FRANZ LISZT'S *VIA CRUCIS*

A SUMMATION OF THE COMPOSER'S STYLES AND BELIEFS

by

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A Document submitted to the Faculty of the

SCHOOL OF MUSIC

In Partial Fulfillment of the Degree Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

In the Graduate College

THE UNIVERSITY OF ARIZONA

2014

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ACKNOWLEDGEMENTS

To the members of my committee at the University of Arizona:

Dr. Bruce Chamberlain, Director of Choral Activities. Thank you for opening up your vast encyclopedia of musical knowledge in service of the music and for those of us fortunate enough to study with you, for repeatedly teaching me the value of efficiency, and for the countless times you have been my advocate. I have grown immensely through my time as your student.

Dr. Elizabeth Schauer, Associate Director of Choral Activities: Thank you for sharing the breadth of your musicianship and superb technical facility, for consistently encouraging me, especially to grow in the way I use language to teach, for your outstanding gifts as a teacher, and for being a steadfast advocate for our profession.

Dr. John Brobeck, Director of Graduate Studies: Thank you for inspiring me in my quest for greater knowledge of music in its various contexts as well as teaching me the way in which one ought to apply that knowledge humbly in the service of the music and others. It has been a pleasure and a privilege to work with you.

Dr. Donald Hamann and Dr. Tami Draves: Thank you both for your wealth of music education knowledge, for the time you have so generously given me, and for your encouragement and guidance.

Additionally:

Dr. Jay Rosenblatt: Thank you so much for your time, your vast knowledge of Liszt, for your willingness to serve as a sounding board, and for helping me at every step of this project from its inception to the finished product. I could not have done this without you.

To my colleagues in the Choral Graduate Program: I learned a while ago that one can't do much in life without the help of others and this is a group of people that consistently rises to the occasion to help each other.

I would like to extend special thanks to my family; my parents David and Lynnette, my brother Steve, my grandmother Lorraine, and the rest of my family. Thank you for your unwavering love and support of me as I pursue this career.

To Grace: My life has been immeasurably made better by knowing you. I am grateful to you for having the courage to move to Tucson to support me as I complete this degree. I am extremely blessed to be able to do life with you by my side and I am delighted to contemplate whatever comes next with "we" on my mind instead of just "me."

Finally, I want to thank God, who, as Jesus, was incarnated, crucified and resurrected, the events of which inspired Liszt to create this piece. May the work of my life be *soli deo gloria.*

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ABSTRACT

This document focuses on a major nineteenth century choral composition written for Roman Catholic worship, Franz Liszt's *Via Crucis*. Analysis of this composition suggests that in it the composer mixes styles described in an early 1835 article in *Gazette musicale de Paris* with Lutheran chorales and ways of composition characteristic of his late period.

CHAPTER 1: INTRODUCTION

The Stations of the Cross

The Stations of the Cross (also known as the *Way of the Cross*, or *Via Crucis*) are fourteen stations or visual depictions that represent scenes from the Passion of Christ. Stations are most commonly found displayed on the walls of Roman Catholic churches, but there are also a number of outdoor depictions. In addition to referring to the physical Stations themselves, the term Stations of the Cross is sometimes used to refer to a devotional practice during which parishioners move between the Stations as an act of commemoration of the events depicted therein, or the term can refer to both together. There are many precedents for the present-day Stations and their accompanying devotions, with great variety in the number, order, and starting point of the Stations. According to the Vatican's official website, the "*Way of the Cross*, as we understand the term today, dates to the late Middle Ages. Saint Bernard of Clairvaux (d. 1153), Saint Francis of Assisi (d. 1226) and Saint Bonaventure of Bagnoregio (d. 1274), with their loving, contemplative devotion, prepared the ground on which the devout practice was to develop."[1] The present-day numbering and order was codified first in Spanish Franciscan communities in the first half of the seventeenth century, then moved to Sardinia, and finally to Italy. There it found a champion in Leonard of Port Maurice, a Franciscan friar and missionary who built more than 500 *Via Crucis* depictions, including the one erected in 1750 at the Colosseum in Rome.[2] The Stations devotion was conducted processionally at the Colosseum

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[1] Piero Marini, "The Way of the Cross," Vatican: The Holy See. Vatican Publishing House, accessed June 12, 2014, http://www.vatican.va/news_services/liturgy/documents/ns_lit_doc_via-crucis_en.html

[2] Ibid.

every Friday afternoon until the time of Italian occupation in 1870.[3] Liszt lived in Rome prior to the fall of the papal states so he may have been familiar with this practice, which might explain the reference he makes to the Colosseum in the preface to his setting of *Via Crucis:*

> Perhaps one day the highly imperfect paintings that were once there [at the Colosseum] will be replaced by the admirable Stations of the Cross modeled by the sculptor Galli, and a large harmonium will be brought in; the voices would be supported by such a portable organ. I would be happy to hear these sounds one day, sounds which but weakly reproduce the inner agitation that overcame me, as on my knees and as part of the devout procession I oft repeated the words, 'O! Crux Ave! Spes unica!' (O! Hail Cross! Our only hope!)[4]

In 1991 Pope John Paul II inaugurated the *Scriptural Stations of the Cross*. This devotion was not meant to supplant the traditional one but rather to be an alternative.[5] The traditional devotion, which was the only one in use during Liszt's time, consists of the following Stations:

1. Jesus is condemned to death
2. Jesus takes his cross
3. Jesus falls the first time
4. Jesus meets his mother
5. Simon of Cyrene helps Jesus carry his cross
6. Veronica wipes the face of Jesus
7. Jesus falls the second time
8. Jesus meets the women of Jerusalem
9. Jesus falls the third time

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[3] Herbert Thurston, *The Stations of the Cross: An Account of their History and Devotional Purpose* (London: Burns & Oates,), 174.

[4] Franz Liszt, preface to *Via Crucis*, trans. Derek McCulloch (Stuttgart: Carus-Verlag, 1978), 4.

[5] United States Conference of Catholic Bishops, accessed January 19, 2014, http://www.usccb.org/prayer-and-worship/devotionals/stations-of-the-cross/scriptural-stations-of-the-cross.cfm.

10. Jesus is stripped

11. Jesus is nailed to the cross

12. Jesus dies on the cross

13. Jesus is taken down from the cross

14. Jesus is laid in the tomb

According to Herbert Thurston's 1914 book, *The Stations of the Cross: An Account of their History and Devotional Purpose*:

> In practice it is customary when the exercise is performed in public to follow the prayers now to be found in almost every prayerbook. The officially approved 'Manual of Prayers for Congregational Use' embodies a concise form of the devotion translated from the Italian of St. Alphonsus Liguori. In passing from station to station a strophe of the *Stabat mater* is usually sung.[6]

Today the Vatican publishes the booklet used by the Pope as he celebrates the stations every Good Friday, and the Vatican's website contains every booklet going back to 1991.[7]

Despite its ubiquity, there are no fixed texts, prayers, or music required as part of the devotion. Thurston notes, "With regard to the exercise itself three things only are required: first, meditation on the Passion of Christ; secondly, the moving from station to station; thirdly, that the whole fourteen stations should be visited continuously, that is to say, without any notable interruption."[8]

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[6] Thurston, 176.

[7] Vatican: The Holy See. Vatican Publishing House, accessed January 19, 2013, http://www.vatican.va/news_services/liturgy/documents/index_via-crucis_en.html.

[8] Thurston, 175.

Liszt's *Via Crucis*

In early 1879, when Franz Liszt (1811-1886) was living in Villa d'Este, a town just outside of Rome, he finished his work *Via Crucis* (LW J33). It was written for mixed choir, vocal soloists, and organ. In addition, Liszt prepared a piano version of the organ part and arranged the work for piano solo (LW A287), organ solo (LW E31), and piano duet (LW B52). None of these versions employ voices. In the 1860s Liszt had dealt with the topic of the suffering and death of Jesus Christ in the third part of his oratorio *Christus*, which concerns the entire life of Christ. *Via Crucis* is Liszt's only stand-alone treatment of this subject. Most of this work was composed in the summer of 1878 but Liszt first sketched the work in 1866 and began writing in earnest in 1874.[9]

In 1884, along with two other choral works, *Septem sacramenta* (LW J35) and *Rosario* (LW J37), Liszt submitted *Via Crucis* to Pustet, a Regensburg publishing company. Friedrich Pustet founded the company in 1826 in order to publish liturgical books and church music. Since 1862 Pustet had been the official printer of the Holy See and from 1883 until the publication of the Roman *Editio Vaticana*, Pustet's liturgical books were regarded as authoritative.[10] By the time he submitted *Via Crucis,* Liszt had already published a number of sacred pieces with the company, including *Ave Maria* (I) and *Pater noster* (III) in 1870, and *Tantum ergo* and *O salutaris hostias* (I) in 1871. Throughout his career Liszt did not favor one publisher over another, but his choice of Pustet as the company with which he wanted to publish *Via Crucis* suggests he did so not only because he had a prior relationship with the company, but also

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[9] Adrian Williams, *Franz Liszt: Selected letters* (Oxford: Clarendon Press, 1998), 837, fn. 1.

[10] August Scharnagl, "Pustet," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 25, 2013, http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/22574.

because of its close ties to the Vatican. Unfortunately for Liszt, all three pieces were rejected, which was unusual, and he was understandably upset. In a letter to his long-time confidant Princess Carolyne zu Sayn-Wittgenstein dated July 30, 1885, Liszt wrote that, according to Pustet, these works "exceeded the compass of his numerous usual publications," but rather than accept Pustet's explanation at face value, Liszt concluded that the real reason his music was rejected is that "my works in this field do not sell."[11] *Via Crucis* did not receive its first performance until Good Friday, March 29, 1929 in Budapest, and it did not appear in print until 1936 in the first collected edition of Liszt's works, *Franz Liszt: Musikalische Werke*.[12]

Perhaps the lateness of its publication in relation to its completion explains the relative neglect of *Via Crucis* by contemporary performers. During the fifty years between the completion of the work and its publication, Liszt's reputation as a composer of symphonic poems and works for the piano was established. In his 1964 dissertation "The Large Choral Works of Franz Liszt," Ralph Woodward identifies three primary reasons for the public's ignorance of Liszt's sacred choral works:

1. Liszt's abilities at the piano overshadowed his abilities as a composer.
2. The Roman Catholic Church's limitations on church music were antagonistic to Liszt's innovations in this genre.
3. The composer's flamboyant and lurid personal history made the sincerity of his religious convictions suspect.[13]

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[11] Franz Liszt, *Selected Letters*, trans. and ed. Adrian Williams (Oxford: Clarendon Press, 1998), 928.

[12] Paul Merrick, "The Late Religious Works and *Les Morts*," in *Revolution and Religion in the Music of Liszt* (Cambridge: Cambridge University Press, 1987), 250.

[13] Ralph Woodward, "The Large Choral Works of Franz Liszt" (DMA diss., University of Illinois, 1964), 6-7.

Via Crucis is an unusual work. In its fifteen movements Liszt uses a number of archaic features including chant and modal harmony, and he makes abundant use of his Cross motive, a three-note motive that he used throughout his career to refer to the Cross of Christ.[14] The work is scored for a mixed chorus, a quintet of soloists, and organ. At times, Liszt thins the texture to a single note sung or played, and he makes recurring use of silence. Each movement is given a title which corresponds to a Station of the Cross but many of the movements have no vocal component, leaving only the organ to musically depict the intended Station. Liszt often uses modal harmony to accompany chant, but at other times he makes use of harmonic techniques that were modern at the time such as inflected repetition, augmented triads, and unresolved dissonances. Finally, two Lutheran chorales, *O Haupt voll Blut und Wunden* ("Oh head full of blood and wounds"), and *O Traurigkeit, O Herzeleid* ("Oh sadness, oh suffering of heart"), are found in the work, both set for mixed chorus and organ doubling the voices. This typical Lutheran treatment is especially notable in his writing, given Liszt's Roman Catholic faith, which led him to take minor orders in 1865.

Several factors suggest that *Via Crucis* had great personal significance for Liszt:

1. the fact that he returned to the work again and again, leaving it in a finished state, even though there was no commission
2. his choice to send the work to Pustet for publication
3. the importance of the subject matter in the Christian faith and that faith's place in the composer's life
4. its uniqueness in Liszt's oeuvre

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[14] Paul Merrick, "Liszt's Cross Motif and the Piano Sonata in B Minor*,"* in *Revolution and Religion in the Music of Liszt* (Cambridge: Cambridge University Press, 1987), 285.

5. the work's forty-minute length in contrast to his other sacred choral works which are generally much shorter

Liszt indicated that at least some of the ideas contained in the work came to him at a much younger age. Writing to Princess Carolyne on New Year's Day, 1874, he mentioned *Via Crucis* along with what would eventually become a set of twelve pieces for piano titled *Weihnachtsbaum* (LW A267), stating, "They will by no means be works of learning, or of display, but simple echoes of the emotions of my youth—these remain indelible through all the trials of the years!"[15] Though he does not specify how, in this statement Liszt makes a connection between *Via Crucis* and ideas he had as a younger man, even hinting at why it has none of the virtuosic display found in his piano works for which he is so celebrated.

For the purpose of this document, I will use the division of Liszt's *oeuvre* offered by Alan Walker in his biography titled *Franz Liszt*. Walker's three volumes are *The Virtuoso Years (1811-1847), The Weimar Years (1848-1861)*, and *The Final Years (1861-1866)*. Regarding catalog numbers, there is no universally agreed-upon way to cite Liszt's works. For this project, I will use the numbering system of R. Charnin Mueller and M. Eckhardt as found in the New Grove Dictionary of Music and Musicians (Second Edition) and in their *Thematisches Verzeichnis der Werke Franz Liszts* (in progress). In this system, each piece is referred to by LW (Liszts Werke), followed by a letter which indicates genre or primary performing forces, and then a number within that category that corresponds to the date of its composition.

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[15] Liszt in *Selected Letters*, trans. Williams, 770.

Thesis Statement

Analysis of Franz Liszt's late choral masterpiece *Via Crucis* (1879) reveals that it exhibits diverse stylistic elements such as: (1) musical ideas Liszt expressed as early as 1835 regarding the incorporation of chant, drama, and both archaic and modern compositional practices into sacred music, (2) an economy of materials characteristic of his late works, such as sparse textures, short motives, small forms, and silence, and (3) the introduction of Lutheran chorales with German texts in a work that is meant for Catholic use and otherwise sung in Latin.

CHAPTER II: 1835 AND LISZT'S LATE PERIOD

"On the Situation of Artists and on Their Condition in Society" (1835)

Liszt and his parents moved to Paris in 1823. With the exception of a number of concert trips to England in the late 1820s, Liszt lived there until 1835 when he left for Switzerland. In the year he left Paris, Liszt wrote a long, multi-part essay titled *De la situation des artistes, et de leur condition dans la société* ("On the Situation of Artists, and on Their Condition in Society"), which was published in the *Gazette musicale de Paris*. In the first four articles, Liszt compared music's relative value in his time and in France with the value it had in ancient cultures. He noted that King Louis Philippe and his government cut funding to the *Institution royale de musique religieuse de France* and that there were no organizations dedicated to the sponsorship of young artists. He also described the various ways in which artists were not sufficiently valued in his society, how music had lost its way, and how it must regain its spiritual and political power for the good of all society.

The fifth and sixth installments contain the greatest amount of content that is applicable to a discussion of Liszt's views on church music. The fifth installment is divided into sections on specific French cultural institutions and professions, including the *Conservatoire*, the *Théâtres Lyriques*, the *Sociétés Philharmoniques*, concerts, teachers and critics, and also a section titled *De la musique religeuse*. In this section, Liszt addresses the use of instruments in church:

> Do you hear this stupid bellowing that resounds under the vault of the cathedrals? What is that? It is the song of praise and benediction that the mystical bride addresses to Jesus Christ … How hideous and repulsive is this accompaniment (incorrect and irregular) of trumpet and booming bass;—could one not say of monstrous insects buzzing within a cadaver?

> And the organ,—the organ, this pope among instruments, this mystic ocean that recently washed so majestically over the altar of Christ and there deposited with its waves of harmony the prayers and lamentations of the centuries.[16]

He goes on to write about the use of non-sacred melodies in the liturgy, singling out the practice of playing opera music on the organ, which was common in his time:

> Do you hear it [the organ] now being prostituted to vaudeville tunes and even gallops? … Do you hear, at the solemn moment where the priest lifts up the holy host, do you hear this miserable organist playing variations on *Di piacer mi balza il cor*, or *Fra Diavolo*?
>
> O shame! O scandal! When will you cease to repeat yourself each Sunday, each feast day in all the churches of Paris and in all the cities of the eighty-six departments of France? When will one chase from the holy place these bands of bawling drunks? … When will we finally have religious music?[17]

Though he believed strongly that opera melodies didn't belong in church, Liszt was not in favor of eliminating drama. He wrote only one opera (*Don Sanche*, written when he was only thirteen), but Liszt very much believed that dramatic expressions of the Christian faith should be a part of any reforms he was a part of enacting. In the same section of the fifth installment, Liszt included an insertion which he indicates in a footnote was written in 1834. In the insertion, he refers to the new music that will come out of this movement as being essentially dramatic:

> And to bring this about, the creation of a new music is imminent. Essentially religious, powerful, and stirring, that music, which for want of another name we will call *humanistic* music, will sum up both the THEATER and the CHURCH on a colossal scale.[18]

Liszt also suggests that he did not believe that church music should necessarily return to any practice of a previous era, such as Renaissance polyphony, or be restricted to a limited set of

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[16] Franz Liszt, "De la situation des artistes, et de leur condition dans la société," *Révue et gazette musicale,* August 30, 1835, translated by Andrew Haringer in "Liszt as Prophet: Religion, Politics, and Artists in 1830s Paris," Ph. D. diss. (Columbia University, 2012), 80-81.

[17] Ibid.

[18] Franz Liszt, "De la situation des artistes, et de leur condition dans la société," *Révue et gazette musicale,* August 30, 1835 in Charles Suttoni, *An Artist's Journey: Lettres d'un bachelier ès musique, 1835-1841* (Chicago: University of Chicago Press, 1989), 237.

practices and style features. On the contrary, Liszt writes that the new music should hold disparate elements together, writing "It [the new music] will be at once both dramatic and sacred, stately and simple, moving and solemn, fiery and unruly, tempestuous yet calm, serene and gentle."[19]

Liszt did, however, identify one element of a previous era as being worthy of preservation and incorporation into church music. In the sixth installment, published on October 11, 1835, Liszt advocated for eight society-wide changes to be made in order to bring about the vision he proposed in the August installment. The third prescription reads: "Thirdly, the reorganization of the musical activities in all the churches of Paris and the provinces, and the reform of plainchant singing there."[20]

Near the end of the insertion in the fifth installment, Liszt predicts that this new music will permeate every part of society, uniting people in all aspects of their lives:

> Yes, have no doubt about it, we will soon hear bursting from the fields, the hamlets, the villages, the suburbs, the workshops, and the cities, songs, canticles, tunes, and hymns which are patriotic, moral, political, and religious in nature, *written* for the people, *taught* to the people, and *sung* by the laborers, the workingmen, the craftsmen, the sons and daughters, the men and women who are the *people* [emphasis Liszt's].[21]

In the sixth installment, he envisions state-sponsored competitions which carry with them significant visibility for the winners:

> The foundation of an assembly to be held every five years for religious, dramatic, and symphonic music, by which the works that are considered best in these three categories

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[19] Ibid.

[20] Franz Liszt, *Révue et gazette musicale*, October 11, 1835 in Ralph M. Locke, "Liszt on the Artist in Society," in *Franz Liszt and His World*, ed. Christopher H. Gibbs and Dana Gooley (Princeton: Princeton University Press, 2006), 299.

[21] Liszt, trans. Suttoni in *An Artist's Journey,* 237.

> shall be ceremonially performed every day for a whole month in the Louvre, being afterwards purchased by the government.[22]

Regarding this last point, Ralph M. Locke writes, "Of all the proposals in the *Situation* series, this one, had it been enacted, would have done the most to push the art of music far from the state of unchallenging and socially innocuous entertainment in which Liszt claims to find it."[23]

Although some of Liszt's prescriptions may strike the reader as naïve, the forcefulness of the language clearly indicates a passion for church music, a desire to enact reforms on it, and for increasing its role in society. Liszt meant these prescriptions to be adopted by everyone and he predicted a positive reception of his ideas. Unfortunately and perhaps confusingly, Liszt did not write any sacred choral works during this time period, including the time immediately after the publication of the *Gazette musicale de Paris* article. The fulfillment of these ideas would have to come later, after Liszt himself had been through a number of personal and compositional transformations.

Liszt from 1835 to 1879

At the end of 1835 Liszt left Paris with Countess Marie d'Agoult, the mother of his three children. Liszt and d'Agoult traveled around Europe for several years, a period now known as the "Years of Pilgrimage," a reference to a set of three suites for piano with the same name (*Années de pèlerinage*, LW A55), which Liszt began writing at that time. From 1839 to 1847 Liszt traveled throughout Europe as a concert pianist, establishing himself as a virtuoso on the instrument, and it was during this time that he permanently separated from d'Agoult. This period

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[22] Franz Liszt in Alan Walker, *The Virtuoso Years (1811-1847)*, vol. 1 of *Franz Liszt* (London: Faber and Faber Limited, 1983), 159-160.

[23] Ralph M. Locke, "Liszt on the Artist in Society," in *Franz Liszt and His World*, ed. Christopher H. Gibbs and Dana Gooley (Princeton: Princeton University Press, 2006) 293.

is often referred to as his *Glanzzeit* ("glory time"). In 1848 Liszt retired from his life as a touring pianist and began working as *Kapellmeister* at the ducal court in Weimar. There, with access to an orchestra and opera house, he composed and conducted some of his grandest and most famous orchestral works, including most of his symphonic poems. Starting with his *Missa quattuor vocum ad aequales* (LW J5), he also began to write sacred music in earnest at this time. In the late 1850s Liszt became discontented with his Weimar station. In 1861 he left his post and moved to Rome where, in 1865, he took minor orders in the Roman Catholic Church. According to Ben Arnold:

> Not long after leaving Weimar Liszt radically changed his compositional style. In the following years Liszt would, for the most part, embrace the austere instead of the popular, the divine instead of the worldly, and the despondent instead of the hopeful. As in late Beethoven, Liszt's last years produced treasures of the most pensive and individualistic kind far out of sync with his contemporaries and his era.[24]

Liszt remained in and around Rome until 1869 when he began the last phase of his life, which he referred to as his *vie trifurquée* ("three-cornered life"), a reference to his practice of traveling between Rome, Weimar, and Budapest annually, which he continued until his death.[25] Liszt continued to develop stylistic features he began using in Rome, and the resulting works bore little resemblance to those that came out of his early period. Liszt's style during this period is marked by an economy of means. Walker writes regarding this stylistic austerity, "Gone are the days of creative abundance. It is almost as if he were trying to starve his compositions of the very notes they require to achieve their identity. His works frequently collapse into monody, and

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[24] Ben Arnold, "Piano Music: 1835-1861," in *The Liszt Companion*, ed. Ben Arnold (Westport, CT: Greenwood Press, 2002), 133-34.

[25] Alan Walker, *et al*. "Liszt, Franz." Grove Music Online. Oxford Music Online. Oxford University Press, accessed August 8, 2013, http://www.oxfordmusiconline.com.ezproxy2.library.arizona.edu/subscriber/article/grove/music/48265pg23.

then into silence."[26] A similar observation is made by Humphrey Searle in his book *The Music of Liszt*, in which he writes, "The style has become extremely stark and austere, there are long passages in single notes and a considerable use of whole-tone chords, and anything resembling a cadence is avoided."[27]

Liszt once told Princess Carolyne that his only remaining ambition as a musician was to "hurl my lance into the boundless realms of the future."[28] Woodward highlights some of the modern techniques Liszt used:

> The whole-tone scale, so much a part of impressionism, the awareness of the possibilities of the chromatic scale, ultimately to result in twelve-tone technique, and the remarkable uses to which he put chromaticism in general, including its outgrowth in the diminished seventh and more extended chordal structures, as well as the many strong dissonances devised exclusively for textual delineation—all these set Liszt apart from his fellow.[29]

In his last years, Liszt was disappointed with the direction his life and career had taken, and the stylistic features of his music reflect his attitude. Speaking of Liszt's piano music from the same time, Ben Arnold summarizes the composer's mindset during this period:

> During his last years Liszt entered into a world far different from his youthful emphasis on speed and virtuosity for an adoring concert audience. Instead, he wrote little piano music for the public, increasingly turning to the instrument to convey his sincere religious beliefs or some of his disheartening, distressing, and innermost fears and thoughts. His short, troubled works are often saturated with strains of longing, resignation, depression, and death, indicating a time of gloom, confusion, and even bitterness in his life.[30]

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[26] Alan Walker, "The Final Years," vol. 3 of *Franz Liszt* (New York: Alfred A. Knopf, 1996), 441.

[27] Humphrey Searle, *The Music of Liszt* (Mineola, New York: Dover Publications, 2012), 108.

[28] Franz Liszt, ed. La Mara, *Franz Liszts Briefe*, vol. 7 (Leipzig: Breitkopt & Härtel, 1902), 57-58.

[29] Woodward, "The Large Choral Works of Franz Liszt," 312-13.

[30] Arnold, "Piano Music: 1861-1886," 140.

Klára Hamburger, echoes Arnold in her assessment of Liszt's late period:

> This music with its incomplete and experimental character and without frills or sensationalism became increasingly dark, lonely, personal and sincere. This music was an outgrowth of his solitary and homeless life, an errant life of an artist growing old who endured many delusions and unfortunate experiences.[31]

The present study will be limited to an analysis and discussion of *Via Crucis* (LW J33), which was written during the final, dark period in Liszt's life. The music is very different from that of his early period in terms of texture and harmony (though Liszt used ideas he had as early as 1835), contains a programmatic approach to many of the movements that he developed during his time in Weimar, and has rare features such as the incorporation of Lutheran chorale melodies with accompanying German texts. Noting the special synthesis of style elements in this work, Robert Collet wrote, "Altogether, I think *Via Crucis* is unclassifiable. It is unlike anything else that Liszt ever wrote."[32]

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[31] Klára Hamburger, "Franz Liszt: 1811-1886," *The Liszt Companion*, edited by Ben Arnold (Westport, CT: Greenwood Press, 2002), 16.

[32] Robert Collet, "Choral and Organ Music," in *Franz Liszt: The Man and His Music*, ed. Alan Walker (London: Barrie & Jenkins, 1976), 344.

CHAPTER III: REVIEW OF THE SCHOLARLY LITERATURE

In reviewing the scholarly literature, I have determined that there are a small number of academic works on related subjects. Ralph Woodward's 1964 dissertation (mentioned above) is a survey of nine pieces including five masses, both oratorios, *Psalm 13* and *Via Crucis*. Woodward offered background information regarding Liszt's relationship with the Roman Catholic Church as well as a timeline of his sacred compositions. For the pieces examined, he established the historical context for each piece, provided information on the commission if there was one, and noted the première and publication dates. He then provided a brief analysis of each piece. Regarding *Via Crucis*, he made the important observation that the work may have been inspired by Bach's *St. Matthew Passion* (BWV 244). Woodward further suggested that this inspiration may help explain Liszt's incorporation of Lutheran chorales in *Via Crucis*. In his 1988 dissertation, John Barton Brookins looked at the specific technique of thematic transformation in Liszt's masses and oratorios. Liszt used this technique widely in the *Faust Symphony* (LW G12), *Les Préludes* (LW G3), and the *Sonata in B minor* (LW A179).[33] Melvin A. Wells, Jr. looked at the broader picture of nineteenth-century Passion settings, and compared *Via Crucis* to settings with more traditional texts. Wells limited his analysis of *Via Crucis* to an examination of the Cross motive, as well as Liszt's use of chromaticism and cyclical construction. He also suggested that the last section of Longueval's *Passio Domini nostri Jesu Christi* (c. 1538) is "somewhat

[33] Hugh MacDonald. "Transformation, thematic." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed June 14, 2014, http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/28269.

patterned after the 'Via crucis,' a popular text at that time," referring to the Stations of the Cross devotion, which would give Liszt's piece a sixteenth-century precedent.[34]

Ryan Gabbart's 2008 master's thesis "Franz Liszt's *Zukunftskirchenmusik*: An Analysis of Two Sacred Works by the Composer," is an important work on which a portion of my research is built. Gabbart used the term *Zukunftskirchenmusik* ("future church music") to refer to a set of characteristics present in Liszt's church music that he believes are the result of the composer's goals for church music reformation. Gabbart's term is taken from Volume 2 of Lina Ramann's biography of Liszt, published in the late nineteenth and early twentieth centuries, in which she reprints the insertion in the fifth installment of the *Gazette musicale de Paris* article, published August 30, 1835. Ramann translated the insertion into German, and gave it the title "Über zukünftige Kirchenmusik" ("About future church music"). In his thesis Gabbart established four criteria that align with Liszt's ideas in the insertion, that can be found in his sacred music after 1835: (1) the integration of Gregorian and plainchant melodies, (2) the use of bold harmonies and dense chromatic writing, (3) an emphasis on thematic and motivic unity with little consideration given to preserving traditional forms from the eighteenth century, and (4) the drama created by combining the aforementioned characteristics. Gabbart believed the fourth criterion is the ultimate goal of *Zukunftskirchenmusik*.[35] After identifying these criteria, Gabbart used them to analyze Liszt's *Missa solennis zur Erweihung der Basilika in Gran* (LW I12) and *Via Crucis*, (LW J33), showing how both works, though different in many ways, meet the criteria

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[34] Melvin A. Wells, Jr., "Settings of the Passion Story in the Nineteenth Century" (DMA diss., Southwestern Baptist Theological Seminary, 1990), 23.

