

LISZT FERENC

# FANTASIE

ÜBER THEMEN AUS DEN OPERN VON WOLFGANG AMADEUS MOZART  
DIE HOCHZEIT DES FIGARO UND DON GIOVANNI

FOR PIANO SOLO - FÜR KLAVIER - ZONGORÁRA  
Raabe 660, Searle 697

Opus postumum

FIRST EDITION - ERSTAUSGABE - ELSŐ KIADÁS

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# PREFACE

Ferenc Liszt (1811–1886) composed his *Fantasy* on themes from Mozart's two masterly operas *Le nozze di Figaro* and *Don Giovanni* by the end of 1842 or the beginning of January 1843 at the latest on the evidence that he played the piece in Berlin on 11th January 1843.<sup>1</sup> The piece was not quite finished in manuscript, but the lacunae—the end of a brief transition in the closing section (bars 574–576) and the end of the work (bars 602–616)—are so insignificant that he probably tried out an improvised solution in performance. For reasons which have not come down to us Liszt never finished the manuscript and he does not seem to have played the work again.

A peculiarity of the *Fantasy* is that Liszt illustrated themes from two operas in it: In addition to the themes employed in his well-known fantasy *Réminiscences de Don Juan* (R 228, S 418), written in 1841—which is a worthy companion to the *Fantasy* edited here—Liszt uses three further melodies from *Don Giovanni*: a minuet, a contradance and a waltz.<sup>2</sup>

The work concerns itself with two arias from *Le nozze di Figaro*—Figaro's Act I aria (“Non più andrai”—his teasing and admonitory injunction to Cherubino to take life seriously and to cease his ubiquitous flirting) and Cherubino's Act II arietta (“Voi che sapete”—a serenade to the Countess, Figaro's advice notwithstanding), and the dance scene from the Act I finale of *Don Giovanni* (the masked figures of Donna Anna, Donna Elvira and Don Ottavio come to accuse Don Giovanni of the murder of the Commendatore and the rape of Donna Anna, and find themselves just in time to prevent the rape of Zerlina).

After a dramatic introduction (based upon Figaro's aria but ending with a hint of what is to come), Cherubino's arietta is given a gentle, florid setting, transposed to A flat from the original B flat. This theme occurs only here in the entire work, then is heard no further. After a brilliant transition, Figaro's aria returns in its original bright C major. In the reprises of this theme Liszt presents marvellously inventive pianistic and harmonic variations. But instead of proceeding directly to Mozart's coda, the aria falls away to reveal the *Don Giovanni* dance scene, where Mozart's score calls for two additional onstage dance orchestras to add to the pit orchestra, simultaneously adopting various tunes for different social groups—the celebrated minuet in  $\frac{3}{4}$ , a rustic dance in  $\frac{2}{4}$ , and a fast waltz in  $\frac{3}{8}$ . As in the opera, the minuet is first given alone, in F major, and Liszt retains this key for the combination with the rustic dance. Liszt does not add the third theme as Mozart does, but keeps it for separate treatment, and gives it rather more substance than it has in the opera, combining it with fragments of the rustic dance and, excellently, parts of Figaro's aria. There follows a modulatory section which allows Liszt to toy with parts of all four themes together before the transition. This uses earlier *Figaro* material alongside the minuet theme, and leads to the coda, which finally completes Figaro's aria and the work itself.

Bearing in mind George Bernard Shaw's<sup>3</sup> perceptive observations upon Liszt's musical interpretation of the morality of the Don in the *Don Giovanni Fantasy*,<sup>4</sup> it might be similarly if cautiously suggested that the combination and disposition of the themes in the minuet scene in the present work also adumbrate a moral fable: that the flirtatiousness of Cherubino which may seem harmless enough at the beginning could be leading to the unforgivable behaviour of a Don Giovanni, unless good common sense (see Figaro: “Non più andrai...”) hinders him from doing so.

