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Goethe's Faust and Nineteenth-Century Music: Liszt's Faust Symphony

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Goethe's *Faust* and Nineteenth-Century Music:

Liszt's *Faust Symphony*

Senior Project submitted to

The Division of Languages and Literature

of Bard College

by

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Introduction

When an individual completely devotes his life to his work, whether it's science, literature, art, or music, he often ends up isolating himself from the society because of the lack of socialization and the superior understanding in his field. One may ask, what is the purpose of such devotion, as it does not always lead to a happy life? On the contrary, it often leads to misery if we look at Vincent van Gogh and Franz Schubert. This is the problem faced by Faust in Goethe's play of the same name. The play has two parts. Part One was published in 1808, Part Two in 1832.

Faust, estranged from the society and unhappy with his accomplishments, questions the meaning of his work as it seems to be useless for mankind and rewarding him with neither fame nor wealth. The play traces his path of self-defining and his search for true understanding of man and the world. Like Shakespeare's tragic heroes, Faust experiences a spiritual and moral breakdown, drawn to lust and committing murder, but eventually reaches self-reformation and salvation of the soul. Compared with Shakespearean plays, though, *Faust* is much more imaginative and dramatic—signing a pact with the devil, having a family with Helen of Troy in Arcadia, creating a utopian land, etc.. Yet, whether it's the devil or the Arcadia, all these images and characters are suggested to be manifestations of Faust's own heart. This idea of projected inner quest and philosophical heroism became a critical inspiration for the nineteenth-century Romantic artists.

From Berlioz to Liszt¹

In 1828, the French composer Hector Berlioz encountered a translation of Goethe's *Faust* by Gérard de Nerval. The encounter became a pivotal event in the development of Western music, for it inspired one of the most revolutionary works in the history of classical music — *Symphonie Fantastique*. In this hour-long semi-autobiographical work, the protagonist takes opium and enters his spiritual world. The symphony is Berlioz's second work on *Faust*, following his Op. 1, *Huit Scènes de Faust*. In the 1855 version of the program notes, Berlioz wrote,

A young musician of morbid sensitivity and ardent imagination poisons himself with opium in a moment of despair caused by frustrated love. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions, in which his experiences, feelings and memories are translated in his feverish brain into musical thoughts and images.²

In order to create an imposing visualization of the fervent spiritual journey, Berlioz experiments with numerous compositional innovations to achieve the vivid imageries — expansion of the orchestra, introducing new instruments, unconventional use of standard instruments, and deconstruction and elaboration of traditional music forms. In addition, he invented two closely related compositional techniques to demonstrate the psychological journey - *idée fixe* and thematic transformation. An *idée fixe*, is a recurring musical idea, often melodic, associated with a specific literal idea, such as a character or a subject. Thematic transformation is the technique of transforming

¹ This introduction is based on Kenneth Hamilton, ed., *The Cambridge Companion to Liszt* (Cambridge University Press, 2005).

² "Berlioz Music Scores: Texts and Documents," last modified August 2, 2002, <http://www.hberlioz.com/Scores/fantas.htm>.

thematic material, such as the *idée fixe*, into different rhythmic and harmonic settings, to show the represented idea developing through different states. These innovations became the vehicle of Romantic composers following his model and marked the onset of a new era. Later in his life, Berlioz composed a work of an even larger scale by adding a seven-part chorus and four solo voices to the enormous orchestra of *Symphonie Fantastique*. He called the work a “dramatic legend,” and titled it *La damnation de Faust*.

A composer heavily inspired by the works of Berlioz was a Hungarian piano virtuoso who spent a good portion of his life in Paris — Franz Liszt. Liszt was immediately attracted to the story of Faust after Berlioz introduced him to Nerval’s translation of the book. There are many apparent similarities between the lives of Liszt and Faust. As a prodigy, he reached the first height of his career at the age of eleven. However, he retired from the concert stage at the age of fifteen, questioning his work as a musician, and was drawn to drinking and smoking, consumed by the devil inside himself. Five years later, he reformed his piano technique and became the most renowned virtuoso of his time, and probably in the history of music. The effect was akin to Faust receiving power from Mephistopheles. Liszt gained instant fame and wealth and turned into a star for his mostly female audiences. Like the story of Faust, there are two important female figures in Liszt’s life—Countess Marie d’Agoult and Princess Carolyne zu Sayn-Wittgenstein.

The relationship between Liszt and d'Agoult began when she was still the wife of Count Charles d'Agoult and the mother of two children. She eventually divorced her husband for Liszt. Together they had three children. However, they were never married and the relationship ended due to Liszt's philandering.

The relationship with Princess Carolyne had less turmoil, despite the denial of their marriage by the government. The Princess persuaded Liszt to abandon the life as a traveling virtuoso and settle down with her in Weimar as a composer, conductor, and a music advocate. It was during this period that Liszt wrote his largest work — the *Faust Symphony*.

The full title of this symphony is: *Eine Faust-Symphonie in drei Charakterbildern—A Faust Symphony in Three Character Pictures*. The symphony was premiered in Weimar in 1857. Based on Goethe's play, Liszt wrote down his understanding of Faust legend in musical form. Walkers says: "By titling the work 'Three Character Sketches' Liszt is telling us that this is not a piece of conventional programme music which contains a plot or tells a story; rather it is an attempt to convey in purely musical terms the varied personalities of the three protagonists in Goethe's drama" (Walker, 328). In the symphony, Liszt uses three characters to name these three movements: (1) Faust, (2) Gretchen and (3) Mephistopheles. As our analysis will show, Liszt tries to capture each character in one movement. In the first movement, Liszt uses six themes to describe Faust. In the second movement, Liszt

gives Gretchen two themes. In the third movement, Mephistopheles does not have his own theme. Instead, Liszt handles Mephistopheles' movement in a unique way.

After Liszt read the French translation of *Faust*, he began to “nourish a desire to compose a musical response to this literary masterpiece” (Walker, vii). But even after reading the original (German) version of *Faust*, he did not really work on this symphony until 1854. Liszt hesitated working on his own *Faust* because he wanted to be careful with this masterpiece. Feeling encouraged by many people, Liszt finally spent two months in August to October of 1854 to finish the score. The purpose of this project is to try to imagine what Liszt “heard” when he read Goethe's play and trace, through careful analysis of the score, what “Faust” meant to him as a composer.

Chapter One: The First Movement

Faust: Part One

The symphony begins with the same loneliness as Goethe's play. The muted violas and cellos mutter the first theme in unison without any accompaniment,³ depicting Faust sitting anxiously behind the desk by himself in "A high-vaulted, narrow Gothic room" [einem hochgewölbten, engen, gotischen Zimmer] and studying in the middle of the night. After spending his entire life on the subjects of "philosophy, law, medicine, and—what is worst—theology from end to end with diligence" [Philosophie, Juristerei und Medizin, Und leider auch Theologie! Durchaus studiert, mit heißem Bemühn]⁴, Faust, as portrayed by Goethe, does not feel any sense of accomplishment and satisfaction—"Yet here I am, a wretched fool and still no wiser than before" [Da steh' ich nun, ich armer Tor! Und bin so klug als wie zuvor] (358-359). The symphony echoes the opening of the play with a string of four descending augmented triads in arpeggio (1-3, 3), which forms the first leading theme. Each triad represents one of the subjects Faust has mentioned in the book. The augmented triads are dissonant in their quality, which alludes to the difficulty of Faust's studies. The unresolved harmonies show his dissatisfaction and frustration. He longs to find the element that "deep within it, binds the universe together" [Im Innersten zusammenhält, Schau' alle Wirkenskraft und Samen] (382-383).

³ Franz Liszt, *A Faust Symphony in Three Character Pictures in Full Score*, edited by Alan Walker, (New York, Dover Publications, Inc, 2013), 1-2, 3. Henceforth cited in the essay with bar number(s) and page number(s) in parentheses.

⁴ Johann Wolfgang von Goethe, *Faust I&II*, ed. and trans. by Stuart Atkins, (Princeton: Princeton University Press, 2014), 355-357. Henceforth cited in the essay with line number(s) in parentheses.

The first theme is probably the earliest conscious twelve-tone roll. The idea did not really come about until the early twentieth century with Schoenberg and Bartok. In Western classical music of the common practice period, twelve pitch-classes are used exclusively, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab, A, A#/Bb, and B, with a half-step between each of them. An augmented triad is a chord with three notes and four half-steps in between each note in its closed form. Therefore, by repeating the triad figure in chromatic descending motion for four times, all twelve pitch-classes are covered.

In the third bar, the second violins bring up the line to the G# two octaves above the opening note Ab, and bridges the first theme to the second theme. This double octave, formed by two enharmonic notes, seems to represent the distance between earth and heaven. From the twelve-tone roll and the double octave ascension, we can conclude that the first leading theme is a representation of all the elements in the universe. And in Goethe's *Faust*, a corresponding idea is the sign of the Macrocosm.

The opening of the symphony can be seen as a vivid depiction of the scene when Faust discovers the sign. The first note, A-flat, starts as *fortissimo* and then makes a quick *diminuendo* into *piano*. The rest of the chromatic descending melody stays in the *piano*. It's as if Faust halts his studies on the subjects and starts doing white magic. It seems that all these dissonant chords represent Faust's vision of the universe, symbolized in the "Macrocosm," which he invokes through white magic. These notes all seem to be independent entities, yet, they share one connection between each other

—the interval of a major third. This common interval links the notes into one image—
 “how all things interweave as one and work and live each in the other! Lo! heavenly
 forces rise, descend, pass golden urns from hand to hand, crowd from on high through
 all the earth on pinions redolent of blessings, and fill the universe with harmony!”
 [Wie alles sich zum Ganzen webt, Eins in dem andern wirkt und lebt! Wie
 Himmelskräfte auf und nieder steigen Und sich die goldnen Eimer reichen! Mit
 segenduftenden Schwingen Vom Himmel durch die Erde dringen, Harmonisch all’ das
 All durchklingen!] (447-453). With the help of white magic, Faust perceives the
 heavenly perfection of balance and unity.

Within the study, Faust develops pain and doubt, which combine into the second theme. The second theme is marked *dolente*—aching or painfully. A falling dissonant major seventh in the beginning gives a feeling of pondering and suffering (4, 3). Even though Faust digs deeply into each subject and tries to find absolute knowledge, as we have seen in the first theme, he cannot get a step further. The macrocosm he saw is just an illusion. He is lost and defeated. The second theme moves through F-sharp minor and G-sharp minor chords, but ends up on the augmented triad again. It seems as if Faust had received some kind of answer. It would not make him satisfied but only deepens his frustration and sorrow. In Goethe’s *Faust*, he summons the Earth Spirit, a kind of creative energy residing inside the world: “In the tides of life, in action’s storm, I surge and ebb, move to and fro! As cradle and grave, as unending sea, as constant change, as life’s incandescence, I work at the whirring loom of time and fashion the living garment of God” [In Lebensfluten, im Tatensturm Wall’ich auf und

ab, Webe hin und her! Geburt und Grab, Ein ewiges Meer, Ein wechselnd Weben, Ein glühend Leben, So schaff'ich am sausenden Webstuhl der Zeit, Und wirke der Gottheit lebendiges Kleid] (501-509). However, the Earth Spirit rejects him: "Faust. I stand my ground before you, shape of flame! I am that Faust, I am your peer! Spirit. Your peer is the spirit you comprehend; mine you are not!" [Soll ich dir, Flammenbildung, weichen? Ich bin's bin Faust, bin deines gleichen! Du gleichst dem Geist den du begreifst, Nicht mir!] (499-500, 512-513). "No peer of gods! I suffer from that truth" [Den Göttern gleich' ich nicht! Zu tief ist es gefühlt] (652). Faust thought that he can be a god-like person, like a peer of gods. Yet, his dream got destroyed. After being rejected by the Earth Spirit, Faust twice asserts, "I, made of God's image" [Ich, Ebenbild der Gottheit] (516, 614). It emphasizes his confidence to be on the same level as God with knowledge of everything not only on earth, but also in heaven. However, after his assumption is annulled by the Earth Spirit, he is again left in despair.

In the symphony, we hear an upward major sixth that is echoing the theme (5, 3). It resolves to an augmented fifth, the outer interval of an augmented triad, on G-sharp, the note which begins both the first and the second theme. It seems like a circle that whirls again and again. The unresolved G-sharp is Faust's unsolved doubt. On the other hand, one could consider that for one moment, Faust seems to make progress but it disappears the next second since the G sharp is very short and is lasting only for a sixteenth note. And then back to the theme of frustration again. In Goethe's *Faust*, as mentioned above, Faust has the vision that the macrocosm's independent entities

interweave harmonically in the universe under the magic spell. Yet, he then says: “How grand a show! But, still, alas! mere show. Infinite Nature, when can I lay hold of you and of your breasts? You fountains of all life on which the heavens and earth depend, towards which my withered heart is straining—you flow, you nurse, and yet I thirst in vain!” [Welch Schauspiel! Aber ach! Ein Schauspiel nur! Wo fass’ ich dich, unendliche Natur? Euch Brüste, wo” Ihr Quellen alles Lebens, An denen Himmel und Erde hängt, Dahin die welke Brust sich drängt-Ihr quellt, ihr tränkt, und schmacht’ ich so vergebens?] (454-458). What Faust saw under the magic spell is something abstract in heaven. Once he tries to take hold of the illusory, it disappears. He is back to where he began.

