the same principle theme, but otherwise they are totally different.[49]

Highlighting a difference between our analytical approaches, she places the song *Morgens steh' ich auf und frage* in category two although I argue in Chapter 4 that the song and its revision are a directly related pair.

The author describes the final group (versions that are not similar) simply as "entirely different settings of the poem." Unfortunately, she discusses neither how each of the unrelated songs differs nor their implications for Liszt's textual interpretations. The following songs, according to Hedges, belong to this third category: *Was Liebe sei*, *Ein Fichetenbaum steht einsam*, *Wer nei sein Brot mit Tränen aß*, and the second setting of *Freudvoll und leidvoll*.[50] It is telling how widely our analytical approaches differ based on Hedges interpretation of these songs. Although I concur with her that *Wer nei sein*

Nachtigall, the *Petrarch Sonnets*, *Freudvoll und Leidvoll* (first and last publications only), *Kling leise, mein Lied*, *Drei Lieder aus Schillers "Wilhelm Tell"*, *Es rauschen die Winde*, and *Schwebe, schwebe, blaues Auge*.

[49] Hedges, "An Analysis of Some of the Songs of Franz Liszt," 96–97.

[50] There are three editions of *Freudvoll und leidvoll*. The first and third versions are related while the second is an unrelated setting.

Brot mit Tränen aß is an unrelated setting (to be discussed in Chapter 6), I disagree with her assessment of the three versions of *Was liebe sei* as unrelated settings.[51]

Our different conclusions arise from our contrasting analytical positions. Hedges bases her observations on a variety of surface-level musical features while I adopt a multi-level Schenkerian analytical approach. Since Hedges—along with most other scholars—avoids a systematic and thorough analytical approach to address Liszt's revisions, it is difficult to draw any firm conclusions from her points. Additionally, the practice of highlighting the surface-level alterations of a composer known for improvisation and embellishment raises questions about this approach. For that reason, Schenkerian theory is better suited to examine these works. A reductive analytical approach more effectively engages Liszt's compositional process, which is occasionally buried underneath layers of musical elaboration. In the following chapter, I outline how I adapt Schenkerian analysis to derive a method of comparative analysis in order to elucidate Liszt's revisional process. Chapters 4 through 6 present a series of analyses illustrating how to classify revisions based upon a threefold classification.

Having explored the diversity of opinions expressed in this chapter regarding Liszt's impulses for revision, it is evident that these works require further study. The scholars cited in this chapter confirm my observation of two conceptual trends in existing scholarship: revision to correct or to develop further. Furthermore, there is a near-consistent tendency to discuss Liszt's revisions in a related/unrelated dichotomy that, for

[51] For a discussion as to why the three versions of *Was liebe sei?* are related and not distinct settings, see Michael Vitalino, "Franz Liszt's Settings of 'Was Liebe Sei?': A Schenkerian Perspective" (master's thesis, University of Massachusetts, Amherst, 2008), 13–60.

the sake of classification, sacrifices opportunities to glean compositional relations. By avoiding value judgments of Liszt's revisions and employing a threefold taxonomy of relations, my analyses provide deeper insight into the composer's revisional process and a glimpse of the intrinsic malleability the composer required of his works.

Chapter 3

Methodology

Music theorists traditionally use Schenkerian analysis as a tool to reveal significant compositional frameworks and underlying contrapuntal designs that propagate across structural levels within a composition. While that analytical system has become fairly common for music from Bach to Brahms, theorists have often expanded its scope and application to suit their analytical agendas.[1] In this chapter, I expand Schenkerian theory in the course of developing a method of comparative analysis. By developing new criteria for examining relationships across compositions, in tandem with analysis of Liszt's occasionally unorthodox *Ursatz* structures and extravagant harmonic vocabulary, we can better account for his unconventional practice of revising and republishing works.

Writers on the philosophical underpinnings of Schenker's theories agree that the ideas of Johann Wolfgang von Goethe are highly significant. Accordingly, Goethe's ideas provide context and rationale for my analytical approach. A survey of Schenker's publications reveals a clear affinity with Goethe's writings; of all the authors Schenker quotes, Goethe is the most frequent. Additionally, the striking similarities that emerge when comparing his work to Schenker's make Goethe's writings a fitting foundation. Scholars have previously acknowledged such connections both in Schenker's publications

[1] Felix Salzer's monograph, *Structural Hearing: Tonal Coherence in Music* (New York: Charles Boni, 1952), provides much of the groundwork for such expansions. Other studies include James Baker, "Schenkerian Analysis and Post-Tonal Music," in *Aspects of Schenkerian Theory*, ed. David Beach (New Haven: Yale University Press, 1983), 153–86; William J. Mitchell, "The Tristan Prelude: Technique and Structure," *Music Forum* 1 (1967): 162–203; David Stern, "Schenkerian Theory and the Analysis of Renaissance Music," in *Schenker Studies*, ed. Hedi Siegel (Cambridge: Cambridge University Press, 1990), 45–59; and Roy Travis, "Tonal Coherence in the First Movement of Bartók's Fourth String Quartet," *Music Forum* 2 (1970): 298–371.

and underlying conceptual frameworks.[2] Given the prominent role Goethe's writings played in Schenker's analytical approach, it follows that any further development of Schenker's theory would benefit from taking Goethe's ideology into account. My aim is not to summarize the vast body of previous scholarship that details the manifold connections between Goethe and Schenker; such a summary lies beyond the scope of this chapter. Rather, two themes from key publications provide a basic foundation for the present study and my subsequent analysis: the role *Urformen* play in generating objects, and the factors that Goethe and Schenker attribute to an object's affinity or diversity with respect to these *Urformen*.

Situating a musical analytic method within Goethe's scientific work, not his musical writings, is somewhat paradoxical. Schenker valued Goethe's contribution to philosophical thought and artistic criticism, but ultimately felt that the poet could not substantially contribute to the field of music. In an issue of *Der Tonwille*, for example, Schenker wrote:

> The German nation should deeply regret the fact that nature denied to Goethe, the prince of poets, access to music. Whatever path he took in order to approach music, however he methodically worked out the received theories, as was his custom, nothing enabled him to overcome his original

[2] Two prominent scholars include William Pastille, "Music and Morphology: Goethe's Influence on Schenker's Thought," in *Schenker Studies*, ed. Hedi Siegel (Cambridge: Cambridge University Press, 1990), 29–44 and Gary W. Don, "Goethe and Schenker," *In Theory Only* 10, no. 8 (1988): 1–14. Additionally, one should consult Leslie David Blasius, *Schenker's Argument and the Claims of Music Theory*, Studies in Music Theory and Analysis 9 (New York: Cambridge University Press, 1996), 86–126; Thomas Clifton, "An Application of Goethe's Concept of *Steigerung* to the Morphology of Diminution," *Journal of Music Theory* 14, no. 1 (1970): 165–89; Don, "Music and Goethe's Theories of Growth" (PhD diss., University of Washington, 1991), 1–51; Pastille, "Ursatz: The Musical Philosophy of Heinrich Schenker" (PhD diss., Cornell University, 1985), 73–108; Robert Snarrenberg, *Schenker's Interpretive Practice*, Studies in Music Theory and Analysis 11 (New York: Cambridge University Press, 1997), 54–98.

> incapacity. Moreover, the theories that were provided to him were thoroughly inadequate. Thus, his observations were restricted mainly to the rhetorical and visual arts. But within a well-defined area of inquiry, in which all the arts share common traits regardless of the individual laws of each particular art form, such ideas, even if they do not refer directly to music, are nonetheless relevant to it.[3]

Thus, we cannot conclude anything about Schenkerian theory by relying soley on Goethe's musical observations. Schenker conceded, however, that other aspects of Goethe's output might prove germane to musical discourse. One example of such non-musical borrowing is Schenker's adaptation of Goethe's theory of morphology. The following discussion outlines the ways in which Schenkerian theory incorporates Goetheian morphology, as well as advances a justification for its further development into a comparative analytical method.

Goethe proposed morphology as a science of change and transformation to account for variation between concrete objects and their hypothetical, archetypical forms. Beginning with botanical studies in the 1760's, he showed great interest in archetypes and how they engender a diversity of plant life. This fascination eventually resulted in a book on the subject, *Versuch die Metamorphose der Pflanzen zu erklären* (*The Metamorphosis of Plants*, 1802). Throughout his writings, he proposed the idea of an *Urpflanze*, a primordial plant that gives rise to all plant life and continues to serve as a basis for further variation. This idea originates in Goethe's letters from a journey through Italy between 1786–88. For example, Goethe writes on 27 September 1786:

> Here in this newly encountered diversity that idea of mine keeps gaining strength, namely, that perhaps all plant forms can be derived from one

[3] Heinrich Schenker, "Miscellanea," in *Der Tonwille: Pamphlets in Witness of the Immutable Laws of Music*, trans. Joseph Lubben (New York: Oxford University Press, 2004), 1:213–14.

> plant. Only in this way would it be possible truly to determine genera and species, which, it seems to me, has heretofore been done very arbitrarily. My botanical philosophy remains stuck on this point, and I do not yet see how to proceed. The depth and breadth of the problem seem equally great to me.[4]

Goethe originally believed that, given enough time, he would find the *Urpflanze* and produce a more accurate botanical taxonomy. Roughly a year later, he altered his view; the *Urpflanze* did not exist in nature, but served as a mental construct. While he based this model on observation, all plant life (real or imagined) could be related to an abstract model. In a letter dated 17 May 1787 he writes:

> Furthermore I must confide to you that I am close to discovering the secret of plant generation and structure, and that it is the simplest thing imaginable. The finest observations can be made under this sky. I have quite clearly and unquestionably found the main feature, the location of the bud, and I already see everything else in a general way; just a few more points need to be better defined. The primordial plant is turning out to be the most marvelous creation in the world, and nature itself will envy me because of it. With this model and the key to it an infinite number of plants can be invented, which must be logical, that is, if they do not exist, they could exist, and are not mere artistic or poetic shadows and semblances, but have an inner truth and necessity. The same law will be applicable to every other living thing.[5]

Schenker's and Goethe's theoretical frameworks are conceptually similar. *Urformen* (conceptual archetypes) are the key to understanding each author's theory. Goethe proposes an *Urpflanze* as the model for understanding and generating plant life; Schenker bases his theory on the *Ursatz* to reveal internal structure and design within and between compositions. While each work foregrounds unique features that distinguish it

[4] Johann Wolfgang von Goethe, *Italian Journey*, ed. Thomas P. Saine and Jeffrey L. Sammons, trans. Robert R. Heitner, vol. 6 of *Goethe: The Collected Works* (Princeton: Princeton University Press, 1994), 54. Cited in Don, "Goethe and Schenker," 2.

[5] Goethe, *Italian Journey*, 256. Cited in Don, "Goethe and Schenker," 3.

from others, its internal coherence arises from a common, underlying schema. Schenker encapsulates this dichotomy in his leading aphorism "*semper idem sed non eodem modo*" (always the same, but not in the same way).[6]

Goethe and Schenker further align in explaining an impetus for variation; any deviations or abnormalities result from external forces. Plants, for example, vary from one other due to environmental factors. In *Geschichte meines botanischen Studiums* (*History of My Botanical Studies*, 1831), Goethe explains:

> The variability of plant forms, whose unique course I had long been following, now awakened in me more and more the idea that the plant forms around us are not predetermined and established; instead, we find allotted to them, along with their stubborn clinging to genera and species, a happy mobility and flexibility, enabling them to adapt themselves to the many conditions throughout the world which influence them, and to be formed and reformed in accordance with them.
>
> Here variations in soil come into consideration; richly nourished by valley moisture, stunted by the aridity of heights, entirely protected against frost and heat or inescapably exposed to both of them, the genus can be modified to the species, the species to the variety, and the latter in turn to other varieties ad infinitum; and at the same time the plant is restricted to its own realm, even when it attaches itself in neighborly fashion to the hard stone, or to more animated life here and there. But even the most distantly related ones have a marked affinity and permit easy comparison.[7]

Despite a multitude of distinctive plant life caused by climate and terrain, Goethe recognized an "affinity" among even the most variagated plant life.

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[6] Schenker, "The Mission of German Genius," in *Der Tonwille* 1:4. This dictum appears at the beginning of each issue of *Der Tonwille* as well as the opening of chapter of *Counterpoint*, ed. John Rothgeb, trans. John Rothgeb and Jürgen Thym (1987; repr., Ann Arbor, MI: Musicalia Press, 2001), 2:1, and *Free Composition*, trans. Ernst Oster (New York: Longmann, 1979), 6.

[7] Goethe, "The Author Relates the History of His Botanical Studies," in *Goethe's Botanical Writings*, trans. Bertha Mueller (1952; repr., Woodbridge, CT.: Ox Bow Press, 1989), 161–62. Cited in Pastille, "Ursatz: The Musical Philosophy of Heinrich Schenker," 79–80.

In connection with environmental factors, Goethe further theorized about the natural course of plant growth. He uses the terms *Metamorphosis*, *Spezifikationstrieb*, and *Steigerung* to describe this process. *Metamorphosis* is a predisposition for growth, elaboration, and further levels of complexity. However, *Spezifikationstrieb* tempers growth with a tendency towards specificity. In order for variations to manifest themselves with relation to what preceded, an underlying degree of continuity must remain. The result of these collective forces is *Steigerung*, an increased growth in essence and individuality.[8]

Goethe's remarks regarding plant variation mirror Schenker's discussion of musical organicism, although the connection is not readily evident due to Schenker's seemingly contradictory statements on the matter.[9] He originally stated:

> In reality, musical content is never organic, for it lacks any principle of causation. An invented melody never has a determination so resolute that it can say, 'only that particular melody may follow me, none other.' Rather, as part of the labor of building content, the composer draws from his imagination various similarities and contrasts, from which he eventually makes the best choice.[10]

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[8] See Don, "Goethe and Schenker," 6; and Clifton, "An Application of Goethe's Concept of *Steigerung* to the Morphology of Diminution," 172–73. Goethe distills these concepts in his 1823 essay "Problem und Erwiderung" (Problem and Response).

[9] Several scholars have contributed to clarifying this situation. See Nadine Hubbs, "Schenker's Organicism," *Theory and Practice* 16 (1991): 143–62; Allan Keiler and Heinrich Schenker, "The Origins of Schenker's Thought: How Man Is Musical," *Journal of Music Theory* 33, no. 2 (Autumn, 1989): 273–98; Kevin Korsyn, "Schenker's Organicism Reexamined," *Intégral* 7 (1993): 82–118; William Pastille "Heinrich Schenker, Anti-Organicist," *Nineteenth-Century Music* 8, no. 1 (Summer, 1984): 29-36; and Ruth A. Solie, "The Living Work: Organicism and Musical Analysis," *Nineteenth-Century Music* 4, no. 2 (Autumn, 1980): 147–56.

[10] Schenker, "The Spirit of Musical Technique," trans. William Pastille, *Theoria* 3 (1988): 99.

For Schenker, any philosophy that diminished the importance of a composer's influence or genius was objectionable.[11] His opinion changed, however, as he shifted focus away from individual composer's works to a more universal conception of musical structure, relying on an *Urform* for artistic merit. Seeking to reconcile the opposition between organic framework on one hand and composer's design on the other, Schenker allowed for the coexistence of both aspects. While he never rejected the preeminence of a composer's genius, he later admitted that nature (organic forces) unconsciously guides the compositional process.[12] He analogized:

> A great talent or a man of genius, like a sleepwalker, often finds the right way, even when his instinct is thwarted by one thing or another or . . . by the full and conscious intention to follow the wrong direction. The superior force of truth—of Nature, as it were—is at work mysteriously behind the consciousness, guiding his pen, without caring in the least whether the happy artist himself wanted to do the right thing or not.[13]

Here the correlation between Goethe and Schenker again comes to the fore. Both authors speculate that external forces, in a process of natural evolution, compel variation. Goethe's *Urpflanze* provides a model of diverse plant life by way of environmental conditions. Similarly, Schenker's *Ursatz* provides the contrapuntal model for composers, directed by nature in a "sweep of improvisation," to write new compositions.[14] Accordingly, by analogy with Goethe, the following correlation is possible: Genius

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[11] Pastille "Heinrich Schenker, Anti-Organicist," 31–33.

[12] Ibid., 33–35.

[13] Schenker, *Harmony*, ed. Oswald Jonas, trans. Elisabeth Mann Borgese (Chicago: University of Chicago Press, 1954), 76–77.

[14] Schenker, "Organic Structure in Sonata Form," trans. Orin Grossmann, Journal of Music Theory 12, no. 2 (Winter, 1968): 166.

composers are agents of *Metamorphosis*; they act as "environmental conditions" that impel the creation of ever new music.[15] The *Ursatz*, arising from nature, controls and guides a composer's creative impulses through *Spezifikationstrieb*. The final product, the *Steigerung*, is the finished composition born out of a mix of the laws of nature and composer's genius.[16]

The process by which Goethe and Schenker contemplate these phenomena is also conspicuously related; they assume a similar course of speculation that produces both abstract truths and real objects. The term *Anschauung* (intuitive perception) appears frequently in Goethe's writings. He explained that his reasoning is "objective" in that his thinking is not separate from objects themselves.

> …[T]he elements of the object, the perceptions (*Anschauungen*) of the object, flow into my thinking and are fully permeated by it; my perception itself is a thinking, and my thinking a perception.[17]

Observation thus reveals an archetype that is then transferred into other observations. A constant fluctuation between deduction and induction exposes inner truth.[18] The moment when the truth of an object becomes apparent is an *apercu*, an insight.

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[15] A further extension of this analogy might consider the fact that Schenker felt the German nation was the only suitable environment to foster masterful composition. See Schenker, "The Mission of German Genius," in *Der Tonwille* 1:3–20. Regarding composers acting as agents of *Metamorphosis*, Schenker's asserts in "The great masters of German music have not made the art of music; rather, they are the art of music itself." Quoted from "Miscellanea," in *Der Tonwille* 1:22.

[16] For further discussion of the ways in which Goethe's theory informs Schenker's ideas on composition, see Clifton, "An Application of Goethe's Concept of *Steigerung* to the Morphology of Diminution," 165–75.

[17] Goethe, "Significant Help Given by an Ingenious Turn of Phrase," in *Scientific Studies*, ed. and trans. Douglas Miller, vol 12 of *Goethe: The Collected Works* (1988; repr., Princeton, NJ: Princeton University Press, 1995), 39. Cited in Don, "Music and Goethe's Theories of Growth," 10.

Schenker followed this reciprocity of deduction and induction in formulating his theory of tonality, and similarly experienced an *apercu*. The theorist did not reach the pinnacle of his theory, the *Ursatz*, by happenstance; it was the culmination of roughly 25 years of study and analysis. The origins of the *Ursatz* date back as far as 1910 with his treatise *Kontrapunkt* (*Counterpoint*). Schenker's principle of melodic fluency—stepwise motion between structural melodic pitches, which thereby directs surface-level diminutions—foreshadows his idea of structural levels.[19] During the period of 1912–15, he further explored the notion of melodic fluency via analyses of Beethoven's music.[20] This work led Schenker to propose the *Urlinie* in his 1921 publication, an analysis of Beethoven's Piano Sonata, op. 101.[21] The systematic examinations of melodic fluency in these works guided Schenker to perceive the *Urlinie*, and eventually the *Ursatz* later in life, as a natural product of good composition.[22] His symbiotic interplay of deduction and

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[18] Elizabeth M. Wilkinson and L.A. Willoughby, *Goethe: Poet and Thinker* (New York: Barnes & Noble, 1963), 167–184. Of particular interest are pages 178–79. Cited in Don, "Music and Goethe's Theories of Growth," 11.

[19] Schenker, *Counterpoint*, 1:94–100.

[20] These analyses include the Ninth Symphony (1912) and Piano Sonatas opp. 109 (1913), 110 (1914), 111 (1915), and 101 (1921).

[21] Discussion of the *Urlinie* also appears in the first issue of *Der Tonwille*, published in 1921. An essay is devoted to the concept in "The Urlinie: A Preliminary Remark," in *Der Tonwille* 1:21–24. A pro-*Urlinie* also appears at the end of "Schubert's *Ihr Bild*," in *Der Tonwille* 1:41–43.

[22] Pastille, "The Development of the *Ursatz* in Schenker's Published Works," in *Trends in Schenkerian Research*, ed. Allen Cadwallader (New York: Schirmer, 1990), 71–5.

induction produced an *apercu* when he proclaimed, "I saw through to the *Urlinie*, I did not figure it out![23]

These correlations—*Urformen* as basis for analysis and their role in generating new objects—constitute the most important ones for this discussion, although this is by no means an exhaustive list.[24] The survey of connections outlined above provides a conceptual framework that connects the two agents and allows for a method of Schenkerian comparative analysis modeled on Goethe's work. The following discussion will articulate the criteria I use to create a model of analysis for Liszt's revisional process and consequent categorization.

I depart from traditional Schenkerian approaches by recontextualizing the Ursatz as an actual component in both music composition and analysis. Scholars have abstracted the idea of background structure as a nominal archetype that *represents* a piece and is not

[23] Pastille, "Music and Morphology," 37. John Rothgeb translates the original text "Ich habe die Urlinie erschaut, nicht errechnet!" as "I apprehended the Urlinie, I did not calculate it!" in Schenker, "Further Coniderations of the Urlinie: II," in *The Masterwork in Music*, ed. William Drabkin, trans. John Rothgeb (Cambridge, NY: Cambridge University Press, 1994), 2:19.

[24] Both Don and Pastille provide more information in their respective works than can be accounted for in this single chapter. Refer to footnote 2 of this chapter. Other important studies related to this topic include Jamie Croy Kassler, "Heinrich Schenker's Epistemology and Philosophy of Music: An Essay on the Relations Between Eolutionary Theory and Music Theory," in *The Wider Domain of Evolutionary Thought*, ed. David Oldroyd and Ian Langham (Hingham, MA: D. Reidel, 1983), 221–60; Severine Neff, "Schenker, Schoenberg, and Goethe: Visions of the Organic Artwork," in *Schenker-traditionen*, ed. Martin Eybl and Evelyn Fink-Mennel, Wiener Veröffentlichungen zur Musikgeschichte 6 (Wien: Böhlau, 2006), 29–50; Joan Steigerwald "Goethe's Morphology: Uränomene and Aesthetic Appraisal," *Journal of the History of Biology* 35, no. 2 (Summer, 2002): 291–328; and Elizabeth M. Wilkinson, "'Tasso: ein gesteigerter Werther' in the Light of Goethe's Principle of 'Steigerung': An Inquiry into Critical Method," *The Modern Language Review* 44, no. 3 (July, 1949): 305–28.

literally heard or experienced.[25] I find a degree of incongruity between modern Schenkerian understanding of the *Ursatz* and Schenker's original theory. In the introduction of *Der freie Satz* (*Free Composition*), he explains, "graphic representation is part of the actual composition, not merely an educational means."[26] Schenker proclaims both an *a priori* "idea" and *a posteriori* "actual" that manifests in a composition. The *Ursatz* is more than an abstract, guiding principle; it resides in a piece, making it more material or concrete in nature.

The *Ursatz* is also a creative force in Schenker's theory; it compels composition and creates musical cohesion. Schenker clearly states that "[t]he fundamental structure is always creating, always present and active."[27] In criticizing Wagner's reliance on extra-musical associations for coherence, Schenker emphasizes that in music, "the drama of the fundamental structure is the main event."[28] His denouncement of modern music stems from its lack of the *Ursatz*. He explains, "If recent musical products have almost no end

[25] Occasionally scholars have explored the possibility of interaction between *Ursatz* and performance, but none have gone so far as to suggest that deep background structures exist on more than a phenomenological level. See Charles Burkhart, "Schenker's Theory of Levels and Musical Performance," in *Aspects of Schenkerian Theory*, ed. David Beach (New Haven: Yale University Press, 1983), 95–112; Joel Lester, "Performance and Analysis: Interaction and Interpretation," in *The Practice of Performance: Studies in Musical Interpretation*, ed. John Rink (Cambridge: Cambridge University Press, 1995), 197–216; and Alexandra Pierce, "Developing Schenkerian Hearing and Performing," *Intégral* 8 (1994): 54–123. While not dealing specifically with the *Ursatz*, an examination of large scale structure perceptibility appears in Nicholas Cook, "Musical Form and the Listener," in *Music, Imagination, and Culture* (New York: Oxford University Press, 1990), 43-70.

[26] Schenker, *Free Composition*, xxiii.

[27] Ibid., 18.

[28] Ibid., 137.

or seem to find no end, it is because they do not derive from a fundamental structure. . .”[29] Given these assertions, Schenker clearly believes that the *Ursatz* is not an abstract representation of music, but an actual component of composition at a deep structural level.

Accepting the *Ursatz* as actual component of a musical work falls well within the lines of Goethe’s morphological premise as well. Recall that, originally, Goethe believed the *Urpflanze* was a plant that he sought during his travels. He later revised his theory by proposing that his primordial plant was a mental construct from which all other vegetation springs. Yet this shift from actual to abstract should not undermine the fact that Goethe believed that the *Urpflanze* existed. In recollecting a conversation with Friedrich Schiller, Goethe expresses his frustration in conveying this important point.

> We reached his house, and our conversation drew me in. There I gave an enthusiastic description of the metamorphosis of plants, and with a few characteristic strokes of the pen I caused a symbolic plant to spring up before his eyes. He heard and saw all this with great interest, with unmistakable power of comprehension. But when I stopped, he shook his head and said, “That is not an observation from experience. That is an idea.” Taken aback and somewhat annoyed, I paused; with this comment he had touched on the very point that divided us. It evoked memories of the views he had expressed in “On Grace and Dignity”; my old resentment began to rise in me. I collected my wits, however, and replied, “Then I may rejoice that I have ideas without knowing it, and can even see them with my own eyes.”[30]

Goethe objected to his archetypical plant being understood merely as an abstract concept. It was something that existed and could be experienced. This line of reasoning resonates with Schenker’s assertion that graphic representation and the *Ursatz* are more than mere

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[29] Schenker, *Free Composition*, 129.

