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

Completed and edited by - Ergänzt und herausgegeben von

Kiegészítette és közreadja

Leslie HOWARD

EMB

EDITIO MUSICA BUDAPEST

H-1370 Budapest, P.O.B. 322 • Tel.: (361) 118-4228 • Telefax: (361) 138-2732

© Copyright 1997 by Editio Musica Budapest

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.[1] 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.[2]

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[3] perceptive observations upon Liszt's musical interpretation of the morality of the Don in the *Don Giovanni Fantasy*,[4] 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[5] 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".[6] 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.[7] 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.*

Liszts'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 deficiences of the manuscript (time signatures, accidentals, stems, beams, rest signs, fermatas) have been tacitly supplied throughout.

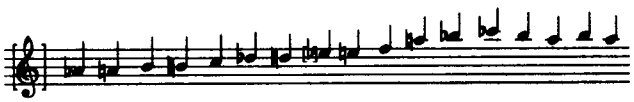
The square brackets differentiate the editor's additions or suggestions from the original text in each case.

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

7 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:

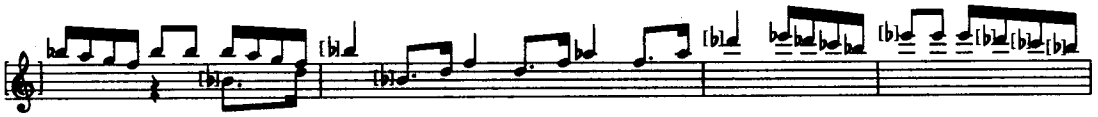


Bar 152: in the source *usw* (simile) can be read above the beginning of the bar which refers to the ossia draft above bar 150.

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.

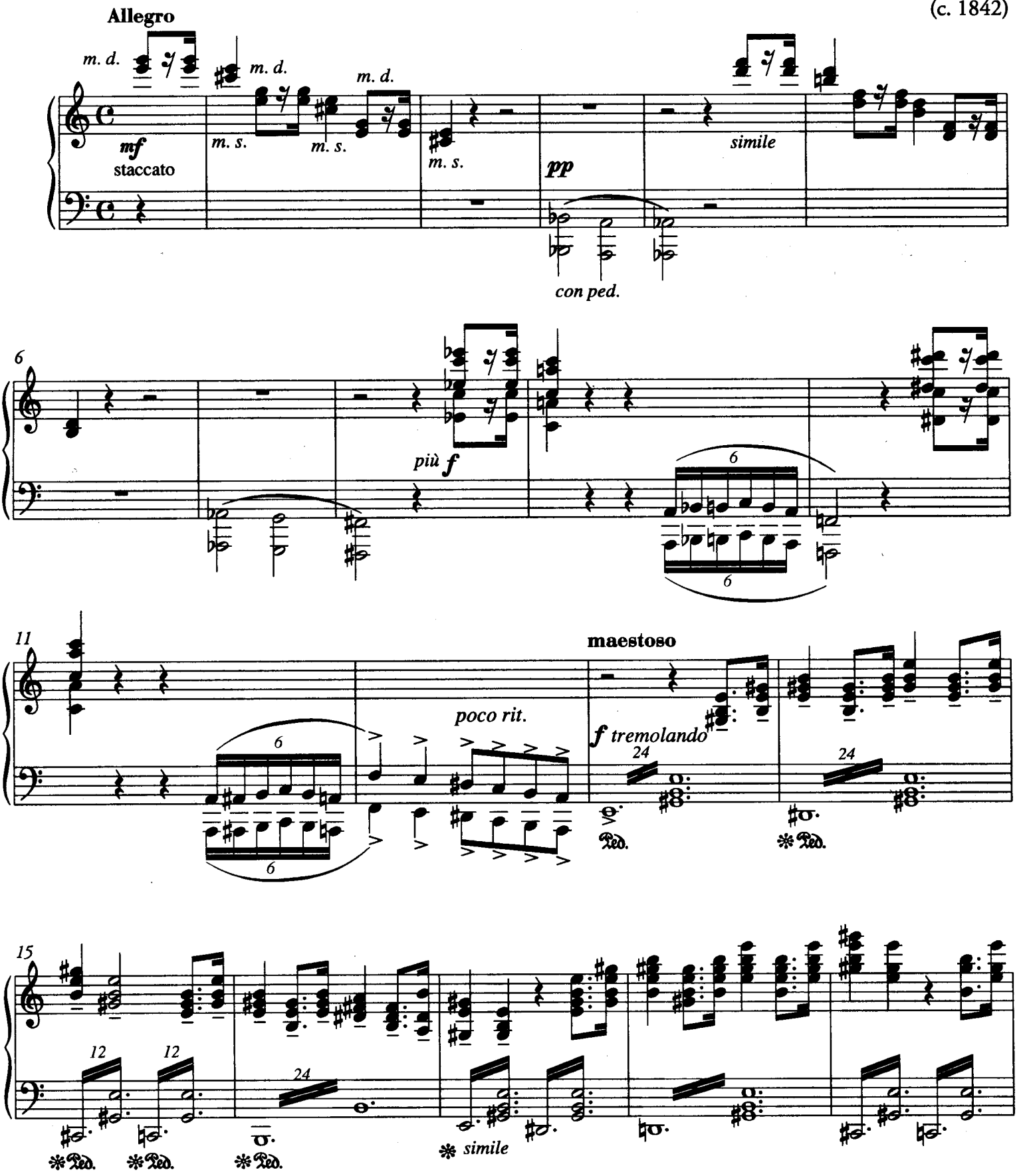
Op. post.

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

FIRST EDITION

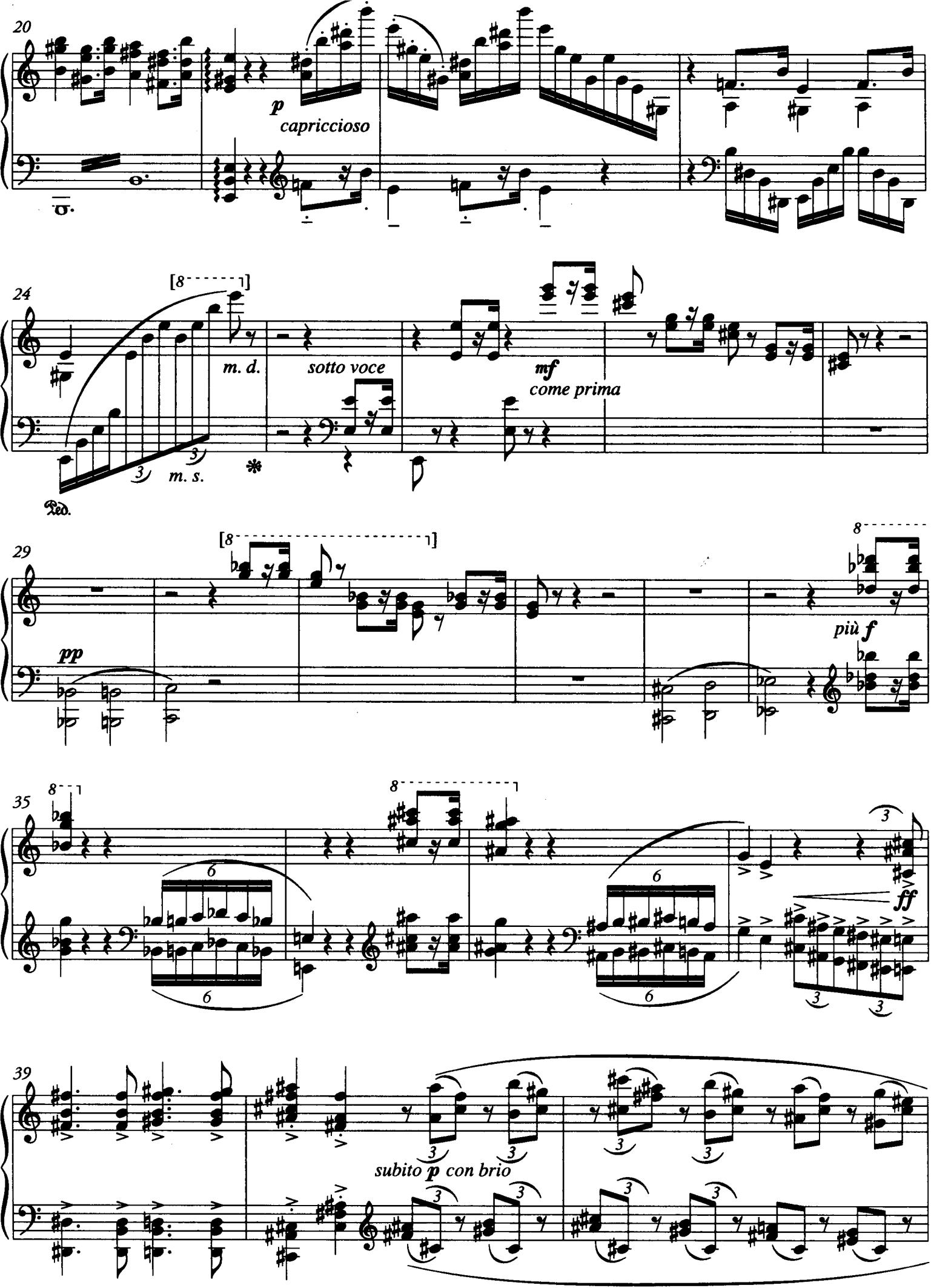
Completed and edited by Leslie Howard

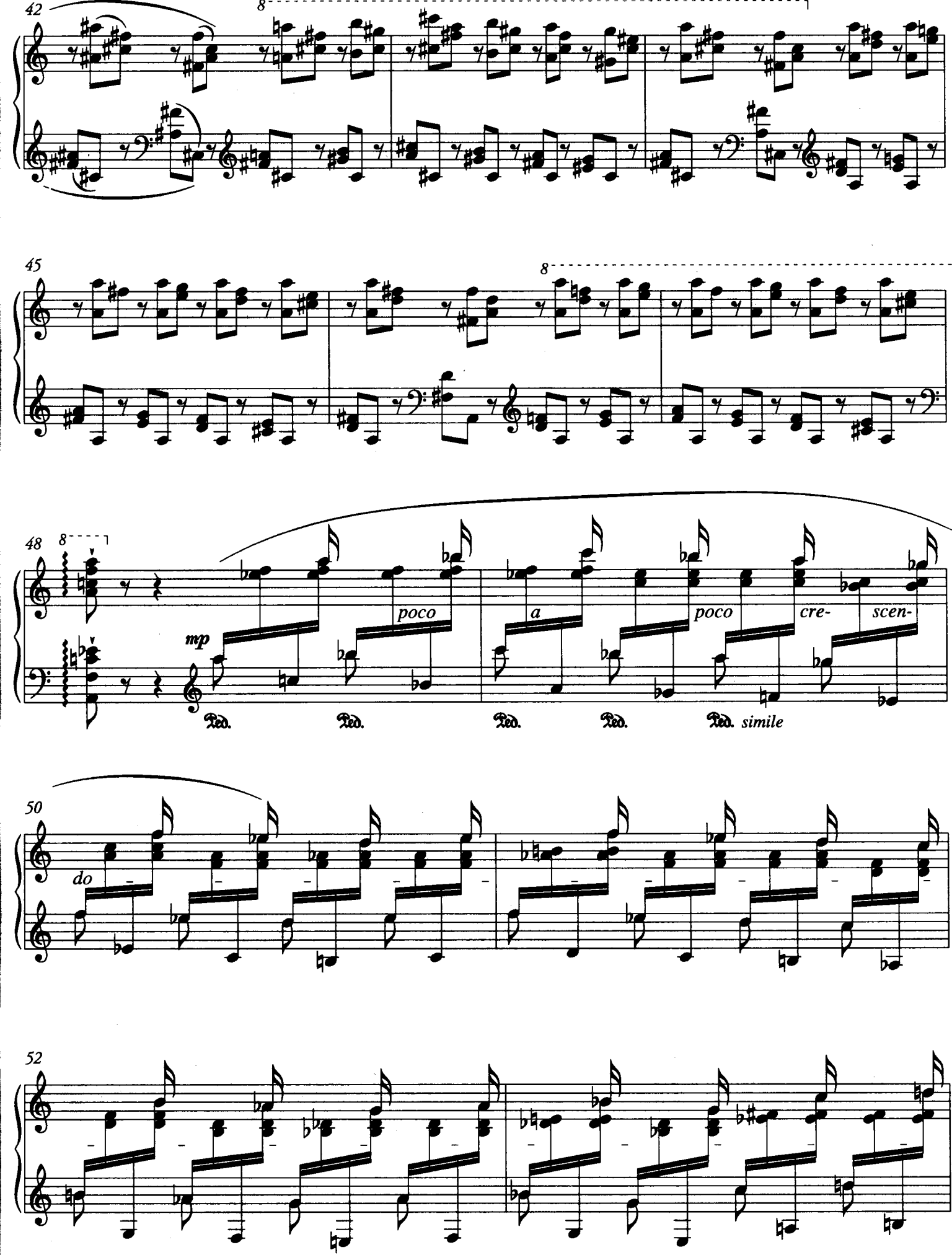
LISZT Ferenc
(c. 1842)