[35] Ryan Gabbart, "Franz Liszt's *Zukunftskirchenmusik*: An Analysis of Two Sacred Choral Works by the Composer" (Master's thesis, University of Houston, 2008), 32-33.

for his definition of *Zukunftskirchenmusik*. My research in this vein has led me to several different conclusions. I begin by expanding on Gabbart's work by identifying a greater number of recommendations in the ideas and priorities found in Liszt's writings from 1835. This then allows me to enumerate a more specific set of style features that are central to Liszt's attempt to reform church music. Finally, I analyze the way in which those features are integrated with the composer's late style features in *Via Crucis*.

CHAPTER IV: STYLE FEATURES IDENTIFIED IN LISZT'S 1835 ARTICLE

As was noted in the previous chapter, Liszt's 1835 article in the *Gazette musicale de Paris* lays out the following four priorities for the composition of sacred music: (1) preference given to chant as a source of melodic material, (2) a union of disparate musical characteristics, (3) dramatic expressions of Christian texts, and (4) scoring limited to unaccompanied choir or organ accompanying choir. If Liszt followed these principles when composing, one might expect to find the following stylistic features in his sacred compositions: (1) the pervading use of chant as melodic material, (2) the combination of archaic and modern compositional practices, (3) dramatic text painting and/or programmatic writing, and (4) performing forces limited to unaccompanied choir or choir with organ. As the following pages will demonstrate, all of these stylistic attributes appear in Liszt's sacred output.

The Pervading Use of Chant as Melodic Material

In his 1835 article *De la situation des artistes, et de leur condition dans la société,* Liszt twice refers to opera as music that is inappropriate for church. In the beginning of the fifth installment, Liszt singles out for criticism *Di piacer mi balza il cor* (a soprano cavatina from *La gazza ladra*, a melodrama by Rossini premiered in 1817) and *Fra Diavolo* (an *opéra comique* by Daniel Auber premiered in 1830), thus implying that the practice of using opera in the liturgy was common. Liszt preferred that plainchant be featured in sacred worship, as he shows in the sixth installment of the 1835 article (publ. Oct. 11, 1835), which includes a recommendation that plainchant should be used in the churches of both Paris and the provinces as part of a broader effort to reform the practice of church music. Additionally, in the insertion to the fifth installment

of the article, Liszt uses the words "sacred," "stately," "simple," and "solemn" to describe the characteristics this new music should have. Though we do not know if Liszt used these words to refer specifically to plainchant, it is not difficult to imagine that this was his intent, considering the emphasis he gives chant in the other parts of the article.

Liszt's use of chant throughout his sacred and secular works is well documented. Paul Merrick, in the chapter "Liszt and Palestrina: The Plan to Reform Church Music," in *Revolution and Religion in the Music of Liszt*, catalogs more than a dozen pieces in which the composer uses chant. The earliest work in which Liszt uses chant is *De Profundis* (LW H3), which was written in 1834 for piano and orchestra and was dedicated to l'Abbé Félicité Lamennais (1782-1854).[36] In January 1835, Liszt wrote to Lamennais and mentioned the plainchant ("plain-song") which appears in a section that Liszt refers to as *faburden*:

> I shall have the honor of sending you a little work, to which I have had the audacity to take a great name—yours.—It is an instrumental *De Profundis*. The plain-song that you like so much is preserved in it with the *Faburden*.[37] Perhaps this may give you a little pleasure; at any rate, I have done it in remembrance of some hours passed (I should say lived) at La Chênaie.[38]

According to Deborah Kauffman, the term *fauxbourdon* was used in France during the time of Liszt as "kind of music in four parts, note against note; one of these parts, called the *Taille*, sings the plainchant."[39] After examining several primary sources, Kauffman concludes that nineteenth-

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[36] *De Profundis* (LW H3) was not completed during Liszt's lifetime and the work was not published until 1989. Paul Merrick, "Liszt and Palestrina," in *Revolution and Religion in the Music of Liszt* (Cambridge: Cambridge University Press, 1987), 94-5.

[37] The word *faburden* is a mistranslation by the English translator of the letters, Constance Bache. Liszt's original text read "faux bourdon" (with the space).

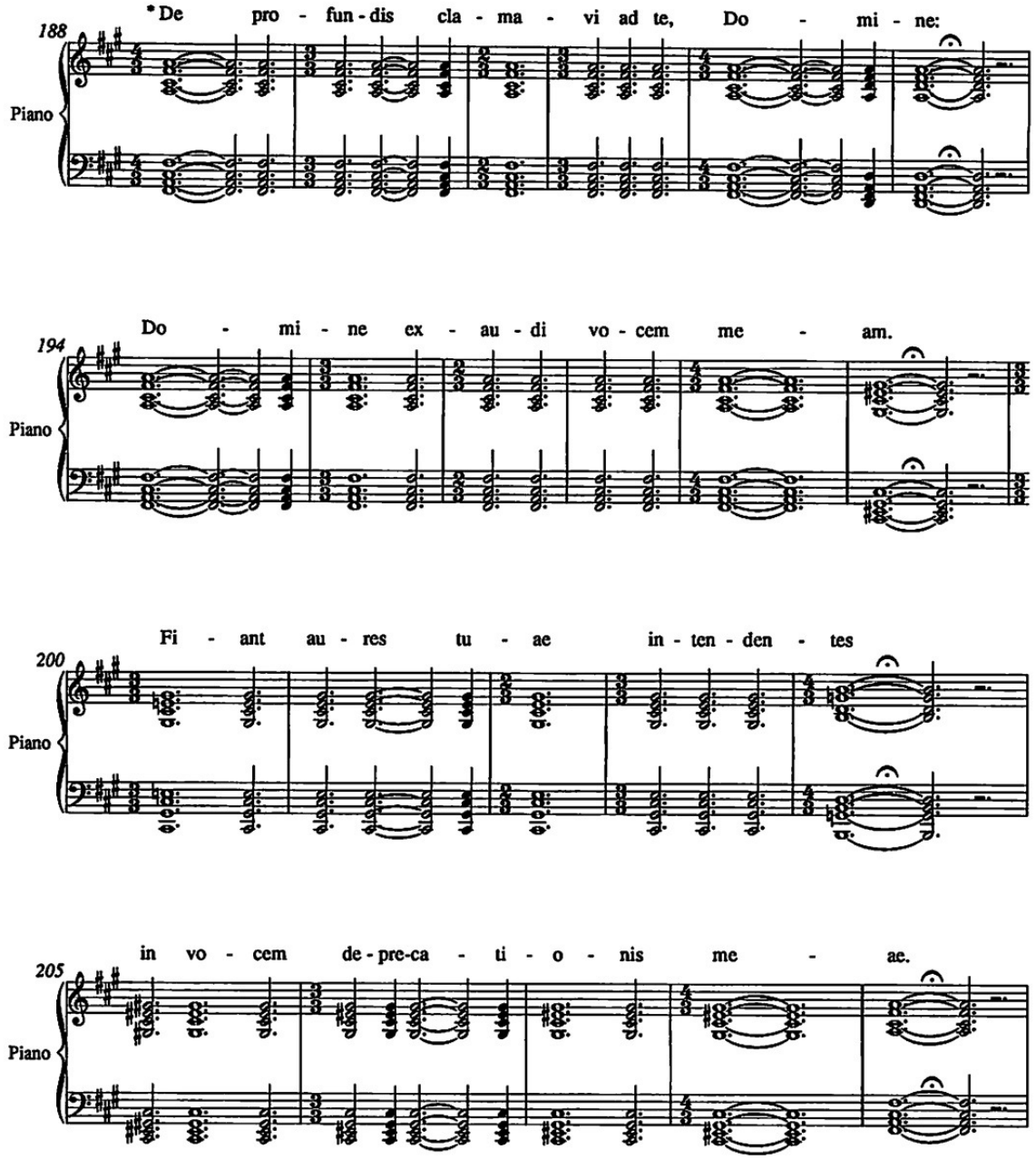
[38] Franz Liszt in *Letters of Franz Liszt*, ed. La Mara, trans. Constance Bache, vol. 1 (London: H. Grevel & Co., 1894) 7, quoted in Merrick, 20.

[39] *Cérémonial de Toul* (Toul, 1700), 57, in Deborah Kauffman, "Fauxbourdon in the Seventeenth and Eighteenth Centuries: 'Le secours d'une douce harmonie," *Music & Letters* 90, no. 1 (2009): 69-70.

century *fauxbourdon* settings, "are typically settings of psalms in four parts, with chords on reciting tones and composed-out cadences. Like the earlier settings, the original chant may be in the tenor voice or in the top part."[40] The central section of Liszt's *De profundis* (mm. 188-209) contains a series of block chords in mixed meter with each hand having four notes. The harmonic rhythm is very slow and the top note of the piano changes no more frequently than the harmony does. Above the piano part in the score, Liszt writes the first two verses of Psalm 130 which begins, "De profundis clamavi ad te, Domine" ("Out of the depths I cry to you, Lord") (Musical Example 4.1). Each phrase of text corresponds to a five or six measure passage, each of which ends with a fermata over a held note followed by a rest. Though it is unclear which *De profundis* chant Liszt uses in this passage, it is clear that Liszt is writing out a chant familiar to both him and the Abbé Lamennais and harmonizing it in *fauxbourdon* style.

[40] Kauffman, 92.

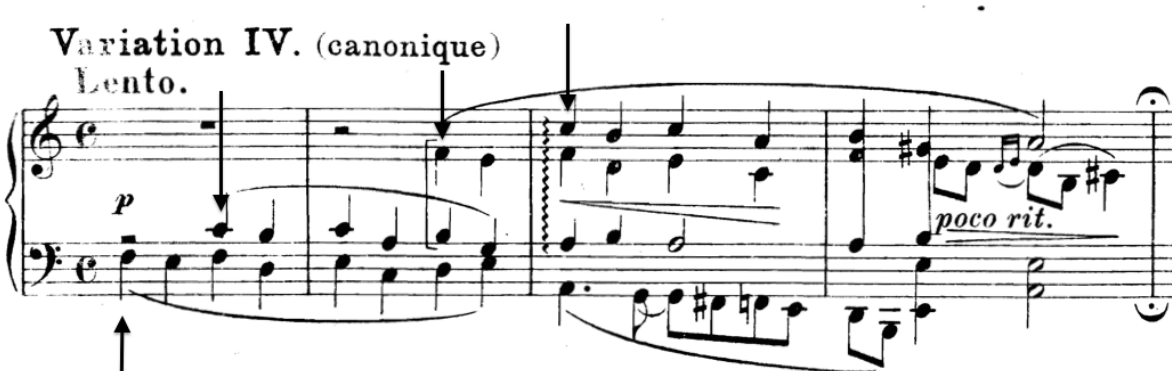
Musical Example 4.1. Liszt, *De Profundis* (LW H3), mm. 188-209



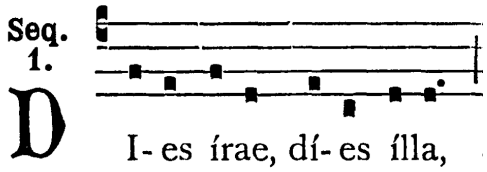
De Profundis was composed at almost the same time as the insertion to the fifth installment of the 1835 *Gazette musicale de Paris* article was written. This illustrates another connection between Liszt's ambiguous prescription in the insertion to the article and an example of Liszt's use of chant in sacred music.

Another example of Liszt's use of chant during his early period comes from *Totentanz* (LW H8), a set of variations for piano and orchestra, which was not published until 1865 but was first sketched in 1838. In this piece, the *Dies irae* chant (Musical Example 4.3) forms the basis for the work. Each succeeding section is a variation on the original theme (Musical Example 4.2).

Musical Example 4.2. Liszt, *Totentanz* (LW H8, ver. 2), Variation IV, mm. 1-4



Musical Example 4.3. *Dies irae* (from *The Liber usualis*)[41]

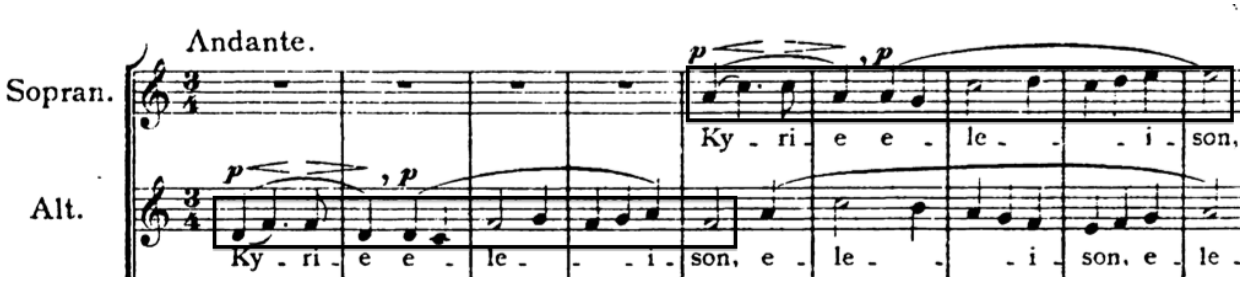


Two contrasting works written during his Weimar period in which Liszt uses chant are the *Missa Choralis* (LW J18) and *Dante Symphony* (LW G14). In the *Kyrie* movement of the first work (Musical Example 4.4), Liszt bases the opening melodic gesture on the plainchant *Sacerdos in aeternam* (Musical Example 4.5). Another example comes from the *Credo* movement in which

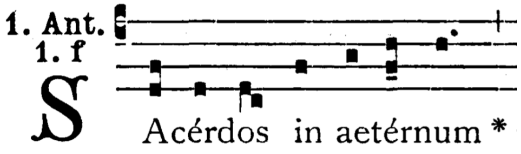
[41] Catholic Church, *The Liber usualis,* ed. The Benedictines of Solesmes (Tournai, Belgium: Desclée Company, 1961), 1810.

Liszt uses the incipit shared by *Credo I, II,* and *IV* (Musical Example 4.6) as the melodic material, set in unison (Musical Example 4.7).

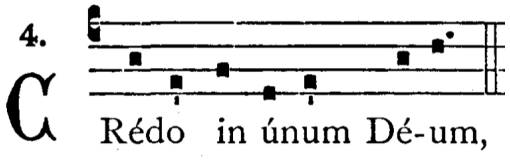
Musical Example 4.4. Liszt, *Kyrie* (from *Missa Choralis,* J18), mm. 1-9, Soprano and Alto parts, mm. 1-9



Musical Example 4.5. *Sacerdos in aeternum* (from *The Liber usualis*)[42]



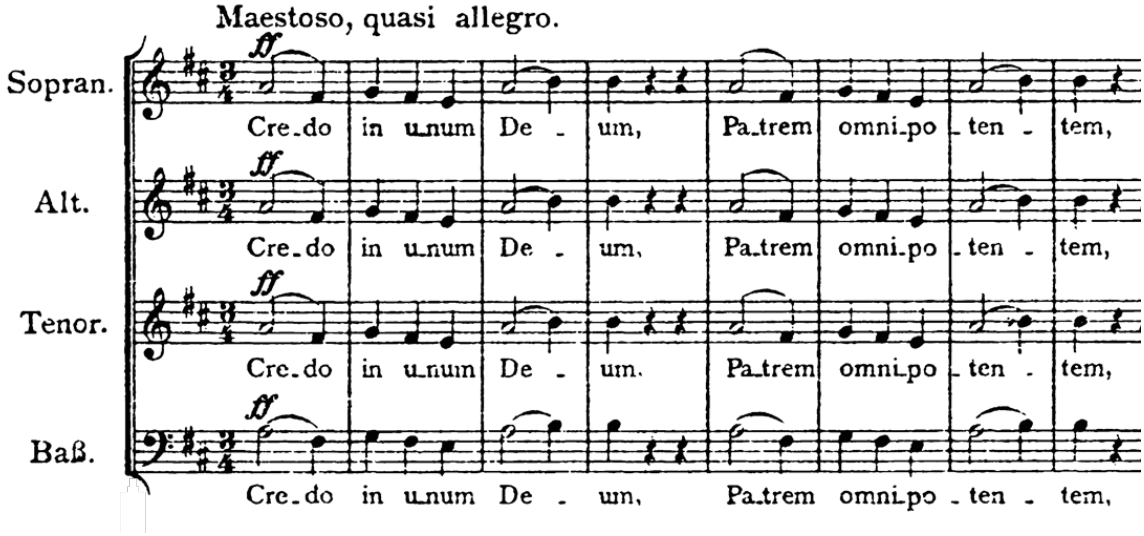
Musical Example 4.6. *Credo I* (from *The Liber usualis*)[43]



[42] Catholic Church, *The Liber usualis*, 956.

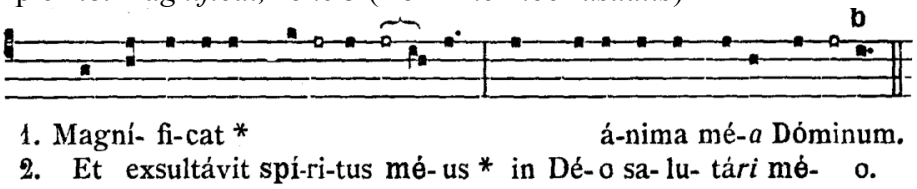
[43] Ibid., 64.

Musical Example 4.7. *Credo* (from *Missa Choralis,* LW J18*)*, mm. 1-8



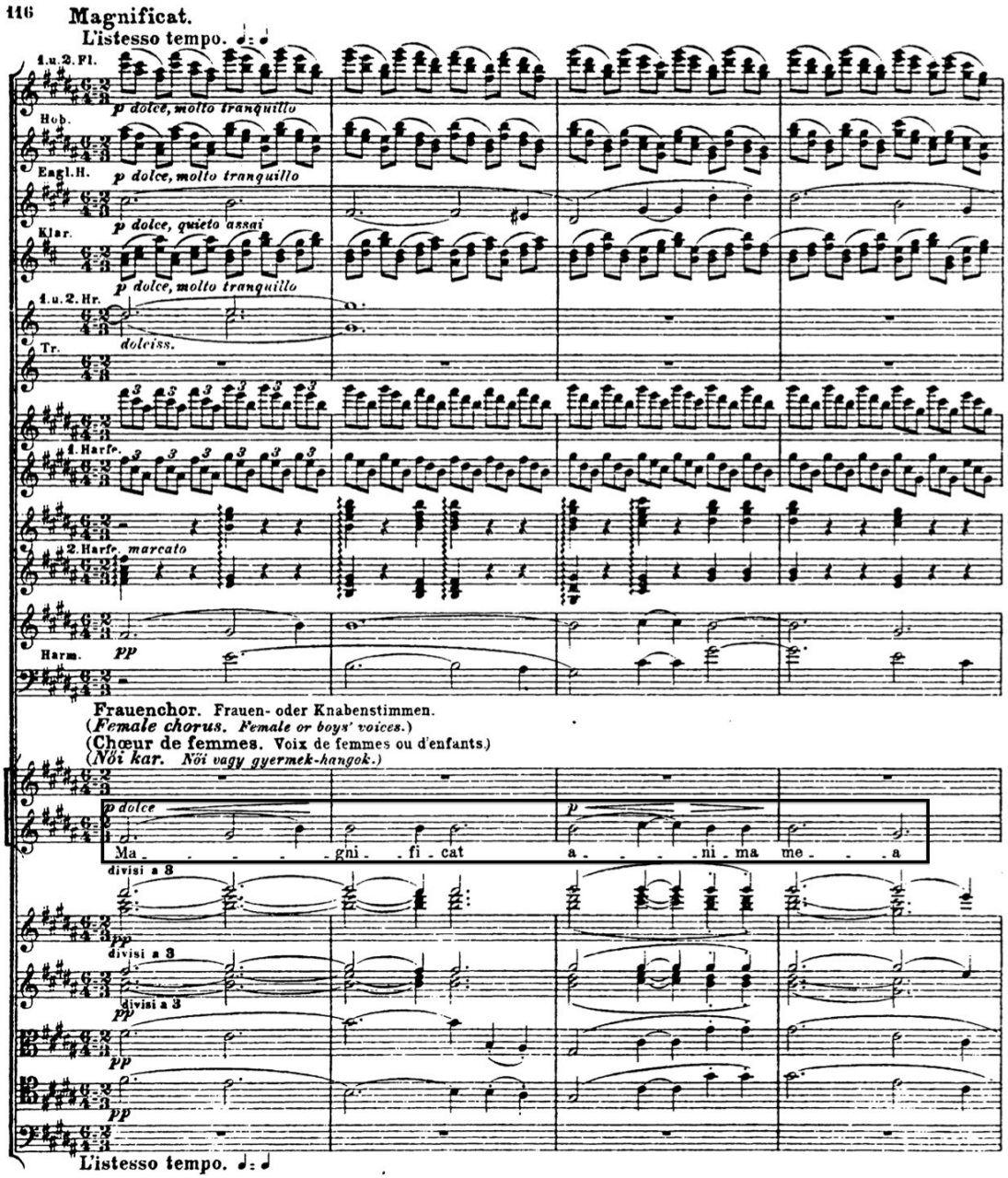
Dante Symphony (LW G14, 1855-6) is a programmatic symphony in two parts, depicting hell and purgatory respectively. Near the end of the second part (beginning between rehearsal letters O and P), Liszt writes a choral finale for treble choir using *Magnificat, Tone 3* (Musical Example 4.8) as a basis for the choral parts (Musical Example 4.9).

Musical Example 4.8. *Magnificat, Tone 3* (from *The Liber usualis*)[44]



[44] Ibid., 208.

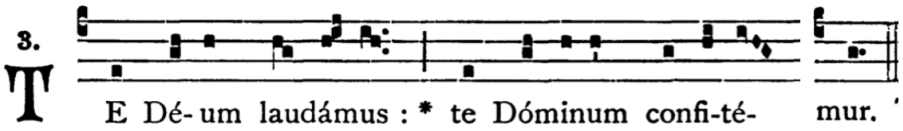
Musical Example 4.9. Liszt, *Dante Symphony* (LW G14), p. 116



In his final period Liszt continued to incorporate chant in works that fall into a variety of genres. One example is *Die Glocken des Strassburger Münsters* (LW L15), a single-movement work for chorus, soloists, and orchestra, written in 1874 and published in 1875. The dramatic, secular text is a German translation of the prologue of the poem "The Golden Legend" by Henry

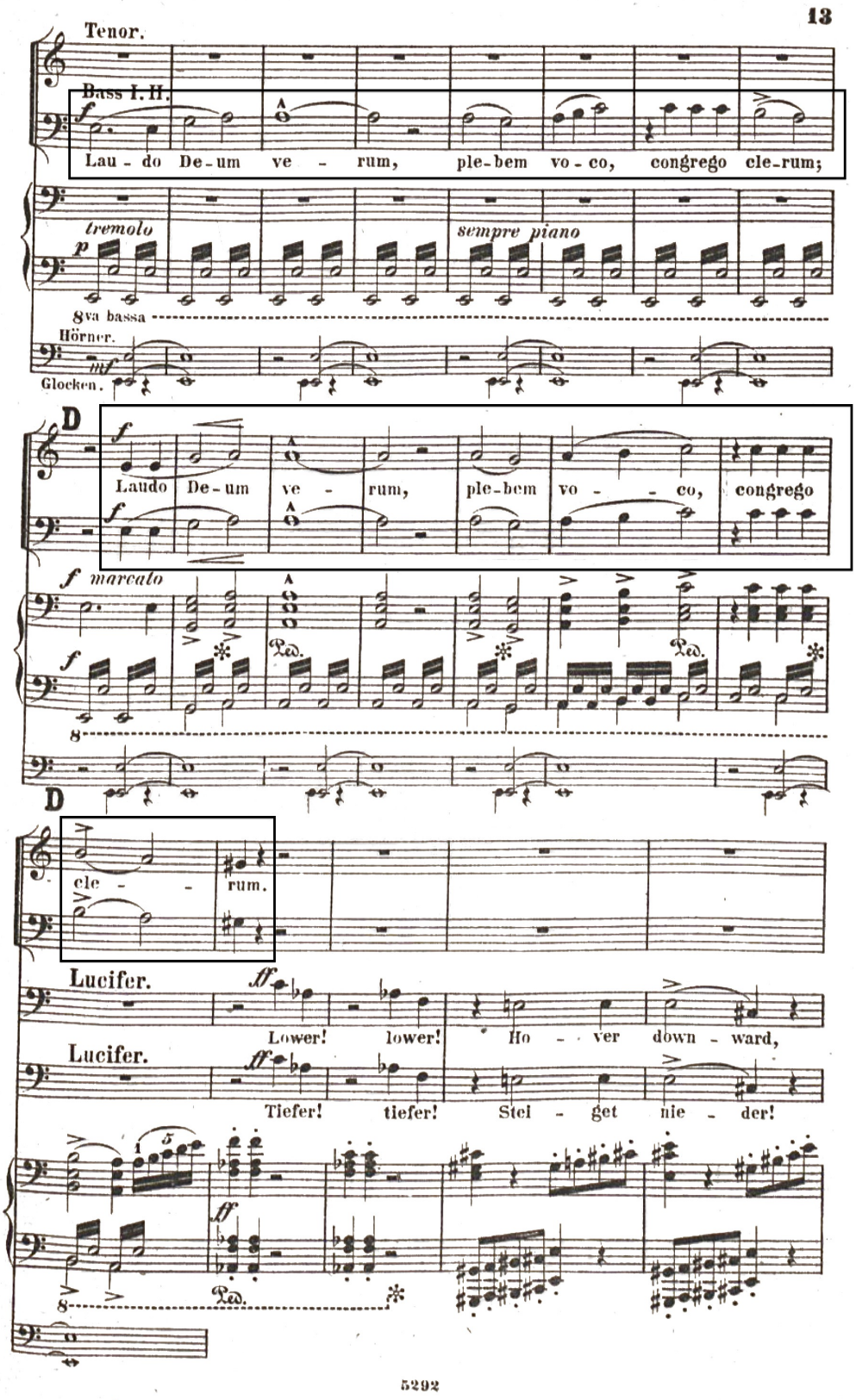
Wadsworth Longfellow, which describes a dramatic scene in which Lucifer calls upon the powers of the air to tear down the cross atop the spire of the Strasburg cathedral. In the prologue Liszt assigns the bell part to the voices, who are given a Latin text with which they respond to Lucifer's threat (Musical Example 4.11). Liszt sets the bells' text to the *Te Deum laudamus, Solemn Tone* chant**,** also known as the Hymn of Thanksgiving (Musical Example 4.10).

Musical Example 4.10. *Te Deum laudamus, Solemn Tone* (from *The Liber usualis*)[45]



[45] Ibid., 1832.

Musical Example 4.11. Liszt, *Die Glocken des Strassburgers Münsters* (LW L15), piano reduction, p. 13



Liszt's Cross Motive

One particular manifestation of Liszt's use of chant is a three-note melodic motive that he introduced into many compositions spanning multiple genres throughout his career. He identifies this motive in the concluding remarks to his oratorio *Die Legende von der heiligen Elisabeth* (LW I4), where he refers to it as the "tonisches Symbol des Kreuzes" (tonal symbol of the cross). After naming and including a notated version of the motive, Liszt notes how he uses it in the *Missa solennis zur Erweihung der Basilika in Gran*, *Dante Symphony*, and *Hunnenschlacht* (Musical Example 4.12).[46] Paul Merrick coined the term Cross motive in his 1987 book *Revolution and Religion in the Music of Liszt,* and it has been widely used by subsequent authors.

The motive, which in its original form is made up of an ascending major second followed by an ascending minor third, is derived from the beginning of *Crux fidelis* (Musical Example 4.13), a chant which is itself a portion of *Pange lingua gloriosi proelium certaminis*, composed by Venantius Fortunatus (c. 540-c. 600) in the sixth century on the occasion of a relic of the true cross being brought to Poitiers, France for use in a new monastery there.[47] In the following 1879 description of his symphonic poem *Hunnenschlacht*, Liszt further illustrates his association between the *Crux fidelis* chant and the Cross itself:

> Kaulbach's world-renowned picture presents two battles—the one on earth, the other in the air, according to the legend that warriors, after their death, continue fighting incessantly as spirits. In the middle of the picture appears the *Cross* and its mystic light; on this my 'Symphonic Poem' is founded. The chorale 'Crux Fidelis', which is gradually

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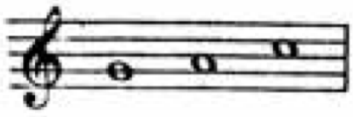
[46] Franz Liszt, *Die Legende von der heiligen Elisabeth* (Leipzig: C.F. Kahnt, 1871), 313.

[47] *Encyclopædia Britannica Online*, s. v. "Venantius Fortunatus," accessed October 03, 2013, http://www.britannica.com/EBchecked/topic/214309/Venantius-Fortunatus, and The Canons Regular of St. John Cantius, "The Cross and the Crucifix in the Liturgy," Sancta Missa, accessed October 2, 2013, http://www.sanctamissa.org/en/resources/articles/the-cross-and-crucifix-in-the-liturgy-fortescue.html.