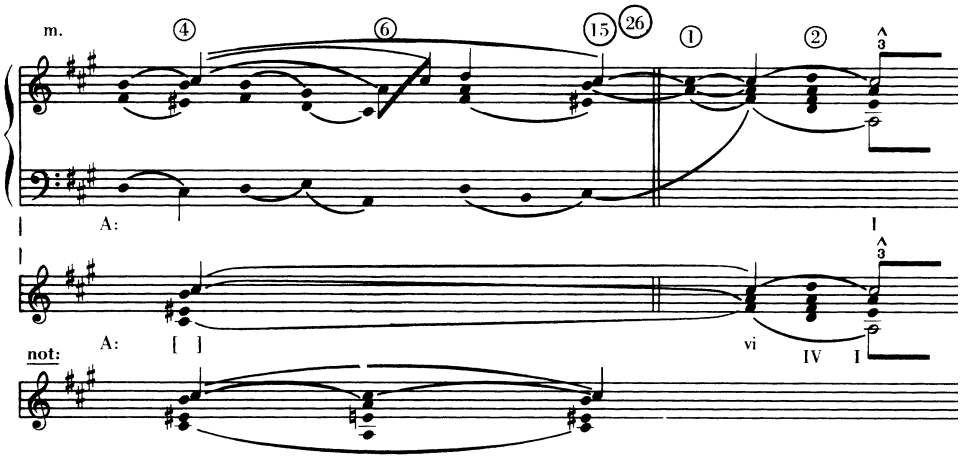
[30] Goethe, “Fortunate Encounter,” in *Scientific Studies*, ed. and trans. Douglas Miller, vol 12 of *Goethe: The Collected Works* (1988; repr., Princeton, NJ: Princeton University Press, 1995), 20.

abstract tools for analysis. Both authors view their respective *Urformen* as inherent features that exist and can be experienced in the real world.

Some scholars have ventured to use the *Ursatz* in a morphological manner similar to my approach. David Neumeyer's research on organic structure in song cycles is one such morphological study of *Ursatz* design. He suggests that tonal inconsistency in a multi-movement cycle, such as Schumann's *Dichterliebe*, is reconcilable via a balance of narrative and tonal progression.[31] His view of expanded tonal progression is particularly germane; he proposes an inter-movement *Ursatz* design to account for interdependent paired songs in *Dichterliebe*, specifically "Im wunderschönen Monat Mai" and "Aus meinen Tränen spriessen." This pair of songs is known for its tonal connection; the first song displays tonal ambiguity, requiring the subsequent song to provide cadential closure and tonal affirmation.

Neumeyer offers an integrated graph of both movements, reprinted in Example 1, to illustrate his assertions. Since the first song remains tonally open, never reaching a conclusive cadence to stabilize a tonal center, he connects his voice-leading graph over the double barline to the following song. The graph of "Im wunderschönen Monat Mai" tellingly illustrates the ambiguous tonal nature of the song: no tonic chord appears at a deep structural level. The C-sharp dominant seventh chord (measure 4) prevails for the duration of the song and eventually resolves at the opening of the following piece.

[31] David Neumeyer, "Organic Structure and the Song Cycle: Another Look at Schumann's 'Dichterliebe'," *Music Theory Spectrum* 4 (Spring, 1982): 92–105.



Example 1: Neumeyer's Graph of *Dichterliebe*, Songs 1 and 2[32]

Schenker only provided a graph of "Aus meinen Tränen spriessen," so we are left to speculate on the status of, or analytic approach to, *Dichterliebe's* opening. The uncertain tonal nature of the opening would likely have led Schenker to compare it to his analysis of Handel's Suite No. 2 in F major; the first movement serves as an introduction to the subsequent movement and consequently does not require an *Ursatz*.[33] However, Neumeyer does not regard the first song as an introduction; both songs are legitimate pieces that join at a deeper structural level in terms of narrative and tonal progression. The cyclic nature of the work, a series of musical vignettes, supersedes the tonal hierarchy Schenker lays out in *Free Composition*. Neumeyer explains:

> …[W]hen the closed analytic system—in our case, Schenker's method applied to single movements—is confronted with a situation outside its capacities—here, the problem of organic structure in multimovement forms—the way to proceed is to add other pertinent structural criteria and develop an expanded, but again closed methodology.[34]

[32] Neumeyer, "Organic Structure and the Song Cycle," 104.

[33] Schenker, *Free Composition*, 130.

[34] Neumeyer, "Organic Structure and the Song Cycle," 97.

Schenker's *Ursatz* concept thus requires adaptation in ways that reflect both the original theory as well as new compositional factors that do not align with the theory as formulated by Schenker.[35] Neumeyer supplements Schenker's theory by incorporating other theorists' ideas, making his approach predominantly analytic in conception. Similarly, I expand Schenkerian methodology by way of Goethe's philosophies in order to maintain the spirit and logic that inspired Schenker's original framework.

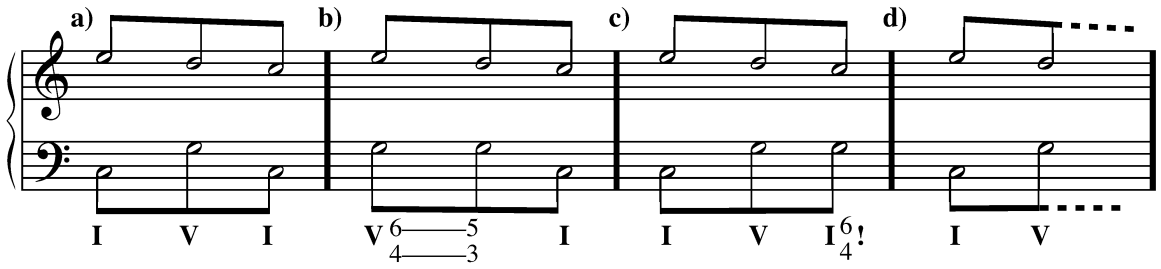
Having observed the multifaceted nature of the *Ursatz* in both Schenker's writings and modern scholarship, we may continue expanding its role to accommodate Liszt's revisional process. Just as an *Ursatz* may extend to unite a cycle or suite, so too can it serve as a common thread between revisions. Extending the morphological conception of background structure in which an *Urform* is the referential framework for change and transformation, the *Ursatz* can function as a skeletal framework for subsequent revisions.

This extension of Schenker's theory results in a high degree of variability in *Ursatz* design and inter-compositional connections. Subsequent chapters in this study focus on the extent to which the *Ursatz* either serves as a construct for further elaboration or a malleable entity that adapts to new musical material in individual songs. It is here that Goethe's ideas of *Metamorphosis* and *Spezifikationstrieb* come into play. Liszt's frequent revision and republication of works is an attribute of *Metamorphosis*; his compositions are never final, but continue to grow in tandem with his compositional style. *Spezifikationstrieb* in turn counters this *Metamorphosis* to prevent a song from departing too far from its original conception. Directly or moderately related songs, discussed in

[35] Joseph Kerman speaks to this need along with a discussion of Schumann's "Aus meinen Tränen spriessen." See "How We Got Into Analysis, and How to Get Out," *Critical Inquiry* 7, no. 2 (Winter, 1980): 323–30.

chapters 4 and 5, exhibit such *Spezifikationstrieb*. However, if elaboration goes unchecked, it leads to entirely new and unrelated forms, such as those found in chapter 6. For the moment, an examination of a hypothetical background structure aids our consideration of these theoretical implications.

Given a traditional, deep-background structure as a framework, shown in Example 2a, there are several ways in which a revision may relate to it. Liszt's increased use in late life of the dominant as a referential sonority, for example, could alter the background structure without causing a break in compositional continuity between revisions.[36] A possible structural alteration could withhold a stable tonic until the end of the song, as shown in Example 2b. Conversely, Liszt frequently used the tonic 6/4 chord as a semi-stable sonority. Thus, a piece could end without a complete bass arpeggiation back to the tonic *Stufe*, shown in Example 2c. Finally, Example 2d illustrates the possibility of ending a piece on the dominant, without any sense of a reposeful tonic.



Example 2: Hypothetical *Ursätze*

I interpret the above alterations to traditional *Ursatz* designs as the result of *Metamorphosis* coupled with *Spezifikationstrieb*. Further developing a composition from a prior, traditional structure to a more complex one exemplifies metamorphosis. If for example a song text begins in medias res, a composer might revise the original setting to

[36] Ramon Satyendra explores Liszt's use of the dominant as a referential sonority in "Liszt's Open Structures and the Romantic Fragment," 184–205 (see chap. 1, n. 27).

musically depict that feature by ommiting a reposeful, opening tonic (Example 2b). Working within the realm of established models as the piece evolves, *Spezifikationstrieb* prevents the piece from changing beyond recognition. Provided that these background structures align with their revised counterparts by way of approximate temporal placement, textual emphasis, and harmonic parallels, we can observe a natural but controlled progression from one piece to another.

Two factors often contribute to the manifold ways in which an *Ursatz* structure may change between revisions: Liszt's developing use of harmony and textual motivation. Increased use of the dominant as a referential sonority in the Romantic Era, both by Liszt and his contemporaries, often alters background structures to produce non-traditional designs. Schenker would object to such contrapuntal frameworks since they do not properly compose out the primordial triad. However, we do see increased use of dissonant prolongations at deep structural levels throughout the late nineteenth century.[37] In Liszt's revisions, the dominant-for-tonic substitution at the background, reflected in Examples 2b/c/d, often results in progressive harmonic trends that composers used to convey Romantic Era sentiments of unfulfilled longing and heightened emotions.

Textual factors are also a likely impetus for Liszt's unorthodox background structures. Liszt consistently highlighted the relationship of text and music, usually privileging the former, which often led to criticism for favoring extra-musical factors over musica unity. His song *Ich liebe dich*, for example, modulates frequently to convey the many ways the poet adores the beloved. In the span of 58 measures, Liszt modulates nine

[37] Robert Morgan, "Dissonant Prolongation: Theoretical and Compositional Precedents," *Journal of Music Theory* 20, no. 1 (Spring, 1976): 49–91.

times. While the composition effectively portrays an array of moods as dictated by the text, a mercurial composition results that lacks conventional tonal unity.

By accounting for the harmonic and textual motivations that led to unorthodox background designs, we better understand Liszt's revisional process. Deep structural incongruities between versions are not necessarily a matter of dissimilarity; highlighting the fact that a revision differs from the original is both obvious and unnecessary. However, when we uncover a common compositional framework by way of harmony and voice leading, or a poetic justification for radical compositional alteration, both analysts and performers gain new and deeper insight into these works. Accordingly, a morphological Schenkerian approach extends the reach of conventional voice leading graphs that act solely as representations of individual compositions. In examining both how and why Liszt transforms a piece by way of a related background structure, we come a step closer to understanding his evolving conception of a song.

Chapter 4

Directly Related Revisions

It is at often at foreground levels of analysis that Liszt's revisions relate to prior versions. Discussed in this chapter are those songs whose revisions range from minor alterations to slightly more involved recastings of earlier used material. Adjustments include rhythmic or metric changes, occasional textual repetitions, and variant diminutions in the vocal line or accompaniment. These modifications are typically negligible and may go unnoticed if the listener is not very familiar with the original version. Even the more elaborate revisions in this category remain in the character of the original song, making them somewhat interchangeable in analysis and performance.

The two versions of *Angiolin dal biondo crin* provide a clear case of Liszt's minor alterations. First composed in 1839, the work may well have been the composer's first attempt at songwriting.[1] Composed as a lullaby for his daughter, Blandine, this strophic song is very much in the Italian *bel canto* style. Liszt published the first version in 1843 as part of his first *Buch der Lieder* and later revised it in 1849 for republication in 1856. The poem, penned by Marchese Cesare Bocella, and a translation are provided below.

Angiolin dal biondo crin,	Little blonde-haired angel,
Che due verni ai visti appena,	That has hardly seen two winters,
Sia tua vita ognor seren,	May your life be always serene,
Angiolin dal biondo crin,	Little blonde-haired angel,
Bella imagine d'un fior.	Beautiful image of a flower.
Che del sol t'indori un raggio,	May a ray from the sun make you golden,
Che benign' aura del Cielo	May a kind breeze from heaven
Ti carrezzi in su lo stel,	Caress you on your hair,
Angiolin dal biondo crin,	Little blonde-haired angel,
Bella imagine d'un fior.	Beautiful image of a flower.

[1] *Die Loreley* or *Mignon* may possibly have been composed before this. See Alan Walker, *The Weimar Years,* 502 (see chap. 1, n. 6).

Quando dormi il tua respiro è	When you sleep, your breath is
Qual soffio dell' amor	A breeze of love
Che ignorar poss' il dolore,	That cannot know sorrow,
Angiolin dal biondo crin,	Little blonde-haired angel,
Bella imagine d'un fior.	Beautiful image of a flower.
Che felice ognor ti bei	Every hour, may you happily enjoy
Di tua madre al dolce riso,	Your mother's sweet smile,
Tu l'annunzi il paradiso,	You announce her paradise,
Angiolin dal biondo crin,	Little blonde-haired angel,
Bella imagine d'un fior.	Beautiful image of a flower.
Tu da lei crescendo impara	You learn from her as you grow
Quant' han bell' arte e natura,	How much beautiful art and nature hold,
Non impara la sventura,	You do not learn misfortune,
Angiolin dal biondo crin,	Little blonde-haired angel,
Bella imagine d'un fior.	Beautiful image of a flower.
E s'avvien che il nome mio	And if it happens that my name
Nell' udir ti rest' in mente,	Lingers in your mind when you hear it,
Deh! il ridici a lei sovente.	Oh! Repeat it to her often.
Angiolin dal biondo crin,	Little blonde-haired angel,
Bella imagine d'un fior.	Beautiful image of a flower.[2]

Table 1 highlights some key features of each version. With the exception of vocal range, the latter version being slightly narrower, the songs are nearly identical. Aspects such as length, tempo, meter, and modulatory scheme remain constant between the two versions.

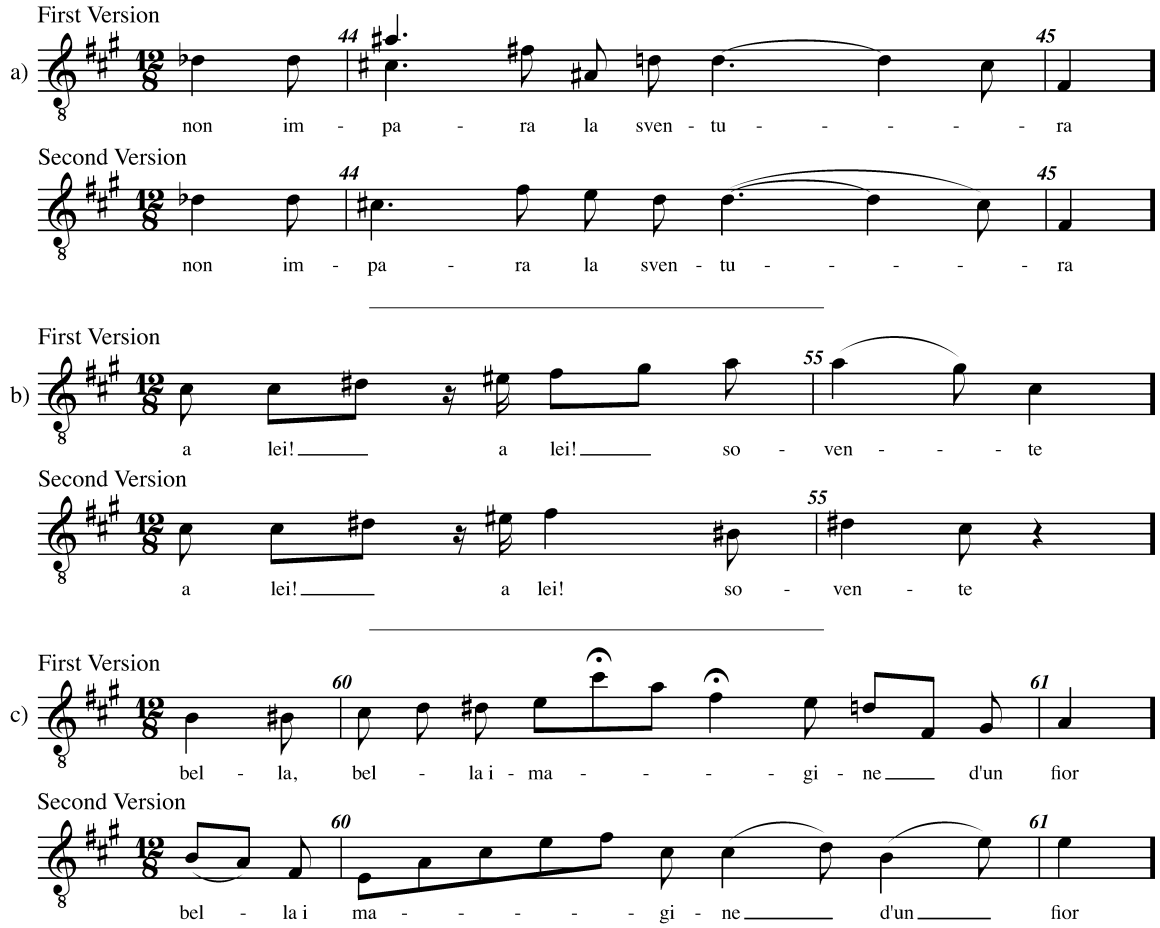
	Measures	Tempo	Meter	Voicing	Range	Key Scheme
1st version	68	Andante placido	12/8	Tenor	E^4–$C\#^6$	A–(C#)–A–F–F#–A–(G)–A
2nd version	65	same	same	same	E^4–$G\#^5$	same

Table 1: Comparison of Musical Traits of *Angiolin dal biondo crin*

The melodic material remains unchanged apart from a few embellishments. Example 1 provides some instances of these alterations. In Example 1a, the ascending leap of an

[2] Jonathan Retzlaff, *Exploring Art Song Lyrics: Translation and Pronunciation of the Italian, German, and French Repertoire* (New York: Oxford University Press, 2012), 43.

enharmonic major sixth at measure 44 in the first version does not occur in the second one. The melodic contour is also altered in the same measure; the A-sharp in the middle of beat two is replaced with an E. Similarly, in Example 1b the A in measures 54–55 of version 1 becomes a less dramatic B-sharp and D-sharp. Finally, in Example 1c the ascent to high C-sharp in measure 60 is recomposed to lead up to an F-sharp in the second version.

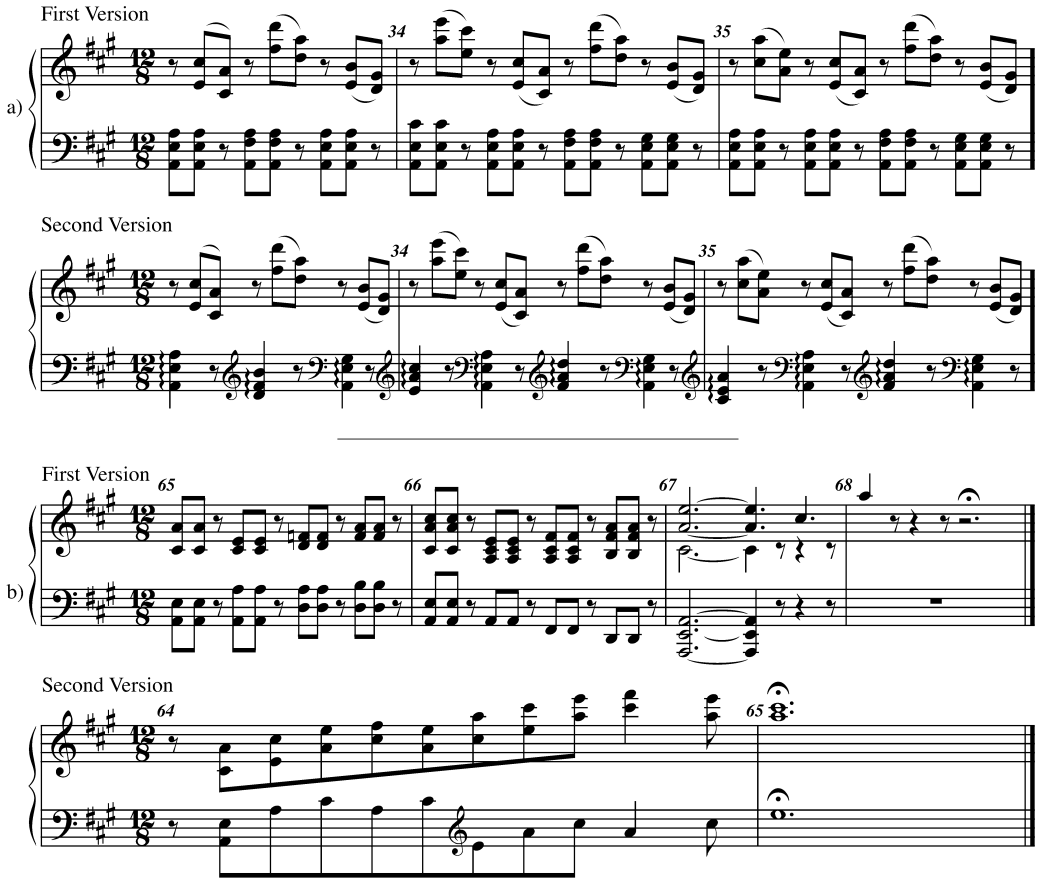


Example 1: Vocal Alterations in *Angiolin dal biondo crin*

Alterations such as those examined in Example 1 do not stem from Liszt's dissatisfaction with the music; there is no "correction" of wrong notes. Rather, the impulse to revise this song is likely found in his desire to increase the connection between text and music, a desire that occupied the composer throughout his life. While the extended vocal

range of the first version is a rousing change from a repetitive strophic setting, it does not align with the soothing nature of a lullaby. Realizations such as this appear to be the motivation for several of Liszt's surface level adjustments. An apparent struggle between virtuosic performer and meticulous composer often comes to the fore.

More substantial revisions occur in the accompaniment in the middle and end of the song. In Example 2a, there are clear differences in rhythm and register while the harmonic material remains the same. While the first version is somewhat heavy and agitated with block chords sounding on each beat, arpeggios soften the second version. Also of note is the brief coda of both versions (Example 2b). The first ending returns the material from



Example 2: Accompaniment Alterations in *Angiolin dal biondo crin*

the opening measures while the second finishes with an upward flourish of tonic harmony. Considering the temperament of the song, the revised ending is more appropriate. The calming, upward arpeggio is, perhaps, symbolic of gently placing the now sleeping child in its bed.

The two versions of *Über allen Gipfeln ist Ruh* follow along this same line of small-scale alteration. Table 2 reveals several of the common traits between these songs. One could easily mistake the first version of 1848 for the later version of 1859.

	Measures	Tempo	Meter	Voicing	Range	Key Scheme
1st version	47	Langsam	4/4, 3/4, 4/4	Tenor/ Mezzo-Sop	C^4–$G\#^5$	E–(f–f#–d)–E
2nd version	44	Langsam, sehr ruhig	4/4	same	B^3–E^5	same

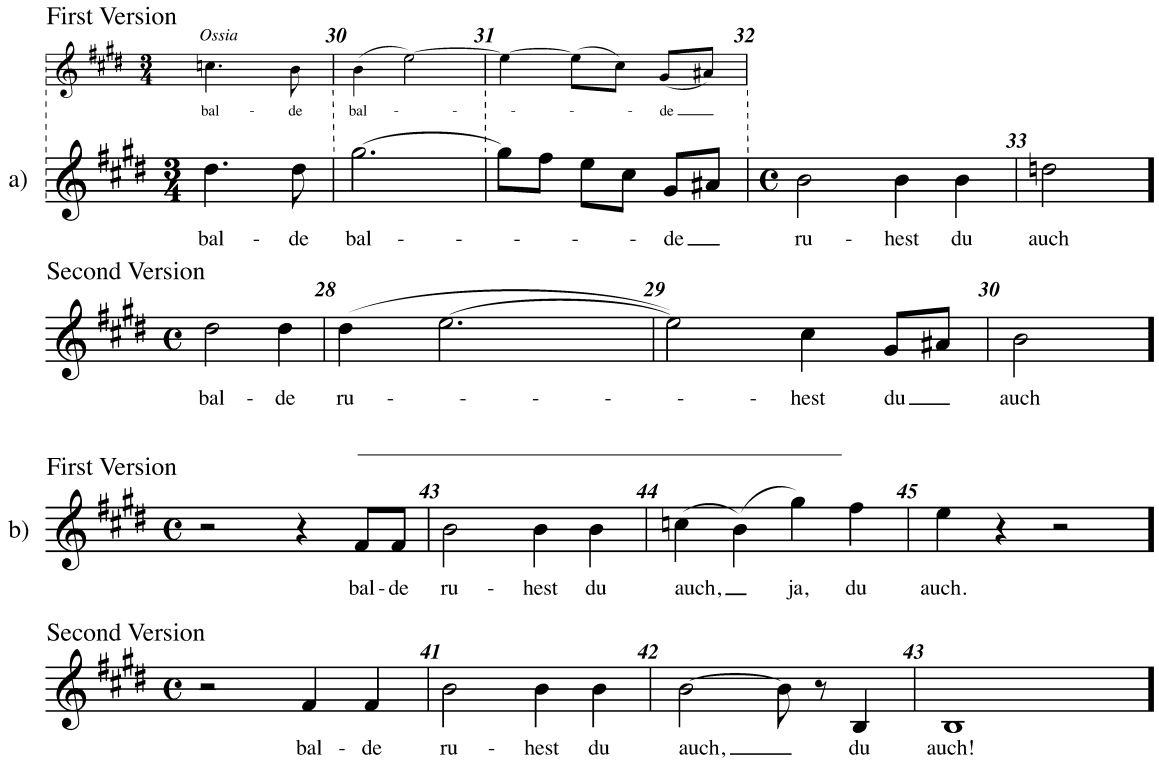
Table 2: Comparison of Musical Traits of *Über allen Gipfeln ist Ruh*

The text of this piece, taken from Goethe's *Wanderers Nachtlied* of 1780, is provided below along with a translation. A number of composers—notably, Fanny Mendelssohn-Hensel, Franz Schubert, and Robert Schumann—set this popular poem to music. Goethe's text beautifully analogizes the relationship of nature and man, pairing evening and restful slumber with death.

