

In this thesis they are studied cadences in various formulas which are used by the composer Franz Liszt to finish his piano works. This particular aspect of his harmonic language, we call «*cadential experimentation*», is developed further in his last creative period extending between 1877 and 1885. The detailed analysis of the end of all works written in these years is accompanied by the exam of the terminal cadence writing of his main pieces for keyboard all their previous production. Also we incorporate the investigation of this harmonic process in the most important works of the most prominent pianists-composers contemporaries: Felix Mendelssohn, Robert Schumann y Frédéric Chopin. This comparative study allows us to show the relevance of the figure of Liszt acquired in the renovation of the links in the final cadences and in the process of eliminating the cadence as the punctuation final of the works. His contribution, in quantity and variety, is decisive in this area, becoming the most daring romantic musician, who creates original and revolutionary conclusions for the epoch and even he becomes prescient of an advanced harmonic language. We confirm as well as his constant curiosity and desire for innovation in the harmonic field, which will lead to develop along its production a script that makes it in one of the great innovators of the harmonic vocabulary of the nineteenth century, they are also reflected in the field investigated, and the final «*cadential experimentation*» becomes in a prominent aspect of the evolution of his harmonic language. After analysis, has made concrete a typology of the various cadences used by the Hungarian master, and we have evaluated the influence of his «*cadential activity*» in the musical speech of the later composers, delimiting to the composers Claude Debussy and Maurice Ravel.