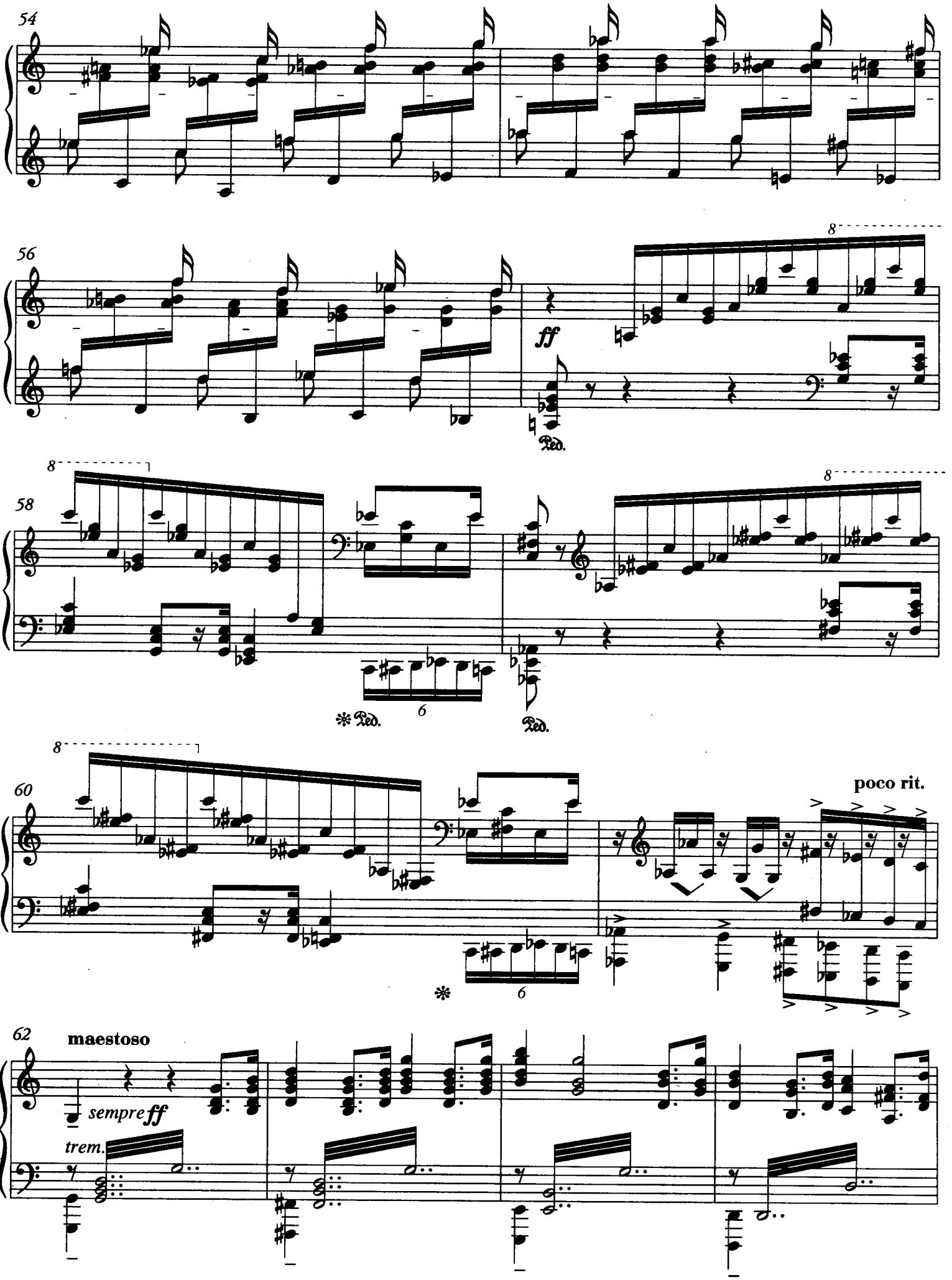


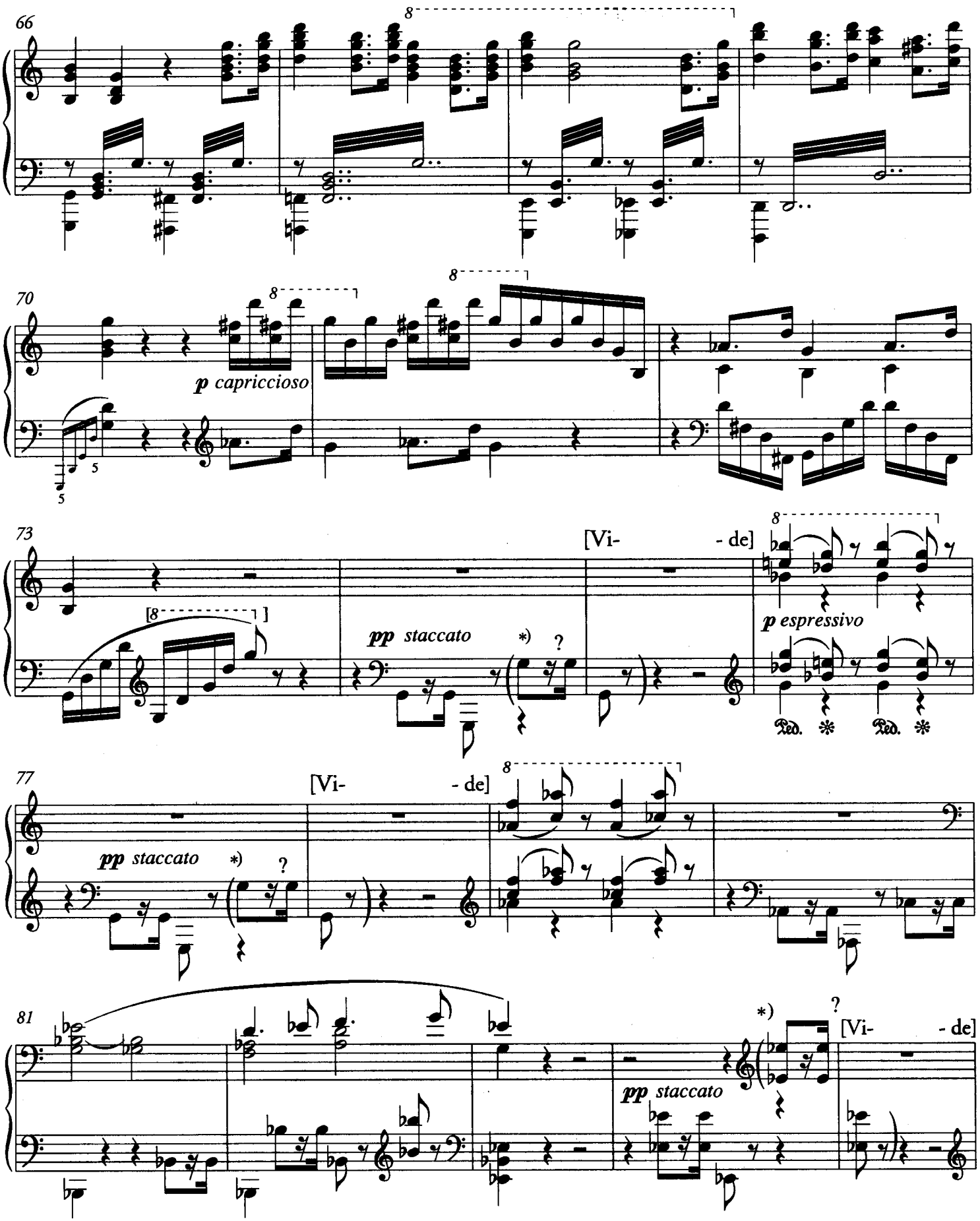
Printed in Hungary

Z. 14 135

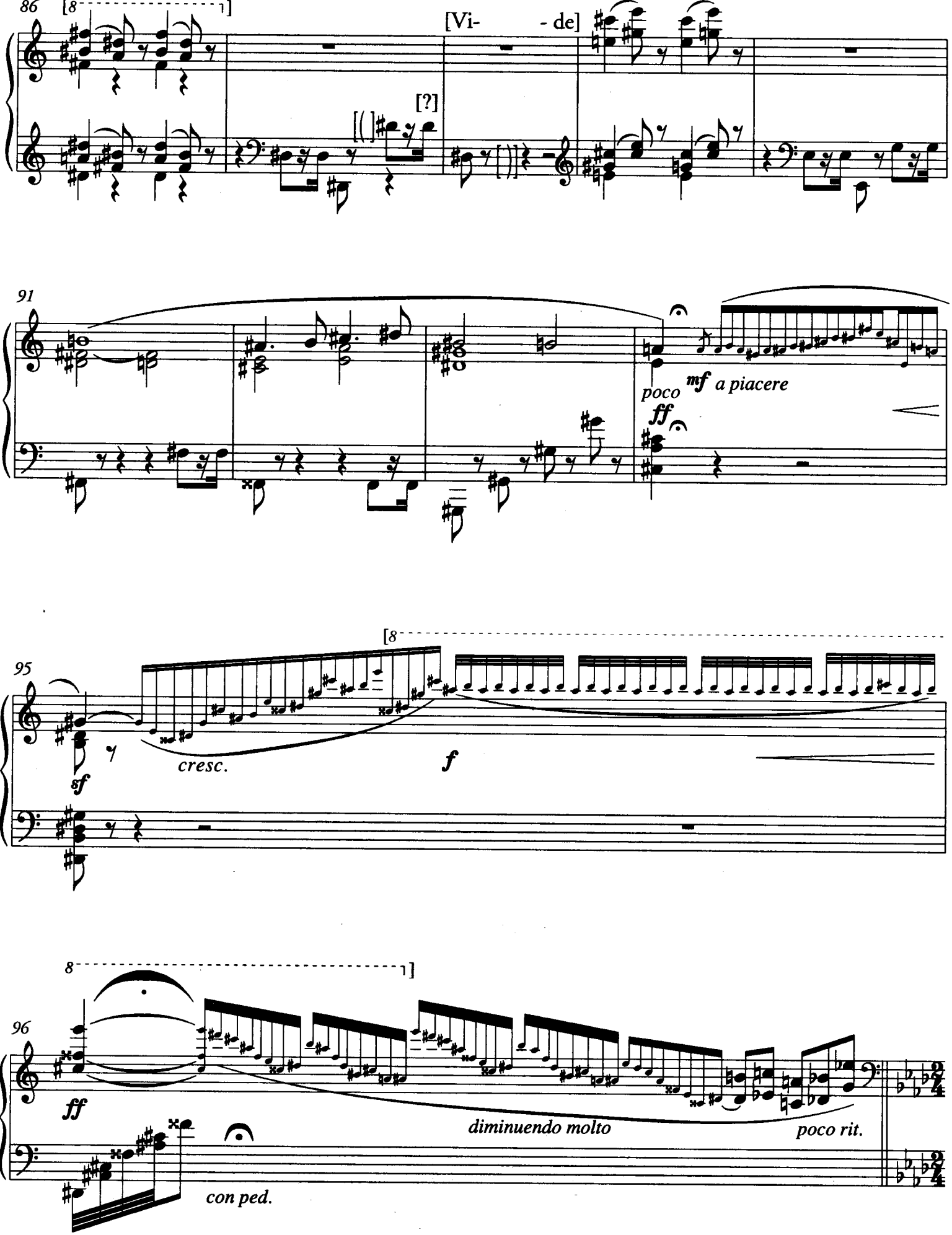

20
p
capriccioso
24
m. d.
sotto voce
mf
come prima
m. s.
Ped.
29
pp
più f
35
ff
39
subito p con brio

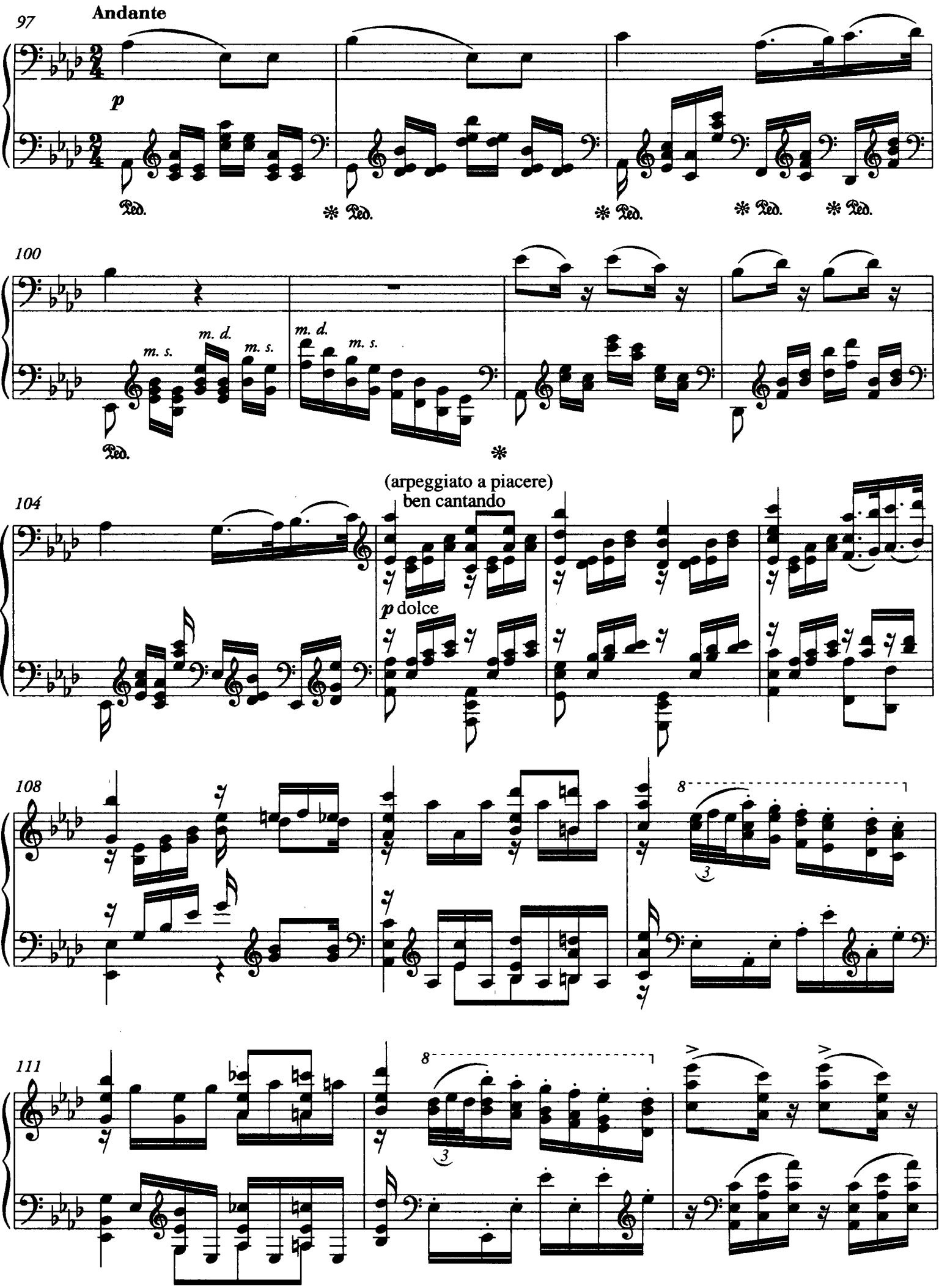

42
8
45
8
48
8
mp
poco
a
poco
cre-
scen-
Ped.
Ped.
Ped.
Ped.
Ped.
simile
50
do
52

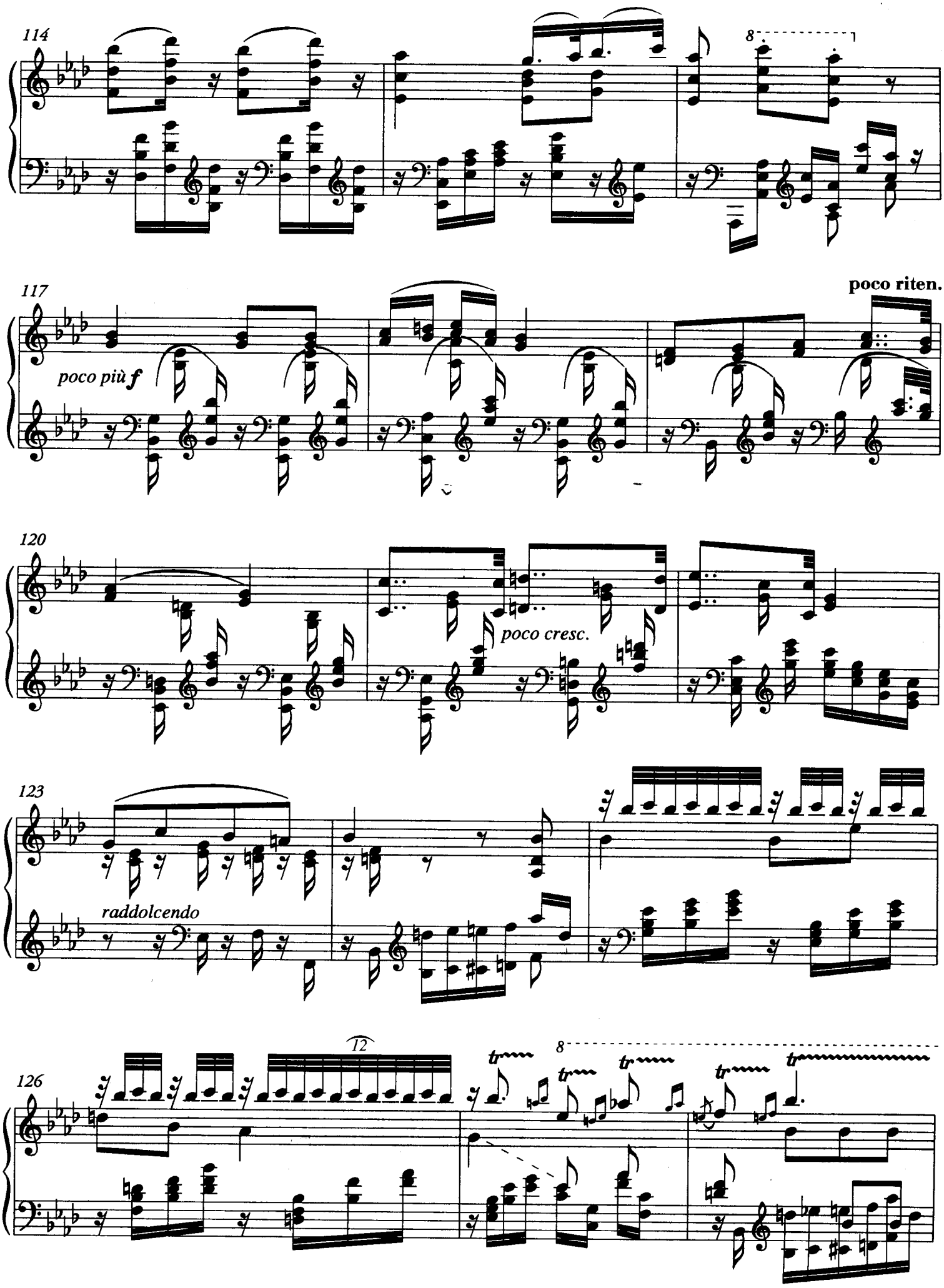

54
56
ff
Ped.
58
8
6
Ped.
Ped.
60
poco rit.
6
62
maestoso
sempre ff
trem.

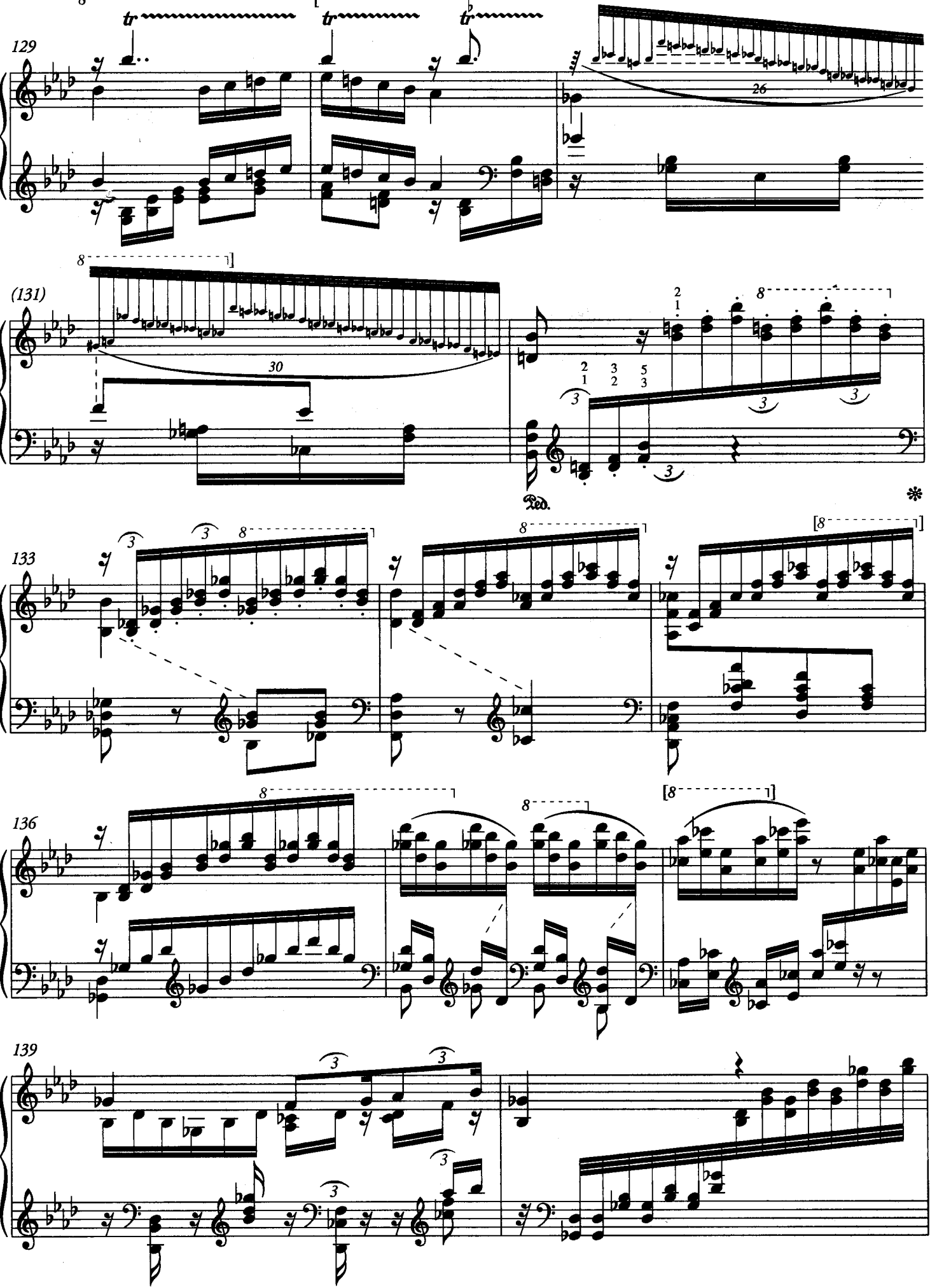


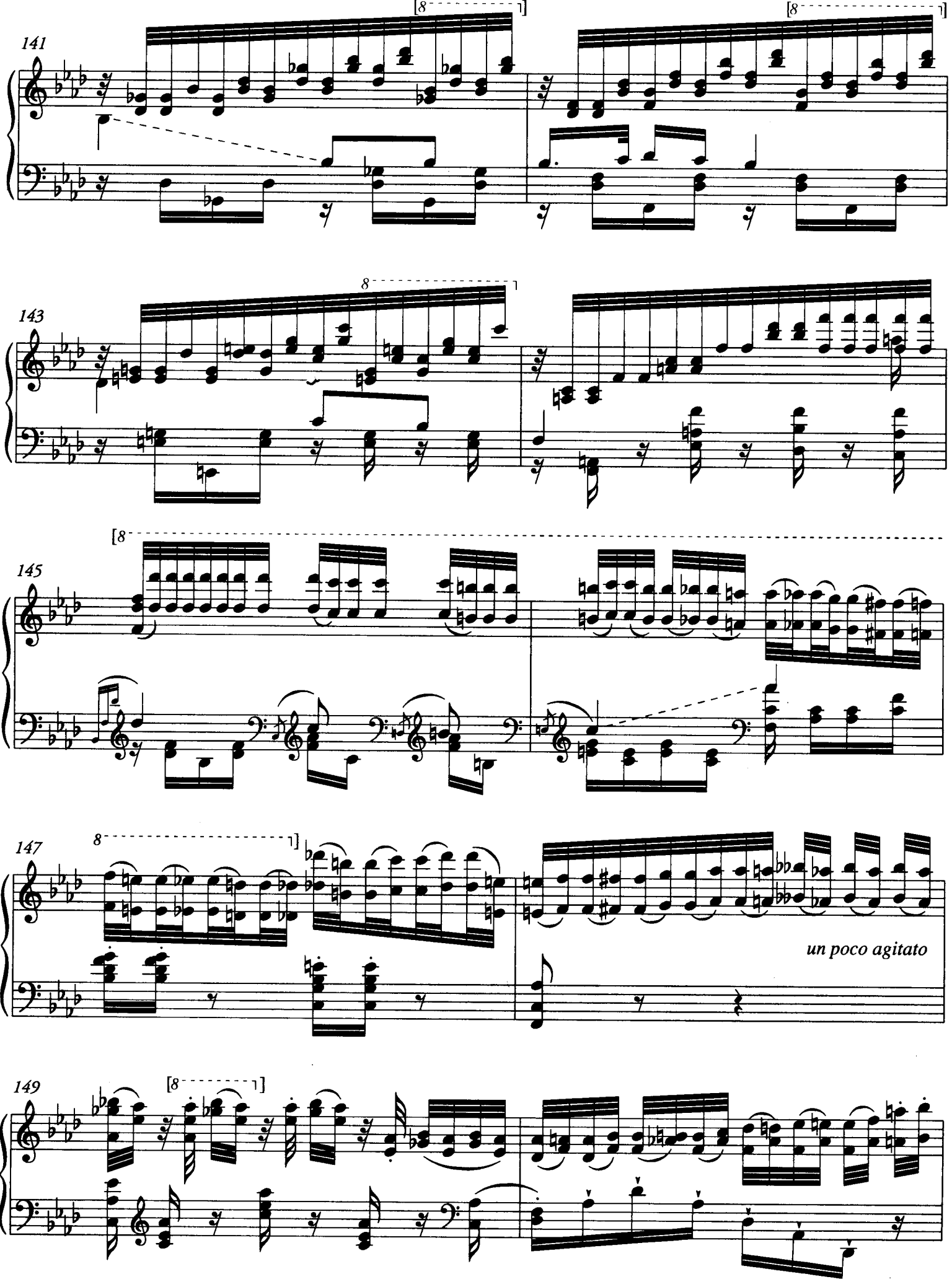
*) Liszt's brackets and question marks. It is recommended to omit these notes as well as bars 75, 78, 85 in all three cases. It is also recommended to omit bar 88.
Liszts Klammern und Fragezeichen. Es ist empfohlen, diese Noten sowie T. 75, 78, und 85 in allen drei Fällen wegzulassen. Es empfiehlt sich ebenso, T. 88. wegzulassen.
Liszt záró- és kérdőjelei. Ajánlatos ezeket a hangokat a 75., 78., és 85. ütemmel együtt mindhárom esetben elhagyni. A 88. ütemet ugyanígy elhagyásra javasoljuk.