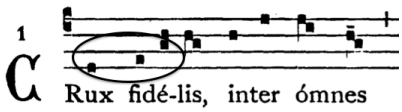
> developed, illustrates the idea of the final victory of Christianity in its effectual love to God and man.[48]

A partial list of the works in which Liszt used his Cross motive includes the *Piano Sonata in B Minor* (LW A179), the *Missa quattuor vocum ad aequales* (LW J5), the *Dante Symphony* (LW G14), the symphonic poem *Hunnenschlacht* (LW G17), the oratorios *Die Legende von der heiligen Elisabeth* (LW I4) and *Christus* (LW I7), *Missa Solennis zur Erweihung der Basilika in Gran* (LW I2), the first episode of *Lenau's Faust* (LW G16), *Un sospiro* (LW A118), and *Über allen Gipfeln ist Ruh* (LW M12).[49]

Musical Example 4.12. Liszt, "Tonisches Symbol des Kreuzes" ("tonal symbol of the Cross"), concluding remarks in *Die Legende von der heiligen Elisabeth* (LW I4)



Musical Example 4.13. *Crux fidélis* (from *The Liber usualis*) with Liszt's Cross motive highlighted[50]



Combination of Archaic and Modern Compositional Practices

Woodward notes that modal harmony is a prominent feature of Liszt's sacred music,[51] and Marilyn Kielniarz suggests that in the composer's organ works, modal passages are the result

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[48] Franz Liszt in *Letters of Franz Liszt*, ed. La Mara, trans. Constance Bache, vol. 2 (London: H. Grevel & Co., 1894) 352, quoted in Merrick, "Liszt's Cross Motif and the Piano Sonata in B minor," 285.

[49] Gabbart, 20 and Merrick, 94-5.

[50] Catholic Church, 742.

[51] Woodward, 61.

of "the use of Gregorian chant as an underlying thematic source."[52] In the following statement, Paul Merrick notes that performances of harmonized plainchant were already common in Liszt's day but that the composer wished to improve the quality of the harmony when he incorporated harmonized chant into his compositions: "in Liszt's day, as well as using corrupt notation [of the chant], musicians were in the habit of performing plainchant in harmonized versions, and it was therefore natural that Liszt and others concerned with reform should adopt this practice, but try to improve upon the harmony."[53] Liszt consciously chose modal harmonization of plainchant even though the practice of combining the two was modern at the time, as opposed to using common-practice, functional harmony. According to Merrick, Liszt used the 1859 book *Traité théorique et pratique de l'accompagnement du plain-chant* ("Theoretical and practical treatise concerning the accompaniment of plainchant") by Louis Niedermeyer and Joseph d'Ortigue as a guide for how to harmonize chant. Merrick notes that in the preface to *Traité theorique*, d'Ortigue recounts his search for a theory of harmony derived from the modes and suitable for plainsong.[54] A typical example of Liszt's practice of modally harmonizing plainchant comes from *Vexilla regis* for piano (LW A226), written in 1864 and based on the chant of the same name (Musical Example 4.14). Though the piece is written for piano, Liszt writes the text of the chant above the sections of the piece which are based on it and harmonizes them modally (Musical Example 4.15).

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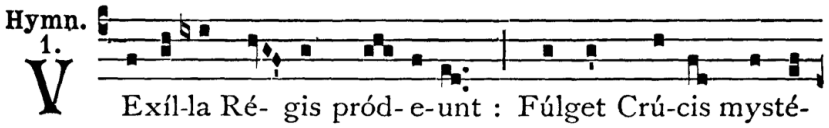
[52] Marilyn Kielniarz, "Organ Music," in *The Liszt Companion*, ed. Ben Arnold (Westport, CT: Greenwood Press, 2002), 209.

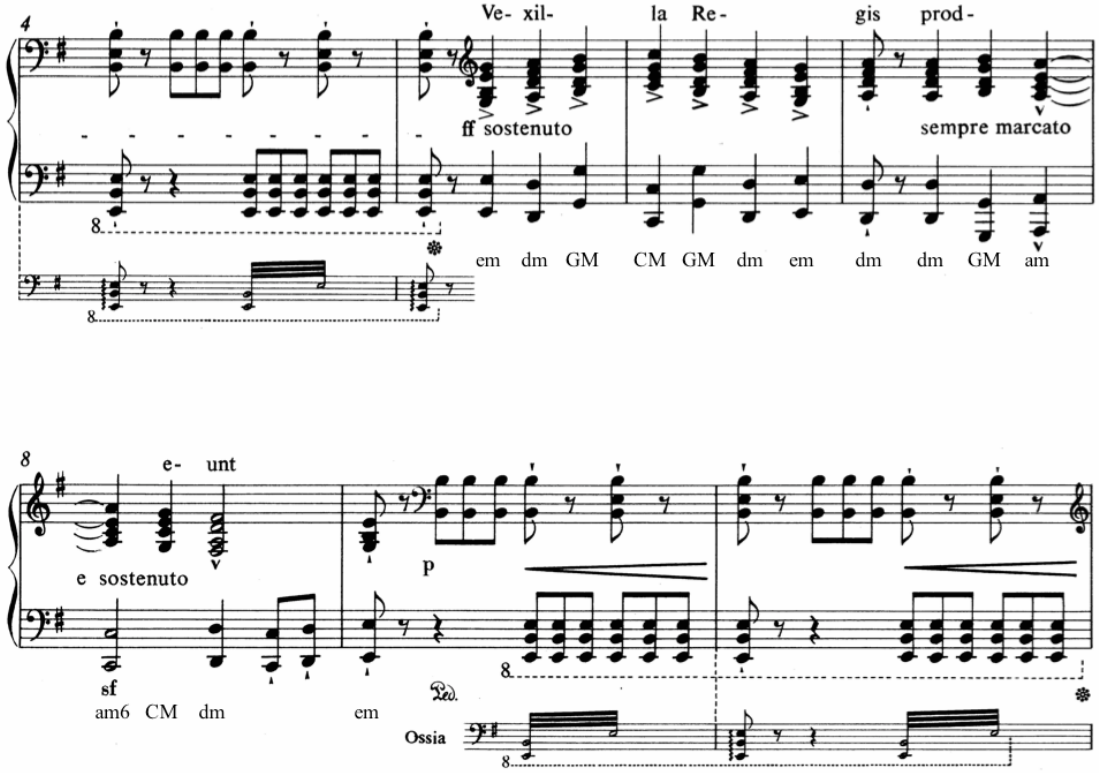
[53] Paul Merrick, "Liszt and Palestrina," in *Revolution and Religion in the Music of Liszt* (Cambridge: Cambridge University Press, 1987), 89.

[54] Merrick, "Liszt and Palestrina," 91.

Musical Example 4.14. *Vexilla regis prodeunt,* (from *The Liber usualis*)[55]



Musical Example 4.15. Liszt, *Vexilla regis* (LW A226), mm. 4-10



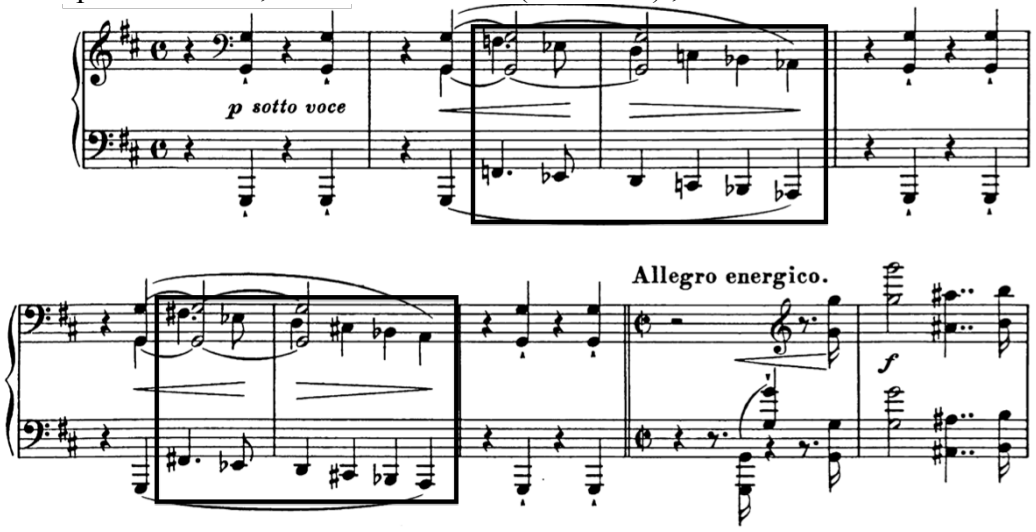
In this document I will examine three modern compositional practices that Liszt had developed by the time he wrote *Via Crucis*: inflected repetition, augmented triads, and unresolved dissonances.

[55] Catholic Church, 575.

Inflected Repetition

In his article, "Conceptualizing Expressive Chromaticism in Liszt's Music," Ramon Satyendra uses the term inflected repetition to refer to Liszt's technique of transforming a musical segment through repetition with one or more notes changed, or inflected, by a semitone.[56] There are numerous instances of this in Liszt's music. One example comes from the *Sonata in B minor* (LW A179), mm. 1-7 (Musical Example 4.16). The descending notes in mm. 2-3 are repeated in mm. 5-6 but several notes are raised a semitone in the repetition.

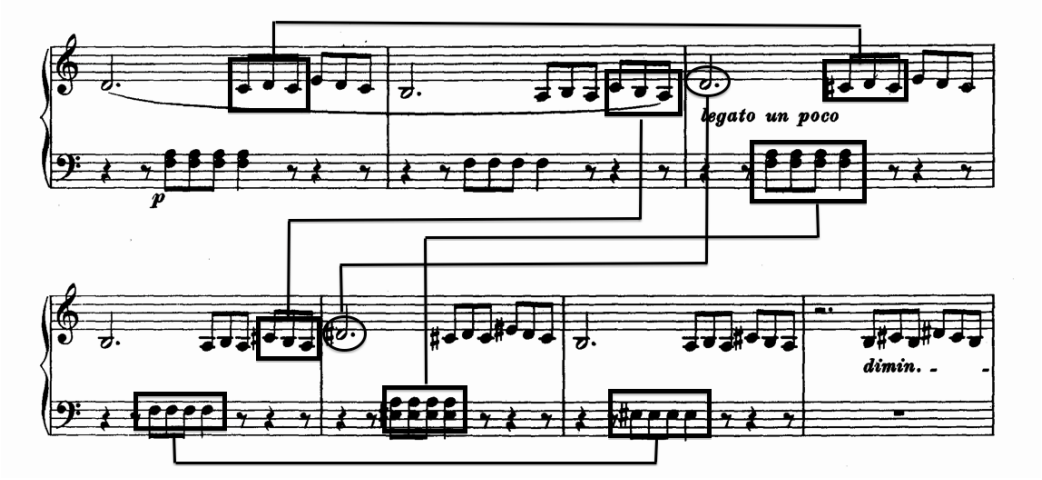
Musical Example 4.16. Liszt, *Sonata in B minor* (LW A179) , mm. 1-9



Another example of inflected repetition can be found in the third *Mephisto-Waltzer* (LW A325) shown in Musical Example 4.17. Here individual notes in both hands are chromatically inflected at their subsequent appearances.

[56] Ramon Satyendra, "Conceptualizing Expressive Chromaticism in Liszt's Music," in *Music Analysis* 16, no. 2 (1997): 219.

Musical Example 4.17. Liszt, *Dritter Mephisto-Waltzer* (LW A325), mm. 19-25



Augmented Triads

Liszt's extensive use of the augmented triad is well documented. In his 1988 article "The 'Unwelcome Guest' Regales: Franz Liszt and the Augmented Triad," R. Larry Todd traces the composer's increasingly prominent use of the augmented triad throughout his career. According to Todd, Liszt uses it in the early part of his career for color, then in the Weimar period begins to assimilate it into his harmonic language and to use it at deeper structural levels. Todd finds that during his late period Liszt "explores its use as a means of generating whole compositions, thereby reaching (and breaching) the outskirts of atonality."[57]

One early example of Liszt's use of the augmented triad comes from his piano piece *Lyon*, originally the first movement of the collection *Album d'un voyageur* (LW A40a). Composed in 1837 and 1838, *Lyon* is Liszt's musical reaction to a workers' uprising in 1834.[58] According to Todd, the piece begins with a musical motto, "thought to represent the slogan,

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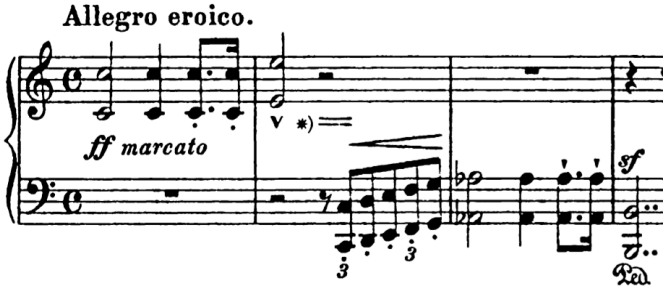
[57] R. Larry Todd, "The 'Unwelcome Guest' Regales: Franz Liszt and the Augmented Triad," in *19th Century Music* 12, no. 2 (1988): 94.

[58] Todd, 96.

'Live working or die fighting.' Liszt responds to this call by beginning with a skip of a major third (C-E); then, leaping to the bass register, he spans the interval of a minor sixth (C-A-flat) in a stepwise ascent, before concluding with a descending diminished seventh" (Musical Example 4.18),[59] highlighting three pitches (C-E-A-flat) that form an augmented triad. Later, in the march proper (beginning at m. 34), Liszt begins the music in C major, then "momentarily diverts the music to A-flat major before pausing on the dominant [G major], then, recommencing the march, he turns to E major" (this analysis is highlighted by the use of arrows in Musical Example 4.19).[60] Here, Liszt uses the notes emphasized in the opening measures as bases for the key areas in this section. Finally, in the coda, mm. 142-145, Liszt harmonizes the opening motto as an alternation between C-major and "a jarring entrance of vertical augmented triads" (Musical Example 4.20).[61] Thus, Liszt's use of the augmented triad in *Lyon* operates on three levels: in the introduction, linearly; in the march, mediant progressions reinforce the triad on a deeper level; and in the coda, the sonority is presented unambiguously.[62]

Musical Example 4.18. Liszt*, Lyon* (LW A40a), mm. 1-3



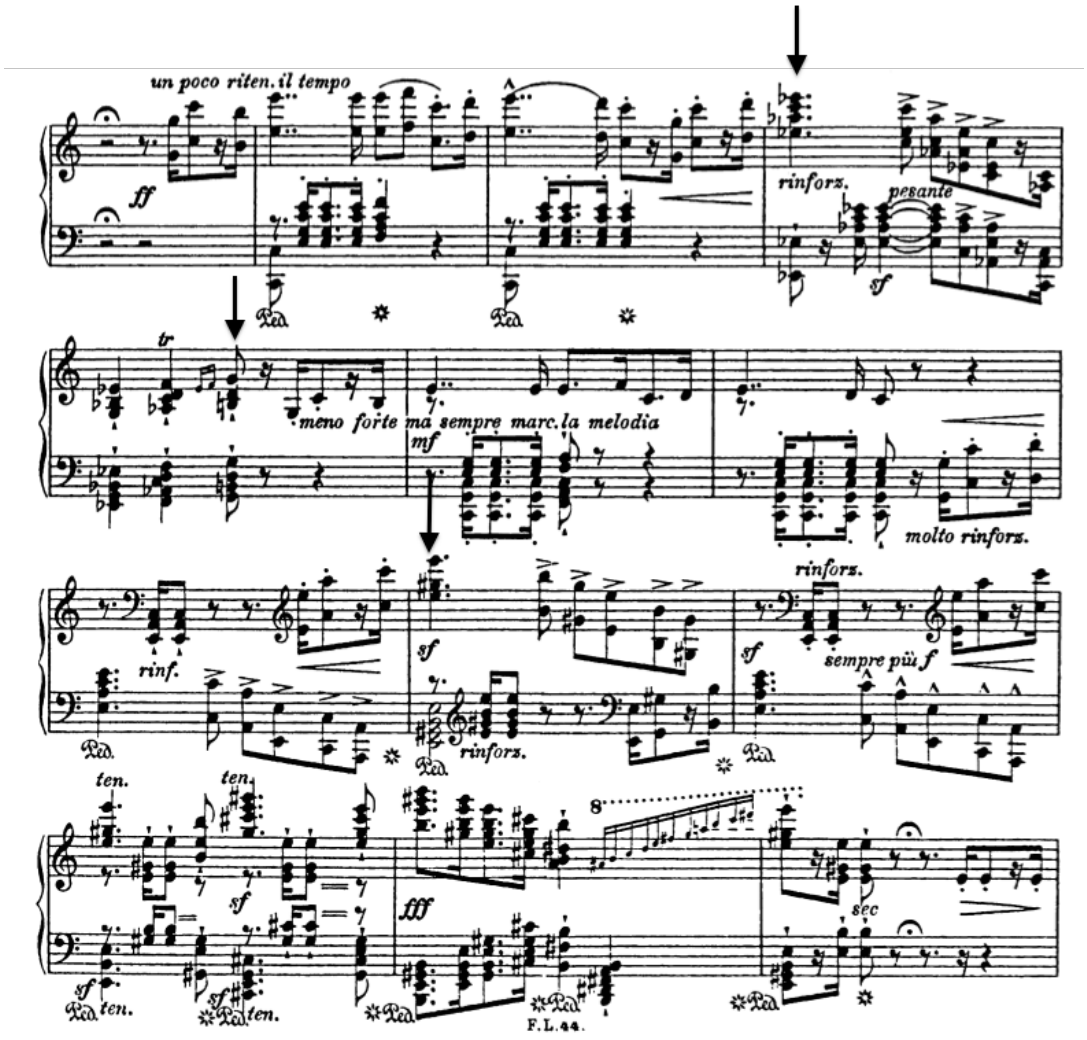
[59] Ibid.

[60] Ibid.

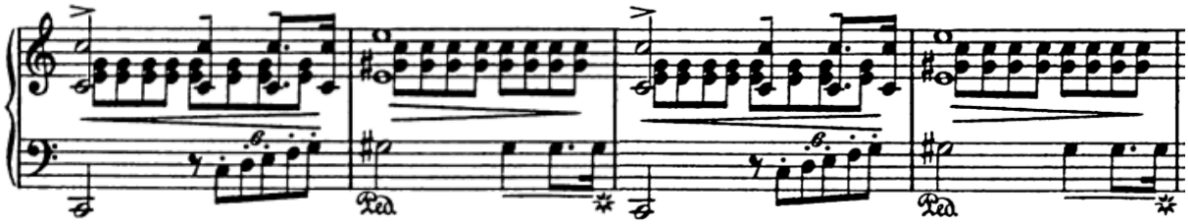
[61] Ibid.

[62] Ibid.

Musical Example 4.19. Liszt, *Lyon* (LW A40a), mm. 34-46



Musical Example 4.20. Liszt, *Lyon* (LW A40a), mm. 142-45



Liszt's use of the augmented triad progressed over his career and this progression can be seen in the final measures in different versions of *Pace non trovo,* originally a song for solo voice and piano based on a Petrarch sonnet. Liszt wrote four versions of the piece: the original song in A-flat major, part of *Tre sonetti di Petrarca* (LW N14); a revised version for solo piano in E major (LW A102); a second version for piano solo in E major included in the Italian volume of *Années de pèlerinage* (LW A55); and another setting for solo voice and piano which concludes with a signature of four sharps (LW N14). In the original song, the final measures alternate between A-flat major and C major chords with rests in between the two (Musical Example 4.21). Though an augmented triad is not present, the interval between the lower two notes in both triads is a major third, and so the sonority is not far removed from what Liszt writes. In the second and third settings, both in E major, Liszt incorporates the augmented triad into the cadence by placing a C augmented triad between E major triads (Musical Example 4.22). The fourth setting has no firm final cadence, concluding instead with a melodic gesture ending on the unharmonized pitch of G-sharp (Musical Example 4.24). This melodic gesture, however, is a repetition of an earlier passage where it is followed by an E major triad and then an E augmented triad (Musical Example 4.23). Therefore, the G-sharp that ends the piece can sound both as the third scale degree of E major or as the upper voice of the augmented triad which followed the E major triad earlier in the piece.[63] This example of Liszt's developing use of the augmented triad shows how the composer incorporated the triad into increasingly sophisticated levels of his compositions as he developed them over time.

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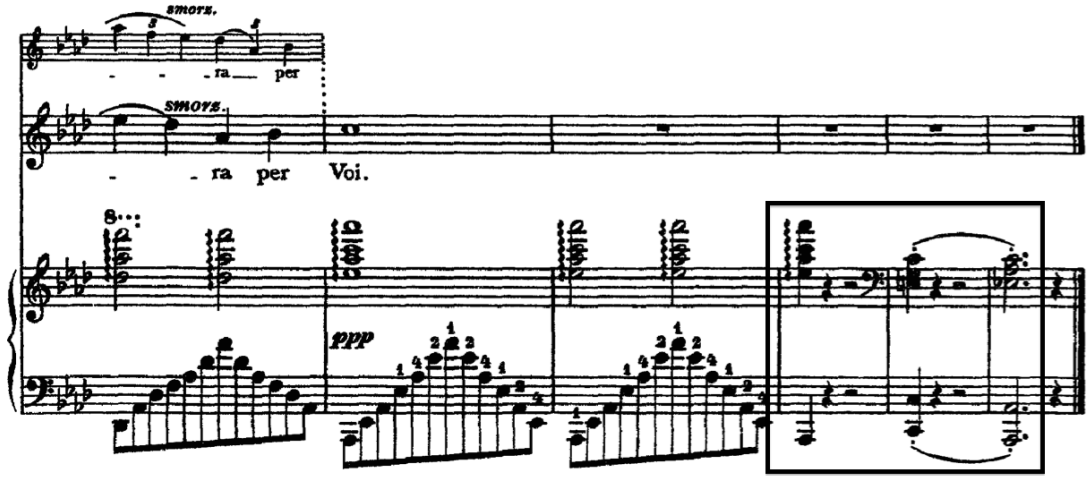
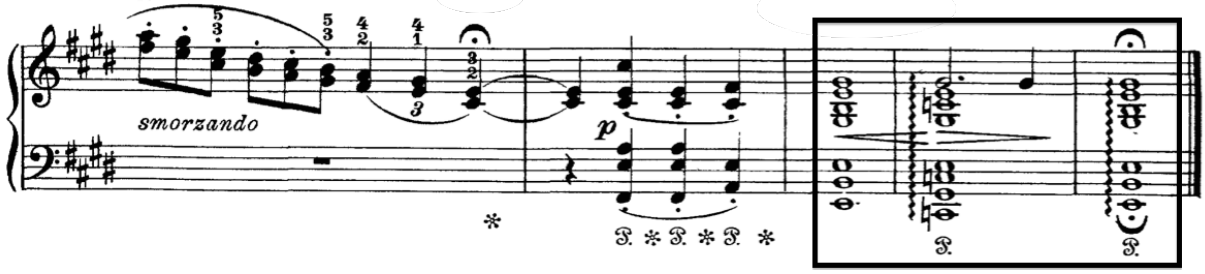
[63] Ibid., 98

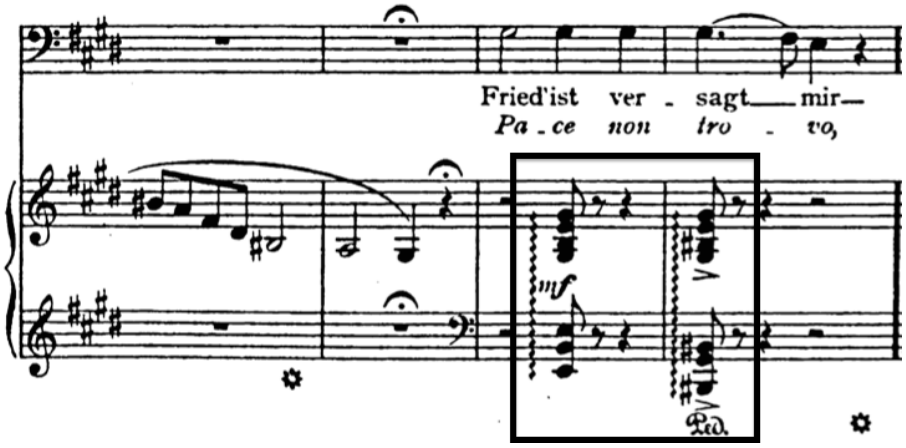
Musical Example 4.21. Liszt, *Pace non trovo* (from *Tre sonetti di Petrarca*, LW N14, first version), mm. 105-110



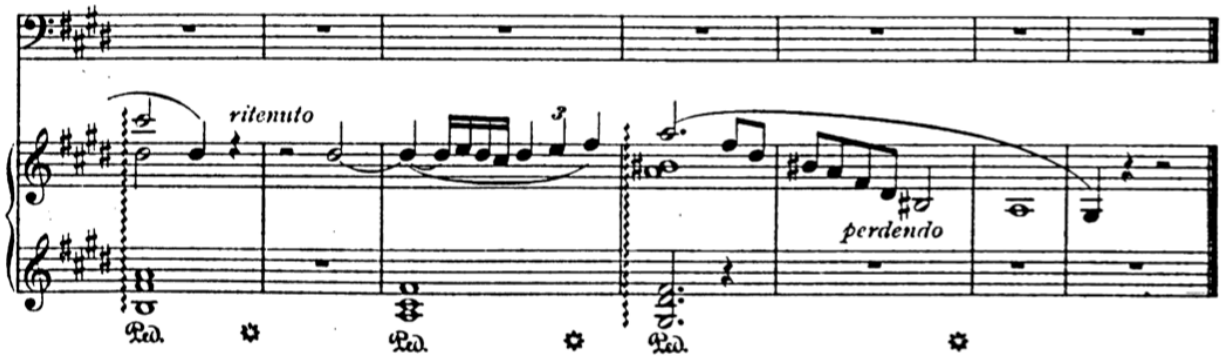
Musical Example 4.22. Liszt, *Pace non trovo* (no. 5 from *Années de pèlerinage, deuxième année*, LW A55), mm. 77-81



Musical Example 4.23. Liszt, *Pace non trovo* (no. 2 from *Tre sonetti di Petrarca*, LW N14, second version), mm. 12-15



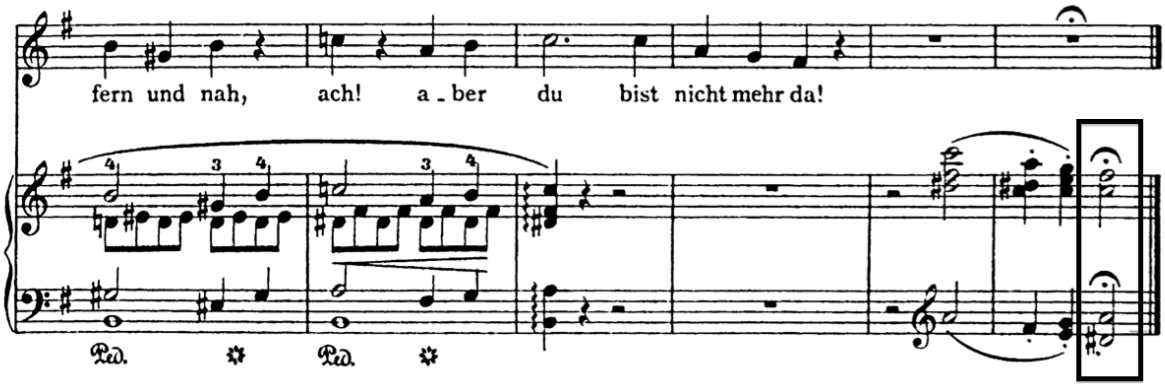
Musical Example 4.24. Liszt, *Pace non trovo* (no. 2 from *Tre sonetti di Petrarca*, LW N14, second version), mm. 110-116



Unresolved Dissonance

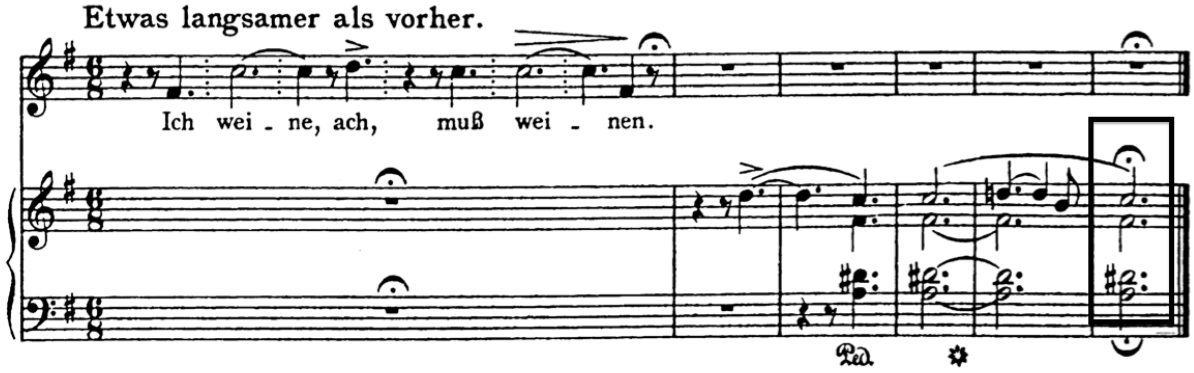
The third way Liszt explores new harmonic techniques is by ending pieces, movements, or passages with unresolved dissonances. Ben Arnold observed this phenomenon in Liszt's late songs when he wrote, "Rarely do the works cadence on root position, and often they conclude on dissonances and in un-resolved ways."[64] An example of this is found in *Einst* (LW N73) for mezzo-soprano and piano, in which the piece ends with the piano holding a fully-diminished seventh chord, realized as a tritone in each hand (Musical Example 4.25). *Verlassen* (LW N77), another song for mezzo-soprano and piano, ends the same way (Musical Example 4.26).

