FRYDERYK CHOPIN UNIVERSITY OF MUSIC

Field of art, artistic discipline:
musical arts, piano chamber music

MA Ge Song

Franz Liszt's Love Songs - A Study of Piano Part Interpretation Based on Seven Selected Works

(Lorelei; Tre sonetti del Petrarca; Der du von dem Himmel bist; Mignons Lied; O lieb, so lang du lieben kannst)

Doctoral thesis written under the supervision of
Prof. Tit. Joanna Maklakiewicz

Warsaw 2025

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Declarations

Statement of the Doctoral Thesis Supervisor

I hereby declare that this work has been prepared under my supervision and confirm that it meets the requirements for submission in the doctoral proceeding.

Author's statement

Aware of legal responsibility, I declare that the doctoral thesis titled Love Songs of Franz Liszt – A Study of Piano Part Interpretation Based on Seven Selected Works (Lorelei; Tre sonetti del Petrarca; Der du von dem Himmel bist; Mignons Lied;

***O lieb, so lang du lieben kannst*)** was written independently by me under the supervisor's guidance and contains no content obtained in violation of applicable regulations.

I also declare that the submitted work has not previously been the subject of procedures for obtaining a Doctor of Arts degree.

I further declare that this version of the work is identical to the attached electronic version.

Date..... Author's signature.....

Description of the artistic work

Aleksandra Wittchen - vocals

Song Ge - piano

Wiktor Szymański - sound direction

Performed works:

1. *Tre sonetti del Petrarca* S.270

1) *Pace non trovo*

2) *Benedetto sia'l giorno*

3) *I' vidi in terra angelici costumi*

2. *You who are from heaven* S.279

3. *The Lorelei* S.532

4. *Mignon's Song* S.275

5. *O love, as long as you can love* S.298

Composer: Franz Liszt

Recording date and location:

26.06.2023, Polish Radio, Warsaw

Table of Contents

FRYDERYK CHOPIN UNIVERSITY OF MUSIC 1
MA Ge Song ..... 错误!未定义书签。
O lieb, so lang du lieben kannst) 1
FRYDERYK CHOPIN UNIVERSITY OF MUSIC 2
MA Ge Song 2
in Seven Romantic Works 2
kannst) 2
Declarations 3
Statement of the Doctoral Thesis Supervisor 3
Author's statement 3
Description of the artistic work 4
Performed works: 4
STRESZCZENIE 7
ABSTRACT 8
Wstęp 9
Chapter 1. Liszt's Life and the Characteristics of His Art Songs 10
1.1. Liszt's Life 10
1.1.1 Okres młodzieńczy (1817–1827) 11
1.1.2 Pilgrimage Period (1827-1839) 12
1.1.3 Virtuoso Period (1839–1847) 14
1.1.4 Weimar Period (1847-1861) 15
1.1.5 Clerical Period (1861-1869) 16
1.1.6 The Twilight Period (1869-1886) 16
1.2 Introduction to Liszt's Songwriting Work 17
Chapter 2. Presentation and Analysis of the Works 20
2.1. Tre sonetti del Petrarca (Three Sonnets of Petrarch) 20
2.2. Die Lorelei 27
2.3. Der du von dem Himmel bist 32
2.4. Mignon's Song 34
2.5. O lieb so lang du lieben kannst 37
Chapter 3. Analysis of the Work's Form 41
3.1. Tre sonetti di Petrarca 41
3.1.1 Pace non trovo 41
3.1.2 Benedetto 43
3.1.3 I vidi in terra angelici costumi 46
3.2. Mignon's Song 50
3.3. Die Lorelei 54
3.4. Der du von dem Himmel bist 57
3.5. O lieb, so lang du lieben kannst 61
Chapter 4. Performance Analysis of the Piano Part 65
4.1. Pace non trovo 65
Allegro con strepito 67
4.2. Benedetto sia'l giorno 81
4.3. Der du von Himmel bist 114
4.5 O Lieb 129
4.6 Mignon's Lied (Kennst du das Land?) 145
4.7 Die Lorelei 160
1. Emphasis, fluidity, and dynamic control of the melodic line 164
2. Melodic rhythm 165
3. Overall dynamic control 165
V. The Uniqueness of Liszt's Musical Language in His Early Art Songs 173
5.1 The Innovativeness of Liszt's Art Songs 174

5.2 The Expression of Musical Language of Love in Liszt's Songs 186
5.3 Reflections on Pianistic Performance Thinking Under the Influence of Liszt's "Innovation and Uniqueness" 191
a. Rigor in Motivic Development vs. Romantic Expression 191
b. The semantic function of recitative and its modern expression 193
c. Blurring the boundaries between traditional tonality and non-traditional coloring ... 195
Summary 199
Acknowledgments 201
BIBLIOGRAPHY 202
Books 202
MUSICAL SCORE APPENDIX 205

STRESZCZENIE

Liszt's musical language and the innovations he introduced form a rich picture of his creativity, often transcending the boundaries of traditionally understood Romanticism in 19th-century music. His pioneering spirit is evident, among other things, in his multidimensional approach to composing art songs. It reveals Liszt's deep sensitivity to the texts of the works and his ability to convey a range of emotions in music—from romantic love through melancholy to complex expressions. Liszt's innovations involve breaking away from existing harmonic and melodic conventions; his sensitivity to words is reflected in the suggestive musical illustrations of literary content, enriched by lush harmonies and masterful rhythm. Liszt challenged conventions and experimented, shaping his unique style, which, through its visionary and bold nature, secured his lasting influence on the development of Western classical music.

As a chamber pianist, I believe that characterizing and describing the piano part in Liszt's songs will help pianists better understand these works, grasp their specificity, master fundamental techniques, and formulate practical guidance for performers. Analyzing the context, text, and structure of the songs—essential for both pianists and vocalists—is also necessary for comprehending and sensing the atmosphere of these pieces and their emotional interpretation. Studying the relationship between the piano part and the vocal line in Liszt's songs also holds practical value, as it aims to facilitate harmonious collaboration between performers. The seven works I selected for analysis share the theme of love, yet each tells a different story, expresses distinct emotions, and does so through varied musical means. By analyzing compositional fragments and their "horizontal" and "vertical" comparisons, I aimed to present in this work Liszt's originality in using unique expressive tools to depict the theme of love in his songs. I particularly focused on the piano part.

The aim of this work is to present the richness of emotions and unique expression found in Liszt's songs, thereby helping performers explore the multidimensionality of this music, gain a deeper understanding of its nuances, and promote these works more widely among students and researchers alike.

KEYWORDS:

Liszt; art songs; text analysis; musical form analysis; performance analysis; piano-vocal collaboration; uniqueness of Liszt′s songs; expression of musical language

ABSTRACT

Franz Liszt's musical language and innovations form a rich tapestry woven from complex creative threads that transcend the boundaries of 19th-century Romantic music. His pioneering spirit manifests in a multidimensional approach to composing art songs, revealing profound sensitivity to textual content and an ability to convey diverse emotions - from intense romantic passion to melancholic and intricate expressions. Liszt's innovations extend beyond traditional harmonic and melodic conventions; his responsiveness to poetry is evident in precise musical illustrations of literary themes, enhanced by unconventional harmonies and masterful rhythmic manipulation. Boldly defying norms, Liszt experimented with harmonies, forging a unique style that reflects his visionary imagination, avant-garde boldness, and enduring impact on the evolution of Western classical music.

As a chamber pianist, I assert that studying the piano parts in Liszt's songs will enable performers to more accurately grasp his stylistic nuances, discern the musicality and distinctive features of the piano writing, master foundational technical skills, and formulate practical guidance for pianists. Analyzing the contextual, textual, and structural dimensions of these songs holds significant theoretical value for both pianists and vocalists, aiding them in capturing emotional shifts, musical transitions, and the overarching atmosphere of the works. Investigating the interplay between piano and voice in Liszt's songs carries broad practical relevance collaboratively, it empowers performers to fulfill their roles while harmoniously unifying both parts. The analysis of Liszt's musical language also bears theoretical and pedagogical significance. The seven selected works share the unifying motif of "love", yet each narrates a distinct story, expresses varied emotions, and employs diverse musical means. Through fragmentary analysis and horizontal-vertical comparisons, this study explores the piano's unique expressive devices in articulating "love", thereby illuminating Liszt's Romantic distinctiveness.

The aim of this article is to deepen understanding of the emotional richness and singular expressivity in Liszt's songs, empowering vocalists and pianists to intuitively engage with the multidimensionality of his music, fully comprehend its depth, and broaden the dissemination of art songs among students and scholars.

KEYWORDS:

Liszt; art songs; text analysis; musical form analysis; performance analysis; piano-vocal collaboration; uniqueness of Liszt′s songs; expression of musical language

Wstęp

Franz Liszt composed over eighty songs, making an invaluable contribution to the development of Romantic vocal lyricism. His works, both vocally and pianistically, demonstrate mastery, innovative compositional concepts, and emotional depth, yet also place high demands on performers. This study analyzes seven selected Liszt songs from a pianist′s perspective, enabling a deeper appreciation of their artistic value.

The songs discussed in the dissertation were composed between 1838 and 1843, a pivotal period in Liszt′s creative output. Nearly twenty years passed from the initial versions of these songs to their final revisions, during which the composer′s life underwent radical changes: the admired pianist then decided to devote himself more to compositional work.

Existing research on Liszt′s songs remains fragmentary, particularly regarding the piano parts. Most publications are limited to general stylistic descriptions, lacking analyses of specific performance techniques or detailed guidance on vocalist-pianist collaboration.

Chapter 1. Liszt's Life and the Characteristics of His Art Songs

1.1. Liszt's Life

Franz Liszt was born in 1811 in the small town of Raiding in western Hungary, then under the control of the German-speaking Austrian Empire.[1] Liszt did not speak Hungarian, yet this did not diminish his patriotic feelings toward his homeland. The composer′s father, Adam Liszt (1776–1827), was an amateur musician, while his mother, Anna Lager (1788–1866), came from a working-class family settled in Austrian Krems and was deeply religious. Raised in an environment nurturing his talent, Liszt quickly revealed exceptional musical abilities.

Throughout his life, the composer experienced both triumphs and adversities. In this study, Liszt′s life is divided into six stages (beginning with his formal musical education under his father), as shown in Table 1.1.

Stage	Time period	Liszt's age	Description
First	1817-1827	6-16 years	Youthful period
Second	1827-1839	16-28 years	Pilgrimage period
Third	1839-1847	28-36 years	Virtuoso period
Fourth	1847-1861	36-50 years	Weimar period
Fifth	1861–1869	50-58 years	Priestly period
Sixth	1869–1886	58-75 years	Twilight period

Table 1.1[2]

[1] 1Hungary gained independence only after World War I, and Liszt's hometown, Raiding, was annexed by Austria.
[2] This division was prepared based on the following sources: D. Watson, Liszt, London, J. M. Dent & Sons Ltd., 1989, and S. Sitwell, Liszt, New York, Dover Publications, 1967.

1.1.1 Okres młodzieńczy (1817–1827)

Franz Liszt began his formal musical education under his father's guidance, studying works by masters such as Johann Sebastian Bach (1685-1750), Wolfgang Amadeus Mozart (1756-1791), Johann Nepomuk Hummel (1778-1837), and Muzio Clementi (1752-1832). He displayed astonishing abilities in improvisation and musical memory. In 1820, in Oedenburg (now Sopron), Liszt achieved great success during his first public performance, playing Ferdinand Ries's (1784-1838) Piano Concerto in E-flat major [3] and improvising, which earned him a reputation as a child prodigy. His childhood performances in Pressburg (now Bratislava) secured him the opportunity for further study abroad.[4] The following year, the nine-year-old Liszt went to Vienna to undertake systematic studies with Carl Czerny (1791-1857). After hearing the young pianist's first performance, Czerny remarked: "His playing was entirely unstable, impure, careless, and chaotic, devoid of any fingering concept. Yet his extraordinary talent left me astonished." Czerny, the author of The School of Velocity, could not tolerate sloppiness and inaccuracy in his student's playing.[5] He believed: "Liszt has an instinct for reading music and was endowed with natural talent... From my experience, geniuses whose minds surpass their physical abilities often neglect technique. Therefore, in the first few months, I must strengthen his dexterity and prevent bad habits from taking root".[6]

Czerny thus undertook Liszt's thorough training, starting with the most basic techniques, such as scales and passages. In 1822, he introduced his talented pupil to Ludwig van Beethoven (1770-1827). During a private concert, Liszt performed the first movement of Beethoven's Piano Concerto in C major, Op. 15 in his presence.[7] The delighted master kissed the boy on the forehead and said, "Continue, heavenly talent, for you bring joy and delight to many, and that is truly the greatest."

Even in his early years, Liszt began performing in many countries. He showcased his talents not only in his native Hungary,[8] but also in Munich, Augsburg, Stuttgart,

[3] German pianist, conductor, and composer, a student of Beethoven, co-author (with Wegeler) of Biographical Notices of Beethoven, 1838.
[4] The aristocracy of the time established a fund that provided Liszt with a six-year scholarship for study abroad.
[5] Morrison Bryce, *Great Composers in Profile: Liszt*, trans. Lai Ciyun, Taipei, Thinker Books, 1995, p. 4.
[6] A. Walker, *Franz Liszt: The Virtuoso Years 1811-1847*, op. cit., pp. 71-72.
[7] Morrison, Bryce, *Great Composers in Profile: Liszt*, trans. Lai Ciyun, Taipei, Thinker Books, 1995, p. 7.
[8] During a performance in Hungary, Liszt appeared on stage in traditional Hungarian attire, protesting against Austrian rule and unequivocally expressing his patriotism.

Strasbourg, and finally in Paris.

Upon arriving in the French capital, Liszt sought admission to the local conservatory. However, his application was rejected by director Luigi Cherubini (1760-1842), who cited a ban on admitting foreigners. Liszt thus turned for help to music theorist Antonín Reicha (1770-1836) and composer Ferdinand Paër (1771-1839). He also received support from piano manufacturer Sébastien Érard (1752-1831), who gifted Liszt an instrument with seven octaves. This gift significantly boosted the pianist's concert career.[9]

1.1.2 Pilgrimage Period (1827-1839)

In 1827, the death of his father was a severe blow to Liszt. To support himself, he took up piano teaching, which nearly halted his concert career. An unhappy romance with his student Caroline de Saint-Cricq (1812-1872) deepened his suffering. The dual impact of personal and romantic losses plunged the composer into apathy, driving him to seek solace in literature and religion. Only the outbreak of the July Revolution in France (1830) reignited his fighting spirit. As his mother Anna noted: "The cannons cured him!"

The reborn Liszt came under the influence of the era's intellectual currents. He was inspired by the ideas of Abbé Félicité de Lamennais (1782-1854) and Saint-Simonianism.[10] He believed that clergy and officials should cultivate their sensitivity through contact with art. Participating in Parisian artistic salons, Liszt connected with a circle of creators such as Hector Berlioz (1803-1869), Frédéric Chopin (1810-1849), Niccolò Paganini (1782-1840); writers—Heinrich Heine (1797-1856), Honoré de Balzac (1799-1850), Alexandre Dumas (1803-1885)—and painter Eugène Delacroix (1798-1863).

In a letter from 1832, Liszt wrote:

[9] Liszt undertook frequent travels, including to France and England. His only opera, Don Sanche, was performed at the Paris Opera but did not receive enthusiastic acclaim. Invited three times to London, he garnered rave reviews each time. He even managed to secure an audience with King George IV.

[10] Core tenets of Saint-Simonianism: 1. Disseminating scientific knowledge to improve quality of life;2.Reorganizing social structure based on professional merit, not lineage; 3. Women's emancipation; 4. Prohibition of idleness; 5. Redistribution of wealth and pursuit of equality; 6. Making religion "humanistic." Source: Morrison, Bryce. *Liszt*. (Master Musicians). Trans. Lai Ciyun, Taipei: Thinker Books, 1995, p. 17.

"For two weeks, my mind and fingers have been like two lost souls. Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Hummel, Mozart, and Weber whirl around me in a dance. With fervor, I study, analyze, and contemplate their works. I devote four to five hours daily to elementary exercises: thirds, sixths, octaves, tremolos, note repetitions, and cadenzas. Ah, if only I do not lose my senses, you shall see an artist! Yes, an artist fully meeting your expectations".[11]

The revival of Liszt's nearly stagnant concert career owes not only to revolutionary currents but also to Paganini, Berlioz, and Chopin. Each provided the composer with distinct inspiration, contributing to the maturer development and expression of his work.

Paganini's influence took shape from 1831 in Paris. Liszt perceived the violinist's playing as the ability to "draw speech from the soul" (lettres d'un bachelier ès musique, 1839),[12] breathing life into a lifeless instrument. During the premiere of Berlioz's Symphonie fantastique, Liszt transcribed it for piano the same night. Berlioz impacted him "to the point of worship," inspiring revolutionary innovations in piano technique.[13] Meanwhile, his arrangements of Paganini's works cemented Liszt's position as a leading figure on Paris's music scene. Chopin served as a counterbalance—a calming force that helped Liszt achieve equilibrium between virtuosity and emotional subtlety. Enchanted by Paganini's visions, the composer, under Chopin's influence, returned to a rational, poetic world. As Schumann noted: "It seemed Liszt regained his mental clarity only after meeting Chopin, temporarily tempering his prior penchant for flashy displays."[14]

In 1833, Liszt met Marie d'Agoult (1805-1876).[15] Their mutual affection, despite Marie being the wife of Count Charles d'Agoult and a mother of two, introduced the composer to aristocratic circles but also exposed him to social pressure. The couple sought refuge from the city's bustle by traveling through Switzerland (Geneva) and Italy. The enchanting landscapes, combined with Liszt's earlier artistic and literary experiences, resulted in the creation of moving compositions.

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[11] Alan Walker, *Franz Liszt. Vol. 1: The Virtuoso Years* (1811-1847). London: Faber and Faber, 1983 / rev. ed.: Ithaca: Cornell University Press, 2011, p. 159. ISBN 978-0801494216.
[12] Franz Liszt, *Lettres d'un bachelier ès musique*, [in:] Alan Walker, Franz Liszt: The Virtuoso Years, Cornell University Press, 2011, p. 161.
[13] Morrison Bryce, *Great Composers in Profile: Liszt*, trans. Lai Ciyun, Taipei: Thinker Books, 1995, p. 29.
[14] Robert Schumann, *Gesammelte Schriften über Musik*, Vol. 1, Leipzig 1854, p. 148; cited in: A. Walker, op. cit., p. 225.
[15] Marie Catherine Sophie de Flavigny, married Countess d'Agoult, pseud. Daniel Stern.

Year of travel	Year of publication
First year: Switzerland	1855
Second year: Italy	1858
Second year (additional): Venice and Naples	1861
Third year	1883

Tabela 1.2: List of notebooks from the Années de pèlerinage cycle

The concept of the title Années de pèlerinage (Years of Pilgrimage) stems from inspiration by the poetry of George Gordon Byron (1788−1824). Liszt integrated music with literature, painting, and natural landscapes in this cycle, creating a sonic representation of existential experiences. In the preface to the first edition, the composer explained:

Recently, I traversed new countries and diverse regions, visiting places sanctified by history and poetry. The transformations of nature and its landscapes did not pass before my eyes as fleeting phantoms but stirred deep emotions within me. Thus, I sought to recreate those vivid impressions and intense feelings through sounds.[16]

1.1.3 Virtuoso Period (1839–1847)

Over eight years, from age 28 to 36, Liszt actively developed his artistic career. He undertook numerous concert tours across Europe—from Vienna to Russia; from Denmark in Northern Europe to Spain and Italy in Southern Europe; from France in Western Europe to Eastern Europe—Romania, Russia, and Turkey. The Danish fairy-tale writer Hans Christian Andersen (1805−1875) described his impressions after attending Liszt's solo recital in Hamburg in 1840 in his travel book *A Poet's Bazaar*:

When Liszt sits at the piano, the first impression people receive comes from his pale face with its strong and passionate expression... I saw the noble and bright look of that pale face. The soul, like a god, radiated from his appearance and his eyes. He became beauty, attainable only by the soul and fervent devotees.[17]

[16] Franz Liszt, *Preface to Years of Pilgrimage*. First Year: Switzerland, [in:] Collected Writings, Vol. 2, Leipzig: Breitkopf & Härtel, 1881, p. 6. Trans. from French based on the Chinese version in: Shao Yiqiang, Appreciation of Romantic Music (II), Taipei: Splendid Publishing House, 1999, p. 336.
[17] Y . Lina, *The Devil on the Piano: The Pioneer of Modern Piano Performance - Liszt*, [in:] "Journal of Performing Arts," April 2001, p. 86.

Liszt's touring performances significantly contributed to elevating the prestige of the artist's profession. The concept of a recital, where a single performer presents a series of works from memory, was pioneered by this exceptional pianist. He also proposed changing the piano's stage positioning so its right side faced the audience. Regarding repertoire, it was Liszt who began performing works from various eras, rather than—as was customary—only contemporary composers. Most importantly, through his concerts and extraordinary talent, he elevated the status of piano performances, which ceased to be mere salon entertainment.

1.1.4 Weimar Period (1847-1861)

In 1847, at a concert in Kyiv, Liszt met Princess Carolyne (Carolyne von Sayn-Wittgenstein, 1819-1887), who became another significant figure in his life. The years of success tied to public performances not only brought him fame and fortune but also became a source of various psychological burdens and frustrations, as he sometimes had to compromise his artistic visions to meet others' expectations. In 1847, he suspended his concert activities, and the following year, he settled in Germany, in Weimar,[18] where many inspirations had the chance to be realized in other areas of his creative work.

In response to the invitation of Grand Duke Karl Alexander of Weimar (1818-1901), Liszt assumed the position of court music director and also engaged in music criticism, composition, and book publishing. This position allowed him to realize his works on a large orchestral scale. During the Weimar period (1848-1861), Liszt created such works as the orchestral symphonic poem Les Préludes, the piano pieces Transcendental Études, and Years of Pilgrimage. Both symphonies (Faust and Dante) rank among the highest creative achievements of Liszt's Weimar period.[19]

During this time, Liszt also promoted other composers and artists. He notably aided the exiled Richard Wagner (1813-1883), enabling performances of his music. In 1858, Liszt resigned from his position in Weimar, which was linked to a crisis in his marriage to Carolyne and the death of his only son, Daniel (1839-1859). Thus, Liszt once again faced another difficult period in his life.

[18] Weimar is considered the cultural center of Germany. Johann Wolfgang von Goethe (1749-1832) and Friedrich Schiller (1759-1805) were born here. Johann Sebastian Bach also resided here for many years.
[19] Morrison, Bryce, *Great Composers in Profile: Liszt*, trans. Lai Ciyun, Taipei: Thinker Books, 1995, p. 77.

1.1.5 Clerical Period (1861-1869)

Emotional failures and the painful loss of loved ones were a double blow for Liszt. In 1862, his elder daughter Blandine (1835-1862) also passed away, while his younger daughter—Cosima (1837-1930)—left her then-husband and married Richard Wagner. A series of tragic events and life setbacks left Liszt feeling profoundly lost, leading him to seek solace only in religion and to focus his creative efforts on exploring church music. In 1865, he officially donned the cassock, receiving minor holy orders, and settled in the Este estate near Tivoli. He later also stayed in a monastery near the Vatican.

1.1.6 The Twilight Period (1869-1886)

Liszt′s later years revolved around three key locations. One was Weimar, where, despite voluntarily resigning from his conducting post, he maintained a friendship with the Grand Duke of Weimar, Karl Alexander. He visited often—not only to meet the Duke but also as a piano teacher, having pioneered the innovative "master class" teaching format at his invitation, a method still used worldwide.[20]

As a fervent patriot, Liszt founded a music academy in his homeland, Budapest, nurturing exceptional talents. The institution was later renamed the Liszt Ferenc Academy of Music in recognition of his contributions to music education and his role in securing international prestige for Hungarian music.

Rome was Liszt′s spiritual sanctuary. His beloved Carolyne resided there at the time. Leading a religious life in the Vatican, he devoted himself to composing sacred music. Unfortunately, his health declined over time: his eyesight worsened due to cataracts, and later, complications from pneumonia arose. In 1886, despite his grave condition, he traveled to Bayreuth for Wagner′s opera Tristan und Isolde, heroically enduring until the end of the performance. He died at midnight on July 31 at the age of 75.[21]

[20] *Carrying the Banner of Romanticism*, ed. Xu Zhongrong, Jinxiu Publishing House, Taipei, 1999, pp. 110-112.
[21] Op. cit., p. 141.

1.2 Introduction to Liszt's Songwriting Work

The rich and versatile compositional output of Franz Liszt encompasses a wide spectrum of musical genres and forms, focusing primarily on three main areas: piano, orchestral, and vocal music. Until around 1840, his work was based mainly on piano pieces and numerous transcriptions. However, a clear shift in his creative interests occurred during this period: the intensity of composing piano music gradually diminished, while vocal composition gained increasing importance. In subsequent years, Liszt concentrated primarily on orchestral music, almost entirely abandoning piano composition, though he did not cease writing songs. The division of his compositional activity into distinct stages was not accidental but resulted from the consistent development of his aesthetic and musical language.[22]

Liszt's first attempts in the realm of art songs took place in the late 1830s during his stay in Italy. Among the earliest and most representative works is the cycle *Tre sonetti del Petrarca* (1838–1839), originally written for voice and piano, later arranged by the composer as part of the second year of his piano cycle *Années de pèlerinage*. Even in this early work, Liszt's tendency to tightly link musical structure with the logic and emotionality of the poetic text is evident.

The 1840s were a period of intense concert activity for Liszt across Europe, but also a time of a strong turn toward vocal composition. It was during this period that his art song output flourished most—48 vocal works were created then. Among the most important are: *Im Rhein, im schönen Strome* (1840), *Die Lorelei* (1841), *Oh! quand je dors* (1842), *Mignons Lied* (1842), *Der König von Thule* (1842), *Der du von dem Himmel bist*(1842), *Du bist wie eine Blume* (1844), *Enfant, si j'étais roi* (1844), *Freudvoll und leidvoll* (1844), *S'il est un charmant gazon* (1844), and *Es rauschen die Winde* (1845).

During his time working in Weimar (1848-1861), Liszt continued his songwriting, composing works such as: Wanderers Nachtlied (1848), Kling leise, mein Lied (1848), Nimm einen Strahl der Sonne (1855), Ein Fichtenbaum steht einsam (1855), Das Veilchen (1857), Ich liebe dich (1857), and In Liebeslust (1858). After 1860, as Liszt increasingly turned to religious themes and spiritual reflection, further songs emerged: Wieder möcht' ich dir begegnen (1860), Ich scheide (1860), Die drei Zigeuner (1860),

[22] P. H. Lang, *Music in Western Civilization*, trans. Zhang Hongdao et al., Beijing, People's Music Publishing House, 1982, p. 174.

and others. According to "*The New Grove Dictionary of Music and Musicians*," Liszt composed a total of 82 art songs.[23]

The presence of many outstanding singers in Liszt's circle—especially in Weimar—was significant for his vocal output, as the composer could consult and perform his works with them in real time. Their high vocal competence and musicality enabled the realization of even the most demanding compositions. Liszt himself often accompanied performers during concerts, making them the most faithful interpreters of his work. The relationship between the composer and the performers was one of artistic collaboration, based on mutual understanding and a shared pursuit of interpretation. Many of these singers turned down more lucrative professional opportunities to remain in Weimar by Liszt's side, a testament to his artistic charisma and high standing in the musical community. After completing compositions and rehearsals, Liszt frequently organized private concerts, presenting his songs to a circle of students, friends, and admirers.

Liszt's songwriting, rooted in Romantic aesthetics and broad literary-philosophical erudition, is marked by a constant search for new expressive means and refinement of compositional technique. He sought full integration of music with poetry, employing an individual melodic declamatory style ("melodische Deklamation") and a free compositional form, approaching the through-composed form. He decisively avoided schematic and conventional formal solutions, prioritizing artistic expression subordinated to poetic content and its dramatic progression. Many songs feature strong dynamic and coloristic contrasts, fluid phrasing, and free tonal relationships, often using chromaticism, enharmony, and modulation. The expanded harmony and unconventional formal organization place these songs beyond classical-Romantic frameworks, anticipating many techniques used in 20th-century music.

In his song compositions, Liszt showed particular interest in dramatism and expressive portrayal of poetic characters and situations. Just as in his piano miniatures, in his art songs he also aimed to precisely convey literary content through music. Notably, his turn to vocal composition coincided with the exhaustion of strictly piano-based creativity—art songs accompanied him until the end of his life, underscoring their significant place in his overall compositional output.

In the preface to Liszt's song collection, Carl Armbruster characterized their

[23] *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, vol. 14, Changsha, Hunan Literature and Art Publishing House, 2012, p. 767.

distinctiveness from the German tradition of vocal lyricism as follows:

"Naturally, his songs differ from Schubert′s. Liszt did not feel entirely bound to the spirit of the German song, capable of stirring the depths of human hearts. Though the works of German masters strongly influenced him, his Hungarian origins and French education prevented him from becoming fully German. He maintained a distance from typically German contemplation and introspection. Though his imagination was nearly limitless, he did not create dreamy music but instead presented vivid images, full of energy and color. He had no interest in the gentle, mysterious figures familiar from German poetry. His musical pen drew strength from the contrast of light and darkness, from revealing truth and unrestrained expression. Thus, his songs stand out for their unique structure, technical virtuosity, and expressive power, unmistakably distinct from Schubert′s inward lyricism or Schumann′s dreamy melancholy.[24]"

In summary, Liszt′s art songs constitute not only an important but also a unique aspect of his compositional work. Their stylistic diversity, deep integration with poetry, and ambition to transcend formal and harmonic boundaries make them a pioneering phenomenon in 19th-century music. Through their expressiveness, dramatism, and technical innovation, these works significantly expanded the possibilities of Romantic song expression and laid the foundation for the further development of vocal lyricism in the 20th century.

[24] C. Armbruster, *Thirty songs by Franz Liszt*, New York, Chas. H. Ditson & Co., Chicago, Lyon & Healy, 1911, Preface.

Chapter 2. Presentation and Analysis of the Works

2.1. Tre sonetti del Petrarca (Three Sonnets of Petrarch)

The outstanding poet Francesco Petrarca (1304-1374) was a pioneer of humanism and one of the greatest lyricists in the history of Italian literature. Alongside Dante and Boccaccio, he belongs to the literary "triumvirate of masters" of Italy. Born in Arezzo, a small town in central Italy, Petrarch showed a passion for literature, art, and the works of classical authors from an early age. After his father sent him to Bologna to study law, he not only retained his literary interests but further developed them, becoming a renowned creator. He was even called the "father of the Renaissance." His most famous work, "Sonnets to Laura," is a collection of 366 sonnets. In them, the poet celebrates his love for his beloved and his pursuit of happiness. Petrarch wrote these sonnets over 21 years and continued refining them until the end of his life. Through years of work, he enriched and perfected the traditional sonnet form, which had a profound impact on the development of the genre and world poetry as a whole.[25]

During a performance in a church in his hometown in 1327, Petrarch saw a woman with whom he fell deeply in love. This feeling was so strong that he decided to give it literary form, poetically celebrating the beauty of his beloved. Though he described her in detail in his works, he kept the identity of his muse a secret. Even his closest acquaintances believed she was a fictional figure. However, based on extensive analysis of manuscripts and historical testimonies, it can be stated with high certainty that she was Laure de Noves (1308-1348), the wife of a count and a historical figure.[26] Most of Petrarch's lyrical poems were inspired by her. It remains unknown whether she was already married when they first met. Laura accepted Petrarch's affection but kept him at a distance. The poet, confessing his love in the sonnets, is filled with both joy and pain. The beauty of these conflicting emotions, reflected in his poetry, captures universal human longing.

The circumstances behind the creation of Liszt's Three Petrarch Sonnets are well-documented. At the time, the composer was in a close relationship with Countess Marie d'Agoult. Though their love was passionate, it faced public criticism, which

[25] Ernest Hatch Wilkins, *Petrarch's Correspondence*, Cambridge, MA: Mediaeval Academy of America, 1948, vol. I, pp. 85-88.
[26] Giuseppe Cugnoni, "*Laura e la sua famiglia*," in: Giornale storico della letteratura italiana, vol. XIII, 1889, pp. 153-178.

significantly influenced the mood and expression of the work. During their travels together through Switzerland and Italy, Liszt completed these compositions, which reflect his emotional experiences and artistic ambitions.

There are as many as five known versions of the Sonnets: the first - for tenor with piano - was composed in 1839; the second - purely piano - in 1846; the third - also in 1846 - for the same vocal-instrumental ensemble as the first; the fourth - a version for solo piano; the last - again for tenor and piano - dates from 1861. In the first version, dramatic piano chords intertwine with a sweet and passionate melody, contrasting with vocal expression inspired by operatic art and various instrumental techniques. The second version has a more focused, prayerful character, gentle and delicate, where the piano serves as a friendly companion to the vocal voice.

The first of the three sonnets, Pace non trovo, is the 134th piece in Petrarch′s collection. In the first eight lines, the poet juxtaposes stark opposites: "peace" and "war" (first line), "fear" and "hope," "burning" and "freezing" (second line), "flying" and "lying" (third line), as well as "empty hands" and "possessing the whole world" (fourth line). These antitheses illustrate the lyrical subject′s emotional turmoil and inner confusion. Only in the tenth line does the key confession appear: "I love someone" (amo altrui), revealing the cause of this disharmony - unrequited love for Laura. The sonet showcases the complexity of feelings accompanying love: from contradictions and uncertainty to sweetness and bitterness, merging into one emotional whole .

Pace non trovo	**I find no peace**	**Nie ze mną pokój**
Pace non trovo, e non ò da far guerra; e temo, et spero; et ardo, et son un ghiaccio; et volo sopra'l cielo, et giaccio in terra; et nulla stringo, et tutto'l mondo abbraccio. Tal m'à in pregion, che non m'apre né serra, né per suo mi riten né scioglie il laccio; et non m'ancide Amore, et non mi sferra, né mi vuol vivo， né mi trae d'impaccio. Veggio senza occhi, e non ò lingua et grido; et bramo di perir, et cheggio aita; et ò in odio me stesso， et amo altrui. Pascomi di dolor, piangendo rido; egualmente mi spiace morte et vita： in questo stato son, donna, per voi.	I find no peace, and all my war is done. I fear and hope. I burn and freeze like ice. I fly above the wind, yet can I not arise; And nought I have, and all the world I season. That loseth nor locketh holdeth me in prison And holdeth me not yet can I scape no wise Nor letteth me live nor die at my device, And yet of death it giveth me occasion. Without eyen I see, and without tongue I plain. I desire to perish, and yet I ask health. I love another, and thus I hate myself. I feed me in sorrow and laugh in all my pain; Likewise displeaseth me both life and death, And my delight is causer of this strife.	Nie ze mną pokój, choć nie dla mnie boje — Rzeźwieję, wątpię, płonę, chłodnę, kwilę — To w niebo lecę, to lgnę w ziemskim pyle — Świat cały garnąc, sam jak w pustce stoję. Anim pod kluczem, ni mi wszerz podwoje — Ni mię przy sobie trzyma, ni choć tyle Puszcza, bym wolnym był, lub legł w mogile — Ni dba o śmierć mą, ni o życie moje. Wbrew oczom patrzę, wołam próżen mowy — Sam zginąć pragnąc, o ratunek proszę — Nie cierpiąc własnej, kocham inną duszę — Przez łzy się śmiejąc, w mierze jednakowej, Życia, jak śmierci, wstrętne mi rozkosze — I takim Pani! z woli twej być muszę! —[27]

The second of three sonnets, Benedetto sia ′l giorno, is the 61st piece in Petrarch′s collection. The theme of this poem is the blessing and memory of the poet′s first encounter with Laura—the moment he fell in love with her at first sight. Petrarch describes Laura′s beauty and the overwhelming emotions that seized him in an instant with great precision and emotional intensity. The poet portrays this love as.

instant and total, impossible to control, making the piece deeply moving and evocative.

[27] Przekład Felicjana Faleńskiego (*Pieśni Petrarki*, Warszawa 1881).

Benedetto sia'l giorno	**Blessed be the day**	Święć się rok, miesiąc, dzień,
Benedetto sia'l giorno,	Blessed be the day	i bądź mi święta
e'l mese,e l'anno,	and the month and the year	Godzino, chwilo
e la stagione, e'l tempo,	and the season and the time	tego dnia, a dla niéj
e l'ora, e'l punto,	and the moment	Święć mi się miejsce,
e'l bel paese, e'l loco, ov'io fui giunto,	and the lovely land	gdzie mię moja pani
da'duo begli occhi che legato m'ànno;	and the place, where I was caught by two fair eyes,	W niewolę słodką swym spojrzeniem spęta!
e benedetto il primo	that have captivated me.	Święć się tęsknoto, coś jest w pierś mi tchnięta,
dolce affanno	And blessed be the first	Odkąd z miłością w jednośmy zbratani,
ch'i' ebbi ad esser	sweet trouble, that I've felt	I ty, cięciwo,
con Amor congiunto,	finding myself bound by Love,	której pocisk rani
e l'arco e la saette	and the bow and the arrow,	Tak, że go dusza wieczny
ond'i' fui punto,	that pierced me,	czas pamięta!
e le piaghe, ch'infino	and the wounds, that go	Święćcie się ust mych słowa!
al cor mi vanno.	as deep as in my heart.	W was ja przecie
Benedette le voci tante, ch'io chiamando il nome di Laura ho sparte,	Blessed be the many verses, that I to mention my lady's name have spread,	Rozniosłem dźwięczne imię jej po świecie,
e i sospiri, e le lagrime,	and the sighs and the tears	Tęsknoty własne, żądze,
e'l desio;	and the desire.	boleść łzawą!
e benedette sian tutte	And blessed be all the papers,	Święćcie się rymy, z których za jej sprawą
le carte ov'io fama	on which I've acquired	Sławy nabyłem, —
l'aquisto, e il pensier mio, ch'è sol di lei, si ch'altra non v'ha parte.	her fame, and my thinking only of her, so that therein no other has a part.	wreszcie myśli moje, Które wyłącznie Laurą niepokoję![28]

The third line, I vidi in terra angelici costumi, is poem 156 in Petrarch's collection.

It praises not only Laura's angelic beauty but also her gentleness and virtue. The poet writes that even the sun is jealous of her, mountains move for her, rivers halt their

[28] Przekład Felicjana Faleńskiego (*Pieśni Petrarki*, Warszawa 1881).

flow, and her voice stirs leaves on trees and fills the air with fragrance. The poem is a pure confession of adoration and admiration for the beloved.

I’ vidi in terra **angelici costumi** I’ vidi in terra angelici costumi, e celesti bellezze al mondo sole; tal che di rimembrar mi giova, e dole: che quant’io miro, par sogni, ombre, e fumi. E vidi lagrimar que’ duo bei lumi, ch’àn fatto mille volte invidia al sole; et udì’ sospirando dir parole che farian gir i monti, e stare i fiumi. Amor! senno! valor, pietate, e doglia facean piangendo un più dolce concento d’ogni altro, che nel mondo udir si soglia. Ed era’l cielo all’armonia s’intento che non si vedea	**I saw angelic virtue on earth** I saw angelic virtue on earth and heavenly beauty on terrestrial soil, so I am sad and joyful at the memory, and what I see seems dream, shadows, smoke. And I saw two lovely eyes that wept, that made the sun a thousand times jealous: and I heard words emerge among sighs that made the mountains move, and halted rivers. Love, Judgement, Pity, Worth and Grief, made a sweeter chorus of weeping than any other heard beneath the moon. And heaven so intent upon the harmony no leaf was seen to move on the boughs, so filled with sweetness were the wind and air.	Patrząc w jej ziemską piękność z Nieba wziętą, I wdzięk ten, który cały świat niewoli, O którym dumać cieszy mię i boli. Bowiem przyśnioną zda się być ponętą — Widzę, jak łzami blaski gwiazd odjęto Jej oczom, słońcu zazdrosnemu gwoli — I skargi słyszę, których smutnej doli Przyroda cała tkliwe sprawia święto. Gdyż tam żal, miłość, mądrość, wraz się splecie W tak dziwną zgodę, jaką w pozaświecie Wśród sfer harmonii duch usłyszeć życzy. Więc też i niebo milczy uroczyście, Bo nawet w gajach nie zadrżały liście — Tyle w powietrzu stało się słodyczy! [29]

[29] Przekład Felicjana Faleńskiego (*Pieśni Petrarki*, Warszawa 1881).

in ramo mover foglia. Tanta dolcezza avea pien l'aer e'l vento.		