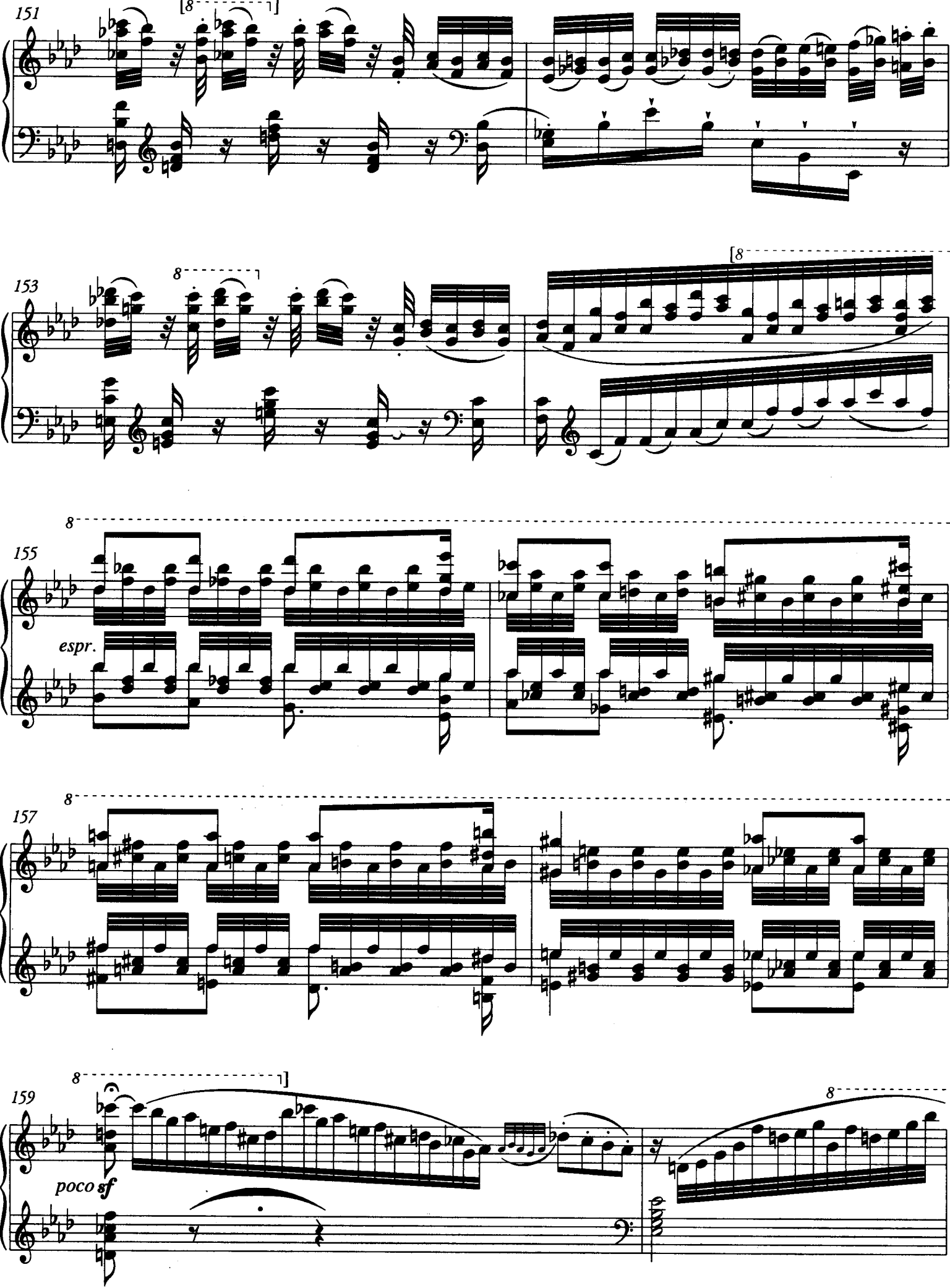

86
[8
[Vi- - de]
[?]
91
poco mf a piacere
ff
95
[8
sf
cresc.
f
8
96
ff
diminuendo molto
poco rit.
con ped.

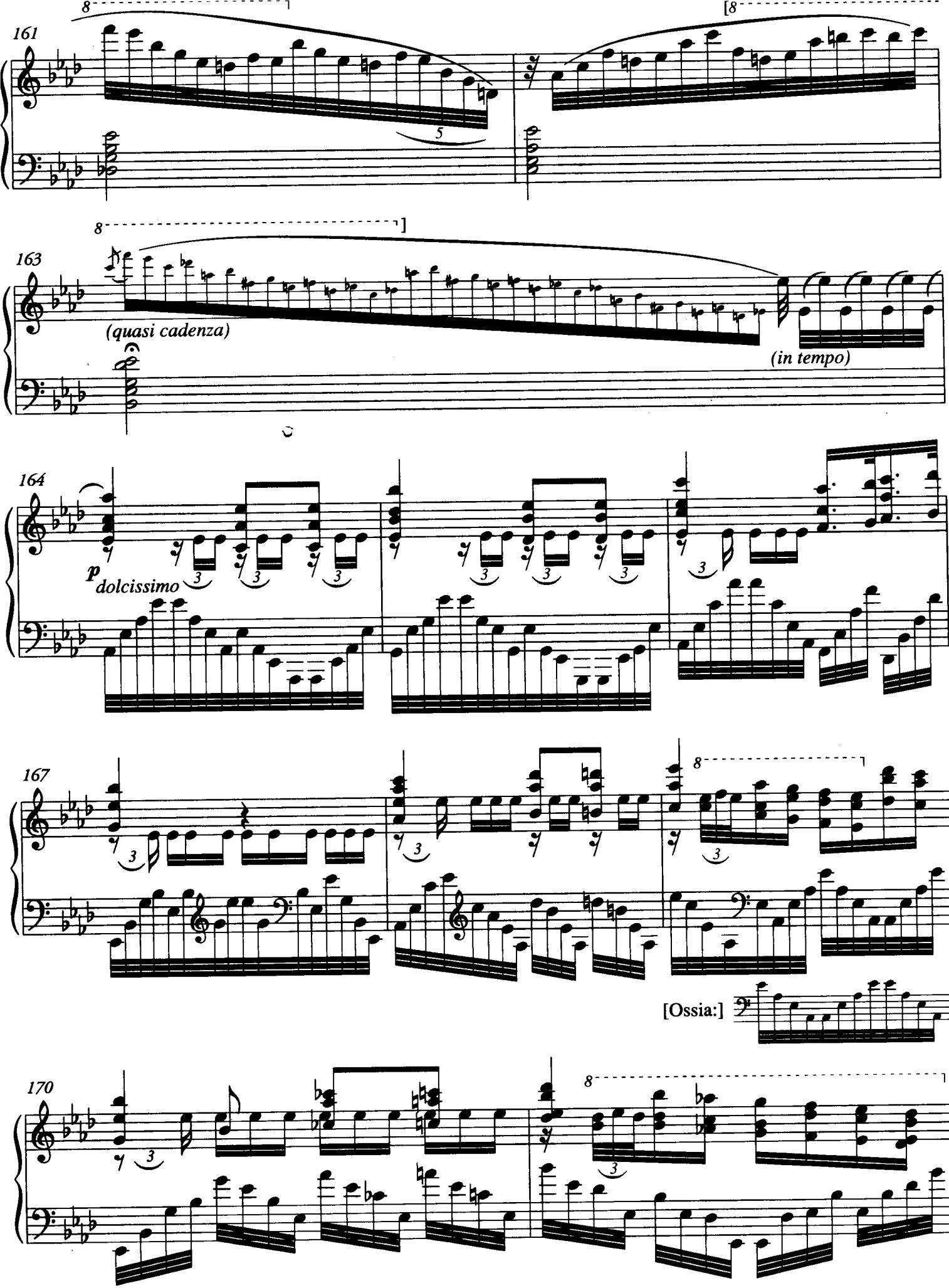

97
Andante
p
Ped.
100
m. s.
m. d.
m. s.
m. d.
m. s.
104
(arpeggiato a piacere)
ben cantando
p dolce
108
8
3
111
8
3

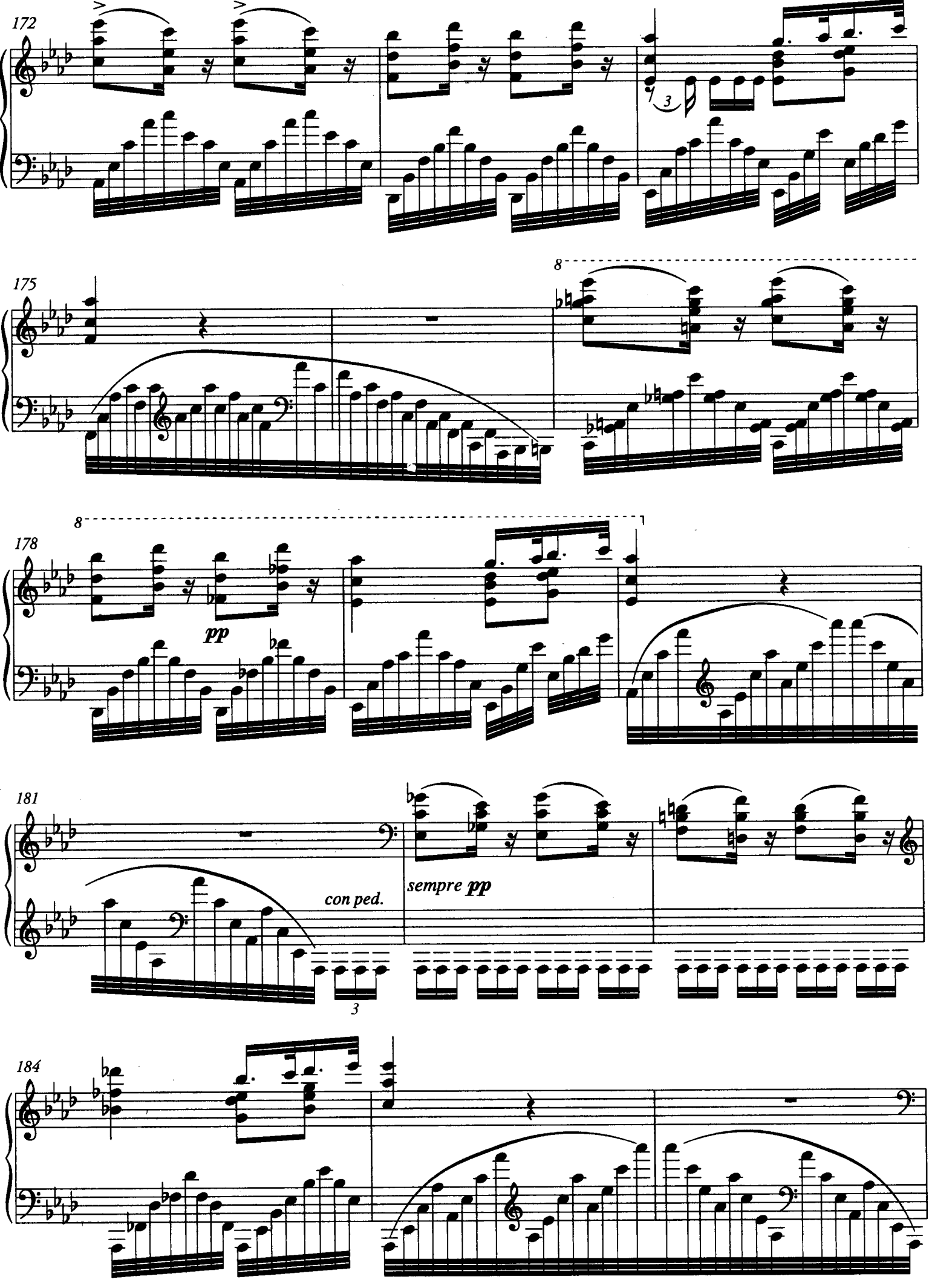

114
8
117
poco riten.
poco più f
120
poco cresc.
123
raddolcendo
12
126
8
tr
tr
tr
tr

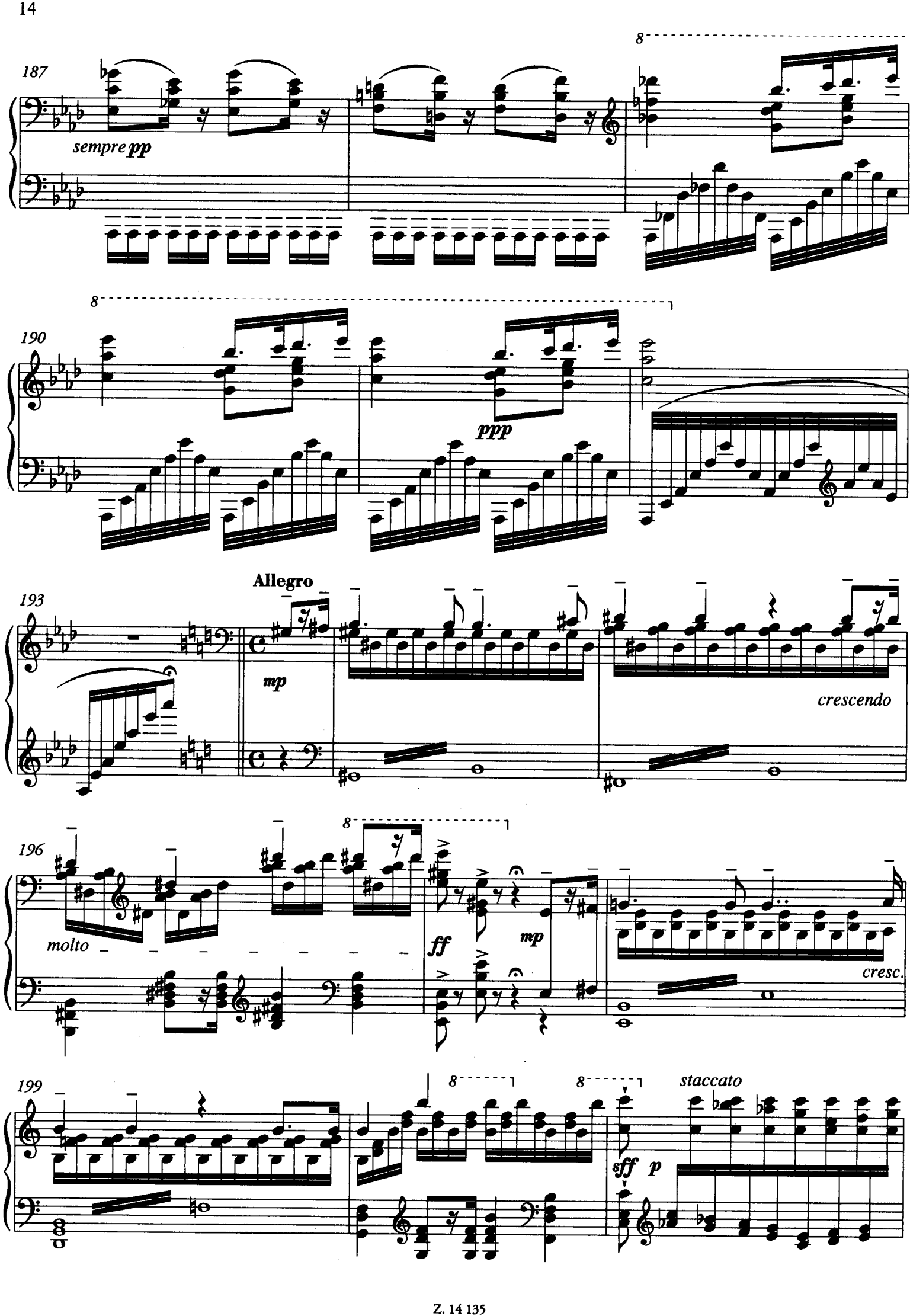

129
tr
tr
tr
26
(131)
8
30
2
1
8
2
1
3
2
5
3
3
3
3
Ped.
*
133
3
3
8
8
8
136
8
8
8
139
3
3
3
3

