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The Opera: Fantasias and Transcriptions of Franz Liszt - A Critical Study

Abstract

The traditional division between "original" and "arrangement:" is impossible to sustain for most of Liszt's oeuvre. By virtue of the amount of original creative thinking displayed in his finest operatic fantasies and transcriptions they deserve as detailed a study as any other group of works. Our knowledge is deficient even with regard to identification and dating; the *Fantasia on Le Nozze di Figaro and Don Juan* is unknown in its original form, while the *Fantasia on Il Giuramento* has remained unidentified.

All of Liszt's works share the same improvisatory approach to composition. Both original and operatic themes are found in his sketchbooks, although sketches of larger sections of the fantasias are rare. Many operatic pieces originated in concert-improvisations before being committed to paper. Thereafter they were subjected to a process of revision that frequently continued after publication. The operatic fantasias of the 1830's and 40's illustrate Liszt's episodic treatment of musical form, with an indulgence in short-range harmonic effects and little concern for overall tonal planning. Some techniques of thematic metamorphosis and transition anticipate features of Liszt's Weimar compositions, and the roots of his fondness for concluding apotheoses can be clearly seen, particularly in the *Fantasia on Der Freischütz*.

The fantasias and transcriptions vividly illustrate the course of Liszt's compositional and pianistic development, from early precocity through mature mastery to late austerity. The influence of Thalberg can be detected as the motivation for Liszt's return to the operatic fantasia after a hiatus of several years, although he did not adopt aspects of Thalberg's piano style until 1839. His finest fantasias from the years 1839-43 are characterised by bold virtuosity, compositional ingenuity and a striking attempt to encapsulate the dramatic course of an opera within the confines of a fantasia. As operatic pieces formed a large part of Liszt's concert repertoire until 1848 they were almost invariably based on operas of proven popularity. A more innovative and altruistic choice of material is evident only from the beginning of the Weimar period.

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For Mary

PREFACE

Despite the hours of essentially solitary activity required for its completion, this thesis is not totally parthenogenic. In particular, it has benefited immeasurably from the scholarly advice of my supervisor, John Warrack, who, with a stoic's patience and admirable percipience, read over various drafts of each chapter, suggested new lines of thought and identified weaknesses. I take the opportunity to thank him here. Dr. Gerhard Schmid of the Goethe - und Schiller-Archiv made me most welcome during my visit to Weimar, and was generous in providing copies of manuscripts essential to my research, as were the staff of the British Library, the Paris Opéra Library, the Captain Rudolf Nydahl Collection in Stockholm, the Manhattanville College Library in New York, the New York Public library and the Library of Congress. Finally, as well as assisting in the more mundane matter of research expenses, my family gave me indispensable encouragement and unfailing support during the course of my studies. My gratitude to them all is profound.

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PROLOGUE

A BRIEF SURVEY OF PREVIOUS RESEARCH

In spite of their colossal popularity, or perhaps because of it, scant scholarly attention was paid to Liszt's operatic fantasias and transcriptions in the nineteenth century. Lina Ramann essayed some general remarks in her pioneering Liszt biography,¹ but we look in vain for any more detailed study. It was Busoni who made the first balanced attempt to look at one of the fantasias in detail in *Mozart's "Don Giovanni" and Liszt's "Don Juan Fantasia"*,² although he felt impelled to justify his interest in the piece by calling attention to its stature as a landmark in keyboard writing. This technical significance had long been acknowledged, even by such an inveterate hater of Liszt's music as Brahms, who told Arthur Friedheim:

Whoever really wants to know what Liszt has done for the piano should study his old operatic fantasias. They represent the classicism of piano technique.³

Saint-Saëns too added his voice in praise:

Into his lesser pianoforte pieces (even the fantasias which were written on operatic motives) there enters the idea of the orchestra, giving an aesthetic character even to the most apparently futile things.⁴

and singled out *Réminiscences de Don Juan* as "casting unexpected light on the deeper meanings of Mozart's masterpiece".⁵

Both Busoni and Saint-Saëns published their remarks in the early 1920's, and by the end of the decade *La Revue Musicale* had issued a special Liszt number containing two articles which illustrated a stark polarisation of musical opinion on the fantasias. André Schaeffner in *Liszt, Transcripteur d'Opéras Italiens*⁶ submitted a sensitive discussion of Liszt's identification with and transformation of the music on which his fantasias are based, speaking in terms of the highest praise of several works, especially the transcription of the sextet from *Lucia di Lammermoor*. Henri Gil-Marchex on the other hand, in *A Propos de la Technique de Piano de Liszt* indulged in a vigorous polemic against the same pieces, proclaiming "The genius of Liszt is nowhere to be

found in his paraphrases, which unfortunately form nearly the half of his output for piano".⁷

Busoni's and Saint-Saëns's favourite *Réminiscences de Don Juan* came in for special vituperation:

.... The *Don Juan Fantasia* is overloaded with insipid variations on the adorable "Là ci darem la mano" and the finale is inferior to any rhapsody you care to name, rendering almost vulgar the elegant beauty of Mozart's theme.

From this point of view it necessarily follows that a huge part of Liszt's oeuvre was quite simply a waste of time, an opinion forcefully expressed by Ernest Newman:

Not only the Princess [Wittgenstein] but Liszt's friends must have been grieved to see the man who had produced the piano sonata, the *Faust Symphony* and other works of the same calibre now complacently turning out arrangements of the Waltz from Gounod's *Faust*, of pieces from *Rienzi*, the *Flying Dutchman*, *Tannhäuser*, *L'Africaine*, the *Ruins of Athens*, *Norma*, *La Sonnambula*, *Aïda* ⁹

Although the rather dubious chronology of Newman's examples leads one to suspect that his knowledge of the pieces under discussion was hardly profound, his stance was fairly representative of a large body of opinion, which could be little changed by the contrary views expressed in Sacheverell Sitwell's lamentably unscholarly Liszt biography of 1934. Even Peter Raabe's outstanding *Liszt's Leben und Schaffen*¹⁰ recoils from making a strong case for the fantasias, on the grounds that as an art form the operatic fantasia was never really viable,¹¹ but the ultimate in dismissive hauteur was reached by Walter Beckett in 1963:

[Liszt's opera fantasias] are out of place at a serious recital ordinary cultivated listeners are not likely to enjoy a pot-pourri of an opera when they have in all probability heard the original. It is the height of absurdity to suggest, as has been done, that Liszt revealed greater depths in his melodies than could be found in the original.¹²

Beckett conveniently forgot that the "ordinary cultivated listeners" of the nineteenth century who so enjoyed pot-pourris were more than fleetingly familiar with the original operas. Moreover, his failure to adduce anything remotely resembling a musical argument for his second point is typical of the unthinking way many authors have treated the fantasias.

Even before Beckett's remarks were written, however, the standpoint they represented had been seriously questioned in the first thesis to deal in detail with Liszt's operatic fantasias

and transcriptions. Since 1955 at least five have been written either partly or exclusively concerned with the subject, which makes the title of Irene Barbag-Drexler's 1977 article, *Der Vergessene Liszt*,¹³ seem something of an exaggeration. The earliest thesis was D. Presser's *Studien zu den Opern - und Liedbearbeitungen Franz Liszts nebst eingehenden Vergleichsanalysen zwischen Original und Verarbeitung*¹⁴, an attempt to classify the fantasias into formal types, with a discussion of the transcription technique evinced in the large corpus of song arrangements as well as the operatic pieces. B. Crockett's *Liszt's Opera Transcriptions for Piano*¹⁵ was the first full-length work to be devoted wholly to the operatic transcriptions, and, disappointingly, one of the weakest. The thesis appears to be based on minimal original research, contains serious chronological inaccuracies¹⁶ and rarely extends beyond the most shallow, unsubstantiated comment on a small number of pieces. R. Bellak's 1976 *Compositional Technique in the Transcriptions of Franz Liszt*¹⁷ only deals in any detail with *Réminiscences de Don Juan* and *Réminiscences de Boccanegra*, but gives an interesting analysis of both. The rest of the thesis discusses Liszt's song transcriptions and his revisions of various original pieces (included under the guise of "self-transcriptions"). P. Dorgan's *Franz Liszt and his Verdi Opera Transcriptions*¹⁸, while concentrating on a relatively small area of the repertoire, makes perceptive comments on individual pieces, although Dorgan's ability to generalise is obviously hampered by the deliberately restricted scope of his study. Finally, Charles Suttoni's 1973 thesis *Piano and Opera : A study of the Piano Fantasies written on Opera Themes in the Romantic Era*¹⁹ is a detailed and informative piece of research into the history of the genre. In addition it devotes a considerable amount of space to both Liszt's and Thalberg's fantasias.

This last dissertation renders another general history of the operatic fantasia completely unnecessary, and as a result the present thesis is deliberately brief in relating the basic background of the genre. Nevertheless, it is impossible to see Liszt's fantasias in their proper context without some reference to his contemporaries' work - in particular that of Thalberg. Suttoni and Alan Walker²⁰, among many others, have described the broad outline of the relations between Liszt and Thalberg, but discussion of their musical interaction has been skimpy. Even Thalberg's compositions, however, show the general standard of musical

attainment among Liszt's virtuoso contemporaries in a deceptively flattering light, and to correct this some of the lesser antecedents of the *Fantasia on Der Freischütz* are analysed.

The number of theses dealing with Liszt alone may give an erroneous impression of the state of research concerning the operatic fantasias and transcriptions. In fact, the authors cited above have not even examined the full extent of the corpus, discussion having been limited to the published fantasias (and mostly to a small number of those). Their dissertations make no attempt to examine the unpublished pieces, which are by no means of negligible quality or quantity. At least two date from the period in which Liszt produced his best fantasias, yet they have attracted virtually no attention. One of them has not even been identified, but languishes in catalogues of Liszt's works as *Piece based on Italian operatic melodies* (S. 458, R. 294). Lack of research into unpublished material has also caused substantial errors with regard to well-known pieces, such as the *Fantasia on Le Nozze di Figaro*, published in 1912 in an edition by Busoni. Previous comments in the Liszt literature have taken for granted that Busoni published an accurate representation of what Liszt wrote - an assumption which proves false on examination of the manuscript. The alterations are not just a matter of adding or subtracting a few notes here and there, but of the omission of over a third of the music.

The problem is not simply that some of Liszt's more important fantasias are either totally unknown, or studied only in distorted versions, but that the fascinating information yielded by manuscripts of both published and unpublished works on Liszt's compositional technique has been ignored too. The conclusions drawn from a study of manuscript revisions vitally reinforce the evidence of the various versions of the published pieces in any study of his musical development. Unfortunately, comparison of published editions is not as straightforward a task as it might seem. Several pieces have never been republished and some editions have remained unidentified in the catalogues. The most complete republication has been *Opernĭe Transkriptsii dlya Fortep'yano* in *Gosudarstvennoye musikal'noye izdatel'stvo* (Moscow, 1958 -), edited by V. Belov and K. Sorokin. This edition is itself now out of print, and although several of its volumes are held in major libraries I have only been able to gain access to a full set through the generosity of private collectors. Among the omissions from this publication are the *Sept Variations*

Brillantes sur un thème de G. Rossini and versions of the fantasias on *Les Huguenots*, *I Puritani* and *La Sonnambula*. Given the multiplicity of editions of Liszt's music issued during his lifetime, it is not surprising that some should have escaped attention. Minor changes from one edition to another can easily be overlooked by a casual glance, but the alterations in the versions mentioned above are more significant. This highlights the difficulties resulting from the present catalogues of Liszt's works, which are often defective with regard to the operatic pieces.

A detailed discussion of the history^{or} the Liszt catalogues was given by Rena Mueller in her fascinating *Liszt's "Tasso" Sketchbook : Studies in sources and revisions* ²¹ (in which, incidentally, she was the first to examine three unpublished operatic arrangements from the sketchbook). There seems little point in recapitulating this. Suffice it to say that although no catalogue is a completely reliable guide, the best are Peter Raabe's ²² work-list, and Sharon Winklhofer's revision of Searle's *New Grove* catalogue. ²³ The mistakes in both these compilations cover both chronology and identification, and are corrected in a new catalogue of the operatic fantasias and transcriptions based on my own research, which appears at the end of this prologue. It must be admitted that the dating of individual fantasias is often fraught with difficulty. It is possible to date fairly exactly manuscripts and published scores, but since most of the pieces certainly went through several improvisatory stages before they reached their published form the "date of composition" is difficult to ascertain, if indeed the question is not meaningless. We cannot even know whether a lost work like the fantasia on Halévy's *Guitarero*, which the *Revue et Gazette Musicale* reported was "greeted with frenzied applause" at a concert in Kassel on 23rd November 1841 ²⁴ was actually written down, though the comment that the piece was "still unpublished" suggests that there might have been a manuscript version. Even more perplexing is the case of the fantasia on *Il Pirata*.

In an article on Liszt's music which appeared in the *Revue et Gazette Musicale* in 1836, Berlioz wrote:

I would cite, under this heading [Liszt's compositional skills], among other remarkable parts the introduction to his fantasia on *Le Pirate*, where a phrase of two bars is treated with admirable art, without ornaments, without virtuoso figuration, without the help of any one of the numerous methods which musical pyrotechnics place at his disposal. The piece on themes from *La Juive* is not inferior to this. 25

The fantasia on *La Juive* is well known, but that on *Il Pirata* is mentioned nowhere else in the literature. Ramann, who quoted this passage, ²⁶ having realised that the fantasia was unknown tacitly changed *Pirate* to *Puritani* in the English edition of her biography, assuming a misprint. Suttoni, working from Ramann and understandably puzzled wrote:

The two measures he [Berlioz] referred to can hardly be from the introduction to *I Puritani*, which is a rather savage mixture of dissonant arpeggios, tremolos and staccato chords. 27

So much is obvious, but Suttoni overlooked that, in the original, Berlioz did not write *Puritani* at all, and there is no reason to believe that he did not mean what he wrote. As early as 1834 Liszt wrote to Marie d'Agoult of his intentions regarding Bellini's opera, among others:

Here are *Othello*, *Le Pirate*, *Don Juan*, waiting for all my beautiful masterpieces that will take up at least fifty folio pages. 28

Berlioz's article not only implies that these intentions were carried out with regard to *Il Pirata*, but even that the piece was well-known, otherwise there would have been little reason to refer the reader to it along with *La Juive*. The article as a whole proselytises on Liszt's behalf at a time when Thalberg's star was in the ascendant, and it is unlikely that Berlioz would in this context mention a work which the public had not heard nor were likely to hear. Amazingly, Ramann's alteration of one word in Berlioz's article obscured the one-time existence of the fantasia to such an extent that it does not even appear as a "lost" work in the catalogues.

The problem of dating and identifying pieces is exacerbated by serious deficiencies in such basic tools as edition's of Liszt's letters. The major collections published by La Mara and Daniel Ollivier are notoriously flawed, both in respect of gratuitous omissions and of chronology. Regrettably, the new edition of the Liszt/D'Agoult correspondence in preparation by Serge Gut has not appeared in time to be of service for this dissertation, although Huré and Knepper's

general collection of letters ²⁹ made use of Gut's unpublished research. Where a date for a composition is given on the basis of a Liszt letter, an attempt has been made if possible to verify this by reference to the holograph of the letter.

The following chapters discuss the evidence of the operatic fantasias and transcriptions in tracing the development of Liszt's compositional technique and keyboard style. The background to the individual pieces and their relationship to the original opera is examined in detail and a performing edition of some of the most important unpublished pieces is included as an appendix, as is an exact transcription of the manuscript of the *Der Freischütz Fantasia* to facilitate comparison with the edited version. It is hoped that this thesis will not only be of major importance to Liszt studies in general, but will also rescue from undeserved obscurity some of his finest keyboard works.

PROLOGUE - NOTES AND REFERENCES

(All translations in the text, unless otherwise credited, are by the present author, in which case the original version of a passage is given in the notes.)

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2. Ferruccio Busoni: *Von der Einheit der Musik* (Berlin, 1923)
3. Arthur Friedheim: *Life and Liszt. The Recollections of a Concert Pianist* ed. Theodore L. Bullock (New York, 1961), p. 138.
4. Camille Saint-Saëns: *Outspoken Essays on Music*, trans. Fred. Rothwell (London, 1922_ p. 75.
5. Saint-Saëns: *op. cit.*, p. 78.
6. *La Revue Musicale*, XIV, 1st May 1928 pp. 89-100.
7. *La Revue Musicale*, XIV, 1st May 1928 p. 81.

Le génie de Liszt n'est nulle part dans ses paraphrases qui forment malheureusement presque la moitié de son oeuvre pour piano.
8. *Le Revue Musicale*, XIV, 1st May 1928, p. 80

.... Le *Don Juan Fantaisie* s'encombre de variations insipides sur l'adorable "Là ci darem la mano" et le finale est inférieur à n'importe quelle rhapsodie, rendant presque vulgaire la beauté élégante du thème de Mozart.
9. Ernest Newman: *The Man Liszt. A Study of the Tragi-Comedy of a Soul Divided against Itself* (London, 1934), p. 230
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15. B. Crockett: University of Illinois, 1968
16. B. Crockett: *op. cit.*, p. 30
17. R. Bellack: University of Pennsylvania, 1976

18. P. Dorgan: The Ohio State University, 1982
19. C. Suttoni: University of New York, 1973
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21. Rena Mueller: University of New York, 1986
22. P. Raabe: *op. cit.*, Vol. II
23. H. Searle & S. Winkelhofer: *Catalogue in Chopin, Schumann and Liszt. The New Grove Early Romantic Masters I* (New York/London, 1985)
24. *Revue et Gazette Musicale* no. 63, 12th December 1841, p. 560
25. *Revue et Gazette Musicale* no. 24, Sunday 12th June 1836, p. 200
26. L. Ramann: *op. cit.*, Eng. ed. Vol. II, p. 233. German Ed. Vol. I, p. 423 has "Pirate"
27. C. Suttoni: *op. cit.*, p. 254
28. D. Ollivier ed.: *Liszt/d'Agoult Correspondance* (Paris, 1933), p. 66. Voici *Othello, Le Pirate, Don Juan*, en attendant tous mes beaux chefs-d'oeuvre qui feront au moins une cinquantaine d'in-folio
29. Pierre-Antoine Huré & Claude Knepper eds.: *Franz Liszt Correspondance - Lettres choisies, présentées et annotées* (Paris, 1987)

Works for Piano Solo

No.	Searle Number	Raabe Number	Title as given on First Edition (or MS where unpublished)	Composition	Publication
1.	149	28	Seven Brilliant variations on a theme of Rossini	1824 (theme from <i>Ermione</i>)	1824, Érard, Boosey as op. 2 (copies only in British Library and Library of Gesellschaft der Musikfreunde, Vienna)
2.	150	29	Impromptu brillant sur des thèmes de Rossini et Spontini	1824 (Rossini themes from <i>La Donna del lago</i> and <i>Armida</i> Spontini from <i>Olympie</i> and <i>Fernand Cortez</i>)	1825, Mechetti, Érard, Boosey as op. 3; Arnold, Simrock, Fürstner
3.	385	116	Grande Fantaisie sur la tyrolienne de l'opéra <i>La Fiancée</i> (Auber)	1829 (two versions)	1829, Troupenas as op. 1 (in 2 versions, the second shorter); Mechetti, Wessel, Cranz, Schubert (2nd version)
4.	421a	-	Introduction et variations sur une marche du <i>Siège de Corinth</i> (variations lost)	1830 (theme "Questo nome qui suono vittoria") Manuscript of introduction in library of Manhattanville College, Purchase, New York	Unpublished, facsimile of manuscript of introduction only in Fons Artis Musicae, xxiii (1976), 104
5.	471	137	Ouverture des <i>Franc-Juges</i> (<i>Berlioz</i>)	1833	1845, Schott, Richault
6.	-	-	Fantasia on <i>Otello?</i> (Rossini) (lost)	1834 or later	Unpublished
7.	-	-	Fantasia on <i>Il Pirata</i> (Bellini) (lost)	1834-36	Unpublished?
8.	-	-	Variations on "Là ci darem la mano" from <i>Don Giovanni</i> (Mozart) (lost)	1834-39 (early version of <i>Don Juan Fantasia?</i>)	Unpublished

No.	Searle Number	Raabe Number	Title as given on First Edition (or MS where unpublished)	Composition	Publication
9.	409a	170	Réminiscences de <i>La Juive</i>	1835	1836, Schlesinger as op. 9; Hoffmeister, Ricordi
10.	419	230	Divertissement sur la cavatine "I tuoi frequenti palpiti" de <i>Niobe</i> (Pacini)	1835-36	1836, Latte, Cramer, Addison and Beale, Canti. 1837, Hofmeister as op. 5 no. 1 later, Haslinger as op. 5 no. 3 (new ed.) 'Grande Fantaisie sur des motifs de Niobe'; also Schlesinger, Ricordi, Latte
11.	412	221	Grande Fantaisie dur des thèmes de l'opera <i>Les Huguenots</i> (Meyerbeer)	1836-7 (Manuscript-Weimar Archives) (1st version)	1837 Schlesinger, 1838 Hofmeister as Réminiscences des Huguenots, op. 11 1840 Schlesinger (new edition) 1843 Schlesinger (final edition)
12.	-	-	4 pieces from <i>Les Huguenots</i> (Meyerbeer)? (lost)	1836-7? (see La Mara, ed.: Franz Liszt's Briefe an seine Mütter (Leipzig 1918) p. 40)	Unpublished
13.	390	129	Réminiscences des <i>Puritains</i> (Bellini)	1836-7	1837, Schott as op. 7, "nouvelle édition" (the same) Troupenas, Ricordi. Augmented edition: Cramer, Addison and Beale
14.	392	139	Hexaméron, morceau de concert. Grandes Variations de Bravoure sur le marche des <i>Puritains</i> (Bellini)	1837 (with Thalberg, Pixis, Herz, Czerny and Chopin)	1837, Latte, Troupenas, Ricordi, Haslinger, Mori
15.	476	142a	<i>Esmeralda</i> (Bertin) opera vocal score	1837	1837, Troupenas (copies British Library, Paris Opera Library)

No.	Searle Number	Raabe Number	Title as given on First Edition (or MS where unpublished)	Composition	Publication
16.	477	-	Air chanté par Massol (Quasimodo's aria) from <i>Esmeralda</i>		1837, Troupenas (copy in Paris Opera Library)
17.	552	237	Ouverture de William Tell (Rossini)	1838	1842, Schott, Troupenas, Ricordi, Dalmaine
18.	-	-	Fantasia on <i>Maometto</i> (lost) (Rossini)	1839 (see Prahacs: Briefe aus Ungarischen Sammlungen, p. 46) Rev. 1841 (see Ollivier: Liszt/ d'Agoult corres. Vol. II p. 135)	Unpublished
19.	397/8	151/2	Réminiscences de <i>Lucia de Lammermoor</i> (Donizetti)	1839	Published in 2 parts: Part I as "Réminiscences de Lucia de Lammermoor" op. 13. Hofmeister, Ricordi, Ashdown; 2nd ed. and 3rd ed., Hofmeister, as <i>Andante</i> Finale de Lucia di Lammermoor, also Grus, Latte. Part II as "Marche et Cavatine de Lucia di Lammermoor", 1841, Schott, ~~Grus~~ , Latte
20.	458 (as unidentified work)	294	Réminiscences de La Scala (?) Fantaisie sur des motifs d' <i>Il Giuramento</i> de Mercadante	1838 (Manuscript Weimar Archives)	Unpublished
21.	393	132	Fantaisie sur des motifs favoris de l'opéra <i>La Sonnambula</i> (Bellini)	1839, rev. 1840-1	1842, Schubert, also seconde édition Schubert, Ricordi. Launer ed. different again.

No.	Searle Number	Raabe Number	Title as given on First Edition (or MS where unpublished)	Composition	Publication
22.	400	154	Réminiscences de <i>Lucrezia Borgia</i> (Donizetti) Part I. Trio du Seconde Acte (sic) Part II. Fantaisie sur des motifs favoris de l'opéra:Chanson-à-boire (Orgie) - Duo - Finale	1840	1841-2, Mechetti, Cranz, Peters - Part II. 1848 Latte - both parts 1853 Latte - Revised ed. of Part II.
23.	391	130	Introduction et Polonaise des <i>Puritains</i> (Bellini)	1840 (based on finale of no. 13)	1842, Schott, Troupenas, later Brandus, Mills, Ricordi
24.	451	284	Fantasia on <i>Der Freischütz</i> (Weber)	1840-1 (Manuscript Weimar Archives)	Unpublished
25.	413	222	Réminiscences de <i>Robert le Diable</i>	1840-1	1841, Schlesinger, Pozzi. New ed. planned 1886
26.	394	133	Réminiscences de <i>Norma</i> (Bellini)	1840-1 (One leaf of manuscript Weimar Archives)	1844, Schott, Cramer, Latte, Addison and Beale
27.	743a	-	Fantasia on <i>Guitarero</i> (Halévy) (lost)	1841	Unpublished
28.	751	-	Fantasia on <i>Moïse</i> (Rossini) (lost)	1841	Unpublished
29.	418	228	Réminiscences de <i>Don Juan</i> (Mozart)	1841 (Manuscript New York Public Library)	1843, Schlesinger, Rieter-Biedermann, Cramer
30.	401	155	Valse à Capriccio sur deux motifs de Lucia et Parisina (Donizetti) 2nd Version, no. 3 of trois Caprices - Valses	1842 (1st version) circa. 1850 (2nd version)	1842, Haslinger, also "nouvelle édition", (shorter) Ricordi, Gras 1852, Haslinger, Schlesinger

No.	Searle Number	Raabe Number	Title as given on First Edition (or MS where unpublished)	Composition	Publication
31.	697	660	Fantasia on <i>Le Nozze di Figaro</i> and <i>Don Juan</i> (Mozart)	1842 (Manuscript in Weimar Archives - unfinished)	Busoni ed. 1912 (truncated and re-arranged - see Chapter VI)
32.	406	164	Tscherkessen Marsch aus <i>Ruslan</i> und <i>Ludmilla</i> (Glinka)	1843	1843, Jurgenson, Schubert, Chabal, Ricordi 1875 - revised ed.
33.	402	156	Marche Funèbre de <i>Dom Sébastien</i> (Donizetti)	1844	1845, Mechetti, Schrecker
34.			Fantasia on <i>La Favorita</i> (unfinished) (Donizetti)	(before 1846 Manuscript Weimar Archives)	Unpublished
35.			Cavatina from <i>Robert le Diable</i> (unfinished) (Meyerbeer)	(before 1846 Manuscript Weimar Archives)	Unpublished
36.	386	117	Tarantelle di Bravura d'après la tarantelle de <i>La Muette de Portici</i> (Auber)	1846 (corrected copy of Mechetti ed. in Weimar Archives)	1847, Mechetti, Troupenas
37.	574	288	<i>Oberon</i> Overture (Weber)	before 1847	1847, Schlesinger, Brandus
38.	575	289	<i>Der Freischütz</i> Overture (Weber)	before 1847	1847, Schlesinger, Brandus
39.	405	160	Schwanengesang und Marsch aus <i>Hunyadi László</i> (Erkel)	1847 (Manuscript in Weimar Archives)	Unpublished
40.	748	-	<i>Die Zauberflöte</i> Overture (Mozart) (lost)	before 1847 (in Conradi/Liszt catalogue)	Unpublished

No.	Searle Number	Raabe Number	Title as given on First Edition (or MS where unpublished)	Composition	Publication
41.	431a	293	Fantasia on <i>Erani</i> (Verdi)	1847 (Manuscript Weimar Archives)	Unpublished
42.	453	386	"Einsam bin ich, nicht allein" from <i>La Preciosa</i> (Weber)	1848	1848, Schubert (new ed. 1876) Wessel as "Bijou de Preciosa"
43.	442	275	<i>Tannhäuser Overture</i> (Wagner)	1848	1849, Meser
44.	431	264	Salve Maria de <u>Jérusalem</u> (Verdi)	1848 (Manuscript Weimar Archives)	1848, Schott, Ricordi, later Ricordi ed. for "tremolopedal" piano
45.	444	277	"O du mein holder Abendstern" Recitative and Romance from <i>Tannhäuser</i> (Wagner)	1849 (Manuscript National Széchényi Library, Budapest)	1849, Kistner, Meissonnier, Flaxland, Ascherberg
46.	404	159	"Halloh!" Jagdchor und Steyrer aus <i>Toni</i> (Ernst, Herzog zu Sachsen-Coburg-Gotha)	1849	1849, Kistner, Richault
47. a, b, c	414	223	Illustrations du <i>Prophète</i> (Meyerbeer) Nos. I-III (No. IV is the Organ Fantasia and Fugue on "Ad Nos")	1849-50 (Manuscript: Fragment of I in Weimar Archives; II in Deutsches Staatsbibliothek, Berlin; III lost)	1849-50, Brandus, Breitkopf und Härtel, II only - Chappell
48.	753	-	Arrangement of 1st Act of <i>Alfonso and Estrella</i> (Schubert) (lost)	1850-1	Unpublished
49.	396	141	Bénédiction et Serment, deux motifs de <i>Benvenuto Cellini</i> (Berlioz)	(1852 Manuscript in Weimar Archives)	1854, Meyer

No.	Searle Number	Raabe Number	Title as given on First Edition (or MS where unpublished)	Composition	Publication
50 a, b	445	278	Zwei Stücke aus <i>Lohengrin</i> und <i>Tannhäuser</i> (Wagner)	1852 (Manuscript: No. I Weimar Archives No. II Staatsbibliothek, Berlin)	1853, Breitkopf und Härtel, Flaxland
51. a, b	421	233	Andante Finale und Marsch aus <i>König Alfred</i> (Raff)	1853	1853, Heinrichshofen, 2nd ed. Schubert (not different)
52. a, b	446	279	Zwei Stücke aus <i>Lohengrin</i> (Wagner)	1854	1854, Breitkopf und Härtel, 1861, new ed.
53.	385a	-	Tyrolean Melody from <i>La Fiancée</i> (Auber)	before 1856	in Athenaeum Musicale (Manchester 1856)
54.	439	272	Phantasiestück on <i>Rienzi</i> (Wagner)	1859 (Manuscript Weimar Archives)	1861, Breitkopf und Härtel
55.	432	265	<i>Erani</i> , paraphrase de concert (Verdi)	1859 (revision of no. 41) (Manuscript Weimar Archives)	1860, Schubert, Ricordi, Jurgenson
56.	433	266	Miserere du <i>Trovatore</i> (Verdi)	1859? (Manuscript Weimar Archives)	1860, Schubert, Ricordi
57.	434	267	<i>Rigoletto</i> : paraphrase de concert (Verdi)	1859? (Manuscript Weimar Archives)	1860, Schubert, Ricordi
58.	162	10c	Canzonetta from <i>Otello</i> (Rossini)	1859? or before	1861, Schott (as 2nd Number of <i>Venezia e Napoli</i>)
59.	440	273	Spinnerlied aus dem <i>Fliegenden Holländer</i> (Wagner)	1860 (Manuscript Weimar Archives)	1861, Breitkopf und Härtel, Flaxland

No.	Searle Number	Raabe Number	Title as given on First Edition (or MS where unpublished)	Composition	Publication
60.	387 (as "two pieces from <i>La Mulette</i> ")	118	Piece on two themes from <i>La Mulette de Portici</i> (Auber)	around 1860? (Manuscript Weimar Archives)	Unpublished
61.	407	160	Valse de l'opéra <i>Faust</i> (Gounod)	1861 or before	1861, Muraille 1862, Bote und Bock, Choudens, Chappell
62.	443	276	Pilger-Chor aus <i>Tannhäuser</i> (Wagner)	c. 1861 (1st version)	1865, 1st version, Siegel, Flaxland 1885, 2nd version, Fürstner
63.	743	-	Soldiers' Chorus from <i>Faust</i> (Gounod) (lost)	1864	Perhaps published under another name (see Schnapp no. 68 p. 144)
64.	408	167	Les Sabéenes. Berceuse de l'opéra <i>La Reine de Saba</i> (Gounod)	before 1865	1865, Schott
65. a, b	415	224	Illustrations de <i>L'Africaine</i> (Meyerbeer) Nos. I, II	1865 (Manuscript of "ossia" to No. I in National Széchényi Library, Budapest. Fragment of II in Library of Congress, Washington D.C.)	1866, Bote und Bock
66.	417	227	Fantaisie sur l'opéra hongrois <i>Szép Ilonka</i> (Mosonyi)	1867 (Manuscript in Weimar Archives)	1868, Rózsavölgyi
67.	447	280	Isoldens Liebestod aus <i>Tristan und Isolde</i> (Wagner)	1867 (Part of Manuscript in Weimar Archives)	1868 - Breitkopf und Härtel 1875 - New Edition (different)
68.	435	268	<i>Don Carlos</i> , transcription, Coro di Festa e Marcia Funebre (Verdi)	1867-8	1868, Ricordi, Schott, Escudier

No.	Searle Number	Raabe Number	Title as given on First Edition (or MS where unpublished)	Composition	Publication
69.	409	169	Les Adieux. Rêverie sur un motif de l'opéra <i>Roméo et Juliette</i> (Gounod)	before 1868 (Manuscript Weimar Archives)	1868, Bote und Bock
70.	448	281	"Am Stillen Herd" aus <i>Die Meistersinger</i> (Wagner)	1871 (Manuscript Weimar Archives)	1871, Trautwein
71.	449	282	Valhalla aus <i>Dem Ring des Nibelungen</i> (Wagner)	before 1876	1876, Schott
72.	436	269	<i>Aida</i> , Danza Sacra e Duetto Finale (Verdi)	before 1879	1879, Ricordi
73.	181	25	Sarabande und Chaconne aus <i>Almira</i> (Handel)	1879	1880, Kistner
74.	429	262	Polonaise from <i>Eugène Onegin</i> (Tchaikovsky)	1879	1880, Jurgenson, Rahter
75.	698	666	La Mandragore, Ballade de l'opéra <i>Jean de Nivelle</i> (Delibes)	1881? (Manuscript Weimar Archives)	Unpublished
76.	450	283	Feierlicher Marsch zum heiligen Gral aus <i>Parsifal</i> (Wagner)	1882	1883 (Schott)
77.	438	271	Réminiscences de <i>Boccanegra</i> (Verdi)	Dec. 1882 (Manuscript in British Library)	1883, Ricordi

No.	Searle Number	Raabe Number	Title as given on First Edition (or MS where unpublished)	Composition	Publication
78.	202	85	Am Grabe Richard Wagner's (on <i>Parsifal</i>)	22nd May 1883 (Manuscript Pierpont Morgen Library, New York)	Liszt Society Vol. II. New Liszt ed.: Individual Character Pieces II
<u>Works for Four Hands</u>					
79.	628a	-	Marche et Cavatine de <i>Lucia di Lammermoor</i> (Donizetti)	before 1841	1841
80.	630	352	<i>Réminiscences de Robert le Diable</i> (Meyerbeer)	1843 (arrangement probably not by Liszt)	1843 Schlesinger
81.	629	351	Tscherkessen marsch aus <i>Ruslan und Ludmilla</i> (Glinka)	1843 (arrangement probably not by Liszt)	1843, Schlesinger
82.	628	349	Bénédiction et Serment de <i>Benvenuto Cellini</i> (Berlioz)	1852-3	1854, Meyer, Litolff
83. a, b	631	353	Andante Finale und Marsch aus <i>König Alfred</i> (Raff)	1853?	1853?, Schubert
84.	627	348	Fantaisie sur <i>La Sonnambula</i> (Bellini)	after 1852	1876, Schubert
85.	634a	352a	Adagio, "Der welcher wandelt diese Strasse" aus <i>Die Zauberflöte</i> (Mozart)	after 1860? (Manuscript Library of Congress, Washington, D.C.)	Unpublished

No.	Searle Number	Raabe Number	Title as given on First Edition (or MS where unpublished)	Composition	Publication
<u>Works for 2 Pianos</u>					
86.	654	377	Hexaméron	1st version 1837 (Manuscript Weimar Archives) 2nd version before 1870 (Manuscript Weimar Archives)	1870, Schubert (2nd version) 1st version unpublished
87.	655	378	Réminiscences de <i>Norma</i> (Bellini)	before 1874	1874, Schott
88.	656	379	Réminiscences de <i>Don Juan</i> (Mozart)	before 1877 (Manuscript in Captain Rudolf Nydahl Collection, Stockholm, Sweden)	1877, Schlesinger
<u>Works for Piano and Orchestra</u>					
89.	-	-	Variations on a theme from <i>Le Siège de Corinthe</i> (Rossini) (lost)	1830	Unpublished
90.	-	-	Fantasia on <i>Niobe</i> (Pacini) (lost)	1836	Unpublished
91.	-	-	Réminiscences des <i>Puritains</i> (Bellini) (lost)	1837	Unpublished
92.	-	-	Hexaméron (lost)	1837	Unpublished (but solo piano version contains "tutti" indications)

No.	Searle Number	Raabe Number	Title as given on First Edition (or MS where unpublished)	Composition	Publication
<u>Projected Works</u>					
93.	-	-	Fantasia on <i>Euryanthe</i> (Weber) (see Schnapp p. 131 no. 32)	1840-1	
94.	-	-	"Un fièvre brûlant" from <i>Richard, coeur de Lion</i> (Grétry)		
95.	-	-	Quarteti de <i>Bianco e fa/iero</i> (Rossini)	around 1842	
96.	-	-	Romance d' <i>Otello</i> (Rossini)	around 1842	
97.	-	-	"Una Furtiva Lagrima" from <i>L'Elisir d'Amore</i> (Donizetti)	around 1842	

CHAPTER 1

INTRODUCTION

The growth in popularity of the operatic fantasia was closely linked with that of the piano itself. Originating in the eighteenth century from variations on favourite opera airs, it rose on the back of developments in piano-building that facilitated ever more astonishing feats of virtuosity. The first half of the nineteenth century saw major innovations in the construction of the piano, including the introduction of iron bracing, the double-escapement action and the use of heavier hammers and thicker strings to achieve greater volume of tone and increased versatility. By the end of the century the possibilities of more radical improvements in either the instrument or the technical skills of the players were well-nigh exhausted; the operatic fantasia dwindled in vitality, like the giant Antaeus deprived of support from its source of strength, and eventually disappeared almost completely from concert programmes. Initially, however, even Mozart and Beethoven had not disdained to court public applause by performing and publishing sets of variations on operatic themes, although the genre was chiefly cultivated by minor figures such as Josef Gelinek (1758-1825) and Daniel Steibelt (1765-1823). The former was the more prolific, composing well over one hundred sets of variations,¹ which included treatments of several melodies later used by Liszt, for example "Là ci darem la mano" from *Don Giovanni* and the Waltz and Huntsmen's chorus from *Der Freischütz*. These pieces are more remarkable for their assured and inventive handling of the keyboard than for their musical fertility, and the same might be said of Steibelt trifles like the *Fantaisie avec Variations sur un air des 'Mistères d'Isis'* (Mozart's *Magic Flute*). Here the term "fantaisie" properly refers to the slow introduction which proceeds the theme, but by and large such descriptive exactitude was foreign to the nineteenth century. Any type of piece based on an operatic melody could be described as a "fantasia", whether it was a set of variations with or without an introduction, a pot-pourri or a transcription. The first two of these were often not distinct, as frequently a pot-pourri included variations on one or more of its themes; but in any case the expression was soon joined by a host of other titles considerably more fanciful, such as "mélange",² "capriccio",³ "souvenir"⁴ and even "hommage", as in Thalberg's *Hommage à Rossini sur motifs de l'opéra 'Guillaume Tell' variés*

(1835). What is perhaps the most evocative title of all, "réminiscences", was invented by Liszt and first used by him for the fantasia on *La Juive*. He also claimed to be the first to use the descriptions "paraphrase" and "transcription".⁵

Despite the plethora of titles the feature all these pieces had in common was a calculated appeal to a concert audience whose main musical interests centred around opera. By the 1830's the chief operatic centre of Europe was Paris - its reputation sustained by the Opéra itself, the Opéra-Comique and the Théâtre-Italien. Attracted by the opportunities offered by the French capital, pianists flocked to Paris like the elect to the New Jerusalem, and by 1839 the city could boast as either permanent or sporadic residents Chopin, Liszt, Herz, Cramer, Ber~~g~~ini, Thalberg, Rosenhain, Zimmermann, Döhler and Alkan. The interest of the public in their playing had been stimulated by the rise of the middle classes after the bourgeois July revolution of 1830, for the piano was indisputably the main domestic musical instrument and the pool of amateur players was constantly increasing in size. By 1830 according to Fétis⁶, 320 piano makers worked in Paris and 139 in the French Départements. Although these figures probably represent individual workers rather than companies, they are still astonishingly high. Fifteen years later the manufacturers had succeeded in creating a situation where there were an estimated 60,000 pianos in Paris, and perhaps 100,000 persons capable of playing them.⁷ With potential audiences of this size it is not surprising that both pianists and publishers courted public favour and made a healthy profit by producing a steady stream of piano fantasias and transcriptions from well-known operas.

The rewards of a successful opera fantasia could be enormous. Thalberg built up his enviable reputation almost solely through performances of his fantasias, in particular that on Rossini's *Moïse*. This piece was one of the century's musical best-sellers, as was Liszt's *Réminiscences de Robert le Diable*, with which its composer aroused audiences to expressions of frenetic approbation in 1841. Charles Hallé was an eye-witness of one particularly notorious incident which, incredibly, was by no means isolated:

The programme of one of his concerts given in the "Salle du Conservatoire" contained the "Kreutzer" sonata to be played by Liszt and Massart, a celebrated and much esteemed violinist, Professor at the Conservatoire. Massart was just commencing the first bar of the introduction when a voice from the audience cried out "Robert le Diable". At that time Liszt had composed a very brilliant fantasia on themes from that opera, and played it always with immense success. The call was taken up by other voices and in a moment the cries of "Robert le Diable!" "Robert le Diable!" drowned the tones of the violin. Liszt rose, bowed, and said "Je suis toujours l'humble serviteur du public, mais est-ce qu'on désire la fantaisie avant ou après la sonate?" Renewed cries of "Robert, Robert!" were the answer, upon which Liszt turned half round to poor Massart and dismissed him with a wave of the hand, without a syllable of excuse or regret. He did play the fantasia magnificently, rousing the public to a frenzy of enthusiasm, then called Massart out of his retreat, and we had the "Kreutzer" which somehow no longer seemed in its right place. 8

This success was followed up by the sale of hundreds of copies of the fantasia, but one is tempted to speculate on how many of these eager purchasers were actually capable of playing the piece. The answer is probably none, for the fantasias of the virtuosi were designed to be showcases for their own abilities and not party-pieces for amateurs, yet they exerted such an influence over the music-buying public that many would acquire a copy simply to discover how such overwhelming effects were achieved.

Réminiscences de Robert le Diable is far from being nothing but a meretricious bravura piece, but admittedly many of the operatic arrangements which litter publishers' catalogues of this period were musical dross. Liszt is unusual among great composers in that he devoted such a large amount of his creative energy to a genre which is so easily belittled. Part of the reason for this is, of course, that he made his living for a great many years as a performer first and, in the eyes of the public at any rate, a composer second. Although he had been engaged in composition from an early age, most of his creative activity up till 1847 was connected with his concert-giving, and as such he needed a steady supply of popular fantasias. To be sure, the pressure of these years of touring occasionally caused him to rebel against the endless rounds of concerts and to disparage the pieces he played:

For the rest, the deepest, the most unbelievable monotony. Concert in the morning, concert in the evening, and always with the same programme! For I am the only one who retains the ability to vary his pieces, considering that, as a special favour, the programmes do not mention specially the *Fantasias* that I am obliged to serve up [underlined in the text] as hot as possible. 9

It would, however, be naïve to see this as a complete dismissal by Liszt himself of his operatic fantasias. He continued to compose them even when it was not strictly necessary for him to do so - during his residence in Weimar for example - and at other times wrote as enthusiastically of them as he was implicitly critical above. In surveying Liszt's output as a whole it is difficult to avoid the conclusion that the arrangement and recasting of music by other composers was not just lucrative but a creative necessity for him. This is far from saying that he was incapable of original invention, for some of his greatest works are based on borrowed themes, but the reactive nature of Liszt's creativity was a puzzle even to his friends. In 1850 Raff, after studying the *Fantasia and Fugue on "ad nos, ad salutarem undam"* from Meyerbeer's *le Prophète*, which had recently been published for organ, wrote to him:

I have gone through the *Prophète Fugue* with great interest. You know, it is a mystery to me how you can take such pains over the arrangement of a theme such as this? With the same expenditure of invention you could easily have produced an original composition of the highest significance and one would never again have to hear it said that you have to fasten on to Meyerbeer because of a lack of original invention. I know what you will answer: "This is my wish" 10

If Liszt did give Raff an answer to his remonstrances it has not survived, but an examination of his early training may furnish us with one.