The sonnets to Laura are not just loving portraits of an ideal beloved. They also have another, deeper dimension—they depict the lyrical subject's journey between reality and fantasy, the search for and experience of the essence of love, which is born in the heart and comes alive in the mind. This love is pure, spiritual, untainted by sensuality, and does not belong to the physical realm. Yet, the sonnets are not merely a love story but above all a record of the poet's inner life, full of complex thoughts, emotions, and spiritual activity.[30]

Under the pressure of such inner turmoil and emotional tension, Petrarch developed a unique literary style—he unhesitatingly reveals and analyzes himself, showcasing the subtle emotions of his inner world, which was an exceptional phenomenon in Italian literature at the time.

From this perspective, Liszt's choice of Petrarch's poetry was not just a result of the emotional richness contained in the words but also a reflection of the composer's own similar spiritual experiences and stirrings. At the age of 26, Liszt composed music for these poems to allow listeners to touch the poet's soul and pain through sound. Is this pain merely an expression of romantic love? No. The author believes that Petrarch's poetry became a mirror for Liszt, in which he saw his own struggle between heaven and hell, or perhaps more accurately, between spirit and flesh. Such struggles recur in his compositions and performances—behind the dazzling virtuosity often lies critical, introspective reflection; after Mephistopheles' wild laughter comes angelic singing; and behind the pianist's fame and applause hides a lonely, reflective thinker. "Liszt delves into the essence of religion, philosophy, and human life, clothing them in sound, thereby expanding the meaning of music, which is a manifestation of the development of human nature".[31]

[30] F. Petrarca, *Canzoniere*, trans. L. Guoqing and X. Wang, Guangdong, Flower City Publishing House, 2000, p. 9.
[31] Zhao Xiaosheng, *The Tao of Piano Performance*, Shanghai: Shanghai Music Publishing House, 2007, p. 273.

2.2. Die Lorelei

Liszts′s Die Lorelei draws on the popular German legend of a siren living atop a rock along the middle Rhine. A beautiful woman with golden hair would comb her hair and sing a melancholic song that enchanted passing sailors. Enchanted by her voice and beauty, a man would lose his vigilance, failing to notice the treacherous currents and rocks, often meeting his end in the river′s waters. The name "Lorelei" itself refers to a specific rock in a bend of the Rhine, where the river reaches 25 meters in depth and only 113 meters in width—the deepest and narrowest stretch of the Rhine, known for its dangerous currents. To this day, navigation there is aided by signal lights.

The Lorelei theme became one of the most inspiring subjects in German literature. Among the most important examples are: the ballad Der Fischer by Johann Wolfgang von Goethe (1778), the poem Lore Lay from the novel Godwi by Clemens Brentano (1802), Waldgespräch by Joseph von Eichendorff, and Lorelei by Otto von Loeben (1821). In 1824, Heinrich Heine created his famous poem Die Lorelei, published in the volume Neue Gedichte. During World War II, due to Heine′s Jewish heritage, his works were banned by the Nazi regime. However, the popularity of musical settings of his poetry was so great that the poem Die Lorelei continued to be published—albeit as an anonymous German poem.[32]

Heine′s poem presents a romantic vision of the legend while simultaneously conveying a profound philosophical and social message. The protagonist, a young knight, is lured by a mysterious siren whose beauty and song captivate but also lead to ruin. Lorelei is depicted as a symbol of both beauty and danger—her character becomes an allegory of temptation, the destructive power of passion, and a reflection of the social and political tensions in Germany at the time. In this short work, Heine masterfully blends lyrical artistry with reflections on the relationship between the individual and society, freedom and coercion, dreams and reality.

This poem, as an iconic work of German Romanticism, had a tremendous influence on musical creativity in the 19th and 20th centuries. Songs inspired by Lorelei were composed by, among others: Friedrich Silcher (1837), Robert Schumann (1840, cycle Romanzen und Balladen, op. 53), Clara Schumann (1843), Johann

[32] Jeffrey Sammons, *Heinrich Heine: A Modern Biography*, Princeton University Press, 1979, pp. 264-266.

Strauss (the elder, 1843, waltz Loreley-Rheinklänge), Felix Mendelssohn (opera, begun in 1846, unfinished), William Vincent Wallace (opera Lurline, 1860), Alfredo Catalani (Elda, 1880, revised as Loreley in 1890), Albert Bertelin (oratorio La légende de Lorelei, early 20th century), George Gershwin (musical Pardon My English, 1933).

Liszt began work on his song Die Lorelei in 1841 and spent the next two decades making numerous revisions. In 1843, a piano version was created, in which poetic text often appeared despite the instrumental texture. In 1856, the composer published a vocal version for tenor or soprano, and in 1860—a version with orchestral accompaniment. The final piano edition was printed in 1862.

The Lorelei Liszt stands out in terms of form and expression. The composer used sonata form to emphasize the work's drama, treating the piano parts in an orchestral manner, giving them full sonority and color. This song is a testament to Liszt's continuous quest for a new musical language and dramatic expression in vocal lyricism, which in turn paved the way for his later symphonic works and symphonic poems.

Ich weiß nicht, was soll es bedeuten Daß ich so traurig bin; Ein Märchen aus alten Zeiten Das kommt mir nicht aus dem Sinn. Die Luft ist kühl und es dunkelt, Und ruhig fließt der Rhein; Der Gipfel des Berges funkelt Im Abendsonnenschein. Die schönste Jungfrau sitzet Dort oben wunderbar, Ihr goldnes Geschmeide blitzet, Sie kämmt ihr goldenes Haar. Sie kämmt es mit goldenem Kamme Und singt ein Lied dabei, Das hat eine wundersame, Gewaltige Melodei. Den Schiffer im kleinen Schiffe Ergreift es mit wildem Weh, Er schaut nicht die Felsenrisse, Er schaut nur hinauf in die Höh. Ich glaube, die Wellen verschlingen Am Ende Schiffer und Kahn. Und das hat mit ihrem Singen Die Lorelei getan.	I do not know the reason why To sorrow I'm inclined. A story from the olden days Is preying on my mind. Light's fading and the air is cool And quiet flows the Rhine, The mountain top's still glowing As the sun's last rays decline. Seated up there, gorgeous, A maid beyond compare, Her golden jewellery glitters, She combs her golden hair. She combs it with a golden comb And sings a song betimes, A song with a strange melody, With strange and powerful rhymes. The boatman in his little boat, Gripped by a savage love, Does not see the rocky reef, Sees only what's above. Think the waves consumed them, Boat and boatman, bye and bye. And that's what, with her singing, Was done by Lorelei.	Nie wiem, co znaczy ta męka, Czemu mnie smutek dręczy; Baśń odwieczną, starą pieśń Wciąż w sercu swym przeklętym słyszę. Chłodne powietrze, mrok już pada, Ren spokojnie toczy swe wody; Szczyt góry w słońca zachodnim blasku Płonie jak złote gody. Najpiękniejsza z dziewic tam siedzi, Cudna, w złocistym odzieniu; Złoty grzebień w jej dłoni lśni, Czesze włosy w złotym promieniu. Śpiewa pieśń, co dziwną moc ma, Melodię pełną czarów; Żeglarz w łodzi, choć skał się lęka, Wzrok ku niej wznosi bez oporów. Nie widzi skał, nie słyszy grzmotu, Tylko śpiew

		wciąż go nęci... A fale pochłoną łódź i życie — To dzieło pieśni Lorelei-Lorelej![33]

In Wagner's letter to Franz Liszt dated February 5, 1860, Wagner mentioned Die Lorelei in the following way:

Your Lorelei has transformed the magic of Heine's poem into music in an admirable manner. The flowing figures of the piano are not mere accompaniment, but rather the murmuring of the Rhine itself, and the vocal line captures the deadly allure of the siren's song... This demonstrates your profound insight into the essence of poetry.

Translation into Polish: Your Lorelei has admirably transformed the magic of Heine's poem into music. The flowing piano tones are not just accompaniment but like the whispering of the Rhine itself, and the melodic line captures the deadly charm of the siren's song... This is proof of your deep penetration into the essence of poetry.

Translation into English: Your Lorelei has transformed the magic of Heine's poem into music in an admirable manner. The flowing figures of the piano are not mere accompaniment, but rather the murmuring of the Rhine itself, and the vocal line captures the deadly allure of the siren's song... This demonstrates your profound insight into the essence of poetry.[34]

Wagner's words of praise highlight not only Liszt's musical sensitivity but above all his exceptional ability to capture and translate literary content into musical language. In the author's opinion, it is precisely the intense relationship between Heine's text and its musical treatment that makes Die Lorelei a special work—a piece in which the verbal and sonic layers intertwine in an almost organic way. Liszt not only illustrates the narrative contained in the poem but expands its meanings through musical means, intensifying the drama, symbolism, and emotional resonance of the poem.

[33] Heinrich Heine, *Lorelei*, trans. Feliks Konopka, in: Antologia poezji niemieckiej, ed. Maria Kurecka,
[34] Date and recipient of the letter: February 5, 1860, from Richard Wagner to Franz Liszt. The letter appears in Volume 12 of Richard Wagner: Sämtliche Briefe, Leipzig, Deutscher Verlag für Musik, 2000, pp. 245-247. An English translation can be found in Selected Letters of Richard Wagner, trans. S. Spencer and B. Millington, London: J.M. Dent, 1987, pp. 524-526.

2.3. Der du von dem Himmel bist

The author of the song's lyrics is the German poet Johann Wolfgang von Goethe. The text comes from the first of two works titled Wandrers Nachtlied, and its manuscript survives in Goethe's letter to Charlotte von Stein dated February 12, 1776. The poem was first published in 1780.[35]With only four lines, the work is considered one of the most philosophical lyrics in the poet's entire oeuvre due to its laconic form and depth of expression.

The poem features a metaphorical call to "the one who descends from heaven" — symbolizing a longing for a mysterious force that brings solace. In the original draft, the second line read: "Alle Freud und Schmerzen stillest" ("you soothe all joy and pain"), suggesting a desire to reconcile opposing emotions and achieve inner harmony.[36]

The circumstances of the poem's creation are closely tied to Goethe's life situation in 1776, when he assumed the role of councilor and minister in the Duchy of Weimar. Despite significant achievements in literature and natural sciences, he experienced political disappointments, leading to growing inner conflict. His long-standing relationship with Charlotte von Stein held immense emotional and spiritual significance for him, contributing to a transformation in his worldview. Friedrich Engels noted that "in Goethe's heart, a constant struggle raged between the brilliant poet and the distracted son of a Frankfurt councilor, the respected Weimar minister." In this context, the poem *Der du von den Himmel bist* can be seen as a literary manifestation of yearning for spiritual calm and metaphysical peace.[37]

Goethe's works, particularly this poem, inspired many composers. The earliest and most famous setting is Franz Schubert's *Wandrers Nachtlied* D.224 from 1815, followed by *Wandrers Nachtlied II* D.768 from 1823.[38]

Franz Liszt first turned to this text in 1843, composing a song cataloged as S.279/1 and dedicating it to Princess Augusta of Prussia (*Prinzessin Augusta von Preußen*). He later revised it twice—in 1856 (S.279/2) and 1860 (S.279/3).

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[35] 35Johann Wolfgang von Goethe, *Sämtliche Werke*, Vol. 1: *Gedichte*, ed. by Erich Trunz, Munich: C. H. Beck, 1981, p. 134.
[36] 36Nicholas Boyle, *Goethe: The Poet and the Age. Volume I: The Poetry of Desire (1749-1790)*, Oxford University Press, 1991, pp. 345-351.
[37] Friedrich Engels, *On German Literary Criticism, in: Marx-Engels Works*, Vol. 18, Berlin: Dietz Verlag, 1962, p. 95.
[38] Graham Johnson, *Franz Schubert: The Complete Songs*, Yale University Press, 2014, pp. 234-237.

Concurrently in 1843, he created a piano version, included as the fifth part of his *Lieder* cycle (S.531/5). Four vocal versions were published in 1843, 1856, 1860, and 1921.

The subject of this analysis is the first version from 1843. Liszt employed a two-part recomposed form here, and the recurring word-musical motif "Der du von den Himmel bist" serves as the structural axis of the piece—appearing in the vocal part and in the deep registers of the piano. Unlike Schubert, Liszt focuses on the symbolic and coloristic function of sound. The dark coloring, static rhythm, and low-register piano timbre evoke an atmosphere of descending divinity and metaphysical tranquility. The instrumental parts do not merely serve an accompanimental role—they co-create the emotional space of the work and amplify the text's expression, demonstrating the composer's deep understanding of the poetic message.

"Der du von den Himmel bist" is one of the most reflective pieces among Liszt's songs, and his compositional interpretation of Goethe's poem exemplifies a tight integration of literary text with music. The song reveals both romantic longing for spiritual peace, as well as an aspiration to synthesize word and sound as a shared vehicle for metaphysical content.

Der du von dem Himmel bist, Alles Leid und Schmerzen stillest, Den, der doppelt elend ist, Doppelt mit Erquickung füllest, Ach, ich bin des Treibens müde! Was soll all der Schmerz und Lust? Süsser Friede! Komm, ach komm in meine Brust!	You who come from heaven, Soothing all pain and sorrow, Filling the doubly wretched Doubly with delight, Ah, I am weary of this restlessness! What use is all this pain and joy? Sweet peace! Come, ah come into my breast!	Ty, który przychodzisz z nieba, Łagodzący wszelki ból i smutek, Napełniając nieszczęśliwych Podwójną rozkoszą, Ach, jestem zmęczony tym niepokojem! Jaki jest pożytek z tego całego bólu i radości? Słodki pokoju! Przyjdź, przyjdź do mej piersi!

2.4. Mignon's Song

The poem "Mignons Lied" originates from Goethe's novel "Wilhelm Meister's Apprenticeship." Mignon is an Italian girl abducted by Gypsies, forced to live on the streets since childhood. At some point, she began working as an acrobat in a theatrical troupe, where she met the German student Wilhelm Meister. He rescued her from this nomadic life, becoming her benefactor, father figure, and beloved. The poem is a song Mignon performs while accompanying herself on an instrument, narrating her story. It was written before November 1783 and later included in the third volume of the novel.

The work consists of three stanzas, each with seven lines. The first five lines form a descriptive section—a kind of verse—while the last two are a repeating refrain. It begins with a romantic depiction of idyllic Italy, followed by childhood memories, and finally a dramatic reminder of her abduction. The textual and emotional layers of the poem develop progressively, building dramatic tension and highlighting the heroine's inner turmoil. At the same time, the regular versification structure gives the song rhythmic cohesion, which proved inspiring to many composers.

Among the well-known settings of this text are Beethoven's "Mignons Lied" (1809), Schubert's (published posthumously), and Schumann's song "Kennst du das Land?" from 1849, composed for Goethe's centenary. Each of these creators portrayed a different emotional perspective of Mignon—from dramatic longing to melancholic reflection.

Liszt composed his version of "Mignons Lied" in 1842 as a song with varied stanzas. In 1843, he created a transcription for solo piano, and in 1860—a version orchestral accompaniment. The vocal version analyzed by the author employs motif development technique. The declamatory vocal line (Sprachmelodie) combined with the lyrical piano accompaniment emphasizes the drama and emotional depth of longing for a lost home.[39]

The whole is framed by Liszt in Barform (AAB)—a structure typical of medieval German Minnesingers and Meistersingers. The first two stanzas (AA) focus on the beauty of nature and Mignon's childhood, while the third (B) introduces dramatic imagery of abduction and loss. This structure allows Liszt to contrast lyrical

[39] Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson, University of California Press, 1989, pp. 183-185.

reminiscences with the emotional tension of the final section.[40]

The song shows the influence of operatic dramaturgy—Liszt employs innovative harmony, dissonances, and modulations to build an aura of tension and mystery. Moreover, the relationship between voice and piano takes on a new form: the vocal line is more recitative-like than melodic, and the piano functions as an autonomous miniature—not merely accompanying but independently interpreting the text. Thus, Mignon's Lied becomes not just a song but also a poetic portrayal of the heroine's emotions and memories.

Mignons Gesange („Kennst du das Land?")	Mignon's Song („Do you know the land?")	Znasz-li ten kraj, gdzie cytryna dojrzewa, pomarańcz blask majowe
Kennst du das Land,	Do you know the land	złoci drzewa,
wo die Zitronen blühn,	where lemon trees blossom;	łagodny wiatr z jasnego
im dunklen Laub	where golden oranges glow	nieba wieje,
die Gold-Orangen glühn,	amid dark leaves?	gdzie cichy mirt i laurów
Ein sanfter Wind	A gentle wind blows from	wzniosłe knieje?
vom blauen Himmel weht,	the blue sky,	Znasz-li ten kraj?
die Myrte still und hoch der	the myrtle stands silent,	Tam, ach tam,
Lorbeer steht.	the laurel tall.	chciałabym być
Kennst du es wohl?	Do you know it?	i ciebie, kochanku mój, przy
Dahin! Dahin	There, o there	sobie mieć!
möcht' ich mit dir,	I desire to go with you,	Znasz-li ten dom?
o mein Geliebter, ziehn.	my beloved!	Na słupach strop spoczywa,
Kennst du das Haus?	Do you know the house? Its	Sala się skrzy, gmach
Auf Säulen ruht sein Dach,	roof rests on pillars,	blaskiem swym olśniewa,
es glänzt der Saal,	the hall gleams,	Posągów tłum stojąc
es schimmert das Gemach,	the chamber shimmers, and	na mnie spoziera.
und Mamorbilder stehn und	marble statues stand and	„O, dziecię me – pyta – co
sehn mich an.	gaze at me.	ci doskwiera?"
Was hat man dir,	What have they done	Znasz-li ten kraj?
du armes Kind, getan?	to you, poor child?	Tam, ach tam,
Kennst du es wohl?	Do you know it?	chciałabym być,
Dahin! Dahin	There, o there	i ciebie, obrońco mój,
möcht' ich mit dir,	desire to go with you,	przy sobie mieć!
o mein Beschützer, ziehn.	my protector!	Znasz-li ten brzeg, gdzie po
Kennst du den Berg	Do you know the mountain	skalistych górach
und seinen Wolkensteg?	and its clouded path?	strudzony muł swej drogi
Das Maultier sucht	The mule seeks its way	szuka w chmurach?
im Nebel seinen Weg;	through the mist,	Gdzie w głębi jam smoków
in Höhlen wohnt	in caves the ancient brood of	ród starych przebywa,
der Drachen alte Brut;	dragons dwells;	gdzie pęka głaz,
es stürzt der Fels	the rock falls steeply,	a nad nim ognista ulewa.
und über in die Flut.	and over it the torrent.	Znasz-li ten kraj?

[40] Jost P. Ledebur, *"Lied," in: Musik in Geschichte und Gegenwart*, ed. L. Finscher, 2nd edition, Vol. 5: Sachteil, Kassel-Basel-London-New York: Bärenreiter/Metzler, 1996, cols. 1259-1328, esp. col. 1294.

Kennst du in wohl? Dahin! Dahin geht unser Weg! o Vater, lass uns ziehn!	Do you know it? There, o there lies our way. O father, let us go!	Ach, do tego kraju tam wiedzie droga, ojcze mój, czas już i nam!

In Mignons Lied, Liszt does not limit himself to simply setting Goethe′s poem to melody, but through musical language, he achieves a profound expression of emotional tension and the psychology of the characters within the text. The recurring motifs around the word "Dahin" not only evoke the heroine′s intense longing for her homeland but also construct an emotional trajectory within the musical structure—from tension through climax to solace. Particularly in the refrains, the piano creates a sonic color that closely aligns with the verbal context—it is a prelude to emotions and a reflection of psychological space. It could be said that Liszt gives poetry a second life, expanding and deepening the meaning of words through music.

This artistic care for the deep fusion of text and music was highly praised by the composer′s contemporaries. As Richard Wagner wrote in a letter: "Your piano arrangements—especially Mignons Lied—send shivers down my spine. Here, the ′devil of the piano′ is at work, trampling the laws of song with chromatic torrents. It is as if, through a crack in time, I heard the sound of worlds yet to come".[41]

The "transcendence in the word-music relationship" emphasized by Wagner is the essence of the uniqueness of Liszt′s songs. Through the tight interweaving of literature and music, the composer not only redefines the expression of the art song but also paves the way for the development of Romantic music toward greater expressiveness and structural complexity.

[41] Richard Wagner, *letter to Franz Liszt*, document no.: GSA 60/W21, date: 16 October 1854, Weimar, Goethe and Schiller Archives; published in: The Complete Letters of Richard Wagner, vol. 7, Woodbridge: Boydell Press, 2018, p. 211.

2.5. O lieb so lang du lieben kannst

In studying the text and historical-literary background of Liszt′s song O lieb, so lang du lieben kannst (S. 298), I believe it is worth starting with the more famous piano version of this piece—Liebestraum No. 3 (S. 541/3). The reason is that the piano version, thanks to its extraordinary melodicism and expressiveness, gained far greater popularity and recognition than the original vocal song, becoming one of Liszt′s most iconic works and a cornerstone of Romantic piano literature.

Liebesträume (S. 541) is a cycle of three piano nocturnes based on Liszt′s earlier art songs. The first and second use texts by German poet Ludwig Uhland (1788-1862) - Hohe Liebe (S. 307) and Gestorben war ich (S. 308) respectively. The third song, the focus of this analysis, is based on a poem of the same name by Ferdinand Freiligrath (1810-1876), written in 1829 when he was 19. Liszt completed the first version of this song in 1843 (S. 298) and revised it in 1850. The themes of the three songs vary: the first deals with martyrdom for religious "highest love"; the second depicts a mysterious experience of death and rebirth in love′s ecstasy and visions of heaven in the beloved′s eyes; while the third focuses on passionate, profound human love, expressing direct, positive, and intense emotions, emphasizing the importance of nurturing love while it lasts and warning against regret after its loss.

In 1850, Liszt arranged these three songs for solo piano, publishing them as Liebesträume. Drei Notturnos (S. 541). Though the subtitle "nocturnes" references a similar genre developed by Chopin, Liszt′s adaptation was neither simple imitation nor a literal transfer of vocal melody. The piano version is not a mechanical "transcription" of the songs. Preserving their lyrical essence, Liszt enriched them with characteristic piano language - a wide tonal range, rich textures (including arpeggios, ornamental passages, and colorful transitions), dramatic dynamic contrasts, and rubato freedom, significantly expanding the work′s expressiveness. The melodic line gained greater fluidity, and emotional tension was heightened. During the arrangement, Liszt reduced sections requiring free vocal interpretation while introducing new piano ideas, including more symphonic developments and virtuosic embellishments, successfully transforming the art songs into autonomous piano works. Today, the first two parts of the cycle are performed less often, while the third - thanks to its extraordinary melodicism, emotional depth, and masterful technique - has become one of Liszt′s most famous and cherished compositions, profoundly influencing perceptions of his

contribution to piano music history.

The process of evolving "lieb, so lang du lieben kannst" from a song to a piano piece (1843-1850) coincides with a significant period in the composer's personal life. In 1844, he ended a tumultuous relationship with Countess Marie d'Agoult, and in 1847, in Kyiv, he met Princess Carolyne von Sayn-Wittgenstein, who became his spiritual companion and intellectual support. It was her encouragement that led Liszt to decide to end his concert tours and settle in Weimar, where he took up the position of Kapellmeister and focused on composing, conducting, and teaching. This stability and his deep bond with Carolyne brought him new creative energy. In this context, the song arrangements for piano in Liebesträume can be seen as an expression of his passionate feelings and artistic expression of new love.

In the commentary to the sheet music edition of Liebesträume, Maurice Hinson emphasizes the importance of Freiligrath's text for understanding the spirit of the music:

"The poem on which this nocturne is based provides an essential clue to the true nature and interpretation of the music. It is not, as often assumed, erotic. It calls for love—not narrow and limited, but broad, encompassing blood ties, charity, and warm, deep affection for all humanity... Both the words and the music point to the universality of this love. Innate warmth, enthusiasm, generosity, and brotherly love are Liszt's most important traits and values."[42]

Regarding the relationship between Freiligrath and Liszt: Freiligrath began his career as a freelance writer in 1839, and in 1845, he met Liszt in Basel. This meeting likely inspired the composer to adapt his poetry *O* "lieb, so lang du lieben kannst"[43]musically. They maintained contact for many years—one piece of evidence is a 1871 publication containing three songs set to Freiligrath's poems.

Freiligrath's poems from August 1870 during the Franco-Prussian War: Die Trompete von Vionville, Sie haben Tod und Verderben gespien, and Und nun kam die Nacht (S. 375)[44]. Among all of Liszt's songs set to Freiligrath's texts, it is "O lieb..." that enjoys the greatest acclaim and enduring popularity, primarily due to Liszt's

[42] Maurice Hinson, *Liner notes to Franz Liszt: Liebesträume (Dreams of Love)*, Alfred Publishing Company, Inc., 2004.
[43] Alan Walker, *Franz Liszt: The Weimar Years*, 1848-1861, Cornell University Press, 1989, pp. 79-80.
[44] Franz Liszt, *Sämtliche Lieder*, Band 3, Editio Musica Budapest, 1984, Preface & Critical Notes; Susan Youens, *Heinrich Heine and the Lied*, Cambridge University Press, 2007.

brilliant melody, especially in the piano version.

O lieb', solang du lieben kannst! O lieb', solang du lieben magst! Die Stunde kommt, die Stunde kommt, Wo du an Gräbern stehst und klagst! Und sorge, daß dein Herze glüht Und Liebe hegt und Liebe tragt, Solang ihm noch ein ander Herz in Liebe warm entgegenschlägt! Und wer dir seine Brust erschließt, O thu ihm, was du kannst, zu lieb'! Und mach' ihm jede Stunde froh, Und mach ihm keine Stunde trüb! Und hüte deine Zunge wohl, Bald ist ein böses Wort gesagt! O Gott, es war nicht bös gemeint, Der andre aber geht und klagt. O lieb', solang du lieben kannst!	O love, as long as love you can, O love, as long as love you may, The time will come, the time will come. When you will stand at the grave and mourn! Be sure that your heart burns, And holds and keeps love, As long as another heart beats warmly, With its love for you, And if someone bears his soul to you, Love him back as best you can, Give his every hour joy Let him pass none in sorrow! And guard your words with care, Lest harm flow from your lips! Dear God, I meant no harm, But the loved one recoils and mourns. O love, love as long as you can!	Och kochaj, dopóki jesteś w stanie! Och kochaj, dopóki możesz! Nadejdzie czas, nadejdzie czas Gdy staniesz przy grobie i zapłaczesz! Bądź pewien, że twe serce płonie Docenia miłość i ją zachowuje Tak długo, jak inne serce ciepło bije Swą miłością do ciebie. A jeśli ktoś daje ci swą duszę Ach, kochaj go najlepiej jak potrafisz Daj mu radość w każdej godzinie Niech żadna nie mija w smutku! I strzeż swoich słów By z twych ust nie płynęła krzywda! Dobry Boże, nie chciałem źle, Lecz ta osoba zaczyna płakać. Och kochaj, dopóki jesteś w stanie! Och kochaj, dopóki możesz!

From the perspective of the relationship between text and music, "O lieb, so lang du lieben kannst" represents one of Liszt's most refined achievements in the realm of art song. The composer not only grasped the profound meaning of Freiligrath's poetry but also translated it into a subtle and moving musical language, where the piano and voice do not merely complement each other but jointly create a cohesive message. As Alan Walker observes:

Liszts setting of Freiligrath's poem goes beyond mere illustration; the piano's undulating triplets become a metaphor for the passage of time, an invisible force that gradually erodes the lover's fleeting ecstasy.

The vocal line, with its sudden dynamic surges and falls, reflects the poem's message "Love, while you can!"—a cry against transience, literally embodied in the

sound .

In "O lieb...," the piano is both a co-creator and a commentator. Its postlude, repeating the vocal melody in fragmented form, seems to ask: What remains of love when the voice falls silent?[45]

Thus, "O lieb" is not merely a lyrical love song—it is a philosophical reflection on the fragility of human emotions, the fleetingness of the moment, and the power of music as a form of emotional memory.

[45] A. Walker, *Franz Liszt: The Weimar Years, 1848-1861*, Ithaca, New York, Cornell University Press, 1993, pp. 332-335.

Chapter 3. Analysis of the Work's Form

3.1. Tre sonetti di Petrarca

3.1.1 Pace non trovo

This piece presents an unusual formal structure. While it can be divided into five main sections (Table 1)—excluding the prelude and interlude—it can also be broadly understood in two parts: a recitative (marked as R in the table) contrasting with an aria (A), lending the composition operatic qualities. Sonnet 104 is divided into four stanzas: lines 1-4, 5-8, 9-11, and 12-14. Unlike the other two songs in this cycle, where Liszt employed regular, four-measure melodic phrases corresponding to individual lines, the first stanza (lines 1-4) takes the form of an operatic recitative with a declamatory character, freer rhythmic articulation, and fluid tempo. The remaining stanzas, along with the coda, introduce a clear contrast through cantabile lyricism and melodic singability, closer to the conventions of an operatic aria.

Tabela 1. Formal Structure of "Pace non trovo"

Section	Symbol	Verses	Measures	Length	Key
Prelude (R)	P	/	mm. 1-5	5 measures	Undefined
First verse (R)	S1	1-4	mm. 6-27	22 measures	Undefined
Interlude (R)	I	/	mm. 28-36	9 measures	Undefined
Second verse (A)	S2	5-8	mm. 37-60	24 measures	A-flat major
Third verse (A)	S3	9-11	mm. 61-78	18 measures	A-flat major → B-flat major → A-flat major
Fourth verse (A)	S4	12-14	mm. 79-100	22 measures	A-flat major
Coda	C	/	mm. 101-113	13 measures	A-flat major

The Prelude (mm.1-5) is an energetic five-bar phrase characterized by a syncopated rhythm. It serves as an introduction to the recitative-like first stanza. Although the key signature is A-flat major, there is no clear harmonic progression to confirm it. In reality, the tonality in the first stanza also remains ambiguous.

In the first stanza of the sonnet (bars 6-27), the vocal melody is entirely subordinated to the word accents, thus emphasizing them. The tempo of this section is slow, and its markings and meter frequently change, lending it an improvisational quality, especially in the vocal part. Meanwhile, the piano part appears rhythmically more rigid, though this does not hinder it from highlighting the emotions conveyed by the text. The function of the first stanza, with its recitativo accompagnato (or recitativo stromentato) character, is to lead into the next, proper section—reminiscent of an operatic aria. The last four bars of the first stanza (bars 24-27) form a cadential phrase in E major, followed by a four-bar pause suspending the narrative and a five-bar interlude heralding the arrival of the next section.

The second stanza (bars 37-60) consists of regular four-bar phrases. It opens with a cantabile piano passage (bars 37-44), contrasting with the preceding recitative section and introducing a lyrical melody in A-flat major, foreshadowing the aria. The vocal part enters in bar 45 and, from this point until bar 52, repeats the melodic material of the piano's opening. Bars 53-59, in turn, develop the phrase from bars 45-52. The tonality modulates to C major and then gradually returns to A-flat major (in bar 60). The harmony here (and in Liszt's work generally) is exceptionally rich and saturated with chromaticism, often obscuring tonal clarity.

The structure of the third stanza (measures 61-78) is similar to that of the previous stanza but without the initial instrumental section. The harmonic scheme of this stanza can be divided into two parts. The first (measures 61-69) remains in A-flat major and, like the previous one, refers to the fragment from measures 45-52. The only difference is that the melody here is more embellished, and the piano texture is enriched with octave doublings. The second part (measures 70-78) modulates through a series of chromatic transitional chords, first to F major and then to B-flat major. This key temporarily stabilizes (measures 78-83), harmonically preparing the entrance of the fourth stanza. Comparing the harmonic plans of the third stanza and the modulation from the first to the second part of this stanza (from A-flat major to F major) with the harmony of the second stanza and the modulations in measures 45-52 and 53-59 (from A-flat major to C major), it is worth noting that both modulations are based on the mediant (scale degree III) or submediant (scale degree VI,

i.e., the inverted mediant) relationship relative to the original key.

The fourth stanza (measures 79-100) begins in B-flat major, where the previous stanza ended, and then modulates to A-flat major. The vocal part introduces new melodic material. In measures 84-93, the key is ambiguous, though the harmony remains largely diatonic. This phrase ends with a dominant seventh chord (E-flat major) in measure 90, forming the climactic point of the piece. Measures 94-100 contrast with the rest of this stanza. They somewhat resemble the recitative from the beginning of the song. As in S1, the harmony is not clearly defined until measure 100, when it returns, solidified by a cadence in A-flat major.

The coda remains in the tonic key. Liszt repeats verse 14 here to emphasize its significance. The harmony is quite free and diatonic. In measures 108-109, where the vocal part ends, the tonic is preceded by the subdominant, which slightly weakens the sense of harmonic resolution. The final measures of the song (111-113), just before the last tonic, feature a shift toward the mediant (I-III-I), highlighting the prominent role of the third scale degree, especially in the third stanza.

3.1.2 Benedetto

The second song from the cycle Three Petrarch Sonnets can be described as a distorted ABA form with a prelude and two codas, creating six musical sections in total.

The fourteen lines of Sonnet 47 are divided into four stanzas: lines 1-8, 9-11, and 12-14. Each stanza is assigned one of the main sections of the piece (ABA) as text, while the piano prelude and both codas do not contain new literary material but instead recapitulate selected fragments of the text that Liszt wished to emphasize .

Tabela 2. Formal structure of Benedetto

Section	Symbol	Verses	Measures	Length	Key
Introduction	I	/	mm. 1-10	10 measures	A-flat major
First verse (A)	S1	1-8	mm. 11-33	23 measures	A-flat major

Section	Symbol	Verses	Measures	Length	Key
Second verse (B)	S2	9-11	mm. 34-62	19 measures	D major
Third verse (A')	S3	12-14	mm. 63-77	15 measures	Modulatory / A-flat major
Coda 1	C1	/	mm. 78-86	19 measures	A-flat major
Coda 2	C2	/	mm. 87-96	10 measures	A-flat major

The prelude for solo piano can be divided into two melodic phrases: measures 1-5 and 6-10. The first phrase features a three-voice texture, where the melody of the middle voice is adorned with broken chord triplets in the upper voice and chords in the bass. The second phrase consists of quarter-note triplets, which do not appear in the main sections of the piece until the second coda. It is worth noting that while measures 1-8 suggest the key of A-flat major, Liszt firmly establishes it only through a strong perfect authentic cadence in measures 9-10, which conclude the introduction. In the earlier measures (1-8), the tonic triads of A-flat major appear exclusively in inversions, weakening the sense of tonic.

The first stanza (measures 11-33) can also be divided into two subsections: measures 11-21 and 22-33. Each contains four lines of the sonnet, with each line framed by a roughly three-measure melody. Some Liszt scholars, such as Stanley Irwin, treat these subsections as two separate parts. However, I believe they should be considered together as one main section. The primary reason is that both subsections share the same distinct syncopated rhythmic pattern, creating a sense of unity in rhythm and articulation.[46]

The first subsection (measures 11-21), corresponding to lines 1-4 of the sonnet, is generally in the key of A-flat major. Despite a slight harmonic change in measure 14, the harmony in measures 11-17, where lines 1-3 appear, constitutes a prolongation of the tonic. The note A-flat functions as a pedal tone almost throughout this passage until measures 18-21, where line 4 of the sonnet is introduced. The harmony in measures 18-20 alternates between the chord of C minor and serves as a preparation for the arrival at the tonic of C

[46] S. R. Irwin, *Two Versions of Franz Liszt's "Tre Sonetti di Petrarca"* (1846/1883): A Literary and Comparative Musical Analysis (doctoral dissertation), Kraków, Jagiellonian University, 1988, pp. 66-73, accessed via: ProQuest Dissertations Publishing (ID: 8803045).

minor in measure 21. Measures 18-21 function as a cadential phrase. The musical shaping suggests that Liszt particularly sought to emphasize line 4: not only did he apply different harmony compared to the three preceding lines, but he also repeated the text twice while maintaining a similar phrase length (about three measures per line).

The second subsection (measures 22-33), corresponding to lines 5-8 of the sonnet, presents a different harmonic profile compared to the first. It is characterized by increasing chromaticism, and the pace of harmonic changes accelerates, heightening musical tension. The music modulates from C minor to B-flat minor in measures 22-25, setting the stage for a modulation to D major in the next main section.

It is worth emphasizing that Liszt avoids using strong cadences that could clearly establish the tonic. Instead, starting from measure 26, he introduces a series of chromatic transitional chords in each measure, enabling a smooth transition to the key of D major in the next section. This technique, based on continuous harmonic tension, highlights the transitional nature of this subsection.

The second stanza (measures 34-62) constitutes part B within the ternary form (ABA′), distinguished independently of other structural divisions of the piece. The assigned lines 9-11 of the sonnet are no longer framed in three-measure phrases, as was the case earlier. Each of these lines spans at least seven measures, indicating a more elaborate formal structure. Despite these differences, references to material from the first stanza appear here—particularly syncopated rhythms—as well as anticipations of arpeggiated patterns that will be fully developed in the third stanza.

Line 9 (measures 34-44) is based on a prolonged D major tonic, reinforced by the uninterrupted sustain of the D note in the bass. The first significant harmonic change occurs only in measure 44—a B minor chord, serving as the submediant of D major. In the same measure, line 10 begins. Measures 44-51 form a transition from B minor to A major—the dominant of D major—using a series of transitional chords. The A major tonic is slightly tonalized through its one-measure sustain. Line 11 appears in measure 52. The harmony in measures 52-62 serves more of a transitional than a structural function. Although the key signature changes to A-flat major in measure 55 and persists until measure 62, it is reasonable to treat this passage as G-sharp minor, which enharmonically coincides with A-flat major and is simultaneously the parallel minor key to B major—the key in which the third stanza begins. Adopting G-sharp minor logically explains the modulation leading to B major in measure 63.

The third stanza (measures 63-77) covers the last three lines of the sonnet (12-14) and serves as a recapitulation of the musical material from the first stanza. Although S1 and S3 function in different keys, the first vocal line of S3 (measures 64-66) references the melody from measures 11-13 of the first stanza. However, it is expanded with a phrase of similar contour but twice as long, mitigating the impression of a literal repetition. Liszt seems to desire a "return home" effect while simultaneously deviating from the classical ABA schema—hence this section can be considered a deformed A section.

As mentioned earlier, the third stanza (S3) begins in B major. Similar to S1 and S2, the first theme of this section is based on the prolongation of the D major tonic. The key signature changes to A-flat major only in measure 69, yet Liszt does not firmly establish this key until the section concludes in measure 77. Measures 74-77 form an expanded cadential phrase, ultimately resolving to A-flat major in measure 77.

The codas in this work stand out for their unique approach compared to the other sections. Liszt not only reintroduces earlier musical and textual motifs but also introduces new structural ideas. In Coda 1 (measures 78-86), the piano and vocal parts create a "call-and-response" dialogic pattern, not observed in previous sections of the work. Texturally, the piano′s left hand recalls the broken chords from the opening passage of S3. Meanwhile, Coda 2 (measures 87-96) presents a radically different texture: it evokes the triplet quarter-note melodies with chordal accompaniment from the introduction and the syncopated rhythmic patterns from S1. In the final four measures, Liszt concludes the piece with a strong perfect cadence in A-flat major—one of the few such emphatic cadences in the entire work.

3.1.3 I vidi in terra angelici costumi

The third song in this cycle presents the most transparent formal structure compared to the other two. It is built in a loosely defined ABA form with a prelude and postlude (see the table below, where sections are labeled A, B, A′). Each part of the piece follows a clear tonal scheme of I-III-I. Liszt, as in the first song, emphasizes the importance of the scale′s third degree, transforming it into the overarching harmonic framework for the entire composition. The work is based on Sonnet 123 and can be divided into four stanzas: lines 1-4, 5-8, 9-11, and 12-14. These stanzas are cleverly fitted into the three-part song form.

Table 3. Formal structure of I vidi in terra angelici costumi

Section	Symbol	Verses	Measures	Length	Key
Prelude	P1	/	mm. 1-11	11 measures	A-flat major
First stanza (A)	S1	1-4	mm. 12-22	11 measures	A-flat major
Second stanza (A)	S2	5-8	mm. 23-35	13 measures	Modulatory
Third stanza (B)	S3	9-11	mm. 36-54	19 measures	C major
Fourth stanza (A')	S4	12-14	mm. 55-69	15 measures	A-flat major
Postlude	P2	/	mm. 70-77	8 measures	A-flat major

The piano prelude (measures 1-11) begins with a repetitive rhythmic pattern in the first four measures, suggesting a 12/8 meter instead of the notated 4/4. In the fifth measure, the piano's right hand introduces an ascending chromatic phrase—never repeated later—serving as an ornament and expansion of this pattern. In measures 8-11, the left hand transitions into triplets of broken chords, still maintaining the impression of a 12/8 meter. As in other songs of this cycle, the prelude does not establish a key until the beginning of the next section in measure 12. In measure 11, it reaches a dominant seventh chord in E-flat major (V of A-flat major) through a series of transitional chords, without creating a clear cadential preparation for the tonic, which only appears in measure 12.