Über allen Gipfeln	Above all summits
Ist Ruh,	Is calm,
In allen Wipfeln	In all the mountains
Spürest du	You feel
Kaum einen Hauch;	Hardly a breath;
Die Vögelein schweigen im Walde.	The birds are silent in the woods.
Warte nur, balde	Just wait, soon
Ruhest du auch.	You will rest well.

Akin to Liszt's revision of *Angiolin dal biondo crin*, the second version of *Über allen Gipfeln ist Ruh* is slightly more restrained in its vocal range, particularly due to the spirit of the text. In Example 3a, an *ossia* measure in version 1 gives the vocalist a choice

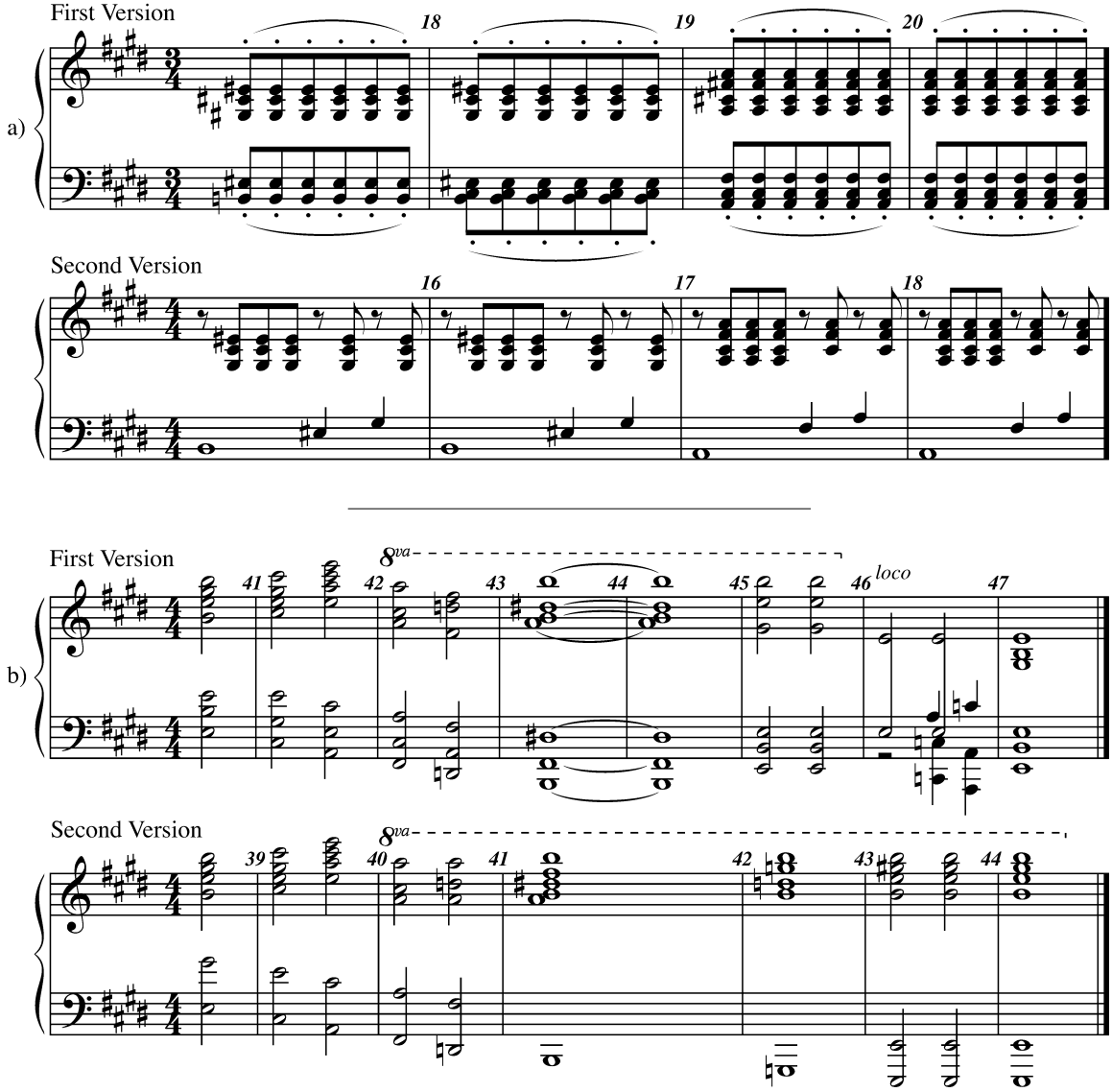
of either G-sharp or E in the first version. The second version uses the *ossia* material as its source. The final line of text is also altered from a rather fluid melodic line to one that is more reserved and reflective of the "resting" theme of the song, similar to the revisions of *Angiolin dal biondo crin* (Example 3b).



Example 3: Vocal Alterations in *Über allen Gipfeln ist Ruh*

There are several similarities in the accompaniments of these songs (Example 4a); both open with a piano introduction cycling through third-related harmonies (I–vi–IV–ii–♭VII–V–I). Register is not varied substantially, but the texture is less heavy in the latter version. The only notable change in harmonic material occurs in the ending measures where the plagal progression of version 1 is replaced with a chromatic mediant progression (Example 4b). Liszt's choice of chromatic mediant over chromatic subdominant in the concluding measures likely has some significance in analysis. Often Romantic Era

composers use these harmonies to symbolize mystical or supernatural themes in music.[3] In the present case, Liszt uses it to emphasize a quasi-spiritual union between man and nature.

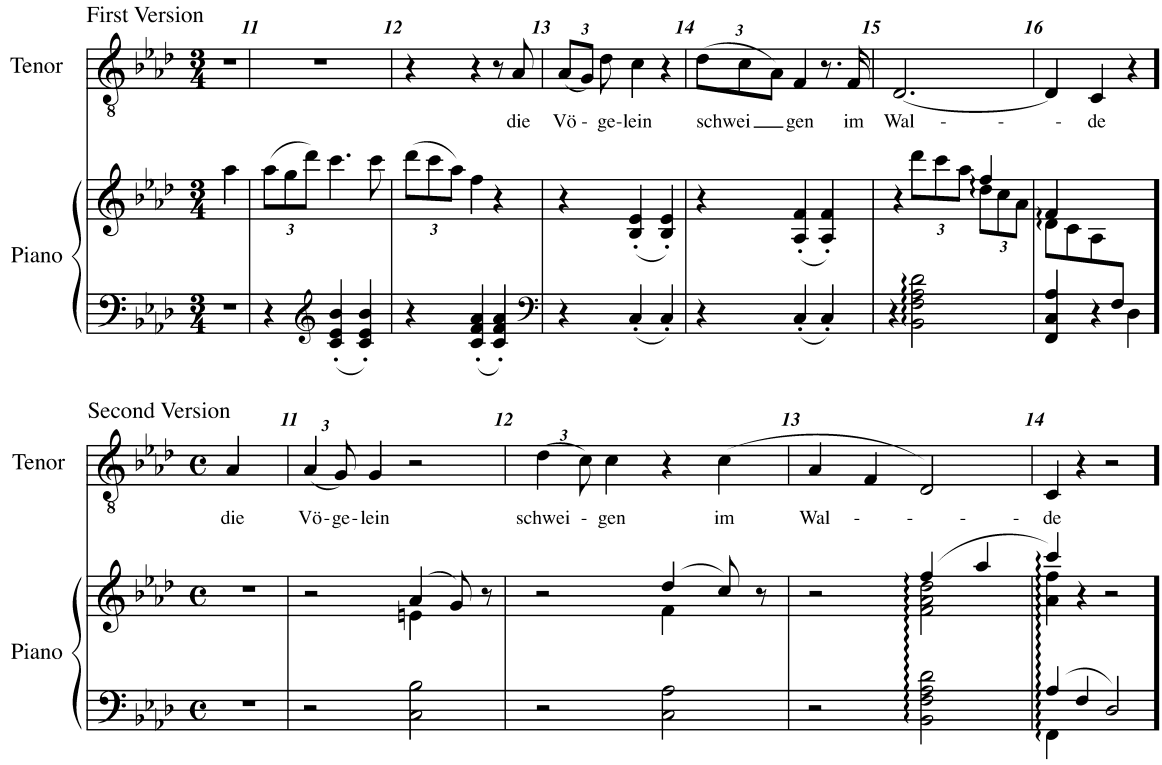


Example 4: Accompaniment Alterations in *Über allen Gipfeln ist Ruh*

The first version of *Über allen Gipfeln ist Ruh* is longer due to a short piano interlude in measures 11–12, which anticipate the vocalist's melody in the following

[3] See Richard Cohn, "Uncanny Resemblances: Tonal Signification in the Freudian Age," *Journal of the American Musicological Society* 57, no. 2 (Summer 2004): 317–320.

measure (Example 5). The second version eliminates this passage. There is also a change in the flow of the music; the vocalist anticipates the piano's material in the second version rather than echoing it.



Example 5: Removed material in *Über allen Gipfeln ist Ruh*

Most of the alterations discussed above are cosmetic in nature, but this is not the case for all of Liszt's closely related revisions. *Morgens steh ich auf und frage*, for example, presents a more involved variant while preserving clear ties to the original version. Heine's text—also set to music by Robert Franz and Robert Schumann—and a translation are provided below.

Morgens steh' ich auf und frage:	Every morning I awake and ask:
Kommt feins Liebchen heut?	Will my love come today?
Abends sink' ich hin und klage:	Every evening I sink down and lament:
Aus blieb sie auch heut.	She stayed away again today.

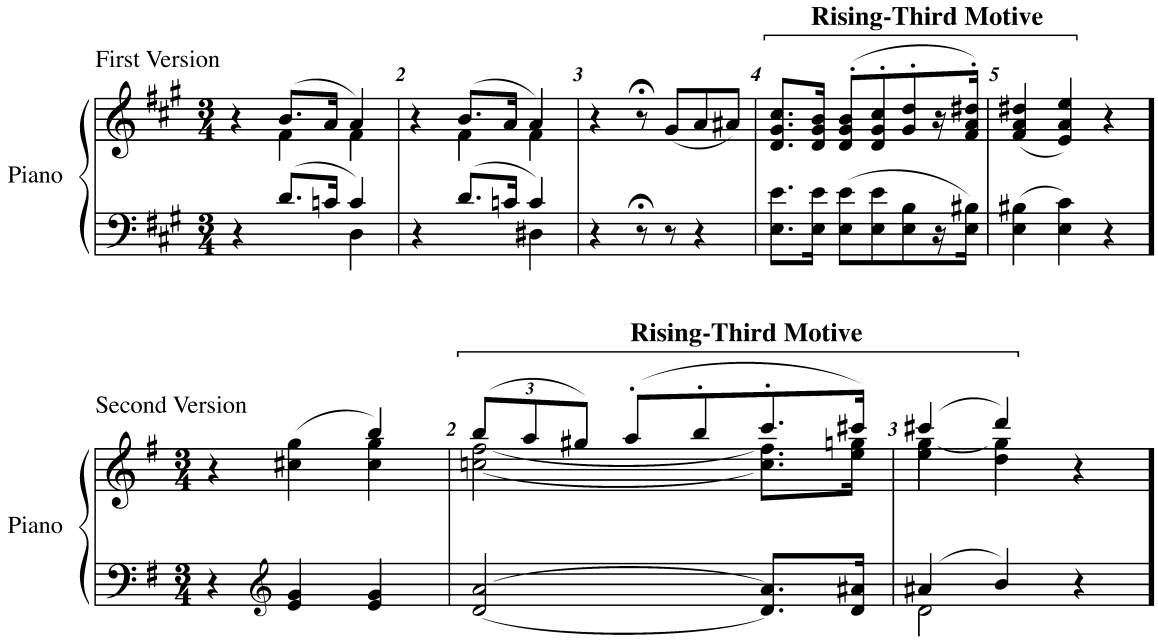
In der Nacht mit meinem Kummer	At night with my grief
Lieg' ich schlaflos, wach;	I lie sleepless, awake;
Träumend, wie im halben Schlummer,	Dreaming, as if half asleep,
Wandle ich bei Tag.	Wandering through the day.

Liszt first published the song in 1844 and later revised it for publication in 1859. As Table 3 illustrates, some analogous passages between the two versions remain while others are noticeably different. Both songs are roughly the same in length, tempo, and meter. However, the first version is scored for tenor while the second is recomposed with a significantly lower tessitura to accommodate a baritone's range. Finally, despite the change of tonic from A major to G major, the modulatory scheme remains the same (minor second–augmented second–major third).

	Measures	Tempo	Meter	Voicing	Range	Key Scheme
1st version	40	Allegretto con grazia	3/4	Tenor	C#^{4}–G#^{5}	A–g#–f–A
2nd version	46	Allegretto	same	Tenor/ Baritone	E#^{4}–D^5	G–f#–eb–G

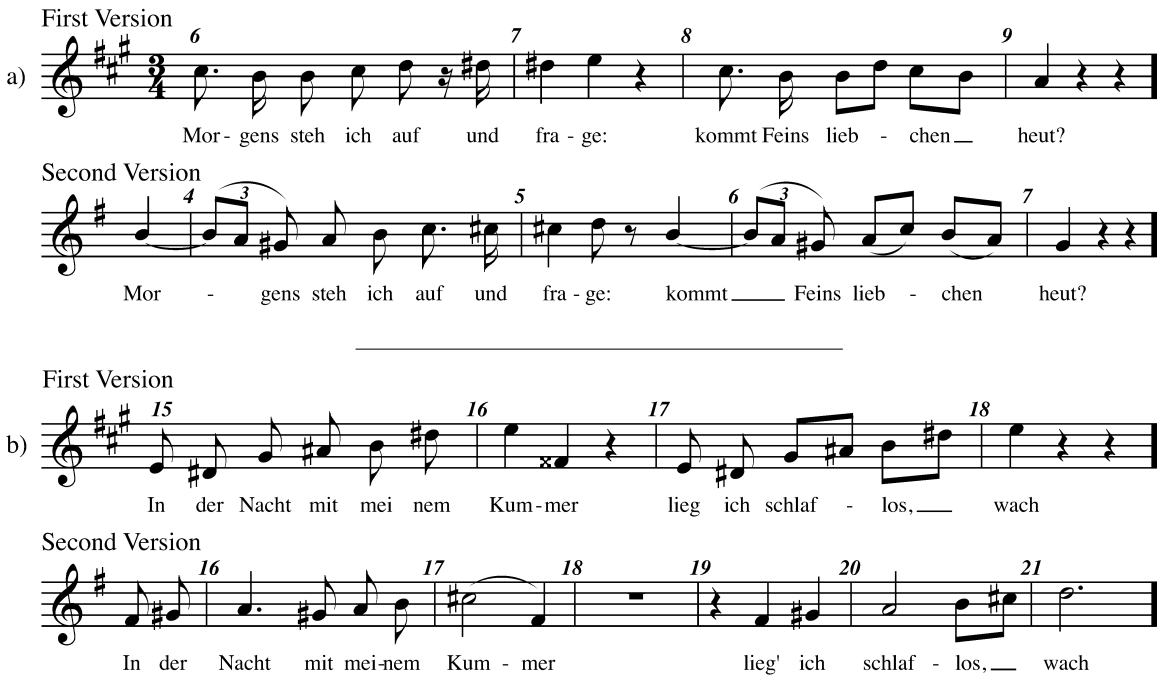
Table 3: Comparison of Musical Traits of *Morgens steh ich auf und frage*

From the outset, the songs differ because the introduction is recomposed in the second version. While the first version opens with only a fragment of the opening motive, the second version presents the rising-third motive in its entirety (Example 6).



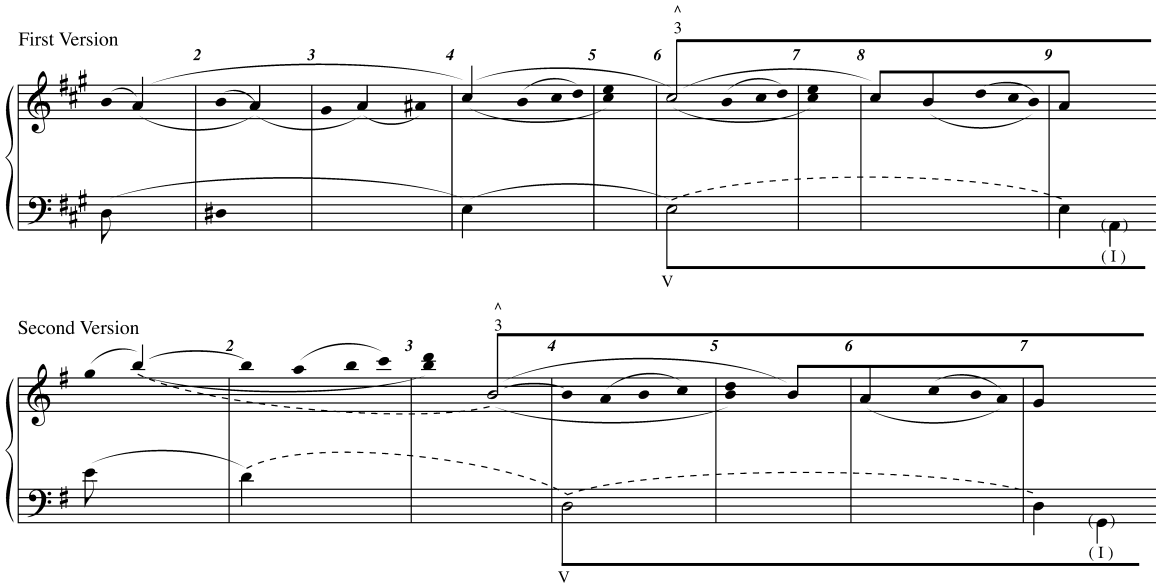
Example 6: Introductions of *Morgens steh ich auf und frage*

Liszt makes substantial alterations to the vocal line of the second version. The opening theme remains essentially the same but is rhythmically shifted by one quarter note (Example 7a). The resulting syncopation is quite effective in eliminating the rather "square" feeling of the first version while also musically depicting the poet's growing eagerness to meet their beloved. The melody of the following section is also recomposed, keeping the general ascending contour yet decreasing the range (Example 7b).



Example 7: Vocal Alterations in *Morgens steh ich auf und frage*

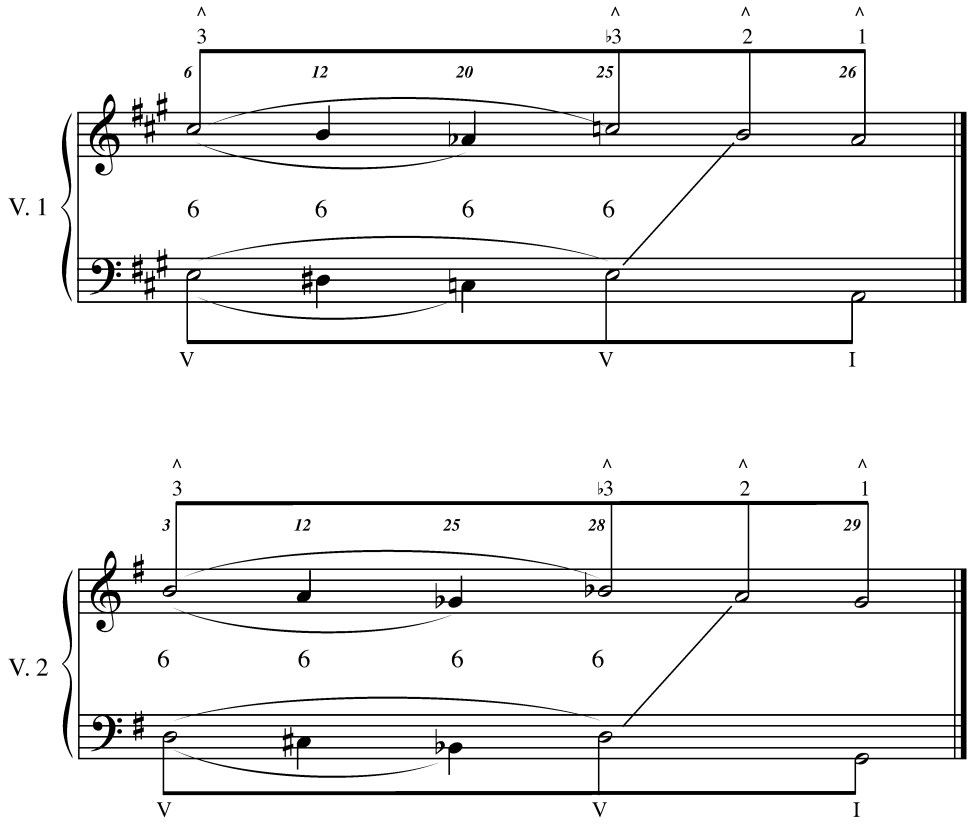
Despite these changes, the harmony and voice leading of the pieces remain fundamentally the same. Example 8 confirms this by providing a voice-leading graph of the introduction and opening theme. Both pieces feature a predominant harmony in the opening measures leading to a dominant harmony at the vocalist's entrance. The dominant remains in effect despite the implied cadence in the first version, measure 9, and in the second version, measure 7. Here we see a characteristic trend of both pieces—privileging dominant harmony over tonic. Thus the dominant at the end of the vocal line in both versions actually is an implied tonic 6/4 sonority.



Example 8: Voice Leading of Opening Measures to *Morgens steh ich auf und frage*

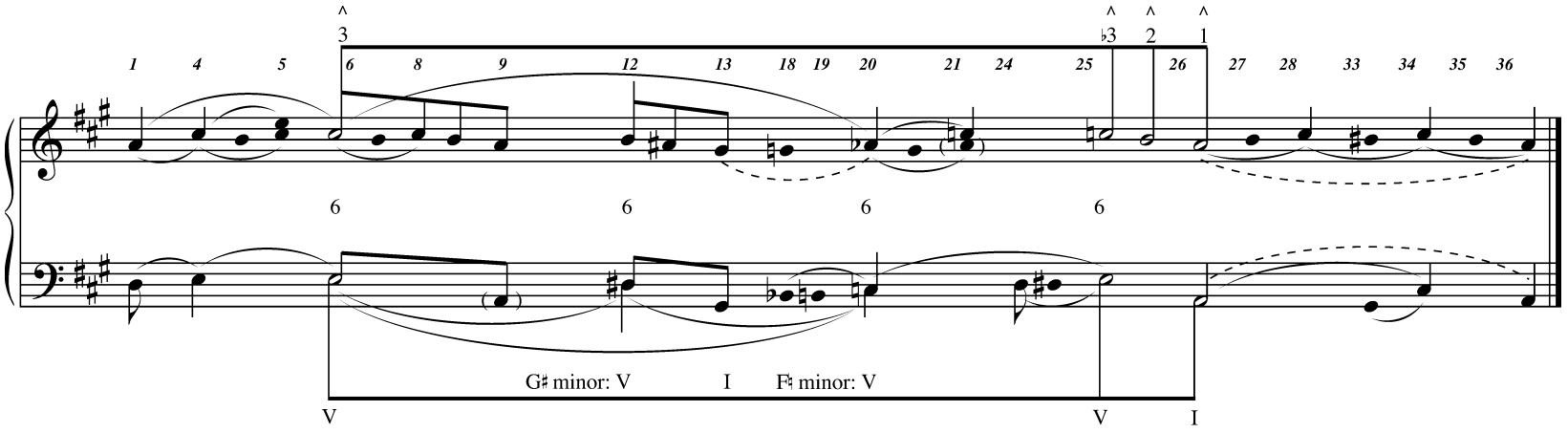
Liszt exploits the ambiguous identity of the 6/4 sonority as either an anticipated dominant or a tonic throughout both versions of *Morgens steh ich auf und frage*. Each modulation is paired with a cadential 6/4 harmony, but most do not produce an authentic cadence. The untraditional modulatory scheme of A major, G-sharp minor, and F minor in the first version features an authentic cadence only in the G-sharp minor section. Similarly, the second version modulates through G major, F-sharp minor, and E-flat minor with an authentic cadence occurring only in F-sharp minor. Accordingly, the significance of the dominant–tonic 6/4 ambiguity in these songs is quite noticeable.

If we accept this harmonic dichotomy as a central feature due to its salient and recurring sound, an important aspect of contrapuntal design is brought to the fore. Example 9 provides a deep background graph of both versions. By extracting modulation scheme and counterpoint from the middleground, a clear 6–6–6–6 linear intervallic progression (LIP) is immediately apparent.

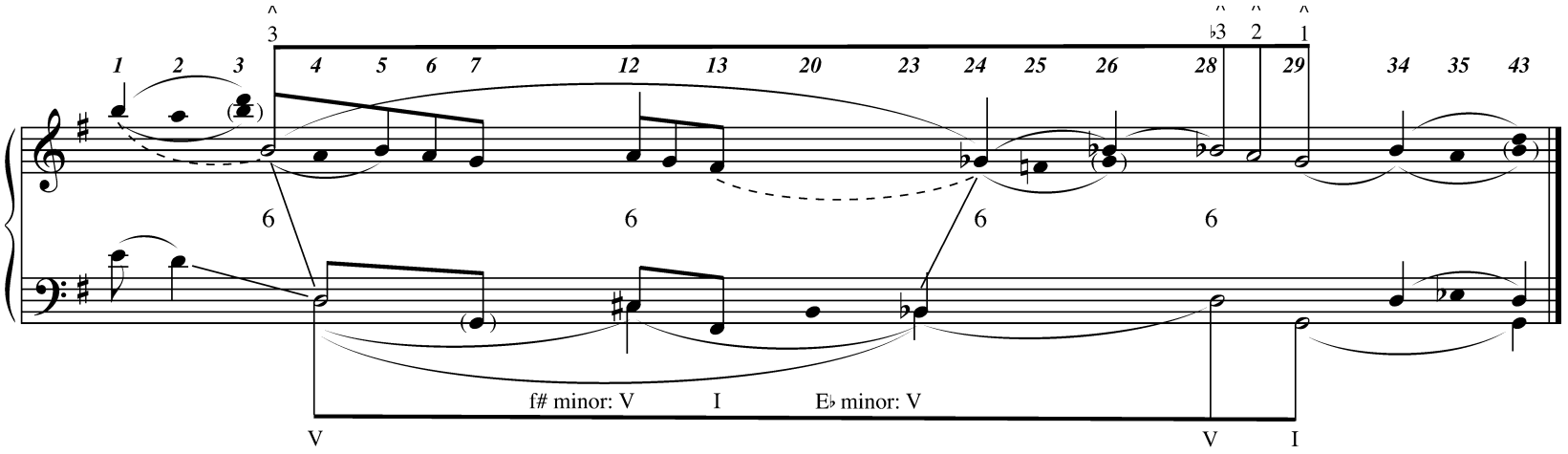


Example 9: Deep Background Graphs of *Morgens steh ich auf und frage*

A middleground analysis of both versions also attests to their direct relationship. Apart from some modifications to the introduction and coda, both versions of this song feature direct relationships to each other, as can be seen by comparing the middleground of version 1 (Example 10) with that of version 2 (Example 11).