Musical Example 4.25. Liszt*, Einst* (LW N73), mm. 11-14



[64] Arnold, "Songs and Melodramas," 412.

Musical Example 4.26. Liszt, *Verlassen* (LW N77), mm. 57-67



Dramatic Text Painting

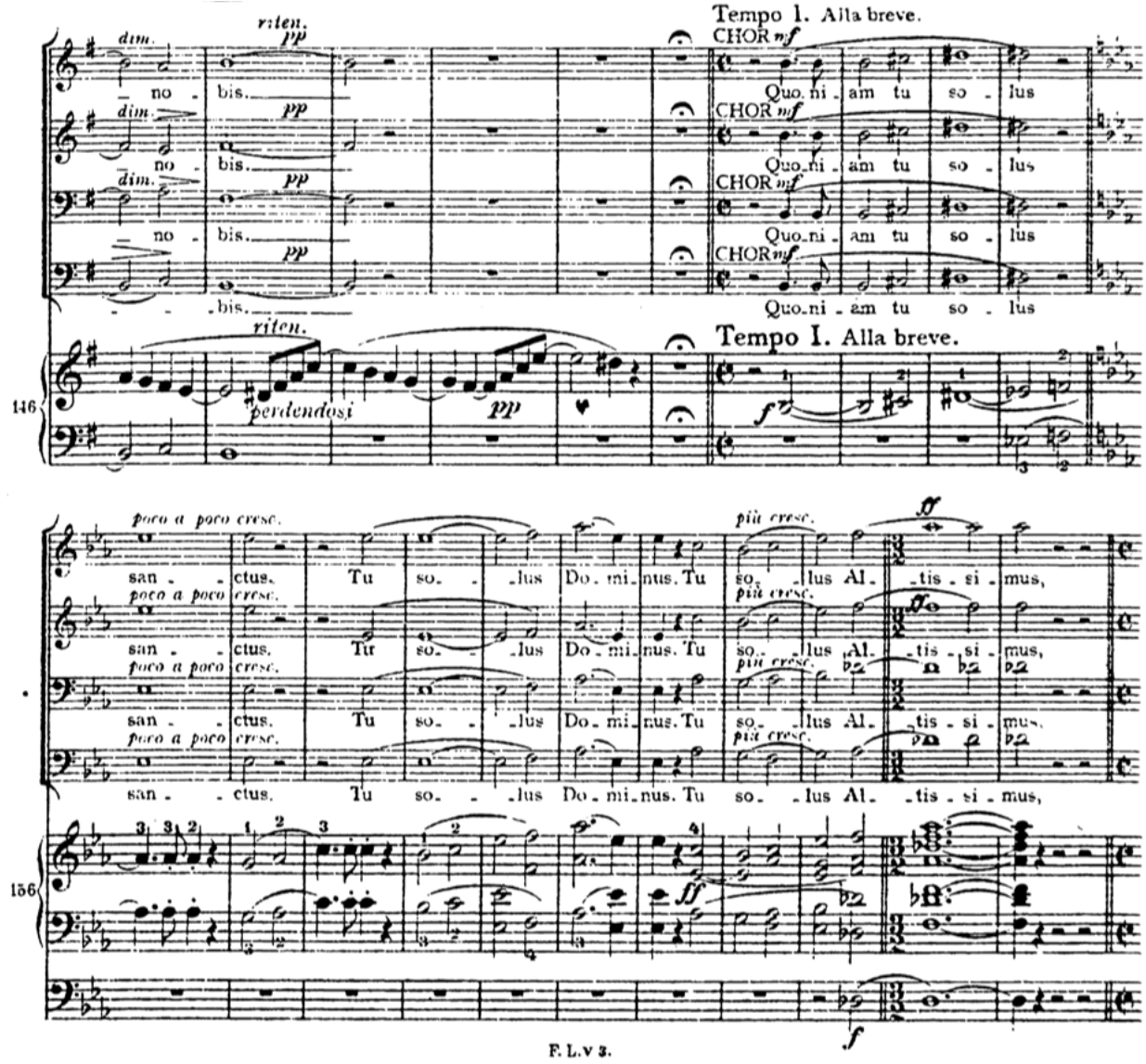
In the insertion at the end of the fifth installment of the 1835 article, Liszt writes that the new music he is proposing will unite the theatre and the church on a colossal scale, to which he adds emphasis by capitalizing both *theatre* and *l'église* (church).[65] Keeping in mind that he strongly disliked the use of opera in church, we can conclude that he did not mean to imply that opera or opera-like writing should influence his sacred music.

Liszt wrote four settings of the mass ordinary (LW J5, I2, J18, I9) and his dramatic approach to text painting can easily be seen in the Gloria and Credo movements of these pieces. One example comes from the Gloria movement of *Missa quattuor vocum ad aequales* (LW J5), in the portion in which Liszt sets the text "Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus" (You alone are holy. You alone are the Lord. You alone are the Most High.). Liszt initially sets the text as a unison melody, reflecting the attribution of singularity to God. On the final "solus," however, Liszt begins to use harmonize the passage, leading to the word "Altissimus," the textual attribution of highest status to God. Additionally, all four voices of the choir are singing the highest pitches they have in this section. Liszt also indicates a *mezzo forte*

[65] Liszt in Suttoni, 237.

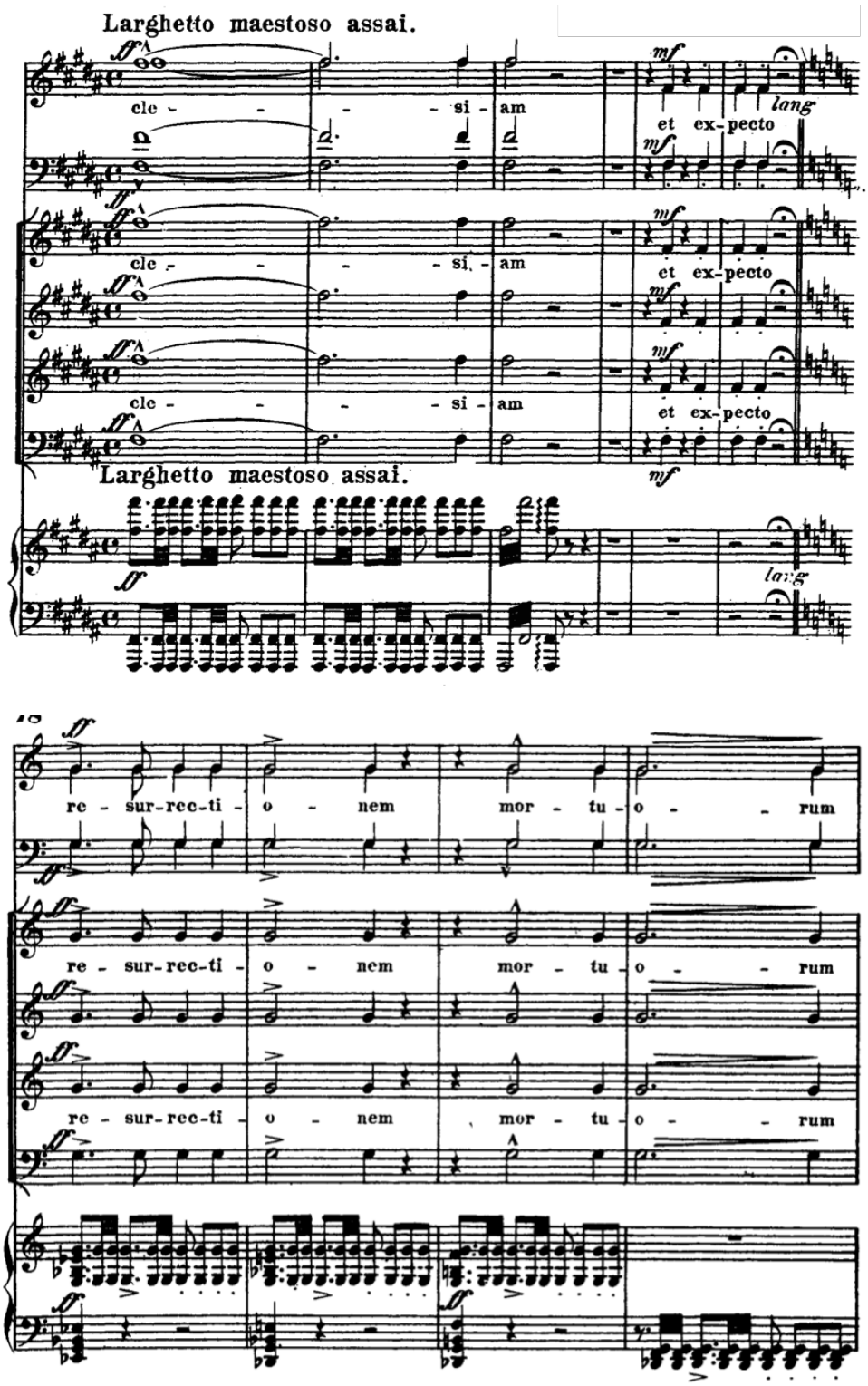
dynamic at the initial word and concludes with fortissimo, which is the dynamic he maintains for the remainder of the movement except for one *sempre forte* indication at m. 198. Finally, as mentioned above, the passage begins unison and divides at the final phrase ending on a D-flat major chord, which is a surprise given the surrounding E-flat major harmonic context (Musical Example 4.27). Liszt uses the elements of texture, tonic accent, expressive elements and harmony together to give the text a dramatic treatment.

Musical Example 4.27. Liszt*, Gloria* (from *Missa quattuor vocum ad aequales,* LW J5), mm. 146-166



A second example comes from *Missa solennis zur Erweihung der Basilika in Gran* (LW I2). In the Credo movement, Liszt uses the sectional nature of the text to set up significant contrast between the ideas contained therein. An example of dramatic text painting can be found at the passage beginning with "Credo unam ecclesiam" (I believe in one church), the text for which is a partial repetition of the full text "Et unam, sanctam, catholicam et apostolicam ecclesiam" (and one, holy, catholic, and apostolic church") found earlier in the movement. This passage begins with the entire choir singing almost entirely whole notes or longer rhythmic values using ties on unison F-sharps, fortissimo, with B major and F-sharp major as the underlying harmonies on mostly quarter note durations. At m. 346, the orchestra suddenly cuts out and the choir sings "et expecto" (and I expect) with a staccato articulation at a *mezzo forte* dynamic on unison F-sharp followed by a fermata over a rest with a *lang* indication. After the pause, the choir and orchestra re-enter fortissimo on an E-flat major chord with syncopated rhythm and the choir sings "resurrectionem" (the resurrection) on a unison G natural (Musical Example 4.28). Liszt executes a change of melody, harmony, and rhythm—reflective of the text—by writing a brief passage with a thinning of the texture, a halting unison treatment of the text, and a pause in the progression of the piece, using the words "et expecto" (and I expect) to heighten the expectation of the listener.

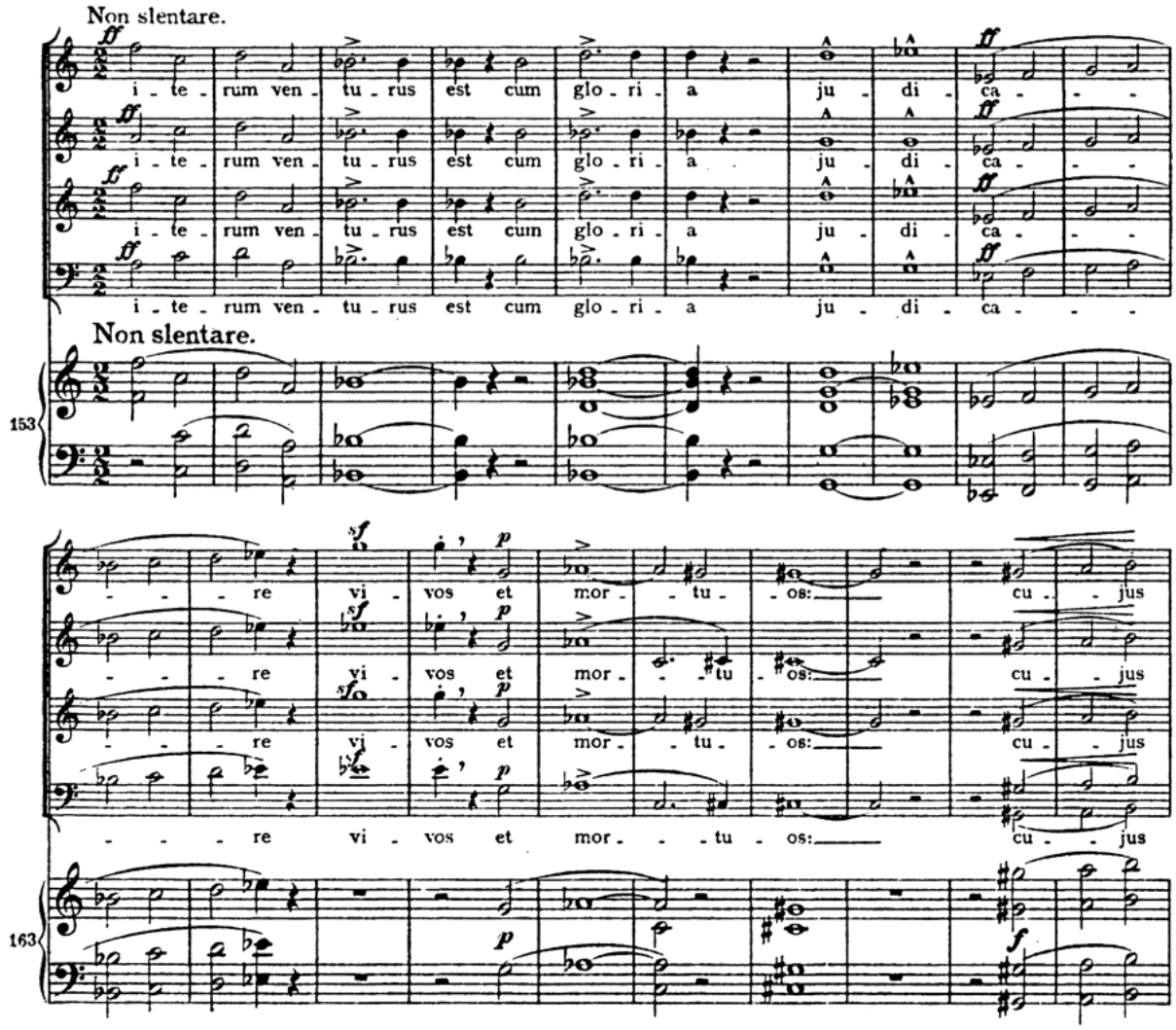
Musical Example 4.28. Liszt, *Credo* (from *Missa solennis zur Erweihung der Basilika in Gran,* LW I2), piano reduction, mm. 342-351



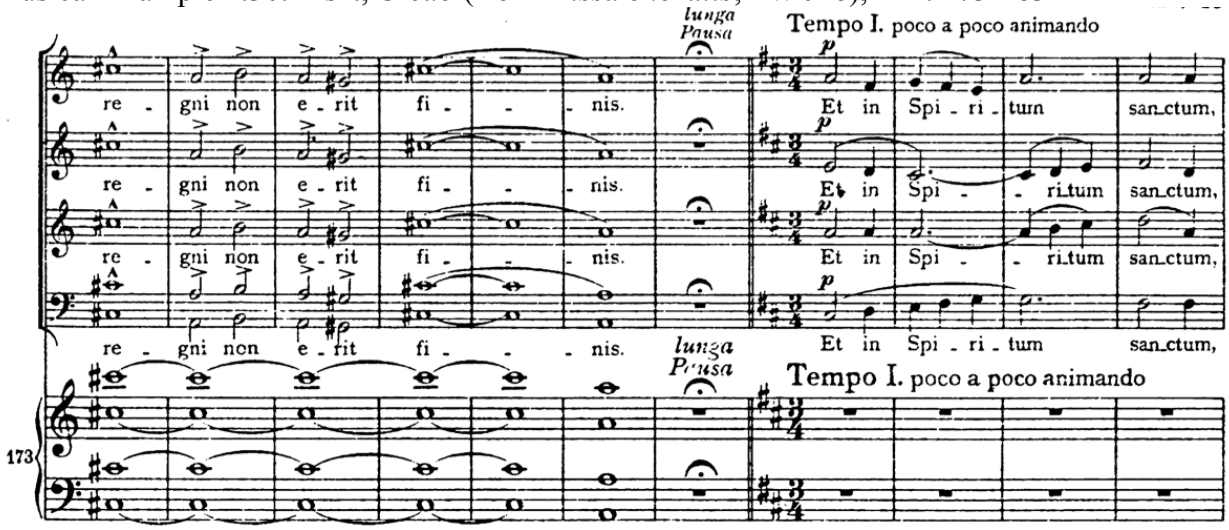
A third example of dramatic text painting comes from *Missa choralis* (LW J18), finished in 1865. *Missa choralis* is a more conservative work than Liszt's other masses with respect to text painting. Liszt does, however, include a few dramatic flourishes in the Credo movement, some of which occur during his setting of the text "iterum venturus est cum gloria judicare vivos et mortuos cujus regni non erit finis" (he will come again with glory to judge the living and the dead, whose kingdom will not end). Liszt makes frequent use of unison in the Credo movement and from the words "iterum" (again) at m. 153-4 to "finis" (end) the choir and organ are in unison except for when they expand to dyads on the words "gloria" (glory, m. 157-8), the first two syllables of "judicare" (judge, m. 159-160), "vivos" (living, m. 166), and part of the word "mortuos" (dead, mm. 168-170). The simplicity and directness of this melodic content sets up the dramatic harmonic shift in the following passage. Harmonically, the first half of this passage strongly suggests E-flat Lydian, made especially apparent by the ascending E-flat Lydian scale on the third syllable of "judicare" (judge) (Musical Example 4.29). Liszt sets the word "vivos" (living) as a dyad of thirds on E-flat and G-natural, marked *sforzato* within a *fortissimo* general dynamic, and sets it apart from the surrounding music and text by quarter rests. The words "et mortuos" (and the dead) are marked *piano* and the first syllable of "mortuos" is marked with an accent and written as an A-flat, which is striking given the surrounding E-flat Lydian harmonic context. After one bar of unison singing, the altos and basses drop down a minor sixth to C-natural and then up to C-sharp, leaving an open-fifth dyad between the sopranos and altos, and the tenors and basses, which strongly contrasts with the dyads based on thirds on the words "gloria" and "vivos." The passage that follows strongly suggests A major, and every syllable of "regni non erit" (kingdom will not) has an accent (Musical Example 30). Liszt uses

mostly unison melodic content, a direct harmonic shift on the word “mortuos” (death, m. 167), and the leap down of an octave to dramatically depict the contrast between “vivos” (life) and “mortuos” (death).

Musical Example 4.29. Liszt, *Credo* (from *Missa choralis*, LW J18), mm. 153-172



Musical Example 4.30. Liszt, *Credo* (from *Missa choralis*, LW J18), mm. 173-183



In addition to works for the piano, Liszt is primarily associated with contributions to programmatic literature. According to Walker, "around 1853, Liszt introduced the term '*Symphonische Dichtung*' ('Symphonic Poem') to describe a growing body of one-movement orchestral compositions, programmatically conceived."[66] Liszt went on to produce twelve such works during his time in Weimar, composing the thirteenth (*Von der Wiege bis zum Grabe*, LW G38, 1881-2) late in life. As I will demonstrate below, *Via Crucis* contains several movements and sections which are programmatically conceived, and I believe this practice is a manifestation of his prescription for uniting the theatre and the church on a colossal scale, which he included in the 1835 *Gazette musicale de Paris* article.[67]

Organ Accompaniment or Unaccompanied Singing

The fifth installment of the 1835 *Gazette musicale de Paris* article indicates Liszt's reverence for the organ and disdain for other instruments being used in church. Another piece of

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[66] Walker, *et al*. "Liszt, Franz." Grove Music Online, accessed April 22, 2014.

[67] Liszt in Suttoni, 237.

evidence regarding Liszt's preference for organ accompaniment in church music comes from a letter he wrote to Princess Carolyne von Sayn-Wittgenstein on July 24, 1860. In the letter, Liszt describes the possibility that the pope might soon establish a "canon of church singing on the exclusive foundation of Gregorian chant."[68] The remainder of the letter consists of Liszt describing how, should this event come to pass, he plans to present a significant compositional contribution to the pope that, should it be approved, would then be "adopted by the entire Catholic world."[69] To this end, he briefly describes the music he already has in mind:

> The instruments of the orchestra would all be put aside—and, to support and reinforce the voices, I shall keep only an *ad libitum* organ accompaniment. It is the only instrument with a right to a permanent place in church music.[70]

Of the sixty-two sacred choral works of Liszt identified in *Grove Music Online*, only ten are written for choir and orchestra, and of those eight were written not for liturgical use but for special occasions. Of the remaining fifty-two, most are for unaccompanied choir or choir accompanied by organ or harmonium. When instruments other than organ are indicated, they are marked *ad libitum* with the exception of *Laudate Dominum* for male voices and piano (LW J6), *Der 23 Psalm* which exists in three versions the first two of which call for harp or piano, *Der 137 Psalm* for Soprano, female voices, solo violin, harp or piano, and organ or harmonium (LW J11), *Inno a Maria Vergine* for mixed voices, harp, and organ (LW J25), *Sankt Christoph* for female voices, piano, harmonium, and harp *ad libitum* (LW J41), *Nun danket alle Gott* for mixed voices, brass and percussion (LW J43), and *In domum Domini ibimus* for mixed voices, organ, brass and percussion (LW J46).

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[68] Liszt in *Selected Letters*, trans. Williams, 509.

[69] Ibid.

[70] Ibid.

CHAPTER V: LATE-PERIOD STYLE FEATURES AND LUTHERAN CHORALES

Economy of Materials

The beginning of Liszt's final compositional period is marked by the end of his permanent residency in Rome in 1869. One might also think of 1869 as the year in which Liszt abandoned his dream of reforming the liturgical music of the Roman Catholic Church. From 1869 until his death, his works took on an increasingly austere quality, which Ben Arnold—writing specifically about the composer's piano works—describes as having "thinner textures, more potent dissonances, and freer forms."[71] He later notes that, "often the texture is reduced to single lines."[72] A good example of this phenomenon from Liszt's piano works can be seen in *Nuages gris* (LW A305), which starts with a solo melody and adds a left hand tremolo in the fifth measure (Musical Example 5.1). The piece is only forty-eight measures long, and in most of it Liszt employs a solo melody in the left hand against single notes or octaves in the right hand. Alan Walker echoes Arnold's comments as follows:

> The music of Liszt's old age is marked by an unusual economy of means. Gone are the days of creative abundance. It is almost as if he were trying to starve his compositions of the very notes they require to achieve their identity. His works frequently collapse into monody, and then into silence.[73]

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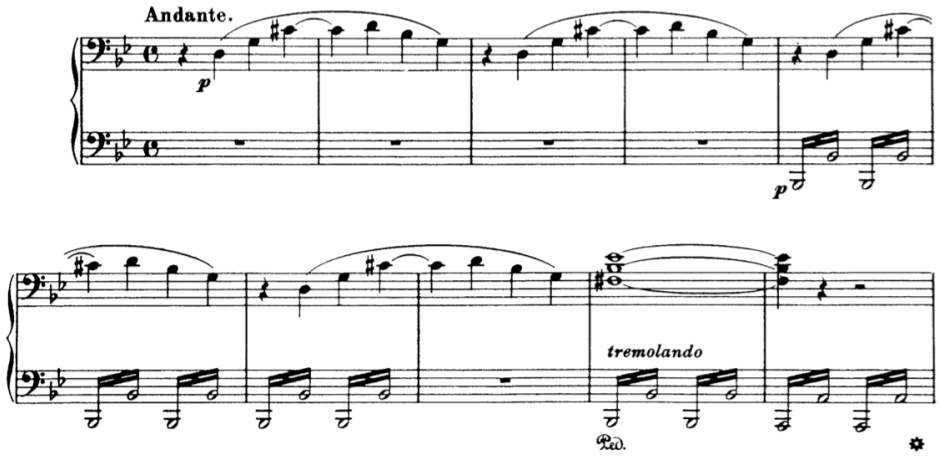
71 Arnold, "Piano Music: 1861-1886," 139.

72 Ibid., 140.

73 Walker, *The Final Years*, 441.

Musical Example 5.1. Liszt, *Nuages gris* (LW A305), mm. 1-10



Liszt's austerity extends to other works as well. Michael Saffle, writing about the orchestral works, notes that, "by the 1880s his scoring had become downright sparse, and in *Von der Wiege bis zum Grabe*, his last symphonic poem, there is almost nothing sonorous or 'effective' at all."[74] Regarding other forms of austerity, Marilyn Kielniarz suggests that in Liszt's late organ works, he employed particularly short motives with the following comment: "the structure of each movement results from continual development of the smallest available motivic unit. Ongoing repetition of the basic unit often occurs with slight alterations."[75] One might also consider the use of short movements within a multi-movement piece instead of a smaller number of longer movements to be a form of austerity. Bence Szabolcsi suggested that Liszt's late organ works demonstrate a new mode of expression for the composer—a sequence or portrayal of dramatic scenes that together depict one particular event.[76]

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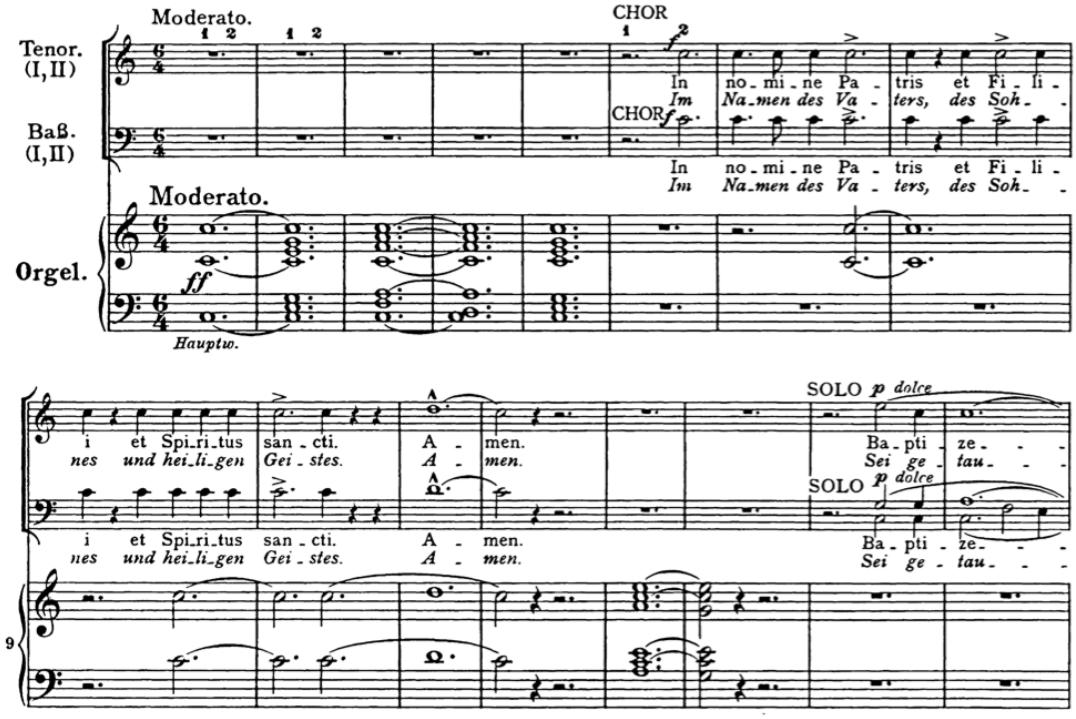
74 Michael Saffle, "Orchestral Works," in *The Liszt Companion*, ed. Ben Arnold (Westport, CT: Greenwood Press, 2002), 237.

75 Marilyn Kielniarz, "Organ Music," in *The Liszt Companion*, ed. Ben Arnold (Westport, CT: Greenwood Press, 2002), 209.