The first stanza S1 (measures 12-22) covers lines 1-4 of the sonnet, each framed in a phrase roughly two measures long. The piece begins in A-flat major, with the tonic triad sustained from measure 12 to 17 (covering lines 1-2). In measures 18-22, a modulation to E-flat major (the dominant of the main key, V degree) occurs, crowned by a perfect cadence in the secondary key (ii) in measures 20-21.

The second stanza S2 (measures 23-35) covers lines 5-8 of the sonnet. The vocal part shows minimal resemblance to S1, though it can be considered an elaboration of material from the previous stanza. In measures 30-33, the vocal line transforms into a long ascending chromatic phrase, enabling a smooth modulation to a new key. Harmonically, S2 does not establish a clear key—the progressions are modulatory and heavily chromatic. A pivotal moment, however, is the strong cadence in measures 32-34 (E major: German augmented

sixth chord cadential six-four), ultimately confirming the arrival in E major.

Treating S1 and S2 as a unity, their structure allusively references sonata-form exposition, despite lacking strict adherence to the classical tonal scheme. S1 introduces the main theme in A-flat major, ending on the dominant (E-flat major), while S2 serves as a transitional passage, leading through frequent modulations to a strong perfect cadence in measure 34, solidifying the new key of E major. Thus, both strophes form section A within a ternary form, and even in the context of the earlier Pre. AABA′ Post. division, their combination as a "doubly expanded section A" remains justified—S2, though tonally unstable and crowned with a cadence in a distant key, evolutionarily develops the material of S1.

The third strophe S3 (measures 36-54) begins with a melodic piano phrase imitating the main theme in C major, while the left-hand accompaniment references the prelude′s pattern. The vocal part (mm. 40-54), covering lines 9-11, exhibits less lyricism than S1 and S2. After a five-measure sustain of the main key (mm. 36-40), the piece modulates through C minor and A-flat minor, ending on a dominant seventh chord in E-flat major—common to both A-flat major and A-flat minor. Except for the opening measures, S3′s harmony is constantly modulating, fulfilling the role of a sonata-form development section by elaborating on exposition material and preparing the return to the main key. Notably, S3 begins in C major (the III degree of A-flat major), typical of Romanticism, but Liszt radicalizes this: since S2 ends in E major (the III degree of C major), the modulation to C major in S3 constitutes a double modulation to the III degree in opposite motion—ascending and descending , thereby highlighting the structural chromatic tension.

The fourth strophe (measures 55-69) serves as the reprise (recapitulation). Maintained in the home key of A-flat major, it includes lines 12-14 of the sonnet. It begins with a one-measure melodic phrase, similar to that of measure 36, followed by the vocal part, which restates the main melodic theme. The entire section remains tonally unified and concludes with a grand perfect cadence in measure 69.

Postludium (measures 70-77) is a solo piano fragment serving to prolong the tonic in order to solidify the main key (A-flat major). In the right-hand part, a lyrical melody smoothly unfolds from measures 70-74, embellishing the harmony based on the alternating use of the tonic A-flat major triad and a chromatic neighboring chord. In contrast to the prelude, harmonic motion is deliberately reduced here—the simplicity of the progression emphasizes the final establishment of the key.

3.2. Mignon's Song

Mignon′s Song is composed in a highly free strophic form. The three stanzas of text are set in three musical sections, using nearly identical musical material. Each section consists of three distinct parts (A, B, C), each featuring individual motifs representing different moods. The clear division of the text into these parts is visible in the table below, where the letters A, B, C correspond to specific segments.

Table 4. Formal structure of Mignon's Song

Section	Symbol	Text	Measures	Length	Key
Section 1 (S1)	S1-A	Knowest thou the land...	mm. 1-12	12 measures	Undefined
	S1-B	Knowest thou it well?	mm. 13-19	7 measures	Transitional
	S1-C	There...	mm. 20-31	12 measures	F♯major
Section 2 (S2)	S2-A	Do you know the house...	mm. 32-43	12 measures	Undefined
	S2-B	Do you know it well?	mm. 44-50	7 measures	Transitional
	S2-C	There...	mm. 51-62	12 measures	F# major
Section 3 (S3)	S3-A'	Do you know the mountain...	mm. 63-72	12 measures	Undefined
	S3-B'	Do you know it well?	mm. 73-84	12 measures	Transitional
	S3-C'	There...	mm. 85-94	10 measures	F# major
Coda	C	There...	mm. 95-102	8 measures	F# major

This piece does not have a strictly defined strophic form, as the musical material in all three sections is not identical. Although the tonal scheme (I-III-I) remains common to each section, the third section (S3) is slightly longer than the others. Liszt expanded and

transformed some motifs in S3, creating a contrast with the preceding parts and defying the listener′s expectation of an identical material return. Therefore, in the table above, the S3 parts are labeled as A′, B′, C′ rather than A, B, C—highlighting their modified character.

Despite minor differences in musical materials between individual sections, their structure is nearly identical and clearly resembles the exposition of sonata form, where part A corresponds to the main theme presentation, part B serves as a short bridge, and part C introduces the secondary theme. The main difference from the classical model lies in the fact that part A does not firmly establish the home key, remaining relatively diatonic, while the Fis-major key is decisively grounded only in part C. Nevertheless, all sections retain a strong resemblance to the exposition.

Part A of the first section (S1-A) covers the first stanza of the poem, divided into two six-measure phrases. It is characterized by intense chromaticism and melodic motifs containing unresolved augmented fourth and fifth intervals in the vocal part, creating a mood of "longing." Despite the key signature of Fis-major, the tonal center remains unclear due to the alternation of the Fis-major chord and a dissonant secondary chord in measures 1-3, as well as the presence of an augmented fourth in the harmony and melody, which weakens the tonic prolongation suggested by the Fis pedal in the bass. An imperfect authentic cadence in measures 4-6 introduces a new key, Ais-major (enharmonically notated as B-major), after which another six-measure phrase (mm. 7-12) repeats the harmonic pattern in this key, eventually modulating to D-major. The major-third relationships between the keys (Fis Ais/B D) emphasize Liszt′s typical tendency to modulate to the III degree of the main key, further intensifying the work′s structural chromatic tension.

Section B of the first section (S1-B, measures 13-19) is a short transitional passage, composed of several similar, one-measure melodic motifs. The vocal fragments serve as countermelodies to the extreme piano voices (soprano and bass). This part does not establish a tonality—it seemingly extends the D major from the previous section, but its harmonic progression relies on a repetitive pattern that does not lead to a clear tonal center. Toward the end of the section, through a series of transitional chords, the harmony moves toward a C-sharp dominant seventh (V in F-sharp major—the key of the next part). Typically for his style, Liszt avoids a cadence signaling the new key, leaving the transition open. S1-B covers only one verse from the first stanza of the poem, and its loose structure, non-directional harmonies, and brief motifs allow the composer to fluidly and freely connect two more substantial parts of the piece, unconstrained by theoretical rules.

Section C of the mentioned passage (measures 20-31) has a much brighter mood than the previous parts. It consists of lyrical and energetic melodic segments that closely align with the remaining text of the first stanza. It begins with a four-measure cadential phrase (measures 21-24), ending with a weak imperfect cadence in measure 24. The key of F-sharp major, the principal tonality, remains unchanged throughout this segment, finally providing a clear sense of tonal center after the two preceding sections. Further confirmation of this tonality occurs through a perfect cadence in F-sharp major in measures 29-30. After the cadences, two measures of arpeggiated chords imitating a harp smoothly lead to the next section.

Example 1. Mignon's Song, measures 18-24: demonstration of the harmonic progression from measures 21 to 24.



The second section (measures 32-62) covers the second stanza of the poem and retains the same formal structure and harmonies as the first part. Although Liszt enriched the melody with subtle embellishments and modified some piano accompaniment patterns—for instance, the chordal segment in part A (measure 41), not found in S1-A—the overall formal outline remains unchanged. This section also divides into three parts, fulfilling analogous structural roles as in S1.

Section three (S3, measures 63-94) retains the same harmonic and formal scheme as S1 and S2 but differs in several key aspects. In part A (S3-A), unlike the analogous parts of previous sections, the main melody is assigned to the piano, while the vocal part loses its lyrical character, adopting an almost recitative-like quality with an ambitus limited to 2-3 adjacent notes. The most significant change occurs in part B (S3-B), which Liszt expanded by five measures—after the motif's exposition, it develops into a six-measure melodic phrase. However, the harmony remains transitional (as in all B parts), without establishing a tonality. Minor modifications are introduced in part C (S3-C), which do not affect the overall shaping of the section. After concluding with a strong cadence on an F-sharp major triad, the piece transitions directly to the coda, replacing the two-measure arpeggiated figuration from previous sections. The coda repeats the text from part C, and the piano texture echoes the arpeggiated, flowing chords characteristic of S3-C. It remains in F-sharp major. Although an authentic cadence appears at the end, the vocal part concludes on the fifth scale degree, and the piano′s highest voice ends on the third degree of the tonic chord, which does not provide a strong sense of finality.

3.3. Die Lorelei

The form of *Die Lorelei* leaves much room for interpretation. The stark contrasts in musical material make it difficult to assign clear structural functions to individual sections. For example, the vocal part in measures 9-13 could be considered both an introduction—due to its recitative-like character, which contrasts with the lyrical nature of the rest of the material—and a main section, as its reappearance later in the piece underscores its structural significance. Nevertheless, among many possible solutions, a loose sonata form seems the most appropriate here.

Table 5. Formal structure of *Die Lorelei* (Loose sonata form)

Section	Subsection	Text	Measures	Key
Introduction	-	First stanza: lines 1-2	mm.1-8	Diatonic
Exposition (A)	Main theme	First stanza: lines 3-4	mm.9-14	E minor
	Transition	Second stanza	mm.15-30	Modulatory (transitional)
	Secondary theme	Third-fifth stanzas	mm.31-50	E major / Bb major / Db major (transitional function)
Development (B)	Main theme	Sixth stanza: lines 1-2	mm.51-98	E minor
Recapitulation (A')	Secondary theme	Sixth stanza: line 3	mm.99-106	G major
	-	Sixth stanza: lines	mm.107-116	G major
Coda	Retransition	Sixth stanza: lines 3-4	mm.117-131	G major

The prelude consists of two four-bar phrases containing diminished seventh chords. Although these chords alone seem to merely suggest tonal ambiguity, their structure correlates with the broader tonal plane of the piece. According to Table 5, the main keys of

the song are E minor/E major (with modal alternation), G major, B major, and D-flat major—four tones forming a diminished seventh chord (composed of three minor thirds). Consequently, the prelude, seemingly unrelated to the remaining material, in fact establishes the formal tonal structure of the whole.

Measures 9-14 begin the exposition of a freely treated sonata form, introducing a recitative-like main theme that includes lines 1-2 of the first stanza. This theme is in E minor: it starts with a dominant chord (V), and in measure 10, the key is confirmed by a tonic chord (I). By the end of the theme, the harmony loses directionality, preparing a modulation to a new key. A key argument for recognizing measures 9-14 as a formally significant part of the sonata form (rather than merely a recitative introduction) is the exact repetition of this same theme in measures 99-106, directly after a transition based on unstable harmony. This is followed by a return of the second important theme from measures 31-40. Such a recapitulation of the main themes aligns with the classical structure of sonata form, where both the main and secondary themes are repeated in the recapitulation.

Measures 15-30 cover lines 3-4 of the stanza, with melodic fragmentation (motivic breakdown) and unstable harmony indicating a transitional function for this section. The music reaches B major (as the dominant of E minor) in measure 23 through a series of transitional chords, maintaining this key for seven measures (mm. 23-29). In measure 31, a modulation to E major introduces the secondary theme. It is worth noting that a medial caesura (a characteristic structural element of sonata-form expositions) appears in measure 30. This phenomenon further confirms the transitional role of this passage, as the medial caesura is a typical formal mechanism in sonata expositions, serving to connect two sections.

As mentioned, the secondary theme (bars 31-50) is maintained in the key of E major. This is typical of Romantic-era compositional practice, where modulations to parallel keys are used in secondary themes. The theme features melodic cantilenas (cantabile) with a fluid piano accompaniment in arpeggiated figuration, forming a clear contrast to the fragmented texture of the preceding sections. It carries the entire second stanza of the poem. This section remains primarily in E major until bar 47, where a modulation begins, culminating in bar 50 with a perfect authentic cadence (V-I in the soprano voice with a third in the tonic chord) in the key of B-flat major.[47]

Following the secondary theme is an extended developmental section (bars 51-74), encompassing the third and fourth stanzas of the poem. It begins with a four-bar piano solo

[47] In the Polish notational system, B-dur corresponds to the key of B-flat major in the international system.

based on rapid repetitions of triplet chords in B-flat major (bars 51-62), then transitions into a cantabile vocal line and modulates to D-flat major via a perfect authentic cadence . 61-62. The second part (bars 63-74), carrying the fourth stanza, contrasts with a linear accompaniment of broken triplet chords in D-flat major, imitated by a descending vocal melody that gradually evolves toward an implied G minor in bar 69 through a progression of inverted chords , yet without a cadential confirmation of the key or the presence of root-position chords, thus serving as a transitional passage based on inverted passing chords.

The third subsection (measures 75-85), carrying the fifth stanza, references the triplet chord patterns from the first section through recurring piano triplet figurations, creating a free ABA′ impression within the developmental framework. However, the vocal line, unlike the cantabile character of the first section, undergoes extreme fragmentation here, adopting the form of short motifs rather than cohesive melody. The harmony reaches its peak of instability through a series of chromatic transitional chords, only faintly suggesting a tonal center in measures 83-85, where inversions of the G minor) chord imitate a suspended half-cadence but without a cadential resolution. The final subsection (measures 86-98), encompassing the beginning of the sixth stanza, serves as a retransition preparing the return of the main tonality. A fully chromatic texture manifests in parallel semitonal lines in the vocal part (mm. 86-90) and the piano bass, which continues the progression after the singing concludes, culminating in measure 98 with a diminished seventh chord—enharmonically interpreted as an inserted dominant, resolving only in the reprise.

The reprise (measures 99-116) begins with an exact repetition of the main theme from measures 9-14 in E minor. After a six-note chromatic motif (mm. 14-15), serving as a brief link, the secondary theme appears in measures 107-116 in G major—the relative major of E minor. Although in classical reprise form the secondary theme should remain in the main tonality, within the context of Romantic tonal fluidity, its appearance in the relative key is permitted as long as it shares the same key signature as the main theme. This solution, typical of 19th-century compositional practice, emphasizes freedom in handling formal conventions while maintaining thematic coherence.

The coda (measures 117-131) repeats the melody of the second theme, transposing the repeated lines 3-4 of the sixth stanza of the poem, which serves to underscore the crucial significance of the textual content. Here, the harmony functions as a tonic prolongation, adorned with chromatic transitional chords that do not, however, disrupt the fundamental stability of the tonal center.

3.4. Der du von dem Himmel bist

The piece has a loose ABA′ form, with a piano introduction and a short postlude. Section A′ is significantly longer than A, affecting the proportions of the entire composition. The music is paired with poetry of the same title—a short, eight-line poem. However, Liszt repeatedly restates lines and significantly alters their order to extract maximum dramatic effect from the textual content.

Table 6. Formal structure of Der du von dem Himmel bist

Section	Symbol	Verses	Measure	Length	Key
Introduction	I	/	mm. 1-8	8 measures	E major
Section A	SA	1-4	mm. 9-20	12 measures	E major
Section B	SB	5-8	mm. 21-43	23 measures	C minor / G# minor / G major
Section A’	A’	1, 5, 7- 8	mm. 44–63	20 measures	E major
Postlude	P	/	mm. 64–67	4 measures	E major

The piano introduction (measures 1-8) presents the main motif consisting of four sixteenth notes in the outer voice of the right hand. Although this motif is not distinctly audible in section A, it becomes more noticeable when it returns in section A′, around which Liszt constructs both the vocal line and the piano parts. Harmonically, the introduction is an eight-measure expansion of the dominant seventh chord (V7) in E major, enriched with chromatic passing and neighboring tones as embellishments.

The vocal line appears at the beginning of section A (SA, measures 9-20). The vocal melody (measures 9-16) exhibits a sentence structure, comprising a presentation with a two-measure basic motif, its repetition, and a continuation developing this motif. (See Example 2 below.) Like many standard musical sentences, the phrase begins on the tonic and ends with a half cadence on the dominant. However, unlike other works from this period, Liszt does

not add another phrase to form a complete period but instead introduces a four-measure piano interlude containing the same melody and harmonies as the presentation section.

Example 2. Liszt, Der du von dem Himmel bist, measures 9-16—illustrating the sentence structure and harmonic progression in measures 9-16.



According to Table 6, section B (SB, mm. 21-43) is based on three main tonal centers. The rapid key changes indicate that SB serves a transitional function in the piece′s structure. It begins with a sudden modulation to C minor, where the music remains for four measures. In measure 26, it transitions to G-sharp minor for two measures. In measure 28, another modulation begins via a series of passing seventh chords, leading to the dominant seventh chord B7 in measure 29. At this stage, no cadential device is used to definitively establish a new key. Nevertheless, the descending scale in the vocal line suggests E minor, and the B7 chord can be interpreted as V7 in E minor. Yet, the key remains ambiguous in this passage. The prolongation of the B7 chord in measures 29-37 builds anticipation for a return to the tonic (E minor or E major) in the next section. However, instead, the music transitions to G major, the relative key of E minor, in measure 38, where it remains only briefly. In measure 42, a cadential progression signals the final modulation back to the key of E major.

Section B covers verses 5-8. Unlike section SA, where the text of verses 1-4 was

embedded in a short, eight-measure musical phrase, in SB Liszt repeats some of verses 5-8, significantly extending the vocal line. The vocal melody features fragmented scale passages. In measures 21-27, these fragments have an ascending direction, while from measure 28, as the harmony becomes less stable, preparing the transition back to the home key, the scale fragments descend. As a result, melodically, section B can be considered to have a palindromic shape.

Section A′ (SA′, mm. 43-63) references material from the piano introduction, particularly emphasizing the sixteenth-note motif. This motif is also entrusted to the vocal part, highlighting its structural significance. In measure 49, the vocal melody from measures 9-14 (section SA) returns in the form of full chords in the piano′s right hand. The vocal line from measure 49 is based on a melody constructed by combining three sixteenth-note motifs. Section SA′ begins in E major, briefly modulates to A major in measure 47, then quickly returns to the original key. In measure 57, the dominant is reached and prolonged until measure 62. A perfect authentic cadence in measure 63 signals the end of the piece. The ensuing piano conclusion serves an ornamental function, harmonically prolonging the tonic.

3.5. O lieb, so lang du lieben kannst

The form of this piece is likely the most problematic among all those analyzed in this dissertation. The main reason is the difficulty in clearly delineating individual sections. Some passages of the piece employ similar material without clear transformations, yet in different keys. There are also extended sections with modulating harmony, varying lengths, and endings based on weak cadences, suggesting a lack of definitive closure. This raises the question of whether these passages should be treated as separate sections or as parts of the same formal unit. Table 7 presents the formal structure as an ABCA′ form, determined by the harmonic framework, while also indicating ambiguous areas that leave room for further interpretation and discussion.

Table 7. Formal structure of lieb, so lang du lieben kannst

Section	Subsection (Symbol)	Lines	Measures	Length	Key
Prelude	-	First stanza: lines 1-2	mm.1-2	2 measures	G major
Section A	Main motif (P1)	First stanza: lines 3-4	mm.3-14	12 measures	G major
	Transition (Tr1)	Second stanza	mm.15-27	13 measures	G major
	-	Third-fifth stanzas	m.28	1 measure	Modulatory
Interlude 1	-	Sixth stanza: lines 1-2	mm.29-40	12 measures	Bb major
Section B (or repeat of section A with extension?)	Secondary theme (P2) (Repetition of P1?)	Sixth stanza: line 3	mm.41-58	18 measures	Modulatory / E major
Section C (section B?)	Transition (Tr2)	Sixth stanza: line 4	mm.75-77	16 measures	Modulatory

	-	Sixth stanza: lines 3-4	mm.78-93	3 measures	Modulatory
Interlude 2	-	-	mm.94-103	16 measures	G major

The piece begins with a two-bar piano introduction featuring broken G-major chords, establishing the tonal center. Section A starts in bar 3 with the entry of the vocal part, presenting the main theme (P1). This theme has a clear six-bar phrase structure—it begins and ends on tonic chords, with a series of secondary dominants appearing in between. The theme is repeated with identical harmonic progression and concludes in bar 14. From bar 15, the music transitions into a bridging section (Tr1) within A′, where two rapid modulations occur over four bars (bars 15-18), achieved through harmonic and melodic sequences. Starting in bar 19, a further modulation leads to G minor, which is suggested in bar 22 by a D-major chord acting as its dominant. The harmonic progression in bars 22-27 prolongs the dominant. After the vocal part ends in bar 27, a one-bar piano interlude (bar 28) with an arpeggiated D-major ninth chord serves as a bridge between sections A and B.

The analytical challenge of this section lies in the absence of a cadence confirming the "arrival" in G minor around bar 22. The low degree of tonal conclusiveness raises questions about its structural ambiguity: Can this section be considered closed? Is it part of a larger formal whole, such as a main theme and transition in a sonata-form exposition? How to explain the significant shift in tonal center in the next section if the previous one was not clearly resolved? Answers to these questions remain ambiguous. As in many Romantic-era works, tonal schemes and formal structures exhibit considerable freedom. Liszt goes a step further, deliberately blurring the boundaries between sections. The only element hinting at closure is the text—the section covers the entire first stanza of the poem. Though the text is not a strictly musical component, it can provide crucial clues for formal analysis.

Section B (bars 29-58) begins with the same melody and harmonic progression as theme P1 from section A, with the difference that it is in B-flat major. The theme (P2) also repeats once, resulting in a 12-bar presentation (bars 29-40). The transition (Tr2, bars 41-58) starts with a melodic motif similar to Tr1 but transposed. Unlike Tr1, Tr2

is extended by five bars, allowing for more text to be included. While Tr1 covers only two lines, Tr2 contains an entire stanza of the poem. Harmonically, Tr2 involves a series of modulations achieved through melodic-harmonic sequences. In bar 49, the music briefly reaches E-flat major, then—using chromatic transitional chords—modulates to E major. Bars 56-58 feature a clear perfect authentic cadence, signaling the formal closure of this section.

Sections A and B exhibit clear structural parallelism despite tonal differences. Analyzing them in terms of sentence (or phrase) structure allows them to be treated as two consecutive parts of the same section. The two six-bar main themes in section A can be interpreted as extended basic ideas, forming the presentation part of a musical sentence, while Tr1 can be read as its continuation. An analogous arrangement appears in section B, forming a second sentence. Together, the two sentences create a parallel period—with section A as the antecedent phrase and section B as the consequent phrase. This entire period can be treated as a single section A, leading to an interpretation of the work's formal structure as ABA′ (cf. Example 3).

Example 3. Structure of the parallel period in *O lieb, so lang du lieben kannst*, bars 3-58

Parallel period: antecedent phrase + consequent phrase

Antecedent phrase

Presentation		**Continuation**
Basic idea (mm.3-8)	Basic idea (mm.9-14)	mm.15-27 (+m.28)
(Section A: P1)	(Repetition of P1)	(Transition Tr1, no cadence) (+interlude)

Following phrase

Presentation		**Extended continuation**
Basic idea (m.29-34)	Basic idea (m.35-40)	t.41-58
(Section B: P2)	(P2 repetition)	(Transition Tr2) (Perfect cadence in E major)

The musical material and mood of section C (bars 59-74) differ significantly from

the other parts of the piece, clearly standing out as a distinct formal section. If the preceding sections are considered as one collective part, then section C should be treated as the actual section B. It is characterized by a recitative-like quality, contrasting with the lyrical melodic lines of the other parts. The melodies are fragmentary, and the musical structure and tempo are more flexible. These operetta-like features are typical of many of Liszt′s songs. Harmonically, this passage has a modulatory character. The unstable harmonic progression suggests that this section serves a transitional function, linking the two main parts of the piece.

After section C, in bar 75, an interlude appears. It uses the same motif as the first interlude (bar 28) but is extended by two bars. Typically, interludes do not play a key role in shaping the form of a piece. However, the two interludes present in this song suggest an alternative way to analyze its formal structure. Due to their clear similarities, both interludes seem to function as section markers. They act like parentheses, enclosing sections B and C and separating them from sections A and A′. Given the similarities in their tonal centers and harmonic character, it is logical to conclude that sections B and C serve similar transitional functions. Thus, from a structural function perspective, the song can also be viewed as an ABA′ form, where part B consists of the original sections B and C.

The final part (bars 78-93) returns to the musical material of section A, maintaining the home key of G major. It consists of the P1 theme melody and its extended repetition. The piano accompaniment features crossed-hands figuration. The G major tonality persists throughout the section, and the piece ends with a perfect authentic cadence in bar 93. Immediately following it is a ten-bar postlude, which prolongs the tonic with melodic and harmonic embellishments.

Chapter 4. Performance Analysis of the Piano Part

4.1. Pace non trovo

The piece places very high technical demands on pianists while offering rich musical diversity and clear contrasts between sections. It combines narrative passages resembling recitatives with lyrical, song-like arias. The whole is permeated with strong drama, featuring dynamic twists and a passionate musical narrative that—despite its complexity—maintains coherence. Particularly crucial here is the close collaboration between the vocal part and the piano.

Example 1-1



Measures 1-5 (example 1-1) form the introductory section (prelude), marked with the tempo *Agitato assai* (very fast and full of agitation) and the additional indication precipitato in the piano part (violent, rushed). Combined with the title of the piece, Pace non trovo ("I find no peace"), this signals the need to immediately establish an atmosphere of tension and unease, as well as a direct entry into the theme, reflecting emotions of confusion, fear, anxiety, and disorientation.

The right-hand part in the prelude contains two distinct voices: the upper one, played in octaves (bB-bC-bB-hD-#C-hD-#C-F-hE-bA-G-hB-bB-bC-bB-bC-bB...), and the lower one, organized in groups of two eighth notes (#C-#D, $E-#E, G-#G, bB-B, bB-B...). In the first three measures, the left hand plays in unison with the lower voice of the right hand, creating a uniform rhythmic-harmonic texture.

All three voices develop through a rising chromatic progression with an overall tendency toward gradual *crescendo*. The climax is reached in measure 4, where the dynamics peak, followed by a smooth transition via *ritardando* and *diminuendo* to measure 5 in Lento tempo.

It is worth noting that in measure 5, the melody concentrates in the right hand, and the timbre undergoes a noticeable change. On the first quarter note, a subtle suspension of both hands is recommended to create space for the development of the subsequent musical narrative.

The prelude is characterized by an extremely fast tempo and high technical demands. The performer should clearly distinguish the timbres of the two voices in the right hand: the upper one should be played continuously and cohesively, maintaining constant tension and energy, propelling the music unbrokenly toward the climax; the lower voice and the left-hand part should be played with a short, dry, and percussive sound.

Due to the large intervallic leaps in the left hand, the use of arpeggio technique is advised, executed quickly and precisely without prolonging the final notes. Strict adherence to the notated rhythmic values and rests is essential.

Throughout the prelude, in the first four measures, short pedaling synchronized with the left hand′s eighth-note motif should be applied, further enhancing the dramaturgy of tension between sudden intensity and the illusion of momentary suspension.



In measures 5-11 (Example 1-2), a recitative vocal part appears. The pianist and singer engage in a dialogue here. In measures 6 and 8, the piano, subordinated to the vocal part, serves an ornamental function, requiring strict counterpoint. In measure 7, the piano fully responds to the voice′s melodic line and develops it, leading to a

gradual *crescendo* but with a soft ending to prepare the entrance of the next vocal phrase. At the end of measure 8 and in measure 9, the right hand introduces a guiding line in the upper voice (C-bD-C) marked *Agitato*, demanding emphasis on the melody and clear timbral differentiation. In measure 10, at the words "e spero," the dynamics of the accompaniment should be carefully controlled, especially in the left hand, to contrast with the earlier "*e temo*." The right-hand phrase marked *espress*. should be freely developed, maintained in a soft tone, and brought to a clear *diminuendo*.

Przykład 1-3

Allegro con strepito



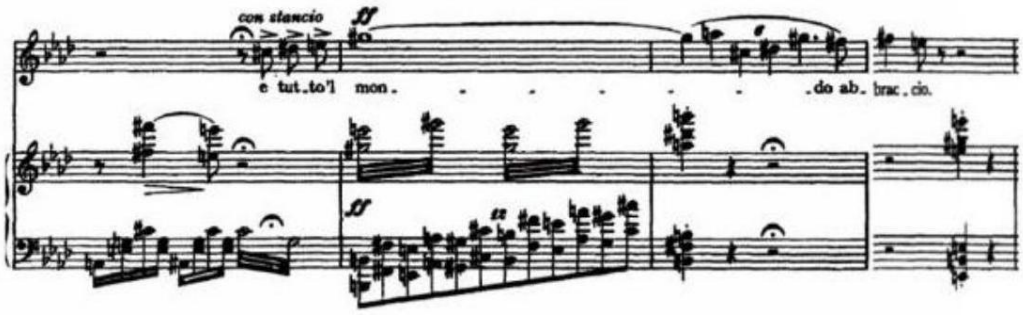
Example 1-3 covers measures 12-20. The marking *stringendo* (accelerating) before the series of piano solo chords, accompanied by a dynamic increase, suggests a sharp buildup of tension in a very short time—as the climax already occurs in measure 14. The dynamics reach forte intensity here, while the tempo attains the target speed of *Allegro con strepito*, further energized by the addition of "with a crash." Pedal changes should align with harmonic shifts. The energetic tremolo chords in the right hand form the backdrop for the dynamic melodic phrase in the left hand. The *marc*. marking (short for marcato) calls for emphatic articulation of each note in the phrase, achievable by changing the pedal on each beat. The sound should be full and rich. In measure 15, the dynamics intensify, especially in the vocal part, which takes over and continues the melodic line. In the next measure, the energy peaks and hangs on a fermata, followed by a gradual release. Since the left hand pauses here, it can assist the right hand in executing the tremolo chords, e.g., through alternating strikes, ensuring greater uniformity and relieving the right hand. By measure 17, the piano marking appears, and the entire passage transitions into *diminuendo*. In measures 19-

20, the melody, now fully subdued, shifts to the piano's left hand. Thus, the instrument both initiates and concludes this musical segment.



The musical example 1-4 refers to measures 21-24. The performance marking "*Più agitato*" should be interpreted as "more restless." After a previous calming of emotions, they intensify again, and the conflict becomes more pronounced. The right-hand melody, built in octaves, gradually ascends, with each octave group played as double notes *legato*, with an overall crescendo tendency, referencing the prelude motif. The expressive intensity is achieved here through a combination of melodic (ascending octave sequences) and rhythmic (dynamic accentuation) factors. It is also important to clearly highlight the chromatically ascending bass line in the left hand in measures 23-24, formed by the first notes of each note group: F#-G#-A-A#. Dramatic intensity. The piano, however, develops this tension through continuous tremolo in the right hand and a decisive, ascending melodic line in the left, executed with maximum force and ending with a powerful cadential chord.

Przykład 1-5



The musical example 1-5, covering measures 24-27, represents the emotional climax of the first part of the piece. The vocal part sustains a prolonged G# in the high register, under the dynamic tension of fortissimo, lending the phrase

In terms of performance, a gradual acceleration of tempo (*accelerando*) is recommended, heightening the drama and leading to the peak of expression. Regarding pedaling, flexibility is advised—initially, the pedal may be changed every

two notes, while in the last four sixteenth notes, it should be held to enhance sonic saturation and emotional tension without losing clarity in the left-hand melody. All performance aspects—including dynamics and pedal work—should be consciously adapted to the instrument's characteristics and the acoustic conditions of the venue.



Example 1-6, from measure 28 to 44, is a highly virtuosic part of the interlude in this piece. Initially, measures 28-36 form a single section marked "*come prima*" (as at the beginning, meaning the performance should proceed as at the start of the piece). The melodic structure and musical progression are nearly identical to the previous section. In measure 32, the markings *ritardando* (slowing down) and *diminuendo* (getting quieter) appear, during which the right-hand melody should still clearly develop.

From performance experience, I can say that adjusting the overall volume can be achieved by subtly softening the left hand. In measure 33, on the third beat, a stretched arpeggio appears in the right hand, where the lowest note Bb can be played by the left hand to facilitate smoother melody execution in the right hand.

In measure 33, the interlude transitions from *Agitato* (agitated) to *Lento* (slow), with the additional marking *dolce espresso* (sweetly, expressively), indicating that at this moment, a more delicate sound color should be achieved, and the keyboard touch should be slower. In measures 34-35, the melody in the right hand descends, further developing the music; during performance, focus on evenness of sound color and gradual dynamic softening, creating a long melody through these measures until measure 35, where an accent on the bD note appears, altering the music′s color.

Here, it is worth clearly accentuating this note and pausing briefly. The two A notes in measure 36 should be played with a distinct *ritardando*, and the pedal should be well-controlled to ensure sound clarity. The music here becomes more spacious, leaving room for the listeners′ imagination and anticipation, while also heralding the start of the next section of the interlude—from measure 37, where *cantabile* (singingly) begins.

In measures 37-44, the term *quasi sempre appassionato* (almost always full of passion) applies, where initially, the melody in the right hand consists of single notes. Despite its simplicity, the melody contains rich variability, for example, in measure 37, where three identical C notes should be played with different dynamics to avoid monotony, and in measure 40, the end of the melody in the right hand should conclude quietly.

As in measure 37, the bB notes in measure 41 must be played with varying color, but the overall harmonic color shifts; in this section, the music should be calmer. By measure 43, the melody regains intensity, growing in dynamics and once again drawing attention, especially in measures 43-44, where focus should be on highlighting the melody.

In this section of the interlude, the left hand plays arpeggios with wide intervals,

marked *sempre legato* (always smoothly), resembling the turbulent waves of the ocean—sometimes violent, other times calm. Therefore, the left hand's movements must fully align with the music's emotions, and the performer should ensure all notes, apart from the main chord tones, are smooth, even, and free of unnecessary accents.

This requires precise control of dynamics in keyboard touch, depending on the rising or falling melody of the right hand.

From measure 37 onward, the entire interlude takes on the character of a broad line, full of lyricism, songfulness, and at the same time deep and heavy in emotion. In performance, focus attention on the melody in the right hand, feel it inwardly, and freely apply rubato technique to boldly express Liszt's musical style, creating a melody that is more beautiful, romantic, and full of emotional depth.

During performance, the tone color should become deeper, the touch of the keys heavier, and the sound intense to allow the melody to flow freely and breathe between phrases, while also accounting for harmonic changes. The remaining notes should be smooth and gentle, creating an uninterrupted musical flow.



Example 1-7 covers measures 43-54. The vocal melody here is a repetition and development of the second part of the previous interlude. In this passage, the piano accompaniment still resembles restless ocean waves—flowing, undulating arpeggios emphasize the melodic line of the song.

This section contains many noteworthy moments. As shown in Example 7—the most crucial elements in the piano texture are the lower notes of the chords (bA, bF, bF, bA, bB, etc.), which should be lightly accentuated to highlight the changes in timbre.

It is also important that the triplets are not played too rigidly or mechanically. Pay attention to natural phrasing, breaths, and the ebb and flow of the music—maintaining flexibility in interpretation. For instance, measure 47 should be performed slightly more compactly than measure 48, and in measures 51-52, we also observe subtle shifts in rhythmic tension.

The overall interpretive approach should remain consistent with the previous interlude. To resolve technical challenges—such as in measure 51—the bC note can be played with the left hand, making it easier to execute the wider-spaced passage in the right hand.

Example 1-8



Example 1-8 covers measures 53-61. The vocal part continues developing the main theme, while the piano part largely maintains the same interpretive approach as in the previous section. According to the author′s performance experience, in measures 53-56, the technique of alternating hands can be applied. For instance, in measure 53, the C octave arpeggio should be played with the left hand, the next four notes {E-G-C-&E} with the right hand, and then C-G again with the left. A similar division applies to measures 54-56, emphasizing the harmonic bass and two notes played alternately with the left hand, while facilitating smooth dynamic phrasing. From measure 57, accenting the bass line built from the sequence bB-hB-C-bE-F-bA-G remains crucial. In measures 60-61, the marking *un poco più moto* ("slightly more animated") indicates the need for subtle tempo fluctuations—the two ascending melodic sequences serve as driving and transitional elements, so dynamics should gradually increase (*crescendo*) while maintaining melodic coherence and smooth acceleration. However, based on the author′s performance practice and collaboration with vocalists, in the final triplet

group of measure 61, simultaneous *ritardando* and *crescendo* are recommended: slowing not only heightens emotional tension, preparing the return to the original tempo, but also gives the singer space to enter the next phrase precisely.

Example 1-9



Example 1-9 covers measures 61-69. From measure 62, the vocal part develops the main motif through variations, while the piano accompaniment shifts from a single-line theme to an octave melody, requiring stronger dynamics (*forte*) and more intense expression compared to the first section. The right hand must play octaves fluidly and distinctly, tightly synchronized with the vocalist to reinforce the main melodic line. In measure 62, differentiating timbre and dynamics between the repeated C notes in the right hand is key—a subtle *crescendo* is advised, while in measure 63, diminuendo paired with descending triplets will create natural ebb and flow between measures. In measure 64, the rest should be used to "take a breath," expanding the dotted rhythm to form a broad, epic phrase.

Measures 66-67, analogous to measures 41-42 from the previous interlude, demand a darker harmonic color achieved through gentle piano and soft *legato.* The left-hand part must be driving and pulsating here—basses emphasized with strong attacks, figurations played smoothly, avoiding rigidity. In measures 62-63, the highest left-hand notes (C, Ab) and in measures 66-67 (Bb, Gb) are best transferred to the right hand to preserve melodic continuity.

In measure 68, the climactic moment marked *colla parte*, the accompaniment must strictly align with the vocal part: tempo and dynamics (especially the *crescendo* and *ritardando* in the vocal line) require full synchronization. The chords should be

played with fingers close to the keys—with strong but controlled dynamics, maintaining a clear, luminous timbre in the upper voice even in forte.



Example 1-10 covers measures 69-83. From measure 70, the music gains tension with the dynamic marking *rfz* (*rinforzando*—a sudden, strong *accent*). The right-hand part is built on full chords with the melodic line hidden in their upper voices. The expression here is explosive and dramatic—it demands focus on the fifth finger of the right hand, using the strength of the arm and torso for a powerful strike, so the upper notes of the chords sound "like the sun breaking through thick clouds"—with force and precision. The left-hand part must emphasize the bass of each chord (e.g., F-Ab-C-F in measures 70 and 72, with a steady *crescendo*), while in measures 71 and 73, the bD-C basses require accenting with a simultaneous subtle *diminuendo* in the right hand.

In measures 70-71, delicate dynamic fluctuations (*crescendo-diminuendo*) align with the rest in measure 71, serving as a breath before the phrase regains momentum in measure 72 and quiets down in measure 73. From measure 74, marked *raddolcente* ("gently"), there is a sudden shift in color: melodic piano with a subtle *crescendo* in the last triplet and a quick pedal change on the fourth beat, smoothly transitioning into a diminuendo in measure 75.

In measure 76, during the long high vocal note, the piano part gains space for expression—*più dolce* instructs the right hand to play softly in *legato*, like "a stormy sea gradually calming its waves" or "a dying flame," reflecting an attempt to reconcile inner conflict with peace. The melodic line descends gradually with *ritardando* and *diminuendo* until it fades away. In measure 77, the marking *smorz.* (gradual fading) requires full synchronization with the vocal line—the dynamics stabilize until dolciss. (extremely delicate) in measure 79, introducing the next section of the piece.

Example 1-11 reads "*il tempo*" (gradual return to the original tempo), with the vocal part marked "*espressivo assai*" ("very expressively"). This requires smooth adjustment of the accompaniment tempo to the singer's free interpretation. The music continues the earlier *ritardando* and *diminuendo*, achieving an even more subdued character. In measures 78-83, the accompaniment maintains an arpeggiated texture with harmonic contrasts, with each measure from 80 containing two repeated #D notes. According to performance practice, these unison #Ds can be varied through timbral changes (e.g., subtle articulation modifications) or temporal manipulation (stretching or shortening the gap between notes), aligning with the phrase's calm mood. Crucially, dynamic accenting of these notes should be avoided to preserve the delicate balance between the expressive vocal line and the discreet piano backdrop.