Example 10: Middleground Graph of *Morgens steh ich auf und frage*, Version 1

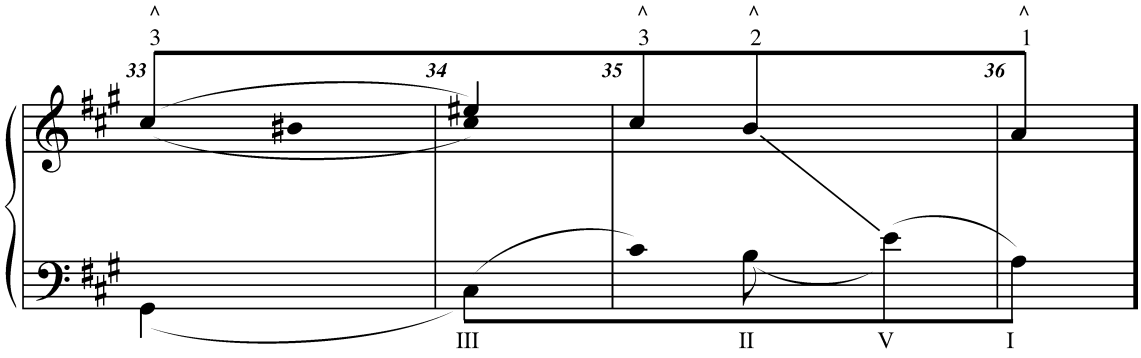


Example 11: Middleground Graph of *Morgens steh ich auf und frage*, Version 2

Both versions of this song feature two third-progressions in the first half of the piece, and each is paired with the same line of text. The two lines "Morgens steh ich auf und frage: kommt Feins liebchen heut?" of version 1 progress from C#–B–A in measures 6–9. The second version matches this motion in measures 3–7 both in its text and its third-progression of B–A–G. Similarly, the text "aus blieb sie auch heut" is set to another third-progression in measures 12–13 of both version 1 and 2.

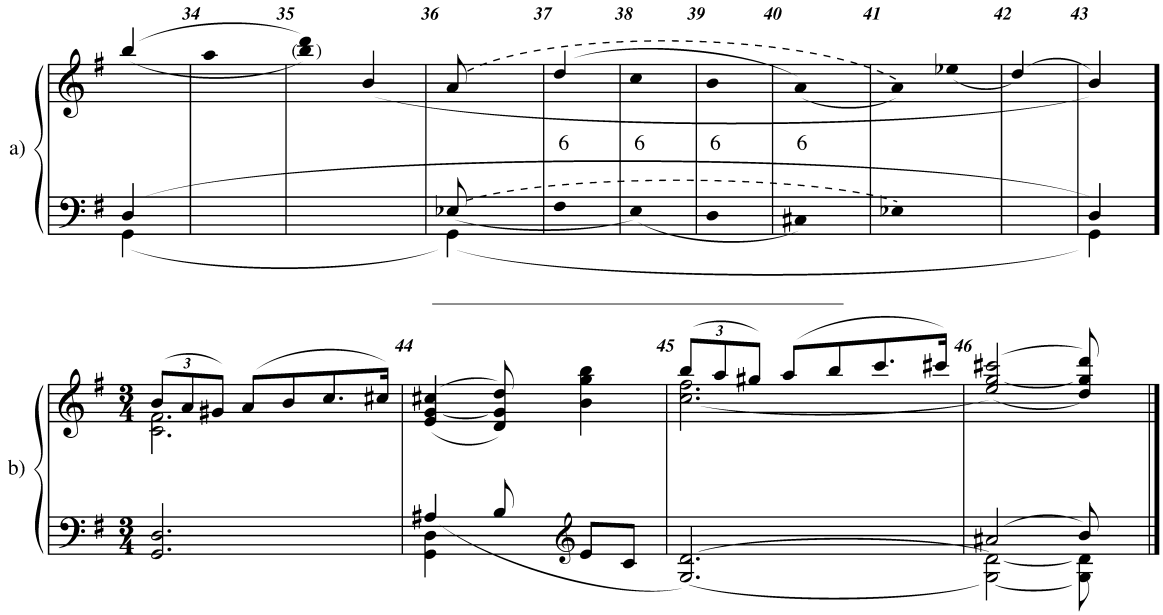
Rather than repeating the third-progression for a third time in the following modulation—measures 20–24 of version 1 and measures 24–26 of version 2—Liszt pairs the text "träumend, wie im halben Schlummer" with the rising-third motive. This prevents the music from reaching cadential closure in the key of ♭vi. By doing so, the composer returns the original *Kopfton* of $\hat{3}$, albeit in a chromatically altered form. The *Ursatz* then closes shortly after in both versions with the text "wandle ich bei Tag."

The codas of both versions serve to prolong the final tonic but differ in the means by which it occurs. The first version features a brief tonicization of III in measures 33–34. There, Liszt chromatically alters the rising-third motive to accommodate the change of key. This choice works well since it allows for the return of $\hat{3}$ in its diatonic form before the final authentic cadence of the song (Example 12).



Example 12: Corrected $\hat{3}$ in Coda of *Morgens steh ich auf und frage*, Version 1

The second version of *Morgens steh ich auf und frage* does not feature a new tonicization nor the corrected form of $\hat{3}$ in the coda. Instead, a succession of chromatic neighbor notes prolongs the tonic in measures 36–43 (Example 13a). Directly following these measures, Liszt repeats the rising-third motive twice to lead to an imperfect authentic cadence, closing the song (Example 13b).



Example 13: *Morgens steh ich auf und frage*, Coda Section, Version 2

Directly related songs can vary in their degree of alteration. Some revisions stem from slight modifications that are often not easily discernible upon first listening. Only those very familiar with the original version might recognize these brief alterations to the melodic line or accompaniment. In the cases of *Angiolin dal biondo crin* or *Über allen Gipfeln ist Ruh*, the implications for analysis or performance are negligible. Analytically they are in essence the same piece. From the stance of performance, a singer or accompanist might choose one over another based on their own abilities. Perhaps the extended range of the first version of *Angiolin dal biondo crin* might be problematic for

some performers. The heavier accompaniment in the first version of in *Über allen Gipfeln ist Ruh* similarly might not fit a performer due to the issue of balancing the voice and piano parts.

The two versions of *Morgens steh ich auf und frage* follow along the same vein of revisional process. More salient changes are made between the original and second version, yet they remain intricately linked by a common contrapuntal framework. Based on a general survey of recordings, the second version is preferred in performance.[4] This is likely due to the less restricted feeling that results from the syncopation in the vocal line as previously discussed.

Other examples of these directly related revisions exist in Liszt's oeuvre. Pieces such as the two versions of *Es war ein König in Thule* bear a clear resemblance to each other on several levels of analysis. However, one should not dismiss these subtle alterations as trivial. The significance of these revisions lies in the fact that Liszt occasionally modifies his works—possibly improving them or exploring a different musical idea—while working within the confines of their background structure.

[4] Of nine available recordings, only two performers (Marcello Nardis and Nicolai Gedda) chose the first version. The other six performers (Hans Jörg Mammel, Adrian Eröd, John Aler, Philippe Huttenlocher, Endrik Wottrich, and two recordings by Dietrich Fischer-Dieskau) opted for the latter version.

Chapter 5

Moderately Related Versions

Substantial portions of Liszt's revisions lie in the area between overtly similar and unrelated. Moderately related versions vary in terms of the taxonomic expectations discussed in the previous chapter, making it impossible to offer a comprehensive description of their traits. This limitation poses issues for both analysis and performance. At times, a drastically revised song may appear detached from the original conception of the work. Aspects such as length, form, modulatory scheme, or *Ursatz* design could vary—although it is unlikely that all of these could occur within a revision and still maintain its relationship to the original work. Nonetheless, alterations are not necessarily indicative of independent settings; they only suggest that one must find the pieces' relationship at a deeper structural level.

To demonstrate a thread of continuity among divergent pieces, I offer analyses of the three versions of *Der du von dem Himmel bist*. Liszt published these songs over a seventeen-year period: in 1843, 1856, and 1860. Of the three versions, the first and second are directly related, displaying primarily superficial differences. The final version contains striking alterations from the prior works, but still retains enough of the earlier material to preserve its connection to them. I begin with a discussion of each song in terms of general features: poetic form, piano texture, vocal contour, modulatory scheme, and prolongational techniques. Liszt alters these aspects to some extent from piece to piece, but essential connections and similarities are preserved with regard to the preceding version. After comparing these characteristic features, I compare their *Ursätze* to highlight underlying structural connections. While the contrapuntal frameworks of the three versions are not

strictly maintained as they were in pieces studied in the previous chapter due to harmonic and modulatory variations, enough of the original structure remains to reveal remarkable associations.

The text of these songs comes from Goethe's *Wanderer's Nachtlied* of 1776. The poem, provided below, is overly passionate in character; it should be no surprise that Liszt, along with Schubert and Wolf, were drawn to it.

Der du von dem Himmel bist,	You who are from heaven,
Alles Leid und Schmerzen stillest,	Every pain and sorrow soothed,
Den, der doppelt elend ist,	The one who is doubly wretched,
Doppelt mit Erquickung füllest;	Twice you fill with comfort;
Ach, ich bin des Treibens müde!	Oh, I am tired of being driven!
Was soll all der Schmerz und Lust?	What avails all this pain and joy?
Süßer Friede,	Sweet peace,
Komm, ach komm in meine Brust!	Come, ah, come into my breast!

Liszt alters the text in different ways for each of the versions. I map the textual form of each piece below in Table 1. The first version is the furthest removed from the original poem in that there are several repetitions of the last four lines, along with alterations in their ordering. For example, the fifth and first lines are recalled as interjections between respective repetitions of lines seven and eight. The second version contains nearly as many textual repetitions, but Liszt eliminates the reordering of lines. The third version of the song comes closest to Goethe's original text, with all lines receiving one statement except for the fifth and sixth, which are repeated once.

Version 1	1	2	3	4	5	6	5	6	6	6	7	7	8	7	8	8	8	5	1	7	8	8
Version 2	1	2	3	4	5	6	5	6	6	6	7	7	8	7	8	7	8	8	8			
Version 3	1	2	3	4	5	5	6	6	7	8												

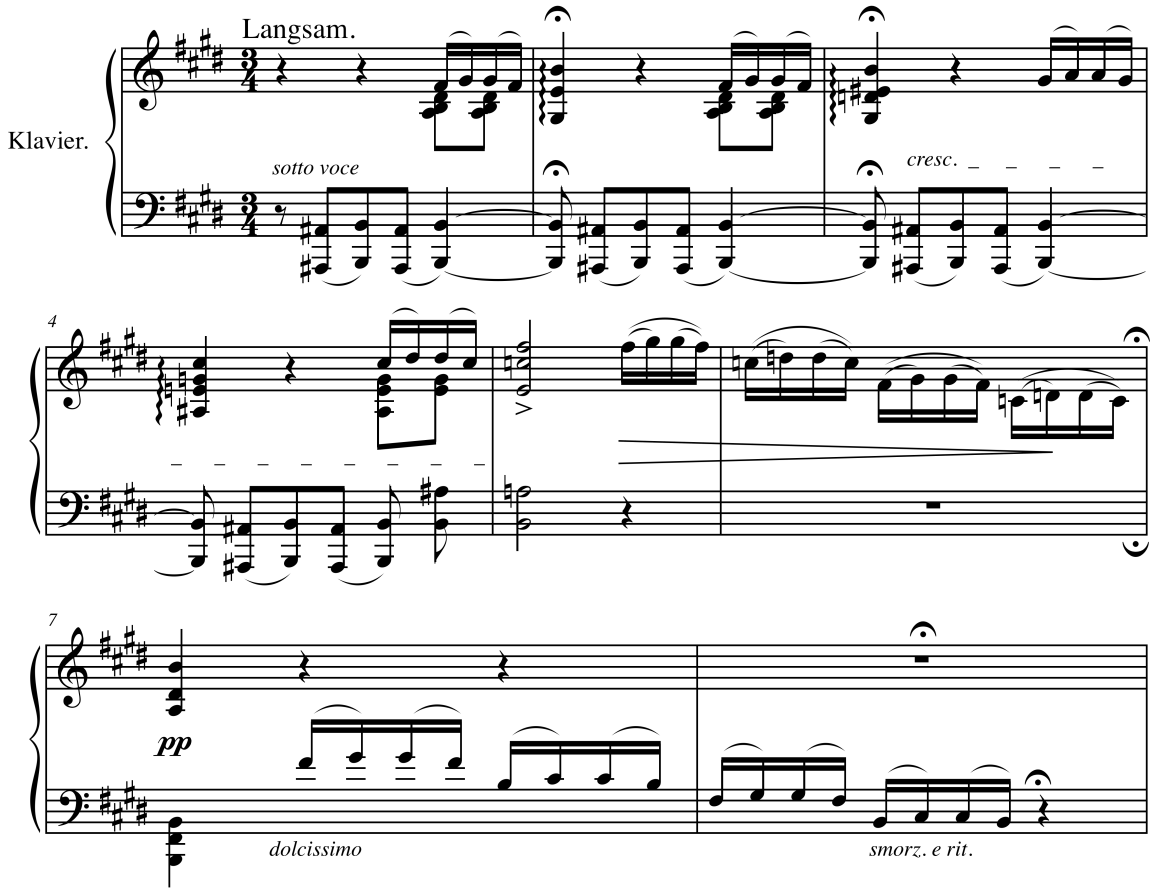
Table 1: Text map of *Der du von dem Himmel bist*

There are also several common musical features among these works. Table 2 illustrates how all three pieces are similar in length, tempo, and voicing. These factors alone indicate that there is a degree of continuity in Liszt's approach to these works. The choice of baritone rather than tenor in version 3 is not surprising. Occasionally, the tenor's tessitura in the first two versions is low, descending to a B below the staff. With a more conservative vocal register in version 3, the melodic material falls nicely within a baritone's range. Other correlations among these songs include likeness of texture, meter, melody, and key scheme, but these similarities are less overt between the earlier and final versions. These aspects will be discussed in detail below.

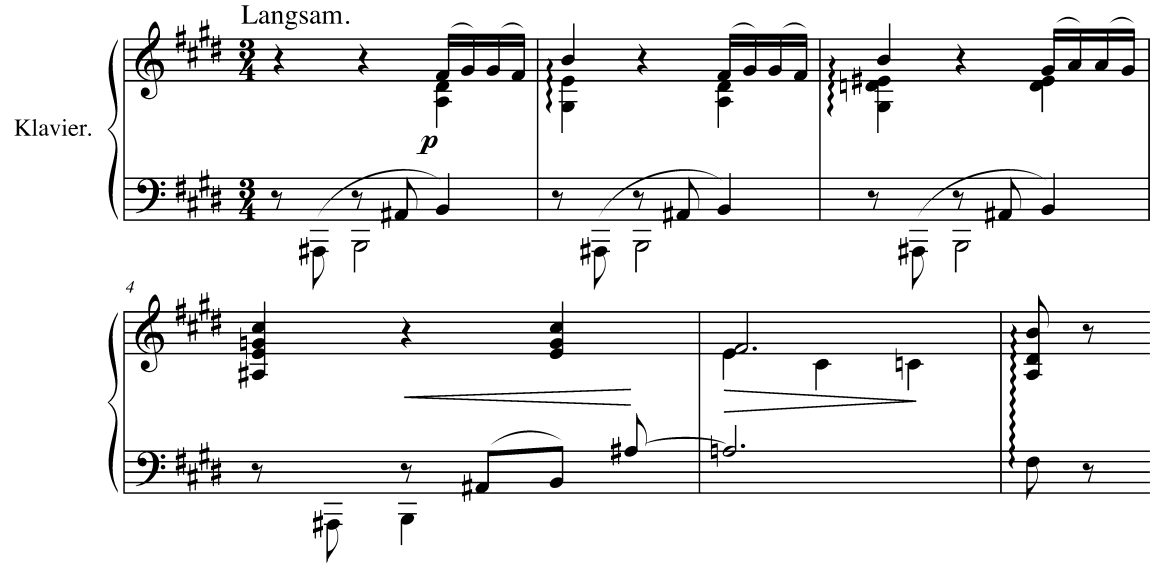
	Measures	Tempo	Meter	Voicing	Range	Key Scheme
1st version	67	Langsam	3/4	Mezzo-Sop/ Tenor	B^3–$G\#^5$	E–c#–E–G–E
2nd version	53	same	same	same	same	same
3rd version	54	same	4/4	Mezzo-Sop/ Baritone	B^3–$D\#^5$	E–(g–f)–E

Table 2: Comparison of Musical Traits of *Der du von dem Himmel bist*

The first and second versions of *Der du von dem Himmel bist* open with a similar texture; a lush piano introduction expands dominant harmony by way of chromatic passing and neighbor tones. A slight difference exists between them in that the first version (Example 1) is two measures longer than the second (Example 2). This is due to the omission of the arpeggiating figure in measures 5–8 of version 1. Here, we see an example of Liszt's tendency to reduce diminutions in the accompaniment as part of the revisional process.

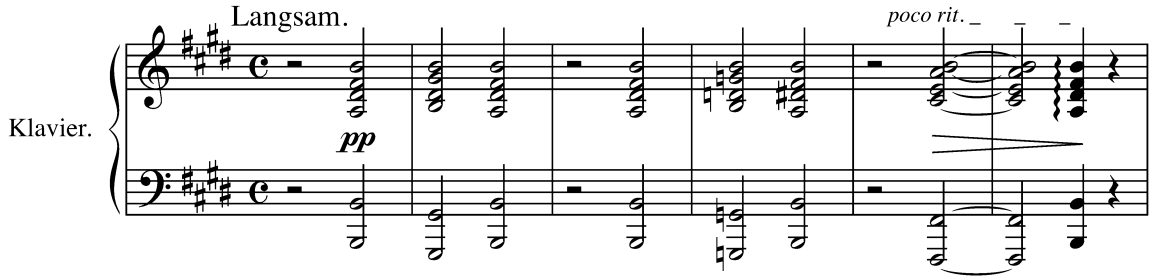


Example 1: *Der du von dem Himmel bist*, Version 1, mm. 1–8



Example 2: *Der du von dem Himmel bist*, Version 2, mm. 1–6

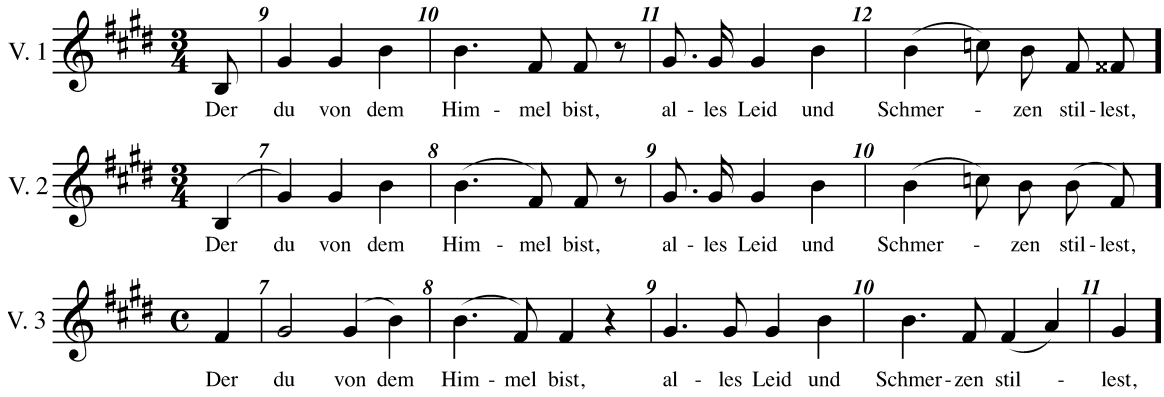
Like versions 1 and 2, Liszt prolongs dominant harmony through the introduction in version 3, but he drastically alters both texture and harmony (Example 3). The use of chromatic mediants (iii and ♭III) allow for B-natural to be sustained over the harmonies while using mode mixture to incorporate both G-natural and G-sharp as an upper neighbor. In a manner similar to that of *Über allen Gipfeln ist Ruh*, Liszt uses these third related harmonies in order to convey a sense of an otherworldly or "heavenly" realm.[1]



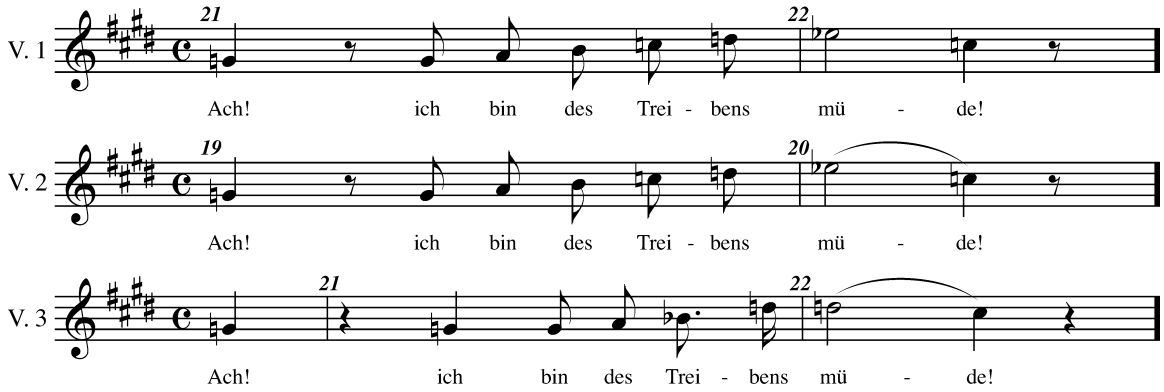
Example 3: *Der du von dem Himmel bist*, Version 3, mm. 1–6

There are several vocal similarities among all three versions. Liszt preserves the opening theme, although he metrically recomposes the third version. In Example 4, the increased duration of the words "*du*" and "*alles*" make the shift from triple to quadruple meter less jarring. Similarly, Example 5 shows that the text "Ach! Ich bin des Treibens müde!" shares similar melodic material among the three versions. The line is altered slightly in version 3; Liszt intensifies the rhythm of "*Treibens*" by switching from two eighth notes to a dotted quarter and sixteenth, indicating increased compulsion. He also contracts the falling minor third interval of "*müde*" to a minor second suspension figure, using a sighing gesture to suggest weariness in struggling. The weight of the suspension is a much more effective means of portraying the poet's weariness than the consonant skip in the prior versions.

[1] Cohn, "Uncanny Resemblances," 317–320 (see chap. 4, n. 3).

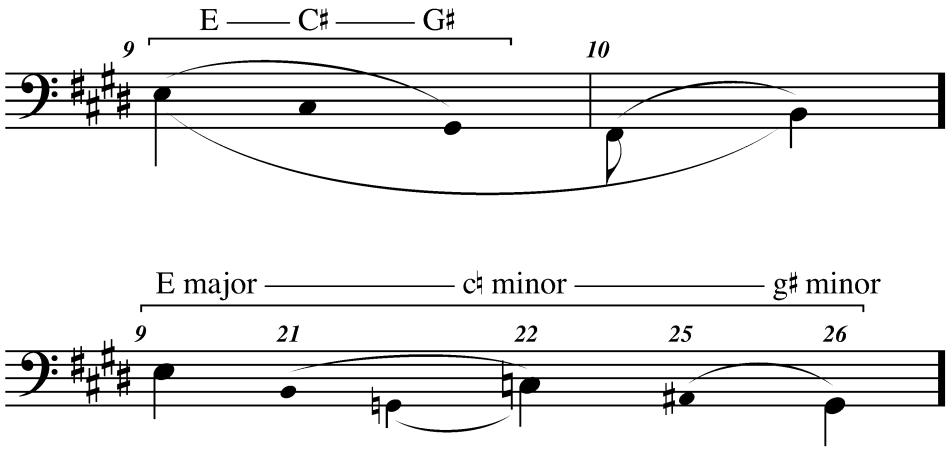


Example 4: Opening Vocal Lines of *Der du von dem Himmel bist*



Example 5: "Ach! Ich bin des Treibens müde" Melodic Segment,
Der du von dem Himmel bist

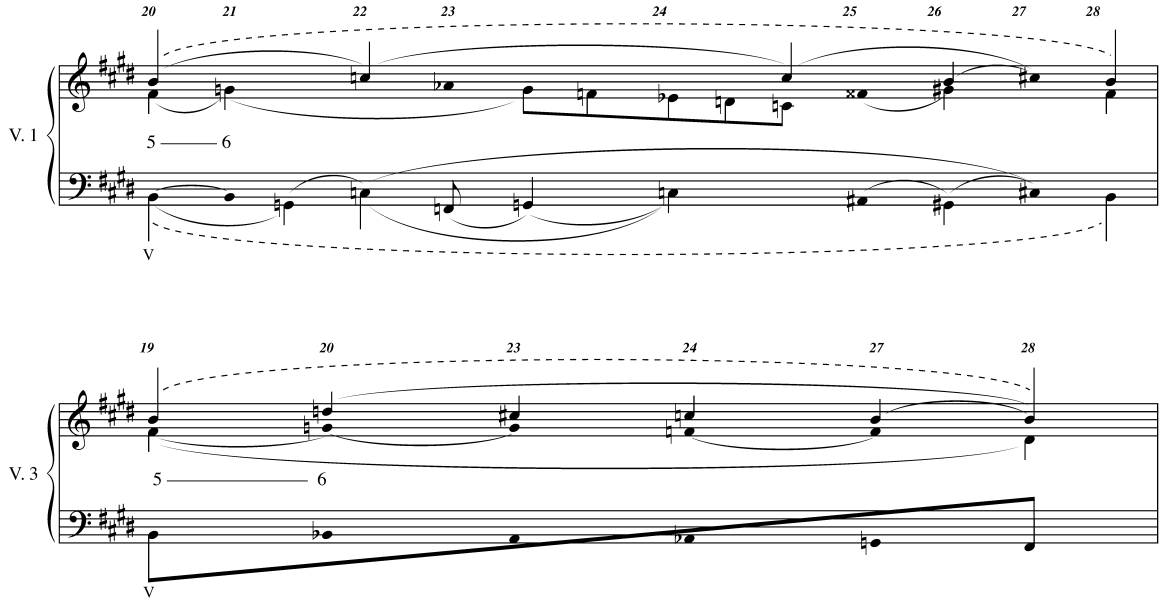
Liszt does not maintain the modulatory scheme of the first two versions in the final version, yet they are not completely unrelated. Versions 1 and 2 feature full modulations to two chromatic mediants: ♭vi and ♭III. Interestingly, the bassline at the opening of the piece foreshadows these key areas (Example 6). The bass arpeggiation (E, C-sharp, G-sharp) prefigures modulations later in the piece (E major, C minor, and G-sharp minor).