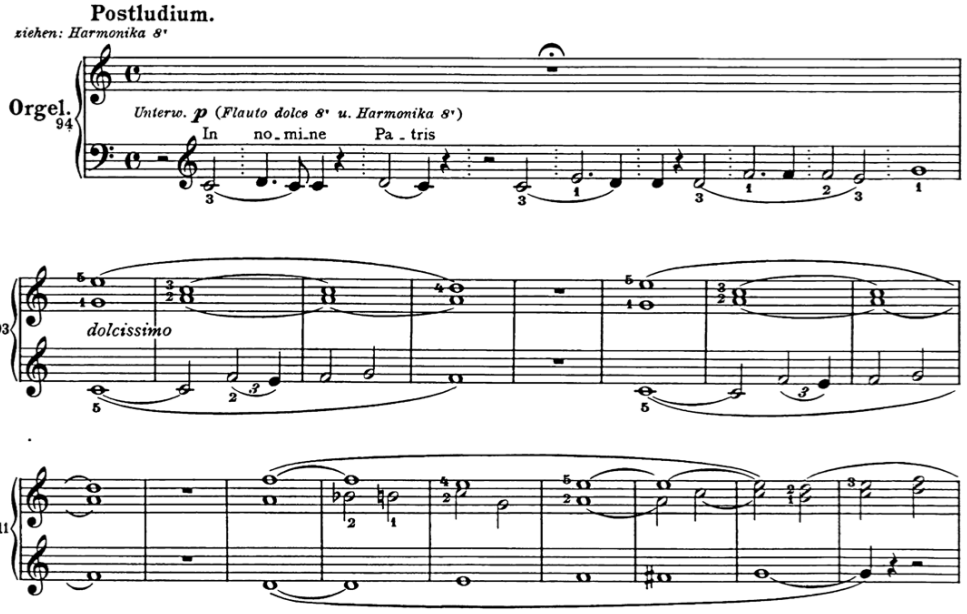
76 Bence Szabolcsi, "Liszt and Bartók" *New Hungarian Quarterly* (January 1961): 3-4, quoted in Marilyn Kielniarz, "Organ Music," in *The Liszt Companion*, ed. Ben Arnold (Westport, CT: Greenwood Press, 2002), 208.

Short motives, small forms, sparse textures and silence can be seen in many of Liszt's late-period choral works as well. One example is *Septem sacramenta* (LW J35), which was written between 1878 and 1884 for mixed choir, mezzo-soprano and baritone soloists and organ, with a text based on the names of the seven sacraments recognized by the Roman Catholic Church. Sparse textures are found throughout the piece and can be seen in the baptism section from the First Sacrament, in which the choir sings in unison, with the organ doubling the choir only at mm. 7-12, 26-36, 51-52, 58-60, 68-71, 74-77, 78, and 88-92. Additionally, two of the seven sacraments end with an organ *postludium,* and both consist of solo lines in one hand accompanied by no more than two notes in the other hand, always in longer rhythmic values (Musical Examples 5.3 and 5.4). Liszt also uses silence—which I define as two or more beats of rest in the prevailing meter or a fermata over a rest—to separate the choral sections from the solo sections (Musical Example 5.2).

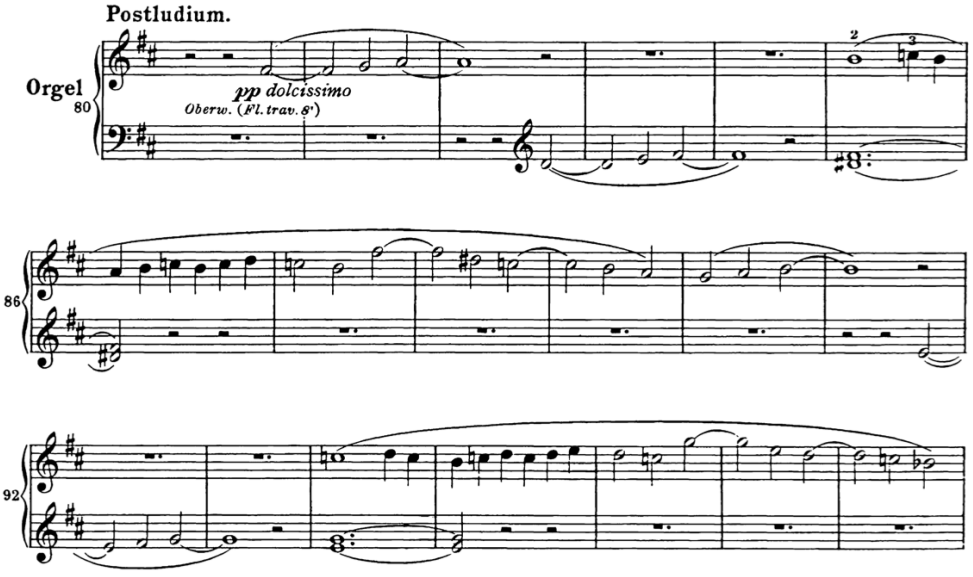
Musical Example 5.2. Liszt, I. *Baptisma* (from *Septem sacramenta,* LW J35), mm. 1-16



Musical Example 5.3. Liszt, I. *Baptisma* (from *Septem sacramenta,* LW J35), mm. 94-119



Musical Example 5.4. Liszt, V. *Extrema unctio* (from *Septem sacramenta,* LW J35), mm. 80-98

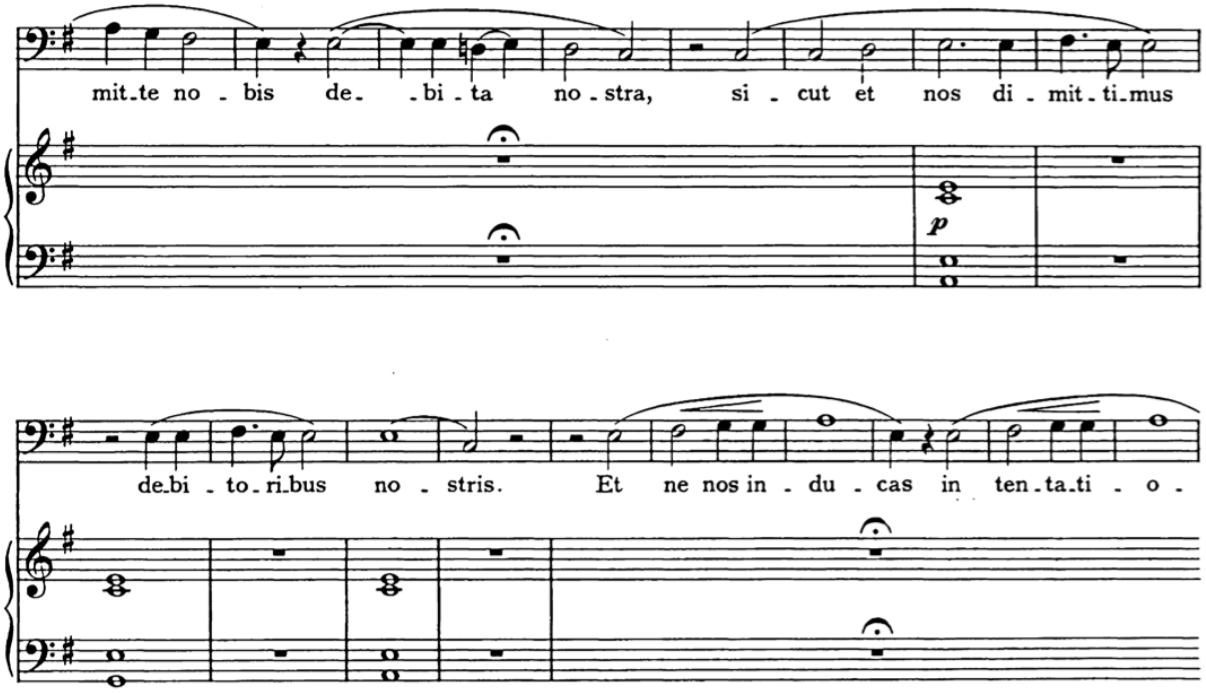


Septem sacramenta is a collection of individual movements, each of which is given the name of a sacrament. The movements are either fewer than one hundred measures, or if longer, are broken up into smaller sections maintaining a sectional structure throughout the work.

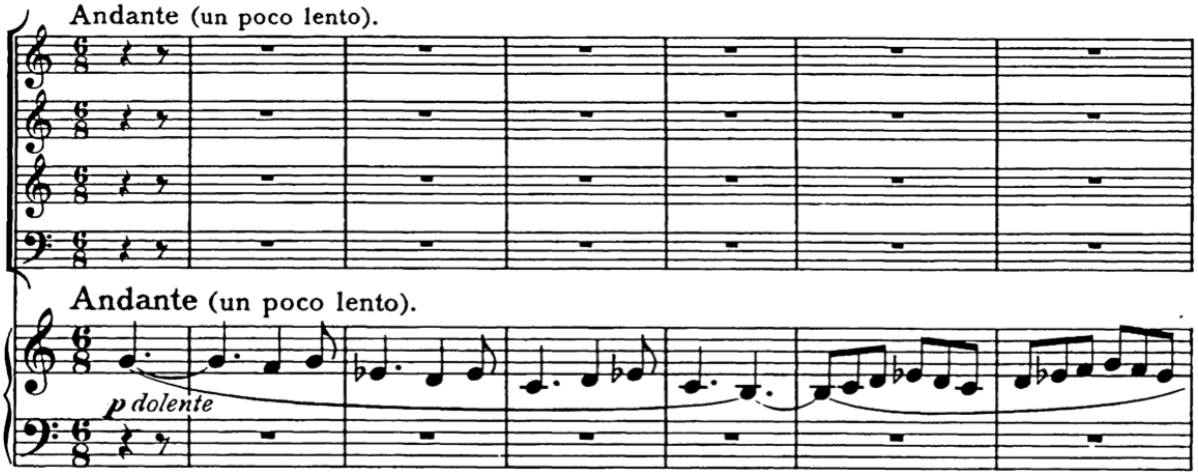
Rosario (LW J37) is the other work that, along with *Via Crucis* and *Septem sacramenta*, was sent to Pustet for publication and subsequently rejected. The work is a setting of the two prayers of the Rosary, *Ave Maria* and *Pater noster*. *Ave Maria* is set in three main movements for mixed choir and organ: I. *Mysteria gaudiosa* (Joyful mystery), II. *Mysteria dolorosa* (Sorrowful mystery), and III. *Mysteria gloriosa* (Glorious mystery), and the conclusion is a setting of *Pater noster* (Our Father) for baritone solo and organ. Sparse texture predominates in this piece as the first two movements open with solo organ melodies (Musical Example 5.6) with the initial pitch of the second movement starting a third below that of the first, and the third movement combining the two pitch levels. Additionally, the baritone melody of the *Pater noster* is almost entirely unaccompanied, resembling recitative with an occasional chord being played by the organ (Musical Example 5.5).

Liszt uses a recurrent textural pattern in the first two movements. First, the organ has a solo melody for eight measures, which is followed by a section in which unaccompanied choir alternates with the organ doubling the choir. In the final section, the organ accompanies the choir with a single beat or less of harmonic support at a time and in this section, silence separates many of the textual phrases (Musical Example 5.7). In the third movement, *Mysteria gloriosa* (Glorious mystery), the same elements of the opening solo organ, unaccompanied choir, and choir with organ doubling are used in a slightly different arrangement with different durations for each subsection.

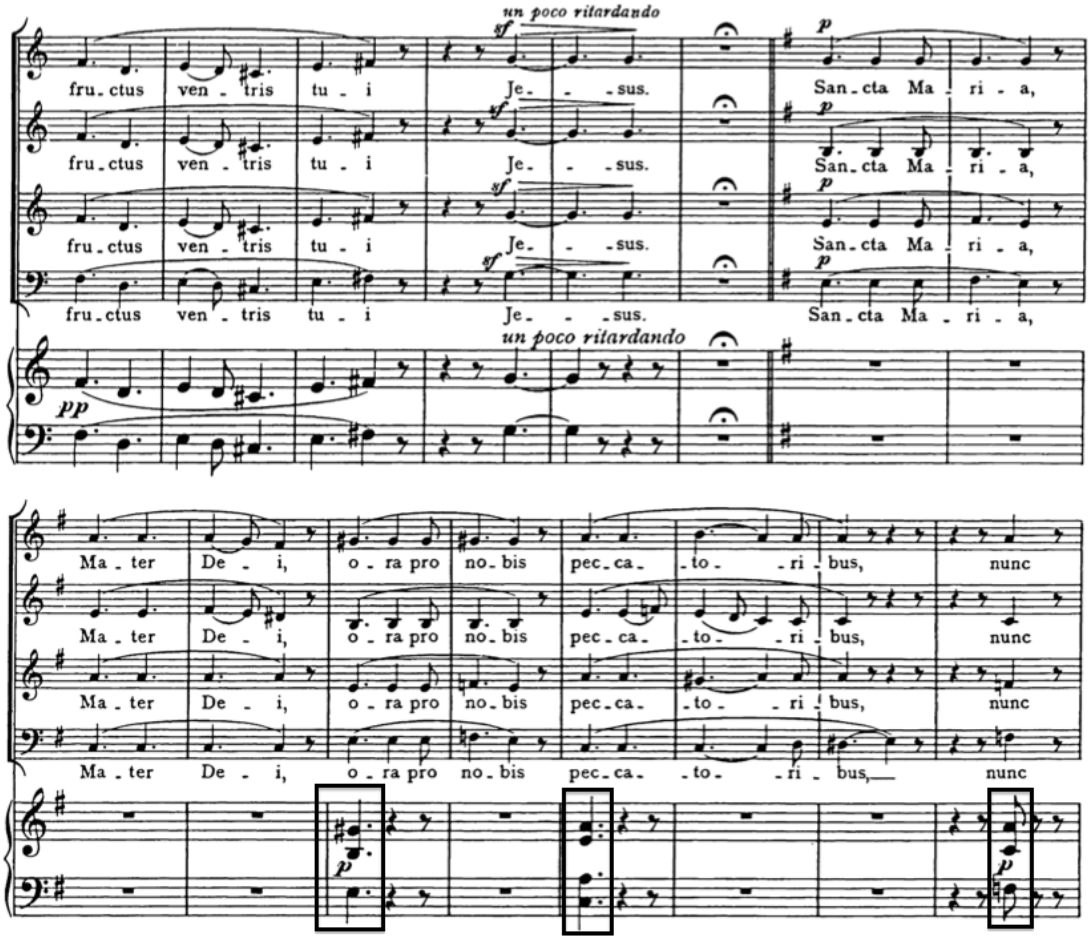
Musical Example 5.5. Liszt, *Rosario* (LW J37), *Pater noster*, mm. 42-59



Musical Example 5.6. Liszt, *Rosario* (LW J37), *Pater noster,* mm. 1-6



Musical Example 5.7. Liszt, *Rosario* (LW J37), II. *Mysteria dolorosa*, mm. 22-37

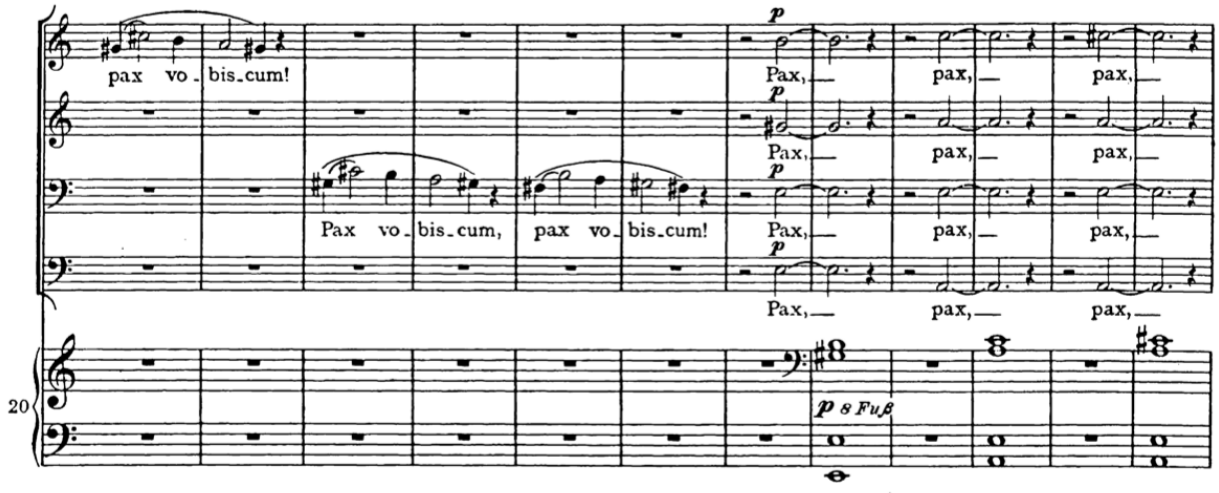


Another example of Liszt's compositional austerity is found in *Pax vobiscum!* (LW J49). This fifty-five measure motet was written in 1885 for four-part men's choir and organ. The title means "peace be with you" and these Latin words make up the text of the entire piece, which is part of the Collect portion of the Ordinary of the Mass liturgy in the Roman Catholic Church.[77] The piece is in three short sections, each of which features an unaccompanied melody for the first tenors, followed by the same melody a third below for first basses, and then a response for

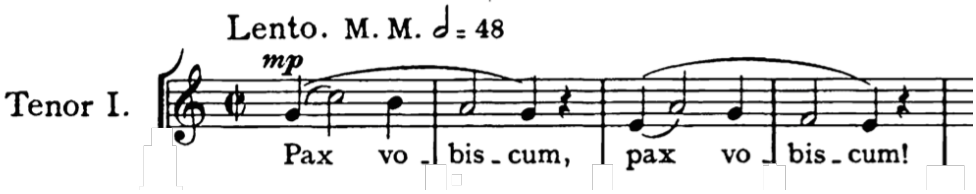
[77] Charles George Herbermann, *et al*., *The Catholic Encyclopedia: An International Work of Reference on the Constitution, Doctrine, Discipline, and History of the Catholic Church* (New York: Robert Appleton Co, 1907), 103.

the full choir with new material. With the exception of the first choral response, all of the writing for the full choir is homophonic (Musical Example 5.8), and even in the initial choral response, the first and second basses have identical rhythmic values and the first and second tenors have nearly identical rhythmic values. The melody which begins each section consists of just five pitches—an ascending fourth followed by descending stepwise motion to the original pitch (Musical Example 5.9), which is then repeated by the same voice-part a third below. When the basses pick up the melody, they do so at the same pitch as the final note for the first tenor part, and then repeat the melody a second below. The organ is used in fourteen of the fifty-five measures and only to double the choral parts. Every repetition of the text is separated by a rest, and many of the rests are long enough to qualify as silence under the definition above.

Musical Example 5.8. Liszt, *Pax vobiscum!* (LW J49), mm. 20-31



Musical Example 5.9. Liszt, *Pax vobiscum!* (LW J49), mm. 1-4

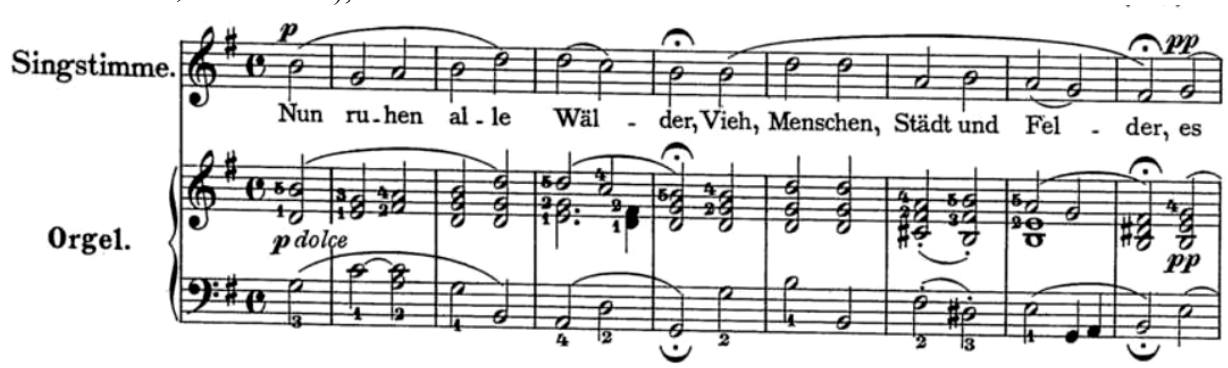


Lutheran chorales

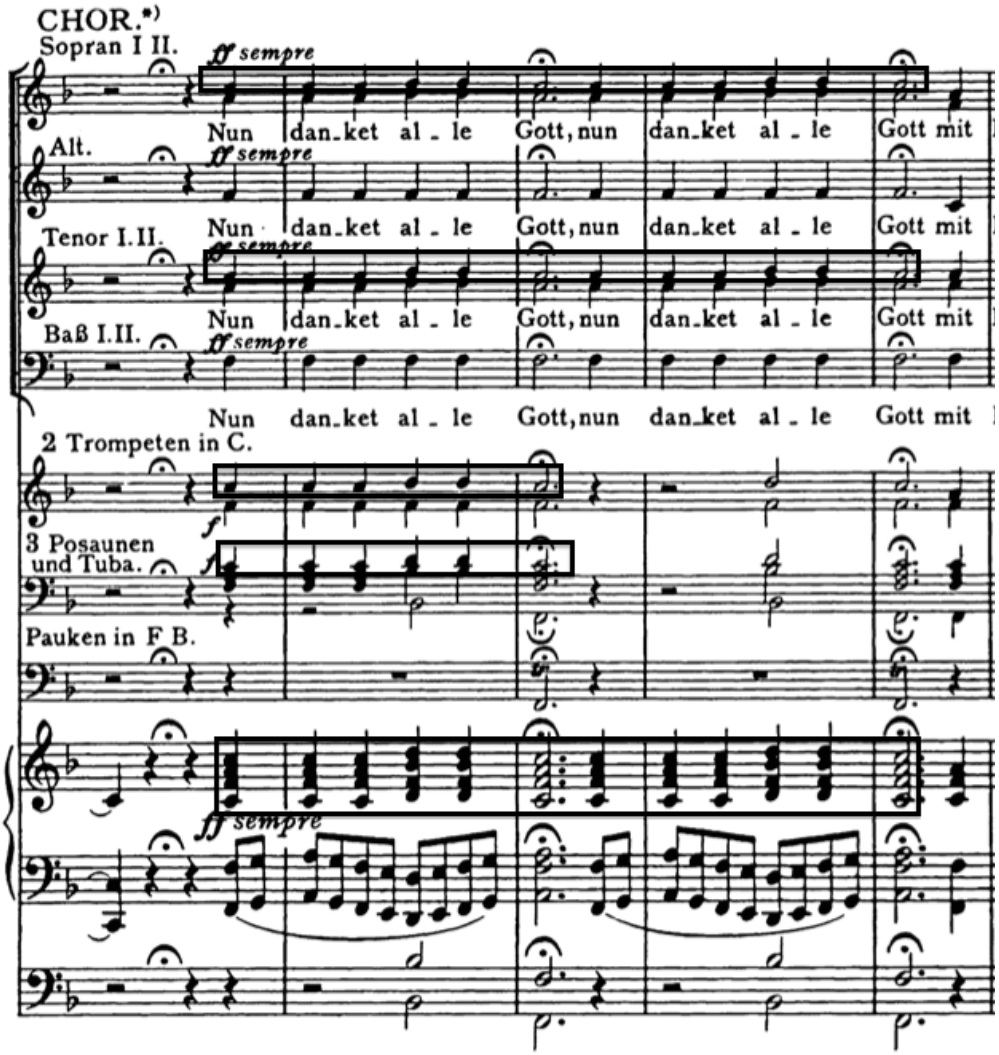
The final element I will explore in this project is a distinctive aspect of Liszt's compositional style, and one about which little is known, his use of Lutheran chorales. Though Liszt was a practicing Roman Catholic, no doubt he would have been exposed to chorale tunes on a regular basis, since he was well-traveled and spent a significant portion of his life in Weimar, a predominantly Protestant city. Liszt's use of chorales is extremely infrequent, but dates back to at least 1830, when he was sketching his unfinished *Revolutionary Symphony* (LW Q1). That piece, which was inspired by the political situation in France at the time, is founded on three melodies, one of which is Martin Luther's chorale *Ein' feste Burg ist unser Gott*.[78] Much later, at the same time he was transcribing *Via Crucis* for piano solo (LW A287), Liszt arranged twelve chorale tunes which were published as a two volume set titled *Zwölf alte deutsche geistliche Weisen* (LW A286a/b). Two of these arrangements were incorporated into *Via Crucis* (Musical Example 5.11). Finally, in 1883, Liszt wrote a short piece based on Rinckart's *Nun danket alle Gott* (LW J43), for mixed male voices, brass, percussion, and organ *ad libitum* (LW J43, Musical Example 5.12).

[78] Lina Ramann, *Franz Liszt, Artist and Man, 1811-1840* (London: W.H. Allen, 1882), 240, quoted in Paul Merrick, "1830: A Revolutionary Symphony" in *Revolution and Religion in the Music of Liszt* (Cambridge: Cambridge University Press, 1987), 3. Giacomo Meyerbeer's opera *Les Huguenots* was also written during the early 1830s in Paris. The work has a revolutionary theme and prominently incorporates *Ein feste Burg ist unser Gott*. It is possible that Liszt's inspiration to use this chorale came from Meyerbeer, rather than the Lutheran practice.

Musical Example 5.10. Liszt, *Nun ruhen alle Wälder* (no. 3 from *Zwölf alte deutsche geistliche Weisen,* LW A286b), mm. 1-8



Musical Example 5.11. Liszt, *Nun danket alle Gott* (LW J43), mm. 104-108



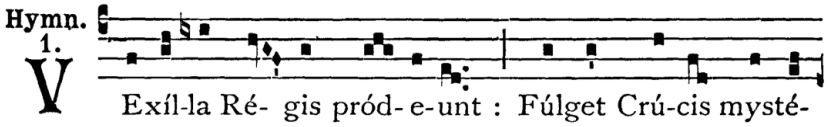
CHAPTER VI: STYLE FEATURES PRESENT IN *VIA CRUCIS*

Written late in the composer's life, *Via Crucis* contains an unusual combination of style features for which Liszt advocated as early as 1835, in combination with style features that permeate his late works. It also features two Lutheran chorales, an unusual element in the composer's works.

The Pervading Use of Chant as Melodic Material

In *Via Crucis*, Liszt uses chant as melodic material in five movements. The first example is in the introductory movement, *Einleitung*, in which Liszt sets the chant *Vexilla regis prodeunt* as a unison melody for the entire choir, doubled and harmonized by the organ (Musical Example 6.2). *Vexilla regis prodeunt* ("The royal banners come forward") is the plainchant prescribed to be sung at Vespers on the first Sunday of the Passion, also known as Palm Sunday or Passion Sunday (Musical Example 6.1).[79] Liszt also sets the sixth verse of *Vexilla regis prodeunt* in *Station XIV*, mm. 11-59, giving the melody to a mezzo-soprano soloist. After each phrase sung by the soloist, the choir—minus the altos—responds with a harmonized version of the same melody and text (Musical Example 6.3).

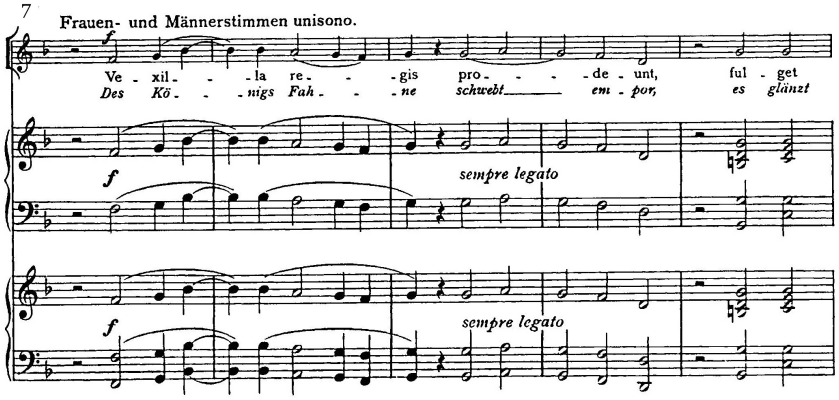
Musical Example 6.1. *Vexilla regis prodeunt,* (from *The Liber usualis*)[80]



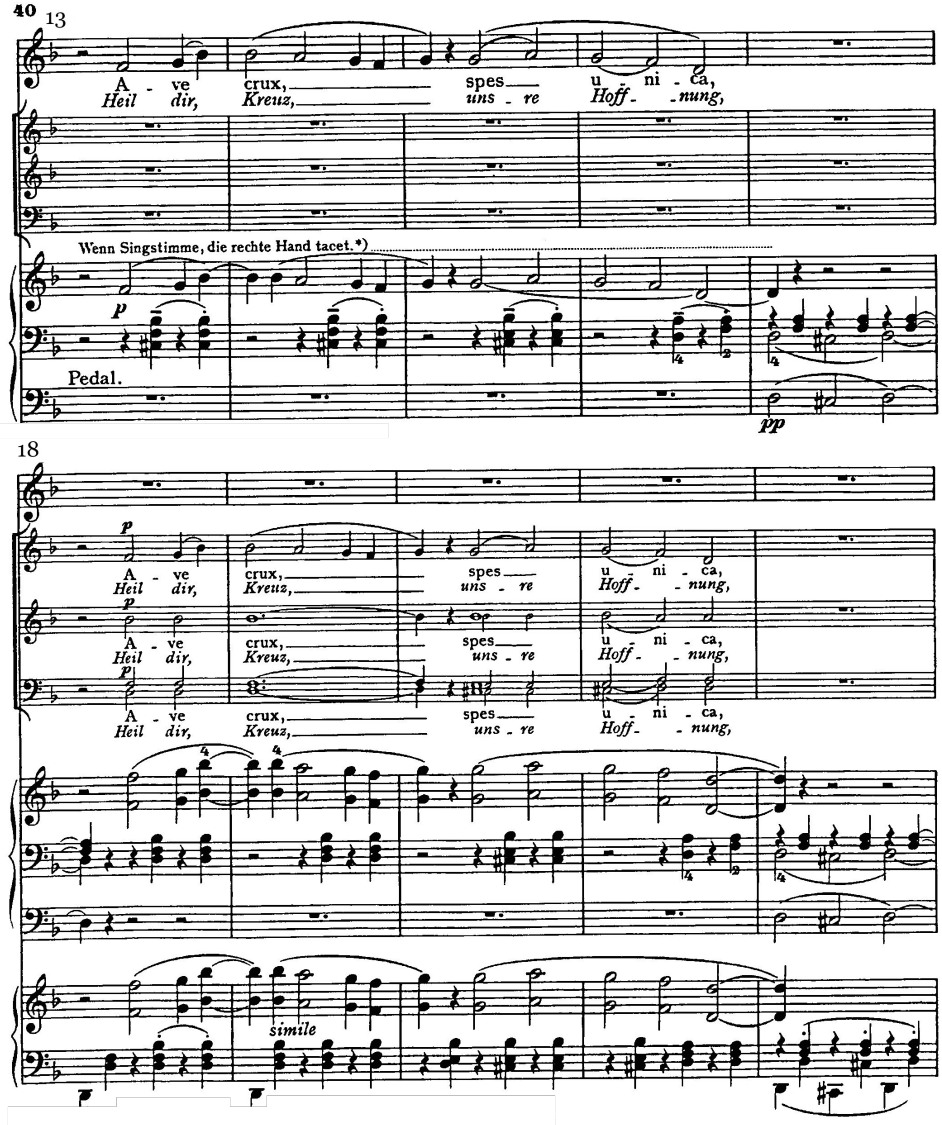
[79] Catholic Church, 575-576.