Notated Example 1-11 covers measures 78-83. Starting from measure 80, the section serves as a transitional link, with the piano part marked "*poco*"

Example 1-12



Notated Example 1-12 spans measures 84-90 and forms the work's final dramatic section, where the sudden "*agitato*" ("restlessly, with unease") creates a sharp contrast to the preceding part. The piano and vocal melodies interact in an alternating pattern—the piano introduces the motif first, repeats it twice, and expands it into a climactic fortissimo in measure 90. In measure 84, the accent on the first bE (E-flat) with full half-note duration is key to highlighting the syncopation and tension, while the bG-bF-bE-bE (G-flat-F-E-flat-E-flat) line in measure 85 demands subtle *diminuendo*. Measures 86-87 are interpreted similarly but with growing intensity, leading to measures 88-90 marked "*poco accel*." (gradual acceleration) and "*cresc. molto*" (strong crescendo), culminating in a joint vocal-piano climax in measure 90. The arpeggio in this measure is slightly prolonged (*tenuto*), awaiting the resolution of the vocal high G, followed by a fermata pause symbolizing the "suspension" of conflict and transition into silence.

In measures 91-92 (beyond Example 12), the epilogue unfolds with "*quasi forte*" ("almost strong") in the right hand, sung legato, particularly emphasizing the dotted

quarter-note bA (A-flat) in measure 91, which requires expressive space, and the hidden chromatic bass line bG-F-bF-bE (G-flat-F-F-flat-E-flat), played alternately by both hands with uniform dynamics. Measure 92 is played piano to create a fading effect, logically connecting to the final vocal passage.

Example 1-13



Musical example 1-13 covers measures 93-96. The vocal part continues the melody from measures 91-92, while the piano transitions to block chords, emphasizing the voice through harmonic contrasts. The *colla parte* marking ("strictly with the main part") in the piano part requires full synchronization with the vocal line, which is itself marked *con somma passione* ("with restrained passion"). From measure 93, the voice repeatedly repeats the final line of text (*"in questo stato son, Donna, per Voi"*), with measures 93-96 being the first two iterations—an intimate, monologue-like confession with an introspective, meditative character.

The piano, maintaining a triplet pulse (slowly but without slowing down), gradually darkens the sound color in measures 93-94 through diminuendo and highlighting key notes in the middle voice of the right hand: bE-#D-bD-C (es-dis-des-c), which drive the harmonic changes. In measures 95-96, attention shifts to the sequence G-bG-F-G (g-ges-f-g) in the right hand, leading to *rit. assai* ("significant slowing") in measure 96, where the vocal fermata on F (*"-sto..."*) demands space and discreet tension from the piano.

It is recommended to change the pedal every two measures using gradual-release (half-pedalling) technique, avoiding excessive resonance while maintaining harmonic fluidity.



Musical example 1-14 covers measures 96-110, introducing the final, more reflective phase of the piece—from measure 97, *Tempo I* (the same as in the interlude starting at measure 37) returns, restoring relative calm.

From measure 97, the light triplet pulse continues in the left hand as gentle arpeggios, to be kept even and without excessive accents. In the right hand, single melodic lines must flow smoothly; in double notes or chords, emphasize the top note, aiming for a bright but not harsh tone, with a soft, flexible touch. Within measures 97-98 and 99-100, subtle dynamic waves emerge—pausing briefly on the first beat of measures 98 and 100 helps highlight their structure.

In measures 101-102, a dynamic gradation occurs: a moderate *crescendo* while maintaining control over overall volume. From measure 102, vocalists typically sustain a high, lyrical line in a "*flautando*" variation (medium volume with gentle

polish), so the piano part should flexibly adjust its dynamics and, if needed, tempo. In measures 102-103, the right hand can freely develop the motif before the *rallent* (slowing) marking appears in measure 103.

Measure 104 is marked *PPP* and presents a challenge in the form of wide arpeggios in both hands. Here, slowing down the tempo of the arpeggios is recommended to maintain precision in execution and freedom of the wrists, while shifting the center of gravity. The right hand may lightly support the highest voice, but without stiffness, allowing the chord to fill the entire measure. From measure 106, the dynamics should further quiet down.

The last two measures (109-110) form a true coda: during the rest in measure 109, the hands leave the keyboard, but the pedal remains pressed until the 4th quarter note, where it should be slowly released. In measure 110, it is worth applying a long, smooth pedal sustain for the entire chord to conclude the piece in an atmosphere of peaceful sound decay.

Based on the above analysis, it is clear that when performing this piano composition, one must both understand the specifics of each section and ensure smooth transitions, building a cohesive structure. Following the emotional development is crucial, as the piece is full of conflicts and dramatic tensions—from an exciting recitative, through an elaborate middle aria, to a quiet resolution at the end.

It resembles a rich internal study—full of exaltations and outbursts, but also silence and deep longing. The piece is saturated with lofty emotions; the performer must fully engage in its expression and demonstrate high sensitivity to every harmonic change. Interpretive courage is also required, in line with Liszt′s art song style. The key to a successful performance is close collaboration with the vocalist.

4.2. Benedetto sia'l giorno

The entire piece is permeated with an atmosphere of deep tranquility and inner focus, where the text, melody, and accompaniment create an impression of prayer filled with loving tenderness and spiritual blessing. Despite clearly marked transitions between sections, the musical development relies on cause-and-effect relationships and gradual emotional evolution, rather than sudden contrasts or dramatic conflicts. Thus, maintaining a coherent musical narrative is key—smoothly connecting moods between sections while emphasizing the direction of the piece's development.

The most essential feature of the composition is its harmonic subtlety: chord changes, often barely perceptible, become the main driving force of expression. This technique, typical of Liszt's songs, demands particular sensitivity to sound color from the performer—differentiating articulation, dynamics, and timbre depending on the harmonic context reveals the multilayered emotions hidden in the seemingly simple texture.

Example 2-1



Example 2-1 covers measures 1-9 of the prelude. It begins with the markings *lento*, *ma sempre un poco mosso* ("slowly, but always with slight motion"), *armonioso* ("harmoniously"), and *dolce* ("gently, sweetly"). Measures 1-4 form the first part of the prelude, built from three gradually developing melodic line groups, played alternately by the left and right hands. The first group (measure 1) is bA-bB-bC-tonic to dominant, naturally lending this phrase a *diminuendo* character.

The second group (C-bD-bE-4E) appears twice—once in the middle register (upper part of the left hand) and once in the high register (third note of the triplet); in the middle register, the tone should be full and warm, in the upper—bright and clear. According to the author′s experience, in the second measure, it′s worth concentrating the execution of this group in the right hand: play the bE in the fourth quarter-note of the second measure with the right hand, and the accompanying C with the left. Similarly, in the third measure, the first quarter-note IE should be played with the right hand, leaving the C in the left part. Such finger separation (right-hand finger 1 on the melody) prevents register conflicts, ensuring a uniform and clear melodic line.

The third group ($ E-#F-G-#G) progresses through a clear *crescendo*, with accents on the first notes of each triplet and increasing strength in the left hand, smoothly driving the long, ascending arpeggio in measure 4.

In measure 4, this arpeggio begins, leading to a *fermata* on the highest #G in measure 5. Here, it′s advisable to let the left hand sustain the bass for as long as possible, while giving the right hand space for the highest note to resonate freely. The entire measure 4 can be shaped freely—slight dynamic growth or decay is permissible—but without excessive accentuation of the high G, to maintain a smooth transition to the next theme.

In the first four measures, pedaling is crucial. The sustaining pedal should be changed quickly each measure, following the left-hand chords. If the instrument allows, the middle pedal (*sostenuto pedal*) can be used to isolate and prolong selected low notes: e.g., in measure 1 for the left-hand chords, in measure 2 on the first quarter-note (bE), in measure 3 on the second quarter-note (fA), and in measure 4 to sustain both the highest #G in the right hand and the left-hand notes.

In measure 5, the prelude transitions into *a dolce espressivo* section—melodic phrases concentrated mainly in the right hand in triplet form, interspersed with longer pauses. In measures 5-6, achieving a singing tone and a soft, even touch is crucial. At the end of measure 6, a subtle *ritardando* and gradual pedal release are advisable to keep the phrase compact yet not overly prolonged—the pauses are an integral part of the phrase and serve as breaths.

From measure 7, the phrase becomes longer and rhythmically more driven, especially in ascending motifs; in measure 9, during the *ritardando*, the dynamics should only decrease in the final triplet group (marked with a *fermata*), executing a full *ritardando* for that group. The entire passage from measure 7 should flow smoothly and remain highly lyrical, with clear emphasis on the melodic line in the right hand.



Example 2-2 covers measures 9-32. From the tenth measure, the song begins, with its first relatively calm section lasting until the twenty-fifth measure. Measures 10-11 form a two-measure introduction. In this part of the piece, a consistent pattern is applied: the right hand plays syncopated chords, while the left hand sustains long tones

as half notes in the lower register. The middle register is filled with quarter-note ornaments. This type of ornamented texture is quite rare in songs, but the composer maximized its use here, making it a key element of the piano part. It enriches the harmony, supports rhythmic fluidity, and the ornaments further reinforce the harmonic progression, rendering the entire piano part exceptionally elegant while maintaining a serene and harmonious atmosphere. Mastering this section is one of the greatest challenges of the piece. When performing it, special attention should be paid to: accents in syncopated rhythms, sustaining the bass, appropriate pedal use, and shifts in the brightness and darkness of harmonic colors, which generate accents derived from harmonic logic.

Covering measures 10-20, it begins the prologue section, introducing the vocal part and forming the foundation for the piece's further development. The marking sempre *dolce* ("always sweetly") dictates maintaining a soft, gentle character throughout the performance.

Measures 10-11, serving as the introduction, introduce the vocal part, which drives the development of the entire composition, forming the foundation of the music. The term "*sempre dolce*" (always sweetly) indicates maintaining a soft performance character. In the right-hand part, chords at the same pitch are repeated in a syncopated rhythm, so while playing, the first note of each syncopation should be clearly emphasized (e.g., by pressing the key deeper), while the second note should be light and short (*quasi staccato*). The duration of the first note must be sufficiently long to highlight the specific rhythmic pulse. This rule applies throughout the first section of the piece up to measure 51 (details in examples 2-3, 2-4, 2-5). In measures 10-11, where the music is relatively static, the dynamic contrast in the right-hand syncopations is slight. In the left hand, note that the middle voice also forms a syncopated rhythm with the bE note (different from after the vocal part enters). The degree of dynamic contrast in both hands must be consistent.

From measure 10, every grace note should be executed with precision and flexibility, shifting the hand's weight to the main note after the ornamentation. In passages with grace notes, the pedal should be changed quickly to maintain clarity of the notes. The bass part remains the core—the low notes must be sustained (using fingers only), regardless of pedal changes caused by ornamentation. Throughout this passage, the pedal should generally be changed four times per measure, using the legato pedal technique (so-called "*late pedal*"): the pedal is pressed immediately after playing the note and released just before the next chord change, ensuring smoothness in the bass.

From measure 12, with the entry of the vocal part, the pianist should control the dynamics, focusing on the melodic line of the right hand's upper voice and harmonic changes between measures. For example, in measure 12, the high notes (bE-bD, F-bE) in the right hand require consistency and gentle emphasis. In measures 12-13, the dynamics gradually weaken, while in measure 14, the subtle rise of the melody (F-F, G-G) combines with a *crescendo*. In measure 15, the descending melodic line (B-A, bE-C) leads to a *diminuendo*, closing the phrase with a clear contour. From measure 16, the development of a new phrase begins, and the accompaniment again follows dynamic fluctuations. On the third beat of measure 17, the #F should be strongly accented to highlight the harmonic change. In measures 18-19, the music returns to a calm character, and in measure 20, marked "*poco rallent*.," the melody (bA-G) in the right hand should be emphasized, adjusting the tempo to the vocal part.

So far, the first part of the piece has expressed the "blessing of beautiful moments" ― evoking sweet memories and maintaining an overall bright harmony. However, the next section begins to reveal the pain accompanying these moments, as expressed by the line: "Eros' arrow pierces my heart."

In the second half of measure 21, a new musical phrase begins ― the harmonies grow more tense, and the vocals gradually intensify. The piano part follows this emotional rise: from measure 22, the left hand gives the bass a darker, fuller tone, while the right hand plays syncopated chords with a more pronounced, almost expanded pulse. The first note of each syncopated group is held longer and stronger, the second ― short and light, highlighting the distinctive rhythmic motif.

In measure 23, the right-hand melody should be particularly emphasized: F-bD and F-bB, while in measure 24, the notes bG-F should be accented. This creates a clear contrast with the earlier, gentler section and underscores the drama of this passage.

From the second half of measure 25, the most intense part of the first section begins ― it is here, with the words "*e l'arco e le saette...*" ("he drew the bow, released the arrows, I was struck"), that the emotional tension reaches a new level. In interpreting this passage, proper musical phrasing, in accordance with the score, is crucial.

From the second half of measure 25, with the entrance of the words "*e l'arco e le saette...*" ("he drew the bow, released the arrows, I was struck"), the most intense part of the first section begins. In interpreting this passage, proper musical phrasing, as notated, is key. Between the second half of measure 25 and the first half of measure 26, a *crescendo* and *diminuendo* marking creates a four-note mini-phrase. Subsequent mini-phrases follow: the second half of measure 26 and the first half of 27, the second

half of 27 and the first half of 28, the second half of 28 and the first half of 29, the second half of measure 29 through the end of 31, and measures 32-33, which lead into the next interlude. In total, six mini-phrases form one large phrase that gradually builds, with dynamics rising to a climax in measure 31.

In this passage, the bass is primarily realized in half-notes, which should be clearly sustained and accented. According to the author's performance experience, in measures 25-29, the low bass notes should be played with the left hand (fifth finger) and held, while the notes appearing on the third quarter-note of each measure are best played with the right hand. This avoids large leaps or hand-crossing in the left hand, ensuring smoothness and continuity of the bass between measures.

In measure 29, there is a *crescendo* marking, while the last chord in the right hand has a wide span - in this case, it's worth considering playing the bass note #A with the left hand. In Liszt's works, especially in songs, chords with wide spans are common, and their distribution between hands may depend on individual performance conditions, which improves the quality of execution.

In measure 30, pay special attention to pedal changes every quarter note; the right hand must play the syncopated rhythms more clearly accented, with greater emphasis. In measure 31, note the *rfz* marking and distinctly highlight the right-hand melody, especially the #F-G notes. The piano pedal and the highest vocal note G should end simultaneously, with a decisive and clear finish. Before the rests, take a breath, as in long phrases, to prepare for further development.

In measure 32, the vocal part includes the term *a piacere* (freely), but since the vocal line descends from higher tones to mid-registers and the key shifts to D major, the piano accompaniment should also adapt to a softer sound. The ending of this section requires clear directionality—the tone should swell, creating the impression of naturally projecting the vocal line. As the vocal part holds the long #F, gradually release the pedal to allow the voice to flow freely, while breathing with the music.



Musical example 2-3 covers measures 33-43. Measures 33-37 form a short interlude marked *dolcissimo religioso* (“gently and devoutly”), continuing the piano texture of the previous section with a melodic line in the right hand’s upper voice similar to earlier. The technique, phrasing, and pedaling remain largely identical, but the interlude demands deeper emotional expression—a sonic creation of “pure prayer” through calm, meditative *legato*, preserving broad melodic arcs and the illusion of spatial depth (from intimate closeness to symbolic distance and return).

Measure 33 is dominated by absolute stillness, while in measure 34, the phrase rises with a brief *crescendo*, slight tempo acceleration, and syncopated tension (bA-G, bB-bA), reaching a turning point in measure 35 with an altered chord featuring #D (dis)—key to the harmonic color shift. This dissonance eases rhythmic tension, paving the way for the descending line in measures 36-37, which “distances” the music, preparing the vocal entry.

From measure 37, the vocal part (*sotto voce, religiosamente*) repeats the interlude motif, reaching a climax in measure 39 on a high A with a broad messa di voce (*crescendo-diminuendo*). The piano accompanies here with greater restraint, following the voice’s vibrations—e.g., in measure 39, the pulse must remain lively despite the vocal note’s elongation, and in measure 41, the third beat requires a flexible "breath" before the final melodic ascent in measures 42-43. These last measures, with the rising line in the right hand, build tension for the final climax, with gradual highlighting of the top voice through precise dynamic and articulation control being key.

Measures 33-43 form one of the most serene and gentle sections of the entire piece. The vocal part here poses extremely high technical demands on the performer, while the piano, though seemingly similar to earlier sections and not overly complex, carries immense emotional weight and requires particular artistic sensitivity.

The author envisions this passage in many ways—sometimes like a steady flame swaying in the wind: delicate yet unextinguished; other times like a solitary figure walking through a dark night—with heavy but unbroken steps.

As the song's text itself expresses—the sting from the god of love brings sighs and tears, but also a blessing, full of love for the world.

Though music is an abstract form, and each performer and singer interprets it individually, during performance it is worth—within a logical context—boldly imagining a specific image or musical scene. Such visualization helps immerse oneself deeper in the emotional world of the piece and better convey its essence.

Przykład 2–4



Measures 43-52, in line with the text, bring from measure 44 a phrase reminiscent of calling out a beloved's name. Tension gradually rises—following the *poco a poco agitato* marking (increasing agitation). The vocal line ascends in semitones, accompanied by a *crescendo*. Simultaneously, the piano part's dynamics intensify—both hands play large chords. During performance, special care must be taken with pedal work to draw out the deep, broad sound of the left hand. Attention should also be paid to accents on the third beat of each measure and ensuring the right-hand chords emphasize the melody in the top voice with a firm, confident touch.

Measures 44-47 form a gradual process of intensification, with harmony constantly evolving. In measure 48, the key returns to A major, and the musical atmosphere brightens. This measure contains an inverted A major tonic chord, which not only foreshadows the return to the main key but also reinforces it. Thus, it should be played with great strength and certainty, highlighting this significant transition.

In measure 49, the melody in the right hand aligns with the vocal line (E-D, #F-E), alternates, and should be strongly emphasized. The whole must harmonize with the vocals, creating a flowing exchange of phrases. The left hand here contains ornament A, which—unlike typical light and short ornaments—serves a bass function due to its low register. Thus, its sound should be prolonged and played with greater force. Since a large interval separates the ornament and the following chords, ensure smooth wrist movement to avoid excessive leaps. Additionally, pay attention to the E-D, #F-E melody in the upper part of the left-hand chords.

In measure 50, the left hand carries rising arpeggiated chords, which should maintain narrative momentum, though dynamics may be slightly restrained to prepare the transition to the next section. Measures 51-52 contain the same melody as measures 49-50 but shifted down an octave and marked with a gradual *diminuendo*. The composer interprets this passage as an echo of the earlier call—its slow fading. During performance, emphasize the melody while controlling dynamics and gently withdrawing emotion. In measure 52, the gentle arpeggios in the left hand should be even more subdued, with tempo adjusted to the vocal entry while maintaining strict synchronization with the singing part.

Example 2-5



Measures 53-62 serve as a connective link in the structure of the entire piece, focusing primarily on broad vocal lines. The text in this fragment speaks of sighs, tears, and longing, lending the music a slightly melancholic character. The piano part here plays a complementary and decorative role, maintaining gentle dynamics and a broad, calm tempo. The vocalist typically interprets this passage more freely, so tightly synchronized coordination with the vocal line is crucial.

In measures 53-57, each phrase begins with an eighth-note rest in the left hand, which should be used as a moment of breath in the musical phrase. Special attention should be paid to pedal work in each of the five arpeggio groups—on the last note of each group, a gentle sustain and subtle suspension are recommended. For example: E in the right hand in measure 54 and bA in measures 56, 57, and 58. The bA notes should be played with exceptional softness and sensitivity.

In measure 57, the vocal part sustains a high bA at *piano* dynamics, then transitions into a long, descending chromatic scale. At this moment, the tempo should flexibly adapt to the vocal interpretation—if necessary, the piano arpeggios can be concluded quickly and lightly to give the singer more breathing space and expressive freedom.

In measure 60, the marking *seguendo* (a smooth transition to the next section) appears. The chords here should not be overly stretched—they must be played delicately and subtly to ensure a natural connection with the vocal line.

Measures 61-62 form the final connecting link, where three groups of bE octaves should resonate with a clear diminuendo. It's also worth applying a slow pedal release to subtly shift the timbre. On the last quarter of measure 62, a new melodic note appears—#D, signaling a change in color and opening a new musical phrase.

Przykład 2–6



Example 2-6 covers measures 62-68. The musical phrase begins on the last quarter of measure 62, where the markings *Tempo I* (return to the original tempo), *un poco ritenuto*, and *dolcissimo* (very delicately) appear. Though the musical motif recalls the beginning of the piece and appears in B-flat major, the style and sonic coloring change distinctly. In the context of the text, after experiencing devout prayers and the pangs of love and resulting sorrow, the music transitions back into blessing and adoration.

From measure 62, the piano part takes the initiative, leading to the vocal entrance. The melody in measures 62-63 is hidden in the upper voice of the right hand—a precise score analysis reveals that all notes of the melodic line have upward stems. During performance, they should be played smoothly, coherently, clearly highlighting the melodic line with a bright and transparent sound. The rhythm between the melodic voice and the accompanying voice in the right-hand part follows a three-two pattern, which should be played evenly, with the middle-voice triplets always maintaining a sense of forward flow, while the left hand remains gentle throughout.

Measures 62-63 thus serve as an introduction to a new section—the piano may sound slightly more pronounced here. When the vocal part enters in measure 64, the piano melody almost exactly overlaps with the vocal line, so the piano's dynamics should be appropriately subdued to yield to the voice.

In measure 66, the piano should gradually increase in dynamics, parallel to the vocal part. In measure 68, the left hand features three accented #D notes, which should be played with increasing force—a gradual crescendo between successive accents is

suggested, combined with a noticeable slowing of tempo, lending a climactic character to the phrase's conclusion.

In this passage, rhythm and tempo should be subordinated to the melodic part in the right hand. During performance, it is easy to be influenced by the triplets in the left hand, so special attention must be paid to the melody, listening closely to its contour and phrasing to achieve a singing, cantabile quality. The remaining voices should only lightly and subtly accompany, without disrupting the clarity and flow of the melody.

Example 2-7



Measures 69-78 in the piano part are marked *dolcissimo* (very gently), while the vocal part bears the indication con *intimo sentimento* (with intimate, deep feeling and utmost delicacy). When performing this section, both terms must be kept in mind—for both piano and voice—to fully convey its emotional depth. They call for a subtle, sensitive interpretation, imbued with delicacy and expressiveness.

Measures 69-70 and 71-72 are a repetition. After the earlier *ritardando* in measure 68, measure 69 should immediately return to the original tempo. This four-measure

passage requires alternating hands. For the left hand, proper preparation for the entry is crucial, while the key press itself should be slow and controlled. Special attention should be paid to the upper melodic voice: bE- ♮A, bE-bB. Each alternating chord should be played in a two-note manner, with a delicate release.

In the right hand, the accents in the third and fourth beats of each measure should be emphasized (A-bE, bB-bE). In measure 73, the phrase continues its dynamic development—crescendo. In measures 74-75, the first two bars form a long arpeggio, ensuring even sound intensity and avoiding excessive accents during finger changes. The rule here is: "*crescendo* upward, *diminuendo* downward," and the entire phrase should have clear tension and direction.

On the third beat of measure 75, the accompaniment suddenly narrows, changing timbre—here, the dynamics should drop sharply. Then, in measure 77, with the entry of a broad, triple vocal phrase, the piano part should expand again, maintaining a medium volume level. In measure 78, another crescendo occurs, and in the third and fourth beats, special attention should be paid to the precise execution of the "three against two" rhythmic contrast between the left and right hands.

Example 2-8



Musical example 2-8 covers measures 78-87. From measure 78, a gradual *crescendo* begins, additionally marked as *più appassionato* (more passionately), lasting until measure 79. Here, the melody in the right hand takes an octave form; the piano leads and then intertwines with the vocal part. In the piano part, long *legato* slurs span the melodic notes—thus, the full duration of each note should be fully realized.

The three bE notes in measure 78 should be played with clearly changing dynamics. In measure 80, the F-bE notes should be executed as a two-note chord with a distinct pause on the fourth beat. The entire phrase in measures 79-80 should be very fluid, full of passion and tension.

The left hand part is marked as sempre *legato* (always legato), so it is important to maintain the continuity of the notes and, if technical conditions allow, sustain the low tones of the left hand for as long as possible. Measures 81-82 repeat the vocal melody from measures 80-81—they can be treated as a repetition and reinforcement of the melody or as the piano's unique response to the voice. When performing this phrase, it should be given a singing quality and expression, imitating the character of the vocal line.

In measure 83, the vocal melody and the piano part merge into one, and the dynamics continue to build. At this point, the musical emotions almost reach their peak. The piano should strongly emphasize the inner tension and motion. In the first quarter note of measure 83, there is usually a big breath from the vocalist; the piano should synchronize this "breath" with the singer and accentuate the third quarter note with the auxiliary note bA.

In measure 84, the piano part concludes the section with a long arpeggio. This measure can be interpreted differently by different pianists. As an emotional climax, it should be played with full force—with a strong accent on the highest point of the double stop in the third quarter note, ending with an energetic close. Alternatively, it is also possible to perform this measure with subdued dynamics and a subtle profile to highlight the high #G note in the voice, leading the phrase to a quiet ending.

In the author's opinion, there is no single mandatory approach here—both interpretations are musically logical, and the choice between them may depend on the performer's preference and the specific performance context.

rzykład 2–9



Musical Example 2-9 covers measures 84-96. Starting from measure 86, the coda begins, where the piano part carries the vocal melody almost identically to measures 5-8 in the prologue of the piece, creating a return to the beginning and introducing cohesion to the entire composition. The marking *dolce* (gently) indicates that the piece now returns to a state of calm, and the melody develops slowly in a triplet rhythm, allowing for a tempo slowdown. The chords in the left hand should be played evenly and softly, while the entire melody should have a singing quality, emphasizing smooth collaboration with the voice.

From measure 92, the coda of the piece begins, marked as *sempre dolce* (always gently). From the last quarter of measure 92, the melodic motif appears for the last time. Here, special attention should be paid to the change in timbre, accentuating the bG note in the left hand to clearly separate it from the harmony. The melody in this section is in the upper voice of the right hand. In measure 93, the dynamics are variable, creating a natural emotional arc.

In the third quarter-note of measure 94, leave the vocalist adequate space for a breath before ending the phrase. Then, the *più adagio* (slower) marking suggests further tempo reduction, and the dynamic marking *PP* (pianississimo) indicates exceptional softness and delicacy. At this point, the performance should become more

subdued, with the vocal register lowered to achieve a fuller and deeper sound. In the fourth quarter-note, the note can be prolonged by applying appropriate slowing and dynamic attenuation, allowing each sound to fade smoothly into space. The piece concludes with a tonic A-major chord, serving as the culmination of this musical narrative.

The coda resembles a scene from a film where the curtain slowly falls in silence, and the image and sound gradually fade until complete stillness. During performance, one must fully immerse themselves emotionally in the music, following its deep, expansive musical breath, striving to maintain melodic coherence and using timbre to shape the overall musical imagery.

As analysis shows, the mood of this piece is very warm. Both the lyrics and the melody are filled with anticipation and blessing, lending the composition a touch of sweetness. The dominant emotion is wonder and admiration. In performance, it is crucial to precisely capture these traits, aligning interpretation with the composer′s style. This allows for technically accurate execution while also expressing the composer′s musical intentions more deeply, resulting in a more engaging and emotional experience for listeners.

The prelude, interludes, and coda of the piece contain numerous pauses and breathing spaces, which are essential for creating atmosphere. When performing these moments of silence, special attention must be paid, treating them as opportunities for a full breath that allows the music to develop even in stillness. This enables the music to open a broader imaginative space for listeners. Every pause and space in the piece should be treated as an integral part of the composition, building tension, emotion, and interpretive depth.

This piece, crafting a vision of an "angel descending into earthly reality," combines mystical beauty and fleeting subtlety, where the melody, despite intense use of triplets, maintains organic cohesion and silky fluidity, intertwining romantic ardor with intimate tenderness. The composition′s style, infused with warmth and emotional depth, captures both the iconographic image of an angelic being (from transcendent radiance to human fragility) and the protagonist′s subjective ecstasies, expressed through chromatic harmonic nuances, dynamic gradations, and pulsating triplets—hallmarks of Liszt′s Romantic idiom. Compared to *Benedetto sia ′l giorno*, this piece abandons classical restraint for ecstatic expression—from the first bars, it unfolds in an aura of open emotionality, where broken chords and ornamental passages co-create an auditory fresco of a "fallen angel," balancing celestial clarity and earthly weight.

The piano part, forming the narrative's foundation, demands a dual approach from the performer: on one hand, an understanding of formal architecture (long phrase arcs, precise climaxes); on the other, surrender to the composer's Romantic essence, where every dissonance becomes a metaphor for spiritual tension, and fluid transitions between sections rely on the power of silence and space, allowing the listener to "see" the angel hovering between transcendence and human condition. The interpretive key lies in tone color control ku－ —from glassy dolce in "celestial" passages to deep, resonant forte in moments of earthly drama—and maintaining silky phrasing coherence even in pauses, which are not absences of sound but continuations of music in the imagination.

The ultimate goal transcends technical note reproduction—it is to create a transcendent experience where triplet pulsations, chromatic harmonies, and broad dynamic breath transform into a tale of fall and rebirth, and every sound, like a brushstroke on canvas, co-creates a mystical sonic landscape, leaving the listener in awe of beauty's fragility. The staccato is executed with a short, light touch and quick hand lift while maintaining wrist flexibility. The harmonic evolution between measures 1-4 manifests in the contrast between "contracted," dark chords in measure 1 (requiring strong bass emphasis) and expanded, brighter harmony in measure 2, with overall dynamics gradually rising from measures 1-2 to 3-4, heightening tension.

Example 3-1



Example 3-1 covers measures 1-12, forming an extended prelude to the song divided into two structural parts (mm. 1-7 and 8-12) with performance markings *Andante* (walking tempo), *dolce misterioso* ("sweetly and mysteriously"), and *espressivo* ("expressively"). In measures 1-4, based on repetitions with alternating hands, the melody is hidden in the left-hand part, where the first F note (whole note) requires controlled *legato profondo*—maintaining full rhythmic value by shifting body weight toward the key to achieve a resonant, "space-filling" sound, while the second F (quarter note)

The right-hand part in these measures, consisting of dense triplets, serves as a harmonic backdrop—requiring *sotto voce* ("under the voice") playing with even *legato* to avoid disrupting the melodic bass of the left hand. In measures 5-7, a transition to a new phrase occurs, where the melody shifts to the right hand, executed through firm octaves with broad crescendo and a clear phrase arc. In measure 7, a slight *ritardando*

and slowed arpeggio ♮B (h) z with a smooth pedal release emphasize the *fermato*, while the left hand, performing the bass line {D-bD-bD-CIB (d-des-des-c-h) with parallel *crescendo*, demands fluid lateral movements during large leaps to minimize vertical hand displacement.

The key interpretative challenge here is the dialectic between control and expression: on one hand, precise dynamic management (gradual tension buildup in mm. 1-4, climactic crescendo in mm. 5-7); on the other, surrendering to the Lisztian vision of "mysterious sweetness," where silence between notes (e.g., in rests or pedal releases) becomes an emotional carrier. Pedaling, based on change frequency aligned with phrasing, must balance harmonic clarity with sustaining the misterioso aura, while articulation (from deep legato to short staccato) co-creates the narrative of a "fallen angel"—a being suspended between celestial subtlety and earthly drama.

In the second half of bar 7, the second part of the prelude begins, where the melody shifts to the upper voice of the right hand marked *appassionato* ("with passionate engagement"), while the middle voice labeled *dolce* ("sweetly") serves as harmonic counterpoint. Bars 8-9, based on repeated material, allow two interpretative approaches: dynamically varied phrasing within the bars—with subtle dynamic fluctuations between bar 8 and 9 (where bar 9 is executed with slightly greater intensity)—or shaping a uniform crescendo arc across both bars, gradually intensifying tension toward the climax. The choice depends on the performer's individual concept, with both strategies remaining consistent with the work's formal logic.

From bar 10, another phase of expressive intensification follows—the melody, ascending chromatically, reaches its peak on the third beat of bar 11, preceded by gradual accelerando in bars 10-11 and a marked *ritardando* on the third beat of bar 11, emphasized by a fermata on the fourth beat.

Pedaling in bars 8-11 requires more frequent changes (even per bar) to maintain textural clarity, especially given the increasing harmonic density. In bars 10-11, slight tempo acceleration (*agogic rubato*) is recommended to heighten the sense of an inevitable approaching climax. Notably, the lack of harmonic resolution to the tonic on the last beat of bar 11 (maintaining dissonance) creates an effect of emotional suspension—the prolonged tone does not conclude but opens space for implication, demanding the performer's conscious shaping of the melodic line even during the pause. This "empty" space becomes integral to the narrative, directing the listener's attention to subsequent sections while underscoring the dialectic between tension and relief, characteristic of Liszt's sound dramaturgy.

The prelude, divided into two climactic phases, constructs a spatial-emotional narrative through the dialectic of distance and proximity. The first phase, saturated with an aura of mystical inaccessibility, conveys a transcendent image of "an angel existing in an unreachable heavenly realm"—triadic arpeggios and suspended harmonies, realized in subtle piano, create an illusion of sonic sfumato, where the melody seems to pulsate in distant space. This layer, aligned with the poetic vision of the text, demands the performer's decompression of musical time—broad legato, half-pedaling, and minimal key vibration—to emphasize the effect of "immaterial radiance."

Meanwhile, the second climactic phase, depicting the angel's descent into earthly reality, transforms this vision into a direct sensory experience: melodic octaves in the right hand (*appassionato*), supported by dense chords in the middle voice, impose dynamic tension through a crescendo leading to the peak in measure 11. This contrast is particularly evident in the texture—from scattered, ethereal triplets to compact, dissonant harmonic clusters—and in the articulation, where *legato cantabile* gives way to *marcato* with an accentuated release. Following the rising tension in the prelude and the free *fermato* in measure 11, the music from measure 12 unfolds like an intimate narrative, aligned with the poetic vision of the text (*"I saw an angel on earth, her beauty was unmatched"*)—the vocal part, highly narrative, is supported by the piano fulfilling the role of subtle harmonic background. In interpreting the piano part, it is crucial to focus on the bass line of the left hand, where each half-note chord requires smooth wrist motion with quick weight transfer between notes, especially in measures 12-15, where wide interval leaps necessitate pedaling and precise finger control to maintain continuity.

/kład 3–2



Musical example 3-2 covers measures 10-24, where measures 10-11 conclude the prelude, and from measure 12, the proper vocal section marked *sempre dolce* placido (*"*always sweetly and calmly*"*) begins. After the dynamic

The right hand, executing the accompaniment in measures 12-16, must maintain a stable *legato* articulation with fingers close to the keys, avoiding accents to avoid competing with the vocal line's triplet melody, whose variable phrasing demands tight synchronization with the singer. In measure 17, with the shift in harmonic color and the long F in the vocal part, it is necessary to emphasize the changing harmonic tones

through a slight *crescendo* and *agogic rubato* in rhythm, which yields to the return of the main bA chord in the third beat, restoring the original dynamics and pulse.

In measure 18, despite the repetition of the melody from measure 14, the altered harmony in the left hand introduces a new expressive context—the wide leap in the third beat to bA, which can be played by the right hand for smoothness, similar to the G note in the left hand in measure 19. In the third beat of measure 20, the appearance of bC (double flat) creates a momentary "tightening" of harmonic color, requiring deliberate articulation to clearly highlight this dissonance.

Measures 22-23, forming a short transitional interlude, concentrate the melody in the right hand as a repetition of the vocal line from measure 21, where the octaves should be played with deep *legato cantabile*, gradually softening the dynamics (*diminuendo*) while maintaining a broad *agogic* pulse. The left hand, executing broken arpeggios, must remain fluid without accents, with a softening in measure 23, while using uninterrupted pedaling between measures 22-23 to emphasize the phrase's unity and avoid breaking harmonic continuity.

Key stylistic aspects include the contrast between the static dolce *placido* and the hidden harmonic tension in measures 17-21, as well as the transformation of the piano's role from "background" to "active participant in the narrative" in the interlude, where deliberate shaping of the sound space through pedaling—from light pedal pressure in measures 12-16 to deep, uninterrupted sustain in measures 22-23—becomes a tool for building a lyrical tale of the encounter between the sacred and the profane.

The first part of this song is highly lyrical, with a straightforward piano part that yields to the vocal melody. However, during performance, special attention must be paid to every harmonic color change, meticulously rendering them. This approach better reveals the subtleties of harmonic shifts and creates the appropriate musical atmosphere. Understanding and refined execution of these changes are crucial for enriching the emotional depth of the piece and enhancing its lyrical character.

Example 3-3



Notated Example 3-3 covers measures 22-27, with measures 22-23 serving as a brief transitional interlude. In measure 23, after the vocal part enters, a sudden shift in harmonic coloring occurs, combined with a temporary modification of the accompaniment texture, subtly introducing a somber emotional hue in contrast to the earlier broad, romantic melodic lines. This change reflects the moment when the text's protagonist "*begins to shed tears*," and the music, through discreet harmonic and articulatory shifts, captures this moment of emotional fragility.

In the piano part, it is crucial to smoothly execute the melodic line G-bG-F-F (g-ges-f-f) in the left hand (mm. 23-24) with clear *legato* and emphasis on its *cantabile* quality, while in measure 25, with the return to the original accompaniment texture and the vocal part's *crescend*o and *marcato* ("emphatic") markings, the dynamics gradually build until measure 26. In measure 26, the contrasting interval bB-bA (b-a) in the upper voice of the right hand should be highlighted, while the bG-F (ges-f) fragment in the left hand, serving as a contrapuntal harmonic line, may be played by the right hand to allow the left hand to sustain the pedal tone in the bass.

According to the author's performance practice and analysis of numerous interpretations, the vocalist often employs agogic freedom (*ad libitum*) here, focusing on phrasing emphasis, which requires rhythmic flexibility from the pianist—adjusting the accompaniment tempo to the variable articulation of the voice while maintaining harmonic coherence through smooth pedaling and control of sound resonance.



Musical Example 3-4 covers measures 28-34, continuing from measure 27 of Example 3-3, and introduces a passage of intense expression where the text describes an "angel's sigh" capable of moving mountains and stopping rivers, conveying awe and emotional shock through dynamic musical development culminating in measures 32-33. In measures 28-29, seamless hand coordination without technical breaks is crucial, as is emphasizing the bass line F-bE-#D (f-es-d) through strong legato and resonance control. In the last two beats of measure 29, the shifting notes bC and bG (ces-ges) require subtle timbre modulation, e.g., via gentle *diminuendo* or changes in key-striking point.

From measure 29 to 33, the vocal part ascends chromatically, building tension, while the piano bass descends chromatically with the sequence F-bF-bE-hD-bD-C-hB (f-fes-es-d-des-c-h), marked *cresc. molto*, leading to a climactic fortissimo in measure 32, where dynamics, emotion, and musical tension peak.

In measure 33, after transitioning to E major, lending the music a bright hue, the left hand must sustain the bass with firm *tenuto*, while the right hand executes *ritardando* in the third quarter—slowing down in alignment with the vocalist's interpretation while preserving phrase pulsation.

Example 3-5



Musical Example 3-5 covers measures 34-40, a pivotal transitional interlude between sections. In measure 34, the conclusion of the vocal part is accompanied by a sweeping, broken arpeggio rising in the piano, heralding a new section. In measures 34-35, the arpeggio maintains tempo until the third quarter of measure 35, where *ritardando* combined with diminuendo begins. In measure 35, the triplet repetitions of the E-major tonic foreshadow a key and tonal shift—execution requires finger substitution on the same note and precise pedal control: it can be released gradually or changed quickly in the third/fourth quarter, with minimal movement to avoid resonance breaks.

From measure 36, a new phrase marked *un poco ritenuto il tempo* (gradual return to tempo) and *dolcissimo* ("exceptionally gentle") appears, with a pp dynamic. The melody in the upper register of the right hand, recalling the opening motif, requires more subtle expression—free *rubato* and a "crystalline-ethereal" tone reminiscent of wind chimes. The left hand maintains a static bass, while the middle voices of both hands provide delicate harmonic filling, with all attention focused on shaping the melodic line of the right hand, clearly marking breaths between phrases.

In measures 39-40, concluding the interlude, the left hand introduces the next section with broken arpeggios. The two arpeggio groups in the right hand should be played slower, with the high notes A-G (a-g) prolonged through prepared, soft strokes for a directional, "ascending" sound. The #F (F-sharp) in measure 39 is best played by the left hand, reducing the right hand's stretch and improving tonal clarity. The arpeggio in measure 40 is played even slower and quieter than in measure 39, emphasizing the calm before the next narrative chapter.

