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SCHUBERT

FANTASIE IN F MINOR OPUS 103; D. 940
FOR ONE PIANO, FOUR HANDS

EDITED BY MAURICE HINSON AND ALLISON NELSON



AN ALFRED MASTERWORK EDITION



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FRANZ SCHUBERT

FANTASIE IN F MINOR, OP. 103; D. 940 (FOR ONE PIANO, FOUR HANDS)

Edited by Maurice Hinson and Allison Nelson

Foreword

Franz Schubert (1797–1828) began composing the *Fantasia in F Minor*, Op. 103, in January of 1828 and completed it in April of that year, just a few months before his premature death. The *Fantasia* was dedicated to one of his favorite students, Karoline Esterhazy. It is probably Schubert's most-often performed piano duet, and it is filled with some of his loveliest and most enticing melodies. Schubert kept the theme in its original form throughout the work, in contrast to Franz Liszt (1811–1886), who, in compositions of similar construction, varied the theme each time it appeared. Furthermore, inspiration from the Baroque and Classical periods—French overture style, decorative ornamentation, scherzo and trio form, fugal writing—take precedence over compositional innovations of the Romantic period.

ABOUT THE MUSIC

This work is one of the great masterpieces of the piano duet repertoire, as well as being recognized as one of Schubert's finest works. It is written in a free but well-defined four-section cycle similar to a sonata.

Allegro molto moderato 4

Form: **A** = measures 1–23; **A**¹ = 23–36; **A** = 37–47; **B** = 48–90; **A** = 91–102; transition to *Largo* = 102–120.

The *Fantasia* begins with a rather serious melody. It opens in minor but soon moves to a cheerful major mood. This opening theme should not be hurried. Taking plenty of time is necessary to play the sixteenth followed by the grace note in measures 2–4 of the Primo and similar places.

Largo 14

Form: **A** = measures 121–133; **B** = 133–149; **A** = 149–163.

The *Largo* opens in the unexpected key of F-sharp minor. It is dramatic, and a dotted rhythm in French overture style is used to create tension. However, in measures 134–148, a lovely romantic melody needing a complete change of sound and mood is introduced.

Allegro vivace 18

Form: **A** = measures 164–198; **A**¹ = 199–249; **A** = 250–274; trio = 274–314; **A** = 314–348; **A**¹ = 349–399; **A** = 400–426; transition to *Tempo I* = 426–439.

The *Allegro vivace* is a fun, lively scherzo, which reflects Schubert's lighthearted sense of humor. Very little pedal is needed, and clear staccatos and separations are in order. A *con delicatezza* trio-like section appears in measures 274–314.

Tempo I (Allegro molto moderato). 32

Form: **A** (from the first section) = measures 440–475; **B** (fugue based on mm. 48–90 of the first section) = 476–556; **A** (coda) = 557–572.

Fantasia

SECONDO

Franz Schubert (1797–1828)
Op. 103

Allegro molto moderato (♩ = 100)

p *simile*

5

10

14

18

Fantasie

PRIMO

Franz Schubert (1797–1828)

Op. 103

Allegro molto moderato (♩ = 100)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music begins with a whole rest in both staves. In the second measure, the right hand starts with a piano (*p*) dynamic, playing a series of eighth notes with a slur and a '2' above it. The left hand remains silent.

The second system of the musical score consists of two staves. The upper staff continues the melody from the first system, featuring eighth notes and slurs, with fingerings '3', '2', '1', '3', and '2' indicated. The lower staff remains silent.

The third system of the musical score consists of two staves. The upper staff continues the melody with eighth notes and slurs, including fingerings '2', '2', '5', '3', '3', and '3'. The lower staff remains silent.

The fourth system of the musical score consists of two staves. The upper staff continues the melody with eighth notes and slurs, including fingerings '2' and '2'. The lower staff remains silent.

The fifth system of the musical score consists of two staves. The upper staff continues the melody with eighth notes and slurs, including fingerings '2', '4', '1', '3', '2', '4', '5', '4', '1-2', and '2'. The lower staff continues the accompaniment with eighth notes and slurs, including fingerings '3', '1', '5', '4', '2', '1', '5-4', and '4'.