After the first theme, the second violin is raised to a high G-sharp, the oboe takes over on the same pitch as the first note of the second theme, on the second half of the fourth beat (3, 3). The landing of the second theme disrupts the strings unexpectedly. It represents Faust’s complexity in character, always jumping from one thought to another thought and abruptly changing his mood. Exasperated, he cries out “wretched fool” [armer Tor] (358), and “no dog would want to linger on like this” [kein Hund möchte so länger leben] (376). And he suddenly looks outside and marvels at the radiant moon—“if only I, in your kind radiance, could wander in the highest hills and with spirits haunt some mountain cave, could rove the meadows in your muted light and, rid of all learned obfuscation, regain my health by bathing in your dew!” [Ach! Könnt’ich doch auf Berges-Höh’n, In deinem lieben Lichte gehn, Um Bergeshöhle mit Geistern schweben, Auf Wiesen in deinem Dämmer weben, Von allem

Wissensqualm entladen In deinem Tau gesund mich baden] (392-397). At this moment, Faust wishes to go out in order to refresh himself and get rid of the burden of his studies. After this vision, he says: “Alas! I’m still confined to prison” [Weh! Steck’ich in dem Kerker noch] (398). He is back to reality and full of agony. All these mood changes happen in just a few lines, reflecting Faust’s capricious and unpredictable character.

The second theme consists of two motives, pain represented by the falling seventh, and doubt, represented by the three-note figure of ascending leap and descending step. Pain is the most fundamental of human feelings. It is the result of human somatosensory system, which controls out physical ability to feel. In its emotional implication, pain is what generates our higher emotions. From pain, one learns the meaning of love, of anger, of courage, of despair. Hence the transformation from the second theme to the fourth theme of love. The ability to question, or doubt, is the basis of human psychological development. From doubt, there come learning and discovery, which generates in mental maturity and physical understanding. Pain and doubt together form the infrastructure of human mentality. Therefore, the second theme also represents Faust as a human, with flesh, blood and emotions.

The first theme and the second theme form the first section of the introduction reappear in different keys. This alternation gives us a feeling of continuity that Faust never stops thinking, in other words, striving, which is the most important trait of Faust’s character. This trait appears throughout Goethe’s *Faust* and also, the striving

motif, introduced in the third theme, is heard throughout Liszt's symphony. In conclusion, the first section of the introduction symbolizes white magic and, pain and doubt. White magic represents the illusory vision of senseless perfection that's devoid of emotions. Pain and doubt represent him as a human being with emotions.

The second section of the introduction begins on rehearsal A. Unlike the first section which moves slowly in eighth-note beats, the second section is intense and packed with sixteenth notes, triplets, as well as continuous syncopations (23-31, 4). The meter changes from 4/4 and 3/4 to 2/4. This passage repeats twice and eventually reaches a climax. Every note moves forward without pause. It is the motion of striving. In the prologue, Goethe uses a metaphor of a gardener and his tree to describe the relationship between God and Faust, "the gardener knows, when the sapling turns green, that blossoms and fruit will brighten future years" [Weiß doch der Gärtner, wenn das Bäumchen grünt, Daß Blüt'und Frucht die künft'gen Jahre zieren] (310-311). Trees only grow in one direction, upward. The upward-striving Faust even thinks of suicide as a way to strive rather than just to escape—"to stand and not to quake before the pit in which imagination damns itself to torment; to strive on toward that passageway about whose narrow mouth all hell spouts flame and, even at the risk of total dissolution, to take this step with firm serenity" [Vor jener dunkeln Höhle nicht zu beben, In der sich Phantasie zu eigener Qual verdammt, Nach jenem Durchgang hinzustreben, Um dessen engen Mund die ganze Hölle flammt; Zu diesem Schritt sich heiter zu entschließen Und, wär'es mit Gefahr, in's Nichts dahin zu fließen] (714-719). Even though the tireless striving is the reason the Lord favors him,

he (the Lord) also cautions: “human activity slackens all too easily, and people soon are prone to rest on any terms; that’s why I like to give them the companion who functions as a prod and does a job as devil” [Des Menschen Tätigkeit kann allzuleicht erschlaffen, Er liebt sich bald die unbedingte Ruh; Drum geb´ich gern ihm den Gesellen zu, Der reizt und wirkt, und muß, als Teufel, schaffen] (340-343). Why does the Lord allow Mephistopheles to seduce Faust? Why does Mephistopheles choose Faust, among everyone else? It is because of his striving heart, that Faust stands out from the rest of mankind. The Lord sends Mephistopheles to Faust in order to stimulate his striving spirit. As much as Mephistopheles may be part of the Lord’s design, he also intends to corrupt Faust, as he says: “to guide him [Faust] gently along my road” [Ihn meine Straße sacht zu führen] (314).

The third theme is the main theme of the first movement. It’s impassioned with syncopation and accents. The melody combines the first and the second themes. In the first bar of the theme, there is a descending chromatic scale of E-flat, D, C-sharp and C-natural (71, 8). In the following two bars, the leap of a sixth and a seventh of the second theme appears again (72-73, 8-9). Liszt unites the first two themes, which represent Faust’s intellectual ambition and human emotions. In Goethe’s *Faust*, both the world of knowledge and the Earth Spirit reveal to Faust that he is not like God or as Faust concludes: “The Great Spirit rejected me with scorn, and Nature’s doors are closed against me. The thread of thought is torn asunder, and I am surfeited with knowledge still” [Der große Geist hat mich verschmählt, Vor mir verschließt sich die Natur. Des Denkens Faden ist zerrissen, Mir ekelt lange vor allem Wissen]

(1746-1749). To sum up, Faust thought that he is or could be a god-like person, who knows everything in heaven and on earth. He has studied all of subjects but he thinks he does not know anything. He feels just like a fool who is misleading his students. Then, he decides to turn to white magic. Using it, he wishes to uncover the mystery of the universe. He summons the Earth Spirit. However, the Earth Spirit rejects Faust by declaring that he is not his peer. After Faust hears the truth, he collapses. He even tries to commit suicide. All these failed quests might be a signal that Faust is prepared for Mephistopheles.

At rehearsal E, strings climb up again and again in tremolo. One can feel how urgent Faust is looking for a way out after his disappointment with the Macrocosm and the Earth Spirit—“In that blest moment I felt so small and yet so great; ruthlessly you thrust me back into the uncertainties that are man’s lot. Who will now teach me? What am I to shun, is there an impulse that I must obey?” [In jenem sel’gen Augenblicke Ich fühlte mich so klein, so groß; Du stießest grausam mich zurücke, In’s ungewisse Menschenlos. Wer lehret mich? was sol lich meiden? Soll ich gehorchen jenem Drang? Ach! unsre Taten selbst, so gut als unsre Leiden, Sie hemmen unsres Lebens Gang] (626-633). Faust is frustrated and he does not know where to go. He tries to commit suicide but the angelic music of the Easter Sunday mass choir saves him. In this time, he really needs a person who can lead him in a new direction. It seems that Goethe and Liszt are paving the way for the appearance of Mephistopheles.

However, the way Faust is looking for may not be a proper one. The lower strings construct a diminished minor seventh chord (71, 8). The chord contains two diminished fifth, aka the devil's interval. The description of his conjuring of Mephistopheles reveals Faust's choice of dark, hellish forces. Faust says: "Stop ascending to the ceiling! Lie down at your master's feet! Now you know I make no empty threats. I can scorch you with sacred fire! Do not wait until you see the glowing light of the Trinity, do not wait until you see the mightiest of all my arts!" [Steige nicht zur Decke hinan! Lege dich zu des Meisters Füßen! Du siehst daß ich nich vergebens drohe. Ich versenge dich mit heiliger Lohe! Erwarte nicht Das dreimal glühende Licht! Erwarte nicht Die stärkste von meinen Künsten] (1314-1321).

Six bars after rehearsal F, there is an intriguing eighth rest. Why is this rest noticeable? As mentioned above, Faust urgently seeks a way out. The music continues excitedly. Suddenly, there is an eighth rest. And after that, the diminished harmony completely takes over after the rest (104, 13) and the music changes the key to F minor. Before, it is atonal music instead of a clear key. One does not feel that the power of excitement drops off after the rest; conversely, because of the rest, the music rises to a climax. It's like Faust taking a deep breath before jumping into the darkness. It's also a musical depiction of a giant monster transforming into the shape of Mephistopheles. In Goethe's *Faust*, there is a passage that perfectly matches the music. Faust says: "how long and broad my poodle's becoming! It's rising prodigiously—that is not a canine form! What a ghastly thing I've brought into the house! Hippopotamus-like it looks, with fire-red eyes and frightful jaws" [Wie wird

mein Pudel lang und breit! Er hebt sich mit Gewalt, Das ist nicht eines Hundes Gestalt!
Welch ein Gespenst bracht'ich ins Haus! Schon sieht er wie ein Nilpferd aus. Mit
feurigen Augen, schrecklichem Gebiß] (1250-1255). Then Mephistopheles appears
“from behind the stove as the mist subsides.”

With the music going to the fourth theme, one can hear the notes getting longer. Liszt creates a stark contrast between the third theme and the fourth theme. The notes in the third theme are intense and they are going really fast. However, there are many quarter notes in the fourth theme and finally, the music is going to a major key—E flat major. Even though the listeners can hear that the music has few dissonances, the music tends to be diatonic, which means it does not have accidentals. Here, Faust seems to act like a human being and not like a god-like person, because he has a feeling of longing although his heart still remains conflicted. What is an earthly person longing for? The answers are most likely reputation, wealth and love. For now, Mephistopheles makes Faust long for love. Another noticeable moment in the score is the octaves with *ff* played by bassoons at the beginning of the fourth theme. The octaves are full of energy, which could indicate that after Faust drinks the elixir at the “Witch’s Kitchen,” he becomes a young gentleman and now he is vigorous and attractive. It seems to prepare Faust for his falling in love with Gretchen.

In Goethe’s *Faust*, Mephistopheles and Faust enter a pact, which Liszt does not incorporate into his composition. Mephistopheles says: "I'll bind myself to serve you here, be at your beck and call without respite; and if or when we meet again beyond,

then you will do the same for me" [Ich will mich hier zu deinem Dienst verbinden, Auf deinen Wink nicht rasten und nicht ruhn; Wenn wir uns drüben wieder finden, So sollst du mir das Gleiche tun] (1656-1659). "Here" means in the mortals' world and "beyond" means in hell. Faust agrees that if he says "Tarry, remain! — you are so fair!" [Verweile doch! du bist so schön] (1700), he will lose the bet. After that, he says: "Excitement, poignant happiness, love-hate, quickening frustration — to these I'm consecrated! Henceforth my heart, cured of its thirst for knowledge, will welcome pain and suffering" [Dem Taumel weih'ich mich, dem schmerzlichen Genuß, Verliebtem Haß, erquickendem Verdruß. Mein Busen, der vom Wissensdrang geheilt ist, Soll keinen Schmerzen künftig sich verschließen] (1766-1769). Obviously, Faust still remains conflicted by these extreme ambitions. However, the reader feels that Faust has the desire of going out and leaving knowledge behind. He proclaims that he wants to experience the life and the sensuality of all of mankind.

In Liszt's *Faust Symphony*, the fourth theme is like a duet between Faust and Mephistopheles. First, the listener hears the theme in a high register, which could suggest that it is Faust, and then it repeats in a lower register in a different key, which could suggest that it is Mephistopheles (112-118, 15-16). It sounds as if they had a dialogue about taking possession of Gretchen. There is a passage in Goethe's *Faust* that could match the music. After drinking the elixir, Faust comes across Gretchen on a street and he is fascinated by her. And then he commands Mephistopheles immediately: "You must get me that girl, I tell you" [Hör, du mußt mir die Dirne schaffen] (2618). He even threatens Mephistopheles: "And let me tell you very bluntly,

unless that sweet young thing is lying within my arms this very night, at stroke of twelve we part forever” [Und das sag´ich ihm kurz und gut, Wenn nicht das süße junge Blut Heut´Nacht in meinen Armen ruht; So sind wir um Mitternacht geschieden] (2635-2638). The reader feels that Faust has changed a lot in contrast to before. As mentioned above, in the music, there is a stark contrast between the fourth theme and the third theme. He longs for having Gretchen, in other words, he is striving to take possession of Gretchen. And Mephistopheles, no doubt, is finding ways to help him to get Gretchen.

Speaking of the approaches that Mephistopheles takes, there is an interesting point here in both Goethe’s *Faust* and Liszt’s *Faust Symphony*. That is, Mephistopheles takes three steps to let Faust meet Gretchen again. In the music, as mentioned above, there is a duet between Faust and Mephistopheles. Let’s take a look at Mephistopheles’ part. The third theme—the passion theme recalls in the first violins. It occurs three times in the fourth theme. The recall could be a sign of a continuing striving motion. Or, it could indicate that Mephistopheles takes three approaches to get Gretchen. In Goethe’s *Faust*, the reader knows what the three approaches are. First Mephistopheles puts a box of jewel in Gretchen’s chest, but her mother hands it over to the church. And then, Mephistopheles leaves more jewels and Gretchen finds them attractive. The third time, he turns to Gretchen’s neighbor, Martha. He says that Faust and he will provide prove for the death of Martha’s husband—a trick which helps Faust to see Gretchen again and even helps him to take possession of her.

