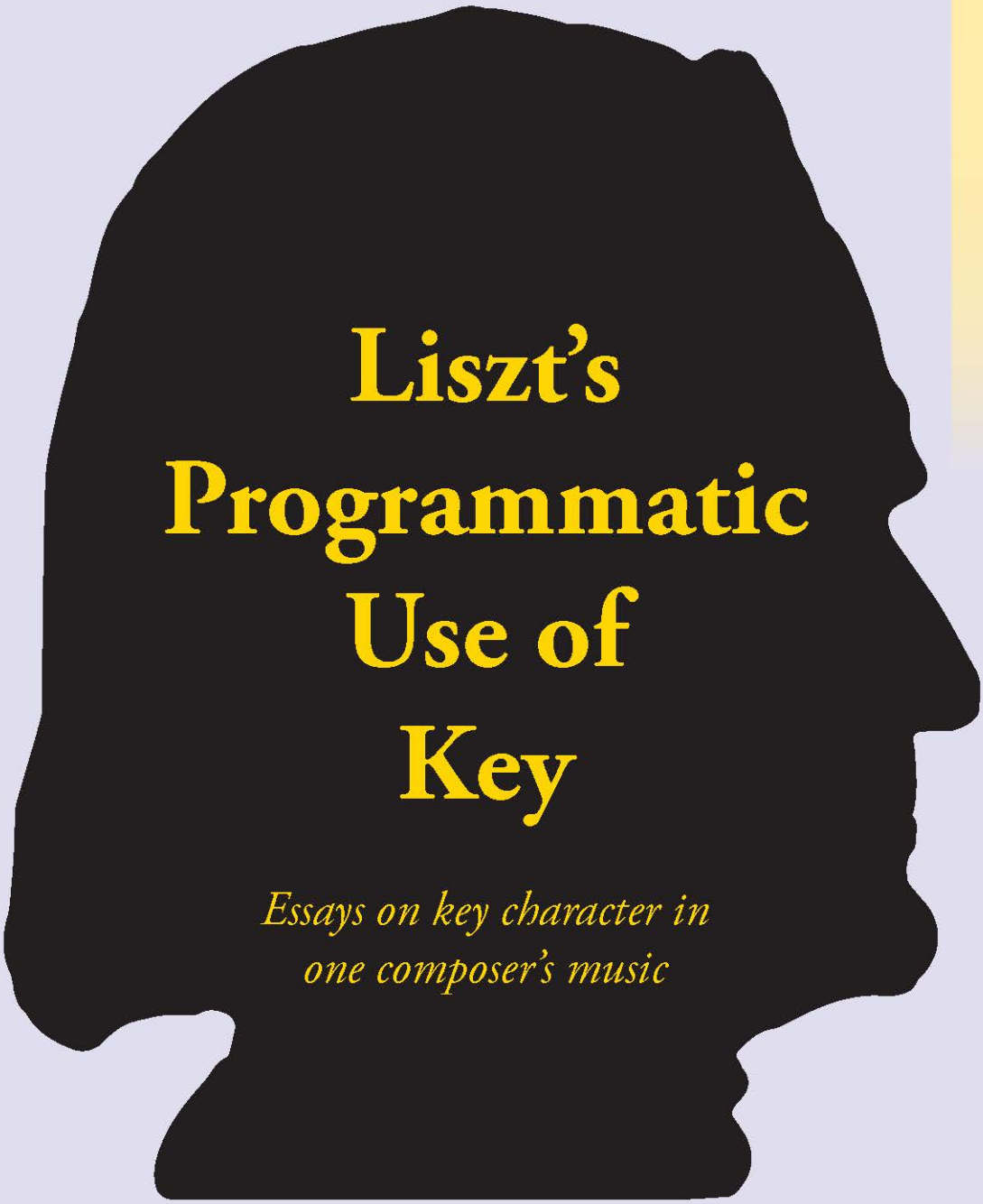

Liszt's Programmatic Use of Key

Essays on key character in one composer's music

Paul Merrick

Argumentum

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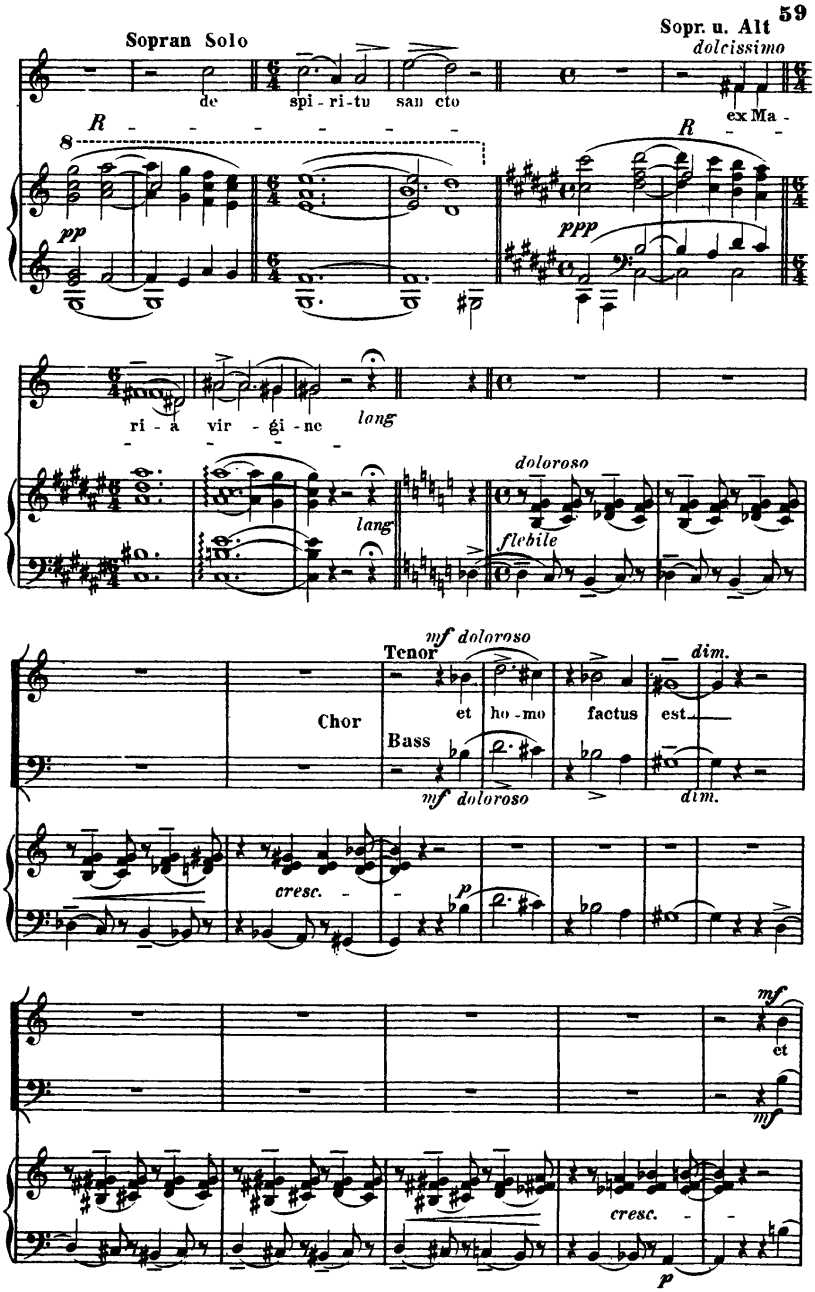
'Programme-music is a legitimate genre of the art.'
(Liszt's letter to his English pupil Walter Bache
dated Budapest, March 19th, 1878)



Excerpt from the Credo of the Gran Mass *S9 showing the change from C major to F# major at 'ex Maria Virgine' and the change to* sans ton *at 'et homo factus est' (crucifixus).*

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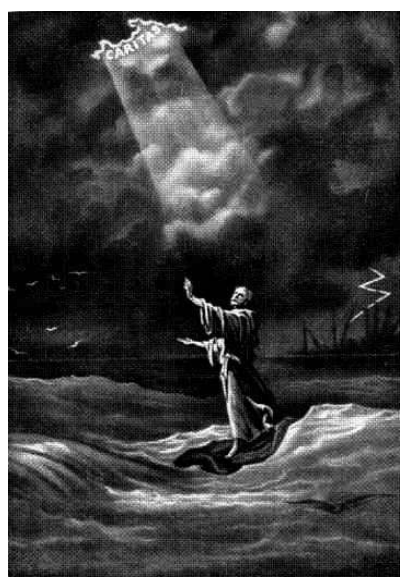

Drawing of St Francis of Paola walking on the waves by Gustave Doré used as the frontispiece to the score of Liszt's choral work An den heiligen Franziskus *S28*
(See E minor, page 97)

Preface

This book is an experiment. It grew from essays and articles written at various times on the different keys and Liszt's use of them. My observations were at first random, garnered slowly while listening to the music and studying the scores, during which I began to notice that the composer used certain keys in particular contexts, and that in terms of 'content' this stretched beyond the piano into the orchestral and choral music. I therefore decided to look at all of it and record what keys were used when. The tipping point came when I discovered a group of pieces without key signature whose topic was death, and published an article on the subject in 2004 in the Hungarian international journal *Studia Musicologica*.

Most of my research was conducted in the Library of the Liszt Academy in Budapest before the arrival of the computer and the creation of the internet. The scores of all the works had to be requested, all the pages turned by hand, observations and comments recorded in notebooks. I looked at every bar to see if Liszt changed the key signature, which—unlike for example Chopin—he often does, sometimes for less than a page. In this way I built up a picture not of a work's tonal structure, but its tonal appearance, in that for Liszt the signature is itself part of the 'personality' of a piece. In a symphony with a declared programme to change from 4 flats A flat major to 6 sharps F sharp major at the moment when Faust meets Gretchen—Faust's key being C minor—is part of the story. In which case a key change in a work without a programme—for example from 5 flats D flat major to 4 sharps E major in the piano piece *Harmonies du soir*—might also belong to the same tonally based narrative thinking. The fact that the 'Gretchen' movement in the symphony is the only orchestral piece Liszt composed in A flat major certainly suggests that Liszt thought in this way.

The catalogues of Liszt's works do not give the keys. Why this should be so I do not know—one answer I have been given is that some of his works are not in a clear tonality. This is true—of about 3 percent of them. The other 97 percent are as clearly in a fixed key as a work by Mozart or Beethoven. Liszt composed around seven hundred works, depending of course on how they are numbered. The Searle catalogue begins 'Unfinished Works' at S687. If the category 'original' works has any meaning, considering how

much of Liszt is actually an arrangement, then I think I have seen most of them, namely around four hundred items. These are taken from the piano music, the orchestral music and the religious choral music. I have omitted the songs—except for two rare examples in F# minor and G# minor—as being a category demanding separate treatment, along with the secular choral works, which as a group await publication in an accessible edition. My conclusions can therefore only apply to the categories stated.

My aim was to find whether Liszt had a concept of a particular key's 'character'. My method was to look at the titles, programmes and texts of pieces in the key to see if they coagulated around a definite idea or theme. I then tried to focus on what the essence of it was in Liszt's mind, and give it a name. I chose Latin (e.g. *voluntas* rather than simply 'will') partly because the goal of Liszt's entire output—what he called his 'musical will and testament'—was the Latin oratorio he composed on Christ *per quem omnia facta sunt.*

I end with an essay on the *Piano Sonata* and its choice of key in support of my belief that the work has a programme, which, though never declared by Liszt, I think can be detected by someone who is familiar with Liszt's output as a whole, and does not confine himself to playing the piano.

Obviously none of what I say can be proved. All the evidence is circumstantial. Liszt, who said much about music and musicians in his letters, did not tell us in words how he really went about composing. That remains latent in the works he produced. My hope is that this way of looking at them might provide some insight into his musical thinking, which still today remains a subject of controversy more than two hundred years after his birth in 1811.

*

The Abbreviations (**CM** etc.) refer to my publications on Liszt. They are referenced in the text as: [see **CM**]. The List of Sources Quoted gives a bibliography arranged alphabetically by author or editor e.g. Steblin, Rita *A History of Key Characteristics.* In the text these are referenced: (Steblin page 131).

In the text dates are approximate, the year being when either Liszt was working on the piece or it was published.

*

I owe a debt of gratitude to a number of musicians who have supported my endeavours. In particular I would like to thank Zsuzsanna Esztó, retired professor of piano at the Liszt Academy, who gave a number of lecture-recitals on the topic of key and content in Liszt. István Lantos, a former president of the Music Academy, instructed me at the keyboard on key character in Bach. János Kárpáti (1932–2021), when he was chief librarian at the Music Academy, urged me to continue my work. Mária Eckhardt, founder of the Budapest Liszt Museum, was the first to support my programmatic interpretation of the *Sonata*, and the identity of Liszt's E major as *sanctitas*. András Kelemen, professor of piano at the Music Academy, used my ideas in his lessons. András Székely, when editor of the journal *Magyar Zene* [Hungarian Music], fully endorsed my discovery of the *sans ton* signature. Ágnes Watzatka shared with me her extensive researches into Liszt's music and the Church.

Outside Hungary I received encouragement and support from David Cannata in New York, Detlef Altenburg (1947–2016) in Weimar, the pianist Kirsti Huttunen in Helsinki, Nicholas Clapton in Oxford, Leslie Howard in London, professor David Hiley at Regensburg and professor Robert Easting at Wellington NZ.

Special thanks are due to Zsuzsanna Domokos, Director of the Ferenc Liszt Memorial Museum and Research Centre in Budapest, for her permission to publish the image of the Sacred Heart from the museum's collection of Liszt memorabilia. Zsuzsanna initiated the publication of this book through Argumentum Publishing House. Balázs Déri of the Hungarian Academy of Sciences' Institute for Musicology patiently edited my somewhat unruly manuscript, having earlier published my interpretation of the *Sonata* in the journal *Magyar Egyházzene* [Hungarian Church Music]. András Láng at Argumentum bravely undertook to publish my ideas on Liszt.

Finally I must express my debt to my family—to my wife Marion, son John and daughter Hannah—for patiently enduring my obsession with Liszt and his music for decades. Needless to say, any faults and shortcomings in what I have written stem only from me.

Budapest, Summer 2021

Abbreviations

referring to the author's publications on Liszt

CM 'The Hungarian Coronation Mass and Liszt's Music in E-flat Major', in *Proceedings of the International Conference of Liszt Societies, Budapest 1993* (= entire issue of the *Journal of the Franz Liszt Kring,* 1995)

DS 'Original or Doubtful? Liszt's Use of Key in Support of His Authorship of Don Sanche', *Studia musicologica* XXXIV (1992) fasc. 3/4

KC '*Le chasseur maudit*. Key and Content in Liszt's Music in C Minor', *Studia musicologica* XLIV (2003) fasc. 3/4

KS 'Liszt's *sans ton* Key Signature', *Studia musicologica* XLV (2004) fasc. 3/4 = in Hungarian: '*"…sans ton ni mesure".* Egy halálszimbólum Liszt zenéjében?', *Magyar Zene* XLI (2003) no.2

L2 'G flat or F sharp? The cycle of keys in Liszt's music', in *Liszt 2000. Selected Lectures given at the International Liszt Conference in Budapest, May 18–20, 1999.* Budapest: Magyar Liszt Társaság, 2000.

LC 'Liszt's Music in C major', *Musical Times,* Summer 2008

LD 'Liszt's Use of the Key of D major: Some Observations', *Liszt Society Journal* 23 (1998)

LF 'Two Keys for Six Pieces: Tonality and Liszt's *Consolations,*' in *Laires Festschrift* (= *Journal of the American Liszt Society* 54–6 [2003–2005])

LH ' "nach Ges dur": Liszt's Marking in His Copy of Handel's Opera *Almira*', *Studia musicologica* XLII (2001) fasc. 3/4

LK 'Liszt "kereszt"-motívuma és a *h-moll szonáta*' [Liszt's Cross motive and the B minor Sonata], *Magyar Zene* XLIX (2011) no.1

MS ' "Teufelsonate": Mephistopheles in Liszt's Piano Sonata in B minor', *Musical Times,* Spring 2011 = in Hungarian: ' "Teufelsonate". Mephistopheles Liszt h-moll zongoraszonátájában', *Magyar Egyházzene* XIX (2011/12) no.4

RR *Revolution and Religion in the Music of Liszt.* Cambridge: Cambridge University Press, 1987, re-issued 2008

RT 'The Rôle of Tonality in the Swiss Book of Années de Pèlerinage', *Studia musicologica* XXXIX (1998) fasc. 2/4 = in Hungarian: 'A tonalitás szerepe az Années de Pèlerinage svájci kötetében', *Magyar Zene* XXXVII (1999) no.2

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Wright, William, *More Light on Young Liszt* (in **L2**) and *Master Liszt in England* (in **LF**)

In memory of Dezső Legány (1916–2006)
doyen of Liszt scholars
at whose suggestion I came to live and work in Hungary

Initium

6 flats or 6 sharps?

When the fourteen year-old Liszt finished composing the last two of his twelve studies published in 1826 (*Étude en douze exercices* S136), he had reached the key signature of 5 flats, representing the keys of D flat major and B flat minor. The continuation (which he intended) would logically have been studies in G flat major and E flat minor, each with a signature of 6 flats, but they were never written.

As every pianist knows, when the hand plays the only major triad with all 'black' notes, it is impossible to know what key the triad is in. If he or she wishes to write it down, a decision has to be made whether to choose the key of G flat major or the key of F sharp major [see **L2**]. One has a signature of 6 flats, the other of 6 sharps. Because neither is easier to read than the other, and because both sound the same on the piano, then there has to be another reason for making the choice. One possible reason is the 'character' of the key: G flat is not the same in this respect as F sharp [see quotations from Reicha and Czerny on pages 26–7].

Or is it? The question of why a composer chooses one key rather than another—a decision all composers had to make for nearly 300 years from the 17th century to the 20th century—must have an answer (Steblin). In the case of Liszt it is clear that part of the answer was connected to his views on 'programme' and music. Of all composers he was the one most inclined to use music as illustration. Every piece is 'about' something. His instinct to move in this direction was so strong that he re-wrote the studies he published in 1826 several times—usually lengthening them—and gave them titles. One of them even became a symphonic poem for full orchestra based on literature by Victor Hugo and Lord Byron. By this time Liszt was at Weimar propounding his ideas of 'musique à programme' as the Music of the Future. This produced 12 symphonic poems, 2 symphonies, 3 piano concertos, over 60 songs, 2 settings of the Mass, and the beginnings of 2 oratorios. None of this music has a key signature of 6 flats. Why? In the following essays I attempt to find the answer to this question.

Liszt used thirteen major key signatures, one of which was an enharmonic 'dual' signature, thus reducing the number to twelve. In the 1826 studies he started on C, and went to the nearest flat key a fourth above—thus travelling 'upwards' in flats and fourths rather than in sharps and fifths. This gives each key a dominant/tonic relationship to the one that follows. When he reached 5 flats he stopped the studies, but outside them, in his later symphonic and vocal music, he swapped the 5 flats for the enharmonic 7 sharps and then continued—now 'descending'—through the sharp signatures, thus 7 sharps, 6 sharps, 5 sharps etc. Eventually, left with 1 sharp, the keys return to C. In tabular form this produces a 'circle of fourths' rather than the cycle of fifths. On the way he passes through all 12 chromatic notes of the scale, namely C, F, B*b,* E*b,* A*b,* D*b*/C#, F#, B, E, A, D, G [C].

These signatures are here viewed as signifying major keys, but of course each signature can represent either a major or a minor key. This is the arrangement of the studies, where each signature occurs twice (C major/A minor, F major/D minor etc.). However, as I show in these essays, Liszt did not relate the key *character* of the minor key to the one with the same signature (the relative minor) but to the one with the same tonic (the parallel minor). The 'character' relationship to C major is not A minor but C minor. This relationship I have called 'minorization' because Liszt's programmatic view of the minor mode is that it is not in itself a key; it is a corruption of the major. Hence nearly all his works in a minor key end in the major—practically a pre-requisite of its programmatic identity.

In addition to the 'tonal' signatures Liszt used a 'zero' signature, one which indicates 'no tonality' or in his own words 'sans ton'. This stands outside the table of twelve, constituting a number thirteen, in this coinciding with Liszt's dislike—or superstitious avoidance—of the 'unlucky' number [see A minor, page 93]. In his programme music this signature, which he invented in Paris in his youth, represents death. To some extent this invention was the foundation stone of his whole approach to the relationship between programme and key.

Prelude

In his book *The Music of Liszt* Humphrey Searle says the following (Searle page 14):

> The earliest version of the Transcendental Studies dates back to Liszt's sixteenth year; it was called *Étude en 48 exercices*—though in fact only twelve were ever written. Liszt, presumably following the example of Bach, intended to write two studies in each major and minor key, and the twelve completed studies are arranged in a definite key sequence—C major, A minor; F major, D minor; B flat major, G minor, etc. They are written more or less in the style of Liszt's master Czerny, and their chief value resides in what happened to them later. For the *12 Grandes études*, published in 1839 (here twenty-four were announced, but again only twelve completed), present these same simple pieces in a fantastically transformed and enlarged form. In neither the 1826 nor the 1839 versions do the individual pieces bear any titles; but in 1847 Liszt published the fourth study separately with the title *Mazeppa* and a slightly altered ending to fit the well-known story treated by Byron and Victor Hugo, among others. Finally, in 1852 Liszt republished the whole set in a revised form, under the title *Études d'exécution transcendante,* and this is the form in which they are best known to-day. In this version titles are added to all but two pieces; the list is as follows:
>
> 1. *Preludio*
> 2. *in A minor*
> 3. *Paysage*
> 4. *Mazeppa*
> 5. *Feux follets*
> 6. *Vision*
> 7. *Eroica*
> 8. *Wilde Jagd*
> 9. *Ricordanza*
> 10. *in F minor*
> 11. *Harmonies du soir*
> 12. *Chasse-neige.*

What emerges here is that Liszt's planned scheme was clearly based on an arrangement of keys, and that he never carried it out completely. We only have half the cycle of fifths—the flat keys. The sharp keys are missing. Indeed, the sequence breaks off exactly at D flat major, B flat minor with a signature of 5 flats—the point where enharmony makes the next signature possible as either 6 flats G*b* major or 6 sharps F# major. Why did Liszt never compose the remaining studies required to make the full cycle? Another point of interest is the gradual addition of titles. The 'revised form' with titles published in 1852 includes two totally new studies—*Vision* in G minor and *Eroica* in E*b* major—plus the change in numbering of one study, previously no.7 in E*b*, to become no.11 in D*b* with the title *Harmonies du soir*. The earlier publication of no. 4 separately as *Mazeppa* means that D minor was the first key to acquire a title. Thus we have four keys which seem to be connected to their titles—D minor, G minor, E*b* major and D*b* major. Clearly *Eroica* is an appropriate title for a piece in E*b*—it is impossible that the Beethoven reference is by chance. *Vision* only begins in the minor, three quarters of the piece is in the major, and it is probably to G major that the title refers rather than G minor, in so far as 'vision' is about seeing, and the minor–major relationship is a movement 'towards the light' rather than away from it.

A study of Liszt's music from a wider perspective reveals his strong preference for the key of F sharp over the key of G flat. Indeed, as far as I have been able to ascertain, Liszt composed no work in G*b* major [see **L2**]. This preference is confirmed by the surviving sketch for a thirteenth study, which is in F sharp. If Liszt had continued the set of studies to make the full set of twenty-four, then his key scheme from number 13 to number 24 would have been: no.13, 6 sharps F# major; no.14, 6 sharps D# minor; no.15, 5 sharps B major; no.16, 5 sharps G# minor; no.17, 4 sharps E major; no.18, 4 sharps C# minor; no.19, 3 sharps A major; no.20, 3 sharps F# minor; no.21, 2 sharps D major; no.22, 2 sharps B minor; no.23, 1 sharp G major; no.24, 1 sharp E minor. The next key signature in this scheme of course is C major, bringing the cycle of keys full circle—presumably the foundation of Liszt's (unstated) basic idea, i.e. to end where he began.

Liszt never actually used this key scheme. For example I have found no works in D# minor. Among Liszt's works for the piano there are of course other studies which are in sharp keys. And if we include works which are not officially entitled 'study' but which in effect are studies, like some of

the pieces in the volumes of *Années de pèlerinage* (for example *Les jeux d'eaux à la Villa d'Este* in F# major) or even in the set of ten pieces *Harmonies poétiques et religieuses* (for example *Andante lagrimoso* in G# minor), then Liszt's tonal palette becomes much more full, if not complete. If we cast the net still further, covering not just the studies and the piano music, but extending it to the orchestral and vocal music as well: in a word if we simply look at Liszt's *music*, we shall obviously get a clearer picture. Having done this, I can say that the tonal question posed by the non-continuation of the 1826 set of 12 studies is answered in Liszt's other works, particularly his programmatic orchestral works. The cornerstone of Liszt's tonal edifice is in fact not a 'programme' work at all, but the oratorio *Christus,* which within a single canvas makes use of the complete range of his key signatures—to my knowledge the only work by the composer to do so.

Another topic in Liszt is the 'meaning' of the signature. The twelve youthful studies have six signatures: 1 flat, 2 flats, 3 flats and so on. Each is used twice, the major key appearing first, of course. This reflects an unspoken assumption all musicians have, which is that when they see a key signature, for example 4 flats, they think of the major key—in this case A*b* major. It is interesting that on January 15th 1832 Liszt told Madame Boissier's daughter Valérie to practise exercises in keys which follow the pattern of the 1826 studies (Mach page 3):

> He told Valérie to practise every day for two hours a series of vigorously played scales in octaves, raising her hands very high with each octave so as to acquire free and flexible strength; then to study repeated chords on the same note, and through an exercise in flexibility accelerate them up to fortissimo; then to study arpeggiated octaves in scales, starting from C major to the relative key of A minor, then F major to its relative minor, and so forth.

Taken as chords, this forms a bass-line in descending thirds e.g. C, A, F, D etc. Liszt had a predilection for this progression—it forms the harmony for example of 'Crux fidelis' in the orchestral symphonic poem *Hunnenschlacht* and he associated it with his Cross motive [see p.142 ex.7, **RR** and **LK**].

Liszt's tonal order of key signatures for these studies reflects a notational reality, or economy: one sign has two meanings (the major or minor key). To that extent the idea reflects the *writing* of music—the meaning of each sign (signature) and the two sides (flat and sharp) of the cycle of fifths.

Liszt chose to begin with the flat side as the 'first' meaning. At some point, of course, he would have to cross over to what was evidently in his mind the 'other' [second] side. The first 'crossing' he had to make was from major to minor—here a simple repeat of the signature. The other crossing was more complicated: how (and when) to go over to the sharps. This question became acute inasmuch as Liszt's instinct was to find the point of transition, the natural 'cross-over', in the cycle of fifths, thereby avoiding the abrupt switch entailed by his twelfth study in 5 flats being followed by the thirteenth in 6 sharps. Eventually Liszt found the answer by exploring the 'characters' of the keys. This he did in his programme music.

Liszt seems to have been conscious early in his career of this connection between key and content. His first 'programme' for the piano—taken from French poetry—led him to try an experiment. He first sketched the music in G minor, then revised it by crossing out the key signature of 2 flats. That is, he thought of putting the music not IN a key, but OUT of a key. He wanted to have 'no key'.

The programme in question was a quotation from Lamartine attached as a preface to the piano piece *Harmonies poétiques et religieuses* S154 begun in 1833. The sketch has a key signature, but in the score published in 1835 the signature has been erased (Kaczmarczyk page 193). This gesture matches what he wrote in a letter to Madame d'Agoult in October 1833: 'S'il vous est possible de me renvoyer par occasion…ma petite harmonie lamartinienne sans ton ni mesure, je vous en serai fort reconnaissant. Je tiens beaucoup a ce peu de pages.' (If some time you could send me…my little Lamartine harmony without key or time, I would very much appreciate it. Those few pages mean a lot to me.) (Liszt vol.1 p.47) Liszt had been staying with her at Croissy, and had left the manuscript there. Twenty years later Liszt revised the piece and gave the same music another title: *Pensée des morts*. This was at Weimar when he expanded the original single piece to encompass a set of ten (*Harmonies poétiques et religieuses* S173), of which the original 1835 piece became number four. It therefore seems probable that the subject of death and music had been Liszt's starting point already in 1833–35, and it was this which had led him to remove the key signature. If this was the case, then what remained—the empty space—was now itself a signature. And its meaning was related to the subject of death and tonality. In other words he began his career as a composer of programme music by actually doing something new: he invented a key signature.

Liszt's *sans ton* key signature

When Liszt erased the G minor signature from the score of *Harmonies poétiques et religieuses* he began a practice, as far as I know not previously known, of deliberately omitting the key signature at certain points when he notated his music [see **KS**]. His decision was more than just not to have a reference to G minor. Liszt wanted a sign that conveyed visually the concept of there being no key. Logically, such a sign cannot be a 'key signature'. It can only be a 'no key' signature. What Liszt draws attention to here is that the normal practice of musical notation is to assume that there is always key—even when the signature is 'blank'. To that extent musicians are accustomed to interpreting the empty space not as 'nothing', but as 'something', understanding it in conjunction with what follows in the music. Thus for example a musician of Liszt's time, if he saw a signature without flats or sharps, would expect to find music in C major or A minor. Another possibility, as for example in recitative, would be that the tonality is free, or unspecified. What he did not think of was that there would be *no* tonality. But in my opinion this is exactly what Liszt wanted to signify in 1835 when he erased the signature—it was the signature *per se* that he erased, by this means expressing literally 'sans ton'. In other words, he left an empty space. In this way he created an extra meaning for the blank signature. Whereas a signature normally has two meanings—say, one sharp signifying either G major or E minor—so the blank signature in Liszt came to have three meanings. The first is the one preceding, for example, *Les Préludes,* which signifies C major; the second is the one preceding *Psalm 13* or *Prometheus,* which signifies A minor; the third is the one at the beginning of the *Faust Symphony,* where the music is not in either C major or A minor, and as such bears no relationship to the traditional meaning of the signature. This third meaning is different from the recitative tradition. The principle of unrelatedness found here in Liszt applies regardless of whether the tonality of the succeeding music is clearly defined or not. Liszt is saying there *is* no signature, because he wants to indicate his idea of 'sans ton'.

Here we must beware of associating 'sans ton' directly with atonality, even though Liszt himself composed in his late years a piece entitled *Bagatelle sans tonalité*. It is common in the Liszt literature to read that the com-

poser in old age was a kind of musical prophet in whose works we find many compositional devices characteristic of modern composers. This is especially true of his original harmony, which is often, especially in the late works, given the adjective 'experimental'. The 'sans ton' idea, however, appeared in the early Liszt, not the late Liszt. Why did Liszt want to write 'sans ton' music in 1833, when at that time atonality did not yet exist? Liszt's 'experiment', though it may seem to us prophetic of later musical developments, was born in the 19th century, and as such was a child of its time.

Liszt's idea, as far as he was concerned, was an impossible idea—namely to produce actual music without tonality. In other words, Liszt's 'sans ton' is an imagined concept—even if he can try and suggest it by avoiding harmony which is key orientated (such as whole-tone chords, diminished sevenths, enharmonic ambiguity etc.). The new signature Liszt created [in this study represented as Ø] expressed by 'visible invisibility' a vision of something he could not compose. In the 1830s all music had tonality, and nobody had seriously suggested that it was possible for it not to have. Music without key was music 'without itself'—literally 'nothing'. In other words, 'sans ton' for Liszt could express in programme music the idea that death is nothing. Here musical composition becomes entangled with the philosophical and theological questions the concept of nothing arouses. In music, as a composer knows, there is never 'nothing', not even silence. But *nihilum,* or 'nothing' would be a logical thought for a religious man like Liszt faced with the task of thinking about death as the subject of programme music. Liszt's inspiration was to say that 'music as nothing' would be 'music without key'—since for him in 1833 tonality or key was the very substance of music. He had to suggest this concept visually, because it obviously cannot be 'heard'. His erasure of the key signature was to *write* something in the score that was a symbol of death in music.

Can Liszt's 'sans ton'—together with its blank signature—actually be identified as a symbol of death in his music? The only way to answer the question is to find the music that uses a blank signature, and see whether or not its programmatic or verbal content is about death. It would be the presence of death in the narrative that made Liszt use the symbol, not the symbol that made death present in the music. The 'sans ton' signature is itself part of the 'programme'.

The following is a list of works I have found by Liszt which have a blank signature. The four categories are:

1. works with Liszt's *sans ton* signature at the beginning and the end (ØØ);
2. works where the signature appears at the beginning (Ø+);
3. works where it appears in the middle (+Ø+)
4. works with the *sans ton* signature at the end (+Ø).

Explanation of signs:

C	choir
O	orchestra
P	piano
†	music contains Liszt's Cross motive [see p.142 ex.7, **RR** and **LK**]

The keys given are those with their signatures in the score at the beginning and end of each work.

a	A minor
A	A major
a[A]	means the music ends in the major, but the minor key signature is retained
a→A	means that in a group of pieces or a cycle (e.g. a symphony) the beginning is in A minor and the ending is in A major
F#[3#]	means the signature is three sharps, but the music is in F#
B/A[F#]	means the music begins in B and ends in A (with their signatures), but the final cadence is in/on F#.

1. ØØ

1854 ØØ *Mephistopheles* (from *Faust Symphony*) [O] S108
1855 ØØ *Inferno* (from *Dante Symphony*) [O] S109 [†]
1865 ØØ *The Storm on Lake Galilee* (from *The Miracle* in *Christus*) [C] S3.9
1878 ØØ *Station I (Jesus is condemned to death* from *Via Crucis)* [C] S53
1878 ØØ *Station II (Jesus takes up the Cross)* [C] S53
1878 ØØ *Station IV (Jesus meets his Blessed Mother)* [C] S53

1878 ØØ *Station VIII (Jesus meets the women of Jerusalem)* [C] S53
1879 ØØ *Sospiri* (from *Five Short Piano Pieces*) [P] S192.5
1882 ØØ *La lugubre gondola II* [P] S200/2
1883 ØØ *R.W.–Venezia* [P] S201
1885 ØØ *Bagatelle ohne Tonart (Bagatelle sans tonalité)* [P] S216a
1885 ØØ *Trauervorspiel (Funeral Prelude)* [P] S206.1 [ends on C# unisons]

2. Ø+

1834 ØG *Harmonies poétiques et religieuses* (1st version) [P] S154
1852 ØG *Pensée des morts* (from *Harmonies poétiques,* 2nd version) [P] S173.4
1854 Ø→C *Faust Symphony* S108
1854 Øc *Faust* (from *Faust Symphony*) [O] S108 [†]
1855 ØD *Agnus Dei* (from *Gran Mass*) [C] S9
1855 Ø→B *Dante Symphony* S109
1865 ØC# *The Miracle* (from *Christus*) [C] S3.9
1866 ØE *Resurrexit!* (from *Christus*) [C] S3.14
1866 Øc# *Tristis est anima mea* (from *Christus*) [C] S3.11 [†]
1867 ØE*b* *Agnus Dei* (from *Hungarian Coronation Mass*) [C] S11
1870 ØD *Mosonyi* (from *Hungarian Historical Portraits*) [P] S205.7
1871 ØA *Libera me* (from *Requiem*) [C] S45
1877 Ø→ØA*b* *Two Elegies* [P] S196, S197
1874 ØA*b* *Elegie I* [P] S196
1877 ØA*b* *Elegie II* [P] S197
1878 ØA *Station III (Jesus falls for the first time* from *Via Crucis)* [C] S53
1878 ØA*b* *Station V (Simon of Cyrene helps Jesus carry the Cross)* [C] S53
1878 ØB*b* *Station VII (Jesus falls for the second time)* [C] S53
1878 ØD*b*[4*b*] *Station IX (Jesus falls for the third time)* [C] S53
1878 Øf *Station XI (Jesus is nailed to the Cross ['Crucifige'])* [C] S53
1878 ØAg *Station XII ('Eli, eli, lamma Sabacthani' ['Consummatum est'; 'O Traurigkeit, o Herzeleid'])* [C] S53 †
1879 ØG *Mysteria dolorosa* (from *Rosario*) [C] S56.2
1880 ØE*b* *Mephisto Waltz II* [O] S111
1881 ØE *Psalm 129* [C] S16/1

1881 ØC# *The Grave. The Cradle of the Future Life* (from symphonic poem no.13) [O] S107
1881 ØE *The Struggle for Existence* (from symphonic poem no.13) [O] S107
1881 ØD *Csárdás macabre* [P] S224
1881 Ø→E *Four Valses Oubliées* [P] S215
1881 ØF# *Valse oubliée I* [P] S215.1
1881 ØB *Unstern* [P] S208
1883 ØA *Am Grabe Richard Wagners* [P] S202
1885 Ø→g *Two Funeral Pieces* [P] S206
1885 Øg *Trauermarsch (Marcia funebre* from *Trauervorspiel und Trauermarsch)* [P] S206.2

3. +Ø+

choral

1855 *Missa solennis (Gran Mass)* S9
Gloria BE*b*BE*b*ØDB*b*BDØB(fugue: cum Sancto Spiritu)
Credo CFBOF#DF#(et incarnatus est)CF#Ø(crucifixus) B[4#](re-surrexit)E*b*EØ(judicare)CDOCBØ(resurrectionem mortuorum)C
1855 *Psalm 13* S13 aA*b*B(dass ich nicht im Tod entschlafe)Ø(dass nicht mein Feind rühme, er sei meiner mächtig geworden)c#ØB[3#]CAC AFACA
1859 *Psalm 137* S17 cbØ(Wie sollten wir im fremden Lande das Lied des Herrn singen!)CcC
1862 *The Legend of St Elizabeth of Hungary* S2
Part I
No.2 *Ludwig*
2/b EØEØeD*b*
No.3 *The Crusaders*
3/a B*b*, 3/c EØ, 3/d B*b*
Part II
No.4 *Landgravine Sophie*
4/c fØ(als einen Todten ihn beklagt)EgA*b*e
1862 *Cantico del Sol* S4 FØ(suor Luna)AFD*b*FA*b*[1*b*]freeEF
1865 *Missa choralis* S10
Credo DØ(judicare vivos et mortuos)D
1868 *Christus* S3

III. Passion and Resurrection
11. Tristis est anima mea Øc#(usque ad mortem)Ø(58 bars for orchestra)c#D*b*
['Tristis est anima mea' is the struggle with death in the garden of Gethsemane, in pictorial art usually called 'The Agony in the Garden']
12. Stabat Mater fØ(vidit Jesum in tormentis)EB*b*CGD*b*DF

1868 *Requiem* S12
Dies irae ceEE*b*BGE*b*BGE*b*AcØ(Oro supplex, Lacrymosa)cC

1874 *Sainte Cécile (Die heilige Cäcilia)* S5 c[2*b*=c dorian]AD*b*EØ(on mit dans sa tombe)E*b*CD*b*CD*b*C

1874 *Die Glocken des Strassburger Münsters* S6
II. Die Glocken cØEØFfØDC
[The text, a poem by Longfellow, is about Lucifer and his angels who attempt to destroy the cathedral at Strasbourg]

1878 *Septem sacramenta* S52
II. Confirmatio FØCEF
IV. Poenitentia dØd
VI. Ordo CA*b*ØC

orchestral

1848 *Les Préludes* (symphonic poem no.3) S97 CE[O]EØ(storm)AC
[cf. 'sans ton' storm in *Christus* oratorio]
'…interrompues par quelque orage…dont la foudre fatale consume son autel…' (from Liszt's programme)

1849 *Tasso* (symphonic poem no.2) S96 cEØF#B*b*F#bB*b*cC
[Based on gondolier melody sung to Tasso's *Gerusalemme liberata*]

1850 *Ce qu'on entend* (symphonic poem no.1) S95 E*b*DF#E*b*geBB*b*BØ E*b*G(religioso)dEE*b*ØCE*b*DE*b*

1850 *Prometheus* S99 (symphonic poem no.5) aD*b*fugue(D*b*)AØaA
'foi tacité en un libérateur qui fera monter le captif longtemps torturé aux régions transmondaines…' (from Liszt's programme)
[Liszt says Prometheus represents 'Audace, Souffrance, Endurance, et Salvation'. Ø occurs at the end of the development section in the sonata form, i.e. just before the recapitulation, which is the 'Salvation'. This moment is the most intense in the life and death struggle of Prometheus, and Ø occurs in other works at a similar position, e.g. in *Faust, Hungaria,* and the *Sonata in B minor*]

1851 *Mazeppa* S100 (symphonic poem no.6) df#B*b*bEØdDAllegro marziale
'Enfin le terme arrive…il court, il vole, il tombe, Et se relève roi!' (from V. Hugo's poem used by Liszt as the programme)

1853 *Orpheus* (symphonic poem no.4) S98 CEØC
'Orphée pleure Eurydice, cet emblême de l'Ideal englouti par le mal et la douleur, qu'il lui est permis d'arracher aux monstres de l'Erèbe, de faire sortir du fond des ténèbres cimmériennes…' (from Liszt's programme)

1853 *Festklänge* (symphonic poem no.7) S101 CB*b*GAØD(apotheosis) CF#[3#]C

1854 *Faust Symphony* S108
II. Gretchen A*b*AA*b*EA*b*c(Faust)ØBA*b*F#ØA*b*F#[4#]A*b*
[Ø appears when Faust enters—because he represents the same danger to Gretchen that Mephistopheles does to Faust]

1854 *Hungaria* (symphonic poem no.9) S103 dE*b*BA*b*BC(folk dance tune)f#ØAgitato molto(battle scene)E*b*Bdb b↔gMarcia funebre DAllegro trionfante
[The battle scene in the central section is usually taken to represent the 1848 revolution against Austrian rule. Ø occurs at the end of the battle, before the return of the Hungarian folk dance. The 'death' idea here is part of Liszt's portrait of Hungary as the Patria, and the dangerous situation it was in]

1860 *Two Episodes from Lenau's Faust* S110
1. Der nächtliche Zug c#('Tiefnacht')B*b*Øc#fAE*b*F#religioso (Pange lingua)ACDc#
[The programme in the score of the 1st episode says it is a dark night, and Faust is in despair. The presence of Ø refers to the 2nd episode, the Mephisto Waltz, which results from the dark despair (Liszt said these two pieces should always be played together—which they almost never are)]

1860 *Trois odes funèbres* S112
1. Les morts eA*b*eE*b*Ø(De profundis)E(Te Deum)

1881 *Von der Wiege bis zum Grabe* S107
I. Die Wiege C
II. Der Kampf um's Dasein ØD*b*ØE*b*ØE
III. Zum Grabe: Die Wiege des zukünftigen Lebens ØaCC#

[The prominence of Ø in section II is explained by its title (The Struggle for Existence)]

piano and orchestra

1835 *Malédiction* S121 eØ(80 bars)E
[Bar 36 of the 80 bars of Ø is a whole page of cadenza without barlines, i.e. 'sans ton ni mesure'. The performance markings are: Patetico. Senza tempo. Disperato. Andante Lacrimoso]

1849 *Piano Concerto no.2 in A major* S125 Adb*b*c#ED*b*Ø(stormy, 118 bars)AMarziale
[As in other works, the Ø music is stormy. Even though Liszt gave no programme, it is possible he had one in his mind]

1850 *Totentanz* S126 dO[a(eolian)]BdeBdD*b*dF#f#OddA*b*Ød
[Here *sans ton* follows A flat major, the key of *amor* (see page 60)]

piano

1834 *Apparitions* S155
1. Senza Lentezza quasi Allegretto F#ØF#
3. Fantasie sur une valse de F. Schubert: Molto agitato ed appassionato E*b*EØF#E*b*

1846 Ungarische Rhapsodien [Hungarian Rhapsodies] S244
Hungarian Rhapsody no.1 ED*b*ØE

1849 *Années de pèlerinage II. Italy* S161
7. Après une lecture du Dante df#F#ØF#Ø(101 bars)D

1852 *Harmonies poétiques et religieuses* S173
1. Invocation EØE
9. Andante lagrimoso g#ØA*b*g#

1853 *Sonata in B minor* S178 bE*b*Dc#fe (exposition) F#AF#geF# + b*b*Ø (development + fugue) bB (recapitulation)
[The Ø occurs at the same place as it does in *Prometheus* and the *Faust Symphony,* namely at the end of a developmental fugue before the recapitulation. Although the *Sonata* has no published programme, I would point out that in other instrumental works by Liszt, where there is a fugue there is a programme (see **RR**)]

1854 *Années de pèlerinage I. Switzerland* S160
5. Orage cØF#c

1862 *Waldesrauschen* S145 D*b*ED*b*EFAØD*b*ED*b*

1863 *Deux légendes* S175
2. St François de Paule marchant sur les flots EØE
[According to the legend, the saint walked over stormy water. As in the *Christus* oratorio, the stormy music is a religious image of death, hence Liszt uses the Ø signature]
1877 *Années de pèlerinage III* S163
2. Aux cyprès de la Villa d'Este, thrénodie [I] gØf#G
3. Aux cyprès de la Villa d'Este, thrénodie [II] eØB*b*F#f#ØB*b*E
4. Les jeux d'eaux à la Villa d'Este F#EDF#AØF#ØF#
5. Sunt lacrymae rerum, en mode hongrois aA*b*ØA
6. Marche funèbre faAØF#
1881 *Valses oubliées* [4] S215
2. A*b*EØA*b*
3. D*b*DEAØD*b*
1883 *Dritter Mephisto-Walzer* S216 F#ØF#ØF#ØF#DEA*b*F#
1863 *Rhapsodie espagnole* S254 c#DFA*b*EE*b*ØDB*b*D
1880 *In festo transfigurationis* S188 CEØF#

organ
1850 *Fantasie und Fuge über den Choral 'Ad nos, ad salutarem undam'* S259 cØEF#B*b*f#bBC
1879 *Missa pro organo* S264
Credo B*b*G*b*ØB*b*

4. +Ø

piano
1882 *La lugubre gondola [Dritter Elegie]* (1st version) S200/1 fØ
[Liszt's programmatic image is probably a funeral gondola going to San Michele, the cemetery island of Venice. In which case we can say that the *sans ton* key signature written at the end of the score parallels the black gondola floating on the water—a visual image of death]

*

As we can see, the items in the first category (those beginning and ending with Ø) are directly about death. The first is Mephistopheles, who as the devil brought death into the world. As the third movement of the *Faust Symphony* it begins and ends with *sans ton* as part of Liszt's 'drei Charakterbildern' programme—here the Spirit of Negation. Hence he negates key (by mocking its content). During the course of the movement the signatures of 3 flats C minor, 3 sharps A major and 4 sharps E major appear, taken from the Faust movement, all of which are food for the devil's mockery as 'the accuser', 'the mud slinger' or *diabolos*. For the last thirty pages of the score the signatures vanish, as does Mephistopheles himself in a famous *sans ton* passage of harmony (letter Ww). The last bar is empty. The *Chorus mysticus* then follows to end the work. The second item is Dante's *Inferno,* or Hell, where the souls of the dead are in torment. The complete movement is without signature, except for the Paola and Francesca episode which has a signature of 3 sharps F sharp minor and 6 sharps F sharp major. The *sans ton* beginning and ending have music set to the words (written in the score but unsaid) *Lasciate ogni speranza voi ch'entrate* ('abandon all hope, ye who enter here'). The third item is the storm which arose on Lake Galilee when Jesus was asleep in the boat, and the disciples cried 'Domine salva nos, perimus' (Lord save us, we are perishing). It begins with keyless harmony (whole tone etc.) and ends with a crash on the timpani and silence. The voice of Christ is then heard, and the key signature of seven sharps C sharp major appears. The next four items are from Liszt's musical setting of the Stations of the Cross, which depicts Jesus on the road to his crucifixion. *La lugubre gondola II* depicts a gondola carrying a coffin. *R.W.–Venezia* is in memory of the death of Wagner, also in Venice. The *Bagatelle sans tonalité* bears an alternative title in Liszt's MS as the fourth Mephisto Waltz, thus bringing it into line with Mephistopheles. The *Trauervorspiel* precedes a funeral march (*Trauermarsch* S206.2).