At the beginning of this century Ferruccio Busoni<sup>5</sup> published a greatly truncated version of the present fantasy under the title: “Fantasie / über zwei Motive aus W. A. Mozarts / Die Hochzeit des Figaro / nach dem fast vollendeten Originalmanuskript / ergänzt und Moriz Rosenthal zugeeignet von / Ferruccio Busoni / Erste Ausgabe 1912”.<sup>6</sup> His honourable intention to make an unknown work of Liszt available was somewhat compromised by the edition remaining silent about exactly how great was

1 See Lina Ramann, *Franz Liszt. Als Künstler und Mensch*. Vol. ii/1 (Leipzig: Breitkopf & Härtel, 1887), p. 202.

2 Sigismund Thalberg (1812–1871), Austrian pianist and composer had included the minuet in his *Fantasy on themes from Don Giovanni* (op. 42). This may have encouraged Liszt to include it in a Fantasy of his own.

3 George Bernard Shaw (1856–1950), a poet and writer of Irish descent, was a music critic in London between 1880 and 1894.

4 Don H. Lawrence, ed.: *The Bodley Head Bernard Shaw: Shaw's Music*, vol. II – 1890–1893 (London: The Bodley Head, 1981), pp. 202–208.

5 Ferruccio Benvenuto Busoni (1866–1924) was an Italian pianist, composer, teacher and theoretician.

6 Breitkopf & Härtel, Leipzig. Plate no.: V. A. 3830.

Busoni's contribution. Nor is there any mention of what and how much he omitted from Liszt's manuscript. A comparison with the autograph manuscript reveals that Busoni omitted sections from *Don Giovanni* altogether which implies that he was obliged to shorten by 245 bars (!) Liszt's original manuscript consisting of 597 bars and compose 37 new bars in order to make the remaining sections suitable for performance.<sup>7</sup> Busoni's paraphrase (comprising just 389 bars which may have reflected temporary conceptions of Liszt) no longer meets the theoretical or practical requirements of a time like ours which strives for an ever-greater fidelity to the original.

The intention of the present edition is to restore and to publish for the first time the whole of Liszt's *Fantasy* with an authenticity of text, supplying and clearly indicating the few bars added by the editor which are necessary to render the work performable.

My thanks are due to the Stiftung Weimarer Klassik/Goethe- und Schiller-Archiv, Weimar for making available a copy of the manuscript, and to my friend the British pianist and musicologist Kenneth Hamilton, who first drew my attention to this work as Liszt conceived it.

London, January 1996

*Leslie Howard*

## CRITICAL NOTES

The present edition is based on Liszt's autograph manuscript held in the Stiftung Weimarer Klassik/Goethe- und Schiller-Archiv, Weimar (shelf mark *GSA 60/I 45*). The manuscript lacks title inscription, date or place of composition, and Liszt's signature. It consists of fifty pages of music without page numbering. In the left-hand margin of page 38 the dedication in Liszt's hand reads: à Monsieur de Gericke Conseille de Legation.

Liszt's manuscript shows his working method: the various large sections or variations begin on new pages and gaps are left blank for the filling in of some cadenzas or transitions. (This is not to suggest that the structure is haphazard—the overall conception of the piece is tight, and the working out of the material convincing—but practicalities of the kind which come with concert experience often caused Liszt to make small adjustments in works of this type.)

The manuscript contains very few expression marks. They include: all arpeggiation signs; all trill signs; the *tremol.* instruction and the group number (24) in bar 13; > *signs*: bar 113 (both signs); bars 398–399, right hand, both signs; *slurs*: bar 3, bar 113 (both signs); bars 117–118 (all signs); bar 159, above the last four notes; bar 163, last four slurs; bars 398–399, right hand, both slurs; *staccato dots*: bar 110, all dots; bar 112, right hand, all dots; bar 159, above the last four notes; bar 294, right hand, first and second dots; bar 295, right hand, both dots; *staccato wedges*: bar 150, left hand, all signs; bar 201, right hand; bar 262, left hand, both signs; bars 397–400, right hand, all signs; *fingering*: bar 218, right hand, 1st–2nd notes; bar 397, all fingering numbers; bars 588, 589, left hand, the sign ^ for the tenth note.

Apart from the original expression marks listed above all dynamics, marks of articulation, numbers indicating numerical groupings, fingerings, m.d. and m.s. marks, pedallings, tempo and other textual directions are editorial.