The music is heading to rehearsal I, which is a transition. The listener heard lots of things happening before. As mentioned above, the striving motion is everywhere. The listener may be getting tired of this stressed mood. If we take a look at the score, one can see that the notes are getting wider at letter I. There are many quarter notes and whole notes. Only upward sextuplets are played quietly by the strings (147, 19). This creates a calm and divine atmosphere in the listener's ear. When the notes are climbing up again and again, it gives a sense of reaching heaven. It seems like the music is out of striving for a while. It suggests that at this moment Faust finds something that lets him stay and he does not need to strive any longer to satisfy himself. When does Faust want to stay for a moment? In Goethe's *Faust*, there is the scene when Faust sneaks into Gretchen's room. Faust uses lofty language, such as "twilight," "sanctuary," and "paradise" to describe Gretchen's room (2688, 2689, 2708). He feels "calm" and "content" when he stays in her room (2691, 2703). He says: "I feel, dear girl, stirring about me the spirit of that rich contentment which daily teaches you maternal virtues, bidding you place the table-cover neatly, and even strew the sand upon the floor in patterns. Your precious hand is godlike in its power to make this cottage paradise!" [Ich fühl', o Mädchen, deinen Geist Der Füll'und Ordnung um mich säuseln, Der mütterlich dich täglich unterweis't, Den Teppich auf den Tisch dich reinlich breiten heißt, Sogar den Sand zu deinen Füßen kräuseln] (2702-2708). So far, the reader thought that Faust is never content, that's why he keeps striving. However, now he says that he feels rich contentment and he would love to stay in Gretchen's room for a long time. He talks about Gretchen's daily life which is really natural. He

also uses “godlike” and “the innate angel to harmonious perfection” to describe Gretchen (2707, 2712). She is the perfect incarnation of the combination of the spiritual and the physical. At this moment, Faust thinks that he is satisfied and he feels he is in heaven.

Then we come to the second transition. It is interesting that this section is played only by the strings. The first violin and the cello are playing a duet. The basic pattern is built on an eighth note with an accent and a sixteenth note (167-175, 23). The other strings accompany with pizzicato. It seems like the cello represents Faust and the first violin represents Gretchen. One could consider this a sexual scene, that is, Faust and Gretchen are having sex. The first violin and the cello are playing alternately, which suggests the interplay of moaning between Faust and Gretchen. The pizzicato is the sound of their physical action. The music is making a *crescendo* and a *decrescendo* in the middle and then making a *rallentando* at the end. Liszt uses eleven bars to describe the scene. It is short, but vivid. However, the reader might recall that in Goethe’s *Faust*, here is no specific passage that describes intercourse between Faust and Gretchen. The reader only knows that Gretchen is pregnant so he has to assume that Faust and Gretchen were intimate.

Going to the fifth theme, it is full of love and happiness. Most interestingly, the fifth theme is actually the metamorphosis of the second theme—the pain and doubt theme. They are in different keys but they almost have the same structure. Why does Liszt use the same structure for these very different themes? One could surmise that

both of these emotions are typical of human beings. God will not feel pain and doubt since he knows everything and has supreme power. And also, God does not have the love that a man feels for a woman; instead, God blesses the mortal.

The love theme is alternating between winds and brass, and violas. At first, the listener hears winds and brass, which are full and emotional, praising love as glamorous and charming. And then, violas are playing solo. They represent Faust. As mentioned above, Faust is always striving. One assumes that he strives forward and upward. It seems that Faust is not completely falling in love but that he is also struggling. The listener can hear some dissonances—minor sevenths and diminished seventh chords, in Faust’s solo throughout the love theme. They suggest that Faust hesitates as to whether he should consummate the relationship with Gretchen. In Goethe’s *Faust*, Faust also struggles with this problem. When he sneaks into Gretchen’s room, he says: “Yes, go! I’m never coming back! I wonder, should I?” [Fort! Fort! Ich kehre nimmermehr! Ich weiß nicht soll ich] (2730, 2737). Here Faust asks himself whether he is allowed to settle for this spiritual and sexual love, or whether he needs to keep striving. After Faust meets Gretchen again, he engages in self-reflection, “a restive brutal creature with no purpose that like a cataract has stormed in greedy fury from rock to rock toward the abyss below?” [Dear Unmensch ohne Zweck und Ruh? Der wie ein Wassersturz von Fels zu Felsen braus’te Begierig wütend nach dem Abgrund zu] (3349-3351). Faust likens himself to a wild waterfall about to destroy Gretchen. It is also a prediction of Gretchen’s tragedy. While

contemplating taking possession of Gretchen, Faust struggles with his inner demon and his fear of violating Gretchen.

In Liszt's *Faust Symphony*, at the fifth bar of the love theme, oboes are playing a solo with an upward minor seventh and then a downward scale (183-184, 24). It could represent Gretchen. As mentioned above, Faust's direction is upward and forward. However, here, Gretchen's solo is completely opposite. One assumes that they may fall in love in a moment, but finally, they would move in different directions. Liszt uses this musical strategy to indicate that Gretchen will have a miserable ending. In addition, the love theme is in E major. Taking a look at the previous themes, the music is going from atonal, A minor, C minor, E flat major and finally to E major. The whole music is actually going upward. It might indicate that Faust's spirit is gradually purified.

From the beginning of the love theme up to the entrance of the sixth theme, the entire baseline is set on the note B, which makes this entire section to be the prolonged dominant preparation for the cadential arrival of E major on the sixth theme - love leads to triumph. Based on Liszt's friend, influential music critic Richard Pohl, the sixth theme "is a musical counterpart to Faust's words 'im Anfang war die Tat'—'in the beginning was the deed'" (Walker, 331). These words appear as Faust attempts to translate the New Testament from the original Greek to German. Faust's first translation is "im Anfang was das Wort" (1224). However, he finds "Wort"—word, to be an unsatisfying and uninspiring translation. After "Sinn" (1229)—mind,

and “Kraft” (1233)—power, he set on the word “Tat” (1237)—act. This episode in the play conveys Goethe’s idea that human should act to create the world. Speaking and thinking do not bring anything. And power is not given, but to be obtained. The winds and brass play important roles in the sixth theme. The music is grandiose and proud. One could associate this theme with Faust’s final project of creating land for human beings. There are many long notes and repeated triplets, which give a feeling of firmness. Strings are accompanied by upward triplets, which represent the striving motion of Faust.

Trumpets are playing the melody. It is interesting to note that this theme is coming from the love theme. Instead of falling seventh in the love theme, here the melody is going upward (225-226, 27). Why does Liszt refer to the love theme in the last theme? Liszt seems to believe that woman’s love holds a place of prominence in Goethe’s *Faust*, not only Gretchen and Helen, but also the Mater Gloriosa, who helps Gretchen save Faust at the end of the play. As mentioned in the introduction, Liszt is so inspired by Goethe’s Faust, because he thinks his life has many similarities with Faust. There are two important women in Liszt’s life. During his relationship with Princess Carolyne, he completes his largest work—the *Faust Symphony*. On Liszt’s interpretation, Faust is inspired by the love of Gretchen and Helen. In Goethe’s *Faust*, Faust states “I see the image of love’s dawn, its carefree happiness—that swiftly felt, first, scarcely comprehended vision which, had it lasted, would surpass all other treasures. Like inward beauty of the soul the lovely form grows clearer, rises, not dissolving, to the ether, and draws away with it my best and inmost self” [Aurorens

Liebe, leichten Schwung, bezeichnet's mir, Den schnellempfundnen, ersten, kaum verstandnen Blick, Der, festgehalten, überglänzte jeden Schatz. Wie Seelenschönheit steigert sich die holde Form, Löst sich nicht auf, erhebt sich in den Äther hin, Und zieht das Beste meines Innern mit sich fort] (10060-10066). Through the experience of earthly happiness, Faust reaches a more complete understanding of humanity and finally gains an appreciation of both the terrestrial desire and the celestial pursuit of the human spirit.

Faust: Part Two

The Faust in the second part of the book is, at least initially no longer a troubled person. “I am content to have the sun behind me” [So bleibe den die Sonne mi rim Rücken] (4715). He wanted to be a god-like person before. Now, he turns around and has the sun behind him. Instead of suffering from unsatisfied pursuit, Faust now acknowledges pursuit as the driving force which pushes life forward. His new ideology is presented in the form of a rainbow, “But see how, rising from this turbulence, the rainbow forms its changing-unchanged arch, now clearly drawn, now evanescent, and casts cool, fragrant showers all about it” [Allein wie herrlich diesem Sturm ersprießend, Wölbt sich des bunten Bogens Wechsel-Dauer, Bald rein gezeichnet, bald in Luft zerfließend, Umher verbreitend duftig kühle Schauer] (4721-4724). He compares the idea of striving to a waterfall. Human deeds should cut through the limitation of fate and circumstances like a waterfall cutting apart a cliff. Under the sunlight, the rainbow appears. A rainbow is made of light and raindrops. The rainbow indicates the combination of metaphysics and physics. The colors indicate that life is made of various elements. The shape of the rainbow is what Faust always pursues — a circle — the perfect form. In addition, the rainbow only appears for a moment and it disappears. One cannot grasp it, but only see it in distance. It is a prediction of Faust’s final project, creating a land of Eden, which only exists as a vision.

This ideology is generated through Faust's experience of love and his conquest over his dark side, therefore, the journey begins again on C# minor (319-334, 42), the relative key of the fifth and sixth themes. After the recapitulation of the passion theme, the transitional section falls back into C minor (335-358, 42-45). It further stresses Faust's striving motion. The musical material elaborates on a syncopated idea which only appeared briefly in the first part. The listener can feel that a force wants to rid itself of control and to move on by itself.

Another thought about this passage is that Faust and Helen have a child called Euphorion. He seems to be another "Faust." He has the same characteristics as his father. Euphorion says: "Let me try skipping, then let me try leaping! Now what I want most, want most of all, is to go high, high up in the sky" (9711-9716). It indicates that he also has the striving passion. He is willing to fly and cannot stay. In addition, Euphorion reveals his strong sexual desire and aggressive personality. He dances with girls and wants to take possession of them, "Here I bring this stalwart girl and shall enjoy what I have won; for my pleasure and delight I embrace her struggling breast, kiss the mouth that shrinks from me, demonstrate my stronger will" (9795-9799). His parents are worried about his "violent excitement" (9740). Finally, Euphorion's short life ends suddenly because of uncontrollable passion.

It is interesting that Goethe brings back the image of Faust's study at this point of the story. "Nothing, no matter where I (Mephistopheles) look, has been changed or harm... everything is where it was before, even the pen is still lying there..."

(6570-6576). Comparing with the time when he left the study, Faust has experienced the outside world and has witnessed the paradise room of Gretchen and the beautiful landscape by the waterfall under the morning sun, but his own world hasn't changed much. He still doesn't quite understand what it really means to act, to care, and to love, nor the value of human emotions. Therefore, Mephistopheles takes him back to where he began after he has fallen into a dormant state, so he can rise from the ashes and take on his new journey.

Liszt brings in the exact same idea after the recapitulation of the main theme in C# minor (359-381, 45-46). He retrieves the entire first section of the introduction in the same pitches, with the first two themes. The first theme not only brings back the image of Faust's study, but also evokes the idea of magic, which brought forth the sign of the Macrocosm, the Earth Spirit, and eventually the devil in that "narrow Gothic" room.

The first two themes are repeated in the same way as in part one, then Liszt unites them. One of the central ideas of the play is for Faust to unite his rational and emotional sides. Liszt shows this idea by having the two themes played simultaneously. The second theme, the pain and doubt theme has a little bit more prominence as it is always played by louder instruments - clarinet and bassoon in the first statement, French horn, cello, and bass in the second statement. It shows the hierarchy of the two ideas in Liszt's view. The fourth theme, the longing theme,

appears in between the two statements, making a completion to this musical idea - the yearning for the unity of absolute reason and intense sentiment.

And then, the fifth theme, the love theme, recalls the same music, and is also finally stated in a single line (472-475, 59), as Faust finally obtains love to be part of himself. His lust turns into care. He is able to share happiness, worry, and pain with Helen. To express this love between equals, Goethe has Helen and Faust “sing” a duet:

Faust. It's simple: let the words well from your heart.
 And when your soul is filled with yearning's flame,
 you look around and ask
 Helen. who feels the same.
 Faust. There is no past or future in an hour like this,
 the present moment only
 Helen. is our bliss.
 Faust. It is all things we ever could demand.
 What confirmation does it need?
 Helen. My hand.

Faust. Das ist gar leicht, es muß vom Herzen gehn.
 Und wenn die Brust von Sehnsucht überfließt,
 man sieht sich um und fragt-
 Helena. Wer mit genießt.
 Faust. Nun schaut der Geist nicht vorwärts nicht zurück,
 Die Gegenwart allein-
 Helena. Ist unser Glück.
 Faust. Schatz ist sie, Hochgewinn, Besitz und Pfand;
 Bestätigung wer gibt sie?
 Helena. Meine Hand (9377-9384).

The section starts in E major and ends up on G major. The music has no key signature like the very beginning of the movement. It not only marks Faust's awakening from his dream with Helen, but also foreshadows the dissolution of the world of magic and devil.

As love is obtained, the final victory is not far. The sixth theme emerges. But before it can grow into the last triumph, it is interrupted by the second theme (519-531, 61)—Faust is still not satisfied. “Here in the world there still is room enough for deeds of greatness. Astounding things shall be achieved - I feel in me the strength that will sustain bold efforts” (10181-10184).

