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Examining Liszt's Compositional Language through Schenkerian and Neo-Riemannian Theories in *O lieb, so lang du lieben kannst*

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Abstract. The study focused on Franz Liszt's compositional language in *O lieb, so lang du lieben kannst*. Integrating Schenkerian and Neo-Riemannian analyses can help develop a unified analytical technique to examine the composer's approach to tonal reasoning and harmonic strategy seen in the song. The compositional innovations seen in Liszt's artistry in *O Lieb* require multiple outlooks that Schenker's and Neo-Riemannian theories can provide. The study dissected Liszt's application of vital key regions and harmonic areas and how these intertwine with the singer's melody.

Keywords. Franz Liszt, Neo-Riemannian theory, Schenkerian theory, Vocal music

1 Introduction

Franz Liszt, one of the leading composers in the Romantic era, transformed the musical world by developing an innovative and unique compositional style filled with virtuosity, technicality, and emotional depth. His novel compositional approaches deserve an in-depth academic and analytical observation, and his pianistic evolution translates into pioneering art forms. Liszt's distinct musical language is multifaceted, revolutionizing what music symbolizes to performers and listeners. Liszt's artistic developments contributed to the musicological knowledge, allowing for a thorough evaluation of the compositional realms and boundaries the composer pushed to ensure his music was stylistically captivating. Liszt's prominent aspect in his compositional language was the art of musical virtuosity, defining his compositions' complexity, technique, and expressiveness while necessitating instrumental strength and excellence on behalf of the performers. Liszt's compositional language had emotional depth, engraving the Romantic era's passion, drama, and zest [1]. Liszt pushed the boundaries of tonal harmonies in his compositions, developing a harmonic language that allowed him to withdraw from traditional composing methods while focusing on

unconventional progressions and voice leading. Liszt's music served as a transition into twentieth-century music, defining the meaning of harmonic exploration through chromaticism and dissonance [2].

Liszt's piano and orchestral works are often in the spotlight of music history, showcasing the composer's musical character and compositional output [3]. Integrating academic and performative analysis in Liszt's music should span lesser-studied works, including his vocal music. Liszt's vocal oeuvre deserves recognition due to the composer's ability to uniquely interpret poetry within his compositions while focusing on integrating pianistic lyricism with literature. Liszt's vocal music is significant to his compositional language, offering valuable academic and performative insight into how the composer interpreted vocal music and its place in Romantic vocal genres compared to the music literature of other composers. Liszt's vocal contributions to music history extend the value of his compositional style and offer a diverse comparison to the compositional strategies he employed throughout his career. Therefore, Liszt's compositional explorations in the vocal genres should not go unnoticed and deserve an academic analysis emphasizing harmonic language, musical depictions of poetic elements, and a compositional approach to illuminating literature through music.

This study focuses on Liszt's lieder titled *O lieb, so lang du lieben kannst*, set to text by an acclaimed German poet, Ferdinand Freiligrath [4]. Liszt composed the song for soprano with piano accompaniment, which later appeared as a solo piano composition titled *Liebestraum* No. 3 [5]. The purpose of this research is two-fold. The first is to analyze the musical interrelations and developments between music and poetics. The second is to illustrate Liszt's construal of Freiligrath's text within the music through an analytical construal. The current study argues that Liszt judiciously maneuvers through harmonic regions, employing particular keys to define symbolic and poetic elements of the text. The study draws on Neo-Riemannian and Schenkerian frameworks to interpret the analytical aspects of Liszt's music and conclude the relations between tonal areas and poetic symbolism. The study likewise outlines Liszt's purposeful use of keys and harmonic regions and the interaction such pianistic harmonies develop with the singer's part. The study helps one understand Liszt's interpretation of literary themes and his use of pianistic techniques to depict poetic transformations within Freiligrath's work. Freiligrath's text and the poetic thematics disseminate through Liszt's music as the composer strives to utilize his harmonic language to correspond to a musical setting for an expressive depth to the poetic meaning.