The other presence of the Ø signature in the remaining categories can be seen to relate to the appearance of death during the work. More than once it refers to a storm, itself a symbol of peril; other references include the underworld, Christ's resurrection from the dead, and the moment of salvation at the climax of a life and death struggle. The words Liszt sings to *sans ton* in his requiem are explicit: 'Libera me Domine de morte aeterna' *(Libera me).* The percentage of cases listed where his use of a zero signature goes hand in hand with the subject of death is too high to be fortuitous. If therefore

we take it to be deliberate, then we can reasonably conclude that Liszt's erasure of the key signature in the early version of *Harmonies poétiques et religieuses* represents the beginning of this manner of musical thinking. If it does, then as a composer of programme music he can be seen from the start to have given consideration to the connection between key and content—and to convey this by investing the key signature *per se* with a new expressive content. In so doing he rooted the question of 'programme' firmly into the task of choosing the music's tonality, an aspect of Western music made necessary by the fact that, like literature, it is a written art form.

Suggested Latin name for 'sans ton': *nihilum* nothing *[mors perpetua].*

*

Liszt's youthful pre-occupation with death and music as a tonal question was the first 'programme' to find its way into his 1826 studies, but not via the G minor study. The first one to be treated programmatically was the fourth study in D minor, which he published separately in 1847 as *Mazeppa*. Liszt probably chose the story of Mazeppa (made famous by Lord Byron's poem) because it is about the death of the hero—or rather, like in *Don Sanche,* his assumed death. The death element relates the story to the *sans ton* idea. Also his choice of the key reflects its ancient identity—in its modal form—as the 'first key' or *primus tonus*. In 1834—the same year as his erasure of the signature in *Harmonies poétiques et religieuses*—he had composed his first (unfinished) symphonic work, the *De profundis* piano concerto, in the same key. Based on the gregorian tone for Psalm 130, the music follows programmatically the outline of the text, which was sung during masses for the dead. We should therefore follow the composer and turn our attention to his music in D minor.

D minor

1825 dD *Overture* (from *Don Sanche*) [OP] S1
1825 d *Marche funèbre* (from *Don Sanche*) [OP] S1.30
1834 dD *De profundis. Psaume instrumental* [PO] S691
1840 dD *Heroischer Marsch im ungarischen Styl* [P] S231
1840 dD *Mazeppa* (from *Transcendental Studies*) [P] S139.4
1849 d *Dance of Death [Totentanz]* [PO] S126
1851 dD *Mazeppa* (symphonic poem no.6) [O] S100
1851 dD *Scherzo und Marsch* [P] S177
1853 dD *Hungarian Rhapsody no.7* [P] S244.7
1854 dD *Hungaria* (symphonic poem no.9) [O] S103
1858 dD *Après une lecture du Dante* [P] S161.7
1862 dD *Address of the Hungarian Magnate* (from *St Elizabeth*) [C] S2.1/b
1865 d[D] *Agnus Dei* (from *Missa choralis*) [C] S10
1868 dA*b* *Agnus Dei* (from *Requiem*) [C] S12
1871 dD *Ave verum corpus* [C] S44
1878 d→D *Via Crucis* [C] S53 [17 items]
1878 d *O Crux ave!* (from *Via Crucis*) [C] S53 [†]
1878 d *Poenitentia* (from *Septem sacramenta*) [C] S52.4
1878 d *Station XIII* (from *Via Crucis*) [C] S53
1878 d *Station XIV* (from *Via Crucis*) [C] S53
1878 d *Vexilla Regis* (from *Via Crucis*) [C] [S53]
1883 dD *Hungarian Rhapsody no.17* [P] S244.17
1885 d→D *Hungarian Historical Portraits* [P] S205 [7 items]
1885 dD *Deák* (from *Hungarian Historical Portraits*) [P] S205.2
1885 dD *Hungarian Rhapsody no.19* [P] S244.19
1885 dD *Széchenyi* (from *Hungarian Historical Portraits*) [P] S205.1

The funeral march in the opera *Don Sanche* is the first appearance of the key of D minor in a context that might indicate its character [see **DS**]. In the story Don Sanche is wounded in combat by the evil knight Romualde, and falls as if dead. The funeral march follows. But he revives, to the joy of his love, Elzire. Thus Don Sanche, it turns out, was 'dead but not really'. Ten years or so later this 'storytime' D minor of *Don Sanche* became the 'theological' D minor of *De profundis. Psaume instrumental,* its form foreshadowing the large overall form found in the Weimar period in the *Piano Concerto in Eb* and the *Piano Sonata in B minor*. The work uses an embryonic version of thematic transformation which Liszt uses to fashion what is fundamentally a monothematic work based on the psalm tone, divided into four sections or movements (first, slow, polonaise-scherzo, march-finale). The thematic material is made from variants of the plainsong and the work, as theological, is a direct result of Liszt's having met and stayed with the Abbé Lamennais in October 1834. By theological I mean that, as in the miniature opera, the death it describes is not final, but here the 'non-finality' of death is the Christian one. The work takes its inspiration from Psalm 129/130, in which death is equated with sin and redemption. It begins:

> Out of the depths I have cried to thee, O Lord: Lord, hear my voice. Let thy ears be attentive to the voice of my supplication. If thou, O Lord, wilt mark iniquities: Lord, who shall stand it.

and continues:

> For with thee there is merciful forgiveness: and by reason of thy law, I have waited for thee, O Lord. My soul hath relied on his word: my soul hath hoped in the Lord.

This thought pattern leads the music from the minor to the major. In this sense the function of Liszt's D minor is to deal with death in a way that negates *sans ton.*

Totentanz is 'only' in D minor (it does not end in the major). Death does not dance *to* the *Dies irae* plainsong melody—the melody is itself 'forced' into dancing. Liszt makes 'dance' a transitive verb—to *dance* the plainsong.

The title of the work—Death's Dance—describes a programme applied to the melody. (The words of the medieval sequence are about the Day of Judgment, not about death as a 'character'.) *Totentanz* relates programmatically to Liszt's Mephisto music via his *'diablerie'* topos—in Christian theology death was brought into the world by the devil. But as the devil is a spirit, his 'incarnation' can only be via possession, or occupation, of an already existing 'body'. Death therefore 'possesses' the plainchant melody and activates it—its tonality (the 'Christian' D minor) remaining unchanged. He can neither destroy it (to make *sans ton*) nor change it (into the major). Thus the *'trionfo della morte'* of the fresco in Pisa that inspired the work is reversed by Liszt, who portrays a *trionfo della musica* in which 'death the dance-maker' proves to be (tonally) impotent.

The D minor of *Scherzo und Marsch* probably relates to Liszt's original title for the work as it appears on the MS of the first version: *Wilde Jagd—Scherzo*. 'Wilde Jagd' is also the title of the eighth transcendental study—in French 'Le chasseur maudit'. It refers to the legend of a huntsman who rides past the church on the sabbath day, pursued by demons.

These works provide the programmatic background for the remaining works in the key. Liszt's D minor death is the Christian death, with its characteristic theological features: (a) death and sin (b) death cannot destroy (annihilate) (c) death and resurrection.

This theological content is the background to the *Agnus Dei* movements, *Via Crucis, O crux ave!, Station XIII* and *Station XIV*. The second listed theological feature (death cannot destroy) lies behind *Après une lecture du Dante* (the so-called *Dante Sonata*)—which concentrates on the Inferno—as well as behind Liszt's 'Hungarian programme' (the attempts of history to crush (annihilate) the nation and its heroic struggle for survival) in: *Heroischer Marsch im ungarischen Styl, Hungaria, Hungarian Historical Portraits, Deák* and *Széchenyi*. To these may be added the Hungarian pieces with no obvious programme, but which clearly contribute to the same (patriotic) idea: *Hungarian Rhapsody no.7, Hungarian Rhapsody no.17* and *Hungarian Rhapsody no.19*. The D minor of *Address of the Hungarian Magnate* from the *Legend of St Elizabeth* carries this Hungarian significance, as well as an additional association with the royal character of the tonic major (the Magnate

speaks on behalf of the child Elizabeth, the daughter of King Andrew II) [see D major]. The first listed theological feature (death and sin) is the basis of *Poenitentia* from *Septem sacramenta* while the third feature (death and resurrection) is the basis of *Vexilla Regis* from *Via Crucis*. This sixth century Latin hymn about the triumph of the Cross ('The regal banners forward go') was first sung in public procession in the year 569, when a relic of the True Cross was carried in procession from Tours to St Radegund's monastery of Saint-Croix at Poitiers. Liszt here uses D minor partly as a medieval modal reference, partly as a reference to death, and partly—but chiefly—as his own programmatic D minor whose key character corresponds to the Christian defeat of death symbolized by the Cross.

Suggested Latin name for D minor: *mors* (decease [Christian death]).

*

The fourteen year-old composer's funeral march in *Don Sanche* should be compared to the funeral march he wrote three years later soon after the death of his father in 1827, which is in G minor. Here we see Liszt characterizing death with two different keys: one as part of a 'story', the other as 'real life'. Six years afterwards G minor was to lead the young composer down the road to *sans ton*. What character does this key have in Liszt's music generally?

G minor

1827 g *Scherzo* (Allegro molto quasi presto) [P] S153
1827 g *Marche funèbre* [P] S?745
1851 gG *Paganini Study* (no title) [P] S141.1
1851 gG *Vision* (from *Transcendental Studies*) [P] S139.6
1851 g→aA *Paganini Studies* [P] S141 [6 items]
1859 gG *Tarantella* (from *Venezia e Napoli*) S162.3
1862 g *Chorus of the Poor* (from *St Elizabeth*) [C] S2.5/c
1862 gG *Évocation à la Chapelle Sixtine* [OG] S658
1863 gG *Slavimo slavno slaveni* [C] S33
1877 gG *Aux cyprès de la Villa d'Este* [I] (from *Années III*) [P] S163.2
1879 gG *Sarabande and Chaconne* (Handel, *Almira*) [P] S181
1881 g *Nuages gris* [P] S199
1885 g *Teleky* (from *Hungarian Historical Portraits*) [P] S205.4

The MS of the funeral march in G minor which Liszt composed when his father Adam died in Boulogne on 28th August 1827 is dated 30th August Boulogne [see facsimile in 'Liszt Saeculum' no.51 (1993)]. This association of G minor with death can be seen still at the end of Liszt's life in *Teleky* (the Hungarian writer and statesman Count László Teleky committed suicide on 7th May 1861).

The *Chorus of the Poor* from the oratorio about St Elizabeth is sung when the saint has been expelled from the castle after the death of her husband in a crusade in the Holy Land. The opening lines are:

Hier wohnt Sie unterm Hüttendache,
Die Heilige, das Glück der Armen,
Den Traurigen voll Trostessprache,
Die Kranken pflegend voll Erbarmen.

The English translation by Constance Bache printed in the Novello edition is:

Here 'neath the roof of want she dwelleth,
Of misery she the sure salvation,

To sorrow words of hope she telleth,
In sickness bringeth consolation.

In the German original the key word is 'Traurigen'—translated as sorrow, but related to 'Trauer' meaning 'mourning', a theme (or *topos*) continued in *Aux cyprès de la Villa d'Este* and *Teleky*, which originated as *Trauermarsch* [see *sans ton* 2. Ø+]. The 1877 piece is called by Liszt a threnody, defined in the dictionary as an ode or song of lamentation. Cypresses are, of course, associated with death and cemeteries because the branches used to be carried at funerals. At the Villa d'Este, however, the function of the trees was to provide cool and shade, as we learn from an Englishman (Haweis page 651) who visited Liszt there in 1880:

> 'It is,' said Liszt, 'a retreat for the summer; you can walk all day about these grounds, and never fear the sun—all is shade. But come down lower'; and so we went, at times turning round to look down an avenue, or to catch, through the trees, a peep of the glowing horizon behind.
>
> Presently we came to a central space, led into by four tall cypress-groves…and here we rested, whilst the Abbate gave me some account of this Villa or Château d'Este […].

This idea—shade combined with mourning—finds its quintessential expression in the late piano piece *Nuages gris* [Grey Clouds] which is celebrated by musicologists for its 'modern' harmony, and 'intimations of atonality'. For our present purposes, however, it is probably best seen as a radical portrait of its own key signature—namely two flats G minor—as representing 'cloud' or gloom. In *Teleky* this key signature perhaps also figures as a mental condition, as 'clouded mind'.

That Liszt thought of G minor in this way seems clear in a case where he changed the key between the early version and the published one. The piece in question is *Andante lagrimoso* [see g# 1852], the ninth of the *Harmonies poétiques et religieuses* set of ten pieces. Its early version is in G minor and has the title *La Lampe du Temple.* A poem by Lamartine attached as an epigraph describes the scene:

> Pâle Lampe du sanctuaire,
> Pourquoi, dans l'ombre du Saint Lieu
> Inaperçue et solitaire
> Tu consumes-tu devant Dieu?

(Pale Sanctuary Lamp
Why in the gloom of the Holy Place
Unseen and alone
Do you self-consume before God?)

Here Liszt's G minor probably portrays the gloom ('l'ombre du Saint Lieu') in the dark empty church, as well as the 'unseen, alone'. Part of Liszt's (and Lamartine's) 'gloom' was (is) the absence of followers (believers) —the modern (post-revolutionary) gradual abandonment of religion.

The G minor organ piece *Évocation à la Chapelle Sixtine,* a setting of Allegri's *Miserere* and Mozart's *Ave verum corpus,* begins in the low register with repeated chords ('miserere style') in G minor. Allegri's *Miserere* was for three hundred years (c.1600 to 1900) performed in the Sistine Chapel in Holy Week at one of the Tenebrae services on Wednesday, Thursday or Friday—in the dark. A description of a vision Liszt had in the Sistine Chapel to do with this G minor piece is given in a letter he wrote from Rome to the Grand Duke at Weimar (La Mara [2] 1st November 1862). He saw Mozart and Allegri, to which he adds a third figure:

> Then there emerged from the background, next to Michelangelo's *Judgment Day*, slowly, unutterably great, another shadow. Full of inspiration, I recognized it at once; for while he was still bound to this earth he had consecrated my brow with a kiss. He, too, had once sung his *Miserere*, as no human ear had ever heard such a deep and sublime sighing and sobbing. Strange! Three times has the genius of Beethoven made use of Allegri's style… [Liszt then refers to the funeral march from the *Piano Sonata in Ab* op.26, the *Moonlight Sonata,* and the Andante of the *Seventh Symphony*].

That Liszt thought of Beethoven in this G minor context may have a connection via key with the death of the composer in 1827. In that year the 15 year-old Liszt composed the *Scherzo*—dated 1827 in the manuscript. The untitled piece remained unpublished, the title 'Scherzo' stemming from Busoni who added it when he published the music in 1922. In 1827 Liszt kept a diary that centres around Easter (Altenburg page 6) which fell that year in April (a month after the death of Beethoven on March 26th). Why Liszt kept this diary has not been clarified—it begins on April 1st, with daily entries all month, omits May and June, and resumes in July, when

it peters out. There are religious inscriptions, including a symbolic letter S, followed by numbers. The 1827 piano piece is itself a bit like a diary entry —a *feuille d'album*. It is only two pages long, and modulates from G minor to distant keys, including F# —without change of signature. At first sight, it would seem to be a light-weight, and to have no association with the composer's later serious use of G minor. But a hypothesis might be that Liszt wrote the piece as a homage to Beethoven in G minor because he already associated the key with mourning. Whether Beethoven really attended Liszt's concert in Vienna on April 13th 1823 is today a matter of musicological dispute, but according to Liszt the great man took the boy in his arms and kissed him. Liszt all his life spoke of this incident as the *Weihekuss* (kiss of consecration). Thus in 1827 Liszt already held Beethoven in the sacred esteem he evinced towards the composer all his life, and this itself could have prompted him to write a personal religious diary when the composer died in the weeks leading up to Holy Week and Easter. The diary may even be the religious background to his dating the autograph MS 27th May 1827, a date two months after Beethoven's death—perhaps exactly so if Liszt thought he died on the 27th of the month. Furthermore the music he composed occupies a time period when the diary is empty—we could say it fills an empty space, thus forming part of the diary itself. In which case it surely enshrines the memory of his encounter with the composer. This could explain the odd combination of a 'classical' (not 19th century Romantic) style with more advanced tonal thinking. Certainly the later visionary appearance of Beethoven to Liszt in the musical Holy of Holies—the Sistine Chapel—in connection with the key of G minor fits in with an early key association with the composer, and with his use of a G minor key character that lasted all his life. The psychology of this key character was expressed succinctly by St Anthony of Padua in his sermon for Pentecost written sometime between 1226 and 1231: 'To mourn is to be without light'.

The *Tarantella* may also contain a psychological reference if we remember the traditional association of the dance with madness (cf 'clouded mind'). The piece follows on directly without a break from the E*b* minor *Canzone* which precedes it. This key is so rare as to draw attention to its paring with G minor [see E*b* minor]. The dance begins at the bottom of the piano on unison E*b*s, which Liszt gradually turns towards the tonality of G minor. Thus the *Tarantella* emerges from utter darkness into G minor, then onwards to G major.

Liszt's greatest piano work in G minor is the *Sarabande and Chaconne,* based on music from Handel's first opera *Almira* [see **LH**]. Liszt dedicated the work to his English pupil Walter Bache, who studied the piano with Liszt in Rome for two years from 1863 to 1865. The logic of Liszt's dedication is to do with Handel's reputation as a composer of oratorio, in particular the *Messiah,* and his residence in England. In other words, despite the composer's operatic background, for Liszt (and other 19th century composers) Handel was a religious composer. The piece is Liszt's only piano piece based on Handel, and is unusual in that it contains a section in G*b* major with a signature of six flats—a key almost never used by Liszt, and in which he never composed a complete work. The layout is basically ternary, beginning with the sarabande in the minor. The contrasting middle section is the chaconne in B*b* major—not the *basso ostinato* type, but an energetic and forward-moving piece—and the reprise of the first section is the sarabande in the tonic major. Thus the tonal journey is from G minor to G major. It is this journey that makes the G*b* section relevant, because it follows immediately upon the opening statement of the sarabande in G minor; Liszt simply repeats it in G*b* major, thus preserving the B*b* as the third. It is therefore the first appearance in the piece of the major mode, and carries the marking 'religioso'—a marking rarely used by Liszt.

As I have said, the signature of six flats G*b* major does not figure here because there are no works in the key. Liszt's preference for F# major was because it had a positive character. In contrast therefore to six sharps F#, six flats G*b* can only have had an opposite association. In German both minor and flat are 'moll'. The key of G*b,* as 'the most flat', would be very *moll*. In this context comments by the young Liszt's teachers Reicha and Czerny (Steblin page 131) are worth quoting. Reicha's *Traité de mélodie* published in 1814 says the following:

> The keys of F# and G*b,* which are seldom used and which are one and the same key on the piano, are consequently very different in their nature; the former is very brilliant or piercing, while the latter is very somber…This observation is important in the case of enharmonic transitions, because, when the key of F# is suddenly changed into…G*b* we fall…into a very somber key…On the piano, this difference is little felt; but in the orchestra it can produce bad effects, completely contrary to the intention of the composer.

Czerny translated the *Traité* into German, and in the edition of 1832 added here a footnote:

> Even on the piano, a composer of fantasy and finer feelings can make the peculiar observation that, for example, in composing an Adagio in…G*b* major, completely different ideas occur to him, and the piece takes on a totally different character (a different colour), than if he writes it in…F# major.

Liszt's G*b* major version of the sarabande presumably points ahead to its 'grandioso' G major ending. In other words, the G*b* major 'foreshadows' the G major—it is, as it were, 'G major in the dark'. In this sense it is a version, in terms of key character, of the G minor—paradoxically becoming more dark by going into the major. On the way Liszt turns the G*b* (as a note) into F# as the dominant of B minor, thus passing to the sharps. The immediate change of the G minor sarabande at the beginning into its G*b* major version begins a journey 'towards the light' of G major and gives the work a kind of tonal programme—for Liszt the inclusion of the 'dark' G*b* major was an event with 'dangerous' associations (compare the change from F# to G*b* before the fugue in the *Piano Sonata*) [see pages 145–6 and **MS**]. Hence Liszt adds 'religioso'—a marking which refers to the character of the *key*, not just to the character of the music. Liszt rescues G*b* major by linking it to its 'salvation' as G.

Slavimo slavno slaveni is a setting in Slavonic for men's voices and organ of a text about Saints Cyril and Methodius, the apostles of the Czechs, the Slovaks and the southern Slavs (Slovenes, Croats, Serbs, Macedonians and Bulgars). It was sung on 3rd July 1863 in the church of St Hieronymus in Rome on the occasion of the 1000th anniversary of the saints. Liszt afterwards sent a copy to Smetana. The text speaks on behalf of the Slavs ('Let us celebrate the thousandth year'), and refers to 'the celebrated flame (or sign) of the Cross'. Liszt changes the key from G minor to G major half way through. It is possible that the minor here has a 'slavonic' character, but the G major is surely the 'flame' of the Cross.

The title of the G minor transcendental study (number six in the 1851 set) is *Vision*. Although in the key scheme of the set of studies it represents a minor key, of its 70 bars only the first 12 are in G minor, the greater part of the piece being in G major. In this sense the idea of the title seems to be a move from gloom into light. It is also a study whose content is

based on the relationship of the tonic major and minor instead of the relative major and minor of the paired key signatures. In this sense it is of great relevance in our quest for the relationship of key character to programme in Liszt, and opens the way to an investigation of a major key.

Suggested Latin name for G minor: *nubilum (*gloom[y]).

*

With his early piano piece *Harmonies poétiques et religieuses* Liszt apparently began his career as a composer of programme music in G minor. In fact he actually began with G major, which is the key of the Andante religioso theme on which the whole piece—composed 'backwards'—is based. The variations *precede* the theme. Thus his idea of 'sans ton' was to obliterate not just G minor, but its origin from G major. We therefore need to know the identity of this key in Liszt.

G major

1825 G *Introduction et Marche* (from *Don Sanche*) [OP] S1.22
1847 G *Gloria* (from *Mass for Male Voices*) [C] S8
1847 G *Sanctus* (from *Mass for Male Voices*) [C] S8
1855 G *Sanctus* (from *Gran Mass*) [C] S9
1862 G *Chorus of Angels* (from *St Elizabeth*) [C] S2.5/e
1863 G *Shepherds' song at the manger* (from *Christus*) [C] S3.4
1863 G *Stabat Mater speciosa* (from *Christus*) [C] S3.3
1865 G *Ave maris stella* [C] S34/1
1865 G *Gloria* (from *Missa choralis*) [C] S10
1875 G *Der Herr bewahret die Seelen seiner Heiligen* (Ps xcvi. 10–11) [C] S48
1879 G *Cantantibus organis* [C] S7
1879 G→G *Rosario* [C] S56 [3 items]
1879 G *Mysteria gaudiosa* (from *Rosario*) [C] S56.1
1879 G *Mysteria gloriosa* (from *Rosario*) [C] S56.3
1881 G *Ave Maria IV* [C] S341

Don Sanche is a one act opera divided into two parts, labelled La Nuit, Le Jour [see **DS**]. Between the two is an entr'acte, a ballet danced by the denizens of the Castle of Love, the façade of which is visible at the back of the stage. During the ballet the sun rises and the dancers march off into the castle—to music in G major *(Introduction et Marche)*. The key arrives with the sun. It would be difficult to find a more pointed example of key character: for Liszt the young opera composer Le Jour—daylight—was G major. This association of G major and light remained until he composed his last pieces in the key—*Rosario* and *Ave Maria* (for a soprano vocal line and piano, actually performable as a song).

The religious association of Mary with light is very old, as for example in this extract from a 13th century sermon by St Anthony of Padua:

> The true morning star…is blessed Mary; who, born in the midst of a cloud, put to flight the shadowy cloud, and in the morning of grace heralded the sun of justice to those who sat in darkness.

St Thomas Aquinas (Aquinas online *Collationes super Ave Maria*) in his exposition *On the Angelic Salutation* explains the theology behind this association:

> …it should be known that in ancient times it was an especially great event when an angel appeared to men, so that men might show them reverence, for they deserve the greatest praise. But it was never heard that an angel showed reverence to a man until he saluted the blessed virgin, saying reverently, Hail. For the angel is a familiar of God… angels partake most fully of the divine light. Therefore he always appears with light…it was not fitting that the angel should show reverence to man until someone should be found in human nature who exceeded the angels. And this was the Blessed Virgin.

In 1854, when Liszt was living at Weimar, Pope Pius IX wrote in his encyclical promulgating the dogma of the Immaculate Conception: '[Mary] was never in darkness but always in light'. These are the kind of reasons why Liszt would choose G major for the Rosary in 1879, his music consisting of three settings of the *Ave Maria*. Related to these are *Ave maris stella* and *Stabat Mater speciosa*. The Stabat Mater describes the Nativity scene with Mary, the key of G matching 'speciosa', which is from the Latin 'species' meaning seeing, sight, vision, apparition. 'Mater speciosa' means 'Beauteous Mother'. Liszt continues this idea in *Christus* with the *Shepherds' song at the manger*—the shepherds having been alerted to the event of the birth by a vision of angels. These same angels had sung the *Gloria* (in excelsis Deo)—the words sung in the second item of the ordinary of the Mass which Liszt sets twice in G major (1847, 1865), complementing them with two settings of the *Sanctus* (1847, 1855), in English *Holy, holy, holy*. These words stem from a biblical reference to the song of the angels in Isaiah chapter 6:

> I saw the Lord sitting upon a throne high and elevated: and his train filled the temple. Upon it stood the seraphims: the one had six wings, and the other had six wings…And they cried one to another, and said: Holy, holy, holy, the Lord God of hosts, all the earth is full of his glory.

To this group of angelic song belongs the *Chorus of Angels* from *St. Elizabeth*, sung when the saint dies.

Cantantibus organis is subtitled 'an antiphon for the feast of St Cecilia', the patron saint of music. The short Latin text merely states that the saint sang 'fiat cor meum immaculatum, ut non confundar' which may be translated 'make my heart pure, and let me not be put to shame'. The word 'immaculatum' relates the piece to Mary and the G major settings of the Ave Maria

The words of *Der Herr bewahret*, a chorus composed for the inauguration of a monument to Karl August in Weimar, are:

> Der Herr bewahret die Seelen seiner Heiligen, dem Gerechten muß das Licht immer wieder aufgehn und Freude den frommen Herzen.
> *(God preserves the souls of his saints, and from the just shall light continually pour forth bringing joy to pious hearts.)*

Suggested Latin name for G major: *lux* (light).

*

In programmatic terms therefore it seems G major was Liszt's 'first key'. But there was a stage even prior to this. Liszt's G major theme in *Harmonies poétiques et religieuses* is actually a version of the D major theme of the Andante of Beethoven's *Archduke Trio* (Kaczmarczyk page 193). We therefore should begin where Liszt did—with the Beethoven. This means that D major is the key we must consider to be Liszt's real starting point. In which case the 'first' keys behind Liszt's first programme music (in 1833 and 1834) are actually D major and D minor, the two modes of a single key.

On the other hand, because the two keys he wrote the music in were G major and D minor, then in terms of their key *signatures* they represent one sharp and one flat. This use of a sharp major key thus initiates—by analogy with the flat signatures in the studies—an imagined sequence of signatures which continue through an increase in the sharps—namely: 2 sharps D, 3 sharps A, 4 sharps E, 5 sharps B, 6 sharps F#, 7 sharps C#. As there are works by Liszt in all these keys, we can investigate their key characters.

Major keys

D major

A major

E major

B major

F# major

C# major

D♭ major

A♭ major

E♭ major

B♭ major

F major

C major

D major

1851 D *March* (finale from *Mazeppa*) [O] S100
1853 D *Domine salvum fac regem* [C] S23
1855 D→D *Missa solennis* (Gran [Esztergom] Festival Mass) [C] S9 [†]
1855 D *Kyrie* (from *Gran Mass*) [C] S9
1855 DB *Purgatorio* (from *Dante Symphony*) [O] S109
1862 D *Landgrave Hermann's reply* (from *St Elizabeth*) [C] S2.1/c
1865 D *Credo* (from *Missa choralis*) [C] S10
1869 D *Ave Maria (II)* [C] S38
1869 D *Inno a Maria Vergine* [C] S39
1878 D *Ave crux* (from *Via Crucis*) [C] S53 [†]
1878 D *Eucharistia* (from *Septem sacramenta*) [C] S52.3
1878 D *Extrema unctio* (from *Septem sacramenta*) [C] S52.5
1884 D *Qui seminant in lacrimis* [C] S63
1885 D *Qui Mariam absolvisti* [C] S652

D major for Liszt is primarily a vocal key [see **LD**]. The only orchestral piece that can be considered an independent D major work is the march at the end of the symphonic poem *Mazeppa,* which Liszt tacked on to the end to represent the ending of the story, expressed by Victor Hugo in the last line of his poem printed at the front of the score as 'Il s'élève roi!' Mazeppa, having been left for dead by his enemies (after being tied to a horse which was sent off across the tundra), returns—or 'resurrects'. Hence the D major ending of what is otherwise a D minor work. The idea of 'dead but not really' is found already in *Don Sanche* [see D minor] whose overture—minus its D minor introduction—is in D major, a key that does not appear in the opera itself. It is possible that the young Liszt already associated the key with royalty ('Don') —an association expressed vocally in *Domine salvum fac regem* (God save the king) composed for the inauguration or 'coronation' of Carl Alexander as Duke of Saxe Weimar in succession to his father. Certainly the fact that for Liszt D major is basically a vocal key suggests an early decision on Liszt's part to reserve it; if we omit from the chronology the march that ends *Mazeppa* then the first use of D major as the key of an independent piece is 1853. An early musical experience that may have

pushed Liszt in the direction of this key association was the performance of Handel's *Hallelujah Chorus* in St Paul's Cathedral in London which he heard on 2nd June 1825, and in which, according to *The Times* newspaper, six thousand children took part (Wright in **L2**). This would surely have imprinted the key's religious character on the young composer's mind—it was probably the first time Liszt had heard any large scale choral work, and certainly the only time in his life he heard a choir of so many sing in a church. Not even grand opera in Paris could boast of a chorus anything like that size. It may well have been the greatest musical experience of his life up to the age of 14. The only possible parallel could have been his meeting with Beethoven in Vienna in 1823. Interestingly, it was ten years later in 1833 that the key of D major appeared when he took Beethoven's D major theme of the Andante of the *Archduke Trio* and used it as the basis for *Harmonies poétiques et religieuses*. In this sense D major marks the 'beginning' of the Liszt we know as the great Romantic innovator, just as D major marked the beginning of *Don Sanche* (the overture was his first orchestral work, its performance in Manchester in 1824 marking the start of Liszt's 'symphonic' career). The 1833 Beethoven D major connection (hidden behind G major) was followed in 1834 by an actual symphonic work that ends in D major, namely the *De profundis* piano concerto, a half-hour journey from D minor to D major and Liszt's first large-scale orchestral work. But the musical 'legitimacy' of the work's key—its royal line—stems from Beethoven.

This royal association of D major occurs in a literal context in *Landgrave Hermann's reply* from the oratorio about St Elizabeth. The reply in D major continues the key of the second part of the preceding address of the Hungarian magnate. Although still a child on her arrival in Thuringia at the Wartburg castle, Elizabeth is welcomed as the daughter of King Andrew II of Hungary (ruled 1205–35), the chorus referring to the future queen:

Long may she reign and dwell in honour,
This pledge of proud Hungarian land!

This association of D major and royalty is applied to Mary in *Inno a Maria Vergine* whose opening words are 'Gloria, Gloria a te canti la terra' (The earth sings gloria to you). Verse three of the six verses opens with the line 'Della terra e de' cieli Regina' (Queen of earth and heaven), Liszt quoting at that point the plainsong melody *Salve Regina*. To this association of D major with Mary should be added *Ave Maria II*.

The Mary in *Qui Mariam absolvisti* is 'the other Mary'. The Latin text, extracted from the medieval *Dies irae* sequence (verse 13), says 'You who absolved the Magdalene and heard the prayer of the thief, you have given me hope too.' Here the mention of hope cancels the key always associated with the melody of the medieval sequence (D minor) replacing it with D major as the key of 'spem dedisti' and of Christ's forgiveness of sin. The same tonal thinking is found in *Qui seminant in lacrimis* (He who sows in tears will reap in joy, from Psalm 125/126), where the pure D major of the ending (after a C minor-coloured beginning) expresses 'in exultatione metunt'. The idea of healing and purification is continued in the D major of *Extrema unctio,* which is a sacrament of 'Christ the physician' and the D major of *Purgatorio,* purgatory being the place where souls are cleansed after death.

In *Ave Crux* (Hail to the Cross, from the 14 Stations) we see D major as Christ the King, the victor over death. The quintessence of this connection between the key of D major and Christ as *verum corpus* is *Eucharistia* —'Eucharist' being a name sometimes used to designate the Mass. The D major *Credo* from the *Missa choralis* reflects this idea, as well as the basic tonality of the work itself (its beginning is in modal D dorian). This key association reaches its apogee in the *Missa solennis* (Gran Festival Mass), Liszt's greatest work in D major. Whereas the *Missa choralis,* composed in Rome when Liszt took minor orders in 1865, may be said to reflect what Liszt referred to in a letter (La Mara [1] vol. VI, p.70) as 'the 'royal dignity' of those admitted into the ranks of the clergy', the royal association of D major at work in the earlier *Gran Mass* may be 'temporal'—an actual king. Gran, or Esztergom, is the birthplace of Saint Stephen, the first Christian king of Hungary, and the seat of the Catholic Church in Hungary. To this we should add the symbolic figure of Beethoven, whose *Missa solemnis* is also in D major. In the 1820s preliminary plans for the consecration of the as yet unfinished cathedral had included the idea of commissioning Beethoven to compose the mass of dedication. Thus among the various factors influencing Liszt's choice of key in the *Gran Mass*— and we can find in the work all the so far mentioned key associations, namely royalty, Mary, purification, the Cross, *verum corpus*—there was also one that stemmed from his youth in Paris in 1833, when he used the D major theme from the *Archduke Trio* as the basis of his 'nuove musica'—the *Andante religioso* in *Harmonies poétiques et religieuses*.

In this sense we see in the Esztergom Mass the summation of Liszt's thinking about the key of D major, his great choral work that can stand alongside Beethoven and the Handel D major he heard as a boy in St Paul's Cathedral.

Suggested Latin name for D major: *regnum* (rule, kingdom).

A major

1824 A *Sept variations brillantes* (on a theme by Rossini) [P] S149
1825 A→E *Don Sanche* [OP] S1 [33 items plus overture dD]
1825 A *Venez, venez* (Chorus) (from *Don Sanche*) [OP] S1.1
1839 A *Piano Concerto* no.2 [PO] S125
1842 A *Valse à capriccio/Lucia et Parisina* [P] S214.3 [cf. S401]
1844 A *Hymne de l'enfant à son réveil* [C] S19
1849 A *Canzonetta del Salvator Rosa* (from *Années II*) [P] S161.3
1850 AF *Mazurka brillante* S221 [P]
1860 A *Mephisto Waltz I* [P] S514 (from *Two Episodes*) [O] S110.2
1862 A *The people welcome St Elizabeth* (from *St Elizabeth*) [C] S2.1/a
1862 A *Children's chorus* (from *St Elizabeth*) [C] [S2.1/e]
1862 A *Reprise of the welcoming chorus* (from *St Elizabeth*) [C] S2.1/f
1863 A→E *Legends* [P] S175 [2 items]
1863 A *Saint Francis of Assisi preaching to the birds (Legend no.1)* [P] S175.1 [†]
1876 A *Adeste fideles* [P] (from *Weihnachtsbaum*) S186.4
1876 A *Carillon* (from *Weihnachtsbaum*) [P] S186.6
1883 A *Mephisto Polka* S217 [P]
1884 A *Mariengarten* S62 [C]
1885 A→Ø *Four Mephisto Waltzes* [P (O)] S514, S111, S216, S216a

The young Liszt published *Sept variations brillantes* as his opus 2. His opus 1 at the same period had been in A*b* major [see p.58], thus we have a key sequence of one=A*b,* two=A. This symbiotic relationship reappears later in Liszt's music, for example the choral and piano versions of *Hymne de l'enfant* are in A and A*b* respectively, and the A*b Gretchen* in the *Faust Symphony* was first sketched in A major. So we should expect the two keys, A*b* major and A major, to be somehow closely related. The opening chorus of *Don Sanche*, *Venez, venez,* is an invitation to enter the Chateau d'Amour—whose inhabitants are 'les amants toujours constants'. The A major here may be an echo of Mozart, and Don Giovanni's *La ci darem,* but with a clever twist. Don Giovanni's invitation to his castle is far from innocent, but innocence is the topic. Liszt seems to take the topic *per se* and put it into A

—or rather inversely, and first take the key then relate it to the topic. Thus A major becomes love in its purity. Liszt saves his 'real' Don Juan for *Mephisto Waltz I* composed thirty five years later at Weimar on the eve of his departure for Rome. Here the devil is active 'in A major' because he wants to attack what the key symbolizes. The story in Lenau's version portrays a seduction scene in a village inn (actually a Hungarian *csárda*—Lenau was a student in Hungary), but not so much as Faust and the girl as Mephistopheles and Faust. The devil plays the violin and gets everybody dancing—with the result that Faust takes the girl off into the woods where, according to the inscription in the score of the orchestral version 'they sink in the ocean of their own lust'. Hence the key of purity is the one Liszt chooses for the devil's violin.

The obverse of this 'programme' is the key as a symbol of steadfastness, a topic treated in *Canzonetta del Salvator Rosa* from the second book of *Années*. The text of the song whose melody Liszt sets for the piano is:

> Vado ben spesso cangiando loco
> ma non so mai cangiar desio.
> Sempre l'istesso sarà il mio fuoco,
> e sarò sempre l'istesso anch'io sarò,
> sempre l'istesso anch'io sarò
> *(I wander changing place often,*
> *but I shall never change desire.*
> *My fire will always be the same,*
> *and I shall always be the same*
> *as long as I shall be.)*

Here the A major key of the piece represents 'sempre l'istesso'. The Romantics identified with Salvator Rosa—who was a seventeenth century Italian painter—as a perpetual rebel, or proto-Romantic, in Liszt's case perhaps also as a Byronic figure since quotations from the English poet appear as epigraphs in the first book of the *Années* [see **RT**]. The A major of the *Canzonetta* is really Liszt's comment on himself as being not just a wanderer, but a pilgrim. Its Latin equivalent is the word 'fideles' in the title of 1876 *Adeste fideles,* a piano arrangement in the *Christmas Tree* suite of the well-known hymn. This personal identification with the key may even underly the 'adventures of a melody' idea that forms the fundamental structure of *Piano Concerto no.2*. Certainly the early genesis of the work, and its late fruition, suggest a strong biographical content.

Liszt associated the key of A major with childhood. This is clear from the items which involve children (St Elizabeth arrives as a child at the beginning of the oratorio [see **RR**]):

1845 *Hymne de l'enfant à son réveil*
1862 *The people welcome St Elizabeth*
1862 *Children's chorus*
1862 *Reprise of the welcoming chorus*

To these can perhaps be added *Saint Francis of Assisi preaching to the birds*, in that the 19th century tended to sentimentalize the saint as the friend of animals and children. This 'pure' view of childhood was of course a characteristic of 'Victorian' religiosity—though in Liszt's case we should remember here he is ascribing a musical quality to children, not the other way around. At the personal level his early use of the key as innocence in *Don Sanche* may have remained in later years as a symbol of his *own* childhood.

The Latin text of *Mariengarten* (Ecclesiasticus/Sirach 24, 17–20 and the last line of 16) in English is:

> I was exalted like a cedar in Libanus, and as a cypress tree on mount Sion.
> I was exalted like a palm tree in Cades, and as a rose plant in Jericho:
> As a fair olive tree in the plains, and as a plane tree by the water in the streets, was I exalted.
> I gave a sweet smell like cinnamon, and aromatical balm: I yielded a sweet odour like the best myrrh…
> …and my abode is in the full assembly of saints.

Thus the child whose first A major sung text was about the purity of the Castle of Love ended his life in A major with a setting (published only after his death) of a Biblical text describing the purity of Mary—in other words the *Immaculata*.

Suggested Latin name for A major: *fides* (faith, purity).

E major

1824 E	*Impromptu brillant sur des thèmes de Rossini et Spontini* [P] S150
1825 E	*Recevez nos tendres serments* (duo from *Don Sanche*) [OP] S1.32
1825 E	*Roi de ces bords* (prière from *Don Sanche*) [OP] S1.28
1838 E	*Paganini Study no.4* (no title) [P] S141.4
1846 E	*Petrarch Sonnet 104* [P] S161.5
1847 E	*Hymne de la nuit* [P] S173a.2
1847 E	*Litanies de Marie* (from *Harmonies poétiques, 1st version,* no.4) [P] S695a
1849 E→d/D	*Années de pèlerinage II, Italie* [P] S161 [7 items]
1849 E	*Sposalizio* (from *Années II*) [P] S161.1
1850 E→E	*Consolations* [P] S172 [6 items]
1850 E	*Consolation I* [P] S172.1
1850 E	*Consolation II* [P] S172.2
1850 E	*Consolation V* [P] S172.5
1850 E	*Consolation VI* [P] S172.6
1850 E	*Liebestraum II* [P] S541.2 (= song *Gestorben* S308)
1850 E	*Valse mélancolique* (from *Trois caprices-valses*) [P] S214.2
1851 E	*Polonaise* [P] S223.2
1851 E	*La chasse* (from *Grandes études de Paganini*) [P] 141.5
1852 E→E	*Harmonies poétiques et religieuses* (2nd version) [P] S173 [10 items]
1852 E	*Cantique d'amour* (from *Harmonies poétiques, 2nd version*) [P] S173.10
1852 E	*Invocation* (from *Harmonies poétiques, 2nd version*) [P] S173.1 †
1853–85 E→d/D	*Hungarian Rhapsodies* [P] S244 [19 items]
1853 E	*Hungarian Rhapsody no.1* [P] S244.1
1853 E	*Hungarian Rhapsody no.10* [P] S244.10
1854 E	*Pastorale* (from *Années I*) [P] S160.3
1855 E	*Beatitudes* (from *Christus*) [C] S3.6

1862 E→E *The Legend of St Elizabeth of Hungary* [CO] S2 [29 items]
1862 E *Death of Elizabeth* (from *St Elizabeth*) [C] [S2.5/d]
1862 E *Introduction* (from *St Elizabeth*) [C] S2
1862 E *Meeting of Ludwig and Elizabeth* (from *St Elizabeth*) [C] S2.2/b
1862 E *Prayer and Duet of Thanksgiving* (from *St Elizabeth*) [C] S2.2/d
1862 E *Ave Maria (Die Glocken von Rom)* [P] S182
1863 E *Saint Francis of Paola walking on the waves (Legend no.2)* [P] S175.2
1865 E *The Entry into Jerusalem* (from *Christus*) [C] S3.10
1866 E *Resurrexit!* (from *Christus*) [C] S3.14
1867 E *Offertorium* (from *Hungarian Coronation Mass*) [O] S11
1867 E *Sanctus* (from *Hungarian Coronation Mass*) [C] S11
1867 E *The Foundation of the Church* (from *Christus*) [C] S3.8
1870 E *O salutaris hostia (II)* [C] S43
1877 E→E *Années de pèlerinage III* [P] S163 [7 items]
1877 E *Angelus* (from *Années III*) [P] S163.1
1877 E *Sancta Dorothea* [P] S187
1877 E *Sursum corda* (from *Années III*) [P] S163.7
1879 E→Ø *Five Short Piano Pieces* [P] S192
1879 E *Piano Piece* (no.1 *Sehr langsam*) (from *Five Short Piano Pieces*) [P] S192.1
1881 E *Resignazione* [P] S187a [organ: S263]
1883 E *Zur Trauung (Ave Maria III)* [C] S60 [see *Sposalizio*]
1884 E *Valse oubliée no.4* [P] S215.4
1885 E *O sacrum convivium* [C] S58

E major is Liszt's most used key, and the easiest key to define in terms of its character. Over eighty percent of the works listed have a religious theme. This characteristic appears early in the 'Prière' in *Don Sanche*. Before that in 1824 the first piece, *Impromptu brillant,* has a middle section marked 'Andante religioso'. The themes are from Rossini's *La donna del Lago* and *Armida* and Spontini's *Olimpie* and *Fernand Cortez*. Thus right at the beginning the 'religioso' aspect of musical expression appeared in an operatic context. This context is continued in *Don Sanche* after the prayer with the

duet 'Recevez nos tendres serments' at the end of the opera, where the grateful lovers thank the wizard Alidor for having brought them together (so that they can enter the 'Castle of Love'). Thus it is clear that for the young Liszt 'religious' did not mean church music, but any music whose subject has a religious content or connection. This across the board approach to his art characterises his whole life's work as a composer. Consequently we find 'religious' music in E major both in the church and outside it. Even so, his only independent orchestral work in the key—a kind of Hungarian anthem for solo violin and orchestra—is the *Offertorium* composed for the *Hungarian Coronation Mass*. Similarly the *Sanctus* from the mass, in a work in E*♭* major, is written deliberately in the 'holy' key [see **RR**].