Example 6: Bassline as Basis for Modulation, Version 1

In contrast to the first two versions, version three tonicizes ♭iii and ♭ii. This key scheme appears unrelated. However, there is a discernable relationship at a middleground level of analysis, as shown in Example 7.[2] A large-scale, dominant prolongation characterizes both passages. Version 1 features a prolongation by way of brief shifts to C minor (mm. 22–24) and G-sharp minor (mm. 25–27), while version 3 tonicizes G minor (mm. 20–23) and F minor (mm. 24–27). The alternate tonal path in version three, along with a chromatic stepwise descent in the bass, allows for a large-scale, dominant unfolding by inverting the harmony from root position to second inversion. Thus, despite the differing key scheme, both versions prolong the same function.

[2] The second version is omitted from this comparison since it is a near replica of the first version.



Example 7: Dominant Prolongation Via Other Keys

A final similarity among these passages is the technique by which Liszt modulates. Referring back to Example 7, a 5–6♮ motion in version 1 (measures 20–21) and version 2 (measures 18–19) transforms the B major harmony into G major. Liszt converts the dominant of the previous key (E major) into the dominant of the new key (C minor). There is a similar 5–6♮ motion in version 3; there (mm. 19–20), the B major harmony becomes G minor. While the new sonority does not function in the same way as in the previous two songs, the device that gives rise to the modulation is consistent.

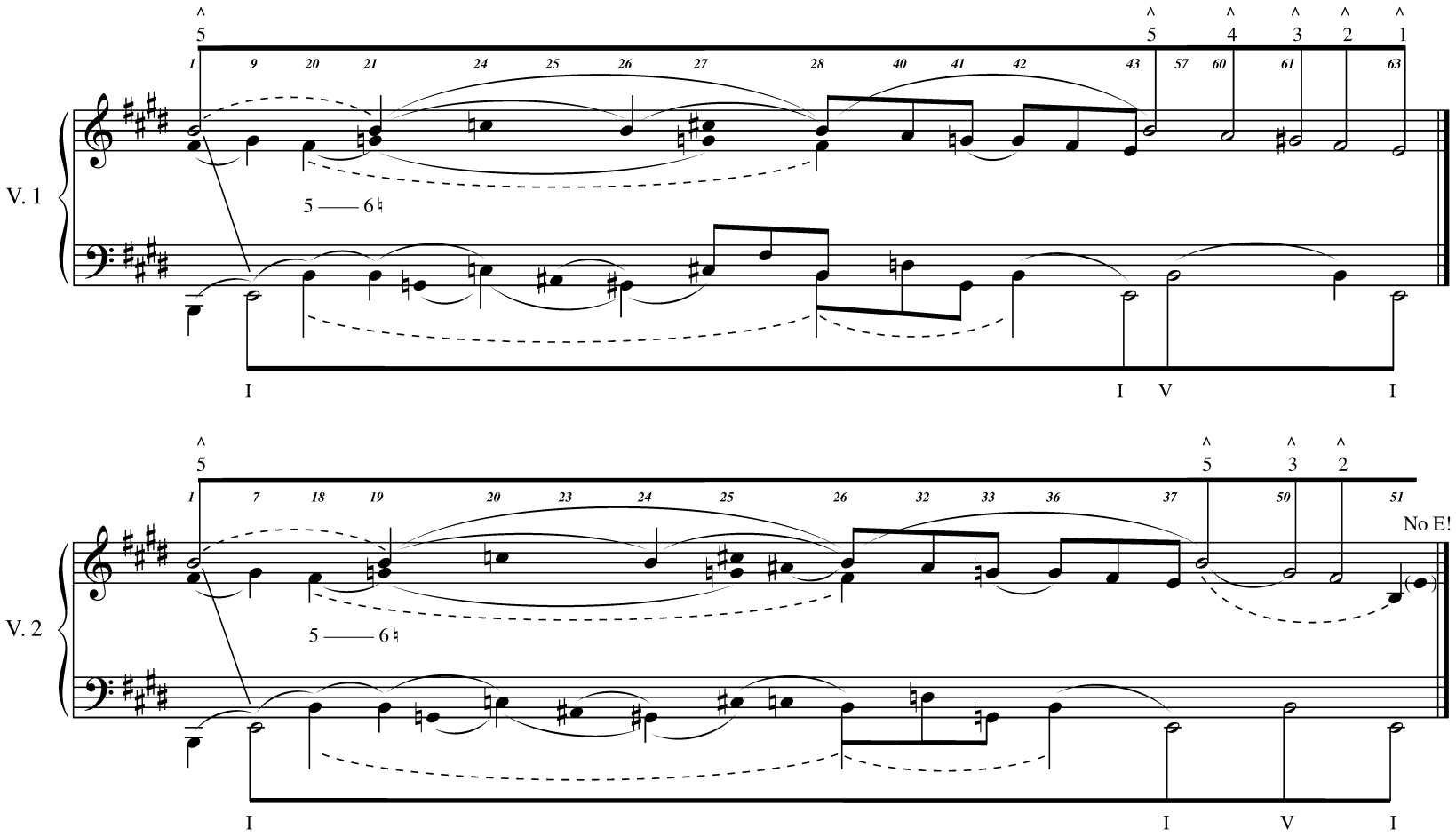
While the foreground musical features of each song contain notable similarities among versions, it is the deep background structure that is most provocative. The *Ursätze* of all three versions differ, but not to the extent that they are divorced from one another in design. Example 8 presents background level graphs of the first two versions to guide our discussion. In the first version, there are two clear descents from $\hat{5}$. A foreshadowing of *Ursatz* closure occurs in measures 40–43: a descent from $\hat{5}$–$\flat\hat{3}$ within a brief tonicization

of ♭III (G major) and the closure $\flat\hat{3}-\hat{1}$ cadences in E minor. A substantial dominant prolongation follows in measures 57–62 to support the second, true *Ursatz* descent.

The use of mixture with $\hat{3}$ (G-sharp and G-natural) is an important factor in our analysis both within this version and among the other versions. Had Liszt not altered this pitch, it would be possible to consider the first *Urlinie* descent as the true tonal closure of the piece, making the second closure in measures 57–62 in effect a coda. However, the use of this chromatic alteration and its accompanying tonicization of ♭III undermine the conclusiveness of this cadential point.

The second version, as previously mentioned, bears so many similarities to the first as to make them a directly related pair. Not only do foreground events closely correspond to the first version, but the background structures are also nearly identical. Both versions, shown in Example 8, feature two *Urlinie* descents from $\hat{5}$. Each is also paired with a tonicization of ♭III—compare measures 28–43 of version 1 with measures 26–37 of version 2.

Despite these two songs' immediate similarities, there are two essential differences in the *Ursätze* of the first and second versions. First, the dominant prolongation in version 1 (measures 57–62) is absent in version 2. Instead, tonic prolongation supports a descent from $\hat{5}-\hat{3}$. The primary reason for this change is Liszt's choice of closing material. The first version recapitulates the music from the introduction to close the piece and, by doing so, initiates a dominant prolongation. The second version takes a different approach; it repeats the music of the first theme and the corresponding tonic prolongation.



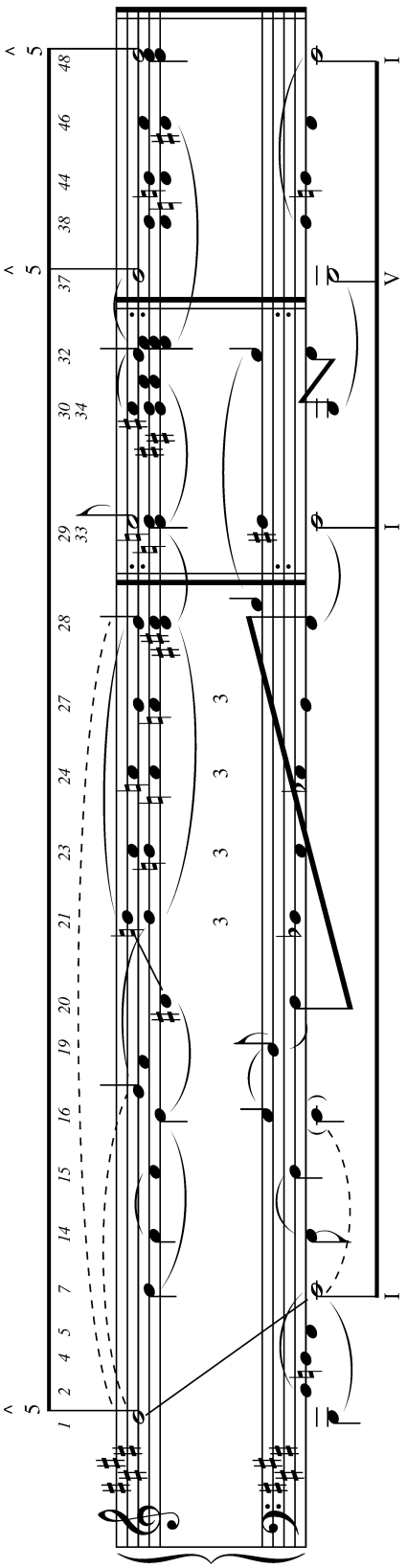
Example 8: *Ursäze* of *Der du von dem Himmel bist*, Versions 1 and 2

The *Ursatz* of the second version also differs from the first in its degree of closure. The first version features a clear cadential close on $\hat{1}$. Conversely, the second does not end on the tonic pitch, but skips down to $\hat{5}$. This change is engaging; it allows for cadential closure in the accompaniment while leaving a degree of unrest as the singer misses the mark. Allowing the melody to skip down from $\hat{2}$ to $\hat{5}$ may have poetic significance; rather than the vocalist arriving predictably at the tonic, the line unexpectedly descends beyond the tonic, nestling itself in the "*Brust*" (breast) of the accompaniment.[3]

The *Ursatz* of the third version, by comparison, is the furthest removed from Liszt's original conception. However, there are several essential features that tie it to the previous songs. Example 9 provides a background graph of the song. Immediately apparent is the unusual *Urlinie*; $\hat{5}$ remains stationary across the span of the piece with no clear descent. The origins of this peculiarity derive from the second version of the song, where the *Ursatz*/vocal line comes to rest on $\hat{5}$ at the end of the piece to symbolize the textual sentiments of stillness and tranquility. Continuing the association of repose with $\hat{5}$, the *Urlinie* in version 3 remains fixed while the bassline provides a sense of melodic closure.

Similar to the previous two versions, there are two implied *Urlinie* descents in this song. The first is not a true closure; in fact, it is somewhat unorthodox. In Example 9, the bassline of measures 20–29 closely resembles a chromatic, rather than a diatonic, descent

[3] For a more detailed discussion of *Ursatz*/vocal relationships, see Walter Everett, "Deep-Level Portrayals of Directed and Misdirected Motions in Nineteenth-Century Lyric Song," *Journal of Music Theory* 48, no. 1 (Spring, 2004): 25–68.



Example 9: Background Structure of *Der du von dem Himmel bist*, Version 3

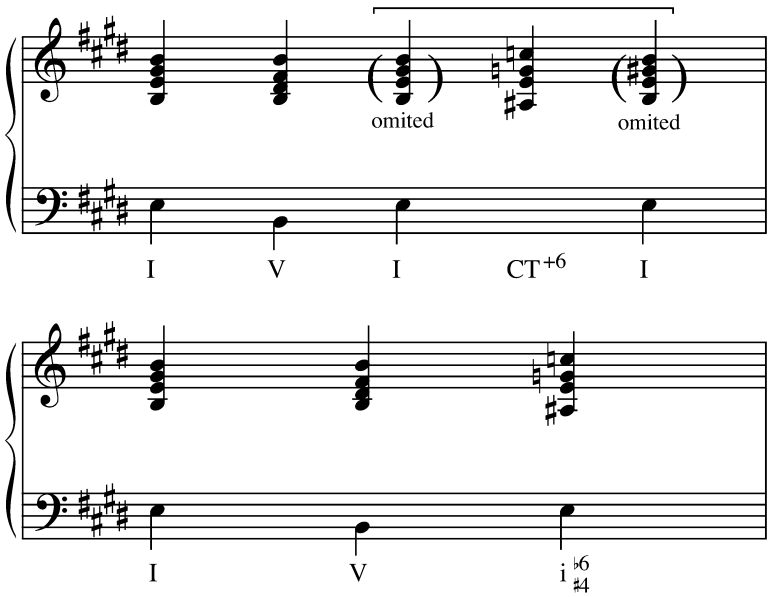
from $\hat{5}$. This bears a remote resemblance to the *Urlinie* of versions one and two since the descent occurs within a large dominant prolongation. The first descent's closure in version 3, however, is quite ineffective due to fleeting tonicizations and chromatic digressions.

An additional feature undermines the cadential power of this progression, perhaps more so than the aforementioned issues. The bassline *Urlinie*, fleeting chromatic digressions, and a chromatic descent from $\hat{5}$ are unexpected, but what follows is extraordinary. The tonic arrival in measure 29 is not a true tonic; the pitch collection (A-sharp, C-natural, E, G-natural) resembles a German augmented-sixth chord. However, the context suggests a different function. For instance, the augmented-sixth chord is inverted so that the tonic (E) is the lowest sounding pitch. While inversions of the augmented-sixth sonority are not uncommon, its placement following a large-scale, dominant prolongation is significant. The previously examined chromatic bassline of measures 20–28 points to this pitch as a point of closure. It is as if the pitches above the tonic bass note do not belong.

What, then, is the explanation for the "wrong" pitches in the upper register? I believe part of the answer is found in the text of this passage. Liszt pairs the word "*Schmerz*" (pain) with this harmony; thus adding a poignant effect to the music. Rather than arriving on tonic after a long dominant prolongation, he creates further tension by presenting a "non-tonic" tonic.

I propose that the chord in question functions as a tonic with a contrapuntal collection of chromatic neighbors. The pitches G-sharp and B are replaced with adjacent chromatic pitches (G-natural, A-sharp, and C-natural). A hypothetical progression provided in Example 10 illustrates my analysis. The first progression is by no means

unusual: a series of tonic and dominant alternations with an added chromatic embellishment. However, if we take the bracketed chords and merge them into a single harmony, the result is a mixture chord of both tonic and augmented-sixth.



Example 10: Merging Tonic and Augmented-Sixth Chords

Considering the extreme chromaticism that appears in Late-Romantic music, this reading is not implausible. In fact, turn of the century theorists recognized the potential for such extended harmonic techniques. Louis and Thuille, for example, provide numerous examples of chromatic alteration and chordal substitution in *Harmonielehre* (1906).[4] While there are no examples in their text that directly correspond to the aforementioned alteration, the basic premise of chordal analysis based on function—despite modified spelling—is prominent.

Ernst Kurth's writings and analyses extend beyond the limits of Louis and Thuille's chromaticism. Conceived as a textbook, Louis and Thuille's volume address music

[4] Richard Isadore Schwartz, "An Annotated English Translation of 'Harmonielehre' of Rudolf Louis and Ludwig Thuille" (PhD diss., Washington University, 1982), 320–330, 373–446.

primarily from a practical pedagogical stance. Kurth, on the other hand, reaches far beyond pedagogy to discuss psycho-acoustic and dynamic aspects of analysis. He distinguishes between "sensuous" and "energetic" harmony to account for the complexities of Late-Romantic music, especially the music of Wagner.

Sensuous harmony consists of aspects such as extended tertian harmony and irregular resolution of chordal dissonance. Hearing traditionally dissonant chord tones (9^{th}, 11^{th}, 13^{th}, etc.) as quasi-independent sonorities, formed by "fusion" rather than as suspensions and products of voice leading, increases the feeling of musical weight.[5] Energetic harmony entails chromatic alteration of traditional triadic harmonies (e.g., raising the third of a chord to form a secondary dominant). These techniques eventually lead to the "intensive alteration style" where chromatic neighbor figures become so complex as to form nontonal chord successions. Kurth differs from other theorists since he considers apparent chords, formed out of the confluence of neighbor tones, as independent tertian harmonies.[6]

While sensuous and energetic harmony give us some insight into the distinctive aspects of Kurth's approach, it is his notion of "disalteration" that is particularly germane to Liszt's song. Disalteration, the theorist writes in *Die Voraussetzungen der theoretischen Harmonik und der tonalen Darstellungssysteme* (1913), is the substitution of chord tones such that a tertian harmony extends beyond its three chordal members. Kurth explains that this technique is:

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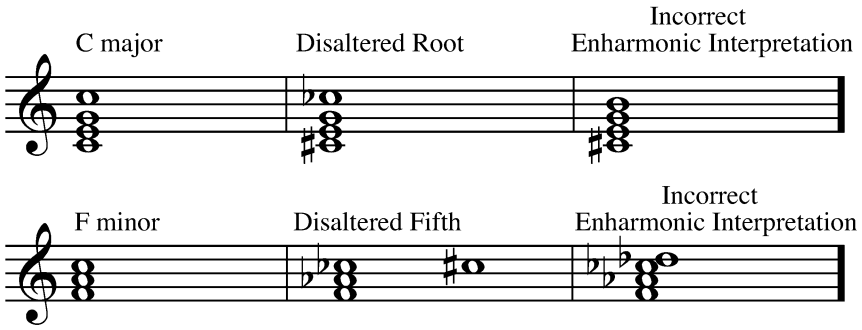
[5] Lee A. Rothfarb, *Ernst Kurth as Theorist and Analyst* (Philadelphia: University of Pennsylvania Press, 1988), 152–66.

[6] Ibid., 167–189.

> …a profound distortion of the shape of the chord—a distortion which obscures the clarity of the original tonal relationships upon which it was based. In the case of such a disintegration of tonality, modern composers adhere to the practice of splitting an essential chord tone into its two chromatic alterations *in the chord itself*, not in the preceding or succeeding one.[7]

Kurth illustrates disalteration with abstract examples and excerpts from Strauss' *Salome* and *Elektra*. Example 11 replicates one of Kurth's illustrations. The theorist explains how the root of a C major chord can be chromatically split into its neighbor tones (C-sharp and C-flat). Those new pitches substitute for the original pitch. Similarly, the fifth of an F minor chord can be replaced with its chromatic neighbors (C-sharp and C-flat). It is important to note, however, that the new chordal formation should not be reinterpreted enharmonically as a more traditional, diatonic sonority; that would destroy the relationship of chromatic neighbor pitches to the original identity of the chord.

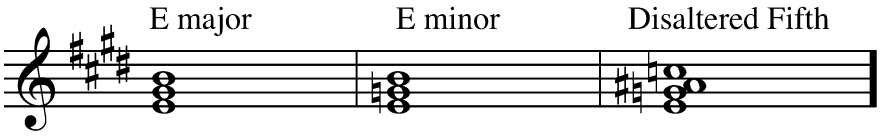


Example 11: Kurth's Examples of Disalteration

Kurth's progressive account of chordal substitution aids our understanding of Liszt's startling chord. In Example 9, one could hear the apparent augmented-sixth chord at measure 29 as a disaltered tonic. Example 12 illustrates the conversion of E major into E minor followed by the fifth (B) splitting into its chromatic neighbors. This reading aligns

[7] Lee A. Rothfarb, "Ernst Kurth's 'The Requirements for a Theory of Harmony': an Annotated Translation with an Introductory Essay" (MM diss., University of Hartford, 1979), 194.

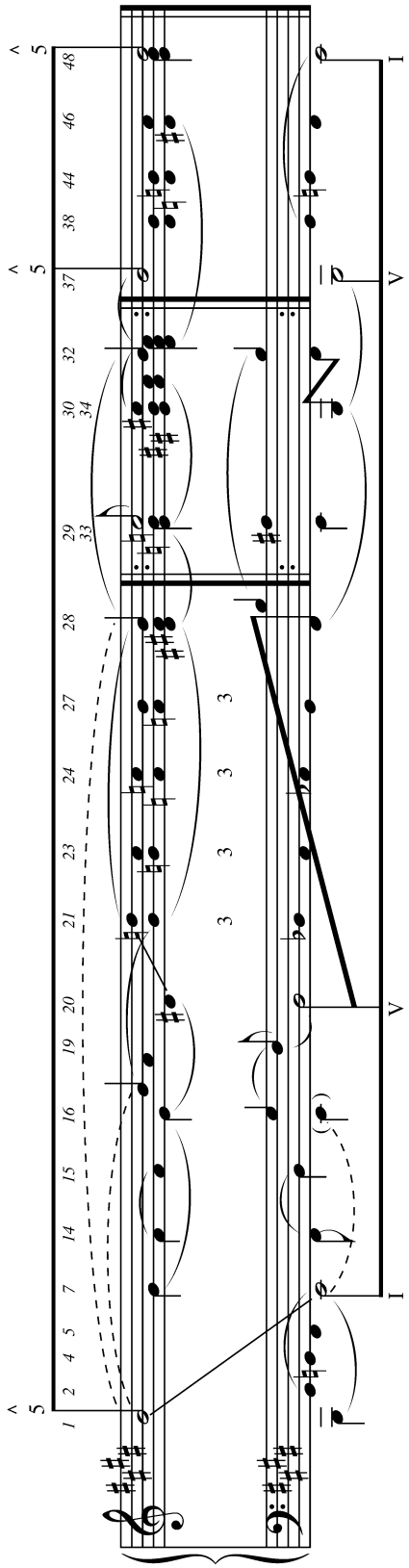
nicely both poetically, by placing emphasis on the word *Schmerz*, and harmonically by bringing the large-scale dominant prolongation to a close.



Example 12: Disalteration in *Der du von dem Himmel bist*

An analytical alternative exists should we reject the augmented-sixth chord in question as a non-tonic arrival; the chord could act as a passing sonority within a continuing dominant prolongation. Example 13 presents such an analysis. By removing the tonic arrival at measure 29, a dominant prolongation beginning in measure 20 continues for the remainder of the piece until the concluding tonic in measure 48.

Irrespective of these two background interpretations, the importance of bassline descent from measures 20–28 is unquestionable. This figure coincides with a significant change in music vis-à-vis character and texture. Moreover, the stepwise motion recalls the pre-*Ursatz* descent of the first two versions. The ambiguous status of the chord on the downbeat of measure 29, non-tonic or otherwise, does little to undermine the significance of this passage.

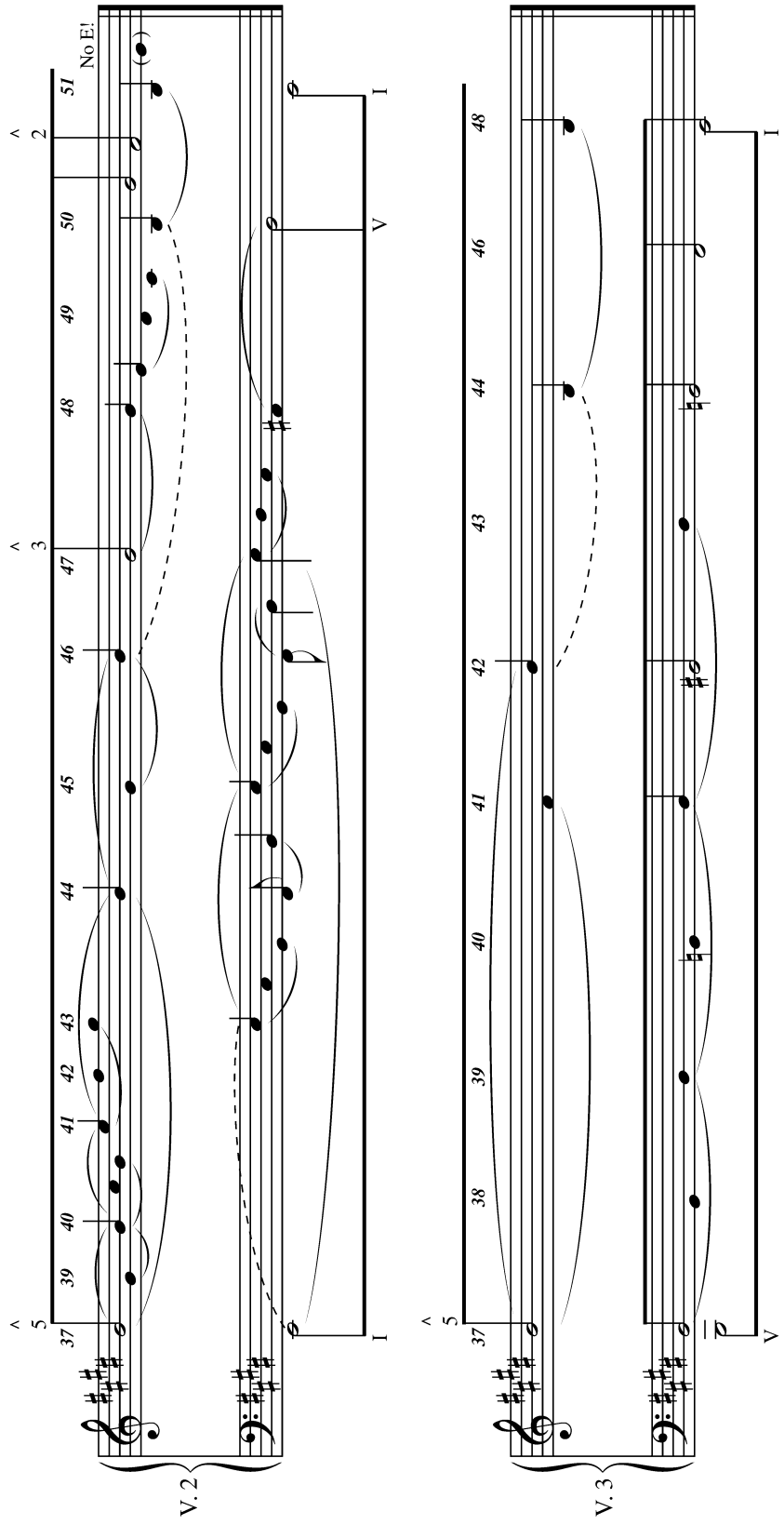


Example 13: Alternative Background Graph of *Der du von dem Himmel bist*, Version 3

Apart from numerous similarities among these versions, there are noteworthy changes to other aspects of the song. One modification is text placement; in versions one and two the descent occurs at "komm, ach komm in meine Brust!" while the third version features the lines "Ach! Ich bin des Treibens müde! Was soll all der Schmerz und Lust?" Additionally, versions 1 and 2 split the descent between the keys of ♭III and I, whereas version three occurs within the scope of a dominant prolongation. Here we begin to see some of the malleable aspects of Liszt's compositional design as he revises a piece.