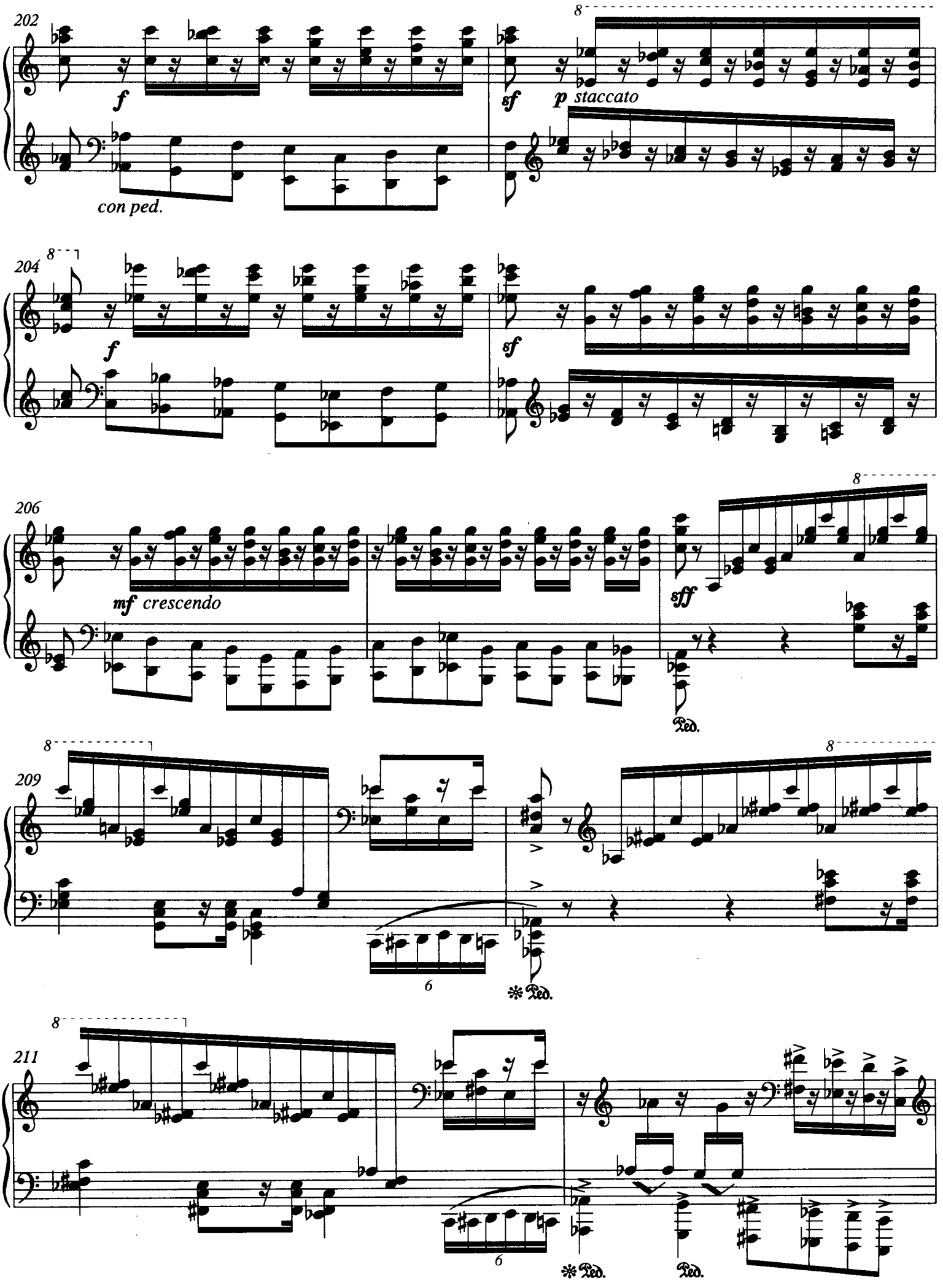

141
143
145
147
un poco agitato
149

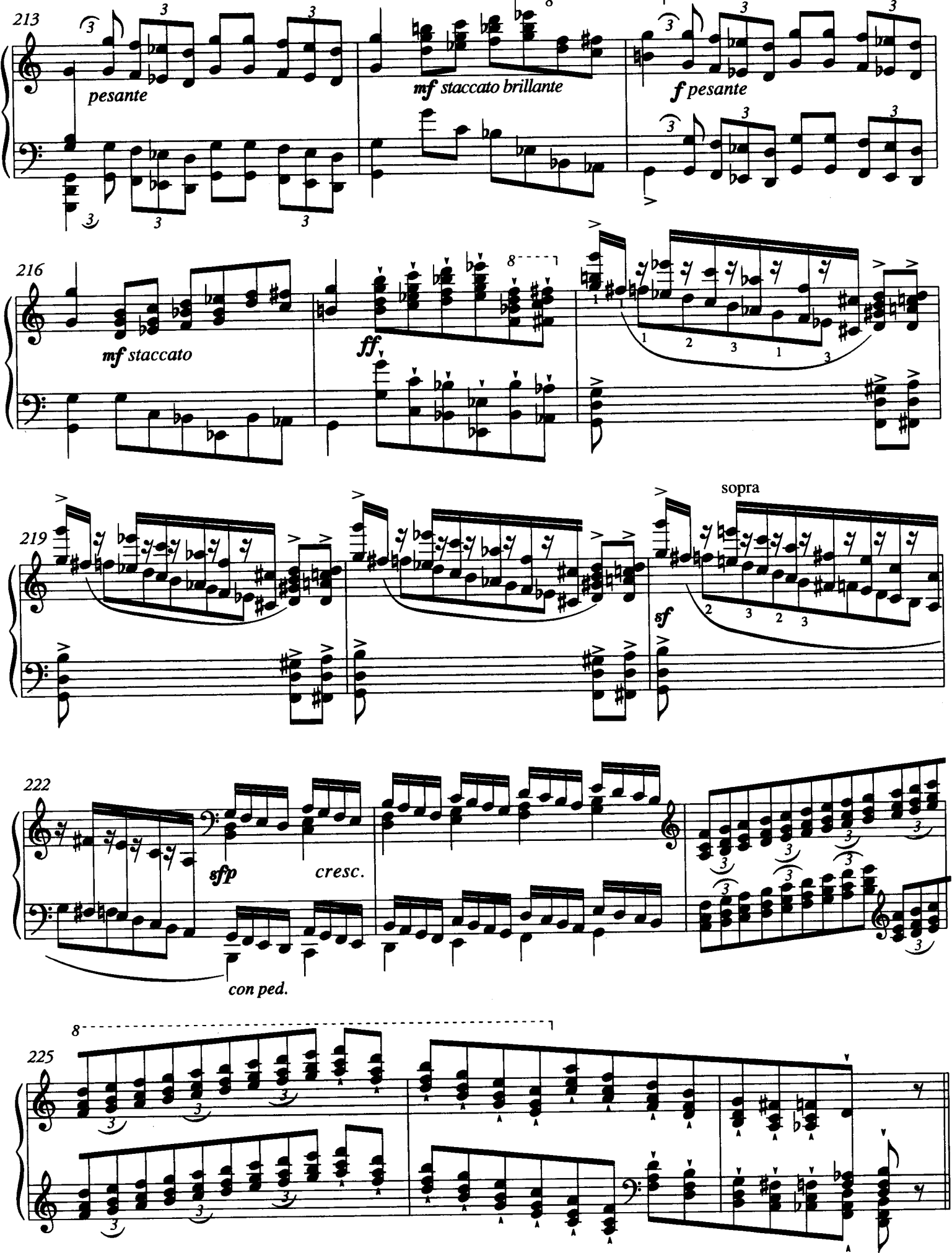

151
8
153
8
155
8
espr.
157
8
159
8
poco sf
8

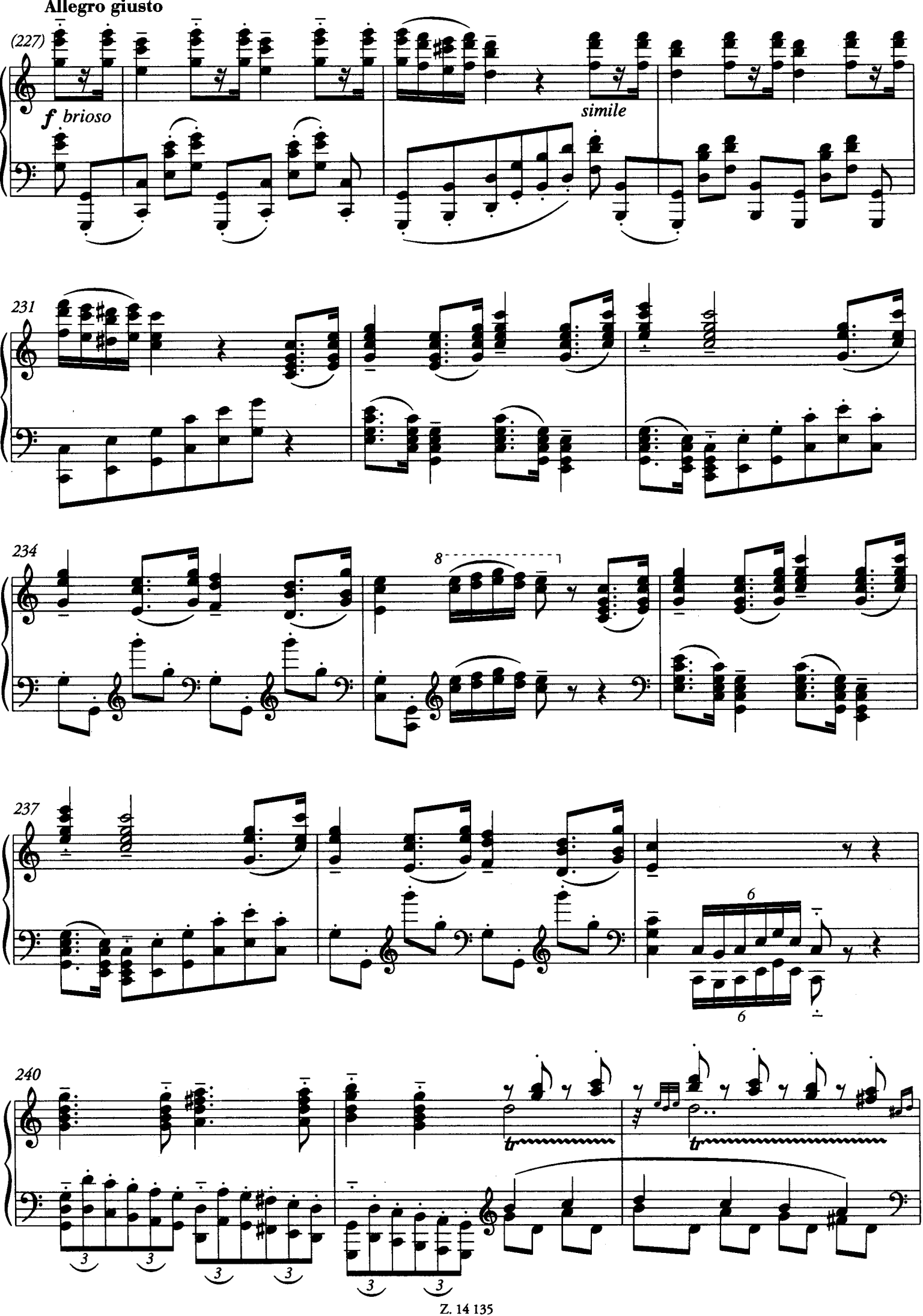

161
8
5
[8
163
8
(quasi cadenza)
(in tempo)
164
p
dolcissimo
3
167
8
[Ossia:]
170
8

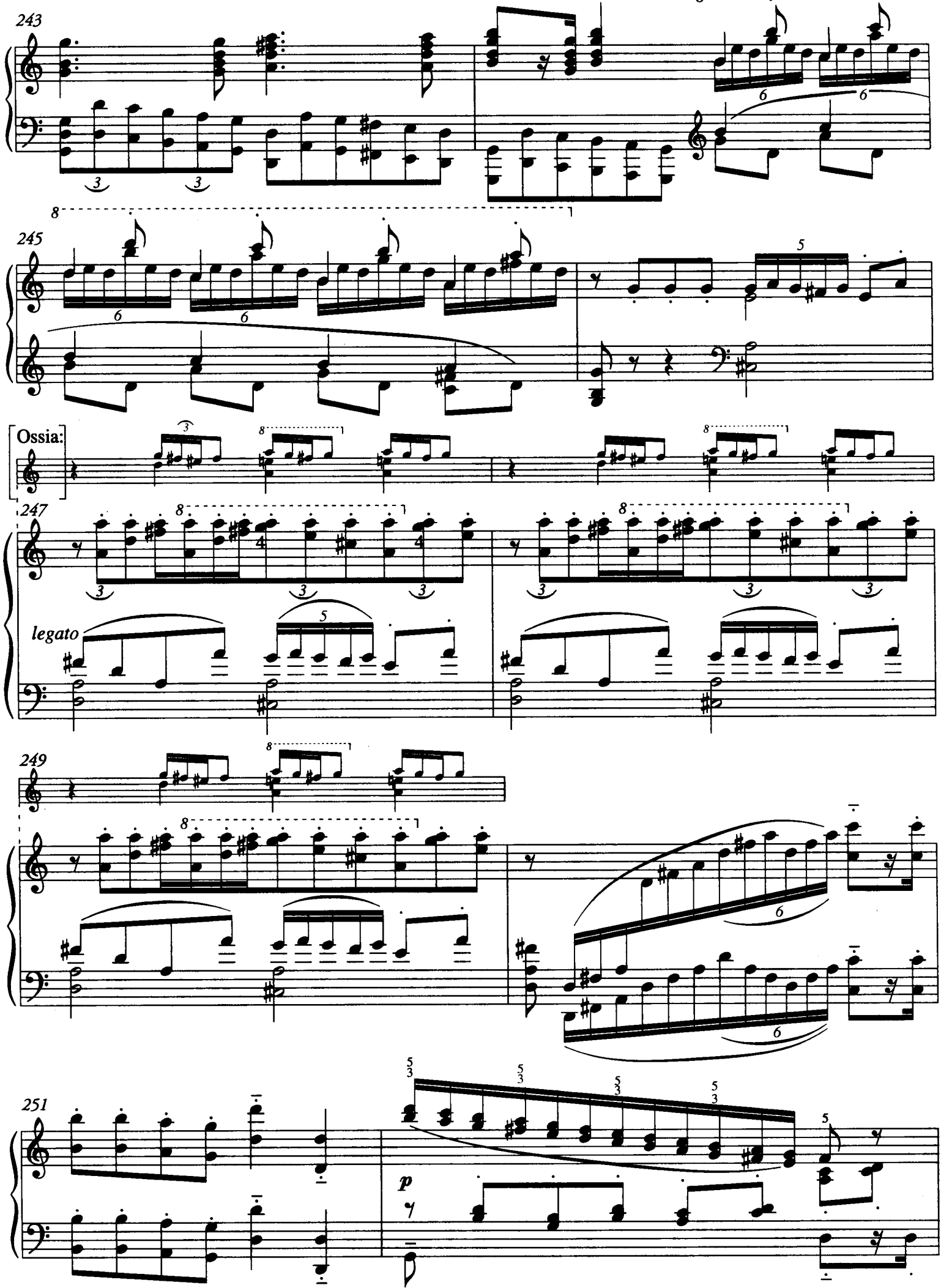

172
3
175
8
178
8
pp
181
con ped.
3
sempre pp
184

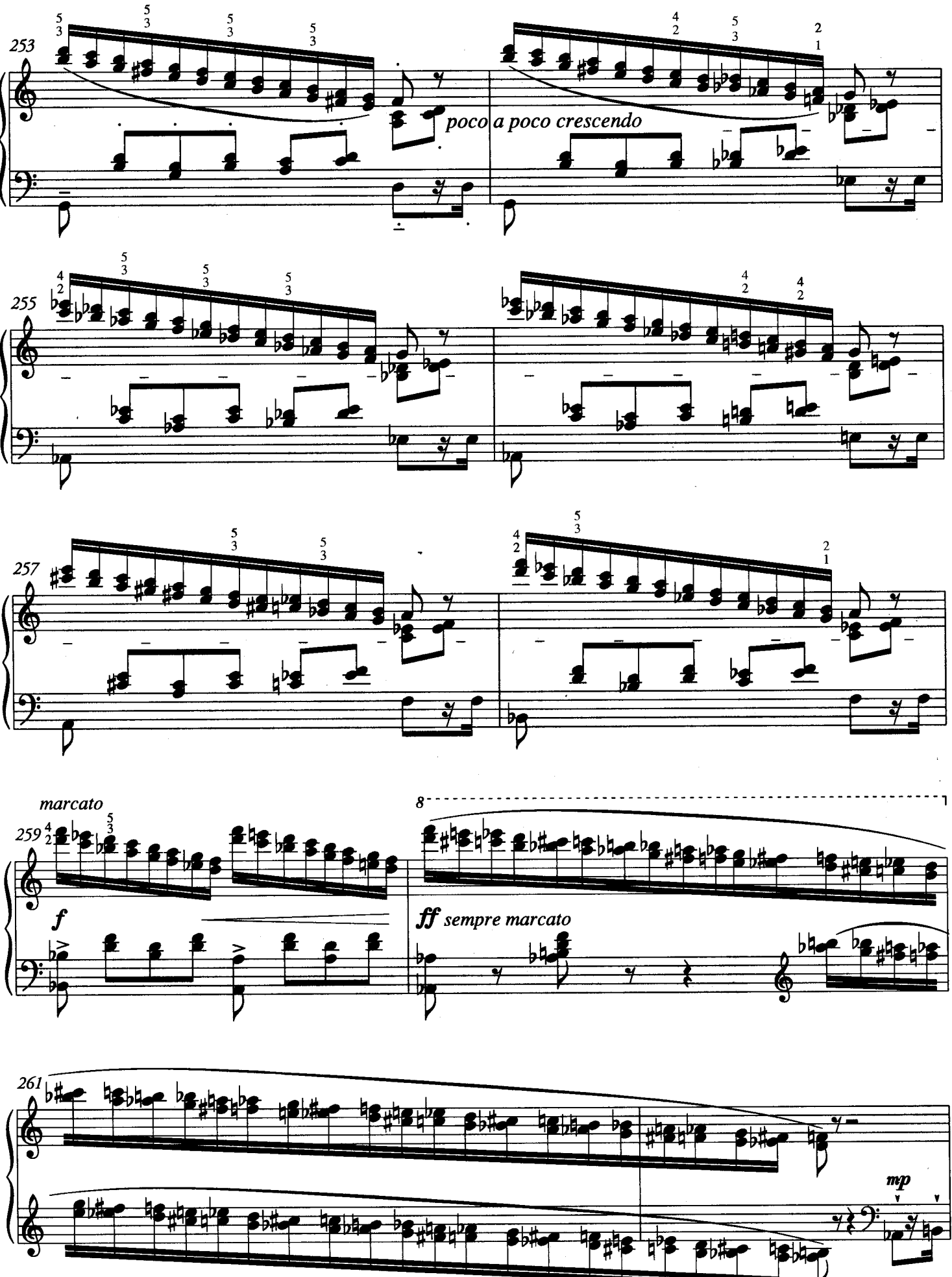

187
sempre pp
8
190
8
ppp
Allegro
193
mp
crescendo
196
molto
8
ff
mp
cresc.
199
8
8
staccato
sff
p

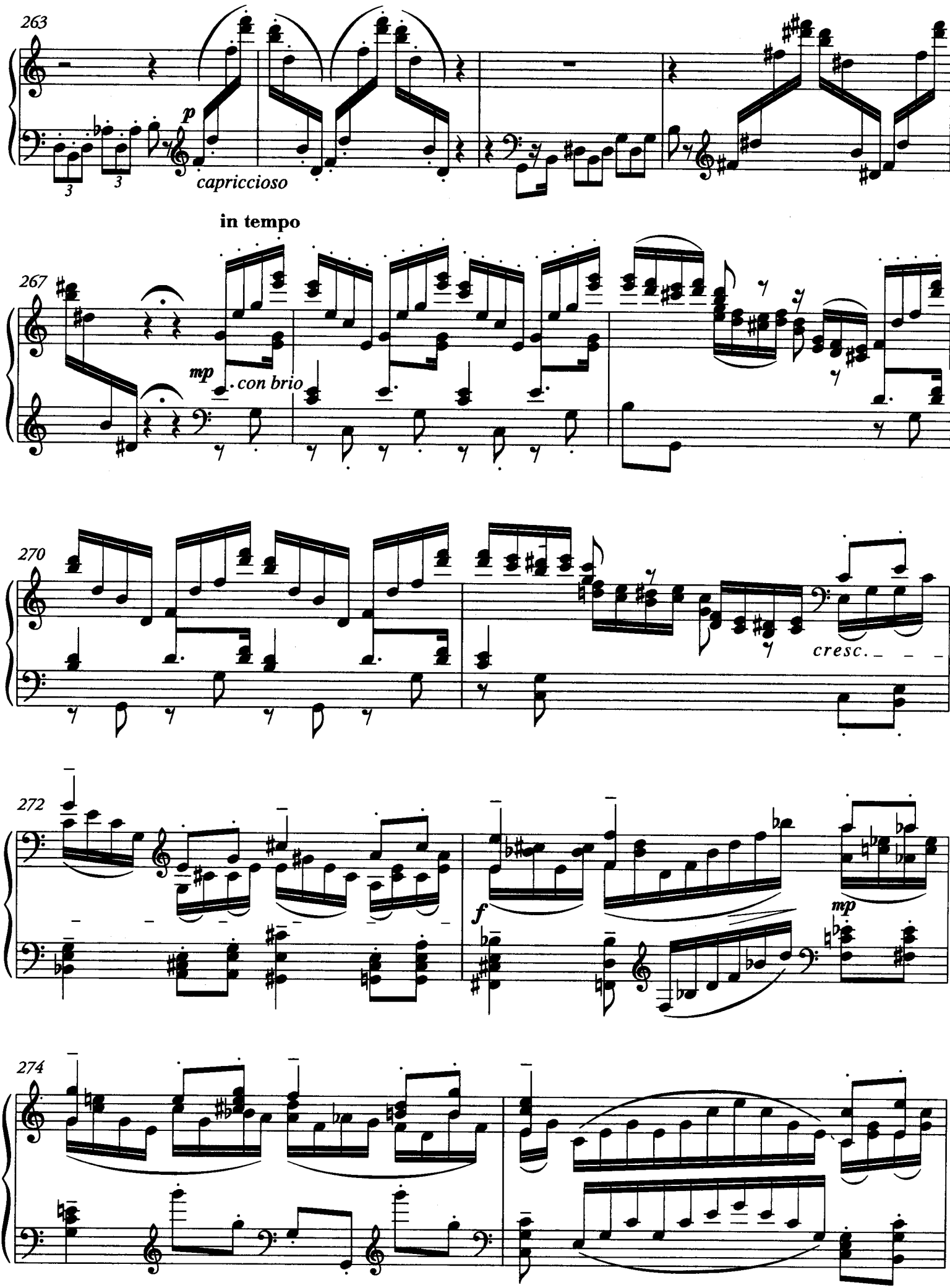

202
f
con ped.
8
sf
p staccato
204
8
f
sf
206
mf crescendo
8
sff
Ped.
209
8
8
6
* Ped.
211
8
6
* Ped.
Ped.