Apart from purely technical facility, the most greatly prized ability in a pianist was, in Liszt's day, skill in improvisation. The main vehicle for concert-improvisation was popular operatic melodies, and an extempore arrangement of these often formed the basis of a published fantasia. Even when performing from published music, however, improvisation was not out of place. Czerny, writing in 1836, makes the following remarks:

It is akin to a crown of distinction for a keyboardist, particularly in private circles at the performance of solo works, if he does not begin directly with the composition itself but is capable by means of a suitable prelude of preparing the listeners, setting the mood, and also thereby ascertaining the qualities of the pianoforte, perhaps unfamiliar to him, in an appropriate fashion. 11

Rondos and variations beginning directly with the theme are mentioned as being especially suitable for this procedure. In performing pieces such as this:

.... it is not inappropriate if the improvised prelude is proportionately longer and more elaborate, and if materials from the following theme are included. 12

From an early age Liszt showed a marked facility for improvisation, and this particularly impressed Czerny at his first meeting with his future pupil in 1819.¹³ It is to be expected that Czerny fostered this talent, and for many years the final item of Liszt's concerts was a free fantasia on themes suggested by the audience - most of which were operatic. At first, no doubt, his improvisations were rather rudimentary. An article in the *Allgemeine Musikalische Zeitung* of 1823 describes one such performance in terms which call to mind the *Impromptu sur des thèmes de Rossini et Spontini*, composed around a year later:

We should prefer to call the fantasy a "Capriccio", for several themes, united by voluntary passages, do not deserve that magnificent title, too often misused in our day. And yet, it was really fine to see the little Hercules unite Beethoven's andante from the Symphony in A and the theme of the cantilena from Rossini's *Zelmira*, and knead them, so to speak, into one paste. 14

If we can judge by the *Impromptu*, the critic's description of the fantasia as a selection of themes strung together by brilliant figuration is probably fair and accurate, but the unruffled ease with which a young boy accomplished this continued to call forth expressions of amazement. The talents of a twelve-year-old who could improvise a fugue - however loose - on "zitti, zitti" from the *Barber of Seville* were certainly well out of the ordinary.¹⁵ Even more interesting is the fact that a number of these early improvisations were on themes which later turn up in the mature, published fantasias. In *Le Drapeau Blanc* of March 9th 1824 the following account of a Liszt concert appeared:

At last Liszt threw stand and notes aside, and gave himself up to his genius in a free fantasy. Here words are wanting to express the admiration which he excited. After a harmoniously arranged introduction he took Mozart's beautiful air from *The Marriage of Figaro* "Non più andrai" as his theme. If as I have already said, Liszt, by a happy transmigration, is only a continuation of Mozart, it is he who has himself provided the text. 16

He also improvised on the minuet from *Don Giovanni* in July of the same year, before King George IV at Windsor,¹⁷ and so the parts of the *Fantasia on Le Nozze di Figaro and Don Juan* which employ these themes had a potential gestation period of nearly twenty years. The same can be shown for other pieces. On April 7th, 1828, for example, Liszt improvised in concert on

themes from Rossini's *Siège de Corinth* and Auber's *La Muette de Portici* ¹⁸, but the earliest known pieces on melodies from these sources are from 1830 (the *Introduction and Variations on 'Questo nome'* from *Le Siège de Corinth*) and 1846 (the *Tarantella* from *La Muette*). Another piece, based on two themes from *La Muette*, is even later (Catalogue no. 60). It is impossible to be certain if any of these earlier improvisations were written down, and as a result their exact relation to the published works cannot be known. Nevertheless, in addition to the operatic pieces, Liszt's original works of the 1830's betray an improvisatory origin which is obviously intentional.

To take the 1st *Apparition* as an example, the dreamy vagueness of the piece, the studied avoidance of strict tempo, the capriciously varied dynamics and the recitative-like material all suggest a written-down improvisation. It would not be surprising if the "parlando" theme which begins the work originally carried words - like the opening theme of the *Clochette-Fantasia* in the initial sketches - for Liszt's musical creativity was often stimulated verbally as well as by the themes of others. An effect of extempore spontaneity is deliberately sought here, and the same is true of the other two *Apparitions*, and of the *Harmonies Poétiques et Réligieuses*. Liszt was rarely so concise as in these pieces, but occasionally extempore development was a liability, and ideas wandered around to little purpose, as in the first version of *Les Cloches de Genève*. This piece was radically recast in the Weimar years and, like many of Liszt's revisions, the result is a more clear-cut structure with a concomitant lessening of rhapsodic effect. It is a seeming paradox that one of the only pieces actually entitled *Improvisata* - based on the *Ranz des Vaches* of F. Huber - is relatively square-cut in form, but it must be remembered that an improvised piece is not necessarily vague and wilful in expression. The treatment the *Ranz de Vaches* receives is perfectly suited to its straightforward and unpretentious nature. What is a common characteristic of Liszt's improvisations is an episodic method of construction which if anything is even more marked in his Weimar pieces. In this respect his early training as a pianist and improviser is always evident.

When making an operatic arrangement for piano, Liszt's procedure was exactly the same as we can imagine it must have been for the three *Apparitions*: that is, he worked out his

transcription extempore at the keyboard and only then wrote it down. Borodin gave an instructive description of Liszt playing at sight from an opera score:

He improvised new arrangements like Balakireff, sometimes altering the bass, sometimes the treble notes. By degrees there flowed from this improvisation one of those marvellous transcriptions in which the arrangement for piano surpasses the composition itself. 19

This improvised alteration of various features of a composition continued even after publication, and is the basic germ of the revised versions of numerous pieces and of the many "ossias" within the compositions themselves. In 1863 Liszt admitted:

The fact is that a passion for variants and for what seems to me to be stylistic improvements possesses me to a unique extent and increases with age. I do not excuse myself too much, for it is the persistent search for the best possible that characterises the true artist. 20

This passion was not just a feature of Liszt's old age, but was inborn to such a degree that it can be seen even in the *Rossini Variations*, published in 1825. Moreover, while he was doubtlessly sincere in his search for the "best possible" version of a piece, very often he leaves the choice of alternatives to certain passages, and of the basic shape of the piece itself, to the performer. If the last point seems an exaggeration, one has only to consider how many different versions of the *Don Juan Fantasia* can be played depending on the choice of cuts and "ossia" passages. The two-piano arrangement - again different - must be added to this as well. In view, then, of the fact that the composer himself often did not arrive at a firm opinion of the best version of a piece it is surely wise not to accept unthinkingly that the revised edition of a work is superior to the initial. Frequently the revisions do not represent an ascending line of development but rather an indication of how Liszt reacted to the musical idea at that time. In the case of the *Petrarch Sonnets*, for example, the recomposition is so extensive and the stylistic divergences so massive that the final versions are best regarded as separate pieces rather than revisions of the earlier songs. With the opera fantasias the situation is, if anything, more complex. As Liszt played these pieces constantly during his "Glanz-zeit", new versions were being improvised all the time in response to particular concert conditions or personal inclination. He rarely passed up an opportunity to revise a fantasia when a new edition was in the offing, but even when he did this

does not signal an unchanged attitude to the text. Were it not for Ramann's notes of his alterations to *Réminiscences de Robert le Diable* we would have had no idea that he intended to revise that most popular of his fantasias.

It can thus be gathered that the opera fantasias and transcriptions were not an alien form of musical creation forced upon Liszt by the exigencies of his profession, but arose from the same improvisatory crucible as his original works. Indeed, the distinction between "original work" and "transcription", is rarely more blurred than in his finest arrangements, and this fascinating situation helps to explain the pervasive use of variation in Liszt's music and his fondness for thematic transformation. This flowed naturally from his improvisations on operatic melodies, and a resultant feature of his original work is that most of the transformations depend on how the theme is played rather than on variations in pitch. Any pianist, whether practising or improvising, is likely to play a given theme in a number of ways, with variations in tempo, dynamics and expression. Practice in this type of variation is specifically recommended in Liszt's late set of technical exercises. Considering his precocious ability for complex, even polyphonic improvisation, the connection between the young pianist improvising a fugue on "zitti, zitti" and the mature composer subjecting Faust's themes to the same treatment in the third movement of the *Faust Symphony* is too plain to be overlooked. No greater justification for the detailed critical study of the opera fantasias and transcriptions could be required, if the dazzling creativity of the finest among them were not easily as important.

In 1837 a critic described the opera fantasia as the equivalent of the "Vaudeville of a novel", or, as we might say today, the "film of the book".²¹ Certainly the genre demands skill in translation from one medium to another, but, as with all the finest translations, the result is a work of art in its own right. The comparison is not between the routine translation of a customs declaration, but of a creative adaptation of a poem to the form and expression of another language. If we can talk of "Pope's Iliad" or "Fitzgerald's 'Rubāīyat'", and elevate the translators to the status of co-authors, then we can surely treat Liszt's versions of Mozart and Bellini with equivalent respect. Like Fitzgerald, Liszt was an inveterate reviser of his earlier efforts, but more significantly he was, like Pope, a creative artist of the first rank. One can scarcely discuss Liszt's

work in the same breath as the thousands of hack arrangements produced routinely in the nineteenth century. His transcriptions set their own standards and deserve to be judged in the same way as one would judge a wholly original work. In this way Liszt's oeuvre can be considered as a whole, and not chopped up by an often spurious division between original and transcription.

CHAPTER I - NOTES AND REFERENCES

1. G. Proier: *Abbé J. Gelinek als Variationenkomponist* (University of Vienna, 1962) includes a thematic catalogue of variations
2. e.g. Pixis's *Mélange on favourite airs from 'Der Freischütz'* (1827)
3. e.g. Cramer's *Capriccio sur des airs favoris des opéras 'Figaro' et 'Don Juan' de Mozart*, op. 64 (1825)
4. e.g. Czerny's *Souvenirs Théâtraux* (no date, published serially)
5. See Liszt's corrections to a copy of Vol. I of Ramann's biography in the Weimar Archives (Kasten 352 no. 1). The titles of Liszt's fantasias are often not consistent from one edition to the next, and one cannot help feeling that Liszt himself attached little importance to questions of appellation. My policy in this thesis is to give the title of the original edition of a work in the catalogue, and thereafter to exercise some freedom in shortening titles which otherwise might become rather cumbersome if used constantly.
6. Fétis: *Sur l'Industrie Musicale* in *Revue Musicale* no. 10, 25th Dec. 1830, pp. 193-205
7. Martin D'Angers: *Des Pianistes et de la Musique de Piano* in *Revue et Gazette Musicale* no. 45, 9th Nov. 1845, p. 367.
8. Sir Charles Hallé: *Life and Letters*, ed. C. E. & Marie Hallé (London, 1896) pp. 88-89
9. Jacques Vier ed.: *Franz Liszt. L'Artiste-Le Clerc Documents Inédits* (Paris, 1950) p. 58

Du rest, la plus profonde la plus incroyable monotonie. Concert le matin, concert le soir, et toujours avec la même programme! Car Il n'y a que moi qui garde la faculté de diversifier mes morceaux, attendu que, par faveur particulière, on n'a pas désigné spécialement les *Fantaisies* que je suis obligé de servir le plus chaud possible.
10. Helene Raff, ed: *Franz Liszt und Joachim Raff im Spiegel ihrer Briefe*, in *Die Musik* (Berlin, 1901) I.II p. 866

Die Prophetenfuge habe ich mit grossen Interesse durchgesehen. Wissen Sie, dass es mir noch ein Rätsel ist, wie sie ein derartiges Motif einer so mühseligen Bearbeitung unterstellen konnten? Mit diesen Aufwande von Erfindung konnten sie bequem eine Originalkompositionen von höchster Bedeutung herstellen und man hätte nicht wieder hören müssen, das Sie aus Mangel an eigener Erfindung zu Meyerbeer gegriffen. Ich weiss, was Sie antworten: "Ich will es So."
11. Carl Czerny: *A Systematic Introduction to Improvisation on the Pianoforte*, trans. and ed. by Alice L. Mitchell (New York, 1983) p. 6
12. Czerny: *op. cit.*, p. 17
13. Czerny: *Erinnerung aus meinem Leben*, ed. Walter Kolneder (Strasbourg, 1968) pp. 27-28
14. Quoted from A. Walker: *Franz Liszt. The Virtuoso Years* (London, 1983) p. 78
15. Walker: *op. cit.* p. 103

16. Walker: *op. cit.*, pp. 99-100
17. Walker: *op. cit.* p. 105
18. *Revue Musicale*, Tome III (Paris, 1828), p. 256
19. Alfred Habets: *Borodin and Liszt*, trans. Rosa Newmarch (London, 1895) p. 68
20. La Mara ed.: *Franz Liszt's Briefe* Vol. 8 (Leipzig, 1905) p. 161

Le fait est que la passion des Variantes, et de ce qui me paraît des améliorations du style, me possède singulièrement et augmente avec l'âge. Je ne m'en excuse pas trop, car c'est la recherche persistante du mieux possible qui caractérise le véritable artiste

21. *Revue et Gazette Musicale* no. 17, 9th April 1937, p. 126

CHAPTER II

THE EARLY WORKS (1824-30)

Liszt's first published compositions based on operatic themes were the *Seven Brilliant Variations on an air of Rossini* and the *Impromptu brillant sur des thèmes de Rossini et Spontini*. Both pieces were probably completed by the end of 1824¹ and published in 1825, when the *Variations* were given the opus number 2, and the *Impromptu* 3. Op. 1 was the *Huit Variations* on an original theme, but was itself not the first piece by Liszt to appear in print, that honour having gone to a variation on the theme by Diabelli that so exercised Beethoven's imagination. This trivial little bagatelle, however, gives little idea of Liszt's compositional ability, and it was the five pieces published in 1825, the number made up by the *Allegro* and *Rondo di Bravura*, which marked Liszt's main debut before the public as a creative as well as an executive artist. He was, of course, already known for his improvisational skills, which proved that his burgeoning creative faculty was already precociously developed, but the publication of the five pieces was an anticipatory supplement to the performance of the opera *Don Sanche* on October 17th of the same year, and there can be no doubt that Liszt now wished to be considered at least as much a composer as a performer.

This view is reinforced when we consider that the published music represented only the tip of the iceberg of his industrious compositional activity. Various letters of Liszt's father, Adam, mention solo piano sonatas, a four hand sonata, a trio, a quintetto, and even 2 concertos - all composed around this time² - and the question inevitably arises, why should Liszt and his father have chosen to publish only pieces in a lighter vein when he was also turning his hand to more serious compositions? Even the opera *Don Sanche*, indubitably the most ambitious composition to date, has survived only by accident, no known attempt having been made to find a publisher.³ The most likely explanation is suggested by the reviews of the opera's first performance, from which it can be seen that, although many critics regarded the work as a considerable achievement, all of them made allowances for the youth of the composer, realising that he could not be expected to be a finished and original master of his art. For Liszt to have

published a sonata or concerto at this time would have encouraged the same sort of comparisons with well-known masterpieces which *Don Sanche* elicited, and it was therefore thought more prudent to publish a set of virtuoso piano pieces. Canons of judgement in this genre were less severe, and Liszt's keyboard mastery was advanced enough to compete on equal terms with other composers in the field.

He was surely well advised to confine himself to this, for it is his keyboard rather than his compositional skills which make the most immediate impression in these early works, although on closer inspection one can detect occasional harbingers of his later compositional techniques, especially in the *Huit Variations* and the *Impromptu*. An important point arising from the 1825 group of pieces is that Liszt's creative faculty usually works equally well, and sometimes even better, when dealing with themes by other composers rather than his original ideas. Of the 1825 group, the two weakest pieces are certainly the *Allegro* and the *Rondo di bravura*. Both these works are in a loose two-part rondo form, the first parts moving from the tonic to the dominant and relative major respectively, and the second reversing the process. Apart from this broad plan, neither piece has much formal cohesion, rambling on with little melodic appeal and even less sense of purpose. The inordinate length is slightly offset by the very fast tempo, but neither work offers any of the flashes of inspiration which usually characterise Liszt's music even at its weakest. One is left with the impression that a skilful pianist has allowed some extempore ideas to run away with themselves in order to show off the speed of his passagework.

Compared to these two compositions, the *Variations on an air of Rossini*, Liszt's most insignificant operatic piece, has something to recommend it. It is short and relatively concise, displaying the same bravura keyboard techniques as the *Allegro* and *Rondo* without the longueurs. Liszt used the title "Variations" sparingly in later life, although his use of variation technique is all-embracing and permeated his way of thinking about music - evinced mostly by the frequent employment of thematic transformation in his own works, and by liberties he took with the works of others in both editions and performances. While composing, Liszt often conceived of an idea and a variation simultaneously, writing the latter as an "ossia" in his manuscript, and numerous testimonies agree that Liszt as a performer had a sometimes irritating

tendency never to play a passage as written more than once. This practice is enshrined in his edition for solo piano of Hummel's Septet, where he suggests variants for certain passages if the repeats are played. Liszt's interest in variation, which in some cases almost amounted to an obsession, was originally given freest rein in the opera fantasias, although there is a set on the Hungarian air *Tiszántuli szép leány* dating from 1846, not to mention the magnificent *Totentanz* constructed of variations on the *Dies Irae*.

The *Variations on an air of Rossini*, despite being by no means the weakest piece of the 1825 set, has attracted less interest from Liszt scholars than any of the others, and indeed there has not even been agreement as to the identity of the opera from which the air is taken. A contributory factor is that the piece is very difficult to obtain, never reprinted since the original edition, of which there now remain only two copies, one in the British Library and the other in the library of the Gesellschaft der Musikfreunde in Vienna. Ramann did not mention the *Variations* at all, and when they eventually turned up in Göllicherich's catalogue ⁴, he erroneously gave the opera as *La Donna di (sic) Lago*. This view is re-iterated in Walker's much more recent study ⁵, despite the fact that Searle mentioned that the theme was from *Ermione* in 1966 ⁶. Anyone taking the trouble to study the score of this opera will see that the theme is "Ah! Come nascondere la fiamma vorace" from Orestes's *Scena e Cavatina* "Che sorda al mesto pianto" in Act I.

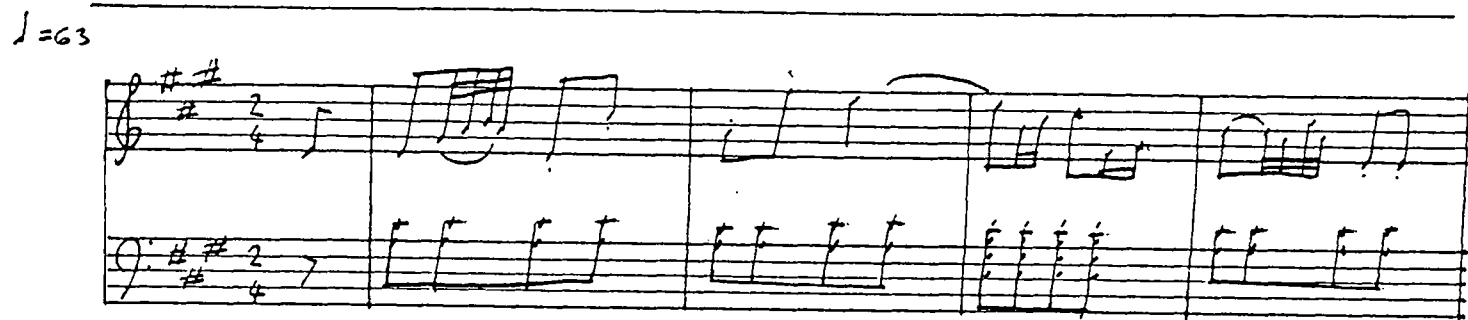
Example 1

Allegro

Ah! Co - me na - scon - de - re la fiamma vor - ra - ce

Liszt alters the key from E to A to obtain a more convenient placing on the keyboard and simplifies the melody so that Rossini's ornament $\frac{4}{4}$  becomes $\frac{2}{4}$ , which is easier to articulate at speed.

Example 2



A short and rather portentous introduction precedes the theme, chiefly remarkable for its rudimentary use of contrast and already "quasi-orchestral" keyboard effects such as a timpani-like tremolo trill.

Example 3



The ensuing variations are almost solely designed as a vehicle for brilliant figuration, but within these limitations Liszt shows some fertility of invention. The main fault of the piece is that each variation runs a numbingly predictable course after the first few bars, with the minor exception of variation 3. The following examples give a good idea of the style.

The first variation demonstrates Liszt's nascent ability to produce a striking effect with figures covering different ranges of the keyboard in quick succession.

Example 4

$\text{♩} = 100$

Handwritten musical score for Example 4. The score is written on two systems of staves. The first system consists of a treble and bass staff, both with a key signature of two sharps and a 2/4 time signature. The music features rapid, wide-ranging figures in both hands, with a piano (*p*) dynamic marking and a fermata. The second system continues the piece, featuring a forte (*f*) dynamic marking, a 'sve' (sustained) marking, a 'lento' marking, and a piano (*p*) dynamic marking. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

This would have seemed even more panoramic on the narrower-range keyboard of an 1825 piano. The second variation continues the emphasis on virtuoso passagework, but in a more heavily chordal style.

Example 5

$\text{♩} = 88$

Handwritten musical score for Example 5. The score is written on two systems of staves. The first system consists of a treble and bass staff, both with a key signature of two sharps and a 2/4 time signature. The music features rapid, wide-ranging figures in both hands, with a 'Brillante' marking and a 'con forza' marking. The second system continues the piece, featuring an 'etc.' marking. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Variation 3 redresses the balance somewhat in favour of a less ostentatious texture with some chromatic inflection

Example 6



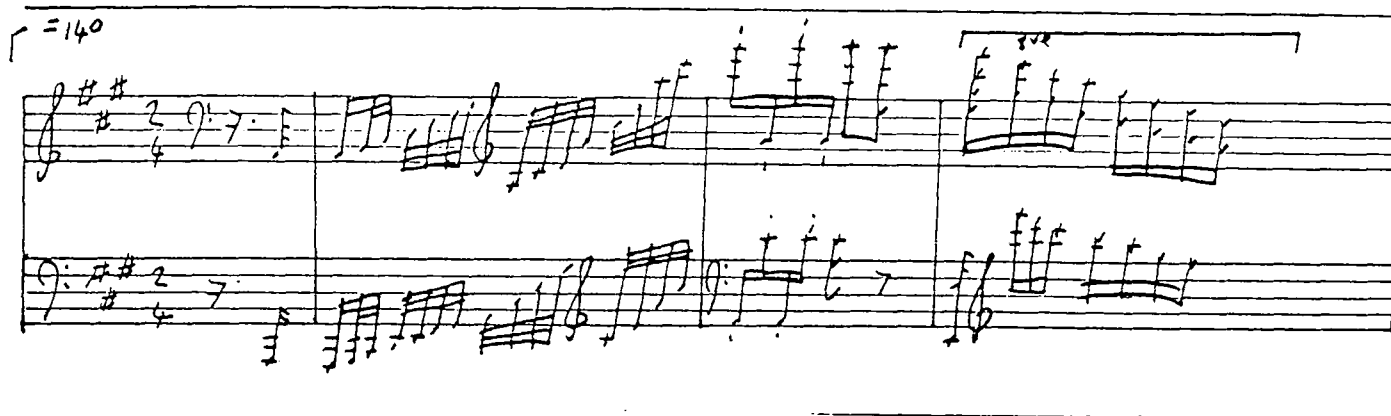
which spices up the previously unrelieved diatonic harmony, while the middle section contains some facile but welcome contrapuntal imitation.

Example 7



For the fourth variation Liszt returns to the bravura manner. The fast metronome marking combined with leaps in both hands give some idea of the young composer's keyboard accomplishments.

Example 8



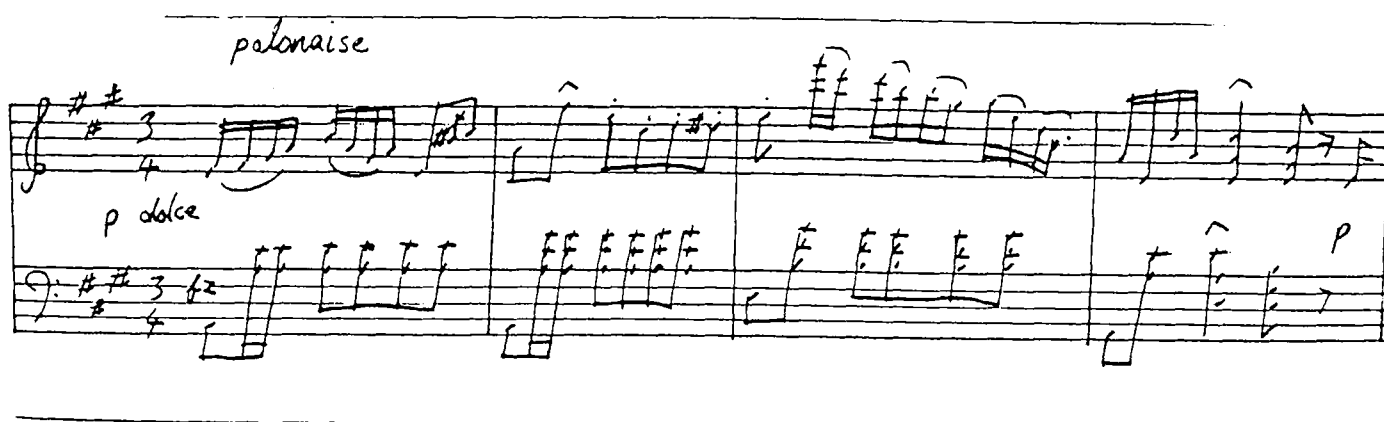
Liszt then rings the changes by presenting the melody in the minor mode, accompanied by a tremolo,

Example 9



but the darker atmosphere is quickly dispelled by the following variation in a polonaise rhythm - a conventional idea enlivened by the inclusion of an acciacatura before the last note of the 1st bar, a feature present in Rossini's orchestral version of the theme but necessarily omitted in the voice part.

Example 10



A short transition leads to the final variation, which does not disappoint expectations by closing the piece in the accustomed fast and loud manner.

The obscurity of the *Variations* is the chief justification for describing it at some length, for it would be idle to pretend that it is a good, or even particularly interesting, piece of music. If Liszt had not proceeded to his later achievements it would be rightly forgotten, and the most we can expect to find in it is the occasional glimpse of things to come. He was already a fairly versatile keyboard technician, with a fondness for dramatic contrast exemplified by the first few bars of the introduction - a grand gesture followed by a few quieter, more reflective chords. Perhaps the most characteristic feature of the work is the accompaniment of the dolorous minor-key variation by tremolo chords, a feature of number five of the *Fleurs mélodiques des Alpes*, the second number of the final version of *Venezia e Napoli*, the first *Paganini Study* and *Chasse Neige* from the *Transcendental Studies*. Liszt as yet showed no interest in the dramatic context of the melody within the opera itself, which is treated simply as a cornucopia of tunes. The same is true of the *Impromptu sur des thèmes de Rossini et Spontini*, the most accomplished work of the 1825 group apart from the *Huit Variations*. This is the only one of Liszt's opera fantasias in which the themes are taken not just from different operas, but from different composers as well - perhaps in the hope that a fantasia based on themes by Rossini and Spontini could economically appeal to lovers of both Italian and French opera.

Rather than attempting to smooth the transition between the two composers' themes, Liszt emphasises the contrast by presenting Rossini's in sharp keys and Spontini's in flat. The

distance between the key of the first Rossini theme and the first Spontini is a tritone - as great a break as possible - and in addition to this the themes are contrasted in character - those from *Rossini* lively and those from *Spontini* lyrical and martial. Overleaf is an outline of the Piece:

bars

1-24	Introduction	E-major
25 ff	1st theme (Cavatina from Act I of Rossini's <i>La Donna del Lago</i> , "La mia spada")	E-major
64ff	Variations on 1st theme	E-major
81-93	Transition	
93-148	2nd Theme (Duetto from Rossini's <i>Armida</i> , "Cara! per te")	B-major (with excursus to G)
149-193	Virtuoso figuration and development of 1st theme	B-major (with G excursus)
193-196	Transition	
197ff	3rd Theme (Act I Bridal Procession from Spontini's <i>Olympie</i>)	B-major
213ff	Variation of 3rd theme	A-major
240ff	4th Theme (March, Act II "Suivez-moi, Castellans" from Spontini's <i>Fernand Cortez</i>)	A-major, F-major
278-286	Transition	
286ff	Recapitulation of 2nd theme	E-major

287-326	Figuration and development of 1st theme	E-major
327-end	Coda	E-major

From this it can be seen that the piece is framed by the Rossini melodies; in consequence the Spontini form an interlude which contrasts starkly both in key and character. The recapitulation and return to the tonic then give some balance to a structure which otherwise would have little cohesion. In Liszt's later opera fantasias typically Romantic mediant key relationships become more common, but here the second theme first occurs in the dominant, only to be recapitulated at the tonic as in sonata form. There is a mediant relationship between the key of the 4th theme and the recapitulation, but its use is otherwise confined to a few bars in the first half of the piece, when the music suddenly steps into a poetic G-major (bars 127 ff.). The arresting nature of this passage is heightened by the Beethovenian distance between the left and right-hand parts, reinforcing the impression that we have momentarily stepped into another world. Perhaps this is an allusion to an earlier passage in the *Armida* duet, also in G-major. Certainly the simple melodic line bears some resemblance to it.

Example 11

Handwritten musical score for "Example 11". The score is written on four staves. The top two staves are for vocal parts: Rinaldo (soprano) and Armida (soprano). The bottom two staves are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: Rinaldo: "La dolce mia speranza - za"; Armida: "mi - se-ro! più speranza - za". The score shows a duet with piano accompaniment, including a final chord with a fermata.

Liszt's introduction of the 3rd theme in B flat, its key in the opera, marks a clear division in the piece. This is no accident, as all the other themes have been altered in key to conform to

the tonal plan, the two Rossini melodies being originally in E, and the final Spontini melody in D. None of the themes, however, is identical with the original. This is the first theme as it appears in *La Donna del Lago*.

Example 12

Malcolm

La mia spa-da è la più fi-da

p

Liszt ignores the vocal line, and slightly alters the melody of bars 3 and 4 to produce a greater, but more banal, symmetry. In the second half of the theme

Example 13

Malcolm

al ci-mento al fier pe-ri-glio

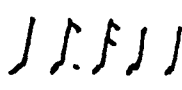
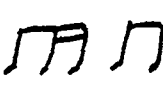
the melody is moved up a fifth and harmonised more unusually with the mediant minor chord instead of that of the relative minor. Moreover, the C sharp minor theme with which Liszt continues in bar 41, while being related to the Rossini melody in its tonic-dominant harmony and the initial melodic descent of a third, is Liszt's own invention - although an embarrassingly poor one.

The *Armida* theme undergoes fewer alterations. If we compare the original version

Example 14

Allegro.

Ritard.

we can see that Rossini's C  rhythm has been changed to $2/4$ , which makes a less emphatic and more commonplace effect. As before, Liszt continues at bar 104 with original music which sounds as if it might belong to the theme.

The *Olympie* melody has minor differences in Liszt's arrangement, often appearing to arise from a desire never to repeat a phrase exactly. Compare, for example, bar 200 with bar 208. The second chord of bar 200 is Liszt's addition to the original reproduced in bar 208. Most prophetic of all, Cortez's march theme, the last new melody, is introduced the wrong way round, the second half (bars 240-247) appearing first. This is an adumbration of a similar procedure used for the final theme of the *Don Juan Fantasia*. Here, however, no dramatic point is intended, and the second half of the theme simply serves as a pianissimo preparation for the "forte" entrance of the first half, which is the part of the theme audiences would be likely to

recognise. Having done so, they would no doubt be expected to applaud the unusual manner of presentation.

Divergences from the original, both major and minor, occur throughout Liszt's opera fantasias, but it is noteworthy that this feature is prominent as early as 1825. Although some of these variations have a definite expressive purpose - whether achieved or not - in many instances Liszt varies the original material for what seems to be no discernible reason other than the fancy of the moment. These spontaneous variations are consequences of the improvisatory genesis of the fantasias. Unfortunately in his inexperience the youthful composer has invariably altered the original themes to their detriment.

The *Impromptu* not only displays features which point obviously to its improvisatory origin, but even those which mark it out as a concert improvisation. One must draw a distinction between music improvised under the pressure of a public concert, and that created extempore in private. It is likely that the latter will be more fully worked-out, but that the former will betray its origins more readily. In the *Impromptu*, among the most noticeable traits are the use of the  rhythmic figure as an easy method of linking the first theme with the second and fourth, and the crudity of the transition passages. One can easily imagine that the bareness of such perfunctory passages as bars 48-56, 136-148, 192-196 and 277-285 resulted from the improviser's mind being more fully engaged on working out the arrangement of the following theme. It was probably passages like these which were referred to by the Allgemeine Musikalische Zeitung reviewer quoted in the previous chapter (page 5) as "voluntary passages", and it is interesting to see that they appear in a published version of the improvisation, no attempt presumably having been made to improve them. One can observe from the title itself that Liszt had no wish to hide the extempore origin of the *Impromptu*.

If the piece is judged as such the crudity of the *Impromptu* is pardonable, especially if we remember that it is the work of a 13 or 14-year old boy, important merely as a fair illustration of his improvisational ability at this age. So regarded, the music, while not strikingly original, displays an enviable talent for the coherent organisation of several disparate themes. As with the *Rossini Variations*, a taste for the histrionic gesture is manifested immediately in the introduction.

The indulgence in short cadenzas on the dominant before a tonic return, so typical of Liszt's music, is more marked in this piece than in the *Variations*, as is the rather obvious use of augmented 6th and diminished 7th chords to effect modulations. It is perhaps tempting to think that both *Impromptu* and the *Rossini Variations*, give support to Schumann's view of Liszt's compositional development:

He does not seem to have enjoyed the repose necessary to persistent study; perhaps he never found a master suited to him; he therefore practised the more as a virtuoso, his lively musical nature perhaps preferring quickly awakened tones to dry labour on paper. He carried his powers as a pianist to an astonishing height, but remained somewhat behindhand as a composer; and it is probable that this disproportion will be felt even in his final works. 7

Schumann's perceptive remarks about Liszt's preference for "quickly-awakened tones," should not blind us to a fault in his conclusion. This preference resulted not so much in weaker music than would have been produced by "dry labour on paper" but simply in music which has obvious extempore origins. One certainly feels the disparity between keyboard and compositional ability in these early works, but this is mainly to do with Liszt's astonishing keyboard precocity rather than any lack of compositional talent. Even granted that Liszt was not remotely as great a prodigy in this direction as Mozart or Mendelssohn, his early works are still considerable achievements for his age. If he had had less obvious keyboard fluency, more praise might have been given to his emerging musical ability.

We must not leave the 1825 pieces without mentioning a fact which casts unusual light on Liszt's later attitude to them. After his elopment to Geneva with Marie d'Agoult, his compositional ardour burned with renewed brightness, and he decided upon writing a series of original works, the first of which was to be a set of études. So attuned had Liszt's mind become to thinking creatively in terms of arrangement and transcription that rather than compose the études from scratch he decided that they would be an amplification and elaboration of those published in 1826. To this end he wrote to his mother asking her to send him not only a copy of the 1826 études, but also copies of all his 1825 piano works.⁸ He found little to interest him in the *Rossini Variations*, but so well ~~the~~ did introduction to the *Impromptu* attune with his later style that he adapted it as the opening of the new E flat study (titled *Eroica* in the final revision).

Liszt therefore thought nothing of transferring a musical idea from an arrangement to an original work or even from one arrangement to another. The introductory bars of his transcription of the *Cuius Animam* from Rossini's *Stabat Mater* were also made use of in a piano arrangement of the Gregorian *Stabat Mater* melody which later formed the basis of the largest choral movement of *Christus*. In passing, two further points regarding Liszt's return to his early piano pieces might be made. Firstly, although material from the *Allegro* or *Rondo di Bravura* does not reappear in later pieces, Liszt made an orchestral arrangement of the *Allegro*, a page of which survives in the Weimar Archives. This was no doubt simply practice in instrumentation, but it does show that the idea of the orchestra was present even in Liszt's earliest piano writing, albeit less successfully realised than in his later. Secondly, the final piece Liszt requested to be sent to Geneva in 1836 was an early, unpublished, sonata in C-minor. The music of this work has not survived apart from the incipit, which was quoted in the above mentioned letter. Were the piece to turn up one day, however, it might well be found that more of Liszt's later work was directly adapted from his early pieces, increasing our astonishment that such works could hold the seeds of such inspiration for their composer.

Although Liszt continued to extemporize opera fantasias in concert, he published nothing more in this genre, indeed no music of any kind after the *Douze Etudes* of 1826, until 1829, when the *Fantasia on the Tyrolienne melody from Auber's La Fiancée* appeared. A year before this, he had composed a short piece in the Hungarian style entitled *Zum Andenken* in memory of his father, who had died on August 28th, 1827. The piece is not particularly interesting musically, but cited because it is not an original work, but a transcription of two melodies by popular Hungarian composers. That Liszt should have chosen to write an arrangement rather than an original work to commemorate his father's death confirms that the former could constitute as personal a statement as the latter for him, a point to be borne in mind when considering his oeuvre as a whole.

It is unlikely that the fantasia on *La Fiancée* had any personal connection, and was probably stimulated by a desire to benefit from the successful first performances of the opera in 1829. *La Fiancée* is typical of Auber's lighter vein, and its jaunty melodic style is not belied by

the melody on which Liszt chose to base his fantasia, the *Tyrolienne* of the second Act "Montagnard ou berger, votre sort peut changer". This tune, in considerable vogue at the time, was arranged by a number of composers, Czerny among them. Its popularity, and its square-cut suitability for bravura variations, were probably good enough reasons for its choice, but it is hardly distinguished. Liszt's decision to compose this piece becomes more puzzling if we take at face value what he is later life, told Göllicherich: "For Auber, who was once very fashionable, I have and had no taste" ⁹. In addition to this, we find a sneering reference to his fantasia in 1836: "The piece by Weber [the *Konzertstück*] was not understood. *La Fiancée* accorded better with their retarded sensibilities." ¹⁰ Liszt's friend and first biographer D'Ortigue had the following to say about the circumstances surrounding the composition of the fantasia:

It was at this time that a woman, towards whom he felt drawn by pure artistic sympathy, revealed Italian music to him. Their inclinations then tended to encourage in him this initiation into music of total sensualism. He himself summed up the state of his soul in that era in some compositions, notably in his *Fantasia sur 'La Fiancée'*, the only one which was published at that time; a mocking piece with a Byronic energy, the figures of which have a coquettish brilliance, after the fashion of M. Herz. ¹¹

The coy remarks about "a woman" (probably Caroline de Saint-Cricq) having introduced Liszt to Italian music cannot be taken too literally in view of his previous knowledge of the works of Rossini, among others. It is also bizarre that the only published result of Liszt's "initiation" into Italian music should be a piece based on a French opera. Perhaps the passage should be taken to mean, behind the purple prose, that Liszt conceived a renewed interest in opera at this time, ending the lassitude induced by his father's death. The Italianate leanings of Liszt's music are always obvious, but his interest in Auber must have been strong too, at least at the end of the 1820's, however much he later denied it. As mentioned in the previous chapter, Liszt had improvised in concert on a theme from *La Muette de Portici* soon after its first production in 1828, and it is unlikely that he was immune to the powerful impression this work made on many musicians, described by Wagner in *Erinnerung an Auber*. A short piece based on two themes from *La Muette* was written around 1860, and the *Tarantella* arrangement from this opera was one of his most successful concert pieces, which he showed no signs of despising.

D'Ortigue's description of the fantasia as "mocking" ("d'une expression moqueuse") probably refers to the disparity between Liszt's virtuoso passagework and the simplicity of the theme. For a less than committed admirer of Auber, Liszt played the *Fantasia* a great many times, and the fact that it was published at all, when other fantasias have disappeared, shows that he held it in some affection. In situations like this Liszt's complex and contradictory nature is most glaringly apparent: in his more extrovert moods the vivacity of the piece no doubt appealed to him, but at other times its popularity and calculated effectiveness repelled him. His attitude to Auber was possibly very similar.

The *Fiancée Fantasia* was well-received on its publication. The *Revue Musicale* considered that in it Liszt had "found some happy inspirations," ¹² ("a trouvé d'heureuses inspirations") and certainly it marks a gigantic advance on his previous works, both in compositional mastery and in the development of a distinctive keyboard style. While the piano writing, as D'Ortigue realised, is partially indebted to that of Herz, Liszt goes as much beyond that composer in the complexity of his figuration as he surpasses him musically. The *Fiancée Fantasia* is moreover the first in a long line of pieces to be published in two versions, the second following only a few months after the first, which shows how swiftly Liszt's ideas could change. The following discussion of the piece, a set of variations on a single theme, is based on the first version.

The *Fantasia* begins with a slow introduction which is in itself a free variation of the theme. Despite the deliberately rhapsodic impression, the form is fairly tightly controlled, and the music unfolds in an arched A1 - B1 - B2 - A2 structure. At bar 45 a new animated figure is introduced, shattering the reflective mood, and reminiscent of the type of music often heard just before the raising of the curtain in lighter operas. While the previous part of the introduction was composed of 4-bar phrases, Liszt contrives to increase the excitement in bars 45-54 by departing from this square-cut procedure - dramatically tightening the musical argument. When the theme finally does arrive, at bar 63, however, the portentous chords of the preceding few bars turn out to have been an almost comically inappropriate introduction to such an insignificant little melody, reminding one forcibly of Liszt's countryman Dohnanyi's *Variations on a Nursery*

Theme. It is difficult to believe that Liszt was unaware of this and was without mischievous intent, but a present day audience might well be laughing at Liszt rather than with him. Auber's theme is tediously built entirely of 4-bar phrases. As expected, the initial eight bars are repeated, and then recapitulated after a middle section in the mediant minor - the maddeningly clichéd alternation of tonic and dominant harmony offering vast scope for improvement in the ensuing variations.

The first variation "brillante e non legato", subjects the theme to rapid, glittering, figuration. The initial 8-bar phrase is extended to 10 by the interpolation of two bars of passing harmonies - adding much longed-for harmonic colour. The middle section is treated more freely, with a huge dominant-pedal cadenza expanding the return to the tonic - a technique foreshadowed in the *Impromptu*. When the tonic does re-appear, the theme is in yet another arrangement - a testament to Liszt's fertility of invention.

The second variation is quirky, capricious, and harmonically slightly more adventurous, but Liszt wisely suggests that this variation could be omitted to "reduce the length of the piece". Variation 3 is a march, but in contrast to the preceding 2 variations, it is the 1st section that is now expanded, bars 255-261 being a particularly happy example of imaginative harmonisation. The return to the opening section at the end of the variation is consequently shorter.

The *Barcarole* fourth variation forms a welcome point of repose in the hitherto almost constant rush of demi-semiquavers. The key is D, forsaken briefly for a delightful reverie in F sharp. The return to D at bar 321 introduces what appears to be a new lyrical idea, although it is related to the melody of the middle section of the theme. This melody is the gem of the whole work - a moment of genuine beauty cut short by the return of the bravura writing at bar 329. The middle section of the variation shows clearly the derivation of the "new" theme, before the *Barcarole* returns at bar 348. A short "Allegro Vivace" transition modulates to the finale, which begins with the theme "Presto" over a pedal bass and continues by recapitulating figuration heard before closing the piece in a dazzling torrent of semiquavers.