[80] Ibid., 575.

Musical Example 6.2. Liszt, *Via Crucis* (LW J33)*, Einleitung*, mm. 7-11



Musical Example 6.3. Liszt, *Via Crucis* (LW J33)*, Station XIV*, mm. 13-22



The other chant Liszt sets prominently in *Via Crucis* is *Stabat mater dolorosa,* which was a fixed part of the Stations of the Cross devotion by Liszt's time.[81] *Stabat mater dolorosa* is the prescribed chant for the Friday after Passion Sunday for the Feast of the Seven Dolours of the Blessed Virgin Mary (Musical Example 6.7), also known as Good Friday.[82] In mm. 15-33 of *Station III: Jesus fällt zum ersten Mal* ("Jesus falls the first time"), Liszt adapts this practice by inserting the first strophe of *Stabat mater dolorosa* in the work itself (Musical Example 6.4). The melody is carried by the first soprano soloist and harmonized a third below by the second soprano soloist with the alto soloist joining in the seventh measure of the passage. This music is repeated a minor second higher in *Station VII: Jesus fällt sum zweiten Mal* ("Jesus falls the second time"). In *Station IX: Jesus fällt sum driven Mal* ("Jesus falls the third time"), Liszt sets the chant again, with the melody initially in the second soprano voice and then in the first soprano at m. 21. The harmonization in this iteration differs from the harmonization in *Stations III* and *VII*, and the passages also end on differing scale degrees (Musical Example 6.5). Finally, the tune of *Stabat mater dolorosa* appears in mm. 13-24 of *Station XIII: Jesus wird vom Kreuz genommen* ("Jesus is taken down from the cross"). This time, however, the chant is played by the organ rather than sung. The harmony here is similar to that of *Station IX,* although the melody is in the top line and harmonized below (Musical Example 6.6).

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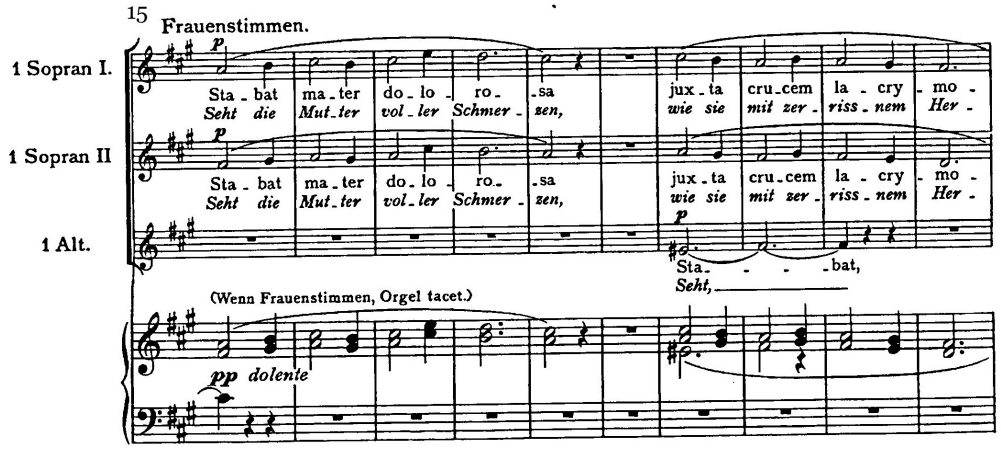
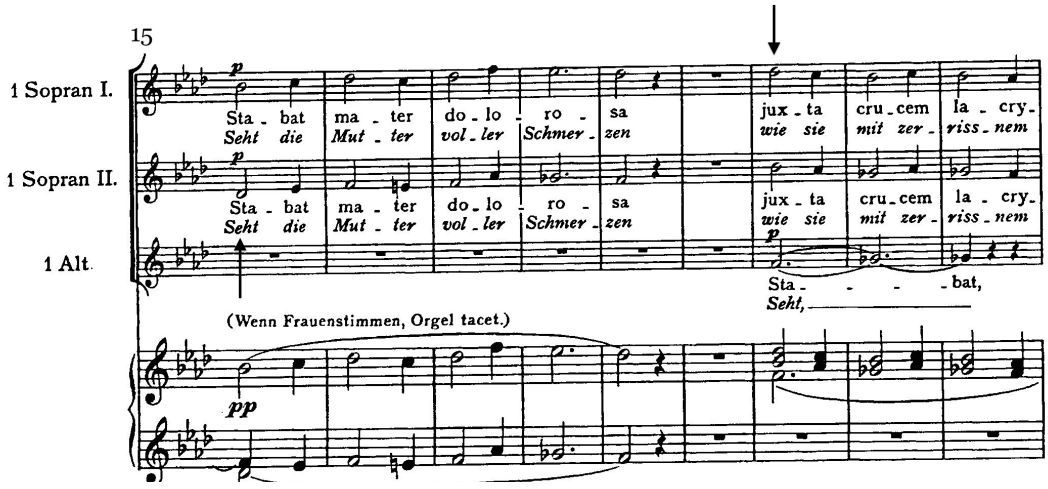
[81] Thurston, 176.

[82] Catholic Church, 1424.

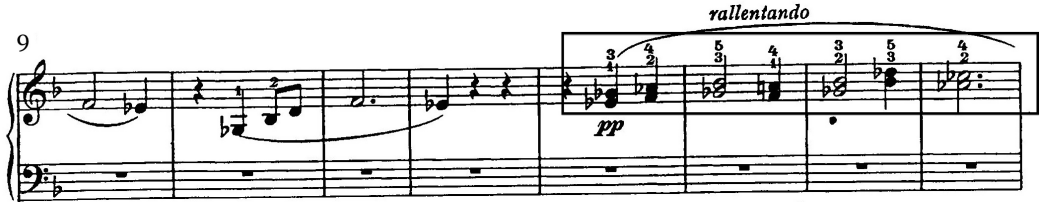
Musical Example 6.4. Liszt, *Via Crucis* (LW J33), *Station III*, mm. 15-24



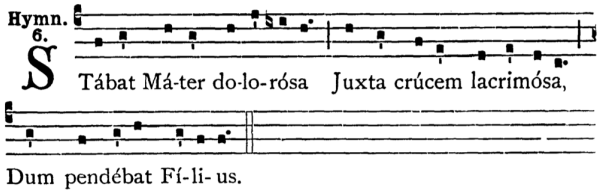
Musical Example 6.5. Liszt, *Via Crucis* (LW J33), *Station IX*, mm. 15-23



Musical Example 6.6. Liszt, *Via Crucis* (LW J33), *Station XIII*, mm. 9-16



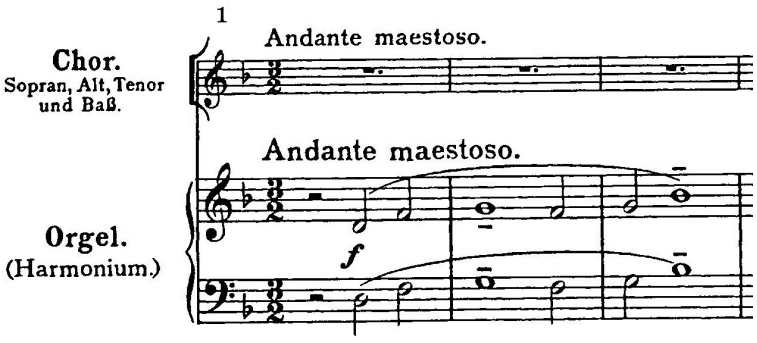
Musical Example 6.7. *Stabat mater dolorosa* (from *The Liber usualis*)[83]



Liszt's Cross Motive

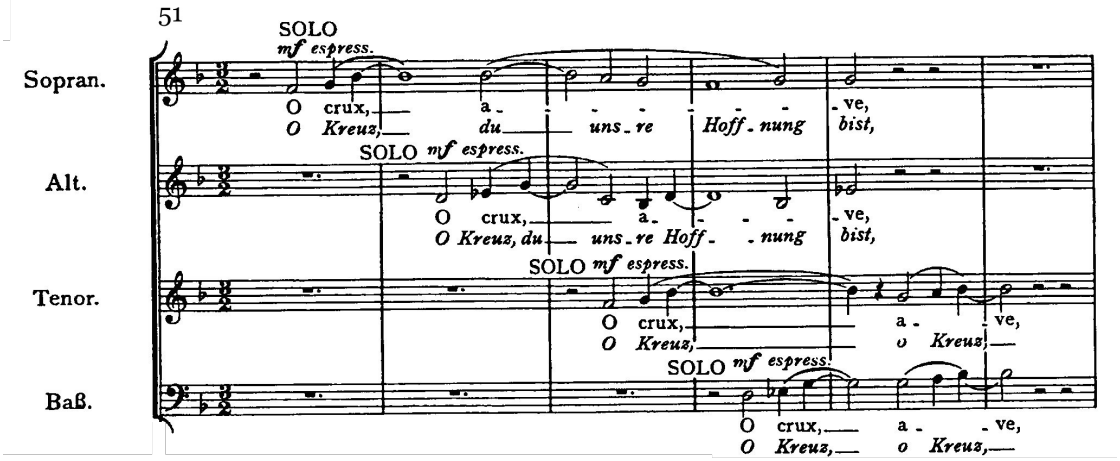
Liszt uses his Cross motive a great deal throughout *Via Crucis*. The first instance comes from the beginning of the work, in the first measures of *Einleitung*. The first three notes, written for organ manuals alone, form a version of Liszt's Cross motive with inverted intervals, which is followed immediately by the motive in its true form (Musical Example 6.8). Later in *Einleitung*, Liszt uses the Cross motive to form a point of imitation set in the four soloists before the texture changes to homophony (Musical Example 6.9). Other examples of the Cross motive come from the final movement, *Station XIV*. The opening ten measures of the movement feature the Cross motive twice (Musical Example 6.10). The last four measures, like the first measures of the work, are made up of the Cross motive written for organ manuals (Musical Example 6.11).

Musical Example 6.8. Liszt, *Via Crucis* (LW J33)*, Einleitung*, mm. 1-3

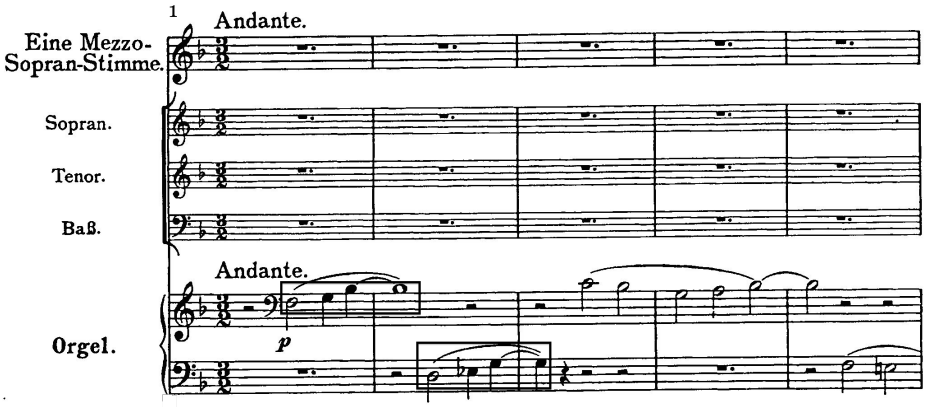


[83] Ibid.

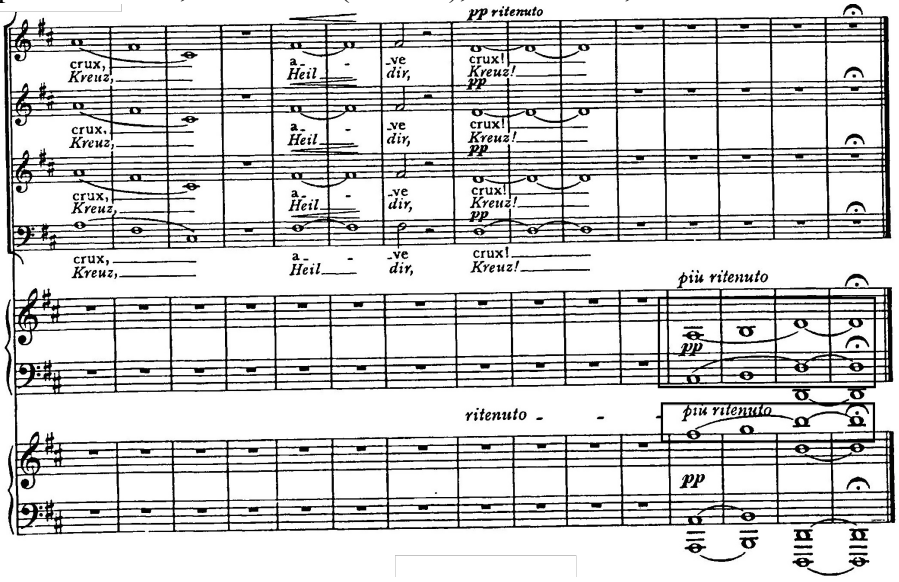
Musical Example 6.9. Liszt, *Via Crucis* (LW J33)*, Einleitung*, mm. 51-56



Musical Example 6.10. Liszt, *Via Crucis* (LW J33)*, Station XIV,* mm. 1-5

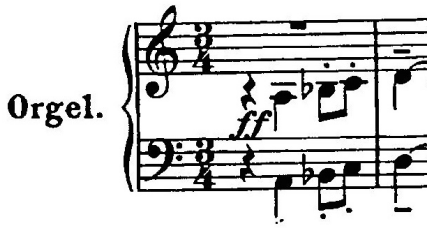


Musical Example 6.11. Liszt, *Via Crucis* (LW J33), *Station XIV*, mm. 84-98

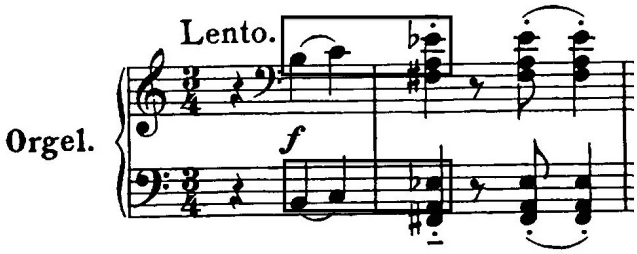


In addition to using his Cross motive in a straightforward melodic setting, Liszt uses it in a variety of other ways. The first four notes in *Station I* are the Cross motive, chromatically inflected with a minor second in the first interval and with the ascending third filled in (Musical Example 6.12). Similarly, the opening melodic gestures of *Stations III, VII* and *IX* also feature the Cross motive (Musical Example 6.13) set melodically. The initial interval in *Station III* is a minor second, of *Station VII* a major second, and in *Station IX* the interval is widened to a minor third, arguably making the melodic gesture no longer the Cross motive were it not for its relationship to that found in *Station III* and *Station VII*.

Musical Example 6.12. Liszt, *Via Crucis* (LW J33)*, Station I*, m. 1



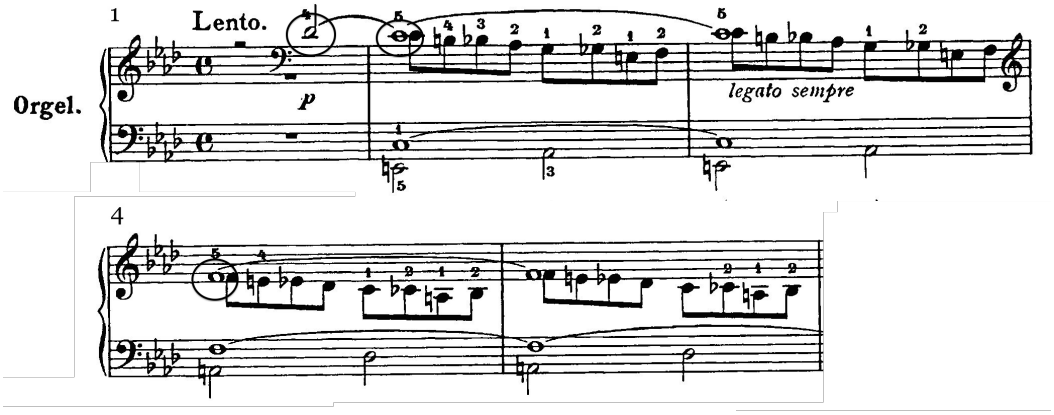
Musical Example 6.13. Liszt, *Via Crucis* (LW J33)*, Station III*, mm. 1-2



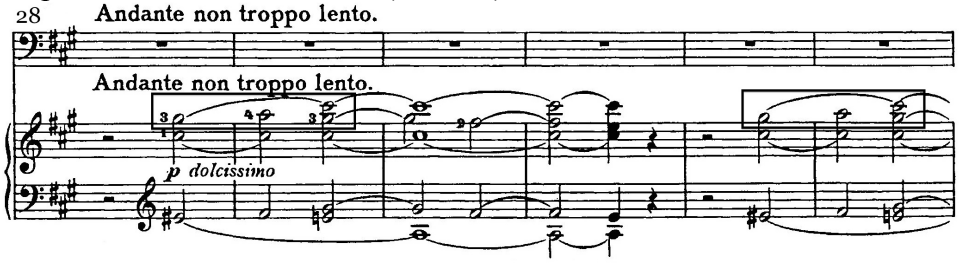
In other parts of the work, Liszt is more subtle. The opening four measures of *Station X* feature a descending melody making use of most of the notes contained within a minor sixth in the right hand, starting on C in m. 2, then repeated a fourth higher at m. 4. At the same time this is occurring, the left hand outlines an augmented triad. Beginning with the first note, a D-flat for the right hand, Liszt sets a derivative of the pitches of the Cross motive in long notes (Musical

Example 6.14). In *Station XII*, after the baritone soloist sings the words of Jesus, "In manus tuas commendo spiritum meum" (Into your hands I commend my spirit). The Cross motive appears as the upper pitch of the first three chords (Musical Example 6.15). He also uses this technique at four other points in the movement (mm. 32-33, 45-47, 63-64, and 67-68). Liszt varies the technique by placing the Cross motive in an interior part at mm. 36-37, 38-39, 40-41, 65-67, 69-71, and 71-73. Finally, the key areas of *Stations III, VII,* and IX (F-sharp, G-natural, B-flat) outline a chromatically inflected version of the Cross motive.

Musical Example 6.14. Liszt, *Via Crucis* (LW J33)*, Station X*, mm. 1-4



Musical Example 6.15. Liszt, *Via Crucis* (LW J33)*, Station XII*, mm. 28-33



Combination of Archaic and Modern Compositional Practices

As mentioned in Chapter IV, Liszt uses *Traité théorique et pratique de l'accompagnement du plain-chant* by Louis Niedermeyer and Joseph d'Ortigue as a guide for

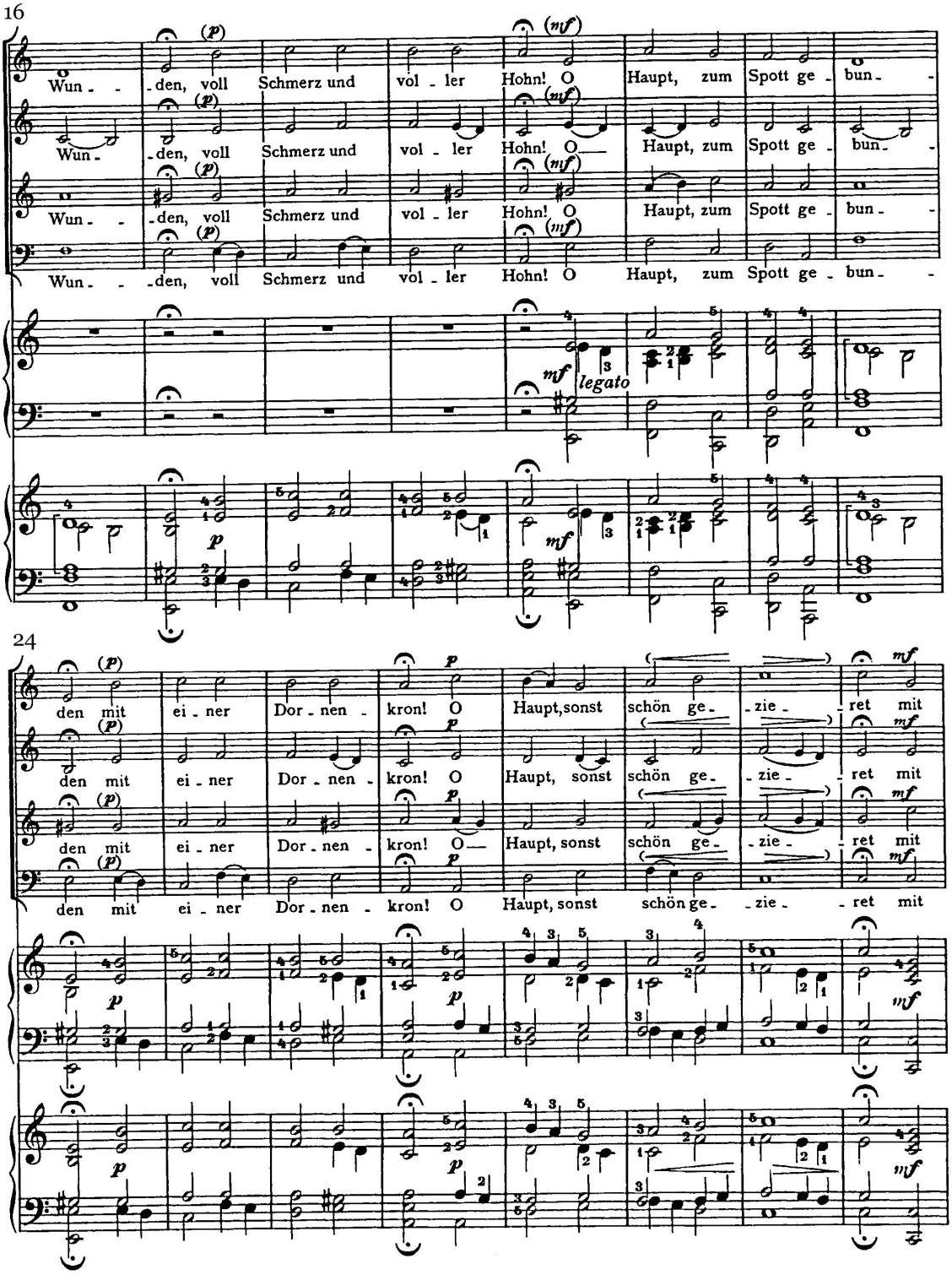
modal harmonization of plainchant for the purpose of sounding archaic. Liszt uses modally harmonized plainchant in *Via Crucis* in the first fifty measures of the first movement, in which he sets *Vexilla regis prodeunt* with a straightforward organ accompaniment (see Musical Example 6.1 above). A second example of an archaic compositional practices comes from mm. 51-56 of the same movement, in which Liszt uses his Cross motive to form a point of imitation, recalling a practice common in the Renaissance (see Musical Example 6.9 above). The four unaccompanied solo voices enter one measure apart, each beginning with his Cross motive on the text *O crux, ave* ("O cross, hail").

The third way Liszt draws upon earlier compositional practices can be found in the two movements that contain Lutheran chorales. *Station VI: Sancta Veronica*, and *Station XII: Jesus stirbt am Kreuz* ("Jesus dies on the cross") contain *O Haupt voll Blut und Wunden* ("Oh head full of blood and wounds") and *O Traurigkeit, O Herzeleid* ("Oh sadness, oh suffering of heart") respectively. Both settings are written for four voices, with strict note-against-note rhythmic treatment, and the chorale melody is preserved in the soprano voice. This style is referred to as "cantional style," and was first practiced by Lucas Osiander (1534-1604).[84] Additionally, Liszt's settings contain functional harmonic progressions (subdominant, dominant, tonic), the cadences are perfect-authentic, the modulations are to closely related keys, and the separation of phrases is indicated harmonically by cadences (in the case of *O Haupt voll Blut und Wunden* in *Station VI*, the phrases are even separated by fermatas). These style features are common to the 371 chorales of J.S. Bach compiled by Albert Riemenschneider in his landmark collection from 1941, and thus

[84] Robert L. Marshall and Robin A. Leaver, "Chorale Settings," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed July 3, 2014, http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/05663.

link Liszt's two chorale settings to at least the time of Bach if not that of Osiander (Musical Example 6.16).

Musical Example 6.16. Liszt, *Via Crucis* (LW J33)*, Station VI,* mm. 16-31

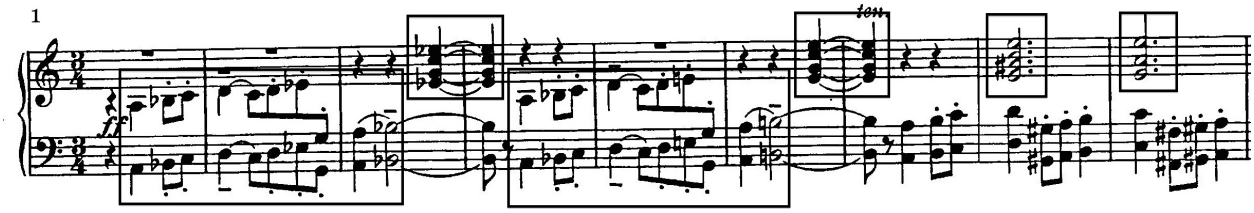


In the following section of this paper I will consider modern harmonic techniques employed by Liszt in *Via Crucis*. The specific techniques include inflected repetition, augmented triads, and unresolved dissonances.

Inflected Repetition

Liszt uses the technique of inflected repetition widely throughout *Via Crucis.* An early example is from *Station I: Jesus wird zum Tode verdammt* (Jesus is condemned to death). In m. 3, the right hand of the organ plays a first-inversion C-minor triad with an E-flat on the top, over a B-flat in the left hand. On the last beat of m. 6, the chord has been inflected to be a first inversion C-major triad with E naturals on the top and bottom, over a B-natural (Musical Example 6.17). The left hand of the organ has the melody. Liszt continues to inflect pitches in the right hand through m. 10.