The triumph finally arrives, in C major, the parallel key of the exposition in C minor. After the fifth symphony of Beethoven, the idea of bringing the tragedy and sorrow of C minor into a final joy and triumph of C major has been continuously mimicked by composers ever since - Brahms First, Dvorak First, and the first movement of Mahler Second, etc.. However, the path Liszt takes is unique if we look through the whole movement at the keys he has tonicized on: C minor, E-flat major, E major, C-sharp minor, C minor, E major, and C major. He doesn't even attempt to reach for the dominant keys, which are harmonically the closest. He only stays in the keys of C and its relative E if we discard the accidentals. What the music presents is not a colorfully dramatic spectacle, but a journey of elevation and transformation, as expressed in Faust's final words in Goethe's play, “Envisioning those heights of happiness, I now enjoy my highest moment” [Im Vorgefühl von solchem hohen Glück, Genieß ich jetzt den höchsten Augenblick] (11585-11586)

The third theme comes back at rehearsal LI with the first theme. It's the exact recapitulation of rehearsal S, in a different key. Striving should never end, like the water falls down from the cliff. And Faust's inner world continues to evolve as he

strives to find Truth. The passion theme dissolves into the sixth theme. It is stated in the brass and answered by the winds in the higher register (582-598, 68-71). It is the confirmation of Faust's victory from heaven - "Turn into clarity, you fires of passion! May truth cure all who seek self-damnation, so that from evil they win joyous redemption and, one with the All, are evermore blessed!" (11800-11808)

The coda is not a peaceful or triumphant one, it's "motto agitato". Faust is not a character who can die in peace. His final vision involves his daily struggle: "He, only, merits freedom and existence who wins them every day anew. And so, beset by danger, here childhood's years, maturity, and age will all be vigorous" (11575-11578). The music evolves into the sixth theme - the will to act. Then we have a curious recapitulation of materials from the second part of the introduction. By bringing back this almost forgotten music, Liszt indicates that Faust dies in his continuous will to change the world. Even at death, Faust wants to be active and create a land of Eden. He imposes on the boundary of nature by pushing back the ocean and filling the land. The idea of breaking through the walls of his narrow study reaches its most colossal form.

In *impetuoso* and striving chromatic scales, Faust draws his last breath. The movement ends with a partial statement of the second theme and falls into the bass C. This frustration theme indicates that Faust dies as a human, neither a godlike superior being, nor a fallen soul subject to the devil.

Conclusion

The journey of Faust consists of three thematic ideas. The primary one is going out into the world. The entire play is about Faust's struggle to break free from the limitation of his understanding and to discover, comprehend, and appreciate the unknown. This idea is presented by Liszt through the consistent appearance of the first theme, sometimes more obvious and sometimes less so. The transformation is beautifully laid out at rehearsal Z. It appears in the form of a fog of confusion and deformation, gradually growing into shape and at last becoming the mighty mountains and the vast oceans under the eternal sunshine.

The second thematic idea is the quest for perfection—the perfect form of love, happiness, and life. The key phrase is “im Anfang war die Tat”—in the beginning was the act (1237), but it takes Faust a long journey to fully realize what it takes to do, rather than to have. In Liszt's words, “he [Faust] takes no action, lets himself be driven, hesitates, experiments, loses his way, considers, bargains, and is interested in his own little happiness” (Searle, 304). In Goethe's *Faust*, although it seems that Mephisto is Faust's companion, Faust is controlled by Mephistopheles in the first part. He becomes young again by a magic potion, he loves Gretchen. He takes no action, but only falls into doubt. However, in the second part, he gradually knows that he needs to act in order to achieve his goal. Finally, he wants to create a land of Eden. The seeking is the main theme of the symphony, accompanied by the devil, and filled with doubts.

The third thematic idea is the irreversibility of natural rules. The nature's law cannot be broken. Age cannot be reversed and miracles do not happen. The only way to work against nature is through the use of magic. However, what's gained through magic has to be balanced by loss. When Mephistopheles grants Faust love, he ends up with the sin of killing Gretchen's mother and brother. When Mephistopheles lends him power to push back the sea and build lands, the devil also takes away the life of Baucis and her husband. For the sake of his "passionate pursuit," Faust loses Gretchen and his child. The theme of passion always connects to the motif of pain in the transition area. And he eventually dies without any real physical achievement. The idea of fate and death looms over the entire symphony as the music constantly dies away in the base register, especially with the full presentation of the second theme.

For Liszt, Faust is a man of frustration and doubt, a man of ego and lust, a man who struggles to understand love and happiness, a man with whom he can identify, and a man who is maniacal in his striving. While Faust is a captive of science, Liszt is imprisoned in the world of music, as he written in a letter in 1854: "...From the age of twelve I was obliged to earn my living and support my parents. This necessitated specifically musical studies, which absorbed all my time up to the age of sixteen, when I began to teach the piano, and, as well as I could, to make my way as a virtuoso both in the salons and in public" (Liszt, *Letters*, 356). However, he did not abandon music, he eventually found inspiration from it and devoted his entire life to his art. He understands that one should not escape or abandon his pursuit; instead, he should evolve and transform it into the source of joy and passion. In the same way, despite

that Faust rejected many of his past values, he has never for once given up his pursuit. Even at the end of the play, he attempts to be a creator of a world of harmony. And it is this pursuit that gives him joy and enables him to rest in peace.

Another similarity between them is their trouble with love and women. Liszt is well-known for his womanizing. Based on his biographer Lina Ramann, later in his life, Liszt often attributes his bad luck to his sexual life. And indeed, it not only prevented him from a happy relationship in his early life, but also brought trouble between him and his friends. Frederick Chopin, for example, who admired him, was deeply offended when he trysted in Chopin's apartment. Liszt had a hard time finding what true love is. Even his relationship with Countess d'Agolt was very questionable. It was constantly turbulent. Upon knowing d'Agolt's death in 1876, Liszt wrote, "I could not weep for her more after her death than while she was alive" (Williams, 522). It was not until his late thirties when he met Princess Carolyne and started to develop a more mature understanding of love and himself. In a 1861 letter to Princess Carolyne, Liszt wrote, "My entire life is only a long odyssey, ...of the feeling of love. ...and so far, alas, I have managed to love only badly!" (Williams, 371).

In Faust, Liszt sees his own pain, his own doubt, his own ego, his own striving, and his own struggle with love. Liszt finds his own image in Faust, whom he sees as a character full of cowardice and conceit, who eventually finds his way, but still deserves an ending of painful death.

Chapter Two: The Second movement

Gretchen

The relationship between Faust and Gretchen shares many similarities with that of Liszt and d'Agoult. d'Agoult truly loved Liszt who divorced her husband for him and gave birth to three children of him. In 1861, When she met Liszt again for the first time in seventeen years, she wrote, "ineffable charm! It is still he, and he alone, who makes me feel the divine mystery of life. With his departure I feel the emptiness around me and I shed tears" (Williams, 375). Liszt, on the other hand, recorded great irritation on his part in this encounter. For Liszt, d'Agoult was a figure of attraction, as Gretchen for Faust. She is well-read and has beautiful appearance. Yet, he could not sustain his love as their characteristics could not fit together. He could not return d'Agoult's love and, in a way, left her in misery.

This romantic relationship is expressed in the first movement as Liszt questions about love with the pain and doubt motifs. In the second movement, Liszt portrays the character of Gretchen and tells the story from her point of view. Instead of d'Agoult, for whom Liszt has grown much distaste, he probably finds more nostalgia of Caroline de Saint-cricq in the pure and innocent image of Gretchen.

Caroline de Saint-cricq was the first love of Liszt. They met in 1828 when Liszt was only 16. It can be speculated that she was the person who awoke Liszt's notion of love. "...At that time, aged 16, I knew nothing about women, and naively asked my confessor to explain God's 6th and 9th commandments..." (Liszt, *Letters*,

781). Their relationship ripened optimistically at first, as Caroline's mother favored it very much who, however, the mother died in that very year. Her father immediately terminated her piano lessons and forbade them to meet. He arranged her to marry a landowner at a small town in southern France. For Liszt, Caroline remained an angelic figure until the end of his life. It is an image of the sacred maiden that one may only acquire from the idealized memory of the first love. Coincidentally, the final love of Liszt, Princess Wittgenstein, too, is a "Caroline."

Gretchen is also a girl of angelically innocent characteristic. She always goes to confession even though she has nothing to confess. Even the devil, Mephistopheles cannot control her. Goethe's Mephistopheles says that "over that girl I have no power" [Über die hab'ich keine Gewalt] (2626). In addition, Gretchen is very young, just "over fourteen" (2627). This young girl has a crush on Faust. However, in Goethe's *Faust*, Gretchen is a more complex character. She is more than an innocent and naive girl. When she opens the jewel box, which is left by Mephistopheles, she puts them on and stands before a mirror, "A set of jewels that any lady might wear on highest holidays! How would this necklace look on me?" [Ein Schmuck! Mit dem könnt' eine Edelfrau Am höchsten Feiertage gehn. Wie sollte mir die Kette stehn?] (2792-2794). She is attracted by the jewels and immediately tries them on without any considerations that who leaves this box and calls herself as a "lady." Gretchen thinks that she moves up from a lower-class girl to an aristocratic lady. In addition, she once sings a song:

There was a king in Thule

Es war ein König in Thule

| | |
|---|--|
| faithful until the grave; his dying mistress gave him a goblet made of gold (2759-2762). | Gar treu bis an das Grab, Dem sterbend seine Buhle Einen goldnen Becher gab. |
|---|--|

One can notice from the word “mistress” that Gretchen has both physical and psychological maturity. She longs for love. However, the love she pursues is going beyond the accepted morality.

In the second movement, the Gretchen movement of Liszt’s symphony, the first fourteen bars form the introduction. It is played by flutes and clarinets which have the highest pitch among the instruments. Apparently, there is no base at the beginning. The music is coming very softly and tenderly. It gives a feeling that the angel—Gretchen is coming from heaven.

There is an important scene with Gretchen at the spinning-wheel where she is singing a song. Why does Goethe mention the spinning-wheel? In the tradition, a man always goes out in order to work for the family, and a woman should stay at home and work—spinning. There are two characteristics of the spinning-wheel: keep circling and never moving beyond the confines of the spinning frame. The spinning-wheel symbolizes the position of a traditional woman in the society. Here Goethe mentions the spinning-wheel in order to point out that women are restricted by the society. Gretchen is one of them.

In Liszt’s Symphony, the introduction shows the symbol of Gretchen—the spinning wheel. There are noticeable sixteenth notes, which are running through this section. Here Liszt uses permutation technique. There are four principle

sixteenth-note as one group. The introduction is constructed with different orders of the basic form — the principle. Inversion and retrogradation are the two transformations. It indicates that even though the sixteenth notes keep running, they still stay in the same principle. It echoes the spinning-wheel in Goethe's *Faust*. However, Gretchen breaks the "spinning-wheel" in Goethe's version. She is not like a traditional girl. She gets rid of the chains from the society and embraces her love bravely. We will go into details to discuss the spinning-wheel song in Goethe's play shortly. There is a song written by Franz Schubert, called *Gretchen at the Spinning Wheel*. The lyrics are based on a song in Goethe's *Faust* — My heart is heavy (3374-3413). Based on the title, one can know that it also refers to the Spinning Wheel. The music is similar to Liszt's Symphony. Schubert also uses sixteenth notes, which roll through the whole song. He breaks a chord in six notes as one group. However, Schubert does not keep the pattern for the whole song. There is a climax that Schubert breaks the pattern of spinning wheel, which also indicates that Gretchen breaks the chains of tradition and pursues love.

The first Gretchen theme begins with violas and oboes. The violas is accompanied with the continuous sixteenth notes — the spinning wheel, and the oboes play the melody (15-16, 82). Taking a look at the beginning of the first movement, the main instruments are violas and oboes. Liszt tries to connect the first and the second movements. Liszt thinks that Gretchen is part of Faust. With the development of the Gretchen theme, one hears the sixth in the melody. As mentioned in the first movement, the sixth appears in the second theme — pain and doubt theme. Here

Gretchen doubts that Faust really loves her. In Goethe's *Faust*, Gretchen mentions more than once that she does not deserve Faust. It shows that she is not confident herself because she came from a poor family. She says, "How can you bear to kiss it [my rough hand]?" [Wie könnt ihr sie nur küssen] (3081). "I simply stay embarrassed when I'm with him and answer all he says with yes. I'm such a silly poor young thing, I can't think what he sees in me" [Beschämt nur steh'ich vor ihm da, Und sag'zu allen Sachen ja. Bin doch ein arm unwissend Kind, Begreife nicht was er an mir find't] (3213-3216). On the other hand, Gretchen doubts that she is allowed to love Faust, as she is regarded as a traditional girl. However, she sings the song "The King in Thule" — a song that is talking about a king and his mistress. She knows that having a relationship with Faust is prohibited. She has to make a decision between love and faith. She asks Faust an important question: "Do you believe in God?" [Glaubst du an Gott] (3426). However, Faust does not answer this question directly.

Taking a look at the melody, each phrase is going downward. And also, the Gretchen theme is constructed with only oboes and violas. The sound is very thin because there is no base to support. It gives a passive feeling. When the listener hears the second movement, he/she would not feel pleasant. According to Goethe's *Faust*, Gretchen says: "our household is a modest one, but still it has to be attended to. We have no maid; it's up to me to cook and sweep, to knit and sew, and to be always on my feet; and Mother is so fussy! But now my days are mostly quiet; my brother is a soldier, my little sister's dead" (3109-3114, 3119-3121). Gretchen defines herself as a "poor young thing" (3215), even though she imagines herself to be a lady when she

wears Mephistopheles' jewels. Nevertheless, she is in fact not a lady, who has several maids and needs to do housework and raises her younger sister.

Moreover, as mentioned above, each phrase goes downward. However, each new phrase starts at a higher note. The grace notes are very tender (15-25, 82-83). The single melody gives a feeling of melancholy. Liszt gives a picture that Gretchen is longing for love. In Goethe's *Faust*, after Gretchen and Faust encountering each other on a street, she says: "I have a feeling I can't describe—if only Mother would come home! Something is making my whole body tremble—I really am a silly, timid thing!" [Es wird mir so, ich weiß nicht wie—Ich wollt', die Mutter käm' nach Haus. Mir läuft ein Schauer über'n ganzen Leib—Bin doch ein töricht furchtsam Weib] (2755-2758). She gets a crush on Faust but she is afraid of this new emotion. However, she cannot stop thinking of this gentleman.