The great works composed in E major are the two oratorios *The Legend of St Elizabeth of Hungary* and *Christus*. The latter is in three sections, the first of which begins in D dorian, the tonality of the work as a whole being D dorian→E major. But the second section (After Epiphany) and third (Passion and Resurrection) are both rooted in E major, which appears as a key with the voice of Christ in the *Beatitudes,* the opening item of the second part (and the first appearance of the adult Christ, along with his voice). The solo voice of Christ sings three times in the oratorio, the other two occasions being during The Miracle with the storm on Lake Galilee (Why are you afraid) and the agony in the garden (My soul is exceeding sorrowful). After the storm has been calmed (unaccompanied voice) the orchestra changes from the keyless music of the storm to the key of E major (then C# major), while the *Tristis est anima mea* is in the related key of C# minor with its signature of four sharps. Christ's words to Peter (You are the rock upon which I found my church)—sung by the choir—are also in E major (*Tu es Petrus,* The foundation of the Church) as are the movements entitled *Entry into Jerusalem* and *Resurrexit*. Thus taken together, the two sections of the oratorio from the beatitudes to the resurrection constitute a 'work' in E major. Liszt actually began composing the oratorio in E major, writing first the Beatitudes at Weimar in 1855. The rest of the work, apart from the A*♭* Pater noster, was composed at Rome, with a concentration of energy at the Dominican Convent of Our Lady of the Rosary on the Monte Mario in 1865, the year Liszt received the four minor orders. Between the two periods, in 1862, he composed the piano piece *Ave Maria* subtitled *The Bells of Rome*. Thus a biographical element can be seen in Liszt's choice of this key character. To this can be joined the religious impulse Liszt received

from his meeting with the Princess Wittgenstein in 1847. The manuscript of *Litanies* is dated '1st November Woronince 1847'—Woronince being the Princess's estate where Liszt stayed during that winter. The piece was intended for an earlier version of the cycle *Harmonies poétiques et religieuses,* as was also the *Hymne de la nuit*. The final version of the E major cycle of ten pieces was finished at Weimar, after the arrival there of the princess, and their setting up house in the Altenburg. Though traversing other keys, the E major framewok of the set is intentional, the key character matching the title.

The Italian book of *Années de pèlerinage,* the *Consolations* and the *Hungarian Rhapsodies* were all completed at Weimar. There is a possibility that the inspiration for the *Consolations* was religious, not least because four out of the six pieces have the same key of E [see **LF**]. The fact that the *Hungarian Rhapsodies* are numbered to begin in E major may also have a 'sacred' connection, perhaps related to the destiny of the 'patria'. The opening theme of the first rhapsody originated as the first version of the first *Consolation*, which Liszt later changed to the version we know today. The piano piece *Sposalizio* that opens the Italian book of *Années de pèlerinage* is based on the painting *The Marriage of the Virgin* (The Brera Madonna) by Raphael. Liszt later turned it into a sung Ave Maria with organ *(Zur Trauung)*. After Weimar practically every piece in E is religious—twenty-one out of twenty-three listed items.

Suggested Latin name for E major: *sanctitas* (holiness).

B major

1825 B	*Brillant asile doux et tranquille* (from *Don Sanche*) [OP] S1.21
1840 B	*Hymne du matin* S173a.2 [P]
1854 B	*Les cloches de Genève* (from *Années I*) [P] S160.9
1855 B	*Gloria* (from *Gran Mass*) [C] S9 †
1855 B	*Magnificat* (from *Dante Symphony*) [O] S109 [†]
1857 B	*Künstlerfestzug zur Schillerfeier* [O] S114
1885 B	*En rêve* [P] S207
1885 BA[F#]	*Eötvös* (from *Hungarian Historical Portraits*) [P] S205.2

Liszt notated the aria and chorus *Brillant asile doux et tranquille* from the opera *Don Sanche* in B major, but the conductor Rudolph Kreutzer instructed the orchestra at the first performance to play it in B*♭* major—an instruction 'en si *♭*' is written into the parts used by the players, who simply read the same notes as though they were in a different key [see **DS**]. This serves to highlight an area of disagreement between the youthful composer and the seasoned musician—B major is a difficult, probably in Kreutzer's view unnecessarily difficult, key to play in. Its signature of 5 sharps stands out in the opera; it is preceded by the key of A*♭* and followed by the key of G. Liszt's task was to illustrate the words sung by the Page:

> Brillant asile doux et tranquille
> pour les amants toujours constants.
> *(A splendid refuge, sweet and peaceful,*
> *for faithful and constant lovers.)*

which describe the 'Castle of Love' of the opera's subtitle *(Don Sanche, ou Le Château d'Amour)*. The second verse says:

> De douces flammes brûlent les âmes,
> dans se séjour tout n'est qu'amour.
> *(Each heart burns with a sweet flame,*
> *all is but love in this place.)*

The castle of love here is clearly for the immortals—there is no question of temporary residence. The story of the miniature opera is a series of trials that beset true love—a kind of *Magic Flute* idea, except that the Sarastro figure, here the wizard Alidor who rules the castle of love, is also the Queen of the Night in that he causes the events that threaten danger (a thunderstorm and a duel with an evil knight), his purpose being to make Princess Elzire requite the love of Don Sanche. As a kind of reverse Prospero, he 'brings Miranda to Ferdinand' instead of the other way round, as in Shakespeare's *Tempest*. In other words Alidor, as the bringer of true love, acts as a kind of divine providence—Don Sanche's 'death' in the duel with the evil knight (who is Alidor in disguise) becomes not only a 'resurrection' (he turns out to be only wounded) but an 'assumption' (he enters paradise—the castle of love). For this journey Liszt utilizes the keys of D minor for the death, A*b* for the love, and B major for the paradise—as he did later, but with a more evidently theological colouring. The obvious example of this usage is the *Magnificat* that ends the *Dante Symphony*. Although the famous story of Wagner trying to dissuade Liszt from setting the Paradiso is supposed to have affected how the composer treated the topic, it is evident that the ending of the symphony is in fact a vision of the ending of Dante's poem. The tonal journey from Hell to Heaven in the work is again D minor (but with the *sans ton* signature) to B major. A similar journey—as regards its ending if not the beginning (which is in C major) is found in the nine pieces of the Swiss book of *Années de pèlerinage,* the last of which is *Les cloches de Genève* [see **RT**]. The cycle begins in a church (William Tell's Chapel) and ends with a reference to church bells—a symbolism that reflects a (religious) journey from earth to heaven. Voices from heaven may be the pictorial idea behind the B major key of the *Gloria* from the *Gran Mass*, a work whose main tonality is D major [see **RR**]. The move from D to B between the Kyrie and the Gloria seems best explained by a tonal dramaturgy based on the character of the chosen distant key. The first 'Gloria in excelsis Deo' was of course sung by the angels (from heaven) at Christmas to the shepherds.

The remaining B major pieces are thus perhaps best understood if we accept that the key character of B major is celestial—we might say celestial harmony. This is enough to explain the choice of key for *Hymne du matin* and *En rêve*. If the key has this sort of relationship to content, then its use in *Eötvös* is most revealing. As a character portrait of the 19th century

Hungarian minister for religion and education, the ending in A major may therefore be a reference to children. In which case the B major reflects the first half of the minister's twinned title—religion—as well as perhaps Liszt's own view of the source of knowledge as divine (celestial light, or illumination). After this the *Künstlerfestzug* (Ceremonial March of the Artists) falls neatly into place if we regard, as Liszt probably did, an artist to be a 'minister' of his (divinely inspired, hence celestial) art.

Suggested Latin name for B major: *concentus* (concord, heaven).

F# major

1834 F#→E*b*	*Apparitions* [P] S155 [3 items]
1834 F#	*Senza lentezza (Apparition no.1)* [P] S155.1
1848 F#	*Bénédiction de Dieu dans la solitude* (from *Harmonies poétiques*) [P] S173.3
1854 F#	*Klavierstück* [P] S193
1862 F#	*Elizabeth's Prayer* (from *St Elizabeth*) [C] [S2.5/a]
1872 F#	*Impromptu ('Nocturne')* [P] S191
1873 F#	*Piano Piece* (no.3 *Sehr langsam*) (from *Five Short Piano Pieces*) [P] S192.3
1876 F#	*Piano Piece* (no.4 *Andantino*) (from *Five Short Piano Pieces*) [P] S192.4
1876 F#	*Schlummerlied* (from *Weihnachtsbaum*) [P] S186.7
1877 F#	*Les jeux d'eau à la Villa d'Este* (from *Années III*) [P] S163.4
1878 F#	*Matrimonium* (from *Septem sacramenta*) [C] S52.7
1883 F#	*Mephisto Waltz III* [P] S216

In the oratorio *The Legend of St Elizabeth of Hungary* Elizabeth's prayer is the only music in F# major, sung after the storm that breaks out when she is expelled from the castle [see **RR**]. She begins:

> Beruhigt ist das Toben
> auf wildem Schmerzensmeer,
> und Friede bringend droben
> zieht der Gestirne Heer.
> *(Now peace to earth is given,*
> *the storm of grief is o'er,*
> *and bringing hope from Heaven,*
> *shine forth the stars once more).*

These words match the mood of *Bénédiction de Dieu dans la solitude* and Lamartine's poem that inspired the piece. Another religious text Liszt associates with the key of F# major is the quotation from John's gospel he inserted into *Les jeux d'eau à la Villa d'Este:* 'But the water that I will give him, shall become in him a fountain of water, springing up into life

everlasting.' (John 4, 14) The choral work *Matrimonium* is the last of the seven sacraments set to music by Liszt in *Septem sacramenta*, a cycle that begins in C major with baptism. The tonal journey from C to F#—from childhood to maturity—is similar to that of the last symphonic poem *From the Cradle to the Grave* (C to C#). Liszt's choice of key for matrimony reflects its classical (medieval) theological interpretation as expressed for example by St Thomas Aquinas, writing in 1273 (Aquinas *Catechetical*):

> Matrimony is the seventh Sacrament. It is a sign of the union between Christ and the Church. …the indivisibility of Matrimony …shows forth the indivisible union of Christ and His Church.

This tonal pattern C to F# occurs also in the piano piece *In festo transfigurationis* [see C major]. The story of the transfiguration, upon which Liszt based his music, is given in the New Testament:

> Jesus took with him Peter and James and John, and led them up a high mountain. There his appearance was changed before their eyes. A cloud formed, covering them in a shadow, and from this cloud came this word, 'This is my Son. The Beloved; listen to him.' (Mk 9, 2,7)

The medieval name Godman for Jesus reflected the theological teaching that Christ has two natures, the human and the divine. At the Transfiguration the disciples were shown not only the divine nature, but also the voice of God. This is the reason for the change at the end of the piece from C to F#. From these examples we can obtain a clear indication of the basic character of this key in Liszt's mind. We might say its character is *divinitas*. As such it is the key character that accounts for Liszt's choice of F# major for the lullaby in the Christmas Tree suite *(Schlummerlied)*—it tells us who is in the cradle (or manger). It also tells us who the devil is attacking in the 1883 *Mephisto Waltz III*. Otherwise we are given no verbal indication in the remaining pieces of the relationship to key and content—but anyone who plays the 'anonymous' pieces *Senza lentezza, Impromptu, Piano Piece* (1873), *Piano Piece* (1876) and *Klavierstück* can feel how the music acts as an illustration of the key character of F# major.

Suggested Latin name for F# major: *divinitas* (divinity).

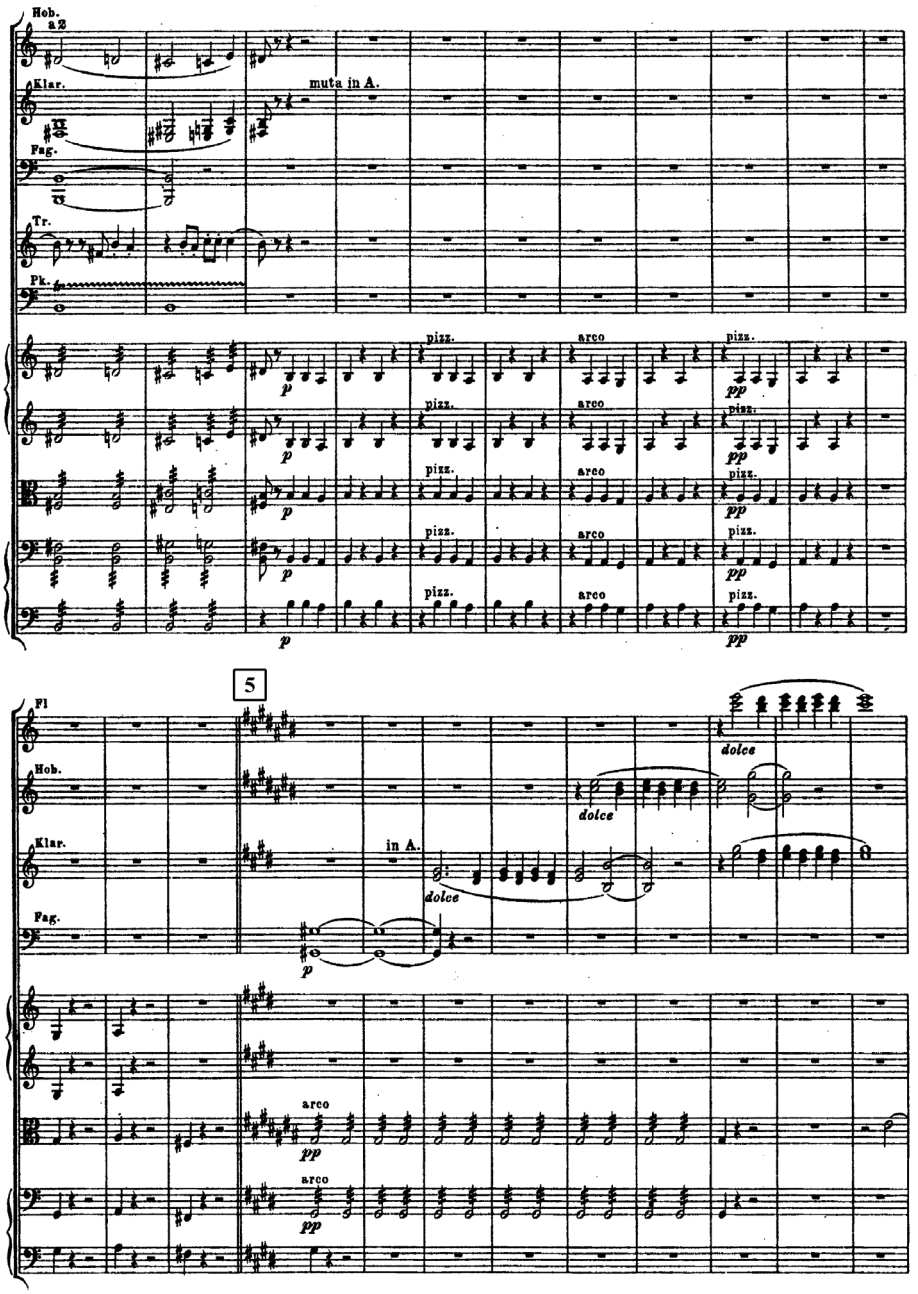
C# major

1877 C# *Recueillement* [P] S204

Liszt's only composition in C# major is *Recueillement,* a piano piece composed in memory of the composer Bellini (who died in 1835). The French title means meditation or peaceful contemplation. Its reference here is not to those left behind, but rather to the state of Bellini's soul in the afterlife. Liszt's use of the key elsewhere confirms his somewhat pointed idea of its character. In *Christus* [see **RR**] it appears only once (in a work where all the key signatures dealt with in these essays appear collectively). The occasion is The Miracle (no.9) where Jesus calms the storm [see *sans ton*] on Lake Galilee. The scene is described in Matthew's Gospel, from which Liszt gives to the bass soloist and choir the words of Christ, sung in Latin: ' "Why are you so frightened, you men of little faith?"…and all was calm again.' (Matthew 8, 24–26)] The 'tranquillitas magna' after the storm is portrayed in C# major.

In the 13th symphonic poem *From the Cradle to the Grave* the key of C# portrays 'The Cradle of the Future Life' at the end of the third and last section of the work, entitled 'To the Grave'—which is *sans ton* music. Liszt ends by repeating the music of the beginning of the work, the C major 'cradle' music. In his autograph he originally notated this recapitulation still in C major, but changed it later to C# major. His reasoning may be due to a theological consideration—that the baby's cradle (a new life) is not so much about the body of the baby as the soul. Certainly the 'future life' at the end of the piece must refer to the continuation of the soul after death —it is created immortal.

Next page: excerpt from the end of the symphonic poem From the Cradle to the Grave *S107 showing the change from* sans ton *to C# major.*


Hob.
a2
Klar.
muta in A.
Fag.
Tr.
Pk.
pizz.
arco
5
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Hob.
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in A.
Fag.
dolce
arco

This distinction (body+soul versus soul alone) is reflected in the semitonal transposition, which brings it into line with the miracle scene in *Christus* (in the oratorio C major [see **LC**] first appears when the Three Kings arrive at Bethlehem and see the baby in the manger).

Another striking appearance of the key of C# major occurs at the end of *Walther von der Vogelweide,* the fourth of the seven songs of *Wartburg-Lieder* (otherwise not included in these essays):

Beim Scheiden der Sonne erschimmert
der Metilstein freundlich und klar,
dort ragen der Mönch und die Nonne
versteinert als Felsenpaar,

"Heil, heil, den Neuvermählten!",
sprach Mönch und Nonne zu mir,
"Wir hoffen, die beiden besuchen
recht bald unser tannig Revier."

Da breitet sich ihnen zu Füßen
ihr Erbland in wonnigen Schein,
und wenn sie auch wakkar sich küssen,
sie werden d'rum nicht gleich zu Stein!

(As the sun goes down,
the Metil rock stands friendly and clear,
and there stand the monk and the nun
as a couple in stone.

"Hail, newly-weds,"
the monk and nun say to me,
"We hope that soon they both
will visit our pine tree forest."

Below them stretches the land of their fathers
in a beautiful glow,
and when they shall both passionately kiss,
they will not be turned to stone.

The song is in E major until 'tannig Revier', changing to C# major with a signature of 7 sharps at 'Da breitet sich'. After the text has finished, the piano continues the C# major in a postlude lasting a whole page—an extraordinary emphasis on the change of key. It is a reference to what happens to lovers after death—'Erbland' having the meaning of patrimonial inheritance. The context recalls St Paul: 'those who are called may receive the eternal inheritance promised to them' (Hebrews 9, 15). St Paul's reference is both to the old covenant, as expressed for example in Psalm 104/105, 11: 'Unto thee will I give the land of Canaan, the lot of your inheritance', and to Christ 'the mediator of a new covenant.' This use of C# major as the idea of inheritance being eternal life again links the key to the miracle of calming the storm in *Christus.* Taken together, Liszt's rare uses of the key point to its having a supernatural character—to its representing what lies 'beyond'.

Suggested Latin name for C sharp major: *aeternitas* (eternity).

*

After the sharp keys we are left with the flat keys. Continuing onwards from the signature of 7 sharps C# major, the logical continuation of the sequence would be to repeat the last sharp key with its flat enharmonic equivalent, namely 5 flats D*b* major. And as this was the final signature of the twelve studies in 1826, then the sequence of flat keys that follows is that of the studies in reverse order: 5flats D*b,* 4 flats A*b,* 3 flats E*b,* 2 flats B*b,* 1 flat F, no flats C.

D♭ major

1846 D♭	*Petrarch Sonnet* (from *Années II*) 47 [P] S161.4
1848 D♭	*Ballade no.1* [P] S170
1848 D♭	*Un sospiro* (from *Trois études de concert*) [P] S144.3 †
1850 D♭	*Consolation III* [P] S172.3
1850 D♭	*Consolation IV* [P] S172.4
1851 D♭	*Harmonies du soir* (from *Transcendental Studies*) [P] S139.11
1853 D♭/B♭	*Hungarian Rhapsody no.6* [P] S244.6
1854 D♭	*Berceuse* [P] S174
1862 D♭/O	*The Miracle of the Roses* (from *St Elizabeth*) [C] S2.2/c [†]
1862 D♭→F#	*Zwei Konzertetüden* [P] S145
1862 D♭	*Waldesrauschen* (from *Zwei Konzertetüden*) [P] S145.1
1876 D♭	*Die Hirten an der Krippe* (from *Weihnachtbaum*) [P] S186.3
1881 D♭	*Wiegenlied (Chant du berceau)* [P] S198
1883 D♭	*Valse oubliée III* [P] S215.3

The most substantial music Liszt wrote in D♭ major—as also in B♭ major—is from the oratorio *The Legend of St Elizabeth of Hungary,* namely *The Miracle of the Roses* [see **RR**]. The story takes place at night in the forest, where Elizabeth has gone with a basket of bread to give to the poor. Her husband the Landgrave Ludwig meets her unexpectedly, and is angry that she has left the castle alone at night. In her fear, Elizabeth says the basket contains roses—which, when Ludwig forces her to reveal the contents, it does. The choir sing 'Ein Wunder hat der Herr getan' (the Lord has performed a miracle) with the Cross motive prominent in the trombones. At the moment of the miracle Liszt moves from E major to D♭ major.

The important ingredients here are the night and the miracle. Liszt's idea is a kind of 'vision in the dark'—a religious 'verklärte Nacht'. The reason for this is the enharmonic identity of D♭ as 'the other side of C#'. The key of D♭ major has as it were another side 'trying to get through'—namely the key of C# major and what it symbolizes. This 'two sided mirror' idea is used in *Christus* to reflect the theological concept of the hypostatic union [see end of C major, page 77]. Both keys, D♭ major and its enharmonic partner C# major, are used only in connection with the person of Christ—D♭ when he

is born (the star over Bethlehem music at 'ubi erat puer' in the C minor *March of the Three Kings*) and when he approaches death (the music for the words 'not my will but thine' in the Agony in the Garden scene [see *Tristis est anima mea* in *sans ton* 2. Ø+ 1866]), and C# when he calms the storm on Lake Galilee ('et facta est tranquillitas magna' [see *The Miracle* in *sans ton* 2. Ø+ 1865]). These examples are sections of works, but they illustrate Liszt's programmatic thinking. The nocturnal aspect of the D*b* examples—the miracle in St Elizabeth, the star of Bethlehem and the nativity, the prayer in Gethsemane the night before Good Friday—is found in a number of Liszt's D*b* pieces:

1851 *Harmonies du soir*
1854 *Berceuse*
1876 *Die Hirten an der Krippe*
1881 *Wiegenlied*

Three of these are cradle songs or lullabies—*Hirten an der Krippe* (Shepherds at the Crib) from the *Christmas Tree* suite again referring to the Nativity as night (the shepherds in the fields were alerted by the angel as they 'watched their flocks by night'). Mothers sing their babies to sleep with a lullaby usually at night.

Connected to this nocturnal group is probably *Waldesrauschen* (Forest murmurs), Liszt's music describing the experience of being *in* the forest—which is normally dark and shady. *Harmonies du soir* and *Waldesrauschen* have sections in E major, the 'religious' key, while the main theme of *Un sospiro* contains the Cross motive [see **RR** and **RT**]—and outlines the first four notes of 'Crux fidelis' [see C minor 1857 *Hunnenschlacht*]. This religious ingredient is also found in *Ballade no.1* in that Liszt subtitled it 'Chant du Croisé' (Crusader's song). The two D*b* consolations are related not only by key, but by their sequential proximity as numbers three and four of a set of six. Liszt's key scheme for the *Consolations* is EE D*b*D*b* EE—a symmetry obviously intentional. But the origin of the whole set is number four, sometimes called the 'Stern' consolation, and printed occasionally with a star symbol for its title. This is Liszt's arrangement of a song by his patroness at Weimar, Maria Pavlowna, the mother of Duke Alexander. The nocturnal character of star plus D*b* was then extended backwards by Liszt to the piece that preceded it—the famous *Consolation no.3*. I have put forward a theory that the whole set of six may be based on a religious programme about Mary and the Nativity [see **LF**]. In this programme the third consolation

describes the ultimate 'miracle in the dark'—the Incarnation (the conception of Christ by the Holy Spirit). Hence the rare perfection and beauty of this piece in Liszt's piano output.

The words of the first verse of *Petrarch Sonnet 47* in English translation are (Francis Wrangham, 1769–1842):

Blessed be the day, and blest the month, the year,
The spring, the hour, the very moment blest,
The lovely scene, the spot, where first oppress'd
I sunk, of two bright eyes the prisoner.

Though not specifically nocturnal, this scene concentrates on the eyes—Liszt's choice of D*b* for the piano version (the original key of all three Petrarch sonnets as songs was A*b*) perhaps again here reflecting the 'light from the other side' idea. This other side (of D*b*) appears in *Hungarian Rhapsody no.6* whose key scheme begins with D*b* and C#. There seems to be no reason for this tonal feature other than the representational function of the notation as key programme—Liszt making a musical point in his 'national epic' for Hungary that there are things that can be 'seen and not heard'.

D*b* major is the Romantic key *par excellence.* Examples of its use are legion—too many to be listed. Two famous examples are the D*b* love theme in Tchaikovsky's *Romeo and Juliet* overture (a work in B minor) and Debussy's piano piece *Clair de lune,* based on a poem of this title by Verlaine *(Votre âme est un paysage choisis)*. In the 19th century composers married love and death in their music, and Liszt was no exception. But there cannot be a work with a key signature of D*b* minor—it has to be notated in C# minor. The third of the major triad (F) when lowered to become the minor third is notated as E, not F*b*. As we know, E—as a major key—had specifically religious associations for Liszt. For love to triumph over death requires a miracle *(miraculum)*—something we never 'see', but know to be there. Liszt's D*b* major always has the supernatural inside it—often his music is a reference to its hidden presence. As programme, D*b* is this 'presence'. Hence the sense of wonderment that hovers over his use of the key.

Suggested Latin name for D flat major: *miratio* (wonderment).

A*b* major

1824 A*b* *Huit variations* [P] S148 [‘Opus 1’]
1825 A*b* *Elzire est sur ces bords* (from *Don Sanche*) [OP] S1.16
1825 A*b* *Repose en paix* (from *Don Sanche*) [OP] S1.19
1825 A*b* *Sous cette voûte de feuillage* (from *Don Sanche*) [OP] S1.18
1826 A*b* *Study in Ab* (from *Étude en 48 exercices*) [P] S136.9
1842 A*b* *Petite valse favorite* [P] S212
1843 A*b* *Elégie sur des motifs du Prince Louis Ferdinand* [P] S168
1843 A*b* *Ländler* [P] S211
1846 A*b* *Petrarch Sonnet 123* (*from* Années II) [P] S161.6
1848 A*b*→D*b* *Trois études de concert* [P] S144
1848 A*b* *Il lamento* (from *Trois études*) [P] S144.1
1850 A*b*→A*b* *Liebesträume,* 3 notturnos [P] S541 [3 items]
1850 A*b* *Liebestraum I* [P] S541.1 (= song *Hohe Liebe* S307)
1850 A*b* *Liebestraum III* [P] S541.3 (= song *O lieb, o lieb, so lang* S298)
1850 A*b* *Valse impromptu* [P] S213
1851 A*b* *Ricordanza* (from *Transcendental Studies*) S139.9
1852 A*b* *Hymne de l’enfant à son réveil* (from *Harmonies poétiques, 2nd version*) [P] S173.6 [see A major 1844]
1854 A*b* *Gretchen* (from *Faust Symphony*) [S108] [O] [sketched first in A]
1854 A*b* *Au bord d’une source* (from *Années I*) [P] S160.4
1854 A*b* *Au lac de Wallenstadt* (from *Années I*) [P] S160.2
1854 A*b* *Eglogue* (from *Années I*) [P] S160.7 †
1860 A*b* *Pater noster* (from *Christus*) [C] S3.7
1862 A*b*E *Emperor Friedrich II* (from *St Elizabeth*) [C] S2.6/b
1865 A*b* *Piano Piece* (no.2 *Lento assai*) (from *Five Short Piano Pieces*) [P] S192.2
1868 A*b*→A*b* *Requiem* S12
1868 A*b* *Requiem aeternam* (from *Requiem*) [C] S12
1876 A*b* *Abendglocken* (from *Weihnachtsbaum*) [P] S186.9
1876 A*b* *Ehemals (Jadis)* (from *Weihnachtsbaum*) [P] S186.10
1883 A*b* *Valse oubliée no.2* [P] S215.2

Liszt did not regularly use opus numbers, but as a young composer he published his *Huit variations* as opus 1, which may have had something to do with the key of his own theme which is the basis of the work. That is to say, he may have begun with the idea of an 'opus one', then chosen the key—not necessarily the 'first' in any considered system of tonality, but simply as his favourite. Certainly when a year or so later he came to write a set of twelve studies arranged by key, the most beautiful music was reserved for the ninth study in A*b*—the only study of the set to have a lyrical nocturne-like melody. When later (1851) he came to give the studies titles, he called it *Ricordanza* (Remembrance). Busoni said it was 'like a packet of yellowed love letters'. Certainly just as E major is obviously the key of religion, A*b* is the key of love—the link appears everywhere, even in relation to the figure of Christ. Liszt's first sung music in A*b* (1825) is found in *Don Sanche,* which is a love story between the Don and Princess Elzire [see **DS**]. All the A*b* music in the opera is sung only by the lovers themselves (other characters include the wizard Alidor, an evil knight Romualde, a page, Elzire's attendant Zélis, and of course the chorus). The key first appears when Don Sanche utters the name of his love in a recitative: 'Elzire est sur ces bords, felicité suprême' (Elzire is in the vicinity, supreme joy). When Elzire is brought by a storm to where Don Sanche himself is she sings in A*b* major 'je brave ici du moins le pouvoir de l'amour' (here at least I shall brave the power of love). Over the sleeping Elzire Don Sanche sings in A*b* the aria 'Repose en paix après un long orage / Ton chevalier veille sur toi' [Rest in peace after the long storm / Your cavalier is watching over you]. The chronological list moves from love to death with the *Elégie*, and it should be pointed out that Liszt composed his *Requiem* in A*b* major, not for example in the C minor of Cherubini or the D minor of Mozart [see **RR**]. (Liszt opens without harmony, and ambiguously suggests F minor, actually cadencing briefly on F minor, but then settling into A flat major which is clearly the intended tonality, as it returns at the end of the work with the repeat of the 'Requiem aeternam dona eis Domine'.) Liszt wrote: 'Composers in general…colour the Requiem black, quite unrelentingly black. From the start, I made use of a different light…' (La Mara [1] vol.7 p.383) 'In my 'Requiem'…I endeavoured to give expression to the mild, redeeming character of death…' (Bache vol.II p.431) In another context he wrote: 'The melancholy familiarity with death that I have perforce acquired during these latter years does not in the least weaken the grief which we feel when our dear ones leave

this earth. If at the sight of the open graves I thrust back despair and blasphemy, it is that I may weep more freely, and that neither life nor death shall be able to separate me from the communion of love.' (Bache vol.II p.69) This association of love and death, or rather death and love, is itself a category in Liszt's A♭ music, including in the choral music the funeral of St Elizabeth *(Emperor Friedrich II),* the words of the song versions of the *Liebesträume*, and on a more theological level as church music the *Pater noster* from *Christus*. The topic is clearly present in the piano piece *Eglogue* which is headed by an epigraph from Byron's *Childe Harold:*

The morn is up again, the dewy morn,
With breath all incense, and with cheek all bloom,
Laughing the clouds away with playful scorn,
And living as if earth contain'd no tomb, —

and its thematic material includes several obvious repetitions of Liszt's Cross motive [see **RT**]. This love-death connection may also explain the choice of A♭ for the key of the piano pieces *Il lamento, Abendglocken, Ehemals (Jadis),* and *Valse oubliée II*. The topic of love is self-evident in the *Petrarch Sonnet* and *Hymne de l'enfant à son réveil,* while *Gretchen* from the *Faust Symphony* is Liszt's only orchestral work in A♭ major. Worth mentioning here is that Liszt originally sketched the piece in A major—a reference to her purity and (religious) faith. The change to A♭ reflects more her role in Faust's psychology as the bringer of (redeeming) love. In the remaining piano music the two water pieces in A♭—*Au bord d'une source* and *Au lac de Wallenstadt*—were numbered originally by Liszt as 2a and 2b in *Album d'un voyageur,* the early version of *Années de pèlerinage,* and thus they are symbiotically joined. The Wallenstadt piece, according to Marie d'Agoult in her Memoirs, was composed for her by Liszt when the young lovers were in Switzerland, and took a boat out onto the lake: 'the shores of the lake of Wallenstadt kept us for a long time. Franz wrote there for me a melancholy harmony, imitative of the sigh of the waves and the cadence of oars, which I have never been able to hear without weeping.' This is evidence that the key of A♭ in the piece is associated with Marie d'Agoult. There are two manuscripts that further support an association of A♭ major with her. The first is an unpublished *Waltz à Marie* in A♭ included as part of a letter Liszt wrote to her in 1842. The second is a 12-bar fragment in A♭ found among Liszt's sketches for a planned composition entitled *Marie. Poème*.

The role of A*b* major in Liszt's music is much more important than this concise account may suggest. The key is the *fons et origo* of his thinking on key character; Liszt's use of key as character derives entirely from the psychology of love. Along with *sans ton,* A*b* major is the cause of all key having to be programmatic. The fact that the whole panorama of humanity, of society, of culture, of the Church, is present in his music is simply because Music is Love. Hence the important role in his art of the presence of death—of the question of extinction versus salvation, and the impossibility of music encompassing its own annihilation. It is because the reality of love premises the erasure of death that its association with music as *tonality* mattered to him. If you sing, you must be in a key—singing (which includes the piano) is never *sans ton*. And while you are in a key, you cannot die.

Suggested Latin name for A flat major: *amor* (love).

E*b* major

1825 E*b*	*Non! Aux volontés des dieux* (from *Don Sanche*) [OP] S1.15
1834 E*b*	*Apparition no.3 (Molto agitato ed appassionato)* (from *Apparitions*) [P] S155.3
1838 E*b*	*Grand galop chromatique* [P] S219
1848 E*b*	*Arbeiterchor* [C] S82
1849 E*b*	*Festmarsch zur Goethejubiläumsfeier* [O] S115
1850 E*b*	*Ce qu'on entend* (symphonic poem no.1) [O] S95
1851 E*b*	*Eroica* (from *Transcendental Studies*) [P] S139.7
1851 E*b*	*Paganini Study no.2* [P] S141.2
1853 E*b*	*Hungarian Rhapsody no.4* [P] S244.4
1853 E*b*	*Hungarian Rhapsody no.9* [P] S244.9
1856 E*b*	*Piano Concerto no.1* [PO] S124 [†]
1856 E*b*	*Vom Fels zum Meer* [P] S229
1858 E*b*	*Festgesang zur Eröffnung der zehnten allgemeinen deutschen Lehrerversammlung* [C] S26
1859 E*b*	*Psalm 23* [C] S15
1862 E*b*/Ø	*Ludwig bids Elizabeth farewell* (from *St Elizabeth*) [C] S2.3/c
1867 E*b*	*Hungarian Coronation Mass* [CO] S11
1867 E*b*	*Kyrie* (from *Hungarian Coronation Mass*) [CO] S11
1868 E*b*	*Mihi autem adhaerere* [C] S37
1874 E*b*→C	*The Bells of Strasburg Cathedral* [C] S6 [2 items]
1874 E*b*	*Excelsior* (from *The Bells of Strasburg Cathedral*) [C] S6.1
1884 E*b*	*In domum Domini* [C] S57
1884 E*b*	*Siegesmarsch/Marche triomphale* [P] S233a

Non! Aux volontés des dieux, an aria sung by Elvire in *Don Sanche,* contains the words 'Je vais porter une couronne, est il un soit plus glorieux?' (I shall wear a crown, is there a fate more glorious?) This association of the key of E*b* with a crown survived until 1867 and the *Hungarian Coronation Mass* [see **CM**]. The kings of Hungary were traditionally crowned with the medieval Holy Crown of Saint Stephen (today kept in the Hungarian Parliament Building, 'Országház'), including the last king Charles IV at whose coronation in 1916 Liszt's mass was sung. *Ludwig bids Elizabeth farewell* also

has this connection in that Schwind's frescoes in the Wartburg, on which Liszt's oratorio is based, portray St Elizabeth as a princess (she was one of the daughters of King Andrew II of Hungary) wearing a crown.

Taking the image of a crown as the foundation of Liszt's E*b* thinking (stemming from his youth) we can trace a logical, if complicated, path through the succession of works that follow in the key. A clue would be the association of 'crown' with 'justice'—St Elizabeth is celebrated in Liszt's oratorio as she is described in Montalembert's *Vie de Sainte Elizabeth,* which has the subtitle 'Sancta Elisabeth Hungarica, patrona pauperum'. Biblical quotes too numerous to mention support this idea. St Paul (2 Tim 4, 8) says: 'The Lord is just; he will award the crown of justice to all who have longed for his coming.' Psalm 71 says: 'O God, give your judgment to the king, to a king's son your justice, that he may judge your people in justice and your poor in right judgment.—For he shall save the poor when they cry and the needy who are helpless.' Isaiah (11, 1–10) says: 'A shoot springs from the stock of Jesse…on him the spirit of the Lord rests, a spirit of wisdom and insight…His word is a rod that strikes the ruthless, his sentence brings death to the wicked…They do not hurt, nor harm, on all my holy mountain, for the country is filled with the knowledge of the Lord as the waters swell the sea…It will be sought out by the nations and its home will be glorious.' Starting from 'crown' and moving to 'justice' we arrive at the social question, and the idea of society being like the 'holy mountain' or the home (house) of the Lord.

It is interesting to look at *Arbeiterchor* from this perspective. Liszt associated this music with the two keys of E*b* and D. After composing the choral work on behalf of the workers the music remained unpublished. Later Liszt used its main theme as an orchestral march in D major to end the symphonic poem *Mazeppa,* where it illustrates the closing lines of Victor Hugo's poem 'Mazeppa': 'Il s'élève roi!' Here the key of D is clearly related to 'roi' [see D major], itself related to 'crown' and hence to E*b*. But the social question dealt with in the choral work puts E*b* in conjunction with 'justice'. Thus working backwards from 'roi' to 'worker' via the two keys we gain insight into Liszt's musical view of the social question. Whereas the vocal version may be considered 'socialist' (with revolutionary associations, for example Liszt's sympathy with the silk weavers' revolt in Lyon in 1834) in the march we see a 'religious' side because of the association of 'roi' with coronation. In this way Liszt can use key character(s) to unite apparent opposites.

The resulting amalgam brings the work close to the church—indeed in essence it lies close to what was later formulated in 1891 by Pope Leo XIII in his encyclical *Rerum novarum*. This musical interpretation of work and the worker should be seen in the light of what Liszt wrote to his son Daniel from Weimar in August 1852: '…dear child, since it is God who has imposed work upon man then it is through work that he may accomplish the twofold duty of his expiation and rehabilitation. Let us glorify the Lord in it, for therein lies the means by which we acquire glory and salvation!' (Herwegh page 136)

Glorifying the Lord in work and through it attaining salvation is a concept that obviously has wide applications. The text of the *Festgesang* composed to celebrate the opening of the tenth general meeting of German teachers begins 'Wir bau'n und bestellen das edelste Feld' (we till and cultivate the noblest field) and ends 'zu Gottes Ehr' und der Menschheit blüh'n!' (to blossom for the honour of God and mankind). The image here is to compare teaching the young to 'building'—'bauen' has the meaning of build or till, and 'bestellen' of arrange or cultivate. Liszt marks the music 'Mäßig bewegt und bestimmt' (moderately lively and firm). The idea is to see the 'building' as (a) character (b) culture.

This symbol is connected to 'the house of the Lord', an association that may account for the choice of E♭ for *In domum Domini,* a setting of a line from Psalm 121 ('Let us go into the house of the Lord') for men's voices, trumpets, trombones, timpani and organ. A similar association may also explain the choice of E♭ for *Mihi autem adhaerere,* a setting of verse 28 from Psalm 72(73). Verse 29 in the Latin says: 'Ut annuntiem omnes praedicationes tuas, in portis filiae Sion' (That I may announce all thy works at the gates of the daughter of Sion). Sion is of course a multi-faceted symbol, its original character being the rock (or hill or mountain) at Jerusalem upon which stood the Temple. The word is used to represent Jerusalem itself—indeed the whole idea of the holy place in the Holy Land. Another reason for E♭ here as 'house of the Lord' is that Liszt wrote the piece in 1868 for the basilica of St Francis at Assisi. This key association probably accounts for Liszt's choice of E♭ in Psalm 23—not to represent the traditional pastoral character of this psalm, but rather the ending 'Immerdar bleib' ich im Haus des Herrn' (and I will dwell in the house of the Lord for ever).

Clearly for Liszt E♭ has the kind of association expressed in Psalm 24: 'Who shall climb the mountain of the Lord? Who shall stand in his holy

place?' and in Isaiah (25, 6–7): 'On this mountain…he will destroy Death for ever.' Indeed the priest celebrating Mass (the Latin or Tridentine Mass) says something similar at the start of the rite (from Psalm 42): 'Introibo ad altare Dei. Ad Deum, qui laetificat iuventutem meam…Emitte lucem tuam et veritatem tuam: ipsa me deduxerunt, et adduxerunt in montem sanctum tuum et in tabernacula tua.' (I will go in unto the altar of God. To God who giveth joy to my youth…Send forth Thy light and Thy truth: they have conducted me and brought me unto Thy holy mountain, and into thy tabernacles.)

The 'mountain of the Lord' is basically what *Ce qu'on entend sur la montagne,* is about. More precisely, its opening bars describing the murmuring waves of the ocean resemble the metaphor in Isaiah (11, 9): 'They shall not hurt, nor shall they kill in all my holy mountain, for the earth is filled with the knowledge of the Lord, as the covering waters of the sea.' Victor Hugo's poem which serves as the work's programme conveys a broad picture of the woes of humanity 'heard on the mountain' which Liszt contrasts with a hymn-like Andante religioso.

This same idea, with the addition of the 'temple', is found in *Bells of Strasburg Cathedral,* whose first section, an independent choral piece, is a setting of the single word 'Excelsior'. Short in duration but mighty in its effect, it is marked 'maestoso, moderato', and forms the prelude to the second section which portrays the attempt of Lucifer and his angels to destroy the cathedral. Longfellow's poem 'Excelsior' describes a youth climbing an alpine mountain carrying 'A banner with the strange device, Excelsior'. He is found dead the next day, but a voice from the sky 'fell like a falling star, Excelsior!' The word reflects the 'striving ever higher' symbolism of the mountain. And the key of E*♭* also again symbolizes the 'house of the Lord', the cathedral whose bells defend it from Lucifer's attack in the music that follows [see C minor].

Another quotation from Isaiah (2, 2–5) covers the whole area under consideration:

> It shall come to pass in the latter days that the mountain of the house of the LORD shall be established as the highest of the mountains, and shall be raised above the hills; and all the nations shall flow to it, and many peoples shall come, and say: 'Come, let us go up to the mountain of the LORD, to the house of the God of Jacob; that he

> may teach us his ways and that we may walk in his paths.' For out of Zion shall go forth the law, and the word of the LORD from Jerusalem. He shall judge between the nations, and shall decide for many peoples; and they shall beat their swords into plowshares, and their spears into pruning hooks; nation shall not lift up sword against nation, neither shall they learn war any more.