2 Theoretical Framework

The current study utilized Schenkerian and Neo-Riemannian theories as theoretical frameworks to complement the music analysis and define Liszt's choice of

compositional techniques. Schenkerian and Neo-Riemannian approaches offer a network of analytical methods to examine harmonies' tonal coherence and chromatic nature and functions, focusing on tonal relationships between the chords within the progression and its tonic [6]. Both analyses help understand the tonal spectrum of Liszt's harmonies while focusing on the musical consistency and structure [7]. The Schenkerian and Neo-Riemannian theories help expand the understanding behind Liszt's choice of harmonic regions and explain their development within the *lieder's* form. The Schenkerian and Neo-Riemannian analyses offer a perception of Liszt's creative processes, defining the composer's method to structure his work and ensuring that the vocalist's and the piano accompanist's musicianship adequately infer the poet's meaning. The Schenkerian and Neo-Riemannian theories offer a unique outlook on how musical elements interact within Liszt's compositional technique. In this study, Schenkerian analysis helps understand the tonal function of voices within harmonic progressions [8]. In contrast, Neo-Riemannian analysis helps define the triadic behaviors in tonal regions from the perspective of key areas [9].

Applying Schenker's theories to *O lieb, so lang du lieben kannst* allows for a deeper comprehension of Liszt's musical language and complexity within motivic segments that unite to characterize the *lieder*. The analysis helps uncover the fundamental structures within the music while elaborating the musical purposes behind Liszt's choices. The Schenkerian analysis helps trace voice leading and understand how melodies behave and connect in the composition [10]. The theory likewise offers an analytically centric meaning to what Liszt resembled through his compositions. The Schenkerian approach can illustrate Liszt's ability to intertwine motives in his compositions while focusing on tonal transformations and structural evolvments in the composer's quest to adhere to musical coherence. The Schenkerian analysis examines the tonal architecture that Liszt developed in his work, tracing the composer's compositional techniques and shedding light on novel elements that are prominent to one's poetic comprehension of the song's text. The Schenkerian approach to viewing Liszt's music offers a formulated theory that explains the composer's compositional choices using graphic representation and analytical approaches to define tonality and how Liszt implements it within his music [11]. Schenkerian theory is central to tonal research, helping draw parallels between musical structure, tonal hierarchy, and performative interpretation [12].

Neo-Riemannian theory helps understand the *lieder's* chordal transformations that evolve as Liszt develops his work's melodic and harmonic elements. The Neo-Riemannian framework helps define the relations among Liszt's harmonies and musically reason their placement in the work. The Neo-Riemannian approach focuses on explaining chromatic and modulatory processes in Liszt's music that are unexplained through Schenkerian analysis. The theory examines harmonic relationships between tonal areas resulting from modulation and chromatic voice

leadings [13]. The Neo-Riemannian theory helps explain ways Liszt pushes the tonal boundaries to develop an innovative stylistic musical language. The theory likewise focuses on unexpected progressions that align with symbolic transformations occurring in the song's text. The Neo-Riemannian theory complements the Schenkerian analysis by adding knowledge in a quest to understand the composer's harmonic language and unique compositional voice while focusing on unconventional tonal progressions [14]. Neo-Riemannian theory answers how harmonies interact and how melodic elements within chords transform in musical compositions [15].

The research contends for two research areas within the *O lieb, so lang du lieben kannst*. The first is to define the musical connections that exist between Liszt's music and Freiligrath's poetry. The second is to draw upon Liszt's interpretations of the literature to understand how the composer unites poetic symbolism with his compositional language. The Schenkerian and Neo-Riemannian approaches help define the analytical interpretation and explain Liszt's compositional choices. The literary interpretation explores the poetic depictions, symbolic literary elements, and their place within Liszt's music through framework-based analyses [16]. All figures associated with musical examples appear at the end of the study in the study's Appendix.

3 Literature Review

The scholarly literature on Liszt, his life, and his music offers analyses based on the composer's biography, performance practice perspectives, and the historical context of his musical significance. The select literature review offers sources on Liszt's musical career and analytical sources on the composer's music and compositional language. Sources integrating Schenkerian and Neo-Riemannian theories are of priority to this study, as both approaches form the analytical framework and context to understand *O Lieb* and Liszt's compositional intent. Comprehensive analyses and examinations of Liszt's works are essential to evaluate the existing scholarly literature and define the academic gaps in theoretical research on Liszt's music. Applying Schenkerian and Neo-Riemannian analysis methods to Liszt's works can help expand the knowledge of the composer's artistic and stylistic innovations and musical intentions. The theoretical outlook on the interplay between structure and thematic content in Liszt's vocal repertoire helps construe an academic interpretation of works such as *O Lieb*.