And then, flutes take the melody and more instruments join in. And then, with the melody changes into B-flat minor, the register is getting higher and higher (36-44, 83-84). It suggests that Gretchen's feeling of longing is getting stronger. She is eager to see Faust. The listener can tell how urgent Gretchen feels. She wants to get rid of the "chains" and embrace her love. In Goethe's *Faust*, Gretchen and Faust meet in a garden and admit their love to each other. After that, Faust disappears for a long time. Gretchen misses him very much. She sits at the spinning-wheel and sings a song:

My heart is heavy,
all peace is gone,
I'll never find it,
never, again.

Meine Ruh' ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
Und nimmermehr.

Where he is not,
is like the grave,
and all my world,
is turned to gall.

My poor, poor head
is all upset,
my wretched mind
is torn apart.

My heart is heavy,
all peace is gone,
I'll never find it,
never, again.

I look from my window
only for him
and only to seek him
do I leave the house.

His splendid poise,
his noble figure,
the smile of his mouth,
the spell of his eyes,
the fascinating
words he utters,
his hand on mine,
and, oh! his kiss!

My heart is heavy,
all peace is gone,
I'll never find it,
never, again.

My breast is yearning
to be with him;
could I but clasp
and hold him tight,
and kiss him
as my heart desire,
under his kisses
I'd swoon and die! (3374-3413).

Wo ich ihn nicht hab'
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.
Mein armer Kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt.
Meine Ruh' ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
Und nimmermehr.
Nach ihm nur schau' ich
Zum Fenster hinaus,
Nach ihm nur geh' ich
Aus dem Haus.
Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt,
Und seiner Rede
Zauberfluß,
Sein Händedruck,
Und ach sein Kuß!
Meine Ruh' ist hin,
Mein Her ist schwer,
Ich finde sie nimmer
Und nimmermehr.
Mein Busen drängt
Sich nach ihm hin.
Ach dürft' ich fassen
Und halten ihn!
Und küssen ihn
So wie ich wollt',
An seinen Küssen
Vergehen sollt'!

This song refers to the spinning-wheel. Besides, it expresses the passionate love.

Taking a look at the the lyrics, the song has three sections and each section begins with "My heart is heavy." In the first section, Gretchen describes that she is lonely and upset. She cannot do anything when Faust is not with her. In the second section,

Gretchen longs for Faust. She looks through the window and hopes to see him. She misses everything about him. In the third section, Gretchen says that she wants to kiss him, even if it may be the death of her. The emotions in each emotion evolves gradually and gets stronger. One can feel the strength of passion that comes from Gretchen. The passion is not only spiritual but also physical.

Going to a six-bar transition, there is an interesting dialogue between clarinets and the first violins. Liszt uses three notes: F-sharp, G-sharp and A (51-56, 85). Clarinets play first. There are three eighth notes in clarinets' part. The dynamic is *pianissimo*. And then, the first violins answer it. There are two eighth notes and two sixteenth notes in their part. The dynamic is *piano*. There are no downbeats in both clarinets and violins. In Goethe's *Faust*, there is a scene that echoes the music. When Faust and Gretchen meet in a garden, Gretchen plays a game. She picks a daisy, and then "plucks its pedals one by one" and "murmuring." Faust is confused, "Faust. What are you murmuring? Margarete. He loves me—loves me not... Loves me—not—loves me—not—" [Faust. Was murmelst du? Margarete. Er liebt mich—liebt mich nicht] (3182-3183). The music imitates this "game." Walker says: "The theme gives way to a charming illustration of the famous scene in which Gretchen plucks off the petals of a flower" (Walker, 332). When the clarinets and the first violins are having a dialogue, it is like Gretchen is murmuring—"He loves me—loves me not..." In the third bar of the transition, there is a *poco accelerando*—a little faster. It indicates that Gretchen is eager to know whether Faust loves her. In other words, Gretchen wants to use this "game" to prove that Faust also loves her, as she loves him. This transition is

short but delicate as it describes vividly that Gretchen is falling in love as a young girl. She gets lost in this unknown affection in her heart.

However, the last note of this transition is A-sharp. It is like a question mark at the end since it is unresolved. It means Gretchen does not get any answers in this “game.” At letter E, the Gretchen theme repeats. At the first bar, it continues the same notes as the transition—F-sharp, G-sharp and A. The difference is that it is resolved to F-sharp. It is like when Gretchen pulls off the last pedal and says: “He loves me!” [Er liebt mich] (3184). And then, it returns to A-flat major. This time, the whole orchestra plays. One could feel that the music is full of love. With no more doubts or hesitations, the music praises the passion of love.

The second Gretchen theme starts with three repeated eighth notes—A-flat. The first Gretchen theme has sixteenth notes, which runs through the whole section. However, the second Gretchen theme is more steady. It has a determined feeling. At first, Gretchen hesitates between faith and love. She knows that she cannot have them both. Now, she decides to choose love. As mentioned above, she wants to embrace and kiss Faust, even if it may cost her her life.

In addition, the second Gretchen theme is like a love theme. Taking a look at the musical term: “*dolce amoroso*,” which means tenderness and affection. One could imagine that a couple is whispering softly. The strings play at first. They construct the main chord in A-flat major—A-flat, C and A¹-flat; and then goes to the dominant—E-flat. The whole theme repeats one more time. The third time, the form keeps the

same, but the chord changes to the first inversion—C, A-flat, E-flat and C¹. The last time, the music goes to the second inversion of the seventh chord of dominant—D-natural, B-flat, A-flat and F (83-91, 88). All these chords seem to praise love again and again. One can feel how sweet their love is. Then, wood winds and brass take the melody to an octave higher register, and repeat the whole section one more time (92-98, 88). It indicates that the couple is not willing to separate. They want to stay together for a longer time. This love scene is very short. In Goethe's *Faust*, there is also one short love scene—A Summerhouse. Faust and Gretchen chase and kiss each other. It seems that there is no more worries or limitations—“Margarete. He's coming! Faust. Little minx, you're teasing me! I've caught you! Margarete. Dear heart, I love you so!” [Margarete. Er kommt! Faust. Ach Schelm, so neckst du mich! Treff' ich dich! Margarete. Bester Mann! von Herzen lieb' ich dich] (3204-3206).

After this short love theme, the second Gretchen theme, flutes take the melody. It changes the key into minor. The music is going downward, and then going upward. It is similar to the frustration theme in the first movement. Notes are getting lower and lower and the sixteenth notes appear again. One would feel unstable. It suggests that Gretchen is getting anxious since Faust left suddenly. At the end of this section, there are only cellos at a lower register. It seems to be a prediction of Gretchen's tragedy.

After rehearsal G, Liszt starts transforming the themes which appeared in the first movement. Horns take the melody. It is the transformation of the pain and doubt theme of the first movement. Different from it in the first movement, it is more

emotional and sorrowful. Here it indicates Gretchen's pain. Here, the musical term "*patetico*," means "with feeling," and "movingly," appears on the score. The first note is on the down beat with an accent. A harp joins the orchestra. It is playing thirty-second notes with *fortissimo*. Violas and cellos are playing tremolo (111-116, 90). The orchestra makes the sound very full and exciting. It constructs a tragic atmosphere and sounds like a requiem. In Goethe's *Faust*, there is a scene in a cathedral with a choir singing a requiem. There are three main passages:

| | |
|---|---|
| Dies irae, dies illa solvat saeculum in favilla (3798-99). | The day of wrath shall dissolve this world into ashes. |
| Judex ergo cum sedebit, quidquid latet apparebit nil inultum remanebit (3813-15). | When therefore the Judge shall take His seat, whatever is hidden shall appear, nothing shall remain unpunished. |
| Quid sum miser tunc dicturus, quem patronum rogaturus, cum vox justus sit securus? (3825-27). | What shall I, wretched man, then say? what protector supplicate? what scarcely the just may be secure! |

Before rehearsal K, the introduction of the second movement reoccurs. It is played by cellos. However, it is interrupted by the pain and doubt theme. Obviously, the little shadow of the second movement is overwhelmed by the powerful transformed pain and doubt theme. These two parts appear alternately. It is like the "Cathedral" scene in Goethe's *Faust*, in which Gretchen haunted by a "Spirit" who seems to be her conscience, "Gretchen! What are your thoughts? What crime is buried deep within your heart? Are you now praying for your mother's soul, that by your fault is gone to long, long agonies? Whose is the blood before your door? — And now beneath your heart does life not stir and quicken, alarming you and itself too with its foreboding presence?" [Gretchen! Wo steht dein Kopf? In deinem Herzen, Welche Missetat? Bet'st du für deiner Mutter seele, die Durch dich zur langen, langen Pein

hinüberschlief? Auf deiner Schwelle wessen Blut? —Und unter deinem Herzen Regt sich's nich quillend schon, Und ängstet dich und sich Mit ahnungsvoller Gegenwart] (3783-3793). The “Choir” seems to voice the judgment of society in which Gretchen is alone and desperate. She tries to escape from the public: “O to be away from here! The organ seems to take my breath away, the singing to undo my inmost heart” [Wär'ich hier weg! Mir ist als ob die Orgel mir Den atem versetzte, Gesang mein Herz Im Tiefsten löste] (3808-3812). However, once Gretchen ends her monologue, the “Choir” sings immediately. It suggested that everyone knows that Gretchen is pregnant but unmarried. People, including her brother, want to punish for what she has done. She has nowhere to escape, “I [Gretchen] feel so stifled! The pillars and the walls confine me, the vaulting presses down” [Mir wird so eng'! Die Mauern-Pfeiler Befangen mich! Das Gewölbe Drängt mich! -Luft] (3816-3820).

At rehearsal M, cellos and violas play alternately the longing theme of the first movement. Other instruments accompany them. Flutes play chords in triplets, the first and second violins play tremolo and A harp plays the upward arpeggios. It is interesting that the melody is in a lower register and the accompaniment is in a higher register. Different from the first movement, the transformed longing theme is going to a major key. Here, the music seems to suggest a fairy tale. One gets lost in a hazy forest. He/she tries to find a way out. In Goethe's *Faust*, Gretchen is alone in prison. She is at the verge of insanity. She is singing a song reflecting her mental anguish, “It was mother, the whore! who put me to death, and father, poor knave! the one who did eat me. The bones that remained, little sister then laid in a cool, quiet place; I'm

changed into a little bird and fly away in the forest!” [Meine Mutter, die Hur, Die mich umgebracht hat! Mein Vater, der Schelm, Der mich gessen hat! Mein Schwesterlein klein Hub auf die Bein, An einem kühlen Ort; Da ward ich ein schönes Waldvögelein; Fliege fort, fliege fort] (4412-4420). When Faust comes to save her, she does not recognize him. She thinks Faust is an executioner. Yet despite her “madness,” she remembers Faust—“I had a lover, now he’s far away” [Nah war der Freund, nun ist er weit] (4435). She still longs to see Faust once more.

Moreover, going from the pain and doubt theme to the longing theme, the notes change from thirty-second notes to quarter notes and triplets. The picture changes from moving to still. It suggests that when Faust and Gretchen meet in the prison, Faust is a hurry to get Gretchen out of there; however, Gretchen wants to stay—“Faust. Come! Come along! Margarete. Don’t hurry! Stay! I so much like to be where you are staying” [Faust. Komm mit! Komm mit! Margarete. O weile! Weil’ ich doch so gern wo du weilest] (4478-4480). The music describes vividly the different moods between Faust—to strive, and Gretchen—to stay.

The next theme is the love theme of the first movement, which is Faust’s love theme. The difference is that, here, the whole orchestra joins in. One can see in the score, the dynamics are *piano*, *pianissimo* and *pianississimo*. Even though every instrument plays very softly, the sound is very full. In addition, the love theme in the first movement is like a dialogue between clarinets and violas. However, in the transformed love theme, there is no more dialogue. Flutes, oboes, a harp and the first

violins all play the unison melody. The music has a spirit of dedication. Liszt gives a picture of a delicate girl who has a strong heart and devotes herself to love. In Goethe's *Faust*, in the end of the first half, when Gretchen is in prison, she is still thinking of Faust. She never regrets to love Faust. When Gretchen realizes that Faust has come, she embraces him and says: "It's he, it's he! Where are my torments now—the fearful prison and the dreadful chains? It's you! You've come to rescue me, and I am saved!" [Er ist's! Er ist's! Wohin ist alle Qual? Wohin die Angst des Kerkers? Der Ketten? Du bist's! Kommst mich zu retten! Ich bin gerettet] (4471-4474). It indicates that when Faust comes, Gretchen forgets all misfortunes. She does not want to leave the prison, she wants Faust's love. Love is her redemption. Gretchen would love to kiss and embrace Faust several times. It indicates that Gretchen loves Faust deeply—"Give me a kiss, or I'll kiss you! Are you no longer able to return a kiss? So short a time away from me, my love, and you've forgotten how to kiss?" [Küsse mich! Sonst küss'ich dich! Wie? du kannst nicht mehr küssen? Mein Freund, so kurz von mir entfernt, Und hast's Küssen verlernt] (4491-4492, 4484-4486).

The melody repeats one more time in a lower register. The music is going downward. It seems to be deep in the grave. However, the emotion is getting agitated. At the end of the transformed love theme, the dynamics change from *forte* to *pianississimo*, but the tempo is getting faster. It suggests that the last judgment is coming—"Faust. The day dawns gray!—O dearest one! Margarete. Day! Yes, the day begins—the day of judgment" [Faust. Der Tag graut! Liebchen! Liebchen! Margarete. Tag! Ja es wird Tag! der letzte Tag dringt herein] (4579-4580).