This fantasia was a great leap forward for Liszt. A vigorously effective concert piece, it shows advances in harmonic treatment and freedom of phrase structure, while the piano writing, although not yet completely characteristic of the mature Liszt, is remarkable for its pyrotechnic display. The banality of the theme, however, is a problem which becomes ever more obvious as the work progresses; the beginning of the finale is especially weak because of this. Moreover, there is far too much unrelieved "brillante" writing, however inventive, and it was perhaps a realisation of this fault that led Liszt to produce a revised version so soon after the original was published.

This version is mercifully shorter by 71 bars, cutting some of the introduction and all of the 2nd variation. The introduction now begins in the middle, with bars 17-23 of the 1st edition. After this a modulation to C leads to part of the *Barcarole* variation, and the introduction concludes with the "più allegro" section. Two other passages were altered for the 2nd edition. The march variation (now the second) was transposed to F sharp for the first 8-bars, which are then repeated in A, doubling the length of the passage. Finally, the left-hand of bars 325-335 has added thematic interest. These two latter changes are undoubted improvements - the first in particular introducing a bright mediant harmony typical of the later fantasias - but the alterations in the introduction are less successful. The satisfying form of the 1st version is now destroyed; the replacement is ramshackle to say the least. Instead of starting firmly in A-major, the introduction now begins with a passage of unsettled tonality which makes little impression in its new context. Even worse, the "più allegro" section now seems to come out of the blue and sounds distinctly out of place. Liszt identified the main faults of the first version well enough but his resulting alterations create almost as many problems as they solve, a difficulty which we will have occasion to notice in other pieces too.

It has been suggested in Chapter I that one must consider Liszt's revisions merely as different ways of treating the same material and not necessarily as improvements. This point is supported by the fact that as late as 1832 Liszt was playing a version of the fantasia which sounds very like the first edition. According to the Boissier diaries, Liszt played the piece on March 8th 1832:

After a most aimiable conversation he sat down at the piano and played his fantasia for us. It is impossible for anyone else to play the work, for he plays as one possessed. All the passages are striking, the modulations new, and the melodies graceful; he played them as he always does - with the utmost expression, leaps, hand-crossings, octaves, scales of all varieties. He carries these off, never seeming distracted nor bothered by anything. The introduction is languishing, tender, dreamy, then he animates its features, all of which are expressive, and played as if he were freely improvising a bit." 13

Further on, it is interesting to read "at the end of the second variation there is a trill during which the bass sings the theme softly and gracefully", and that the 4th variation is a "barcarolle". Obviously Liszt was still playing the cut 2nd variation at this time, as it is the only one which ends with a trill, and since the description of the introduction could fit both versions, it is quite possible that he played the first version of that too. Given his improvisational practice, it is likely that he extemporised different versions of the introduction as the mood took him, and that we only have two out of several.

The last piece which concerns us in this chapter is the *Variations on a march from Rossini's "Siège de Corinth"*, composed in 1830. Considering how few of Liszt's works have survived from this period, it is most frustrating that only the introduction remains of this composition, which was unpublished. A detailed discussion of the provenance of the manuscript has been published by Nancy Reich,¹⁴ and a transcription of the manuscript will be found in the appendix to the thesis. The variations were based on "Questo nome qui suono Vittoria" from Act III (Ex. 15).

The most significant feature of this piece is that it seems to have been conceived for piano and orchestra - the first link between the opera fantasias and the concerted works. The introduction begins in F-minor with an imposing sequence of chords, followed by a new theme which enters at the marking "solo". The lyrical nature of this melody clearly contrasts it with the orchestral opening. This theme is Liszt's own invention, and it is not until bar 18

Example 15

512
JERO

no-me, che suo-na vit-to-ria, scuote ogn'alma e la gui-da a pu-gnar e ve-

All-gro brillante

-drassi sul campo di glo-ria il se-pol-ero cangiar-si in al-tar, il se-

Que-sto no-me, che suo-na vit-to-ria, scuote ogn'alma e la gui-da a pu-

Que-sto no-me, che suo-na vit-to-ria, scuote ogn'alma e la gui-da a pu-

sup. pol-ero cangiar-si in al-tar.

Ten. Que-sto no-me, che suo-na vit-to-ria, scuote ogn'alma e la gui-da a pu-

Bassi Que-sto no-me, che suo-na vit-to-ria, scuote ogn'alma e la gui-da a pu-

Que-sto no-me, che suo-na vit-to-ria, scuote ogn'alma e la gui-da a pu-

The musical score is written for piano and voices. It begins with a piano introduction in C major, marked 'All-gro brillante'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter with the lyrics 'no-me, che suo-na vit-to-ria, scuote ogn'alma e la gui-da a pu-gnar e ve-'. The score continues with a piano accompaniment and vocal parts. The lyrics are in Italian and describe a scene of glory and triumph. The piano part includes dynamic markings such as 'f' (forte) and 'p' (piano). The vocal parts are written for Soprano, Tenor, and Bass. The score is in a single system with multiple staves.

that we hear a premonition of the march theme in the bass. The following modulation to A is typical of Liszt's mature harmonic practice, more so indeed that anything in the first version of *La Fiancée*, but the introduction as a whole follows the plan of the earlier piece in beginning slowly and abruptly increasing tempo later. This occurs at the marking "animato", and the

ensuing passage is a sequential treatment of the first few bars of the theme, ending with a pause on the dominant of F, where the manuscript tantalisingly finishes.

As Liszt is known to have prepared orchestral versions of the fantasias on *Niobe* and *I Puritani*, in addition to the *Hexaméron*, it is not unique to find that an orchestral arrangement was envisaged for this piece too. Whether Liszt himself orchestrated his fantasias or left the task to others is a debatable point, but it is certain that they all started out in a solo piano score similar to that of the introduction to the *Siège de Corinth Variations*. Although this piece was written only a year after that on *La Fiancée*, on the basis of the surviving fragment Liszt's compositional advance is palpable. In the five years that separate it from the *Rossini Variations* he took a large step forward from juvenile trivia to works on the threshold of an original style. The promise of the *Siège de Corinth Variations* was to be magnificently fulfilled over a decade later in Liszt's finest fantasias, but it is wise not to forget the concrete achievements displayed in the *Fiancée Fantasia*, not just in relation to Liszt's own musical development, but in relation to other productions in the genre of the opera fantasia. Even at this early stage it is difficult to think of a contemporary fantasia equal to Liszt's in sheer vigour or glittering effectiveness.

CHAPTER II - NOTES AND REFERENCES

1. See British Library M.S. Add. 33965, fol. 237-42 for a letter of Liszt dated 20th July 1824 referring to the completion of some pieces. See also La Mara: *Classisches und Romantisches aus der Tonwelt* (Ebda, 1892), pp. 249-250.
2. For complete references see F. Schnapp: *Verschollene Kompositionen Franz Liszt in Von deutscher Tonkunst : Festschrift zu Peter Raabes 70. Geburtstag* (Leipzig, 1942) pp. 120-124.
3. The libretto, written by Théaulon and de Rancé, was published by Rouillet: Librairie de L'Academie Royale de Musique.
4. A. Göllerich: *Franz Liszt* (Berlin, 1908), p. 298.
5. A. Walker: *Franz Liszt, The Virtuoso Years* (London, 1983), p. 105.
6. H. Searle: *The Music of Liszt* (New York, 1966), p. 2.
7. R. Schumann: *Music and Musicians*, trans. F. R. Ritter, 1st series (London, 1878), p. 350.
8. La Mara ed.: *Franz Liszt's Briefe an seine Mütter* (Leipzig, 1918), p. 29.
9. A. Göllerich: *op. cit.*, p. 129.

Für Auber, der damals sehr en vogue war, habe und hatte ich keinen Geschmack.

10. D. Ollivier ed.: *Liszt/d'Agoult Correspondance* Vol. I (Paris, 1933), p. 157.

Le morceau de Weber n'a pas été compris. *La Fiancée* allait mieux à ces sensibilités rétives.

11. J. D'Ortigue: *Franz Lizst* (sic) in *Revue^{et} Gazette Musicale* No. 21, 14th June 1835, p. 201

Ce fut dans ce temps qu'une femme, vers laquelle il se sentait porté par une pure sympathie d'Artiste, lui révéla la musique italienne. Ses dispositions d'alors étaient très propres à favoriser en lui cette initiation à une musique toute de sensualisme. Lui-même a résumé la situation de son âme à cette époque dans quelques compositions, notamment dans sa *Fantaisie sur la Fiancée*, la seule qu'il ait publiée alors, morceau d'une expression moqueuse, d'une verve byromienne, et dont les formes sont brillantées avec coquetterie, à la manière de M. Herz.

12. *Revue Musicale*, Troisième Année, Tome V, (1829), p. 255.
13. E. Mach trans. and ed.: *The Liszt Studies* (New York, 1973), p. XXI.
14. N. Reich: *Liszt's Variations on the March from Rossini's 'Siège de Corinth'* in *Fons Artis Musicae* XXIII (1976), pp. 102-106.

CHAPTER III

LISZT AND THALBERG

Liszt's next operatic fantasia - on Halévy's *La Juive* - was written in 1835. Although he had planned several in the years 1831-34, the only surviving piece with operatic connections is the transcription of Berlioz's *Franc-Juges* overture of 1833. The uncatalogued fantasia on *Il Pirata* was definitely written at this time but has been lost. As for *Don Juan*, the fantasia that we now have reached its final form (in the solo version at least) in 1841, but a set of variations on "Là ci darem la mano" was certainly in existence by 1839 and may have been composed much earlier.¹

A glance at the catalogue is enough to show that Liszt was in no hurry to publish any operatic fantasias between 1830-1834, so it is strange to find him writing the following to his mother in November, 1835:

Try to get in touch with Schlesinger and tell him to engrave my piece on *La Juive* immediately, for it must be published before January. There is more hurry about this than about all my other pieces.²

The reason for this sudden urgency is not hard to find. In the autumn of 1835 Sigismond Thalberg had arrived in Paris, and had played there to sensational acclaim. Thalberg's repertoire consisted largely of operatic fantasias of his own composition, and the unique effects developed therein persuaded many to the view that he was the foremost pianist of the era. It was not until May 1836 that Liszt returned briefly to Paris after a long stay in Geneva, but it is understandable that news of Thalberg's success should reach him very quickly and stimulate him to proceed with the publication of the *La Juive* fantasia.

The influence of Thalberg on Liszt's operatic fantasias was as profound as Liszt's initial jealousy of Thalberg's success. It is only when it is realised how strongly Liszt felt about Thalberg and his music that we can understand how deeply he was affected by it. Sigismond Thalberg was born in 1812 in Geneva, where he lived for the first 10 years of his life. He thereafter moved to Vienna, where study under some of the most famous musicians of that city - Moscheles, Hummel and Sechter - turned him into an accomplished artist with a complete

command of the keyboard and an inventive, if not often inspired, compositional technique. By 1834 he had already toured extensively and had been appointed Court Pianist to the Habsburg Emperor in Vienna, but it was the tremendous impression he made in 1835-6 on Parisian audiences that set the seal on his international fame. Thalberg's playing was characterised by an intense cultivation of a legato cantabile style, and his unostentatious manner at the keyboard contrasted strongly with Liszt's wild, rhapsodic virtuosity, the visual aspect of which - the flailing arms and dishevelled hair - is well caught in the statuettes of Dantan. In 1853, Thalberg published a method entitled *L'Art du Chant appliqué au Piano*. In the preface he expounded his ideas on piano playing, but the title alone is sufficient to indicate the stress its author placed on a "singing" tone. Thalberg elevated this to a basic principle, suggesting that "It is by the force of melody and not of harmony that a work endures successfully through the ages", and instructing the pianist to "refrain from all unnecessary movement of the body". No-one could deny that Thalberg practised what he preached, as a glance at the immobile solidity of Dantan's corresponding statue will make clear.

The most famous aspect of Thalberg's playing was his much-lauded "three-handed" effect which is seen to best advantage in the finale of his fantasia on Rossini's *Moses* (1835). This composition was exceptionally popular, and was certainly its composer's best-known work. His distinctive style, however, had been developed quite a few years before this. According to Czerny:³

When, therefore Thalberg first publicly performed his *Don Juan Fantasia* in Vienna, about the period here alluded to, the new effects therein developed justly excited the greatest astonishment, and in passages such as the following:



even the most experienced pianists could not understand the possibility of these effects. For the powerful octaves, being sustained by means of the pedal, sounded in the following manner:



Although this effect had been adumbrated in the piano works of Francesco Pollini, and had been used extensively by the harp virtuoso, E. Parish-Alvars, Thalberg was the first to perfect the technique on the piano. The phenomenal popularity of this manner of writing soon sank it to the level of the commonplace, and even Thalberg himself was in later years to receive the nickname "Old Arpeggio", but to the Parisian audiences of 1835 the technique was as novel as it was beautiful.

Liszt was hardly indifferent to Thalberg's popularity. On the contrary, events in Paris were such a thorn in his side that he immediately looked upon him with the jealousy of one who feels unfairly eclipsed. It is worth making this point, as it has been called into question by Walker, who, after quoting some references to Thalberg in Liszt's letters writes:

There is nothing here to suggest that Liszt saw in Thalberg a rival. Least of all did he "rush back to Paris, nostrils dilated, to defend his crown" as one modern journalist has put it. 4

Later in referring to Liszt's critical article on Thalberg's music published in the *Revue et Gazette Musicale* he states:

It was a simple act of folly on Liszt's part that he allowed Marie [D'Agoult] to write this particular article for him. 5

Walker is undeniably correct that Liszt had other reasons for returning to Paris in 1836 apart from those concerning Thalberg, but one only has to read all his surviving letters from this period to Marie d'Agoult to see how much of a threat he considered Thalberg to be. If the Countess did actually write the offending *Gazette* article, then she based it faithfully on Liszt's

easily ascertained opinions, and his return to Paris was intimately connected with his rival's popularity.

At the time of Thalberg's first Parisian successes, Liszt was living with Marie d'Agoult in Geneva, where a keen pleasure is bound to have been taken in the success of a native of the city. Liszt's own interest was hinted at in his letters to his mother of 1835, and in his desire to speed up publication of the *La Juive* fantasia. By April 1836, however, this interest became more tinged with concern and was invariably combined with denigrating, sometimes sneering, comments:

I have deciphered one of Thalberg's fantasias on *La Straniera*, which is very mediocre; it has, moreover, the fault of poorly resembling its predecessors. I definitely believe that this man has nothing in his belly nor in his head. We shall see Rodolphe Apponyi wrote me a charming letter in which he speaks about Thalberg (necessarily!). He tells me that he is going to make a trip to England as an *artist*, that is to say with the resolve to make as much money there as possible. You see that M. Sigismond is not such an aristocrat! 6

(The rumours of Thalberg's aristocratic birth was one of the main topics of gossip between Liszt, who had always asserted his equality with the nobility on the grounds of his genius, and his friends, and was a further opportunity for Liszt's sarcasm.) The fantasia on *La Straniera* is indubitably one of Thalberg's weakest compositions, and certainly deserves to be called mediocre. On the other hand, Liszt's comments about the work "poorly resembling its predecessors" suggests that he is unwilling to find anything but the mediocre in Thalberg, the rather disingenuous "we shall see" notwithstanding. Thalberg's first *Don Juan* fantasia, for example, one of the predecessors alluded to, stands head and shoulders above most of the fantasias of the day, as Liszt can hardly have failed to recognise.

However, Liszt's judgement was beginning to be motivated by an understandable desire to shore up his own position, and a sure way to give him satisfaction at this time was to speak disparagingly of Thalberg:

Chopin, whom I saw this morning, loves me tenderly and exclusively. The manner in which he spoke to me today gave me excessive pleasure. He professes a certain amount of criticism for Thalberg and above all is not able to admit that there can be the least comparison between us. 7

Needless to say, in the longer term Chopin was right: there can be no possibility of comparison between Thalberg and what Liszt was to become, the latter being of a different rank altogether. But, while the basic truth of this is incontrovertible, Liszt knew that Thalberg's success was a threat to his standing as the greatest pianist of the day. Even the retiring Chopin was not immune to mild feelings of envy:

Thalberg plays famously, but he is not my man; he is younger than I, popular with the ladies, writes pot-pourris on themes from *Masaniello*, produces *piano* with the pedal instead of with the hand, takes tenths as easily as I do octaves. 8

Liszt's fervent wish was that Thalberg's popularity would abate in the coming months:

Given some time all these waves of frantic enthusiasm will dissipate, and M. Sigismond will take his place beside Mm. Kalkbrenner and Herz. 9

Roughly the same line was taken in the *Revue et Gazette Musicale* article of January 8th 1837.

Surprisingly, Liszt had never heard Thalberg play until February of 1837, when he was an unimpressed with his performance as he had been previously with his music.

I have just heard Thalberg: truly it is a complete confidence trick. Of all the things described as superior it is surely the most mediocre that I know I said this to Chopin, "he is a failed nobleman who makes an even more failed artist". 10

It was indeed admitted by most contemporary writers that Thalberg's technique as a whole was not the equal of Liszt's. On the other hand, his melodious legato had a strong appeal for those temperamentally averse to Liszt's more energetic style. Even Thalberg himself was impressed by Liszt's technique, if we can take Liszt's gloating word for it:

The evening has been wonderful for me; you have never seen me so understood and applauded. The public is coming decidedly over to our side. Thalberg was bowled over with amazement. He said out loud, in front of several persons who happened to be there, that he had never heard anything like it. He even added that he would be unable to play four lines of my piece. If I am not mistaken, he must be rather depressed! 11

Despite this, Thalberg was able to hold his own at the soirée given by Princess Cristina Belgiojoso on March 31st 1837, during which both pianists performed their showpieces - Liszt his *Niobe* and Thalberg his *Moses* fantasia. According to critics it was impossible to say which

pianist had carried the palm from the encounter, Liszt having played with exceptional verve and power, and Thalberg having enchanted the audience with a sterling performance of well-crafted piece. Given the startling differences between the two fantasias, a direct comparison would have proved difficult.

By the end of 1837 public interest in the rivalry between Thalberg and Liszt had petered out, leaving the musicians to go their separate ways. Liszt's intense pre-occupation with Thalberg and his music, however, had a noticeable influence on the style not only of his ensuing fantasias, but also on those written at the height of the contention. In the latter case, this influence took the form of a determination to define his style as the antithesis of Thalberg's. Liszt's technique had always been egregiously different from Thalberg's, but in the fantasias on *La Juive* and *Niobe* he emphasised his staccato brilliance as a direct challenge to the Thalbergian legato. This tendency is at its most prominent in the *Niobe* fantasia, from the jagged staccato of the opening onwards:

Example 1

DIVERTIMENTO SUR UNE CAVATINE DE PACINI ⁽²⁾

Con brio ed animato (♩=88) F. LISZT.

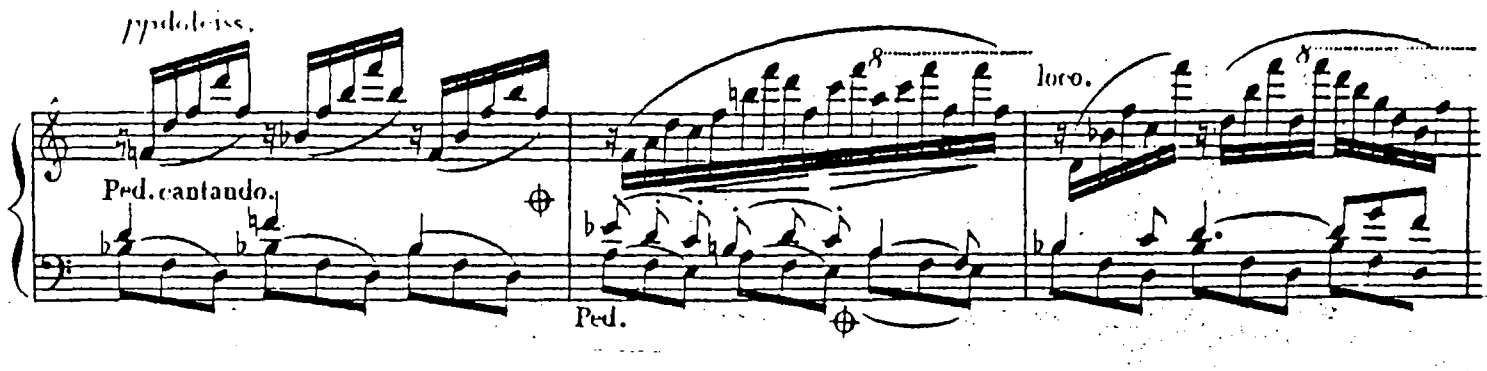
PIANO.

Later, a phrase which might in other circumstances be played legato is given a fingering which encourages a more declamatory style:

Example 2

It is noteworthy that in these works as well as in his *Huguenots* and *Puritani* fantasias, Liszt avoids Thalberg's 3-handed effect. The nearest approximation is the following short passage from *Réminiscences des Huguenots*:

Example 3



It was only after 1837, when the direct rivalry was over, that he adopted Thalberg's famous trademark on a large scale, making its discovery a novelty in the first part of the fantasia on *Lucia di Lammermoor* (Ex. 4). This suggests that the traditional date for the composition of this fantasia, 1836 - first given by Ramann and later re-iterated elsewhere - is wrong. In addition to the stylistic pointers to a later date, Liszt described the *Lucia* fantasia as one of his "new fantasias" in a letter to Marie D'Agoult of December 1839.¹²

Thalberg made an arrangement of the sextet from *Lucia* at roughly the same time, and a comparison between this and Liszt's arrangement shows that the latter, while adopting some aspects of Thalberg's technique, retained individuality by extending the accompaniment over a wider range of the keyboard and by a greater variety of figuration. Compare Ex. 5 from Liszt's arrangement with Ex. 6, Thalberg's version of the same passage .

Example 4

armonioso

p sempre legato

p marc: ed espress: il canto

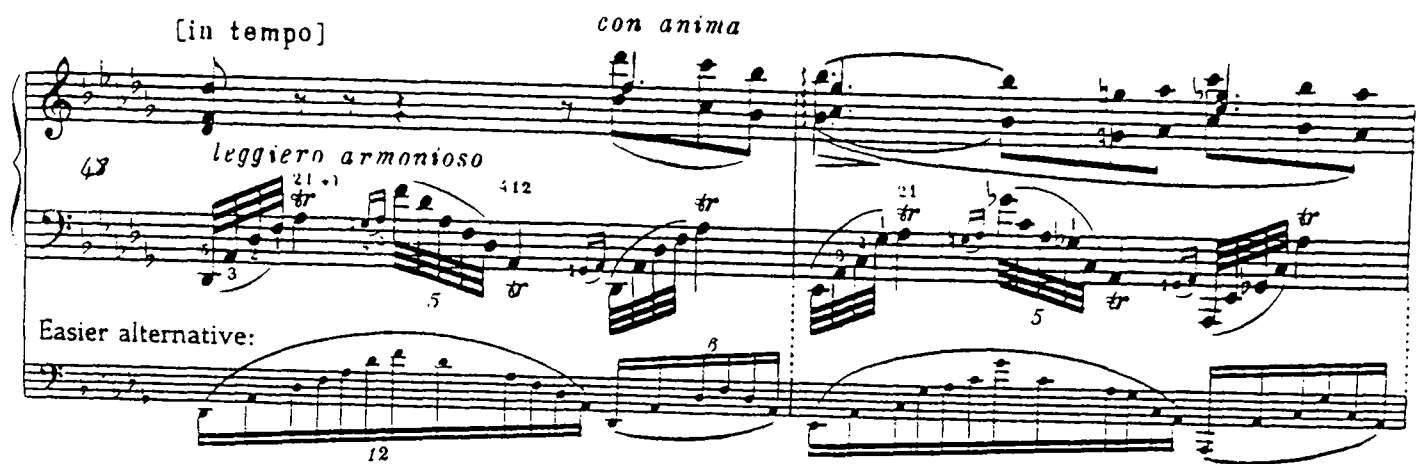
Lucia di Lammermoor (Donizetti): Reminiscences 107

Example 5

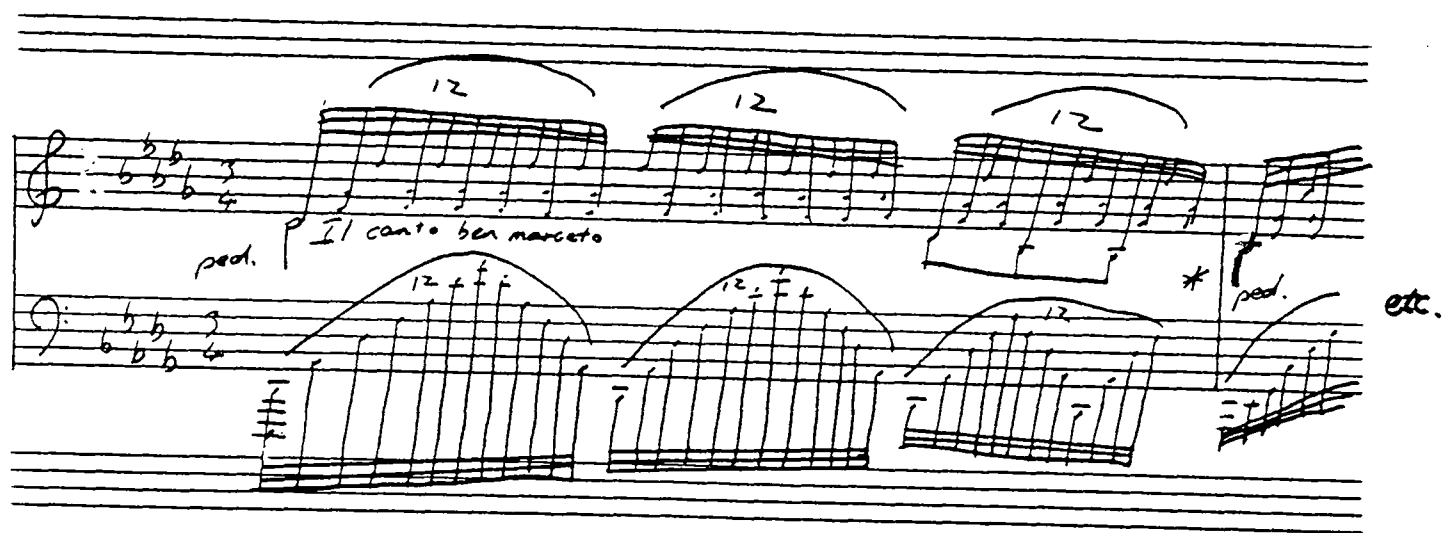
[in tempo] *con anima*

leggiern armonioso

Easier alternative:



Example 6



In most instances where Liszt adopts Thalberg's style he requires much greater agility, producing a fuller sonority by means of more extended passage work. Compare, for example, Liszt's arrangement of the *Valse Infernale* from *Robert le Diable* with Thalberg's:

Example 7

Liszt

The musical score for Example 7 by Liszt consists of two systems. The first system features a piano (p) part in the left hand and a violin part in the right hand. The tempo is marked 'Tempo I deciso assai'. The piano part has a dynamic marking of *ff* (fortissimo) and includes several slurs and accents. The violin part has a dynamic marking of *marcatissimo sempre* and includes slurs and accents. The second system continues the piano and violin parts, with the piano part having a dynamic marking of *f* (forte) and the violin part having a dynamic marking of *ff* (fortissimo). The score is written in G major and 2/4 time.

Example 8

Thalberg

The musical score for Example 8 by Thalberg consists of two systems. The first system features a piano (p) part in the left hand and a violin part in the right hand. The piano part has a dynamic marking of *ff* (fortissimo) and includes several slurs and accents. The violin part has a dynamic marking of *f* (forte) and includes slurs and accents. The second system continues the piano and violin parts, with the piano part having a dynamic marking of *f* (forte) and the violin part having a dynamic marking of *ff* (fortissimo). The score is written in G major and 2/4 time.

Thalberg's rather trivial, salon arrangement is a pale shadow of the demonic impact of Liszt's. Another peculiarity of Liszt's style is his greater interest in retaining the original vocal register of a theme, usually of little concern to Thalberg:

Example 9
Liszt

DUETTO
Andantino

p e dolce

parlando

16

*) See note, p. 21.

Don Giovanni (Mozart): Reminiscences 23

Example 10
Thalberg

Andante con molto espressione $\text{♩} = 38$

p

semplice

but in fairness it must be said that the later arrangement of this duet in *L'Art du Chant* is more faithful.

A prominent aspect of Thalberg's fantasias taken up by Liszt is his fondness for thematic combination. Liszt may well have had his interest in this technique stimulated by its frequent presence in Berlioz's music. It was also reasonably common in operatic fantasias, but, on at least two occasions Liszt borrowed from Thalberg, impressed by the latter's fluent counterpoint:

Example 11

Thalberg - *Fantasia on Norma*

The image displays a handwritten musical score for Thalberg's *Fantasia on Norma*. It consists of four staves, likely representing two systems of two staves each. The notation is in treble and bass clefs, with a key signature of two sharps (F# and C#). The score is characterized by dense, rapid sixteenth-note passages and complex counterpoint. Dynamic markings include *ff* (fortissimo) and *sempre f* (sempre fortissimo). The tempo marking *Allegretto* is visible in the lower right. The handwriting is in ink, and the paper shows signs of age.

Example 12

Liszt - *Réminiscences de Norma*

il più f ed passionato possibile

stretta sempre marcantissimo.

il due Temi

Example 13

Thalberg - *Fantasia on Masaniello*

Example 14

Liszt - *Tarantella from la Muette de Portici (Masaniello)*

Allegro marziale

mf il due temi ben marcato

staccato

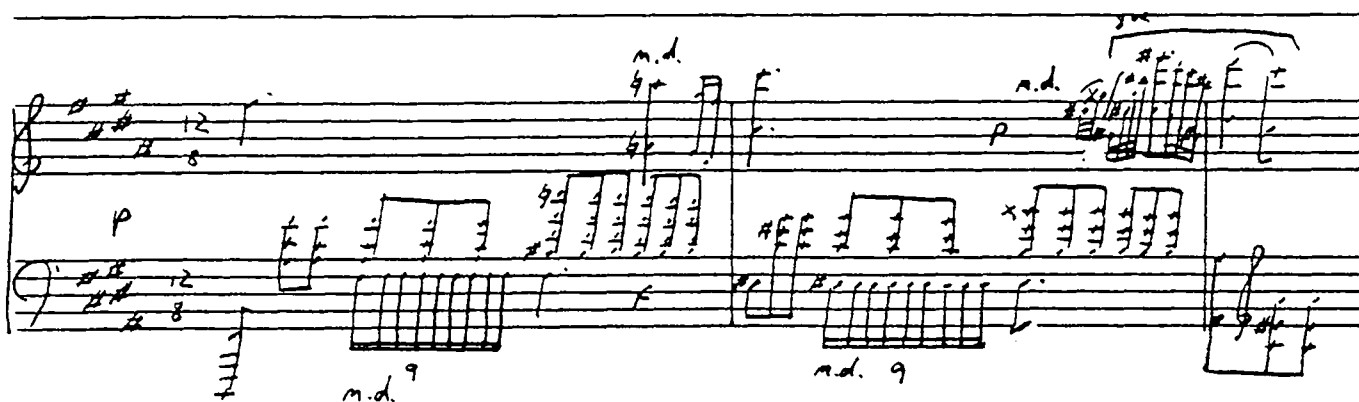
Although the idea was borrowed, Liszt succeeded in infusing it with far greater significance. The *Norma* thematic combination is hardly emphasized at all by Thalberg, who treats it as of merely passing interest, but in *Réminiscences de Norma* the combination is the crowning climax of the piece. It is perhaps not unexpected to find a direct relationship between Thalberg's and Liszt's *Norma* fantasias, as Liszt's piece was written expressly as an apotheosis of the Thalbergian keyboard style. Liszt himself told Göllerich:

At that time, Mme. Pleyel insisted on having a piece with Thalbergian brilliance from me. I therefore dedicated the *Norma Fantasia* to her, and wrote her a fine, witty letter. When I then met Thalberg, I said to him, "I have copied all your traits there". "Yes", he replied, "There are Thalbergian passages in it which are quite indecent". 13

Liszt often played Thalberg's *Norma* fantasia in the version for 2 pianos, and he certainly knew both that and the solo-version as well. It is tempting to believe that the layout of the following passage from the introduction suggested to Liszt the subtle arrangement of one of the most admired parts of his own *Norma fantasia*:

Example 15

Thalberg - *Fantasia on Norma*



Example 16

Liszt - *Réminiscences de Norma*

Più lento quasi Timpani..
pp
dolcissimo
espressivo assai
m.d.
l'accompagnamento sempre p, e non troppo agitato
quasi Timpani
m.d.
8
m.d.
simile
m.a.

The "indecent" passages, are to be found towards the end of the piece, completely outstripping Thalberg in range and power:

Example 17

Liszt

Easier alternative: 5

f *passionato*

Meno allegro 8

assai pronunziato la melodia

The musical score is presented in two systems, each containing four staves. The top two staves of each system are for the right hand, and the bottom two are for the left hand. The first system is marked 'f passionato' and 'Meno allegro'. The second system is marked 'assai pronunziato la melodia'. The score includes various musical notations such as notes, rests, and dynamic markings.

Thus Liszt carried the devices he had adopted to a higher peak of virtuosity. This was no mean achievement, for Thalberg's fantasias are second only to his own, and tower above those of other composers as much as Liszt's *St. Elisabeth* towers over Thalberg's *Florinda*. Liszt's borrowing from Thalberg is proof of the impression his not inconsiderable gifts made, however dismissive he was in his letters. Thalberg's major deficiency was the lack of true creativity shown by an inability to develop beyond the smooth tastefulness of works such as the *Moses Fantasia*. While his music shows greater originality than that of Kalkbrenner and Herz, the composers with whom Liszt compared him, it never reaches the first rank, although maintaining a high level of

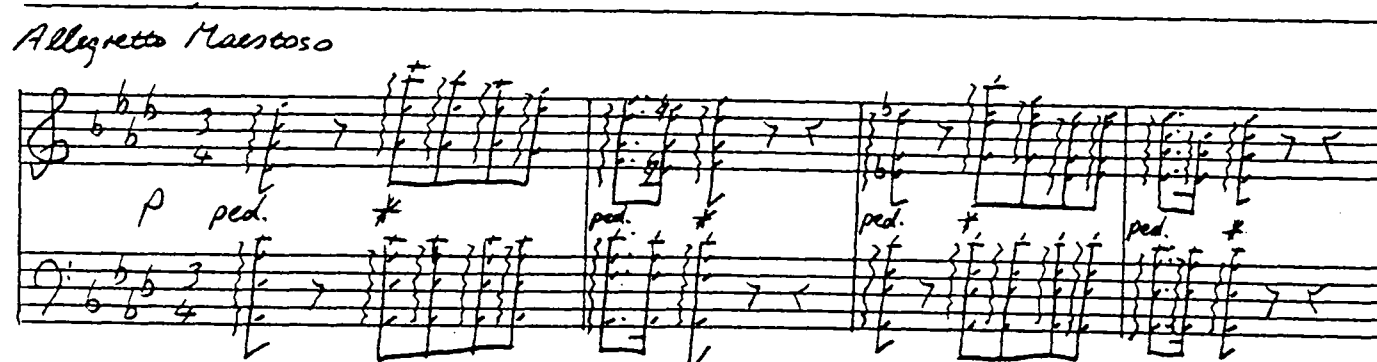
finish. The op. 26 studies for example, are well written for the instrument but display a sad poverty of invention, the more glaring when compared with their obvious model, the studies of Chopin. *Florinda* too fails to sustain any genuinely dramatic impetus, its suavity resulting from cliché, and the limited range of expression rendering it instantly forgettable. If the original works are of an accomplished mediocrity, the finest of the operatic fantasias show Thalberg at his elegant best and hardly deserve the almost total oblivion into which they have descended. The extent of this might have surprised even Schumann, who was by no means ill-disposed towards Thalberg, considering him one of the finest of the virtuoso composers.

While it is true to say that Thalberg's style changed little during his long career, there is some evidence that his encounter with Liszt did not leave him totally unaffected. In many of his later works, like the Second *Huguenot* fantasia (1841?), for example, one notices a heavier keyboard style and more frequent use of extended chords. His fantasia on *Lucrezia Borgia* (1844) shows this new tendency clearly, while offering the possibility of a direct comparison with Liszt's piece on the same opera:

Example 18

Thalberg - *Fantasia on Lucrezia Borgia*

a.



b.

Allarghetto ma non troppo

Handwritten musical score for piano, featuring complex chords and arpeggios. The score is written on two staves, with the right hand in treble clef and the left hand in bass clef. The tempo is marked *Allarghetto ma non troppo*. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as *p* (piano) and *ped.* (pedal). The notation is dense, with many beamed notes and complex chord structures.

IMP Academy Manuscript

Example 19

Liszt - *Réminiscences de Lucrezia Borgia*

a.

Andante con moto.

Printed musical score for piano, featuring complex chords and arpeggios. The score is written on two staves, with the right hand in treble clef and the left hand in bass clef. The tempo is marked *Andante con moto.* The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as *mf* (mezzo-forte). The notation is dense, with many beamed notes and complex chord structures.

b.



Liszt's arrangement is still obviously more sonorous, and, its use of the left hand only for the opening of the theme, far more imaginative. Thalberg's writing, however, when compared with that of his pre-1837 fantasias, is of unusual weight throughout. This change is admittedly slight - Liszt was indubitably the main beneficiary from the intense rivalry of 1836-7.

It is impossible to say for certain whether the fantasia on *La Juive* was composed swiftly on Liszt hearing of Thalberg's Parisian success, or whether this simply persuaded him to expedite its publication. *La Juive* itself was performed for the first time on February 23rd 1835 at the

Paris Opéra, and Liszt's fantasia had certainly been sent to Schlesinger before November of the same year. The likelihood is that it had been gestating in Liszt's mind before he had heard of Thalberg, although was perhaps not fully worked out.

Halévy never again enjoyed a success quite as enduring as that of *La Juive*, an opera which triggered an avalanche of fantasias and pot-pourris by various hands. Liszt's piece is the only one of these which is even occasionally performed today, when performances of *La Juive* itself are of rare occurrence. *Réminiscences de la Juive* is evidently of greater sophistication than his last surviving complete fantasia - on *La Fiancée* - which is only to be expected after a gap of six years and after the group of remarkable exploratory compositions published during this period. These pieces, slight in number and length though they may be, are among the most interesting of Liszt's oeuvre - improvisatory ruminations of profound intensity. A superficial difference between *Réminiscences de La Juive* and the fantasias on *La Fiancée* and *Le Siège de Corinthe* is that the earlier works were based on only one theme from the opera in question. The *La Juive* fantasia is a pot-pourri, allowing scope for dramatic juxtaposition and affording the possibility of thematic combination - a feature which becomes increasingly prominent in later fantasias after acquaintance with Thalberg's music. The three numbers on which the fantasia is based are the chorus "Quel Plaisir" which opens Act V, the *Malédiction* of Act IV, and the *Bóléro* of Act III. The first two are directly connected with the persecution of the Jews, the Chorus being one of rejoicing at the imminent death of Eléazar and Rachel, while the *Malédiction* is a curse on Léopold for consorting with a Jewess. The third number has nothing to do with the persecution and is merely a solicitous aria sung by Eudoxie. This melody is the most attractive and haunting of the three, but it does destroy any possibility that there might have been some overall guiding principle governing the choice of themes, as we sometimes find later. Paradoxically, the third theme, which interrupts an arrangement of music connected with the savagery of the persecution, is both dramatically inappropriate as an associate of the previous two and much more interesting as a melody than anything which has gone before - for all its popular success, *La Juive* is not replete with good tunes.

Liszt's fantasia begins and ends with the opening chorus of Act V, which forms a frame for the Malédiction and a substantial set of variations on the Bolero:

1-46	Introduction	B-minor
	Paraphrase of introduction to Act V chorus	
46-99	Malédiction, later combined with figure from introduction	B-minor
	Varied return of introduction	
130-200	Main theme of Act V chorus	D-major
261-267	Boléro Introduction	G-minor
268-305	Theme	
306-358	Var. I	
359-372	Ritornello	
373-426	Var II	
427-432	Brief combination with Malédiction	
	Finale	G-minor to B-major
433-497	More variations on Boléro	
498-544	Transformation of Chorus theme	
545-590	Variations of Boléro	
591-648	New theme form Chorus Act V. Coda.	B-major

Melodically and tonally the piece is in the form of an arch, with an introduction based on Halévy's own introduction to Act V, but with several extensions and omissions - particularly effective being the pianistic cadenza of bars 36-40. The ensuing six bars are a good

example of Liszt's increasing mastery of the art of transition. A fragment of the opening melodic figure is combined with the rhythm of the next theme (the Malédiction) over a dominant pedal. The arrangement of the Malédiction provides numerous examples of Liszt's passion for variants, as he subtly alters the harmony (bars 52, 64, and 70 for example) or extends phrases (bar 55). As the Malédiction progresses, its melody is gradually combined with fragments from the introduction, which completely take over by bar 78. The fragments are then treated to a sequential development into which is interpolated a compressed version of the Malédiction theme (93ff). Bars 108ff correspond with 55 ff., creating an impression of a varied recapitulation of the introduction.

At 194f. of the fantasia we come upon a theme that turns out to be Liszt's own invention, as is the "scherzando" melody at 204. This is a relatively rare procedure for Liszt, although Thalberg constantly introduces original themes into his fantasias. At first it might seem that bars 220 ff. are also Liszt's own invention, but a comparison with the section "vous l'entendez: ils vont passer" shows that the latter is an ingenious virtuosic paraphrase of the former:

Example 20

Halévy

The musical score for Example 20, Halévy, is presented in five staves. The top three staves are for the voice, and the bottom two are for the piano. The lyrics for the voice parts are: "vous l'entendez: ils vont passer, vous l'entendez: ils vont passer!". The piano part features a complex, virtuosic paraphrase of the vocal theme, characterized by dense chordal textures and rapid passages. The score is marked with a forte (f) dynamic.

Example 21

Liszt

The image displays three systems of musical notation for a piano piece, likely Liszt's Bolero. Each system consists of a grand staff with a piano (left) and right-hand (right) part. The first system features a right-hand part with a dotted eighth note and a slur over a series of chords, marked *rinforzando*. The piano part has a similar dotted eighth note. The second system shows the right-hand part with a dotted eighth note and a slur, marked *sf* and *f brillante*. The piano part has a dotted eighth note and a slur, marked *sf* and *piaggieramente*. The third system shows the right-hand part with a dotted eighth note and a slur, marked *sf* and *f fuoco*. The piano part has a dotted eighth note and a slur, marked *sf* and *p*. The key signature is one sharp (F#), and the time signature is 2/4.

Liszt's initial treatment of the *Boléro* theme is relatively conventional, decorating it with predictable semiquaver figurations, but on the arrival of the second variation we seem to step into another world, to a passage of truly heartfelt emotion. This is a very free treatment indeed of the theme, thrown into greater relief by the unbroken figuration preceding it. Remarkable "quasi-improvisato" harmonies unfold over what is basically a pedal anchored to E flat:

Example 22

Var. II Quasi improvisato (Tempo del tema)
Molto espressivo ed appassionato
mf vibrante

The *Fantasia on La Juive*, admired by Berlioz, exhibits considerable accomplishment and is obviously the work of a more mature composer than the author of the *Fiancée fantasia*. Nevertheless in the final analysis it is disappointing, due to the undistinguished nature of all the themes apart from the *Boléro*. Shorn of its dramatic stage-picture, for example, the chorus theme which illustrates the mindless ferocity of a crowd looking forward to a public execution becomes merely a jaunty little melody of no special merit. The *Malédiction*, too, loses a lot when taken out of context. In addition to this fundamental weakness, the sheer length of the fantasia, (649 bars) also weighs against it. Liszt's metronome marks are very fast indeed, and the impressive technical effect of the piece goes a little way to mitigating its length. Throughout, Liszt adroitly combines thematic fragments, which sometimes produces the effect of organic development (for example 76 ff.). Even the most interesting of these, however, lack the dramatic significance of the combinations in *Réminiscences de Don Juan*, nor are they used with the consistency of *Réminiscences de Robert le Diable*.