To this religious symbolism of E*b* should be added the figure of Beethoven—who for Liszt, aside from his central role as the greatest German symphonic composer, played a role in his biography when in Vienna in 1823 he 'consecrated' the twelve year-old boy prodigy with a kiss. Liszt himself told others that this event took place, whatever modern musicologists may claim to the contrary. The point is that in his mind, Liszt held Beethoven to be sacred. The obviously Beethovenian inspiration of the study *Eroica* is echoed in the German title of the orchestral *Siegesmarsch,* while the march *Vom Fels zum Meer* echoes the rock/mountain idea.

The opening of *Piano Concerto no.1* is marked Allegro maestoso, and this, in combination with the possible Beethovenian association of the so-called 'Emperor' concerto (Piano Concerto no.5 in E*b*), may even reach back through the 'holy mountain' idea as far as the 'crown' of Elzire.

All these key associations are seemingly summed up in the use of E*b* to portray the figure of Goethe at Weimar in *Festmarsch zur Goethejubiläumsfeier*. It combines 'crown' (laurel), 'holy house' (nation)], 'Sion' (literature) and Beethovenian 'hero' (poet).

Taken together these features amalgamate to form a key character whose identity Liszt himself seemed to sum up musically when he marked his *Piano Concerto no.1* and *Excelsior* as 'maestoso'.

Suggested Latin name for E flat major: *maiestas* (majesty).

B♭ major

1835 B♭ *Fantaisie romantique sur deux mélodies suisses* [P] S157
1836 B♭ *Grande valse di bravura* (from *Trois caprices-valses*) S214.1 [P]
1850 B♭→A *Trois caprices-valses* [P] S214
1851 B♭ *Feux follets* (from *Transcendental Studies*) S139.5
1852 B♭ *Ave Maria* (from *Harmonies poétiques et religieuses*) [P] S173.2
1853 B♭ *Hungarian Rhapsody no.3* [P] S244.3
1859 B♭ *March of the Crusaders* (from *St Elizabeth*) [C] S2.3/d †
1862 B♭ *Chorus of Crusaders* (from *St Elizabeth*) [C] S2.3/a †
1862 B♭F# *Dream of Home* (from *St Elizabeth*) [C] S2.5/b
1862 B♭ *Ludwig and Elizabeth* (from *St Elizabeth*) [C] S2.1/d
1862 B♭D *Recitative of Ludwig* (from *St Elizabeth*) [C] S2.3/b
1865 B♭ *Sanctus* (from *Missa choralis*) [C] S10
1869 B♭ *O salutaris hostia* [C] S40
1869 B♭ *Tantum ergo* (1st setting) [C] S42/1
1872 B♭ *La marseillaise* [P] S237
1880 B♭ *Dominus conservet eum* [C] S59.2

The biggest piece Liszt wrote in B♭ major is the *March and Chorus of Crusaders* from the oratorio *The Legend of St Elizabeth*. In May 1859 Wagner wrote to Liszt: 'Come to me and play all your things to me, especially the Crusaders' chorus (splendid!!).' (Wagner page 299) In the oratorio the crusaders, led by St Elizabeth's husband Ludwig, prepare to leave for Palestine. At the end they sing repeatedly the words 'Gott will es!' (This is the will of God). Though itemized separately, the chorus and the march are thematically related; the scene begins with the chorus and ends with the march, which finishes by incorporating a return of the chorus singing beneath the theme of the trio the words quoted. In addition the main theme of the march is based on Liszt's three-note Cross motive—a logical musical emblem for a crusader. These features, in conjunction with the key, make the question of the character of B♭ major a somewhat weighty one. Liszt did not sing 'God will es!' in any other key. Knowing Liszt's associative way of thinking, it is not out of the question that his B♭ key character derives partly from the first letter of the names of Bach and Beethoven—

in German B is B flat. Certainly the key of the *Hammerklavier* sonata lies behind Liszt's thinking, as well as his own organ fugue on B A C H. The 'will of God' idea may even lie behind *La marseillaise,* his late arrangement of a melody which returns to his youth and the sketched *Revolutionary Symphony* of 1830 in which fragments from the French national anthem are quoted. The motto of the time was 'Vox populi, vox Dei'.

It is tempting to jump from the young Liszt of 1830 in Paris to the 54 year-old in Rome in 1865 where he composed the *Missa choralis.* Its B flat *Sanctus* composed the year he took minor orders is in that key perhaps for the same reason that he chose the key to set the crusaders' *Gott will es*. Liszt intended the mass, which he originally designed as an *a cappella* work, to be sung in the Sistine Chapel. Pope Pius IX, who visited Liszt in 1863 when he was living at the Dominican convent of Our Lady of the Rosary (Madonna del Rosario), used to call him 'my dear Palestrina'. Liszt's setting of the seven sacraments *(Septem sacramenta)* sets the first (Baptism) and sixth (Holy Orders) in C major, making the work a C major cycle of six pieces plus a coda in F# (Matrimony). The second item (Confirmation) is in F [see F major], but commences on an open fifth above B♭—this perhaps again reflecting the 'will' idea as (adult) confirmation of (child) baptism.

That B♭ major is associated with 'will' is perhaps again confirmed by *Feux follets.* The title in English is *Will o' the wisp*, in Latin *ignis fatuus* or the plural *ignes fatui,* 'fool's fire(s)'. This refers to ghostly lights sometimes seen at night or twilight hovering over damp ground in still air—for example over bogs. They look like flickering lamps, and are said to recede if approached. In Europe much folklore surrounds them. They are regarded as mischievous spirits of the dead or other supernatural beings attempting to lead travellers astray. Sometimes they are believed to be the spirits of unbaptized or stillborn children, flitting between heaven and hell. Here we see the 'will' idea transformed into 'led astray'—or duped, i.e. one will being deceived by another. Liszt's music here is scherzo-like, capturing the ghostly 'hovering' quality of the false lure. This 'light' musical treatment of a 'heavy' key character in a study resembles his similar approach in *La leggierezza* [see F minor].

The opposite of something representing a false will is something representing the true will, and this is found in *Ave Maria*, *O salutaris hostia* and *Tantum ergo,* the first existing in versions for both piano and choir. The choral version (S20) of the *Ave Maria* was Liszt's first setting of the text (later added for piano to *Harmonies poétiques et religieuses*), and remains his most fully worked out

example. The annunciation of the angel to Mary was of course the meeting of two wills—the will of God and the will of Mary. Without her consent, there would have been no redemption. *Tantum ergo* is verse five of the Latin hymn *Pange lingua gloriosi corporis* by St Thomas Aquinas. The English translation is:

Down in adoration falling,
Lo, the sacred Host we hail;
Lo, o'er ancient forms departing
Newer rites of grace prevail;
Faith for all defects supplying
Where the feeble senses fail. *(Trans. Edward Caswall)*

The last two lines of Aquinas's verse refer to the theology of transubstantiation—the change of the Bread into the Body of Christ which, though not detectable by the senses, nevertheless takes place by the will of God. Liszt composed a *Tantum ergo* (now lost) when he was a boy. This same theological theme is treated in *O salutaris hostia*. The use of B♭ major in these pieces should be seen as a reference to the Real Presence (of Christ) in the Mass.

To interpret the use of B♭ major in some of the remaining music as a symbolic reference to the will of God is not difficult, for example:

1862 First meeting of Ludwig and Elizabeth
1880 Dominus conservet eum

The first describes an event which was followed by the miracle of the roses and the 'conversion' of Ludwig into becoming a crusader and leaving for Palestine—all part of God's destiny for Elizabeth on her journey towards canonisation. The second is a hymn for Pope Leo XIII.

The remaining two pieces are related in that they refer to Hungary:

1853 Hungarian Rhapsody no.3
1862 Dream of Home

In the second Elizabeth sings of her homeland Hungary after she has been expelled from the Wartburg by her 'wicked' mother-in-law, an event which in the oratorio leads eventually to her death. The B♭ 'home' precedes the F# 'prayer'—the two keys providing a link between will and divinity. For Liszt and his music Hungary is the Patria—a concept that goes beyond mere lines on a map. Each of us has a particular earthly home which itself prefigures our home in heaven—which is precisely ONE. Hence the 'one (divine) will'.

Suggested Latin name for B flat major: *voluntas* (will [divine]).

F major

1851 F	*Paysage* (from *Transcendental Studies*) [P] S139.3
1857 F	*Die Ideale* (symphonic poem no.12) [O] S106
1860 F	*Psalm 18* [C] S14
1862 F	*Cantico del Sol di S Francesco* [C] S4
1862 F	*Hunting Song* (from *St Elizabeth*) [C] S2.2/a
1862 FE	*Procession of Crusaders* (from *St Elizabeth*) [C] S2.6/d
1862 F→F	*Alleluja* [not Arcadelt] *et Ave Maria (d'Arcadelt)* [P] S183
1863 F	*Christus ist geboren (Weihnachtslied II)* [C] S32/1
1868 F	*Sanctus* (from *Requiem*) [C] S12
1869 F	*Pater noster III* (1st setting) [C] S41/1
1876 F→B*b*	*Christmas Tree suite* [P] S186 [12 items]
1876 F	*O heilige Nacht* (from *Weihnachtsbaum*) [P] S186.2
1876 F	*Psallite* (from *Weihnachtsbaum*) [P] S186.1
1876 F	*Scherzoso* (from *Weihnachtsbaum*) [P] S186.5
1878 F	*Confirmatio* (from *Septem sacramenta*) [C] S52.2
1883 F	*Nun danket alle Gott* [C] S61
1885 F	*Salve Regina* [C] S66

Liszt's earliest identifiable key character association for F major is pastoral —*Paysage* for piano. The early version of the study in 1826 has no title. Thus Liszt's later choice of this title amounts virtually to naming the key's character—in doing so falling into what we might justifiably call an established tradition. Liszt's obvious example was probably Beethoven's *Pastoral Symphony*, a work used by apologists of the time to justify the legitimacy of programme music. But well before Beethoven this key association can be traced—arguably as far back as the English 13th century Reading rota *(Sumer is icumen in)* whose text in old English is pastoral and whose music, viewed through modern eyes, is 'in F' as the manuscript bears the 'signature' of *B rotundum,* today known as B flat. Historically this was the first to be used of all the signatures, and Liszt's sequence of studies follows history in making F major the 'first key' to have a signature. This signature—in its primeval version—functioned as a kind of 'confirmation' (it transposes, hence preserves, the diatonic hexachord, which today we would call the C major scale).

This historical musical development may even be seen in parallel with Liszt's choice of F as the key for the second item *Confirmatio* in his setting of the seven sacraments, in that it follows baptism in C. Not that Liszt was thinking of the Middle Ages, of course, but its long-term natural consequence, namely modern diatonic tonality. To think in its terms (that major keys with accidentals are just transpositions of C major) was as natural to Liszt as for a fish to be in water. It perhaps reflects this instinct that this key should have been delegated as being the 'first' signature in the studies. Nos.1 and 2 are both 'anonymous' (no.2 has no title) if we argue that the title *Preludio* for no.1 is not so much a reference to its key as to its position as the opening piece of the set, to the 'preludizing' character of its thematic material, and to C major as the 'prelude' to there being tonality at all. The process is reversed, the *key* being attached to its *title* [see C major].

Liszt's tendency was to see the pastoral in what may be termed a Franciscan light—namely nature as God's creation, a theme treated in *Psalm 18* and *Cantico del Sol,* his setting of St. Francis's poem. It is also the real theme of *Die Ideale,* a symphonic poem which seemingly contradicts the source of its programme by not being, like the Schiller poem on which it is based, a lament for lost ideals, but instead presents a musical catalogue of what ideals actually are—his examples including for example nature's beauty and friendship. Liszt is assertive on their behalf in his music, and adds a footnote near the end of the score stating his philosophy ('I have allowed myself to add to Schiller's poem by repeating the motives of the first section joyously and assertively as an apotheosis'), and ending the symphonic poem on a positive note.

The largest rural scene Liszt composed in F major is the *Hunting Song,* an episode in the oratorio *The Legend of St Elizabeth of Hungary* which opens the second part of the work and sets the stage for the miracle, which takes place in the forest. An orchestral introduction of 45 bars, in which the horns are prominent, precedes the voice of Elizabeth's husband Ludwig, who is returning from the hunt and sings a long aria, part of whose words are:

O ye lands of my home, gladly roam I along,
O'er thy hills and thy valleys roving,
O thou hall of my sires, with the evening star
I return to thy shelter so loving.

(Trans. Constance Bache)

After 180 bars of F major the key signature changes to four sharps when Ludwig catches sight of Elizabeth walking through the trees carrying a basket (containing food for the poor). The key of F disappears until the very end of the work when a chorus of crusaders address Ludwig, now in heaven having died in Palestine, and join the Church choristers and Bishops for Elizabeth's canonization sung in Latin:

Decorata novo flore
Christum mente, votis, ore,
Collaudat Ecclesia.
(Beautified by this new flower,
Let the Church with all her power
Give praise unto Christ the Lord.)

Thus in the oratorio Liszt links F major to the pastoral and the religious via 'hills and valleys' and 'novo flore'. In this way he matches the key with the character of the 13th century historical St Elizabeth, who ended her life as a Third Order Franciscan nun.

This 'Franciscan' pastoral/religious mix continues in the choral work *Nun danket alle Gott* and *Christmas Tree* suite, a cycle of twelve piano pieces beginning in F major, and containing three more F major items, *O heilige Nacht, Psallite* and *Scherzoso,* the last-named being a musical portrayal of lighting the candles on the tree. The first item of the two pieces *Alleluja et Ave Maria (d'Arcadelt)* is not actually a piece based on Arcadelt, but on Liszt's own *Cantico del Sol.* The *Ave Maria* that follows it is indeed by Arcadelt, its key for Liszt reflecting perhaps Mary as God's most perfect creature. This aspect of Marian devotion may have been in Liszt's mind at the end of his life when he composed *Salve Regina*. It is his last piece of church music, and the only one Liszt composed for *a cappella* mixed choir.

Suggested Latin name for F major: *natura* (nature).

*

We are left with the major key which has no signature—C major. Except that Liszt would not have said that C major has 'no' signature. That is reserved for s*ans ton.* There *is* a signature of C major—it is the one without sharps or flats.

C major

1825 C	*Andante religioso* (MS) [P] [= theme of 1854 *Chapelle, see below*]
1826 C	*Study no.1* (from *Étude en 48 exercices*) [P] S136.1 [= 1851 *Preludio, see below*]
1840 C	*Hussitenlied* [P] S234
1841 C	*God Save the Queen* [P] S235
1846 C	*Pater noster* (from *Harmonies poétiques, 2nd version*) [P] S173.5 [choral version S21.2]
1847 C	*Credo* (from *Mass for Male Voices*) [C] [S8]
1849 C	*Les Préludes* (symphonic poem no.3) [O] S97
1851 C→b*b*	*Transcendental Studies* [P] S139 [12 items]
1851 C	*Preludio* (from *Transcendental Studies*) [P] S139.1
1853 C	*Festklänge* (symphonic poem no.7) [O] S101
1853 C	*Orpheus* (symphonic poem no.4) [O] S98
1853 C	*Huldigungsmarsch* [P] S228
1854 C→B	*Années de pèlerinage I, Suisse* [P] [9 items] S160
1854 C	*Chapelle de Guillaume Tell* (from *Années I*) [P] S160.1
1855 C	*Credo* (from *Gran Mass*) [CO] [S9]
1856 C	*Festvorspiel-Prelude* [P] S226
1857 C	*Chorus mysticus* (from *Faust Symphony*) [O] S108
1867 C	*Gloria* (from *Hungarian Coronation Mass*) [C] S11
1869 C	*Psalm 116* [C] S15a
1878 C→F#	*Septem sacramenta* [C] S52 [7 items]
1878 C	*Baptisma* (from *Septem sacramenta*) [C] S52.1
1878 C	*Ordo* (from *Septem sacramenta*) [C] S52.6
1879 Ca	*Toccata* [P] S197a
1880 CF#	*In festo transfigurationis* [P] S188
1881 C→C#	*From the Cradle to the Grave* (symphonic poem no.13) [O] S107 [3 items]
1881 C	*The Cradle* (from symphonic poem no.13 *From the Cradle to the Grave*) [O] [S107]
1883 C	*Bülow-Marsch* [P] S230
1885 C	*Pax vobiscum* [C] S64

Liszt's earliest surviving piano music in C major is an autograph 'albumblatt' that survives from 1825, and is now housed in the Jagiellonian library in Krakow (Wright in **LF**). It is eight bars of music completely scored for two hands with melody, harmony and accompaniment, marked 'Andante religioso'. Whether by coincidence or not, 1825 had been declared a Holy Year by Pope Leo XII. The significance of this autograph is its re-appearance in the Swiss book of *Années* as the main theme of *Chapelle de Guillaume Tell*. This extraordinary resurrection shows what the music meant to the 14 year-old Liszt at the time that he wrote it.

The nine pieces of the first book of *Années de pèlerinage (Switzerland)* originated at various times from Liszt's youth onwards until the Weimar period [see **RT**]. Some of the pieces appeared in an earlier collection entitled *Album d'un Voyageur*, including *Chapelle de Guillaume Tell,* which was placed fifth in a group of six. However, when Liszt changed the title of the collection from *voyageur* to *pèlerinage*—from traveller to pilgrim—and completely recast its contents, he placed *Chapelle* first. This reflects the autobiographical element in his thinking. William Tell's Chapel is in Switzerland near Sisikon, the current chapel dating from 1879. The original, said to date from 1388, was built at the place where according to legend Tell escaped from the bailiff Gessler's boat. From the 16th century on it became a place of pilgrimage. Liszt's first step was to associate this church with music he had already composed in his childhood; his second was to associate the two together with himself as a pilgrim. His new title for the collection expressed the concept of re-starting the music 'from the beginning'. At the root of this idea lay his thinking about the key of C major [see **LC**].

The other side of Liszt, the virtuoso, also found expression around the same time in C major in the first of the 1826 studies, which at the time had no title. When, however, Liszt gave *Preludio* its title thirty years later, he basically brought the study into his world of programme music and key character. This is because the title is more than just the conventional reference to an opening piece, as in a prelude and fugue and so on. The title is a reference to *the 'first' key*. Beethoven's symphonies and piano concertos were published with the C major work as no.1—even when, as in the case of the piano concertos, the C major one was composed second (the B flat concerto—no.2—is really the first). This in turn is enough to explain the choice of the key of C major for *Les Préludes,* without arguing whether the symphonic poem follows Lamartine or not. Liszt's point is to portray aspects of this life as a

prelude—namely to the afterlife, referred to by Liszt in his programme as the great Amen. The life that precedes the afterlife—in music—is the life of tonality, or the keys with their characters, all of which, in a sense, are 'in C' as being the first, or archetypal key. The connection between this life and the afterlife is expressed by Liszt via key in the 13th symphonic poem *From the Cradle to the Grave,* which describes life's journey. Here the cradle music, which is clearly related by more than just its key to *Baptisma* (its first version was a lullaby—*Wiegenlied* in D*b*—composed for Liszt's piano pupil Arthur Friedheim on the occasion of the birth of his child), refers, like the sacrament, to the soul of a baby. The ending of the work, *The Cradle of the Future Life,* repeats the C major cradle music but transposed into C# major, the two keys a semi-tone apart thus reflecting the soul's own 'programme' [see C# major]. These subjects belong to the category of 'first things' which Liszt associates with the 'first key'. The category includes *Festvorspiel-Prelude* and also *Pater noster,* Christianity's 'first prayer' (because taught by Christ) and Liszt's first church composition (in its earlier choral version of 1845).

The orchestral works in C major composed at Weimar apart from *Les Préludes* are *Festklänge, Orpheus* and *Huldigungsmarsch*. *Festklänge,* the seventh of the twelve Weimar symphonic poems, has no programme attached as a preface to the score, and because it contains a polonaise it has traditionally been supposed that the work was written to celebrate the planned wedding of Liszt and the Princess Wittgenstein, which at the time looked imminent. But it is worth remarking that for nineteenth century musicians, and hence for Liszt, the polonaise did not have only Polish associations.

The most prolific composer of orchestral polonaises was Józef Kozłowski (1757–1831), a Pole who moved to St. Petersburg, and in 1799 became inspector of music to the city's Imperial Theatres. He composed over 200 polonaises, one of which, written for the 1791 celebration of Catherine II's victory over the Turks, was until 1833 the Russian national hymn sung to the words 'Thunder of victory, resound!' The success of this work made it the model for later polonaises by Russian composers, some of which — by Tchaikovsky, for example—perpetuate its association with the Russian nobility. In which case, as Liszt's only orchestral polonaise, there is the possibility of a similar association in *Festklänge*. Liszt composed the work in 1853 and it received its first performance in 1854 as the prelude to Schiller's play *Huldigung der Künste* (Homage of the Arts). Connected to the theme of arts and homage is *Huldigungsmarsch* (March of Homage), composed for the

inauguration of Carl Alexander as the new Grand Duke of Sachsen Weimar in August 1853, a 'coronation' that opened a new era of optimism. If we take the year 1853, and the accession of Carl Alexander, then the celebratory character of *Festklänge* might be related to this event. The Duke's mother, Maria Pavlovna, was the sister of Tsar Nicholas II, and Liszt's major patron at Weimar—it was she who persuaded Liszt to settle there in 1848 and direct the musical life of the court and the town. When she died in 1859 court support for music declined. If the polonaise is a Russian association, then in the two works Liszt is celebrating his patron and her son. If we consider that Liszt's reason for being at Weimar was music, and that his hopes for the musical life of not just Weimar but ultimately the whole of Europe were focussed on the little town, then the year 1853 and the idea of the arts and patronage was an occasion for music to celebrate itself—Liszt's new ideal for an artistic age. As if to confirm this idea he next composed *Orpheus*. Thus in conjunction with the revision of *Les Préludes,* which he undertook around this time, the year 1853–4 saw Liszt working on three symphonic poems in C major. The concentration on this key shows that for Liszt C major, perhaps unusually for a Romantic, was not the 'empty' key associated for example with the kind of thinking we find in Ernest Newman's description (as a Wagnerian) of Mozart's music as 'the nursery prattlings of a bright child'—far from it. C major for Liszt is the basis of all music. Hence it is the 'cradle', the 'foundation', the 'beginning'—in the end the 'Promise' [see C minor, *The Three Kings*] which in 1853 Liszt associated with Weimar and 'new music'.

To these Weimar works in C major we can add the two settings in C major of the Credo, one (1848) from the *Mass for Male Voices,* the other (1855) from the *Gran (Esztergom) Mass*. Liszt said of the former: 'The *Credo,* as if built on a rock, should sound as steadfast as the dogma itself' (Bache vol.I p.315).

Hussitenlied, which pre-dates Weimar, is an arrangement of a song about John Huss composed in the 1820s, but which in the 19th century was believed to be of 15th century origin. In 1830 the young Liszt had intended the melody for his sketched revolutionary symphony of that year, but in the end arranged it for piano in 1840. The text celebrates the leader of the Hussites, and thus combines Christian, national and revolutionary ingredients. The patron saint of Bohemia (today the Czech Republic) also appears: 'Bitte du für uns, heil'ger Wenceslaus, Du Fürst des Böhmerlands!' (Pray for us, Saint Wenceslas, Prince of Bohemia). The saint died a martyr's death in 929, and is honoured as the defender of a Christian Bohemia

against pagan opposition. It thus extols the *sacra patria,* and to it we may add Liszt's opulent arrangement (1841) of the English national anthem. The *Bülow-Marsch* pays homage to a great musician whom Liszt loved as a son.

The fact that in the first book of *Années* Liszt, to mark a musical pilgrimage, returned to his childhood and music he had composed in C major, is reflected in other religious works which combine the key with this idea. Apart from the *Pater noster* and *Baptisma, Ordo*, the sixth of his seven sacraments, has an obvious personal reference. In catechisms it is sometimes placed last (Liszt ends his cycle with *Matrimonium* in F#) which would make the work a C major cycle—in this rhyming with Liszt's words about his C major *Credo*. The words of the late choral work for men's voices *Pax vobiscum* (Peace be with you) are exchanged by the priest and clergy (in the Latin or Tridentine Mass) after the consecration and before communion.

The climax of the career of Liszt's C major is without doubt the *Chorus mysticus* that closes the *Faust Symphony.* Goethe's words (trans. David Luke):

All that is transitory
Is but a likeness
The unfulfilled
Here is attained…

are sung after the 'atonal' demise of Mephistopheles [see *sans ton*] and the collapse of the orchestra into silence. The key of C major with its 'invisible signature' quietly emerges, the organ now added to the orchestra as if to confirm the triumph of tonality over *nihilum*. The male voice choir swells to an overwhelming climax with the words 'Das Ewig-Weibliche zieht uns hinan', Liszt adding to the orchestra the first movement theme 'Im Anfang war die Tat' which in outline follows the shape of the Cross motive, and which represents Faust's attempt in Goethe's drama to translate the opening of the Gospel of St John.

This order of presenting the major keys (sharps first, flats second) does not of course reflect Liszt's order of keys in the studies. But it does show that the enharmonic cross-over point in Liszt's key signatures is 7 sharps C sharp/5 flats D flat. If we transfer this cross-over to the studies then we would have the reverse—D flat/C sharp. Also, of course, the sequence of flat keys in the studies begins with C, not ends with it as here. Even so, we begin to see the outline of how Liszt approached in his other music the problem of the

'missing' 13th study, and his answer to the silent question it posed of whether to be in G flat or F sharp. Liszt probably felt uncomfortable about the need to change at some point to the sharps—his question was at which enharmonic point? At 6 flats/6 sharps? At 7 flats/5 sharps? What he did not foresee in 1826, and perhaps not even in 1851, was that his actual cross-over point was earlier —namely 5 flats/7 sharps. In other words the 'join' was *before* the (uncomposed) 13th study. This only emerges when we study his programme music, and see how he uses the symbolism, or character of key. The two keys D*b* and C# are used to portray the human and the divine in the oratorio *Christus.* D*b* is the Nativity and the Agony in the Garden, while C# is the miraculous calming of the storm on Lake Galilee. The theological name for this simultaneous presence in Christ of the human and the divine is the hypostatic union. It is often said that Christ is two natures joined in one person. Early translations of the Greek used the word 'substance' for nature—causing some confusion. Medieval trinitarian theology speaks of *unitas in essentia et pluralitas in personis* (there is a Unity in the Essence and a Plurality among the Persons)—for example Peter Lombard's 'Sentences' (Liber primus de Dei unitate et Trinitate, Distinctio II Cap. II). Quae fuerit intentio scribentium de Trinitate]. Here the reference is to Father, Son and Holy Spirit as the Plurality. But each partakes of the Essence. It is in this sense that Liszt thinks of the two keys D*b* and C# in his oratorio (the human nature and the divine nature of Christ) as being 'of one essence'—the essence He shares with the other two Persons of the Trinity, their underlying 'same something'. The musical name in Liszt of this 'same something'—this tonal 'Essence'—shared by the major keys of D*b* and C#, is C major.

To keep to this programmatic tonality, Liszt would have had to write *two* studies in enharmonic keys (D flat and C sharp) at number 12 (hence thereby adding a number 13). In which case the tidy sequence of 24 keys in the Bachian tonal cycle is broken. The problem Liszt already felt as a young composer about a sudden switch to the sharps from the flats took decades to solve. And it was solved not artificially through some theoretical construct—it was lived. Liszt's programme music is basically his life. The determining factor in his musical thinking became increasingly the religious element. In this Liszt was 'following his nose' along a path that, if certainly a winding one, was nevertheless leading logically to a perceived end.

Suggested Latin name for C major: *essentia* (essence [the actuality of key]).

*

Having discussed the major keys, we can now turn our attention to the minor keys.

The minor keys and 'minorization'

The fact that the 1826 studies were arranged by Liszt in a tonal sequence inspired by Bach's '48' but not in Bach's tonal order (which is tonic major followed by tonic minor) shows the young Liszt's different approach to the question of how major and minor are related. In what by the 19th century had become traditional musical theory teaching (and remains so today) the minor key was taught as the 'relative' of the major (C major/A minor), which is how Liszt's studies are arranged. In other words his approach is 'notational' (each pair has the same key signature). This means that studies which would relate to each other in a Bachian sequence (C major/C minor) lie far apart in the set. The C minor study follows the E*♭* major study. In 1826 neither study in these keys bore a descriptive title, unlike the version we play today, where the E*♭* study is called *Eroica* and the C minor study is called *Wilde Jagd*. But it is precisely in the matter of key *character* that Liszt reverts to Bachian 'modal thinking' in that he thinks of the minor as a version, or variant, of the major. More precisely, he thinks of it as a corruption of the major. If we align the six studies out of the twelve 'Transcendental' studies that fit this relationship (C major/C minor, F major/F minor, B*♭* major/B*♭* minor) we already catch a glimpse of this 'programmatic' thinking. This shows in the titles he gave five of them:

C major	Preludio
C minor	Wilde Jagd
F major	Paysage
F minor	……..
B*♭* major	Feux follets
B*♭* minor	Chasse-neige

The study with no title, No.10 in F minor, is marked *Allegro agitato molto,* but at bar 22 the theme is marked *accentato ed appassionato assai* and the 1838 version of the piece has a coda based on the finale of Beethoven's 'Appassionata' Sonata, also in F minor. Thus a case can be made for the key being related in Liszt's mind to the 'appassionata' marking. The titles of the other studies are revealing when considered as a comment on their key. C major was regarded in the 19th century as the 'clean sheet' to which the other keys were added. It was the prelude. The French title of the C minor

study is 'Le chasseur maudit', familiar from the symphonic poem by César Franck, whose programme is about a huntsman who is cursed. 'Feux follets'—the English 'will o' the wisp'—probably expresses the idea of deception. 'Chasse-neige' is a snow plough and the music describes the remorseless swirling of the snow and the effort to clear it. 'Paysage' can be seen as part of a long tradition associating F major with the pastoral. The point to be made is that there is no musical relationship between the successive studies in the set. No.1 in C major is not related to no.2 in A minor, it is related to no.8 in C minor. Exactly in what way requires some careful exploration of Liszt's thinking—but the beginning is to relate the minor key to the character of the major key. What here is latent in the studies becomes more apparent in the orchestral music, where we can see that such thinking often determined the choice of key throughout Liszt's oeuvre.

The reason Liszt related C major to C minor is that he thought of keys as harmony, not as scales. C major is a triad. C minor is a triad. They are the 'same' triad—with the middle note E lowered a semitone. But that note is the 'same' in the minor triad inasmuch as its *letter* is still E. The minor triad *is* the major triad, but changed. For the worse. Light becomes dark, happy becomes sad. In a word, it is corrupted. This is what links 'Preludio' to the cursed huntsman in 'Wilde Jagd'.

The 1826 studies were composed as excercises, and their sequence of keys follows how the young Liszt practised scales, as when he told Valerie Boissier in 1832 to practise her arpeggios the same way: C major–A minor, F major–D minor etc. [see page 5]. In their later versions the studies became miniature tone-poems, belonging more to the world of the *Faust Symphony* and *Christus*. Key character is part of Liszt's *musical* thinking, and has nothing to do with the piano, apart from his triadic concept of harmony. C major for Liszt was a chord you played with your hand—which requires absolutely no technique. It simply needs ears. And the sound of the chord is its key. You can modulate without 'changing key'. You simply alter notes in the chord—which Liszt often does, particularly in the late works. (In later years he gave technical exercises to pupils, for example arpeggios, based on the pattern: major, minor, diminished 7th—C major, C minor, C diminished 7th—rising by semitonal progression through the keys—thus C major etc. followed by D*b*/C# major, C# minor, C# diminished 7th, D major, D minor, D diminished 7th and so on—the process relying on the ambiguity of the diminished 7th as a *chord*—itself produced by successive reductions of the

major thirds to minor thirds—which allows a logical harmonic progression to the next key.) The move from major to minor is here seen as a closer relationship when based on the same tonic. The prevalence of this way of thinking in Liszt I have called 'minorization'.

Minorization as programme appears early on. Some of these early works were unknown to Liszt's contemporaries; they remained unfinished, and were only published in the twentieth century. Now that we are in a position to survey his total output, and can see the connection between key and content in his music, we can see how far-sighted was his youthful thinking. As I have said, among the major keys the one Liszt used most was E major. Correspondingly among the minor keys the one he used most was E minor. And just as the later overall character of Liszt's E major appears already in his youthful opera 'Don Sanche', so the beginning of the character of E minor is found also in a work from his youth in Paris.

The work I am referring to is the so-called *Malédiction* concerto S121, the composer's first major work written in the key of E minor. Dating from the 1830s, but left by Liszt unpublished and unperformed, it derives the title used today from the word 'malédiction' written in the autograph over the opening theme. In the 1850s Liszt used two of its themes in orchestral programme music, one in the symphonic poem *Prometheus* and the other in *Mephistopheles,* the last movement of the *Faust Symphony.* The Prometheus theme is the one that opens the piano work, its French title meaning 'curse'. The Mephistopheles theme is the second theme of the piano work, which in the autograph score carries the inscription 'orgueil'—pride. Liszt omitted this inscription when he wrote the theme into the symphony—he used it for what it signified, as part of his portrait of Mephistopheles, who in Liszt's musical treatment of the Faust story is simply the devil. In other words, when he composed *Malédiction* he was thinking of it as programme music.

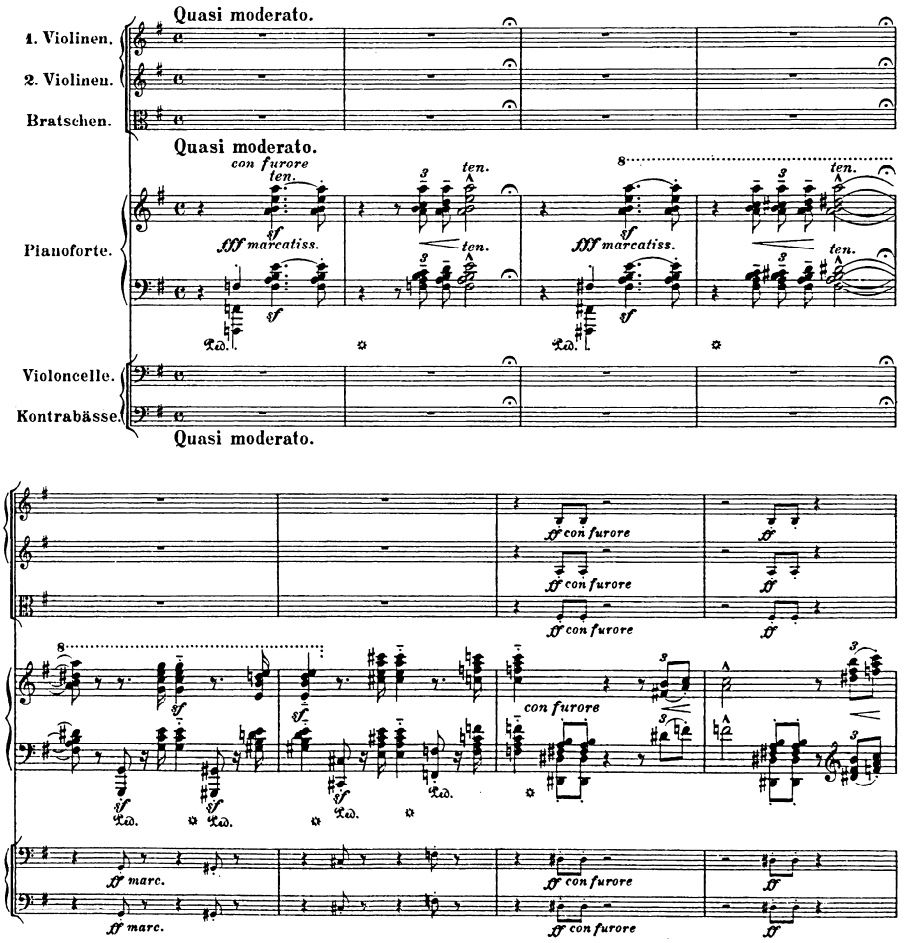
Both of the themes which he later quoted in other works thus originated as two components of a single idea, namely the relationship of E minor to E major, which in 1825 he had already used as *sanctitas*. The etymology of 'malediction' of course is a combination of 'mal' (evil) and 'diction' (speaking). At its simplest it means to say something evil about somebody. Certainly Liszt's later use of one of the themes to portray Mephistopheles confirms what he had in mind. The opening of Liszt's *Malédiction* is the most startling and original music he had written to date—the theme leaps up with a character at once precipitate and bold, like a sudden attack. It then 'falls' to the bottom of

the piano (resembling the biblical 'I watched Satan fall like lightning from heaven', Lk 10, 18), after which there appears the *orgueil* theme. [see pp. 83–4]

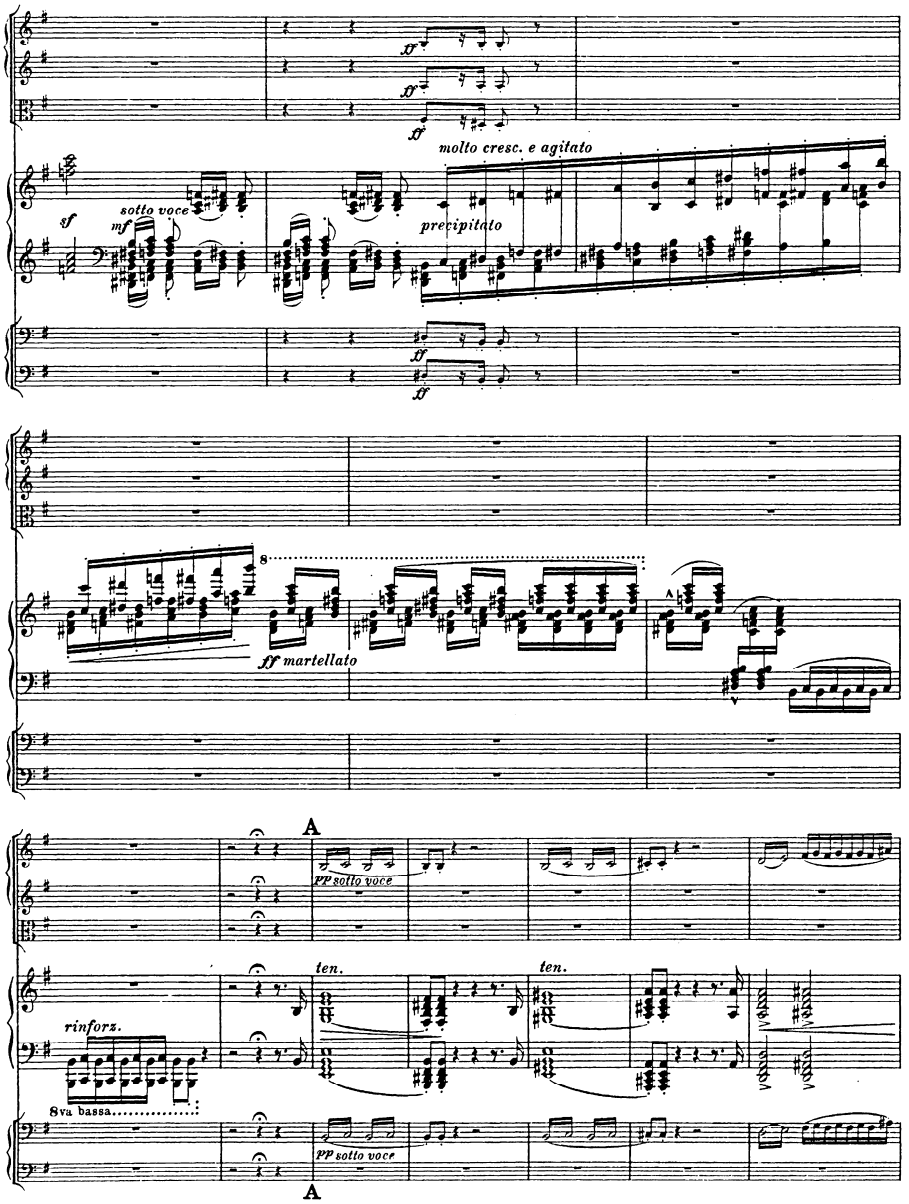
It is not difficult to see a thought process behind the *Malediction Concerto* which derives the drama of its key from this 'attack'. Hence the ambiguity of the curse idea. Is it the attack itself or the consequence—namely the 'fall'? It is both, Liszt seems to be saying, because the initial act stems from pride (see the biblical 'God is a hater of pride'—1 Pt 5, 5). If E major is the beatitudes, as in *Christus,* then E minor is the disobedience, the malevolence, refusal, rejection—the Spirit of Negation. And its musical expression is at once simple and drastic—to change the middle note of the triad, to lower it a semitone, to destroy the major third, to 'minorize' it. 'Malediction' is represented by minorization.

This changing the major into the minor is both a compositional device and a programmatic process in Liszt's music. In terms of the concept underlying Liszt's use of key character, we can say that the minor key derives its musical character from its function as a negation of the major. Almost the whole of Liszt's programmatic use of key rests on this idea. The 12 studies that joined the major to its relative minor gave way to his programme music, in which the minor key derives from its tonic major. This results in more than just a continuation of the conventional journey from the minor to the major well established in Haydn and Beethoven (less so in Mozart)—it actually informs the character of the minor keys concerned. The key character of Liszt's minor is a kind of symbiotic tonal *maggiore/minore*.

The process of minorization can be thought of as starting from a diatonic triad consisting of two thirds, one major the other minor. Minorization reduces always the major third—which in the major triad is the lower third. From this comes the minor triad. The continuation of the process reduces the upper third, now the larger, thus producing two minor thirds, making a diminished triad—at which point the sense of key disappears. Liszt's over-use of the diminished seventh is well known, but in his defence it can be said to have a serious programmatic basis. As the negator of a sense of key, the diminished seventh poses a threat to all tonality, making every note a question mark. Not only do the notes become ambiguously enharmonic, but their identity crisis can lead to a tonal no-man's land or 'non-music'. The danger is the disappearance of the tonal system. Liszt thinks of triads e.g. D major or C minor as being like keys, but a tritone can have no corresponding identifying key signature.



This and the next page: the beginning of the Malédiction *piano concerto S121 showing the 'attack', the 'fall' and the 'pride' theme (letter A).*


molto cresc. e agitato
sotto voce
precipitato
ff martellato
A
pp sotto voce
ten.
ten.
rinforz.
8va bassa
pp sotto voce
A

The tritone as keyless obviously relates to Liszt's invention of a 'keyless' key-signature, his *sans ton* signature. As described earlier, this he associated with death. In a word, keylessness and death are related in Liszt's programme music. Exactly how to produce 'keylessness' in sounding music was a problem with various possible solutions, but an obvious one was to obliterate the diatonic triad. It is precisely because Liszt in his mind—rooted as it was from childhood in the piano keyboard—reduced a key to a chord (e.g. C major) that he could take the shortest possible route to removing its 'key' via a further application of the minorization principle. The thrill of the diminished triad and the diminished seventh lay in its 'danger'. In the no-man's land between major and minor will we be taken 'down' or will we be taken 'up', will we be saved? Liszt's *lamento e trionfo* pattern of formal (or rather narrative) construction gives full scope to this dilemma. And of course he looks forward to the optimistic ending, the apotheosis. But death in Liszt is a religious matter, treated in a Christian context. In Liszt's programmatic tonality the diminished triad becomes anti-Christ, or the devil. And just as the devil cannot be 'incarnate' (only God could become incarnate, but not the devil who is a creature) and has to 'occupy' an already existing body, being always an alien spirit, so the tritone, produced by double minorization, 'occupies' the triad it has minorized. It cannot *be* a triad (defined as diatonic). It obliterates the major triad by 'taking it over'. This Lisztian way of thinking of the tritone as 'alien' of necessity makes it 'programme'. And as described above, Liszt's arrival at his *sans ton* signature through a backwards process of thinking was also 'minorization' —expressed as key (and key signature) reduction (G major, G minor, *nihilum*).

I have already discussed the keys of D minor and G minor in relation to Liszt's youthful portrayal of death in music. This, however, was not the chronological sequence, which was the reverse order. Because Liszt's G major thinking worked backwards through G minor to produce *sans ton,* so therefore his first 'key programme' was itself minorization. In which case the first minor key was G minor. Here we begin to see in embryo another key progression in 4ths (viewed as descending)—namely G minor and D minor. The remainder of Liszt's music in minor keys therefore follows this sequence.

Unlike in the studies, which keep the signature of the major for the succeeding minor, here the beginning of the minor is to keep the tonic (of the major), and *change* the signature. The sequence of minor keys here therefore begins with flat signatures, changes to sharps, and returns to flats. The

complete sequence thus becomes G minor, D minor, A minor, E minor, B minor, F# minor, C# minor, G# minor (A*b* minor), E*b* minor, B*b* minor, F minor, C minor. Although Liszt never produced a particular work to use this complete order of minor keys, it is the order which emerges when we add his 'programme' minor key thinking to the 'organized' major key thinking he used in 1826. By taking the first two minor keys he treated programmatically and continuing them in a sequence of descending 4ths, and adding them to the complete sequence of major keys (augmented from the flat signatures in his 1826 studies), we can produce the whole cycle of major to minor beginning on C, moving in 4ths upwards to G major, then changing to G minor and moving downwards through the minor keys to C again.