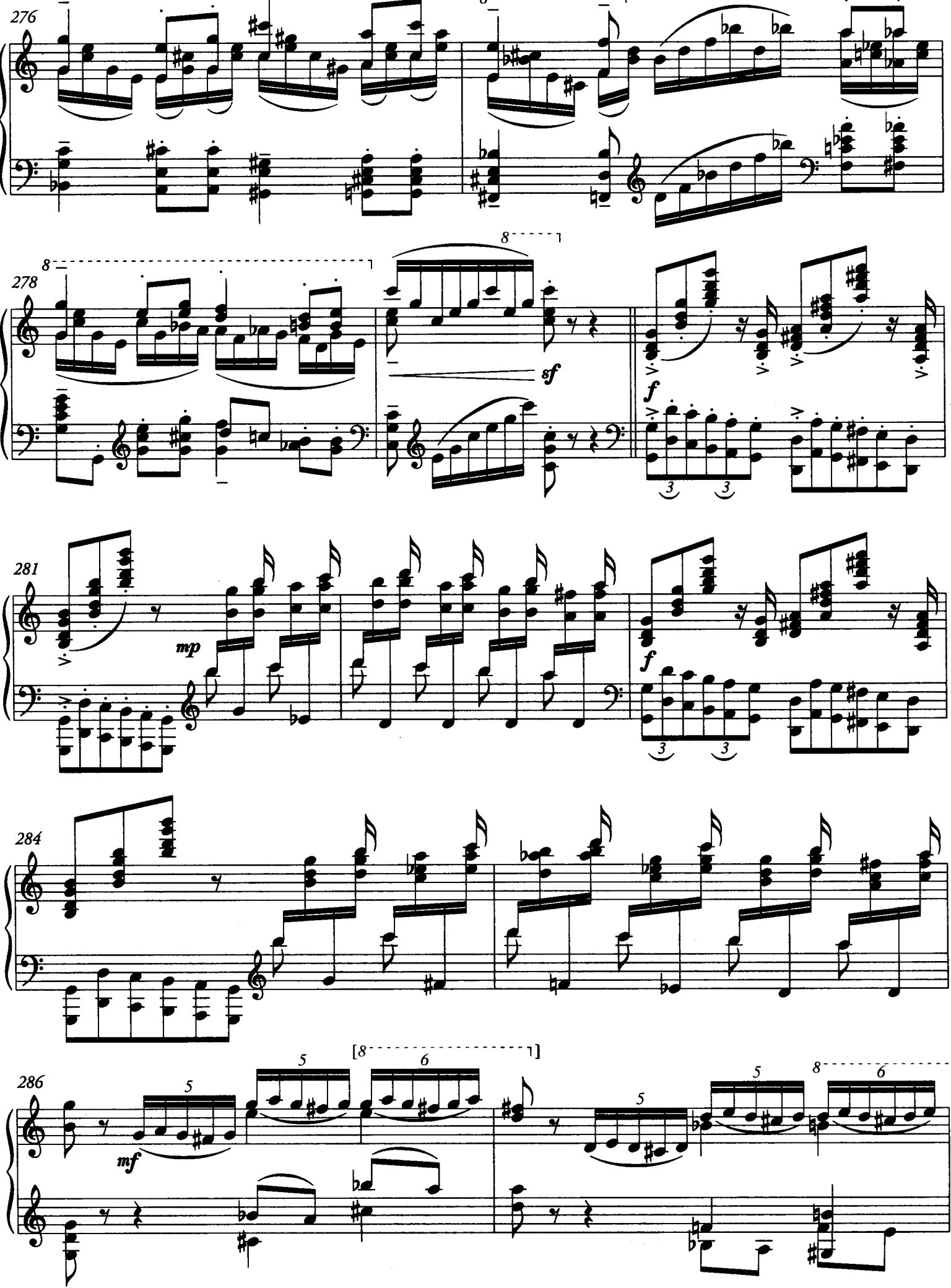

213
pesante
mf staccato brillante
f pesante
216
mf staccato
ff
219
sopra
sf
222
sfp
cresc.
con ped.
225