A characteristic feature of *Réminiscences de La Juive*, the constant varying of the original themes, even from their first presentation, is a trait perceptible as early as the *Impromptu* of 1824. Sometimes the transcription of a theme for the piano necessitates considerable alteration,

but frequently with Liszt the alterations are caused by his fondness for variation for its own sake. The use of two new original themes at bar 194 ff. however, is not merely a whim, but rather a substitute for the section "allons, allons, plus de travaux" of the chorus. Halévy's music here is so dependent on the declamatory abilities of the orchestra and choir that a faithful transcription would be quite ineffective on the piano. Liszt did not make a general policy of inserting original themes into his mature fantasias, and when he does so it is often in response to some special difficulty. The arrangement of Halévy's music is resumed at the section "Vous l'entendez", where Liszt is able to find an ingenious pianistic equivalent.

Two features of the *La Juive* fantasia, despite its advance on previous compositions, remain rather unsophisticated. While in general transition passages are managed with greater subtlety than before, there is still a rather predictable reliance on dominant pedals. Liszt has not yet attained the harmonic variety and sureness of touch of his later fantasias, when a dominant pedal is not the inevitable precursor of a new theme. In addition, the transitional cadenzas of this fantasia are often glib and perfunctory, falling short of the originality that is a hallmark of his later efforts.

Liszt performed *Réminiscences de La Juive* frequently in 1836 and 1837, but his chief display piece for these years was the fantasia on the cavatina "I tuoi frequenti palpiti" from Pacini's *Niobe*, written at the beginning of 1836. This was the piece which Liszt chose to face Thalberg at the Belgiojoso soirée of 1837, and there can be no doubt that he deliberately set out in it to emphasize the differences between his style and that of Thalberg.

Pacini's *Niobe* was given its first performance on 19th November 1826 at the Teatro San Carlo in Naples. The title rôle was sung by the great Giuditta Pasta (1797-1865), who also created the rôle of Bellini's *Norma* in 1831. A complete score of the opera was never published, but a collection of the most famous numbers arranged for voice and piano was issued. This included the Cavatina "I tuoi frequenti palpiti", originally written for tenor. In its isolated form it was most frequently heard as one of Pasta's favourite showpieces. She was even in the habit of interpolating the cavatina into other operas, such as Mercadante's *Didone*, and consequently the piece became inextricably linked with her name - so much so that even as late as 1890, 25 years

after her death, the firm of Ashdown in London issued an edition of Liszt's fantasia on the cavatina under the title of *Souvenir à (sic) Pasta*.

Thus, although by 1836 performances of *Niobe* were rare, the piece Liszt chose to be the basis of his fantasia had survived through Pasta's advocacy. What had been successful for one artist was likely to be equally so for another, and Liszt adopted her *pièce de résistance* for his own use in the same way as he was to adapt Paganini's *Caprices* for the piano. Inevitably, with an arrangement of a work so applauded as a vocal war-horse, great interest would be taken in its effectiveness as a transcription, and it is noteworthy that one comment on Liszt's playing of it described the piano as "ringing out like the voice of Lablache".¹⁴ The piano's rôle as the "singer" would have been emphasized in the concerted version of the fantasia. The first edition (Latte, Paris) includes the note that "this piece was written first of all for piano and orchestra", although thereafter there are no "solo" or "tutti" directions as we find in the *Hexameron* or indeed in the fragment of the *Siège de Corinth Variations*. As a result, it is difficult to tell which parts of the piece were given to the orchestra, especially as so much of Liszt's piano writing is itself orchestral. One might be forgiven for doubting the statement that Liszt wrote the orchestral version "first of all". Given his lack of confidence in orchestration he would surely have written the solo first, and the orchestra probably only provided a discreet accompaniment, in the manner of Chopin's *Andante Spianato and Polonaise*. Moreover, even when an orchestra was available Liszt played the fantasia on at least one occasion in its solo version.¹⁵

The form of the piece is as follows:

1-126	Introduction	E $\flat$ B-minor - E $\flat$
129-154	A	Recitative ("Il soave e bel contento") A $\flat$
	major-A	
155-197		Varied repeat of part of introduction
198-263	B	Cavatina ("Ituoi frequenti palpiti") E flat
264-309		Varied repeat of part of B-min-E flat

		introduction	
310-348	B1	Repeat of middle of Cavatina	E flat
349-end	Coda	ends with paraphrase of opening of piece	E flat

The introduction is later used as a ritornello articulating the structure of the piece, and is mostly comprised of sequential development of figures from the cavatina, unified by the frequent appearance of descending chromatic thirds in the middle voices:

Example 23

Throughout, the music has a tendency to turn from the main key of E flat to B, illustrating the increasing importance of mediant relations as Liszt's style matures. These are also appropriated for colouristic effects on a smaller scale (e.g. 29-32), and on a larger cause the introduction itself to fall into an A-B-A form. In its tonal instability, the introduction often gives the impression of a development section that has oddly preceded rather than followed the first full statement of the theme. Indeed the rigorous monothematicism of this development, and the mastery evinced in creating variety out of a unity make the fantasia Liszt's most ambitious completed piece up till this time. The *Harmonies Poétiques et Religieuses* of 1834 shows a similar concern with a single

melodic cell - but on a smaller and more intimate scale. The *Niobe Fantasia* was his first attempt to use this procedure in a work of larger scale.

The arrangement of the recitative which follows the introduction is a good example of Liszt transformation ^{of} vocal figures to create a genuinely pianistic texture. Liszt alters the original's bare harmonies and simple vocal line - which relies heavily on the pure beauty of the voice - into a luxurious keyboard equivalent, sonorous, chromatically engaging and formally more satisfactory.

Example 24

Pacini

lab - - - bro il gra - to ac - cen - - - to, Tutto es - - pri - - me - re - non

sa: no, non, no, non, sa: del mio labbro il grato ac - cen - -

- to, il grato accento il grato ac - cen - to Tutto es - - pri - - me - re non

sa no - - - tutto es - primere no - - - no no non

pp

f *ff*

Example 25

Liszt

The image displays four systems of musical notation for a piano piece, likely Liszt's 'Niobe' fantasia. The notation is in G major (one sharp) and 2/4 time. The first system includes markings for *tr* (trill), *p* (piano), *plintivo* (plaintive), and *rall* (rallentando). The second system features *inf. allentoso* (infinitely slowing down), *delicatamente* (delicately), and *affrettando con agitazione* (hurrying with agitation). The third system includes *stringendo* (tightening), *ff* (fortissimo), *molto appassionato* (very passionate), *rinforzando* (reinforcing), *Loco* (loco), and *ritenuto molto* (retained very much). The fourth system is marked *amorosamente* (amorously) and *p* (piano), with a crescendo indicated by *poco a poco cres.* The score is filled with complex piano textures, including arpeggiated chords, triplets, and various ornaments.

The final result is an effect far more like Liszt than Pacini, and no less original for being based on the latter.

One hesitates to say it again, but the downfall of the *Niobe* fantasia, like that on *La Juive*, is the weakness of the main melody. Although it divides up conveniently into figures suitable for development, the tune is of little appeal in its extended incarnation. When it finally arrives, after nearly 200 bars of preparation, the effect is pathetic and slightly ridiculous. One is

reminded of the pretentious chords which introduce the equally naïve and disappointing melody of the *Fiancée* fantasia. In this reaction the distance between an audience of 1836 and that of today is unbridgeable. The considerable popularity of "I tuoi frequenti palpiti" would have ensured that its arrival was greeted with the pleasure of recognition rather than with bewilderment or even laughter. It is true that Pacini's theme is not much worse than the theme of Beethoven's *Diabelli Variations*, for example, but in that piece the theme is presented straight away without a complex introduction that, inevitably, raises the expectation of better things. To move from the Lisztian world of the first part of the *Niobe* fantasia to the original theme, however brilliantly arranged, is at best a miscalculation and at worst merely ludicrous - particularly disappointing in that the rest of the music shows Liszt at his most dynamic and sparkling.

The fantasia remained basically the same in later editions although there were a few changes made for the Schlesinger publication of 1842, including a different cadenza at the end of the recitative and the following interesting insertion before the stretto:

Example 26

Tempo. I^o

The musical score is handwritten and consists of two systems. The first system is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The second system continues the piece with more complex rhythmic patterns and includes the instruction 'cresc.' and 'ritardando molto'.

This adumbrates a feature of Liszt's late style - a transition generated from the expansion of a melodic cell.

There could hardly be greater contrast between the *Niobe* fantasia and Thalberg's *Moses*. The former is monothematic, displaying a mainly staccato and martellato style; the latter is based on three themes, one of which is original, and is preoccupied with the cantabile presentation of melodies rather than their development. The two themes, taken from the Paris version of Rossini's *Moses*, are "La dolce Aurora" from the first act and the prayer "Dal tuo stellato soglio" from the final act. The work opens with a clever paraphrase of the prayer melody:

Example 27



and continues with Thalberg's original theme:

Example 28

Andante, M.M. ♩ = 96.

p con sentimento.

f

The image displays two systems of musical notation. The first system is marked 'Andante, M.M. ♩ = 96.' and 'p con sentimento.' It consists of a treble staff with a long, sweeping melodic line and a bass staff with a series of chords. The second system is marked 'f' and also consists of a treble staff with a long, sweeping melodic line and a bass staff with a series of chords. Both systems are divided into four measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

As the fantasia progresses, fragments of the first Rossini melody act as a counterpoint to Thalberg's theme:

Example 29

Example 29 is a musical score for a piano piece, consisting of two systems of staves. The first system has a treble staff and a bass staff. The treble staff begins with a melodic line marked *gra.* (grace notes) and *loco.* (loco). The bass staff has a series of chords and a melodic line. The second system continues the music, with the treble staff featuring a melodic line and the bass staff featuring a melodic line. The bass staff in the second system is marked *ben marcato il basso.* (well marked the bass). The score includes various musical notations such as notes, rests, and dynamic markings.

The prayer melody, too, is foreshadowed in the bass:

Example 30

Example 30 is a musical score for a piano piece, consisting of two systems of staves. The first system has a treble staff and a bass staff. The treble staff begins with a melodic line and the bass staff with a melodic line. The second system continues the music, with the treble staff featuring a melodic line and the bass staff featuring a melodic line. The bass staff in the second system is marked *con impeto.* (with impetus). The score includes various musical notations such as notes, rests, and dynamic markings.

before its full presentation in various guises:

Example 31

a.

Example 31a shows the first eight measures of a musical piece. The notation is in treble and bass clefs. The first measure contains a triplet of eighth notes in the treble and a single eighth note in the bass, marked with a piano (*p*) dynamic. The second measure continues the triplet in the treble and has a piano (*p*) dynamic. The third measure features a sixteenth-note triplet in the treble and a single sixteenth note in the bass, also marked *p*. The fourth measure has a sixteenth-note triplet in the treble and a single sixteenth note in the bass, with the instruction *cantabile.* written above the treble staff. The fifth measure has a sixteenth-note triplet in the treble and a single sixteenth note in the bass, marked *p*. The sixth measure has a sixteenth-note triplet in the treble and a single sixteenth note in the bass. The seventh measure has a sixteenth-note triplet in the treble and a single sixteenth note in the bass. The eighth measure has a sixteenth-note triplet in the treble and a single sixteenth note in the bass.

b.

Example 31b shows the next eight measures of the musical piece. The notation is in treble and bass clefs. The first measure has a sixteenth-note triplet in the treble and a single sixteenth note in the bass, marked with a pianissimo (*pp*) dynamic and the instruction *leggierissima.* written above the treble staff. The second measure has a sixteenth-note triplet in the treble and a single sixteenth note in the bass, marked *pp*. The third measure has a sixteenth-note triplet in the treble and a single sixteenth note in the bass, with the instruction *ben marcato il canto* written below the bass staff. The fourth measure has a sixteenth-note triplet in the treble and a single sixteenth note in the bass. The fifth measure has a sixteenth-note triplet in the treble and a single sixteenth note in the bass. The sixth measure has a sixteenth-note triplet in the treble and a single sixteenth note in the bass. The seventh measure has a sixteenth-note triplet in the treble and a single sixteenth note in the bass. The eighth measure has a sixteenth-note triplet in the treble and a single sixteenth note in the bass.

c.

musical score for Example 31, showing a three-handed technique. The top staff (treble clef) and bottom staff (bass clef) feature rapid arpeggios. The middle staff (bass clef) contains a melodic line. Dynamics include *cres.* (crescendo) and *pesante.* (heavy). A *f.f.* (fortissimo) dynamic is marked above the right-hand arpeggio.

It is the second of these (b.) that is the often-quoted example of Thalberg's three-handed technique, and it is certainly one of the most effective. The final climax is an overwhelming mass of arpeggios:

Example 32

musical score for Example 32, showing a three-handed technique. The top staff (treble clef) and bottom staff (bass clef) feature rapid arpeggios. The middle staff (bass clef) contains a melodic line. Dynamics include *ff* (fortissimo) and *Ped.* (pedal). The score is marked with *Tutto la forza* (all the force) and *grva. loco.* (grave, ad libitum).

which was surely in Liszt's mind when he wrote the 1837 version of the Transcendental Study
Vision:

Example 33

fff
 ten. mit Vorzückung
 avec exaltation
 with exaltation

(Pedal zu Jedem Accordwechsel.)
 (Pédale à chaque changement d'accord.)

Recalling with his first use of the "three-handed" technique his rivals' most famous work.

The above examples illustrate Thalberg's skill in inventing alternative keyboard arrangements of the same material, and his fluent counterpoint. What can only be demonstrated by a hearing of the whole piece is its masterly craftsmanship. Everything is securely directed towards the final climax - one of Rossini's greatest melodies presented in a powerful and novel way. The combination of attractive themes and masterly organisation make Thalberg's fantasia on balance a more satisfying piece than Liszt's, however unlikely that verdict might seem. Liszt's piece certainly shows more intellectual and musical ambition than Thalberg's; it is also more difficult to play. Nevertheless the *Moses Fantasia* is not built on the sand of Pacini's cavatina, and this ultimately weighs in its favour. Even without the benefit of hindsight we might conclude from the two pieces that Liszt is the more inventive composer, but the *Moses fantasia* shows Thalberg as a finished artist, whereas the *Niobe fantasia* shows Liszt as an artist whose potential is yet unfulfilled.

With this in mind, the considerable number of contemporary listeners who preferred Thalberg to Liszt were less perverse than might be thought. Liszt's next fantasia, however, on Meyerbeer's *Les Huguenots*, was decisively superior to Thalberg's on the same opera, despite the critical acclaim received by the latter piece. As with the *Niobe fantasia*, Liszt set out to write a piece as different from Thalberg's as possible, and to this end, wrote the following to his Mother in March 1836:

Ask Schlesinger whether he can send me through you the proofs of the Huguenot pieces by Thalberg and Schunke,* for I myself would like to write one fairly soon. 16

At this point Liszt had not yet heard the sensational opera which had taken Paris by storm with according to Berlioz, "a colossal success before a huge audience".¹⁷ When he finally did hear it, he was impressed indeed, and particularly enthusiastic about the orchestration. Schumann's well-known opinion notwithstanding, most of Meyerbeer's contemporaries were dazzled by this opera, the reputation of which today, like most of Meyerbeer's music, has suffered almost total eclipse. This was true by the end of the 19th century. In 1921 Saint Saëns could write:

Who would have predicted that the day would come when it would be necessary to come to the defence of the author of *Les Huguenots* and *Le Prophète*, of the man who at one time dominated every stage in Europe by a leadership so extraordinary that it looked as if it would never end. 18

As performances of Meyerbeer's operas are very rare today, it is often difficult to form a balanced opinion of his music, for, as Saint-Saëns goes on to say:

Meyerbeer's music, as a witty woman once remarked to me, is like stage scenery - it should not be scrutinised too closely. 19

Nevertheless, some of his music, such as the "Blessing of the Daggers" (*Bénédiction des Poignards*) and the love duet from *Les Huguenots*, stands up to the most detailed analysis. A study of Meyerbeer's scores is enough to demonstrate his originality of orchestration, his sure

* Karl Schunke (1801-1839), a pupil of Ries, gained some popularity with his *Grande Caprice Caractéristique sur deux chœurs des Huguenots* of 1836

touch in the building up of long climaxes, and his occasional harmonic adventurousness (especially prominent in *L'Africaine*). The faults which have cost his music its place in the repertoire - eclecticism, frequent resorting to cliché, and in the earlier works, over-use of 4-bar phrases - are frequently offset by the fine quality of many numbers.

Meyerbeer's talent for dramatically hard-hitting music was greatly admired by Liszt, who never wavered in his support. It is amusing to read of Liszt arguing with Schumann and Wagner - a detractor of Meyerbeer despite his indebtedness to him - about Meyerbeer's place in history asserting confidently that his music would be performed long after they were all in their graves.²⁰ Liszt's music shared certain features with Meyerbeer's - which no doubt caused him to feel an affinity with the work of the older master - including the strong susceptibility to influences of disparate types, an aspect of Meyerbeer's music noted by Liszt in his article on *Robert de Diable*. In addition, both composers have a tendency to inflate lyrical themes, sometimes to the point of bombast (for example the $6/8$ motif from the finale to *Le Prophète* and *Les Préludes*). Perhaps the most obvious common aspect is the revelling in, and inventive utilisation of, the sonority of the orchestra, in Meyerbeer's case, and the piano in Liszt's. Not only did both men wring varied and novel effects out of their chosen medium, but these effects are often of a similar nature, bolstering the view that the sheer sound of Meyerbeer's music made as great an impression on Liszt as anything else.

For his fantasia on *Les Huguenots* Liszt went straight to the heart of the opera - the much admired duet between Raoul and Valentine in Act IV. In this he showed greater discernment than Thalberg, whose fantasia is mainly based upon the trivial *Coro con Ballo* of Act II, the Huguenot's *Rataplan* and the chorale "Ein feste Burg". This chorale, heard throughout the opera, seems to have been an indispensable feature of any fantasia. Thalberg also includes a brief allusion to the G flat love-duet, but in such a perfunctory way as to rob this music of all its tremulous beauty. The original version of Liszt's fantasia gives the duet in full:

1-46	Introduction	based on the bell-signal and a dramatic figure from the Act IV duet, and "ein fest Burg".
47-111	1st theme	from Act IV duet. A flat-major
111-178	2nd theme	from Act IV duet. F-minor/major
112-306	Development of introductory figures,	and chorale.
306-326	Return of introductory material in varied form.	
327-389	duet "Ah, tu l'as dit!"	G flat-major
330-408	Return of introductory material.	
408-463	Finale. Chorus of Assassins.	B-minor
464-556	Coda using finale chorus, chorale and G/duet.	B

Liszt appears to be attempting something new in this: basing the structure of the fantasia on the dramatic movement of the opera itself. The piece opens with a pianistic equivalent of the tolling of the bells that signal the beginning of the massacre of the Huguenots, which recurs at nodal points to articulate the form of the piece - a procedure familiar from the *Niobe Fantasia*. One of Scribe's and Meyerbeer's masterstrokes in this opera was to have the love duet take place against the background of the start of the massacre, but Liszt carried this idea a stage further by throwing together within the smaller confines of his fantasia Raoul and Valentine's love music and the chorus of Assassins from Act V, ending the piece with a coda in which a "delirando" version of the love theme and the Protestant Chorale try and fail to make headway against the music of the murderers. The result is a magnificent encapsulation of the chief dramatic tensions of the opera.

In addition to this, Liszt adds musical "glosses" to point up the dramatic situation. The introduction is a good example. Not only does Liszt place the ensuing duet in context by

reference to motifs associated with the massacre of the Huguenots, but he is also able to suggest the pathos of the lovers' predicament in a few bars of "espressivo" suspensions over the rising chromatic scale associated with the "bell" theme (bars 31-36). The effect is moving and totally unexpected against the background of the violently excited introduction. In the same way, during the first theme the listener is constantly reminded of the danger underlying Meyerbeer's innocuous melody by frequent reference to figures from the introduction (68-74, 78-84, 89-92, 95-110). Bars 68-74 are an excellent illustration of the greater complexity of texture compared with the original:

Example 34

Meyerbeer

The musical score for Example 34, Meyerbeer, is presented in three systems. Each system consists of a vocal line (soprano or tenor) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

System 1:

- Vocalist:** VALENTINA.
- Lyrics:**
 - Italian: - nir, pre-ve-nir il fu-ror!
 - English: - signs of this mur-der-ous band.
 - Italian: Ma..... so-no fra lor
 - English: But..... a-mongst thy foes
- Dynamic markings:** *pp* (pianissimo) at the start, *dolce* (softly) above the vocal line, *fp* (fortissimo) and *p* (piano) in the piano accompaniment.

System 2:

- Lyrics:**
 - Italian: il mio pa-dre,
 - English: is my fa-ther.
 - Italian: lo spo-so, ohi-mè! ch'ap-prez-zar... or degg'i-o, e vor-rai
 - English: and a..... hus-band whom I..... must re-vere, and wouldst thou
- Dynamic markings:** *cresc.* (crescendo) above the vocal line, *fp* (fortissimo) in the piano accompaniment.

System 3:

- Vocalists:** RAUL. VALENTINA. RAUL.
- Lyrics:**
 - Italian: tu pu-nir-li an-cor?
 - English: sa-cri-fice them both?
 - Italian: I rei si-ca-ri pu-ni-rò!
 - English: Jus-tice de-mands th'as-sas-sins' blood.
 - Italian: Gli spin-ge a que-sto il Ciel!
 - English: They arm at Heav'n's com-mand!
 - Italian: Gli
 - English: They
- Dynamic markings:** *f* (forte) for RAUL, *f* (forte) for VALENTINA, *pp* (pianissimo) for RAUL.

Example 35

Liszt

The musical score for Example 35 by Liszt is presented in four systems. Each system consists of a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The key signature is G-flat major (three flats). The time signature is 4/4. The score includes various performance instructions and dynamics. The first system has a vocal line marked 'ten.' and piano accompaniment marked 'p sotto voce.'. The second system features a vocal line marked 'cantabile.' and piano accompaniment marked 'p delicato.'. The third system includes piano accompaniment marked 'p' and 'ff'. The fourth system has a vocal line marked 'in biluente.' and piano accompaniment marked 'p sotto voce.', 'poco rit.', and 'ten.', ending with 'fff'.

as is the climax at 78-84, which is underpinned by the jagged theme from the introduction.

The "development" section beginning at bar 179 intensifies the dramatic struggle. An "animato" transformation of the bell theme introduces a frenetic version of the 1st melody, in the midst of which the F-major climax from the previous section (207 ff.) rings out despairingly, only to be cut off by a return to the delirious figuration. At bar 249 ff. Liszt takes up the chorale melody and treats it to several violent transformations before a paraphrase of the introduction returns to form a doom-laden preface to the ecstatic G flat duet.

This duet Liszt transcribes as faithfully as possible, making an arrangement which is often strikingly similar to that of the vocal score. This most exquisite music was to cause him considerable trouble. Regrettable as it would be to omit the duet, it is evident that its cantabile lines and restrained accompaniment transfer very uneasily to the piano, which is unable to sustain legato in the same way. To be sure, Liszt's later transcription of the *Leibestod* from *Tristan und Isolde* overcame similar problems, but certain aspects of Meyerbeer's piece make it more difficult than this. The richer texture and greater contrapuntal interest of the Wagner ensure that it retains interest even when the piano has problems sustaining the melody. On the other hand, Meyerbeer's duet is as dependent on the ravishing legato of the singers as much as the beauty of the harmony or accompaniment. The carefully balanced sonority loses its magic when transcribed for the piano, most obviously in sections such as the following:

Example 36

Liszt

The musical score for Example 36, Liszt's transcription, is presented in two systems. The first system begins with a *marcatissimo.* tempo marking and a key signature of two flats. It features a dense, rapid chordal texture in the right hand, with the left hand providing a more active accompaniment. A *del. amoroso.* marking appears later in the system. The second system starts with a *p dolce.* marking and includes a *rallentando. smorz.* section, followed by *sempre dolce.* and *amoroso.* markings. The score is heavily annotated with pedaling instructions (Ped.) and dynamic markings, including *ff* (fortissimo), *pp* (pianissimo), and *ff appassionato.* The notation is complex, with many beamed notes and a high density of chords, reflecting the challenges of transcribing a vocal duet for the piano.

Example 37

Meyerbeer

ff pp *Loco.*

ff pp

ff pp

Fl: 2 8^a pp

Hautb: ff *p*

Cor anglais: ff *p* *doux.*

Clar: Si b: ff *p* *doux.*

Clar: La: ff *très doux.*

Bous ff *p*

Cors Si: ff *p*

Cors Fa: ff *p*

Tromp: Si b: ff

Tromb: ff

Timb: ff

ff *(avec désespoir)* c'est la mort voi-ci l'heu -

ff veil *(avec tristesse)* tu l'as dit!

ff pp

1^{mo} Solo.

Marquez bien.

puu cresc.

il n'est plus d'a - ve - nir

pp oui tu m'ai - mes

nuit d'a -

where the *intensity*, is impossible to reproduce effectively despite a valiant attempt.

Liszt came to regard the difficulty here as insurmountable, and as a result the final edition of the fantasia totally omitted the G flat duet. Unfortunately this causes as many problems as it solves. In the first place, it eliminates the most beautiful music in the opera. Secondly it removes a point of repose from a piece that otherwise is searingly hectic for most of its latter half. Finally, the "delirando" transformation of the G flat theme in the coda, which is retained in all editions, now comes perplexingly out of nowhere, shorn of significance in its new context. To be consistent, Liszt ought to have cut this reference too, but this would have required wholesale recomposition of the coda. Difficulties, then, not only remain but are increased by cutting the duet.

The first edition of the work was published by Schlesinger in 1837, and the manuscript of this version is now in the archives at Weimar (M.S.U. 56). An interesting feature of this is the dedication to Marie d'Agoult, which is puzzlingly scored out. One can only speculate on the reasons for this, for the rift with the Countess took place several years later ^{only some editions of} and the fantasia ~~were~~ published without the dedication. It seems odd that Liszt's second great love, the Princess Wittgenstein, should have received the dedication of so many works, while the Countess d'Agoult that of only two songs published in 1843 - *Die Loreley* and *Die Zelle in Nonnenwerth*. Both these songs had strong associations with Marie d'Agoult, the first for obvious reasons and the second because the couple spent annual holidays in Nonnenwerth for a number of years. It is possible that the Countess ~~disliked~~ the dedication of *Réminiscences des Huguenots*, anxious as she was that Liszt should concentrate on more serious forms of music. On the other hand, if this were the case we should expect her name to feature as the dedicatee of one of the original works from the period. Even if the reasons for ^{Liszt's ambivalence to} the dedication are never discovered, it appears that Liszt in any case attached little importance to dedications. Several of his works appeared without any, and a number with different ones in later editions.

Liszt made a number of alterations to the manuscript of the *Huguenots Fantasia*. Frustratingly, most of these took the form of collettes pasted over rejected passages, most of which are now invisible. Those which can be examined are comparatively trivial, such as the

alteration of the original arpeggiated bass of bar 128 ff. from a figure similar to that used in 159 ff. to the less obvious version of the published edition. More significantly, Liszt originally included indications for a cut in the G flat duet, which were eventually scored out. His dissatisfaction with this section evidently arose very early.

No manuscript is extant for the later editions of the fantasia. As most of the alterations took the form of cuts it is unlikely that it was found necessary to write out the new version in full. According to all the catalogues the only revised version of the piece was published by Schlesinger in 1843, but an 1840 edition was issued by the same publisher, representing a half-way stage between the 1837 and 1843 versions. Unlike the others, this edition has never been republished. In the 1840 edition, the love duet was retained, but the ending familiar from the 1843 version was added - a grandiose statement of the Protestant Chorale. In the final edition, the love duet was cut along with the assassin's chorus, and a number of minor changes were made to the arrangement of other passages. This is one of the most radical revisions by Liszt of any of his fantasias, the final edition being a full 167 bars shorter than the first.

This truncated version, however, is unsatisfactory. Not only is much of the dramatic conflict lost, but most of the second half of the piece is now developmental material. The full statement of the chorale at the end is far too short to form a definitive conclusion after so much instability, the more so in that it wanders from the key it is designed to confirm a few bars before the close. The situation is ameliorated in the 1840 edition, for there the chorale does not have to affirm B so strongly as the chorus-finale is in that key. Since this edition also includes the G flat duet, there is no awkwardness when the "delirando" theme is introduced in the coda. For these reasons the two earlier versions are superior to the final one, despite the problems of the duet.

Which version one chooses to play largely depends on the ending preferred; both bring the piece full circle to material initially heard in the introduction - as in the *La Juive* and *Niobe Fantasias* - but perhaps the original ending is more exciting, even if it does seem to represent the triumph of the assassins rather than that of the Huguenots. The few minor alterations in the arrangement of the 1843 versions can, of course be utilised in any of the earlier ones, although these seem to be more in the nature of alternatives rather than improvements:

Example 38

First Version

The musical score consists of six systems, each with a grand staff (piano and right hand). The key signature is one sharp (F#). The score includes various performance instructions and markings:

- System 1:** The right hand has a *loco.* marking above the first measure. The piano part has a *sf* marking.
- System 2:** The right hand has *loco.* markings above measures 3, 4, and 5. The piano part has a *sempre ff martellato.* marking and a *Ped.* marking below measure 3.
- System 3:** The right hand has *loco.* markings above measures 3, 4, and 5. The piano part has a *Ped.* marking below measure 3.
- System 4:** The right hand has *loco.* markings above measures 3, 4, and 5. The piano part has a *sfz* marking and a *Ped.* marking below measure 3.
- System 5:** The right hand has *loco. b* markings above measures 3, 4, and 5. The piano part has a *Ped. sfz* marking and a *Ped.* marking below measure 3.
- System 6:** The right hand has *loco.* markings above measures 3, 4, and 5. The piano part has a *con furia.* marking below measure 3.

Example 39

Final Version

The image displays a musical score for a piano and string ensemble. It consists of two systems of staves. The top system features a piano part on the left and a string part on the right. The piano part includes markings for 'marcatissimo' and 'ff sempre'. The string part is marked 'string. tremolando'. The bottom system continues the piano part, with a 'rinforz.' marking. The score is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Réminiscences des Huguenots is indubitably the finest of the fantasias composed in 1835-6, and represents a new departure in Liszt's treatment of the dramatic course of the opera. The interest of the piece is heightened by the attractiveness of its themes, in which respect it is as strikingly superior to Liszt's previous fantasias as it is to Thalberg's *Huguenot's Fantasia*. In common with the *Niobe Fantasia* Liszt uses a type of ritornello structure to connect the themes, but unlike in the earlier piece, the procedure now has dramatic significance. It cannot be said, though, that *Réminiscences des Huguenots* is entirely on the level of the great fantasias of the early 1840's. For one thing, the piece is slightly too long in the earlier versions, and too unbalanced in the final one. Perhaps the best version would be one of the earlier with a cut in the G flat section, as suggested in the manuscript. Ironically, one of the strongest reasons for playing the fantasia today is to introduce audiences to some of Meyerbeer's finest music, laughably superfluous in 1836, sadly necessary today.

CHAPTER III - NOTES AND REFERENCES

1. See D. Ollivier, ed.: *Liszt/d'Agoult Correspondence* Vol. I (Paris, 1933), p. 284.

2. La Mara, ed.: *Franz Liszt's Briefe an seine Mütter* (Leipzig, 1918, p. 26.

Suchen Sie doch bei Schlesinger zu erreichen dass er das Stück über die Jüdin sofort stechen lasst. Es eilt damit am meisten unter allen meinem Stücken.

3. C. Czerny: *The Art of Playing the Ancient and Modern Pianoforte Works* (London, no date, but around 1848), p. 3.

4. A. Walker: Franz Liszt: *The Virtuoso Years* (London, 1983), p. 235.

5. A. Walker: *op. cit.*, p. 236.

6. D. Ollivier: *op. cit.*, Vol. I, p. 140.

J'ai déchiffré une fantaisie de Thalberg sur *La Straniera* qui est fort médiocre; elle a de plus le tort de ressembler pauvrement à ses précédentes. Définitivement je crois que cet homme n'a rien dans le ventre ni dans la tête. Nous verrons Rodolphe Apponyi m'écrit une lettre charmant où il me parle de Thalberg (nécessairement!). Il me dit qu'il va faire un voyage en Angleterre en *artiste*, c'est-à-dire avec la résolution d'y gagner le plus d'argent possible. Vous voyez que M. Sigismond n'est pas si aristocrate!

7. D. Ollivier, ed.: *op. cit.*, Vol. I, p. 158.

Chopin que j'ai vu ce matin m'aime tendrement et exclusivement. Le manière dont il m'a parlé aujourd'hui m'a fait un excessif plaisir. Il professe une certaine mesure de critique pour Thalberg et ne peut surtout pas admettre qu'on établisse la moindre comparaison entre nous deux.

8. A. Hedley, trans. and ed.: *Selected Correspondence of Fryderyk Chopin* (New York, 1963), p. 76.

9. D. Ollivier, ed.: *op. cit.*, Vol. I, p. 156.

Laissez le temps venir et toutes ces vagues d'enthousiasme frénétique s'apaiseront, et M. Sigismond prendra place à côté de M. M. Kalkbrenner et Herz.

10. D. Ollivier, ed.: *op. cit.*, Vol. I, p. 190.

Je viens d'entendre Thalberg: en vérité c'est une mystification complète. De toutes les choses déclarées supérieures, c'est assurément le plus médiocre que je sache Je l'ai dit à Chopin, "C'est un grand seigneur manqué que fait un artiste encore plus manqué".

11. D. Ollivier, ed.: *op. cit.*, Vol. I, p. 180.

Le soirée a été magnifique pour moi; vous ne m'avez jamais vu ainsi compris et applaudi: Le public vient à nous décidément. Thalberg a été stupéfait d'étonnement. Il a dit tout haut, devant plusieurs personnes qui se trouvaient là, qu'il n'a jamais rien entendu de pareil. Il a ajouté même "qu'il serait incapable de jouer quatre lignes de mon morceau". Si je ne me trompe il doit être assez attristé!

12. D. Ollivier, ed.: *op. cit.*, Vol. I, p. 310.

13. A. Göllerich: *Franz Liszt* (Berlin, 1908), p. 184.

Mme. Pleyel wollte seiner zeit durchaus ein Stück mit Thalberg-Brillanz von mir. Ich widmete ihr deshalb die *Norma-Phantasie* und schrieb ihr dazu einen guten, witzigen Brief. Als ich Thalberg dann frag, sage ich zu ihm: "Da habe ich ihnen alles abgeschrieben". "Ja", erwiderte er, "es sind Thalberg-Passagen darin, die schon indezent sind".

14. *Revue et Gazette Musicale*, March 26 (1837), p. 104.

15. *Revue et Gazette Musicale*, 25th Dec. (1836), p. 464.

16. La Mara, ed.: *op. cit.*, p. 32.

Fragen sie Schlesinger ob er mir nicht durch Sie die Korrekturbogen der Hugenottenstücke von Thalberg und Schunke schicken kann, denn ich möchte selbst einsmachen, und zwar bald.

17. *Revue et Gazette Musicale*, 6th March (1836), p. 73.

18. C. Saint-Saëns: *Musical Memories*, trans. E. Rich (London, 1921), p. 220.

19. C. Saint-Saëns: *op. cit.*, p. 224.

20. A. Friedheim: *Life and Liszt* (New York, 1961), p. 87.

CHAPTER IV

APPROACHING MATURITY

The strangest musical result of Liszt's rivalry with Thalberg was the *Hexaméron Variations*, written at the instigation of Princess Christina Belgiojoso. The original title page (Haslinger) gave details of its intended purpose:

HEXAMERON

Grandes

Variations de Bravoure

pour piano

sur le

Marche des Puritains de Bellini

composées

pour le concert de Mme la Princess Belgiojoso au Bénéfice des Pauvres

Christina Belgiojoso had been a close friend of Liszt for several years. A woman of considerable literary gifts, she had enthusiastically supported the cause of independence for her native Italy, and the "pauvres" referred to in the *Hexaméron* title were in fact Italian refugees dispossessed by political strife. The Princess had carefully chosen the theme to be varied - "Suoni la tromba" from Act II of *I Puritani*. This rousing duet, which was an immense success when the opera was first performed in Paris in 1835, extolled "libertà" in a way that could easily be connected with the struggles in Italy. The hope was that the melody would become a clarion-call for patriotic Italians, and as such we might look upon it as a precursor of the *Chorus of Slaves* from Verdi's *Nabucco*. Bellini's tune did become an anthem of the independence movement, and indeed remained so even until the present century, when it was popular with Sicilian freedom-fighters during the Second World War.

The Princess's initial scheme was to ask six of the most renowned pianists of the day - Liszt, Chopin, Thalberg, Herz, Pixis and Czerny - to compose a variation on "Suoni la tromba" and for each to play their own variation at her charity concert on May 31st 1837. Had she succeeded in this, there can be no doubt that she would have carried off a social and musical coup similar to that she had achieved when both Liszt and Thalberg contended for pianistic supremacy in her salon. Regrettably, the unpredictability of the Euterpean muse contrived to wreck this neat plan, for the piece was not even close to being finished by the time the concert took place. The Princess still held fast to her intention of having the *Variations* completed and published, however, and in this Liszt was her main ally, who had agreed to compose an introduction and finale as well as his own variation. By June 4th progress remained slow, and she wrote to Liszt setting out the present state of play:

Here, my dear Liszt are M. Herz's variation and the others which you know already. No news from M. Chopin, and, as I am still proud enough to fear being importunate, I do not dare ask him about it. You do not run the same risk with him as I, which leads me to beg you to find out what is happening about his adagio, which is not coming along quickly. This will be one more favour from you, and I will be as grateful for it as for all the others. You know, I hope, that this means a lot. Try also to work seriously on the overture and finale of the piece, as if it were something that had to be finished immediately. Afterwards you will not think any more about it, and I will remember it only so as to thank you for it and not to bother you. You have everything to gain in working quickly, since you know that this will not hinder you from working well. 1

The *Variations* were finally completed by December 1837. On the 15th Liszt wrote to say that he would be playing them at his next concert and that he had decided on a title for that "monster of a piece" - *Hexaméron*.² Strictly speaking, this means "six days", and usually occurs in reference to the period of creation in *Genesis*, but it is amusingly appropriate for a composite piece written by six pianists.

Liszt played *Hexaméron* frequently in concert, often not in its solo form, which was the version published in 1839 by Troupenas in Paris, but in two alternative arrangements for piano and orchestra and for two pianos. The idea of *Hexaméron* as a concerted piece was in Liszt's mind from the very beginning. Even the solo version is presented as an arrangement of this, with directions for cuts when an orchestra is not available and indications of instrumentation in one of

the "Tutti" sections. Liszt always held the opinion that the orchestral version was the most effective, and we find him writing to Schumann in March, 1840 suggesting that in a Leipzig concert he play *Hexaméron* last, so that he can finish with the orchestra.³ One cannot know for sure whether he made the orchestral arrangement himself or whether he enlisted an assistant, but a number of conclusions about the part played by the orchestra can be drawn from the solo arrangement of the piece, and these can be taken as obiter dicta for Liszt's other concerted operatic fantasias. It is self-evident that the variations of Thalberg, Pixis, Herz, Czerny and Chopin were written initially for piano solo. The orchestra could have had little to do at these points in the work, and from the indications in the solo version we can see that its main rôle was in the overture, finale and ritornellos between variations. The only place the orchestra has important thematic material is in the overture and at the end of the finale (where the piano accompanies in octaves), but the first ritornello is so unimportant that it is directed to be cut without orchestra, as is a passage marked "Tutti" in the finale. If we examine the overture, we can see that at one point (bar 47) the actual instrumentation is indicated, and it seems safe to assume that the orchestra plays up till then, and indeed until bar 56, where the sudden change of texture from the obvious orchestral transcription of the previous bars to cascades of pianistic octaves suggests that the soloist here makes his dramatic entry. It might be objected that this creates²⁵ a very long orchestral introduction for such a short piece, but the proportions are almost identical to those in the piano and orchestra version of the *Fantasia on the "Ruins of Athens"* (1848-52). As far as the actual instrumentation is concerned we can deduce from the prevalence of tremolo in the orchestral sections of the piece that the strings made the major contribution. The scoring was in all probability, generally unadventurous.

When an orchestra was not available, Liszt preferred to perform *Hexaméron* as a piece for two pianos, and played it as such with some of the most famous pianists of the time such as Clara Schumann and Theodore Döhler. It is unlikely that the two-piano version published in 1870 is identical with that performed earlier. The 1870 edition omits the variations of Pixis, Czerny and Chopin, and, although Herz's variation is expanded and the finale is reworked, the result is a much shorter piece. Few would weep over the loss of music by Pixis and Czerny, but Chopin's variation was undoubtedly the finest of the set, and its loss is keenly felt. The original

manuscript for this version, which was probably composed in the late 1860's, has disappeared, but the manuscript of yet another two-piano version is in the Weimar Archives (M S. W17). In all probability this is the version played by Liszt in the 1840's. Some of the manuscript is in poor condition and consequently difficult to read, but the piece includes all the variations in the solo version along with other additions, for example "Largo Maestoso" and "Marziale" sections, which do not appear elsewhere. This arrangement was never published.

Hexaméron is for the most part of curiosity value only. Nowhere else can we find such a conspectus of 19th-century piano styles in such a compact form. Despite this, its usefulness in giving an accurate idea of the music of its individual contributors is severely limited. Only Pixis is at his mundane best, whereas even composers such as Herz and Czerny are poorly represented by the variations. Chopin's piece is certainly the most sensitive, with a beautiful middle section which recalls the C sharp-minor passage of the D flat Prelude, and Thalberg's submission has a pleasingly elegant fluency. For all the recurrent bombast, Liszt's share in the proceedings is not without merit. He attempted to unify this most disjunct of all compositions by the use of the melody heard at the beginning of the introduction.

Example 1

Introduction. *W.L.* **Extrêmement lent.** *quasi Recit.*

patetico *trem.* *mf pesante*

f marcato *sf* *cresc: poco a*

Piano a 6 Octaves *sf*

quasi Recitativo.

poco *f marcato* *sf* *mf cresc: poco a poco*

The image displays a musical score for the 'Introduction' of a piece titled 'Hexaméron'. It consists of two systems of musical notation, each with a grand staff (treble and bass clefs) and a separate piano part. The tempo is marked 'Extrêmement lent.' and the style is 'quasi Recit.' (quasi recitative). The score includes various performance instructions such as 'patetico', 'trem.' (tremolo), 'mf pesante', 'f marcato', 'sf' (sforzando), 'cresc: poco a', 'poco', and 'cresc: poco a poco'. The piano part is labeled 'Piano a 6 Octaves'. The notation includes complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte).

This acts as a counter-theme to the march:

Example 2

Allegro marziale

TEMA

ff marcato

solo voce ma sempre marcato

непрерывно

The musical score consists of three systems of piano accompaniment. The first system is marked 'Allegro marziale' and 'TEMA' with a forte dynamic and 'marcato' articulation. The second and third systems continue the theme with various articulations and dynamics, including 'sola voce ma sempre marcato' and 'непрерывно'.

the one descending, the other ascending - and also functions as a ritornello between variations. At the beginning of the finale it undergoes a lively transformation into $\frac{6}{8}$ time in order to dovetail with the recapitulation of Thalberg's variation:

Example 3

FINALE

Molto vivace quasi prestissimo.
F.L.

spiritoso

ga... loco

ga... loco

poco

cresc.

ga... loco

marcato

la 2^a molto piano

ga... loco

cresc.