C no accidentals

F	1 flat		
B*b*	2 flats	d	1 flat
E*b*	3 flats	a	no accidentals
A*b*	4 flats	e	1 sharp
D*b*/C#	5 flats/7 sharps	b	2 sharps
F#	6 sharps	f#	3 sharps
B	5 sharps	c#	4 sharps
E	4 sharps	g#/a*b*	5 sharps/7 flats
A	3 sharps	e*b*	6 flats
D	2 sharps	b*b*	5 flats
G—g	1 sharp—2 flats	f	4 flats

c 3 flats

Obviously Liszt did not consciously decide to produce the symmetry of this arrangement—but it does reflect his instinctive thinking that major keys 'rise' and minor keys 'fall'.

It cannot be coincidence that viewed as 'programme' the top of this ascent, G major, is *lux*. If we think of Greek musical theory, where scales or modes *descend,* then we can see that in Liszt's mind the 'source' of the tonal system is not really a key (for example C), but light. Already in *Don Sanche* Liszt had composed the earliest surviving music we have by him in G major at the moment when the sun rises. It is appropriate therefore that the character of his 'first' minor key—G minor—should be *nubilum,* meaning 'gloomy' or 'clouded over'.

*

The minor keys continue here with A minor.

Minor keys

A minor

E minor

B minor

F# minor

C# minor

G# minor

E♭ minor

B♭ minor

F minor

C minor

A minor

1834 aA	*Apparition no.2 (Vivamente)* [P] S155.2
1846 aA	*Galop* [P] S218
1850 aA	*Prometheus* (symphonic poem no.5) [O] S99
1851 aA	*Theme and Variations* (from *Paganini Studies*) [P] S141.6
1851 a	*Transcendental Study no.2* [P] S139.2
1853 aF#	*Hungarian Rhapsody no.11* [P] S244.11
1853 aA	*Hungarian Rhapsody no.13* [P] S244.13
1853 aA	*Hungarian Rhapsody no.15* [P] S244.15
1855 aA	*Psalm 13* [C] S313 [†]
1868 aA	*Offertorium* (from *Requiem*) [C] S12
1870 aA	*Ungarischer Marsch zur Krönungsfeier* [O] S118
1870 aA	*Ungarischer Geschwindmarsch* [P] S233
1877 aA	*Sunt lacrymae rerum* (from *Années III*) [P] S163.5
1878 a	*Station VI* (Sancta Veronica ['O Haupt voll Blut und Wunden'], from *Via Crucis*) [C] S53
1879 aA	*Ossa arida* [C] S55
1879 aA	*Carrousel de Mme Pelet-Narbonne* [P] S214a
1882 aA	*Hungarian Rhapsody no.16* [P] S244.16
1884 a→B	*Csárdáses* [P] S225 [2 items]
1884 aA	*Csárdás no.1* [P] S225.1

A minor, viewed as the minorization of A *fides,* means that of necessity Liszt's starting point was the character of purity or faith and steadfastness he had given the major. Certainly his greatest composition in A minor—*Psalm 13*—concerns the psychology of the return to, or confirmation of, this character. As 'programme' the beginning of the text of the psalm represents a place, state or condition where this character has been lost, as such acting as an illustration of what the key of A minor represents.

> Psalm 13, 1–6 (KJV)
> How long wilt thou forget me, O Lord? for ever? how long wilt thou hide thy face from me?

How long shall I take counsel in my soul, having sorrow in my heart daily? how long shall mine enemy be exalted over me?
Consider and hear me, O Lord my God: lighten mine eyes, lest I sleep the sleep of death;
Lest mine enemy say, I have prevailed against him; and those that trouble me rejoice when I am moved.
But I have trusted in thy mercy; my heart shall rejoice in thy salvation.
I will sing unto the Lord, because he hath dealt bountifully with me.

Liszt's music acts as a kind of commentary as well as a setting of the text, in doing so following the general outline of what a theologian might write as a commentary— for example St Thomas Aquinas in the 13th century, who wrote about this psalm (as number 12) in his *Commentary on the Psalms:*

This Psalm is divided into three parts. In the first part his lament is set forth; in the second his supplication, therein, Consider and hear me; and in the third the favorable answer, therein, I (have trusted) in thy mercy. The lament contains three elements: he is astonished at this divine disregard, he confesses his own weakness, and bewails the power of his adversary. / A lament may be offered by any righteous man who is afflicted either by adversity, or by the corruption of sin and concupiscence. / Here he confesses his own weakness. And in connection with this matter he does two things. First, he expresses the anguish of his heart. Second, the sorrow which follows, therein, The sorrow in my heart all the day.

In the second part of this Psalm he sets forth a prayer or petition. First of all, he stipulates his petition in response to this divine disregard. The second concerns his own weakness, therein, Enlighten my eyes etc. The third concerns the prosperity of his enemies, therein, Lest at any time (my enemy) say etc. /

Thus he stipulates three things here which will help man in combating the devil, namely spiritual happiness, devout prayer, and good works. / As such, he says *first,* My heart rejoiced in thy salvation…/ *Second,* there is prayer or praise of God. Whereupon, he adds, I will sing to the Lord. That is to say, I will praise him; / The *third* is good work, concerning which he adds, I will chant the Psalm. That is to say, I will be active. For chanting the Psalm means undertaking the Psalter in one's deeds. (Aquinas online)

Liszt's idea here expressed in his use of key—that a return to A major is like the resumption of a 'right musical acting'—echoes the A major 'sempre l'istesso' of Salvator Rosa in *Années I*. It is in this light that we should consider the A minor of a religious work like *Station VI* (from *Via Crucis*). The sixth station of the Cross is where Veronica wipes the sweating blood-stained face of Jesus with a cloth, as a result of which it retains an image —hence her name *Veronica* as 'true icon'. In the manuscript of the work Liszt wrote at the end of this station 'durch Mitleid wissend' (knowledge through compassion)—a reference to Wagner's *Parsifal*. During the journey to Calvary Jesus meets several people—his mother, Simon of Cyrene, Veronica and the women of Jerusalem. The act of voluntary commitment that comes from Veronica (Simon is involuntarily pulled out of the crowd by the soldiers to help carry the Cross) represents, via compassion, an act of faith, or confession. In this way Liszt again follows 'programmatically' the character of the minor as related to its pre-established character as major —as *fides*—by putting Liszt's Veronica into A minor in a context where she 'sees the face' (she recognizes who this man carrying the Cross actually is). This gives her key its 'meaning', or its knowledge of itself. Her act—her seeing—replaces the key of A major by referring to its (invisible) presence symbolically.

This 'seeing', or visionary aspect of the key is found in *Ossa arida,* a setting of the Latin words 'Ossa arida, audite verbum Domini!' (Ye dry bones, hear the word of the Lord!) taken from the Old Testament 'vision of Ezekiel' (chapter 37, 1–4, Douay-Rheims Bible):

> The hand of the Lord was upon me, and brought me forth in the spirit of the Lord: and set me down in the midst of a plain that was full of bones.
> And he led me about through them on every side: now they were very many upon the face of the plain, and they were exceeding dry.
> And he said to me: Son of man, dost thou think these bones shall live? And I answered: O Lord God, thou knowest.
> And he said to me: Prophesy concerning these bones; and say to them: Ye dry bones, hear the word of the Lord.

At the words 'verbum Domini' the key changes to A major—Liszt having of course read what follows in the biblical text (37, 7–8):

> And I prophesied as he had commanded me: and as I prophesied there was a noise, and behold a commotion: and the bones came together, each one to its joint.
> And I saw, and behold the sinews, and the flesh came up upon them: and the skin was stretched out over them…

The whole passage is a vision of the resurrection—which culminates as follows (37, 10–14):

> And I prophesied as he had commanded me: and the spirit came into them, and they lived: and they stood up upon their feet, an exceeding great army.
> And he said to me: Son of man: All these bones are the house of Israel: they say: Our bones are dried up, and our hope is lost, and we are cut off.
> Therefore prophesy, and say to them: Thus saith the Lord God: Behold I will open your graves, and will bring you out of your sepulchres, O my people: and will bring you into the land of Israel.
> And you shall know that I am the Lord, when I shall have opened your sepulchres, and shall have brought you out of your graves, O my people:
> And shall have put my spirit in you, and you shall live, and I shall make you rest upon your own land: and you shall know that I the Lord have spoken, and done it, saith the Lord God.

The appearance of A major for this vision relates not just to *Ossa arida* but also to Liszt's Veronica and what she 'saw' on the road to Calvary. The point being that A minor not just precedes, but *premises* the vision.

The strong religious identity of the minor–major relationship in this key (tonic A) is reflected not only in the religious music—to which must be added the *Offertorium* from the *Requiem,* where the choice of key again echoes Ezekiel's vision of the resurrection of the dead—but in instrumental works with no obvious religious connection, like the symphonic poem *Prometheus* and the late piano piece *Sunt lacrymae rerum* from *Années III*.

The story of Prometheus is that he was punished by Zeus for bringing fire to mankind—he was tied to a rock where his liver was pecked by an eagle until he was rescued by Hercules. In his preface to the score, which functions as the work's programme, Liszt makes it clear that he viewed

Prometheus as a psychological symbol, describing him as 'celui qui fut appelé l'apôtre de l'Humanité'. Liszt refers to the hero's 'Audace, Souffrance, Endurance, et Salvation' and his 'foi tacite en un libérateur qui fera monter le captive longtemps torturé aux regions transmondaines'. The key word is 'foi'—faith. There is no need here to analyse the piece to account for its choice of key, which relates not to its form but to its programme, except to say that its narrative follows Liszt's lament–prayer–struggle–triumph pattern. The 'struggle' section is a fugue, whose theme derives from the choruses Liszt composed in 1850 for Herder's play *Entfesseltem Prometheus,* where it has the words 'Was Himmlisches auf Erden blüht…ist Menschlichkeit!' (From Earth aspiring towards Heaven…is Mankind!). This effects the transition from A minor to A major—Liszt has an optional cut after it allowing for the earlier A minor 'Allegro molto appassionato' theme not to be recapitulated, instead passing straight to the 'triumph' ending, which combines in A major the fugue theme with the prayer theme. In other words, as in Psalm 13, the prayer is granted.

The Latin title of the piano piece *Sunt lacrymae rerum* is taken from Virgil's *Aeneid*, and translates as 'There are tears in things' or 'Things have tears'. In 1837 Victor Hugo used it as the title for a long poem, which Liszt must surely have read, but exactly why he chose the title for this piano piece is not known. Its position in *Années III* is between *Les jeux d'eaux à la Villa d'Este* and *Marche funèbre,* both religious pieces (the first contains a quotation from St John's gospel—see F# major). This sequence represents Ezekiel's vision in reverse: life / A minor / death, where the resurrection (the St John quotation 'a spring of water welling up to eternal life') comes first. The A minor piece makes use of Liszt's Hungarian style—a feature of it much commented upon. There may here be a post-1848 political reference to Hungary, and via its key once more to 'faith'. The music follows once again the pattern of an initial 'lament' that passes through to fulfillment. A similar pattern is found in the symphonic poem *Hungaria* [see D minor] though there the reference is more to the idea of a defeated 'kingdom'. Here Liszt is talking about the nation's psyche, and via the tonal journey brings it into line with the Psalms and the Stations of the Cross. In this context its position in the cycle makes the point that death is what produces the need for faith, not any certainty of the resurrection, which must be revealed (hence the gospel quotation). The fact that this revelation occurs in F# in the previous piece, and that the funeral march, which begins in F

minor, ends also in F# major, means that *Sunt lacrymae rerum* is part of a larger tonal programme, its *a*—*A* tonality providing the programmatic transition between the two pieces. It also says much about Liszt's understanding of the difficulties experienced in their history by his own people, the Hungarians.

At this point we return to the great psalm—and its numbering, which itself is directly related to the 'faith' programme of A minor/A major. Liszt set Luther's German translation, and 13 is the Protestant numbering. The older Catholic numbering follows the Latin Vulgate, the Protestant follows the numbering in the Hebrew. Thus the Protestant Psalm 13 is the Catholic Psalm 12. The Catholic Psalm 13 is 'The fool hath said in his heart: There is no god'. Liszt may have wished to avoid this text in association with the number 13, his use of the title 'Psalm 13' in the Protestant numbering itself being part of a personal programme to do with the number 13. According to Rena Mueller in her preface to the Laires Festschrift: 'Liszt suffered from triskaidekaphobia (fear of 13) and was known to have removed himself from any company in which the number 13 was obvious' [see **LF**]. The number 13 is connected to why Liszt never composed more than twelve *Transcendental Studies*. There are twelve symphonic poems composed at Weimar—which Liszt viewed as a set (the last to be composed was no.10 *Hamlet* in 1858, done precisely to make the number up to twelve [see **RR**]). The late symphonic poem *From the Cradle to the Grave* makes the total thirteen, but it is a separate work, and as 'thirteen' it stands outside the set of twelve also in its content, which is a survey of the whole of life's journey from birth to the afterlife (in other words the journey of the soul). Similarly at one stage (in 1866) the oratorio *Christus* had just twelve items [see **RR**], but when Liszt decided to add *Tu es Petrus* in 1867 as *The Foundation of the Church* the number became thirteen. Liszt's solution was to make the last item number fourteen by inserting the Easter sequence *O filii et filiae* in 1868. It is sung 'behind the scenes' by women's voices and harmonium to precede the *Resurrexit!,* and as such is pure dramaturgy, in a sense not 'necessary'. Its function is to both remove 13 from being the resurrection and to *be* 13 (as an angelic choir). The thirteenth Station of the Cross *(The Deposition)* in Liszt's musical setting repeats the music of Station IV *(Jesus meets his Mother),* Liszt following the tradition that Station XIII is a Pietà—the body of Jesus laid in his mother's lap. This Catholic tradition itself is an awareness of the number 13—in the sequence of fourteen stations it is where

death (Jesus on the Cross) is embraced by life (the Virgin). Finally the cycle of keys as 12 very much preoccupied Liszt, and his use of key signatures keeps to this number by using a single enharmonic signature—D*b*/C#—to make the cross-over from flats to sharps. What this produces is a sequence of six signatures with flats (0 to 5) and six with sharps (6 to 1) to make the twelve. This enharmonic 'two as 1' key occurs (with both of its signatures) in two programmatic works, *Christus* and the 'thirteenth' symphonic poem. Outside the 'magic circle' of 12 keys lies *sans ton,* a key therefore representing the 'thirteenth signature'. Appropriately, its character reflects Liszt's conviction that number 13 is 'the enemy'. All of this relates to his A minor / A major thinking and his composition of Psalm 13 in the key. The change of the third from A minor to A major is C becoming C#. These notes, viewed themselves as keys, have characters related to the question of faith, in that C major is this life, and C# major is the afterlife, or eternity. Together they refute the existence of 'nothing' —of *sans ton* and the number 13.

Suggested Latin name for A minor: *confessio* (avowal).

E minor

1824 eE	*Rondo di bravura* S152
1825 e	*Esprits de ces déserts* [OP] (from *Don Sanche*) S1.9
1833 eE	*Malédiction* [PO] S121
1845 eE	*Le forgeron* [C] S81 [The Blacksmith]
1847 eC	*Agnus Dei* (from *Mass for Male Voices*) [C] S8
1848 e	*Romance* S169 [ends Ee!]
1849 eE	*Grosses Konzertsolo (Grand solo de concert)* [P] S176
1852 eE	*Ab irato* [P] S143
1852 eF	*Hungarian Fantasy* [PO] S123
1852 e[E]	*Miserere, d'après Palestrina* (from *Harmonies poétiques, 2nd version*) [P] S173.8
1853 e	*Hungarian Rhapsody no.5* [P] S244.5
1854 e[1#]e[2#]	*Le mal du pays (Heimweh)* (from *Années I*) [P] S160.8
1854 eE	*Vallée d'Obermann* (from *Années I*) [P] S160.6
1860 eE	*An den heiligen Franziskus von Paula, Gebet* [C] S28
1860 eE	*Les morts* (from *Funeral Odes*) [O] S112/1 †
1862 e	*Elizabeth's Lament* (from *St Elizabeth*) [C] S2.4/b
1862 e	*Funeral Chorus* [C] (from *St Elizabeth*) S2.6/c
1862 eE	*Orchestral Interlude* (from *St Elizabeth*) [C] S2.6/a
1862 e	*Sophie and the Seneschal* (from *St Elizabeth*) [C] S2.4/a
1862 eØ	*Tempest* (from *St Elizabeth*) [C] S2.4/d
1864 eE	*Vexilla Regis prodeunt* [P] S185
1866 e→F	*Funeral Odes* [O] S112 [3 items]
1874 eE	*Anima Christi* (1st version, 4/4 [Lento ma non troppo], 2nd version, 3/4 [Andante, non troppo lento]) [C] S46
1875 eE	*Ungarischer Sturmmarsch* [O] S119
1877 eE	*Aux cyprès de la Villa d'Este [II]* (from *Années III*) [P] S163.3
1883 eE	*Magyar Király-dal (Ungarisches Königslied)* [C] S340
1883 eE	*Schlaflos* [P] S203
1885 eE	*Petőfi* (from *Hungarian Historical Portraits*) [P] S205.6

As I have said, E minor as minorization constitutes a departure from E *sanctitas*. How this might have happened, as corruption or an attack on the holy, seems to be the programme that lies behind the early *Malédiction* concerto for piano and string orchestra. At this time (the early 1830s) the 'real' Liszt appeared as a composer, and the music he wrote was clearly a break with the style of his previous works (described by Humphrey Searle as 'the products of a clever schoolboy who happened also to be a brilliant pianist' (Searle page 2). *Malédiction* is Liszt's first serious work in E minor as well as his first to be 'about' the key. Its dating can only be approximate, but the sequence of the inception of the three large minor key works of the time appears to be 1832 G minor (and *sans ton*) *(Harmonies poétiques et religieuses),* 1833 E minor *(Malédiction),* 1834 D minor *(De profundis)*. The origin in Liszt's mind of a programmatic G minor and D minor stemming from the key character of their tonic majors has already been described. We now turn our attention to the derivation of E minor from E major.

The opening of Liszt's *Malédiction,* as I said earlier [see p.81], is the most original music he had written to date—the theme is precipitate and bold, like a sudden attack. The significance of this 'curse' theme is the 'orgueil' theme that follows it, its use in the *Faust Symphony* twenty years later to characterize Mephistopheles tells us that he is 'pride' [see p.137]—matching the Christian theological tradition according to which pride motivated the devil to rebel against God. Taken together, these two themes act like a message telling us why they are in E minor—they are aiming at E major.

In this way Liszt's invention of a programmatic key character for E minor in 1833 relates to, and develops from, his youthful E major 'prière' of 1825 in *Don Sanche*. The minor key is often used to express the 'other side of prayer', namely beseeching (as distinct from praise or thanks). It is as if the 'de-sanctification' process produces only one result—the need to return.

In the opera E minor appears where the wizard Alidor conjures up a storm in his aria 'Esprits de ces déserts'. The idea of a storm being the negative side of E major—obviously related to the curse idea—survives right until the oratorio *St Elizabeth* where the saint is expelled from the castle in the 'Tempest' scene. The connection between the two works is the source of the storm, which paradoxically is a benevolent one. In the opera the wizard brings the storm, in the oratorio God. Alidor is a good wizard, his motive in conjuring the storm being to bring Elzire into the vicinity to seek shelter—so that she can meet Don Sanche, fall in love, and produce

the planned happy ending. In the oratorio Elizabeth as a future saint is 'chosen', and her expulsion from the Wartburg by the wicked mother-in-law during an E minor storm (with the tritone *diabolus in musica* much in evidence) is a 'violation of sanctity'—a dramaturgy which, as 'God's plan', ends with her back in E major at her canonisation.

An E major saint in an E minor storm occurs in *An den heiligen Franziskus,* a prayer to Liszt's patron saint (who was St Francis of Paola, not St Francis of Assisi). Written for male voice choir, organ, brass and timpani, one of its themes appears also in the E major *Saint Francis of Paola walking on the waves* (*Legend no.2)* for piano. Both pieces describe how according to legend the saint walked across the strait of Messina in 1464 using his cloak as a sail. At Weimar Liszt had a painting by Steinle of this incident hanging over his desk, and in Paris he was given a drawing by Gustave Doré of the story [see p.viii]. The saint is pictured in a storm, carrying in his hand a burning coal, the word 'caritas' emblazoned in the sky. The storm is in E minor so that the saint's safe arrival can be in E major.

The polarity of E minor prayer on earth and E major sanctity in heaven is found in *Les morts.* In many ways this work illustrates to perfection Liszt's minor/major thinking. The ending in E major has the male voice choir singing 'Sanctus, Sanctus Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Hosanna!' The work closes quietly with the choir singing 'Beati mortui, qui in Domino moriuntur' accompanied by the Cross motive in the orchestra. The first section begins in the minor, though the actual tonality strays far from the E minor indicated by the key signature of 1 sharp. A narrator recites in French the words of Lamennais which gave rise to Liszt's composition. The choir's entry is with the words quoted above in conjunction with the Cross motive, each time in a major key, but not E. A tumultuous cry in E minor with no signature—i.e. 'sans ton'—has the choir declaiming 'De profundis clamavi ad te, Domine'. The change to E major occurs at the fortissimo climax with the choir singing 'Te Deum laudamus', followed by the Sanctus. Liszt's choice of E minor to reflect Lamennais's text—a mixture of the visionary and the incendiary—expresses the poet's depiction of earthly turmoil as the rejection of Christ:

> Semblable à un rayon d'en haut, une croix, dans le lointain, apparaissait pour guider leur course: mais tous ne la regardaient pas. Où sont-ils? Qui nous le dira?

The work reflects Liszt's youthful admiration for the Abbé, whose writings link the Revolution to the Church. Hence its prayerful tonal journey from E minor to the 'holy' major.

If we collate these ingredients—storm, prayer, an absence of the holy—we immediately encounter a heterogeneous group of pieces obviously linked by the key of E minor as an expression of programmatic content in its relation to E major: *Agnus Dei, Miserere, d'après Palestrina, Le mal du pays, Vallée d'Obermann, Anima Christi, Aux cyprès de la Villa d'Este [II], Schlaflos.*

The *Agnus Dei* ends by modulating to C major for the *Dona nobis pacem,* which forms the *maggiore* ending of the whole work (*Male Voice Mass* in C minor). The *Sanctus* of this mass is in G *(lux)*. The odd choice of E minor for the *Agnus* perhaps rhymes via its signature with G major, at the same time pointing to the 'invisible' presence of E major via the theme of 'sanctity', and using the character of E minor as beseeching prayer. The 'holy' appears at the last minute as plainsong ('holy song'), namely a quotation of the *Credo* intonation sung to the words *Dona nobis pacem.* This is Liszt's personal programmatic comment on 'peace' after the upheavals of 1848, and in a way represents the 'missing E major' expected after the initial E minor.

Another 'missing E major' is *Miserere, d'après Palestrina*. For Liszt Palestrina was synonymous with the Sistine Chapel, where he had heard the composer's music sung in 1839. In this context the key here is the minorization of an E major Liszt is associating with a particular holy place.

Le mal du pays is the penultimate piece in the Swiss book of *Années de pèlerinage,* and is followed by the final piece in B major which describes church bells. In the context of the Swiss book's programme, this ending represents heaven, which is the 'home' longed for in the previous piece (the French title means 'homesickness'). Liszt quotes three times in different keys —one of them E major—the melody of a song called 'Heimweh'. At the end Liszt changes the key signature to 2 sharps, thus ending in the 'wrong key', though the actual music cadences in E minor. Clearly the 2 sharps point from B minor to the succeeding B major, in this sense referring to the (later) holy ending. To this extent it represents an E major obviated via transferring the 'ending' to the next piece.

Vallée d'Obermann is not about a valley but about the character Obermann invented by Senancour. The valley he is in has not been identified, but may be somewhere in the Jura—thus bringing him close to Byron's Manfred. The piece is prefaced by a quotation from Byron's 'Childe

Harold's Pilgrimage' as well as a passage from Senancour. It travels from E minor to E major, though the ending collapses back into melancholy. Liszt told Göllerich 'Obermann ist das Monochord der unerbittlichen Einsamkeit menschlicher Schmerzen'. As psychological portrayal this is matched by the title Liszt gave to his own arrangement of the piece for piano trio—*Tristesse.* Romantic yearning dominates the piece—reflected very much in Liszt's choice of a Byron quotation. And yearning for what? Liszt gives his answer in the piece that follows, *Eglogue* in Ab, which contains his Cross motive stated many times. Related to this is the piece that precedes *Obermann*, namely *Orage* in C minor which opens with the *Malédiction* concerto's 'curse motive'. The two pieces together place the character of Obermann in a religious context, all three pieces linked by their having Byron quotations, in this forming a distinct group. At the centre of the group stands a massive E minor/E major 'prayer'—the 'salvation' yearning of the lonely Obermann.

Anima Christi is a setting of what in Liszt's day was called the 'prayer of St Ignatius Loyola'—though it is actually a medieval Latin prayer from the 14th century. It ends in E major with a reference to praising God with all the Saints.

Aux cyprès de la Villa d'Este [II] was inspired by the cypresses at the Villa d'Este at Tivoli, and the piece is really a religious meditation—when Liszt sat in their shade he could see the dome of St Peter's.

Schlaflos is based on a poem by Toni Raab. The piece is called 'Question and Answer', its two halves following the 'storm' pattern of an E minor tumult resolving into an E major 'holy' calm.

The remaining pieces in E minor should be scrutinized in the light of the ones so far discussed to see if their key may reveal something of their content. This may even apply to pieces without any obvious narrative, like the *Rondo di bravura*, the *Grosses Konzertsolo* and the *Hungarian Fantasy*.

Although entitled *Rondo* the form of the 1824 piece is in reality the contrast between a 'stormy' *Allegro con spirito* theme in 12/8 in the tonic minor, and a *sostenuto* hymn-like theme in dotted minims, a whole page long, first in G then in E, the piece ending in the major with the 12/8 Allegro theme.

The *Grosses Konzertsolo* contains a prayer-like theme in E minor marked 'patetico, accentato assai il canto' and a theme in E minor reminiscent of one in the *Faust Symphony* and the similar one in the *B minor Piano Sonata* [see

p. 141]. The two themes combine. There is much stormy allegro music and a hymn-like Andante sostenuto section in D*b* major. The 'prayer' theme recurs still in E minor 'Andante quasi marcia funebre' written on 4 staves, the 'Faust theme' appears gently in E major, the hymn-like theme follows also in E major, and the 'funeral' prayer theme ends the piece in a triumphant E major with 'Allegro di bravura' accompaniment.

The *Hungarian Fantasy* is curious in that it ends in the 'wrong' key—Liszt travels from E minor to E major as we might expect, than suddenly moves up a semitone to end the work in F major. This oddity is surely a reference to the first version of the piece, the *14th Hungarian Rhapsody* in f–F, of which the *Fantasy* is an arrangement for piano and orchestra. The piece quotes a melody Liszt thought was a folksong, as such it symbolizes Hungary and the Hungarian people. In which case the 'passion' dramaturgy [see F minor] is a not inappropriate one viewed as a contribution to a musical national epic, as distinct from just a collection of dance pieces dressed in *couleur locale*. If this was Liszt's thinking, then the e–E of the Fantasy is the *orare / sanctitas* programme applied to the *patria*. Related to this is the orchestral *Ungarischer Sturmmarsch* whose similar tonal programme can be regarded as part of his contribution to the same national musical epic.

To these we can add the remaining piano pieces *Ab irato, Hungarian Rhapsody no.5, Vexilla Regis prodeunt* and *Petőfi.*

In civil law *ab irato* is a Latin term which signifies 'by a man in anger', and applied to bequests which a man makes adverse to the interest of his heir, in consequence of anger or hatred against him. Thus a 'testament *ab irato*'. The suit which the heirs institute to annul such a will is called an action *ab irato*. Liszt was not a lawyer, but doubtless knew of this—in which case perhaps some religious background played a role in his choice of key. The piece is a study he contributed to a piano method by Moscheles. It is a stormy staccato in 6/8 marked Presto impetuoso and 'sempre forte e marcato assia'. Later it calms down through the addition of sustained chords in the accompaniment, leading to a complete change of character, an E major section in 2/4 marked Più moderato and 'una corda dolce'. Wide sustained LH arpeggios accompany an RH chordal melody brief but hymn-like, repeated in the LH. The Presto material returns, now in E major.

The *Hungarian Rhapsody no.5* bears the title 'Héroide–Elégiaque', and consists of a funeral march-like section marked Lento con duolo contrasted with two lyrical themes, the first in the tonic minor, the second in G major.

The funeral music returns, then the G major melody is repeated in E major, and the earlier E minor melody returns now also in E major, treated at great length. Marked 'dolce sempre appassionato', it rises to a huge fortissimo climax. A quiet coda of 8 bars of the funeral music ends the piece in the minor.

Vexilla Regis prodeunt is a piano arrangement of the melody of a medieval Latin hymn by Venantius Fortunatus [see also D minor]. The text in English—trans. Walter Kirkham Blount from his Office of Holy Week (1670)—is:

Abroad the regal banners fly,
now shines the Cross's mystery:
upon it Life did death endure,
and yet by death did life procure.

Its principal use in the Divine Office is at Vespers from the Saturday before Passion Sunday to Maundy Thursday, and at Vespers of the feast of the Exaltation of the Holy Cross (September 14th). Liszt wrote his Testament in 1860 on this day. His harmonization of the melody is modal—the tonic remains E minor, but there are no accidentals. The text is written into the score. The ending is in E major, with a fragment of the melody accompanied by arpeggios. Over the closing chords Liszt has written 'Amen'.

Petőfi refers to the Hungarian poet who died fighting in the Hungarian revolution of 1848–9. In Hungary he is regarded as a national martyr who died young for the (sacred) cause of national independence. His reciting of his own poem 'Talpra, magyar' (Rise up, Hungarians) in March 1848 on the steps of the National Museum (according to pious tradition) is the event that sparked the uprising. Liszt also used this music in a recitation entitled 'Des toten Dichters Liebe' (A Dead Poet's Love). *Petőfi* is the sixth of the set of seven pieces entitled *Hungarian Historical Portraits,* each piece describing a prominent 19th century Hungarian who played a role in the emergence of Hungary as an independent state. Of the seven, only the Petőfi music has an association elsewhere in Liszt's output with love. In tone it recalls his setting of the words 'O lasse uns bewahren heil'ger Lieb' (O let us safeguard holy love) in *An den heiligen Franziskus* whose melody minus the words he quoted in the E major piano piece *Saint Francis of Paola walking on the waves*.

Of the two remaining choral pieces the most large-scale is *Le forgeron (The Blacksmith).* The text is by Lamennais and urges social action to improve the conditions of the poor: 'Le fer est dur, frappons!' (The iron is hard, let's strike it!) The E minor urging reform changes to E major at the end for the words: 'Courage, donc, frères, ne cédons pas, luttons en hommes. Dieu sera pour nous, il nous regarde d'en haut.' (Courage, brothers, don't give up, let us fight on as men. God will support us, he is watching us from on high.) This E minor/E major pattern in the youthful Liszt should be compared with the same treatment in E major of 'Blessed are the poor' in the *Beatitudes* (from *Christus*).

Magyar Király-dal (Ungarisches Königslied) was composed for the opening of the Budapest Opera House in 1884. Because it quotes a melody associated with Prince Rákóczy and the *kuruc* uprisings against Austrian rule at the end of the 17th and beginning of the 18th centuries, the music was not performed at the opening ceremony for fear of offending the Emperor Franz Joseph. Beginning in E minor, the text describes how the Hungarians, in defence of their freedom and any threats to the nation's king, are willing to take up arms. Next to God the king is the most sacred. The final words, in E major, are 'Éljen a király!' (Long live the King!)

Suggested Latin name for E minor: *precatio* (prayer).

B minor

1825 b	*Tremble, tremble, bientôt mon bras* (from *Don Sanche*) [OP] S1.26
1853 bB	*Ballade no.2* [P] S171
1853 bB	*Sonata in B minor* [P] S178 [†]
1858 b	*Hamlet* (symphonic poem no.10) [O] S104
1876 b	*Altes provençalisches Weihnachtslied* (from *Christmas Tree*) [P] S186.8
1884 bB	*Csárdás obstiné* [P] S225.2
1885 bB	*Vörösmarty* (from *Hungarian Historical Portraits*) [P] S205.5

Tremble, tremble, bientôt mon bras is the duel in Liszt's youthful opera *Don Sanche or the Castle of Love,* sung as a duet in B minor. The idea is a clever one, a ruse on the part of the Lord of the Castle, the wizard Alidor, to make the Princess Elzire declare her love. He disguises himself as the evil knight Romualde, fights Don Sanche, and makes him fall to the ground. A 'Marche funèbre' in D minor follows. At the sight of his body Elzire reveals her heart—and is overjoyed when he turns out not to be dead, but only wounded. The road to a happy ending now lies open, and the couple eventually enter the Castle of Love.

The duel therefore shows the two sides of Don Sanche's destiny brought into conflict. Either he will win Elzire, or he will lose her. On this depends his being able to enter the Castle of Love—the B major 'Brillant asile doux et tranquille pour les amants toujours constants.' Thus the B minor of the duet relates to Liszt's choice of key for the place of eternal happiness—where the lovers are united. Viewed in reverse the B major joins together what was separated—an idea behind the word 'religion', from the Latin *re-ligare*, to tie together (again). In other words it is the place of 'oneness'—a concept whose name, both in music and outside it, is simply 'harmony'. Alidor's action in disguising himself is to 'undo' the B major to create a 'two' that can become 'one'. Liszt makes him be the two musically by 'creating' B minor in the opera—the key appears only once, and significantly *after* he had written the music in B major, a key which also appears once. Thus the minor refers back to the major—a literal 'minorization'. In this

context B minor is clearly the obverse of the B major of the 'celestial' chorus. Its character reflects what in everyday parlance is meant when we say discord leads to harmony. B minor is *division*.

This idea—of a split, or *separatio* (severing)—finds reflection in the programme traditionally associated with *Ballade no.2,* namely the story of Hero and Leander, a Greek myth concerning a priestess of Aphrodite who dwelt in a tower at the edge of the Hellespont and a young man on the other side of the strait who fell in love with her. Every night Leander would swim across to be with Hero, who lit a lamp at the top of her tower to guide his way. One stormy winter night, however, he was drowned, and she threw herself from the tower in grief. Whether or not this programme stems from Liszt, it matches not only the surging character of the music, but also the idea outlined above concerning the character of the key of B minor.

Another way of expressing this divide is *duplex animo* or division in the mind. The Latin Vulgate uses this phrase in James 1, 8 'vir duplex animo inconstans in omnibus viis suis' (he is double-minded, and never can keep a steady course). This exactly matches Shakespeare's Hamlet, and Liszt's symphonic poem *Hamlet* on the same subject—his only orchestral work in B minor. In June 1858 Liszt said of his musical portrait: "…he remains still the same, pale, feverish, suspended between heaven and earth, the prisoner of his doubt and indecisiveness!" (La Mara [1] vol.III p.111) The idea of two that lies behind the word 'doubt' is obscured in English; it is more obvious in the Latin *dubitum* and the German *Zweifel*. Even the Biblical doubting Thomas has a name expressive of one split into two—the Greek *Didymus* or twin(s).

Although the *Sonata in B minor* is considered by many to be so-called 'absolute music' it is doubtful whether Liszt had any understanding of there being such a thing once he had decided on the key. Of the many striking features of this work perhaps the most original is to have made its main theme, or first subject viewed in terms of traditional sonata form, a double theme—a kind of dialogue between the two hands. Indeed, the theme of each hand is heard often on its own, but their first presentation as a duo is what determines the character of the sonata—a duel rather than a duet. We are reminded of *Don Sanche* again; if so, the role of the evil knight is surely taken by the *left* hand—in Latin *sinister* [see The *Piano Sonata* and the key of B minor p.135].

Among the remaining three pieces— *Altes provençalisches Weihnachtslied, Csárdás obstiné* and *Vörösmarty*—the choice of B minor—B major for the last may be related to a number of factors, not least to Vörösmarty's career as both a poet and a national public figure. His stature in Hungary is something like a Wordworth or a Dickens in England—he is *the* literary figure of the nineteenth century. Lines from his *Szózat* (Appeal or Summons, considered the nation's second national anthem) are carved into the walls of public buildings:

Hazádnak rendületlenűl
Légy híve, oh magyar;
Bölcsőd az s majdan sírod is,
Mely ápol s eltakar.

(Oh, Magyar, keep immovably
your native country's trust,
for it has borne you, and at death
will consecrate your dust!) (Trans. by Watson Kirkconnell)

This exalted view of the Patria is reflected in Liszt's ending in B major after he has broached the question of constancy by beginning in the minor. The poet's theme is unswerving loyalty—and the Hungarian for 'country' or rather 'native land' (haza) is similar to the word for 'home' or 'house' (ház). By 1884 Liszt knew enough Hungarian to be aware of this. To 'arrive home' and 'be patriotic' are thus expressed as a lifelong philosophy—just as the *Dante Symphony* begins in the dark regions and ends with a vision of the B major Paradise.

Suggested Latin name for B minor: *separatio* (duality [dividedness]).

F# minor

1853 f#F# *Hungarian Rhapsody no.8* [P] S244.8
1859 f#→G *Venezia e Napoli* (from *Années II Supplement*) [P] S162 [3 items]
1859 f#F# *Gondoliera* (from *Années II Supplement)* [P] S162.1
1862 f#F# *Gnomenreigen* (from *Zwei Konzertetüden*) [P] S145.2
1885 f#F# *Hungarian Rhapsody no.18* [P] S244.18

*

[1843 f# *Die tote Nachtigall* (song) S291]

As the minorization of F sharp major, F# minor is extremely rare. Invariably it is a prelude to the major mode. For example *Gondoliera* is a beautiful tribute to the Venetian lagoons in F sharp major, starting with 'preludizing' in the signature of 3 sharps. Even so, the minor key introduction conveys the peculiar melancholy of Venice—somewhere over this water hovers divinity. The third of the minor triad is A, a note which, be it natural, flat or sharp, has no negative associations. Indeed the major third A# in its enharmonic identity as B*b* is the tonic of the key of *voluntas*. Thus the identity of its 'minorized' version relates to its relationship to B flat—namely the absence of God's will in some form. This is not necessarily diabolical, but inevitably is transitory or illusory.

The most extensive piece Liszt wrote in the key is *Gnomenreigen*—a ghostly dance. It is still a question of the supernatural, but deals with the tradition of gnomes as spirits, as little beings who have earth as their element and can move freely through it as fish through water. The name originates from the Latin *gnomus* of Paracelsus in the 16th century, who identified spirits of the four elements. After Paracelsus the idea passed into popular legend, in particular the Germanic belief in 'dark' elves. We might compare the minor here to the major via a liturgical example—the F# major 'Et incarnatus est de Spiritu Sancto' from the *Credo* of the *Gran Mass*. The minor resembles the 'spiritu' without the 'sancto'. Roman tombstones often included the letters D.M., which stood for *diis manibus,* 'for the ghost-gods', an abbreviation that continued to appear even in Christian inscriptions. St Augustine

mentions them, speaking of Roman religion in his *City of God:* 'the souls of men…become…*Manes* if it is uncertain whether they deserve well or ill…' (Augustine Book IX Chapter 11). In *Gnomenreigen* the B flat major relationship occurs in the middle—the same occurring in reverse in the middle of the B*♭* major *Feux follets* where F sharp minor appears. The French title means 'Will 'o the wisp', or the *ignus fatuus*—i.e. any deceptive idea or thing, but still a phantom. In both pieces Liszt is expressing the 'not' in not F# *divinitas,* one via deception and folly, the other by the ghostly dance of legendary spirits. Significantly the two endings of the pieces are B flat for the folly, and F sharp for the spirits.

An example of a text (P. Kaufmann) sung in F sharp minor is *Die tote Nachtigall* (S291), the only song in the key. For Liszt the image is of a dead singer—as we see in the last verse:

And when Springtime now awakes
With all its nightingale songs,
Then you shall be sleeping quietly in the night of the grave,
And, ah! no call shall awaken you again.

For the first three lines Liszt changes the key to F sharp major. If alive in the Spring the nightingale would sing in this key—its divine association making the bird 'the unseen musician' singing solitary at night. But for the last line Liszt reverts to the signature and key of F sharp minor, since now it sleeps 'in the night of the grave'—a ghost without song.

Suggested Latin name for F sharp minor: *manes* (ghost-gods).

C# minor

1835 c#C#	*Duo (Violin Sonata)* [P] S127
1853 c#F#	*Hungarian Rhapsody no.2* [P] S244.2
1853 c#D*b*	*Hungarian Rhapsody no.12* [P] S244.12
1858 c#	*Il penseroso* (from *Années II*) [P] S161.2 [see *Funeral Odes*]
1858 c#D	*Rhapsodie espagnole (Folies d'Espagne et jota aragonesa)* [P] S254
1860 c#	*Der nächtliche Zug* (from *Two Episodes*) [O] S110.1 [†]
1860 c#→A	*Two Episodes from Lenau's Faust* [O] S110
1864 c#C#	*Urbi et orbi, bénédiction papale* [P] S184

Chronologically the first music Liszt wrote in C# minor whose title might give some indication of the character he associated with the key is the piano piece *Il penseroso* (The Thinker) from the second book of *Années de pèlerinage*. Its title refers to a statue by Michelangelo for the tomb of Lorenzo de' Medici, a characteristic of which is the overshadowing of the face by the helmet, giving a dark impression to the whole. When Liszt orchestrated the work he included it among the three Funeral Odes, giving it the title Night *(La notte)*. This new name brings us closer to what C# minor is all about. Its seriousness derives from the character of the tonic major and the Latin name *aeternitas* for its key character. To minorize eternity is certainly a darkening—but not its destruction. It is to be without the light of eternity. C# minor as another death key—in this joining D minor and G minor—contains the hope of its major as do the others. It is not 'lasciate ogni speranza', though the rhythm of *Il penseroso* is exactly similar to that of the music Liszt composed to those words at the beginning of the 'Inferno' movement of the *Dante Symphony*. This pattern has been called Liszt's 'miserere' topos. In C# minor, however, its gloom concerns the *mind*. It is precisely the bit you cannot see on the statue that is doing the thinking.

In *Der nächtliche Zug* it is the darkened mind of Faust which Liszt portrays—even if its symbol is the 'visual' darkness of the forest at night. The text inscribed in the score, taken from Lenau's poem, in describing the scene also describes its key:

In the heavens sombre black clouds pass by
and on their way stay to listen to the woodland sounds.
It is darkest night.

Liszt's music is about the 'dark night of the soul', not the weather or the time of day. The procession of children dressed in white that passes through the wood singing the 'Pange lingua' is a spiritual symbol, as are the tears Faust sheds into his horse's mane. Liszt makes his point in the second of the two episodes, which portrays the devil. As usual Liszt leaves it up to our intelligence to make the connection; the second piece is the cause of the first. His over-optimistic assessment of the workings of this intelligence is shown by the almost universal practice of performing the Mephisto Waltz alone —regarded by the concert-going public as a musical gargoyle, a jolly piece of 19th century *diablerie*.

The single appearance in *Christus* of C# minor is at the beginning of 'Tristis est anima mea' (no.12) where Christ at night in the garden of Gethsemane faces the agony of his forthcoming death.

An exception is *Urbi et orbi,* where, in spite of the C# major ending, the C# minor at the beginning is not a symbol of darkness. Liszt probably began with the sung papal blessing for Rome and the world, the Latin words of which are written in the score. This appears at the *end* of the piece, an unharmonized chant-like monody in the left hand written with a signature of 4 sharps. As it finishes the signature changes to 7 sharps *aeternitas*—a reference to the Eternal City, not the Pope—for a huge major mode 'Amen'. This was obviously Liszt's starting point, after which he began the piece with a lengthy 'minor' treatment of the theme. Viewed in this way, its key is not so much minor as modal, an ecclesiastical reference rather than one relating to the symbolism at work in his use of traditional 'tonality'.

The remaining pieces in the key: *Duo Sonata, Hungarian Rhapsody no.2, Hungarian Rhapsody no.12* and *Rhapsodie espagnole* do not have 'programmatic' titles to guide us. Even so, the extraordinary appearance of a work in C# minor—C# major for violin and piano as early as 1835 may have some symbolic reference. Otherwise it is difficult to know why Liszt used the key. The famous Second Rhapsody is arguably in F# major with a C# minor introductory section. The Spanish Rhapsody ends in the 'royal' key of D—which makes its opening in C# minor all the more significant. Was Liszt

avoiding the death symbolism of D minor? It is tempting, in relation to Spanish Catholicism, to think he replaced it with a more 'mystical' key—certainly one of his rare architectural references was to praise the Cathedral of Seville in a letter of 1844:

> '…that epic of granite. That architectural Symphony whose eternal harmonies vibrate in infinity! One cannot use any set phrases about such a monument. The best thing to do would be to kneel there with the faith of the charcoal-burner (if one could do so), or to soar in thought the length of these arches and waulted roofs, for which it seems that there is even now *'no longer time'!* (Bache volume II p.494)

Suggested Latin name for C sharp minor: *tenebrae* (darkness).