The first 40 measures form the first part of the piece. The author believes this section objectively depicts the image of "an angel who descended to earth," showcasing its beauty, enchanting voice, and the awe and emotion it stirs in people. The music is generally narrative in character, with a romantic, dreamlike, and lyrical style, creating a distant, beautiful, and mysterious angelic image. Performers can freely express the music, fully engaging their imagination, while the piano supports with clear tonal contrasts.



The piece transitions into the second part, focusing on the subjective expression of complex emotions such as "love, reason, talent, compassion, and suffering." This sharply contrasts with the idyllic angelic depiction of the previous section, demanding performers' deep sensitivity in interpreting harmonic and dynamic shifts. The vocal

part, marked *poco forte*, *con esaltazione* (gradual crescendo, with elevation and fervor), is realized with

In measures 41-46, the right hand maintains a calm flow with slight *rubato*, filling the harmony with long rhythmic values. Fingers should stay close to the keys, with minimal movement, to preserve even dynamics. In the left hand, it's crucial to observe the pause in the third beat of each measure—recommending a quick pedal change or full release to bring out subtle tonal nuances. The entire passage demands controlled expression, avoiding excessive liveliness to emphasize the inner tension of the text.

Between measures 45-46, a *diminuendo* begins, smoothly leading to the next phrase. In measure 47, after a brief episode of melancholy ("painful cry, hot tears"), the music gradually regains energy, reaching its climax in measure 52 with a long G in the vocal part, resonating with full emotional power as the symbol of the "most beautiful section of the piece." The piano arrangement in measures 47-54, with broken arpeggios and rising harmonic tension, highlights this dynamic transformation, weaving suffering and hope into a cohesive musical narrative.

In measure 47, the marking *poco a poco più mosso* (slightly faster) appears; in measure 48, a *crescendo* follows, and in measure 50, *più agitato* (more agitated, with greater excitement) is written.

When performing measures 47-52, it's essential to clearly delineate the piano phrases. From note ♮A in the right hand in measure 47 to the first two quarter notes of measure 48 forms the first phrase. From the third quarter note of measure 48 to the first two quarter notes of measure 49—the second phrase. From the last two quarter notes of measure 49 to the first two quarter notes of measure 50—the third phrase. From the third quarter note of measure 50 to the end of measure 52—the fourth phrase, totaling four phrases.

Next, special emphasis should be placed on the top voice of each phrase. In the first phrase (up to the first two quarter notes of measure 48), the melody is ♮E – F , w in the second (#F-G in measure 49), in the third (G-bA in measure 50), and in the fourth phrase (bE-bD, bD-C, bE-bD, and F-bE-G in measure 51). At the end of each phrase before measure 50, dyads appear, which should be played with accentuation: the first note stronger, the second softer. Observing the endings of each phrase, one can notice that the melodic line of all four phrases rises in a jagged yet continuous manner. Thus, dynamics must be carefully planned—the overall impression should be gradually intensifying, with emotions growing ever more intense.

An essential issue is also close collaboration with the vocal part. The piano in this passage should release the music purely and precisely. The vocal part can also be divided into phrases: each new vocal phrase begins on an eighth or sixteenth note, while in the piano, a pause appears at the same spot—for example, in measure 49, where the word "*più*" in the vocal corresponds to an eighth-note pause in the piano. These pauses have two meanings: first, they signal the end of one phrase and the start of another; second, they mark a momentary yielding to the piano part. This means the endings of each piano phrase cannot be drawn out—hands must quickly lift from the keys, and the pedal must be swiftly released or changed to clearly separate the phrases.

Simultaneously, the development of phrases should grow increasingly compact, and collaboration with the vocalist fluid, creating an effect of mutual interplay between piano and singing. In measure 51, the piano's melodic line becomes a variation of the vocal melody—here, one must flexibly adapt to the vocalist's performance, accounting for their breaths and leaving appropriate gaps to achieve perfect synchronization.

In measure 52, the piano chords should be tightly harmonized with the vocal part. Though notated as quarter notes, they can be slightly extended to match the sustained high G in the vocal line.

Przykład 3–7



Example 3-7 covers measures 54-61 with markings *lento assai* (extremely slow), *dolcissimo* (very gently), and *una corda* (using the soft pedal). After the tense atmosphere built in the preceding passage, measure 54 features three fermata marks on the first three beats. On the first beat, the fermata applies to the piano part—though the notation suggests a pause, the analyst believes the music does not yet end here, and

emotional tension must be maintained. On the second beat, the fermata appears in the vocal part, where the melody gradually descends from the high register. Emotions should be freely prolonged here. On the third beat, both piano and voice pause together on the *fermata*, requiring a deep musical breath. This marks the end of the previous musical segment and heralds a new stage. Here, the piano and vocalist must jointly attune their emotions and reshape the sound's timbre anew.

In the fourth quarter of measure 54, the piano gently begins a short interlude, introducing the motif that forms the core of the entire piece and foreshadows the upcoming vocal line. This section requires a soft, gentle tone to highlight the melody. In measure 55, the dotted rhythm in the right hand on the first two beats should be clearly articulated, while the sextuplets must flow smoothly with a slight pulsating character. The half notes in the lower voice of the right hand should be held for their full duration. In the left hand, pay special attention to the chromaticism in the form of bG-F notes and the subtle color changes between the two chords. In measure 56, the chords should be pressed simultaneously, and their sound should be clean and transparent.

The entire interlude must evoke a sense of vast space and distance. According to the text of the piece, the music here depicts "sounds of the heavens," "leaves," and "a breeze." The musical perspective shifts from subjective emotional description to painting concrete landscapes, so the sonic palette in this section differs significantly from the previous one—becoming more ethereal, transparent, and filled with imagination.

Starting from measure 57, when the vocal part enters, the piano accompaniment consists mainly of expansive arpeggios. The texture in this section is quite uniform, with many spaces filled with silence. During performance, several key points should be noted. The arpeggios should be played slower, without rushing. Transitions between notes must be even, with each note clearly audible. Fingers should stay close to the keys to avoid accents. Pay attention to wrist weight transfer, and the connection between the hands must be smooth and cohesive.

It is also worth focusing on the harmonic changes between consecutive chords. For example, in measures 57-58, special attention should be paid to the highest notes in the right hand, maintaining them consistently as bE-F-bA. Meanwhile, in measures 59-60, ensure the low tones in the left hand, such as bG-F-HE, sound full and distinct.

From measure 59, following the marking *ritenuto assai* (significant slowing), the tempo of the arpeggios should slow down even further, adapting to the vocalist's interpretation. The goal is to leave as much space as possible for the singing, allowing

fuller emotional expression and better collaboration between the voice and accompaniment.

In measures 60-61, be careful not to play too close to the vocal melody after it ends. This section should have a darker coloration to better contrast it with the following musical phrases.

Example 3-8



Measures 62-69 form the final vocal passage of the piece. In measure 62, the *espressivo* marking (emotional expressiveness) introduces an intimate mood, which transforms in measure 64 into *con intimo sentimento* (with the deepest tenderness and subtlety). The whole section is based on the recurring text "the air is sweeter than honey," requiring an interpretation full of sweetness, delicacy, and nostalgia.

In measures 62-63, the piano serves an introductory function, preceding the vocal melody with a short interlude. According to Liszt′s stylistic analysis, typical of his art songs, the technique of repeating the same note (F in m. 62) is used here. The three F repetitions should be dynamically differentiated: from piano on the first strike, through a crescendo on the second, to forte on the third F in m. 63, followed by a diminuendo on Bb, creating a tension arc.

In measures 64-67, the piano part is based on a dialogue between the hands: the left hand plays two-note chords following the *forte-piano* principle (stronger first note), while the right hand maintains a constant *pianissimo*, imitating the whisper of the wind. In m. 67, as the vocal part reaches its climactic high A, the piano supports this moment with a *crescendo* and slight *rallentando* to emphasize the emotional peak.

In measure 68, the chords in the right hand (marked *staccato*) are played with a *mezzo-piano* dynamic, but thanks to the subtle delay in releasing the sostenuto pedal, the resonance aligns with the length of the vocal note. This allows a smooth transition to the left-hand accompaniment in m. 69, which begins the coda of the piece.

Example 3-8



rzykład 3–9



Example 3-9 covers measures 70-77. Following the previous example, measures 69-77 form the final part of the piece, a long piano solo. The marking used is *dolcissimo* (sweetly). The author′s analysis reveals that this song develops in stages: from an objective description of the angel, through subjective emotional expression— to an objective depiction of the landscape. At the end of the piece, the phrase "the air is sweeter than honey" is repeated, giving the entire composition an emotional tone of

"happiness and sweetness." This passage is full of admiration and rapture for the angel, emphasizing a positive and spiritual conclusion.

When playing the final section of the piece, first determine the emotional tone. The sound color is bright, and the atmosphere is calm and beautiful. Clearly defining the phrasing is essential. The right hand carries the main melodic line. The first phrase covers the last two quarter notes of measure 69 to the first two quarter notes of measure 70; the second phrase lasts from the last two quarter notes of measure 70 to the first two quarter notes of measure 71. A longer phrase extends from the last two quarter notes of measure 71 to the end of measure 74. The final phrase, concluding the piece, spans measures 75-77. In total, there are four distinct phrases. The first two phrases may serve as an introduction to the third, relatively gentle one. From the third phrase onward, the melody becomes more complex, rising to bG, and in measure 73, it begins to descend like scattered beads, landing on a staccato #F in the last two quarter notes of measure 74.

When performing these phrases, it is important to properly organize dynamic changes. As the melody rises or falls, dynamic shifts should be clear. At the end of the first two phrases, adhere to the forte-piano dynamic rule, and the endings of the notes should have clear direction, leaving space in the tonality for the music to unfold freely. The third phrase is longer, so smooth fingering technique is crucial. Finger changes should be seamless, without accents. Transitions in the upper and lower ranges should be fluid and uninterrupted. In measure 72, on the highest note bG, a brief pause can be made. Measure 73 contains the marking "*smorz*." (short for *smorzando*—gradually fading), which, according to the author's experience, requires a significant reduction in sound intensity and a slightly slower tempo. In measures 69-73, the left hand maintains a steady rhythm, and in measure 73, emphasize the bass bA, coordinating with the right hand to aid in expanding and contracting the rhythm.

Measure 74 concludes the third phrase; the author considers it a crucial moment, as it serves both as the ending of the previous phrase and an introduction to the next, while the right hand continues the melodic line with emphasis on the last quarter note #F (marked *sempre dolce*—requiring a soft touch with the fingertips). Only on $E does the dynamic soften, creating a brief "breathing space," which maintains the coherence of the emotional narrative.

From measure 75 (*più ritenuto*), the final phrase begins with a melodic voice in the right hand's syncopation. Accents on dotted notes should be emphasized by controlled finger drops with the hand's natural weight. For smooth connections in the

left hand's wide arpeggios, the highest notes of each group are best played by the right hand (e.g., using a horizontal wrist motion).

In measures 76-77 (*perdendosi*), the key is split perception: the left hand's arpeggios gradually fade (half-pedal for a "hazy" sound), while the right hand's top voice, despite diminuendo, should evolve from a dark timbre (measure 75) to an intense brightening on B-flat in measure 77. Slow the tempo unevenly—stronger *ritardando* in the last two sixteenth-note groups of measure 77, with a subtle delay in pedal release after the last note (~1 second) to emphasize the illusion of the sound "fading away."

The pedal throughout the finale (measures 75-77) must be changed after each chord is played, with precise clearing of sound between changes. Experimenting with half-pedal in measure 76 is recommended to achieve a "vanishing space" effect without losing harmonic clarity.

According to the composer, this song is a work rich in content deserving special attention. Analyzing the interplay of text and musical development reveals clear thematic shifts. In the music dedicated to objectively portraying the "angel" figure and the nature descriptions at the piece's end, the music is always sweet and full of joy, characterized by bright colors and strong visual impressions. Conversely, in sections devoted to subjective emotions, the music carries conflicts and contradictions, tightly linked to emotional development, leading to constant shifts in character. This approach not only enriches the piece's interpretation but also allows listeners to deeply understand and feel the conveyed emotions and atmosphere, essential for a full musical experience.

In the process of performing this song, it is crucial to clearly and sensitively portray both the subjective and objective changes in the work's content. It is important to highlight the distinct contrasts between these two aspects and to mark the shifts in the perceived spatiality of the music. When expressing subjective emotions, they are rich and full, and the musical distance is close. As in two other Liszt pieces from the cycle composed for Petrarch's sonnets, the focus is on harmonic changes and the resulting shifts in color. The music emphasizes creating an atmosphere. This piece showcases the romantic traits of Liszt's songs: bold emotional expression, subtle and rich feelings, and close collaboration between the pianist and vocalist, who complement each other.[48]

[48] Score version: *Musikalische Werke*, Serie VII, Band 1, Leipzig, Breitkopf & Härtel, 1917, Plate FL VII 14.

4.3. Der du von Himmel bist

This piece, both in its piano and vocal parts, holds high artistic value. The harmony features distinct romantic characteristics, and the fusion of music with poetry is nearly ideal. The entire composition seamlessly blends a flowing narrative z with intense lyrical passages, offering a rich spectrum of emotions and musical colors. The music is fluid, melodic, and full of visual expression, with clearly varied musical development and structure.

The piano part of this composition presents certain performance challenges but is also valuable as a standalone piano piece. It contains diverse musical elements, including hidden melodic motifs that enrich its structure. It demands a high level of skill from the pianist in terms of tone color control and chord execution. Additionally, maintaining the fluidity and continuity of the main melodic lines and the overall sense of the work's musicality is essential for fully expressing its artistic intent.

Example 4-1



Example 4-1 (measures 1-9) reveals a prelude of hieratic meditation—from the first measures marked *Langsam* and *sotto voce* (half-voice), Liszt creates the illusion of "stairs to heaven" through the dialectic of harmonic mist and gradual crystallization

of light. The first phrase (measures 1-4) is a labyrinth of suspended cadences and enharmonic transformations (e.g., C-sharp minor → D-flat major in measure 3), where bass tremolos in octaves swirl like incense smoke, while scattered triads in the soprano suggest the undefined shape of "figures in the distance." The breakthrough occurs in the second phrase (from the quarter note in measure 5): chromatic descents in the left hand (diminished seconds in measures 6-7), like cracks in stone steps, let beams of light through—the pure fourth C-F in the right hand (measure 5) contrasts with the dissonant cluster E-flat-G-A, culminating in measure 8 with an E-flat major chord with an added sixth, sounding like the opening of a heavenly portal.

The author's metaphor ("approaching beloved person") is reflected in the evolution of texture: while in measures 1-2 the notes seem to float in a "gray space" (half-pedal changed every quarter note, vibrato achieved by wrist tremors), from measure 5 the music gains bodily tangibility—legato in the bass imitating footsteps, crescendo in the middle voice as a metaphor for growing pulsation leading to ecstatic rubato in measure 8, where the sostenuto pedal sustains resonance like the last echo of a sigh.

Performance key: Execute sotto voce with a "suspended" touch (fingers grazing the keys from a height of 1 cm, weight concentrated in the wrists), while in the climaxes (measure 8) — a deep descent of the phalanges with full forearm engagement, so the Es-dur sparkles like "crossing the threshold of eternity."

The first musical phrase divides into four smaller phrases, with the melody carried by the right hand in the upper part. During performance, special attention should be paid to fingering technique and key touch. The right-hand melody must be very cohesive, and the endings of the first two smaller phrases should include wide-span arpeggios. These arpeggios can be played slowly, focusing on connecting them to the melody. Emphasize sustaining the highest note appropriately, while the tone should be directional to ensure continuity between phrases.

At the end of the first two smaller phrases, both hands feature free appoggiatura markings. This reminds the performer to pay special attention to the pauses between smaller phrases during execution. There should be enough "breath" between phrases, and the final notes of each phrase should be sustained properly, enabling clearer and more expressive separation of the piece's segments.

The four smaller phrases feature similar left-hand parts in the lower register. The tone should be distinct. Each #A-B note group should follow the two-note dynamic rule: the first note *accented* (stronger), the second weaker. For these passages, use 4-5

fingering, allowing gentle and deep key contact. This technique achieves smoother and more refined musical expression.

The overall dynamics of the first two smaller phrases are uniform, but in the third phrase, with the harmonic shift, a gradual *crescendo* begins. The right-hand melody grows more emotional, and the left hand's supportive role becomes more pronounced until the chords in the fifth phrase reach their climax. The chords in the first measure of the fifth phrase have wide spans—the right hand can be played as arpeggios, following the same principles as earlier, maintaining full time value with emphasis on the melody's high notes. Then, take a deep breath, linking to the second large phrase.

Between the first and second phrase, there is a clear emotional contrast. The long, descending scale is combined with a significant decrease in sound intensity. When using dyads as units, every two dyads form one group, resulting in four groups in total. Each group covers one phrase in the high and one in the low octave. The first phrase has a higher pitch range and a brighter tonal color. It is important to capture the sense of flow while descending the scale.

At the end of the sixth measure, there is a free *fermato* sign, introducing a momentary suspension in the music, which can be compared to "a brief pause while descending stairs." The second phrase features a narrower range and a deeper sound, but its melodic progression is more decisive and stable, resembling "steps that become more certain and gradually approach, eventually settling beside me."

In the seventh measure, the marking *dolcissimo* (very gently) appears, and at the end of the eighth measure, the free *fermato* sign recurs, with the notation smorzando e *ritardando* (gradually fading and slowing). The overall trend of the second major phrase in measures 5-8 is a gradual fading. The music descends and ends just before us. When performing this section, proper management of tone color and dynamic control will be crucial to convey these changes in intensity and tempo effectively.

When performing the prelude, proper breath management between musical phrases is essential. As the author's research indicates, the breath in this part of the piece follows a "loose–tense–loose" rhythm. Measures 1-4 should begin calmly, smoothly developing until reaching a climax, while measures 5-8 gradually transition into a more relaxed state.

The prelude places high demands on pedal usage. In the first phrase, special attention should be paid to pedal changes during arpeggios in smaller phrases, applying the tone-pedal technique (i.e., pedaling after playing the note). The pedal change should be quick, without interrupting the musical continuity, to ensure melodic fluidity. All free *fermato* signs should be executed with the pedal.

In the second phrase, starting from measure 5, the pedal remains unchanged in measures 5-6, including at the free prolongation signs. In measures 7-8, the same pedal should be maintained without changes. In the second half of the eighth measure, as the music slows and the notes are in a lower register, the pedal can be gently changed twice to preserve melodic clarity.

Example 4-2



Example 4-2 covers measures 10-16, with the vocal part starting in measure 9. The melody consists of four phrases, has a strong narrative character, is beautiful, and unfolds smoothly, making it pleasant to listen to. The piano accompaniment in this section is relatively simple, and its combination with the vocal part creates a full and harmonious sound. The integration between the voice and piano enhances the impression of musical richness and aligns with the piece′s vivid emotional expression.

When performing this piano section, the key is the "gentle undulation" of dynamics. The melody is concentrated in the left hand. Measures 9-10 form a smaller phrase where the left hand should maintain continuity while achieving a dynamic undulation from gradual strengthening to gradual softening. Measure 9 begins with lower dynamics, which gradually develop, and in measure 10, the #F note is played with greater force. At this note, the key touch should be deeper, and the tone broader, giving this moment an appropriate sense of space and power.

In the right-hand part, play evenly and calmly, avoiding accents. While playing, the hands should stay close to the keyboard, avoiding large, busy gestures. This technique helps maintain consistency and delicacy of sound, which is crucial for preserving the gentle atmosphere of this section.

Measures 11-12 are played similarly to measures 9-10, maintaining comparable dynamics and articulation. In measures 13-14, a similar technique is used, but the overall dynamics should be slightly stronger than in the previous passages. This gradual increase in volume helps build tension and emotional intensity, leading to a more vivid expression in the subsequent parts of the piece.

In measure 15, both the piano and vocal parts include the musical term *poco rit.* (a slight slowdown), suggesting a subtle tempo reduction in this section. As a result, the music "contracts" here, requiring special attention to changes in the right-hand part, especially the alternating notes #G, $G, #F. One might try using shorter pedaling or executing the right-hand part more distinctly to differentiate this passage from the previous ones, ensuring clearer and more defined sound.

In measure 16, the left hand should sustain long notes, while the right hand introduces a melody with ′IC-B notes, accompanying a gradual decrease in volume. While performing, it is important to differentiate the tone colors to make the melodic line more distinct. Focusing on clarity and subtlety in the right hand will help highlight the melody, ensuring it captures the listener′s attention while remaining in harmony with the sustained tones played by the left hand.

This passage, despite its rhythmic flow, should be kept at a relatively low volume, primarily serving an accompaniment function. Dynamic changes should not be too pronounced, focusing mainly on emphasizing the main melodic line and highlighting coloristic shifts in the harmony.

Example 4-3



Measures 17-20 form an interlude consisting of two musical phrases, where the main melody resembles the vocal melody from the previous section. During performance, the singing, flowing character of the melody should be emphasized, maintaining its continuity.

In the previous section, the melody in the piano part was carried by the left hand. In this interlude, however, the melody is in the right hand and played in octaves, giving it a higher register and a brighter, warmer sound. Consequently, the right hand

should be more prominent than before to give listeners a sense of freshness and novelty.

Every two measures form one musical phrase, during which there is a gradual crescendo from pianissimo to fortissimo. This means each phrase begins softly and delicately, then gradually builds. Thus, measures 19-20 should be played with greater power than measures 17-18, ensuring dynamic development and highlighting rising emotional tension.

In measure 18, the dotted B note, and in measure 20, the C note marked with a ↯ (and *an accent*), serve as clear melodic accents. They should be played with a full, resonant sound, maintaining proper length and a distinct accent. Toward the end of measure 20, the sound should gradually soften, preparing the transition to the next section and the vocal part.

The left hand plays relatively calmly and steadily; special emphasis should be placed on the harmonic bass in each measure, and the low voices should continue the line from the previous section (measures 9-10). The interpretation of this passage should align with the earlier analysis. The dynamics of the remaining left-hand voices (aside from the bass) are best kept low to avoid excessive heaviness in the sound.



Example 4-4 covers measures 21-33, divided into two parts: measures 21-27 and measures 28-32. The text in both parts is repeated, but they present entirely different musical states, with more complex harmonic, textural, and rhythmic changes.

At the end of measure 20, the rhythm changes from 3/4 to 4/4, and in measure 21, the marking *un poco meno lento* (a little slower) appears for the vocal part and *agitato* (excitement) for the piano part. At first glance, these indications may seem contradictory, as the vocal slows down while the piano picks up tempo, but looking at the sheet music, we notice that in measures 21-24, the piano part consists of flowing arpeggios, and in measures 23-24, the rhythm changes back to 3/4. This combination of instructions is justified because performing arpeggios requires emotional rises and falls, serving a driving function. The arpeggios in measures 23-24 should be more compact, with special attention paid to the low notes of the left hand. It is also important to smoothly connect the left and right hands so the music develops in waves.

Although measure 24 is one long *legato*, it can be divided into two parts: the first four notes should be played softer, and from the fifth note, a new arpeggio phrase begins, gradually gaining strength.

In measure 25, the rhythm changes back to 4/4, and the piano melody leads, gradually intensifying, introducing the repetition of the second verse of the text. However, in measure 27, a free fermata appears, marking a transition to a new vocal section and musical division. In measures 25-26, the right-hand melody should be fluid and melodic, with clear emphasis on dynamics. In measure 25, the melody gradually strengthens, while in measure 26, it softens. Attention should also be paid to the pause in the third beat, and the final note of the melody should not be too long.

Measures 21-27 are characterized by frequent rhythm changes between 3/4 and 4/4 and flowing arpeggios. The music is highly condensed, alternately filled with a sense of relaxation and tension. When playing, special care should be taken to ensure the tempo and dynamics align with the vocal performance, allowing for harmonious collaboration between the piano and voice.

A distinctive feature of the second section, covering measures 28-32, is the alternating occurrence of vocal and piano parts. Phrases begin from the third beat of measure 27, and the vocal is marked with the term "*mit innigstem Ausdruck*" (with deepest expression, emotionally). From measure 28, the tempo changes to agitato (agitated, restless). The first three vocal phrases in measure 28 are presented in a descending scale form, while the piano responds to the end of the vocal melody with ascending scales. This alternating call-and-response between voice and piano creates a dynamic and dramatic interaction, emphasizing the emotional tension of this section.

When performing the piano part, special attention should be paid to conveying the priority and dynamic shifts between the vocal and piano parts. When the voice carries the melody, as in measures 28 and 30, the piano's dynamics should be controlled accordingly, emphasizing only the E – ♮C melody in the left hand while striving to sustain the length of the E note. In measures 29 and 31-32, when the vocal part rests, the piano should highlight the melody with greater force, increasing dynamics to create a clear contrast to the descending vocal line. In the left hand, the B-note melody should be accentuated to enhance expression and the piano's tonal richness.

In measure 32, the vocal part is marked with the term *rinforzando rallentando a piacere* (reinforcing each note, gradually slowing and fading, with tempo determined by the performer). The piano part may also follow this marking, strengthening each note while gradually slowing, which emphasizes and enhances the phrase's clarity. The combination of reinforcement and slowing in both parts works in harmony, creating an

emotionally rich interpretation. Measures 28-32 feature a highly exciting mood, with the left hand maintaining fluidity and clear dynamics, forming waves that contrast with the vocal part, further highlighting its tone and driving emotional development.



Example 4-5 covers measures 34-42, with measures 33-37 serving as an interlude and measures 38-42 as a transitional phrase. The interlude beginning in measure 33 continues the excited mood of the preceding section, characterized by a virtuosic style marked *accelerando molto* (significant acceleration), which gradually slows by measure 35. When performing measures 33-35, appropriate fingering should be used, emphasizing the melodic upper voice of the right hand while achieving wide dynamic fluctuations. The fast tempo must align with melodic coherence and clear accentuation of indicated notes. At the end of measure 35, a fermata appears—the music calms, requiring a full breath pause before continuing. In measures 36-37, the dynamics shift to pp with the marking *dolcissimo* (very softly and sweetly). Despite identical notes in both measures, the playing differs: in measure 36, the B note is staccato, while in measure 37, it is legato. The contrast is achieved through tone color—brighter in measure 36 and softer in measure 37—and intonation: measure 36 is interpreted as a "question" with a rising melody, while measure 37 serves as an "answer" with a calming melodic line.

From measure 38 onward, the musical coloring undergoes a transformation, reflected in the markings: *ancora più lento* (even slower), *dolcissimo* (very softly and sweetly), *una corda* (soft pedal), and *slentando* (slowing down). This defines the overall character of the phrase as softer and slower. While playing, the melodic upper voice of the right hand should be clearly emphasized—its motif echoes the

introduction of the piece but differs in intonation. In measures 39-40, the #D note is played staccato followed by a rest—its rhythmic value should be short, and the dynamics subdued. In measure 42, the vocal part prepares the next section with a distinct emotional accent, while the piano, marked *colla parte* (with the main part), must closely follow the singing, adjusting chord lengths to match the vocal phrases.

Example 4-6



Example 4-6 (measures 43-48) introduces a new musical phase: the melody gently unfolds in E major, returning to *Tempo I, Etwas bewegt* (somewhat faster), with markings *legato assai* (very legato) and sempre dolce (always sweetly). The piano part here is polyphonic—the upper voice of the right hand aligns with the vocal line, while the upper voice of the left hand (motif #A-B) forms a static structural element. In measures 43-44, the right hand introduces a melody anticipating the upcoming vocal entry, serving as preparation. From the start of measure 43, the tempo and dynamics (*mf*) should be clearly defined, creating the effect of an "unfolding landscape" with warm coloring.

In measure 43, it is crucial to emphasize the #A-B motif in the upper voice of the left hand (played by the right hand if needed), which expands to #A-B-#D-E in measure 46, functioning as an ornamental axis for the entire section. The remaining spread chords of the left hand should maintain a steady pulse.

The upper voice of the right hand (measures 43-47) recalls motifs from the introduction and measures 38-41. Its interpretation must synchronize with the singing: in the initial phrases, it dominates clearly, but after the vocal entry, its dynamics yield to the vocal part. From measure 47, the melody transforms into arpeggios—the highest notes of each group (e.g., B in measure 47) should be accented, maintaining a moderate tempo for full measure completion.

The entire passage is performed in crescendo, so skillful planning of the gradual increase in volume—phrase by phrase—is essential. Simultaneously, the timbre must remain subtle, demanding high technical control of keystrokes. The expression should be full, with the main melodic lines freely elongated. This section also serves as preparation for the further development of themes.

According to the author, the *crescendo* in this section has a rather restrained, discreet character, like ocean waves lazily approaching the shore or a serpentine mountain road leading ever higher. As a result, the music appears more as an ongoing "process" than an achieved "result."

Przykład 4–7



Example 4-7 covers measures 49-54. After preparation in the preceding section, the steadily rising melodic line finally releases in full expression, evoking the image of turbulent ocean waves or a serpentine mountain road reaching its highest point, where a new, vast landscape unfolds. From an auditory perspective, the melody in this passage exudes extreme romanticism, with emotions reaching their climax; the recurring motifs of "calling" and "shouting" highlight the most fervent, intense feelings.

This passage divides into three phrases, each spanning two measures. The vocal melody references the motif from measures 5-8 of the prelude, while the piano part revisits and expands the vocal material from measures 9-14 of the first section. Liszt intricately interweaves both melodic lines, developing the vocal part and expanding the piano's range, creating a suggestive duo that heightens the drama and intensifies the emotional tension.

In measure 49, the dynamics are marked as *f* , and the piano part carries the indication *espressivo assai*, signaling the need for strong expression when playing the

chords with clear accents. Despite their power, these chords must remain cohesive to avoid interrupting the melodic line. The harmonic color should be decisive, but due to the high register, a touch of space should be preserved to avoid a rigid sound.

During performance, it is crucial to relax the shoulders and arms and take breath pauses between phrases. The melodic chord tones should be clearly connected, skillfully planning the rise and fall of dynamic intensity in each phrase: in the first two phrases, the dynamics increase and then stabilize, starting with a restrained accent; the third phrase should continuously gain power (*crescendo*).

In measures 49 and 51, three chords drive the rhythm, while in measures 50 and 52, the dotted chords can be held to their full value, extending the phrase.

The left-hand part requires emphasized basses following the progression from measures 9-14 of the first section; due to the wide span of the chords, it is recommended to keep the wrist flat, generating force from the forearm to ensure precision and fullness in the bass octaves. The material from measures 1-4 of the prelude leads to a magnificent interweaving of themes and a cyclical symmetry effect, reinforcing the work′s coherence.



Example 4-8 covers measures 55-67, and starting from the third beat of measure 56, the song's coda begins. In measure 55, the chord dynamics are moderate, and the #C in the left hand can be played with the right hand, sustaining the note until the vocalist prepares their breath for the next phrase. The vocal part is marked *ritenuto con somma passione* (slowing with great passion) with diminuendo, signaling a calming of the previous emotional outburst and transitioning into a serene coda. The vocal melody varies the motif from measures 43-47, while the piano repeats

The new section is marked *dolcissimo*, indicating a subdued, quiet atmosphere after the climax. Although the piano texture recalls the prelude, it is more compact here—without *fermatas* or free extensions—allowing the music to flow forward smoothly. Maintain an even tempo and melodic line coherence, especially in the wide chords on the first beat of measures 57 and 58: it is recommended to play them as a solid chord with the left hand (without arpeggiating) to ensure a clean, uniform sound

and uninterrupted melodic continuity. The remaining dynamic relationships align with the earlier prelude analysis.

From the start of measure 61, the music gradually slows, and special attention should be paid to the dynamics of the left-hand octaves—their swelling and fading. In measure 62, the marking *Lento assai* (very slow) appears, though the main tempo should strictly follow the vocalist's performance. The three arpeggio groups in measure 62 should be played slightly slower, ensuring a smooth connection of the #G-A-#G bass line.

In measure 63, the arpeggios can be played very slowly, distinctly separating each note. From the third beat of measure 63, the piano's coda section begins: a sequence of C#-D#-D#-C#-B appears in the middle register of the right hand, another repetition of the key motif. A subtle *diminuendo* can be applied for the first two beats of measures 63-64.

In measure 65, the altered B (B natural) in the bass should be emphasized on the first beat, creating a new harmonic color and leading to the next phrase. From the third beat of measure 65, the phrase resumes pianissimo: the right-hand melody is B-B-C#-C#-D#, while the left hand resonates with the sequence H-G#-G-G-B, moving in the opposite direction.

In measure 66, a *crescendo* occurs, peaking on the third beat of the measure; a slight *ritardando* can be introduced here. The pedal should follow the bass line, gently pressed four times to accentuate the rhythmic emphasis.

In measure 67, the piece ends on a very delicate, compact chord with the possibility of a free extension; the entire coda lies in the lower register, and the overall dynamics remain moderate.

Analyzing the entire work, we can observe that Liszt, with remarkable ingenuity, continuously repeats and develops musical motifs. In each section of the piece, various musical elements are broken down and recombined, while the main motifs and themes weave through the entire composition, ultimately being masterfully integrated. The structure of the piece is meticulously thought out, and the overall style remains consistent, blending rationality and romanticism.

Based on analysis and performance experience, the author believes this piece can be described as "purity." The song's melody is extraordinarily sacred and immaculate, resembling "heavenly sounds" and radiating love—it serves as a magnificent hymn in honor of the "heavenly origin" imagery.

During performance, we should also strive to convey this "purity"—the music should contain no unnecessary embellishments. Boldly utilize pauses and moments of

silence, and in passages with stronger emotional tension, broadly develop phrasing to reveal the vast space hidden in the music. It is also important to consciously shape the relationship of proximity and distance in changing sections through appropriate changes in timbre and the construction of varied musical imagery.[49]

4.5 O Lieb

This piece fundamentally differs from the previously analyzed four structurally complex and harmonically intricate songs by Liszt. It is divided into four parts, with the main melodic motifs being similar in all except the third. The melody intertwines between the piano and vocal parts, while the piano accompaniment maintains a certain uniformity. Transitions between sections are quite tight, without lengthy preludes or interludes. As research into the creative context of the piece reveals, the piano melody of Franz Liszt's "Liebestraum" has deeply touched people's hearts. The overall melody is rather light and clear, and the harmonic structure is relatively simple.

The entire work revolves around the theme "O lieb, so lang du lieben kannst" ("Love, love as long as you can"), which is continuously repeated and developed. It is a piece full of homage to love, with sounds carrying the beauty of emotion, expressing the composer′s passion and impulsiveness toward love. Although the melodic line is fluid and transparent, it is constantly subject to variation.

The piece features very strong coherence, and the main motif is easy to remember. The accompaniment, based primarily on arpeggiated chords, gives the whole an exceptionally romantic character.

Overall, although the piano part in this composition is not complex, Liszt′s music abounds in numerous musical details that pose a significant challenge for the performer. Elements such as wide spans, connecting arpeggios, phrasing between sections, changes in harmonic coloring, or the progression of the melodic line deserve detailed analysis. Therefore, it is worth thoroughly studying the piano part of this work.

[49] Score version: *Musicalische Werke,* Serie VII, Band 1
Leipzig: Breitkopf & Härtel, 1917. Plate F.L. VII 4.



Example 5-1 covers measures 1-14 of the piece and constitutes the first part of the first section of the song. The initial two measures are a short prelude and introduction, featuring the marking *agitato* (energetically and lively), the dynamic sign *P* , and the indication *legato* (smoothly). A characteristic feature of the entire piano part is its fluidity and lightness. From the beginning, precise tempo must be maintained. When performing similar textures in the piece, special attention should be paid to the half-notes and bass notes of the left hand, which are key elements and form the melodic core of the piano part. For example, in the first two measures, the first note of each quarter-note creates a sequence of G-B-G-B, which should be elongated and made as cohesive as possible.

For the left-hand part with wide spans, it is important to focus on smooth wrist movement and precise key touch. Notes played after large leaps (e.g., with finger 1)

should not be too loud, while the remaining notes should be played evenly and fluidly. In the two prelude measures, one pedal can be used, maintaining an overall tendency toward softening to prepare for the entrance of the vocal part.

After the vocal part enters, the dynamic intensity of the piano should be gently softened, and the pianist′s role becomes supporting the dynamic changes in the vocal part and emphasizing the shifting harmonic colors.

Measures 3-8 form the first phrase of the first section of the piece. In measures 3-4, the principles of half-note execution should be observed, and the melodic lines G-B-G-B and #F-B-#F-B should be played clearly and smoothly while keeping the remaining notes at a softer dynamic. Between measures 3 and 4, a clear *crescendo* and *diminuendo* should occur. Measures 5-6 should also reflect the dynamic changes in the vocal part through strong *crescendo* and *diminuendo*. In measure 6, the two arpeggio groups should differ in timbre: the first should be brighter, while the second—in a lower register—should be more delicate and played with reduced dynamics.

In measure 7, the dynamics should change according to the vocal line, while measure 8 serves as the conclusion of the first phrase and simultaneously the beginning of the second phrase, with moderate dynamics and smooth tempo.

Measures 8-14 form the second phrase of the first section, developing from the previous one. In measures 9-10, the phrase retains its basic dynamic contour, but from measure 11, a clear *crescendo* begins. From measure 10, the crescendo should continue in the left hand, emphasizing the bass chords #F-IF-E-E-A. In measure 11, the vocal melody sustains a long E note, allowing for subtle rubato, depending on the performer′s interpretation. In measure 12, if rubato was applied in the previous two measures, the original tempo should be quickly restored in the last two measures to maintain synchronization with the vocals.

In measures 13-14, the dynamics should gradually stabilize, and this change should be clearly accentuated.

It is worth noting that each vocal phrase begins with a lower note, so the piano should not overly emphasize the start of the phrase to avoid overshadowing the vocal part. Since the piano texture remains in a lower register, excessive key pressure should be avoided, maintaining a light and fluid play.

Example 5-2





In measures 14-28 of the song, we observe clear harmonic development and a gradual increase in expression. The harmony begins to shift, and the music shows an upward tendency, introducing new motifs and growing harmonic tension.

In measure 15, the vocal part remains in a lower register, while the piano begins softly—with subtle chromatic changes in the left hand, such as the bE note. From

measure 16, the marking *poco cresc. ed agitato* appears, signaling a gradual increase in dynamics and emotional intensity. The pianist should here gradually enhance fluidity and expressive power, particularly highlighting the bass line.

In the following measures (15-21), the harmonic progression becomes increasingly complex with a growing number of alterations. In the left hand, a melodic line develops, moving through sequences of bE-G-C-G (measure 15), G-B-G-B (measure 16), G-B-E-B (measure 17), B-#D-#D-#D (measure 18), and #G-#D-B-#D (measure 19)—up to more intricate patterns in measures 20 and 21. It is worth emphasizing that in measures 18-20, the vocal part sustains a long #D note, while the piano dynamically and harmonically develops the background. Precise differentiation of arpeggio timbres is crucial here to achieve an effective contrast with the vocal line and add greater musical depth.

As the rhythm intensifies, it becomes essential to flexibly adjust the tempo to match the vocal phrasing. Particularly in the second half of measure 18, a slight slowdown is recommended, allowing the vocalist to take a natural breath and prepare for the next phrase. In measure 21, the phrase concludes—both the piano and voice transition to a diminuendo, shifting the harmonic color and smoothly preparing the music for the next section.

From measure 22 onward, there is a distinct change in texture. A new melodic line, A-C-Bb, emerges in the piano's right hand, which is then taken over by the vocal line in measure 23. It serves as an introduction to the next theme. In measure 24, the piano reintroduces this motif, and by measure 25, the melody develops toward a sustained E note.

In measures 22-25, the piano and vocal lines intertwine, creating a undulating dialogue. Measure 22 should be performed as the introduction of a new phrase, with fresh dynamics and tone, clearly emphasizing the piano line before softening it by the end. Measure 23 shifts in texture—dynamics should be subtle to allow the voice to dominate. Measure 24, marked *con passione*, demands expressive execution with a gentle softening of the final note.

In measure 25, the melodic development peaks through the sequence #G-A-Eb, accompanied by a rising arpeggio in the piano part. The crescendo persists until the end of measure 26, building emotional tension. Throughout this passage (measures 22-26), maintaining strong expressiveness with clear melodic prominence and control over the low notes (D-E) in the left hand is crucial. Dynamics should be bold and contrasting, the rhythm tight, and transitions between piano and voice—natural and cohesive in expression.

The song′s prelude spans the first two measures, played with a sustained pedal to ensure tonal coherence. In measures 3-21, the pedal changes every measure to maintain the left-hand part′s fluidity. From measure 22, the pedal shifts twice per measure, enabling clearer harmonic transitions.