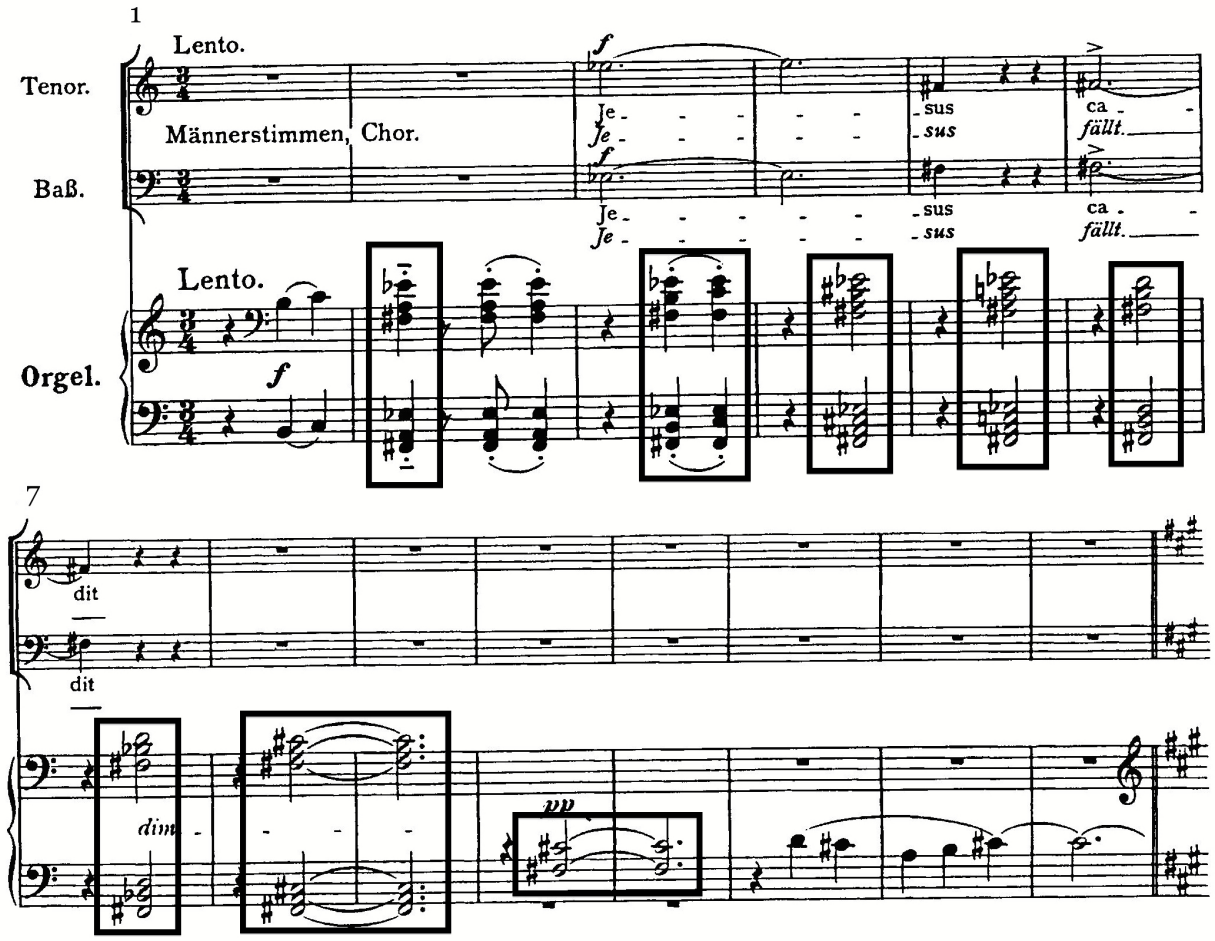
Musical Example 6.17. Liszt*, Via Crucis* (LW J33), *Station I*, mm. 1-9



Another example comes from the organ part of *Station III.* After the opening Cross motive statement (Musical Example 6.18), Liszt includes an E-flat diminished triad (spelled enharmonically) at m. 2. Starting with the A-natural in m. 2, he chromatically inflects the inner note in m. 3, first to a B-natural and then to a C-natural, which forms a C-natural diminished triad (spelled enharmonically) on the third beat of the measure. Liszt begins m. 4 with an E-flat

half-diminished seventh (spelled enharmonically), which is a combination of the notes found in the aforementioned E-flat and C-natural diminished triads except for the C-natural itself, which is inflected up to a C-sharp. Measure 5 contains an F-sharp fully-diminished seventh chord, made possible by the chromatic inflection up of the C-sharp in the previous measure. In measure 6, Liszt chromatically inflects the E-flat in m. 5 down to a D-natural and inflects the A-natural and C-natural pitches in m. 5 up and down respectively to combine into a single B-natural pitch. Liszt continues to inflect pitches in the following measures landing on an F-sharp minor in m. 8 which he then reduces to a F-sharp dyad in m. 10.

Musical Example 6.18. Liszt, *Via Crucis* (LW J33), *Station III*, mm. 1-14

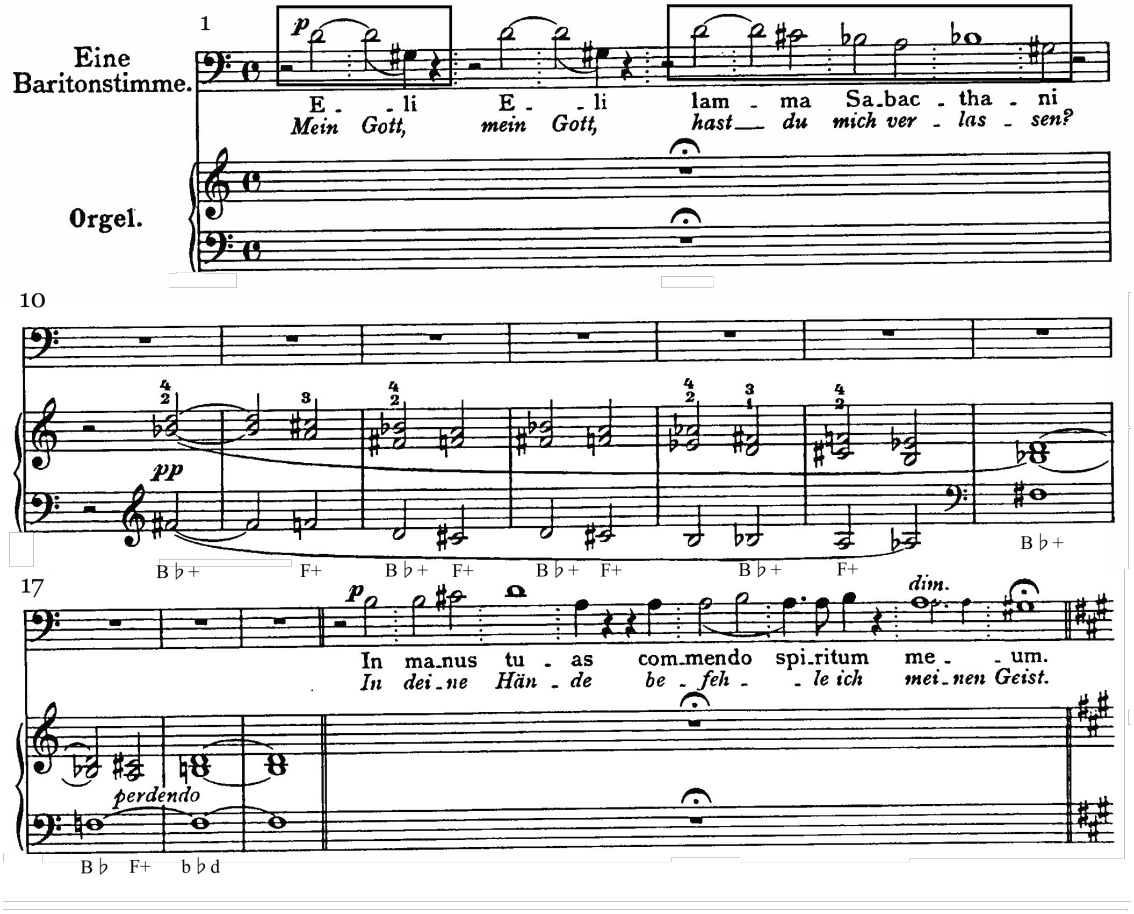


Augmented Triads

Augmented triads are characteristic of Liszt's late style period and according to Allen Forte, in *Via Crucis* Liszt appears to be using augmented triads to refer to the Trinity, and at times he does so in combination with diminished triads referring to the Crucifixion.[85] One example of the way in which Liszt uses these two sonorities as symbolic references to the Trinity and Crucifixion, respectively, comes from *Station XII: Jesus stirbt am Kreuz* (Jesus dies on the cross). In the first nine measures, Liszt sets the words of Jesus in the solo baritone, "Eli, Eli, lamma Sabachthani?" ("My God, my God, why have you forsaken me?"). The opening motive on the repeated word "Eli" comprises a set of descending tritones, which is then followed by a melody that uses notes which fall within the same tritone at mm. 5-9 on the words "lamma Sabacthani?" Measures 10-19 consist of a set of slowly descending chords, all of which are augmented until m. 14, when an A-flat minor chord is introduced in enharmonic spelling. This chord is followed by two more augmented triads. Measure 17 begins with a B-flat major triad in second inversion followed by an F augmented triad, and finally in m. 18, a B diminished triad. The shift from augmented to diminished harmonies, following a passage in which Jesus speaks some of his last words, might have been intended to symbolize the pain and uncertainty of Jesus' crucifixion and repudiation by God (Musical Example 6.19).

[85] Allen Forte, "Liszt's Experimental Idiom and Music of the Early Twentieth Century," in *19th Century Music* 10, no. 3 (1987): 219.

Musical Example 6.19. Liszt, *Via Crucis* (LW J33), *Station XII*, mm. 1-27

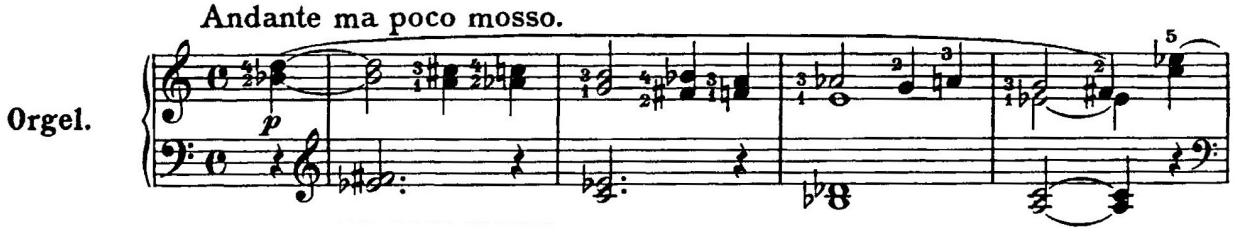


Another example of symbolic use of augmented and diminished triads is found in the opening measures of *Station VIII*, in which Liszt seems to be experimenting with different ways to communicate with the augmented and diminished sonorities. As Gabbart points out, "the chords on the downbeats of mm. 1-4 result in pitch sets (0148) and (0258), each of which contain augmented and diminished triads, respectively."[86] The top notes in the right hand follow a chromatic scale while the notes on the downbeat of each measure trace the pitch set (0147), which contains the pitches of a diminished triad. Meanwhile, the right hand moves in successive

[86] Gabbart, 86.

major thirds and the left hand moves in minor thirds (Musical Example 6.20), which are the building blocks of augmented and diminished triads respectively.

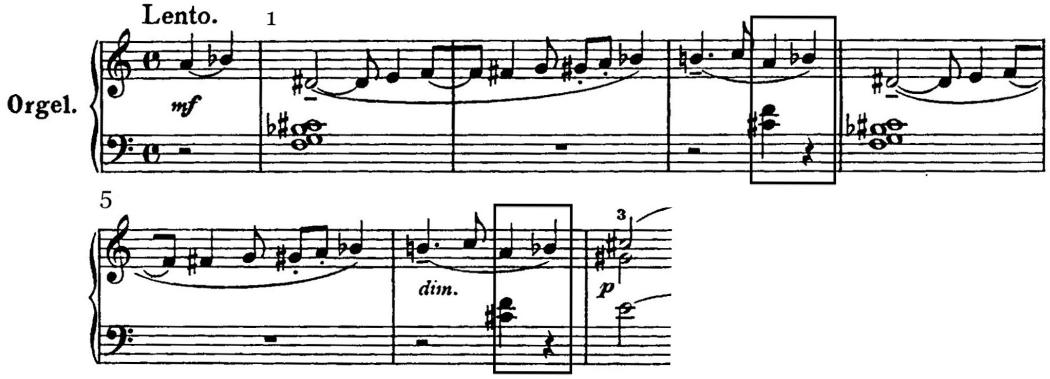
Musical Example 6.20. Liszt*, Via Crucis* (LW J33), *Station VIII*, mm. 1-4



Unresolved Dissonances

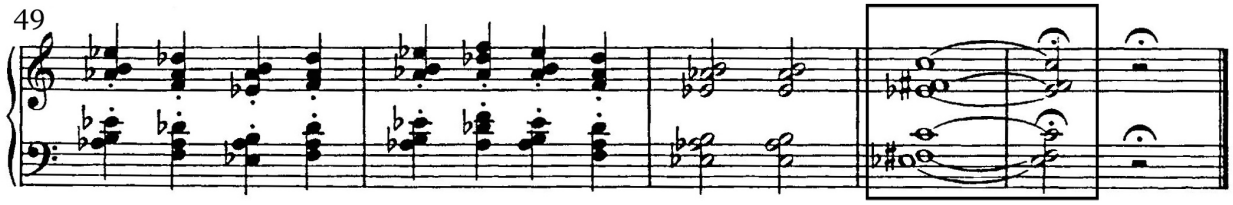
In *Via Crucis*, Liszt writes at least thirty-five unresolved chromatic passages. One example is found in the first six measures of *Station IV.* Here, Liszt combines a motive based on an ascending chromatic scale in the right hand with a G-natural half-diminished seventh chord in the left hand, spelled enharmonically. The motive comes to a halt in m. 4 and, instead of resolving, repeats exactly as before through m. 7, after which a new passage begins. This passage starts with a C-sharp minor triad in first inversion at m. 8 (Musical Example 6.21).

Musical Example 6.21. Liszt, *Via Crucis* (LW J33), *Station IV*, mm. 1-7



Another example is found at the end of *Station VIII: Die Frauen von Jerusalem* (The women from Jerusalem). Measures 48-50 are made up of A-flat minor (spelled enharmonically) and D-flat major chords that alternate on successive beats with m. 51 containing two A-flat minor chords. The chord at m. 52 is a fully-diminished chord in third-inversion based on F-sharp, which Liszt leaves unresolved (Musical Example 6.22).

Musical Example 6.22. Liszt*, Via Crucis* (LW J33)*, Station VIII*, mm. 49-53



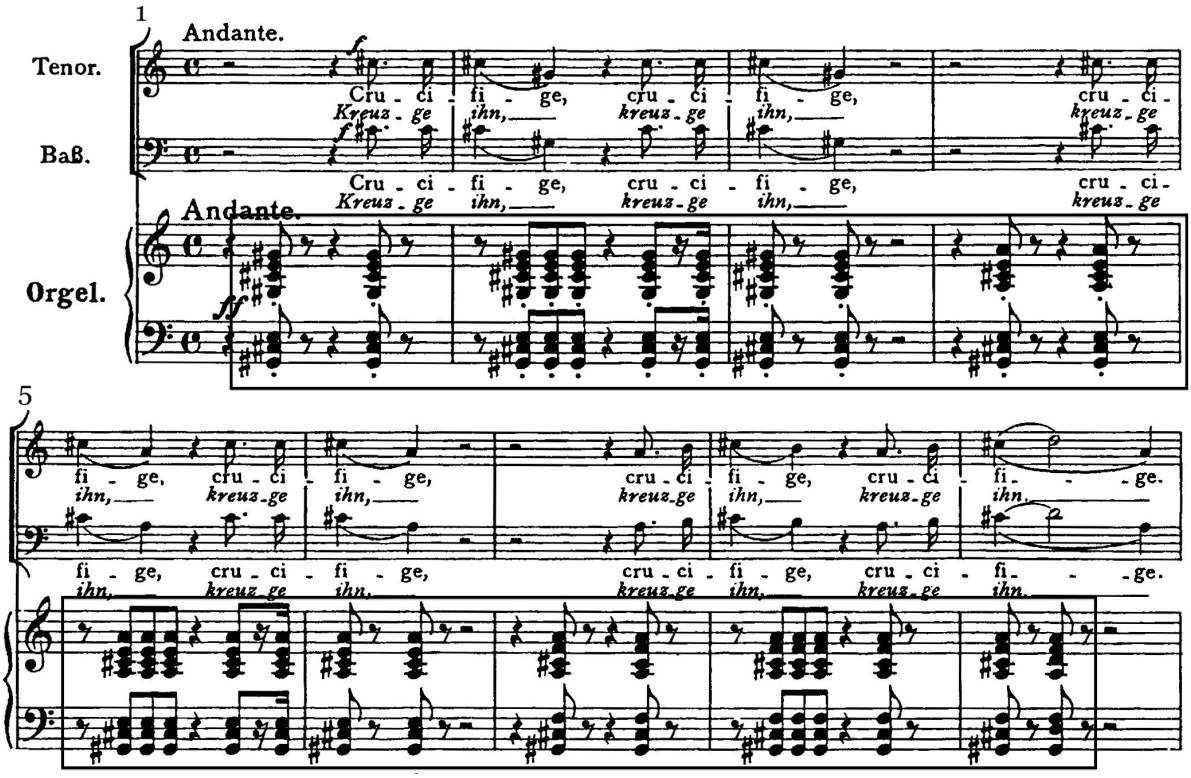
Dramatic Text Painting

Via Crucis contains four examples of dramatic text painting beginning with *Station III*, mm. 3-7. Here, the tenors and basses of the choir enter together, *forte*, on E-flats an octave apart. The text is "Jesus," the second syllable of which is set with a unison F-sharp, down a diminished seventh for the tenors or up an augmented second for the basses. This is followed by the word "cadit" ("falls"), still on the unison F-sharp (see Musical Example 6.18 above). Here, Liszt is using the falling diminished seventh in the tenors as a means of depicting Jesus' fall, indicated by the text. The same material is repeated a half-step higher in *Station VII* and a minor third higher again in *Station IX*.

Another example of dramatic text painting comes from *Station XI: Jesus wird ans Kreuz geschlagen* (Jesus is nailed to the cross), mm. 1-9 (Musical Example 6.23). Here, the tenors and basses sing in unison repeating the word c*rucifige* ("crucify"), representing the crowd (Mark 15:

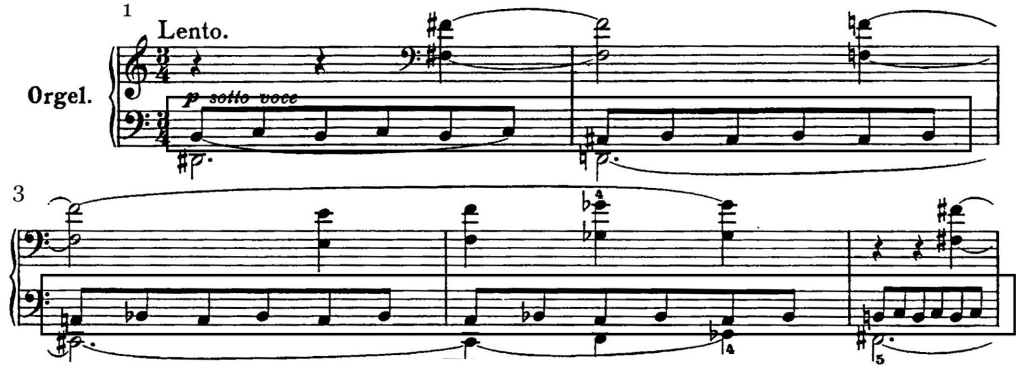
12-14, Matthew 27: 21-22, Luke 23: 20-21, John 19:6), while the organ plays staccato chords with a *fortissimo* dynamic underneath, beginning with C-sharp minor in second inversion. The accompaniment evokes the nailing of Jesus' hands and feet that is referred to in the title of the movement. Liszt chromatically inflects the C-sharp minor chord from m. 1, beginning in m. 4 by raising the G-sharps in the right hand up a semitone to A-natural, while still keeping the G-sharp in the left hand. Liszt does this again at m. 7 when he raises the E-naturals in both hands up a semitone to F-natural, while still keeping the G-sharp in the left hand. The steady increase in the level of dissonance which results from this voice-leading makes the passage increasingly intense, and aptly reflects the drama leading to Jesus' crucifixion and resulting death.

Musical Example 6.23. Liszt, *Via Crucis* (LW J33)*, Station XI*, mm. 1-9

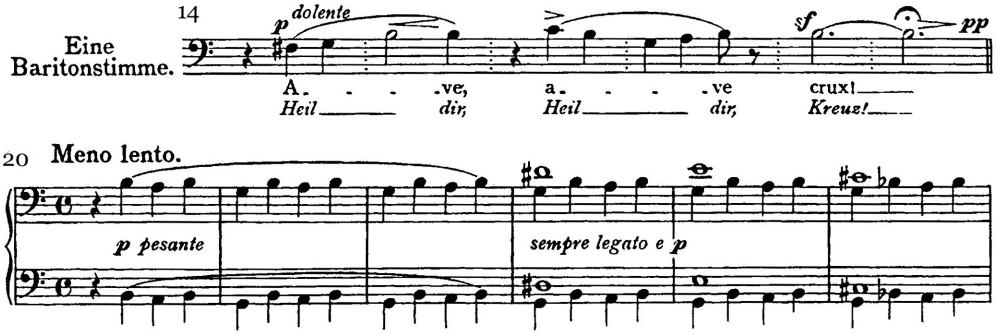


In addition to the dramatic text painting, five of the fifteen movements in *Via Crucis* are for organ alone, and three movements have only a small amount of singing. Two examples of tone-painting come from *Station II*: *Jesus trägt sein Kreuz* ("Jesus carries his cross") and *Station V: Simon von Kyrene hilft Jesus das Kreuz tragen* ("Simon of Cyrene helps Jesus carry the cross"). *Station II* begins with the left hand of the organ playing a series of eighth notes on alternating pitches a semitone apart, thus depicting the difficult and plodding nature of the event described in the title of the movement (Musical Example 6.24). After a baritone sings the words "Ave crux!" with a melody that begins on the Cross motive, the organ re-enters, this time playing another plodding passage (Musical Example 6.25).

Musical Example 6.24. Liszt, *Via Crucis* (LW J33)*, Station II*, mm. 1-5



Musical Example 6.25. Liszt, *Via Crucis* (LW J33)*, Station II*, mm. 14-24

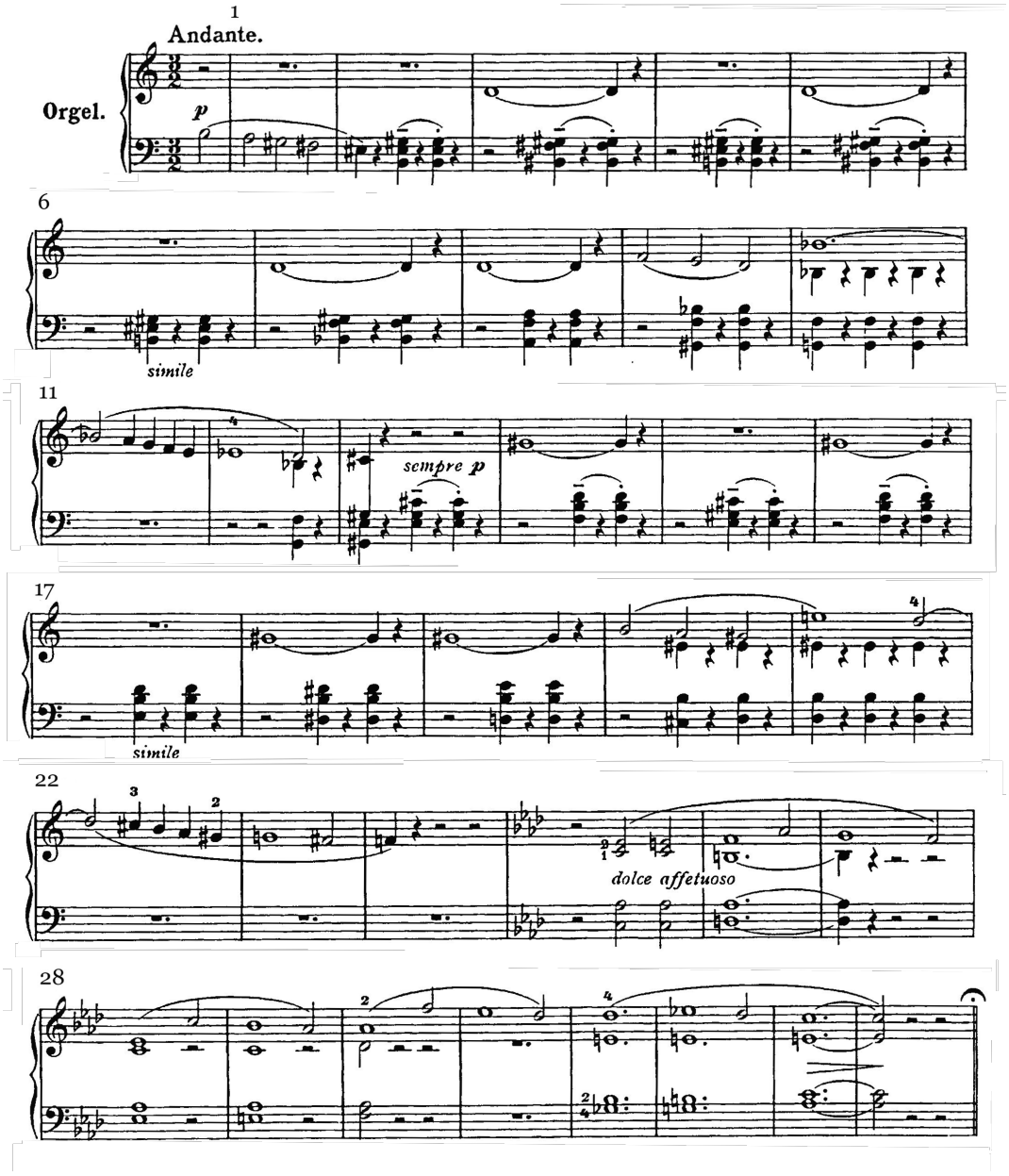


In *Station V*, Liszt evokes the scene in which Jesus struggles to carry his cross and is relieved of this task by Simon of Cyrene, a bystander who is compelled to do so by the Romans. The first section of the movement, mm. 1-24, is made up of a melody that is in the right hand except for the opening measures, and accompanying chords in the left hand. The melodic material is made up of downward stepwise motion or held notes. The chords in the left hand all have quarter note values and are separated by quarter rests, and often a passage will consist of the alternation of two chords. Furthermore, the harmonic content is dominated by diminished, cluster chords and tritones. Here, Liszt is using dissonant harmonies and slow rhythmic action to characterize the portion of the story wherein Jesus is struggling to continue to carry the cross.

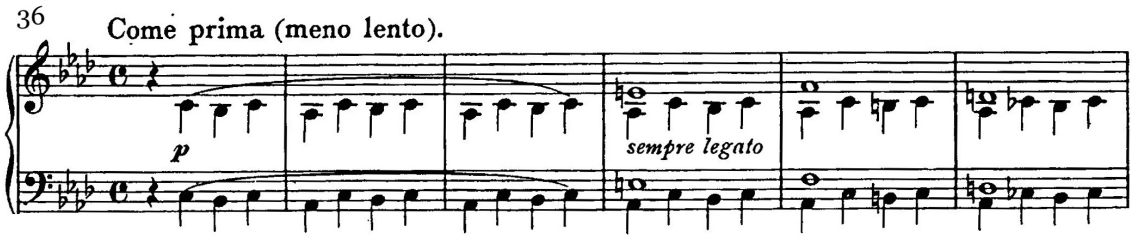
At m. 25, the music changes. Liszt writes a new key signature with four flats and the initial chord is an A-flat major triad in first inversion, which sounds after three and one-half beats of silence. The key of A-flat major is maintained through m. 35 which ends with a fermata over a double-bar. (Musical Example 6.26). Here Liszt is using consonance in mm. 25-35, especially poignant after the dissonance of the opening twenty-four measures, to characterize the point in the story where Simon of Cyrene meets Jesus, and Simon was compelled by the Romans to carry Jesus' cross (Mark 15: 21-22, Matthew 27: 32, Luke 23: 26).

At m. 36, the music changes again (Musical Example 6.27), and here Liszt repeats the music from *Station II,* mm. 20-36*,* transposed up a semitone. Liszt uses music found earlier in the work to characterize Simon's resumption of carrying the cross. The return to music from *Station II* rather than the first section of *Station V* corresponds with Simon being less fatigued than Jesus and the transposition up could indicate the continuation of the of the dramatic action.

Musical Example 6.26. Liszt, *Via Crucis* (LW J33), *Station V*, mm. 1-35



Musical Example 6.27. Liszt, *Via Crucis* (LW J33), *Station V*, mm. 36-40



Organ Accompaniment or Unaccompanied Singing

Via Crucis embodies Liszt's preference for limited performing forces for sacred choral music in that it is written for mixed choir, soloists, and organ. The other versions of the work that Liszt prepared are for piano solo, organ solo, piano duet, and a version identical to the original except for the substitution of piano for organ. In this version, Liszt reworked some of the rhythmic figures in order to accommodate the differences between the two instruments. In his preface to the work, Liszt recounts a brief history of the Stations of the Cross, noting that in a prior era an organ was not permitted to accompany parishioners in their movements between stations.[87] In order to indicate to the reader the ultimate purpose behind the composition of *Via Crucis*, Liszt describes a future Stations of the Cross devotional ceremony at the Colosseum in Rome in which "a large harmonium will be brought in; the voices would be supported by such a portable organ" while parishioners move between stations "modeled by the sculptor Galli."[88] It is clear that Liszt has an association between sacred music as a whole and unaccompanied singing or accompaniment limited to organ, and that *Via Crucis* is no exception.

Economy of Materials

Short Scenes

Via Crucis is made up almost exclusively of short dramatic scenes. Of the fifteen movements, six have fewer than forty measures and three have just over fifty measures. The longest movements are the first (seventy-nine measures)—a setting of the *Vexilla regis prodeunt* chant—which is about the cross rather than a depiction of any of the events of the Passion; the

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[87] Liszt, preface to *Via Crucis*, trans. McCulloch, 4.