G# minor

1851 g# *La campanella* (from *Paganini Studies*) [P] S141.3
1852 g# *Andante lagrimoso* (from *Harmonies poétiques, 2nd version*) [P] S173.9

*

[1842 g# *Comment disaient-ils* S276] [song]

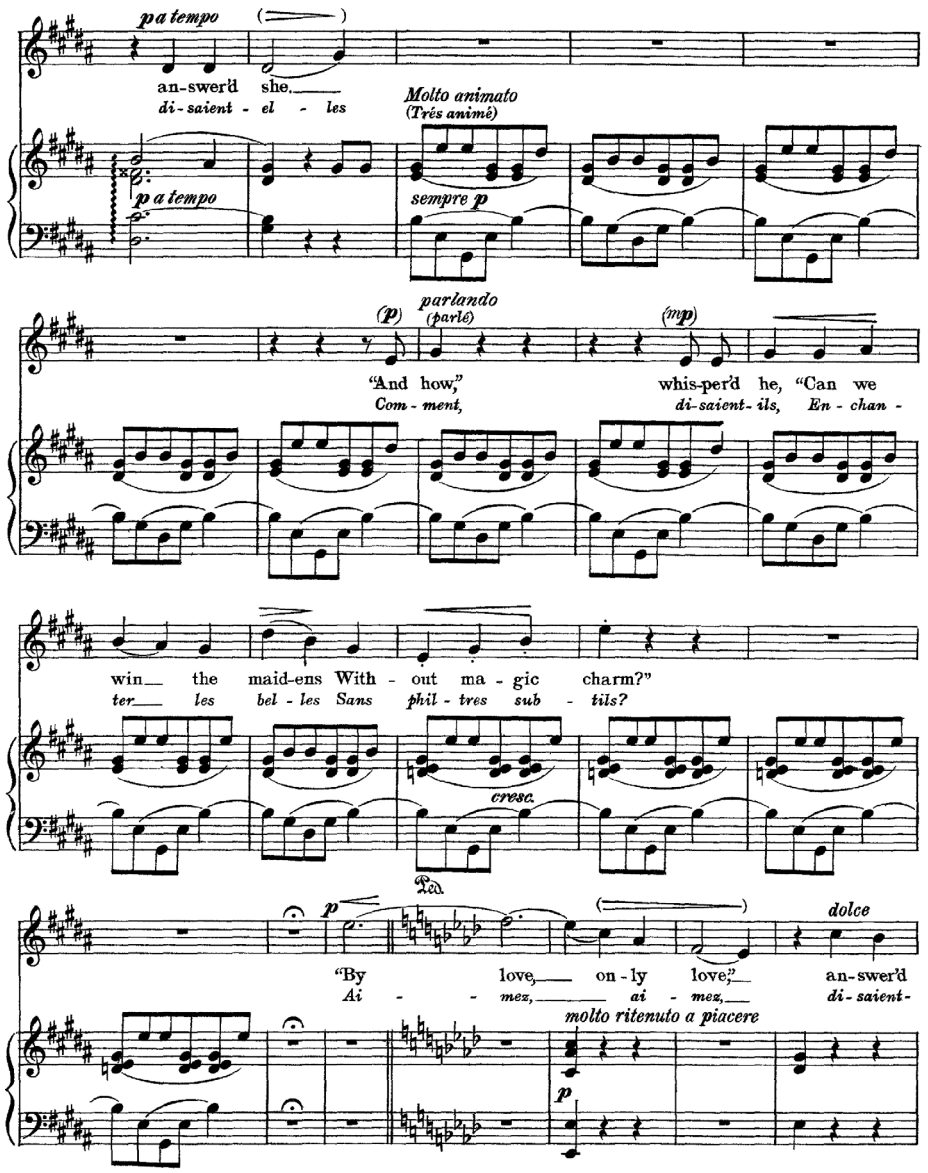
La campanella may well be the most frequently performed piece in G sharp minor in all music. Certainly it is the only Liszt study in the key. Interestingly it began in the even rarer key of A flat minor, the enharmonic equivalent. Previous to that he composed a Fantasy on the theme in A minor. What he did not do is use Paganini's original key of B minor.

The title—which means 'a little bell'—itself comes from Paganini's score of his *2nd Violin Concerto* composed in 1826. Liszt's pieces are based on the rondo theme of the third movement, which became immensely popular in the 1830s after Paganini's appearances in Paris. It has a gypsy-like quality, and before the actual start of the theme the dominant F sharp is repeated sometimes in the highest register written as harmonics and marked 'cloche' by the composer, who in some of his works imitated on the violin the sounds of different musical instruments and even animals. Liszt's first arrangement for the piano, although entitled *Grande fantaisie di bravura sur la clochette de Paganini* (S420) and published in 1834, does not make a feature of the 'bell' idea, and is a set of brilliant variations on the theme beginning in A minor and ending in A major. In 1838 however the first version of the Paganini study entitled *La campanella* (S140) does begin with the re-iterated 'cloche' dominant notes of Paganini's concerto, but these are on E*b* as the dominant of A flat minor. Paganini's original theme is in two parts, the second in the relative major (D major). Liszt's key scheme in the study is to put the major mode section into A flat major, not the relative C flat major, thus ending in the tonic major. As we know, A flat major is Liszt's key of love *(amor).* This may partly explain the drastic changes made to the piece in 1851 (S141), which was now entirely in the key of G sharp minor. He followed Paganini by putting the major mode

section of the theme into the relative key, here B major, which as we know was for Liszt the key of heaven *(concentus).* As before, he begins with the 'cloche' repeated dominant octaves, now on D sharp, not E flat. Thus the title *Campanella* is now better matched by the tonality of the piece, in that, certainly by 1851, the symbolism of a bell had religious associations for Liszt, even in the context of a Paganini concerto. Indeed, virtuosity itself was identified in one of his letters as deriving from *virtù* ('virtue, power, manliness', the opposite of *vizio* 'vice'). In the 1850s *Les cloches de Genève* from the first book of *Années de pèlerinage* was in B major.

In this lengthy tonal journey for basically one piece we witness Liszt's quandary about the minorization of A flat major. And having arrived at the enharmonic version he immediately faced another quandary about the major mode version of G sharp. This key certainly exists, but it cannot be expressed as a signature. Which does not mean there are no examples of his music in the key. For example it occurs in the central cadenza of the *Malédiction Concerto* (E minor) and is the key of one of the quotations of the song *Heimweih* (Homesickness) in *Le mal du pays* in E minor, where its presence suggests that 'home' is heaven and the rare key a divine version of A flat as love. In the Swiss book of *Années de pèlerinage* it precedes the final piece, *Les cloches de Genève* [see **RT**].

An example of G sharp minor with words is *Comment disaient-ils,* Liszt's only song (S276) in the key. The poem by Victor Hugo has a Spanish setting, and is entitled *Guitare*. It asks three questions—How can we escape the alguazils (police)? How can we forget feuds, poverty and peril? How can we enchant fair women without magic potions? The three answers are 1. to row across the water 2. to sleep 3. to love. The first is in B major, the second in F major, the last in A flat major. The change to 4 flats A flat major (see p. 113) occurs at the words 'Aimez, disaient-elles' (Love, said the women). In the song Liszt probably decided first on the key of A*♭* as 'aimez', and faced with the minorization of A flat major decided on using the enharmonic sharp minor, concerned as he was to avoid any sense of destruction or corruption. Clearly G sharp minor has a dual relationship to the major mode—to both B and A flat (heaven and love).The symbolism of the flat major (cf the A flat Pater noster in *Christus*) goes beyond the merely human. His decision surrounding its minorization was to preserve its restoration.



Excerpt from the song Comment disaient-ils *S276 showing the change of key signature from 5 sharps to 4 flats at 'Aimez'.*

All this must lie behind the transposition of the G minor *La Lampe du Temple* into G sharp minor as *Andante lagrimoso* [see G minor]. Once again, it affords Liszt an opportunity to make the major mode A flat, with its appropriate symbolism in the context of a set of pieces with the title *Harmonies poétiques et religieuses*. The poem that heads the score is not the one used earlier—it is about tears: 'Tombez, larmes silencieuses, Sur une terre sans pitié'. But knowing the earlier verse (Pale sanctuary lamp…Unseen and alone…) which emphasised the gloom of the empty church, here Liszt contradicts the despair of the tears with his A flat version of the 'sobbing' theme, turning it into smooth lyricism with passion in the style of a 'Liebestraum'. The piece precedes the *Cantique d'amour* in E major which ends the set. Once again his idea is to use G sharp minor to *restore* the major—his point being that the five sharps signature is primarily a reference to B major, whose symbolism as 'heaven' means that its enharmonic use as the 'minorization' of the 4 flats major key cannot signify corruption— ultimately the sharp signature refers beyond the flats to the 'spirit' key of G sharp major.

Suggested Latin name for G sharp minor: *restitutio* (restoration).

E*b* minor

1824 e*b*E*b*	*Allegro di bravura* [P] S151
1859 e*b*	*Canzone* (from *Canzone +Tarantella*) [P] S162.2
1859 e*b*→G	*Canzone +Tarantella (Années II Supplement)* [P] S162.2+3
1844 e*b*	*Marche Hongroise* [P] S233b

The key signature of six flats occurs in these essays only as the minorization of E flat, not as G*b* major. An early use of the minor as an introduction to a work in E flat major is found in the *Allegro di bravura,* where it serves to 'anticipate' the Allegro theme by playing it Adagio, changing its metre and putting it into the minor mode. Otherwise there is no illustrative title or 'programme' associated with the piece. The autograph of the *Marche Hongroise* was found in Russia and published after Liszt's death. Nothing is known of its origin. It is only a page long, and has the character of an Albumblatt. Why Liszt chose such a rare key is impossible to know. But in the middle, without changing the signature, he goes into D major, making play on the ambiguity of the third degree of the scale, which in the minor is G flat, and in the major is F sharp. Interestingly the same idea occurs in the E flat minor introduction to the *Allegro di bravura,* but there he changes the signature to 2 sharps for six bars. In the march the flat signature remains, only the theme's mode changes. This has the effect of the sun appearing from behind the clouds and disappearing again—the piece having overall a dark colouring.

Liszt's only published piece in his lifetime in E*b* minor was therefore the *Canzone.* This Liszt also treats as basically a long introduction to the succeeding *Tarantella*, which is in G minor/G major. The last low E*b* of the *Canzone* becomes the first note of the *Tarantella*, which rises out of the depths of the piano over an F# diminished seventh broken chord. In this way Liszt passes gradually from darkest gloom to the brilliant sun of Naples. The *canzone* is an arrangement of a gondolier's song from Rossini's opera *Otello,* which unlike the Shakespeare play takes place entirely in Venice. It is sung before Othello murders Desdemona, after which he goes mad. It is a setting of the famous words from Dante's *Divina Commedia:* 'Nessun maggior

dolore / Che ricordarsi del tempo felice / Nella miseria' which Liszt himself set instrumentally in the *Inferno* movement of the *Dante Symphony*. The recalling of happiness in times of misery is expressed here in the darkest possible key. A greater musical contrast with the sun of Naples cannot be imagined—another link may be the madness of Otello and the madness of the tarantella dance. But the piece is not about Shakespeare or Rossini, it is about Venice. In *Gondoliera* (F sharp major) he portrays the beauty, in *Canzone* the melancholy. The first is in the divine key, the second is dark as never seen in his music. Why?

The most famous work by Liszt to do with Venice is the symphonic poem *Tasso*, also based on a gondolier's song. Although performed as the overture to a play by Goethe, the real inspiration for the music was Byron—Liszt's preface refers to the English poet's *The Lament of Tasso* in which Tasso speaks of his imprisonment and madness. He refers to 'inward Sorrow's stifled groan'. Byron lived in Venice from 1816 to 1819, and his figure was the first literary influence Liszt associated with the city. But the melancholy may have had more immediate associations, especially if we begin with E flat major as *maiestas*. Venice was known as *La Serenissima (The Most Serene Republic)* whose glorious history came to an end with Napoleon. In 1848 its hopes of independence were revived briefly when the *Repubblica di San Marco* was established under the last Doge Daniele Manin, lasting from March 1848 until August 1849. The ending was defeat in a battle with the Austrians, Venice being defended by Guglielmo Pepe and the Neapolitan army. This brings together *Venezia e Napoli* in a situation not unlike that of Hungary at the same time—a war of liberation against the Austrians ending in defeat. Hence 'Sorrow's stifled groan' as expressed in the *Canzone*. But, characteristically, in his music Liszt ends with the sunshine of Naples.

Suggested Latin name for E flat minor: *dolor* (sorrow).

B♭ minor

1851 b♭ *Chasse-neige* (from *Transcendental Studies*) [P] S139.12
1876 b♭B♭ Polnisch (from *Christmas Tree*) [P] S186.12

As the minorization of B♭ *voluntas* this key seems to express the idea of *persistence*—of the (human) will pursuing with gritted teeth its declared goal. Obviously this is against the forces acting against it—hence the minor key. At least we can say the two pieces in the key share this quality; *Polnisch* may be a portrait of the patience and persistence of the Princess Wittgenstein, together with the Poles as a long-suffering nation. *Chasse-neige* —the last of the Transcendental Studies—is a snow-plough. The music portrays vividly the swirling snow. In Liszt's music we feel the plough as a force resisting being overwhelmed—persisting against the remorseless piling up of the snowdrifts.

Suggested Latin name for B flat minor: *pertinacia* (persistence).

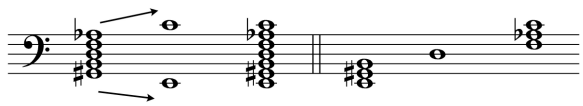
F minor

1848 f[F] *La leggierezza* (from *Trois études*) [P] S144.2
1850 f *Héroïde funèbre* (symphonic poem no.8) [O] S102
1851 f *Transcendental Study no.10* [P] S139.10
1852 f[F] *Funérailles* (from *Harmonies poétiques, 2nd version*) [P] S173.7
1853 fF *Hungarian rhapsody no.14* [P] S244.14
1862 f(e) *Elizabeth is banished* (from *St Elizabeth*) [C] [S2.4/c]
1862 fF *Variations on Weinen, Klagen, Sorgen, Zagen (Bach)* [P] S180
1866 f *Stabat Mater dolorosa* (from *Christus*) [C] S3.12
1866 fF *Le triomphe funèbre du Tasse* (from *Funeral Odes*) [O] S112.3
1868 f *O filii et filiae* (from *Christus*) [C] S3.13
1876 fØ *Ungarisch* (from *Christmas Tree*) [P] S186.11
1877 fF# *Marche funèbre* (from *Années III*) [P] S163.6
1878 f *Station X* (*Jesus is stripped of his clothes,* from *Via Crucis*) [C] S53
1882 f→Ø *Funeral gondolas* [P] S200 [2 items]
1882 fØ *La lugubre gondola I* (from *Funeral Gondolas*) [P] S200.1

The minorization of F major, of created nature, Liszt interpreted in a religious context, ultimately as the death on the Cross—a dying to new life—as portrayed in the F minor *Stabat Mater dolorosa*. The note that produces the third of the F minor triad is A*b,* which as the tonic of A*b* major is related to the symbol of love. A*b* is also the top note of the quadruple pile of minor thirds that produces the diminished chord B D F A*b*. Viewed as minor thirds, then if we add the lower minor third (below B) it would be written as G#—thus producing a proto-keyless symmetrical enharmonic chord built only on minor thirds (G# B D F A*b*). This idea—as a visual vertical heap of notes suspended in the air with no determined harmonic or tonal direction, a springboard for atonality—is really what Liszt had in mind in this piece as his 'crucifix' chord; the bottom note G# is the third of E major *(sanctitas)* and the top note A*b* is the third of F minor—and they are the 'same note'. In other words this 'chord' has the same note as life (sharp) at the bottom and death (flat) at the top, in this matching the Cross as the place—or battle-field—where life and death meet. If we add an

E to the bottom of the pile and a C to the top we see two implied triads (E major and F minor) separated by D in the middle (E G# B D F A*b* C). The D in this pile—at the 'centre'—if viewed as the tonic of D major *regnum* can represent 'roi'. Hence the pivot or centre of Liszt's crucifix chord is Christ the King. The key of D major occurs only once in *Christus*—precisely in the F minor *Stabat Mater dolorosa* at the climactic moment of the Day of Judgment.

Liszt's (theoretical) 'crucifix' chord



sanctitas regnum ardor

The *Stabat Mater dolorosa* dominates the third part of the oratorio, entitled *Passion und Auferstehung* (Passion and Resurrection) and consisting of four items. It is by far the longest item, indeed it is the longest item in the whole work, lasting nearly half an hour in performance. Clearly, of the main tonalities used in this part of the work—the others being C# minor for *Tristis est anima mea* and E major for *Resurrexit!*— it is the central two items both in F minor (the *Stabat* and *O filii et filiae*) that Liszt associated in particular with the Passion. F minor does not occur anywhere else in a work that uses all Liszt's key signatures. Four flats appears as the signature of both A*b* major and F minor—but the latter is directly associated by Liszt only with the (literally) crucial moment of the narrative, the crucifixion.

A large-scale funereal character for music in the key first appears in *Héroïde funèbre*. In his preface to the score Liszt makes it clear that the work was written for those who died in the European revolutions of 1848–9. The whole preface, unusually for Liszt, is entirely relevant to the music that follows, particularly from the point of view of what key he chose. Two short quotations are germane to this question:

> Tout peut changer dans les sociétés humaines. Moeurs et cultes, lois et idées; la Douleur reste une même chose; elle reste ce qu'elle a été depuis le commencement des temps. …
>
> A l'Art de jeter son voile transfigurant sur la tombe des vaillants, d'encercler de son nimbe d'or les morts et les mourants, pour qu'ils soient envies des vivants.

At the beginning of the text Liszt refers to his unfinished 1830 'Revolution Symphony' claiming this symphonic poem to be its first part—which it certainly was not at the time. *Héroïde funèbre* is a result of Liszt's decision to 'se rejeter fortement dans le système catholique' which he made at the start of the Weimar period (Newman page 179). This was not pessimism or abandonment of 'revolutionary ideals'—it was his reaction to war, killing and death, the symptoms of human failure. It is the key of F minor that tells us Liszt saw this European theatre of disaster in terms of the Passion.

This Christian view of death and mourning is clearly why all of the following music is in F minor: *Funérailles, Variations on Weinen, Klagen, Sorgen, Zagen, Le triomphe funèbre du Tasse, Marche funèbre, La lugubre gondola I*. The first is dated October 1849 which may refer to the death of Chopin, or to the day on which six Hungarian generals were hanged by the Austrians; the second uses a bass line from the *Crucifixus* of Bach's *B minor Mass;* the third describes a historical event—the posthumous celebration of the Renaissance poet Tasso in Rome and his candle-lit funeral; the fourth is a funeral march for the Emperor of Mexico; the last portrays Venetian funeral gondolas bearing coffins to the cemetery island of San Michele. Behind all of these lies the Passion.

Liszt's 'number mysticism' has been touched on in relation to the number 13 [see A minor p.93], and here in connection with the key character of F minor we must take note of his occasional use of the symbol X for 10. This is quite explicit in his numbering of the items of *Christus* at the stage when there were only twelve, and the tenth was *Tristis est anima mea.* In the manuscript (now held in the British Library) Liszt numbered the first nine in Arabic numerals, but the tenth with a Roman numeral—1,2,3,4,5,6,7,8,9,X. Here X symbolizes the Cross [see **RR**]. In *Tristis est* Christ contemplates in the Garden of Gethsemane his coming death—Liszt's use of X here refers to the Cross. This use of F minor in connection with X illustrates what the key 'is thinking about'. The obvious example is *Station X Jesus is stripped of his clothes* (from *Via Crucis*) where the Cross and F minor coincide—except that not all the fourteen stations are in this key. Clearly Liszt is using the key at this point to illustrate a particular aspect of Christ's Passion—perhaps his public humiliation. Station X is the only one where he suffers 'at the hands of men'—it resembles for example the scourging, which is not part of the road to Calvary illustrated by the sequence of fourteen stations. The etymology of passion as suffering here combines with its voluntariness—

with, if we like, the other side of its meaning as 'passionate'. The *Transcendental Study no.10* has no title, only a performance marking 'appassionato'—perhaps a reference to the Beethoven F minor 'Appassionata' sonata. The early version of the study had a coda based on a theme from the Beethoven work. The real title of the study and its key is surely an unspoken number ten as X.

Related to this 'cross' association of F minor is of course *Elizabeth is banished*. In Liszt's 'legend' the saint, who in the Latin motto at the head of the score is described as 'patrona pauperorum' and who represents *caritas,* is expelled from the Wartburg castle at night in a thunderstorm, together with her children, by her evil mother-in-law (portrayed musically by means of a pronounced *diabolus in musica* tritone), who seizes power on learning of the death of her son Ludwig in Palestine.

The remaining three piano pieces are less easy to identify with this character of the key, especially *La leggierezza,* the second of three studies in the keys of A*b* major, F minor and D*b* major. But the key sequence may relate to the last piece, which contains the three-note cross motive [see D*b*]. In which case the love symbolism of A*b* is followed logically by the key of (the) passion—here given a paradoxically almost 'scherzo-like' interpretation (as well as a possible BACH reference in its theme). As such, however, it harmonizes with the sublime beauty of the succeeding *Un sospiro*—the two together reminding us that the Cross is joy as well as tragedy. The last two pieces are both Hungarian—that is, 'about' Hungary. *Hungarian rhapsody no.14* is based on a popular song melody, and begins in the minor with 'dark' forebodings of the melody that finally appears in the major—a tonal pattern matching the 'passion to paradise' journey of the *Stabat Mater*. Its key character as 'passion' may here be martyrdom. Similarly in *Ungarisch,* a late piece from the *Christmas Tree* suite, which is frankly pessimistic in its ending. And as it is partnered by a Polish piece in B*b* minor—a very rare key in Liszt—it is tempting to see a reference, in the Christmas context, to the unhappy fate of both Poland and Hungary in the nineteenth century—and of Liszt and the Princess, at least from the Polish Princess's point of view in that her desire to marry Liszt remained unfulfilled. Perhaps he confesses all this in the 'sans ton' signature at the end—the nails of an F minor 'cross'.

Suggested Latin name for F minor: *ardor* (zeal, passion [martyrdom]).

C minor

1822 c *Variation über einen Walzer von Diabelli* [P] S147
1825 c *Entendez-vous gronder l'orage?* (from *Don Sanche*) [OP] S1.17
1847 c→C *Mass for Male Voices and Organ* [C] S8
1847 c *Kyrie* (from *Mass for Male Voices*) [C] S8
1849 cC *Tasso* (symphonic poem no.2) [O] S96
1850 cC *Ad nos Fantasy and Fugue* [OG] S259
1851 c *Polonaise* (from *Two Polonaises*) [P] S223.1
1851 cC *Wilde Jagd* (from *Transcendental Studies*) [P] S139.8
1851 c→E *Two Polonaises* [P] S223
1854 c *Orage* (from *Années I*) [P] S160.5
1857 cC *Hunnenschlacht* (symphonic poem no.11) [O] S105 †
1859 cC *Psalm 137* [C] S17
1863 cC *The Three Kings (March)* (from *Christus*) [O] S3.5
1868 cC *Dies irae* (from *Requiem*) [C] S12
1874 cC *Die heilige Cäcilia* [C] S5
1874 cC *The Bells* (from *The Bells of Strasburg Cathedral*) [C] S6.2

Liszt's earliest surviving music in C minor is his variation on Diabelli's waltz composed when he was eleven years old. Two things are immediately striking in this variation: the turbulent virtuoso character of the music and its duple time signature instead of the original triple. Diabelli's theme is in C major, and the young Liszt's decision to write his variation in C minor can be seen as the earliest example we know of him deriving the minor from the major—Liszt 'varied' the music by changing its mode. The second point is the disappearance of Diabelli's theme. Liszt keeps the basic harmonic structure, but his music has its own thematic material—the piece is basically a C minor *étude*. Its rushing figurations bring it into line with the actual C minor *étude* he composed in 1826 for his planned '48'. This in turn, keeping the rushing semiquavers, became *Wilde Jagd*—the title referring to a German version of the legend known in French as *Le chasseur maudit*. The basic 'key character' idea, going right back to 1822, is a storm. This is confirmed by the C minor aria from *Don Sanche* 'Entendez-vous gronder l'orage?', Liszt's earliest surviving music in the key sung to a text.

The story that lies behind *Wilde Jagd* concerns a hunter who rides by on the Sabbath day pursued by demons [see **KC**]. The priest prays for his soul. César Franck's symphonic poem *Le chasseur maudit,* based on this story, uses the poem by the German poet Gottfried August Bürger (1747–94), as its programme—a poem Liszt may also have known. Bürger ends his poem with no redemption. See Walter Scott's *The Wild Huntsman:*

Be chased for ever through the wood;
For ever roam the affrighted wild;
And let thy fate instruct the proud,
God's meanest creature is his child.

Liszt's study, however, ends in the major key, which clearly contradicts this ending. The huntsman of *Wilde Jagd* is saved, thus being brought into line with Liszt's Faust and Tasso, both of whom begin in C minor and end in C major. In these two works the original 'storm' idea has taken on a psychological character. Liszt himself acknowledges this change in his choice of quotation from Byron as the epigraph for *Orage,* composed at Weimar:

But where of ye, oh tempests! is the goal?
Are ye like those within the human breast?

This change from the meteorological to the psychological, as a C minor 'programme', took place over the years from 1822 to 1854—from the young pianist in Vienna and Paris to the mature composer and conductor. It also matches the change in his thinking from 'traveller' *(Album d'un voyageur)* to 'pilgrim' *(Années de pèlerinage).*

It is noticeable that nine of the works in C minor belong to the Weimar period (1848–1860). The first of these is a mass—only the Kyrie (Lord have mercy) of which is in C minor (the work progresses towards its ending in C major via G major, C major and E minor). This religious theme is continued in the *Ad nos Fantasy and Fugue* for organ based on the chorale of the anabaptists in Meyerbeer's opera *Le Prophète,* in the symphonic poem *Hunnenschlacht* based on the plainsong melody *Crux fidelis,* sung on Good Friday, and in *Psalm 137* (By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion). All these works end in C major—two of them in Rome (*Tasso* and *Hunnenschlacht*) and one in Jerusalem (*Psalm 137,* which sets the text as far as 'If I forget thee, O Jerusalem, let my tongue cleave to the roof of my mouth', the final section being choral repetitions

of 'Jerusalem'). In the middle of these, chronologically, comes *Orage,* a work whose programmatic significance far outweighs its musical quality.

In the Swiss book of *Années de pelèrinage, Orage* precedes *Obermann,* which in turn is followed by *Eglogue*. Obermann's later title, given by Liszt to its version for violin, cello and piano, was *Tristia*. Eglogue is based on repetitions of the three-note chordal Cross motive. Taken together, these new identities (*tristia* and *crux*) give the theme that opens *Orage* its true significance—as it is a version of the theme that opens *Malédiction* (E minor)—in other words the curse. This takes us back to *Wilde Jagd,* the huntsman and the demons. It also relates to Faust and his demon, Mephistopheles. As the fifth piece of a set of nine, *Orage* is the central pivot, the turning point. It in fact propels the previous four 'still' pieces into action, instigating a dramaturgy that leads to the 'redemptive' ending of *Cloches de Genève* [see **RT**]. The piece itself has no redemptive ending, remaining fixed in the minor mode.

In Rome Liszt composed *The Three Kings March* to end the first part (Christmas oratorio) of *Christus.* His choice of C minor reflects the role of Herod in the story—the march ends with a C major Epiphany, the manifestation of the Saviour (the second part of the oratorio is entitled After Epiphany). The *Dies irae* from the *Requiem* is the last church music Liszt composed during his permanent residence in Rome (1861–1869), after which he began his so-called *vie trifurquée* (Rome, Weimar, Budapest).

Two religious late works retrace the C minor journey back to the storm —now 'transformed' as the drama of the soul. *Die heilige Cäcilia* describes the second century martyrdom (murder) of the patron saint of music in Rome, turning to the major to celebrate her patronage of music and the arts. In *The Bells* Liszt describes Lucifer and his angels attempting to attack and destroy Strasburg Cathedral in a storm at midnight—which they are unable to do because the bells are sanctified. They depart, Lucifer crying 'Leave them to Time, the great Destroyer'. The choir end the work singing the *Te Deum* in C major.

Liszt's C minor, therefore, as the minorizing of C major, is more than just a darkening—it is calamity, a negating of *essentia.* In medieval scholastic theology this is called *privatio boni* (the privation of good, meaning evil as such has no substance). The religious name is sin. This lies behind the key's appearance as storm *(Orage),* the devil (Lucifer, Mephistopheles, demons), the enemy *(Tasso, Battle of the Huns, Psalm 137)* and in the *Requiem* and *Christus*.

Suggested Latin name for C minor: *scelus* (sin).

*

After the minor keys we again encounter another 'blank' signature. In some works Liszt uses this signature to signify neither C major nor A minor, and not *sans ton*. I have called it his 'modal' signature [O].

A ‘modal’ signature

1853 O *Te Deum II* [C] S24
1859 O *Te Deum I* [C+brass, timpani] S27
1862 OE *The Church and Bishops* (from *St Elizabeth*) [C] S2.6/e
1863 O *Christus ist geboren I* [C] S31/1
1865 O→D *Missa choralis* [C] S10
1865 OD *Kyrie* (from *Missa choralis*) [C] S10
1865 OG *Pastorale and Annunciation* (from *Christus*) [C] S3.2
1865 OG *Rorate caeli* (from *Christus*) [C] S3.1
1867 O *Credo* (from *Hungarian Coronation Mass*) [C] S11
1872 O→E *Christus* [C] S3
1879 O *O Roma nobilis* [C] S54 [dorian d and phrygian E]

These examples hardly require comment. With the exception of the last in the list, all are to do with the Church. And the last is a medieval pilgrims’ song about Rome. Indeed, the 1862 example is the Church itself, with the assembled bishops, while the *Kyrie* of 1865 is from the mass Liszt composed when he received minor orders, a work originally intended for the Sistine Chapel choir. The ‘mode’ it is supposed to be in is the Dorian—in reality today’s D minor (the mass ends in D major). The key signature is a conceit, to give the score visual pseudo-gregorian authenticity. But Liszt’s thinking is tonal. His point is the programme—he was joining the Roman Church, the home of gregorian chant and Palestrina—and of the ecclesiastical modes.

Suggested Latin name for this ‘modal’ signature: *Ecclesia* (the Church).

Postlude

The purpose of these essays has been to tip the balance of probability. Did Liszt use key as an integral part of the narrative content of his programme music, or did he not? The answer must be conceded that he did [see **RT**]. The exact nature of his programmatic use of key may be difficult to define, but that it belongs to the category of key character or key symbolism can hardly be denied. Each key has a 'personality'. Indeed, it is clear that some of his music is composed precisely to illustrate this personality.

Was Liszt's programmatic use of key systematic? That is, was it consistent, and was it organized on a theoretical basis? The answer to the first question seems to be that where there is a declared programmatic content, the choice of key matches its use in other similar contexts. The answer to the second is best illustrated by presenting the keys in tabular form. Here it should be emphasised again, that for Liszt the key signature was first and foremost the major key. He used thirteen major keys and twelve minor keys. The extra major key signature is an enharmonic duplicate (Db/C#), hence there are really twelve of each, major and minor. This result harmonises with his original youthful plan to compose studies in a cycle of twenty-four keys. The programmatic addition is the thirteenth *(sans ton)* and the modal signature making a fourteenth:

1.	—	C major	
2.	*b*	F major	
3.	*bb*	B*b* major	
4.	*bbb*	E*b* major	
5.	*bbbb*	A*b* major	
6.	*bbbbb*	D*b* major	####### C# major
7.	######	F# major	
8.	#####	B major	
9.	####	E major	
10.	###	A major	
11.	##	D major	
12.	#	G major	
13.	Ø	sans ton	
14.	O	modal	

The numbers twelve, thirteen and fourteen loom large in Liszt's programmatic thinking. His Transcendental Studies and symphonic poems were published in sets of twelve. He avoided the number thirteen—or deliberately challenged it, as when he chose the Protestant numbering for his Psalm 13 instead of the Catholic number 12, and when he told people his favourite among the Hungarian Rhapsodies was number 13. The oratorio *Christus* at one stage had twelve items, then with the inclusion of *Tu es Petrus* the final *Resurrexit!* became number 13, so Liszt added *O filii et filiae* to make it become number 14. This final total coincides with the tabulated number 14 of his modal (ecclesiastical) signature. In fact the full list of fourteen 'programmatic' key signatures appears only in *Christus,* which Liszt called his 'musical will and testament'.

The Latin names I have given to the twenty-seven separate key identities (13 major + 12 minor + 1 sans ton + 1 'modal') are the following (in ascending order of the chromatic scale starting from C):

C	essentia	*essence [of key]*	G	lux	*light*
c	scelus	*sin*	g	nubilum	*gloom*
C#	aeternitas	*eternity*	g#	restitutio	*restoration*
c#	tenebrae	*darkness*	A*b*	amor	*love*
D*b*	miratio	*wonderment*	A	fides	*faith [purity]*
D	regnum	*rule [kingdom]*	a	confessio	*avowal*
d	mors	*decease [Christian death]*	B*b*	voluntas	*will [divine]*
E*b*	maiestas	*majesty*	b*b*	pertinacia	*persistence*
e*b*	dolor	*sorrow*	B	concentus	*concord [heaven]*
E	sanctitas	*holiness*	b	separatio	*duality [dividedness]*
e	precatio	*prayer*			
F	natura	*nature*	Ø	nihilum	*nothing [mors per-*
f	ardor	*passion [martyrdom]*			*perpetua]*
F#	divinitas	*divinity*			
f#	manes	*ghost-gods*	O	Ecclesia	*the Church*

Out of 390 individual works analysed, 222 are in a major key and 147 in a minor key, 12 are *sans ton* and 9 are 'modal'. By listing the keys in ascending numerical order of their frequency of use, in conjunction with their programmatic identities, we obtain a picture of the composer's relationship to tonality as a whole:

1	C#	*eternity*	aeternitas	14	D	*rule*	regnum
2	b*♭*	*persistence*	pertinacia	14	f	*passion*	ardor
3	g#	*restoration*	restitutio	15	B*♭*	*will*	voluntas
3	e*♭*	*sorrow*	dolor	15	c	*sin*	scelus
5	f#	*ghost-gods*	manes	16	F	*nature*	natura
7	B	*concord*	concentus	16	A	*faith*	fides
7	b	*duality*	separatio	19	a	*avowal*	confessio
7	c#	*darkness*	tenebrae	21	E*♭*	*majesty*	maiestas
9	O	*the Church*	Ecclesia	23	d	*decease*	mors
11	F#	*divinity*	divinitas	25	C	*essence*	essentia
12	Ø	*nothing*	nihilum	27	A*♭*	*love*	amor
12	D*♭*	*wonderment*	miratio	27	e	*prayer*	precatio
12	g	*gloom*	nubilum	43	E	*holiness*	sanctitas
14	G	*light*	lux				

Clearly a personal element has determined the frequency with which a key appears. Similarly Liszt's attitude to the minor versus the major emerges if we see the total *schema* with its English names, where the 'ascent' through the major keys passes over to the 'descent' through the minor keys (taken from the 'minorization' section). Its theological nature is evident:

C	no accidentals	essence	G—g	1 sharp—2 flats	light/gloom
F	1 flat	nature	d	1 flat	decease
B*♭*	2 flats	will	a	no accidentals	avowal
E*♭*	3 flats	majesty	e	1 sharp	prayer
A*♭*	4 flats	love	b	2 sharps	duality
D*♭*/C#	5 flats/7 sharps	wonderment	f#	3 sharps	ghost-gods
		/eternity	c#	4 sharps	darkness
F#	6 sharps	divinity	g#	5 sharps	restoration
B	5 sharps	concord	e*♭*	6 flats	sorrow
E	4 sharps	holiness	b*♭*	5 flats	persistence
A	3 sharps	faith	f	4 flats	passion
D	2 sharps	rule	c	3 flats	sin

Specimens

The key identities in alphabetical order

aeternitas	*eternity*	mors	*decease*
amor	*love*	natura	*nature*
ardor	*passion*	nihilum	*nothing*
concentus	*concord*	nubilum	*gloom*
confessio	*avowal*	pertinacia	*persistence*
divinitas	*divinity*	precatio	*prayer*
dolor	*sorrow*	regnum	*rule*
Ecclesia	*the Church*	restitutio	*restoration*
essentia	*essence*	sanctitas	*holiness*
fides	*faith*	scelus	*sin*
lux	*light*	separatio	*duality*
maiestas	*majesty*	tenebrae	*darkness*
manes	*ghost-gods*	voluntas	*will*
miratio	*wonderment*		

The following fourteen specimens are given to illustrate my theory that Liszt used key character as part of his musical narrative. In other words choice of key and choice of programme are interdependent. I have aligned the sequence of keys in each piece with their Latin names. If we omit the keys and retain their names, what remains is a verbal picture of the tonal 'story'. Theoretically this should match what Liszt told us he had in mind *via* the title or programme. Of course this method can only be approximate, but my question is not how far I have strayed from Liszt's mind, but whether I have come anywhere near it. Obviously to answer this question can never be an exact science. Every musician will want to think for himself. My hope is that I may have suggested the path such thinking might go down. All of us are faced with the need to go down the path Liszt himself went down. But first we have to find it.

1. *Harmonies du soir* D*b*ED*b* piano

D*b* miratio
E sanctitas
D*b* miratio

2. *Bénédiction de Dieu dans la solitude* F#DB*b*F# piano

F# divinitas
D regnum
B*b* voluntas
F# divinitas

3. *Après une lecture du Dante* df#F#ØF#ØD piano

d mors
f# manes
F# divinitas
Ø nihilum
F# divinitas
Ø nihilum
D regnum

4. *Années de pèlerinage I, Suisse* C→B piano

C	essentia	*[Chapelle de Guillaume Tell]*
A*b*	amor	*[Au lac de Wallenstadt]*
E	sanctitas	*[Pastorale]*
A*b*	amor	*[Au bord d'une source]*
c	scelus	*[Orage]*
e	precatio	*[Vallée d'Obermann]*
A*b*	amor	*[Eglogue]*
e	precatio	*[Le mal du pays]*
B	concentus	*[Les cloches de Genève]*

5. *Faust* (*Faust Symphony*) ØcAE*b*ØEØc#ØEcAECc [†] orchestra

Ø	nihilum
c	scelus
A	fides
E*b*	maiestas
Ø	nihilum
E	sanctitas
Ø	nihilum
c#	tenebrae
Ø	nihilum
E	sanctitas
c	scelus
A	fides
E	sanctitas
C	essentia
c	scelus

6. *Mephistopheles* (*Faust Symphony*) Øf#ØcAØcØeEØD*b*EcACØ orchestra

Ø	nihilum
f#	manes
Ø	nihilum
c	scelus
A	fides
Ø	nihilum
c	scelus
Ø	nihilum
e	precatio
E	sanctitas
Ø	nihilum
D*b*	miratio
E	sanctitas
c	scelus
A	fides
C	essentia
Ø	nihilum

[Liszt's Mephistopheles *is the devil. As the Spirit of Negation, he attacks 'the good'—ultimately key itself. Hence he disappears (Ø) and is replaced at the end of the symphony with the* Chorus mysticus *in C— i.e. with the same 'signature' (blank) but with the opposite meaning.]*

7. *Mephisto Waltz II* [Ø]EE*b*Ø*b*ØEØBØE*b*Ø*b* orchestra

[Ø]	nihilum
E	sanctitas
E*b*	maiestas
Ø	nihilum
E*b*	maiestas
Ø	nihilum
E	sanctitas
Ø	nihilum
B	concentus
Ø	nihilum
E*b*	maiestas
Ø	nihilum
E*b*	maiestas

[The Mephisto Waltzes *'attack' their own keys because of what they symbolize. Hence the* First Mephisto Waltz *is in A* (fides/faith)*.]*

8. *Dance of Death (Totentanz)* d<u>O[a(eolian)]</u>BdeB*d*D*b*dF#f#<u>Od</u>dA*b*Ød
piano/orchestra

d	mors	d	mors
<u>O[a(eolian)]</u>	Ecclesia (confessio)	F#	divinitas
B	concentus	f#	manes
d	mors	<u>Od</u>	Ecclesia/mors
e	precatio	d	mors
B	concentus	A*b*	amor
d	mors	Ø	nihilum
D	regnum	d	mors
b	separatio		

9. *Les Préludes* CE[O]EØAC orchestra

C	essentia
E	sanctitas
[O]	[Ecclesia]
E	sanctitas
Ø	nihilum
A	fides
C	essentia

10. *Hungaria* dE*b*BA*b*BCf#ØE*b*Bdb b↔gD orchestra

d	mors	Ø	nihilum
E*b*	maiestas	E*b*	maiestas
B	concentus	B	concentus
A*b*	amor	d	mors
B	concentus	b	separatio
C	essentia	b↔g	separatio↔nubilum
f#	manes	D	regnum

11. *Credo (Gran Mass)* CFBOF#DF#CF#ØB[4#]E*b*EØCDOCBØC
choral/orchestra

C	essentia	E*b*	maiestas
F	natura	E	sanctitas
B	concentus	Ø	nihilum *[judicare]*
O	Ecclesia	C	essentia
F#	divinitas	D	regnum
D	regnum	O	Ecclesia
F#	divinitas}	C	essentia
C	essentia } *et incarnatus est*	B	concentus
F#	divinitas}	Ø	nihilum *[resurrectionem*
Ø	nihilum *[crucifixus]*		*mortuorum]*
B	concentus	C	essentia

12. *Resurrexit! (Christus)* [Ø]EA*b*EØE choral/orchestra

[Ø]	[nihilum]
E	sanctitas
A*b*	amor
E	sanctitas
Ø	nihilum
E	sanctitas

13. *Am Grabe Richard Wagners* ØA piano

Ø	nihilum
A	fides

14. *In festo transfigurationis* CEØF# piano

C	essentia
E	sanctitas
Ø	nihilum
F#	divinitas

The *Piano Sonata* and the key of B minor

Why is Liszt's *Sonata* in the key of B minor? Is it because of the character of the key *(separatio)?* Certainly 'duality' is the very basis of the work. At first this may seem to support the idea often encountered that the *Sonata* is a *Faust* work. But if it is, the two themes that constitute the first subject are not Faust and Gretchen—they appear together and are in conflict. And the new theme that appears in the middle of the work is in F sharp major. Gretchen's key in the symphony is A flat major.

These questions are relevant because among musicians generally it is more common to argue whether the Sonata actually has a programme at all, not what the programme might be. The objection to the work having a programme is rooted in a prejudice against programme music as such. It is assumed that any really good composition, especially one entitled Sonata, must be 'absolute' music. The Bach fugues, the Beethoven sonatas, are absolute music. Hence a work as good as Liszt's *Piano Sonata,* which to boot contains his best fugue, is obviously the great composition it is because for once Liszt abandoned his preoccupation with programme, and simply *composed*. The proof is the result—a perfect form. The perfection of the form cannot be denied—neither can it be removed. The fact of this perfection remains, regardless of whether the work has a programme or not. But the extraordinary effect produced on the listener by the Liszt *Piano Sonata* is not its form, but its narrative. It moves with the swiftness of an arrow, and with the same linear trajectory, from one end to the other. Not a note is out of place. This in itself seems to set it apart from other works by the composer, none of which have elicited such superlatives from their critics, not even the two piano concertos. Indeed the *Faust Symphony* itself has sometimes been criticized for its choral ending, which some have felt to be out of place, and a stylistic incoherence. Again, such criticism is concerned with the form of the work, not its content. But as *programme music,* the *Chorus mysticus* is the perfect conclusion—it celebrates the defeat of Mephistopheles, and the melody of Gretchen—against whom Mephistopheles is powerless—played in the slow movement on the oboe and viola, becomes the radiant song of the tenor solo 'Das Ewigweibliche zieht uns hinan'.

Interestingly, Liszt faced a similar problem with the ending of his other symphony, the one based on Dante's *Divine Comedy*. Should it be soft or loud? A transfiguration or a triumph? Liszt could not decide, and the score contains a loud alternative second ending, marked *ff*. The programmes of both works are related—the salvation of Faust's soul from the devil becomes the salvation of the human soul (the souls of Paola and Francesca) from Hell; in the second of the work's two movements (Purgatorio) the theme of the soul's sorrow in the first movement (Inferno)—'nessun maggior dolore' [see p.116]—reappears as the subject of a slow fugue as the soul journeys through purification towards heaven, represented at the end with a women's choir singing the Magnificat. The symphony ends quietly (marked *ppp*)—the preferred ending in all performances I have heard. This ending matches perfectly that of the *Piano Sonata,* and in the same key, B major. The coincidence of key is important because the *Faust Symphony* is in C minor / C major. In other words, of Liszt's two symphonies, it is the *Dante Symphony* that Liszt's *Sonata* is closer to, because of Liszt's choice of a shared tonality.

As my researches have led me to conclude that there is a connection in Liszt's music between key and content, and that this informs his concept of 'programme music' as such, then the beginning of any consideration of the evidence for there being a programme behind the Sonata must be its key. I shall therefore begin where I think Liszt himself began in this matter—which is at the 'wrong' end of the work, namely B major.