The evident deficiencies of the manuscript (time signatures, accidentals, stems, beams, rest signs, fermatas) have been tacitly supplied throughout.

The square brackets differentiate the editor's additions or suggestions from the original text in each case.

The published score of Mozart's *Don Giovanni* was employed as a secondary source for a few minor questions of articulation.

<sup>7</sup> Further changes remaining hidden include: the rest signs of bars 27–32 are replaced by new cadenzas; Liszt's cadenza-like passages are supplemented by new ones in several places; the recomposition, insertion or omission of certain bars or short sections; the change of certain notes, etc.

Bar 4: the source contains a staccato wedge above the minim octave.

Bar 150: the autograph manuscript there is an unfinished draft above the right hand:



Bar 152: in the source *usw* (simile) can be read above the beginning of the bar which refers to the ossia draft above bar 150.

Bar 300: the last note of the upper part in the right hand is a quaver in the source.

Bar 333: in the autograph manuscript there begins a draft entry under the seventh note in the left hand:



Bar 335: in the autograph manuscript Liszt started another draft entry above the second chord in the right hand:



Bar 503: the left hand part is almost illegible in the manuscript.

Bar 521: under the bar Liszt's entry: „*simple (?)*” can be found.

Bar 557: in the source only the bass line can be seen in this place: eight notes with downward drawn stems, without beams.

Bars 574–576: Liszt left a gap in the place of these three bars in the autograph manuscript but without their addition the transition would not be musically satisfactory. Bar 574 has been added as the sequential continuation of the preceding bars, the next two bars repeat the music of bars 323–324 with a few minor modifications.

Bars 602–616: at the beginning of the [50th] page of music of the autograph manuscript only two bars, i.e. 600–601 are given without continuation and the rest of the page was left blank. Thus it may be supposed that Liszt never notated the end of the piece. Six of the fifteen bars of the proposed conclusion (602–607) are a varied reprise of the previous six bars (596–601), and bars 608–616 are derived from the last five bars of Figaro's aria concluding the first act (No. 9, “Non più andrai”) as well as from the music of the concluding bars of the act.

FANTASIE  
ÜBER THEMEN AUS DEN OPERN MOZARTS  
FIGARO UND DON GIOVANNI

R 660, S 697.

Op. post.

In the event of public performance,  
broadcast or television transmission  
and mechanical reproduction the  
name of the editor should be indicated.

FIRST EDITION

Completed and edited by Leslie Howard

LISZT Ferenc  
(c. 1842)

**Allegro**

11 **maestoso**

15

\* simile

20

*p*  
*capriccioso*

24

*m. d.* *sotto voce* *mf*  
*come prima*

*3* *m. s.* \*

29

*pp*

8-1

*più f*

35

*6* *6* *ff*

39

*subito p con brio*

(3) (3)

42

8 -

8 -

45

8 -

8 -

48

8 -

mp

poco

a

b

poco

cre-  
scen-

2ed.

2ed. simile

50

do

-

52

8 -

4

54

56 8

58 8

58 \* Red. 6 Red.

60 8

poco rit.

62 maestoso  
semperf  
trem.

66

8 1

70 *p capriccioso*

73 [Vi- - de] 8 *p espressivo*

77 [Vi- - de] 8

81 \*) ? [Vi- - de]

\*) Liszt's brackets and question marks. It is recommended to omit these notes as well as bars 75, 78, 85 in all three cases. It is also recommended to omit bar 88.

Liszt's Klammern und Fragezeichen. Es ist empfohlen, diese Noten sowie T. 75, 78, und 85 in allen drei Fällen wegzulassen. Es empfiehlt sich ebenso, T. 88. wegzulassen.

Liszt záró- és kérdőjelei. Ajánlatos ezeket a hangokat a 75., 78., és 85. ütemmel együtt minden esetben elhagyni. A 88. ütemet ugyanígy elhagyásra javasoljuk.

86 [8] [Vi- - de]

[?]

91

poco *mf* a piacere  
*ff*

95 [8]

*sf* cresc.  
*f*

8 [8]

*ff*  
*con ped.*  
diminuendo molto  
poco rit.