Several of the striking differences between these songs are reconcilable. For example, as previously mentioned the third version's unorthodox *Urlinie* remains stationary on $\hat{5}$ for the duration of the piece. However, a supplementary descent closes the piece. Example 14 presents the concluding measures of versions 2 and 3, highlighting this descent and calling attention to yet another connection between the versions. The bassline is certainly the most important aspect of the third version; it is already prominent in both the fifth-progression of measures 20–29 and the surprising non-tonic arrival of measure 29.

More significant, though, is the transference of the *Urlinie* to the bassline in measures 37–48. With the upper voice fixed on $\hat{5}$, the lower parts provide a sense of momentum toward closure, moving from $\hat{5} - \hat{3} - \flat\hat{3} - \hat{2} - \hat{1}$. This descent bears a resemblance to that of the second version: both skip over $\hat{4}$ on their way from $\hat{5} - \hat{3}$. A difference, however, lies in the fact that version 2 includes a tonic prolongation during this *Urlinie* skip while in version 3 it occurs within a dominant prolongation. This divergence produces drastically different effects between the two versions. The skip down to $\hat{3}$ over a

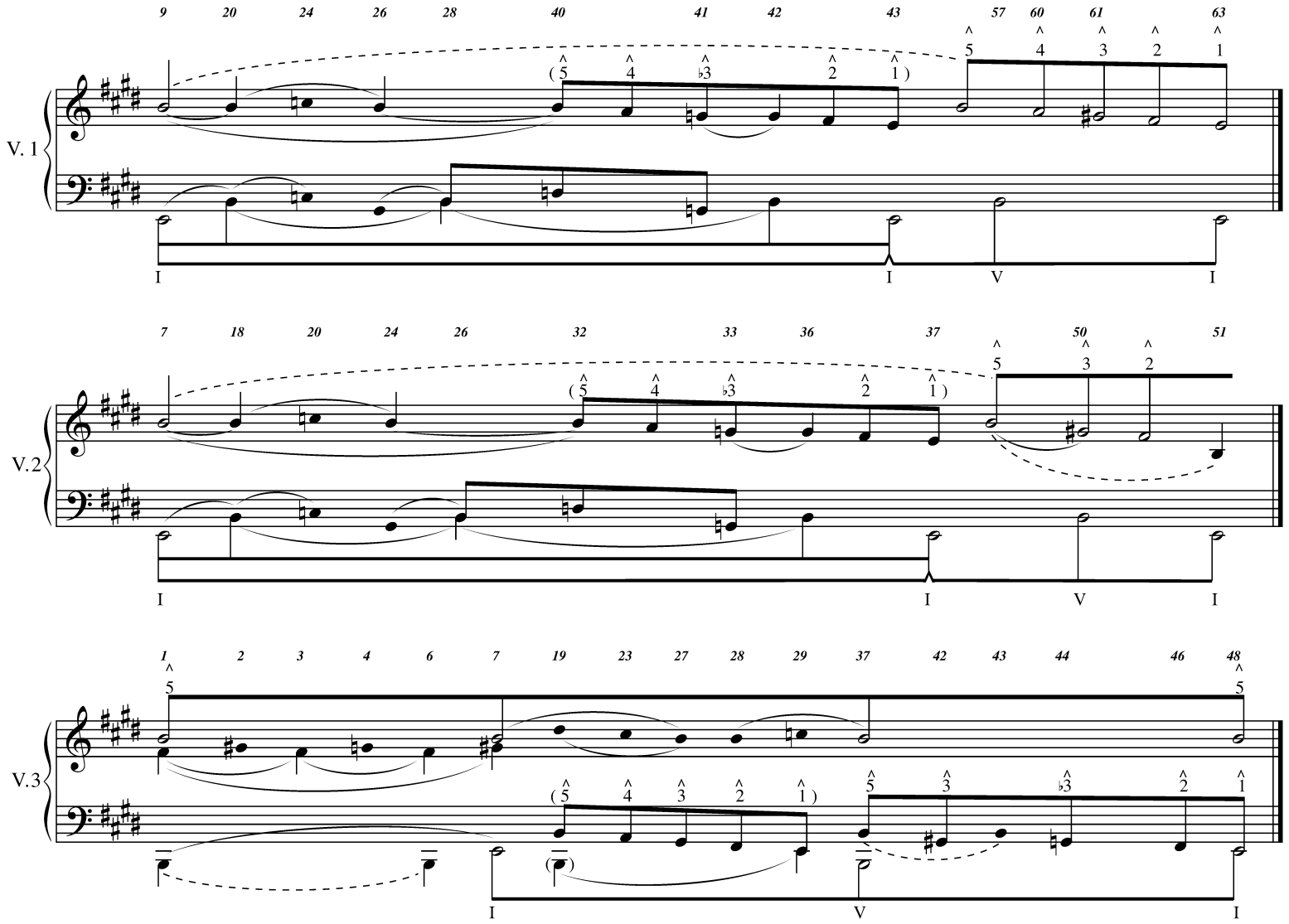


Example 14: *Der du von dem Himmel bist*, Concluding Measures, Versions 2 and 3

cadential $^{6}_{4}$ in version two is a momentary disruption of the reposeful tonic, all the while keeping us fairly grounded in the songs character. The skip down to $\hat{3}$ over a dominant prolongation in version 3, however, is noticeably jarring; the progression recalls the opening material and thus transports us back to the distant, "heavenly" realm portrayed at the beginning.

The sustained B in the upper voice of version 3 is also related to the preceding version. At measure 37, the *Kopfton* reappears with the structural dominant. This pitch then transfers down an octave at measure 44. The second version foreshadows this melodic contour. The descent from $\hat{5}-\hat{3}-\hat{2}$ does not reach its expected closure on tonic, but skips down to $\hat{5}$. As a result, the *Kopfton* transfers down an octave between measures 46 and 50, providing a clear skeletal framework for the conclusion of Liszt's third version.

Having examined foreground and middleground aspects of this set of works, a great deal of musical material is apparently common among all versions. An overview of their background structures, though, makes the shared traits all the more salient. Example 15 provides deep-level graphs of all three versions for comparison. Immediately apparent are the two *Urlinie* descents in each song, every one occurring at a point that relatively corresponds to the prior version. Also, while versions 1 and 2 feature modal mixture between the two *Urlinie* descents ($\flat\hat{3}$ and $\natural\hat{3}$), the third version uses both forms of $\hat{3}$ in only the final descent. Finally, there is a steady progression from a tonally stable conclusion in version 1 to those that are less certain in versions 2 and 3. The conventional closure of version 1 is destabilized in version 2 with a skip past the expected tonic arrival,



Example 15: Background Structures of *Der du von dem Himmel bist*, All Versions

placing emphasis on the return of $\hat{5}$. The final version continues this idea by placing such emphasis on $\hat{5}$ that the *Urlinie* remains stationary and the bassline is left to achieve melodic closure. These changes all stem from Liszt's increased focus on portraying repose in each revision. While the composer clearly aimed to maintain a majority of musical material between successive reworkings, he does so while mindfully exploring ways in which his setting could better convey the essential meaning of Goethe's poem.

We can glean further significance from the use of modal mixture (G-sharp/G-natural) among these versions. Not only do both forms of $\hat{3}$ appear in the two *Urlinie* descents of versions 1 and 2, but Liszt also realizes them as key areas within the song. G-sharp minor appears, albeit as a brief tonicization, in measures 25–27 of version 1 and measures 23–25 of version 2. Liszt's modulation to G major (measures 36–41 of version 1, measures 32–35 of version 2) is considerably more prominent. The composer devotes equal attention to both key areas in version three by alternating between iii and ♭III at the introduction and conclusion of the song. This use of modal mixture also accounts for Liszt's use of G-natural in the disaltered chord of version 3 (recall Example 12).

This lengthy analysis of the three versions of *Der du von dem Himmel bist* serves a twofold purpose. First, by way of analysis, we gain a better understanding of the complexities these songs offer for analysis and performance. Liszt's use of chromatic mediants across all three versions provides an uncommon, yet provocative means of dominant prolongation. The composer carefully maintains a balance between continuity and variation, retaining a majority of musical traits while providing a slightly different atmosphere to each song.

For performers, this information is crucial. One may choose any of these versions for performance based on vocal range, length, and character without having a significant impact. All three songs convey the same, general temperament and aesthetic by way of similar poetic nuance and interrelated compositional framework. That being said, Liszt's moderately related versions also provide performers the luxury of choice regarding the degree of poetic meaning they wish to portray. In the case of *Der du von dem Himmel bist*, the first version allows for a more dramatic performance by way of virtuosic, yet occasionally irrelevant musical material in relation to the text. The second version would appeal to a performer seeking an equal balance of virtuosic material and textual fidelity. The final version is admittedly the least demanding in terms of vocal ability, but is quite alluring for a musician concerned with creating an atmosphere that best aligns with the tenor of the text.

These choices sharply contrast with those songs that are unrelated, which I will discus in the following chapter. Choosing between disparate songs would require more deliberation as to their text/music associations and fundamental nature, especially for the purposes of programming a piece within the context of a larger performance. While unrelated settings offer contrasting textual connotations, moderately related versions provide various shades of meaning within a common poetic affect.

More important than the aforementioned points, however, is that these pieces provide a useful guide for comparative analysis. Schenkerian graphs are typically not used in an inter-compositional manner. Comparing several works at an abstract level of analysis such as middleground and background structure can appear a doubtful endeavor to

some analysts. However, as this chapter argues, background design can be a useful tool for comparative analysis.

Liszt's other songs can, and should, be considered at a deep structural level before offering the designation of "related" or "unrelated." A cursory, foreground examination of a work cannot yield a full evaluation of these works. Only after methodical analysis can one truly find insight into pieces that are moderately related. While space does not allow for analysis of other moderately related songs within the confines of this chapter, a vast majority of Liszt's revisions likely fall into this category. Possible examples include *Comment disaient-ils*, *Es rauschen die Winde*, *Oh! quand je dors*, and *Kling leise, mein Lied*. Detailed multi-level Schenkerian analysis is required to be certain.

Chapter 6

Unrelated Settings

Some of Liszt's song revisions are so extensively altered that they are best seen as new settings of a text rather than variants of a previously composed piece. This is not to say that there are no musical similarities between these settings; often it is possible to find elements that are related to the first setting. However, these shared features are typically not central to or characteristic of the original composition. Distinctive markers in these recast works include: unrelated *Ursätze*, different modulatory trajectories, and divergent harmonic material.

Compositions in this category are challenging in analysis and provocative in performance. In revisiting a text from such drastically different approaches, Liszt produces a diametrically opposed pairing of songs. Analytically, one observes clear distinctions between the use of counterpoint, harmony, and form. As a performer, knowledge of each setting informs artistic choices by contrasting the unique ways in which Liszt pairs text and music. However, most important is the compositional process. These divergent settings provide a rare opportunity to observe changes in Liszt's approach toward both poetry and musical aesthetics. The composer's imagination becomes slightly more accessible as we follow a train of thought from original to subsequent setting.

The three publications of *Wer nie sein Brot (Brod) mit Tränen aß* of 1848, 1860, and 1862 will serve well for comparison.[1] The original 1848 setting and revised 1860 edition form a directly related pair, with the latter being Liszt's definitive statement. Since

[1] Ben Arnold also believes these settings are unrelated. See "Songs and Melodramas," 403–39 (chap. 1, n. 1)

the objective of this chapter is unrelated settings, my comparative analysis is based primarily on the final edition of 1860. However, discussion of the 1848 edition will supplement my discussion where it is relevant. The 1862 publication largely contrasts with the prior setting and features little if any connection to it. I will begin with general observations and then deconstruct their distinct features.

The songs' text, provided below, is rather bleak. Several composers—Schumann, Schubert, and Wolf among the most prominent—have set this third poem of Goethe's *Harfenspieler* to music.

Wer nie sein Brot mit Tränen aß, Wer nie die kummervollen Nächte Auf seinem Bette weinend saß, Der kennt euch nicht, ihr himmlischen Mächte.	He who never ate his bread in tears, Who never through nights of grief Sat weeping on his bed, He does not know you, Heavenly Powers.
Ihr führt ins Leben uns hinein, Ihr laßt den Armen schuldig werden, Dann überlaßt ihr ihn der Pein: Denn alle Schuld rächt sich auf Erden.	You lead us into life, Let the poor man fall into debt, Then leave him to his pain: For all debts are avenged here on earth.

The eight lines of this poem are divided into two equal halves. Liszt uses Goethe's textual form as a schematic for the first setting, but avoids its partitioning in the second. Table 1 below provides a textual map of these songs and their musical form.

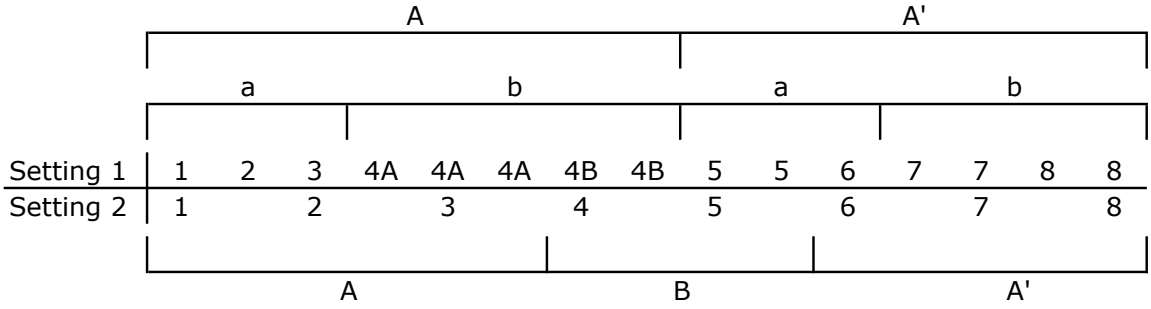


Table 1: Text/Music Form, *Wer nie sein Brot mit Tränen aß*

Immediately apparent is the conflict of structure and design between these two songs. Liszt uses the given formal boundaries of the poem to create a binary structure in

the first setting. Each half of the binary arrangement is also split into two subsections. The second setting is drastically altered to produce a rounded binary form.[2] The composer removes the break between lines four and five of the poem, grouping them into a separate formal area.

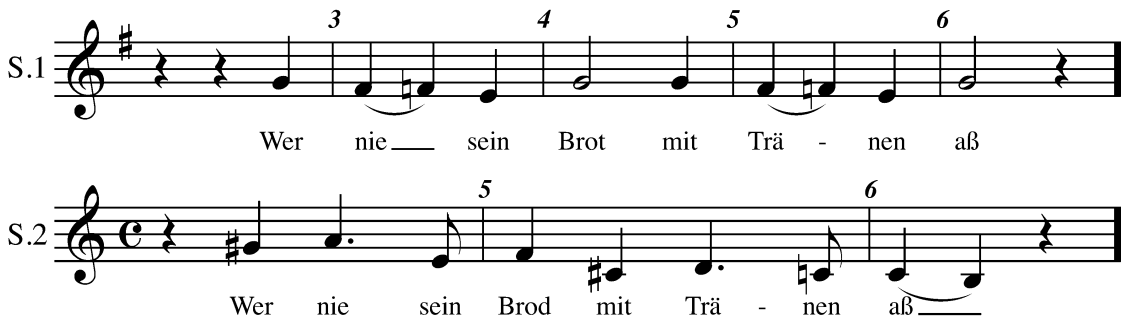
Additionally, there are several foreground musical divergences between these settings. Table 2 below highlights some of these differences. Liszt changes virtually every aspect of the first setting in the second: the length is significantly shortened, the tempi and meter are altered, and tonal areas share no common thread.

	Measures	Tempo	Meter	Voicing	Range	Key Scheme
Setting 1A	84	Andante mesto	3/4	Mezzo-Sop	$A\#^3$–A^5	e–G–b–F E–g#–c–e
Setting 1B	82	same	same	same	B^3–G^5	same
Setting 2	29	Langsam, mit äußerst starker Empfindung und Betonung	4/4	Baritone/Alto	A^3–F^5	(a)

Table 2: Comparison of Musical Traits, *Wer nie sein Brot mit Tränen aß*

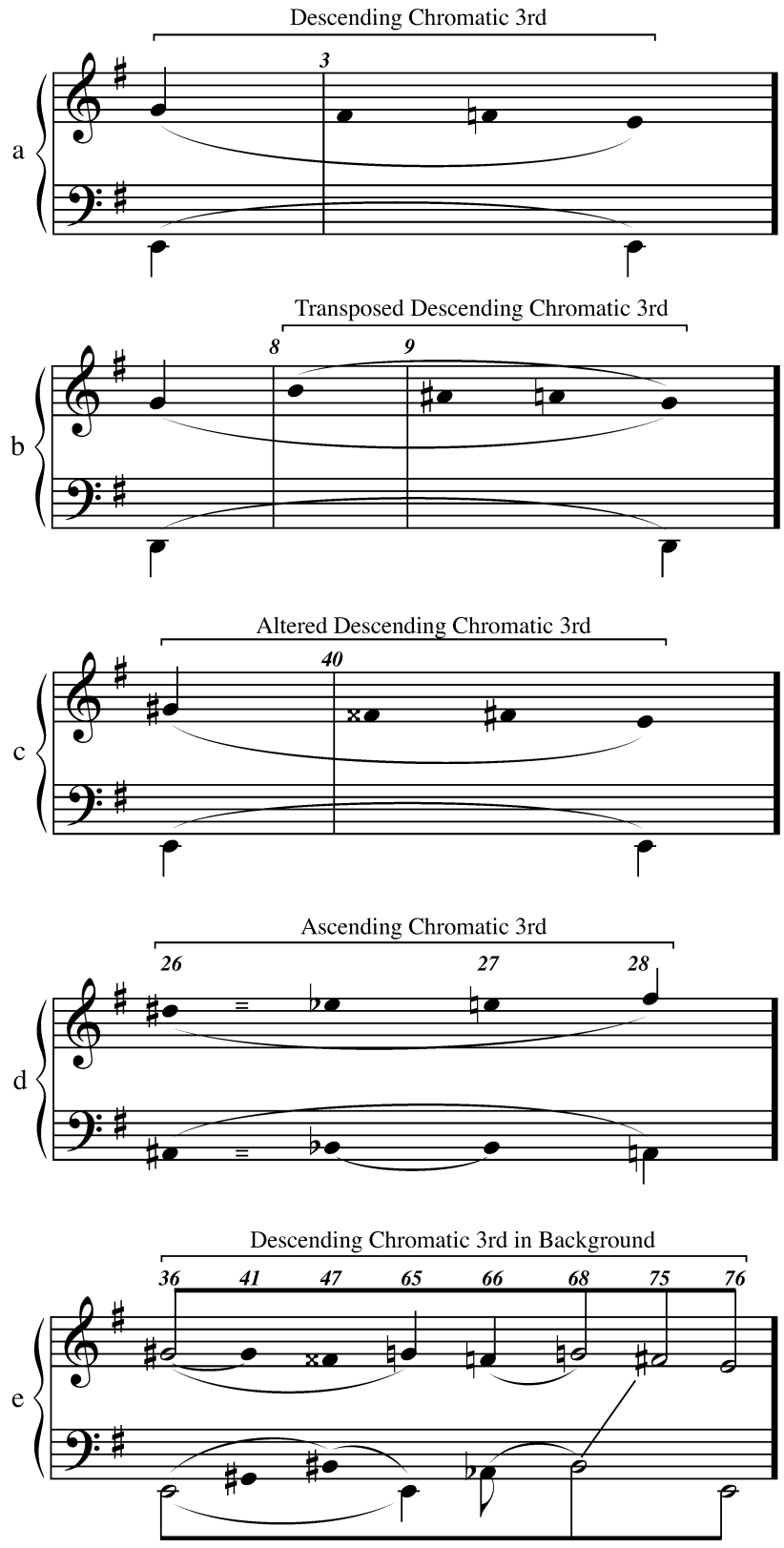
The only aspect that remains relatively unchanged is vocal range. Even so, the lyric vocal line of the first setting differs markedly from the declamatory style of the second. Compare the opening lines of settings 1 and 2, provided in Example 1. Setting 1 consists of a smooth, chromatic line descending the span of a third while setting 2 features appoggiaturas that embellish the span of a seventh.

[2] Stefanie Crumbley believes the second setting is through-composed. See "Liszt's Developing Style: A Comparison Study of Two Settings of 'Wer nie sein Brot mit Tränen ass,'" in *Liszt 2000: Selected Lectures Given at the International Liszt Conference in Budapest, May 18–20, 1999*, ed. Klára Hamburger (Budapest: Hungarian Liszt Society, 2000), 157–69. While the song is more narrative than lyric, giving a freely composed impression, the recapitulation of both melodic and harmonic material at end of the song is strongly indicative of a binary formal plan.



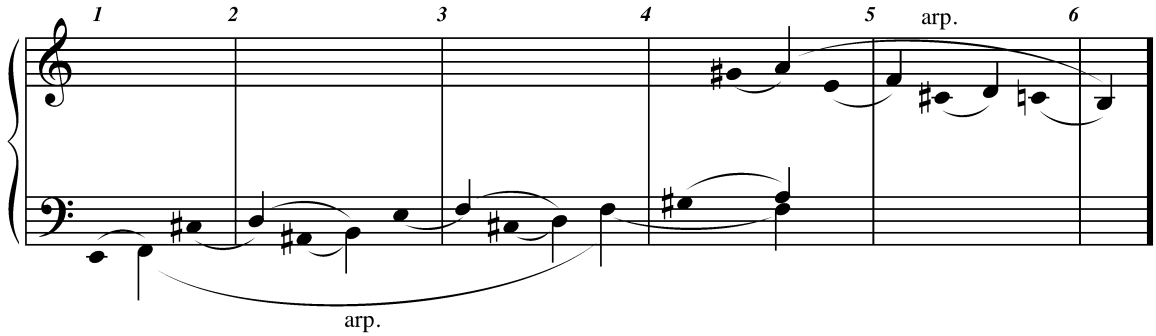
Example 1: Opening Vocal Lines, *Wer nie sein Brot mit Tränen aß*

Liszt bases both songs on the idea of semitone motion, yet they are realized in vastly different ways. Setting 1 uses semitone motion as part of a chromatic passing tone figure, spanning the compass of a third. This chromatic-third figure serves as a basis for motivic unity in both the foreground and background. Example 2 presents several instances of the chromatic-third interval. The vocalist's entrance, shown in Example 2a, introduces the basic motive for the song. Examples 2b and 2c present variations of this motive, the first transposed up a major third, the second chromatically expanded to begin on G-sharp. The motive is also inverted in Example 2d to form an enharmonic ascending third. A motivic parallelism appears at a background level as well. Example 2e presents the second half of the *Ursatz* structure. Note that the *Urlinie* descent comprises all of the chromatic pitches of examples 2a and 2c.



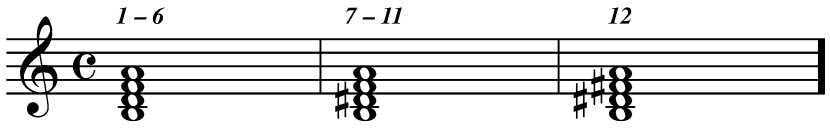
Example 2: Chromatic-Third Motive, *Wer nie sein Brot mit Tränen aß*, Setting 1

In contrast to the established passing tone figure of setting 1, setting 2 uses semitone motion in the form of neighbor tones. The piano introduction and opening vocal line are clear instances of this feature (Example 3). The first six measures of the song feature a B half-diminished seventh chord embellished with incomplete chromatic neighbor tones.