As stated earlier (page 47) Liszt's B major has a clearly defined character, namely *concentus* or heaven. I therefore suggest that the key of B major that ends the *Sonata* was chosen by Liszt as part of a programme. Like the *Dante Symphony,* rather than the *Faust Symphony,* this programme is probably a theological one rather than Goethe's story of Faust and Gretchen. Liszt's *Faust Symphony* is described by the composer as 'drei Charakterbildern'—three character pictures. The three movements each have their own title: I Faust, II Gretchen, III Mephistopheles. Of these three characters the one whose character is 'theological' is clearly Mephistopheles. If Faust is said to be in the *Sonata,* as so many insist he is, then what about Mephistopheles? The two go together. Indeed, in Liszt's *Faust Symphony* the chief character of his *programme* can arguably be said not to be Faust at all, but Mephistopheles. This is because 'Mephistopheles' is the greatest of the three movements. Indeed, it has been called Liszt's greatest orchestral composition. Certainly it is

his greatest programmatic creation—perhaps the most original programmatic idea of the nineteenth century. Indeed, so original is this character, we can say he is no longer the one in Goethe's poem, but Liszt's own musical creation. Who is he?

The first thing to say is that he is Faust—at least musically speaking. The Mephistopheles movement repeats the Faust movement almost note for note, but as caricature, or distortion. As the Spirit of Negation Mephistopheles attacks Faust by attacking his music. What was beautiful becomes ugly, decorated with trills and shrieks from the woodwind. Faust's idealism is mocked, all his aspirations towards heroism and goodness are 'debauched'. The technical skill Liszt exhibits in terms of thematic alteration and virtuoso orchestration is astonishing. But the real clue to who this character is lies in the composer's quotation of a theme from his youthful piano concerto entitled *Malédiction* (S121) composed between 1833 and 1840 but left in manuscript and unperformed. The theme Liszt quoted appears at letter A in the published score of the concerto (see p.84). (The work was of course not known in Liszt's lifetime, hence his use of the theme was a private self-quotation) In the manuscript Liszt wrote over it the word 'orgueil' or pride. Transferred to the symphony (letter D), this theme became the driving force of the whole Mephistopheles movement, appearing many times. At letter Tt in the score it is stated as a full orchestral tutti marked *fff*—as far as I know the single loudest orchestral tutti in all Liszt's music.

Liszt's musical emphasis on pride as being the chief characteristic of Mephistopheles links him directly to the Christian tradition according to which pride was the sin of the devil that led to his rebellion against God and the fall of the angels. The many names given to this figure—Satan, Lucifer, the Prince of this world, the Devil—cannot disguise the one idea that lies behind them all. Liszt simply added the name of Mephistopheles to the list, a name whose etymology derives probably from the Greek *mé*—not, *phós, phótos*—light, *philos*—loving. Thus 'not loving light'. The idea is from St John's gospel chapter 3 verse 20: 'For every one that doth evil hateth the light'. Hence we can say that as music—or rather as *programme* music—Liszt's Mephistopheles and the Christian devil are one and the same. Even in Goethe the context in which the drama takes place is Christian. The Prologue in Heaven has words spoken by the three archangels Raphael, Gabriel and Michael—as well as the Lord. In the First Part of the Tragedy: Night, a Chorus of Angels sings 'Christ is arisen!' When in the 'poodle'

scene of Part One of the poem, Faust asks Mephistopheles his name, Goethe writes a reply including the words:

> In sprang the dog, indeed, observing naught;
> Things now assume another shape,
> The devil's in the house and can't escape.

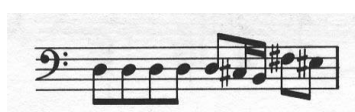
In other words as programme music, Liszt's Mephistopheles is the devil. He is what St Ignatius Loyola called the Enemy. At this point let me quote from a letter I received in 1991 from the editor of the American *Journal of Film Music*, William Rosar:

> *P.S. Further to the Sonata, it might be of interest to you to know that somewhere along the way it acquired the nickname Teufelsonate ('Devil Sonata'). The man who told me that was Heinz Roemheld, a German-American pianist-composer who studied in the 1920s with Egon Petri who, as you may know, was a disciple of Busoni […] Petri groomed Roemheld to become a Liszt interpreter which, however, Roemheld did not pursue.*

(Heinz Eric Roemheld 1901–85. Born Wisconsin. Child prodigy. In 1920 studied with Busoni in Berlin.)

'Teufel'—devil—was the nickname given to the *Sonata*, not 'Faust'. We should begin, therefore, by looking for the devil in the music [see **MS**].

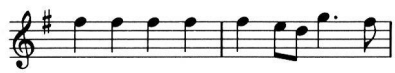
If there is a theme in the Sonata which can be called the devil, then we all know which one it is [see Ex.1].



Ex.1

Furthermore this theme first appears at bar 13 (the edition by Antal Boronkay, Editio Musica 1983, gives the bar numbers). Is this coincidence? Did Liszt count the bars? Certainly he had negative associations with the number 13 [see p.93]. We should, I think, assume that the entry of the theme at bar 13 is deliberate. What does the theme tell us about itself?

The theme we are talking about has a double identity—it appears in two forms, or with two characters. The other character is marked 'cantando espressivo' [bar 153]—the opposite of the 'marcato' marking of the 'devil' version [see Ex.2].



Ex.2

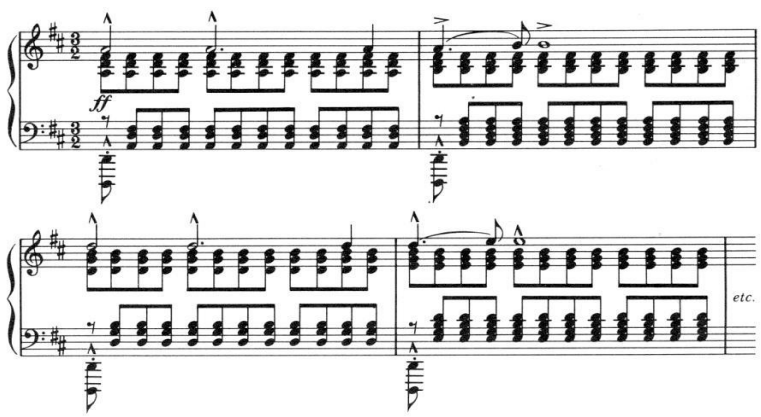
Actually, Liszt displays duality here by employing the two basic styles of playing the piano—the lyrical and the percussive. The piano, as we know, can be classed as a percussion instrument because it has hammers. The 'devil' theme makes use of this percussive identity of the piano. Indeed Liszt himself referred to these two characters in a letter (Bache vol. I p.190) he wrote to Louis Köhler from Weimar in June 1854, saying Köhler had made a 'very perspicuous discovery of my intention in the second motive of the Sonata—[Liszt quotes music example no.2] in contrast with the previous hammer-blows—[Liszt quotes music example no.1]…' We thus have the composer's authority for characterizing the theme as 'hammer-blows'. This characterization, taken in conjunction with the theme's entry at bar 13, certainly suggests that in Liszt's mind the theme is not intended to be anything but antithetical. It is not an illogical step on our part, knowing Liszt's superstitious attitude to the number 13, to think that the theme was associated by him with the devil.

If the theme we are talking about has two identities, then this double identity is itself a musical clue towards defining Liszt's portrait of the devil in the Sonata. The devil undergoes thematic transformation. That is to say, *both* themes are connected to the devil—Liszt makes the act of transformation itself a feature of the devil. Yet it is still the case that in the Sonata these are two separate tunes, each independent of the other in terms of its musical character. The question is, which of them for Liszt constituted the 'first'? Which one is the alteration, which is the original?

The answer to this problem lies precisely in the concept of distortion or corruption found in the *Faust Symphony.* As I have said, in the symphony it is Faust whose themes are subjected to distortion in the Mephistopheles movement, not Gretchen's. The one theme not distorted is her love theme. This is a basic distinction between the *Faust Symphony* and the *Piano Sonata:* in the sonata it is precisely the lyrical theme which is distorted, the 'cantando'

theme which, if the *Piano Sonata* were a Faust work, we would have to call a Gretchen theme. Here we have the main reason for saying that the *Piano Sonata* is not a Faust work—the devil *does* distort the theme which in a 'Faust' work would not be subjected to such treatment. Thus we can say that part of the identity of the devil in Liszt's *Piano Sonata* is precisely his corruption of the 'love' theme. If you like, we can say he appropriates it—in a word steals it. More accurately the devil, as a spirit who can only be in 'possession' of an already existing 'body', in fact *occupies* the melody. Liszt's transformation process here matches traditional centuries-old Christian theology quite literally.

Thus we are looking at a programme in which the devil's theme is a corruption of another theme, a love theme. This theme first appears in D major in what traditional analysis would call the 'second subject' group. It is a group because there are *two* second subject themes: the love theme is preceded by the great D major 'grandioso' theme [bar 105, see Ex.3].

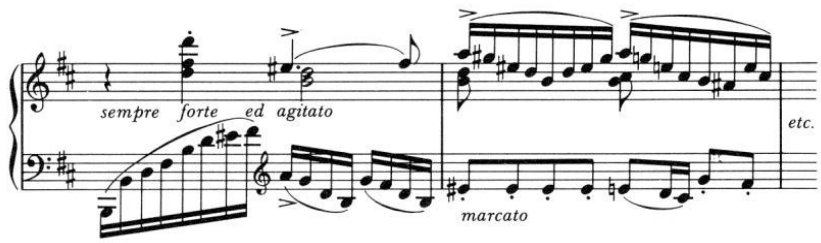


Ex.3

It is the relationship between these two themes that may help us identify the role of the devil in the *Sonata*.

Liszt's programmatic idea I think is that these two themes—the 'love' theme and the 'grandioso' theme—form/formed a symbiosis where the one should always have the other next to it. This is how they appear at the end of the work, where they have 'returned' to how they were meant to be. In the exposition, however, the two themes are separated one from the other. This 'separation' reflects an idea basic to the Sonata—the idea of 2 as one

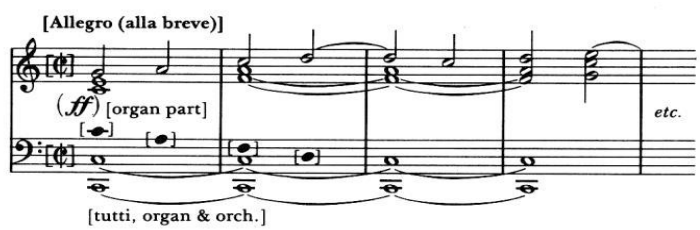
(or 1 as two). Liszt is not thinking of these as digits—but rather of one as 'whole' and two as 'divided'. In other words what we mean by 'harmony' in its non-musical sense, expressed here in his choice of the key of B major as 'heaven'. Disharmony, or duality, is where this 'harmony'—this B major—is disrupted, or minorized. Hence the B minor—caused by the devil. This leads to the 2 joined together at the end being separated by the conflict at the beginning, which is the basis of the programme. This is why the first subject is a dual theme in B minor, where the 'devil' theme in the LH contrasts—battles—with a different theme in the RH [see Ex.4].



Ex.4

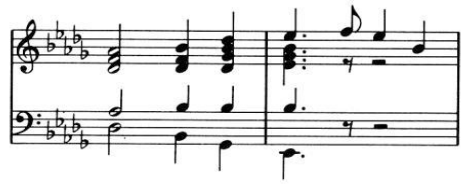
These two, always in conflict, remain as the first subject of a sonata form with exposition, development and recapitulation. Clearly Liszt portrays here dual as 'duel'. Significantly, the devil is in the *left* hand (*sinister* in Latin). Liszt has extended the concept of 2 even to characterizing the two hands on the keyboard. He makes the idea of 'the separated two' the whole basis of the exposition section of the Sonata.

The 'grandioso' D major theme bears a resemblance to the chorale 'Crux fidelis' which Liszt made use of in his symphonic poem *Hunnenschlacht* [see Ex.5].



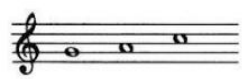
Ex.5

The characteristic rising four-note melodic phrase with which it begins, together with the harmony so much favoured by Liszt (chords I, VI, IV, II) appears here in the *Sonata*. [Ex.6 shows this progression as it appears in the study *Un sospiro.*]



Ex.6

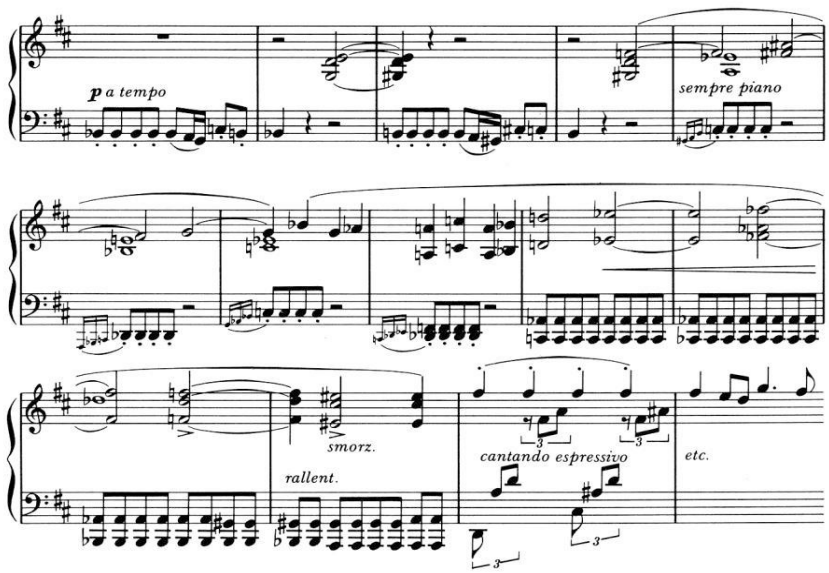
The religious identity of this great theme I think is crucial to the dramaturgy of the Sonata, because it is this theme which is the main target of the devil. It is this that makes the narrative 'theological'. 'Crux fidelis' is a medieval Latin hymn, sung for centuries (including the 19th century) in the Good Friday liturgy at the veneration of the Cross. Indeed, the theme itself contains the three notes that Liszt used in various works as what he himself named (in his note added to the end of the score of the oratorio *The Legend of St Elizabeth*) the 'Tonisches Symbol des Kreuzes', today usually called his Cross motive [see Ex.7].



Ex.7

This motive can in fact be seen embedded in the outline of the RH main theme of the first subject (marked 'x' in Ex.10, the main theme used by Liszt as the fugue subject). In other words the first subject theme of Liszt's *B minor Sonata* incorporates the Cross motive [see **RR** and **LK**].

When the 'Crux fidelis' theme first appears in the 'exposition' of the *Sonata* (there are many ways of analysing the form, but one way is to see it as Liszt's four-in-one sonata form, where the exposition matches a first movement, the development a slow movement followed by a scherzo/fugue, and the recapitulation the finale), it is at this point that Liszt illustrates before our eyes how the devil operates. He shows him in the act of causing a separation—he places the devil between the two 'second subject' themes. Furthermore, he shows us that the devil theme and the love theme are versions of each other—by letting the devil 'transform' himself gradually *into* the love theme [bars 141–54, see Ex. 8].



Ex.8

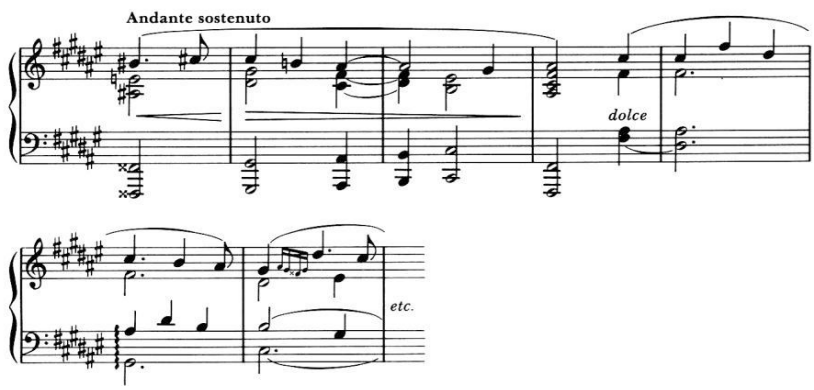
It is at this point that the relationship of the devil theme to the love theme becomes the focus of our attention. How can something so ugly turn into something so beautiful? And more importantly, why?

This space between the two 'second subjects'—the 'Crux fidelis' theme and the 'cantando' or love theme —is omitted in the recapitulation. It is also in this space that the RH theme of the 1st subject dual theme is heard by itself (bar 125), without the devil's LH accompaniment. The devil is also heard by himself (bar 141)—so he can transform into the 'cantando' theme. In other words, *another* separation occurs. We hear four themes, the Grandioso *Crux fidelis* (bar 105), the RH theme (bar 125), the devil theme (bar 141) and the 'cantando espressivo' theme (bar 153)—each separately.

So far one of these themes has not been identified, namely the RH 1st subject theme—the one in conflict with the devil. Returning to the *Faust Symphony* we would have to say that the parallel there is the relationship of Mephistopheles and Faust. But as we have identified in the *Sonata* what would be a Gretchen theme and noted that unlike in the symphony this theme is itself 'occupied' by the devil—who appears as a corrupt version of the same theme—then we have to say that Gretchen as a love theme cannot be the one in the Sonata if its programme were to follow that of the symphony. In which case the other theme cannot be Faust. We are left with Mephisto-

pheles alone as the devil. Who then is the devil's adversary in the 'duel'? Following the logic of traditional theology, we must concur with what it tells us—that on earth the devil has only one adversary, namely humankind. Which makes the so-called 'Faust' theme in the *Sonata* simply Everyman.

With this we arrive at the whole point of the work. The separation Liszt is talking about is the separation of Man and God. The devil 'turns into' the love theme in order to 'turn love away' from God, represented by the 'Crux fidelis'. This is why the Devil is the chief protagonist. And it explains why the slow movement section is in F# major *divinitas* (bars 330–459) and why Liszt at this point composed his greatest music for the piano. The devil theme does not appear in this part of the work; in its place is a new theme marked Andante sostenuto [see Ex.9]:



Ex.9

This is the only place during the work where a new theme appears. Its function is to provide the turning point of the programme—the salvation from the devil. The chief ingredients of the 'slow movement' are the 'Crux fidelis' theme and the RH Everyman theme. Liszt even singles out the three note Cross motive from this theme and plays it in the bass with the right hand, marked *ff* (bars 385 and 389), crossing the hands in the process—which is symbolic as the devil's theme in the left hand has been replaced by the Cross. This programmatic interpretation has been dismissed in some quarters, for example by Kenneth Hamilton (Hamilton page 29), who says:

> Merrick constructs an amusing fantasy from which we learn, among other things, that 'the "slow movement" can represent only one thing: the redemption of Man after the Fall'.

This may be one man's opinion of my suggested programme, but the date Liszt wrote on the manuscript of his *Sonata* is February 2nd 1853, which is the feast of Candlemas. Other names are the Presentation of the Lord and the Purification of the Virgin—forty days after Christmas. The child Jesus is taken to the Temple, and recognised by two old people, Anna and Simeon, as the redeemer of Israel. The *Sonata* was composed at the time when Liszt was reported by a visitor to the Altenburg in 1851 (Newman page 179) to have returned strongly to the Catholicism of his youth after the upheavals of the 1848 revolutions in Europe:

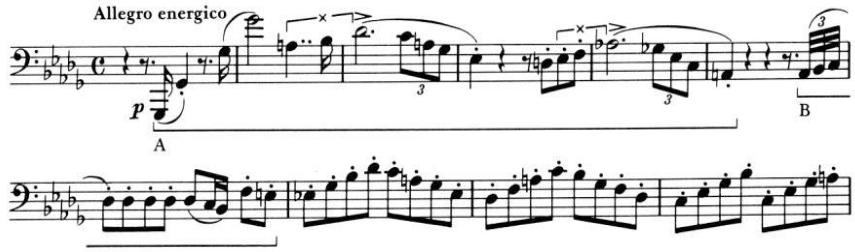
> Liszt joins in. He undertakes the apology for strict canonical Catholicism, which forbids any individual opinion or conviction…he has decided to *se rejeter fortement dans le système catholique…*

1853 was also the year Liszt began the idea of composing an oratorio on the life of Christ, a project that took until 1868, when he finished *Christus* in Rome. The *B minor Sonata* is a summation of his entire musical life to date, on the instrument that gave him his historic career as a travelling pianist throughout Europe in the decade 1838–48. Concerning sonata form as such Liszt himself wrote to Louis Köhler (Bache vol.I p.273) in July 1856:

> Certainly you very rightly observe that the *forms*…'First Subject, Middle Subject, After Subject, etc., may very much grow into a habit, because they must be so thoroughly natural, primitive, and very intelligible.' Without making the slightest objection to this opinion, I only beg for permission to be allowed to decide upon the forms by the contents.

If Liszt 'decided on the form by the contents', and if the chief ingredients, in line with the two symphonies, were heaven, man and the devil, then what I say about the F# major slow movement is not fantasy, but logic. Furthermore, it explains the narrative logic of the fugue that follows.

The fugue (bars 460–522) begins the process of conquering the devil, which is the main aim of the programme [see **RR**]. Liszt notates the first note as G*b,* having ended the slow movement with an F#—a change of notation that indicates the reappearance of the devil and his theme. Liszt cleverly constructs a fugue subject in which the Man theme and the Devil theme are joined together to form a line [see Ex.10]:



Ex.10

This is the first stage of removing the conflict. Then half way through the fugue he drops the devil theme, leaving the Man theme alone (bar 509)—a foretaste of the triumph to come.

In the recapitulation the Man/Devil conflict returns—it is the matter in hand, which can return both as programme and as sonata form. The Man theme now after the slow movement's Passion scene appears with fantastic energy (bar 582) leading to what is clearly the collapse of the devil (bars 595 to 599). The devil disappears—though like in real life he is defeated, not destroyed. The difference now for the *Sonata* is that the 'Crux fidelis' theme and the beautiful 'cantando' love theme can follow upon one another without interruption, and in B major, having been re-united. This is why Liszt's programmatic starting point was B major—he began with the 'end' because it was—in terms of the programme—the beginning. That is to say, the devil has already acted—already 'stolen' the love theme—*before* the Sonata begins. And the place he stole it from was its home—Heaven. He stole a B major love theme and 'minorized' it, jumping into the narrative at bar 13.

The character of the key of B minor I have determined to be *separatio* or dividedness (page 105). Of the many striking features of the *Sonata* it is perhaps the dual theme that forms the first subject that is the most original—and at the same time the most programmatic. As stated earlier, the idea of duality and B minor first appears in 1825 in the opera *Don Sanche,* where there is a duel between Don Sanche and the wicked knight Romualde, who is the wizard Alidor in disguise. Liszt in the *Sonata* is himself now Alidor, his aim thirty years later being once again to create the 'two' (combat) that will resolve as 'one' (love). And to use the same keys. Today we can compare the 'double' (two simultaneous but contrasted hands) main theme of the mature piano work with his youthful narrative in *Don Sanche.* Clearly the role of the evil knight became the devil in the left hand.

The programme

On the basis of what I have said above, the programme Liszt had in mind begins in heaven in B major. It is/was in heaven that the devil steals/stole the B major love theme before he first appears with it at bar 13 in B minor as 'hammer-blows'—and it is to heaven that the stolen theme must return. Liszt's idea for the work is to 're-unite' what has been divided—in Latin *religare* (to tie up, make fast) from which comes the English word 'religion' (see p.103). The theme the devil 'left behind' in heaven in B major was the 'Crux fidelis' theme—now standing alone. This is why it appears 'on earth' in the 'royal' key of D major—it is a stern majestic assertion of absolute rule. It is also why this theme undergoes the most transformation—of key and mood. At bar 297 it even becomes angry in C# minor—and leads to a desperate cry of the Man theme in the RH against the devil theme pounding low in the bass (bar 319). Then silence—a discord suspended in the air (bar 329). Its resolution is the new 'salvation' theme in F# major. After *the defeat of the devil* in the recapitulation the 'Crux fidelis' theme and the beautiful 'cantando' love theme can follow upon one another without interruption, and in B major, having been re-united *(religare).* As a result the B minor Man theme makes a final appearance in B *major* (bar 682) and in both hands, first the RH then the LH. This shows us that the devil's 'left' has now become the domain of Man. To all this Liszt adds a 'dance'-like accompaniment. Man can now enter heaven—and return to his true home.

As usual with this programme—remember the *Dante Symphony*—the question arises what kind of ending is more suitable, a loud triumph or a quiet transfiguration. In the *Sonata* Liszt cleverly combines the two by first stating *fff* the 'Crux fidelis' theme in B major at bar 700. I suggest the bar number 700 is not coincidence—as the counterpart to the devil's bar 13, it marks the end of a human life by referring to its seventy-year span. After the loud music Liszt quietly recapitulates in B major the beautiful Andante sostenuto theme of the slow movement, followed by a coda with the devil theme in the LH marked *piano sotto voce*—as it were 'down below' as meanwhile simple sustained chords rise in the RH, the whole passage evoking vividly the distance between earth and heaven, and reminding us that on earth the devil never sleeps. The final chord of B major is *ppp,* held for what feels like an eternity until cut off by the staccato octave B in the bass.

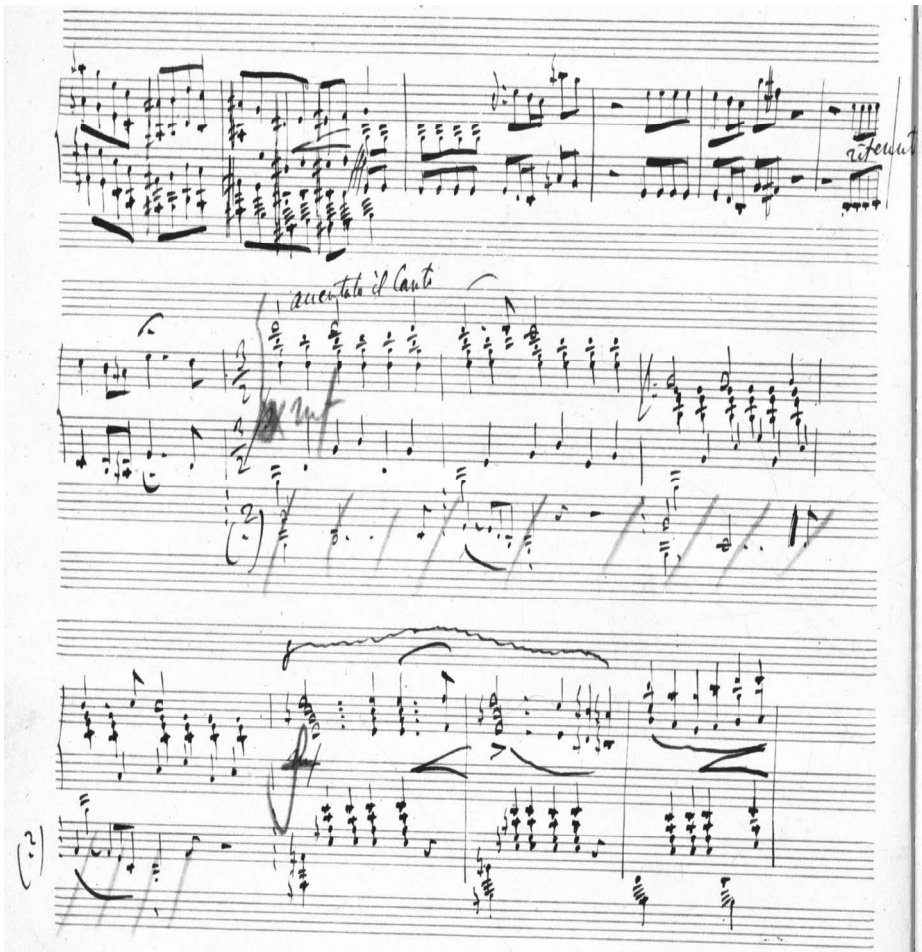
*

Is this the programme of Liszt's *Sonata in B minor?* Does the work have a programme? Are we entitled to speculate that it might have one without documented authority from Liszt? A documented 'authority' is of course Liszt's autograph. At one point in the recapitulation Liszt used three staves in an attempt to combine the Crux fidelis theme in the RH with the Man theme in the LH, in the end crossing out the theme in the left hand. [See example from facsimile of the Lehman autograph published by Henle Verlag, bars 588–608, page 24].

This crossing out was presumably done for musical reasons, as the thematic combination does not really work with two hands (on the orchestra it could be easily arranged with a three-tier texture). The attempt, however, is surely indicative of a programme. By combining the two themes at this point Liszt probably wanted to convey a summing up of the whole work, namely the idea of Man redeemed—his return to 'two as one', to Man and God being (once again) together. And with it the end of *separatio* and B minor.

Do the keys that appear in the work delineate this narrative? The signatures used by Liszt are the following: bE*b*Dc#feF#AF#geF#b*b*ØbB. If we add the Latin names of each key we obtain a visual dramaturgy:

b	separatio	duality (dividedness)	EXPOSITION
E*b*	maiestas	majesty	(first movement)
D	regnum	rule (kingdom)	
c#	tenebrae	darkness	DEVELOPMENT
f	ardor	passion (martyrdom)	
e	precatio	prayer	
F#	divinitas	divinity	(slow movement)
A	fides	faith (purity)	
F#	divinitas	divinity	
g	nubilum	gloom(y)	
e	precatio	prayer	
F#	divinitas	divinity	
b*b*	pertinacia	persistence	(scherzo/fugue)
Ø	nihilum	nothing (mors perpetua)	
b	separatio	duality (dividedness)	RECAPITULATION
B	concentus	concord (heaven)	(finale)



Extract from the Lehman autograph (see p.148).

These changes of key deserve closer inspection. Obviously this involves repeating the programme outlined above, but viewed entirely through the keys used.

The work begins, naturally, in the key it is written in, which in normal musical practice is incorporated into its title if it is a symphony or sonata without programme. Thus we say Beethoven's 7th Symphony in A major, but do not say Beethoven's 6th Symphony in F major—we say Beethoven's *Pastoral Symphony*. Similarly we do not say Liszt's 1st Symphony in C minor, but Liszt's *Faust Symphony*. Of course therefore we say Liszt's *Sonata*

in B minor—or more often Liszt's B minor Sonata. We do not say Liszt's Piano Sonata no.2—which it is if the *Dante Sonata* is regarded as Liszt's Piano Sonata no.1, despite it's being in one single movement. Liszt himself called the B minor Sonata *Grande Sonate pour le Pianoforte*. The French title is itself interesting, seeing that the form is usually considered to be German, or in origin Italian. One would expect either the single word *Sonata* or the German *Klaviersonate.* After the title Liszt writes the date of its completion in French 'terminé le 2 février 1853'. And this in Weimar in Germany where he was Wagner's champion and gave the premiere of *Lohengrin* in 1850. He then begins the work with the note G and a scale of E flat major descending. Interestingly, this later is the first change of key signature at bar 67—from 2 sharps to 3 flats.

Why begin a work in B minor on the note G? At the end of the work this G becomes G sharp, as the sixth degree of the scale of B major. This descending scale is actually the first theme of the work that we hear (or see). If G is a symbol, then it would be that of its key—G major, *lux*. This matches my hypothesis [see **RR**] that it represents Creation. Which is why it is played twice in different forms—one the diatonic scale, the other the so-called gypsy scale, or Hungarian scale. But naming this identity is beside the point. He introduces the sharps—F sharp and C sharp—and the naturals—A in this case—thereby covering within a single scale the complete range (flats, sharps and naturals) of musical materials at a composer's disposal—the bricks composers use to build their house.

The first appearance of the Man theme also begins on G—now clearly presented as the sixth degree of the scale of B minor. This theme returns to its E flat origin at bar 67—played in duet with itself in the key of *maiestas*. The duet—or duo—makes the single theme a double one of two equal identities—hence its presentation in delayed form like a canon. We have two as one. Reverse Duality. This matches my contention that we are in Eden, the home of the first two created human beings, God's crowning achievement made 'in his own image' in a state of original innocence. The E flat duet is Adam and Eve.

Hence the change to 2 sharps D major at bar 101 with the Creation theme in the key of *regnum*. In Eden God's human beings are His friends —and He appears alongside them with *Crux fidelis*. At bar 125 the Man theme is put into the pastoral key of F major (without change of signature) marked *dolce con grazia*—all is peaceful. Until bar 141 where the devil

appears and turns himself into *cantando espressivo* at bar 153. At bar 197 the Man theme appears in F sharp major—the divine key (without change of signature). The devil has done his work, he has tempted the couple—'you will be like Gods'—Liszt tells us via the key. Then we hear the consequence of the Fall. Without changing the key signature Liszt crashes the Man theme into C major at bar 205, then makes the theme appropriate the sharps and flat keys—B major, D*b* major, F sharp minor, D major, A major. He then changes the Love theme into driving energy in B minor, C minor, until intoxicated with his own prowess, Man appropriates the Creation theme and hammers it in G minor *fff,* and again in E flat major. Finally, in total domination, he states his own theme in F minor crashing down the piano in octaves. Complete triumph.

At bar 297 the signature changes to 4 sharps C sharp minor *tenebrae,* and the *Crux fidelis* appears in the low register staccato, *ff pesante,* stopping the whole process. It is violent, dark and angry. There now follows a piano *scena,* the most programmatic passage Liszt writes in the work. In recitative the Man theme stops in its tracks, and like a naughty child lashes out in music without form or time. The signature changes to 4 flats F minor and the angry *Crux fidelis* is repeated, followed by the recitative—both now in the key of *ardor*. The devil now re-appears, causing the Man theme to climb ever higher in protest.

Finally the scene concludes with the change to 1 sharp E minor *precatio* at bar 319 and the devil in the bass insistently banging on one note, B (i.e. the tonic of B minor/major here at the maximum point of its symbolism as *separatio*), endlessly repeated *ff*. Above it the Man theme in augmented notes utters a long extended protest—a cry for help—and the work's whole momentum collapses into a *ppp* suspended dominant ninth discord held *una corda* for more than a complete bar. All, it would seem, is lost.

The signature now changes to 6 sharps F sharp major *divinitas* at bar 331, and a new theme appears marked *Andante sostenuto.* It is the Sonata's *Bénédiction de Dieu.*

At bar 349 the signature changes to 3 sharps A major *fides* with the Love theme *dolcissimo con intimo sentimento.*

At bar 363 the signature changes to 6 sharps F sharp major again with the *Crux fidelis*, to which is added a rising phrase which forms a part of both the new F sharp theme, and the Love theme.

This rising phrase is repeated at bar 372 with a change of signature to G minor *nubilum*. The *Crux fidelis* then recurs in this key, the rising Love phrase played twice *cresc. molto*.

The key signature changes to 1 sharp E minor *precatio.* The 3-note Cross motive appears *ff* in the bass played with the right hand *crossing* the left. The hand then returns to the treble to play the huge rising Love phrase in E flat minor *dolor* (without change of signature)—the only occurrence of the key in the work. As if to emphasise the symbolism, the whole thing, the Cross as *precatio* and the Love as *dolor,* is repeated still *ff*.

A massive crescendo then leads to a change of key at bar 395 to 6 sharps *divinitas,* and the Sonata's mighty emotional turning point—where C major harmony moves directly onto F sharp major, and the opening of the 'Bénédiction' theme from bar 331 re-appears, played *fff*. A diminuendo brings the *dolce* recurrence of the whole of this earlier *Andante sostenuto* theme, which opens and closes this central section—the 'slow movement' —of the work. The theme now disappears until the coda at the very end. The music remains in F sharp major quiescence for over forty bars, the Creation scale theme reappearing now in the right hand, then the Love theme with its rising phrase emphasised, passing to the bass, then the descending Creation scale in the bass as it first appeared when the work began, but now on F sharp, then the F sharp alone as a single note, then silence. The dramaturgy of the whole work, which had run aground at bar 330, can now move off again in changed circumstances.

The key signature changes to 5 flats B flat minor at bar 460. The low F sharp is repeated as G flat. We have changed sides. The idea of writing a fugue here is for Man to return to God. Elsewhere I have written about Liszt's programmatic use of fugue, many examples of which represent the 'path to the divine' [see **RR**]. Here it is not 'the devil's fugue'—as it is for example in the Mephistopheles movement of the *Faust Symphony*. Liszt makes a fugue subject by joining the Man theme to the Devil theme in a straight line, which allows for half of it to be jettisoned. Though the flat key signature reflects a loss of the sharps—and hence of the key of divinity —here we are dealing with Man. B flat minor is *persistence,* and for once it is persistence *against* the devil, made possible by the dramaturgy of the F sharp 'slow movement'. Hence the disappearance of the signature at bar 506. The devil survives after this for three more bars in the bass, then vanishes himself. Significantly his three attempts to go up the scale of C (on C, D, E) fail when B flat major (without signature) is

reached and the Man theme takes over in duet with itself—without the devil. Here we have real *sans ton* music—all based on the Man theme in both hands —signifying Man's rejection of the devil and the death he represents. The music cleaves its way back to a key signature—on the way stating the Man theme twice *ff* in E flat (without signature). This is a moment of triumphant *maiestas* —and the recapitulation can now return with 2 sharps B minor at bar 531. The duel of Man and the Devil resumes. This time the key signature does not change to 3 flats E flat, the whole texture remaining in 2 sharps *separatio*. Music in E flat does however re-appear at bar 555, where the devil drops out of the texture and repeated E flat chords taken from the original D major *Crux fidelis* theme appear in the bass played by the right hand. Below it, replacing the devil, the Creation scale descends in A flat minor (without signature). The same music is repeated with E minor chords and an A minor scale. Then the Man theme appears in the left hand, followed by the Creation scale —the pattern again repeated twice more, all in place of the devil formerly in the left hand. A massive dominant build-up begins over F sharps in the bass, which provides a rhythmic, dance-like accompaniment to the *stringendo* version of the Man theme in the right hand. This passes through harmonies on G, C and E flat played twice—the second E flat bar repeated—until a *ff* crash on a diminished 7th chord over G is exited by double octaves down the piano outlining the Man theme, marked *precipitato* ending on *fff* repeated Gs. The Devil theme now re-appears, alone for the first time apart from its participation in the initial statement of the fugue subject. It is played by *both hands together* without harmony —the only occurrence in the work—and three times, separated by two silences, the second longer than the first. The third time ends with a long held G with a pause mark, until it falls onto the dominant F sharp, and at the end of bar 599 for the first time in the work the key signature changes to 5 sharps B major. The devil disappears. He has been vanquished.

The *Crux fidelis* immediately recurs in bar 600, now in the key of B major *concentus*. There are no further changes of key signature, which remains 5 sharps to the end. The goal has been reached—the return to heaven.

*

This is how the dramaturgy of the *Sonata in B minor* appears seen through the lens of its keys. We are left to decide whether it is evidence of intentional programmatic thinking. If it is, then clearly it matches the same thought process we have seen operating at different levels throughout the greater part of his output.

To perform Liszt's *Sonata in B minor* as he probably intended involves taking these things into consideration. Already the first hesitant notes that begin the work belong to the narrative, which the genius of Liszt captured so perfectly. It is what makes the Sonata a great work—namely its content, not its form. Liszt would doubtless have demurred if we claimed to have uncovered it. Unusually for him, he was reticent. The reason surely was simply its sanctity.

Alphabetical list of works

The works listed here can today be found on the internet. Scores can be downloaded at IMSLP and performances found on YouTube. This makes the testing of my conclusions quite possible.

Not all of this music is discussed in the text. Keys given within a work are those *where there is a change of signature*. A fuller identity for each work (vocal/instrumental etc.) is given in the section on its key—which is where works discussed are listed. Thus to find *Mazeppa* the reader should turn to D minor.

The original titles and dates of the pieces are given according to the article 'Liszt, Franz [Ferenc]' in *The Oxford Dictionary of Music* (The New Grove 2011, see https://www.oxfordmusiconline.com/). Some of the better known works are also referred to in English, but the original title can be retrieved. The letter S refers to the catalogue by H. Searle, in 'Liszt, Franz', *Grove V*. (Dates in the main text are approximate, the year being when either Liszt was working on the piece or it was published.)