Moving to the transformed third theme, which is the main theme of the first movement. As mentioned in the first movement, the third theme is in a minor key. It gives a dark feeling. It describes Faust conjuring up Mephistopheles. The transformed third theme however, is in F-sharp major. In addition, the dynamics are very different. In the first movement, there is *molto rinforz*—more emphasis and vigor. In the second movement, there are *pianissimo* and *molto tranquillo*—more calm and quieter. The sound is bright and pure. It indicates that because of Gretchen's love, Faust's soul gets purified. In Goethe's *Faust*, after Faust killed Valentine, Gretchen's brother, Mephistopheles and he run away. They come to "Walpurgis Night"—the witches' sabbath. Initially, lets Faust himself be corrupted when he is dancing with a witch, he sees a figure like Gretchen: "Mephisto, do you see off there, alone, dead-pale, a lovely girl? Now she is slowly moving away, dragging her feet as if they were in fetters. I have to say I can't help thinking that she looks like my own dear Gretchen" (4183-4188). He suddenly awakes. When he hears that Gretchen is in prison, he decides to go and save her.

At the end of the transformed third theme, the falling seventh, which is the symbol of the pain and doubt theme, appears again. In the first movement, it is going downward—C, A and G-sharp. However, here it is going upward—D-sharp, B and C. As mentioned in the first movement, the unresolved G-sharp is Faust's unsolved doubt. He is never satisfied because he does not find what he searches for. In the second movement, the note B resolves to C. It suggests that Faust has some answers. Gretchen lets him know the meaning of life, which is love and faith. However, the

answers might not be what Faust is looking for so he keeps striving. The minor seventh at the end suggests that the question is still unsolved—E, D-flat and C.

The second movement is written in the sonata form, which has three sections: exposition, development and recapitulation. Exposition means important themes appear in the beginning. Development means expand and modulate the themes. Recapitulation means the themes, which appeared earlier are repeated. At rehearsal T, this section is the recapitulation. It repeats the first and the second Gretchen themes, and the transformed love theme. There are not many dynamics change during this section. Everything keeps in *piano*. The music is smooth and peaceful. It is as if Liszt lets the listener review the life of Gretchen. In Goethe's *Faust*, Gretchen revisits her life before the last judgment in the "Prison" scene—"It's you! O say so once again! There is the street again where I first saw you, the happy garden where, with Martha, I'm awaiting you" (4470, 4475-4478). Gretchen still feels happiness when she recalls the time that she was staying with Faust.

In addition, in Goethe's *Faust*, Gretchen suffers a miserable end even though she is saved according to "the voice from above" at the end of the first half. However, in Liszt's symphony, Gretchen has a soothingly peaceful ending. It's probably Liszt's final wish for Caroline de Saint-cricq—"there, she is at last entering into the joy of the Lord—the world did not touch her at all, and the Infinite alone was worthy of her celestial soul" (Liszt, *Letters*, 744).

It is interesting that Liszt uses the last theme of the first movement as the ending of the second movement. It is like the second movement corresponds to the first movement. In the first movement, the sixth theme is very valiant and ambitious. The dynamic at the beginning is *fortissimo*. It describes that Faust gets rid of the devil—Mephistopheles and creates his vision of a land of Eden. However, the transformed sixth theme in the second movement is mysterious and soft. The dynamics are *pianissimo* and *pianississimo*. Even though the music is soft, it gives a feeling of triumph. It could suggest that Gretchen rejects Faust, who is seduced by Mephistopheles. Gretchen refuses to escape, but stays in prison. Before, Gretchen never says “no” to Faust. She is under Faust’s control. Now, reversing roles, Gretchen has the power. She rejects Faust twice in the “Prison” scene. Faust comes to save her from the prison. The first time, she “turns away” from him. And at the second time, Gretchen is determined to stay and says: “Let go of me! I won’t be forced. Take your wicked hands off me! You know that up to now I’ve done what you have wanted” [Laß mich! Nein, ich leide keine Gewalt! Fasse mich nicht so mörderisch an! Sonst hab’ich dir ja alles zu lieb getan] (4576-4578).

Moreover, the transformed sixth theme is sentimental because the melody adds a half-step note. It seems like a triumph of the “feminine.” The melody is going upward to a very high register. The key backs to A-flat major. It suggests that Gretchen is saved and is going to heaven—“Margarete. I am your child, Father—save me! Angels and heavenly hosts, compass me about and keep me safe! Voice (from above). She is saved!” (4706-3609, 4612). In addition, the transformed sixth theme is also like a

premonition that at the very end of the third movement, Gretchen will lead Faust up to heaven.

Chapter Three: The Third Movement

Mephistopheles

In Goethe's *Faust*, Mephistopheles is regarded as a devil. He makes a bet with the Lord that he will "guide him [Faust] gently along my road" [Ihn meine Straße sacht zu führen] (314). He then comes to Faust and they enter a pact as mentioned before. If Mephistopheles seduces Faust successfully, he will win Faust's soul after Faust's death. He gives Faust youth, love, authority, etc.. He would love to see that Faust stops striving and welters in worldly enjoyments. Mephistopheles is a complex character. He defines himself as "the Spirit of Eternal Negation" [der Geist der stets verneint] (1338). He'd like to destroy rather than construct. Moreover, Mephistopheles describes himself as "A part of that force which, always willing evil, always produces good" [Ein Teil von jener Kraft, Die stets das Böse will und stets das Gute schafft] (1335-1336). That is, even though Mephistopheles is a devil, he does something good. However, the Lord defines him as a tool, which stimulates human beings to move on, "Human activity slackens all too easily, and people soon are prone to rest on any terms; that's why I like to give them the companion who functions as a prod and does a job as devil" [Des Menschen Tätigkeit kann allzuleicht erschlaffen, Er liebt sich bald die unbedingte Ruh; Drum geb' ich gern ihm den Geseelen zu, Der reizt und wirkt, und muß, als Teufl, schaffen] (343-344).

In Liszt's symphony, the third movement, the Mephistopheles movement, features an interesting phenomenon. It does not have its own theme. All themes are

the transformations of the themes in the first movement, the Faust movement. Liszt does not compose any new themes for Mephistopheles. Faust and Mephistopheles seem like an entity and they are variations of human possibilities. Liszt thinks that Mephistopheles is the devilish side of Faust. The first impression of the Mephistopheles movement is *scherzando*. Scherzo is a musical term, “Italian for ‘joke’; after 1800, a movement that replaces the slower minuet and trio in a four-movement work [symphony, sonata, string quartet]; also a fast-moving independent composition” (Taruskin & Gibbs, 1156). Here, the music sounds ironic. It seems that the music represents the ironic and arrogant characteristics of Mephistopheles. In Goethe’s *Faust*, Mephistopheles shows these characteristics in “Prologue in Heaven” when he talks with the Lord, “Da du, o Herr, dich einmal wieder nahst Und fragst wie alles sich bei uns befinde, Und du mich sonst gewöhnlich gerne sahst; So siehst du mich auch der unter dem Gesinde. Von Zeit zu Zeit seh’ ich den Alten gern, Und hüte mich mit ihm zu brechen. Es ist gar hübsch von einem großen Herrn, So menschlich mit dem Teufel selbst zu sprechen” [Since, Lord, You once again are come to ask us how we’re getting on, and before have often welcomed me, You see among Your servants me as well. I like to see the Old Man now and then, and take good care to keep on speaking terms. It is quite decent of a mighty lord to chat and be so human with the very devil] (271-274, 350-353). He addresses the Lord with “du” and “der Alte”. It suggests that Mephistopheles does not respect the Lord. He thinks that they are equal in position.

In the beginning of ten bars, the listener hears a distinct sound. The two percussion instruments — the cymbal and triangle, are distinct. They are exotic instruments, which are often seen as representing a less civilized community. Mephistopheles represents the primitive desire of human beings. These instruments evoke the primitive image of Mephistopheles. In addition, there are many repeats in these ten bars. Unlike many striving motions in the first movement, there are no clear directions in the beginning of the third movement. Even though the notes are intense, the music seems like turning in circles. As mentioned above, striving is a symbol of Faust. However, Mephistopheles does not have directions. In Goethe's *Faust*, Mephistopheles describes human beings such as Faust with, "to my mind they're like those crickets with long legs who won't stop flying though they only hop, and promptly sing the same old song down in the grass again" [Er scheint mir, mit Verlaub von Euer Gnaden, Wie eine der langbeinigen Zikaden, Die immer fliegt und fliegend springt Und gleich im Gras ihr altes Liedchen singt] (287-290). "Crickets" and "hop" indicate that Mephistopheles is not moving on, but is only moving up and down in one place. In addition, the beginning of ten bars are atonal and there are many chromatic scales. In the beginning of the first movement, it is also atonal and there is a descending chromatic scale. Liszt wants to make these two beginnings correspond, in order to explain that Mephistopheles is a part of Faust.

At rehearsal A, the music goes to G major. For the next ten bars, the listener hears a long phrase, which is coming from a high register and then going downward to a very low register. The register change suggests that death is inevitable. For example,

human beings finally go towards death since there is no eternal life. Even the devil, Mephistopheles, cannot break the law of nature. At best, he can prolong Faust's life with an "elixir of youth" (2519), but every time he tries to change the law of nature, nature will take it back in another way. Gretchen is an example; Mephistopheles compels Faust to fall in love with Gretchen. Yet in the end, their child, Gretchen's mother and brother are dead. When Faust is building "the land of Eden," his project kills the old couple—Baucis and Philemon, and lots of workers. When Faust becomes a young man by drinking the "elixir" from the Witch's Kitchen, he embarks on a journey towards his own death.

At rehearsal B, it is the transformation of the second theme, the pain and doubt theme of the first movement. From now on, all the themes from the first and the second movements appear now in the third movement. The first violin plays the continuous repeated notes. As mentioned above, it is the symbol of Mephistopheles—no directions. Bassoons, horns, clarinets and oboes play the melody. What is interesting is that they are not playing unified, and even not taking turns playing a phrase: each instrument plays one or two beats. One will not feel the complete phrase, but only each little piece. Walker says: "Invaded by evil, Faust's themes struggle to retain their identity, but are torn to tatters" (Walker, ix). In Goethe's *Faust*, Faust once describes Mephistopheles as "strange Son of Chaos" [Des Chaos wunderlicher Sohn] (1383). Mephistopheles always does the job of destruction.

The crucial difference between the second theme in the first movement and here in the third movement is the articulation. The original second theme is *legato*. The listener can hear intervals between notes. The music reflects pain and doubt because Faust cannot find perfection, that is, the ultimate truth, in his studies. However, the transformation theme in the third movement is *staccato*. The melody is jumping among those instruments. The listener cannot hear the intervals anymore so there is no strong feeling of pain and doubt. It seems that Mephistopheles is mocking Faust. Especially, under this emotional second theme, Mephistopheles shows his rationalism. He is never affected by emotions. He thinks there is no love but only sex in the world. Gretchen is only a tool in order to seduce Faust. Mephistopheles tells Faust: “blissfully merging with the All—and then to let your lofty intuitions (*He makes an expressive* [i.e., obscene] *gesture*) end in a way that I can’t mention” [Verschwunden ganz der Erdensohn, Und dann die hohe Intuition—*mit einer Gebärde* Ich darf nicht sagen wie—zu schließen] (3290-3291).

At rehearsal E, there is the transformation of the first theme, the magic theme, which is, in the first movement, atonal. It continues the same idea as the former theme, which is changing the articulation—*legato* (in the original theme) to *staccato*. The music sounds like Mephistopheles is using an ironic and mocking tone to chat with Faust: “You mortals, microcosmic fools” (1347). Another difference is that Liszt adds chromatic scales which are played by violas in the transformation theme. The chromatic scales emphasize the intervals between augmented triads. For example, clarinets and cellos play the melody in the first measure (54, 113). It is a broken

augmented triad—G, B and E-flat. Violas play the chromatic scale with the notes: G, A-flat, A, B-flat, B, C, C-sharp, D, E-flat. One can see that G to B and B to E-flat both contain four half step notes. It indicates not only Mephistopheles is using black magic, but also shows his unemotional characteristic.

It is interesting that in the third movement, the magic theme always comes after the pain and doubt theme. One can assume that the pain and doubt theme tends to be a human emotion, however, the magic theme tends to suggest rationality. Here Mephistopheles does not have human emotions. In Goethe's *Faust*, he is the primitive desire incarnate. He uses human emotions to seduce Faust in order to achieve his purpose, that is, to get Faust's soul. However, in the first movement, Faust failed to find "was die Welt im Innersten zusammen hält" (182-183). And then, he decided to go out and experience human life. He says: "Excitement, poignant happiness, love-hate, quickening frustration—to these I'm consecrated!" [Dem Taumel weih' ich mich, dem schmerzlichen Genuß, Verliebtem Haß, erquickendem Verdruß] (1766-1767).

Moving on to the next theme, it is the transformation of the third theme in the first movement. As mentioned in the first movement, the third theme is the main theme that describes Faust's passion and the striving characteristic. The transformation of the third theme has the same key and phrase length as in the first movement. However, here Liszt reduces sixteenth notes and adds more eighth notes with dots. The listener will not feel the striving motion anymore. Moreover, there are

many ornaments on eighth notes. All these changes make this theme *scherzando*. It seems that Mephistopheles is holding back because he wants to prevent Faust from striving. In Goethe's *Faust*, Mephistopheles grants Faust youth, love, fame and authority. He wants Faust to indulge in these worldly enjoyments and believes that human beings, including Faust, are driven by lowly desires, "You'll [the Lord] lose him yet if You grant me permission to guide him gently along my road" [den sollt ihr noch verlieren, Wenn ihr mir die Erlaubnis gebt Ihn meine Straße sacht zu führen] (331-335).

In the third bar of the transformation of the third theme, there is a meter difference between instruments. The first violins play the triple meter; however, the second violins, violas and cellos play 6/8, which is the compound duple meter. Further on in this theme, there are some other instances showing this pattern. It suggests that Mephistopheles is contradicting himself as he defines himself in Goethe's *Faust*, "A part of that force which, always willing evil, always produces good" [Ein Teil von jener Kraft, Die stets das Böse will und stets das Gute schafft] (1335-1336).