Finally, in measure 26, the vocal part sustains a high E note, then descends the scale with a *ritardando*. Simultaneously, the piano performs a linking cadenza marked as *armonioso* (harmoniously), restoring the a tempo. This cadenza is a perfect example of Lisztian virtuosity and requires very fluid execution. Alternating-hand technique is recommended: in measure 27, three notes form alternating groups, while in measure 28—four notes. When playing the D octave in the right hand, avoid accenting at hand-crossing points. This cadenza features rich ornamentation and significant dynamic fluctuations. By the end of measure 28, the phrase gradually softens and gently slows, preparing the transition to the next section. The entire passage should be played with sustained pedal, gently shifted when modulating to D-flat major.

Example 5-3



In measures 29-40, after a brief conflict from the previous section, the music shifts to B-flat major. The theme and motifs of the vocal part remain largely unchanged, but now the vocal melody sits in a higher register with a brighter timbre. The piano's right hand maintains the same melody in octaves, synchronized with the vocal line.

When performing, pay special attention to the relationship between melodic elements. Measures 29-34 form the first phrase, and measures 35-40 the second. Both center on D as the principal note. Similar phenomena appear in other Liszt works, where the same note is repeatedly emphasized. Thus, in measures 29-30, the four D octaves should exhibit varied tonal colors. Measure 29 begins with a softer attack—the first D should be played slower, the second stronger. In measure 30, the first three D strikes must clearly convey direction, emphasizing rhythmic accents to propel the melody forward despite the repeated note.

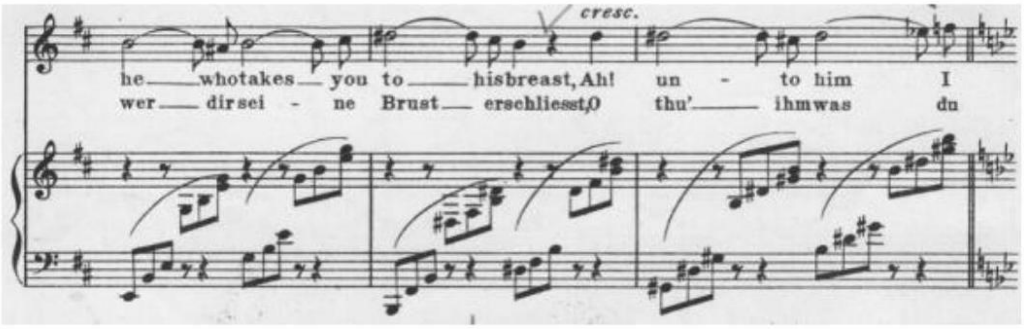
The half notes in measure 31 must be held long enough to highlight the triple-meter emphasis. The same applies to the dotted half notes in measure 32 from D to G. The D requires full duration, followed by a clear gradual transition to G. The weak G should be light and short. From the last beat of measure 32 to measure 34, the melody consists of octaves. Ensure the melodic interpretation aligns dynamically with the vocal part's phrasing.

Starting from measure 35, the repetition of the melody begins, which should be more emotional than before. In the left hand, a continuous descending bass line appears: Bb-A-Ab-G-F#. While playing, the left hand should particularly emphasize the bass line, using the side of the fifth finger to touch the keys, giving the tone a sense of depth. Due to the wide hand span, it is important to pay attention to wrist movement to ensure precision. The right hand should maintain dynamic consistency with the vocal part, also executing a crescendo.

In measure 37, the marking "*con passione*" (with passion) appears, and the musical key changes from A-flat major to pure B-flat major. The right hand should pay special attention to highlighting the melody in the upper part, maintaining consistency with the previous interpretation. All half notes should be held with sufficient duration to reflect the rhythmic characteristics of the melody.

The coordination between the left and right hands should align with the vocal part. During performance, emotional engagement should be maintained, but calmness must also be preserved, providing enough space for the vocalist to breathe. The intensity of the phrase from measures 35 to 38 should build up until the *diminuendo* begins in the last two beats of measure 39.

Example 5-4



Example 5-4 covers measures 41-43, which follow directly after measure 40 from Example 5-3. These four measures form a short transition where the key changes from B major to E-flat major. The dynamics in measure 40 are soft. After the crescendo of the previous phrase, the dynamics in measure 40 must quickly decelerate, and the timbre of the piano part should change distinctly. In measures 40-42, which form the first smaller musical phrase, relatively soft dynamics should be maintained. Each measure contains two groups where the left and right hands connect. The final notes of the right hand, forming a major third interval, should be short and light, allowing the sound to rise upward. The connection between the left and right hands must be smooth, maintaining a steady and dynamic tempo. Since the register in these two measures is relatively low, the key touch should be very light, with a long pedal lasting four beats.

Measures 42-43 are a crucial moment in the transposition process, featuring many chromatic tones. Special attention should be paid to alterations like #D and #G, which should be played fully and distinctly. In measure 43, where the vocal part gradually increases in dynamics, the piano part should follow suit. Based on the author's experience and score analysis, many singers slightly expand the rhythm in measure 43, preparing for the emotional depth of the following sections. While playing, focus on collaboration with the vocal part to ensure cohesive performance.

Example 5-5





Measures 44-52 in Example 5-5 repeat the melody in E-flat major, marking the most intense occurrence of the theme in the entire composition. Measure 45 introduces the marking *espressivo assai* (very expressively), spanning three phrases: measures 45-49, 50-53, and 55-58. In the first two beats of measure 45, the piano melody enters first, then repeats the G note in unison, following the vocal part, aligning with previously established interpretive principles, including maintaining melodic dynamics.

Examples include the *crescendo* in measures 45-46, diminuendo in measure 47, and dynamic fluctuations in measures 48-49.

While playing, pay special attention to the descending melody in the left-hand bass part (D-bD-C) in measures 45-49, which should be played with a gradual *crescendo*. Strike the keys decisively, and in measure 47, to match the vocal part's diminuendo, the F note should have a softer tone. The subsequent bB-bE notes should be played more calmly. Note that the low notes of the left hand stabilize the phrase's rhythm, responding to the right-hand part's dynamics, enhancing rhythmic flexibility and phrase elasticity. Due to the wider range of the left hand, avoid excessive speed or force to prevent both the vocal and piano parts from becoming too loud in higher melodic tones.

In measures 50-51, the melody repeats for the second time, and the piano texture changes, similar to measures 40-43, following the same principles (starting softly and gradually increasing). In measures 52-53, the piano yields to the vocal melody, maintaining medium dynamics. In measures 54-55, the piano repeats the vocal melody from previous measures, but its execution should be more pronounced, with fuller emotion than the vocal performance. While playing, the melody should flow smoothly, and at the end of measure 55, a pause on the ♮B note should prepare for synchronization with the vocalist.

In measures 44-49, the pedal changes according to the left-hand melody, while in measures 50-55, the pedal is held for four measures. Measures 56-57 form a vocal cadence phrase. When playing the piano part, it is important to adapt to the vocal line. The emotions remain intense here, and the touch of the keys should be more pronounced, though the tone in measure 57 should be slightly more delicate than in measure 56.

Example 5-6





Example 5-6 serves as a transition between sections, continuing the structure from Example 5-5 at measure 58. The entire passage is based on the sequential repetition of the motif from measures 22-23, with measures 69-73 nearly replicating the material from measures 22-26. In measures 58-60, the melody is hidden in the high register of the right hand, developing with dynamic piano-forte-piano-forte fluctuations, and in measure 60, a vocal recitative appears. After the fermata in the vocal part, the piano maintains the basic tempo while avoiding a rigid continuation—the right hand clearly highlights the melodic line, while the left hand and other voices maintain fluidity and coherence. In measure 63 (*Adagio*), the tempo slows, requiring an elongation of the pause on the first quarter of measure 64 to emphasize the phrase′s expression. However, the piano immediately returns to the *tempo primo* in measure 64. The dynamic climax in the piano is marked by *marcato* in the middle register of the right hand and deep bass chords in the left hand, creating the emotional peak of the passage.

From measure 58, despite retaining earlier motifs, the accompaniment arrangement changes, introducing new emotional elements and tonal colors. During

performance, attention should be paid to the proper structure of the three motif repetitions, preserving their developmental character. Initially, a sense of mystery should be palpable, aligning with the textual context—a "loving advice" for listeners to "heed the words spoken by the lips," leading to the conclusion to "not wound with words that flow from the mouth." Accordingly, the performance should carry a comforting tone, rich with emotion.

In measures 66-68, the piano part changes again, adhering to the same performance principles as in measures 40-43. The difference lies in the gradual decrease in dynamics. While playing, control the gradual reduction in intensity to achieve a fading effect. In measures 69-73, the same interpretive principles apply as in measures 22-26. After a long transitional phase, the music returns to its beginning. The transitional section has an unsteady character, reflecting the composer's inner conflict and emotions. This part also clearly embodies Liszt's concept of "uniting poetry and music." During performance, pay attention to synchronization with the vocal part—prepare for the vocalist's conclusion and begin the phrase precisely as the singer finishes, avoiding any gap. The execution alternates between the left and right hands, so fingerings should be planned in advance to avoid heavy accents, maintaining fluidity, naturalness, and a fast tempo.

Example 5-7



Example 5-7 covers measures 74-77. The connection of this cadence is very similar to the motif from measures 27-28, representing its further development and expansion.

While ascending the melody, maintain a crescendo until the highest point in measure 75, where the lowered E note falls—here, you may pause briefly. Then, as the melody descends, apply a decrescendo until the first D in measure 76, where another dynamic change occurs, and the melodic line becomes chromatic: bE-#E-#E-#F-G-#G-A-#A. In measure 77, a tempo slowdown appears, which should be clearly emphasized—changes in dynamics and tempo must be distinctly audible.

The phrase ends on the #A note, a dissonance, suggesting continuity—the music does not conclude but is meant to evolve. Therefore, the interpretation of the final #A should be pronounced, with a slower resonance, giving it a directional character. In measure 77, according to the author's experience, you may slightly adjust the pedal with changes in the melody's sound to highlight the melody and emphasize timbral shifts.



Example 5-8 covers measures 78-92, the final repetition of the song's main theme. Compared to earlier sections, this part brings a significant coloristic change. It differs from the first section, dominated by narrative, flowing music, and the second—full of

passionate singing and conflicting emotions. After the previous fragment ends with the piano part stopping on #A, the B tone in this section seems to resolve the prior phrase, leading back to G major. The music becomes calmer, more subdued, creating an atmosphere of nostalgia and warmth. As for the vocal melody, measures 78-87 essentially repeat the melody from the first part of the piece. In measures 88-92, the melodic motif is altered and expanded, leading to the conclusion.

The piano part in this section is more fragmented, with frequent alternation between the left and right hands. Capturing the character of this passage is crucial in performance. Overall, the dynamics are relatively quiet. Emphasis is placed on the low notes in the left hand (half notes) and chords in the higher register, while the right hand should maintain fluidity and subtle dynamics. When playing the left-hand chords, pay attention to the higher notes within them, which may contain important melodic lines, e.g., B-C in measure 80, B-E in measure 81, and other notes that shift the harmonic color, such as #D in measure 79, #A in measure 87, bE in measure 88, #G in measure 89, #C in measure 90, and bE in measure 91. These notes are key to expressing the changing harmonic hues. The chord voicing should also be carefully considered—light, delicate, and bright. Though the chords serve a decorative role for the vocal melody, they are also a vital element of the piano's concluding section. They need adequate space, and the left-hand chord changes should be quick, with minimal movement. The arm should glide smoothly, and key preparation should be early to avoid stiffness.

From measure 84, wider-spanning bass chords appear. There are two ways to execute them. The first is playing them as arpeggios, which is most convenient but may result in a less clean sound. The second option is using the right hand to play the highest note of the chord, yielding a clearer, more organized tone. However, this technique demands precision in the right hand. For the second method, in measures 86–89, the left hand can focus on playing the low notes: E-D-#C-4C-B-#A-4A. This elongates the bass and enriches its timbre, better highlighting harmonic shifts.

The entire section should be delicate, with a flowing tempo. The pace doesn't slow, but the vocal interpretation may create a sense of rhythmic spaciousness. The pianist must balance between a "loose" and "tense" rhythm, maintaining equilibrium. In measure 88, there is a ritardando, so collaboration with the vocalist is essential. The dynamics throughout should align with the vocal phrasing. Measures 78–81 feature dynamic shifts, measures 82–83 *diminuendo,* measures 84–85 crescendo, and measures 86–87 another *crescendo*. In measure 88, dynamics stabilize, and changes must be clearly articulated. Measures 90–91 bring another crescendo, and in measure

92, the first two beats are strong, the last two soft. Dynamic contrasts are critical in performance.

Example 5-9



Example 5-9 covers measures 90-102, which form the coda of the piece. Looking at the work as a whole, we find no long preludes or interludes, only an extensive solo piano passage at the end, encompassing measures 90-92 from the musical example 5-8. The melody of the vocal part seems to end almost imperceptibly. Measure 93 introduces a series of ascending arpeggios, merging with the solo piano part, like reflections or musings on the vocal melody, resembling a deep internal monologue. Here, we can observe how masterfully Liszt blends the human voice and piano parts in his songs.

When performing the piece's coda, the key is proper layering of the individual voices, with the greatest emphasis on the melody in the upper register. Equally important is differentiating the timbre of each voice: the melody in the upper part should be cohesive and lyrical, with a deep and delicate touch of the keys. Additionally, during performance, attention must be paid to sustaining long notes in the middle and lower registers, which is one of the greater challenges in executing this coda. For example, in measure 97, the low C must be held for four beats until measure 98, the D in the middle register in measure 99 must also last four beats, and the G in the fourth beat of measure 101 should sustain until the end of the piece. In the coda, proper phrase organization is crucial. Measures 93-95 form the first phrase, the first beat of measures 96-97 is the second phrase, from the third beat in measure 97 to the G

in measure 100—the third phrase, and measures 100-102 create the fourth phrase. During performance, special attention should be given to the pauses between phrases, such as the five-beat pause in measure 95 and the two-beat pause in measure 97. These pauses serve as the music's "breath," which should be appropriately highlighted while playing. The pedal at the end of the melody in measures 95 and 97 can be released slowly, allowing, along with the abundance of empty space, for greater development of musical imagination. Dynamic levels should also be rationally organized between phrases. The second phrase expands on the first and, though it uses similar motifs, differs in harmonic color—the first phrase has a brighter harmonic palette. The third phrase is longer and includes a descending melodic line, which can be executed using alternating hands to maintain tonal balance. When playing the chords in the fourth beat of measure 98, attention should be paid to emphasizing the accent. The descending melody continues until the half-note G in measure 99, which must be held for its full duration before smoothly transitioning to the fourth phrase. Measure 100 features the marking *smorzando* (gradually fading), indicating that the music in measures 100-102 should maintain a trend of gradual fading. This section should lead to the final, long, and peaceful conclusion of the piece, requiring a gentle decrease in dynamics to achieve the ultimate effect of a distant and serene ending.

Although this composition by Liszt does not pose overly complex technical demands, it requires a coherent and uniform performance. The intricate and complex transitions between individual segments of the piece demand the performer to continuously introduce subtle contrasts in the music, that is, "creating variety within what seems the same." In the long passage of repeating accompaniment patterns, we must find and express subtle changes in harmonic color. The performance calls for both emotional richness and maintaining dynamic rhythmic balance, which poses a significant challenge to the skills of the pianist-accompanist, placing particularly high demands on their collaboration with the vocalist.[50]

[50] Score version: New York: G. Schirmer, 1888, plate 6835.

4.6 Mignon's Lied (Kennst du das Land?)

Mignon's Lied by Franz Liszt is one of the composer's most famous songs, characterized by its full narrative and exceptional artistic value. Unlike his other lyrical works, such as songs based on Petrarch's poetry, it stands out with its clearly defined character—Mignon—and a narrative background, providing the performer with a distinct reference point for musical interpretation. When performing Mignon's Lied, the artist should deeply immerse themselves in the expression, showcasing the full range of expressive possibilities and telling the story contained in the song's verses using available artistic means.



Example 6-1 covers measures 1-12, constituting the first part of the first section of the piece. It includes the markings *sehr langsam, sehnsuchtsvoll* (very slow, full of longing). The whole passage is characterized by soft dynamics, with the main

accompaniment consisting of arpeggios and the melody concentrated in the high register of the right hand. Due to the slow tempo and overall musical style, the arpeggios should be played slowly, unfolding, while maintaining dynamic balance. The melody must flow smoothly, and the tempo of the remaining notes should adapt to the melody and harmonic color to preserve fluidity without an overly "languid" atmosphere. Arpeggios should be played distinctly in an ascending direction, with clear intent toward the melody. To highlight the piece's unique harmony, each arpeggio note should be separated, especially the chromatic notes and low tones in the left hand, such as #F in measures 1-3 or bB in measures 7-9. When arpeggios span a wide range, proper hand weight transfer is crucial, focusing on the melodic tones. Fingers should stay close to the keys, and a light touch technique allows for tighter connection between chords and melody. The entire music should be cohesive, and the term *una corda* (soft pedal) can be used in the first part of the piece to alter dynamics and timbre.

In measures 1-3 and 7-9, the motifs and structure are similar, involving repeating three-bar phrases, but they should be appropriately differentiated during performance. The first bar serves as a short introduction and should align with the vocal melody. Although it begins on a weak beat, as the start of the piece, it requires maintaining proper dynamics, which gradually diminish within this bar. When the vocal part enters in the second bar, the piano must yield to it, continuing the melody with softer dynamics to blend with the voice. In the third repetition, deeper expressive nuances should be added. Experience shows that the arpeggio tempo can be slightly slowed, placing greater emphasis on chromatic and melodic notes. Additionally, the pedal can be adjusted to more clearly mark the differences between the repeating bars. This approach is also applied in measures 7-9. In the fourth bar, the transition from the expanded arpeggio to the chord in the fourth beat creates a smooth shift from expansion to contraction, lasting until the fifth bar. During the pause, the sound should be softened simultaneously with releasing the pedal to achieve a clean ending. Then, in the sixth bar, the arpeggio expands again. In this passage, precise management of dynamics and pedal is crucial to ensure smooth and clearly marked transitions between expansion and contraction. In the final beat of the ninth bar, the chord's main accent should focus on the harmonic change and crescendo. Before the last beat of the tenth bar, it's worth leaving space for a breath, paying special attention to synchronization with the vocalist to ensure a seamless transition between both parts.



Example 6-2 covers measures 13-20, constituting the second part of the first section of the piece, serving as a bridge. In this section, the piano and human voice intensely collaborate. The vocal part repeats the question "*Kennst du es wohl*?" three times with an interrogative intonation, while the piano responds in a relatively light, simple style, also expressing inquiry. The intonation gradually strengthens, and the piano melody is closely tied to the vocal melody, creating a question-and-answer exchange. When performing this passage, it should be clearly distinguished from the previous one. The right hand plays a cohesive melody, while the left hand performs pizzicato in the opposite direction to the right hand's movement. This left-hand pizzicato, as the author states, is not meant to convey a cheerful and light atmosphere but rather to emphasize intonation. It should be played lightly and shortly, with a darker tone color, while maintaining equal note durations. Measures 13-14 are identical to measures 15-16, and the low B note of the last arpeggio in measure 14 can be played with the left hand. Measure 17 includes *a poco rallentando* (gradual slowing) marking, preparing for the *accelerando* (speeding up) in measure 18.

In measures 18-19, attention should be paid to the chromatic melodic lines: #E-#F-×F-#G-×G in the right hand and #C-#D-#E-#E-#E in the left hand. Measure 18 can be played with gradual acceleration and dynamic increase, while in measure 19, the sound should suddenly soften to *pianissimo* (pp), creating a clear contrast. In measures 18-19, ensure an appropriate pause, and the last note × G in measure 19 does not resolve the harmony or conclude the phrase, as the true resolution occurs on the #A note in the vocal part in measure 20. The use of a free form at the end of measure 19 does not signify an ending but leads smoothly into the vocal part. The last two notes in measure 19 should be played slower, and the pedal can be held slightly longer.

Example 6-3



Example 6-3 covers measures 21-31, continuing from measure 20 of the previous example, representing the third section of the first part of the piece. Here, the musical markings *bewegter* (faster, more energetically) and *dolce* (gently) appear. At this point, the music develops, presenting warm tones distinct from the two preceding sections; it flows, narrating "longing for a journey," expressing desire and excitement. This section is divided into two phrases, covering measures 20-23 and 24-28, respectively. The accompaniment patterns of both phrases are similar.

The melody is mainly concentrated in the middle part of the left hand, e.g., IE-#F, #D-#F, {D-}A-#A in measures 20-21. The right hand plays smoothly. The tone is bright and soft, and the left hand makes the melodic line clear and cohesive. In each group of melodic notes, the rule of duplet dynamics should be followed, where the first note is played stronger and the second weaker. In measures 20-21, the dynamics should remain moderately soft, while in measure 22, they should reach pp , requiring a clear dynamic contrast compared to the previous measures.

In measure 23, the left hand should be emphasized on #A-#C-#F, but considering the low note in the vocal part in the last beat of the measure, it is recommended to significantly soften the dynamics of the accompaniment to allow the vocalist an easier

entry. In measure 24, the dynamics are the same as in measure 20, and measures 25 and the first two beats of measure 21 are consistent with each other.

The third beat of measure 25 contains a rest, which is an important moment to take a breath and a crucial element separating phrases. During this rest, the sound should be fully muted, and the pedal should be released while taking deep breaths to prepare for entering measure 26 with lower dynamics.

The dynamics in measure 26 are reduced, similar to measure 22, with emphasis on the left hand playing the melody D-4G-#F-4D.

In measure 27, the dynamics gradually increase, and the melody in the left and right hands develops simultaneously. The left-hand melody is ♮G -#G-#A, and the right-hand melody is B-B-#B. It is recommended to begin slowing down in measure 28, so in measure 27, while increasing dynamics, one should also prepare to decelerate the tempo, which can be achieved by changing the pedal on the last beat and emphasizing the melodic notes.

Measures 29-31 form a short interlude, serving as a connecting passage. In measure 29, there is an ascending arpeggio, similar to the accompaniment patterns used earlier, maintaining smoothness.

In the final measure of tact, an arpeggio appears, and the melody is hidden in the high register of the right hand, reminiscent of the accompaniment texture from the beginning of the piece, heralding the start of the next section. The interlude begins with a dynamic of ppw in measure 29, and in measure 30, the musical marking smorzando appears, indicating that the dynamics should gradually fade. Throughout this section, the dynamics should remain low, but over the course of three measures, slight fluctuations should be applied to allow for a proper decrescendo at the end. When performing the arpeggio, the tempo of the half notes can be slowed, while the quarter notes may be played slightly faster. This will maintain the rhythm while allowing the harmonic beauty of the arpeggio to be clearly expressed. The right hand should maximize the sustain of the melodic notes, and the tone strength should be moderately concentrated on the melodic notes to ensure their clear and stable sound.

Example 6-4



Example 6-4 covers measures 30-43. Starting from measure 32, the second part of the song begins. It is essentially similar to the first part, with the emotional tone aligning with the first section of the piece, but the structure of this section is slightly more condensed compared to the first.

Measure 33 begins with the first chord at an mf dynamic. Pay attention to coordination with the vocalist, especially in the fourth quarter note, where the *marcato* marking (accented, distinct, emphasized) appears. #A in this measure marks the beginning of the melody in the piano part, as in the first section. This is an interaction with the vocal melody, where the playing should imitate the questioning intonation of the vocalist, as if responding to their melody.

Measures 33-35 stand out for their fluidity and coherence of the melodic line. In the right hand, the melody is #C-#B-#A-#E-#F, while the left hand should also note the changes in the lower part, such as #D-#E-#F-#F-4F. It is also worth tracking the shifts in chord coloration. In measure 34, the pedal should be changed four times, and the entire phrase can be treated as a decrescendo to contrast with the two f chords in measures 36-37.

Measures 38-41 are identical to measures 7-9. In measure 41, there is a change compared to measure 10. The vocal part includes the marking *sehr ausdrucksvoll* (very

expressively), indicating a shift from quarter notes to eighth notes and giving the phrase a more pronounced character, accompanied by a *crescendo*.

Measures 42-43 take the form of vocal recitative, so the chords in this section should be played in a manner resembling the plucking of strings in bowed instruments—lightly and briefly. They serve primarily a decorative role rather than a melodic one.



Musical example 6-5 covers measures 43-62. From measure 44, the second part of the second and third sections of the piece begins. This entire passage is identical to the first part of the song, demonstrating the formal cohesion of the work, and the performance manner is also the same as in the first section.


tan?
Kennst du es wohl?
poco rit.
Kennst du es wohl?
Kennst du es wohl?
Da-
poco rit.
accel.
pp
(bewegter)
hin, da-hin, da-hin möcht ich mit dir, o mein Be-schüt-zer,
(bewegter)
pp
Ped.
ziehn!
Da-hin, da-hin, da-hin mit
Ped.
F. L. VII 31.


rall.
dir, o mein Be-schüt-zer, mit dir, o mein Beschüt-zer,
rall.
a tempo
ziehn!
Kennst
a tempo
pp
smorzando
agitato
Ped.
Ped.
Ped.
Ped.
(✲)

Musical example 6-5 covers measures 43-62. From measure 44, the second part of the second and third sections of the piece begins. This entire passage is identical to the first part of the song, which demonstrates the formal cohesion of the work, and the performance manner is also the same as in the first section.

Example 6-6





Musical example 6-6 covers measures 63-72, where the piece enters its third part. At the end of measure 62, the tempo returns to a tempo, and markings such as *agitato* (rapture, excitement) and *più mosso* (faster, more lively) appear. From measure 63, the rhythm changes to 6/4, and the vocal melody develops slowly, gradually rising in the lower register. The main melodic motif is hidden in the piano part, differing from the earlier arpeggios in the accompaniment. The piano part becomes more dynamic and emotionally charged, reflecting the natural imagery described in the text, such as "clouds, rocks, violent streams." The emotions in the piece build from the lowest to the highest point, showing clear contrasts compared to the first two sections. The piano plays a key role in presenting the main melody.

During performance, the first task is to establish the emotional tone of the section—energetic and active. Next, it is important to clearly define the melodic line and maintain distinct layers between the voices. The main melodic line remains #A-#A-#G-4D. While playing, one should strive to sustain the melody with the fingers along with the low notes of the left hand. All half notes should be held for their full duration, while other notes should be dynamically controlled. Between each melodic

group, there should be a tendency to gradually decrease volume, with generally stable measures 63-64 and an appropriate crescendo in measure 65.

Measures 66-67 serve as a bridge between two musical phrases, functioning as a driving force. In measure 66, special emphasis should be placed on the chromatic melody in the upper part of the right hand, and measure 67 should be executed smoothly, with clear dynamic shifts. At the end of the measure, on the last beat, the pedal should be changed to transition into the next phrase.

Measures 68-69 should be treated similarly to measures 63-64, but with more intense emotional expression. In measure 70, the dynamics reach their peak, while the musical term tre corde indicates the cessation of the *una corda* pedal, suggesting it could be used throughout the previous section to control dynamics. During performance, selective light use of the *una corda* pedal can thus be applied to subtly control the sound's dynamics.

The author believes that preparations for the ff dynamics should begin at the end of measure 69 to allow the intensity of the entire phrase to develop more smoothly. In measure 70, a tremolo-like sound pattern drives the passage to its climax, perfectly aligning with the vocal text describing "sheer cliffs." The two chords in measure 71 should be played decisively and forcefully, and the rest must be a complete silence. Following the lyrical depiction of "unceasingly flowing waterfalls," the piano part in measure 72 should reflect the image of water cascading down a waterfall. The key touch should be deep and firm. The entire section maintains strong dynamics, with a gradual fading of sound and slowing of tempo in the final measures.

The dynamics between arpeggios should be even, with quick finger transitions and no added accents. Due to the lower register, attention should also be paid to appropriate pedal changes.

The entire third section clearly contrasts with the two preceding ones, characterized by an atmosphere of excitement and tension. When performing this passage, aim for a sense of continuity and unity while developing a full, stretched melody. The dynamics show significant fluctuations, intertwining with low, lyrical vocal parts, creating an interplay of high and low tones that gradually propel the music's development. The drama and conflict in this section are distinctly marked, and collaboration with the vocalist is crucial.

Example 6-7



Musical Example 6-7 covers measures 73-84, which form the second part of the third section of the piece. It resembles the previous two sections but with some development, while maintaining consistency in musical interpretation. After the emotional collapse in the preceding section, a clear change occurs in the music starting from measure 73. The rhythm returns to 4/4, and the emotions quickly revert to a calmer state. In measures 73-75, the piano part's pattern resembles earlier sections but differs in the left and right-hand parts. When performing the same musical material, special attention should be paid to controlling tone color and dynamics in the left hand, as well as highlighting melodic tones.

From measure 76, the harmonic color changes, with musical markings *poco rallent*. (gradually slowing) and *dolce* (gently, sweetly). The piano then transitions into unison chords. In this section of the performance, dynamic control is essential, with emphasis on conveying the harmonic color. The music becomes increasingly soft, once again evoking feelings of longing and anticipation. Measures 81-84 form an extended version of previous passages, but the execution remains consistent. In measures 81-82, maintain a gradual *crescendo* and *accelerando*, highlighting the chromatic melodic

line. At the end of measure 83, in the final group of notes, perform a *smorz*. (gradually fading), indicating a slowing of tempo and a softening of dynamics. The following sustained notes allow for a full breath. Even during the pause, the music retains a developmental tendency, preparing for the next stage of musical progression.

укład 6–8



Musical example 6-8 covers measures 84-95, which form the final section of the third part of the piece and the last repetition of the main theme. The musical term *etwas langsamer* means "somewhat slower." The dynamics return to *pp* (*pianissimo*), and the piano part, sustained on the same harmonic foundation, shifts into ascending arpeggios, lending the piece a more elevated and romantic character.

When performing measures 85-86, special attention should be paid to the smooth connection between the left and right hands. The finger transitions in the right hand should be quick but carefully controlled to avoid unwanted accents. The entire passage should be played with moderate dynamics, each arpeggio group gradually fading. The left hand should continue to focus on harmonic development. Melodic lines such as #F-HE, #D, and #A are key to expressing harmonic shifts and should be appropriately

emphasized during performance to highlight their significance in the context of the entire piece.

In measure 87, special attention should be given to the notes in the right hand: #D-#G-#D-×G, serving a decorative function. They should be played with a clear and distinct sound to properly accentuate their role in the piece. The left hand should sustain the low notes, providing a deep, rich tone that serves as a foundation for the lighter, decorative sounds of the right hand.

In measure 88, gradually reduce the dynamics (*diminuendo*). In measure 89, the execution should align with the previous musical phrase. In measure 90, where the arpeggios continue to rise, a slight *crescendo* can be introduced, while in the last beat of this measure, there should be a noticeable decrease in dynamics and a shift in harmonic color, which must be clearly emphasized.

From measure 91, the performance should become brighter and more energetic, heralding a new musical development in the following measures. In measures 91-93, the main focus should be on highlighting the melody in the left hand, which should be played with a full, deep tone, effectively stretching it. The right hand should maintain delicacy during this time, supporting the left hand without dominating it, allowing for a more dramatic and emotional presentation of the melody.



Musical example 6-9 covers measures 96-102. The preceding section begins at measure 94, introducing the coda. The phrase division is as follows: measures 94-95 as the first phrase, 96-98 as the second phrase, and 99-102 as the third phrase. The mood of the coda is warm and longing, while maintaining balanced dynamics. The first two phrases (repeated) require special attention: the top voice of the right-hand chords

should have a clear tone, light and springy dynamics, and soft, expressive articulation, while the left-hand arpeggios should be even and fluid, following the principle of crescendo on the ascent and diminuendo on the descent. In measures 95 and 97-98, the dynamic relationships between the two notes in the right hand's top voice must be precisely controlled, with the left hand clearly emphasizing the bass line, requiring wide finger spans and smooth hand movement; the overall sound should remain compact. According to performance practice, in measure 98 on the second beat, the vocal part often employs *ritardando* or *tenuto*, so the pianist must flexibly reflect this through gradual tempo slowing, pedal changes, and subtle damping. Measures 99-100 require playing three piano chords in strict synchronization with the vocalist, while in measures 101-102 (marked *perdendo*), the final phrase should be performed with a gradual fading of dynamics and slowing of tempo, maintaining chord precision, clear top voice leading (bright tone), and sonic coherence.

From measure 84 to the end, the piano part relies on fluid arpeggios, creating a romantic, expansive texture, with key aspects being: tonal balance (full bass and delicate high notes while maintaining a soft tone), rhythmic flexibility (a "breathing" tempo aligned with harmonic and vocal phrase development), and technical control—avoiding stiffness, as arpeggios require precision but also bold harmonic emphasis. It should be emphasized that the structure is regular, with a cyclical emotional progression ("memory - monologue - appeal"), and the piano part, though not virtuosic, focuses on harmonic coloring—especially in arpeggios concealing melodies, which demands clear melodic layering and subtle pedal and articulation control.[51]

[51] Score version: Musikalische Werke, Serie VII, Band 2, Leipzig, Breitkopf & Härtel, 1921, Plate F.L. VII 31.

4.7 Die Lorelei

Die Lorelei is a famous art song, combining a beautiful melody, high musical value, and a rich narrative based on a well-known legend. Like the previous song, Mignon′s Lied, this work also has a narrative character, using music to drive and highlight the plot′s development. The vocal melody and piano part are closely tied z to the story, with drama and musical conflicts clearly marked.

Example 7-1



Musical Example 7-1 covers measures 1-7 of the piece, forming a short yet highly expressive prelude marked *non strascinando* (nicht schleppend—"slowly, without dragging"). The prelude divides into two phrases: the first in measures 1-3, the second in measures 4-7, with the main melody concentrated in the left hand. As the following measures (8-23) take on a recitative form, this section should be approached with "orchestral imagination"—the left hand can be imagined as a solo cello or string section. Thus, phrase cohesion is crucial: key touch deep and full, tone singing and dense. The left-hand melody has a descending shape—the accented E in measure 1 and C in measure 5 require full sustain for their written duration and serve as the strongest points of each phrase.

To enrich the narrative character and emphasize phrasing, subtle dynamic fluctuations can be woven within phrases—for example, in measures 2-3 (A-G-#F) and 6-7 (#F-#E-#D), with stronger emphasis on the quarter notes and the *k* sound. The right hand imitates string pizzicato: each leap is short, with an accent on the melodic notes of the upper voice. In measures 3 and 7, the upper-voice dyads should be played as binary dynamic values (the first stronger, the second weaker) while carefully maintaining the rhythmic values of the half notes.

The entire prelude requires clear separation of sound planes between the hands (at a mezzo-forte level) and maintaining an atmosphere of mystery—so the listener feels transported to the banks of the Rhine in the mythical world of the nymph′s tale.



Example 7-2 covers measures 8-23 of the piece, forming the first part of the song in recitative form. This form is used because it is a first-person narrative preceding the main plot development, expressing sorrow tied to the legend of the nymph. The recitative divides into two phrases: mm. 8-14 and 15-23.

The rhythm cyclically shifts $4/4 \rightarrow 3/4 \rightarrow 4/4 \rightarrow 3/4$, so fluid mastery of these changes is crucial during performance to ensure phrases connect seamlessly. The whole should be treated with orchestral grandeur: imitate string timbres, ensure precise piano-vocal coordination, and highlight the harmonic colors and textual drama.

In measures 9-10, both arpeggios are played with light dynamics (*piano*) and relatively fast tempo, mimicking the pizzicato effect of strings, while contrasting with the long note after the last beat in measure 10. In measures 10-11, the upper melodic voice (E-D-#C) requires a full *diminuendo*, whereas in measures 12-13, the right-hand melody (aligned with the vocal line) should yield priority to the singer through

dynamic control, while the left hand—leading the descending line—must be more prominently emphasized.

In measures 13-14, gradually reduce the dynamics, and the arpeggio in m. 14 should be played slower, with slight tenuto, while the right hand develops a fluid melody of dyads. Though m. 14 remains in a slow tempo, m. 15 (marked *allegretto*) brings a sudden shift to a faster pulse.

In measures 15-19, where groups of two notes dominate, the key elements are: clear dynamic contrast between accented and unaccented notes, precise execution of the right hand's upper voice, and interaction with the vocal part—when the singer leads the phrase, the piano in the middle register remains piano, while during vocal rests, the piano (high register) responds to the singing with a bright, transparent tone, creating a contrast with the middle section. Double notes should be played shortly, with light staccato.

In measures 20-22, based on descending staccato motion, combine gradual dynamic softening (*diminuendo*), tempo slowing (*ritardando*), and a shift to a darker expression. The melodies of the right (C-B-A-G-F) and left hand (A-G-#F-E-#D-#D-#C-#C) must remain perfectly clear. In m. 21, *ritardando* blends with a darkening of tone (e.g., using the sostenuto pedal), while in m. 22, the chords (marked *smorz.*) should be played *pianissimo* with a delicate pedal, contrasting z the preceding *staccato*. From m. 15 onward, the entire passage requires tight, precise rhythm and full synchronization with the vocalist.



Example 7-3 covers measures 26-31, following Example 7-2. In measure 23, the interlude begins. According to the author's interpretation, it marks the true start of the musical narrative. Liszt uses a triplet-based melody reminiscent of a flowing stream, and the dolce marking indicates the story begins by the Rhine River. When performing, first ensure the right-hand melody is smooth and even, with balanced force among the three notes. The hands should stay close to the keys to avoid excessive pressure while producing a gentle sound. Between measures 23-24 and 25-26, there should be clear dynamic fluctuations.

After measure 27, the melody becomes more intricate and descending, with dynamics generally following a *diminuendo* trend. From measure 29, *ritardando* begins. Liszt marked the use of the pedal across four measures, so the author suggests not slowing the tempo too early in this phrase, as it may make the phrase feel overly long, and with the decreasing pitch range, its tone will gradually blur. Instead, maintain greater fluidity at the phrase's start to better emphasize the *ritardando* at its end. Additionally, in the last few notes of the *ritardando*, subtly adjust the pedal to avoid muddiness and highlight the tonal shift *post-ritardando.*





Example 7-5 covers measures 31-51, forming the lyrical core of the piece, where the tale of a mythical siren and the description of the beautiful landscapes along the Rhine begin. This passage divides into two parts: measures 31-40 and 41-50; the second part expands and repeats the first. The interpretive markings include *molto tranquillo*, ma non *strascinando* (very calm, but not dragging), and in the piano part, *sempre legato* (always smoothly) and *dolce* (gently). The music flows in E major, characterized by a lyrical, subtle melody. A key feature of this passage is the interplay between the piano and vocal parts: the piano's main melodic line is in the upper part of the right hand and mostly aligns with the vocal line.

When performing, pay attention to the following three aspects:

1. Emphasis, fluidity, and dynamic control of the melodic line

Following the last note of measure 30 (#F), the main melodic sequence is #F-G-A-B. After the B note, the piano's middle voice completes the harmony, so a clear hierarchy must be established between the melody and the middle voice. The bass notes of the left hand (long tones) should be sustained as long as possible, while the melodic line should flow steadily with a broad, deep tone. In this passage, the piano realizes three distinct melodic voices, which must be clearly differentiated during performance. In measure 38, emphasize the middle voice twice in the form of a duplet #C-#B. In the second part (measures 41-50), the left-hand line gains a more distinct character, and the ascending motifs carry a light impulse; however, each concluding phrase #C-#B requires a renewed *diminuendo*. In measures 31-32 and 35-36, the melody follows a *diminuendo* tendency, while in measures 41-42 and 45-46, it can rise without softening.

In measures 33-34, 37-38, 43-44, and 47-48, dynamic changes in the melody should correspond to the vocal phrasing. Perform the entire passage with a gentle tone, consistent fingering, and singing phrasing.

2. Melodic rhythm

Each phrase in this passage begins on the weak beat of the last measure (upbeat), and the melodic accent falls only on the first beat of the next measure. The phrase's start should be very light; the entire passage maintains a 3/4 meter, and all three piano voices must be tightly synchronized to preserve the music's natural breath and fluidity.

3. Overall dynamic control

In most of this section, the piano melody aligns with the vocal line, so in overlapping passages, the volume should be reduced to yield to the vocalist. When the piano plays solo (measures 31, 35, 41, 45), the dynamics should be slightly heightened to highlight the interaction between both parts. Both sections maintain overall dynamic coherence: the first part—rather quiet, the second—growing in intensity. After measure 49, as the piece smoothly transitions to B-flat major with *ritardando*, the tone should noticeably darken, and the altered note bD should be emphasized.



Example 7-6 covers measures 52-63. Starting from measure 50 of the previous example, we move to the next phrase of the piece. The music in this section is more lyrical, with the text primarily describing the siren′s beauty, unfolding in B-flat major.