Liszt's music highlights academic and performative research in performance practice, musicology, and music analysis. Walker's work on Liszt is the most comprehensive, up-to-date source, including three volumes on the composer's life, career, and works [17]–[19]. Walker details Liszt's compositional career, emphasizing Liszt's stylistic evolution and keyboard virtuosity. Walker outlined Liszt's influence on the musical culture in Europe and offered a perspective of why the composer is influential in music

history. Walker outlines Liszt's contributions to Romantic movements in Western classical music and the influence Liszt had on composers after him.

Gooley's 2004 book titled *The Virtuoso Liszt* offered an outlook on how Liszt's music and stylistic language fit within the European cultural outlook [20]. Liszt's virtuoso career has paved the way for many musical innovations. Contemporary performance practices and the influence of Liszt's pianistic technical abilities impacted contemporary music performance. Liszt's performing style aligns with his compositional language, showcasing similarities in musical innovations that he expanded on in music composition and piano performance. The source analyzes Liszt's place in music history and the innovations he brought into the classical music world.

Hilmes's book – *Franz Liszt: Musician, Celebrity, Superstar* – offers a glimpse of the contributions that Liszt brought to European society through his music [21]. Hilmes covers other areas of Liszt's life outside of his musical composition, such as religion and the influence of other artists from the musical world and their impact on Liszt. Hilmes focuses on Liszt's life as the influence and drive for his music, offering a historical narrative and framework for an innovative musical career trajectory. Hilmes focuses on Liszt's personality and how it affected his music-making and compositional language.

Theoretical sources tend to focus on Liszt's melodic and harmonic output. Wells's study examines rhythm and metrics and how both analytical components influence Liszt's compositional language [22]. The study proposed a new analytical method derived from Lewin's generalized interval system. The repertoire under analysis is Liszt's Transcendental Etude No. 8 in C minor, *Wilde Jagd*. The study decomposes and expands intervallic structures to understand how interval relations function within Liszt's music. The application of various theoretical analyses yielded results that helped define Liszt's compositional approach. The significance of this study exists in developing a new music theory tool to help systematize Liszt's compositional language. Moortele's study focuses on the form and structure of Liszt's Symphonic Poem No. 10, *Hamlet* – another underrepresented and academically understudied work in Liszt's repertoire [23]. The study discussed the interactions between the programmed meaning and the musical form. The musical form and the deformations within it are components that Liszt utilizes to develop harmonies, homogeneous musical language, and a musical portrayal of Shakespearean characters. The analytical complexity in Liszt's musical meaning grows various musicological and performative interpretations. Liszt's manipulation of form and how musical form interacts with the musical character make this work unique.

Vitalino's dissertation, titled *Franz Liszt's Song Revisions: A Schenkerian Taxonomy*, discusses Liszt's musical landscape in his songs, mainly focusing on underexplored and unexplored thematic ideas of his music [24]. The Schenkerian framework used in the study helps utilize a comparative analysis to understand the theoretical similarities

and differences in Liszt's musical thoughts in multiple versions of his compositions. The study uses Schenkerian analysis to categorize the compositional changes and conduct and understand the discourse between the musical meaning of multiple revisions that Liszt went through in his career. Schenkerian research is beneficial in examining the composer's artistic process and how Liszt's musical modifications fit within his compositional language.

Kuczynski's study focuses on the intersection of performance and analysis using Schenkerian theory as a framework [25]. The study discussed Schenker's ideas in understanding how music analysis can construe musical interpretation and how Schenkerian theory can relate to musical uniqueness presented through performance. Various compositions serve as examples in the dissertation. One of such works is Liszt's Transcendental Etude No. 8 in C minor, *Wilde Jagd*. Kuczynski attempted to integrate and unify multiple components of musical performance with the analytical understanding of melody, harmony, and motivic structure.

Damschroder's study utilizes the Schenkerian analysis to examine the structural layering of select Liszt's works [26]. The study focused on the extension of Schenkerian theory and its usefulness in examining Liszt's music to evaluate his tonality, musical ideas, and compositional language. Liszt's harmony contains musical complexities that require theoretical frameworks for thorough understanding and evaluation. The study explores the Schenkerian analysis and its adaptable nature to fit various repertoires. Damschroder provides a structural foundation for Liszt's musical principles and defines the tonal character of Liszt's compositional language.