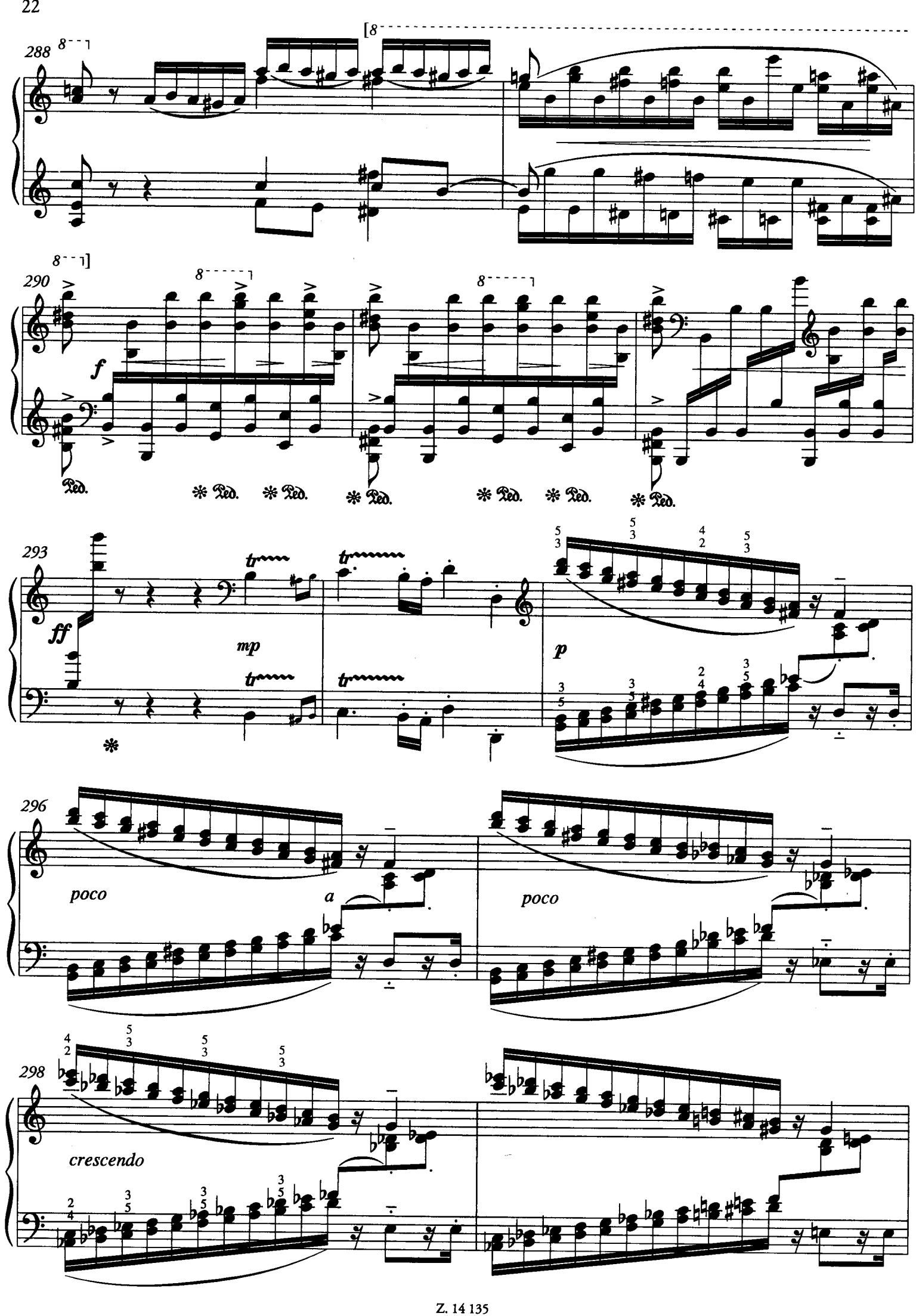

Allegro giusto
(227)
f brioso
simile
231
234
8
237
6
6
240
3
3
3
3
3
3

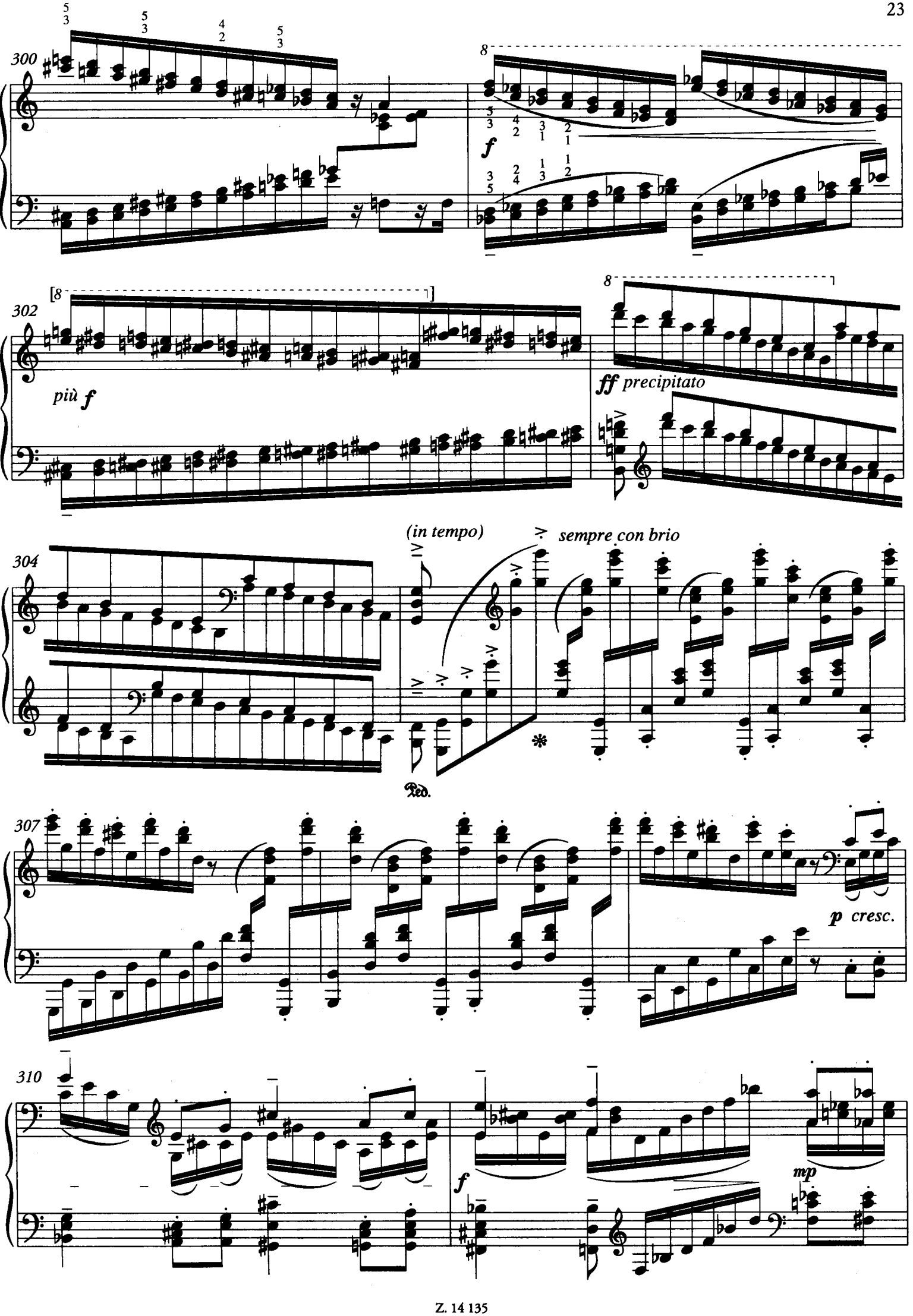

243
245
Ossia:
247
legato
249
251
p

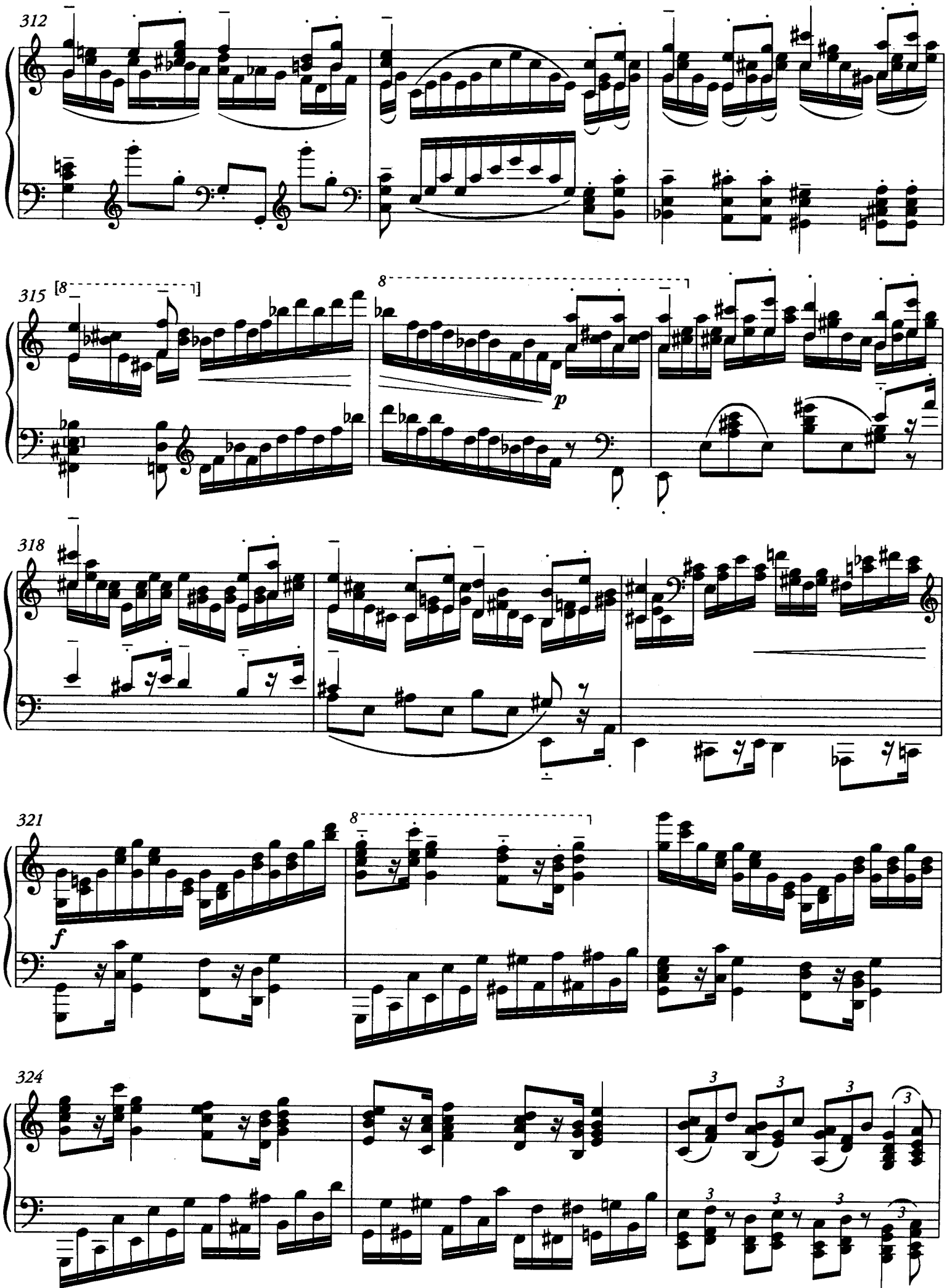

253
poco a poco crescendo
255
257
marcato
259
f
8
ff sempre marcato
261
mp

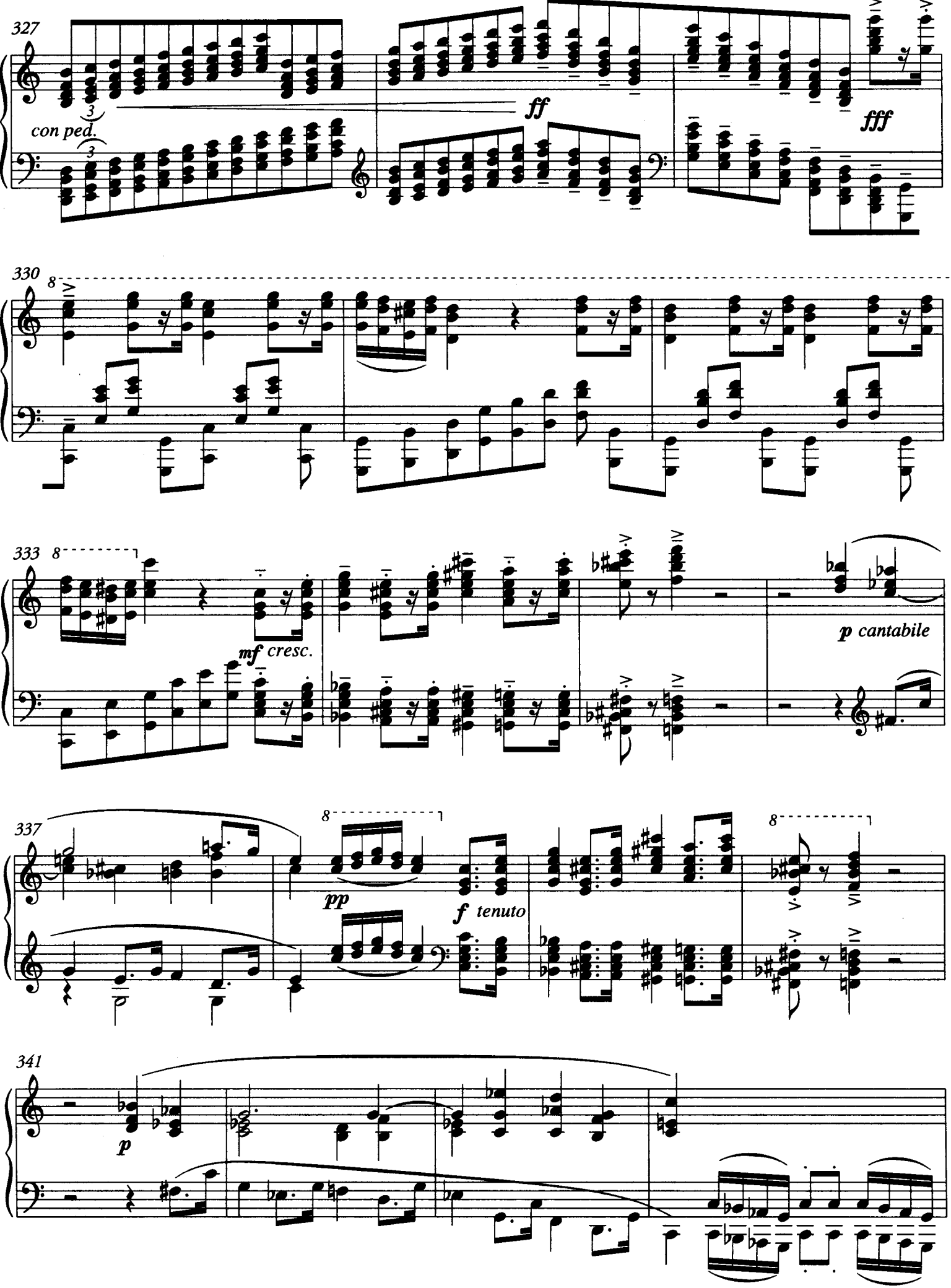

263
p
capriccioso
in tempo
267
mp
con brio
270
cresc.
272
f
mp
274

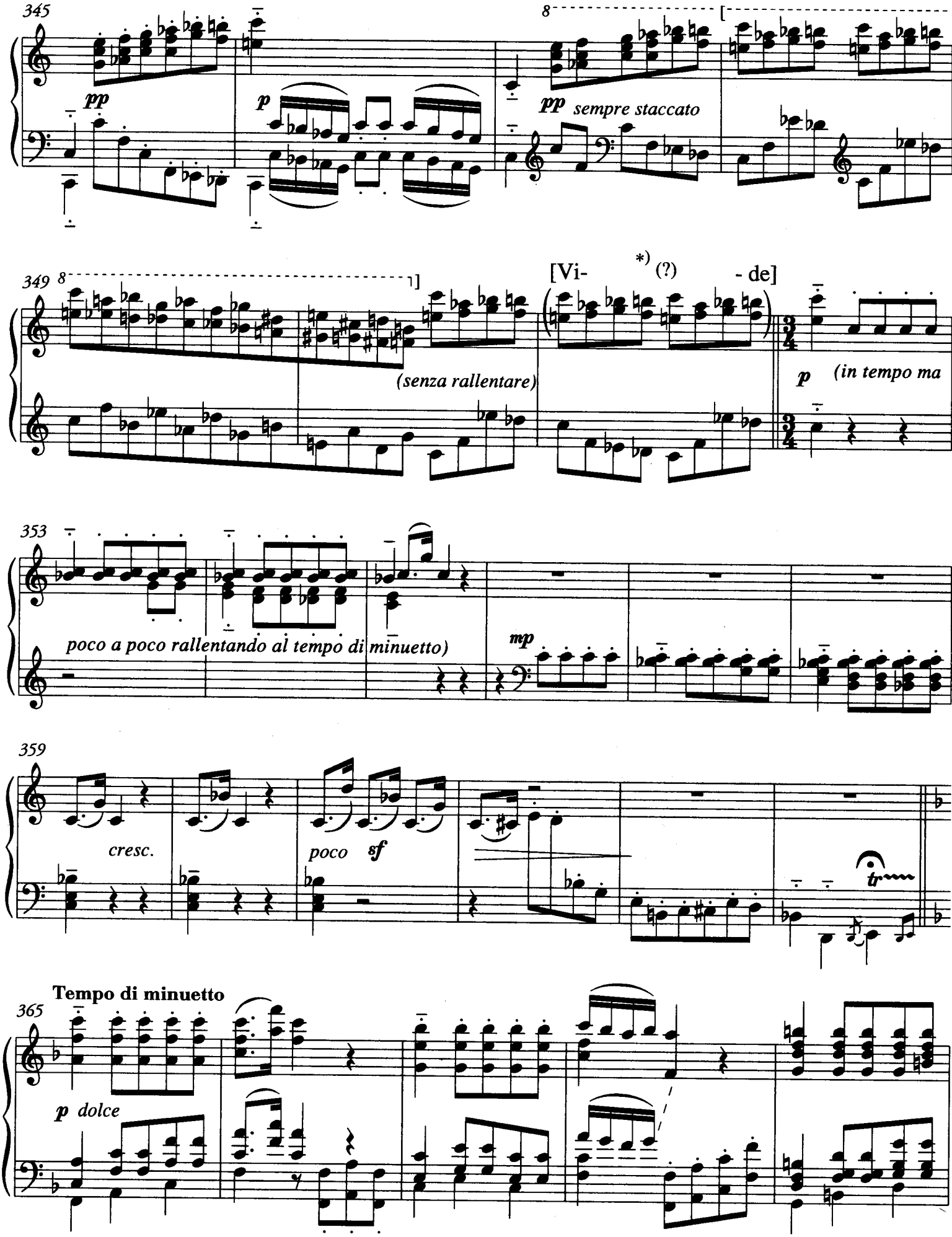

276
278
sf
f
281
mp
f
284
286
mf


288
8
[8
8]
290
f
Ped.
293
ff
mp
p
tr
296
poco
a
poco
298
crescendo

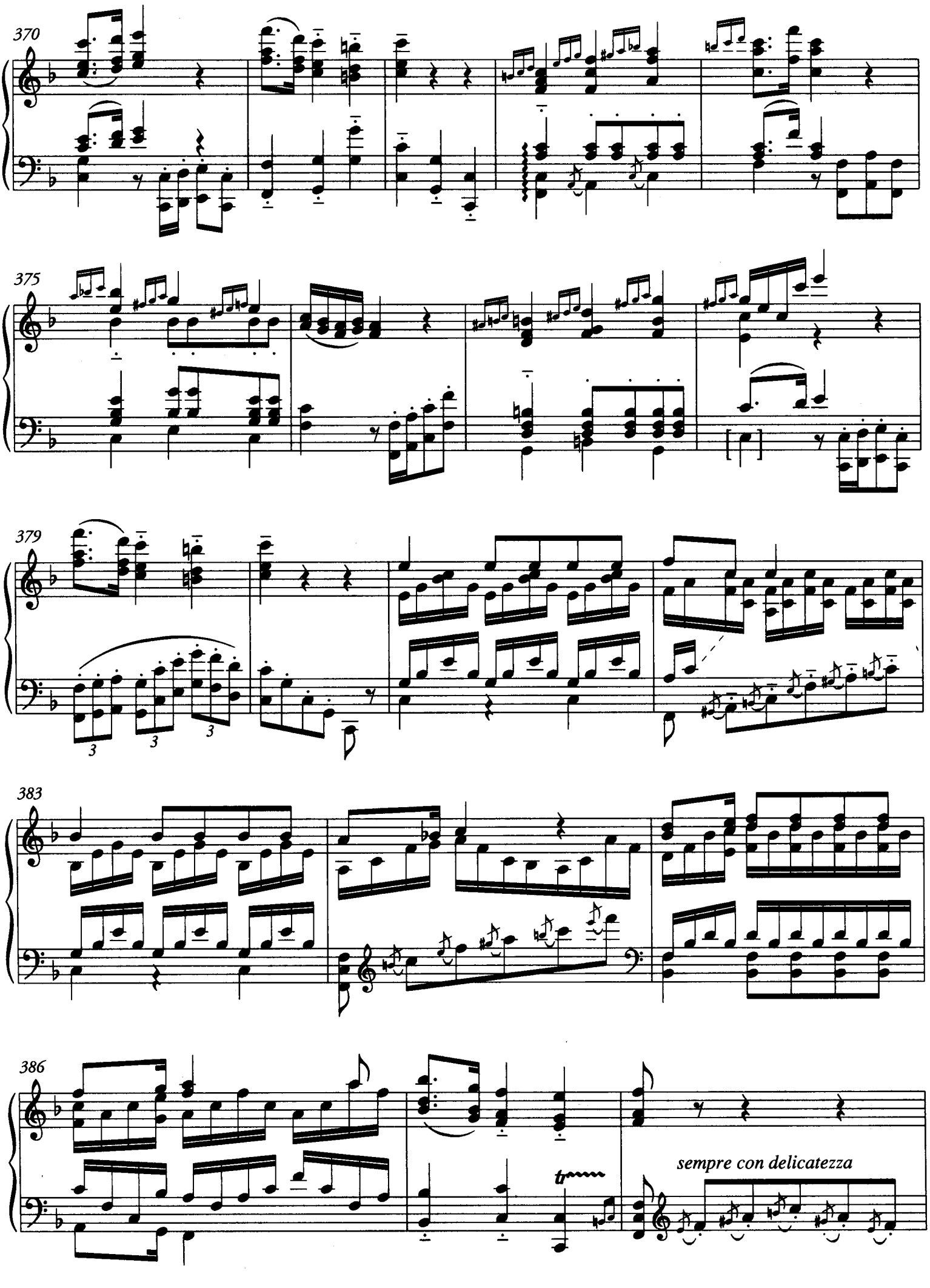

300
f
302
più f
ff precipitato
304
(in tempo)
sempre con brio
Ped.
307
p cresc.
310
f
mp