Measures 50-54 form an interlude where the right-hand melody aligns with the upcoming vocal line, while the left-hand accompaniment texture remains simple. During the interlude, the melody should develop from a very soft PPP level, with markings like *expressivo* and *sempre una corda* (always using the *una corda* pedal). Rubato can be freely applied, significantly expanding the right-hand melody. The entire interlude features wide dynamic fluctuations. The left-hand chords should be gentle, and the rhythm can be flexible, contributing to a warm and bright overall tone.

When the vocal part begins *sotto voce* (quietly, delicately), the piano part should yield, playing chords with very low dynamics. Rhythmically, maintaining flexibility and avoiding rigidity is crucial. The tone should remain soft, emphasizing harmonic changes and the upper voices of the chords. Playing with both hands can achieve a gentler, more balanced sound.

After measure 60, the tone begins to gradually shift. Here, the low left-hand part and the chromatic note bD are emphasized. In measure 61, the high notes F-bG in the right hand are highlighted. The tempo gradually slows, closely matching the vocal part.

:ykiad 7-7



Example 7-7 covers measures 64-75, continuing from measure 62 and marking a pivotal turning point in the piece's development. After the gradual slowdown in measure 61, measure 62 returns to the original tempo with the marking *sempre dolcissimo* (extremely gently). In measures 61-68, the key shifts to B-flat major, and the text evokes the enchanting beauty of the siren's song, lending the music a mysterious mood.

During performance, ensure a clear contrast in tone color compared to the previous section. In measures 62-64, the right hand plays a melody with a transparent tone, maintaining fluidity and coherence without additional accents; the dynamics should remain relatively soft, while the left hand's arpeggios are short, serving a decorative role.

In measure 65, pay attention to the melodic coherence in the crescendo, analogous to the vocal part—the melody begins from the last note of measure 64, so the transition between #F and bG must be very smooth. Measures 66-67 repeat the motif from measures 62-63, enriched by a key change and further musical development; from measure 68, the dynamics gradually increase, emphasizing the growing tension.

In measure 69, a *stringendo* (gradual acceleration) appears, with the right hand dominated by broken chords played smoothly and with increasing dynamics; the left hand also gradually intensifies, highlighting the upper voices of the chords (e.g., #F-D, bB-G in measures 69-70). In measures 71-72, during the phrase repetition, the dynamics should be even more pronounced, and the tempo should clearly approach allegro by measure 73.

In measure 73, the music transitions into *agitato molto* at a dynamic of f; the tremolo is played decisively, while the chords in measure 74 are executed with power, marking another shift in mood and musical color.

Example 7-8



Example 7-8 covers measures 76-84 and continues from measure 75, introducing another tense section of the piece. The scene shifts from the image of a beautiful mermaid to a fisherman in a boat, who gazes at the mermaid in awe, unaware of the lurking danger, injecting strong tension into the music.

This passage is technically demanding due to the fast tempo. The melody divides into four phrases: measures 75-77, 78-79, 80-81, and 82-84. Before measure 84, the texture remains three-voiced, with the upper voice nearly identical to the vocal line, executing duplets.

In the first two phrases (measures 75-77 and 78-79), the duplets should be played short and punctually, with a clear contrast between strong and weak notes, at a moderate dynamic. From measure 78 in the last two phrases, the duplets are marked with a crescendo, performed with a gradual increase in volume, contrasting sharply with the initial phrases; the starting level and crescendo range should leave room for further intensification.

From the fourth phrase onward, following the molto marking, continue with a broad and fluid crescendo toward the climax. In measure 84, focus on the chords with the upper melodic voice (aligned with the vocal part); the two pauses mark breath points, while the chord strikes should be executed precisely and decisively with resonance.

The middle voice forms an uninterrupted sequence of triplets in a rising semitone scale, constituting the greatest technical challenge of this passage. Regardless of the chosen fingering technique (rotation or first finger), we maintain an even, fluid flow of sounds with pure, pearly articulation and no uneven accents.

The left-hand parts should subordinate to the upper voice of the right hand, maintaining full coherence with it. Play the duoles lightly and springily, and mark the pauses very distinctly.

It is worth noting that at the end of each phrase (e.g., in measures 77, 79, and 81), duoles appear on the third quarter note in a higher octave, serving as the phrase′s conclusion. Due to the wide intervallic range, perfect precision is essential: the hands should glide smoothly horizontally, and the fingers should prepare in advance to press the next keys. These brief duoles act as a response and complement to the vocal part, requiring tight synchronization with the voice and clear melodic highlighting. The dynamics of these duoles should distinctly contrast with the other voices, which remain at a fairly high volume. This passage depicts the moment when the waves engulf the fisherman and his boat. According to the author, the earlier section illustrated the seemingly calm water surface concealing danger, while now the scene

shifts to a turbulent river foreshadowing disaster. The left hand, through continuous ascending and descending scale-like motions, imitates violent waves—with dynamics clearly intensifying in the upward motion and subsiding in the downward motion.

Example 7-9



Example 7-9 covers measures 85–99 and presents a passage where the texture consists of tremolo in the right hand and scale-like runs in the left hand.

The author notes that the tremolo in the right hand primarily serves to reinforce harmony and create an orchestral effect, so it should be executed densely and smoothly. Both hands must clearly accentuate strong beats, highlighting the shifting harmonies, though the overall dynamics should be carefully controlled to avoid overpowering the vocal part.

In measures 91–94, the left hand should particularly emphasize the melodic bass line and scale-like runs, executing two distinct dynamic arcs, with measures 93–94 played more forcefully than measures 91–92. At this point, the vocal part is concluding, so the piano's role should become markedly stronger and dominant.

Throughout the performance, special attention should be paid to pedal usage. In measures 85-88, the pedal should be changed every two quarter notes, in measures 89-90 every quarter note, while in measures 91-94, a long pedal should be applied. Analyzing the pedal technique, one can notice that the sound effect in subsequent passages becomes increasingly blurred and indistinct, reflecting the growing violence of the waves and the final image of the fisherman and boat disappearing in the raging waters. Therefore, in this passage, clarity of semitones should not be pursued; instead, the pedal should be boldly used to achieve a hazy and chaotic effect.

Measures 95-99 contain two rapid arpeggio phrases. Measures 95-96 should smoothly connect with the preceding passage while maintaining strong dynamics. In measure 96, the notes B♭-G-C should be held, with the C note appropriately prolonged to sustain musical tension and lead the phrase to its climax.

In measures 97-98, the dynamics gradually weaken, accompanied by a gentle *ritardando*, introducing a note of sorrow and compassion for the fisherman. The slow *fermato* in measure 99 can be interpreted either as a closure of the preceding passage, leaving room for reflection, or as a moment of silence before the next section, allowing emotions to settle after the earlier tension.

The subsequent measures 100-123 form the reprise section. Measures 100-106 are identical to the beginning of the piece, and measures 107-123 also correspond to the first section, though transposed to G major. Therefore, the performance should follow the same principles as the first part.

Example 7-10



Example 7-10 covers measures 122-131 and serves as the conclusion of the piece. From measure 122 onward, preparation for the finale should begin, with a slight slowing of tempo. In measure 123, the full rhythmic value of the B note must be

maintained while giving it a distinct tonal direction. In measures 124-126, both the right and left-hand parts contain clear melodic lines, so the melodic flow between chords should be very smooth, with moderate dynamics and subtle fluctuations in intensity. The chords in measures 126-127 must not be dragged—strict adherence to the written rhythmic values is essential.

From measure 128, the vocal part includes a *smorzando* marking (gradual fading), which should be accompanied by an extremely delicate piano accompaniment. The piano line must remain fluid, and the high notes of the vocal part should gradually soften, posing a significant performance challenge. Special attention should be paid to ensuring the piano does not slow the tempo too early and that the left hand does not accentuate the notes.

Finally, in measures 130-131, the performance should clearly suggest closure by emphasizing the harmonic change. The tempo should gradually slow according to the vocal interpretation, while the arpeggios should resonate smoothly and calmly, creating space for reflection and the piece's conclusion.

This composition presents a full narrative arc and a wealth of musical changes. Based on the author's research, the work's development can be summarized in the following stages: narrative (introduction) – a beautiful aria – intense conflict – a tranquil conclusion. The piece includes both descriptions of picturesque landscapes and a portrait of the siren, while the reprise section carries reflections and associations tied to the story.

Although the music in the reprise section remains formally similar to earlier passages, the emotions it expresses are decidedly different—they depict the feelings of a person who survived a disaster and are far more complex than before.

During performance, one must consciously follow the narrative's development, appropriately planning and shaping the musical interpretation. Contrasts between individual sections should be clearly marked, and in passages requiring virtuosity, Liszt's distinctive style must be fully conveyed.

Strong expression should dominate the entire performance, gradually building emotional tension in a clearly varied manner. It should simultaneously depict both the objective progression of the story and mood shifts, while weaving in—especially in the reprise—personal, subjective feelings and reflections on the narrative[52]

[52] 52 Boston score version: O. Ditson, 1902.

V. The Uniqueness of Liszt's Musical Language in His Early Art Songs

Contemporary research is gradually transforming the perception of Franz Liszt in music history. It reveals that his compositional talent long remained underappreciated and marginalized after his death.

The roots of this neglect are multifactorial and complex. Above all, Liszt′s eccentric lifestyle sparked constant controversy—notably his scandalous elopement with Countess Marie d′Agoult, fathering illegitimate children, and later taking minor holy orders while maintaining an intense secular presence—all of which constituted an enduring scandal in conservative 19th-century Europe. As biographer Alan Walker emphasizes, these controversies "negatively impacted musicians′, historians′, and critics′ interest in deeply analyzing the composer′s musical legacy"; for years, public attention focused on his private life rather than artistic achievements.[53]

Secondly, as one of the greatest piano virtuosos in history, Liszt was long viewed primarily through the lens of his performing career, which obscured his identity as a composer. Eli Siegmeister aptly noted that Liszt′s music was reduced to "flashy" displays of technique [54]This conflation of virtuosity with superficiality led to the dismissal of his works as mere vehicles for technical prowess, ignoring their structural innovation and philosophical depth, which were ahead of their time.

An even deeper academic marginalization stemmed from Liszt's radical experimentation with musical language. As a central figure of the Neudeutsche Schule (New German School), he introduced groundbreaking harmonic innovations—such as the use of whole-tone scales and augmented chords—and revolutionary compositional techniques that significantly transcended classical forms. These innovations faced harsh criticism from traditional circles. James Deaville's research shows that conservative critics accused him of "betraying the German musical tradition."[55]

Particularly in his art songs, the relationship between voice and piano underwent a profound transformation—the piano part no longer served merely as accompaniment but became an autonomous carrier of dramatic tension. Chromatic harmonic progressions and irregular formal structures completely undermined the German-Austrian song paradigm. Such avant-garde qualities left contemporary critics in

[53] Alan Walker, Franz Liszt: The Man and His Music, Barrie & Jenkins, 1970, p. xiii.
[54] Eli Siegmeister, The New Music Lover's Handbook, Harvey House, 1973, p. 222.
[55] James Deaville, "Critics", in: James Cormac (ed.), Liszt in Context, Cambridge University Press, 2021, pp. 258-270. DOI:10.1017/9781108378253.033.

cognitive disarray—as Deaville notes—they were unable to classify these works within traditional typologies while also refusing to acknowledge their aesthetic value. Ultimately, Liszt was marginalized as an "unclassifiable heretic."[56]

It was precisely this systemic misinterpretation, stemming from the ahead-of-its-time nature of his work, that delayed a thorough reassessment and proper appreciation of his contribution to music until the second half of the 20th century.

5.1 The Innovativeness of Liszt's Art Songs

Franz Liszt's art songs stand out for their multidimensional innovation compared to the works of his contemporary composers. These features encompass not only the musical language but also the formal structure of the pieces and the multifaceted technique of "musical translation" of poetry. Liszt's free and complex compositional approach allowed him to capture a broader spectrum of expression, enabling him to convey poetic imagery with exceptional depth compared to his peers.[57]

In 1832, the twenty-one-year-old Liszt encountered Paris's multicultural heritage—from the classical works of Homer and Victor Hugo to the musical legacy of masters like Bach, Beethoven, and Hummel. In a letter to Pierre Wolff, he admitted studying these works with "fanatical" zeal.[58]Literary inspiration directly influenced his approach to song—where word and sound become inseparable, their coexistence creating a new layer of meaning. These experiences, as Humphrey Searle emphasized, "radically altered the course of his artistic life".[59]

Parallel to these transformations, the concept of Mehrdeutigkeit—or "the possibility of multiple interpretations of a single phenomenon"—formulated by German theorist Gottfried Weber (1779–1839), served as an invisible yet vital source of inspiration for Liszt's artistic output.[60]The pervasive musical ambiguity in his songs aligns with this philosophy. Abigail S. Fine noted that Liszt deliberately employed delayed chord resolution and tonal ambiguity to create semantic openness in his musical works.[61]This technique fosters a dynamic dialogue between piano and vocal voice. In Die Loreley, an augmented tritone chord can simultaneously suggest

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[56] ibid.
[57] George Steiner, After Babel: Aspects of Language and Translation, 2nd ed., Oxford; New York: Oxford University Press, 1992, pp. 440-446.
[58] Franz Liszt, The Letters of Franz Liszt: Vol. I, From Paris to Rome, Years of Travel as Virtuoso, collected and edited by La Mare, trans. Constance Bache, New York: Charles Scribner's Sons, 1894, p. 481.
[59] Humphrey Searle, The Music of Liszt, London: Williams and Norgate, 1954, p. 15.
[60] Gottfried Weber, Versuch einer geordneten Theorie der Tonsetzkunst, Mainz: B. Schott's Söhne, 1830–1832, vol. 3, § 485.
[61] Abigail S. Fine, "Listening for Liszt: Illuminating Reception through the Composer's Later Works," Journal of the American Musicological Society, 70, no. 1 (Spring 2017): pp. 91-132.

shimmering water waves and symbolize fate's menace—a multilayered interpretation coexisting without conflict. This very philosophy enabled Liszt to transcend the emotional literalism of Romantic song and develop a subtler, multidimensional musical language.

The author of this study also highlights another indirect factor shaping Liszt's songwriting: before composing his own songs, Liszt arranged piano transcriptions of works by many composers, including Schubert's Schwanengesang cycle, deepening his understanding of the genre. These transcriptions essentially laid the groundwork for his own art songs.

Undoubtedly, the vast number of transcriptions made by Liszt attests to his recognition and affirmation of existing song compositions—this also confirms his full preparation and competence in creating "canonical" art songs. According to the author, in the very process of arrangement, Liszt, endowed with an exceptionally keen artistic sensibility, must have also discerned certain problems in the compositions of his time. Liszt approached them with remarkable objectivity and rationality, at times even ahead of his era. Evidence of this is his December 1855 letter to Carolyne zu Sayn-Wittgenstein, in which he wrote:

Today's song composition often resembles a perfumed handkerchief—it merely grazes the surface of emotion! This superficiality sickens me. The piano must become the seismograph of the poet's soul, not just its mirror but its interpreter. Hidden within the metaphors of words are unheard harmonies; our task is to transform them into vibrating air. Think of Goethe's 'Über allen Gipfeln': when the voice sings 'Ruh,' the piano should reveal the horror of that silence—through a stifled seventh chord, hanging like a frozen breath in the chest![62]

Translation: Today's song composition often resembles a perfumed handkerchief—barely skimming the surface of feeling! This shallowness makes me nauseous. The piano must become the seismograph of the poet's soul, not merely its mirror but its interpreter. Within the metaphors of words lie unheard harmonies; our task is to transform them into trembling air. Think of Goethe's 'Over All the Peaks': when the voice sings "peace" [Ruh], the piano should unveil the terror of that silence—through a choked seventh chord, suspended like a petrified breath in the chest!

That same month, in a letter addressed to Richard Wagner, Liszt continued a similar reflection:

[62] Franz Liszt, letter to Carolyne zu Sayn-Wittgenstein, December 1855, Manuscript, Goethe- und Schiller-Archiv, Weimar, Signature GSA 60/Liszt 342, Bl. 2r, Klassik Stiftung Weimar, accessed June 3, 2025, https://www.klassik-stiftung.de/en/goethe-and-schiller-archive/.

When the human voice speaks of love, the piano must reveal the shadows of death behind that love; when the text describes a brook, the tones of the instrument must echo the sighs of the drowned. Herein lies the essence of true art.[63]

Translation: When the human voice speaks of love, the piano must reveal the shadows of death behind that love; when the text describes a brook, the instrument′s sounds must echo the sighs of the drowned. This is the very essence of true art. Liszt′s transcriptions themselves are, in fact, a profound synthesis of others′ works with his own artistic consciousness. Considering the composer′s above statements, one can observe that his arrangements were not merely adaptations but rather selective reconstructions—"extracting the essence and discarding unnecessary layers."

However, due to the limitations of the transcription form, his innovation often became more superficial, while his critical stance was expressed in a subtle and veiled manner.

Modern scholar Kenneth Hamilton aptly summarizes this phenomenon in his book *After the Golden Age: Romantic Pianism and Modern Performance*, writing: "Far from being derivative, Liszt's song transcriptions constitute a phenomenological interpretation of poetry through the piano—they are, in essence, the aesthetic laboratory for his original art songs".[64]

Translation: Liszt′s song transcriptions, far from being derivative, constitute a phenomenological interpretation of poetry through the piano—they are, in essence, the aesthetic laboratory for his original art songs.

Summarizing the above two direct factors and one indirect factor, the author believes that Liszt consciously and actively challenged the boundaries of traditionally understood art song, continually expanding the emotional depth and expressive range of the genre. This deviation from the norm reflected his innovative spirit and hunger for exploring new musical means of expression, shaping his songs in a distinctly different manner from traditional models.

When Liszt composed some of his earliest art songs, namely the T*hree Petrarch Sonnets*(1838), his conscious intention to depart from the compositional conventions typical of art song becomes clearly evident. One of the most noticeable innovations in Liszt′s early art songs is their pronounced operatic quality. The pieces included in the *Three Petrarch Sonnets*, particularly the first sonnet *Pace non trovo* and *Die Loreley*, exhibit a strong operatic influence—likely inspired by Italian opera and, to some extent,

[63] Franz Liszt, letter to Richard Wagner, December 1855, Manuscript, Goethe- und Schiller-Archiv, Weimar: Liszt-Wagner Correspondence, Signature GSA 60/LW 342.
[64] Kenneth Hamilton, After the Golden Age: Romantic Pianism and Modern Performance, Oxford University Press, 2008, p. 73.

Mozart's operas. Unlike other songs where a transparent melody accompanies the text, in both these compositions, the vocal line is delivered in a manner akin to recitative-aria. The vocal line displays considerable rhythmic freedom.

41 In reality, Liszt deliberately placed the marking "ad lib." above the first verse of the text Pace non trovo (see example 1), indicating that he expected a more interpretive and flexible performance. Moreover, above the relevant fragment of Loreley, he noted the word "gesprochen" (see example 2), emphasizing the linguistic character of the passage and highlighting his new concept of the art song—the song need not be limited to a chamber form but can possess qualities characteristic of opera.



Przykład 1



Przykład 2

Many scholars mistakenly interpret Liszt's borrowings from Mozartian operatic recitatives as a departure from the art song tradition. In reality, Liszt "modernizes" Mozart's recitative. Based on my performance experience, it can be observed that in Mozart's operas, recitatives primarily serve to advance the plot, with the accompaniment usually consisting of simple chords. Meanwhile, in the aria-like passages of Pace non trovo, Liszt's recitative primarily fulfills the function of expressing poetic imagery and the musical monologue of Consciousness (e.g., measures 6-12), where the accompaniment, though harmonically uncomplicated, responds to the vocal line rather than merely providing harmonic background, enhancing its functionality. From measure 21, the left hand carries a continuous bass symbolizing the protagonist's inner turmoil, while the right hand imitates the style of recitative singing through dissonant seconds. This "instrumental dramatization" preserves the narrative role of recitative while imbuing it with greater and more concentrated emotional depth.

Quoting Richard Taruskin:

"Liszt's innovation lay in transposing operatic rhetoric into the private realm of the piano. The recitativo passages in his sonatas and symphonic poems are not mere

theatrical gestures; they are psychological signifiers, encoding the subjective intensity previously reserved for the stage into the intimate space of Romantic introspection".[65]

Translation:

"Liszt's innovation consisted of transferring operatic rhetoric into the private sphere of the piano. The recitative sections in his sonatas and symphonic poems are not merely theatrical gestures; they are psychological signs, encoding the subjective intensity previously reserved for the stage into the intimate space of Romantic introspection."

Beyond the "modernization" of Mozartian recitative, based on performance, research, and analysis of selected Liszt art songs, the author notes the composer's repeated use of the Beethovenian technique of "motivic development," which was gradually intensified. This phenomenon is particularly evident in O Lieb, so lang du lieben kannst, Pace non trovo, and Mignon's Lied—highlighting the significance of short, foundational motifs recurring throughout the piece and developed through variations, reflections, and other techniques. Liszt transplanted this symphonic compositional approach into art song。Due to the author's limited research scope, a deeper analysis of the transcription genre and Liszt's detailed compositional techniques remains beyond this work's scope. However, this trait reveals that Liszt conducted radical musical experiments in his songs, combining bold attempts at inheritance and innovation. As Carl Dahlhaus observes:

"Liszt's art songs function as Taschen-Symphonische Dichtungen (pocket-sized tone poems) - compressed dramas where the piano does not merely accompany, but constructs a symphonic narrative through motives that evolve, collide, and transcend the vocal line. In *O* Lieb, so lang du lieben kannst, the opening fourth interval becomes a fateful leitmotif, morphing through harmonic alienation to prophesy the lover's demise - a technique transplanted from his symphonic poems into the intimate sphere of Lied".[66]

Translation: Liszt's art songs function as Taschen-Symphonische Dichtungen (pocket-sized tone poems) - compressed dramas where the piano does not merely accompany, but constructs a symphonic narrative through motives that evolve, collide, and transcend the vocal line. In O Lieb, so lang du lieben kannst, the opening fourth interval becomes a fateful leitmotif, transforming through harmonic alienation to

[65] Richard Taruskin, The Oxford History of Western Music, vol. 3, The Nineteenth Century (Oxford: Oxford University Press, 2005), p.489.

[66] Carl Dahlhaus, Nineteenth-Century Music, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), chap. 7, "The 'Poetic' and the 'Musical': Piano Music and Song," 241. Originally published as Die Musik des 19. Jahrhunderts (Laaber: Laaber-Verlag, 1980), 212.

prophesy the lover′s demise—a technique transplanted from his symphonic poems into the intimate sphere of song.

In light of Dahlhaus′s views, the author believes Liszt′s art song output formally condenses the structure of the tone poem, musically realizes orchestral effects on the piano, and aesthetically。Contemporary scholars widely describe Liszt′s technique as the "symphonic dramatization" of art songs. The author, however, argues that Liszt′s songs are not merely "compressed grand forms" but also a transformation of emotional expression from "grand narrative" to "inner monologue"—an essence and extract that into poetry and music.

Liszt's profound literary education and his almost instinctive sensitivity to the content of texts became a key factor driving his innovative approach to composing art songs. In his twenties, Liszt immersed himself in Parisian literary classics, developing a deep fascination with these works. This interaction with literature left an indelible mark on his musical language. Musicologist Sacheverell Sitwell highlighted the unique way Liszt blended musical expression with literary phrases, describing him as follows: "The music of [Liszt's] songs is often the result of a literary reminiscence... His musical speech is largely coloured by these phrases and images which, through constant reading, had become part of his nature".[67]

The author argues that Liszt′s almost microscopic sensitivity to text can be seen as a deepened development and bold expansion of the fundamental aesthetic of art song—"poetry and sound united" (Dichtung und Ton)—established by Schubert. As musicologist Susan Youens explains, Schubert′s genius lay in the fact that he "transformed poetry into music to create a new, amalgamated art work in which words and notes were no longer separate entities".[68]

Liszt, continuing this pursuit of unity, radically shifted the focus to the dramatic inner structure of poetry and its dynamic emotional shifts. He not only sought a unified emotional tonality but also aimed to precisely mirror through music the dramatic tensions, rhetorical turns, and transformations of images within the poetic text—which, as Sitwell noted, deeply permeated his musical language through literary imagery.

In this regard, Liszt deliberately shaped various musical elements to adapt them to the diverse content expressed in individual lines of the text. His compositional technique deviated from the traditional concept of a uniform emotion dominating the entire song. In Liszt's songs, there are numerous seemingly "variable" or even

[67] Sitwell, Sacheverell. Liszt, New York: Dover Publications, Inc., 1967, p. 161.
[68] Susan Youens, Schubert's Late Lieder: Beyond the Song-Cycle, Cambridge: Cambridge University Press, 2002, p. 12.

"discontinuous" musical means, but they do not stem from arbitrariness or a lack of internal unity. They are an inevitable consequence of his absolute fidelity to poetic dramaturgy and sudden psychological shifts. Every abrupt mutation of musical elements—whether tonality, texture, rhythm, or motif character—corresponds to role transitions, abrupt affective turns, narrative development, or explosions of internal conflicts in the text. This is the conceptual materialization of his idea of "dramatized unity of word and tone."

The author (like many scholars) argues that Liszt aspired to an internal emotional unity—a unity not limited to maintaining a single affect but transcending into an organic higher-order unity, shaped by strict subordination to the immanent dramatic logic of poetry. This approach led some of Liszt's contemporary critics to accuse his songs of excessive variability. However, for the author, this "variability" constitutes the most innovative hallmark of Liszt's songs—a radical experiment, building on the Schubertian "unity of poetry and music" (Dichtung und Ton) toward dramatization and psychologization. As Susan Youens concludes:

"Liszt's through-composed settings and the intensity of his response to the moment in the text represent an important and more dramatic transformation of the Schubertian model".[69]

Translation: Liszt's meticulously through-composed arrangements and the intensity of his response to specific moments in the text represent a significant and more dramatic transformation of the Schubertian model.

The diversity of Liszt's compositional techniques in his art songs is exemplified in the work Die Loreley. In this song, measures 1-14, 14-23, and 23-30 feature three distinct shifts in expressed emotions, employed motifs, and overall musical concepts, after which measure 31 transitions to a more lyrical main section. It is worth noting that the text up to measure 30 has a monologue-like character, justifying Liszt's use of music resembling dry recitative (recitativo secco). From measure 31 onward, the text becomes more descriptive, to which Liszt responds by intensifying the lyricism, introducing more elaborate melodic passages, thus adapting the song's musical structure. Die Loreley is a typical example of Liszt's skill in creating varied and multi-dimensional musical atmospheres within a single art song, perfectly demonstrating how he transforms the Schubertian ideal of unifying poetry

[69] Susan Youens, Heinrich Heine and the Lied, Cambridge UP, 2007, p. 185.

and music into a condensed, precisely (through musical means) guided dramatic action of the poetic text.

Liszt's boldness was also evident in his daring use of unconventional scales and intervals, which were widely avoided in his time. His courageous breaking of harmonic conventions was a key weapon in his pursuit of maximizing musical expression and precisely reflecting the text's content—an undoubtedly avant-garde stance at the time. Liszt fearlessly explored and incorporated scales and intervals that traditional harmonic rules classified as "dissonant" or "unstable," enabling him to "articulate" the text's meaning more directly and emphatically. This transcendence of conventional sound was not merely driven by a desire for originality but was dictated by the need to capture fleeting, inexpressible emotions or create a specific psychological atmosphere—requiring him to step beyond the boundaries of the traditional tonal system.

"Der du von dem Himmel bist" serves as an excellent example: the initial piano passage sounds ethereal, almost dreamlike. According to the author, this effect largely stems from Liszt's allusion to the whole-tone scale or the use of a structure with very similar properties. This scale lacks the characteristic sense of a tonal center (tonic), creating a strong atmosphere of longing and transience, perfectly harmonizing with the celestial vision of the poetic text. Only with the emergence of the vocal line in measure 9 does this feeling of suspension find a foothold—corresponding to the shift in the text from a state of reflection to a direct apostrophe. It is precisely through this "extraordinary" sound that Liszt directly crafts the atmosphere of dream and longing demanded by the poetic text. This departure from traditional scalar systems enhances the work's emotional expression and remains in perfect harmony with the affective content of the lyrics.

"Mignon Lied" showcases another kind of "boldness": both the piano and vocal parts feature a recurring interval of the augmented fourth (#G-#D). The augmented fourth was called the "devil's interval" in the Middle Ages and was strictly avoided in the Classical period, yet Liszt places it at the beginning of the piece and repeats it multiple times (see Figure 3). The author argues that this interval, on one hand, builds a specific atmosphere—Mignon is in a foreign land, lending this sonority a unique freshness—while on the other, the augmented fourth sounds harsh, and Liszt deliberately leaves it harmonically unresolved for a time.

In conjunction with the text, the reason becomes clear: Mignon sings of deep longing for her homeland, lost identity, and inner discord, and this unresolved interval

symbolizes the unending pain and confusion in her heart. Liszt precisely employs it to simulate the psychological state described in the text. To critics, this may seem "volatility" or even dissonance, but for Liszt, it is an authentic sound that music must produce to remain true to the poetry's truth. As musicologist Carl Dahlhaus observed while analyzing Liszt's harmonic language:

"Liszt's technique of leaving harmonies unresolved was not merely a mannerism but a harbinger of the dissolution of the tonal system... The aesthetic significance of this practice lies in its transformation of acoustic indeterminacy into an expressive device ... It represents the beginning of tonality's self-critique - a development whose consequences would become fully apparent only in the twentieth century".[70]

By introducing these dissonant elements, Liszt added emotional complexity and thematic depth to his art song, demonstrating his willingness to transcend traditional harmonic and melodic norms to achieve a vivid narrative.



Example 3

Liszt's early art songs indeed blur the boundaries between the song genre and operatic works. In a letter to Louis Köhler from June 1860, the composer expressed his fundamental aesthetic credo. As Marion Bauer reveals:

"Liszt's letter to Louis Köhler (June 1860) reveals his aesthetic credo: 'I am preoccupied with the idea of renewing music through a more intimate union with poetry; a freer form of development, so to speak, more in keeping with the spirit of the age'".[71]

Translation: Liszt's letter to Louis Köhler (June 1860) unveils his aesthetic credo: "I am consumed by the idea of renewing music through a closer bond with poetry; a freer form of development, so to speak, more aligned with the spirit of the era."

The concept of "a freer form of development" contained in this letter—Bauer particularly emphasizes its German origin: freieren Gestaltung ("freer shaping of

[70] Carl Dahlhaus, Nineteenth-Century Music, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), p. 241.
[71] Marion Bauer, "The Literary Liszt," The Musical Quarterly, XXII (1936), p. 309

form")—"became the cornerstone of his symphonic poems and foreshadowed the dissolution of generic boundaries".[72]

Although this idea fully matured in Liszt's middle creative period (1848–1860), his pursuit of formal freedom was already perceptible in earlier works. It is precisely this concept of freieren Gestaltung, leading to the blurring of genre boundaries, that makes Liszt's works open to multifaceted interpretation, offering the audience a multi-layered experience and enabling rich exploration and interpretation of the interaction between music and poetry. This deeply resonates with the previously invoked philosophical concept of Mehrdeutigkeit (multivalence).

Although earlier analyses focused on Liszt′s experimental formal treatments in art songs and his crossing of genre boundaries, it should be emphasized that the composer also possessed deeply rooted creative skills within tradition. An example is O Lieb, which—despite its atypical structural features—from the perspective of the art song genre definition reveals a distinctly traditional core: the entire piece is permeated by a unified, condensed emotional tonality, and the musical material is cohesively linked through motivic cycles, creating an integrated and stable space of expression. This intensely concentrated lyricism led critics to often contrast it with Liszt′s other, more complex works, describing it as "less protean." It is worth noting that when Liszt later transformed this song into the third part of the Liebesträume S. 541 cycle, he enhanced its variational character, confirming that the earlier version was indeed more conservative. In a sense, Mignon Lied can also be attributed to this traditional vein. Aside from an ephemeral yet significant tritone chord (#G-#D), the work′s fundamental structure presents a clear emotional narrative, distinct formal segments, and vivid contrasts, approaching the classical Schubertian aesthetic—in this song, tradition and innovation achieve a harmonious balance.

Liszt′s attachment to tradition manifested not only in his compositions but also in his daily artistic practice. As one of his students recalled, the composer "practiced Bach every day, just as a Christian receives communion daily":

"to play Bach daily – as a Christian receives the holy sacrament daily".[73]

Translation: "to play Bach daily – as a Christian receives Holy Communion daily."

This devout approach, treating the practice of Bach′s counterpoint as an "ethical duty," deeply reinforced the precise voice leading and balanced structure of his works. Interestingly, this figure known as the "piano wizard" and virtuoso placed exceptional

[72] Ibid.
[73] Lina Ramann, Franz Liszt as Artist and Man, Leipzig: Breitkopf & Härtel, 1880, Vol. II, p. 120.

emphasis on traditional foundations in teaching: he required his students to begin technical training with Clementi's Gradus ad Parnassum and personally demonstrated the application of classical finger technique in Beethoven's sonatas.

During masterclasses in Weimar in 1884, the seventy-year-old Liszt performed the entire Goldberg Variations by J.S. Bach from memory – his astonishing memory was the fruit of decades of consistent study. Thus, the presence of traditional traits in his art songs is a natural emanation of his deeply rooted craftsmanship.

Earlier chapters have detailed both the direct and indirect factors influencing Liszt's songwriting. Three particularly distinctive features of his style were also highlighted: strong operatic traits, exceptional sensitivity to poetic text, and bold use of unusual scales and intervals. At the same time, numerous examples revealed his profound respect for traditional music theories and solid grounding in classical compositional technique.

Analyzing all seven songs selected for this study raises a fundamental question: should Liszt's work in this genre be seen as an act of "rebellion" or rather as an expression of "evolution"? How should we interpret this inner duality in his art songs? This question leads the author to deeper reflections: while Liszt's innovativeness is undeniable, describing his songs solely through categories like "avant-garde," "radical revolution," or "break with tradition" seems insufficient. However, when we view these groundbreaking solutions as the result of deconstructing and reconstructing the traditional foundations of the song genre, the answer becomes clearer. Liszt's innovation was not rebellion for its own sake but a deliberate deconstruction and reconstruction of tradition. His radicalism stemmed from the soil of classical heritage, which he drew upon to develop the musical language in a naturally evolving manner.

Liszt's early songs demonstrate that romantic "innovation" is, at its core, a critical revival of tradition. Through the emotionalization of motivic development, the dramatization of poetry-music integration, and the instrumentalization of recitative, Liszt transformed the legacy of Beethoven, Schubert, and Mozart into a new musical language.

This understanding of the creative process as "evolution" rather than "rebellion" was directly expressed in his words from an 1855 letter to Wilhelm von Lenz:

Le véritable artiste n'est pas un destructeur ; c'est un alchimiste qui transforme les métaux vulgaires en or nouveau.[74]

[74] Franz Liszt to Wilhelm von Lenz, December 2, 1855. Franz Liszts Briefe, ed. La Mara, vol. 3, p. 98. Manuscript: GSA Weimar 60/Z 12.

Translation: "The true artist is not a destroyer; they are an alchemist who transforms base metals into new gold."

Thus, we can clearly observe that Liszt's creative methodology fundamentally relies on a three-stage process: "deconstruction" – "refinement" – "reconstruction." This process includes:

1) Breaking the genre boundaries of the art song and introducing the narrative logic of the symphonic poem;

2) Extracting the core emotional essence (emotional kernel) contained in the poetic text;

Ultimately unifying words and music into an organically integrated whole (organic unity).

The tradition in which Liszt was rooted held immense innovative potential, while his originality was deeply embedded in classical frameworks. This creative concept reveals a profoundly dialectical nature: it is simultaneously an act of respect for tradition and a driving force for its internal evolution.

In the mid-19th century—an era of turbulent stylistic and aesthetic shifts—maintaining a balance between innovation and heritage could be challenging, even momentarily disrupted. Yet, from a contemporary perspective, it was precisely this conscious fusion of innovation with tradition that made Liszt a pivotal driving force in the development of the art song. Undoubtedly, he was one of the most important 19th-century composers who significantly expanded the genre's boundaries and laid the groundwork for a more diverse and unrestrained creative approach in the future.

5.2 The Expression of Musical Language of Love in Liszt's Songs

The innovative value of Liszt′s art songs manifests not only in formal experiments and work with the verbal text but also—often underappreciated—in his masterful use of musical language to depict subtle imagery, especially abstract affective representations. As shown in prior analyses, the composer precisely and flexibly renders the literal text layer while simultaneously employing musical means with mastery to express unarticulated yet emotionally fundamental content—namely, the profound affective transformations to which Liszt responds through deliberate musical material selection.

In this subsection, using selected songs analyzed in the study, we focus on how Liszt—through meticulously constructed melodic lines, refined rhythmic patterns, and consciously designed harmony—captures love′s diverse aspects as the central emotional motif.

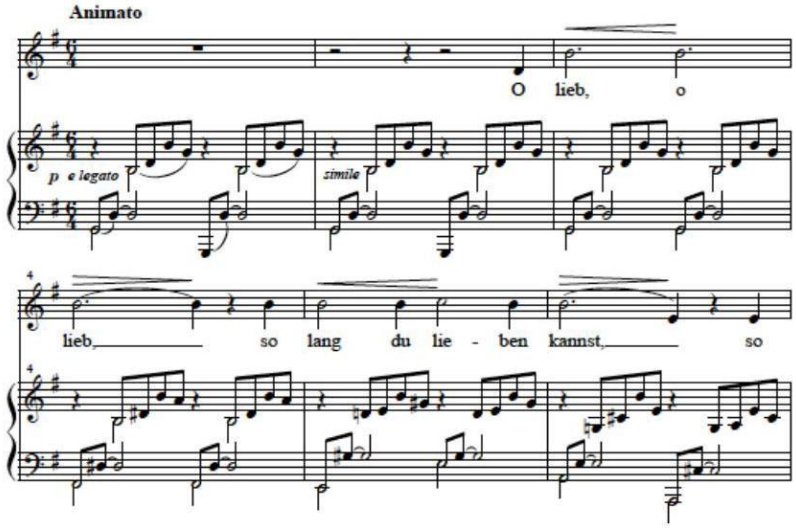
The texts of the analyzed songs present love as a multidimensional phenomenon: from gentle, warm tenderness in *Der du von dem Himmel bist*, through fervent and direct romantic passion in *O Lieb*, to complex love interwoven with nostalgia in *Mignons Lied.* Liszt demonstrates an exceptional ability to deeply grasp these emotional qualities, significantly enhancing the poetic impact through music. Detailed analysis reveals that in expressing different types of love, the composer employs distinct, specific musical vocabulary—a tendency already shaped in his early songwriting.

Detailed analysis indicates that in love-themed songs, Liszt exhibits clear stylistic and linguistic preferences, established early in his career. The most direct and iconic example of musical love depiction is found in *O Lieb*. The entire work creates an atmosphere of intense, direct, and romantic love. To achieve this emotional expression, piano and vocal parts employ highly lyrical, cantabile melodic lines. These hypnotically suspended phrases create an uninterrupted flow of affect, emphasizing the depth and intensity of feeling. This melodic texture is a hallmark of Liszt′s early romantic-themed songs.

Another striking example of this technique is the main section of *Die Loreley*(from measure 39), where intertwined piano and vocal lines form an elongated melody of high emotional tension. Similar techniques appear in *3 sonetti del Petrarca, Der du von dem Himmel bist*, and other early songs not detailed in this study.

It should be emphasized that in constructing these emotionally suspended melodies, Liszt particularly consistently applies "triple rhythmic patterns" (Dreier-Rhythmusmuster). In many of his early art songs, these rhythms serve the expression of the aforementioned intense and direct form of love. It is crucial to note that the concept of a "triple pattern" extends beyond the use of triplets or triple meter, encompassing all rhythmic techniques related to the number "three."

This includes both sequences of sixteenth-note sextuplets and the use of compound meter—e.g., 9/8 in the middle section of Die Loreley or 6/4 in O Lieb (see Example 4). It can be observed that the number "three" holds a certain mystical allure for Liszt, and the implementation of related rhythmic patterns transcends the art song genre, forming a recurrent element of his general compositional practice across all musical genres.



Example 4

More precisely, Liszt seems to particularly favor the expressive possibilities offered by compound meter. O Lieb stands as one of the outstanding examples of Liszt′s use of such meter, specifically in the form of 6/4 rhythm. It is noteworthy that even in songs where Liszt chooses simple meter, the piano part often features extensive triplet sequences, contributing to the impression of compound meter.

An example of this can be found in Der du von dem Himmel bist. Although the notated meter is 3/4 , when the vocal line enters in measure 9, Liszt extensively employs triplets in the piano′s right hand while maintaining a triple rhythm in the left hand (see Example 5). The deliberate use of triplets creates an auditory experience that more closely resembles 9/8 rhythm than the conventional 3/4.