Chapkanov focused on harmonic analysis and utilized Neo-Riemannian theory to understand Liszt's tonal approaches' functionality and chord relation [27]. The author aims to understand Liszt's compositional language and the voice leading the composer selects in chords filled with chromaticism. The author focuses on chordal functions within a series of chords and the strength the harmonic progressions have on Liszt's overall harmonies. The author seeks to understand Liszt's chromatic approaches and how the Neo-Riemannian theory is a foundation for understanding the composer's musical intentions.

The Neo-Riemannian theory helps understand the chromatic transformations that Liszt selects and graph the chordal progressions in the context of Liszt's harmonies and their tonal resolutions. Liszt's transformative musical language requires more scholarly research regarding Liszt's vocal compositions. The composer's inventive harmonies and innovative use of enharmonic shifts and chromaticism continue to exist in his repertoire [28]. The study examines Liszt's harmonic progressions and the meaning the text contains inside Liszt's compositional language. The study also seeks to understand how Liszt approaches text symbolism and how the composer integrates text with music within his compositional language. The study found that Liszt emphasizes select harmonies and tonal relationships to highlight literary characteristics found in the

lyrics.

4 Schenkerian Analysis

Liszt initializes the song with an introductory two-measure segment before the vocalist comes in with the main melody. The initial phrase spans mm. 1-8, beginning and ending at the home key of A \flat major. The piano accompaniment follows an arpeggiated structure as Liszt explores $\wedge 1$, $\wedge 3$, $\wedge 5$, and sometimes $\wedge 7$ in a broken arpeggiated pattern. Liszt utilizes the I - V/vi - VI - V/V - V - I progression in the first phrase with two sets of four-note patterns in the accompaniment's right hand, creating a unique vocal interplay. The behavior of every fourth note in the four-note design develops a melodic outline with an abrupt halt at A \natural , raised $\wedge 1$ in A \flat major, at the midpoint of the phrase. Figure 1 presents the Schenkerian graph in the piano accompaniment, focusing on the voice leading in the right hand. It is worth noting that Liszt implements standard voice leading in the first, second, and third notes of each four-note pattern while emphasizing changes in the fourth note of each such structure.

Liszt's repetition of mm. 3-5 and mm. 9-11 symbolize musical prominence as the composer proceeds to reinstate a segment and follows it with a variation. The vocalist's line contains 18 notes in the first phrase, appearing in mm. 2-8, and 17 notes in the second phase, appearing in mm. 8-14. Liszt directly repeats the first 9 and last 7 notes in each phrase. The melodic alteration occurs when the composer transforms the [C-F] segment in the first phrase to note F in the second phrase, composed one octave higher. Figure 2 presents the Schenkerian graph notating such a change. The variation allows Liszt to reinstate the main melody while introducing a note in the higher register early in the song. The highest pitch in the vocalist's line is note A, which occurs in m. 46 and m. 56 at the vocal apex of the lieder, merely a major third above note F that Liszt offers in m. 12.

The apogee of the vocalist's section is vital to the music theory analysis because Liszt chooses to introduce a high pitch early in the song. The lieder's first section ends in m. 28, with the second highest note in the vocalist's range occurring at mm. 18-20, note E, and m. 25, an enharmonic note of F \flat . A descent to note G follows the F \flat in m. 25, as the musical phrase gradually ends with a piano transition introducing the B-section. Figure 3 shows the Schenkerian graph of the vocalist's line in mm. 15-27, defining the coherence that Liszt builds through the melody. The F in m. 12 is part of the B \flat^7 harmony. Liszt repeats note E in mm. 18-20 on the C major and A minor harmonies before changing the singer's line. The enharmonic F \flat in m. 25 is on the D \flat minor harmony with a non-chord tone of B \flat . Another interpretation of m. 25 harmony is to understand the region as B \flat diminished chord.