Liszt's idea of using the finale to present developed versions of previous variations is a clever one, and contains some prophetic features in the mocking Mephistophelean C flat injected into Herz's insipid note-spinning:

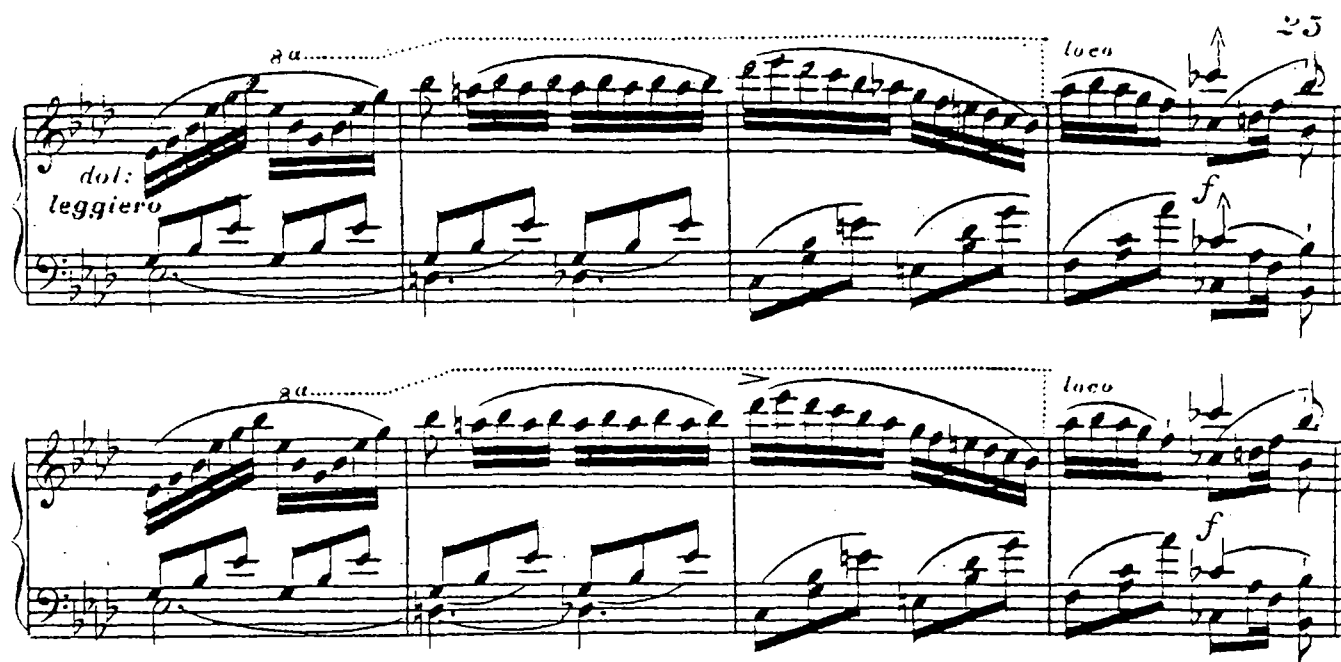
Example 4

Herz



Example 5

Liszt/Herz



Needless to say, Chopin's variation would be out of place in the hectic finale and fails to reappear amidst its enjoyable vulgarity. As a musical conception, *Hexaméron* was ludicrously unviable, and should have acted as a warning to those 19th century classical scholars who believed that Homer's *Iliad*, too, was written by a committee of artists. Liszt achieved as much as anyone could in making the whole rag-bag into an entertaining piece, although one which hardly survives repeated hearings.

Réminiscences des Puritains was a sister-work to *Hexaméron*, conceived at virtually the same time, based on the same opera, and also dedicated to Christina Belgiojoso, who had a fondness for *I Puritani* that transcended the propaganda value of "Suoni la Tromba". This fantasia is based on three numbers from the opera - the introduction and chorus "All'erta", the quartet and chorus "A te, o cara" and the *Polacca* "Son vergin vezzosa", all from Act I - but is more interesting as an example of Liszt's skills in transcription than in musical development. As a unified conception it falls far below *Réminiscences des Huguenots*, partly because *I Puritani* does not appear to have gripped Liszt dramatically in the same way as Meyerbeer's opera. Moreover, the plastic lines of Bellini's melodies do not lend themselves to sequential development in the same way as Meyerbeer's more short-breathed constructions do. In *Réminiscences des Puritains* the contrast between themes is little marked. All the melodies are major-key vehicles of joyful emotions untinged by conflict, in particular Elvira's bouncy *Polacca*, which dominates the second half.

As usual, a ritornello figure is used to articulate the sections of the piece. This is first stated at bars 7 ff., and its importance is as much rhythmic as melodic. A more advanced feature of the introduction is that it comes to rest not on the expected dominant pedal, but on the mediant harmony of D, and then descends by means of a simple chromatic scale to the B flat chord of the first main theme (28-29). This procedure is not only more sophisticated than usual, but it is especially suitable for the character of the theme - a horn-call announcing the dawning of the day:

Example 6

fff marcato

diminuendo

sotto voce poco a poco crescendo

poco rit.

rinforz.

Poco meno allegro (♩ : 104)

duro

mf vibrato

fieramente

sf

tremolando

diminuendo molto sempre p il basso

With each repeat of the theme its arrangement is varied until we again reach the ritornello (66 ff.). The transition to the following theme is more typical - a cadenza on a pedal B flat, which proves to be the dominant key of the quartet transcription.

One can well imagine Liszt's relish in transcribing this beautifully sensuous melody, liberally oiled with thirds and sixths. He adds more florid ornamentation (e.g. bar 87) and encompasses a far wider range of dynamic contrast than Bellini. Within eight bars the fantasia moves from "mf" to "FFF", the latter appearing where Bellini marks only "F". Regrettably one feels that Liszt here crosses the thin line from passionate intensity to histrionic exaggeration. Despite the obvious commitment and feeling, Bellini's noble simplicity has been lost, buried in the thick texture of the arrangement. It cannot be denied, however, that this indulgence has its own attractions, even if they are ones that may appeal to temperaments which find Bellini in the original pallid and etiolated. Up until bar 100 Liszt pays no attention to the register of the melody in the opera, but thereafter lowers it an octave, for the first time bringing it into the range

sung by the tenor. The style, however, is as pianistic as it is vocal, the written out rubato at 105 ff. heavily reminiscent of Schumann.

This section comes to a close after a brief development ushers in a grandiose presentation of the main theme (140 ff.). A pause neatly divides the fantasia into two halves, after which the ritornello does not make its expected return but instead its rhythm introduces Bellini's own "marziale" transformation of the "All'erta" melody. At this point Liszt's fondness for sequential development leads him wildly astray, and nearly 200 bars of relentless sequences wander pointlessly and tediously through several keys. Later in life, Liszt could laugh at this miscalculation. Nadine Helbig recalled a concert in Rome many years afterwards, in which Sophie Menter played *Réminiscences des Puritains*. Helbig was sitting next to Liszt during the performance, and, as she was tired, had fallen asleep in the middle of this "unendlich lang" piece. A fortissimo finally woke her up, and Liszt, taking her hand, said rather embarrassedly, "My dear friend, it's going to finish soon!" ⁴

The sequential tedium lasts until the beginning of the *Polacca* at 379, but it is possible that the effect of the middle section was somewhat mitigated in the version for piano and orchestra, the evidence for the existence of which is contained in a letter of 29th December 1839. Liszt wished to correct Marie d'Agoult's assumption that he had asked for a score of *I Puritani* in his previous missive.

What I actually asked you for were the parts for the accompaniment of my *Fantaisie sur Les Puritains* (which are in the chest that you brought back from Milan). ⁵

Unlike the *Hexaméron* and the *Niobe Fantasia* there is no indication in any of the published editions of the *Puritains Fantasia* that it was intended for piano and orchestra. It is also more difficult in this piece to decide where the orchestra might have had its entries, as the arrangement is ideally pianistic throughout. If one assumes, on the basis of *Hexaméron*, that the orchestra plays the ritornello material, then its most likely entry would be at bar 8, following the éclat of a introduction by the pianist. Thereafter, orchestral interjections at 21-28 and 66-70 would seem to be appropriate. If the orchestra opened the "vivace marziale", perhaps playing until 190, the

passage would certainly be improved by the contrast with the piano. Even this cannot totally salvage the unimaginative repetition of four-bar phrases which form a large part of the section, and Liszt realised fairly early that something was seriously wrong. In the 1840 edition published by Cramer, Addison and Beale he included an extensive ossia that makes a cut from 300 (*molto animato*) to 351 (*energico con fuoco*). Neither the Troupenas edition of 1855 nor the Schott of 1880 reprints this alteration, but this is simply because they are both based on the first Schott edition. In any case by 1841 Liszt had published the final section of the fantasia, *the Polacca* - as a separate piece, and played it instead of the fantasia in his later concerts. This is the most successful part of the fantasia, melodically appealing and gaily virtuosic.

A comparison between the *Polacca* transcription and the version in the fantasia reveals some instructive changes. The short introduction to the transcription consists basically of the ritornello of the fantasia followed by 369-377. There is, however, a teasing new addition at 20-23 (similar to the lead up to the main theme of the finale of Beethoven's 1st symphony) and new ornaments at 48 and 98 - typically extempore alterations. After the initial statement of the polonaise melody, the transcription offers an immediate repeat in octaves to add weight to the opening of what is now an independent piece. Although this shows some care in considering the musical effect of the opening in its new context, Liszt retains the transformation of a theme from the Quartet that was the second number of the fantasia to begin the "presto" coda, unconcerned by dramatic niceties. It must be admitted in vindication that the change of speed so alters the character of the melody that one is unlikely to notice its provenance at a first hearing, so easily does it fit in with the *Polacca* theme. A final difference between the fantasia and the *Polacca* is the improvement of the arrangement of 508-16, replacing the murky bass tremolo with alternating octaves. The revised version is easier to bring off, as the weak outer fingers of the right-hand do not now have to force a theme in single notes against the thunder of the bass:

Example 7

Fantasia

First system of musical notation. The treble clef staff features a melodic line with eighth-note patterns and slurs. The bass clef staff provides harmonic support with chords and a tremolo effect. Performance markings include *ff molto energico* and *rinforz.*. A section marked with a dashed box and a 'V' is indicated.

Second system of musical notation. The treble clef staff continues the melodic development with various accidentals. The bass clef staff maintains the harmonic texture. Performance markings include *rinforz.* and *sf*. A section marked with a dashed box and a 'V' is indicated.

Third system of musical notation. The treble clef staff shows a continuation of the melodic line. The bass clef staff features a more active harmonic role with frequent chord changes. Performance markings include *sf* and *sfz*.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff provides a steady harmonic accompaniment. Performance markings include *sfz*, *sempre*, and *rinforz.*. A section marked with a dashed box and a 'V' is indicated.

Example 8

Polacca

41

The musical score for Example 8, titled 'Polacca', spans measures 41 to 48. It is written for piano in G major (one sharp) and 2/4 time. The score is divided into four systems. The first system (measures 41-44) begins with a piano introduction marked 'martellato' and includes dynamics like *sf* and *ff*. The second system (measures 45-48) continues the piece, featuring a key signature change to F major (one flat) in measure 47, marked 'più rinf.'. The third system (measures 49-52) includes the Russian word 'Облегчение:' (Relief) above the first measure and dynamics like *sf* and *ff sempre*. The fourth system (measures 53-56) concludes the passage with various articulation marks and dynamics. The score is marked with asterisks (*) at the end of measures 44, 52, and 56.

From this point until the end the transcription is identical with the Fantasia.

Interestingly, none of Liszt's opera fantasies of this period display to any great extent the impossibly thick texture of a number of the *Transcendental Studies* in the 1837 version. The passage cited as Ex. 8 above is the only instance in the *Puritains Fantasia* of the texture becoming opaque, and a similar concern for clarity prevails in the arrangement of Louise Bertin's *Esmeralda* (based on Hugo's *Notre Dame de Paris*), which received its first, not very successful, performance on 14th November 1836. Liszt most probably agreed to undertake this arrangement

as a favour to Bertin's father, the influential owner of the *Journal des Débats*, and perhaps also to Berlioz, who took a concerned and friendly interest in the production of *Esmeralda*. Berlioz even had a hand in re-writing the closing pages of *Quasimodo's Aria* - the only number to be well received. Word about this had got out before the performance, and the audience's enthusiasm for the aria was rather blunted when Alexandre Dumas called out "It's not by Bertin, it's by Berlioz".⁶ Liszt could hardly expect his vocal score to have a wide appeal, but the piano writing is designed nevertheless for the amateur. The following extracts give some idea of this:

Example 9

Act II chorus

Allegro

Example 10

Quasimodo's air

Allegro
V^{ms}

PIANO.

Example 11

Act IV Finale



Some of the music itself is attractive, although the melodic invention is chronically weak in places. A laudable desire to vary the length of phrases often causes an incoherence that is far from the effect intended. Liszt also arranged *Quasimodo's Air* as a piano solo, but in doing so made little alteration to the version in the vocal score. This is perhaps the one part of the score which deserves an occasional hearing - Berlioz went as far as to describe it as "a little masterpiece".⁷ One cannot, however, expect to hear the whole opera again, and Liszt's vocal score is unlikely to achieve any wide circulation.

1839 marked the beginning of Liszt's creative zenith with regard to the opera fantasia, and the fantasias on *Lucia di Lammermoor* and *Lucrezia Borgia* are virtually contemporaneous with some of his greatest achievements (including *Réminiscences de La Scala*, for which see Chapter 7). Although Ramann's date of 1836 for the *Lucia Fantasia* is certainly wrong, she does have something worthwhile to say about the piece:

A peculiar destiny befell this latter fantasia, for either by chance or the speculation of some German publishers, it appeared in two parts, each published by a different house. This division destroys the character the composer has given it, and the designation "dramatic" becomes unintelligible.⁸

The first part of the work, an arrangement of the *Sextet* "Che mi frena" from Act II was published on its own in 1840 as *Réminiscences de Lucia de Lammermoor. Fantaisie Dramatique pour le piano Oeuvre 13, 1^{re} Partie* by Hofmeister. The use of the term "dramatique" is indeed difficult to understand in relation to this part, but equally vague in relation to the whole. Most probably it was simply an enticing description by which the publisher hoped to increase sales. The 1845 edition drops the grandiloquent title completely, and makes do with the modest *Andante Final de Lucia de Lamermoor* (sic), removing any reference to the fantasia of which it was the first half. The second part was published in 1841 soon after the Hofmeister edition of the first, and described as *Marche Funebre et Cavatine de Lucia de Lammermoor*. Unfortunately, this is not as satisfactory in isolation as the first part, mainly because Liszt has chosen at the climax to bring back the accompaniment figure from the *Sextet* as a "FFFF" *coup de théâtre* - with most confusing results when the piece is played on its own. One remembers that the same thing occurred when the transcription of the *Puritains Polonaise* was detached from the fantasia. The important difference there, however, was that the transformed version of the quartet melody made a perfectly suitable coda musically, whereas in the *Marche Funebre et Cavatina* the ending sounds as if it has been cobbled on from a totally different piece.

The *Andante final* loses nothing by its independence and is one of Liszt's finest transcriptions. Despite the faithfulness of much of the arrangement, the small changes introduced ensure that the worlds of Italian opera and Lisztian piano music blend in happy uniformity. The piece opens with Liszt's introduction - a jagged version of the accompaniment to the main tune followed by a grief-laden recitative based on the later "come rosa inardita" melody (1-13). The sextet proper, beginning at 14, carefully reproduces the register of the voices, fitting in the accompaniment by means of regular hand-crossings. Liszt achieves a subtler bass-line at 29 by altering Donizetti's B flat and E flat to F and G flat, and adds a delightfully delicate cadenza at 47. Some Mephistophelean whim on Liszt's part persuaded him to give an ossia accompaniment at 47 which repeats a cliché common to most piano transcriptions and allows his inventive replacement to be appreciated more keenly (see Chapter III, ex. 5).

This melody is well suited to the Thalberg-style that appears a few bars later (Chapter III, ex. 4), but more significant as a demonstration of Liszt's method of transforming Donizetti into something uniquely his own is the bass D natural in the second half of bar 53, which creates a piquant dissonance where Donizetti opted for a bland B flat. The only weakness in this lovely piece is the tawdry banality of bars 73-74, but this is relatively unimportant compared with the charm of the rest. Even such an antithetical spirit as Clara Schumann was captivated by the *Andante Final*, which she played frequently.

The loud and forthright ending of the *Andante* is perhaps too definitely conclusive if it is to be joined on the second part of the fantasia, although the tonal connection is perfect. The fact that this ending is identical with that of the second part suggests that Liszt simply transferred it bodily to conclude the first part when publishing it separately. ~~The~~^{One} judge from the concert programmes of the 1840's which are specific, he appears to have played the first part far more frequently than the second. It is difficult to know whether he ever performed the fantasia complete, for this would be indistinguishable, given the Hofmeister title, from the first part, but it is tempting to speculate that the decision to publish the two parts separately was taken by Liszt himself, after he realised the superiority of the first over the second. Like *Réminiscences des Puritains*, the *Marche Funebre et Cavatine* is irreparably ruined by the over-use of banal sequences. The musical material is taken from the scena and final aria of Act III, and from the finale of Act II, but the nine bars of introduction, with their muffled tremolos and biting chromaticism, are Liszt's invention. The similarity between this and the opening of *Heroïde Funebre* is patent. As far as the *Marcia* proper is concerned, Liszt makes no attempt to include the unimportant choral part, but includes numerous alterations to the melody and harmony of the orchestral, adding inner voices and increasing the melodic complexity. A good example is bar 26, where Donizetti's basic semitonal descent is retained in the left-hand, but a chromatic imitative accompaniment appears in the right:

Example 12

The musical score for Example 12 consists of three systems of staves. The first system shows a piano introduction with triplets and a vocal line, marked *ff* and *mf*. The second system continues the piano part with *pp* dynamics and triplets. The third system includes a vocal line marked *espress.* and piano parts with *pp* and *p* dynamics.

Bars 34 ff. owe far more to Liszt than Donizetti in everything except basic shape, and by the time we reach the "recitative" a march of 16 bars has been extended to 34. This is not a matter of otiose repetition, but rather of a subtle adaptation which considerably increases the power and solemnity of the music.

The "recitative" is based on Edgardo's "di chi mai, di chi piangete?" with new, grating harmonies underlining the expression of despair. So Lisztian is the result that the passage would hardly be out of place as an instrumental recitative in *Hungaria*. Particularly beautiful is the dying fall of 59-60:

Example 13

The musical score for Example 13 consists of three systems of staves. The first system features a piano accompaniment and a vocal line. The piano part begins with a forte (*ff*) dynamic and includes markings for *appassionato* and *rinforz.* (reinforcement). The vocal line is marked *Réc. senza tempo* (Recitative without tempo). The second system continues the piano accompaniment with a *sempre ff* (always forte) marking. The third system includes a *riten.* (ritardando) marking and a *pp* (pianissimo) marking. The score is written in G major and 4/4 time, with various musical notations including triplets, eighth notes, and dynamic markings.

The end of this section and the sudden introduction of the theme of the Act II finale chorus "Esci, fuggi il furor" marks the point where the fantasia begins to go off the rails. While one can understand the need for a contrasting section of quicker music, the abrupt plunge into the chorus sounds bizarrely incongruous. The noble atmosphere so magnificently fostered in the previous pages is dispelled, only to be replaced by ineptly pleonastic repetition. From 96-170 Liszt roams around various keys to little purpose before coming to rest on G flat for the closing melody of the chorus. The respite from sequences is brief, however, for they are soon used to develop a transformed version of the cavatina at 210 which initially sounds as if it will be the final climax of the piece. This hope is disappointed by a slip to G-minor for a brief 12 bars before another "tutta forza" G flat statement of the cavatina. A cadential passage at 246 ff. again seems

to be bringing the work to a conclusion when a rapid modulation to D-major introduces the accompaniment figure from the first part of the fantasia "FFFF" in crashing chords. An equally swift modulation back to G flat then ends the piece in the same way as part one.

The second half of the *Marche et Cavatina* is greatly inferior to the rest of the fantasia. From bar 96 onwards it gives the impression of a rambling improvisation that lamentably ruins an otherwise promising piece. During a performance it might be possible to impress with this concluding section by taking full advantage of the opportunities for technical display - according to Liszt the fantasia produced a magnificent effect ⁹ - and this is certainly music to be played rather than read in score, but after a number of hearings the weakness of the ending cannot but become painfully apparent. Liszt's more frequent programming of part one was a tacit acknowledgement of this.

The *Fantasia on Lucrezia Borgia* is, like the *Lucia Fantasia*, divided into two parts. In several places it shows Liszt's imagination working at white heat, although its flaws prevent it from taking its place beside his greatest operatic works. The "second" part was written first as an independent piece, and it was this part that Liszt described as being in the process of composition in a letter of 2nd November, 1840.¹⁰ The addition of the "first" part was an afterthought; for it was not published until 1848 even though the second had been issued by several companies in 1841-2. With the appearance of the two parts in 1848, the whole was entitled *Réminiscences de Lucrezia Borgia* and the separate numbers as *I. Trio du seconde Act* and *II. Fantaisie sur des motifs favoris de l'Opéra; Chanson à boire (Orgie) - Duo - Finale*. In 1853 Liszt reworked the second part, only then bringing it into some relationship with the first. This edition was described as "completely revised, corrected, and augmented by the composer, and played by him in his concerts in Paris and Vienna", which is rather far from the truth in that Liszt's concert-tours were a thing of the past by this time. To multiply the number of editions still further, in 1880 appeared a version "reduced, with the approval of the author, to a single concert piece by G. Buonamici". Buonamici was a minor pianist-composer and an enthusiast for Liszt's music. He heavily cut the fantasia and arranged a rudimentary transition between the two parts. Liszt's "approval" need not be taken very seriously here.

The introduction to the original version of the fantasia (that is, the first version of part II) is remarkable in its consistent and dynamic use of one thematic fragment (Ex. 15) to generate the music. Based on the first three notes of the Act II *Brindisi* "Il segreto per esser felice" (Ex. 14) it underpins the texture even when parts of another melody, "Maffio Orsini, signora" from the finale of the Prologue, are highlighted (Ex. 16).

Example 14

tempo giusto, non troppo Allegro.

The musical score for Example 14 is a piano piece in 2/4 time. It consists of two systems of staves. The first system includes markings for *pizzantissimo.* and *ff giocoso.* The second system includes markings for *8va* and *ben.* The music features a consistent rhythmic pattern of eighth and sixteenth notes throughout.

Example 15

Allegro vivace.

The musical score for Example 15 is a piano piece in 2/4 time. It consists of two systems of staves. The first system includes markings for *p sotto voce.* and *leggiere:*. The second system includes markings for *1* and *2*. The music features a consistent rhythmic pattern of eighth and sixteenth notes throughout.

Example 16

Musical score for Example 16. It consists of two systems of staves. The first system has a piano part on the left and a violin part on the right. The piano part features a dense, chromatic accompaniment. The violin part has a melodic line with a dynamic marking of *f largamente*. The second system continues the piano accompaniment and includes a section marked *marcatissimo*. The key signature has two sharps (F# and C#), and the time signature is 2/2.

For the few bars in which this latter melody predominates (32-37) it is treated to a dissonant chromatic harmonisation as typical of Liszt as it is untypical of Donizetti:

Example 17

Musical score for Example 17. It consists of two systems of staves. The first system has a piano part on the left and a violin part on the right. The piano part has a dynamic marking of *più crescendo e rallent.*. The violin part has a dynamic marking of *Andante, tempo giusto.* and *sotto voce*. The second system continues the piano accompaniment and includes a section marked *marcato* and *f*. The key signature has two sharps (F# and C#), and the time signature is 2/2.

The whole fantasia offers many examples of original creative thinking based on borrowed themes. One should note the build up to the *Brindisi* proper at 37-48. The first six bars play around with the opening three notes of the theme, as did the previous part of the introduction, but only now are the following notes brought into use, preparing skilfully for the imminent arrival of the whole melody. This preparation takes place over harmonies which, although acting as a tonic preparation, involve the root position dominant chord only once, so sophisticated a master has Liszt become in the complex art of transition.

To the *Brindisi* melody is joined a continuation based on a melody from the *Orgia* "Sensi, la danza invitace". This proves a useful way of extending the thematic material, as there is considerable affinity between the two themes. Liszt then proceeds to alternate variations of the *Brindisi* with material from the introduction until the music is suspended on a C sharp high in the treble, ushering in a gorgeous passage transcribed from the duet "Ama tua madre".

Example 18

Donizetti

A piacere. *Moderato.* LUCREZIA.

Al-ma gen-til voi sie-te An-cor più ca-ra a me. A-ma tua madre, e te-ne-ro
An-gel so kind, you ren-der no heart so blest as mine! O with the fer-vent soul of youth

Sempre per lei ti ser-ba, Pre-ga che l'i-ra pla-chi-si Della sua sorte a-cer-ba;
E-ver a-dore thy mo-ther, Pray that good heav'n a-vert her fate, And change it for an-o-ther;

Poco più mosso.

Prega che un giorno strin-ge-re El-la ti possa al cor... Prega che un giorno strin-ge-re
Pray for the day her long-ing kiss Wel-comes thee on her breast, Pray for the day her long-ing kiss

Example 19

Liszt

dolce amorosamente

l'accompagnamento leggerissimo e dolcissimo

il canto sempre marcato ed espressivo

dolce amorosamente

The mediant relationships between the main units of this section heighten the hushed serenity, but Liszt shatters this carefully contrived atmosphere at 209 with the "Più Mosso" part of the duet - in note values twice as fast as Donizetti's. The dislocation is a crude jolt, (although this can be lessened in performance by a gradual *accelerando* rather than a sudden plunge into the new tempo) and almost inexplicable in view of the seamless handling of previous transitions. One is forced to conclude that this is another example of the exaggeration found also in *Réminiscences des Puritains*, but concerning tempo this time rather than dynamics. Liszt rarely played more obviously to the gallery.

A return of material from the introduction (218 ff.) serves as a firm pillar of formal articulation heralding what appears to be the beginning of a recapitulation of the *Brindisi*. When

the Brindisi does appear, however, it is in a laboured C sharp-minor andantino transformation, followed by a "fantastico" passage that violently tears the theme apart. Both these transformations are repeated, the first over the ostinato figure familiar from the introduction:

Example 20

The musical score for Example 20 consists of three systems of piano music in C sharp minor. The first system shows a complex, arpeggiated texture in both hands. The second system includes a 'crescendo' marking and a repeat sign. The third system includes a 'f espresso' marking and continues the complex texture. The music is written for piano with treble and bass staves.

before the music lapses into silence. Suddenly, the theme that was foreshadowed in the introduction over that same ostinato bass, "Maffio Orsini, io son", makes its belated arrival accompanied by forceful chords travelling up and down the keyboard. At 364 the melody of "Ella infame si rese" initiates a rapid coda which ends the piece as it began, mingling music from the introduction with fragments of other themes.

From the above it can be gathered that this version of the fantasia has a fairly clear-cut structure:

1-48	Introduction	modulating
49-164	Brindisi (with variations)	C-major
165-183	Intro. shortened	modulating
184-217	Duet	A-major/F sharp major
218-292	Intro.	modulating
293-329	Brindisi (transformed)	C sharp-minor
330-363	"Orsini" themes	C-major
364-414	Coda	C-major

showing the "ritornello" articulation familiar from previous pieces. There is no general guiding principle in the choice of themes other than the, admittedly laudable, one of musical contrast, and this must put it on a slightly lower level than the greatest fantasias. Moreover, some of the thematic transformations sound a little stiff and awkward, a fact that Liszt realised when he undertook the revision in 1853. This is roughly the same length as the first version, but is otherwise radically altered. It has the peculiarity of being the only revision in which Liszt actually added a new theme, although much was cut to make way for it. Other alterations are the addition of a "Scherzando" variation of the *Brindisi* (57-65) and numerous changes to the keyboard arrangement. Most of these make the writing more transparent, as at 94 ff., where the divided hand arrangement is carried through with more consistency and to better effect. The middle section of the piece is substantially the same in both versions, but from there great divergences occur. The second version introduces a figure from Part I of the fantasia, followed by the omission of a large section including the C sharp-minor thematic transformation. "Maffio Orsini io son" enters "sotto voce", timidly rather than brashly, and a number of bars later the "ancora più mosso" section is eliminated and the new theme added as a "stretta" - "Infelice. Il veleno bevesti" from the Act I finale. This completes a thematic circle from Part I, which is based on music from the same finale. The following coda is the same as in the first version, but with some revisions of layout.

It is obvious that many of the major changes in the piece were prompted by the addition of a Part I to the fantasia. Although this was added in 1848, Liszt took a number of years to

adapt Part II, and in doing so made it more difficult to play this on its own. This was unwise, whatever one feels about the musical quality of the revision, because together the two parts make a fantasia of quite daunting length.

Part I is based on the *Trio* at the end of the first Act, "Della Duchessa ai prieghi", but is not simply a transcription. Donizetti's melodies are combined and transformed most ingeniously in a set of free variations:

1-37	Introduction	
38-57	1st theme	A flat-major
58-80	1st theme varied	E-major
80-98	Introduction varied	
99-132	1st theme varied (2)	B-major (A flat-major)
132-143	Introduction varied (2)	
144 <i>end</i>	2nd theme and Coda	A flat-major

While the mediant relationships between the major units of the work are easily perceptible, one additional feature should be emphasised. The "second theme" mentioned is in fact the first complete version of the melody on which the introduction is based, and which begins the trio in the opera. Although Liszt must have intended the arrival of the theme in all its glory to be the main climax of the piece, he fails to hit the mark because the melody, when finally heard in full, proves to be of a petty insignificance that scarcely justifies the heralding accorded it. The coda melody is much more attractive, but plays no part in the earlier sections. The result is that the end of the piece is seriously askew: the first melody gives the impression of "much ado about nothing" and the second sounds important enough to have been better adapted to the thematic manipulation heard earlier. Because of this fundamental weakness, the main attraction of the arrangement is the range and variety of the keyboard writing, which achieves a luxuriance unsurpassed in any other piece. The passage beginning at 99 is a fine example of this (B-major, "un poco mosso"). The widely spaced chords in the right hand combine with the thematic fragments in the bass to produce a resonantly sensuous texture:

Example 21

10 Un poco più mosso.

6^a

leggiere.

6^a

loco.

8^a

loco.

accelerando, velocissimo.

8^a

loco.

contrasting with passages of delicate lightness:

Example 22

The image shows a musical score for two staves, likely piano and bassoon. The top staff has a treble clef and the bottom staff has a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score is divided into measures by vertical bar lines. Various musical markings are present: 'quasi Timpanti.' appears twice, 'loco.' appears three times, 'ppp' (pianissimo) appears twice, and 'stringendo.' appears once. There are also dynamic markings like 'pp' and 'f'. The notation includes eighth notes, sixteenth notes, and rests. Some notes are beamed together. The score is written in a clear, legible hand.

It is a pity that such pianistic invention should be vitiated by faults in the conception of the piece that render it, in the last analysis, less than first-rate. This judgement is confirmed by the final pages, which alter Donizetti's restrained coda into a triple forte torrent of broken octaves. There is no reason why a loud ending should necessarily be less artistic than a soft one, but here it appears bombastic in a short piece of such delicacy. Moreover, as with the *Lucia Fantasia*, the final nature of the conclusion is a disadvantage when playing part II immediately afterwards.

All the fantasias in this chapter suffer from frequent exaggeration and frightening length, yet none are without striking qualities that if sustained throughout the piece, would have made them very fine indeed. It is pointless to expect consistency of inspiration in every one of Liszt's pieces, for his extempore approach to composition made it difficult to disguise falling-off in creativity - but the increasing sophistication and genuine beauty of much of this music leads one

to regret even more the fact that the pieces as a whole often turn out to be near misses rather than triumphant successes.

CHAPTER IV - NOTES AND REFERENCES

1. Ollivier ed.: *Autour de Madame d'Agoult et de Liszt* (Paris, 1941) pp. 135-136.

Voici, mon cher Liszt, les variations de M. Herz, et les autres que vous connaissez. Pas de nouvelles de M. Chopin et, comme je suis encore assez fière pour craindre de me rendre importune, je n'ose lui en demander. Vous ne courez pas avec lui le même danger que moi, ce qui m'engage à vous prier de vouloir bien vous informer de ce que devient son adagio qui ne va pas vite. Ce sera une bonne grâce de plus de votre part dont je vous serai aussi reconnaissante que des autres. Vous savez, j'espère, que c'est beaucoup dire. Tâchez aussi de faire sérieusement l'ouverture et le final du morceau, comme c'était quelque chose qui dut être achevé tout de suite. Vous n'y penserez plus après, et moi, je ne m'en souviendrai que pour vous en remercier et plus du tout pour vous tourmenter. Vous avez tout à gagner en faisant vite, puisque vous êtes sûr que cela ne vous empêchera pas de faire bien.

2. Ollivier: *op. cit.*, p. 141.
3. Le Mara ed.: *Franz Liszt's Briefe I* (Leipzig 1893) p. 33.
4. Nadine Helbig: *Franz Liszt in Rome* in *International Liszt Society Quarterly* (1976) No. 15/16, p. 8.
5. Ollivier ed.: *Correspondance de Liszt et de la Comtesse d'Agoult* (Paris 1933) I, p. 346.
6. David Cairns trans. and ed.: *The Memoirs of Berlioz* (London, 1970) p. 292.
7. Berlioz: Review of *Esmeralda* in *Revue et Gazette Musicale* 1836, no. 47, p. 411
8. Lina Ramann: *Franz Liszt* trans. E. Cowdery (London, 1882) II, pp. 213-214.
9. Ollivier: *op. cit.*, I, p. 310.
10. Ollivier: *op. cit.*, II, p. 47.

CHAPTER V

ROBERT LE DIABLE, LA SONNAMBULA, NORMA, DON JUAN

These four operatic fantasias are among Liszt's greatest works; even the prejudice that has consigned other fantasias to oblivion has been unable to make much headway against their popularity. *Réminiscences de Don Juan* received particular abuse as a profanation of Mozart's sacred melodies for the vulgar entertainment of the multitude, and the vilification was all the harsher because it was obviously a dazzling success in the eyes of audiences. There will always be those who are honestly repelled by Liszt's musical style, both in the original works and the fantasias. If they happen to be lovers of Mozart's music, the conjunction of Mozart and Liszt will certainly be an abomination, and such a viewpoint cannot form a matter for argument. On the other hand, it is not too much to say that most of the criticism of *Réminiscences de Don Juan* has been of a misguided, even occasionally priggish nature. Liszt was not trying to replace performances of *Don Giovanni* with his own fantasia, neither was he making an edition of the opera that obscured Mozart's original intention; rather he was presenting a view of the music from the standpoint of a completely different aesthetic. A critic who condemned Brahms's *Variations on a theme by Handel* for ruining the delicacy of Handel's theme would be looked upon with bewilderment as having missed the point. The intention is not to imitate Handel or Mozart, but to use their themes as material for new musical development. One cannot help feeling that if public applause for Liszt's fantasia had not been so great, some of the more dismissive criticisms would never have been made. Sooner or later, to works of general popularity, a reaction sets in. Meyerbeer's music is still suffering from this today, which has led to performances of *Réminiscences de Robert le Diable* being rarer than those of the *Don Juan Fantasia*. With *Réminiscences de Robert le Diable* however, we can safely ignore questions of Liszt's vulgarisation of his material, for it is generally agreed that refinement was not one of Meyerbeer's strongest suits.

The gigantic success of the *Robert le Diable* fantasia took even Liszt by surprise. Besieged by requests to play it even at the most inappropriate moments, he could later in life look back with wry amusement at the débâcle of its first performance:

Schuberth did not want to publish the *Robert-Fantasia* after I had played it in public for the first time. I really did not know it properly as I had scrawled it down quickly while travelling and had not practised the figurations. It was a bit of a flop. So I consoled Schuberth: "I will give you something else" - "Yes, if you want!" He said with a sigh of relief. However, the second time I played the *Robert-Fantasia* I knew it properly and had a great success with it. Schuberth put his hand to his head in amazement and said "Oh - -, what a fool I was!" 1

The piece was eventually published by Schlesinger, for whom it proved a lucrative speculation. Incidentally, this anecdote gives the lie to the oft-repeated assertion that Liszt never composed anything he could not immediately play himself. There is a significant difference between accepting the judgement of most of Liszt's contemporaries that he was the era's greatest pianist and believing that he was supernaturally infallible.

Liszt would never have chosen to write a fantasia on *Robert le Diable* had it not remained high in public favour from its first performance at the Opéra on 21st November 1831. For years to come it almost singlehandedly assured the financial position of the Opéra with a success equalled only by that of *Les Huguenots* and *La Juive*. Even by the end of 1840, after the novelty value had surely worn off, the *Revue et Gazette Musicale* could report with astonishment that "the receipts for the last two performances of *Robert le Diable* (the 203rd and 204th) reached both times the sum of 9000 Francs" 2 - that is, a full house for each performance. The same audience that packed out the Opéra enthusiastically greeted Liszt's fantasia. He remembered:

In Paris - this was quite unheard of before - when I got to the place in the *Robert-Fantasia* where I bring back both themes combined, the applause was unbroken for a whole ten minutes. 3

Even allowing for the exaggerations of old age, this was obviously a remarkable reception, and one can understand why Liszt hoped that his subsequent fantasias would share the fate of *Réminiscences de Robert*.

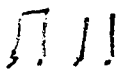
In choosing themes on which to base his fantasia, Liszt headed for the demonic elements in the Opera, those associated with the character of Bertram, who, despite the title, is the real devil of the piece. Indeed, the *Schauer-romantik* thrill of this mild diablerie goes some way to explaining the exalted place of *Robert le Diable* in the affections of 19th Century audiences. Liszt's favourite part of the opera was the Act III scene of the enchanted branch, which he compared, rather floridly, to the type of Dantesque fantasy found in George Sand's novel *Spiridion*.⁴ It is from this section that the fantasia's second theme is taken. The first theme is Bertram's *Valse Infernale*, and the last that of a chorus in the Act II finale "Sonnez, clairons", which may at first appear to have little to do with any "Satanic" theme. However, after the melody is first heard in the opera it is recalled throughout to remind the listener of Bertram's fiendish machinations, accompanying for example his Act III recitative "on trompa ta valeur". Using these themes, Liszt paints a powerful picture of the most striking element in the opera, rejecting melodies incidental to his main theme. This was something he had successfully attempted in *Réminiscences des Huguenots*, and Ramann was the first to point out the departure from the common run of operatic fantasias:

He seized the idea so to choose the melodies that, through their contrast and yet through a certain connection with a dramatic picture, they might be developed into a scene in which the general character of the opera should, as it were, float in the background of the fantasia. 5

Réminiscences de Robert le Diable is a better advert for this technique than the earlier *Huguenot* piece, if only for its economy of means and almost Beethovenian energy:

1-41	<i>Introduction</i>	B-minor
	(based on the recit. preceding the <i>Valse Infernale</i> , the theme concluding the waltz's B-minor section, and fragments of the main waltz melody	
42-122	<i>1st Theme (Valse Infernale)</i>	B-minor
123-177	<i>continuation of 1st theme</i> ("de ma gloire éclipse")	B-major

177-235	<i>1st theme varied</i>	B-minor
236-284	<i>2nd theme (Act III, séduction par le jeu)</i>	B-major/D-major
284-311	<i>Development of 2nd Theme</i>	various keys
311-339	<i>Combination of 2nd theme and continuation of 1st theme</i>	A flat-major
339-379	<i>Development of 2nd theme</i>	various keys
379-406	<i>repeat of thematic combination</i>	B-major
407-453	<i>Varied recapitulation of 1st theme</i>	B-minor
454-485	<i>3rd theme ("Sonnez, clairons" Act II Finale)</i>	B-major
485-538	<i>development of 1st theme</i> (including new material from last part of Waltz)	B-major/minor
539-556	<i>Combination of 3rd theme and continuation of Waltz theme</i>	B-major
557-619	<i>Varied repeat of Waltz and coda</i>	B-minor/major

The piece is unified by a consistent use of the  rhythm which characterises the *Valse-Infernale*: both the "de ma gloire éclipse" theme and the *séduction par le jeu* melody are underpinned by this on their first appearance, forging a link between passages taken from different parts of the opera. So skilfully is the surging flow of the fantasia maintained by combination and dovetailing together of themes that it is difficult to believe that this was not their original sequence. Thematic combination not only helps to integrate the piece, but also moulds breathtaking climaxes that were held up as a source of wonder by Liszt's contemporaries:

In the fantasia on themes from *Robert le Diable* he solves a nearly insoluble problem: he fits together the theme sung by Bertram "de ma gloire éclipsee" with that of the dance of the Abbess of the hellish nuns "Jadis filles du ciel"; he then again intertwines the Second Act theme "Sonnez, duirons", and the workmanship is so ingenious, so adroit that it seems easy, and that one would swear that these three themes were made to sound together in this intimate, fraternal union. 6

("Paul Smith" * in the *Revue et Gazette Musicale*, 1841)

Another element which makes for unity is the surprisingly consistent adherence to B as the main key of the piece, forsaken briefly only in the central section. Undoubtedly this is a consequence of the rondo-like construction and the powerful pull of B-minor as the "demonic" key of the *Valse Infernale*. Monotony is avoided by the sheer dynamism of the keyboard writing and the fascination of the thematic working. A good example is the reprise of the waltz material after the introduction of "sonnez, clarions" (485 ff.). These pages are all basically in B, yet the intensity remains constant. Firstly the opening notes of the waltz are developed into a cadenza by a re-arrangement of the theme between the hands:

Example 1

The image displays two systems of musical notation for piano. The first system is a cadenza-like development of the waltz opening notes, featuring complex chordal textures and arpeggiated figures in both hands. The second system is marked "Presto assai" and "marcato", showing a more rhythmic and driving passage with "con forza" and "cresc." markings.

Following this, the whole melody is transformed into a "Hungarian" $2/4$:

* a pseudonym of Edouard Monnais.

Example 2



Then comes a combination of "de ma gloire" and "sonnez, clairons", after which the former is again combined with fragments from the opening parts of the *Valse Infernale* in the bass.

Example 3

Liszt crams so much invention together with lightning speed that one scarcely notices that the music is constantly anchored to a single key. The imagination is not confined to the juxtaposition of melodies, but extends to improvements in their initial presentation. A minor alteration of notes in the theme of the *séduction par le jeu* perceptibly benefits the line of the phrase:

Example 4

Liszt

This musical score for Example 4 by Liszt consists of two systems of piano accompaniment. The first system includes the markings 'elegante' and 'dolce con grazia' above the treble staff, and 'pp' (pianissimo) below the bass staff. The second system includes the marking 'dolce con grazia' above the treble staff and 'pp' below the bass staff. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature, featuring complex chordal textures and melodic lines in both hands.

Example 5

Meyerbeer

2^a. ARIA DI BALLO.
SEDUZIONE PER IL GIUOCO.

(Elena a le monache tentano colle loro attrattive di eccitare le passioni ai Roberto.)

Allegro moderato.

PIANO. *p.* *dolce stacc.*

(Alcune gli presentano dei dadi.)

This musical score for Example 5 by Meyerbeer is for a dance aria titled '2a. ARIA DI BALLO. SEDUZIONE PER IL GIUOCO.' The tempo is marked 'Allegro moderato.' and the piano part is marked 'PIANO.' with a dynamic of 'p.' (piano) and the instruction 'dolce stacc.' (sweetly staccato). The score includes two systems of piano accompaniment. The first system is for the vocal part, with the piano accompaniment below. The second system is for the piano accompaniment alone. The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature, featuring a mix of staccato and legato passages.

while the addition of a counter melody in the right hand at 84 ff. adds interest to the rather banal triplets of the original.