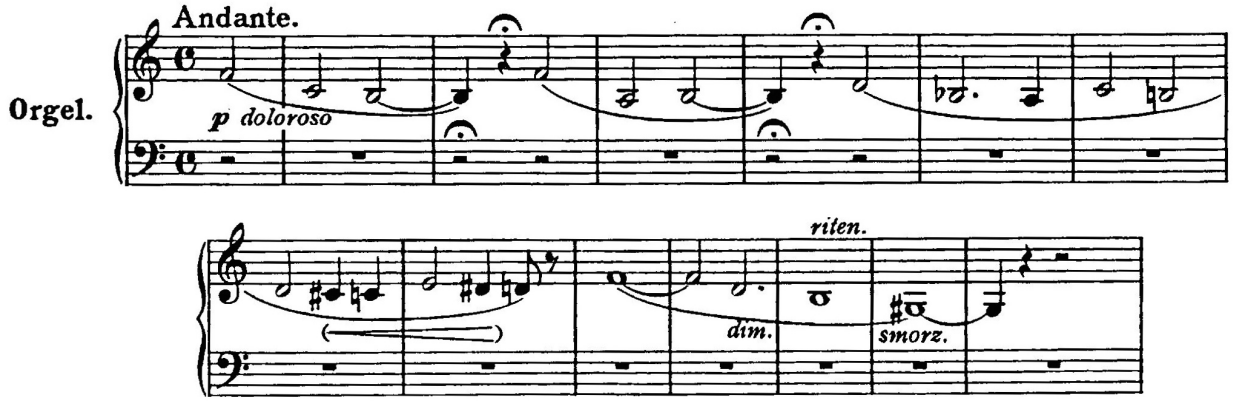
[88] Ibid.

last (ninety-eight measures), which uses the same chant as the first; and *Station XII: Jesus stirbt am Kreuz* ("Jesus dies on the cross"), which has one-hundred and forty-seven measures.

Sparse Textures

Via Crucis contains forty-five instances of sparse texture, which I define as two or fewer notes sounding simultaneously. One example comes from *Station III*, mm. 10-14 (see above Musical Example 6.18). Here, Liszt has written a series of chromatically inflected chords ending on an F-sharp minor triad at m. 8. Liszt removes the A-natural at m. 10 leaving an open dyad based on F-sharp, followed by a monophonic melody in the left hand of the organ at mm. 12-14. Another example is found in the first thirteen measures of *Station VI*, which Liszt writes as another solo organ melody (Musical Example 6.28). Liszt writes similar material in *Station VII* mm. 19-22 and *Station XIII* mm. 58-66.

Musical Example 6.28. Liszt, *Via Crucis* (LW J33)*, Station VI*, mm. 1-13

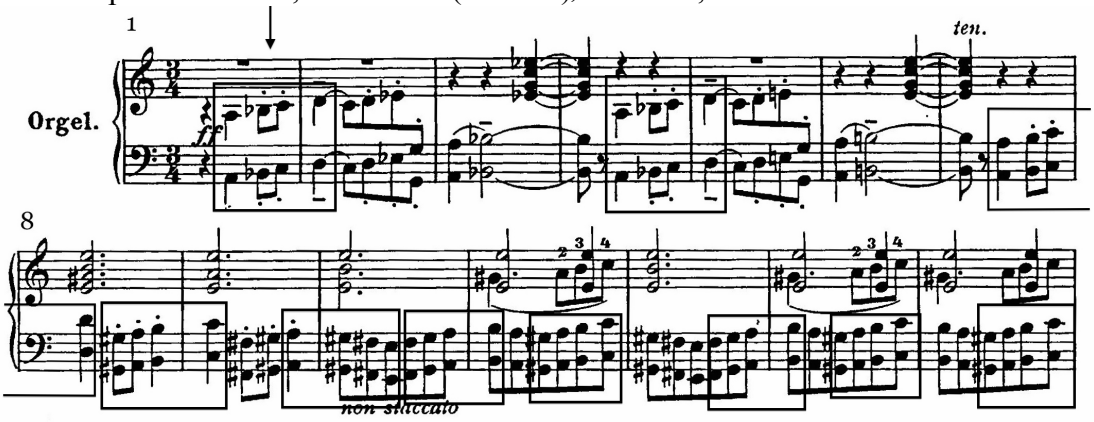


Short Motives

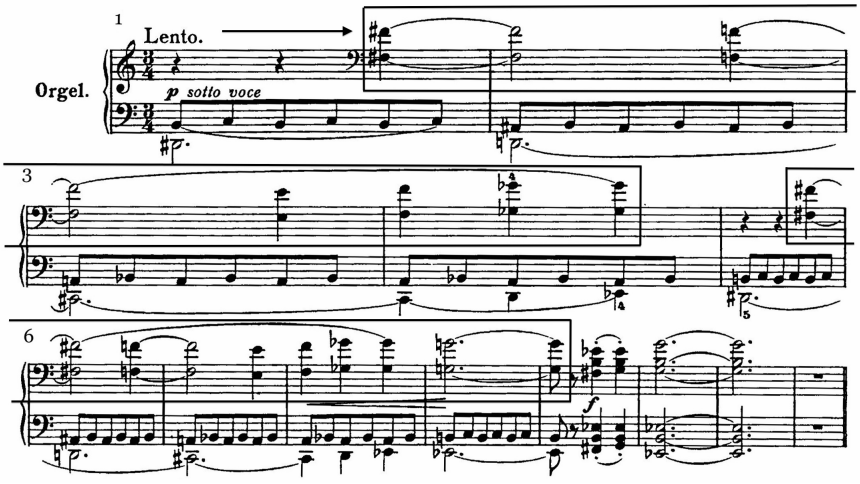
Nearly every movement in *Via Crucis* contains one or more short motives that are repeated or developed throughout the movement (see Musical Examples 6.29-6.32). Additionally, as was stated above, *Stations III, VII,* and *IX* share much of the same music, *Station*

V contains material introduced in *Station II*, and *Station XIII* contains material previously heard in multiple movements. Finally, Liszt's Cross motive appears so frequently throughout *Via Crucis*—in relatively straightforward settings as well as more obscure ones—that the work as a whole could be considered to be based on this three-note motive (see Musical Example 4.12 above).

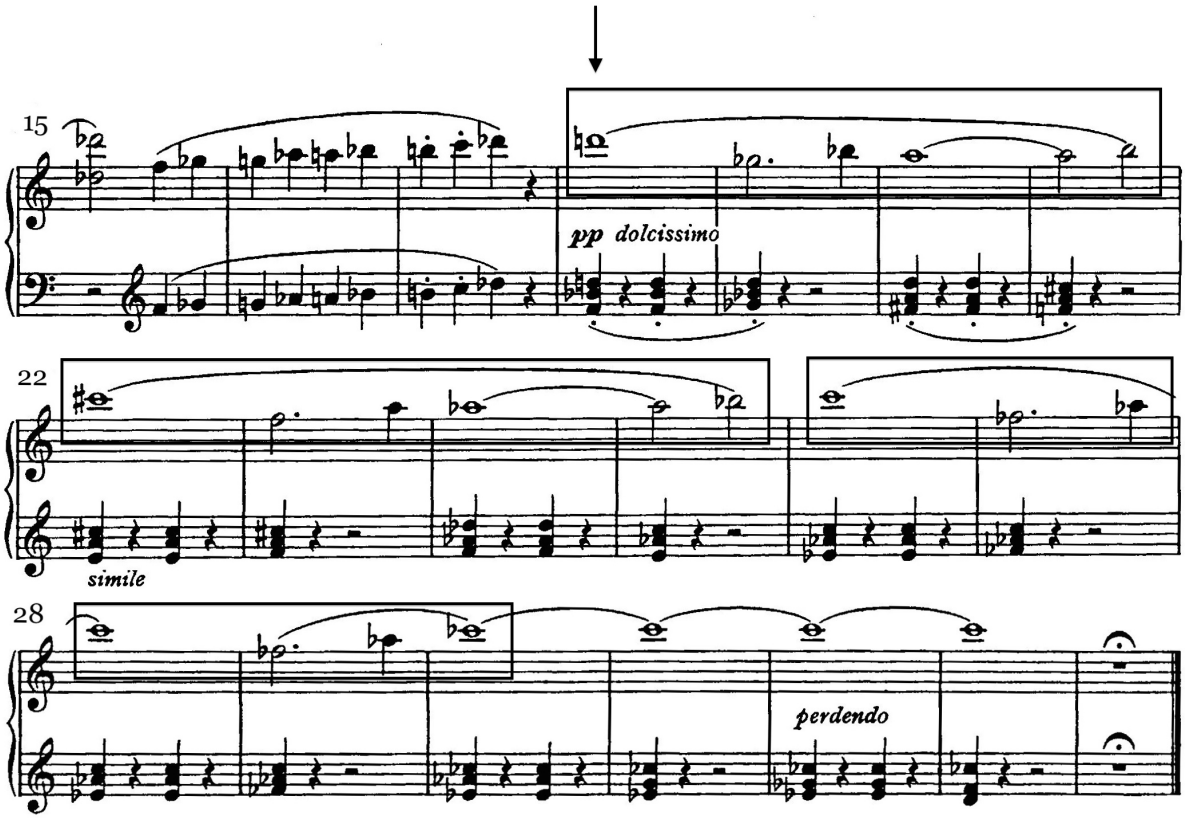
Musical Example 6.29. Liszt, *Via Crucis* (LW J33)*, Station I*, mm. 1-14



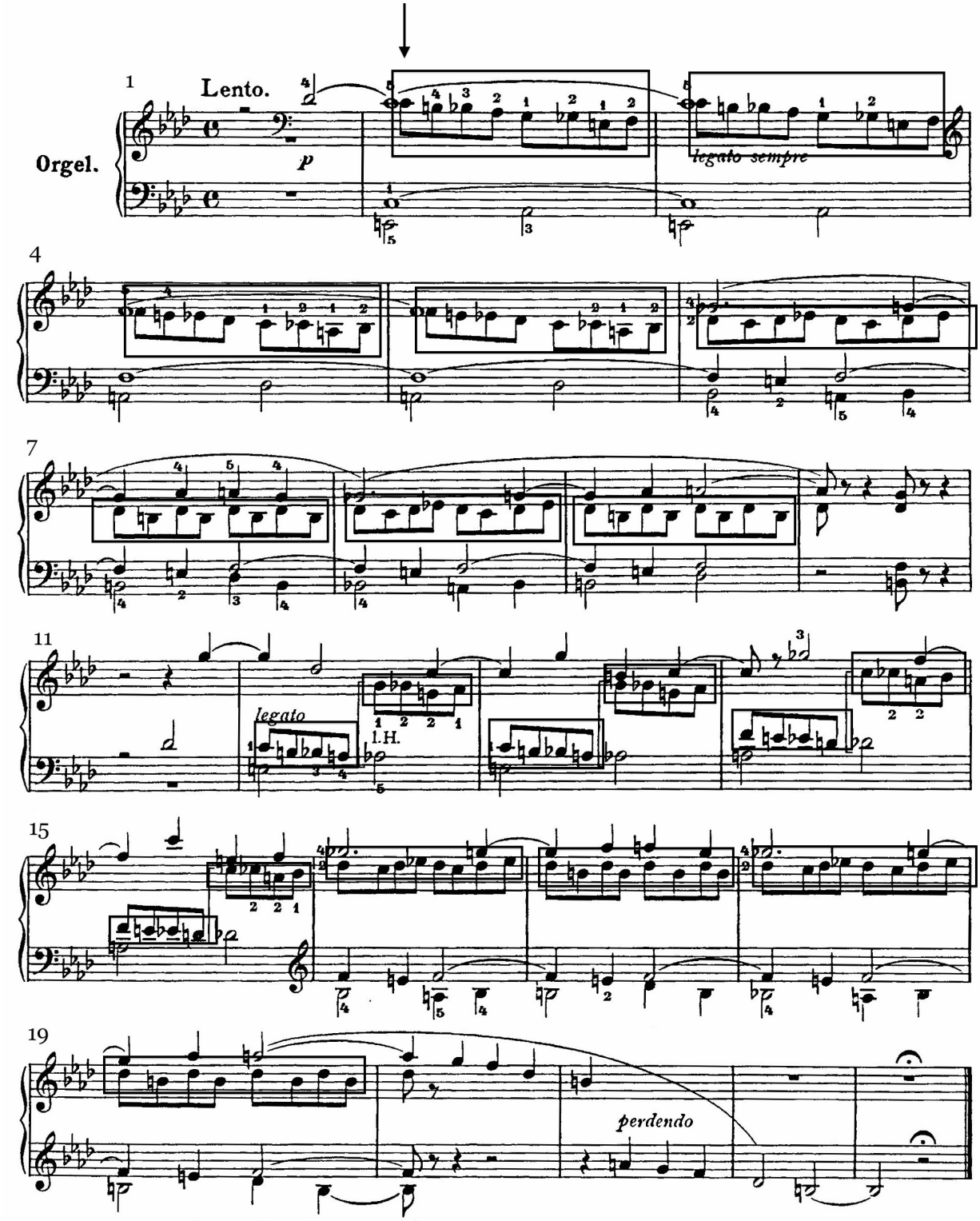
Musical Example 6.30. Liszt, *Via Crucis* (LW J33)*, Station II*, mm. 1-13



Musical Example 6.31. Liszt, *Via Crucis* (LW J33)*, Station II*, mm. 15-30



Musical Example 6.32. Liszt, *Via Crucis* (LW J33)*, Station X*, mm. 1-23



Silence

Liszt makes use of silence in every movement of *Via Crucis.* Using the definition of silence I stated above—two or more beats of rest in the prevailing meter or a fermata over a rest—Liszt uses silence no fewer than forty-eight times throughout the work. As a result, the overall quality of *Via Crucis* is stark and halting.

Lutheran Chorales

Liszt's use of chorales is not unheard of but not common, and in no work other than *Via Crucis* did he write chorales with German texts in combination with Latin texts. Without a precedent to examine from Liszt's *oeuvre*, the burden of finding an explanation for this musical phenomenon from the circumstances of Liszt's life is more pressing. Merrick notes that the texts for *Via Crucis* were compiled by Liszt's long-time confidant Princess Carolyne von Sayn-Wittgenstein,[89] a statement echoed by many others. The problem with this is that the German-texted chorales in *Station VI* and *Station XII* are clearly from the Lutheran tradition while Princess Carolyne is known to have been more rigid than Liszt with respect to her Catholic faith and practice, and thus was unlikely to have included texts from a Protestant tradition.

One of the clearest delineations of Liszt's and the Princess's faiths comes from the composer's daughter, Cosima, who described them in the following terms:

> In religion, which they both put above everything else, they differed in that the Princess, a fervent Catholic, adhered to the smallest external details of worship, believed in relics and miracles as much as in the dogma itself, not to mention her ardent proselytism, while Liszt, with a naïve and simple faith, confined his actual

[89] Merrick, "The Late Religious Works and *Les Morts*," 250.

> practice to attending Low Mass, and showed infinite tolerance towards other people's beliefs.[90]

It is unlikely that the Princess, with her "fervent Catholic" faith, picked texts from the Lutheran tradition. Instead, perhaps Liszt picked the texts for the two movements that include Lutheran chorales. Given that a number of movements are written for organ alone, it seems possible that after receiving the texts the Princess provided him during the pre-compositional process, Liszt discarded some altogether, writing program music without any text, and replaced other texts with the Lutheran chorales. The motivation for doing so might be found in Cosima's final sentence in that Liszt, with his "naïve and simple faith" showed "infinite tolerance toward other people's beliefs." By the time Liszt was writing *Via Crucis,* he had undergone a lengthy and complicated relationship with the Roman Catholic Church, including his failed attempt at writing liturgical music for the entire Catholic world. Ryan Gabbart suggests that this experience had a lasting effect on Liszt's faith, writing, "Liszt certainly never gave up on being a Catholic, but was instead disillusioned with the organized church to which he pledged his faith."[91] To date, no primary sources document the reasons behind the inclusion of Lutheran chorales in *Via Crucis,* but the composer's personal expression of his faith provides a working framework in which the presence of this style feature can be explained.[92]

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[90] Marcel Herwegh, *Au soir des dieux* (Paris: J. Peyronnet et Cie, 1933), 25, quoted in Paul Merrick, "1861: Rome, Cardinal Hohenlohe and Princess Wittgenstein," in *Revolution and Religion in the Music of Liszt* (Cambridge: Cambridge University Press, 1987), 48.

[91] Gabbart, 10.

[92] In his 2013 dissertation, "The Seven Last Words of Christ: A Comparison of Three French Romantic Musical Settings by Gounod, Franck, and Dubois," Vaughn Roste examines three works from the middle of the nineteenth century. Although none of the works include German-texted chorales, Roste does note that portions of both Franck's Sixth Word and Dubois' Seventh Word movements contain music that resembles cantional style chorale settings with four voices, strict note-against-note rhythmic treatment, and the melody in the soprano voice.

In *Via Crucis*, the German-texted chorales are found in *Station VI* and *Station XII*. The chorale in *Station VI*, *O Haupt voll Blut und Wunden*, has a tune written by Hans Leo Hassler (1564-1612), and a text by Paul Gerhardt (1607-1676).[93] The tune and text were first put together in 1656 and the combination has been widely published since then. Liszt sets *O Haupt voll Blut und Wunden* in a straightforward manner, with a harmonization that one might mistake for belonging to the Baroque era (see Musical Example 6.16 above). In fact, in the autograph version of the work with piano accompaniment, the postlude to Liszt's setting of the chorale (mm. 13-42), includes a literal quotation from Bach's setting of the same chorale from *St. Matthew Passion*, BWV 244 (1729) along with the caption "O Haupt voll Blut und Wunden (Wenn ich einmal soll scheiden)," ("O head full of blood and wounds," When I one day shall depart). The parenthetical text is the beginning of the ninth verse of the chorale, which Bach set in the second part of *St. Matthew Passion*. In the second version of *Via Crucis*, the quotation is omitted.[94] Though an explicit reason for including this chorale remains a mystery, perhaps the inclusion of this Bach quotation, though temporary, indicates that *St. Matthew Passion* did inspire Liszt as he composed this movement.

The second chorale Liszt includes in *Via Crucis* is "O Traurigkeit, O Herzeleid," with a tune first published in *Himmlische Harmonie* in 1628 and commonly known as *O Traurigkeit,*[95] and a text by Johann von Rist (1607-1667) and others, which first appeared in *Erste Zehen* of his

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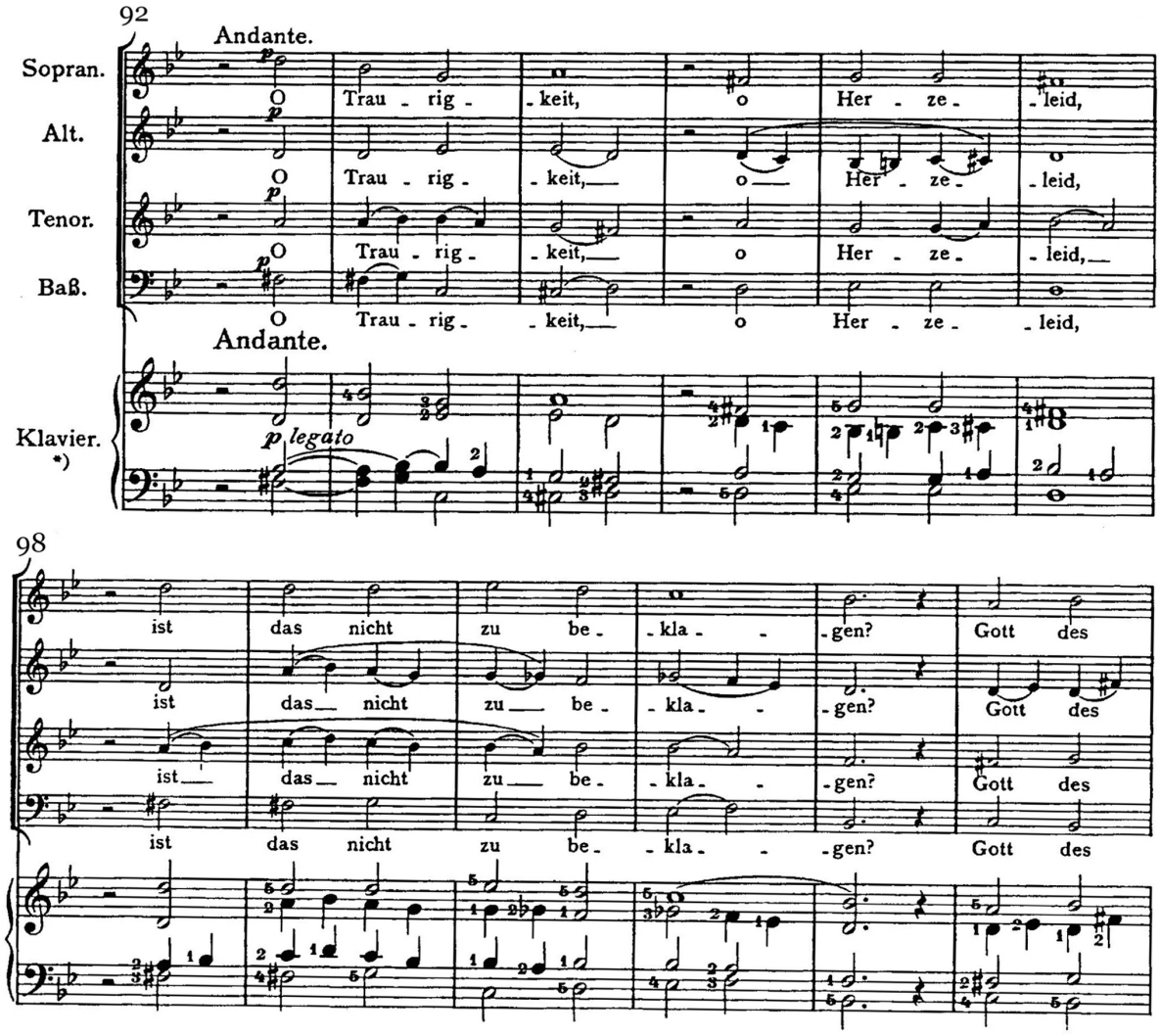
[93] Christian Classics Ethereal Library and the Calvin Institute of Christian Worship, "PASSION CHORALE," Hymnary.org, http://www.hymnary.org/tune/passion_chorale_hassler (accessed May 5, 2014), and http://www.hymnary.org/text/o_haupt_voll_blut_und_wunden (accessed May 5, 2014).

[94] Thomas Kohlhase, preface to *Via Crucis*, trans. Derek McCulloch (Stuttgart: Carus-Verlag, 1978), 4.

[95] Hymnary.org, http://www.hymnary.org/tune/o_traurigkeit (accessed May 6, 2014).

Himlische Lieder, Luneburg, 1641.[96] Regarding the text's origins, Rist writes, "The first verse of this funeral hymn, along with its devotional melody, came accidentally into my hands. As I was greatly pleased with it, I added the other seven as they stand here, since I could not be a party to the use of the other verses." The hymn on which Rist based his new text appeared in the *Würzburg Gesang-Buch* (Roman Catholic), 1628, in seven stanzas.[97] Like *O Haupt voll Blut und Wunden*, Liszt sets this chorale in cantional style (see Musical Example 6.33).

Musical Example 6.33. Liszt, *Via Crucis* (LW J33), *Station XII*, mm. 92-103



[96] Hymnary.org, http://www.hymnary.org/text/o_traurigkeit_o_herzeleid (accessed May 6, 2014).

[97] Hymnary.org, http://www.hymnary.org/text/o_traurigkeit_o_herzeleid (accessed May 5, 2014)

CHAPTER VII: CONCLUSION

Franz Liszt was one of the most visible, significant, and influential composers of the nineteenth century, and as a result, his large body of compositions has understandably sparked a significant amount of scholarly activity. Due to his innovative contributions to piano performance and literature, as well as to the genre of symphonic poem, a great deal of modern scholarship has focused upon these bodies of work.

Liszt's sacred choral compositions, however, occupy a surprisingly significant portion of his overall *oeuvre*, a fact explained in part by his desire to reform church music and signified most clearly by his move to Rome in 1861. Liszt's departure from Rome in 1869 marked the end of his efforts to affect the reform of church music through the institution of the Vatican. Despite this professional and artistic defeat, Liszt continued to write sacred music in the style he felt was appropriate for the rest of his life.

Out of the sixty-two sacred choral works identified in *Grove Music Online*, forty-one were either written, completed, or updated in or after 1869. Liszt was not deterred from writing sacred choral music even though it was no longer possible to disseminate his ideas through the Vatican, although perhaps it never was. Noting the contrast between the intended use of many of Liszt's sacred works and the reality of their neglect and relative obscurity, Woodward writes:

> It was one of the great tragedies of Liszt's life that his dedicated efforts to create what was in his eyes a new ideal of church music which was to include the best of the past with the best of the present was consistently rejected not only by the public but by Rome as well, but it is to his everlasting credit that he most of the time kept his goal in mind, however faulty it appeared in the eyes of his contemporaries.[98]

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[98] Woodward, 7.

This research was focused on one of Liszt's works in particular, *Via Crucis*, and how despite its diverse set of style features, it falls clearly into the composer's reform tradition. I argue that the work's features are best explained by the composer's 1835 *Gazette musicale de Paris* article in conjunction with an understanding of some of his late-period style features and his use of Lutheran chorales.

APPENDIX: TEXTS AND TRANSLATIONS

Einleitung

Vexilla regis prodeunt,
fulget crucis mysterium,
qua vita mortem pertulit
et morte vitam protulit

Impleta sunt quae concinit
David fideli carmine,
dicendo nationibus,
regnavit a ligno Deus.

Station I *Jesus wird zum Tode verdammt*

Pilatus:
Innocens ego, sum a sanguine justi hujus.

Station II *Jesus trägt sein Kreuz*

Baritonstimme:
Ave, ave crux!

Station III *Jesus fällt zum ersten Mal*

Jesus cadit.

Stabat mater dolorosa
juxta crucem lacrimosa
dum pendebat filius.

Station IV J*esus begegnet seiner heiligen Mutter*

(organ)

Station V *Simon von Kyrene hilft Jesus das Kreuz tragen*

(organ)

Station VI *Sancta Veronica*

O Haupt voll Blut und Wunden,
voll Schmerz und voller Hohn!
O Haupt, zum Spott gebunden
mit einer Dornenkron!
O Haupt, sonst schön gezieret

mit höchster Ehr und Zier,
jetzt aber höchst schimpfet;
Gegrüßet seist du mir!

Introduction

Broadly the royal banners fly
Now shines the Cross's mystery
upon which life did death endure
and by death gave life

Fulfilled is the prophecy foretold
David's faithful song
declaring to the nations
God reigned from a tree

Jesus is condemned to death

Pilate:
I am innocent of this just man's blood.

Jesus carries his cross

Baritone:
Hail, hail cross!

Jesus falls the first time

Jesus falls

There stood the mother grieving,
beside the cross weeping,
while on it hung her son.

Jesus meets his holy mother

Simon of Cyrene helps Jesus carry the cross

Saint Veronica [wipes the face of Jesus]

O head full of blood and wounds,
full of pain and full of scorn,
O head mockingly bound
with a crown of thorns,
O head, at other times beautifully adorned
with highest honor and adornment,
but now, however, highly reviled:
Hail to you from me!

Station VII *Jesus fällt zum zweiten Mal*
Jesus cadit.

Stabat mater dolorosa
juxta crucem lacrimosa
dum pendebat filius.

Station VIII *Die Frauen von Jerusalem*

Baritonstimmme:
Nolite flere super me,
sed super vos ipsas flete et super filios vestros.

Station IX *Jesus fällt zum dritten Mal*
Jesus cadit.

Stabat mater dolorosa
juxta crucem lacrimosa
dum pendebat filius.

Station X *Jesus wird entkleidet*
(organ)

Station XI *Jesus wird ans Kreuz geschlagen*
Crucifige!

Station XII *Jesus stirbt am Kreuz*
Baritonstimme:
Eli, eli, lamma Sabacthani?

In manus tuas commendo spiritum meum.

Consummatum est.

O Traurigkeit, o Herzeleid,
ist das nicht zu beklagen?
Gott des Vaters einiges Kind
wird ins Grab getragen.

Station XIII Jesus wird vom Kreuz genommen
(organ)

Station XIV Jesus wird ins Grab gelegt
Ave crux, spes unica,
mundi salus et gloria
auge piis justitiam
reisque dona veniam!
Amen. Ave crux.

Jesus falls the second time
Jesus falls.

There stood the mother grieving,
beside the cross weeping,
while on it hung her son.

[Jesus meets] The women from Jerusalem
Baritone:
Weep not for me,
but for yourselves and your children.

Jesus falls the third time
Jesus falls.

There stood the mother grieving,
beside the cross weeping,
while on it hung her son.

Jesus is stripped

Jesus is nailed to the cross
Crucify him!

Jesus dies on the cross
Baritone:
My God, my God, why have you forsaken me?
Into your hands I commend my spirit.
It is finished.

Oh sadness, o sorrow of the heart,
Is it not to be mourned?
God the Father's only son
Is carried to the grave.

Jesus is taken down from the cross

Jesus is laid in the tomb
Hail Cross, our only hope,
salvation of the world and glory
grant justice to the just
and rescue the wicked
Amen. Hail Cross.

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