Liszt's compositional language employed a unique type of chromaticism not seen in

other Romantic composers. Liszt uses hidden chromaticism and tonal shifts in mm. 29-40. The pianist's right hand descends from B to G \sharp through A \sharp and A \flat in mm. 29-31. Liszt expands the chromatic movement in mm. 35-39 with a B-A \sharp -A-A \flat -G descend, reinstating the bass note G in mm. 37-39 for a total of 3 times, utilizing CM, FM⁹, and G⁷ harmonies before a resolution to CM in m. 40. Vocalist's line in mm. 29-40 bifurcates into two phrases – mm. 29-34 and mm. 34-40. While both phrases initialize identically, melodic transformations lead to different tonal cadences. In mm. 29-34, Liszt begins and ends on B major, a distant key from the tonal area of A \flat major that predominated a large portion of tonality in the A-section. On the contrary, the harmonic objective in mm. 34-40 is to culminate towards C major. Figure 4 offers a Schenkerian graph representing mm. 29-40 and illustrating the cumulative nature of melody and harmony that Liszt presents in the score. In the vocalist's line, mm. 33-34 ends the phrase with a G \sharp -A \sharp -B-D \sharp -C \sharp -C \sharp -B-G \sharp -F \sharp segment, defining the dominant tonic relation between F \sharp ⁷ and BM harmonies. In mm. 39-40, the [B-C-E-E-D-C] segment outlines the G⁷ and CM tonal areas as Liszt pursues his harmonic exploration.

Liszt continues to outline the hidden chromaticism starting from m. 40. The [E-D \sharp -D-C \sharp] segment in mm. 40-42 extends to [E-D \sharp -D-C \sharp -C] in mm. 46-48 with a repetitive G \sharp that moves into the enharmonic A \flat . Liszt experiments with multiple tonal regions in mm. 46-48 moving from EM to Fm through G \sharp ⁷, E \sharp dim⁷, and C \sharp M⁷ while building up the musical climax and extending the progression while delaying the cadence, as seen in Figure 5. The melody peaks at m. 56 with the note A – the highest pitch of the vocalist's line – gradually descending into the subsequent theme. The hidden chromaticism and the repetitive notes in the vocalist's part signify the energetic build-up and musical tension that requires a cadential resolution, which never occurs as Liszt proceeds into mm. 50-51 that include seventh harmonies in the pianist's accompaniment and a recitative for the vocalist.

The Schenkerian theory is prominent in understanding Liszt's compositional techniques to culminate *O Lieb*. Using chromatic ascends and descends in the piano without using the voice emphasizes Liszt's approach to pianistic details at the song's end. The inner voices are of particular interest in the pianist's right and left hands, generating motivic patterns that structure chromatism within tonal progressions in search of cadences, ending on diminished seventh chords. The [E \flat -E-F-G \flat] ascending pattern emerges in mm. 94-95 in the right hand's inner voice, while the [C-B \flat -A-C \flat] pattern descends in the left hand's inner voice, supported by the [D \flat , C \flat , A \flat , F], a fully-diminished seventh chord. A similar occurrence exists in mm. 96-97 in the right hand, with the inner voice ascending via a [D \flat -D-E-F \flat -F-G \flat] with the left hand descending via [B \flat -A \flat -G-A], finalized by the [C-A-G \flat -E \flat], a fully-diminished seventh chord. Figure 6 showcases the Schenkerian graph of mm. 93-102, outlining the chromatic interplay between the inner voices of the pianist's music.

5 Neo-Riemannian Analysis

Liszt was not unfamiliar with harmonic exploration and tonal manipulations in his works. The Neo-Riemannian analysis centers on three primary transformations: (1) *parallel*, appearing in the study as *P*; (2) *relative*, appearing in the study as *R*; (3) *leading tone*, appearing in the study as *L*. Integrating the three primary Neo-Riemannian transformations allowed for a thorough examination of Liszt's tonal regions and their comparison to the Schenkerian understanding of theory in *O Lieb*. Liszt's progressions push the musical boundaries through distant key relations intertwined with chromaticism and chordal complexity. *O Lieb* is in the key of $A\flat$ major, starting and ending with $A\flat$ as the tonic. The $A\flat$ is not the sole prominent harmony in the work since other key areas appear in the music without any preparation. Liszt utilizes $A\flat$ major in mm. 1-28, generating a small piano transition in mm. 27-28 while using an $E\flat^7$ harmony, illustrating the V, refusing the expected $A\flat$ major key in m. 29 that would return to the tonic, and employing the BM instead. The triadic skeleton of $E\flat^7$, the $[E\flat-G-B\flat]$, shares two notes with the upcoming BM harmony, $[B-D\sharp-F\sharp]$ – the B and with $E\flat$ and $D\sharp$ being enharmonic. Such a compositional approach allows Liszt to swiftly move from $A\flat M$, a key with four flats, towards BM, a key with five sharps, both being distant keys in relation to each other, separated by an augmented second. The *LR* transformation forwards $A\flat$ major to $E\flat$ major with $A\flat M(L) = Cm$; $Cm(R) = E\flat M$. The *LPLP* transformation occurs between $E\flat$ major and B major, with $E\flat M(L) = Gm$; $Gm(P) = GM$; $GM(L) = Bm$; $Bm(P) = BM$.