97 **Andante**

*p*

\* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.*

100

*m. s.* *m. d.* *m. s.* *m. d.* *m. s.*

\* *Ad.* \*

(arpeggiato a piacere)  
ben cantando  
*p dolce*

104

108

8 (3)

111

8 (3)

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and include a key signature of four flats. Measure 1 begins with a forte dynamic. Measures 2 through 7 show a rhythmic pattern of eighth and sixteenth notes. Measure 8 concludes the section with a half note followed by a fermata. Measure numbers 114 and 8 are indicated above the staves.

A musical score for piano, page 117. The top staff uses a treble clef and a key signature of four flats. The tempo is marked 'poco più f'. The bottom staff uses a bass clef and a key signature of one flat. The tempo is marked 'poco riten.'. The music features eighth-note patterns with various dynamics and performance instructions like 'riten.'.

120

poco cresc.

*raddolcendo*

Musical score for piano, page 126, measures 126-127. The score consists of two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of one flat. Measure 126 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note patterns in both staves. Measure 127 begins with eighth-note patterns in both staves, followed by sixteenth-note patterns in the treble staff. Measure 127 concludes with a repeat sign and the number '8' above it.

129

tr tr tr

8 [ ]

(131)

30

2 1 8 - - - 1

2 1 3 2 5 3

20.

\*

133

3 8 - - - 1

8 - - - 1

8 - - - 1

136

8 - - - 1

8 - - - 1

[8 - - - 1]

139

(3) (3)

(3)

141

[8] 1]

This page contains two staves. The top staff is in treble clef, B-flat key signature, and common time. It features eighth-note chords and sixteenth-note patterns. The bottom staff is in bass clef, B-flat key signature, and common time, providing harmonic support with sustained notes and bass lines.

143

[8] 1]

This page contains two staves. The top staff is in treble clef, B-flat key signature, and common time. It features eighth-note chords and sixteenth-note patterns. The bottom staff is in bass clef, B-flat key signature, and common time, providing harmonic support with sustained notes and bass lines.

145

[8]

This page contains two staves. The top staff is in treble clef, B-flat key signature, and common time. It features eighth-note chords and sixteenth-note patterns. The bottom staff is in bass clef, B-flat key signature, and common time, providing harmonic support with sustained notes and bass lines.

147

[8] 1]

This page contains two staves. The top staff is in treble clef, B-flat key signature, and common time. It features eighth-note chords and sixteenth-note patterns. The bottom staff is in bass clef, B-flat key signature, and common time, providing harmonic support with sustained notes and bass lines. The instruction *un poco agitato* is placed near the end of the measure.

149

[8] 1]

This page contains two staves. The top staff is in treble clef, B-flat key signature, and common time. It features eighth-note chords and sixteenth-note patterns. The bottom staff is in bass clef, B-flat key signature, and common time, providing harmonic support with sustained notes and bass lines.

151

[8] 1

153

8 [8]

8

155

espr.

8

157

[8] 1

8

159

poco sf

8

161

8

5

163

8

(quasi cadenza)

(in tempo)

164

p dolcissimo (3)

167

8

[Ossia:]

170

8

172

172

175

175

8

178

178

pp

181

181

con ped.

sempre pp

184

184

3

8

187

*sempre pp*

8-----1

190

*ppp*

**Allegro**

193

*mp*

*crescendo*

8-----1

196

*molto*

*ff*

*mp*

*cresc.*

8-----1 8-----1

*staccato*

199

*sff p*

202

*f*

*sf p staccato*

*con ped.*

204

*f*

*sf*

206

*mf crescendo*

*sff*

*2ed.*

209

*6*

*\*2ed.*

211

*6*

*\*2ed.*

*2ed.*

213

*pesante*

*mf staccato brillante*

*f pesante*

216

*mf staccato*

*ff*

1 2 3 1 3

219

*sopra*

2 3 2 3

*sf* 2 3

222

*sfp*

*cresc.*

*con ped.*

(3) (3) (3)

225

8

1

A A A A A A A A

A A A A A A A A

**Allegro giusto**

(227) *f* *briosso* simile

231

234 8

237 6

240 (3) (3) (3) (3)

Z. 14 135

243

(3) (3)

245

8 1

6 6 5

Ossia:

(3) 8 1

8 1

247

8 1

(3) (3) (3) (3)

*legato*

249

8 1

8 1

6

6

251

p 5 3 5 3 5 3

5

Musical score for piano, page 12, featuring five staves of music. The score includes dynamic markings such as *poco a poco crescendo*, *marcato*, *f*, *ff sempre marcato*, and *mp*. Measure numbers 253, 255, 257, 259, and 261 are indicated at the beginning of each staff. The music consists of complex chords and rhythmic patterns, primarily in the treble and bass clefs.