Example 3: Chromatic Neighbor Motion, *Wer nie sein Brot mit Tränen aß*, Setting 2

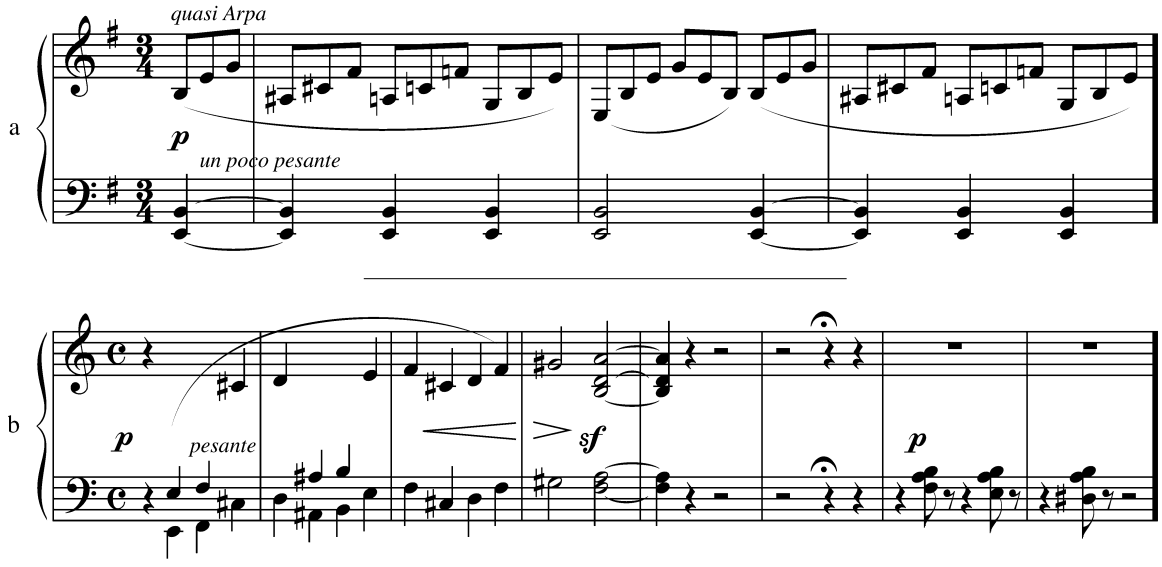
A second, distinct form of chromatic embellishment, apart from neighbor tones, occurs throughout the second setting. Liszt uses semitonal voice leading between chords, altering their quality. Example 4 presents a reduction of the opening twelve measures of the song to illustrate this process. The opening B half-diminished seventh chord of measures 1–6 becomes a French augmented-sixth chord with the addition of D-sharp at measure 7. Liszt then arrives at a B dominant seventh chord in measure 12 by raising F to F-sharp.



Example 4: Chromatic Transformations, *Wer nie sein Brot mitTränen aß*, Setting 2

From these surface-level observations, it is already apparent that this pair of settings has little in common. While both are based on chromatic embellishment, they differ fundamentally in application. This deviation not only changes the voice leading of the song, but also drastically alters each song's character. Setting 1 is serpentine in nature, using a chromatic descending scale as a melodic basis. Setting 2 is more declamatory, with the vocalist arpeggiating chords during much of the piece.

Liszt also substantially changes the accompaniments. Previous chapters show how Liszt retained several primary features including texture, register, and rhythm. However, in *Wer nie sein Brot mit Tränen aß* little is preserved, as illustrated in Examples 5a and 5b. The harp-like texture of setting 1 (Example 5a) impels the music almost without interruption. By contrast, the block chords of setting 2 (Example 5b) are abrupt, punctuated by silence.

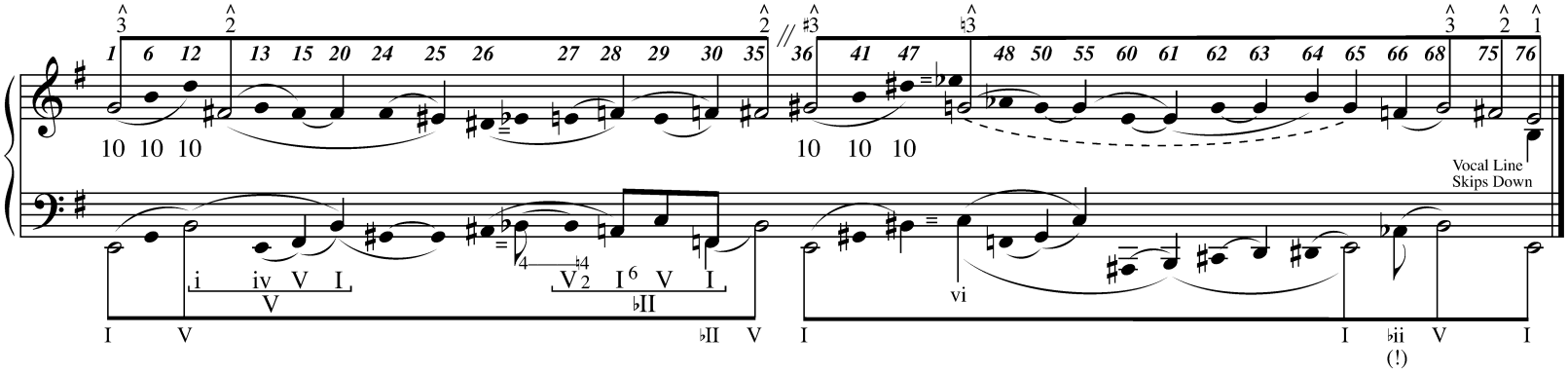


Example 5: Textual Comparison, *Wer nie sein Brot mit Tränen aß*

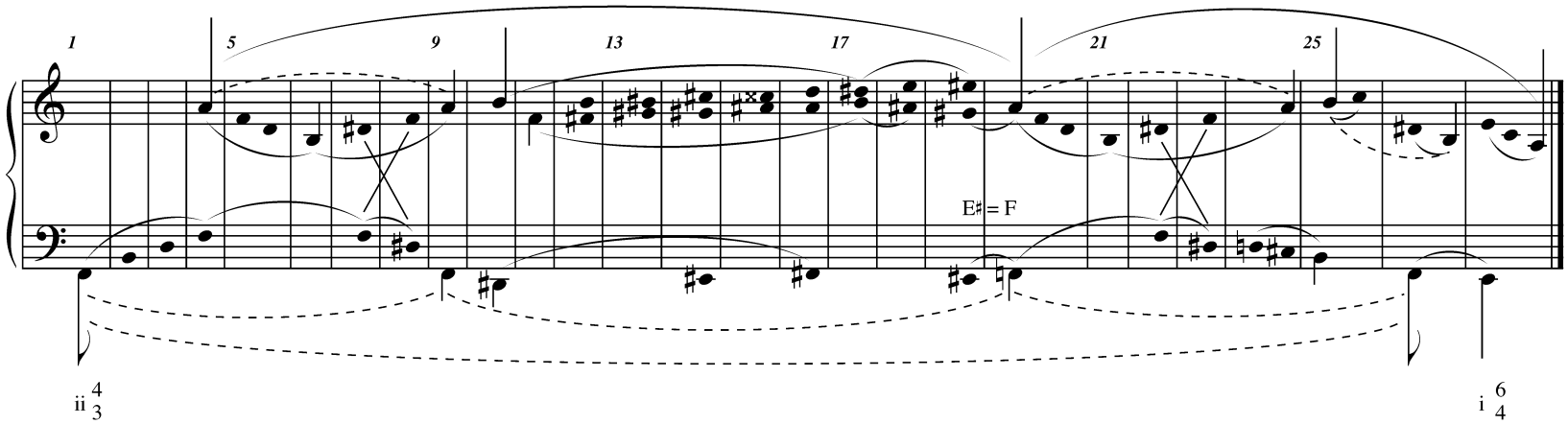
Tonally, the two settings could not be more distinct. Setting 1 is firmly in the key of E minor, featuring a clear tonal plan. Modulating by thirds, Liszt maintains the aforementioned third motive at a deep structural level. The first half of the song moves through G major and B minor, while the second half shifts to G-sharp major and C minor (enharmonically B-sharp minor). Liszt thus underlines the binary structure of the song by outlining pitches of the tonic triad in successive modulations, first diatonically (E–G–B) and later chromatically (E–G#–B#). Conversely, the second setting borders on the realm of atonality. There are neither functional harmonic progressions nor a sense of tonal center. The key signature (or lack thereof) and pitch collection imply A minor as reference. If we take A minor as the tonal center, the entire piece can be understood as a large-scale progression from predominant harmony—prolonged for the entire duration of the song—to an unstable closing tonic.

These foreground observations by now make it apparent that it is nearly impossible for these settings to share a common *Ursatz*. Differences in tonal and formal scheme, paired with disparities in vocal line and embellishment, leave very little for a background connection between the songs. Nevertheless, a survey of deeper level voice leading is required before making such assumptions. Middleground graphs of both settings are provided in Examples 6 and 7.

The binary structure of setting 1 is immediately evident in Example 6. Both text setting and harmonic trajectory align at the interruption in measure 35. We cannot deduce similar observations in the graph of setting 2 (Example 7). The lack of functional harmony and clear tonal affirmation erases the sense of rounded binary design. The

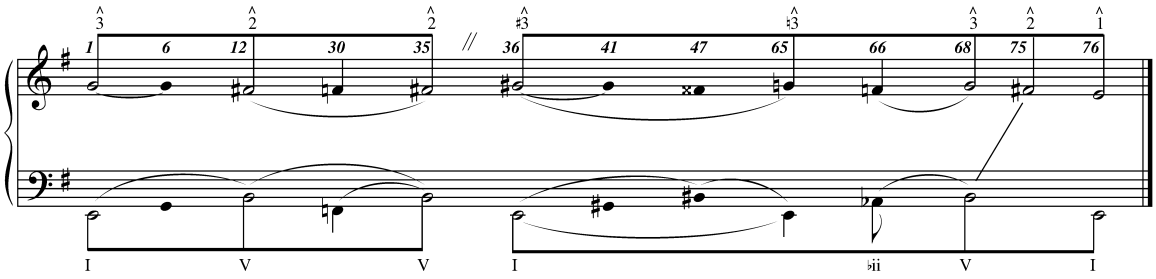


Example 6: Background Graph, *Wer nie sein Brot mit Tränen aß*, Setting 1



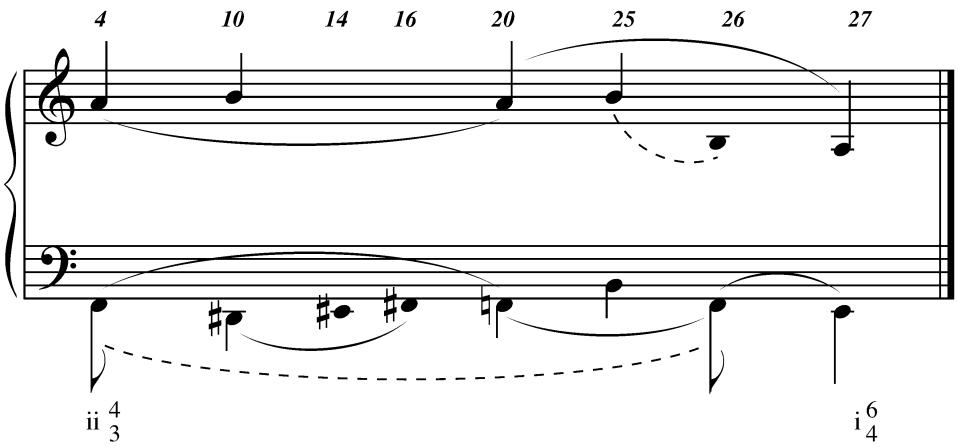
Example 7: Background Graph, *Wer nie sein Brot mit Tränen aß*, Setting 2

contrasting B section is merely evident by neighbor notes in the deep background. In measure 10, the outer voice pitches, B and D#, effect a large-scale neighbor motion: A–B–A in the top voice and F–D#–F in the bass. The resolution of this neighbor motion in measure 20, along with the return of harmonic and thematic materials, marks the closing A' section. The aforementioned embellishments characteristic of each setting—passing motion in first song and neighbor motion in the second—are also prominent at a deep background level. The *Ursatz* graphs provided in Examples 8 and 9 highlight this feature. As previously mentioned, the chromatic-third figure of setting 1 (shown in Example 2a) becomes a motivic parallelism in the *Urlinie*. The upper voice descent in Example 8 is certainly linked to the opening vocal line.



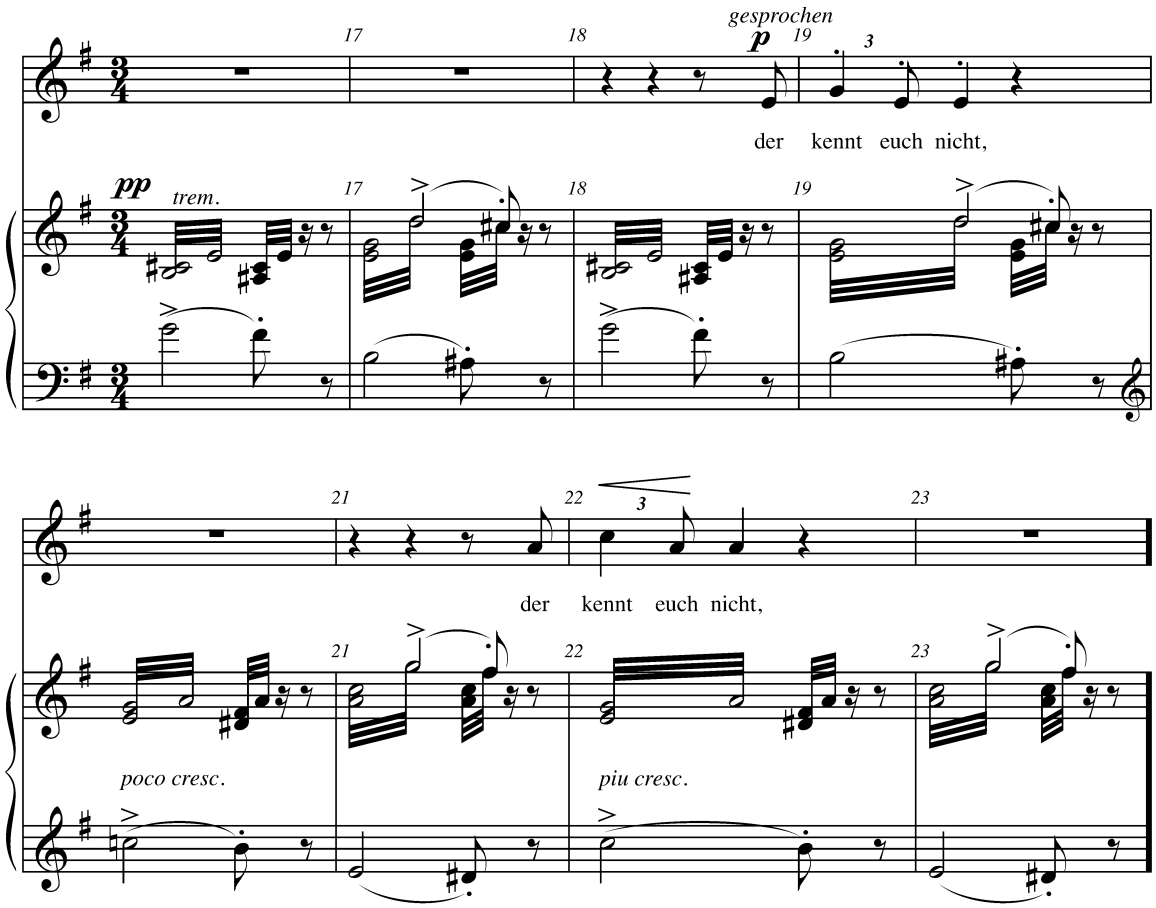
Example 8: Deep Background Graph, *Wer nie sein Brot mit Tränen aß*, Setting 1

Similarly, the background structure of setting 2 relates to its foreground features. The incomplete neighbor motion in both the accompaniment and vocal line (presented in Example 3) is the foundation for the *Ursatz* neighbor motive. Example 9 features both complete and incomplete neighbor motion the outer voices. A neighbor figure A–B–A occurs twice in the upper voice over the span of the entire song. There are also two neighbor motions in the bass voice. The first is complete, moving from F–D-sharp–F at measures 4, 10, and 20. The second is neighbor motion is incomplete, the opening F of measure 4 eventually moves down to an E in measure 27.



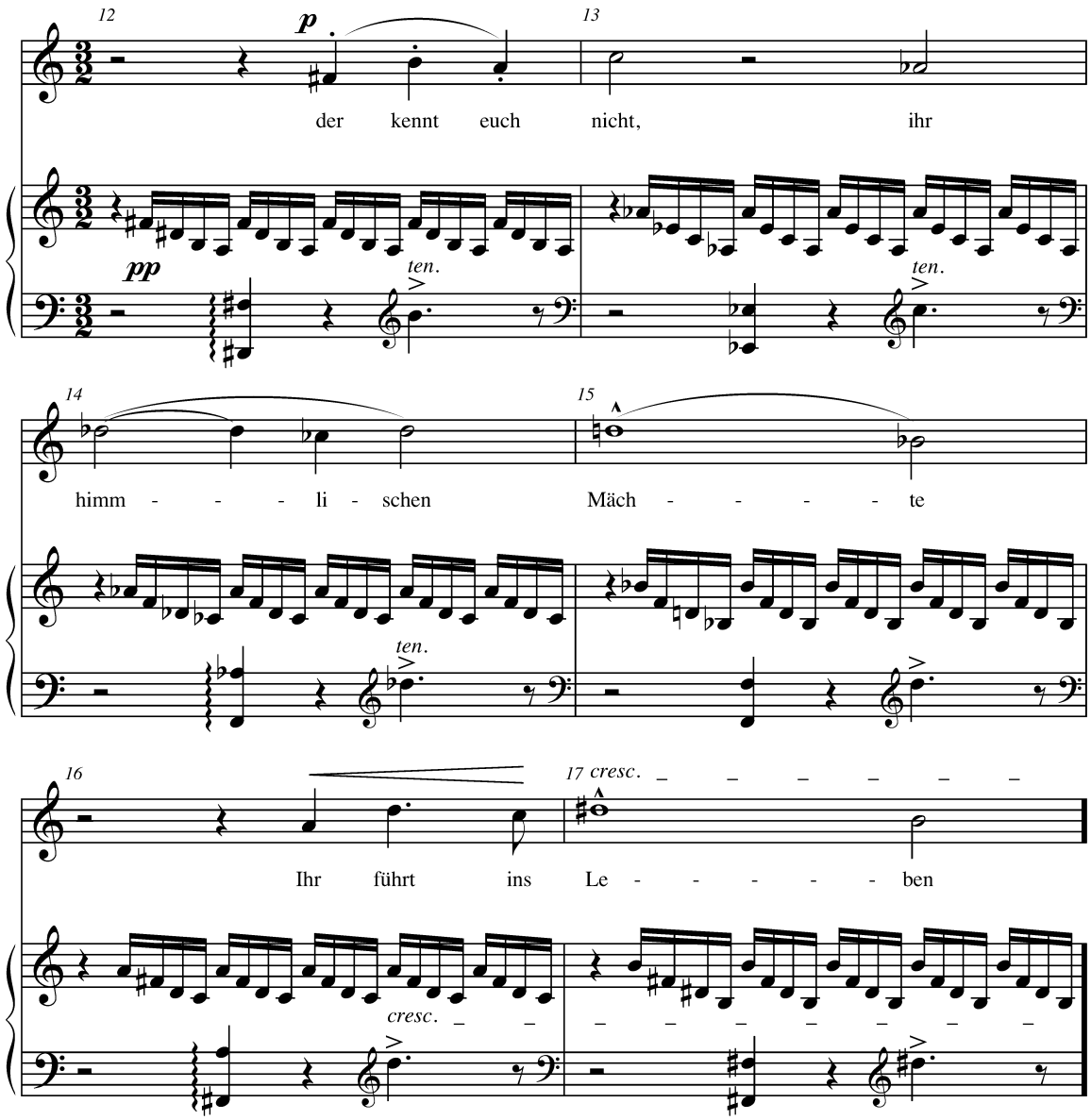
Example 9: Deep Background Graph, *Wer nie sein Brot mit Tränen aß*, Setting 2

Despite the numerous dissimilarities of these two settings, one can draw a tentative connection between the B sections of each song. Liszt uses parsimonious voice leading as a means of prolongation in both formal areas. The first setting features a curious alternation of dissonant, chromatic harmonies both in measures 16–23 and again in measures 51–59. The first of these passages, excerpted below in Example 10, introduces quickened rhythmic activity with tremolos in the piano to symbolize a feeling of unrest. The same progression reappears in measures 51–59, albeit transposed and set to the text "dann überlaßt ihr ihn der Pein."



Example 10: *Wer nie sein Brot mit Tränen aß*, Setting 1, Measures 16–23

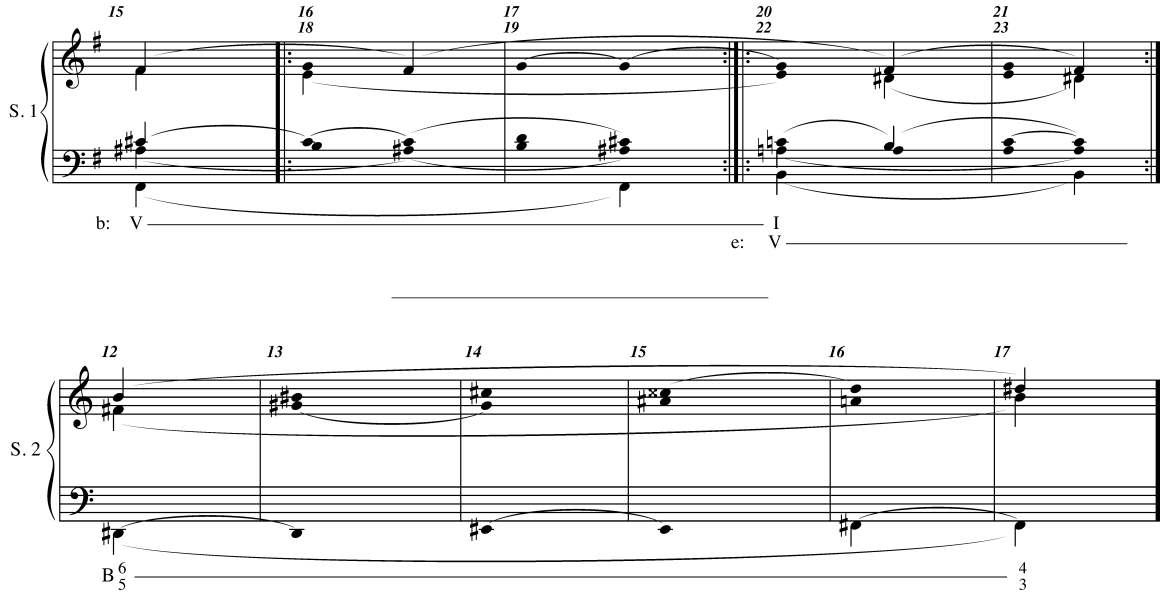
This passage from setting 1 roughly corresponds to measures 12–17 of setting 2. This section, provided in Example 11, also features a succession of chromatic chords, although they are not as dissonant as those in setting 1. Here, too, the rhythmic activity is substantially quickened in order to evoke an air of restlessness. Chromatic alterations make these measures somewhat visually taxing. Aurally, however, they are quite fluid and beautiful.



Example 11: *Wer nie sein Brot mit Tränen aß*, Setting 2, Measures 12–17

On the surface, these passages seem unrelated due to differences in meter, texture, and vocal line. Nonetheless, a similar compositional process guides both settings. A voice-leading reduction of both passages, shown in Example 12, aids our analysis. An important feature of both excerpts is their parsimonious voice leading. Setting 1 includes chord progressions that retain one or two common tones between chords while other

pitches move by half step to form a new sonority. These neighboring sonorities prolong an F-sharp dominant seventh chord (measures 15–19) and B dominant seventh chord (measures 20–23). Similarly, setting 2 consistently holds one tone in common between adjacent chords with the other pitches moving to new chord tones by either whole step or half step motion. The span from measures 12–17 unfolds a B major harmony from first to second inversion.



Example 12: Prolongation in *Wer nie sein Brot mit Tränen aß*

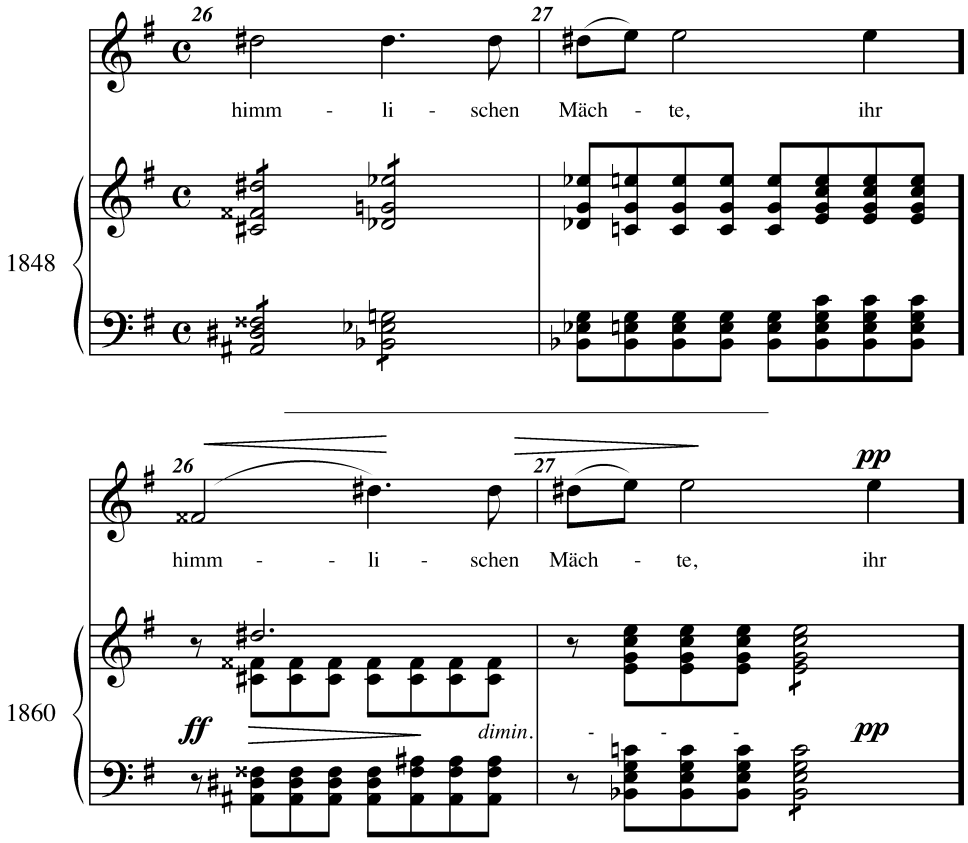
While these two passages do not completely align, enough of their general structure remains to show a degree of similarity. In setting the text "der kennt euch nicht" (He does not know you), Liszt twice chooses chromatic prolongational techniques to enhance the poem's mood of distress and isolation. However, this brief connection between the settings does not denote that these pieces are related in the manner of previous chapters. So manifold are the differences between these songs that one or two associations cannot form a convincing connection.