Example 5

Another example of Liszt's use of triplets to evoke a compound meter effect is observed in the piece *I′* vidi in terra angelica costumi from the cycle 3 sonetti del Petrarca. Despite being notated in conventional meter, the piano part is constructed by the composer in a way that suggests 12/8 meter (see Example 6). Analogous to the technique in Der du von dem Himmel bist, Liszt extends this approach to the vocal line, introducing triplet groups that reinforce the perception of compound meter.



Example 6

In these quasi-complex rhythmic structures of the piano parts, a particularly characteristic common feature is the fact that Liszt embeds almost all triplets in various forms of arpeggiated chords. This method is evident in selected passages of *O* Lieb, Der du von dem Himmel bist, *I′* vidi in terra angelica costumi, as well as in the following example from Mignons Lied (see example 7). Musically, these broken triplet chords resemble small waves, and the repetition of these patterns creates a sense of constant undulation, evoking in the listener a feeling of emotional accumulation.

Liszt's fondness for this "triple rhythmic pulsation" (Dreier-Rhythmusmuster) reveals the composer's particular attraction to the number "three." This preference is not limited to art songs but permeates all genres of his work. Through the consistent

use of triplets and the impression of compound meter they create—especially in wavelike arpeggios—Liszt significantly enriched the rhythmic texture and complexity of his compositions, intensifying their overall emotional tension and expression. This unique rhythmic technique became a recognizable, coherent, and characteristic element of Liszt's musical language, constituting an integral stylistic motif of his works.



Example 7

Liszt's art songs not only explore fervent romantic love but also meticulously portray more complex affective dimensions—such as the love for the homeland (Heimat) depicted in Die Loreley and Mignon Lied, infused with melancholy and disorientation. Unlike the direct expression of love through lyrical melody, Liszt employs unconventional harmonic language to capture these intricate emotional states.

As a precursor of the New German School, he consciously challenges traditional harmonic rules, creating deliberate ambiguity in harmonic progression and unresolved suspensions. This technique precisely mirrors the inherent chaos, unease, and transience characteristic of these forms of love (exemplified by the unstable augmented fourth chord in Mignon Lied, discussed earlier; the present analysis focuses on Die Loreley).

Die Loreley opens shockingly: Liszt begins with a full diminished seventh chord arpeggio, followed by a progression of four chords (see fig. 8). This sonorous sequence strikingly prefigures the "notorious" opening of Wagner's Tristan und Isolde,[75]even though Die Loreley was composed over a decade earlier.

Although the harmonic structure opening Die Loreley differs in its specific composition from the "Tristan chord," it equally effectively avoids establishing a clear tonal center and blocks expectations of a definitive harmonic resolution. This lack of

[75] This prelude gained the label "notorious" for radically undermining the traditional tonal-harmonic system—the chord and its progression avoid confirming the tonic, creating unprecedented harmonic suspense and a state of unfulfilled longing. For contemporary listeners accustomed to a clear tonal center and dissonance resolutions, this permanent tonal ambiguity with deferred resolutions was unsettlingly challenging. It is regarded as a pivotal step in the collapse of functional tonality, directly foreshadowing future atonality, lending it revolutionary significance in music history; its "notoriety" stems from its destructive force against established rules and the controversies it sparked.

tonal foundations immediately generates a strong sense of disorientation and unease, evoking in the listener a deep longing for the resolution of dissonances—this revolutionary essence inherits the same groundbreaking spirit as Wagner's later prelude.

Through this deconstructive harmonic architecture, Liszt introduces powerful affective tension, transposing into the musical experience the mortal temptation of the Loreley legend, her tragic fate, and the resulting chaos and loss. This unconventional use of harmony demonstrates the mastery with which Liszt pushes the boundaries of traditional compositional technique to expressively capture deep and complex themes.



Example 8

In summary, Liszt's musical language and innovations create a multidimensional artistic spectrum. His pioneering attitude manifests in the multifaceted nature of his art songs, revealing a profound sensitivity to poetic text and an extraordinary ability to convey a wide range of affects—from romantic tenderness to melancholic and complex love for the homeland.

The composer's innovations extend far beyond the previously discussed mystically appealing "triple rhythmic schemes" with their undulating emotional buildup, encompassing a radical transcendence of traditional harmonic and melodic conventions. This meticulous musical interpretation of the text collaborates with his harmonic experiments and strategic use of unique rhythmic models.

Boldly shaping fluid-monumental melodies, embracing the mystical charm of triple rhythms, and undertaking daring harmonic explorations, Liszt crystallizes a distinctive musical style that amplifies emotional depth and the resonance of his works. This courageous deconstruction of conventions and affirmation of innovation builds his exceptional musical legacy, vividly embodying his artistic vision and exerting a lasting impact on the evolution of Western classical music.

5.3 Reflections on Pianistic Performance Thinking Under the Influence of Liszt's "Innovation and Uniqueness"

In the early chapters of her work, the author conducted a highly traditional analysis of selected art songs, which indeed form a solid foundation for her performance practice. The analyses of Liszt's life, the texts of the chosen works, and their creative context established the fundamental tone for interpreting the pieces; the formal analysis enabled a clear and holistic view of the compositions; while detailed performance process analyses revealed their high practical value. However, during independent technical work and numerous collaborations with vocalists, the author encountered many problems that could not be resolved at the technical and theoretical level.

Later in-depth studies on the essence of innovation in Liszt's art songs (deconstructing and reorganizing tradition) and his unique musical language (especially in the multidimensional expression of love) sparked profound reflections anew—necessitating a reconsideration of logical performance thinking, which must not be limited to technical reproduction but should adopt a dialectical approach to the diverse changes and contradictions revealed by Liszt in the work's structure.

Innovation in performance thinking is the only path to understanding Liszt.

The author believes we should develop sufficiently comprehensive, objective, and forward-looking performance thinking: one rooted in traditional structures as a framework that supports innovative, poetic "texture"; where rigorous logic is infused with romantic, free-flowing breath, elevating the piano from the role of "vocal accompaniment" to that of an "artistic co-creator."

Guided by such dialectical thinking, we should penetrate the notes and verses to enter the composer's inner structural logic and emotional world, enabling deeper and multidimensional artistic expression.

The author believes we can revolutionize performance thinking in the following aspects:

a. Rigor in Motivic Development vs. Romantic Expression

In Liszt's art songs, the motif is not merely a basic unit of musical structure but a key carrier of emotional tension and dramatic conflict. The author advocates for performers to build a dynamic balance between "hierarchical motif development" and "extremely liberated expression of romantic emotions" in their interpretive approach.

Take *Pace non trovo* as an example: the motif's form not only undergoes frequent repetitions but aggressively evolves and expands—as shown in Figure 9, the scale of this transformation is radical. Motivic progression here is not just a technical challenge but an artistic result of the clash between structure and affect. While Chapter 4 analyzes the technical components of performance in detail, this discussion emphasizes the performer's conceptual awareness and emotional proactivity.

According to traditional performance perspectives, the prelude demands emphasis on rhythmic pulse clarity, gradual emotional gradation, and structural integrity. In the context of Liszt's motif development, this paradigm undergoes radical deconstruction—the phrase requires a controlled explosion of expression, achievable only by consciously transcending traditional performance norms.



Example 9

At this point, the piano's role seems elevated by Liszt to the forefront of the stage, marking a radical break from traditional thinking about piano accompaniment. As a piano performer, the author believes one must be bold and daring. The exaggerated development of this introduction presents a clear demand: the piano must dominate the shaping of the piece's emotions from the very beginning, not merely serve as a simple backdrop for the solo voice.

In my earlier performances, I often struggled with musical expression—lacking impulsive emotional phrasing or focusing solely on technical precision. This approach caused the violent introduction to lose its expressive power.

During a rehearsal with a solo singer, they remarked: "The more expressive your playing, the easier it is for me to enter the right emotional state from the first phrase." It then became increasingly clear to me how crucial this emotional outburst is. One of

the main performance challenges of this piece is precisely the introduction, which must burn like a "spark of passion." We must consciously push beyond the boundaries of our "comfort zone" in our playing—the piano part can no longer hide behind the singer, a common issue in pianist-vocalist collaborations. Conventional thinking about accompaniment must be abandoned in favor of embracing the role of an artistic co-creator.

In light of the above, developing the motif will require both strict developmental logic and intensive construction of color and expressive tension. This is not an antagonism between reason and emotion but their dialectical unity. Just as Liszt synthesized tradition with innovation in his works, so too must we, as performers, constantly strive for a balance between structure and expression to faithfully interpret and convey the profound intentions of the piece.

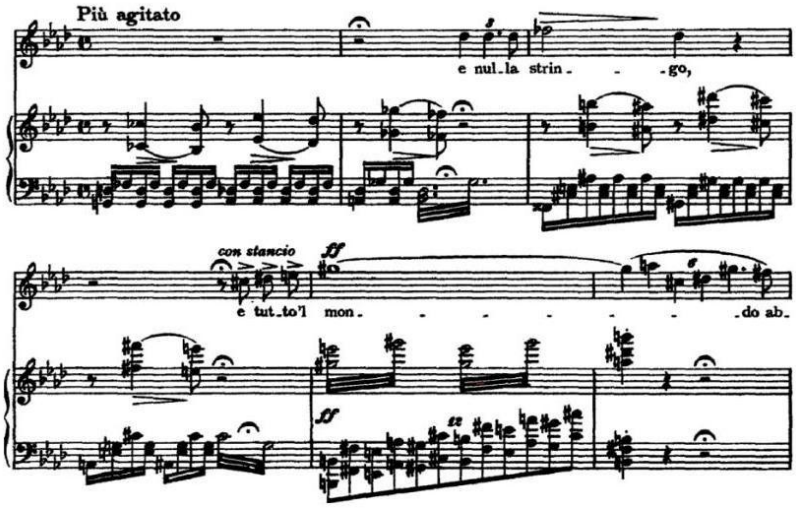
b. The semantic function of recitative and its modern expression

The musical form of recitative appears in many of Liszt′s art songs, including those selected for this article: *Die Loreley*, *Mignon Lied*, and *Pace non trovo*. As previously discussed, Liszt not only adopted the semantic mechanisms of Mozartian-style recitative but enriched it with harmonic complexity, rhythmic integration, and concentrated emotional intensity, far surpassing the classical "narrative" function of recitative. Consequently, a revision of performance thinking is necessary—the author is convinced that the approach to performing such passages must move away from the traditional understanding of recitative as a "transitional" and "auxiliary" element.

In fact, adjusting performance thinking in this regard is relatively straightforward. Let us examine the recitative in *Pace non trovo* (Example 10). Liszt′s notation of this passage is relatively complex, and the very intricacy of the score demands an uncompromising approach. In a sense, the piano parts here are more radical than the vocal parts. Based on the author′s performance experience, the key difference between this passage and traditional operatic recitative lies in the fact that in traditional opera arias, piano parts are often reductions of the full score; the performer must refer to the full symphonic score, striving to approximate the orchestral sound as closely as possible.

With Liszt, however, the performer must actively create a symphonic atmosphere—selecting the appropriate timbre and shaping the specific rhythmic tension of emotional buildup based on the singer′s individual capabilities. Performance thinking must evolve from "imitating the orchestra" toward "actively creating the

orchestra." This shift requires greater initiative while placing higher demands on the performer to rationally balance control and expression.



Example 10

It is worth emphasizing that the performance approach to this section in the piece shows significant alignment with the thinking on the prelude discussed in the previous section—namely, it requires the performer to consciously balance structural rigor and extreme emotional intensity in a dynamic equilibrium over a relatively short musical span.

Similarly, in the recitative-like section opening Mignon Lied (see Example 11), the piano part not only accompanies but decisively leads the vocal line, while maintaining a high degree of harmonic unity with it. Although the notation of this passage may not appear particularly complex, in performance practice, collaborating with the vocalist proved to be a significant challenge for the author once again.



Example 11

Initially, the author approached this passage with a traditional mindset regarding recitative accompaniment. Collaboration with the vocalist gave the illusion of perfect synchronization—even literal perfection—yet this approach entirely stripped the piano part of expression, reducing it to a "tedious metronome."

However, when the author began intensifying the expressive quality of the piano's melodic line while adopting "vocal thinking"—i.e., shared breathing, pulsation, dynamics, and emotional expression with the singer—the relationship between piano and voice transformed into an equal partnership, free from subordination. The overall effect became more spatial and cohesive. Once full artistic and emotional synchronization with the singer was achieved, the piano part began to convey the "intonation" of the musical utterance with far greater precision and tangibility, significantly enlivening the shared performance. This serves as another manifestation of the earlier-mentioned concept of "artistic co-creator."

c. Blurring the boundaries between traditional tonality and non-traditional coloring

The anticipated "Wagnerian" character of the tonality in the prelude to Die Loreley and its unique coloring were discussed in detail earlier. They remind the performer of the need for heightened sensitivity in tone color selection and shifts, as well as imbuing the melody with fuller expression. Examples of Liszt's non-traditional harmony abound in the selected works. Example 12 presents the closing passage of I vidi in terra angelico costumi, while Example 13 depicts the "fisherman's hut being swallowed by waves" in Die Loreley, which also marks the most turbulent section of the entire piece. In both passages, Liszt employs non-traditional scales with a dominant chromatic motif. Yet, the overall coloring of the first is warm, while the second is agitated and catastrophic.



Example 12



Example 13

When performing these fragments based on semitones or unique scales, the key issue becomes showcasing their specificity. Above all, one must identify the most "non-traditional" sounds within non-traditional chords and give them distinct expression by selecting appropriate dynamics and timbre. These are, however, standard actions falling within traditional performance technique. Far more crucial is for the performer to enter Liszt′s creative process, as it were, "from behind." We should ask ourselves: Why did he choose such constructions for these scales? What did he want us to hear? What feelings did he intend to evoke in us?

In the piece Die Loreley, the accumulation of these dissonances, like turbulent ocean waves, with their fleeting, ever-changing fluidity, plunges the listener into a state of extreme tension. This alludes both to the demonic nature of the siren and serves as a musical metaphor for the inevitability of catastrophic fate. Such music demands from the pianist narrative abilities that far surpass purely technical skills.

In contrast, the conclusion of I vidi in terra angelico costumi is introspective and soft, depicting emotional fluctuations and their ultimate reconciliation. Liszt paints the emotional trajectory of love here with extraordinary subtlety: "hope – suffering – solace." The performer must not treat this phrase merely as a "gentle ending" but

should seek traces of the character′s inner transformations in every note. Interpretation cannot be limited to harmonic changes alone; it must unfold as an exposition of the soul′s inner monologue.

The author believes that when performing such fragments, the key principle is: do not hesitate to express your own inner resonance and emotional connection. Liszt, while composing these works, saw the performer as an "emotional heir" with a heightened subjective awareness. In these exceptionally subtle harmonic constructions, every performer can find their own unique psychological points of contact—perhaps a previously experienced sense of loss, unspoken pain, or some unknown tenderness. It is precisely this infusion of individual resonance that gives Liszt′s music its unparalleled fluidity and modernity.

From the above considerations, it appears that Liszt sets much higher artistic demands for pianists in vocal works. He radically elevated the role of the piano part, which for pianists is a double-edged sword: on one hand, we gain unprecedented expressive possibilities—light in the score is no longer reserved solely for the singer, but a strong spotlight also falls on the piano; on the other hand, that same light exposes our shortcomings—traditional understanding of the piano accompaniment′s role, ingrained approaches to technical preparation, and superficial score-reading methods prove insufficient to fully convey the multidimensionality of Liszt′s works.

From a broader perspective, the author thus believes we should reconsider the very identity and voice of the piano in art song through the lens of "expansion" of its role—that is, as previously mentioned, as a "co-creator artistically," demanding greater expressive proactivity. When performing Liszt′s songs, the author often experiences a specific "double tension": performance resembles painting on a vast canvas—it requires both the ability to "fill" the entire compositional space and the skill to subtly render local colors, play of light, and texture. In Liszt′s context, this musical painting should also exhibit a certain "impressionistic" quality—not every detail demands absolute clarity, but achieving a balance between blur and lucidity is essential.

This is precisely why our performative thinking must undergo a transformation of "de-technicization." We must move from a purely rational path, focused on technical precision, metronomic rhythmic regularity, and dynamic balance, toward a more pictorial aesthetic vision—here, rhythm ceases to be a mechanical division of time and becomes a psychological pulse; changes in timbre are not superficial ornamentation but the translation of emotion itself; technique, meanwhile, stops being an end in itself and becomes a means to convey meaning and realize structural intentions.

This places high artistic demands on the performer. One must read from the score not only the precision of construction but also the wealth of emotional nuances beyond the structure. The performer must be able to create and reconstruct the role at a higher level during each rehearsal. What is needed is the vision of an architect who builds the sonic space and musical structure, the precision of a painter in selecting colors and light (timbre and atmosphere), and finally, like a theater director—collaboration with the vocalist to jointly convey the grand narrative and deep emotions of the work. Therefore, we cannot stop merely at the level of "how to perform the piece," but should delve deeper into "how we shape the work and how the work shapes us," which allows us to truly step into the realm of art opened by Liszt.

In summary, the performance strategy under the pressure of Liszt's innovations and uniqueness requires pianists to transform their perspective on technique, structure, and timbre, as well as their artistic identity. From a broader perspective, in the artistic context opened by Liszt, should future pianists not also engage more in composition, arrangement, and reconstruction of art songs? Should they not be systematically trained in interdisciplinary artistic competencies, such as literature or theater, to meet Liszt's expectations of a "synthetic art expression"? This is not only a response to the spirit of Liszt's creativity but a redefinition of the role of the modern pianist. Only by continually expanding boundaries can we become true co-creators of art, not merely interpreters.

Summary

In this work, the author utilized seven selected songs from Franz Liszt′s earlier creative period. A thorough study of these works involved examining their background and texts, also in the context of the composer′s biography, as well as analyzing the compositions and individual performances. Art songs may seem like small drops in the vast ocean of the musical world created by Liszt. However, the author believes that this small fragment reflects the very essence of the composer′s creativity.

In the presented works, Liszt succeeded—also thanks to his literary education—in capturing the essence of the text, combining music with poetry, showcasing the multidimensionality and versatility of his talent. His songs were also marked by great innovativeness—the artist challenged the existing rules of composing such works and the ideas associated with them. Due to their uniqueness, they remain exceptionally appealing to audiences even today. From a performance perspective, Liszt′s works introduced new thinking about the piano part—an aspect particularly important to the author, a pianist. Using highly intuitive compositional techniques, he demonstrated the extraordinary expressive power of the piano part in art songs, thereby emphasizing its significance.

As pianists, we must incorporate his experiences, emotions, and aspects related to the background of the works′ creation into our performances, while also striving to express the vitality of the music, immerse ourselves in Liszt′s style, and perceive the passion or depth of emotions the composer himself experienced while playing. We can only fully grasp the multifaceted nature of his works when we remember the composer in relation to everything behind his creativity—Liszt′s art songs express his true emotions and the richness of his inner world.

As evidenced by the author′s compiled bibliography and research data, there are relatively few academic works dedicated to Liszt′s art songs.

The musical value of Liszt′s songs undoubtedly makes them worthy of further study and analysis. Due to the limited scope of the work, the author only provided a condensed outline of Liszt′s life and creative process, focusing on the most essential content of selected songs without analyzing all of Liszt′s works in this genre. Additionally, she discusses performance methods for the chosen repertoire—primarily in terms of the collaboration between piano and vocal music—conducting a scientific, professional analysis that other researchers may reference, though she does not delve deeply into the aspect of singing, as it is not her specialization.

The aim of this work was to present the charm of Liszt's art songs through selected pieces, thereby drawing the attention of researchers, pianists, and vocalists to them, encouraging further exploration, broader performance, and dissemination of these songs.

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Xi'an, China

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MUSICAL SCORE APPENDIX

1.<3 Sonetti del Petrarca> S.270 206

1)Pace non trove 206

2)Benedetto sia'l giorno 215

3)I vidi in terra angelico costumi 221

2.<Der du von dem Himmel bist> S.279 227

3. <Die Lorelei> S.532 233

4. <Mignon's Lied> S.275 242

5. <O Lieb so Lang du Lieben Kannst> S.298 250

1.<3 Sonetti del Petrarca> S.270
1)Pace non trove

Liszt

Pace non trovo

(Petrarca)



1


Allegro con strepito
ghiac_cio:
string.
marc.
e vo_lo so_pra'l cie_lo, e giac_cio in ter_ra;
trem.
Più agitato
e nul_la strin_ _ _go,
con stancio
e tut_to'l mon_ _ _ _ _ _do ab_


brac - cio.
come prima
Lento
rit.
dolce espress.
dim. assai
rit.
cantabile
quasi f sempre appassionato
(sempre legato)


smorz.
espressivo accentuato assai
Tal m'ha in prig -
gion, che non m'a - pre, nè ser - ra,
nè per suo mi ri - tien, nè scio - glie il

4


lac - cio, e non m'an - ci - de A - mor,
e non mi sfer - - - ra; nè mi vuol
cresc.
vi - - - vo, nè mi trahe d'im - pac - cio.
un poco più moto
rfz
Veg - - - gio senz' oc - - - chi;
rfz


stanciato
e non ho lin - gua e gri - do;
e bra - mo di pe - rir, e
ritard.
cheg - gio, e cheg - gio,
rit.
colla parte
ai - ta;
ed ho in
vibrato
sfz
o - dio
me stes - so,
raddolcente


smorz.
ed a - mo ed a - - - - - - - - - mo al -
rit.
più dolce
trui:
poco riten. il tempo
espressivo assai
Pas - - co - mi di do -
dolciss.
poco riten. il tempo
ior; pian - gen - - - do ri - - do;
e - - gual - men - - te
agitato


poco accel.
mi spia - ce mor - te e vi - ta,
poco accel.
cresc. molto
Ossia
e - gual - men - te mi
e - gual - men - te mi spia - ce mor - te vi - ta.
quasi f
con somma passione
vibrato
In que - sto sta - to son, Don - na, per Voi, in que - sto sta - to,
colla parte
Tempo I
rit. assai
in que - sto sta - to son per Voi.
rit. assai
p
sfz

8


Ossia
sta - - - - to
In que - sto sta - - - to son — per
Ossia
Lau - - - - -
Voi — O Lau - - - -
rallent.
ppp
smorz.
- - - ra — per
smorz.
- - ra per Voi.
ppp

2)Benedetto sia'l giorno

Liszt

Benedetto sia'l giorno

(Petrarca)



10


poco rallent.
giun - to da duo be - gli occhi che le - ga - to m'han - no, da duo be - gli occhi che le - ga - to
poco rallent.
m'han - no; e be - ne - det - to il pri - mo dol - ce af - fan - no ch'i eb - bi ad
es - ser con A - mor con - giun - to, e l'ar - co e le sa - et - te
cresc.
rfz
a piacere
ond' i'__ fui pun - to, e__le pia - ghe, le pia - ghe, ch'in - fi - no al cor mi
ritard.
cresc.
rfz

11


sotto voce,
van - no.
Be - ne -
dolcissimo religioso
religiosamente
det - te, be - ne - det - - - - - - - - te le vo - ci, le vo - ci
cresc.
tan - te, ch'io chia - man - - do il no - me di Lau - - -
poco a poco agitato
cresc.
Ped.
Ped.
Ped.
Ped.
vibrato
- - ra, di mia Lau - ra ho spar - te, e i so -
f
ff
dim.
Ped.


spi - - rie le la - gri - me, e'l de - - si - o, e i so - spi - - rie le
smorz.
la - - - - - - - - - - gri - me,
a piacere
e i so - spiri e'l de - si - o.
seguendo
Tempo I
un poco ritenuto
E be - ne - det - te sian tutte le
dolcissimo
car - - te ov' io fa - - ma le a - qui - - sto,
poco rallent.

13


con intimo sentimento
e il pen - sier mi - - o, ch'è sol di
dolcissimo
le - i, ch'è sol di lei, si,
cresc.
cresc.
sol di lei, ch'al - tra non v'ha par - -
te. E be - ne -
più appassionato
(sempre legato)

14


det - - to
il pen - sier
mio, ch'è sol di
cresc.
Ossia
lei,
ch'è sol di
lei, lei,
ch'è sol di
lei,
ch'al - tro non
dolce
Ossia
lei, di lei - - - - ch'al - tro non v'ha.
rit.
v'ha parte,
il pensier mio, ch'è sol di
lei,
ch'al - tro non v'ha
it.
par - te.
più adagio
sempre dolce
pp

15

3)I vidi in terra angelico costumi

Liszt

I vidi in terra angelico costumi

(Petrarca)



16


rit.
cresc.
sempre dolce placido
dolce
I vi_di in ter - ra an_ge - li_ci co_stu - mi, e ce_le_sti bel_
(sempre legato)
lez - ze al mon_do so - - - le; tal che di ri - mem - brar mi gio_va_e
do - - - le: che quant' io mi - ro, par sog - ni, om_bre,e fu - mi.


espressivo
E vi - di la - - grim_ar que' duo bei
cresc. marcato
lu - mi, ch' han fat_to mil_le vol_te in_vi - - dia al so - le: Ed
u_di so - spi_ran_ - - do dir pa_ro_le che fa_
cresc.
ri - - an gir i mon_ - ti, e sta - re i fiu_ - - - - - - -
cresc. molto
rit.
f


un poco ritenuto il tempo
mi.
pp dolcissimo
poco forte, con esaltazione
A - mor! sen - no! va - lor,
pie - ta - - - - - - - te, e
dim.

19


poco a poco più mosso
do - glia
cresc.
Fa - ce - an pian - gen - do un più dol - ce con -
poco a poco più mosso
cresc.
cen - to, un più dol - ce con - cen - to d'o - gni al - tro, che nel mon - do u - dir si so - gli -
e più agitato -
lento assai
a.
Ed e - ra'l cie - lo all' ar - mo - nia s'in -
lento assai
p dolcissimo
una corda
ritenuto assai
dolcissimo
ten - to che non si ve - dea in ra - - mo mover fo - glia.
ritenuto assai

20


pp con intimo sentimento
Tan - - ta dol - cez - - za,
espressivo
pp
a piacere
tan - - -ta dol - -cez - - - -za a - vea pien l'aer e'l ven - to.
dolcissino
smorz.
più ritenuto
sempre dolce
perdendosi

2.<Der du von dem Himmel bist> S.279




poco rit.
den, der dop - pelt e - lend ist,
dop - pelt mit Erquickung fül - - - - lest,
poco rit.
Un poco meno lento.
Ach! ich bin des Treibens mü - - - de! Was soll all — der
agitato
cresc. molto
Schmerz und Lust?
Ach! ich bin des Treibens
cresc.


rit.
mit innigstem Ausdruck
Agitato.
mü - - de! Was soll, was soll__ all__ der__ Schmerz,
rit.
rinforz. rallentando a piacere
all der Schmerz und__ Lust? was soll__ all der Schmerz und Lust?
rit.
accelerando molto
rit.
ancora più lento
pp dolcissimo
pp dolcissimo
una corda
slentando
Sü-ßer Frie-de, sü-ßer Frie- - -de, komm, ach komm in mei-ne
colla parte


Tempo I. Etwas bewegt.
Brust.
Sü - ßer_
sempre dolce
legato assai
Frie - - de, komm, ach_ komm, komm, ach_
poco cresc.
cresc. assai
komm in mei - - - - - ne
cresc. molto


hingebend
Brust, komm, ach_ komm in_ mei - ne_ Brust,
f espressivo assai
komm, ach_ komm in_ mei - ne_ Brust!
accentato assai
Ach, ich bin des Trei - bens mü - - - de,


ritenuto con somma passione
Der du im Him-mel bist,
calmato
sü - ßer-
colla parte
dolcissimo
rall.
Frie - de, komm, ach komm in- mei-ne Brust,- in- mei-ne
Lento assai.
Brust,- komm, ach komm in mei - ne Brust!
rall.
Lento assai.
una corda

F. L. VII 4.

3.<Die Lorelei> S.532

Liszt

Die Lorelei

(Heine, trans.Westbrook)



1


poco rit.
smorz.
haunts me, nor will it go.
kommt mir nicht aus dem Sinn.
poco rit.
dolce
una corda
dim.
poco rit.
Ped.
p
(mp
The air is cool, day is
Die Luft ist kühl, und es
Molto tranquillo, ma non strascinando
(Sehr ruhig, aber nicht schleppend)
dolce
sempre legato
Ped.
p
wan - ing, And gen - tly,
dun - kelt und ru - hig,
Ped.
Ped.


(mf)
gen - tly flows the Rhine, And gen - tly flows the
ru - hig fliesst der Rhein, und ru - hig fliesst der
p
Rhine, The sum - mits of
Rhein. der Gip - fel der
un poco cresc.
Ped.
loft - - y moun - tains With
Ber - - ge fun - kelt im
p
sun - set splen - dors shine, With
A - bend-son - nen - schein. im
colla voce


rit.
sun - set splen - dors shine.
A - bend - son - nen - schein.
espressivo
rit.
ppp
sempre una corda
Ped.
sotto voce
Up-
Die
on the heights is seat - ed A maid sur- pass - ing
schön - ste Jung - frau si - tzet dort o - - ben wun - der -
fair, Her jew - els of gold are shin - ing, She
bar, ihr gold' - nes Ge-schmei - de bli - tzet, sie


poco rall.
a tempo
sempre dolce
combs her gold - en hair; With comb all of gold she
kämmt ihr gold - nes Haar; sie kämmt es mit gold' - nem
a tempo
poco rall.
sempre dolcissimo
Ped.
combs it, And sings a won-drous song; In
Kam - me und singt ein Lied da - bei, das
Ped.
Ped.
cresc. molto
ca - dence so strange - ly haunt - - ing The
hat ei - ne wun - der - sa - - me, ge -
cresc.
stringendo
Ped.
Ped.
sound is borne a - long, The sound is borne a -
walt' - - ge Me - lo - dei, ge - walt' - - ge Me - lo -
tre corde
Ped.
Ped.
Ped.


Allegro agitato molto
long.
dei.
The
Den
tremolando
Ped.
boat-man in ti - ny shal-lop Is hold-en by long-ing
Schif-fer im klei-nen Schif-fe er - greift es mit wil-dem
dread, He sees not the reef be - fore him, He
Weh, er schaut nicht die Fel - sen - rif - fe, er
sees but the height, the height o - ver-
schaut nur hin-auf, hin - auf in die
cresc.
molto


head.
Höh'.
The bil - lows, sur -
Ich glau - be, die
ff
f
Ped.
round - ing, en - gulf him, Till boat and
Wel - len ver - schlin - gen am En - de
string.
boat - man are gone.
Schif - fer und Kahn.
string.
And
Und
ff
Ped.


Meno mosso
(langsamer)
rit.
this with her art-ful sing-ing The Lo-re-ley, the Lo-re-ley hath done!
das hat mit ih-rem Sin-gen die Lo-re-lei, die Lo-re-lei ge-than,
p
rit.
Come prima (wie früher)
espressivo
(p
mp
And this with her
und das hat mit
una corda
dolce
Ped. sempre legato
Ped.
art-ful sing-ing
ih-rem Sin-gen
The
die
mp
p
Lo-re-ley, the Lo-re-ley hath done, the
Lo-re-lei, die Lo-re-lei ge-than, die


Lo - re-ley hath done! And this with her
Lo - re-lei ge - than, und das hat mit
sempre dolce
art - ful sing - (ing) - ing, The
ih - rem Sin - (gen) - gen die
Lo - re-ley, the Lo - re-ley hath done, the
Lo - re-lei, die Lo - re-lei ge - than, die
smorz.
Lo - re-ley hath done!
Lo - re-lei ge - than!

4. <Mignon's Lied> S.275




p
Kennst du es wohl?
Kennst du es wohl?
p
poco rall.
Kennst du es wohl?
bewegter
Da - hin, da - hin, da -
poco rall.
accelerando
bewegter
pp
dolce
sempre una corda
hin möcht ich mit dir, o mein Ge - lieb - ter, ziehn!
Da -
pp
Ped.
Ped.
hin, da - hin, da - hin
mit dir, o mein Ge -
pp
folgend


rall.
lieb - ter, mit dir, o mein Ge-lieb-ter, ziehn!
rall.
pp
Ped.
Kennst du das Haus? Auf Säu - len ruht sein
smorz.
mf
marcato
Dach; es glänzt der Saal, es schimmert das Ge - mach, und
f
una corda
sehr ausdrucksvoll
rit.
Mar-morbilder stehn und sehn mich an: was hat man dir, du armes Kind, ge-
F. L. VII 31.


tan?
Kennst du es wohl?
poco rit.
Kennst du es wohl?
Kennst du es wohl?
Da-
poco rit.
accel.
(bewegter)
hin, da-hin, da - hin möcht ich mit dir, o mein Be-schüt - zer,
(bewegter)
ziehn!
Da - hin, da-hin, da - hin mit


rall.
dir, o mein Be - schüt - zer, mit dir, o mein Beschüt_zer,
rall.
a tempo
ziehn!
Kennst
a tempo
pp
smorzando
agitato
più mosso
du den Berg und sei - nen Wol - kensteg? Das
più mosso
Maul - tier sucht im Ne - bel sei - nen
cresc.


Weg; in Höh - - - - len wohnt der
cresc.
Ped.
Dra - - chen al - te Brut, es stürzt der Fels,
f
ff tre corde
und ü - ber ihn die Flut.
ff
sf
poco rit.
Wie vorher.
p
Kennst du ihn wohl?
Wie vorher.
p

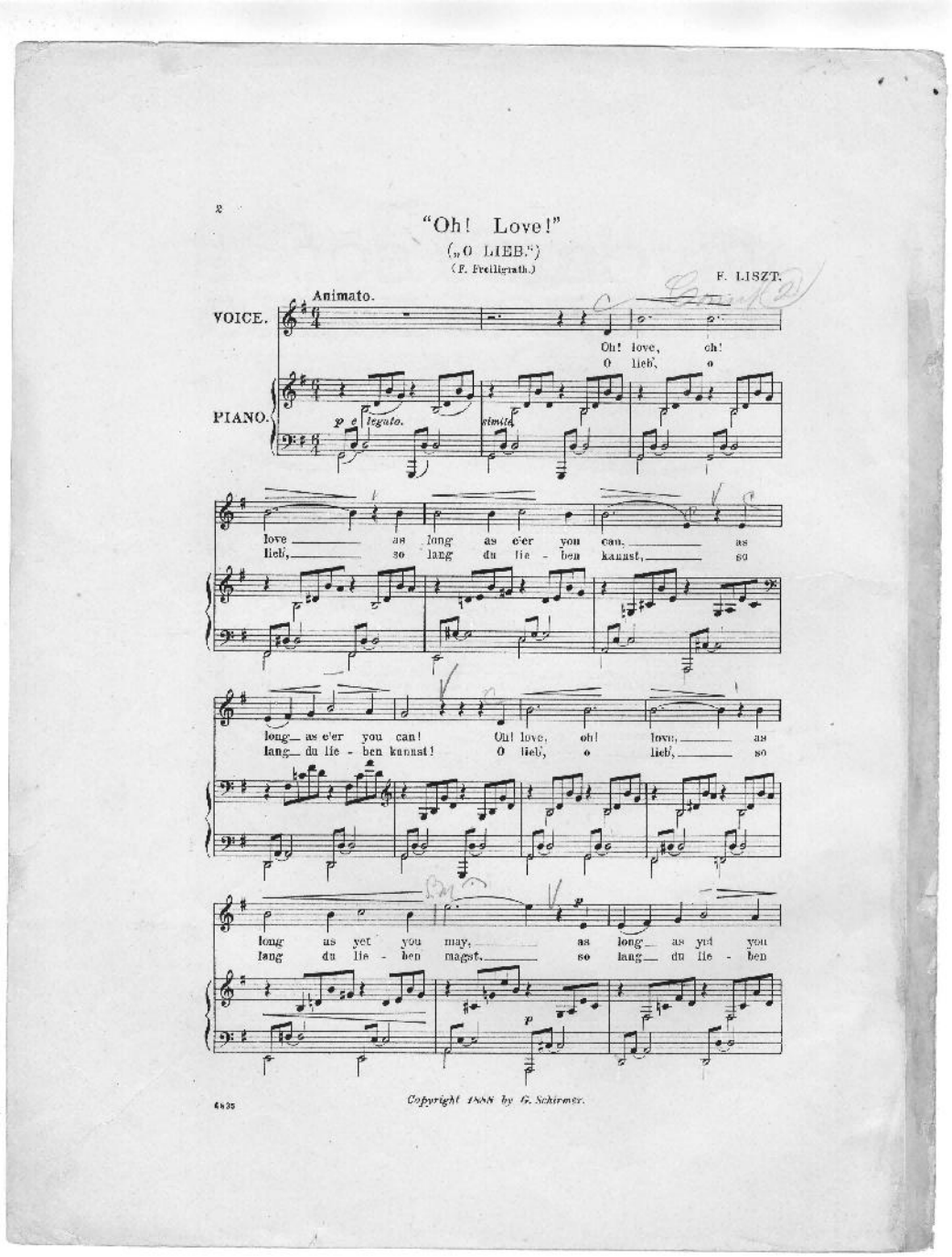

poco rallent.
dolcissimo
Kennst du ihn wohl? Kennst du das Land? Kennst du das Haus? Kennst du den
poco rallent.
dolce
pp
pp
pp
rall.
Berg, kennst du sie wohl?
accel.
folgend
smorz.
etwas langsamer
Da - hin, da - hin, da - hin geht un - ser
etwas langsamer
pp
una corda
dolce
Weg, o Va - ter, laß uns ziehn! Da - hin, da - hin, da -

F. L. VII 31.


hin geht un - - ser Weg, o Va - ter, o
sempre dolce
poco rall.
Va - ter, da - hin laß uns ziehn!
cresc.
Da - hin laß uns
poco rall.
pp
cresc.
ziehn!
Da - hin geht un - ser Weg, o Va - - ter,
cresc.
rit.
o mein Beschüt - zer,
dolce
Gelieb - ter, da - hin!
rit.
lento
pp perdendo
ppp

F. L. VII 31.

5.<O Lieb so Lang du Lieben Kannst> S.298




3
p
poco
may! The hour will come, the
mags! Die Stun - de kommt, die
cresc. cà agitato.
hour will come When you at
Stun - de kommt, wo du an
agitato.
dim.
graves shall weep some day.
Grä - - bern stehst und klagst,
dim.
con passione.
The hour will come When you at graves
die Stun - de kommt, wn du an Grä -
con passione.


4
shall weep some day,
bern stehst und klugst.
armonioso.
p a tempo.
And have a care your heart stay
Und sor - ge, dass dein Her - ze
dolce.
warm
And treas - ure love, all else a - bove, While
glüht
und Lie - be hegt und Lie - he trägt, so
f con passione.
yet an - oth - er heart doth beat That
lang ihm noch ein an - der Herz in


can your pas - sion ten - der meet. And
Lie - be warm ent-ge - gen schlägt. Und
cresc.
he whotakes you to his breast, Ah! un - to him I
wer dirsei - ne Brust erschliesst, O thu' ihmwas du
pray be kind, Ah! un - to him be
kannst, zu lieb! O thu' ihm was du
espress. assai.
kind; Each hour with new joys in - vest May
kannst uud mach' ihm je - de Stun - de froh, und


6
he through you, through you, no sor - row
mach' ihm kei - - - ne, kei - ne Stun - de
find.
trüb',
And
a
may
through you he nev - er nev-er sor- row find.
mach' ihm je - de Stun - de froh, und kei - ne trüb.
colla parte.
Recit.
And guard your tongue I pray you well.
Und hü - te dei - ne Zun - ge wohl!
a tempo.
colla parte.


Adagio.
Recit.
Harsh words from heedless lips oft fell;
Bald ist ein har-tes Wort entflohn.
a tempo.
Ah! me — 'twas not un-
O Gott, — es war nicht
kind - - - ly meant,
bös — ge - meint;
But bit - ter
der An - dre
weep - ing
a - ber
'twill not, — 'twill not — pre-
der An - - - dre geht — und
8838


8
a tempo.
vent.
weint.
Oh!
O
a tempo.
poco rit.
love, oh! love, as long as e'er you
lieb', o lieb', so lang du lie - ben
l. H.
a tempo.
can, as long as e'er you can, Oh!
kannst, so lang du lie - ben kannst, o
love, oh! love, as long as e'er you
lieb', o lieb', so lang du lie - ben


f
p
can.
kannst.
Oh!
o
love,
lieb',
l.H.
poco
a
poco
rit.
poco f
p
poco rit.
oh!
o
love,
lieb',
as long as e'er you
so lang du lie - ben
colla parte.
pp
can.
kannst.
a tempo.
dolce.
SMORZ.