20

263

*p*

*capriccioso*

in tempo

267

*mp*

*con brio*

270

*cresc.*

272

*f*

*mp*

274

Z. 14 135

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 276 starts with a forte dynamic. The right hand plays eighth-note chords in G major (B, D, G) and F# major (A, C#, F#). The left hand provides harmonic support. Measure 277 begins with a half note B in the bass. The right hand continues with eighth-note chords in G major and F# major. Measure 278 starts with a half note B in the bass. The right hand plays eighth-note chords in E major (G, B, E) and A major (C#, E, A). Measure 279 starts with a half note B in the bass. The right hand plays eighth-note chords in E major and A major.

Musical score for piano, page 10, measures 278-285. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 278 starts with a forte dynamic. Measure 279 begins with a eighth-note rest followed by eighth-note pairs. Measure 280 shows eighth-note pairs continuing. Measure 281 features a sixteenth-note pattern. Measure 282 contains eighth-note pairs. Measure 283 includes eighth-note pairs. Measure 284 starts with a forte dynamic. Measure 285 concludes with a forte dynamic.

Musical score for piano, page 10, measures 281-282. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 281 starts with a forte dynamic (f) and a sixteenth-note pattern. The dynamic changes to *mp* (mezzo-forte) for the next section. Measure 282 begins with a forte dynamic (f) and a sixteenth-note pattern. The score includes dynamic markings *v.*, *mp*, and *f*. Measures 281 and 282 are divided by vertical bar lines. Measure 282 concludes with a repeat sign and a three-measure repeat. The score is numbered 281 at the top left.

Musical score for piano, page 10, system 1. The score consists of two staves. The top staff is in treble clef and shows a melodic line with eighth-note patterns and rests. The bottom staff is in bass clef and provides harmonic support with sustained notes and chords. Measure 284 begins with a forte dynamic. The music features various key changes and dynamic markings like forte, piano, and sforzando.

Musical score for piano, page 10, measures 286-287. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 286 starts with a dynamic *mf*. It features a series of eighth-note patterns: a single note followed by a group of six notes (the first three with stems up, the last three with stems down), then a group of six notes (the first three with stems up, the last three with stems down). Measure 287 begins with a dynamic *f*. It contains a single note, a group of six notes (the first three with stems up, the last three with stems down), a single note, and a group of six notes (the first three with stems up, the last three with stems down). Measure 288 starts with a dynamic *p*. It features a single note, a group of six notes (the first three with stems up, the last three with stems down), a single note, and a group of six notes (the first three with stems up, the last three with stems down).

288 8-1 [8]

290 8-1] 8-1 8-1

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

293

*ff* *mp* *tr* *tr* *p*

3 5 3 3 2 4 3 5 3 2 5 3

\*

296

*poco* *a* *b* *poco*

4 2 5 3 5 3 5 3

crescendo

2 4 3 5 3 5 3 2 5 3 2

300

5  
3  
4  
2  
5  
3

8

*f*

302 [8] 1] più *f*

ff *precipitato*

304 (in tempo) > sempre con brio

305 *p cresc.*

310 *f* *mp*

312

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It consists of five measures of dense, rhythmic patterns primarily composed of eighth and sixteenth notes. The bottom staff uses a bass clef and has a key signature of one flat. It features a single measure with a melodic line consisting of eighth and sixteenth notes, accompanied by a harmonic bass line.

315 [8]

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one flat. It consists of four measures. The first three measures show a melodic line with eighth and sixteenth notes, with dynamic markings "p" and "f". The fourth measure is a harmonic bass line. The bottom staff uses a bass clef and has a key signature of one sharp. It shows a single measure with a melodic line consisting of eighth and sixteenth notes.