Liszt does not spend much time on B major, defining the musical emphasis within the text at the start of m. 29. Liszt continues onto the C major – another primary key in *O Lieb*, transiting to C major through a V-I harmonic movement in mm. 39-40, defined by G^7 to CM harmonies, incorporating an *RL* transformation between GM and CM. The key change does not result in the key signature change since Liszt sustains five sharps in the key signature. The composer never formally returns to B major as the newly established tonic, modulating through various harmonies as the song progresses. One of such harmonies occurs at m. 44, where Liszt designates E major as the new primary tonal area, as seen in E major bases in m. 49-50. The next tonal area that Liszt explores is F minor in the piano transition in m. 54 and F major in m. 56, which contains the highest pitch in the vocalist's line. Liszt makes it a commonality in *O Lieb* to navigate his harmonies swiftly, not spending much time on any particular key. The key areas of $A\flat M$, BM, CM, EM, and FM are prominent upon which Liszt builds his progressions. The Neo-Riemannian key exchange among central regions, as utilized by Liszt in *O Lieb*, shows a utilized chordal alternation, generating a Neo-Riemannian network of keys throughout the musical passage.

The Neo-Riemannian perspective centers not on integrating Liszt's harmonies into a

sole tonic. The Neo-Riemannian transformations extend the Schenkerian understanding to view *O Lieb* as a set of transformative harmonies that function without referencing the tonic. The tonal area of A \flat major in m. 14 presents an example of transformative harmonies Liszt adventures through, moving towards E \flat major in m. 22. The simplified I-to-V relation carries a strong transformative character, experiencing multiple key areas, explained by the Neo-Riemannian theory. A \flat major in m. 14, D \flat minor in m. 15, and A \flat major in m. 16 are defined through an *RLP* transformation between A \flat major and D \flat minor and the *PLR* transformation, its reverse, between D \flat minor and A \flat major. A more tonal approach is taken in the next segment, with A \flat major in m. 16 moving to F minor in m. 17 towards C major in m. 18, producing an *R* in mm. 16-17 and *PLR* in mm. 17-18. The proceeding transformation between mm. 18-20 includes C major, A minor, and E major. The final Neo-Riemannian component includes mm. 20-22, incorporating E major, C \sharp minor that is enharmonic to D \flat minor, and E \flat major, utilizing *R* in mm. 20-21 between E major and C \sharp minor and *RPRPRPR* between D \flat minor and E \flat major in mm. 21-22. The transformation of C \sharp minor to D \flat minor in m. 21 is of analytical significance due to Liszt's desire to return to E \flat , hinting at the half cadence in relation to the A \flat tonal area initiated in m. 14. The two outside harmonies of A \flat major and E \flat major resemble a tonic-dominant relation, containing harmonic complexity within its borders.

A prominent harmonic cycle occurs in mm. 40-44, imitating the previous occurrence, initializing with C major and ending with E major, the two chords sharing an *LP* transformation. The C major in m. 40 leads to F minor in m. 41 and returns to C major in m. 42, creating an *RLP* Neo-Riemannian transformation, defined through an I-iv-I harmonic relation. The F major in m. 42 transfers to A minor in m. 43, resolving to E major in m. 44, defined through an *L* transformation between F major and A minor in mm. 42-43 and an *RLP* transformation between A minor and E major in mm. 43-44. Such a chordal movement generates a more extended Neo-Riemannian structure within a simplified form of C major and E major key regions of m. 40 and m. 44. The harmonic transformations in mm. 50-52 solely depend on the vocalist's G \sharp and A \flat , as Liszt transforms E major to F minor, sustaining the third scale degree of one chordal structure in m. 50 and utilizing its enharmonic equivalent as the third scale degree of the second chordal structure in m. 52. The progression outlines, driven by E major and F minor, contain a series of seventh chords, moving in a chromatic pattern, as seen in the bass of the pianist's left hand from E to C. The chords under analysis are EM, G \sharp^7 , Edim 7 , C \sharp^7 , and F minor.