*

a = A minor
A = A major
aA means the work has two key signatures, with no intervening key changes
a[A] means the ending is in the major, but the key signature remains in the minor
a→A means there is more than one item, the first beginning in A minor, the last ending in A major (e.g. a set of pieces or a cyclic work)
<u>Od</u> means that the signature is blank (modal) but the music is in D minor
A↔B means two key signatures are present simultaneously
F#[3#] means the signature is three sharps, but the music is in F# major
B/A[F#] means the music begins in B with signature and ends in A with signature, but the final chord is F# major
The sign [†] means the work contains Liszt's Cross motive (see p.142 ex.7 and **RR**)

Ab irato (Étude de perfectionnement de la Méthode des méthodes de Fétis, 2nd version) eE 1852 S143
Abendglocken (*from* Weihnachtsbaum) A*b*EA*b* [alternating] 1874–6 S186.9
Ad nos ad salutarem undam Fantasy and Fugue *see* Fantasie und Fuge über den Choral 'Ad nos, ad salutarem undam'
Address of the Hungarian Magnate (*from* St Elizabeth) dD 1857–62 S2.1/b
Adeste fideles *see* Marsch der hl. drei Könige
Agnus Dei (*from* Gran Mass) ØB*b*ØD 1855–8 S9
Agnus Dei (*from* Hungarian Coronation Mass) ØEØE*b* 1866–9 S11
Agnus Dei (*from* Mass for Male Voices) eC 1846–7 S8
Agnus Dei (*from* Missa choralis) dDdD 1859–65 S10
Agnus Dei (*from* Requiem) dfA*b* 1867–8 S12
Allegro agitato molto (*from* Études d'exécution transcendante) f 1851 S139.10
Allegro di bravura e*b*Dde*b*E*b*AE*b* 1824–5 S151
Alleluja [NB *not Arcadelt*] et Ave Maria (d'Arcadelt) F→F 1862 S183
Alleluja FD*b*ADF 1862 S183 (Alleluja et Ave Maria [(Arcadelt)])
Altes provençalisches Weihnachtslied (*from* Weihnachtsbaum) b 1876 S186.8
Altes Weihnachten (Psallite) (*from* Weihnachtsbaum) F 1874–6 S186.1
Am Grabe Richard Wagners ØA 1883 S202
An den heiligen Franziskus von Paula, Gebet eE c1860–74 S28
Andante lagrimoso (*from* Harmonies poétiques, 2nd version) g#CA*b*g# 1848–52 S173.9
Angelus! Prière aux anges gardiens (*abbr.* Angelus, *from* Années III) E 1877–82 S163.1
Angelus Domini (Pastorale und Verkündigung des Engels) (*from* Christus) O<u>Gmixolydian</u>GB*b*EgE*b*G 1855–68 S3.2
Anima Christi (2nd version, 3/4 [Andante, non troppo lento]) eE 1874 S46
Années de pèlerinage, suite de compositions, 1re année, Suisse (*abbr.* Années I) C→B (1. C, 2. A*b,* 3. E, 4. A*b,* 5. c, 6. e, 7. A*b,* 8. e, 9. B) 1848–55 S160 *[see items passim]*
Années de pèlerinage, deuxième année, Italie (*abbr.* Années II) E→d/D (1. E, 2. c#, 3. A, 4. D*b,* 5. E, 6. A*b,* 7. d/D) 1838–61 S161 *[see items passim]*

Années de pèlerinage troisième année (*abbr.* Années III) E→E (1. E, 2. g/G, 3. e/E, 4. F#, 5. a/A, 6. f/F#, 7. E) 1877–82 S163 *[see items passim]*
Apparitions F#→E*b* (1. F#, 2. a/A, 3. E*b*) 1834 S155
  Apparition no.1: Senza Lentezza quasi Allegretto F#ØF# 1834 S155.1
  Apparition no.2: Vivamente aA 1834 S155.2
  Apparition no.3: Fantasie sur une valse de F. Schubert: Molto agitato ed appassionato E*b*EØF#E*b* 1834 S155.3
Après une lecture du Dante, fantasia quasi sonata (*from* Années II) df#F#ØF#ØD 1838–61 S161.7
Arbeiterchor (Herbei, herbei, den Spath' und Schaufel ziert) E*b* ?1843–48 S82
Au bord d'une source (*from* Années I) A*b* 1848–55 S160.4
Au lac de Wallenstadt (*from* Années I) A*b* 1848–55 S160.2
Aux cyprès de la Villa d'Este, thrénodie (Andante 3/4) (*abbr.* Aux cyprès de la Villa d'Este [I], *from* Années III) gØf#G 1877–82 S163.2
Aux cyprès de la villa d'Este, thrénodie (Andante non troppo lento, 4/4) (*abbr.* Aux cyprès de la Villa d'Este [II], *from* Années III) eØB*b*F#f#ØB*b*E 1877–82 S163.3
Ave crux (*from* Via Crucis, Station 14, end) D [†] 1878 S53
Ave Maria (*from* Harmonies poétiques, 2nd version) B*b* 1848–53 S173.2
Ave Maria (Arcadelt) F 1862 S183 (Alleluja et Ave Maria [(Arcadelt)])
Ave Maria für die grosse Klavierschule von Lebert und Stark (Die Glocken von Rom) EE*b*GCE 1862 S182
Ave Maria (II) D 1869 S38
Ave Maria (IV) GEG 1881 S341
Ave maris stella (1st setting) G 1865/6–68 S34/1
Ave verum corpus dD 1871 S44

Bagatelle ohne Tonart (Bagatelle sans tonalité) *see* Mephisto Waltzes
Ballade no.1 D*b*AD*b* 1845–9 S170
Ballade no.2 bb*b*g#cDE*b*B 1853 S171
Baptisma (*from* Septem sacramenta) CBA*b*C 1878–84 S52.1
Beati pauperes spiritu (Die Seligkeiten) (*from* Christus) OE 1855–68 (1855) S3.6 [*also separate work:* Les béatitudes (Die Seligkeiten) 1855–9 S25]
Beatitudes *see* Beati pauperes spiritu (Die Seligkeiten)
Bénédiction de Dieu dans la solitude (*from* Harmonies poétiques, 2nd version) F#DB*b*F# 1848–53 S173.3

Berceuse D*b*AD*b*AD*b* 1854–62 S174
Brillant asile doux et tranquille (*from* Don Sanche) B 1825 S1.21
Bülow-Marsch CEeA*b*C 1883 S230

Cantantibus organis (antiphona in festo Stae Caeciliae) GB*b*GB*b*G 1879 S7
Cantico del Sol di S Francesco FØAFD*b*FA*b*free[1*b*]EF 1862 S4
Cantique d'amour (*from* Harmonies poétiques, 2nd version) E 1848–53 S173.10
Canzone ('Nessun maggior dolore, canzone del Gondoliere nel Otello di Rossini') (Venezia e Napoli, Années de pèlerinage, supplément aux Années de pèlerinage 2de volume) e*b* 1859 S162.2
Canzone + Tarantella e*b*→G 1859 S162.2+3 (= e*b*, g/G) *see* Canzone, Tarantella
Canzonetta del Salvator Rosa (*from* Années II) A 1838–61 S161.3
Carillon (*from* Weihnachtsbaum) A 1874–6 S186.6
Carrousel de Mme P[elet]-N[arbonne] aA ?1875–81 S214a
Ce qu'on entend sur la montagne (Bergsymphonie) (symphonic poem no.1) E*b*DF#E*b*geBB*b*BØE*b*GdEE*b*ØCE*b*DE*b* 1847–56 S95
Chapelle de Guillaume Tell (*from* Années I) C 1848–55 S160.1
Chasse-neige (*from* Études d'exécution transcendante) b*b*Eb*b* 1851 S139.12
Children's chorus (*from* St Elizabeth) A 1857–62 S2.1/e
Chorus mysticus (*from* Faust Symphony) CA*b*BCA*b*BC 1857 S108
Chorus of Angels (*from* St Elizabeth) G 1857–62 S2.5/e
Chorus of Crusaders (*from* St Elizabeth) B*b*(Ø)B*b* † 1857–62 S2.3/a
Chorus of the Poor (*from* St Elizabeth) g 1857–62 S2.5/c
Christmas Tree Suite *see* Weihnachtsbaum
Christus O[d(orian)]→E 1855–68 S3.1–14
Part One: Christmas Oratorio
1. Introduction O/G
2. Pastorale and Annunciation to the Shepherds O/G
3. Stabat Mater speciosa G
4. Song of the Shepherds at the Manger G/A
5. The Three Kings (March) C
Part Two: After Epiphany
6. The Beatitudes O/E
7. Pater noster A*b*

8. The Foundation of the Church (O)E
9. The Miracle Ø/C#
10 The Entry into Jerusalem E
Part Three: Passion and Resurrection
11. 'Tristis est anima mea' Ø/D*b*
12. 'Stabat Mater dolorosa' f/F
13. 'O filii et filiae' (Easter Hymn) f/[F]
14. 'Resurrexit!' ('Christus vincit') (Ø/E)

Christus ist geboren (Weihnachtslied II) F 1863 S32/1
Comment disaient-ils [song] g#Fg#A*b*g# 1842 S276
Confirmatio (*from* Septem sacramenta) FCEF [*begins on* B*b*] 1878–84 S52.2
Consolations E→E 1844–50 S172.1–6
Andante con moto (Consolation I, 2nd version) E 1844–50 S172.1
Un poco più mosso (Consolation II, 2nd version) E 1844–50 S172.2
Lento placido (Consolation III, 2nd version) D*b* 1844–50 S172.3
Quasi adagio (Consolation IV, 2nd version) D*b* 1844–50 S172.4
Andantino (Consolation V, 2nd version) E 1844–50 S172.5
Allegretto sempre cantabile (Consolation VI, 2nd version) E 1844–50 S172.6
Credo (*from* Gran Mass) CFBOF#DF#(et incarnatus est)CF#Ø(crucifixus) B[4#](resurrexit)E*b*EØ(judicare)CDOCBØ(resurrectionem mortuorum)C 1855–8 S9
Credo (*from* Hungarian Coronation Mass) O[d(orian)] 1866–9 S11
Credo (*from* Mass for Male Voices) C 1846–7 S8
Credo (*from* Missa choralis) DØD 1859–65 S10
Credo *see* Missa pro organo
Csárdás macabre ØdØFØD 1881–2 S224
Csárdáses a→B (a/A, b/B) 1884 S225.1–2
Czárdás aA 1884 S225.1
Czárdás obstiné bE*b* bE*b*B 1884 S225.2

Dance of Death *see* Totentanz
Dante Symphony *see* Eine Symphonie zu Dantes Divina Commedia
Deák (Franz Deák) (*from* Historische ungarische Bildnisse) dD 1885 S205.2 [Hungarian: Deák Ferenc]
Death of Elizabeth (*from* St Elizabeth) EO 1857–62 S2.5/d

De profundis (Psaume instrumental) df#A*b*c#B*b*c#D*b*dD 1834 S691
Der 13. Psalm (Herr, wie lange willst du meiner so gar vergessen) a*Ab*BØc#ØB[3#]CACAFACA [†] 1855–8 S13
Der 18. Psalm (Coeli enarrant gloriam Dei; Die Himmel erzählen die Ehre Gottes) (1st version) FGFGFAF 1860 S14/1
Der 23. Psalm (Mein Gott, der ist mein Hirt) (2nd version) E*b*GE*b*EFD*b*E*b* ?1859–61 S15/2
Der 129. Psalm (De profundis) (1st version) ØE 1880–81 S16/1
Der 137. Psalm (An den Wassern zu Babylon) cbØCcC 1859–62 S17
Der Herr bewahret die Seelen seiner Heiligen (Ps xcvi. 10–11) G ?1860s–75 S48
Der nächtliche Zug (= Zwei Episoden aus Lenaus Faust no.1) c#B*b*Øc#fAE*b*F#ACDc# [†] 1857–61 S110.1
Der Tanz in der Dorfschenke (= Zwei Episoden aus Lenaus Faust no.2) *see* Mephisto Waltzes
Deux légendes A→E (1. A, 2. E) 1862/3 S175 *see* St François d'Assise *and* St François de Paule
Die Glocken des Strassburger Münsters E*b*→C (1. E*b*, 2. c/C) 1874–5 S6 *see* Excelsior *and* Die Glocken
Die Glocken (*from* Die Glocken des Strassburger Münsters) cØEØFfØDC 1874–5 S6.2
Die heilige Cäcilia *see* Sainte Cécile
Die Hirten an der Krippe (In dulci jubilo) (*from* Weihnachtsbaum) D*b*ED*b* 1874–6 S186.3
Die Ideale (symphonic poem no.12) FDBE*b*CBE*b*ECdc#Ec#be*b*[3*b*] FDBE*b*F (N.B. c#Ec#[4#]) 1856–7 S106
Die Legende von der heiligen Elisabeth *see* The Legend of St Elizabeth
Dies irae (*from* Requiem) ceEE*b*BGE*b*BGE*b*AcØcC 1867–8 S12
Die tote Nachtigall [song, 1st version] f#F#f# 1843 S291
Domine salvum fac regem (Ps xx) D 1853 S23
Dominus conservet eum B*b* 1880 S59.2
Don Sanche *(overture)* dD [*opera* Don Sanche, ou Le château d'amour] A→E *[see items passim]*
Dream of Home (*from* St Elizabeth) B*b*CF# 1857–62 S2.5/b
Dritter Mephisto-Walzer *see* Mephisto Waltzes
Duo (Sonata) c#C# (I. c#DØc#Ø?EBGB*b*c#, II. c#A*b*c#, III. c#Øc#, IV. C#Ac#D*b*ØF#c#C#) 1835 S127

Eglogue (*from* Années I) A*b* † 1848–55 S160.7
Ehemals (Jadis) (*from* Weihnachtsbaum) A*b* 1874-6 S186.10
Eine Faust-Symphonie in drei Charakterbildern (*abbr*. Faust Symphony) Ø→C (Ø/c, A*b*, Ø, C) 1854 S108 *see* Faust, Gretchen, Mephistopheles, Chorus mysticus
Eine Symphonie zu Dantes Divina Commedia (*abbr*. Dante Symphony) Ø→B (Ø, D/b + B [Magnificat]) 1855–6 S109 *see* Inferno, Purgatorio, Magnificat
Elegie I (Schlummerlied im Grabe) ØABA*b*BØA*b* 1874 S196
Elegie II ØA*b*ØA*b*AA*b* 1877 S197
Elégie sur des motifs du Prince Louis Ferdinand A*b*EBA*b* 1843 S168
Elizabeth is banished (*from* St Elizabeth) fEgeA*b*(e) 1857–62 S2.4/c
Elizabeth's Lament (*from* St Elizabeth) e 1857–62 S2.4/b
Elizabeth's Prayer (*from* St Elizabeth) F#AF# 1857–62 S2.5/a
Elzire est sur ces bords A*b* 1825 S1.16
Emperor Friedrich II (*from* St Elizabeth) [Ø]A*b*E 1857–62 S2.6/b
En rêve, nocturne B 1885 S207
Entendez-vous gronder l'orage? (*from* Don Sanche) c 1825 S1.17
Eötvös (Josef Eötvös) (*from* Historische ungarische Bildnisse) BAGØA[F#] 1885 S205.4 [Hungarian: Eötvös József]
Eroica (*from* Études d'exécution transcendante) E*b* 1851 S139.7
Esprits de ses deserts e (*from* Don Sanche) 1825 S1.9
Et ecce motus magnus (Das Wunder) (*from* Christus) ØEC# 1855–68 S3.9
Et ecce stella (Die heiligen drei Könige Marsch) (*from* Christus) *c*D*b*EBF#C 1855–68 S3.5
Étude en 48 exercices *see Étude[s] pour le piano-forte …*
Étude[s] pour le piano-forte en quarante-huit exercices dans tous les tons majeurs et mineurs *(abbr.* Étude en 48 exercices) 1826 1st version of:
Études d'exécution transcendante C→b*b* (1. C, 2. a, 3. F, 4. d/D, 5. B*b,* 6. g/G, 7. E*b,* 8. c/C, 9. A*b,* 10. f, 11. D*b,* 12. b*b*) 1851 S139 [Transcendental Studies] *[see items passim]*
Eucharistia (*from* Septem sacramenta) D 1878–84 S52.3
Évocation à la Chapelle Sixtine (Miserere d'Allegri et Ave verum corpus de Mozart) gbBgbBgG 1862–5 S658
Excelsior (*from* Die Glocken des Strassburger Münsters) E*b* 1874–5 S6.1
Extrema unctio (*from* Septem sacramenta) D 1878–84 S52.5

Fantaisie romantique sur deux mélodies suisses B*b*EBB*b* 1835–6 S157
Fantaisie sur des thèmes anglais (God Save the Queen) C early 1840s S235
Fantasie und Fuge über den Choral 'Ad nos, ad salutarem undam' cØEF#B*b*f#bBC 1850 S259
Fantasie über ungarische Volksmelodien eEaD*b*F 1852 S123
Faust (*from* Faust Symphony) ØcAE*b*ØEØc#ØEcAECc [†] 1854 S108
Faust Symphony *see* Eine Faust-Symphonie in drei Charakterbildern
Festgesang zur Eröffnung der zehnten allgemeinen deutschen Lehrerversammlung (Wir bau'n und bestellen das edelste Feld) E*b* 1858 S26
Festklänge (symphonic poem no.7) CB*b*GAØDCF#[3#]C 1853–61 S101
Festmarsch zur GoetheJubiläumsfeier E*b*BE*b* 1849–57 S115
Festvorspiel-Prelude (Preludio pomposo) C 1856 S226
Feux follets (*from* Études d'exécution transcendante) B*b*f#B*b* 1851 S139.5
Five Short Piano Pieces *see* Fünf kleine Klavierstücke
Four Mephisto Waltzes *see* Mephisto Waltzes I, II, III, IV
Four Valses Oubliées *see* [4] Valses oubliées
From the Cradle to the Grave *see* Von der Wiege bis zum Grabe
Funérailles (October 1849) (*from* Harmonies poétiques, 2nd version) fAFfEf[F] 1848–53 S173.7
Funeral Chorus (*from* St Elizabeth) e 1857–62 S2.6/c
Funeral Gondolas f→Ø (1. f/Ø, 2. Ø) 1882 S200/1–2 *see* La lugubre gondola
Funeral Odes *see* Trois odes funèbres
Fünf kleine Klavierstücke E→Ø (1. E, 2. A*b*, 3. F#, 4. F#, 5. Ø) 1865–79 S192
  Piano Piece no.1 = 1. Sehr langsam E 1879 S192.1
  Piano Piece no.2 = 2. Lento assai A*b* 1865 S192.2
  Piano Piece no.3 = 3. Sehr langsam F# 1873 S192.3
  Piano Piece no.4 = 4. Andantino F# 1876 S192.4
  Piano Piece no.5 *see* Sospiri

Galop aA 1846 S218
Gloria (*from* Gran Mass) BE*b*BE*b*ØDB*b*BDØB † 1855–8 S9
Gloria (*from* Hungarian Coronation Mass) CAØEØC 1866–9 S11
Gloria (*from* Mass for Male Voices) GE*b*G/eE*b*G 1846–7 S8
Gloria (*from* Missa choralis) G 1859–65 S10
Gnomenreigen (*from* Zwei Konzertetüden) f#B*b*f#F# 1862 S145.2

God Save the Queen *see* Fantaisie sur des thèmes anglais (God Save the Queen)
Gondoliera, canzone del Cavaliere Peruchini (La biondina in gondoletta)) (Venezia e Napoli, Années de pèlerinage, supplément aux Années de pèlerinage 2de Volume) f#F# 1859 S162.1
Graduale *from* Ungarische Krönungsmesse *see* Psalm 116
Gran Mass *see* Missa solennis zur Erweihung der Basilika in Gran
Grand galop chromatique E*b*BE*b*A*b*E*b*BE*b*A*b*E*b* 1838 S219
Grande fantaisie di bravura sur La clochette de Paganini aA 1832–4 S420 (*see* G# minor)
Grande valse di bravura (from *Trois caprices-valses*) B*b*F#E*b*BA*b*B*b* 1836 S214.1
Grandes études de Paganini g→aA (1. gG, 2. E*b*, 3. g#, 4. E, 5. E, 6. aA) 1851 S141.1–6
  Study no.1 gG 1851 S141.1
  Study no.2 E*b* 1851 S141.2
  Study no.4 EeE 1851 S141.4
  see La campanella, La chasse, Theme and Variations
Gretchen (*from* Faust Symphony) A*b*AA*b*EA*b*cØBA*b*F#ØA*b*F#[4#]A*b* 1854 S108
Grosses Konzertsolo (Grand solo de concert) eD*b*E 1849–50 S176

Hamlet (symphonic poem no.10) bc b↔c cb 1858 S104
Harmonies du soir (*from* Études d'exécution transcendante) D*b*ED*b* 1851 S139.11
Harmonies poétiques et religieuses (single piece) ØG 1833–4 S154
Harmonies poétiques et religieuses (cycle, 2nd version) (*abbr.* Harmonies poétiques) E→E (1. E, 2. B*b*, 3. F#, 4. Ø/G, 5. C, 6. A*b*, 7. f[F], 8. e[E], 9. g#, 10. E) 1848–53 S173.1–10 *[see items passim]*
Heimweh *see* Le mal du pays
Héroïde funèbre (symphonic poem no.8, 1st version) fD*b*f 1849–50 S102
Heroischer Marsch im ungarischen Styl dD 1840 S231
Hirtenspiel an der Krippe (Pastorale) (*from* Christus) GAFD*b*EGA 1855–68 S3.4
Historische ungarische Bildnisse d→D (1. d/D, 2. B/A[F#], 3. bB, 4. g[C#], 5. dD, 6. eE, 7. Ø/D) 1885 S205 *[see items passim]*

Hosanna, Benedictus qui venit (Der Einzug in Jerusalem) (*from* Christus) EGEFAE 1855–68 S3.10
Huit variations A*b* 1824 S148 [var.VI a*b*, var.VIII A*b*EA*b*]
Huldigungsmarsch CE*b*BC 1853 S228
Hungaria (symphonic poem no.9) dE*b*BA*b*BCf#ØE*b*Bdb b↔g D 1854 S103
Hungarian Coronation Mass *see* Ungarische Krönungsmesse
Hungarian Fantasy *see* Fantasie über ungarische Volksmelodien
Hungarian Historical Portraits *see* Historische ungarische Bildnisse
Hungarian Rhapsodies [Nos. 1–15] [Late, Nos. 16–9] *see* Ungarische Rhapsodien
Hunnenschlacht (symphonic poem no.11) cf#gbE*b*C↔E*b*E*b*EC † 1857 S105
Hunting Song (*from* St Elizabeth) F 1857–62 S2.2/a
Hussitenlied C 1840 S234
Hymne de la nuit (*from* Harmonies poétiques, cycle, 1st version) EA*b*C[=Ø?]E 1847 S173a.2
Hymne de l'enfant à son réveil (O père qu'adore mon père) (1st version, for choir) A *c*1844 S19
Hymne de l'enfant à son réveil (2nd version, for piano, *from* Harmonies poétiques) A*b* 1848–53 S173.6
Hymne du matin (*from* Harmonies poétiques, cycle, 1st version) B 1840 S173a.3

Il lamento (*from* Trois [grandes] études de concert) A*b*AGBaA*b*F#B*b*A*b* 1845–9 S144.1
Il penseroso (*from* Années II) c# 1838–61 S161.2
Impromptu ('Nocturne') F# 1872 S191
Impromptu brillant sur des thèmes de Rossini et Spontini EGB*b*A*b*E 1824 S150
In domum Domini ibimus (Zum Haus des Herren ziehen wir) (Ps cxxi) E*b* 1884 S57
In festo transfigurationis Domini nostri Jesu Christi CEØF# 1880 S188
Inferno (*from* Dante Symphony) Øf#F#Ø [†] 1855–6 S109
Inno a Maria Vergine DAA*b*AD 1869 S39
Introduction (*from* St Elizabeth) EGFE 1857–62 S2
Introduction et Marche (*from* Don Sanche) G 1825 S1.22

Invocation (*from* Harmonies poétiques, cycle, 2nd version) EØE † 1848–53 S173.1

Klavierstück F# 1854 S193
Künstlerfestzug zur Schillerfeier BD*b*B 1857 S114
Kyrie (*from* Gran Mass) DB*b*D 1855–8 S9
Kyrie (*from* Hungarian Coronation Mass) E*b* 1866–9 S11
Kyrie (*from* Mass for Male Voices) cE*b*c[C] 1846–7 S8
Kyrie (*from* Missa choralis) O(d[orian])FD 1859–65 S10

La campanella (*from* Grandes études de Paganini) g# 1851 S141.3
La chasse (*from* Grandes études de Paganini) EeaE 1851 S141.5
La leggierezza (*from* Trois [grandes] études de concert) f[F] 1845–9 S144.2
La lugubre gondola [Dritter Elegie] 1882–5 1st version fB[2#]Ø S200/1, 2nd version ØfeB[2#]Ø S200/2
La marseillaise B*b*G*b*DB*b* 1866–72 S237
La notte (*from* Trois odes funèbres) c#AE*b*c# 1860–64 S112.2 *see* Il penseroso
Landgrave Hermann's reply (*from* St Elizabeth) D 1857–62 S2.1/c
Ländler A*b* 1843 S211
Laudate Dominum *see* Psalm 116
Le forgeron (Le fer est dur, frappons, frappons) eEeCeE 1845 S81
Le mal du pays (Heimweh) (*from* Années I) eg#gbe[2#] 1848–55 S160.8
Legends *see* Deux légendes
Les cloches de Genève (*from* Années I) B 1848–55 S160.9
Les jeux d'eau à la Villa d'Este (*from* Années III) F#EDF#AØF#ØF# 1877–82 S163.4
Les morts (*from* Trois odes funèbres) eA*b*eE*b*ØE † 1859–60 S112.1
Les Préludes (symphonic poem no.3) CE[O]EØAC 1849–55 S97
Le triomphe funèbre du Tasse (*from* Trois odes funèbres) fAE*b*AFEfDF 1866 S112.3
Libera me (*from* Requiem S12) ØA 1871 S45
Liebesträume, 3 notturnos (piano) A*b*→A*b* 1843–50 S541.1–3 [*based on songs* S307, S308, S298]
  Hohe Liebe (In Liebesarmen) (Liebestraum I) A*b* 1843–50 S541.1
  Seliger Tod (Gestorben war ich) (Liebestraum II) E 1843–50 S541.2
  (O lieb, o lieb, so lang du lieben kannst) (Liebestraum III) A*b*BCA*b* 1843–50 S541.3

Litanies de Marie (*from* Harmonies poétiques, cycle, 1st version, no.4) EA*b*CBB*b*GE (?†) 1840–48 S695a
Ludwig and Elizabeth (*from* St Elizabeth) B*b* 1857–62 S2.1/d
Ludwig bids Elizabeth farewell (*from* St Elizabeth) E*b*g#Ø 1857–62 S2.3/c

Magnificat (*from* Dante Symphony) BOB [†] 1855–6 S109
Magyar király-dal (Ungarisches Königslied) eE ?1883 S340
Malédiction eØE 1833–40 S121
Man zündet die Kerzen des Baumes an (Scherzoso) (*from* Weihnachtsbaum) F 1874–6 S186.5
March (finale *from* Mazeppa) D 1851–4 S100
March of the Crusaders (*from* St Elizabeth) B*b*ØB*b*E*b*B*b*EB*b* † 1857–62 S2.3/d
Marche funèbre (*from* Années III) faAØF# 1877–82 S163.6
Marche funèbre (*from* Don Sanche) d 1825 S1.30
Marche hongroise e*b* 1844 S233b
Marsch der hl. drei Könige (Adeste fideles) (*from* Weihnachtsbaum) A 1876 S186.4
Mariengarten (Quasi cedrus!; Jardin de Marie), (Ecclesiastes xxiv. 13–15, 12) A *c*1884 S62
Mass for Male Voices and Organ (*abbr.* Mass for Male Voices) *see* Missa quattuor vocum ad aequales
Matrimonium (*from* Septem sacramenta) F#AF# 1878–84 S52.7
Mazeppa (piano, *from* Études d'exécution transcendante) dB*b*dD 1840 S139.4
Mazeppa (orchestra, symphonic poem no.6) df#B*b*bEØdD 1851 S100
Mazurka brillante AF 1850 S221
Meeting of Ludwig and Elizabeth (*from* St Elizabeth) EØE?Ø/CeD*b* 1857–62 S2.2/b
Mephisto Waltzes I, II, III, IV (*German:* Mephisto-Walzer) A→Ø (I. A, II. Ø/E*b*, III. F#, IV. Ø) 1857–85 S514, S111, S216, S216a
  I (piano): Der Tanz in der Dorfschenke (Erster Mephisto Walzer) (= Zwei Episoden aus Lenaus Faust no.2) AA*b*AD*b*AD*b*EfD*b*B*b*AØA 1857–61 S514 [= orchestra S110.2]
  II (orchestra): Zweiter Mephisto-Walzer [Ø]EE*b*ØE*b*ØEØBØE*b*ØE*b* 1880–81 S111

III (piano): Dritter Mephisto-Walzer F#ØF#ØF#ØF#DEA*b*F# 1883 S216
IV (piano): Bagatelle ohne Tonart (Bagatelle sans tonalité) Ø 1885 S216a [*earlier title* Vierter Mephisto Walzer (ohne Tonart)]
Mephistopheles (*from* Faust Symphony) Øf#ØcAØcØeEØD*b*EcACØ 1854 S108
Mephisto-Polka A 1882–3 S217
Mihi autem adhaerere (Offertoire de la messe du patriarche séraphique San François) (*from* Ps lxxiii) E*b* 1868 S37
Miserere, d'après Palestrina (*from* Harmonies poétiques, cycle, 2nd version) e[E] 1848–53 S173.8
Missa choralis (Organo concinente) O[d dorian]→D 1859–65 S10
Missa pro organo (Credo B*b*G*b*ØB*b*) S264
Missa quattuor vocum ad aequales (2nd version) cC 1846–7 S8
Missa solennis zur Erweihung der Basilika in Gran (*abbr.* Gran Mass) D (D, B, C, G, Ø/D) 1855–8 S9
Mosonyi [Michael Mosonyi] (*from* Historische ungarische Bildnisse) Øf#B*b*EØD 1870 S205.7 [Hungarian: Mosonyi Mihály]
Mysteria dolorosa (*from* Rosario) ØG 1879 S56.2
Mysteria gaudiosa (*from* Rosario) G 1879 S56.1
Mysteria gloriosa (*from* Rosario) G 1879 S56.3

Non! Aux volontés des dieux (*from* Don Sanche) E*b* 1825 S1.15
Nuages gris *see* Trübe Wolken
Nun danket alle Gott FDBF 1883 S61

O Crux ave! (*from* Via Crucis, Einleitung) d [†] 1876–9 S53
O filii et filiae (Hymnus paschalis) (*from* Christus) f[F] 1855–68 (1868) S3.13
O heilige Nacht! (Weihnachtslied nach einer alten Weise) (*from* Weihnachtsbaum) F 1874–6 S186.2
O Roma nobilis O[d(orian)]OEphrygian(modal d, ends on E) 1879 S54
O sacrum convivium EGE 1880–85 S58
O salutaris hostia (I) B*b* 1869 S40
O salutaris hostia (II) E 1869–?70 S43
Offertorium (*from* Requiem) aECaA 1867–8 S12
Offertorium (orchestra, *from* Ungarische Krönungsmesse) E 1867 S11

Orage (*from* Années I) cØF#c 1848–55 S160.5
Orchestral Interlude (*from* St Elizabeth) eEBE*b*E 1857–62 S2.6/a
Ordo (*from* Septem sacramenta) CA*b*C 1878–84 S52.6
Orpheus (symphonic poem no.4) CEØC 1853 S98
Ossa arida aA 1879 S55
Overture (*from* Don Sanche) dD 1825 S1

Paganini Studies *see* Grandes études de Paganini
Pastorale (*from* Années I) E 1848–55 S160.3
Pastorale and Annunciation *see* Angelus Domini (Pastorale und Verkündigung des Engels)
Pater noster (piano, *from* Harmonies poétiques, cycle, 2nd version) C 1848–53 S173.5
Pater noster (*from* Christus) A*b* 1855–68 (1860) S3.7 [also separate work: Pater noster (II) 1860 S29]
Pater noster (III) (1st setting) F 1869 S41/1
Pax vobiscum! C 1885 S64
Paysage (*from* Études d'exécution transcendante) FD*b*F 1851 S139.3
Pensée des morts (*from* Harmonies poétiques, cycle, 2nd version) ØE*b*G 1848–53 S173.4
Petite valse favorite (Souvenir de St Pétersbourg) A*b* 1842 S212
Petőfi (Alexander Petőfi) (*from* Historische ungarische Bildnisse) eE 1885 S205.6 [Hungarian: Petőfi Sándor]
Petrarch Sonnets (piano) D*b*→A*b* *see* Sonetto del Petrarca nos. 1–3
Piano Concerto no.1 E*b* (I. E*b*EØE*b*Ø, 2#notD B↔E*b,* II. BCe*b*[3*b*]Ae*b*[3*b*]F#[5#] e*b*[3*b*]DE*b,* III. E*b* [†])1835–56 S124
Piano Concerto no.2 A (Adb*b*ED*b*ED*b*ED*b*ØA) 1839–61 S125
Poenitentia (*from* Septem sacramenta) dØd[last chord A] 1878–84 S52.4
Polnisch (*from* Weihnachtsbaum) b*b*aAØB*b* 1874–6 S186.12
Polonaise *see* Two Polonaises
Prayer and Duet of Thanksgiving (*from* St Elizabeth) E?ØEDE 1857–62 S2.2/d
Preludio (*from* Études d'exécution transcendante) C 1851 S139.1
Procession of Crusaders (*from* St Elizabeth) FE 1857–62 S2.6/d
Prometheus (symphonic poem no.5) aD*b*AØaA 1850–55 S99
Psallite *see* Altes Weihnachten
Psalm 13 *see* Der 13. Psalm

Psalm 18 *see* Der 18. Psalm
Psalm 23 *see* Der 23. Psalm
Psalm 116 = Psalm cxvi (Laudate Dominum, graduale *from* Ungarische Krönungsmesse) C 1849–69 S15a
Psalm 129 *see* Der 129. Psalm
Psalm 137 *see* Der 137. Psalm
Purgatorio DB*b*bCE*b*b (*see* Eine Symphonie zu Dantes Divina Commedia) 1855 S109

Qui Mariam absolvisti D 1885 S65
Qui seminant in lacrimis (Ps cxxv) D 1884 S63

Recevez nos tendres serments (*from* Don Sanche) E 1825 S1.32
Recitative of Ludwig (*from* St Elizabeth) B*b*D 1857–62 S2.3/b
Recueillement C#eEC# 1877 S204
Repose en paix (*from* Don Sanche) A*b* 1825 S1.19
Reprise of the welcoming chorus (*from* St Elizabeth) A 1857–62 S2.1/f
Requiem (Messe des morts) A*b*→A*b* (A*b,* c/C, a/A, F, d/A*b*) 1867–8 S12 ['Libera me' added 1871]
Requiem aeternam (*from* Requiem) A*b*EA*b* 1867–8 S12
Resignazione (Ergebung) E 1877–81 S263/187a/1
Resurrexit! (*from* Christus) [Ø]EA*b*EØE 1855–68 S3.14
Rhapsodie espagnole (Folies d'Espagne et jota aragonesa) c#DFA*b*EE*b*ØDB*b*D 1858 S254
Ricordanza (*from* Études d'exécution transcendante) A*b*D*b*A*b* 1851 S139.9
Roi de ces bords (Prière) (*from* Don Sanche) E 1825 S1.28
Romance e 1848 S169 [ends Ee!]
Rondo di bravura eE 1824–5 S152
Rorate coeli (Einleitung) (*from* Christus) O<u>d(orian)</u>GCB*b*EG 1855–68 S3.1
Rosario G 1879 S56 *see* Mysteria gaudiosa, dolorosa, gloriosa
R.W.–Venezia ØB*b*Ø 1883 S201

Saint Francis of Assisi preaching to the birds *see* St François d'Assise: la prédication aux oiseaux

Saint Francis of Paola walking on the waves *see* St François de Paule marchant sur les flots
Sainte Cécile (Die heilige Cäcilia) c(2*b* = c dorian)AD*b*EØE*b*CD*b*CD*b*C 1874 S5
Salve Regina F 1885 S66
Sancta Dorothea E 1877 S187
Sanctus (*from* Gran Mass) GOGE*b*BE*b*G 1855 S9
Sanctus (*from* Hungarian Coronation Mass) EA 1866–9 S11
Sanctus (*from* Mass for Male Voices) G 1846–7 S8
Sanctus (*from* Missa choralis) B*b*GB*b* 1859–65 S10
Sanctus (*from* Requiem) FEFAF 1867–8 S12
Sarabande and Chaconne aus dem Singspiel 'Almira' von Handel gG*b*bgG 1879 S181
Scherzo (Allegro molto quasi presto) g 1827 S153
Scherzo und Marsch dB*b*ED 1851 S177
Scherzoso *see* Man zündet die Kerzen des Baumes an
Schlaflos, Frage und Antwort (Insomnie!, Question et réponse), nocturne eE 1883 S203
Schlummerlied (*from* Weihnachtsbaum) F# 1874–6 S186.7
Senza lentezza *see* Apparitions no.1
Sept variations brillantes sur un thème de Rossini AaA 1824 S149
Septem sacramenta C→F# (1. C, 2. F, 3. D, 4. d, 5. D, 6. C, 7. F#) 1878 S52
Shepherds' song at the manger *see* Hirtenspiel an der Krippe (Pastorale)
Siegesmarsch/Marche triomphale E*b* 1884 S233a
Slavimo slavno slaveni gG 1863 S33
Sonata in B minor bE*b*Dc#feF#AF#geF#b*b*ØbB [†] 1852–3 S178
Sonetto del Petrarca no.47 (Benedetto sia'l giorno) (*from* Années II) [Ø]D*b*GED*b* 1838–61 S161.4
Sonetto del Petrarca no.104 (Pace non trovo) (*from* Années II) E 1838–61 S161.5
Sonetto del Petrarca no.123 (I'vidi in terra angelici costumi) (*from* Années II) A*b* 1838–61 S161.6
Sophie and the Seneschal (*from* St Elizabeth) efØe 1857–62 S2.4/a
Sospiri (*from* Fünf kleine Klavierstücke, no.5) ØA*b*Ø 1865–79 S192.5
Sous cette voûte de feuillage (*from* Don Sanche) A*b* 1825 S1.18
Sposalizio (*from* Années II) EGE 1838–61 S161.1 [*cf.* Zur Trauung]
St Elizabeth *see* The Legend of St Elizabeth of Hungary

St François d'Assise: la prédication aux oiseaux (*from* Deux légendes) AD*b*AB*b*A [†] 1862/3 S175.1
St François de Paule marchant sur les flots (*from* Deux légendes) EØE 1863 S175.2
Stabat Mater dolorosa (*from* Christus) fØEB*b*CEØfGD*b*DEF 1855–68 S3.12
Stabat Mater speciosa (Hymne) (*from* Christus) GB*b*G 1855–68 S3.3
Stations *see* Via Crucis
Study no.2 (*from* Études d'exécution transcendante) a 1851 S139.2
Study no.9 in A*b from* Étude en 48 exercices *see* Ricordanza
Sunt lacrymae rerum, en mode hongroise (*from* Années III) aA*b*ØA 1877–82 S163.5
Sursum corda (*from* Années III) E 1877–82 S163.7
Széchényi (Stephan Széchényi) (*from* Historische ungarische Bildnisse) dDB*b*ED 1885 S205.1 [Hungarian: Széchényi István]

Tantum ergo (1st setting) B*b* 1869 S42/1
Tarantella (*from* Venezia e Napoli) gE*b*EG 1859 S162.3
Tasso: lamento e trionfo (symphonic poem no.2) cEØF#B*b*F#bB*b*cC 1847–54 S96
Te Deum (I) O[phrygianE] 1853 S24
Te Deum (II) O[phrygianE] 1859 S27
Teleky (Ladislaus Teleky) (*from* Historische ungarische Bildnisse) g[C#] 1885 S205.3 [Hungarian: Teleky László]
Tempest (*from* St Elizabeth) eØ 1862 S2.4/d
The Bells *see* Die Glocken
The Bells of Strasburg Cathedral *see* Die Glocken des Strassburger Münsters)
The Church and Bishops (*from* St Elizabeth) OF(lydian)E(O)E 1857–62 S2.6/e
The Cradle *see* Von der Wiege bis zum Grabe 1. Die Wiege
The Entry into Jerusalem *see* Hosanna, Benedictus qui venit (Der Einzug in Jerusalem)
The Foundation of the Church *see* Tu es Petrus (Die Gründung der Kirche)
The Grave *see* Von der Wiege bis zum Grabe 3. Zum Grabe, die Wiege des zukünstigen Lebens

The Legend of St Elizabeth of Hungary (*abbr.* St Elizabeth) E→E
1857–62 S2 [29 items]
[The keys given here of the individual items follow the Novello vocal score published in London for the visit of Liszt in1886, with the libretto translated into English by Constance Bache. Available online at *free-scores.com*.]
PART I
Orchestral Introduction E
No.1 *Arrival of the child Elizabeth at the Wartburg*
1/a The people welcome St Elizabeth A
1/b Address of the Hungarian Magnate dD
1/c Landgrave Hermann's reply D
1/d Ludwig and Elizabeth B*b*
1/e Children's chorus A
1/f Reprise of the welcoming chorus A
No.2 *Ludwig*
2/a Hunting song F
2/b Meeting of Ludwig and Elizabeth E/D*b*
2/c The Miracle of the Roses D*b*/O
2/d Prayer and Duet of Thanksgiving E
No.3 *The Crusaders*
3/a Chorus of Crusaders B*b*
3/b Recitative of Ludwig B*b*D
3/c Ludwig bids Elizabeth farewell E/Ø
3/d March of the Crusaders B*b*
PART II
No.4 *Landgravine Sophie*
4/a Sophie and the Seneschal e
4/b Elizabeth's Lament e
4/c Elizabeth is banished f/e
4/d Tempest eØ
No.5 *Elizabeth*
5/a Elizabeth's Prayer F#
5/b Dream of Home B*b*/F#
5/c Chorus of the Poor g
5/d Death of Elizabeth EO
5/e Chorus of Angels G

Two Polonaises c→E 1850–51 S223
  Polonaise cCc 1850–51 S223.1
  Polonaise EaE 1850–51 S223.2

Un sospiro (*from* Trois [grandes] études de concert) D*b*Ac#D*b* † 1845–9 S144.3
Ungarisch (*from* Weihnachtsbaum) fØ [*or* O] 1874–6 S186.11
Ungarische Krönungsmesse E*b* (E*b,* C, C, O[d(orian)], E, EA, Ø/E*b*) 1866–9 S11 [Kyrie, Gloria, Graduale, Credo, Offertorium, Sanctus–Benedictus, Agnus Dei]
Ungarische Rhapsodien (Nos. 1–15) E→A 1853 S244.1–15
  Hungarian Rhapsody no.1 ED*b*ØE
  Hungarian Rhapsody no.2 c#f#F#
  Hungarian Rhapsody no.3 B*b*
  Hungarian Rhapsody no.4 E*b*
  Hungarian Rhapsody no.5 eGe
  Hungarian Rhapsody no.6 D*b*C#b*b*B*b*
  Hungarian Rhapsody no.7 dGD
  Hungarian Rhapsody no.8 f#B*b*F#
  Hungarian Rhapsody no.9 E*b*A*b*EF#[d#]E*b*
  Hungarian Rhapsody no.10 EeaE
  Hungarian Rhapsody no.11 aAf#F#
  Hungarian Rhapsody no.12 c#ED*b*
  Hungarian Rhapsody no.13 aA
  Hungarian Rhapsody no.14 fDEaD*b*F
  Hungarian Rhapsody no.15 aA
  Hungarian Rhapsodies (Late, Nos. 16–9) a/D 1882–5 S244.16–9
  Hungarian Rhapsody no.16 a[=?Ø]?b*b*[5*b*]F#A 1882
  Hungarian Rhapsody no.17 dD 1883
  Hungarian Rhapsody no.18 f#F# 1885
  Hungarian Rhapsody no.19 dD 1885
Ungarischer Geschwindmarsch aA 1844 S233
Ungarischer Marsch zur Krönungsfeier in Ofen-Pest am 8. Juni 1867 aA*b*aFD*b*EaAB*b*A 1870 S118
Ungarischer Sturmmarsch eCc#FØeE 1875 S119
Unstern! Sinistre, disastro ØB 1881 S208
Urbi et orbi, bénédiction papale c#C#c#C# 1864 S184

Vallée d'Obermann (*from* Années I) eCeE 1848–55 S160.6
Valse à capriccio sur deux motifs de Lucia et Parisina [Donizetti] (*from* Trois caprices-valses) AF#D*b*A 1842 S214.3 [cf. S401]
Valse di bravoure (*from* Trois caprices-valses) B*b*F#E*b*BA*b*B*b* 1850–52 S214.1
Valse-impromptu A*b* 1850 S213
Valse mélancolique (*from* Trois caprices-valses) E 1850 S214.2
Valses oubliées [4] Ø→E (1. Ø/F#, 2. A*b*, 3. D*b*, 4. E) 1881–4 S215
  Valse oubliée no.1 ØF#ØgF# 1881 S215.1
  Valse oubliée no.2 A*b*EØA*b* 1883 S215.2
  Valse oubliée no.3 D*b*DEAØD*b* 1883 S215.3
  Valse oubliée no.4 E 1884 S215.4
Variation über einen Walzer von Diabelli c 1822 S147
Variationen über das Motiv … von Weinen, Klagen, Sorgen, Zagen und des Crucifixus der H-moll Messe [Bach] fF 1862 S180
Variations on Weinen, Klagen, Sorgen, Zagen *see* Variationen über das Motiv
Venez, venez (*from* Don Sanche) A 1825 S1.1
Venezia e Napoli (Années de pèlerinage, supplément aux Années de pèlerinage 2de volume) f#→G (1. f#F#, 2. e*b*+g/G) 1859 S162 *see* Gondoliera, Canzone, Tarantella
Vexilla Regis (*from* Via Crucis, Einleitung) d 1876–9 S53
Vexilla Regis prodeunt (Kreuzeshymne) [piano] eE 1864 S185
Via Crucis d→D 1878 S53
  Einleitung: Vexilla Regis d, O Crux, ave! d
  Station I (Jésus est condamné à mort) Ø
  Station II (Jésus est chargé de la Croix) Ø
  Station III (Jésus tombe pour la première fois) ØA
  Station IV (Jésus rencontre sa très sainte Mère) Ø
  Station V (Simon la Cyrénéen aide Jésus à porter sa Croix) ØA*b*
  Station VI (Sancta Veronica ['O Haupt voll Blut und Wunden']) a
  Station VII (Jésus tombe pour la seconde fois) ØB*b*
  Station VIII (Les femmes de Jérusalem ['Nolite flere super me, sed super vos ipsos et super filios vestros']) Ø
  Station IX (Jésus tombe pour une troisième fois) ØD*b*[4b]
  Station X (Jésus est dépouillé de ses vêtements) f
  Station XI (Jésus est attaché à la Croix ['Crucifige']) Øf

Station XII ('Eli, eli, lamma Sabacthani' ['Consummatum est'; 'O Traurigkeit, o Herzeleid']) ØAg †
Station XIII (Jésus est deposé de la Croix) d
Station XIV (Ave Crux, spes unica. Amen.) d (*end:* Ave crux D)
Vision (*from* Études d'exécution transcendante) gbG 1851 S139.6
Vom Fels zum Meer (Deutscher Siegesmarsch) E*b*BE*b* 1853–6 S229
Von der Wiege bis zum Grabe / Du berceau jusqu'à la tombe (symphonic poem no.13) 1. Die Wiege, 2. Der Kampf um's Dasein, 3. Zum Grabe, die Wiege des zukünstigen Lebens C→C# (1. C, 2. ØD*b*ØE*b*ØE, 3. Ø[aC]C#) 1881–2 S107
Vörösmarty [Michael Vörösmarty] (*from* Historische ungarische Bildnisse) bB 1885 S205.5 [Hungarian: Vörösmarty Mihály]

Waldesrauschen (*from* Zwei Konzertetüden) D*b*ED*b*EFAØD*b*ED*b* 1863 S145.1
Wartburg-Lieder (Der Braut Willkommen auf Wartburg) [*see* C# major] 1872–3 S345
Weihnachtsbaum F→B*b* (1. F, 2. F, 3. D*b,* 4. A, 5. F, 6. A, 7. F#, 8. b, 9. A*b,* 10. A*b,* 11. fØ, 12. b*b*/B*b*) 1874–6 S186.1–12 *[see items passim]*
Wiegenlied (Chant du berceau) D*b* 1881 S198
Wilde Jagd (*from* Études d'exécution transcendante) c (E*b*/c) C 1851 S139.8

Zur Trauung (Ave Maria III) EGE ?1883 S60 [*based on* Sposalizio]
Zwei Episoden aus Lenaus Faust c#→A (1. c#, 2. A) 1860 S110
1. *see* Der nächtliche Zug
2. *see* Der Tanz in der Dorfschenke (Erster Mephisto Walzer)
Zwei Konzertetüden D*b*→F# (1. D*b,* 2. f#/F#) 1862 S145 *see* Waldesrauschen, Gnomenreigen

A note on the dating of Christus

The dating 1866–72 for the oratorio Christus *given in the catalogue (LW numbers) in the New Grove is misleading. In 1866 Liszt had prepared an autograph score of the work, consisting of twelve items. This is now housed in the British Library in London. Much of the 1866 score was composed at the Dominican convent of Madonna del Rosario between 1863 and 1865. Missing from the final version of fourteen items were the* Foundation of the Church *and the* Easter Hymn. *The former* (Tu es Petrus) *was added in 1867, the latter* (O filii et filiae) *in 1868. Two items of the work were written at Weimar: the* Pater noster *in 1860 and the* Beatitudes *in 1855. Liszt began planning* Christus *in 1853. The full score was published in 1872. The composition of the music therefore took place over a period of fourteen years (1855–68).*

Vilma Varga (1865–1950)

She was a pupil of Liszt for two years at the Music Academy in the last decade of his life. Liszt visited her family—her father was a doctor who treated the Franciscan friars free of charge. Liszt played Beethoven and Chopin in their house. Later she studied in Vienna, where she played four hands with Brahms. For decades she taught piano at a music school in Buda, dedicating her entire life to preserving the memory and tradition of Franz Liszt. Her grave is at Tárnok near Budapest.

Of Liszt's teaching she said:

> Liszt did not tell anyone how to learn a piece[…] The Master guarded the spirit of the music, which he revealed by making perceptive observations that went to the soul of the compositions. This was his really precious way of teaching. Because of this teaching his lessons were attended by music critics, writers on music, composers, violinists, organists and other instrumentalists.

From Viktor Papp: *Liszt Ferenc élő magyar tanitványai (Living Hungarian pupils of Franz Liszt).* Budapest 1936, p.102 [With thanks to Alexandra Szabó of the Liszt Museum] [The picture shows Vilma Varga in 1885]

‘The immortal Liszt Ferenc wore this for ten years sewn inside his overcoat. Varga Vilma’