318

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It consists of five measures. The first four measures show a melodic line with eighth and sixteenth notes, with dynamic markings "f" and "p". The fifth measure is a harmonic bass line. The bottom staff uses a bass clef and has a key signature of one sharp. It shows a single measure with a melodic line consisting of eighth and sixteenth notes.

321

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It consists of four measures. The first three measures show a melodic line with eighth and sixteenth notes, with dynamic marking "f". The fourth measure is a harmonic bass line. The bottom staff uses a bass clef and has a key signature of one sharp. It shows a single measure with a melodic line consisting of eighth and sixteenth notes.

324

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It consists of five measures. The first four measures show a melodic line with eighth and sixteenth notes, with dynamic markings "f" and "p". The fifth measure is a harmonic bass line. The bottom staff uses a bass clef and has a key signature of one sharp. It shows a single measure with a melodic line consisting of eighth and sixteenth notes.

327

*con ped.*

*fff*

330 8

333 8

337

341

345

8

*[Vi-<sup>\*)</sup> (?) - de]*

(senza rallentare)

p (in tempo ma

353

poco a poco rallentando al tempo di minuetto)

mp

359

cresc.

poco sf

trill

Tempo di minuetto

365

p dolce

<sup>\*)</sup>The question mark and the round brackets originate with Liszt. It is recommended to omit this bar as well.  
Das Fragezeichen und die runden Klammern stammen von Liszt. Es ist empfohlen, auch diesen Takt wegzulassen.  
A kérdőjel és a kerek zárójelek Liszttől származnak. Ajánlatos ezt az ütemet is elhagyni.

A musical score for piano, featuring five staves of music. The score consists of two systems of measures.

**Measures 370-374:** The top staff (treble clef) has eighth-note chords. The second staff (bass clef) has eighth-note chords. The third staff (bass clef) has eighth-note chords. The fourth staff (bass clef) has eighth-note chords. The fifth staff (bass clef) has eighth-note chords.

**Measures 375-378:** The top staff (treble clef) has sixteenth-note patterns. The second staff (bass clef) has eighth-note chords. The third staff (bass clef) has eighth-note chords. The fourth staff (bass clef) has eighth-note chords. The fifth staff (bass clef) has eighth-note chords.

**Measures 379-383:** The top staff (treble clef) has eighth-note chords. The second staff (bass clef) has eighth-note chords. The third staff (bass clef) has eighth-note chords. The fourth staff (bass clef) has eighth-note chords. The fifth staff (bass clef) has eighth-note chords.

**Measures 384-388:** The top staff (treble clef) has eighth-note chords. The second staff (bass clef) has eighth-note chords. The third staff (bass clef) has eighth-note chords. The fourth staff (bass clef) has eighth-note chords. The fifth staff (bass clef) has eighth-note chords.

**Measure 389:** The top staff (treble clef) has eighth-note chords. The second staff (bass clef) has eighth-note chords. The third staff (bass clef) has eighth-note chords. The fourth staff (bass clef) has eighth-note chords. The fifth staff (bass clef) has eighth-note chords.

389

392

8

395

*m.d.*

*m.s. m.s.*

*i due tempi distinti*

*mf*

Ossia:

[8]

401

400

2

407

*f*

404

*mf*

*legato*

6 6 6

\*)

411  
  
 408  
  
 414  
  
 (412)  
  
 [Ossia: ]
  
 417  
  
 417  
  
 (421)  
  
 420  
  
 426  
  
 423

[8]

431      6      6      3

427      p

434      3      3

(430)      \*)

(436)      8

434      \*)

439      ff

(I' istesso tempo)

444      f con brio

<sup>\*)</sup>Liszt's irregular notation has been followed minutely. The notes are to be played at the place of their notation.  
Liszts unregelmäßige Notierung wurde genau befolgt. Die Noten müssen dort ertönen, wo sie aufgezeichnet sind.  
Liszt rendhagyó lejegyzését pontosan követtük. A hangokat lejegyzésük helyén kell megszólaltatni.