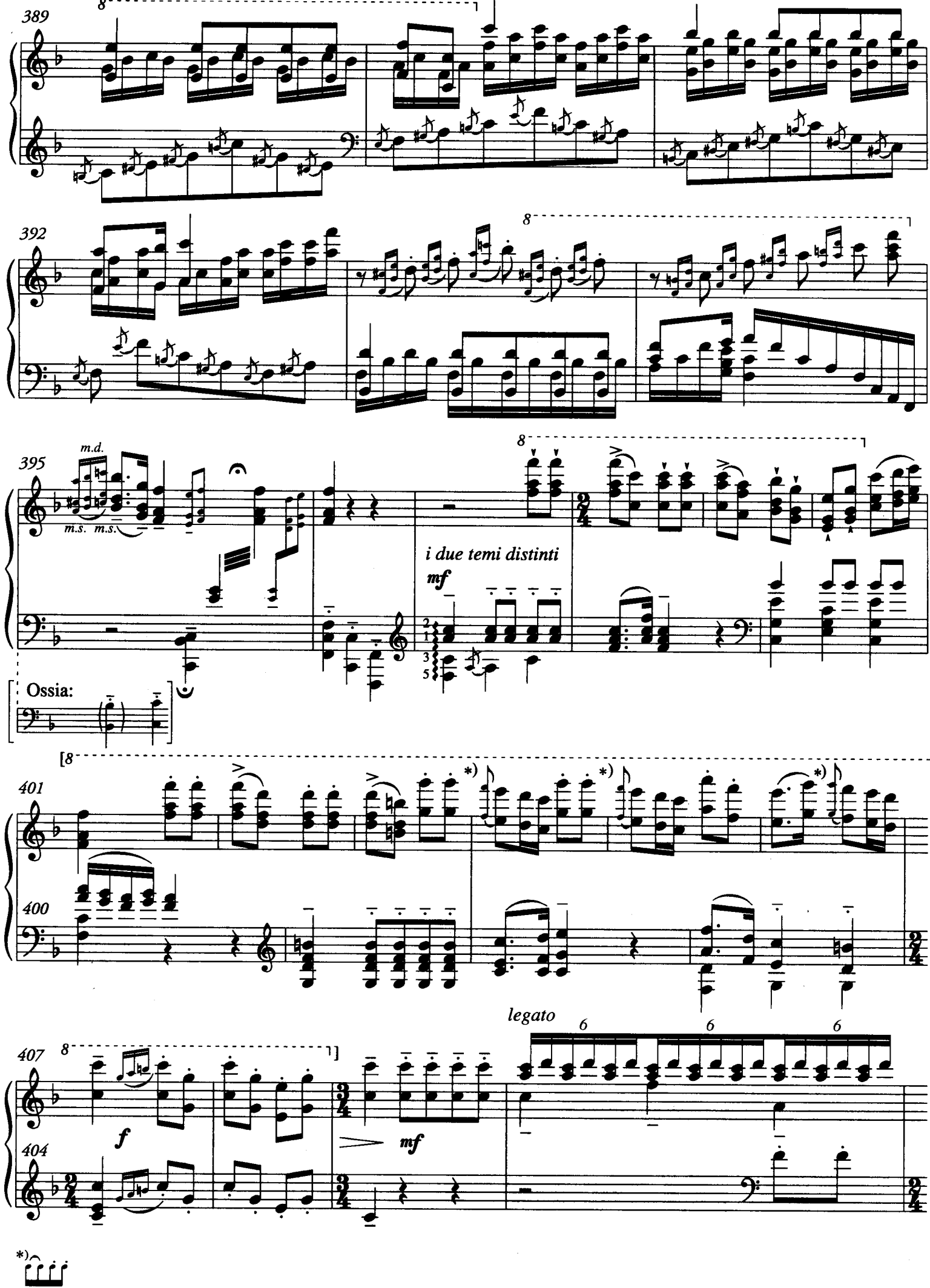

312
315
8
p
318
321
8
f
324
3
3
3
3
3
3
3
3

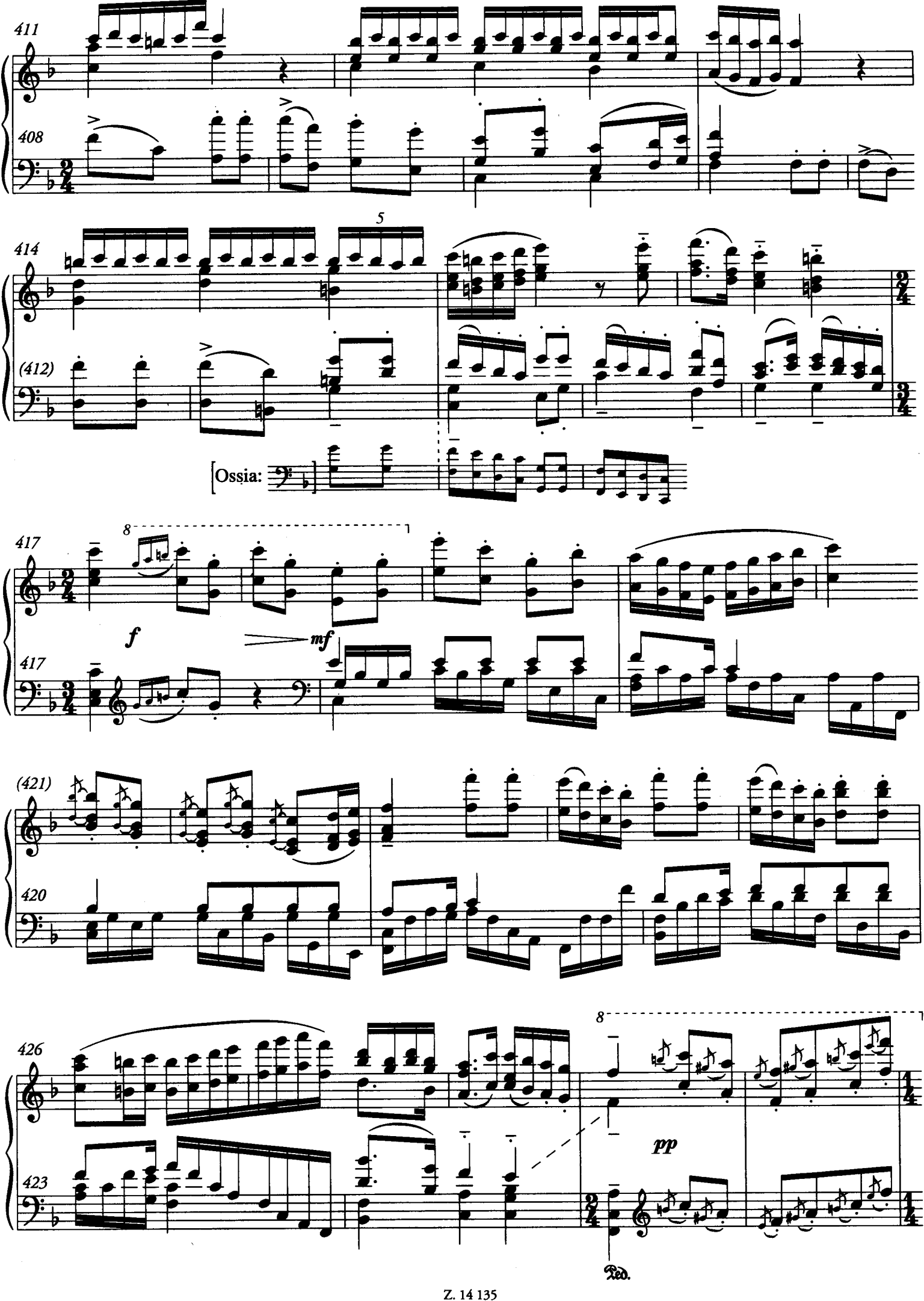

327
con ped.
ff
fff
330
333
mf cresc.
p cantabile
337
pp
f tenuto
341
p

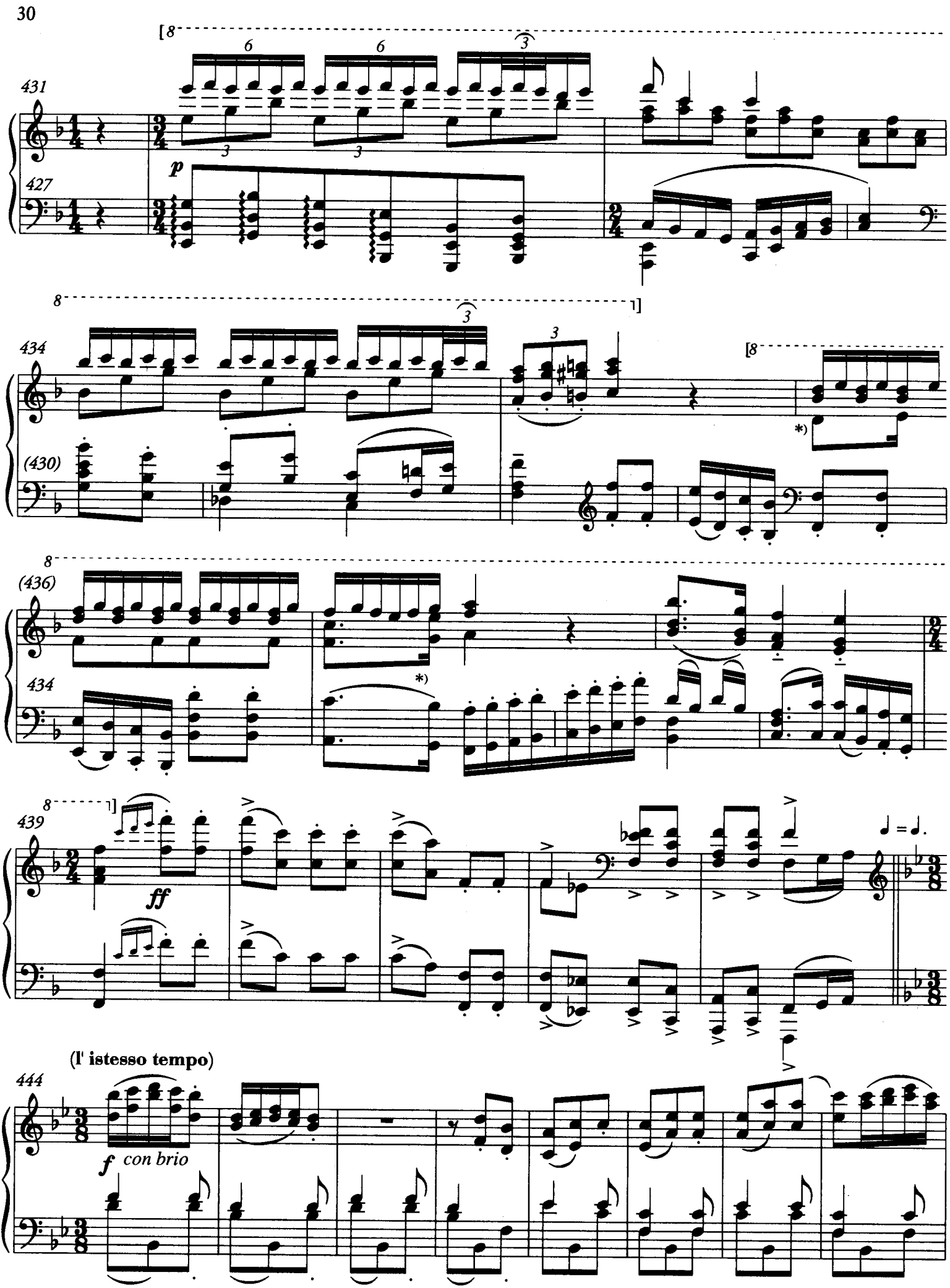


*) The question mark and the round brackets originate with Liszt. It is recommended to omit this bar as well.
Das Fragezeichen und die runden Klammern stammen von Liszt. Es ist empfohlen, auch diesen Takt wegzulassen.
A kérdőjel és a kerek zárójelek Liszttől származnak. Ajánlatos ezt az ütemet is elhagyni.

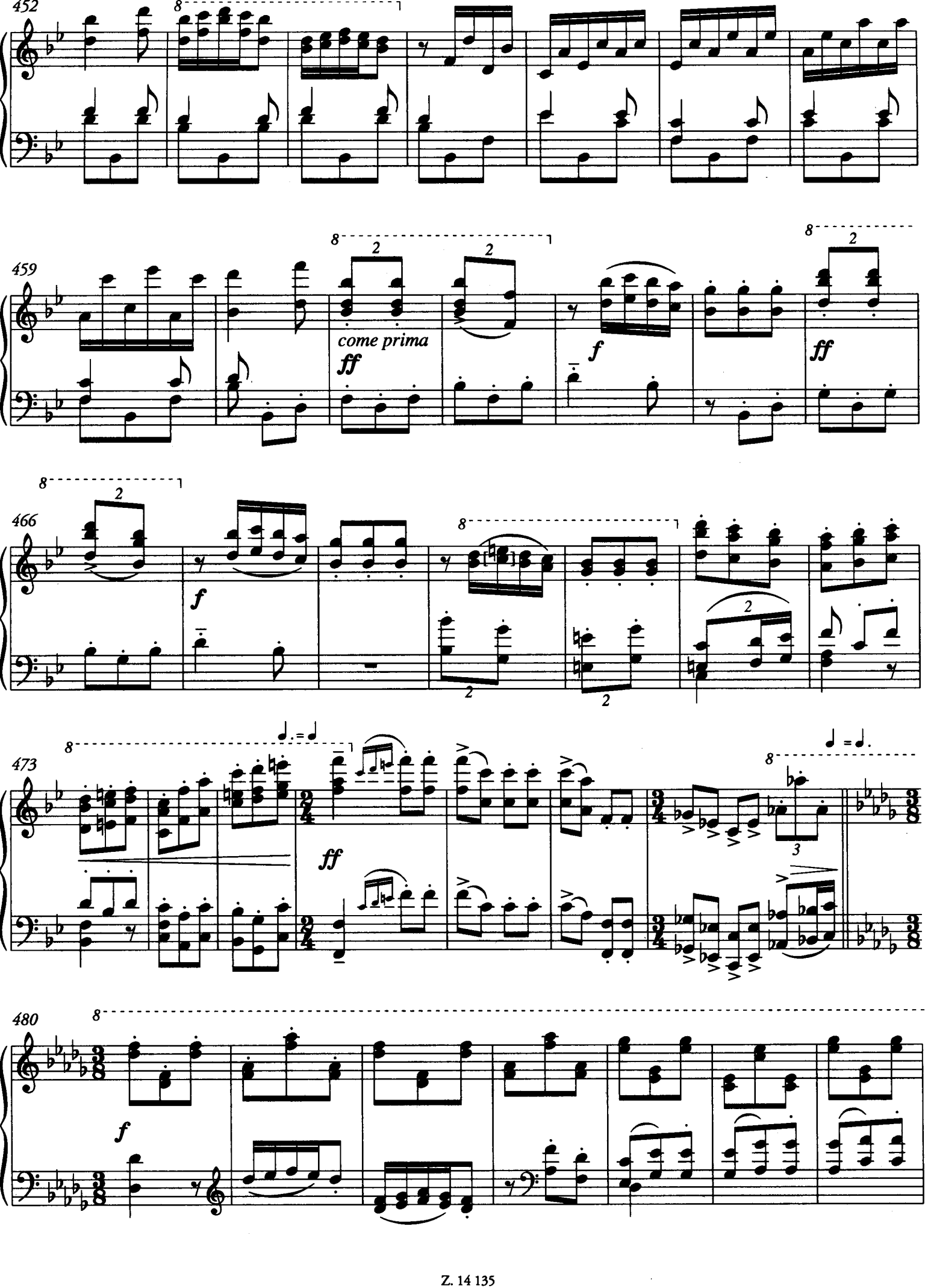

370
375
379
383
386
sempre con delicatezza

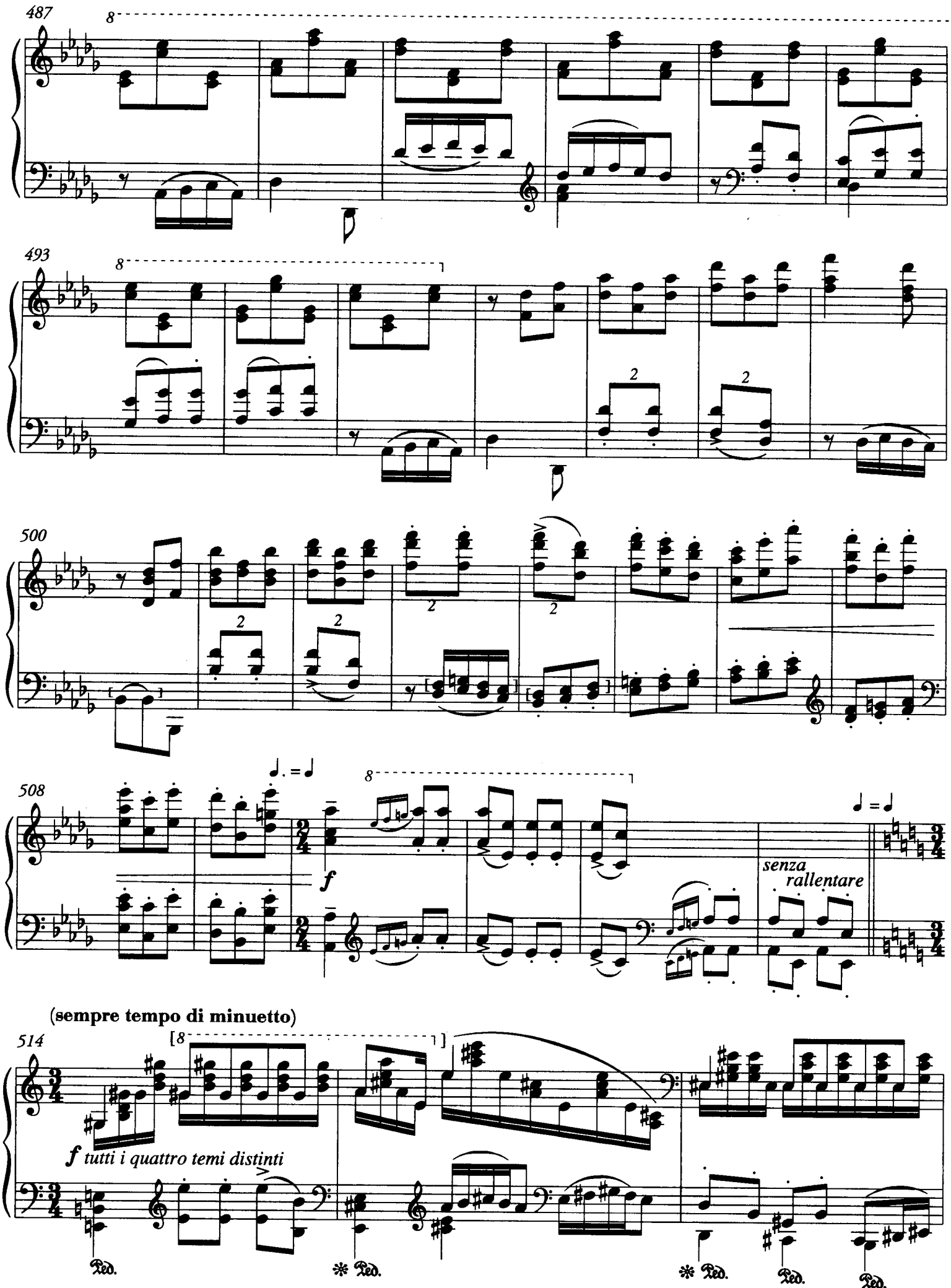

389
8
392
8
395
m.d.
m.s. m.s.
8
i due temi distinti
mf
Ossia:
[8
401
400
*)
*)
*)
legato
6
6
6
407
8
f
mf
404
*)

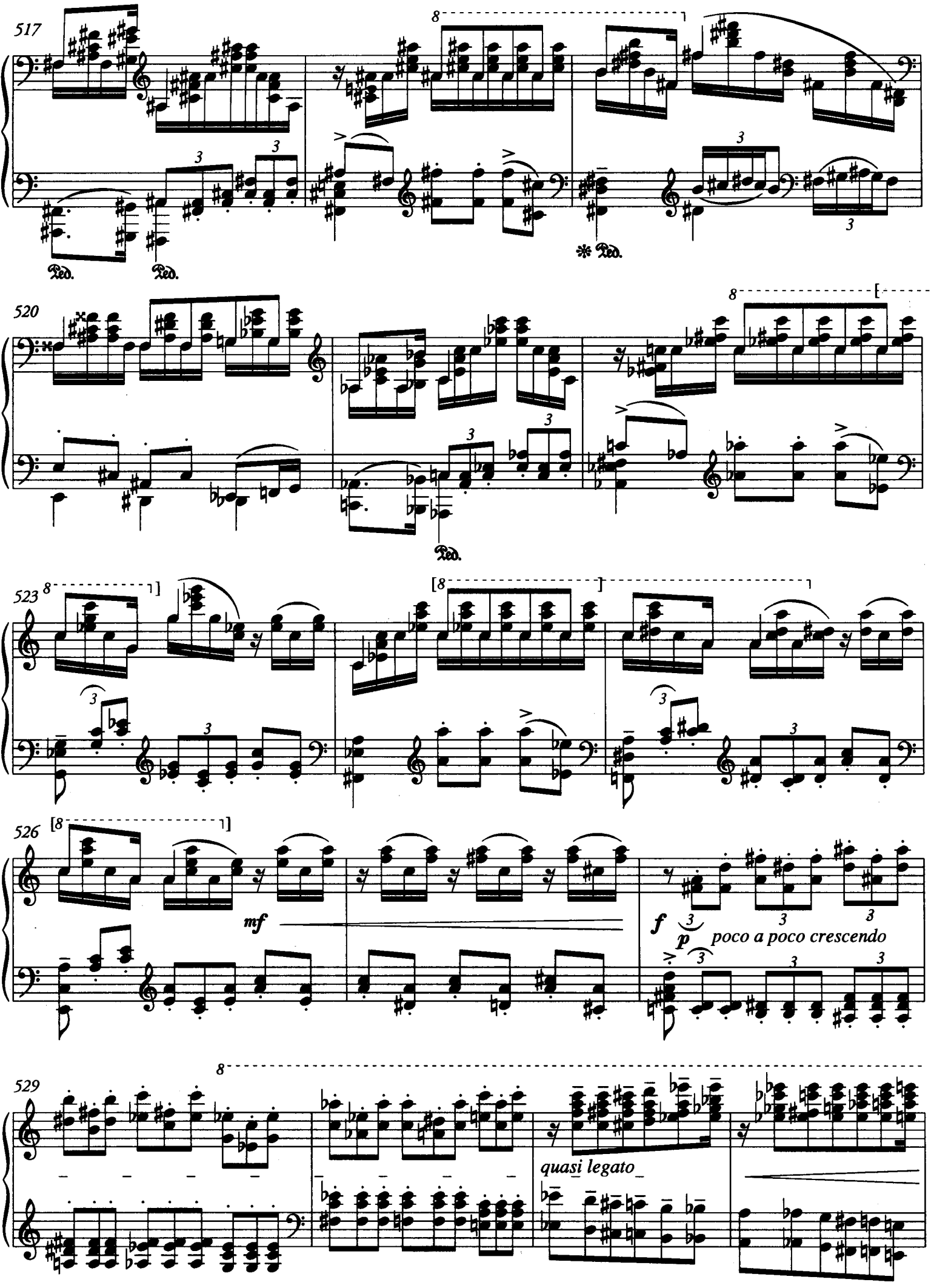

411
408
5
414
(412)
Ossia:
417
8
f
mf
417
(421)
420
426
8
pp
423
Ped.