Moving to rehearsal S, Liszt wrote a fugue based on the second theme of the first movement. In music, the term "fugue" comes from "the Latin *fuga* [flight, fleeing]; a texture in which a subject [theme] in one voice is followed by two or more voices entering successively and imitating the subject, thus 'giving chase' to the preceding voice" (Taruskin & Gibbs, 1148). Why did Liszt write a fugue in the third movement? A fugue has unique features. First, a fugue needs to use counterpoint. It is

related to mathematics so a fugue represents logic. Mephistopheles is a rational person who one might consider as cold-blooded, but he sometimes says the truth. In Goethe's *Faust*, when Faust says that he wants to be a god-like person, Mephistopheles says: "This universe—believe a devil—was made for no one but a god! God lives surrounded by eternal glory, He cast us into utter darkness, and you must be content with day-and-night" [Glaub' unser einem, dieses Ganze Ist nur für einen Gott gemacht! Er findet sich in einem ew'gen Glanze, Uns hat er in die Finsternis gebracht, Und euch taugt einzig Tag und Nacht] (1780-1784). Second, a fugue always modulates to other keys. It means that the fugue keeps developing. It is suggested that Mephistopheles takes Faust out of his studies and grants him worldly experiences. Third, a fugue gives a feeling of balance. As mentioned above, Mephistopheles grants Faust love, youth, fame and authority, but Faust loses them successively. Finally, a fugue is intense because a theme is appearing continuously in different voices. It seems that Mephistopheles has a strong will to win the bet and to get the soul of Faust.

In addition, one would realize that the second theme, the pain and doubt theme, is very important in the third movement. It appears many times and it always comes before the first theme, the magic theme. In Goethe's *Faust*, Faust cannot find the truth he is searching for as a scholar. He turns to white magic, but he finds out that the Macrocosm he sees is just an illusion. And then, he summons the Earth Spirit. However, the Earth Spirit rejects him. Both the "abstract" Macrocosm and the "concrete" Earth Spirit are only symbolic representations of perfection. Faust cannot

hold on to them. Despairingly, Faust collapses and wants to commit suicide. At this moment, Mephistopheles appears.

In the first movement, each phrase of the second movement is going downward—C, A and G-sharp. As mentioned above, it represents doubt. Faust has doubts about his studies and his life. However, in the third movement, each phrase is going upward—F-sharp, C-sharp and D, which suggests that Mephistopheles is active. For instance, when Faust meets Gretchen, he simply tells Mephistopheles that he wants to take possession of her but does not do anything. However, Mephistopheles takes him to Gretchen's room and leaves "a little casket," "Just place it [the casket] in this chest of drawers, and, on my word, she won't believe her eyes; you'll find that in it I have put knickknacks enough to win two girls" (2733-2736).

At rehearsal X is the transformation of the sixth theme, the pride theme, in the first movement. Looking back to the sixth theme in the first movement, there are many quarter notes. Brasses are playing the melody (301-304, 138). Brass instruments always have a thicker and fuller sound than wind instruments. One feels the ambition and determination in the first movement. It suggests Faust's ambition to reclaim land from the ocean—Faust's final attempt to find satisfaction. However, there is no more ambitious feeling in the third movement. The first impression of hearing this transformation theme is lively and active where there are many sixteenth notes. Winds and strings are playing the melody. The sound of winds and strings is high but thin. It gives an empty feeling and vaguely alludes to Mephistopheles' "nothing theory." In

Goethe's *Faust*, Mephistopheles illustrates this when he says in the beginning: "since all that gains existence is only fit to be destroyed; that's why it would be best if nothing ever got created" [Und das mit Recht; denn alles was entsteht Ist wert daß es zu Grunde geht; Drum besser wär's daß nichts entstünde] (1339-1341).

In addition, in the first movement, the sixth theme appearing after the former five themes is also what the first movement ends with. It emphasizes its importance in the first movement. However, the transformation sixth theme appears in the middle of the third movement and is not as important as it is in the first movement. One could imagine that Mephistopheles scorns Faust's "final project"—the land reclamation for his view of the project differs completely from Faust's. Faust says: "Envisioning those heights of happiness, I now enjoy my highest moment" [Im Vorgefühl von solchem hohen Glück Genieß ich jetzt den höchsten Augenblick] (11585-11586). However, Mephistopheles says: "this final, mediocre, empty moment—the poor wretch wants to cling to it" [Den letzten, schlechten, leeren Augenblick Der Arme wünscht ihn fest zu halten] (11589-11590).

Moving on to rehearsal Rr, there is the transformation of the fifth theme, the love theme, in the first movement. One might wonder why would Liszt add a transformed love theme in the third movement. Mephistopheles does not have love. Taking a look at the love theme in the first movement, it is constructed with two parts. One is played by winds and brasses, which praises love as glamorous and charming. The other part is played by viola, which represents Faust's striving motion. The whole theme is

legato and emotional. However, the transformed love theme in the third movement only has the first part. Winds and strings play the melody. There is no more *legato*. Instead, Liszt adds many accents and *staccatos*. The long phrase is splitting in many tiny units. The listener can hear each strong beat but hardly hear “love.” In Goethe’s *Faust*, Mephistopheles shows that he does not believe in love and always talks about sexuality. Gretchen once says: “it’s obvious that nothing really interests him; you see it written in his face that he’s incapable of loving anyone” (3488-3490). When Faust struggles with the relationship with Gretchen, Mephistopheles talks about something physical: “enjoying who knows what in your great arrogance and, now no more an earthbound mortal, blissfully merging with the All—and then to let your lofty intuitions end in a way that I can’t mention” (3288-3291). He makes a sexual gesture when he says these words. It implies that all Mephistopheles thinks about is sex.

There is one time when Mephistopheles “falls in love.” It happens at the end of the play. He is fighting with male angels. Again, in the music, the transformed love theme gives a feeling of ambition where Liszt adds many accents and *staccatos*. The dynamic is *fortississimo* so the music is really strong. It seems like Mephistopheles is about to catch Faust’s soul. Liszt musicalizes Mephistopheles’ ambition under the love theme. In Goethe’s *Faust*, when Mephistopheles is waiting for Faust’s soul coming out of the body, the male angels are coming from heaven. They want to take Faust’s soul up to the heaven. Mephistopheles starts fighting with them. The male angels strew down roses, which makes Mephistopheles experience a moment of ecstasy. He seems like a homosexual who is attracted by those male angels. He says:

“Has some strange thing infected me? I love to look at them, these loveliest of youth... You are, I swear, so pretty that I’d like to kiss you...” (11762-11777). However, in Mephistopheles’ view, love only has one meaning, which is sexuality. “Without offending decency you could wear less; long pleated robes are prudish—They’re turning—see them from the rear!—the rascals really whet my appetite!” (11797-11800). Because of the temptation from the male angels, Mephistopheles loses Faust’s soul.

At rehearsal Gg, the first Gretchen theme reoccurs. It is like going back to the second movement. What is remarkable is that the first Gretchen theme keeps its identity in the third movement. Liszt chooses oboes to play the melody both in the second and the third movement. Even though Liszt changes the key, the rhythm, the phrase and the emotion stay the same. Every theme in Faust movement is transformed in the Mephistopheles movement. Why does Liszt not change the first Gretchen theme? One might remember that in Goethe’s *Faust*, Mephistopheles once says: “She [Gretchen] is an innocent, and so much so that she had nothing to confess; over that girl I have no power” (2624-2626). Gretchen always rejects Mephistopheles. She describes him as “rogue” and “villain.” When Gretchen asks Faust about religion in Martha’s Garden, she mentions Mephistopheles: “The person with you all the time is someone I detest with all my soul; never in my whole life has anything so cut me to the heart as has that man’s repellent face” (3472-3475). It suggests that Gretchen is clashing with Mephistopheles. She is so different from him that she feels scared when Mephistopheles appears; and also, she does not want Faust to stay with him. When

Gretchen is in prison, she rejects Mephistopheles in a strong voice: “What’s that, rising up from below? That man! Send him away! Why is he here, in this holy place? He’s come for me!” [Was steigt aus dem Boden herauf? Der! der! Schick’ ihn fort! Was will der an dem heiligen Ort? Er will mich!] (4601-4604). Liszt also brings this idea into the music in a distinct way by keeping the original version of the first Gretchen theme. It creates a clear contrast between constancy—the original first Gretchen theme, and striving—the transformed Faust themes.

Moreover, the first Gretchen theme appears twice in the third movement. Once in the middle, and then at the very end before the male chorus. From rehearsal Xx, it is a progression of modulation. At rehearsal Yy, flutes bring a high and graceful melody in G-flat major (668-675, 187-188). It seems like the melody is coming from far away, that is, from heaven. And then, horns play the first Gretchen theme in C major. C major is constructed with seven natural notes so it does not have any accidentals. It is the most original and purest scale. Here, the music finally goes to the purest key. It suggests that Faust’s soul is carried up by the music of Gretchen. In Goethe’s *Faust*, when Faust’s soul reaches heaven, Gretchen says to the Mater Gloriosa: “See him [Faust] work loose from all the bonds that once enveloped him on earth! See how his early, youthful vigor shows to advantage in ethereal raiment! Grant me permission to instruct him—he still is dazzled by the strange new light” (12088-12093).

We now turn our attention to the grand finale of the symphony, the “Chorus Mysticus.”

The Chorus Mysticus

Moving to the last passage—the Chorus Mysticus. According to Alan Walker, “The symphony was originally planned as a purely instrumental work, ending with Faust’s soul being borne aloft to the strains of the first of Gretchen’s melodies. Within three years of its completion, however, Liszt had added his setting of the Chorus Mysticus, for tenor solo and male chorus” (Walker, *Franz Liszt the Weimar Years*, 334-335). One of the crucial points of the chorus is the libretto, which is selected from the last paragraph of Goethe’s *Faust*,

| | |
|--------------------------------|-------------------------|
| Alles Vergängliche | All that is transitory |
| Ist nur ein Gleichnis; | is only a symbol; |
| Das Unzulängliche, | what seems unachievable |
| Hier wird’s Ereignis; | here is seen done; |
| Das Unbeschreibliche, | what’s indescribable |
| Hier ist es getan; | here becomes fact; |
| Das Ewig-Weibliche | Woman, eternally, |
| Zieht uns hinan (12104-12111). | shows us the way. |

These eight lines can be split into three steps. The first two lines describe Faust’s striving characteristic. “Vergängliche” means transitory and temporary. Faust journeys through the world, he never stops for a while, but always keeps moving on. The purpose of this journey is to search for truth and permanence. The following four lines are seem to be the commentary on Faust. “Hier”—here is an important word. “Hier” could mean here on stage. Here everything is done in an art form. Or, “hier” could mean in heaven. Faust gets salvation finally. He is saved by angels and goes up to heaven. “Unzulängliche” means something that one cannot reach. “Ereignis” means incident. At the beginning, Faust wanted to be a god-like person. After the Earth Spirit

rejects him, he gradually realizes that he cannot be one of the gods or even their peers. However, in the end, Faust rises up to heaven and exists among gods. “Unbeschreibliche” means that something is indescribable. “Getan” means something is done. Faust takes his whole life to search for Truth and Perfection. These two things are so idealistic and visionary that one cannot touch them, similar to when Faust describes his new “goal,” the rainbow, at the beginning of the second part. Faust says “I am content to have the sun behind me. The cataract there storming through the cliff... But see how, rising from this turbulence, the rainbow forms its changing-unchanged arch...” [So bleibe den die Sonne mi rim Rücken! Der Wassersturz, das Felsenriff durchbrausend...Allein wie herrlich diesem Sturm ersprießend, Wölbt sich des bunten Bogens Wechsel-Dauer, Bald rein gezeichnet, bald in Luft zerfließend, Umher verbreitend duftig kühle Schauer] (4715-4724). The “rainbow” that he creates in the end is his final project—creating a land of Eden. The last two lines are that Goethe praises woman eternity. Woman is at the supreme status. She draws human beings to the upper world. One can feel the energy uplifting from the line “Zieht uns hinan.” The last two lines could also be the truth, which Faust is looking for all the time.

Another remarkable point is the chorus. The chorus is composed of a tenor solo and other tenors. It is a male chorus. Why does Liszt choose a male chorus for the ending? As mentioned above, the last paragraph of Goethe’s *Faust* is the idea of praising woman eternity. Liszt thought that a good way of revealing this idea is from man’s view. One could feel the balance between man and woman. And also, the

combination of man and woman seems to be a harmonious perfection, which Faust is looking for. There are many places in the chorus that show that Liszt stresses the idea of the combination between man and woman. In addition, one can feel that there is music somewhere in Goethe's *Faust*. Goethe sets up the stage with a mysterious chorus singing the last lines of the entire play. Liszt also ends his symphony with a chorus.

In the symphony, there is a transition before the Chorus Mysticus. As mentioned above, the third movement ends in the first Gretchen theme in C major—the purest key. The transition stays in C major, but in a different “color”. It is based on an augmented sixth chord with C—A-flat, C, E-flat and F-sharp (682-694, 191-192). This chord is not steady because it needs to be resolved. The music wants to go somewhere since it is still developing. It suggests that the music is searching for an ending. Strings play tremolo. The whole orchestra stays in a very low register, which creates a mysterious atmosphere.

After a long pause, strings and an organ play first. They build the tonic in C major—C, E and G. The male chorus comes in at the second bar. They are singing not very emotionally. It is more like a narration. The listeners can hear that there are accents when they are singing these words in even lines: “Gleichnis,” “Ereignis,” and “getan.” Liszt follows the natural flow of the language. When one says these words, he/she will naturally give an accent and then fade out. However, there is no accent on “hinan”. “Hinan” is an adverb, which means upward. It describes a continuous motion.