In contrast to the numerous differences between settings one and two, Liszt's first and second editions of setting 1 (settings 1a and 1b) are unmistakably linked. As previously stated, both editions form a directly related pair, but the latter version is harmonically uncertain at several points. Because of this, I will expound upon key aspects of my analysis to show how the first edition informs my hearing.

One key insight provided in Liszt's first edition is an enharmonic spelling to clarify the surprising shift to F major in measures 26–30. The preceding material in measures 20–25 prolongs dominant harmony (B^7). However, the sense of B as a stable harmony to which other chords relate seems doubtful by measure 26. A cadence in F major follows shortly thereafter, shifting the tonal center by a tritone.

In Liszt's 1860 edition, the D-sharp dominant seventh chord in measure 26 leads to a cadential progression in F major. The juxtaposition of $D\#^7$ and C^7 seems tonally exclusive.[3] However, the 1848 edition shows us that Liszt conceived the $D\#^7$ chord as an enharmonic predominant to the following C^7. Example 13 provides excerpts from both editions to help illustrate this point. Originally, Liszt included an enharmonic spelling of the D# chord as E♭ halfway through measure 26, highlighting the common tone relation (G and B-flat) to the following measure. Liszt also holds the E♭ chord over the barline into measure 27 in the 1848 version, signaling a resolution in line with that of a suspension.

[3] Adrian Childs explores the possibility of such chord progressions from a Neo-Riemannian standpoint due to the highly parsimonious nature of its voice leading: two common tones and two tones moving by half step. His label for this progression would be $C_{3(2)}$. However, since Liszt uses this progression in a functional context—predominant and dominant, respectively—I do not adopt his analytical model. See "Moving Beyond Neo-Riemannian Triads: Exploring a Transformational Model for Seventh Chords," *Journal of Music Theory* 42, no. 2 (Autumn 1998): 181–93.



Example 13: First and Second Edition, *Wer nie sein Brot mit Tränen aß*, mm. 26–27

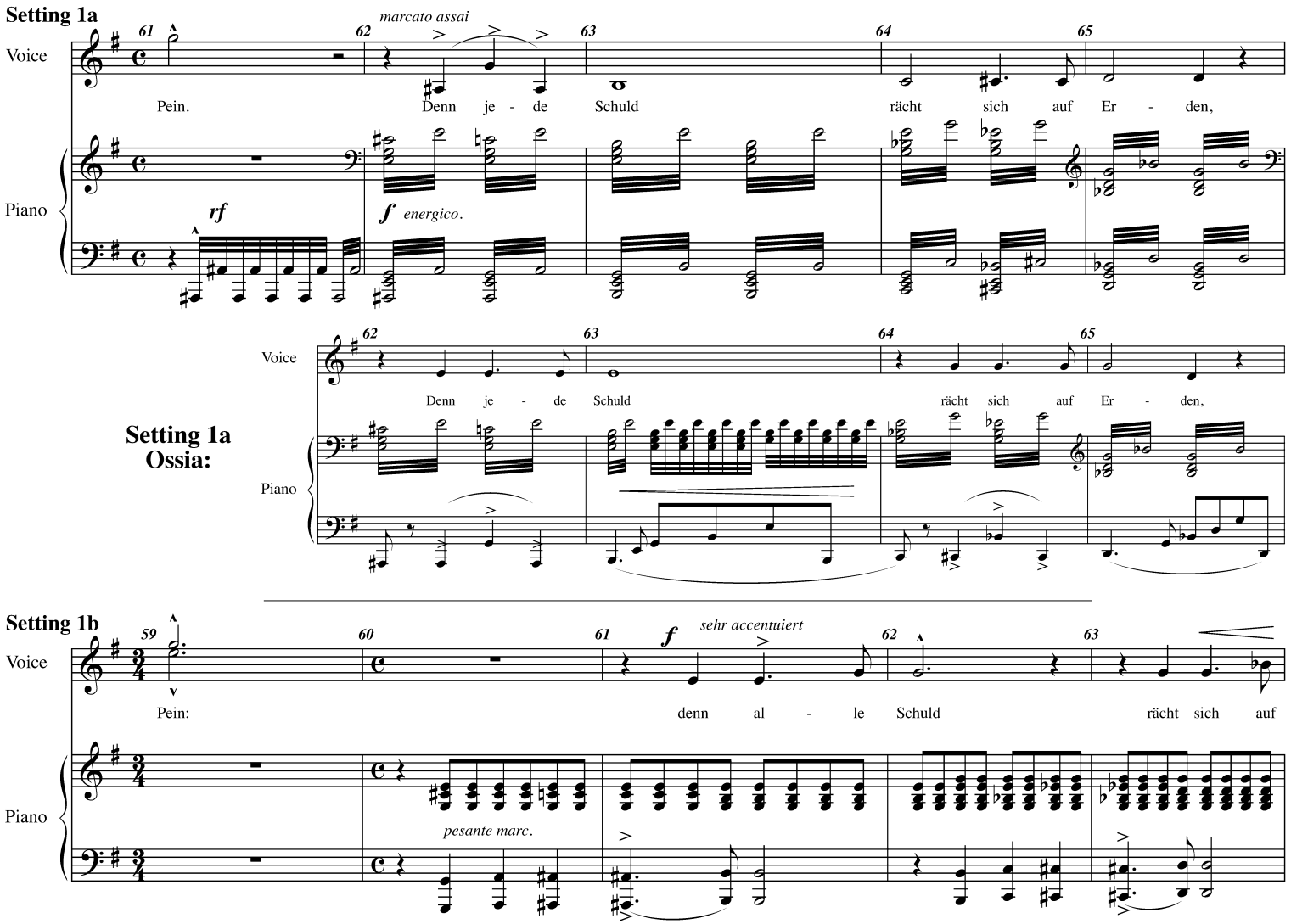
Consequently, the E♭ chord acts as a voice-leading chord similar in character to that of an augmented sixth chord. The pitches D#/E♭ and C#/D♭ resolve outward to E and C, respectively. Analogous to a dominant seventh chord being reinterpreted as an augmented sixth chord as a means to modulate, Liszt uses an irregular dominant seventh resolution as a dominant preparation.

A second instance of harmonic uncertainty is located in the transitional material that leads from C minor back to the global key of E minor. Measures 59–68 of setting 1b are replete with chromatic alterations, yet this is not the primary cause of ambiguity. The melodic bassline is analytically the most problematic aspect. One could interpret measure

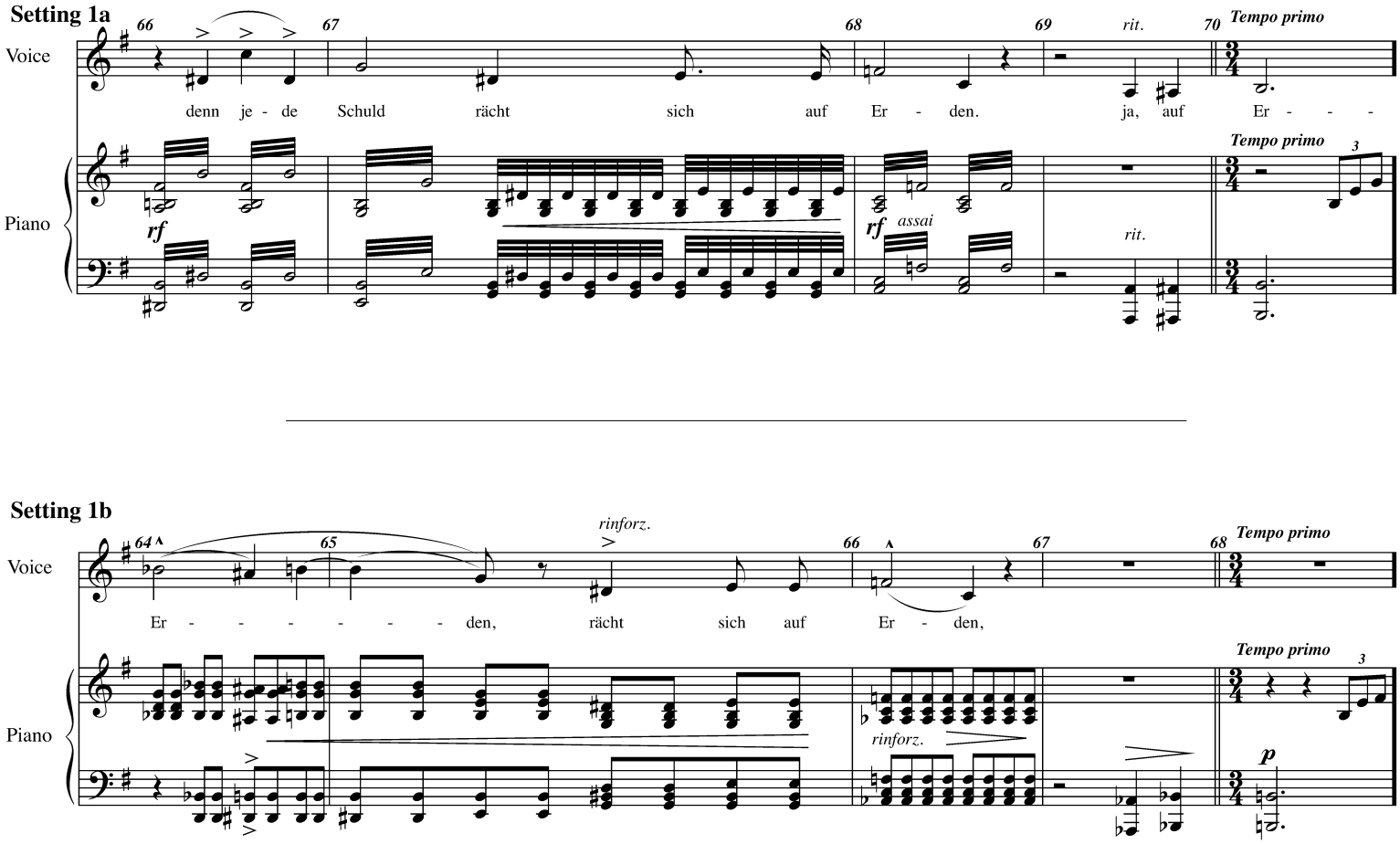
60 alone as a C-sharp diminished, A dominant seventh, or A-sharp fully-diminished chord.

If we compare this passage with setting 1a, the true bassline emerges. Example 14 presents excerpts from both editions for comparison. Measure 62 of setting 1a corresponds with measure 60 of setting 1b. Liszt originally maintained A# as the bass for the entire measure. With this, we can infer that the pitches G and A in setting 1b are added as embellishments of A#. One can draw a similar conclusion between measure 64 of setting 1a and measure 62 of setting 1b; C# is the true bass pitch while B and C are embellishments.

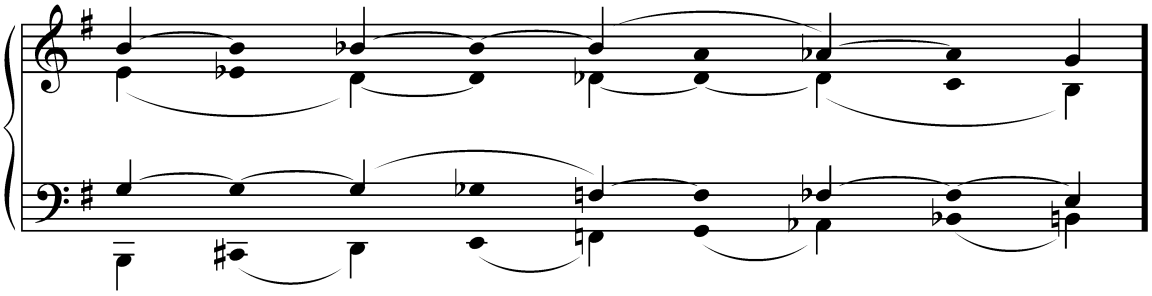
Having drawn these conclusions, this passage begins to resemble an omnibus progression. While this chromatic succession of chords is not fully realized in these measures, we can infer a resemblance to a hypothetical omnibus progression outlining a series of minor thirds. In Example 15, a voice-leading reduction illustrates how such a supposed progression would operate. Inverted augmented-sixth chords emphasize G minor, D-flat minor, and E minor as points of arrival, equally dividing the octave into four segments. Such a progression prolongs the tonic E minor chord via a large-scale voice exchange in the upper voices.



Example 14: First and Second Edition, *Wer nie sein Brot mit Tränen aß*, mm.

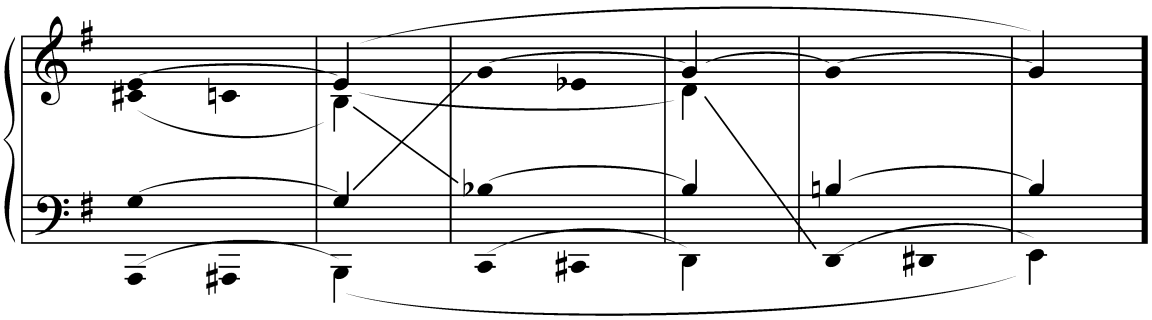


Example 14 Continued



Example 15: Supposed Omnibus Progression

However, Liszt does not use the omnibus progression in that manner. Rather than completing the series of minor thirds to prolong E minor, he abbreviates it to lead directly into a cadence. Example 16 provides a voice-leading reduction of measures 60–65 to make the process clear. The first two stable harmonies of the excerpt, E minor in measure 61 and G minor in measure 63, align with those sonorities of Example 15. However, Liszt interrupts the minor-third chord sequence in measure 64 by shifting to a B major chord (with an added sixth) to lead to an authentic cadence in E minor.



Example 16: Omnibus Progression, *Wer nie sein Brot mit Tränen aß*,
Setting 1b, mm. 60–65

We can glean poetic significance from Liszt's choice to abbreviate the omnibus progression. The text "Denn alle Schuld rächt sich auf Erden" is divided into three parts to align with significant chords: "denn alle Schuld" (for all debts) aligns with E minor

harmony, "rächt sich auf" (are avenged here on) with G minor, and "Erden" (Earth) at the return of E minor. The poem's theme of compulsory striving and toil is reflected in the idea of an omnibus progression; a cycle of chords and voice leading that will continue to repeat until some factor causes a break in the progression. Liszt symbolizes mounting debt (*Schuld*) with a progression that has no natural end. Yet the poem goes on to state that debts are inevitably "avenged" (*rächt*), implying that the progression must eventually come to a close. A break in the omnibus progression leads us back to the initial E minor sonority, poignantly paired with the word "*Erden*."[4]

Having explored the manifold features that differentiate these settings, we must ask the question: What are the implications for analysis? Juxtaposing two dissimilar works might, at first, seem a fruitless exercise. Yet, it is by just such a process that we come to appreciate these works not only individually, but also as contrasting interpretations of a shared text.

In previous chapters, we observed how Liszt set a text using related musical materials. Such instances of inter-compositional connection afford the opportunity to trace his compositional process and growth. However, the contrasting settings presented in this chapter provide an opportunity to observe how Liszt explores new musical materials and compositional techniques with a shared text. But it is only via in-depth study of these distinct settings that we can fully understand Liszt's compositional choices.

[4] Richard Taruskin discusses such progressions of minor third cycles in "Chernomor to Kashchei: Harmonic Sorcery; Or, Stravinsky's 'Angle'," *Journal of the American Musicological Society* 38, no. 1 (Spring, 1985): 72–142. He explains how such progressions have the effect of stasis or perpetuity that "short-circuit" traditional tonal practice.

Other settings, equally discrete as those examined in this chapter, warrant similar investigation. The three settings of *Freudvoll und leidvoll* (1844, 1848, and 1860) make a good case study. While the first and final forms of the song form are likely a moderately related pairing, the middle publication of 1848 is drastically changed. An analysis of these songs along the lines pursued in this chapter yield equally valuable results.

Chapter 7

Conclusion

Collectively, the analyses of Liszt's song revisions presented in the foregoing chapters have revealed several noteworthy issues for music scholarship. I examined a sample of these works to highlight Liszt's evolving compositional style, offered various motivations for modifying these works, and detailed their underlying compositional unity. Although some revisions featured minor differences, Liszt frequently went beyond cosmetically altering these works. The subsequent versions offered insight into his ongoing compositional process. To better account for these works and the degree to which Liszt altered them, I proposed a new taxonomy in Chapter 2. Instead of the binary designations of "related" or "unrelated" typical of prior scholarship, my three-part classification provided a nuanced and representative account of these works. While this study is not an exhaustive account of the song revisions, it offered a framework for further investigation. I anticipate that further analysis of Liszt's vocal repertoire using my taxonomy would yield equally enlightening results.

My expansion of Schenkerian theory, allowing for a comparative analytical model, provided the opportunity to examine Liszt's revisions in greater detail than in prior studies. By aligning my approach with the philosophical background that informed Schenker's theory in Chapter 3, I justified how Schenkerian theory can operate beyond its traditional parameters. By way of Goethe's idea of *Metamorphosis*, I conceived *Urformen* (such as the *Ursatz*) as dynamic structures rather than as fixed archetypes. The *Ursatz,* previously an analytical model for an individual work, became a point of reference among revisions. Moreover, I presented the *Ursatz* not as a rigid structure but as an

adaptable model from which further elaborations arose. The result was a background structure that both unified a piece and accommodated Liszt's additional compositional impulses.

There are certainly conceptual obstacles one must negotiate before accepting my analytical approach and analyses; some might perceive this study as a perversion or misrepresentation of Schenker's theories. However, given recent efforts in Schenkerian scholarship to expand its applicability to repertoire outside of its familiar scope, my approach is hardly isolated. One could dispute my methodology by arguing that any composition can be reduced to a point at which it bears a resemblance to another work. Nevertheless, I believe my approach demonstrates how to avoid such analytic excess.

To avoid arbitrariness in claims for compositional relations, several of my graphs focused on middleground structures and organization as a basis for drawing conclusions. Middleground structures remained largely intact in directly related versions (Chapter 4), while moderately related versions featured divergences that related among disparate works (Chapter 5). When moving to a deeper structural level, closer to the *Ursatz*, analysis did not aim at eliminating material until the backgrounds of two pieces aligned. Rather, I discerned how the *Ursatz* adapted to new musical material. Using the background as a malleable analytic structure, able to adapt to revisions, provided the opportunity to compare works beyond that of foreground observations. The resulting analysis revealed important features about the work as a whole.

Aiming to highlight compositional relations, I revealed connections among these versions where present. This contrasted with other studies that highlight compositional differences rather than similarities. The criteria I used to identify a truly "unrelated"

setting were more rigid than most prior scholarship. In this study, it was only when Liszt clearly departed from prior material that a new setting resulted (Chapter 6). When such a break in compositional relation was evident, I detailed the manifold ways in which Liszt noticeably evades any musical features that would imply a connection to a prior setting.

My intention in this study has been to portray Liszt's revisions as mirrors of his musical mindset. In reading his writings and correspondence, I discerned themes that related to the purpose of this dissertation. However, I realized the danger of drawing analytical and taxonomical conclusions from quotations that did not directly concern the songs or revision. To avoid such an intentional fallacy, I omitted quasi-speculative assumptions as a basis for study unless they were supported by prior scholarship. Still, I wanted to include these possible connections or parallels to further underline the significance of my approach. Provided below is a rationale of my taxonomy by means of Liszt's publications and correspondence. Each of the three categories I proposed spoke to a key aspect of the composer's philosophies.

Directly related versions related to Liszt's willingness to acknowledge and amend his compositional miscalculations. Although I cited correspondence in which Liszt expressed a desire to correct his songs, his readiness to self-critique is a recurring theme. In a letter on 13 December 1877 to a former pupil, Jules de Zarembski, Liszt advises that "an excellent recipe against unjust criticisms…is to criticize oneself thoroughly before and after–and finally to remain perfectly calm and follow one's own road!"[1] Self-criticism "before and after" speaks to Liszt's continued work with these materials both pre- and post-publication. However, the instruction to "follow one's own road" aligns with the

[1] *Letters of Franz Liszt*, 2:325 (see chap. 1, n. 7)

idea that fundamental musical material among directly related versions remains constant despite any adjustments. Liszt did not hold his compositions beyond reproach, but would not sacrifice musical integrity to appease critics.

Liszt's background as a performer and improviser yielded a second view, represented by moderately related versions, that compositions are not fixed structures. Fidelity to a score, either his or that of another composer, offered limited artistic merit since a finished composition frequently served as a point of inspiration. I have cited several scholars who argued that Liszt's approach to composition and performance was noticeably flexible. In a well-known excerpt of Liszt's *Des Bohémiens et de leur musique en Hongrie* (*Bohemians and their Music in Hungary*), he spoke to this progressive notion:

> The virtuoso is not a mason, who, with the chisel in his hand, faithfully and conscientiously cuts his stone after the design of the architect. He is not a passive tool that reproduces feeling and thought without adding himself. He is not the more or less experienced reader of works that have no margin for his notes, and which make no paragraph necessary between the lines. These spiritedly written musical works are in reality for the virtuoso only the tragic and touching putting-in-scene of feelings; he is called upon to let these speak, weep, sing, sigh—to render these to his own consciousness. He creates in this way like the composer himself, for he must embrace in himself those passions which he, in their complete brilliancy, has to bring to light.[2]

Liszt understood performance as the active realization of a score (perhaps analogous to realizing a figured bass) to which musicians added according to insight. This mindset was central not only to Liszt's performances, but also to his compositional approach. He felt

[2] Cited and translated in James Huneker, *Franz Liszt* (New York: Charles Scribner's Sons, 1911), 393. Original quote appears in Franz Liszt, *Des Bohémiens Et de Leur Musique En Hongrie* (1859; repr., Leipzig: Breitkopf and Härtel, 1881), 455.

that works had potential far beyond what appeared in print and allowed his creative impulses to explore other musical possibilities.

Lastly, Liszt's promotion of new compositional styles aligned with my third category, unrelated settings. I already noted that changes in Liszt's compositional approach resulted in non-traditional harmonies, tonal designs, and formal structures. His choice to reset a previously used text to new music reflects a deliberate effort to promote these new approaches in composition. In addition to advocating the progressive music of Wagner and Berlioz, Liszt endeavored to leave a lasting impression on the future of musical thought. He once remarked to Princess Carolyne Sayn-Wittgenstein, "My one remaining ambition . . . is to hurl my lance into the boundless realms of the future. So long as this lance is of good quality and does not fall back to earth, the rest is of no importance to me whatsoever!"[3] Concerning the need to move beyond formal designs of the Classical period, Liszt analogized "new wine demands new bottles."[4] He strongly felt that musical innovation required consideration beyond singular aspects of content. Rather, all aspects of a work must be taken into account.

A correlation exists between these remarks and unrelated settings. Liszt's middle and late works exemplify his innovations, particularly with regard to harmonic material. As the composer developed new compositional techniques, he realized their potential for future and past works. While it was possible to incorporate some new material into previous works, other advances were not as suitable. He thus chose to reset the text. Liszt

[3] Alan Walker, "Liszt the Writer," in *Reflections On Liszt* (Ithaca: Cornell University Press, 2005), 224.

[4] Alan Walker, *The Weimar Years*, 357 (see chap. 1, n.6).

explored the possibilities of this new musical material, unhindered by the confines of the original piece, to create a distinct musical and poetic experience.

There are ample prospects for further study of Liszt's song revisions beyond the scope of this dissertation. Not only do numerous other pieces warrant thorough analysis, but this research could also be augmented with biographic considerations. Liszt's music is complicated by the extreme diversity of artistic influences he encountered in his travels. Spending most of his life touring as a virtuoso performer, he was well acquainted with artistic, literary, and compositional differences across Europe. Consequently, I believe that a thorough understanding of artistic and literary trends in nineteenth-century Europe would stimulate and provide a framework for further investigations.

An interdisciplinary study of canon formation would similarly enrich musicians' understanding of compositional variants. For example, literary scholars deal with texts that exist in multiple versions, and those who study religion often must discern meaning between various ancient documents that inconsistently align. Exploring the ways in which other disciplines deal with variant works would provide music scholars a starting point for systematic study of composers' revisions.

A thorough understanding of the intricacies Liszt's revisions is vital to understanding this body of works. It is my sincere hope that further study will similarly enhance musicians' knowledge of, and appreciation for, these songs and their relational complexities. I believe Liszt would be encouraged by this research, not only for the efforts made to bring his songs further recognition, but also because of my desire to understand his creative impulses. Perhaps the best testament to this belief is Liszt's assurance that "broad paths are open to every endeavor, and a sympathetic recognition is

assured to every one who consecrates his art to the divine service of a conviction, of a consciousness."[5] Detailed study of compositional relations in Liszt's revisions offers valuable results, bringing us a step closer to understanding this distinguished composer's artistic vision.

[5] Lina Ramann, *Franz Liszt: Artist and Man, 1811–1840*, trans. E Cowdery (London: W.H. Allen, 1882), 1:275.

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