A musical score page showing two staves. The top staff is treble clef, B-flat key signature, and common time. It features a series of eighth-note chords and sixteenth-note patterns. The bottom staff is bass clef, B-flat key signature, and common time. It consists of sustained notes with vertical stems. Measure 8 begins with a forte dynamic. Measure 9 starts with a piano dynamic. Measure 10 starts with a forte dynamic.

459

8 2 2 1

*come prima*

**ff**

**f**

**ff**

Musical score for piano, page 10, measures 8-11. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. Measure 8 starts with a forte dynamic (f) and includes a grace note. Measure 9 shows eighth-note patterns. Measure 10 begins with a fermata over a sixteenth-note pattern. Measure 11 concludes with a half note. The bottom staff uses a bass clef and has a key signature of one flat. Measures 8 and 10 feature sustained notes with grace notes above them. Measures 9 and 11 show eighth-note patterns.

Musical score page 473, measures 8-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The key signature changes between measures. Measure 8 starts with a forte dynamic (ff). Measure 9 begins with a measure repeat sign. Measure 10 ends with a measure repeat sign.

Musical score for piano, page 10, measures 480-481. The score consists of two staves. The top staff is in treble clef, 3/8 time, and has a dynamic marking of *f*. It features a continuous eighth-note pattern. The bottom staff is in bass clef, 3/8 time, and contains a sustained note, a sixteenth-note pattern, and a bass drum-like note. Measure 481 begins with a bass note followed by a sixteenth-note pattern.

487 8

493 8

500

508

*f*

*senza rallentare*

(sempre tempo di minuetto)

514 [8]

*f tutti i quattro tempi distinti*

\* *Red.*

517

8

1

3

2ed.

2ed.

520

8

3

2ed.

523

8

1

3

3

526

[8]

1

*mf*

*f*

*p*

*poco a poco crescendo*

$\begin{matrix} > \\ 3 \end{matrix}$

$\begin{matrix} 3 \\ 3 \end{matrix}$

$\begin{matrix} 3 \\ 3 \end{matrix}$

529

8

*quasi legato*

[8]

533 

*ff*

*ped.* *ped.* *ped.* *ped.*

Ossia:

*ped.* *ped.* *ped.* *ped.*

*pesante*

*ped.* *ped.* *ped.* *ped.*

*8*

*ped.* *ped.* *ped.* *ped.*

**Allegro vivace assai**

*8*

*ped.* *\** *ped.* *\**

551

552      *mp cresc.*

553

554      *sf dim.*

555

556

557      *p ma brillante*  
[8]

558

559      *sf*

\* ) The autograph manuscript contains in this bar the quaver notes in the left hand only.

Das Autograph enthält in diesem Takt nur die Achtelnoten der linken Hand.

Az autogram ebben az ütemben csak a bal kéz nyolcad értékű hangjait tartalmazza.

36

[8] 562

*mp*

*ff*

*mf poco a poco crescendo e accel.*

*ff*

*Allegro molto quasi presto*

\*) Between bars 573 and 577 of the autograph manuscript only six blank systems can be found.  
Im Autograph befinden sich zwischen T. 573 und 577 nur sechs leere Liniensysteme.  
Az 573. és 577. ütem között az autógráfban csupán hat üres vonalrendszer található.

[8]

576

*p ma sempre molto allegro con brio*

581

583

*incalzando poco a poco*

585

587

590 8

593 8

596

*martellato*

599 8

602 8  
8 v.  
8 v.  
8 v.  
8 v.  
8 v.  
605 8  
8 v.  
8 v.  
8 v.  
8 v.  
608 8  
*ff più p*  
*ff*  
*ff più p*  
*ff*  
611 8  
ff  
ff  
ff  
ff  
613 8  
*fff*  
*fff*  
*fff*

\* Liszt's notation breaks off at the end of bar 601 of the autograph manuscript; the place of the continuation and the end has been left blank.  
 Liszts Notierung hört am Ende von T. 601 des Autographs auf; die Stelle der Fortsetzung bzw. des Abschlusses blieb leer.  
 Liszt lejegyzése az autógráfban a 601. ütem végén megszakad, a folytatás ill. befejezés helye üresen maradt.