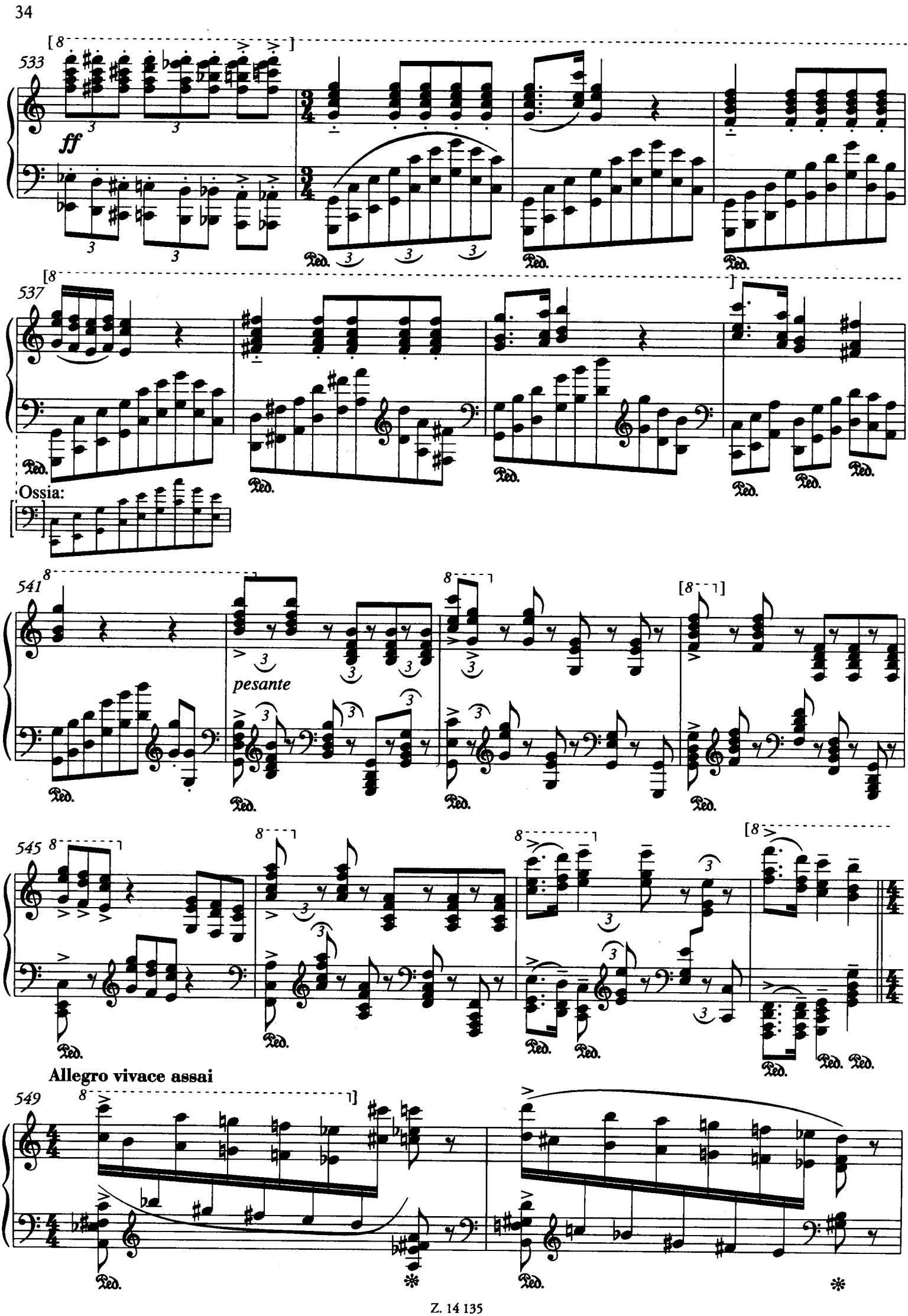


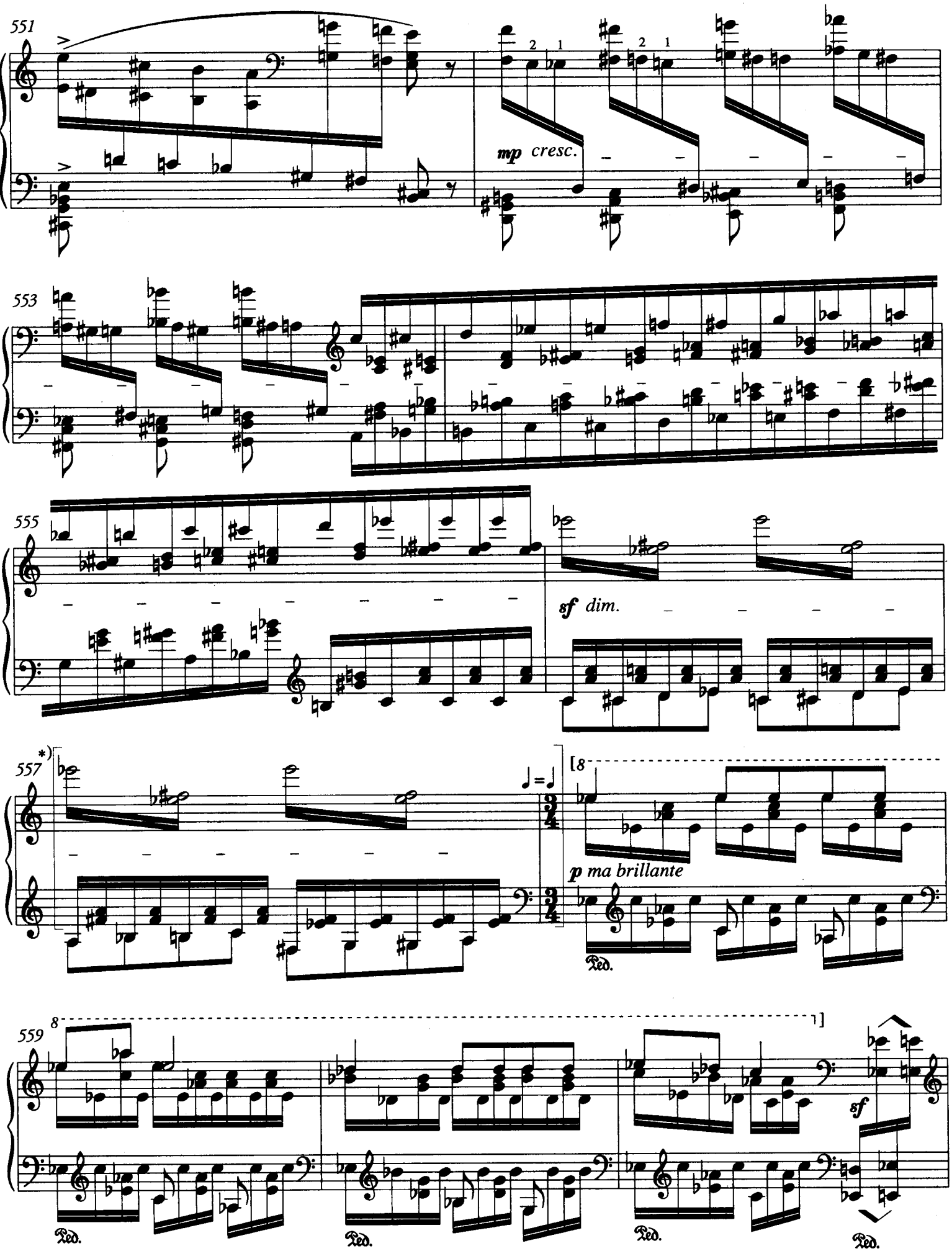
*) Liszt's irregular notation has been followed minutely. The notes are to be played at the place of their notation.
Liszts unregelmäßige Notierung wurde genau befolgt. Die Noten müssen dort ertönen, wo sie aufgezeichnet sind.
Liszt rendhagyó lejegyzését pontosan követtük. A hangokat lejegyzésük helyén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


452
459
come prima
ff
f
ff
466
f
473
ff
480
f

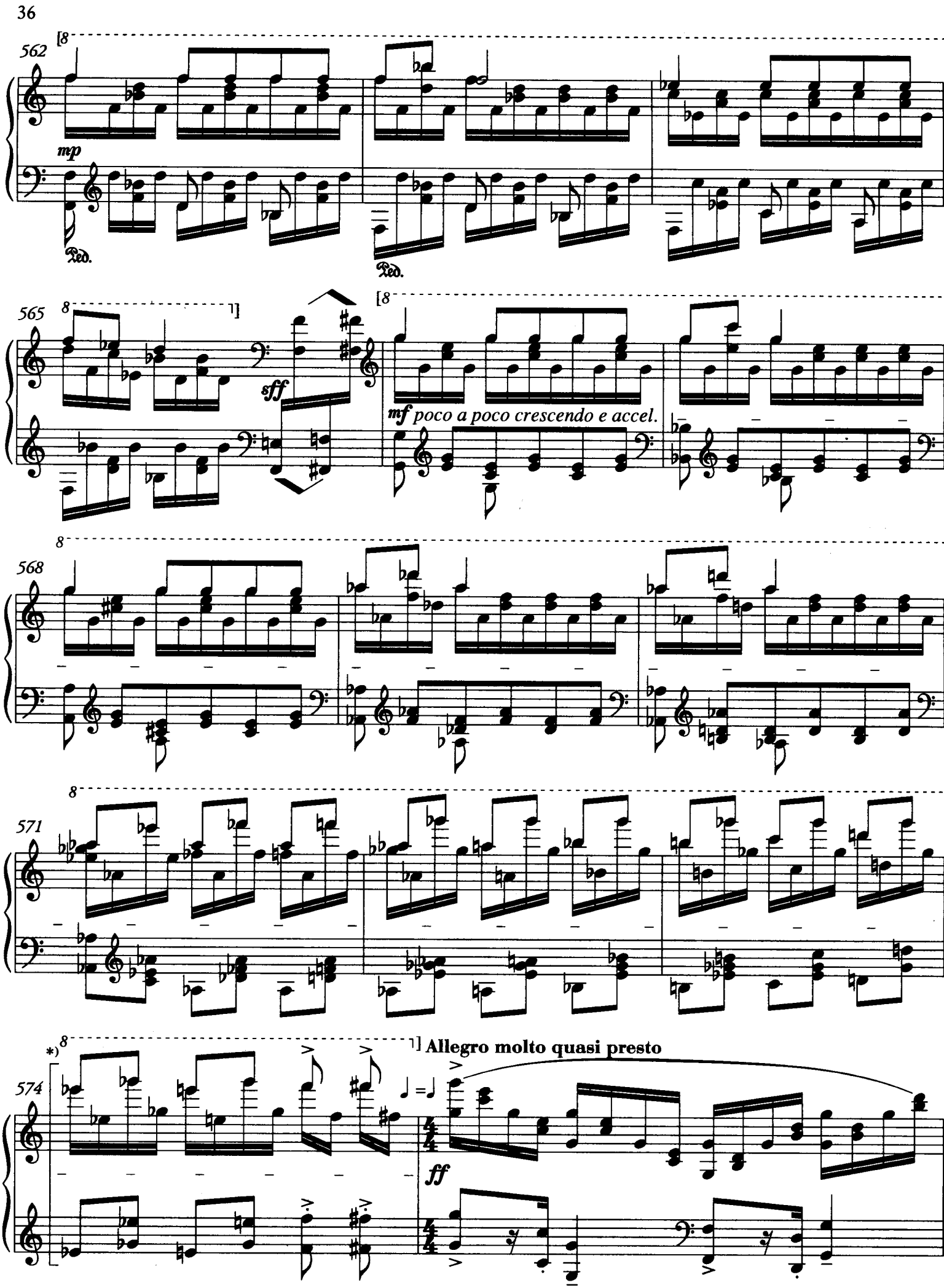

487
493
500
508
f
senza rallentare
(sempre tempo di minuetto)
514
f tutti i quattro temi distinti
Ped.


517
Ped.
Ped.
* Ped.
520
Ped.
523
526
mf
f
p
poco a poco crescendo
529
quasi legato

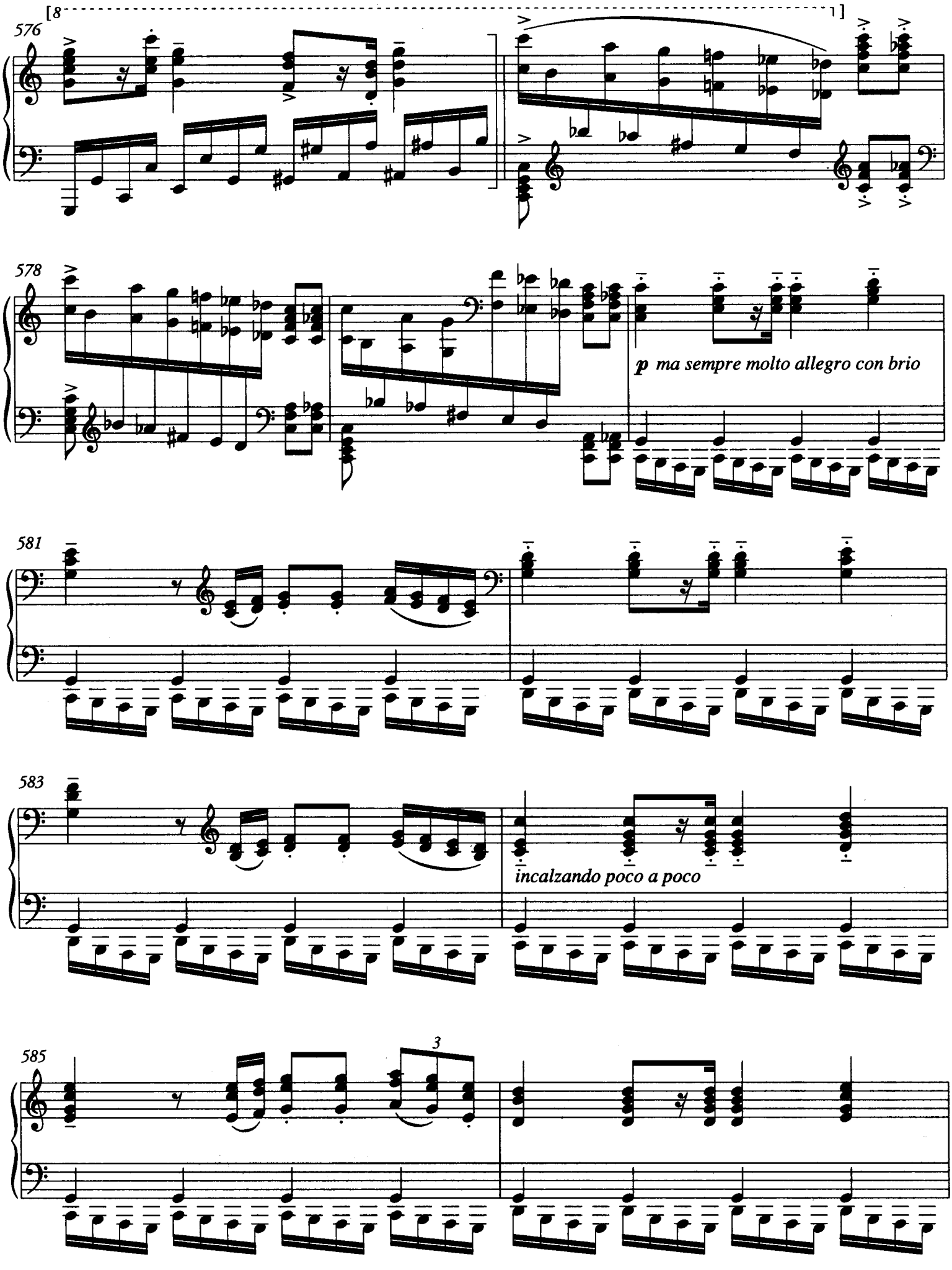

533
ff
Ped.
537
Ossia:
541
pesante
545
Allegro vivace assai
549

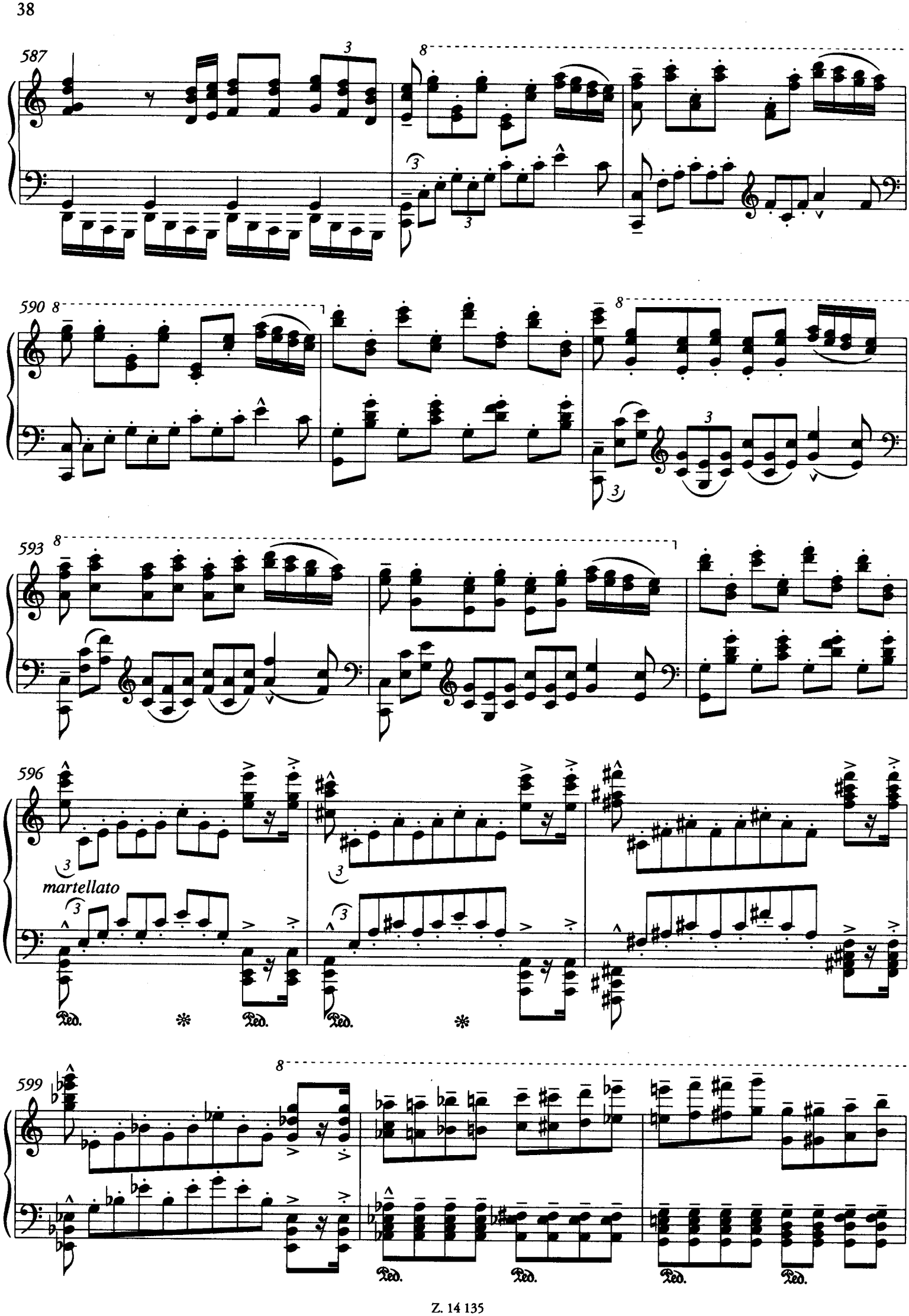


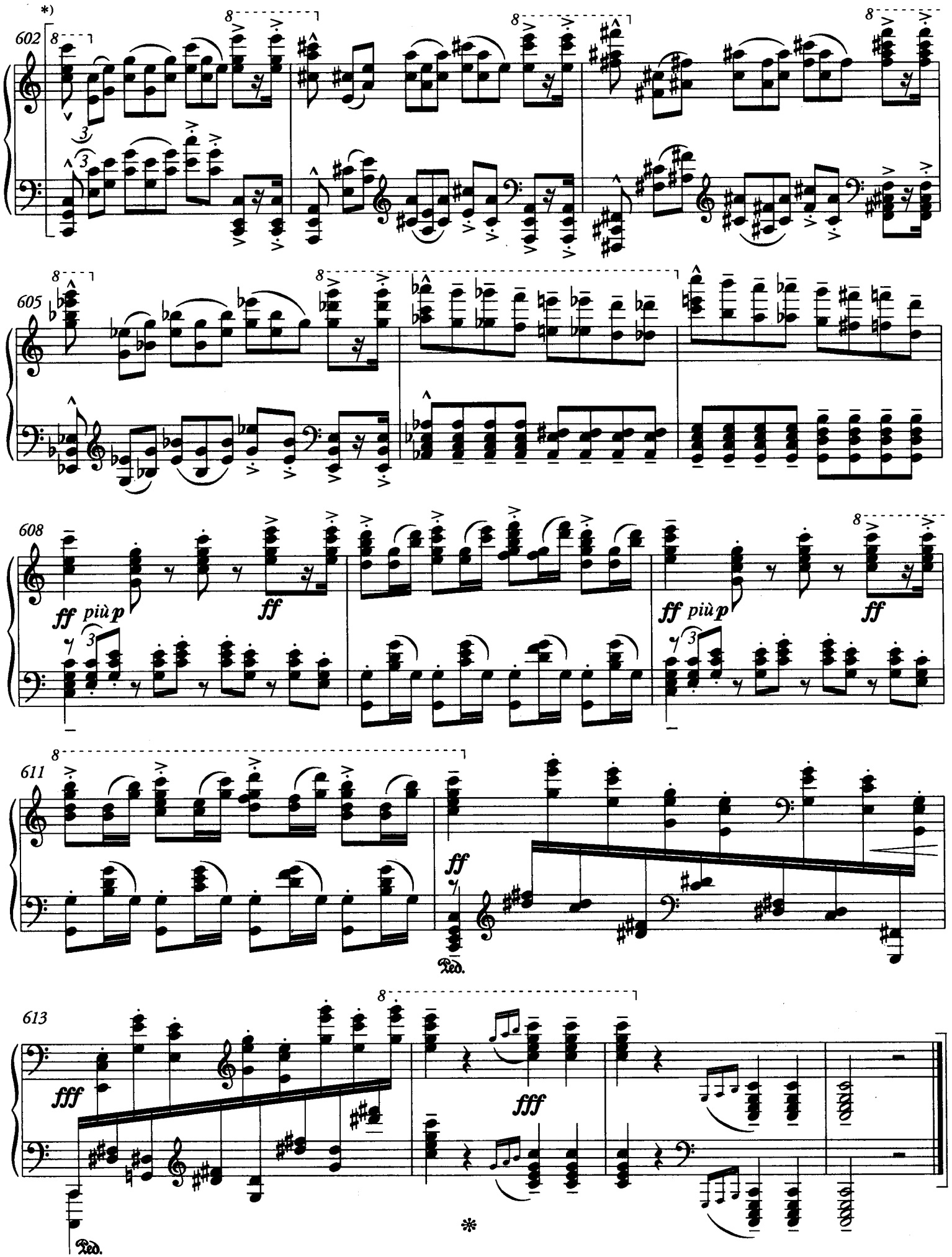
*) The autograph manuscript contains in this bar the quaver notes in the left hand only.
Das Autograph enhält in diesem Takt nur die Achtelnoten der linken Hand.
Az autográf ebben az ütemben csak a bal kéz nyolcad értékű hangjait tartalmazza.



*) 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 autográfban csupán hat üres vonalrendszer található.


576
[8
578
p ma sempre molto allegro con brio
581
583
incalzando poco a poco
585
3


587
590
593
596
martellato
599
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.



*) 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 autográfban a 601. ütem végén megszakad, a folytatás ill. befejezés helye üresen maradt.