6 Conclusion

The unity of Schenkerian and Neo-Riemannian analyses helped develop a holistic

understanding of Liszt's harmonic goals in *O Lieb*. Both theories help uncover the underlying tonal structures within the song's voice-leading complexities. The combination of Schenker's and Neo-Riemannian theories helps enhance the analytical side of *O Lieb*, assist in understanding Liszt's compositional language in the vocal repertoire, and uncover the unit between the music and text. This combination of analytical approaches and their construal within the pianism and vocalism of *O Lieb* provide a multifaceted view of Liszt's compositional methods and reveal the song's depth and harmonic complexity.

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Appendix



Fig. 1. Schenkerian analysis of Liszt's *O Lieb*, mm. 1-8.

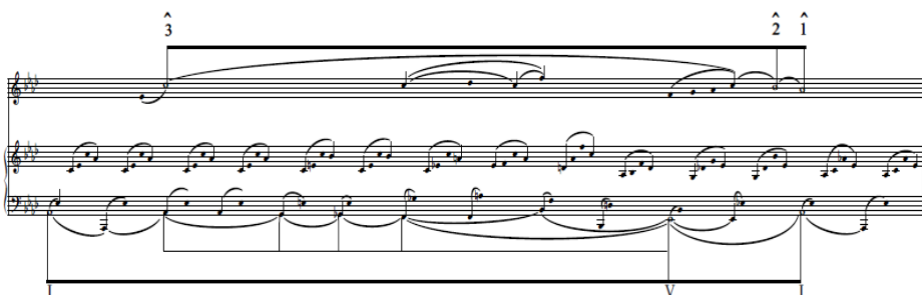


Fig. 2. Schenkerian analysis of Liszt's *O Lieb*, mm. 9-14.

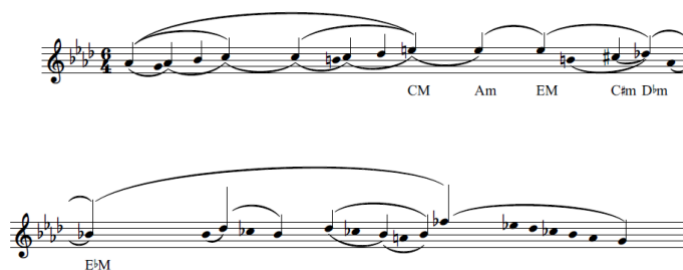


Fig. 3. Schenkerian analysis of Liszt's *O Lieb*, vocalist's melody, mm. 15-27.

Und sor - ge, daß dein Her - ze glüht und

Lie - beugt und Lie - be trägt, so lang ihm noch ein

f con passione
an - der Herz in Lie - be warm ent - ge - gen

f passionato

p schlägt. Und wer dir sei - ne Brust erschließt, o *cresc.*

Fig. 4. Liszt's *O Lieb*, mm. 29-40.

schlägt. Und wer dir sei - - ne Brust erschließt, o

tu ihm, was du kannst, zu lieb! O

tu ihm, was du kannst, und mach ihm je - de Stun - de froh, und

cresc.

espresso assai

Fig. 5. Liszt's *O Lieb*, mm. 40-49.

kannst.

a tempo

dolce

smorz.

Fig. 6. Liszt's *O Lieb*, mm. 93-102.

This book presents a collection of selected papers that present the current variety of all aspect of music research, development and education, at a high level. The respective chapters address a diverse range of theoretical, empirical and practical aspects underpinning the music science and teaching and learning, as well as their pedagogical implications. The book meets the growing demand of practitioners, researchers, scientists, educators and students for a comprehensive introduction to key topics in these fields. The volume focuses on easy-to-understand examples and a guide to additional literature.

Michele Della Ventura, editor

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