Réminiscences de Robert Diable was so impressive in execution and so unfailingly successful in performance that Liszt was reluctant to revise it for many years. In the winter of 1885/6, however, he talked about making a new edition, and Ramann's *Liszt-Pädagogium* reproduces notes taken by August Stradal of Liszt's intentions for this.⁷ Most of the changes are relatively minor, including octave displacements and alterations to cadenzas. These probably give a fair idea of how Liszt improvised in concert during his many years of playing the piece, as does a new version of bars 33-36:

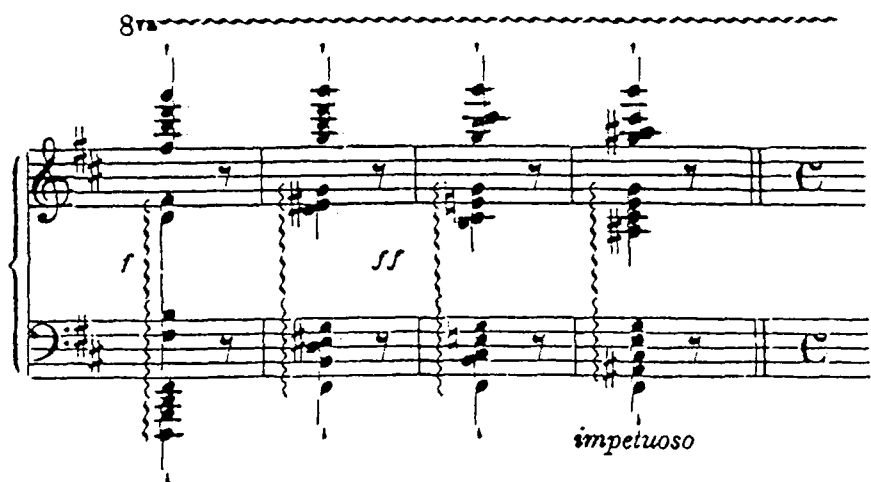
Example 6

Original



Example 7

New Version



The most important change involves the first statement of the "Sonnez, clairons" theme. Liszt introduces the theme in a new way:

Example 8

New Version

The musical score for Example 8 is presented in two systems. The first system begins with a piano (p) dynamic marking. The melody in the right hand is introduced with a triplet of eighth notes, followed by a series of eighth notes. The left hand provides a steady accompaniment of eighth notes. The second system continues the melody and accompaniment, ending with a 'Marziale t. g.' marking and a 'u. f.' (ultra forte) dynamic marking. The score is written in 4/4 time and features a key signature of one sharp (F#).

continuing with 454 as printed. The middle eight bars of the melody receive the same treatment, and "Sonnez, clairons", in the new arrangement, is also interpolated before its combination with "de ma gloire" at 539 ff. This latter insertion removes the abruptness of the entry of the thematic combination, but it is doubtful if this was actually a fault. In every case the alterations envisaged for the new edition represent alternatives rather than definite improvements, but they do not deserve to be completely ignored in reprints of the fantasia.

Liszt realised that major changes could only harm *Réminiscences de Robert Diable* - he had never before achieved a fantasia of such concision and unrelenting vigour. Ironically, with most of the contemporaneous original works, this concision would only be attained after the revisions of the 1850's, but a similar certainty of touch is evident in the *Fantasia on La Sonnambula*, which was begun before *Réminiscences de Robert Diable*, although it only reached its published form after the latter fantasia had produced its sensational éclat. Remembering, no doubt, his embarrassment over the publication of the *Robert Fantasia*, Schubert brought out the first edition, and this was closely followed by two revised versions, both of which made significant

changes to the piece, although the basic structure was unaffected. We can form some idea of the progress of the composition from Liszt's letters to Marie d'Agoult. The first mention was in December of 1839, when the *Sonnambula Fantasia* was described, along with that on *Lucia di Lammermoor*, as one of the new fantasias enjoying a clamorous success.⁸ Obviously an effective version was in existence by this time, but a year later Liszt decided that it required revision and "made some sensible improvements".⁹ Finally, in May 1841 he describes himself as "patching up" ("rafistoler") the fantasia¹⁰ and trying out the results on his secretary Belloni. If we include the three published editions, we can see that the work went through at least six stages, not including the initial improvisatory one, before it reached its final form. Regrettably, the manuscript, with what must have been a fascinating number of alterations, is lost, and it is only possible to examine the published revisions.

The form of the piece is detailed below:

1st section

1-8	<i>1st theme (beginning)</i> (from Act I chorus "Osservate")	D flat major
9-62	<i>continuation of first theme</i> (combined with semiquaver figure from first eight bars)	D flat-E-C-D flat
63-108	<i>Varied repeat of 9-62</i>	D flat-A-D flat
109-116	<i>Coda of 1st section</i>	D flat

2nd section

118-142	<i>2nd theme</i>	B flat minor-A-major
143-153	<i>Varied repeat of 135-142</i>	D-minor
143-181	<i>Ritornello</i>	D flat-major-E flat major
182-193	<i>3rd Theme</i> ("Ah, non giunge", Act II finale)	<i>E</i> flat-major

193-204	<i>3rd theme combined with 4th theme</i> ("Ah! Perchè non posso ordiari" from Act II)	E flat-major
205-217	<i>Development of themes 3 and 4</i>	
217-225	<i>varied repeat of thematic combination</i>	E flat-major
225-233	<i>5th theme</i> (Act I finale chorus "Il tuo nero tradimento")	E flat major
233-263	<i>Ritornello</i>	modulating
263-283	<i>varied repeat of thematic combination</i>	E flat-major
284-290	<i>5th theme</i>	E flat
296-316	<i>5th theme</i> (main section)	E flat
316-335	<i>Coda</i> (based on theme from first section and 5th theme)	E flat major

Although the above arrangement appears complicated, the key structure helps to articulate a broader scheme in which everything from bar 182 to the end can be looked on as one unit. This is not as forced as it might at first seem from a glance at the sequence of themes. In fact, Liszt treats the two melodies "Tutto è sciolto" and "Ah! non giunge" as if they together constituted a single theme (the openings are identical). Moreover the Act I chorus "Il tuo nero tradimento" is introduced in such a way as to appear merely a continuation of the preceding themes, so cleverly does it blend into a continuous melodic flow - as with the previous fantasia, it comes as a surprise to learn that this theme is in fact from a different part of the opera. A tightly-knit fabric is also a feature of the first section, a self-contained symmetrical unit closing with an elaborate cadence and followed by a pause. The use of the semiquaver figure announced in bar four as an accompaniment to the other melodies ingeniously unifies what might otherwise have been a rather scrappy introduction. The problem is that the chorus's long held chords (for example at

"inoltriam") would be ineffective transcribed literally for the piano, which lacks the sustaining power of the singers. Liszt's elevation of a little semiquaver figure to an important vehicle of integration is a cunning solution that bolsters the interest of the Bellini's (at this point anyway) barren music:

Example 9

Bellini

sottovoce sempre *pp leggero*

Sop. *Tutti sottovoce sino alla parola. Amina.,*

Ten. (di dentro) *pp* L'u - scio è a per - to. Sen - za

ALES. coi Bassi *pp* Os - ser - va - te. Sen - za

Bassi *pp* Os - ser - va - te. Sen - za

p *p*

stre - pi - to i - nol - triam.

stre - pi - to i - nol - triam.

stre - pi - to i - nol - triam.

Example 10

Liszt

The image displays a musical score for a piano piece by Liszt, consisting of four systems of music. The first system is marked "Allegro moderato" and "p ma marcato", with a "dim." instruction. The second system continues the piece. The third system is marked "sempre piano e marc.". The fourth system is marked "sempre p". The score includes various musical notations such as treble and bass staves, clefs, key signatures, and dynamic markings.

This figuration is in addition used to advantage at 30 and 43. One should note the alteration from the original of the semiquaver figure itself, at a single stroke making it more pianistic and capable of development. When one takes into account that the basic structure of the first section is another of Liszt's ideas, the scale of his original musical contribution becomes patent. The next part of the fantasia (118 ff.) is a similar creative adaptation based on one of Bellini's most movingly pathetic melodies. Beginning simply, the arrangement rises to a climax of impetuous passion only to side-slip suddenly onto the key of A (from B flat-minor), skipping a whole page of more agitated music in the opera and arriving at the melody of "Pasci il guardo e appaga l'alma". An air of indelible magic imbues this section, partly fostered by Liszt's avoidance of root

position chords. At 143 ff. the theme is repeated in a gloriously rich arrangement in D-minor, symmetrically balancing the A-major section between two minor areas and thus *h*ightening the effect. This D-minor passage is a locus classicus of "orchestration" on the piano, projecting four different strands of texture - bass, inner triplet figure, melody and decorative treble figuration:

Example 11

Bellini

legato sempre
(*amaramente*)

Pa - sci il guardo e appa - ga l'al - ma dell'ec - ces - so, del - l'ec - ces - so de' miei

pp

ma - li:..... il più tri - ste de' mor - ta - li so - no, o

a tempo

cruda, sono, o cruda, e il son per te. Pa - sci il guardo, o cru - da, e ap - pa - ga

a tempo *pp*

Example 12

Liszt

The musical score is presented in four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is marked *len.* and *il Canto espressivo ed appassionato assai*. The piano accompaniment is marked *l'accompagnamento in tempo e semplice*. The score includes various musical notations such as trills, triplets, and dynamic markings like *cresc. assai*, *rinforzando*, and *molto*. The final section is marked *ff*. The score is written in E-flat major and 4/4 time.

After this moment of Romantic beauty the final E flat section forms a spirited conclusion. At least one member of Liszt's audiences during his virtuoso heyday asked to see his "sixth" finger after hearing the magnificent combination of themes underneath a trill played by

the outer fingers of the right hand (217 ff.).¹¹ More admirable than the thematic combination itself is the lucidity of the keyboard writing. In the first edition of the fantasia it was paradoxically in the more ostensibly simple passages that Liszt was guilty of a crude over-use of bass tremolo (284 ff.). This was altered in the third edition, as were several of the cadenzas, usually with a view to making the piece shorter. The greatest improvement between the first and second editions was the re-arranging of the opening of the "Tempo giusto" section at 182. Liszt soon found that the "quasi corni" version of the original edition, although a happy idea in itself, came as something of an anti-climax after the excitement generated by the preceding cadenza. A more blatantly rumbustious version solved the problem:

Example 15

First Version

Tempo giusto quasi corni

The image shows a handwritten musical score for a section titled "Tempo giusto quasi corni". The score is written on three systems of grand staves (treble and bass clef). The first system is labeled "Tempo giusto quasi corni" and "mf". The music features a series of chords and melodic lines, with some notes marked with accents and slurs. The second and third systems continue the musical passage with similar notation.

Example 16

Second Version

The image displays a musical score for piano, consisting of three systems of staves. The first system begins with the tempo marking "Tempo giusto" and the dynamic marking "ff con anima". The second system includes the marking "marcatiss.". The score features complex chordal textures and melodic lines in both hands. There are several dynamic markings, including "ff" and "marcatiss.", and tempo markings like "Tempo giusto". The notation includes various note values, rests, and articulation marks. The third system ends with a small asterisk symbol.

Some figuration in the final pages was also revised

This change was adopted only in the third and final edition, when it necessitated the alteration of the cadenza at 252 ff., which grew out of the previous figuration. If this is altered the cadenza must change too. One final amelioration in the final edition concerns the coda, where the tiresomely insistent chordal writing is treated more imaginatively:

Example 17

First Version

The musical score for Example 17, First Version, consists of three systems of piano and violin staves. The first system features a piano staff with a treble clef and a key signature of one flat, and a violin staff with a treble clef. The piano staff includes markings for *rit.* (ritardando) and *delirando.* (delirando). The violin staff includes markings for *cresc.* (crescendo). The second system continues the musical development with various notes and rests. The third system includes a piano staff with a treble clef and a key signature of one flat, and a violin staff with a treble clef. The piano staff includes markings for *fff* (fortissimo) and *8* (octave). The violin staff includes markings for *8* (octave).

Example 18

Second Version

The musical score for Example 18, Second Version, consists of three systems of piano and violin staves. The first system features a piano staff with a treble clef and a key signature of one flat, and a violin staff with a treble clef. The piano staff includes markings for *rit.* (ritardando) and *accel.* (accelerando). The violin staff includes markings for *8* (octave). The second system continues the musical development with various notes and rests. The third system includes a piano staff with a treble clef and a key signature of one flat, and a violin staff with a treble clef. The piano staff includes markings for *ritenuto* (ritenuto) and *fff* (fortissimo). The violin staff includes markings for *8* (octave).

These improvements set the seal on a splendid fantasia that transfers to the keyboard the musical core of Bellini's *La Sonnambula*. The melodies are not only well-contrasted, but also closely associated with the main dramatic movement of the opera - the discovery of the sleeping Amina and her ensuing distress, Elvino's anguished predicament and the final rejoicing. Themes taken from the two latter situations are enclosed by those from the Act I finale which refer to the former, and in this way Liszt brilliantly surrounds music from the second half of the opera by music suggestive of its catalyst. The procedure may not chronologically summarise the action of *La Sonnambula*, but instead it gives a concentrated distillation of it, setting off from and returning to the peripeteia.

A similar method is followed in *Réminiscences de Norma*, which Liszt worked on at the same time as the *Sonnambula Fantasia* but which was not published until 1844, when its dedication to Marie Pleyel contributed to the gathering storm over Liszt's relationship with Marie d'Agoult. Like *Réminiscences de Robert le Diable*, no revised edition was found to be necessary. The plan of the piece is as follows:

1-27	<i>Introduction</i> (Act I chorus "Norma Viene")	G-minor
28-88	<i>1st theme</i> (Act I Cavatina "Ite sul colla")	G-major (B-major)
89-145	<i>2nd theme</i> (continuation of 1st) (Act I chorus "Dell'aura tua profetica")	G-major
145-170	<i>Ritornello</i> (introductory material, then free recitative)	G-minor-B-minor
171-189	<i>3rd theme</i> (Act II finale "Deh! Non voler livitime")	B-minor
190-219	<i>4th theme</i> (Act II finale "Quel cor tradisti")	B-major
220-239	<i>5th theme</i> (Act II finale "Padre, tu piange?" - a continuation of the 3rd theme)	B-major

240-331	<i>6th theme</i> (chorus Act II "Guerra! Guerra!")	E flat-major
332-345	<i>New arrangement of 5th theme</i>	E flat-major
346-372	<i>Coda</i> (combination of 2nd theme with 5th theme)	E flat-major

The key scheme is based on mediant relationships between sections, and even within them, as at 66 ff., where the modulatory passage which follows not only anticipates the next theme but also bandies fragments of it about between mediant keys. It is in these transition sections that Liszt's consummate skill is most obvious, welding one theme into another in an unbroken stream of invention. By the time "Dell'aura tua profetica" arrives we have already been engaged by permutations of its opening notes for a good ten bars, and this dovetails so perfectly with the melody of the preceding B-major passage that one is initially unaware of how much the original music has been altered. The dramatic impact of the entry of the new theme survives but the musical texture is enriched:

Example 19

Bellini

Land, kün - dend das Heil dem Land!
tal, bron - so sa - cer - do - tal.

Ten.
Nor - ma bricht die ge - weih - te Frucht im heil' - gen Hain!
Chor. II sa - cro vischio mie - te - re Nor - ma ver - ri!

Bässe.

Gravist.

Ju. Nor - ma darf's ul -
Si. Nor - ma. si. ver -

insensibilmente ridurre il tempo

Andante mosso.

lein. al - lein!
ra si, si!

Chor. Allein. allein!
Bässe. verra, verra!

Con devota fiera
assai marcato

Mö - ge der Gott der Schlach - ten
Dell' au - ra tua pro - fe - li - ca.

Andante mosso.

Viol. u. Holzbl.
V.o.

auf ih - rer Stir - ne thro - nen, dass, die nach Ra - die schmach - ten, töd -
ter - ri - bil Dio, lin - for - ma: sen - si, o Irminsul, le in - spi - ra d'o -

Example 20

Liszt

The musical score consists of six systems of piano notation, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a supporting line. A dotted line with the number '8' spans the first two measures. The word *marcato* appears below the bass staff in the third measure.
- System 2:** Continues the melodic and supporting lines. A dotted line with the number '8' spans the first two measures. The word *crusc.* appears below the bass staff in the third measure.
- System 3:** Continues the melodic and supporting lines. A dotted line with the number '8' spans the first two measures. The word *rinf.* appears below the bass staff in the third measure.
- System 4:** Continues the melodic and supporting lines. A dotted line with the number '8' spans the first two measures. The phrase *sempre più f e agitato* appears below the bass staff in the third measure.
- System 5:** Continues the melodic and supporting lines. A dotted line with the number '8' spans the first two measures. The phrase *sf martellato con strepito* appears below the bass staff in the third measure.
- System 6:** Continues the melodic and supporting lines. A dotted line with the number '8' spans the first two measures. The tempo marking *Allegro deciso* appears above the treble staff in the third measure. The word *simile* appears below the bass staff in the third measure.

The thought which has gone into the treatment of the themes is also evident in their choice. Most of them are associated with Norma herself, the two exceptions being "Ite sur colle" and "Guerra! Guerra!", showing her nation in devotional and warlike aspects. In the fantasia, unlike in the opera, Norma arrives on the scene at once, with a G-minor version of the chorus "Norma viene" being used as an introduction. In this mode the opening chords sound very similar to the opening of the overture - also in G-minor - a resemblance that has led at least one commentator into the error of thinking that Liszt is paraphrasing the overture. The aural similarity is certainly striking, but the dramatic import is very different. The listener familiar with the opera will immediately recognise a phrase connected with the first entrance of Norma herself, and this is a counterpart of the treatment of her Act II melodies in the second part of the fantasia. One should also note the violent contrasts in the introduction: the use, in quick succession, of three registers of the keyboard to present the thematic material; the dramatic trumpet calls at bars 4 and 8 (Liszt's addition); and the employment of a growling tremolo that begins in the depths of the instrument but then suddenly sparks off a flash of figuration covering most of the keyboard.

The transcription of "Ite sur colle" is at first more faithful to Bellini, although the arrangement is fluidly and powerfully pianistic. Compare the brilliance of 48-55 with the pallid arrangement in the vocal score:

Example 21

This musical score, labeled 'Example 21', is written for a chamber ensemble consisting of Clarinet in F major (Cl. Fag.), Violin (Vln.), Flute (Fl.), and Clarinet in C major (Cl.). The score is organized into five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The first system includes dynamic markings of *f* (forte) and *ff* (fortissimo). The second system includes *f* and *ff*. The third system includes *p* (piano) and *pp* (pianissimo). The fourth system includes *ff*. The fifth system includes *ff*. The score features various musical notations, including eighth and sixteenth notes, rests, and slurs. There are also dynamic markings such as *f*, *ff*, *p*, and *pp*. The notation includes a variety of note values, rests, and slurs, indicating a complex and expressive piece.

Example 22

Liszt

The image displays four systems of musical notation for a piano arrangement by Liszt. The notation is written for both the right and left hands on grand staves. The first system includes a trill in the right hand and a dynamic marking of *Piano à 7 8 7es*. The second system features a crescendo (*cresc.*) and a trill. The third system includes a triplet in the right hand and a dynamic marking of *più cresc.*. The fourth system includes a dynamic marking of *rinforzando assai* and a dynamic marking of *rinforz. passionato*. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

"Dell'aura tua prophetica" is treated to no fewer than 5 different piano arrangements or remarkable virtuosity. In a passage like 101 ff. the visual impact of the crossing of the left hand over the right is as important for the full effect as the expanded sonority achieved:

Example 23

The image displays three systems of musical notation for piano. The first system is marked *sempre ff con strepito* and includes a *sf* (sforzando) marking. The second system is marked *sempre marcatisimo* and includes a *[simile]* instruction. The third system is marked *marcatisimo* and features a complex fingering sequence: 1 5 3 5 1 5 4 5 3, with an 8-measure rest indicated above the staff. The notation includes various chords, arpeggios, and melodic lines across multiple staves.

After introducing themes characterising the Druids and Norma as a priestess, Liszt jumps to the opera's final scene and to music connected with her personal tragedy. The transition is achieved by a re-statement of "Norma viene" a semitone higher than before, leading into a soulful recitative of Liszt's own composition. The recitative phrases overlap and extinguish the harshness of "Norma vieni" in a passage of noble pathos:

Example 24



Liszt rarely speaks more movingly than in these few bars, which eventually lead into "Deh, non voler" added to "Qual cor tradisti" to form seamless outpouring of elevated sentiment. The arrangement of "Qual cor tradisti" has been often admired as a supremely sensitive piece of transcription in itself, (see Chapter III Ex. 16) but in context it is even more impressive, contrasting with sparseness of "Deh, non voler". At its climax this theme gives way to the Thalberian arrangement of "Padre tu piangi?" (see Chapter III Ex. 17), which is cut short by a flurry of octaves ushering in the last new theme "Guerra! Guerra!". This is varied twice with increasing bravura before a re-statement of "Padre, tu piangi?" and a combination of it with "Dell'aura tua profetica" - the crowning climax of the piece, and one which summarises the dramatic conflict within the character of Norma herself.

It can truly be said that here Liszt presents an interpretation of Bellini's *Norma*. Each melody has an important dramatic significance in the opera, and their interrelation in the fantasia is a counterpart to this. The coherence of *Réminiscences de Norma* is not totally dependent on a knowledge of the opera - Liszt's compositional talents are too potent for this to be so - but such a knowledge gives the listener an insight into the dramatic significance of the music in the same way as a knowledge of the programme helps towards the understanding of some features of Liszt's Symphonic Poems. The experience Liszt gained through the opera fantasias in the treatment of contrasting themes, and in their transformation and synthesis, was invaluable in laying secure foundations for these later compositions.

This is equally patent in *Réminiscences de Don Juan*, often considered the Liszt fantasia par excellence in the same way as Liszt considered *Don Giovanni* the Mozart opera par excellence. Certainly it was the one that appealed most strongly to 19th century sensibilities with its emphasis on sin and punishment, hubris and nemesis. Liszt, castigated by Marie d'Agoult as a "Don Juan parvenu" and constantly beset with vacillations between religious devotion and the no less keen pleasures of the flesh, could hardly avoid perceiving the connection between his own life and that of the opera's protagonist, and was advantageously placed to articulate eloquently the 19th-century view of *Don Giovanni*. This concentrated on the demonic retribution visited upon Don Giovanni for the flaunting of convention and overweening pride. To minds saturated with the poetry of Byron, *Don Giovanni* was a Romantic opera of weighty meaning, and the buffa parts of the score were deliberately played down. The sextet finale, in particular, was considered a jarring anti-climax following Don Giovanni's descent to Hell, and better left out all together. By the standards of the time, this was such a minor liberty as to scarcely deserve the name. At least one more adventurous 19th century production replaced the sextet with a funeral procession of mourners carrying the coffin of Donna Anna and singing the *Dies Irae* from Mozart's *Requiem*.

Coming from this Romantic milieu Liszt could hardly have regarded *Don Giovanni* with Classical eyes, even without his own personality to contend with. That having been said, it is amazing that he should also have been criticised for devoting a large part of his fantasia to the more lighthearted elements of the opera, for in this he came nearer to the *Don Giovanni* of Mozart than might have been expected. Given the contrast and brilliance demanded of an opera fantasia, Liszt was forced to temper the diablerie by the more frivolous elements of the score, and in doing so produced a unique intermingling of various aspects of the opera. Nothing on such an ambitious scale had been attempted before, and it is a measure of Liszt's genius that he succeeded magnificently in composing a piece of both weight and brilliance.

Réminiscences de Don Juan is based on three themes: the Commendatore's music from the second act, the duet between Giovanni and Zerlina "Là ci darem le mano", and Giovanni's "Champagne" aria "Fin ch'han dal vino". The concentration is on the central character, no

reference being made to the music of Elvira, Leporello, Donna Anna or Don Ottavio. The three themes chosen might be said to symbolise damnation, seduction and hedonism, arranged in the following manner:

1-58	<i>Commendatore's music</i> (Graveyard scene and supper scene)	D-minor
59-68	<i>transition</i>	
69-152	<i>"Là ci darem la mano"</i>	A-major
153-249	<i>1st Variation of "Là ci darem"</i>	A-major
250-285	<i>2nd variation</i> (interrupted)	A-major
286-353	<i>Development of preceding themes</i>	
354-458	<i>Transition</i> (combination of Commendatore's music with middle section of "Champagne" aria)	B flat
459-653	<i>"Champagne" aria</i>	B flat-major
654-670	<i>return of Commendatore's music</i>	B flat
671-704	<i>"Champagne aria"</i>	B flat-major
705-709	<i>Commendatore's music</i>	B flat-minor
710-714	<i>Coda</i>	B flat-major

This plan is based on the complete version of the fantasia, without the optional cuts and with the longer version of the transition to the "Champagne" aria. The full-length transition was part of Liszt's initial conception - as can be gathered from the manuscript - and combines the themes of Don Giovanni's damnation with the levity of the "Champagne" aria in a way that seems to capture the whole essence of the opera. The alternative transition omits the demonic music completely, and simply uses the middle section of the aria to modulate to B flat. Interestingly, in the two piano version of the fantasia we find a third transition, different from the other two and using a fanfare based on the first three notes of the aria.

The master-stroke of *Réminiscences de Don Juan* has long been seen as the cutting off of the exultant second variation of "Là ci darem" by the Commendatore's music, signalling imminent punishment for Don Giovanni's libertinage in a coup de théâtre that must have caused a shiver to every adulterer in Liszt's audience. The quality of the piece, however, resides not only in dramatic thunderclaps, but in the plastic manipulation of themes. The opening section cleverly dovetails the Commendatore's music from two different scenes of Act II by the combination of the opening chordal theme with the fateful scalic figure at 13 ff. (the number symbolism is surely unintentional). It must be acknowledged that Liszt's treatment of this figure sacrifices something of the subtlety of the original - the "FP" dynamic at the peak of the scale is not reproduced. Such effects are too refined for the opera fantasia, which aimed for a direct impact above all. There is nevertheless a compensation in the inventiveness with which the scale is arranged: firstly in the above combination, secondly as octaves in the bass with the Statue's "A" becoming a clarion-like dotted figure in the treble (Ex. 25b), thirdly as thirds and sixths over a tremolo bass, and finally transformed into chromatic scales for both hands:

Example 25

a. Mozart

Cast a way from thee now all such
Al tre eu re piu gra vi di
tri fling, Heed the sen tence I
que ste, al tra bra ma quag -

The musical score for Mozart's 'Là ci darem la mano' (Example 25a) consists of two systems. Each system features a vocal line (soprano and alto) and a piano accompaniment. The piano part is characterized by rapid, flowing sixteenth-note passages in the right hand and sustained chords in the left hand. Dynamics include *cresc.* (crescendo) and *p* (piano). The lyrics are in Italian, with the first system ending with 'quag -'.

b. Liszt

The musical score for Liszt's 'Là ci darem la mano' (Example 25b) is a piano solo. It features a complex, virtuosic arrangement of the original melody. The score is divided into two systems. The first system includes a *pesante* section marked *meno f* (meno forte). The second system includes a *l'ampetuoso* section marked *cresc.* (crescendo). The piano part is characterized by rapid, flowing sixteenth-note passages in the right hand and sustained chords in the left hand. Dynamics include *cresc.* (crescendo), *meno f* (meno forte), and *l'ampetuoso* (l'ampetuoso). The score is marked with *tr.* (trill) and *trem.* (tremolo) in the left hand.

This section is followed by the introduction to "Là ci darem la mano", in which the treble register of the piano is used exclusively for the first time in the piece. The arrangement of the duet closely follows the original disposition of voices. Added ornaments and cadenzas, far from being solely a virtuosic device, lucidly underline the flirtatious mood of Zerlina. This is followed by the

oily suaveness of the first variation - Don Giovanni at his most insinuating. The cadenzas introduced into the theme's initial presentation are developed into bravura passages of breathtaking virtuosity, the most appallingly difficult being the leaps of 208-211, which must be touching the boundaries of the possible even for pianists of highly-developed technique:

Example 26

The image displays a musical score for a piano piece, specifically focusing on a cadenza section. It consists of three systems of staves, each with a treble and bass clef. The first system shows a complex melodic line in the treble with many sixteenth notes and slurs, accompanied by a more rhythmic bass line. Markings include 'cresc.' and 'sempre piu'. The second system continues this theme with 'ff con bravura'. The third system is labeled 'Cadenza ad libit.' and 'ff marcato', featuring a series of rapid, high-octave runs in the treble staff, with fingerings indicated by numbers 1-5. The bass line provides a steady accompaniment throughout.

"Là ci darem" and its first variation remain in A-major throughout, but are spiced with frequent chromatic interpolations. The second variation transforms the melody into a lively dotted 6/8 rhythm, seemingly portraying Don Giovanni rejoicing in his incipient success with Zerlina, before the bellowing trombones signal a Stygian fate. From this point onwards the vision of Hell is never far away - even the scalic lead-up to the "Champagne" aria arises out of one of the Commendatore's figures (424-458), and the minor tinge of the aria's middle section proves a perfect fit for a combination with the same figure. The Champagne aria is given its head for a brief moment of unalloyed levity, alternating with music reminding us of the ultimate doom of the callous hedonist in a musical commentary of brilliant effect.

Two manuscripts exist for the solo version of *Réminiscences de Don Juan*, one in Liszt's autograph, the other a more developed fair copy in an anonymous hand, with some minor corrections by Liszt. Among Liszt's surviving manuscripts, no other example of this copyist's work can be discovered. The autograph is dated "15th February 1843" and entitled *Fantaisie sur Don Juan par F. Liszt*. In this the piece is substantially as we know it today, although how similar this was to the earlier *Variations on "Là ci darem la mano"* it is impossible to determine.¹² The first section, however, reached its final form only in the second manuscript, for the writing breaks off temporarily at bar 42 of the first with the memorandum to leave one side empty. Then follows some sketches for the next page of music, first for the bass scales and then for the main recitative. It is interesting that the published version gives indications for a cut at this point probably the pre-manuscript version had a much less extensive first section and did not include the recitative. The structure of the rest of the fantasia in the earlier manuscript is the same as the published version, but without the marked cuts or the alternative short transition to the final section. Liszt's original intention was to have the preceding octave figure continue as an accompaniment to the "grave" at 350-353 of the transition:

Example 27

The image displays a handwritten musical score for Example 27. It consists of two systems of staves. The first system features a treble staff and a bass staff. The treble staff contains a series of sixteenth notes, while the bass staff contains a series of thirty-second notes. The notation is complex, with many accidentals (sharps, flats, and naturals) and a variety of note values. The second system continues the notation, with the treble staff showing a series of sixteenth notes and the bass staff showing a series of thirty-second notes. The word "grave" is written above the final section of the notation, indicating a change in tempo or mood. The handwriting is in ink and appears to be a fair copy or a working draft.

but no doubt he came to feel that this tended to weaken the arresting impact of the suddenly slower tempo. When he reached the "Champagne" aria, Liszt wrote the words down the left hand side of the page, showing his concern with the expressive context of the melody within the original score. In contrast to the song transcriptions, however, and that of the *Liebestod* from *Tristan und Isolde*, the words were not published with the fantasia. It was only in the second manuscript that the familiar "réminiscences" crept into the title of the work, which was now described as *Fantaisie (Réminiscences) de Don Juan*.

Liszt's only changes to the Fantasia in the second edition of 1877 was to tone down the ending from "FFFF" to "FFF" and to cut the repeat of the bass chords at 199. Despite his frequent simplifications of early piano works later in life, not another note was altered, not even in passages of such fearsome difficulty that only a few pianists in every generation master them with the necessary élan. Whatever one feels about the blatant stylistic clash between Mozart and Liszt, it is plain that Liszt's inspiration was at its peak in *Réminiscences de Don Juan*.

CHAPTER V - NOTES AND REFERENCES

1. August Göllerich: *Franz Liszt* (Berlin, 1908) p. 109

Schuberth Wollte die *Robert-Fantasie*, nachdem ich sie das erstemal öffentlich gespielt nicht drucken. Ich hatte sie nämlich nicht gekonnt, auf der Reise schnell geschmiert und die Passagen nicht einstudiert. Es war ein Kleiner Durchfall gewesen. Deshalb tröstete ich Schuberth: "Ich werde Ihnen was anderes geben" - "Ja, wenn Sie wollten!" - atmete er erleichtert auf. Das zweitemal aber, als ich die *Robert-Fantasie* spielte, konnte ich sie und hatte damit großen Erfolg. Schuberth griff sich an den Kopf und sagte: "Oh - - war ich ein Esel".

2. *Revue et Gazette Musicale*, 8th Nov. 1840, p. 533

3. Göllerich: *op. cit.*, p. 109

In Paris wurde ich - was damals ganz unerhört war - bei der Stelle, wo ich in der *Robert-Fantasie* die beiden Themen zusammenbringe, durch einer zehn Minuten währenden Applaus unterbrochen

4. Ollivier, ed.: *Liszt/d'Agoult Correspondance*, (Paris, 1933) Vol. II p. 42

5. Ramann: *Franz Liszt* trans. E. Cowdery (London, 1882) II, p. 211

6. Paul Smith: *Matinée Musicale donnée par M. Liszt* in *Revue et Gazette Musicale*, 1st April 1841, p. 205

Dans la fantaisie sur les motifs de *de Robert le Diable* il résout un problème presque insoluble: il emboîte l'un dans l'autre le thème chanté par Bertram "De ma gloire éclipsée" et celui du pas dansé par l'abbesse des filles d'enfer, "Jadis filles du ciel", il y entrelace encore le thème du second acte "Sonnez, clairons", et le travail est si ingénieux, si adroit qu'il paraît tout simple, et qu'on jurerait que ces trois thèmes sont fait pour marcher ainsi fraternellement, dans l'union la plus intime.

7. Lina Ramann: *Liszt-Pädagogium* (Leipzig, 1891), V serie, pp. 5 ff.

8. Ollivier, ed.: *op. cit.*, Vol. I, p. 310

9. Ollivier, ed.: *op. cit.*, Vol. II, p. 89

10. Ollivier, ed.: *op. cit.*, Vol. II, pp. 153-4

11. Göllerich: *op. cit.*, p. 110

12. Ollivier: *op. cit.*, Vol. I, p. 284

CHAPTER VI

TWO UNPUBLISHED FANTASIAS ON *DER FREISCHÜTZ* AND

LE NOZZE DE FIGARO ET DON JUAN

On the 29th December, 1840, Liszt wrote from York to Marie d'Agoult:

I have put end to end half a dozen themes from *Der Freischütz*. That could be called a fantasia. You like these themes don't you? I am going to do the same for *Don Juan* and perhaps *Euryanthe*. 1

This furnishes us with clear evidence of the date of composition of his fantasia on *Der Freischütz*, which surely must be one of the most interesting unpublished works held in the Weimar Archives (MS.J. 46). The piece was not finished in December, and Liszt continued to work on it in 1841, along with some other, better known fantasias:

On Saturday I got down to patching up my three fantasias: *Sonnambula*, *Freischütz* and *Norma*, which will become three *Roberts*! Belloni is giving me excellent advice on various passages. 2

It can be gathered from this that Liszt did not consider the piece to be inferior to the greatest of his fantasias, and this makes study of it especially important. Unfortunately, there is no record of him having played the work in concert, although he is almost certain to have done so, and the fantasia has languished unpublished until the present day.

Liszt's interest in, and admiration for, Weber's music lasted throughout his life. As a young man he often performed the A flat sonata and the *Konzertstück*, for which he composed six pages of variants. The Conradi - Liszt catalogue tells us that he played all four Weber sonatas, the E-major *Polonaise*, the *Momento Capriccioso* and the *Aufforderung Zum Tanze*, of which he composed a paraphrase in 1843. Later in life, he edited selected sonatas and solo piano pieces in editions of 1868 and 1870, and in his middle years arranged a *Polonaise Brillante* (1851) for piano and orchestra from two of Weber's piano polonaises (though doing violence to the connections between the introduction and the ensuing polonaise of the *Grand Polonaise pour le pianoforte*, by using its introduction for the *Polacca Brillante*). There are in addition transcriptions from

Weber's operas, most importantly the overtures to *Oberon*, *Der Freischütz*, and the *Jubelouverture*, and arrangements of a few songs.

It is easy to see what attracted Liszt to Weber's music, for much of it adumbrates features of his own. Most of Weber's keyboard pieces have a direct concert-hall effectiveness - a command of the dramatic, if sometimes over-obvious, gesture, a melodic facility, and a most accomplished keyboard style. That the music appealed to other virtuosi as well can be shown by the number of arrangements of works such as *Aufforderung zum Tanze*, including examples by Henselt and Tausig as well as Liszt himself. Liszt shared Weber's fondness for diminished seventh chords to produce a Romantic shiver - a melodramatic effect which was occasionally over-used by both composers. In the *Dante Sonata*, one of his finest piano works, we even find a rare thematic borrowing from the finale of Weber's Sonata in A flat

Example 1

a.

Weber

b.

Liszt



It was in the realm of keyboard technique, however, that Liszt learned most from Weber. Weber's unusually large hands and immense talents as a technician prompted him to write passages of tenth chords and widely-spaced figuration which, although difficult, have a very marked pianistic felicity. His versatile piano writing, suited as it is to make an effect before large audiences, was an obvious target for emulation by Liszt - and not only in its digital dexterity. Weber's use of decorative, chromatically inflected figuration foreshadowed the richer and more varied washes of chromatic colour which Liszt poured liberally over most of his works until the late period.

The attraction of *Der Freischütz* for the writer of a concert fantasia is readily apparent. Not only does it contain many fine melodies which became immediately popular, but also some of the most dramatic and spine-chilling delineations of the demonic in music. Both these elements appealed especially to Liszt, but it is in the second that much of his unique contribution lies, as is the case with the *Don Juan fantasia*. Liszt's fantasia encapsulated the main elements of the opera in a way which had not been attempted before, excepting of course Weber's own overture to the work.

One further element in *Der Freischütz* which had a direct connection with Liszt's interests was popular folk melody. Melodies such as that of the *Huntsmen's chorus* in the last act

of *Freischütz* have the direct simplicity of German folk song, as Weber himself pointed out. Liszt began writing his long series of *Magyar Dallok* and *Rhapsodies* in 1839, and it is incontestable that national folk music - especially, of course, that of Hungary - had a permanent fascination for him.

To illuminate the general background of the fantasia on *Der Freischütz* we might spend a little time examining its antecedents. The great popularity of the opera is evident in the immense number of piano fantasias, arrangements and transcriptions which it generated in the 19th century. The very first piano arrangement of the score was by Weber himself in the vocal score of the opera. This is disappointingly routine, and shows little of the keyboard imagination which he displayed in his original keyboard works. Example 2 shows the opening of Agathe's aria, "Und ob die Wolke" in Weber's arrangement.

Example 2



The *Waltz* and the *Huntsmen's Chorus* were especially singled out as popular pieces for piano arrangement, by, among others, minor figures such as Gelinek, Dunois (1820), and T. Valentine (1824). Fantasias on the opera were just as popular, with examples by James Calkin (*Fantasia brillante "Der Freischütz" introducing the Waltz and Jaeger chorus (1823)*), A. Louis (*Fantaisie*

pour le pianoforte sur des motifs de l'opera 'Le Franc Chasseur' de C. M. de Weber, (1825)), and Camille Pleyel (Fantasia, in which is introduced the Bacchanalian Song and Jäger Chor from Weber's opera "Der Freischütz" (1825)), while a much later fantasia was written by the aptly named C. A. Caspar in 1863.

The fantasia by James Calkin is hardly a prepossessing piece of work, starting with a D major "adagio e maestoso" introduction, which includes a slow "dolce" version of the opening of the huntsmen's chorus:

Example 3



in the bass with banal ornamentation in the treble. A passage which makes reasonably good use of cross-hand effects leads up to the Waltz, which is elaborated until fragments of the Huntsmen's Chorus introduce a full statement of this melody "allegro vivace".

Example 4

Allegro Vivace

The piece concludes with conventionally glittering figuration. This work is no more than a simple pot-pourri of two of the opera’s popular tunes, adequately written but with little to commend it. The same is true of the fantasia by Pleyel, which begins "allegro fieramente" with Caspar’s B-minor drinking song:

Example 5

Allegro Fieramente

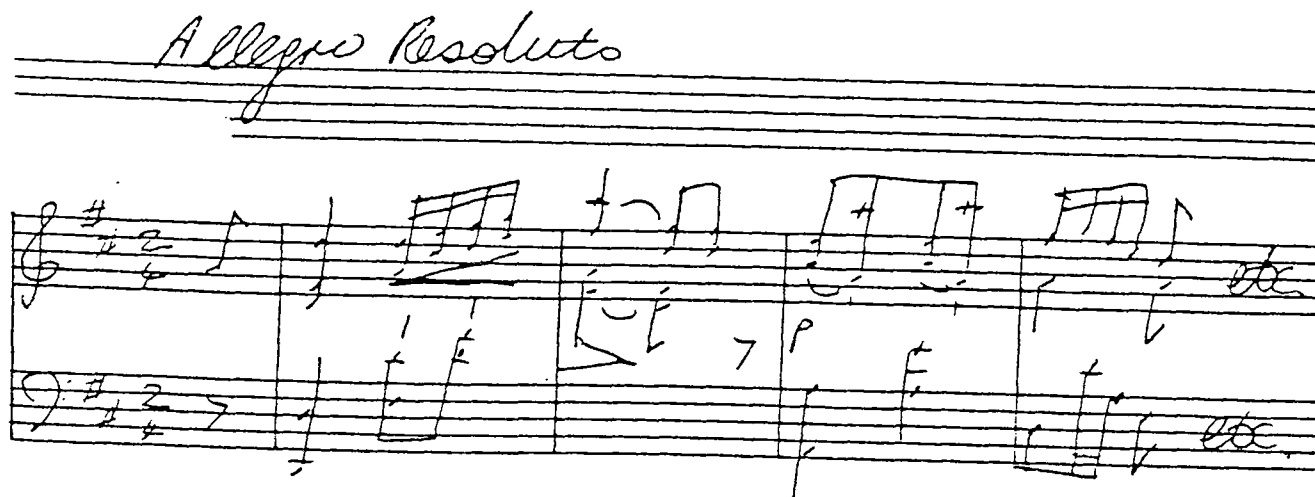
to which is tacked on some of the figuration used in the Wolf’s Glen scene at the apparition Agathe, in A minor:

Example 6



This, however, is introduced only to effect an easier modulation to A major, and from there to the D major of the *Huntsmen's Chorus*, and the whole passage is so slight that it renders the demonic music of *Der Freischütz* playfully naïve. The arrangement of the drinking song itself is light and trivial, with nothing like enough power to convey the forceful expression of Weber's music. The style of the *Huntsmen's Chorus* which follows is in a similar vein:

Example 7



and later varied in a brilliant style, with the one happy stroke being a charming modulation to B flat major. Although the work as a whole is elegant and polished, it captures little of the spirit of Weber's music, or indeed makes any attempt to stamp its dramatic character firmly on the imagination. Liszt's fantasia is unique in attempting, and to a great extent succeeding, in this. While it is hardly surprising that Liszt's work is superior to that of Pleyel and others, a knowledge of these fantasias helps us to understand how exceptional Liszt's achievement was in the genre.

In the following discussion, I refer to the music by first indicating the page of the manuscript, and then the bar of that page. As far as the numerous deletions are concerned, which I have included in a transcription in the appendices to the thesis and which are often very

interesting, if only part of a bar is crossed out and a new version substituted, I refer to the deleted passage under the number of the bar concerned. If a deleted passage covers a whole bar or more, I treat the bars as part of the continuous text, but with an "a" after the number of each deleted bar. For example, on page I, the crossed out passage in bar 9 is referred to as "deleted passage bar 9", but on page 6, the deleted passage of four bars, the original version of bars 27 to 30, are numbered 27a to 30a respectively.

The manuscript contains no dynamic or tempo markings of any kind, and one must supply these by reference to the opera, taking Liszt's style into account. Key signatures are only indicated at important changes. There is at times inaccuracy in the use of accidentals, which is not unusual in a working copy, but at no point does this give rise to even momentary doubt as to Liszt's intentions. Page 12 of the manuscript is the first draft of the passage beginning at page 10, bar 13 (as a result, it does not constitute part of the continuous musical text).

The *fantasia on Der Freischütz* encapsulates the main themes of the opera, and in doing so follows its dramatic course from light to darkness and back again; portraying initially Agathe's prayer and the merry-making of the villagers; then the devilish music of Caspar, Samiel and the 'Wolf's Glen'; and finally redemption. In the course of this, Weber's themes are combined and transformed in the masterly manner typical of Liszt.