If there is an accent, the continuous motion will be interrupted. The melody is going upward. The music is getting louder to *forte* from the first line to the sixth line. The solo tenor comes in *piano* and sings “Das Ewig-Weibliche.” It is interesting that he sings the first Gretchen theme in A-flat major. The solo tenor always sings in a higher register than the chorus. He sings very differently from the male chorus. His pronunciation is round. It sounds tender, but still full of energy, which shows exactly the characteristic of woman. There is a hierarchy between man and woman. Here Liszt puts woman in a higher position since woman pulls man upward. There are dynamic changes in these eight lines. The first six lines are from *piano* to *forte*. The last two lines—in the first Gretchen theme, are staying in *piano*. It suggests that the first six lines are describing man and the last two lines are describing woman. Here is one of the places where the music stresses the idea of the combination of man and woman.

As mentioned above, there is an accent in each even line. However, there is no accent in odd lines when they are singing “Vergängliche,” “Unzulängliche,” and “Unbeschreibliche.” This paragraph refers to rhyme. The odd lines always end with “-liche” and the even lines end with “-nis” and “-an”. In German, the word ending “-liche” is a feminine rhyme. The word ending “-nis” and “-an” are masculine rhymes. Here the feminine rhyme and masculine rhyme alternate. It also stresses the idea of the combination of man and woman.

One can feel the upward motion in the chorus. It starts in a very low register and ends in a very high register. For example, the violin part starts at C4 and it ends at three octaves higher—C7. The whole chorus repeats once. The second time is stronger than the first time. The orchestra sounds really full. The male chorus comes in with *forte* and then becomes *fortissimo*. However, the solo tenor keeps in *piano*. The chorus starts in C major, but the music does not stay in C major until the end. It keeps modulating and passes a diminished seventh chord—F-sharp, A, C and E-flat. When the first Gretchen theme appears, the music always goes to A-flat major. After experiencing many modulations, the music finally reaches C major and stays in that key to the end (102-109, 208-210). It seems like the scene suggests that after Faust's death, his soul is saved and he finally goes up to heaven. The process of salvation is not smooth. Mephistopheles wants to get Faust's soul and fights with the male angels. The male angels win and save Faust's soul.

Moreover, the Chorus Mysticus could be considered as the journey of Faust. At the beginning, Faust is frustrated with his studies. He is eager to find truth and perfection, but he fails to find it in his studies. And then, Mephistopheles appears. He takes Faust out into the world and lets Faust experience human emotion. He seduces Faust with love, youth, fame and power. However, Faust is never satisfied. Faust always keeps striving and moving up. Although Faust is regarded as a murderer, he finally gets redemption. "This worthy member of the spirit world is rescued from the devil: for him whose striving never ceases we can provide redemption" [Gerettet ist

das edle Glied Der Geisterwelt vom Bösen, Wer immer strebend sich bemüht Den können wir erlösen] (11934-11937).

After having the first impression of the last chorus, one might have many questions both in the play and the symphony. The most crucial one must be the salvation of Faust. As mentioned above, Faust is regarded as a murderer. How could he get redemption in the end? In other words, if one keeps striving, regardless of being a murderer, a rapist or a robber, his sin would be forgivable and finally goes up to heaven. Goethe expresses his point of view in the scene “Prologue in Heaven”. The Lord says: “men err as long as they keep striving” [Es irrt der Mensch so lang’ er strebt] (317). He thinks that one always makes mistakes when he keeps moving on. Walker says that “No matter how much evil a man may commit, Goethe argues, his striving for truth and knowledge are positive things which must help redeem him” (329). Some people would argue that this is not a just way to deal with Faust.

However, it is actually unclear if Faust is saved in the end. In Goethe’s *Faust*, Faust does not appear in the last paragraph—Chorus Mysticus. It praises woman eternity. The same thing in the symphony, there are no more Faust’s themes heard in the chorus. The only theme the listener hears is the first Gretchen theme. Let’s trace back to Gretchen in the play. When she asks for permission of guiding Faust to the upper world. Mater Gloriosa says: “Komm! Hebe dich zu höhern Sphären; Wenn er dich ahnet, folgt er nach” [Come, rise to higher spheres—Sensing your presence, he [Faust] will follow] (12094-12095). “Wenn” has two meanings in German. It could

mean when and if. No one knows if Faust is able to sense Gretchen's presence or not. Goethe leaves readers an open ending. Faust could reach heaven, or maybe he is not able to follow Gretchen and finally he disappears.

Moreover, Goethe leaves a mystery at the "Chorus Mysticus." Goethe wants a chorus to sing the last lines. These lines should be in the same meter. Goethe knows the rules very well because he wrote many librettos of songs in the middle of the play. In the middle four lines of the Chorus Mysticus, "Das Unzulängliche, Hier wird's Ereignis; Das Unbeschreibliche, Hier ist es getan;" If Goethe wants them to be in the same meter, he would write "ist es" as the same as "wird's"—ist's. However, he wrote it in different meters. It suggests that Goethe wants to reveal a "truth" at the end of his play. He approves indirectly that Faust as a murderer and he cannot get redemption easily.

In the symphony, Liszt is aware of the different meters. He might realize that what Goethe wants to express. he uses different meters in the libretto. However, Liszt uses "wird es getan" instead of "ist es getan". These two expressions have different tenses. The former one is in passive tense and the latter one is in perfect tense. It indicates that Goethe and Liszt have different emphasis. Goethe emphasizes on the status that something is done. However, Liszt emphasizes on the person who accomplishes it.

There is another question: the Chorus Mysticus seems to praise the eternity of woman. Why there are only male voices? Where are the women voices? It is like an

unsolved mystery. In Liszt's symphony, there are not any feminine elements in the last chorus except for the first Gretchen theme, which is sung by a solo tenor. Taking a close look at Goethe's *Faust*. At the very end, as mentioned above, Gretchen would love to be the person who guides Faust to the upper world, "Grant me permission to instruct him—he still is dazzled by the strange new light" [Vergönne mir ihn zu belehren, Noch blendet ihn der neue Tag] (12092-12093). It is evident that one of the possibilities of the "Chorus Mysticus" refers to Gretchen. She is like a "savior" who leads Faust up to the higher sphere. Hans Eichner says in his article: "The Eternal Feiminine in the last lines no doubt refers to divine forgiveness, and , in a halfhearted way, it must also refer to Gretchen, who precedes Faust in his ascent to higher regions" (624).

The other possibility could be that Goethe wants to inspire the idea of the "Eternal Feminine" at the end of his play. The main characters in this play are male—Faust and Mephistopheles, and at the end, most of characters are male. The female character—Gretchen and Helen, only appears a small part of the play. One thought that this play would spread the idea of ceaseless striving of male. However, the end is all about females and the idea of "the Eternal Feminine dominates the scene." There is no Faust or Gretchen in the last paragraph. It suggests that Goethe wants to represent these two ideas in his work. Eichner states:

In his [Goethe's] world, as we have seen, there are two incompatible ideals of conduct, each of them to be followed only at such a cost that perhaps I should not call them ideals. On the one hand, there is the ideal of purity, represented in Goethe's works exclusively

by women, the Eternal Feminine; on the other hand, there is the ideal of ceaseless activity and involvement, shown up in all its dubious virtue, and yet glorified, in the figure of Faust (624).

In the symphony, Liszt also represents these two meanings. Firstly, the Chorus Mysticus refers to Gretchen because the solo tenor sings the first Gretchen's theme. Secondly, this male chorus indicates that he, and also Goethe, as males, inspire the idea of the "Eternal Feminine."

Conclusion

For constructing this symphony, Liszt does not try to follow the story-line based on Goethe's play. Instead, he gives the portraits of three characters—Faust, Gretchen and Mephistopheles. The music evokes emotions, even personalities in the reader's mind. When one listens to this symphony, even though she does not know anything about the story of Faust, one will have many pictures in one's mind. There is a typical motif that is running through the Faust movement: running sixteenth notes. The listener feels passion and urgency. It gives a picture that someone keeps moving rapidly without a clear direction.

In order to present the portraits of the three protagonists, Liszt uses many themes. They indicate varied characteristics. Liszt is very detailed and sensitive. In the first movement, he captures Faust's many characteristics. He writes six themes for Faust: magic, pain and doubt, passion, longing, love, and triumph. In addition, to present Faust's complexity, these six themes are developed and transformed. They reoccur in different keys and are played by different instruments; and also, they are presented by the combination of one theme and another theme. Another important point is that a theme is constructed based on another theme; for example, the longing theme is constructed based on the pain and doubt theme.

Moreover, the way that Liszt portrays Mephistopheles is unique. He uses the music technique called thematic transformation, in the second and third movements. Liszt thinks that Faust and Mephistopheles are two sides of one coin. Mephistopheles

is the other side of Faust. His existence is because of Faust. How can one unite two opposite sides? Liszt handles it in a unique and creative way. He does not give Mephistopheles his own theme. All themes are transformed from the first movement. The themes of Faust are represented completely different in the third movement. Not only keys, rhythms and settings, but also emotions. The third movement is infused with a mocking and diabolic tone. Walker illustrates: “The finale—‘Mephistopheles’—is one of the most ingenious movements Liszt ever penned. Mephistopheles is the spirit of negation—in Goethe’s words, ‘der Geist, der stets verneint.’ He cannot create; he can only destroy. How to portray him in music? Liszt’s solution is brilliant. He gives Mephistopheles no themes of his own, but allows him instead to penetrate those of Faust, which become distorted and cruelly mutated” (Walker, 333).

Based on Liszt’s understanding of Goethe’s play, he thinks Gretchen is an angelic and pure girl. Liszt gives Gretchen two themes. He emphasizes Gretchen’s capacity for love. No one can change her, not even the devil. In the Mephistopheles movement, all the Faust themes are distorted. However, the Gretchen themes stay the same. She is independent of Mephistopheles. Gretchen and Mephistopheles are the two forces that battle for Faust’s soul. The Gretchen movement has the shortest length among these three movements. The Gretchen themes actually last until the end. In the last chorus, a solo tenor sings Gretchen themes. Walker says: “The music given to the tenor soloist is based on a metamorphosis of the two Gretchen themes, which reappear here as if in heavenly transfiguration” (335). It seems like Gretchen triumphs at the end.

These three movements seem to be independent of each other. They are portraying three different people. In Goethe's *Faust*, each scene seems like a separate section. Faust and Mephistopheles appear in "Witch's Kitchen". And then, the next scene is when Faust encounters Gretchen on a street. There is no connection between the scenes. This is how the play is performed on stage. One could say the protagonist, Faust, connects the episodic plot structure and makes the play a whole. How does Liszt connect these three movements coherently? How does Liszt unite them as a whole symphony? From Liszt's perspective, Faust, Gretchen and Mephistopheles seem like the different branches of one tree. In other words, Gretchen and Mephistopheles are the different parts of Faust. Faust is a scholar. He has doubts and is frustrated because he fails to find truth and perfection in his studies. Mephistopheles is like the other side of Faust. He is regarded as the devil who lives in Faust's heart. When Faust despairs, the devil side—Mephistopheles, will be aroused. Gretchen is the incarnation of love—both spiritual and physical. She represents Faust's human emotions. In this symphony, the listener can hear the six themes of Faust in all three movements. Liszt injects Faust's themes into the "Gretchen" and "Mephistopheles" movements. In addition, the "Gretchen" movement ends with the sixth theme of Faust. And the "Mephistopheles" movement ends with the love theme of Gretchen. It seems like a chain, which connects these three movements.

Liszt uses a symphonic form to present the Faust legend. A symphony is a three- or four-movement composition for a full orchestra. A four-movement symphony during the classical period begins "with a sonata-form movement, a slow movement

often in ABA form, a minuet and trio or scherzo, a lively finale in a choice of forms” (Taruskin & Gibbs, 1158). Basically, Liszt follows the structure of the symphony: the Faust movement is based on the sonata form; the Gretchen movement is in a slow tempo; the Mephistopheles movement is a fast movement with the thematic transformation technique. Why does Liszt choose to write a symphony? When one describes a symphony, one would use words like large, complex, and creative. A symphony is a large-scale composition, which has more than three movements and is played by an orchestra. It means that many different instruments with different sounds play together and the symphony unites these instruments into a larger whole. This is similar to Goethe’s play, which includes all kinds of subjects and scenes, such as heaven, hell, love, and nature. The complexity is related to the orchestration since it has many possibilities. For example, in the Gretchen movement, Liszt chooses flutes and clarinets, which have high pitches, to play the introduction in order to represent angelic Gretchen. The instruments should be chosen in such a way that its effect telling the audience how Liszt understand a character. The other complexity is to make all the themes connect coherently and interweave with each other, for example, in the Faust movement, there is a transition, where Liszt introduces the striving motif between the pain and doubt theme and the passion theme. The passion theme makes more sense in this context. As in Goethe’s play, the three protagonists have their complex characteristics. They all have connections with each other: Faust and Mephistopheles: the pact; Faust and Gretchen: love and sex; and Gretchen and Mephistopheles: the conflict. “Creative” about this symphony is not only the

introduction of new instruments in a symphony, but also of new musical techniques and musical settings. Here, Liszt makes good use of the two techniques: *idée fixe* and thematic transformation, which were invented by Berlioz, and the brilliant chorus at the end. Even though these ideas were not created by Liszt, they are not conventional in a symphony. While the protagonist, Faust, in Goethe's play, goes out into the world to experience new things and never stops striving, he finally comes up with the brilliant idea of creating a land of Eden. By interrelating his own experience, understandings, and talent with the Faust legend, Liszt completes this master piece.

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