The first section of the fantasia is based on Agathe's aria in Act II, "Und ob die Wolke", and on the rustic waltz of Act I (the music of which also concludes orchestrally the chorus "Victoria" of Act I). The aria, in A flat major, is one of the most beautiful and tender melodies in the score, and Liszt wisely keeps the setting simple, but warm and full, sticking closely to the original. The writing of the first few bars for the left hand alone, as Liszt was wont to do with simple cantabile melodies in this register (cf. *Ricordanza*), and the piano transcription of the song *Angiolin dal biondo crin*), has the effect of producing a visual change when Agathe's melodic line enters in the right hand at bar 6 (page I). The crossed out passage in bar 9 is an experiment with a different harmonic progression, rejected in favour of Weber's original with its more poignant suspended "C" at the beginning of the bar.

At bar 5 on page 2, Liszt introduces a suave accompaniment in semiquavers, increasing the momentum in order to facilitate the transition to the waltz. This is ingeniously combined with Agathe's theme, taking advantage of the melodic similarity. Liszt used a similar melodic idea in *Feuilles d'Album*, a piece in the same key written in 1841.

Example 8

The musical score for Example 8 consists of three systems of piano music. The first system is marked 'Allegro vivace' and 'f' (forte). It features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The second system is marked 'rinforz.' (rinforzando) and 'scherzando con grazia'. It continues the melodic development with more intricate figures. The third system is marked 'simile' and shows a continuation of the themes with varying textures. The score is in 3/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

The music which follows is a dreamy improvisation on the two themes. The most striking effects are simply colouristic changes of key, first of all to A major (page 5, bar 5), and then after a more troubled passage, where a cloud seems to pass over the calm surface of the music, to F sharp major in a light and sparkling register of the piano (Page 6, bar 1). At the end of the section, Liszt follows Weber's fragmentation of the waltz rhythm to achieve a vaguely unsettled effect, a subtle preparation for the music which is to follow - an evocation of the Wolf's Glen.

In this, the centre-piece of the opera as of the fantasia, Liszt uses all the technical means at his disposal to evoke the sinister, turbulent atmosphere created by Weber's orchestra. Although use of tremolo is obviously unavoidable, Liszt varies the texture wherever possible by accompanying his version of the opening spirit chorus with menacing chromatic runs, in place of

the tremolo which we find in the rejected draft (page 12) of the C minor section. The eerie chanting of the spirit chorus, interrupted by the shrieks of owls, is one of the most petrifying effects in the whole opera, but unfortunately very difficult to reproduce on the piano, which lacks not only the sustaining abilities of the orchestra, but also the power of textural contrast between the chorus and the orchestra. Liszt attempts to solve the first problem by replacing Weber's harmony with a more rapid, but less solemn and portentous sequence, and by putting as much movement as possible into the accompaniment. The effect achieved is impressively monumental, but fails to attain the tension of the original setting. His inventiveness, however, is laudable, especially in comparison with an ordinary nineteenth-century transcription of this passage, which can only be called disastrously inept:

Example 9



Liszt originally intended the owl-shriek to be repeated four times, as can be seen from bars 16a and 17a (page 9). He was evidently trying to broaden the effect of the music as much as possible, probably with a view to a performance before a large and not particularly musical audience. The extra repetitions are tiresomely otiose, and he deletes similarly repeated passages - bars 16a-19a of page 14, and bars 18a and 19a of page 23. This propensity on Liszt's part to over-emphasize and occasionally vulgarize effects is most obvious in his weaker works, where

repetition begins to replace invention (*Ce qu'on entend sur le montagne*, for example), and one cannot help making a connection between the over-use of musical blocks in some works and Liszt's initial intention in this piece - to repeat a passage even when there is no such repetition in the original. Fortunately, his better judgement was in operation here.

We now come to an instance of Liszt's use of episodic construction on a larger scale. Immediately after the statement of the spirit chorus in the original F sharp minor, Liszt repeats the whole section, in a more concise harmonic arrangement, in C minor. This serves to introduce the "demonic" key of C minor, as used in the opera, while also being in a relationship of a tritone to F sharp - the "diabolus in musica" - of significance in relation to the work's larger key-structure. The version of the C minor section on page 12 is a fully-worked out alternative arrangement in a lighter style, making more use of tremolo. The harmonies are identical with the final version, while the eventual chromatic scales in the middle part were developed from the embryonic chromatic runs in the left hand.

The music modulates back again to F sharp minor on page 13, where we hear the violent figure associated with Caspar and the powers of darkness (first heard in the opera in Caspar's Act I drinking song). A descending semiquaver figure is reminiscent of the music at the beginning of the casting of the bullets, but not identical - Liszt's version is pianistically much more effective, falling into easy hand positions. A repeat of the two themes brings us to B minor, but at page 14 we are in C minor, with the theme of the "wild hunt". This is a problematic point, as Liszt leaves no indication of whether the theme of the wild hunt is to follow immediately or not. Certainly something is needed to fill the gap, as page 14 begins on the third quaver of a $\frac{6}{8}$ bar. Either a rest of a crotchet or more, or a chord - for example a diminished seventh on B - is necessary. I incline towards the latter solution. The transcription of the music of the "wild hunt" contains an interesting "ossia" version of bars 12 to 15, in which Caspar's trilled figure is cleverly superimposed over the "wild hunt" theme.

Another abrupt change occurs on page 15, where Liszt introduces the theme accompanying the casting of the sixth bullet. The stage direction reads "The whole heaven becomes thick with night, two storms seem to battle thereon, and combat with terrific thunders

and lightning". In the light of this, the jolt between the end of page 14 and the beginning of page 15 was probably intentional. The semitonal fall of the main bass line from A flat to G forms a perfectly acceptable progression, but the striking effect is caused by the tritone between D flat and G which the connection causes. On page 16 we come across the first use of the sign $\frac{3}{4}$, which seems to mean that revision is required in the relevant bar. Bar 4 of page 16 does, however, make a perfectly good join with the C minor theme on page 17. The problem is that Liszt has begun to sketch an extra bar, partially scored out, which seems to veer the music towards G. Perhaps he intended a short cadenza to reinforce the entry of the C minor theme? As the musical drift of the passage is perfectly clear, it is debatable whether, in an edition for performance, bar 5 of page 16 should simply be ignored or whether a short cadenza should be interpolated. In the performing version in the appendices, I have included a cadenza as an ossia.

A long development now ensues, based on the theme used by Weber (in A minor) to accompany the following stage directions, "An apparition of Agathe is perceived, with dishevelled locks, and clothed with leaves and straw in an unaccountable manner. She resembled a lunatic, and seems about to spring into the waterfall beneath". Liszt combines this theme with Caspar's, and moves through a number of keys, modulating by means of diminished seventh chords. The first new key - A major - is preceded by another two bars marked with the sign $\frac{3}{4}$. Obviously Liszt intended these two bars to prepare the new key by emphasising the diminished seventh on B and then changing this into a second inversion dominant seventh of A. His desire to keep the four-bar phrase structure gave him two bars in which to do this, and he was still unsure as to the best method of modulating without monotony. He seemed to wish to retain the semiquaver figure in combination with a trill, but a completely satisfactory version eluded him. In the performing version, I have suggested a re-arrangement of the passage as an "ossia".

After the A major version of the theme, further use of diminished seventh chords brings the music to a climax in F sharp major (reinforcing the C - F sharp tritone). From Bar 9 of page 18, the music moves quickly from F sharp through various minor keys to a diminished seventh on A, at which point we hear one of Weber's devilish scalic figures, but articulating a diminished seventh chord rather than one of C minor. Liszt's use of diminished sevenths makes the tonality

very unsettled indeed, and the turbulent effect of the section is heightened by the use of an interesting figure in the right hand (starting at bar 6 of page 19), which occurs nowhere else in Liszt's works. The final eight-bar phrase of page 20 connects up with the middle section of the *Huntsmen's Chorus*, which begins on page 21. The minor tinge facilitates the transition from the musical material which has gone before, as well as plunging us 'in medias res' with a supreme dramatic stroke. The resplendent setting of the melody, in full chords, and accompanied by Liszt's favourite type of running octave bass (cf. *Hungaria*), resolves the darkness of the 'Wolf's Glen' music in a paean of uncomplicated vitality.

On page 22 Liszt repeats the theme of page 21, but this time in a version divided between the hands which employs the "three-handed" effect used by Thalberg. On page 23 the return of Caspar's malicious trill-figure reminds us that the shadow of the "Wolf's Glen" is not completely dispelled, but this continues with other themes from the drinking song sung by Caspar in Act I - the merriest of his music, despite its malevolent intent, and also in D major, the key that represents the more vigorous and happy aspects of country life in the opera. One must admit, however, that the sudden return of Caspar's music sounds rather incongruous here.

Another horn call, on a chord of F sharp major, the dominant of B major, interrupts this to introduce the famous theme from Agathe's Act II aria (page 24 bar 1 ff.). Again a modulation is effected in an abrupt manner, as if to reject decisively any suggestion of a return to the darker aspects of Caspar's music. The choice of B major for this melody may at first sight seem strange, as it never appears in that key in the opera; but this can be justified in relation to the larger key scheme of the fantasia, and there is also a possibility that Liszt considered B major a more suitable key than Weber's C major for a redemptive theme. B major does have a place in the opera, where it is the key of the Hermit's Act III music (also music of forgiveness). In many of Liszt's later works, the sharp keys have associations with divine love and redemption (*Bénédiction de Dieu* - F sharp, the two *Franciscan legends* - A and E, *Prelude to "St. Elisabeth"* - E, *Les Morts* - E).

A combination of themes begins on page 25, between the *Huntsmen's Chorus* in the left hand and a version of Agathe's theme in the right. Liszt cleverly adapts Agathe's theme as an

accompaniment to the chorus, pointing forward to similar thematic transformations in the *B minor sonata*.

At bar 15 of page 26 a dominant pedal begins which leads up to the work's grandest climax, the statement of the opening tune of the *Huntsmen's Chorus*. Liszt has kept this opening eight bars of the melody in reserve to act as the culmination of the work, accompanied by a triplet version of Agathe's theme in the left hand. The complete melody of the chorus has thus been assembled most originally, starting with the middle section, continuing with the final section, and concluding as a climax with the opening music, one of Weber's most rousing tunes. The fantasia continues with further statements of the chorus music and the redemptive melody in a variety of arrangements which bears witness to Liszt's astonishing creative fertility. On page 29, instead of the expected return of the opening of the *Huntsmen's Chorus*, Liszt brings back Agathe's theme for the last time, accompanied by figuration from the waltz used in the opening section of the fantasia. This is transformed into a $3/8$ theme which concludes the piece in a similar way to the first section, but B-major and fortissimo.

The key structure is more coherent than many of the abrupt transitions might lead one to believe. The first section stands apart from the rest of the fantasia, not only by the full close at the end of page 8, but by the use of the key of A flat for most of the music, which at first seems totally unrelated to the rest of the work. On the other hand A flat and B, the key of the closing pages, are a third apart, - one of the key relationships which underpins the whole work. In the opening section itself, much play is made with the mediant relationship between A and F sharp, and in the 'Wolf's Glen' music between A/A flat and C. This is continued with the juxtaposition of Caspar's drinking song music in D (page 23) and of Agathe's theme (page 24) in B. Mediant relationships additionally exist between the D major of the initial statement of the *Huntsmen's Chorus* and its final statement in B, as well as in the passing modulation to E flat on page 25.

The larger tonal plan of the piece is from the F sharp at the beginning of the Wolf's Glen music to the B major at the end, articulating a dominant - tonic progression. The turbulent atmosphere of much of the music is fostered by the exploiting of the interval of the tritone, the "diabolus in musica". This is the relationship between the F sharp and C of the two statements of

the spirit chorus's music (starting at page 9, bar 14) and also between the initial (C) and the final (F sharp) statements of the semiquaver theme, starting on page 17 (bar 1). The emphasis on C minor is obviously a reference to the use of the key in the opera itself, but the dichotomy between F sharp and C is one of the most unusual features of treatment of the "Wolf's Glen" music, necessitating the repeat of the spirit chorus's music in C minor immediately after its statement in Weber's key of F sharp minor. The force of one of the most impressive passages in the work, the entry of the *Huntsmen's Chorus* on page 21 is partly produced by the final assertion of F sharp, not as unresolved dissonance with C, but as a dominant leading on to B. In bar 15 and 16 of page 20 the chords of G flat (F sharp enharmonically) and a tritone on C are hammered out with accented dynamics, the devilish dissonance finally vanquished by the entry of the *Huntsmen's Chorus*. The approach via its middle section (like the "Champagne" aria in the *Don Juan fantasia*) gives prominence to the F sharp - B resolution. In this way Liszt uses the key structure of his themes to produce a coherent and well-disciplined work, and in doing so articulates the journey from darkness into light which we find in the opera. The key plan of the work can be summarised in this way:

1. A flat (A major, F sharp major) - (Introduction)
2. F sharp minor - C minor
(B minor - D major)
B major

The alterations and revisions in the manuscript shed an interesting light on Liszt's creative processes. He seems to have preferred to fully write out a problematic version of a passage before deleting it, and the look of the music on the page must have helped him to decide whether a figuration was suitable or not. A good example of this is found on page 29, where the deleted version of the figure in the left hand is difficult to articulate at speed, and has been changed to an easier alternative. This could probably have been decided by trying it over on the piano, but Liszt found it necessary to write it out first. A similar procedure is adopted in many other of his manuscripts. From the passages quoted at the beginning of the chapter it can be

seen that Liszt relied on his secretary Belloni for advice regarding the effect of certain passages, and one might attempt to investigate if any evidence of Belloni's influence is visible in the manuscript. Perhaps the deleted repetitions of the owl-shrieks owe something to Belloni? They were certainly eliminated towards the end of the compositional process, for they are scored out in red crayon, which Liszt used for final corrections.

The *Freischütz fantasia* has its faults: the first section is slightly too long, and the second flogs the diminished seventh chord to death, but nevertheless one is left with admiration for the immense creative vitality with which Liszt uses Weber's themes. The handling of thematic combination and transformation, of key relationships and of overall structure is masterly, as is Liszt's use of the instrument to create a myriad of effects and textures. It is a cause for great regret that the work is still unpublished, representative as it is of Liszt's achievements in the first half of the 1840s. His piano style was by then fully mature, and while the 1850s brought refinements in this area, the *Freischütz fantasia* has none of the over-complex writing that we find in some works of the 1830s. Thematic transformation is used in a stylish and assured manner, very different from the self-conscious transformation in the first version of the *Lucrezia Borgia fantasia* (2nd part). Indeed, the work points forward to Liszt's later music in ambition and accomplishment, as it does in its episodic, but balanced construction. Lastly, it is more obvious from this fantasia than in any other the strong connection between the finale-orientation of Liszt's operatic fantasias and the apotheoses of his symphonic poems, for the path from darkness into light was followed by Liszt in the same dramatic, or even melodramatic, manner in many of the works of his Weimar years.

At first sight the *Fantasia on themes from 'Le Nozze di Figaro' and 'Don Juan'* poses fewer problems for the researcher than the *Fantasia on 'Der Freischütz'*. The piece is well known to many pianists, and to most Liszt scholars, in the Busoni edition of 1912 published by Breitkopf and Härtel, the title page of which reads:

FRANZ LISZT

FANTASIE

über zwei Motive aus W. A. Mozart's

DIE HOCHZEIT DES FIGARO

Nach dem fast vollendeten Originalmanuskript

ergänzt und Moriz Rosenthal zugeeignet von

FERRUCCIO BUSONI

Unfortunately, Busoni's edition differs considerably from Liszt's manuscript, which is held in the Archive in Weimar (MS. J 45), and as this edition was published without critical notes, almost every writer who has discussed the work has been labouring under serious misapprehensions.

The earliest catalogue of Liszt's repertoire for the period 1838-48,³ completed by Liszt himself with help from Conradi, mentions a fantasia on themes from *Le Nozze di Figaro*. In reproducing this catalogue, Alan Walker writes:

Liszt was obviously relying on his memory when he compiled this inventory, since it contains some curious omissions (the *Waldstein* sonata, for example, which he is known to have played). On the other hand, he did not invent such works as the transcriptions of the Berlioz *Carnaval romain* and Beethoven *Egmont* overtures, to say nothing of the operatic paraphrase on Mozart's *Nozze di Figaro*. The whereabouts of these pieces is unknown, but their presence in the catalogue confirms that at one time they existed.⁴

In this surprising passage, Walker overlooks not only the Busoni edition of the fantasia, but the Weimar manuscript on which it is based. Other authors, however, are also misleading. Humphrey Searle⁵ only knew the piece in the Busoni version and, taking the title page of that edition at face value, wrote that "the work had been very nearly completed by Liszt, and Busoni's additions do not amount to a great deal". This is a natural assumption from Busoni's phrase "nach dem fast vollendeten Originalmanuskript ergänzt", which hides the fact that Busoni's omissions, rather than his additions, amount to about one third of the original manuscript. Only Raabe⁶, with the advantage of a greater familiarity with the Weimar archives, accurately lists the piece as *Fantasia on themes from 'Figaro' and 'Don Juan'* (R. 660), but then he mentions the Busoni edition as if it were an accurate reproduction of what Liszt actually wrote. The work

fares no better in what is virtually the only extended discussion of it by Charles Suttoni,⁷ who bases his remarks on the Busoni edition without showing the least curiosity over its relationship with the manuscript. It is sad to see these errors perpetuated in the most recent book on Liszt's life and work, Derek Watson's *Liszt*.⁸ The Manuscript of the fantasia, which is 50 pages long, is complete apart from a few bars that could quite easily be improvised in performance. The piece is thus in a slightly less finished state than the *Freischütz fantasia*. On the other hand it contains few corrections, and none of the signs indicating intended revision that we find in the other work. As it would be easy to perform the piece from the manuscript with the addition of only a few bars it must be considered in quite a different category from other works listed in the catalogues as unfinished, such as the transcription of Delibes's *La Mandragore*.

The fantasia was completed at the end of 1842, when Liszt played it to Ludwig Rellstab privately in Berlin.⁹ Some days later on the 11th January, 1843, he performed it publicly in a concert in the same city. Although Liszt does not attempt the encapsulation of an opera in this piece, as he does in the *Norma* and *Don Juan* fantasias, in one respect it is more daring than either of these works - namely in harmonic and motivic manipulation of themes. Perhaps most interesting of all is the fact that this fantasia is Liszt's most extended and important work from the years 1842-44, coming between the fantasias on *Norma*, *Don Juan*, *Robert le Diable*, and *Der Freischütz* on the one hand, all of which date from 1840-1; and the first *Beethoven Cantata* of 1845 on the other hand. Apart from a few songs, Liszt composed very little in those years which did not involve some sort of transcription. It is not surprising, therefore, if there is as much original creative thinking in some passages of the *Fantasia on Figaro and Don Juan* than in any fantasia composed previously. This is not to say that the piece is ultimately as satisfying as the *Don Juan fantasia*, for example, but its unique qualities are far from negligible.

The Fantasia is singled out by the use of themes from two operas rather than one, namely "Voi che Sapete" and "Non Più Andrai" from *Le Nozze di Figaro*, and the minuet, with its three tunes, from *Don Giovanni*. The choice of themes from two operas reminds one of the early *Impromptu sur des thèmes de Rossini et Spontini* (1824), and while the fantasia is far removed in style from this, Liszt obviously did not try to integrate his chosen themes as he did in the *Norma*

fantasia, which demonstrated how a piece could gain in coherence and impact through a dramatic relation to the original opera.

Unfortunately, the same connection in the listener's mind between a fantasia and the opera on which it is based can make the juxtaposition of certain themes seem incongruous, even if it is musically justified, if a dramatic point is not perceived. Liszt had no particular point to make in the linking together of themes from *Figaro* and *Don Giovanni*, and as a result the introduction of the minuet from *Don Juan* is the most jarring aspect of the piece. Otherwise, the fantasia is very fine. The clean state of the manuscript indicates that the piece must have been almost completely finished in Liszt's head before it was written down, assuming, of course, that no sketches existed. This is not surprising if we consider that Liszt had been improvising on the themes for at least twenty years.

Innumerable fantasias had been written on music from both *Le Nozze di Figaro* and *Don Giovanni* before Liszt composed the piece under discussion, and the enduring appeal of the melodies is beyond question. A more interesting problem, however, is why Liszt should introduce a theme (or themes, as is actually the case with the minuet) from *Don Giovanni* into a fantasia which is otherwise devoted entirely to *Le Nozze di Figaro* and which would be a more satisfying work if the minuet were omitted. The answer, I believe, is two-fold, the first part involving the particular qualities of the minuet itself, and the second the recent appearance of a fantasia by Thalberg dealing with the same theme.

To treat the second, less important point first: Thalberg's *Grande Fantaisie sur la sérénade et le Minuet de Don Juan*, op. 42, was published in Paris in 1841. This piece has the aristocratic and somewhat faded beauty of most of Thalberg's fantasias, and uses Mozart's minuet melody in its second half, in combination with an augmented version of the serenade theme:

Example 10

Cantabile

Handwritten musical score for Example 10, *Cantabile*. The score is written on five systems of grand staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first system includes markings "Ped. p" and "Sordino". The second system includes "ped.". The third system includes "cresc.". The score features various musical notations including slurs, ties, and dynamic markings.

Thereafter Thalberg treats the theme to his usual repertoire of repeated-chord and scale effects:

Example 11

a.

Adagio.

p rit.

Tempo di Menuetto.

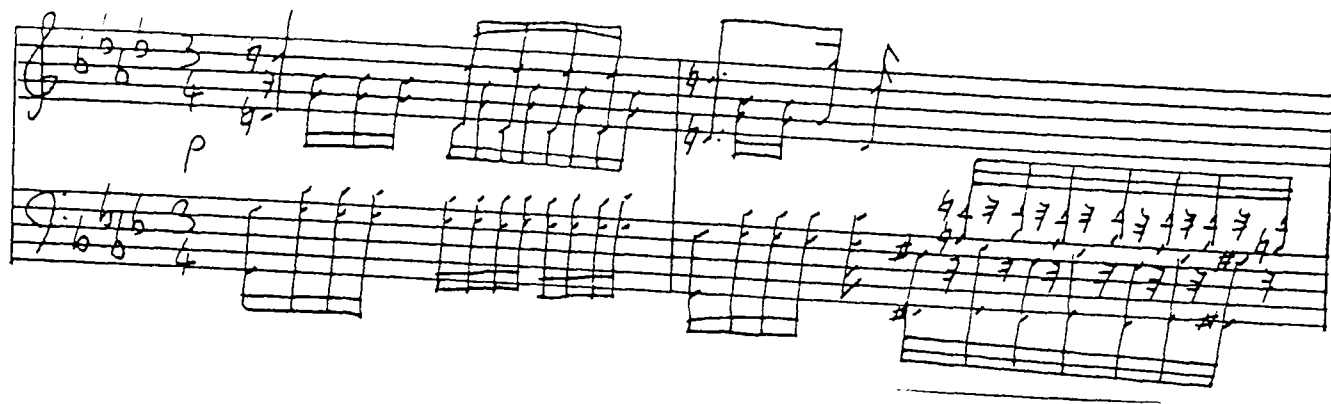
pp veloce e leggiero

una corda

sempre legato

sempre pp

b.



Attractive as this work is, it shirks the problem of providing a piano transcription of Mozart's threefold thematic combination, the most interesting feature of the minuet. Liszt could hardly have been insensible to the challenge refused by Thalberg, and the chief fascination of his own minuet transcription is the daringly complex way he deals with the three different melodic strands, ingeniously devising the best possible solution to an intractable problem. The Liszt of 1824 would have hardly been able to deal with the minuet themes like this, but after becoming acquainted with Thalberg's fantasia of 1841, the older and technically more mature Liszt of the *Don Juan* and *Norma* fantasias must have been tempted to try what Thalberg would not attempt.

Even if the idea of a still latent rivalry with Thalberg is ruled out, Liszt had ample musical reasons to concern himself with the minuet. The tour de force of thematic combination employed by Mozart in this section of *Don Giovanni* foreshadowed the type of climax beloved by the Romantics and used by Liszt in many works. One thinks of the *Robert le Diable fantasia* as a particularly good example, where thematic combination plays an important structural rôle. The minuet themes had no possible place in the scheme of Liszt's *Don Juan fantasia*, and as the two themes from *Figaro* used in the fantasia on *Figaro and Don Juan* do not have any important dramatic relationship, Liszt considered the minuet a convenient companion for them. However unfortunate this was for the shape of the piece, he did use all his skill to try to integrate the

different themes into a unified musical whole. His methods of achieving this are best discussed after looking at the form of the work in more detail:

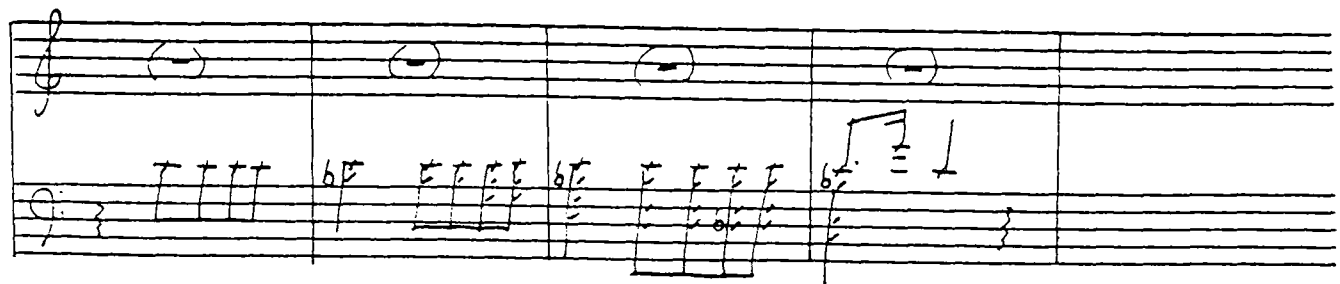
Bars 1-100	<i>Introduction</i> - fragments of "non più andrai". Key uncertain but tending towards C, until fragments of "Voi che sapete" bring the music to the dominant of A.
101-188	<i>1st Theme "Voi che Sapete"</i> A major. Transcribed fairly literally, apart from short cadenza and coda. Ends in A major.
188-222	<i>Transition</i> - based initially on phrase from "Non Più andrai", "Ed invite del fandango una marcia por il fango", but also uses figures similar to introduction and others from "Non più andrai". Modulates to C-major.
223-352	<i>2nd Theme "Non più andrai" and Variations</i> - C major. Statement of theme (only 1st half of aria) and 3 variations, only 1st variation (264-306) in full, others curtailed. both 2nd and 3rd variations contain free development based on <i>Allegretto</i> rhythm.
353-365	<i>Short Transition to Minuet</i> - modulates to F-major - based on minuet theme.
366-552	<i>Minuet</i> initially F-major. B flat-major at introduction of 3rd theme (446 ff.). Thereafter D flat-major. A development section, then climax of minuet theme in C-major (537 ff.).
552-579	<i>Transition</i> - based on minuet theme.
579-end	<i>Coda</i> - coda of "Non più andrai" combined with 3rd theme of minuet. C-major.

One of the most arresting aspects of this is the large amount of introductory and transitional material. The manipulation of thematic fragments in these sections demonstrates a confident compositional technique, as is hardly surprising when we remember that most of Liszt's compositional energy in the early 1840's was flowing into the operatic fantasia. These sections

are unified by the constant employment of a descending chromatic bass (Examples 12a and 12b), and the chord of the augmented sixth (Examples 13a, 13b, 13c and 13d).

Example 12

a.

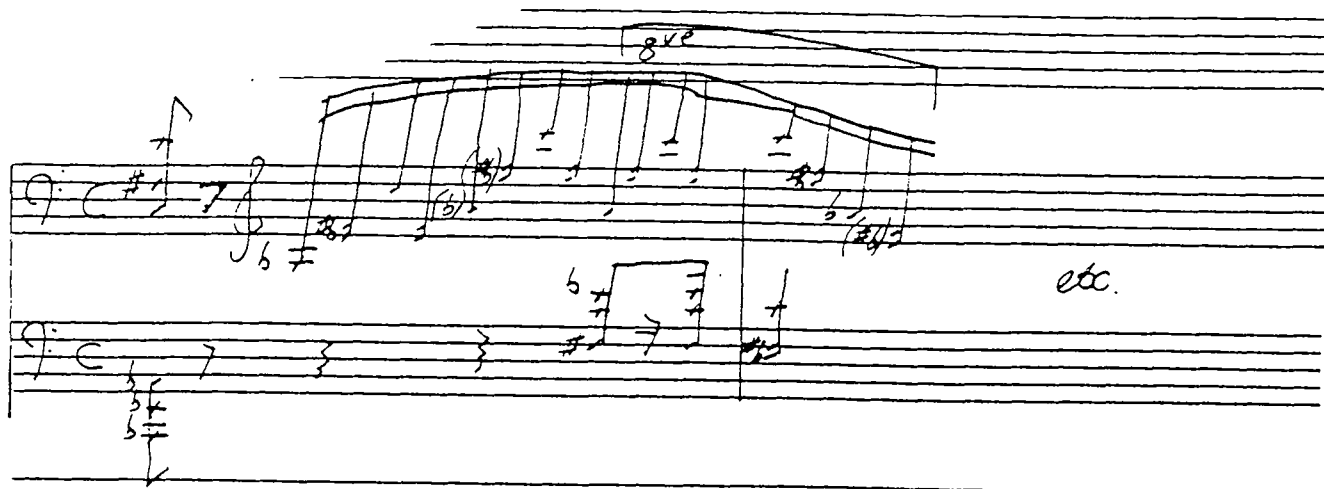


b.

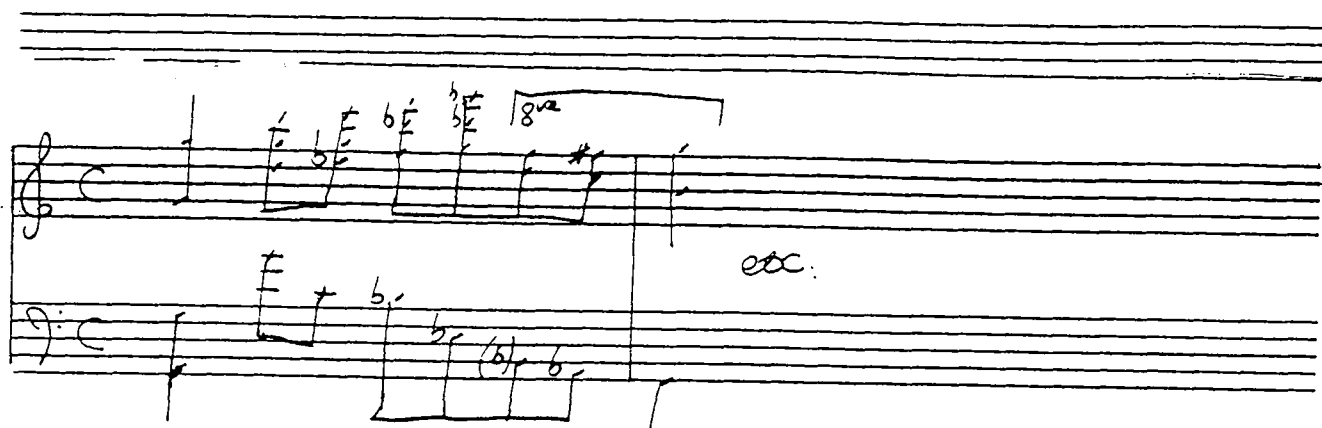
b.



c.



d.



The pervasive use of the augmented 6th in particular gives the fantasia a unique harmonic flavour, which one does not encounter again until the *Rigoletto fantasia* of 1859. It will be noted that Example 13a shows a combination of the chromatically descending bass line with an augmented sixth harmony, uniting the two features. Often the chord is used as a piquant reinforcement of the cadence, but its structural importance goes deeper than this in the work as a whole. The augmented sixth on the tonic note is useful in modulating to the key a major third above, the relationship between the keys of "Voi che sapete" (A-major) and "Non più andrai" (C-major). One can see in Example 13d how Liszt employs the chord to reinforce the modulation to

C by emphasizing the dominant of that key, and indeed the whole of this transition section 188-222 concerns itself with the juxtaposition of C and A $\flat$.

Thus Liszt passes smoothly between the first two tonal areas of the piece - a third apart, as one might guess. (To this end the B flat-major of Mozart's setting of "Voi che Sapete" is lowered one tone to A flat). A drop of one octave into the lower register of the piano creates a fine contrast with the bright and lively tessitura of "Non più andrai" as well as conforming to Liszt's usual predilection for cantabile melodies in this register of the piano. Unfortunately it is the setting of the minuet which puts a spanner in the tonal works, since its main key areas of F-, B-flat, and D flat-major are not integrated into the framework of the rest of the music. The minuet remains a fascinating interlude made rather incongruous by its position between the final variation on, and the coda of, "Non più andrai". Liszt's attempt to lessen the incongruity by combining the fanfare from the end of "Non più andrai" with the 3rd theme from the minuet does not make much difference, although it forms a rousing conclusion. It is, however, in this minuet transcription that we can see Liszt's piano writing at its most daring. The difficulties are great, but not insurmountable, and always achieve their aims with economy of means. Liszt's use of widely spread chords, and his careful separation of voices between different registers of the piano allow him to combine the first two minuet melodies without losing any of the fullness of texture of the initial statement.

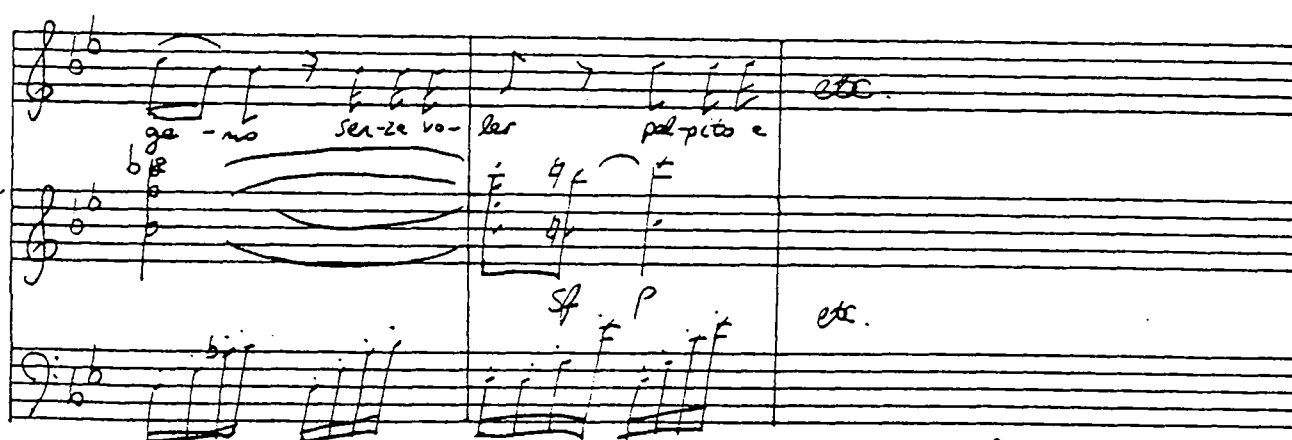
Example 14

While Liszt could not hope to combine all three melodies at once, in the development section beginning at bar 516 he presented a fascinating linear and contrapuntal fusion of themes. One only has to compare the clarity of piano writing in the more complex passages of this work with some of the more opaque passages of the *Clochette fantasia* (1832), to see how far Liszt progressed in his treatment of the keyboard.

A final point to be made is that the fantasia does not subject any of the more lyrical of Mozart's themes to variations similar to that of "Là ci darem la mano" in the *Don Juan fantasia*. Those who object to the whole idea of a Romantic piano work based on Mozart's music may well protest against some of the more grandiose gestures, such as the climactic statement of the minuet theme in C at bar 537, but they would have little to complain about in the sensitive arrangement of "Voi che sapete". Liszt's transcription of this beautiful melody is a marvel of lightness and grace perfectly adapted to the keyboard. Even when furthest away from Mozart's actual notes, as in the section "gemo senza voler", the fluttering, pianistic figuration accords perfectly with the mood of the passage.

Example 15

Mozart



Example 16

Liszt



A comparison between this passage and part of *Feux Follets* shows that, even if the one is classed as an arrangement and the other as an original work, the musical similarities transcend this:

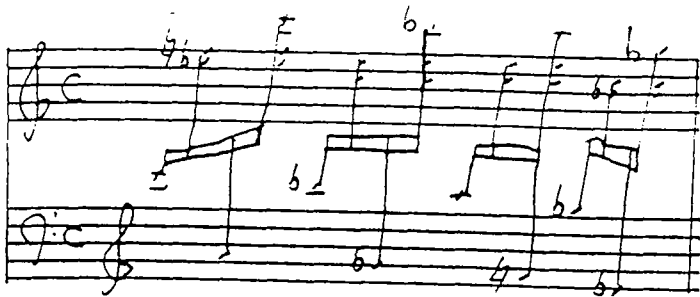
Example 17



As the chief weakness of Liszt's *Fantasia on Figaro* and *Don Juan* is the introduction of the minuet from *Don Juan* into the middle of a piece which up to that point seemed to be a fine fantasia on motifs from *Figaro* alone, Busoni's solution was to cut the Gordian knot entirely and remove the minuet section, despite the fact that he could not excise the third minuet theme from the coda. By this means the piece gained greater structural coherence, although some fine music was inevitably lost. In addition to suggesting dynamic markings and marks of articulation, Busoni filled out some bars of the introduction (bars 28-37) by adding chromatic scales and tremolo. There is nothing in this which conflicts stylistically with Liszt's music, but the greater elaboration does tend to reduce the improvisatory effect important to this section. Soon after (bars 48 ff.), Busoni altered Liszt's figuration for what seems like no good reason other than his personal fancy:

Example 18

a. Liszt



b. Busoni



The task of providing a suitable transition between the variations of "Non più andrai" and the coda was carried out most dexterously by Busoni, as was his completion of the ending. Indeed, the unobtrusiveness of Busoni's hand to someone unfamiliar with the manuscript version is probably the main reason that most scholars took Busoni's title page at face value. There is no reason why both Busoni's and Liszt's original version of the fantasia should not find favour with pianists and audiences, the more satisfying structure of the one being offset by the fascinating minuet transcription of the other; and in the appendices I have included a performing edition of Liszt's original conception.

CHAPTER VI - NOTES AND REFERENCES

1. D. Ollivier, ed.: *Liszt/d'Agoult Correspondance* (Paris, 1833) Vol. II, p. 89.

J'ai mis bout à bout-une demi-douzaine de motifs de *Freischütz*. Cela peut s'appeler une fantaisie. Vous aimez ces motifs, n'est-ce pas? Je vais en faire autant pour *Don Juan* et peut-être *Euryanthe*.

2. D. Ollivier, ed.: *op. cit.*, Vol. II pp. 153-4.

Samedi je me mets à rafistoler mes trois fantaisies: *Somnambula*, *Freischütz* et *Norma*, qui deviendront trois *Robert*! Belloni me donne d'excellent conseils sur divers passages.

3. *Programme général des morceaux exécutés par F. Liszt à ses concerts de 1838 à 1848*. In Conradi's hand, but with Liszt's corrections.
4. A. Walker: *Franz Liszt. The Virtuoso Years*. (London 1983), p. 445. Walker corrects this astonishing blunder in the recently revised edition of his book (London, 1989).
5. H. Searle: *The Music of Liszt* (New York, 1966), pp. 40-41.
6. P. Raabe: *Liszt's Leben und Schaffen* (Tutzing, 1968) Vol. II.
7. C. Suttoni: *Piano and Opera* (diss. Univ. of New York, 1973) pp. 290 ff.
8. D. Watson: *Liszt* (London, 1989).
9. La Mara ed.: *Briefe Hervorragender Zeitgenossen an Franz Liszt*. Vol. I (Leipzig, 1895), p. 61.

CHAPTER VII

FROM THE GLANZ-ZEIT TO WEIMAR

The fantasias discussed in the two previous chapters formed a large part of Liszt's concert repertoire in the 1840's. In addition, however, he planned several more, and a sketchbook from these years (Weimar MS. N8) contains jottings of themes from Grétry's *Richard, Coeur de Lion* ("Une fièvre brûlante"), Donizetti's *l'Elisir d'Amore* ("Una furtiva lagrima"), Rossini's *Bianco e Faliero* ("Quartetti di *Bianco e Faliero*") and *Otello* ("*Romance d'Otello*"), and finally the note "Marche de *Moïse/Maometto*". As far as the first two are concerned, there is no evidence that Liszt proceeded any further with them. He did make a brief transcription of the Gondolier's song from *Otello*, published as the second number of the revised *Venezia e Napoli* in 1861, but this is unlikely to have anything to do with his plans for the 1840's. The last-named memorandum is more puzzling, *Maometto II* was an alternative title for *Le Siège de Corinth*, from which Liszt wrote a piece based on the march in 1830. By 1839 he was playing a *Maometto Fantasia*, which perhaps included material from the earlier work, and a fantasia on *Moïse* is mentioned in letters a short while later:

Meanwhile I am working like a madman on the fantasias of a madman. *Norma*, *La Sonnambula*, *Freischütz*, *Maometto*, *Moïse*, and *Don Juan* are going to be ready in five to six days. This is a new vein that I have found and want to exploit. As far as effect is concerned, these last compositions are incomparably superior to my previous pieces! 1

(to Marie d'Agoult, 14th May 1841)

I have just found a new vein of Fantasias, - and I'm making good use of it. *Norma*, *Don. Juan*, *Sonnambula*, *Maometto* and *Moïse* piled up one on top of the other, *Freischütz* and *Robert le Diable* are "pieces of 96", and even of 200, like the ancient canons of the Republic of Geneva, I believe. 2

(To Simon Löwy, 20th May 1841)

Both *Maometto* and *Moïse*, then, went through the same stages of composition and revision as the published fantasias, but the manuscripts have disappeared. One can only guess that "Marche de *Moïse/Maometto*" was intended to be a different piece again, based on march melodies from the two operas. Some support is given to this by the appearance of the words "Maometto e

Mose" in the hand-written catalogue of Liszt's works up to 1858 compiled by Princess Wittgenstein and now in the Weimar Archives (although the catalogue itself is incomplete).

Leaving aside this piece, we find that Liszt actually did make a start on two other arrangements, one based on Donizetti's *La Favorita* and the other on a cavatina from Meyerbeer's *Robert le Diable*. Both works are extant in a Weimar sketchbook (MS. N.5.). *La Favorita* was given its première in Paris on December 2nd 1840, but Liszt could not have seen it at this time as he was engaged upon a tour of Britain. (Incidentally, this was one of the operas for which the desperately impoverished Wagner arranged a vocal score, others including *Dom Sébastien* and *La Reine de Cypre*). Liszt began his fantasia with an arrangement of "Spirito gentil" from Act IV, and on reaching the end of this proceeded no further. That he intended to carry on and compose a fantasia rather than a transcription is shown by the fact that the next blank page is marked with a key signature. It is certainly possible to play what he did complete as a separate transcription, with perhaps a small expansion of the coda. Unfortunately the arrangement is not one of Liszt's finest, several pages demonstrating the thick, overblown writing that disfigures parts of the *Marche Funèbre* from *Dom Sébastien*. ~~The piece from Robert le Diable is a~~ transcription of the famous cavatina, "Robert, toi que je t'aime", rather than the beginning of a projected second fantasia on the opera. Given the immense popularity of *Réminiscences de Robert le Diable* it would have been difficult for Liszt to disappoint an audience clamouring for this piece by playing a different fantasia, but it was ironic that the construction of the earlier work left no place for the most famous melody in the opera, one which was sung ad nauseam by professional and amateur sopranos all over Europe. Likewise, the *Norma Fantasia* had no use for "casta diva", the slow legato lines of which are completely unsuited to the piano. (Thalberg attempted a simple arrangement in *L'Art du Chant appliqué au Piano*.) Liszt's *Robert* transcription is relatively faithful to the original, changing only the key from F-minor to F sharp-minor. The ending is incomplete, leaving the music poised on a dominant chord, and the most likely reason is that the source from which Liszt made the transcription ended here. On the other side of the last page of music is the annotation, in Liszt's hand, of this source, "Antologia Classica, pubblicato della Gazzetta Musicale di Milano Anno 42". The cavatina is the 7th item

in this publication.³ It would be reasonable to assume that Liszt improvised a coda in performance in a similar way to the *Fantasia on Figaro and Don Juan*.

Apart from that on *Ernani*, only one other full-scale fantasia survives from the period 1839-47, but it is one that has become a considerable enigma over the years. The manuscript for this unpublished piece is in Weimar (MS. J.40), and listed in both Raabe (R.294) and Searle (S.458) as an unidentified fantasia based on Italian opera melodies. Schnapp was the first to realise that this was the piece referred to in Göllicher's catalogue as "*Konzert-Solo* (suoni la tromba, orchepido do pegnero da forte (sic))", ⁴ although he was unable to proceed any further with an identification.⁵ Göllicher's description suggests that the *Konzert-Solo* is based on the "Suoni la tromba" theme from *I Puritani* already used in *Hexaméron*, but this is misleading. In fact Liszt wrote these words at the bottom of the 25th page of MS.J.40 for reasons best known to himself (the theme does not appear anywhere in the piece, let alone on that page). The problem of reading Liszt's scrawled holograph probably accounts for Göllicher's garbled version of the words but does not explain the concomitant inaccuracy of his subsequent description of the piece as "~~Allegro (A moll) - Lento (D dur) - Adagio sostenuto (G es dur)~~ . Only the G flat "adagio sostenuto" is correct, if in the wrong place.

We can make a start on identifying MS.J.40 by ascertaining the date of the manuscript. Its watermark, three concentric crescents of decreasing size, is unique in the Weimar collection but found in manuscripts of Liszt's transcriptions from Schubert's *Schwanengesang* and *Winterreise* in the National Széchényi Library in Budapest.⁶ As these arrangements date from around 1838, it is reasonable to assume that this is so too for MS.J.40. The years 1837-9 included Liszt's Italian sojourn with Marie d'Agoult, during which his children Cosima and Daniel were born. He buried himself deeply in Italian culture, but was particularly interested, needless to say, in the state of music in Italy, which he found sadly degenerate, and one of the results was the publication in the *Revue et Gazette Musicale* of 27th May 1838 of a letter dealing with Italy's greatest opera house - La Scala, Milan. This was written, as usual, with the help of Marie d'Agoult, but there is no reason to believe that the opinions expressed in it did not fairly

represent Liszt's own views. While castigating the general level of music in Italy, he singled out one composer from his blanket condemnation:

One must, however, except Mercadante from this most justified reproach for the mass of ultra-montane masters. He has the wisdom to write slowly, and carefully revises his compositions; also, his operas are incomparably the most technically sound and the best orchestrated of all those that I have heard in Italy. 7

So impressed was he with Mercadante that he made a point of seeing the production of his latest work a year later in Venice:

I attended the first performances of Mercadante's new opera, *Li Due Illustri Rivali*. The score is skilfully and conscientiously written; several of its ensembles are truly remarkable; its success has also been complete. Mercadante's last works are, inconvertibly, the best written and most carefully considered in the present repertoire. 8

(*Revue et Gazette Musicale*, March 1839, *De L'Etat de la Musique en Italie*).

To be sure, Liszt had been acquainted with Mercadante's music before he visited Italy. At the invitation of Rossini, Mercadante had come to Paris in 1835-6, where *I Briganti* was produced with little success. His stay in Paris was of short duration and personally disappointing, but it did allow him to attend the first performances of Meyerbeer's *Les Huguenots* in February 1836, which had a critical effect on his next operas, the first of which was *Il Giuramento*. This was produced for the first time at La Scala, Milan on 11th March 1837 to enormous applause. So successful was it that it was repeated by public demand in the carnival season of 1838 as well, and it was probably then that Liszt saw it for the first time. As he knew *I Briganti*, he was not insensible to the advances Mercadante had made in his latest opera. In fact, it represented the first step in a programme of operatic reform, the chief features of which he described in a letter written during the composition of *Elena da Feltre* a year later:

I have continued the revolution I began with *Il Giuramento*: forms varied, trivial cabalettas banished, crescendos out, vocal lines simplified, fewer repeats, more originality in the cadences, emphasis on the drama, orchestra rich but not so as to swamp the voices, no long solos in the ensembles - which force the other parts to stand coldly by to the detriment of the action, not much bass drum, and a lot less brass band. 9

Some of the strengths of *Il Giuramento* can be attributed to the unusually fine libretto, based on Victor Hugo's play *Angelo, Tyran de Padoue*, by Gaetano Rossi, who had also worked with Rossini, Meyerbeer and Pacini, but ultimately it is on the quality of music that an opera either stands or falls, and Mercadante succeeded in producing music of an outstanding dramatic awareness rare in Italian opera of the era. While the emphasis is still firmly placed on the voice, a greater concern with the orchestral accompaniment and a wide harmonic pallet acts as a counterweight to the vocal supremacy, resulting in a musically more balanced composition. This combination was to prove ineluctably attractive to the young Verdi, who was just beginning his career at the time of Mercadante's major successes, and it prompted Liszt to take a close personal interest in Mercadante's music.

Had Liszt's comments on Italian music in the *Revue et Gazette Musicale* been confined to praise of Mercadante it is unlikely that most Italian concert-goers would have paid any attention to them. However, great exception was taken to his criticism of Italian music in general and of the productions at La Scala in particular, with the result that he was accused in the Milanese press of ignorant Philistinism, among other, grosser insults. This reaction no doubt took Liszt by surprise. Living as he was with his mistress in Italy he had nothing to gain either socially or artistically by being in bad odour with the public, and it was evident that something had to be done to restore his tarnished popularity. The ideal solution was to give a concert in Milan in order to mend fences with the public, and one was arranged for the 10th September 1838.¹⁰ Liszt gave the first performance of two new works at this event, one was the transcription of Rossini's *William Tell* overture, and the other a piece called *Réminiscences de La Scala*.¹¹ This was obviously an opera fantasia, yet none was published with that title. None of Liszt's earlier fantasias is a possible contender, for the simple reason that the new piece must have been based on an opera that he had recently seen at La Scala, and preferably one that he had mentioned in his by now notorious article. As Mercadante was the only composer praised in this, one of his operas is the most likely candidate, and, narrowing down the field still further, we can name *I Briganti*, *Il Giuramento* and *Li Due Illustri Rivali* as the three Mercadante operas that Liszt knew well.

When we discover that Weimar MS.J.40 is in fact based on *Il Giuramento*, the case for it being "*Réminiscences de La Scala*" seems almost watertight. It also helps to explain why the fantasia almost disappeared from Liszt's concert programmes after this. Although popular with Italian audiences, *Il Giuramento* was little known in Europe as a whole, and certainly did not enjoy the widespread dissemination of the works of Bellini and Donizetti. At this period Liszt rarely played a fantasia on an opera that was not already of proven popularity with his audiences; after he left Italy the audience for a fantasia on *Il Giuramento* was mostly left behind too. He did, however, give the fantasia a rare hearing at a concert in Vienna in February, 1840, where the piece was received with much applause. A review of the concert appeared in the *Allgemein Theaterzeitung* of 4th February, and from this we can gather that the public was more impressed by the difficulty and complexity of the piece than by anything else.¹² Although the *Fantasia on Il Giuramento* remained unpublished Liszt did publish something based on Mercadante, the *Soirées Italiennes*, written in 1838 and issued in 1839. The *Soirées Italiennes* was a set of eight solo songs and four duets, of which Liszt chose six to transcribe. The arrangements, although by no means easy, show little of the boundless virtuosity of the opera fantasias and might have expected a reasonable sale among amateur pianists. There is no record of Liszt having played any of the *Soirées* at his concerts, and *Réminiscences de La Scala* remained, as far as we can tell, the only Mercadante work he essayed in public.

The fantasia is based on Act III *scena e romanza* "Ma negli estremi instanti", the *duet* "L'adorava qual s'adora" and the Act I *canto siciliano*. In addition there is a fourth theme which does not appear in the opera, although it has some similarity to the final melody of the *canto siciliano*. Either this melody is Liszt's own invention based on the contours of this part of the *canto*, which is quite possible given his procedure in the *Siège de Corinth Variations*, *Réminiscences de La Juive* and the 1st version of the *Lucia and Parisina Waltz*, or it is from some other opera. After a considerable amount of research I am unable to find the source of the melody in a pre-1839 Italian opera, so I am forced to conclude, barring some new evidence, that the first derivation is correct. The melody is certainly Italianate in style and blends perfectly with its neighbours; tunes of a similar shape and character are especially prominent in Mercadante's *Elisa e Claudio* (1821). Liszt organised the piece in the following way:

Introduction

1-20	Intro. to Act III <i>scena e romanza</i> "ma negli estremi instanti"	A flat-major
21-43	Orchestral introduction to <i>Canto Siciliano</i>	
44-49	Foreshadowing of Act III <i>duetto</i> "L'adorava quel s'adora"	

50-60	Main theme from Act III <i>romanza</i>	G flat-major
61-68	varied repeat	
81-97	return of <i>Canto</i>	
98-108	"FFF" reprise of <i>romanza</i>	
110-142	Transition based on <i>Canto</i>	modulating
142-200	<i>New theme</i> (related to end of <i>Canto Siciliano</i>)	E flat-major
201-228	<i>Transition</i> based on <i>Canto</i> and <i>new theme</i>	modulating
229-273	<i>Scherzando</i> variant of <i>duetto</i>	A flat-major
274-316	<i>development</i> of <i>new theme</i>	modulating
317-373	Combination of <i>duetto</i> and <i>new theme</i>	E flat
374-397	<i>coda</i> based on <i>Canto Siciliano</i> and <i>new figuration</i>	E flat

Liszt binds the work together by using the introduction to the *Canto Siciliano* as a ritornello between the main sections. The opening transcription of the beginning of the *scena e romanza* repays study for the way in which he re-arranges the semiquavers to produce more pianistic figuration:

Example 1

Mercadante

Riduzione con accompagnamento di Pianoforte di Luigi Tuzzi.

Fr. 2.

Nuova Edizione.

Proprietà dell' Editore.

N.º 20. ATTO TERZO. SCENA E ROMANZA „Ma negli estremi istanti
ESEGUITA DALLA SIG.^{ra} SCHÖBERLECHNER. (Soprano.)

Scena prima. Stanza nel palazzo abitato da Elaisa. — Un'alcova in prospetto chiusa da cortinaggio. Due porte laterali; una grande finestra, sedie, tavolino. — Elaisa con capelli disciolti, seduta presso un tavolino sul quale un candelabro, con lumi accesi, due borse e uno scrignetto.

MODERATO.

The musical score is presented in three systems, each with a treble and bass staff. The tempo is marked 'MODERATO.' and the key signature has two flats. The first system begins with a forte (F) dynamic. The second system includes piano (p) and forte (F) dynamics. The third system includes pianissimo (pp) dynamics. The score consists of treble and bass staves with various musical notations including notes, rests, and slurs.

Example 2

Liszt

Allegro giusto

The image displays two systems of handwritten musical notation. The first system consists of two staves. The upper staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). It contains a series of rests followed by a melodic phrase. The lower staff begins with a bass clef, the same key signature, and common time. It features a melodic line with a mezzo-piano (*mp*) dynamic marking, followed by a series of chords and a rapid octave figure marked with a bracket and the number 12. The second system also has two staves. The upper staff continues the melodic line with a forte (*f*) dynamic, marked with a bracket and the number 12. The lower staff features a series of chords and a rapid octave figure marked with a bracket and the number 12. The system concludes with a piano (*p*) dynamic marking and the instruction *leggiero*. Various performance instructions are written throughout, including *8ve*, *loco*, *rinforzando molto*, *p*, and *dolcissimo*. A pedal point is indicated with *ped.* and a circled 'D'.

The sustained B flat of the original's third and fourth bar is first repeated slightly ornamented, and then replaced by a bravura octave figure which is suggested by the music of the following bar. The result is a considerably more impassioned and demonstrative opening in keeping with the direct, rousing effectiveness necessary for an opera fantasia. Liszt, achieves a more subtle sense

of musical continuity by using a trill as at bar three as an accompaniment to the "ritornello" *canto siciliano*, linking passages from different parts of the opera:

Example 3

Mercadante



Example 4

Liszt



The harmonic structure of the introduction is also interesting. Although it is a preparation for the first main theme in G flat (49), the dominant of G flat is only reached two bars before this. The opening of the piece is in A flat, and the only previous hint of G flat is the chordal passage at 21 ff. Even this is actually in E flat. At 37-42 a grand gesture on a pedal B flat appears to be about to introduce a theme in E flat, but the expectation is thwarted when the music suddenly

sideslips briefly into D for an anticipation of the Act III *duetto*. This eventually leads to G flat, but only after 48 bars in which the tonal direction seems arbitrarily capricious - a perfect example of an extempore approach to composition. The eventual outcome of each section is decided only at the last moment, and the choice of keys previous to that is governed more by local contrast than by long-range planning. The abrupt drop into D at 44 is perfectly judged, in that its sudden arrival and rapid departure reinforces the impression of an almost accidental thematic prolepsis of the *duetto* melody. When the theme does finally appear in its full form (231 ff.), however, it is not in D but in A flat - the former anticipation of it in D had nothing to do with an overall tonal plan. Likewise, when D is again briefly alluded to at 68-71 and 264-268 it is an attractive colouristic effect and no more. The transposition of the main *Romanza* theme from Mercadante's A flat to G flat is best viewed as a desire to bring this sensuous melody into the key that was for the Romantics the ultimate vehicle for intimate expression. The resultant emphasis on the black notes is pianistically grateful too:

Example 5

Adagio Sostenuto Con Molto Sentimento

From the deletions and additions to the manuscript we can see that the shape of the fantasia's introduction was originally very different. In Liszt's first conception, a short development of the opening figures beginning at bar 20 led immediately to the G flat theme:

Example 6

Handwritten musical score for Example 6, consisting of five systems of staves. The notation is complex, featuring various musical symbols, slurs, and ties. The score is written in a system of staves, with each system containing two staves. The notation includes various musical symbols, slurs, and ties, indicating a complex piece of music. The score is written in a system of staves, with each system containing two staves. The notation includes various musical symbols, slurs, and ties, indicating a complex piece of music.

This version is simple and not ineffective, if a little crude in the few bars preceding the melody. Later, Liszt decided to include references to the *Canto Siciliano* and the Act III *duetto*, so he scored out the bars of development and added a page to the manuscript. The two new themes were fitted around a section already composed, namely 37-42, which remained unaltered - a cogent demonstration of Liszt's episodic working methods.

Many of the other manuscript revisions are concerned with more minor matters of texture. The original arrangement of 25 ff., for example, followed the layout of the previous bars, but an octave lower. This caused a rather lumpy sonority when the change of register was taken into account, so the right hand part was rewritten, removing the middle figure to give clarity to the staccato chords:

Example 7

The image shows a handwritten musical score for Example 7, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in treble clef. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The score is divided into two measures by a vertical bar line. In the first measure, the top staff has a complex melodic line with many beamed notes, some of which are crossed out with diagonal lines. The middle staff has a bass line with staccato chords, and the bottom staff has a similar melodic line with beamed notes. In the second measure, the top staff has a melodic line with a sharp sign, and the middle staff has a bass line with staccato chords. The bottom staff has a melodic line with beamed notes.

Liszt showed considerable imagination in varying the arrangement of this theme after its first appearance:

Example 8

Handwritten musical score for Example 8. It consists of two staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 3/8. It contains several measures of music, including a triplet of eighth notes, a slur over a group of notes, and a dynamic marking of 'sempre FF'. The bottom staff is in bass clef with the same key signature and time signature. It also contains several measures of music, including a triplet of eighth notes, a slur over a group of notes, and a dynamic marking of 'sempre'. The notation is handwritten and includes various musical symbols such as slurs, ties, and dynamic markings.

Example 9

Handwritten musical score for Example 9. It consists of two staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 3/8. It contains several measures of music, including a triplet of eighth notes, a slur over a group of notes, and a dynamic marking of 'sempre ppp'. The bottom staff is in bass clef with the same key signature and time signature. It also contains several measures of music, including a triplet of eighth notes, a slur over a group of notes, and a dynamic marking of 'sempre ppp'. The notation is handwritten and includes various musical symbols such as slurs, ties, and dynamic markings. There is a 'loco' marking above the first measure of the top staff.

Two more important revisions ought to be mentioned. The first concerns bars 309-326, which are written on collettes pasted over a rejected version of the passage. Unfortunately, until these are removed it is impossible to read what is underneath, but it is significant that the new version contains a slow transformation of the Act III *duetto* similar to the one added to the introduction. Liszt obviously decided to insert these anticipations at a late stage in the compositional process. The second important revision is plain for everyone to see - the cut of 19

bars from the coda at 373. These were based on a semiquaver theme not heard before (and also not featuring in *Il Giuramento*). The chattering banality seems almost deliberately designed to weaken the impact of the ending:

Example 11



The figuration at 382 ff. is based on this theme, but its conventional outlines ensure that it is heard merely as typical virtuoso passagework. One certainly does not get the impression that anything significant has been omitted.

The revisions to the manuscript, instructive in themselves, show that *Réminiscences de La Scala* was a carefully worked-out composition and not a sketchy pièce d'occasion. Its lucidity and vibrant gusto spring from a sincere admiration for, and deep involvement in Mercadante's music. The themes were certainly well-chosen - the Act III romanza melody is a particularly beautiful inspiration - and Liszt's handling of them is a fine specimen of compositional art. It is regrettable that the relatively localised popularity of *Il Giuramento* should have caused him to largely neglect *Réminiscences de La Scala* after 1839. As a whole the piece is superior to his previous fantasias, with the exception of *Réminiscences des Huguenots*, and of finer workmanship

than the slightly later *Fantasia on Lucia di Lammermoor*. Indeed, it deserves a place beside the great fantasias of the early 1840's rather than the obscurity of an unidentified catalogue entry.

It is a cause for wonder that Liszt could leave in manuscript the fantasias on *Il Giuramento*, *Der Freischütz* and *Le Nozze di Figaro* and *Don Juan* when he had time to see such an inept piece as the first version of the *Valse à Capriccio sur deux Motifs de Lucia et Parisina* through the press. This originated from his discovery that the Act I duet "Verrano a te" from *Lucia di Lammermoor* was similar enough to the duet "Ah, chi veggio" from *La Parisina* to allow a facile contrapuntal combination which might form the basis of a short piece. The waltz was published in 1842 and adhered to a simple format: a statement of both themes, varied successively, followed by their combination as a climax.

1-66	Introduction (<i>Lucia</i> theme)	A-major
67-120	<i>Lucia</i> theme	A-major
121-178	<i>Lucia</i> theme repeated and varied twice	A-major
179-215	<i>Transition</i> (recitative-like passage, not based on either opera)	modulating
216-255	<i>Parisina</i> theme (252-255 is from the scena preceding the duet)	F sharp-major
256-297	<i>Parisina</i> theme varied	D flat-major
297-321	<i>Development of middle of Lucia</i> theme	modulating
322-362	<i>Varied reprise of intro</i>	A-major
363-407	<i>Lucia</i> theme	A-major
408-433	<i>Lucia</i> theme in $2/4$ transformation	A-major

434-519	<i>Combination of themes</i>	A-major
520-692	<i>Coda (with new, original, material)</i>	A-major

Like *Réminiscences de Robert le Diable*, the waltz remains in the same key for much of its length. However, the monotony so cunningly avoided in the earlier fantasia assails us irresistibly here, acerbated by the square phrase structure. Throughout the piano writing is almost a parody of Liszt's bravura style, with ingenious^u themes inflated to bursting point:

Example 12

This might well be borne if the arrangement showed compensatory felicities elsewhere, but for the moment Liszt's imagination appeared to have deserted him. Few of his pieces show such a lack of finish, and it is not surprising that when the *Waltz* was republished in 1853 as the third of

Trois Caprices-Valses (the others were the *Valse di Bravura* and the *Valse Mélancolique*) he took the opportunity to completely re-work it.

The first thing one notices about this new edition is the extensive slimming down of the *Waltz* not only in length but also in girth, if one might so refer to the keyboard arrangement. The difference is not just a matter of a reduction from 692 bars to 488, but of a radical re-proportioning of the remaining material. As far as the keyboard writing is concerned, the new approach is easily illustrated by the presentation of the *Lucia* theme:

Example 13

First Version

The musical score for the first version of the Lucia theme is presented in four systems. Each system consists of a piano (p) staff and a violin (v) staff. The key signature is one sharp (F#), and the time signature is 3/4. The first system shows the initial entry of the theme. The second system includes the instruction *più marcato* (more marked) and features a triplet in the piano part. The third system continues the development of the theme. The fourth system includes the instruction *leggiere* (lighter) and features a complex fingering sequence (1 2 3 1 2 3 1 2 3 1 2 3) in the violin part. The score is written in a clear, legible style with standard musical notation.

Example 14

Second Version

The musical score for Example 14, Second Version, consists of two systems of piano music. The first system is marked *Meno allegro* and *dolce con grazia*, with the instruction *una corda* below the bass staff. The second system continues the piece with similar melodic lines and harmonic support. The key signature is two sharps (F# and C#), and the time signature is 4/4.

The second version is more delicate, less crude and rhythmically more complex. (Perhaps the cross rhythm was suggested by Chopin's A flat waltz op. 42 (1840)). A greater rhythmic sophistication and a sprinkling of imitation also breathe new life into the painfully banal Ex. 12:

Example 15

The musical score for Example 15 consists of two systems of piano music. The first system is marked *Allegro* and *f energico*, with the instruction *pp* (pianissimo) above the first measure. The second system continues the piece with similar melodic lines and harmonic support. The key signature is two sharps (F# and C#), and the time signature is 4/4.

Here we can see the increase in Liszt's compositional sleight of hand developed during the Weimar years. It is in reworkings of minor pieces that this is most obvious. The outstanding

quality of the opera fantasias of 1839-43 is no doubt partly due to the bolster given to Liszt's imagination by the dramatic inspiration of the operas themselves. When he was unmoved by a similar enthusiasm he was initially only able to substitute a ham-fisted virtuosity, and such pieces as the *Lucia and Parisina Waltz* pay dearly for this. By the early 1850's he had acquired a compositional craftsmanship that he was able to put to good use revising his earlier works. His approach to keyboard writing had also become less concerned with virtuosity for its own sake and more with lucidity. A new concision of structure is patent:

1-54	<i>Intro. (Lucia theme)</i>	A-major
55-127	<i>Lucia theme</i>	A-major
127-161	<i>theme varied</i>	A-major
161-203	<i>Transition</i>	modulating
204-248	<i>Parisina theme</i>	F sharp-major
249-290	<i>theme varied</i>	D flat-major
291-364	<i>development of Lucia theme</i>	D, A flat, F sharp-minor, A
365-414	<i>development of Lucia theme continued</i>	modulating
415-476	<i>Combination of themes</i>	A-major
477-488	<i>Coda</i>	A-major

The coda suffered the most drastic cut, reduced from 72 bars to 12 by the excision of all the extraneous newmaterial (which had had nothing to do with *Lucia* or *Parisina* anyway). The reprise of the introduction in the middle is transferred to a later section, and 291 ff. becomes a gorgeous fantasia on the *Lucia* theme, weaving through various keys in dreamy reverie. The keyboard restraint and harmonic adventurousness is worlds apart from the 1842 version. A pleasantly attractive piece has been salvaged from one of Liszt's worst miscalculations.

Many of these miscalculations are evident in the transcription of the *Marche Funèbre* from Donizetti's *Dom Sébastien*, written in 1844 for Liszt's Iberian concert tour, and published the next year with a dedication to the Queen of Portugal. It might be better described as a free re-creation of the original rather than a transcription; even on the most prosaic level, Liszt's piece is more than double the length of Donizetti's - the result of extensive sequential repetition and variation of the original material. The main march melody for example, is repeated in the keys of C, A and B-flat with ever-increasing volume before returning back ^{to} C; and the melody sung to "S: quillate a lutto, o trombe" by the basses of the choir is imitated contrapuntally in an excursus of greater complexity than the original (bars 20-32). The latter passage makes a strong and vital impact, but the former is too crudely repetitive. The ear tires quickly of a surfeit of triple-forte chords, and when the texture is finally varied at 149 the decorative passagework in the right hand is more conventional, less imaginative, than is usual with Liszt, winding itself around some rather hackneyed chromatic scales that, if anything, recall Thalberg. Played well, the *Marche* can no doubt form a briefly exciting experience, but one must confess to a feeling of disappointment. By and large it is "sound and fury signifying nothing".

The *Tarantelle di Bravura* from Auber's *La Muette de Portici* is more successful. Published in 1847, it is a set of no fewer than seven variations on Auber's *Tarantella* rounded off by a coda which combines it with a melody from the overture (see Chapter III Ex. 14). The piece was dedicated to Marie Pleyel, who seemed to enjoy Liszt's approbation as much for her pianistic ability as for her personal qualities. The work is a compendium of nineteenth century piano technique. The variations themselves stick closely to the outline of the theme, and the harmonic range is not great, attention remaining constantly centred on the bravura writing.

Equally impressive as a concert-piece is an unpublished arrangement of the *Schwanengesang und Marsch* from Ferenc Erkel's *Hunyadi László*. The manuscript (Weimar M.S.U.17) was intended to serve as the basis for a published edition; it contains a full set of dynamic markings and even notes for the engraver. On the title page the piece is described as a *Konzert-Paraphrase* and dedicated to Sophie Bohrer, who also received the dedication of Liszt's transcription of Mendelssohn's *Wedding March and Elves' Dance* from *A Midsummer Night's*

Dream (1851). The autograph is signed "Lemberg, Mai 47", but this can only refer to the completion of the manuscript, for Liszt had already given a performance of the transcription in Pest in October of the previous year, at a concert in aid of the József orphanage, and had been acquainted with the opera for some time, probably since soon after the première in 1844. *Hunyadi László* proved to be the most successful of Erkel's operas, although it made little headway outside Hungary despite its production (in a truncated version) in Vienna in 1856. Liszt attempted vainly to get the opera produced in Weimar in 1856-7, but the closest he was to get was to conduct the overture, as he had done in Vienna in 1846. It was perhaps this performance that stimulated him to compose a paraphrase for his use as a pianist, no doubt feeling an affinity with Erkel's attempt to forge a national style by the employment of scalar patterns and rhythmic figures typical of Hungarian popular music. In the later part of his life Liszt took an ever-closer interest in his native land and her music, retaining some affection for Erkel's works even though he eventually came to prefer the music of Mosonyi. His reply to an enquiry by Rossini about the state of music in Hungary briefly sums up his opinions:

The most famous Hungarian composers and teachers of music are, incontrovertibly, M. Erkel and M. Mosonyi. The former directs the Pest Opera where several of his works have been produced with great success, among others *Hunyadi László*, which Madame Lagrange has sung to much applause and which you have perhaps heard about. Mosonyi has written less for the stage. His last opera, however, *Szép Ilonka*, was much commented upon and rightly applauded. As far as I am concerned, I frankly admit my sympathy and preference for the works of Mosonyi. 13

Liszt's fantasia on *Szép Ilonka* was published in 1867, but we can only speculate how the frenzied pace of his life in 1846-7 deflected him from the task of seeing the *Schwanengesang und Marsch* through publication.

The title "concert-paraphrase" must not be taken to imply a transcription of unswerving faithfulness to the original. While the *Schwanengesang* is transcribed almost exactly, with the addition of a few cadenzas, the second half of the piece is more freely treated:

1-98	Transcription of <i>Hunyadi's Schwanengesang</i> (opening of Act IV)	A-minor (C-major)
99-100	<i>Transitional cadenza</i>	
101-127	<i>Theme from overture</i>	A-major
128-166	<i>Repeat and development of overture theme</i>	Various keys
167-182	<i>March theme</i> (from finale Act I, also in overture)	A-major
183-199	<i>New arrangement of March</i>	A-major
199-214	<i>Middle section of March</i>	A-major
215-222	<i>Variation of middle section</i>	A-major
223-239	<i>Reprise of 1st part of March</i>	A-major
240-266	<i>Coda</i>	A-major

Like the *Szép Ilonka Fantasia* this piece shows the slow/fast, minor/major outline found in Liszt's *Hungarian Rhapsodies*, a structure taken from Hungarian dance music such as the *Csárdás*. The fairly constant adherence to A is mitigated by a judicious use of piquant harmonic turns, for example the Neapolitan tinge of the cadenza at 99-101, while the keyboard writing is most dazzling. The theme from the overture, in particular, is cleverly adapted from the original in a texture of glittering enchantment:

Example 16

Erkel

14 L'istesso tempo. $\text{♩} = 66$.

pp una corda *leg.*

Example 17

Liszt

Allegretto

p dolce *ma ben marcato la melodia*

Liszt attempted to give some unity to the piece by the use of a short triplet figure from the overture, which is constantly relied upon as a basis for cadential figuration:

Example 18

The musical score for Example 18 is a handwritten manuscript spanning five staves. The notation is complex, featuring a variety of musical symbols and rhythmic patterns. The first staff begins with a treble clef and a 4/4 time signature, followed by a series of notes and rests. The second staff continues the melody, with a 3/4 time signature and a triplet of eighth notes. The third staff shows a more complex rhythmic pattern, with a 4/4 time signature and a series of notes and rests. The fourth staff features a 3/4 time signature and a series of notes and rests. The fifth staff concludes the piece with a final cadence. The notation is written in ink on aged paper, with some corrections and markings visible throughout the score.

The original plan was to have this figure make an appearance just before the introduction of the *March* at 165 ff., but this tended to hold up the flow of the music too much and was rightly deleted.

Fortunately, the *Schwanengesang und Marsch* paraphrase contains none of the pianistic bombast of the *Dom Sébastien March* or the 1st version of the *Lucia and Parisina Waltz*, and is a representative of Liszt's increasing tendency to draw shorter transcriptions rather than full scale fantasias from his favourite operas. By the mid 1840's he had such a large repertoire of successful fantasias that there was no urgent necessity to increase its extent. Even the *Emani Fantasia* of 1847 is relatively modest, and after Liszt had settled down in Weimar it too was forgotten for a good many years.

CHAPTER VII - NOTES AND REFERENCES

1. Ollivier, ed.: *Liszt/d'Agoult Corres.* (Paris, 1933) I, p. 135.

En attendant, je travaille comme un enragé à des fantaisies d'enragé. *Norma*, *La Sonnambula*, *Freischütz*, *Maometto*, *Moïse* et *Don Juan* vont être prêts dans cinq à six jours. C'est une nouvelle veine que j'ai trouvée et que je veux exploiter. Comme effet ces dernières productions sont incomparablement supérieures à mes choses précédentes.

2. La Mara, ed.: *Franz Liszt's Briefe I* (Leipzig, 1893), pp. 43-44.

Je viens trouver une nouvelle veine de fantasies - et l'exploite à force. *Norma*, *Don Juan*, *Sonnambula*, *Maometto* et *Moïse* entassés l'un sur l'autre, *Freischütz* et *Robert le Diable* sont des pièces de 96, et même de 200, comme les anciens canons de la République de Genève, je crois.

3. Rena Mueller: *Liszt's "Tasso" sketchbook* (University of New York, 1986), p. 314.
4. Göllicher: *Franz Liszt* (Berlin, 1908), p. 284.
5. Schnapp: *Verschollene Kompositionen Franz Liszt in Festschrift für Peter Raabe*, ed. Morgenroth, (Leipzig, 1942), p. 140.
6. Maria Eckhardt: *Franz Liszt's Music Manuscripts in the National Széchényi Library*, Budapest (Budapest, 1986), pp. 170-174.
7. Chantavoine, ed.: *Pages Romantiques* (Paris, 1912), p. 185.

Il faut toutefois excepter Mercadante de ce reproche très juste pour la masse des maëstri ultra-montains. Il écrit avec une sage lenteur et revoit avec soin ses compositions, aussi ses opéras sont-ils sans comparaison les plus corrects et les mieux instrumentés de tous ceux que j'ai entendus en Italie.

8. Chantavoine: *op. cit.*, p. 272.

J'assistai aux premières représentations du nouvel opéra de Mercadante, *Lidue Illustri Rivali*. C'est une partition écrite avec habileté et conscience; plusieurs morceaux d'ensemble en sont vraiment remarquables; aussi le succès a-t-il été complet. Les derniers ouvrages de Mercadante sont sans contredit les mieux écrits et les mieux pensés du répertoire actuel.

9. In F. Florio: *Saverio Mercadante (Naples, 1869-71)* Quoted from Michael Rose: article *Mercadante* in *The New Grove Dictionary of Music and Musicians* (London, 1980), Vol. 12, p. 172.
10. See Charles Suttoni: *Franz Liszt à Milan* in *Revue Musicale*, 1987, Special Liszt Number, p. 186.
11. A programme of this concert is in the Liszt Haus, Raiding, Hungary.
12. D. Legány: *Franz Liszt. Unbekannte Presse und Briefe aus Wien (1822-1886)*, (Vienna, 1984), pp. 78-79.

13. La Mara, ed.: *Franz Liszt's Briefe*, Vol. 8 (Leipzig, 1905), p.

Les plus célèbres compositeurs et professeurs de musique de Hongrie sont sans contredit M. Erkel et M. Mossonyi. Le premier dirige l'opéra de Pest où l'on représente avec grand succès plusieurs de ses ouvrages, entre autres *Hunyadi László*, que Madame Lagrange chanta triomphalement, et dont vous avez peut-être entendu parler. M. Mossonyi a moins travaillé pour le théâtre. Cependant son dernier opéra *Szép Ilonka* a été fort remarqué et justement loué. Quant à moi j'avoue franchement ma sympathie et prédilection pour les oeuvres de Mossonyi.

CHAPTER VIII

THE WEIMAR YEARS AND THEIR AFTERMATH

The distinctive change in Liszt's attitude towards the operatic fantasia in the Weimar years was the consequence of a musical reorientation towards the orchestra, and of his retiral from the punishing round of concert tours that was the main feature of his Glanz-zeit. A decade earlier, despite the entreaties of his friends to consider broadening his musical scope, he clung jealously to the piano, summing up his thoughts in one of the *Bachelier à Musique* letters to Adolphe Pictet:

I am forgetting above all that as a good and faithful friend you are following with concern the rather slow, indeed hitherto somewhat halting, progress of my musical oeuvre, that you ask me for an explanation of my hours of work and that even you are amazed to see me so exclusively busy with the piano, so little zealous to tackle the wider field of symphonic and dramatic composition. You scarcely suspect that you have touched a sensitive spot here. You do not know that to speak of me giving up the piano is to force me to look forward to a sad day; a day that will throw into relief all of the first part of my existence, inseparably tied to it. For, you see, my piano is for me what his frigate is to the sailor and what his steed is to the Arab, still more perhaps, because my piano, until now, is me, is my speech and my life and you would prefer, my friend, that I hasten to abandon it to chase after the more dazzling effect of theatrical and orchestral success. Oh no! While admitting even what you admit no doubt too easily, that I am already mature enough to make music of this kind, my steadfast wish is to abandon the study and the development of the piano only when I have done all that is possible for me to do today. 1

(*Revue et Gazette Musicale*, 11th Feb. 1838)

Soon after this, however, in the early 1840's, he began to contemplate more seriously embarking on "the wider field of symphonic and dramatic composition", and intended to make a start by writing an opera on Byron's *Corsaire*. This never got past the planning stage, but the reception of the *Beethoven Cantata* of 1845, both at its first performance and subsequent repeat in Paris, did not augur well for future orchestral successes. Nothing daunted, Liszt began to consider another opera, *Sardanapale*, in the same year - a work which in fact came nearer to completion than any of his other opera plans - and continued to jot down ideas in his sketchbooks that were later to form the basis of many of his Weimar orchestral pieces. It is, of course, a mistake to assume that Liszt had gained no orchestral experience in his career up to this time, but with the juvenile *Don*

Sanche completely forgotten, the *Revolutionary Symphony* simply a bundle of sketches, and the first versions of his piano concertos and the *Lélio Fantasia* still in manuscript, he appeared in public at least to be mainly a pianist who also composed. Nevertheless, with his operatic fantasias of 1839-43 he had fulfilled his desire to do all he could with the piano as far as technique was concerned, and with the fervent encouragement of Princess Carolyne Sayn-Wittgenstein he settled down to the production of orchestral works in Weimar in 1848. We must keep in mind that the web of circumstances that led Liszt to finally settle in Weimar is rather tangled. The idea that he had envisaged this for a number of years - ever since he was appointed Kapellmeister extraordinary to the Weimar court in 1842 - is undoubtedly an exaggeration, for even as late as July 1847 he informed his mother that he still intended only a short stay there to carry out his contractual obligations of three months service each year;² and he had initially hoped that with the illness of Donizetti, the Kapellmeister in Vienna, a post there might soon be offered him. These hopes having been dashed, Weimar seemed the only alternative to carrying on with the endless round of concert tours.

Liszt continued to play in public after 1848, indeed for the rest of his life, but as this was no longer the focus of his professional career he had no need for many new opera fantasias. They never fell out of his repertoire, however. He was still, for example, playing the early *Niobe Fantasia* in Rome in 1869, over thirty years after its composition.³ To be sure, he did not cease to write new operatic pieces that were as much for his own performance as anything else, but new motives of musical altruism begin to creep into his choice of operas. Purely financial considerations remained important, for operatic arrangements were to some extent Liszt's bread and butter throughout most of his life and especially during his final years. We read with some sadness that Liszt was unable to send a wedding present to his grand-daughter Daniela a few days before he died because "the weakness of my eyes prevents me from supplying some transcriptions to bring in money".⁴ This financial necessity was tempered by a firm resolve only to make arrangements from operas of artistic merit:

To my regret the smallness of my income obliges me to leave no stone unturned to make money out of my transcriptions observe that I choose works to be transcribed, and refuse myself to other demands.⁵

and we frequently find him in his correspondence rejecting requests to arrange operas not to his taste. On the other hand, Liszt was occasionally influenced by extra-musical considerations, and a good example of this is one of his first Weimar operatic transcriptions, the *Halloh! Jagdchor und Steyrer aus "Tony" - Tony or Die Vergeltung*, being an opera by Ernst II, Herzog zu Sachsen-Coburg-Gotha. The Duke was a dilettante composer of a number of operas, usually completed in collaboration with others of less aristocratic birth but sounder musical technique. The considerable influence exerted by the Duke, as well as his genuinely catholic musical enthusiasms (he was one of Wagner's early supporters) gained him the services of several artists, and in 1845, the year after he became ruler of the Duchy of Saxe-Gotha, Liszt conducted a production of *Tony* at the Gotha Hoftheater, built only five years before. In a letter to his friend Franz Kroll he described the opera diplomatically as "containing some pretty things", reserving his harshest criticism for the libretto,⁶ but an anecdote recounted by Wagner shows that at times he could be amusingly frank:

My friend later told me that the Duke had been impelled to express a desire for my collaboration in his score especially on account of my skilful use of trombones; when he had inquired of Liszt as to my rules for their use, he replied that my secret was that, before I wrote anything for the trombones, I always had an idea for them in my head.⁷

No doubt after his decision to stay permanently in Weimar Liszt found it politic to curry favour with the neighbouring Duke by publishing his *Tony* transcription. The limited piano technique required by this piece suggests that he hoped the Duke would find it within his own modest capabilities as a pianist. As few others were likely to essay it, this was probably a wise decision. The themes are of stultifying triviality, and the variations to which Liszt treats them make little improvement:

1-22	<i>Intro.</i> (based on figures from 1st theme)	B-major
23-80	<i>1st theme</i>	B-major
89-96	<i>Shortened reprise of intro.</i>	
97-129	<i>2nd theme (andantino)</i>	A flat-major

130-149	<i>3rd theme</i>	D flat-major
150-198	<i>2nd theme varied</i>	A flat-major
199-240	<i>3rd theme varied</i>	D flat-major
241-253	<i>reprise of introduction</i>	
254-295	<i>1st theme</i>	B-major
296-312	<i>Coda</i>	B-major

I have been unable to discover a copy of the score of *Tony*, but examination of the scores of the two other Ernst II operas with Lisztian connections- *Santa Chiara* and *Diana von Solange* - shows that the Duke's inspiration continued to burn at a fitfully low level. Liszt conducted the first performance of *Santa Chiara* in 1854, and in 1859 published a *Festmarsch nach Motiven von EH&S-C-G* for orchestra based on themes from *Diana von Solange*, along with a piano arrangement of the same work. Although Ernst II outlived Liszt by seven years there seems to have been no compositional interaction between them after this.

The transcriptions from Meyerbeer's *Le Prophète*, *Illustrations du Prophète*, cover a considerably greater range than the *Tony* piece. The fourth of these is the massive *Fantasia and Fugue on the Chorale* "ad nos, ad salutarem undam" for organ, but the other three are piano fantasias on themes from the opera. Soon after *Le Prophète* was first mounted in Paris Liszt wrote to Meyerbeer asking to be sent a full score, adding that it was his intention to make a series of easy transcriptions. Meyerbeer replied (in an unpublished letter, Weimar MS. 23, 18 no. 4) that the orchestral score had not yet been engraved, so he would have to make do with a vocal score. Liszt's eagerness to study the orchestration of a piece before making a transcription continued for the rest of life, and was no doubt partly the result of his own awakened enthusiasm for orchestral composition. During his virtuoso days he had usually been forced to transcribe from whatever source came to hand, as his *Robert le Diable* transcription from the *Antologia Classica* shows. The initial plan to write "easy" pieces on *Le Prophète* was modified as

he got down to work. Although the three *Illustrations* are generally easier than the previous fantasias, many passages can hardly have been within the capabilities of the average amateur pianist. No. 2 in particular, *Les Patineurs*, is a virtuoso work of a high order that was one of Liszt's favourite showpieces during the 1850's.

The first *Illustration* is based on the *Coronation March*, *Prayer* and *Hymne Triomphale* "Roi du ciel et des anges", all from Act III. At once we see the appropriateness of the title "Illustration", as all the themes have a connection with the Prophet's coronation. Liszt concentrates more on finding piano versions of Meyerbeer's ideas than on the development of the themes, a notable contrast to earlier fantasias. The opening bars of the *Coronation March*, which begins and ends the piece, is ingeniously used as a ritornello between sections, but unfortunately the piece as a whole is marred by excessive length caused by over-use of repetition; there is scarcely a phrase that is not re-iterated several times, a fault shared by the third *Illustration*, based on the *Choeur Pastorale* from Act I, the middle section of the Act II *Quadrille des Patineurs*, the Act I *Appel aux armes* "O roi des cieux, c'est la victoire", and the *Couplets Bachiques* from the end of Act V. This is again a mélange of several transcriptions linked by fairly perfunctory transition passages - a vestige, perhaps, of the "easy piece" idea in its simplicity of shape and lack of elaboration. The suitability of the title *Illustration* is dubious because of the heterogenous provenance of the various themes - although it is wise not to be too pedantic about this - and the work is the nearest Liszt came to the conventional operatic pot-pourris churned out daily by the publishing houses of Europe.

Les Patineurs is the most enticing *Illustration*, a conspicuously brilliant production displaying a fine use of variation technique along the same lines as the *La Muette Tarantella*, but with a more complex structure:

1-47	<i>Intro.</i> (on opening figuration of <i>Arrivée des Patineurs</i> and "Voici les fermières")	G-major
48-109	<i>Quadrille des Patineurs</i> (in 3 different arrangements)	G-major

110-130	<i>2nd theme</i> (continuation of <i>quadrille</i>)	G-major
131-152	<i>repeat</i> with new ending	G-major - B flat
153-167	<i>Variation of Quadrille</i>	G-major
168-178	<i>Shortened reprise of intro.</i>	
179-202	<i>Arrivée des Patineurs</i>	C-major
203-225	<i>1st Variation</i>	C-major
226-251	<i>2nd Variation</i>	C-major
252-278	"pour nous servir" continuation	A-major/minor
279-333	<i>3rd Variation</i>	C-major
334-359	<i>New Continuation</i>	A flat-major
360-396	<i>Development of Quadrille</i>	E-major/G-minor
397-430	<i>Arrivée des Patineurs</i> "FFF"	G-major
431-455	<i>Coda of Quadrille</i>	G-major
456-492	<i>Liszt's Coda</i>	G-major

The concentration on two main themes gives *Les Patineurs* a coherence that the other *Illustrations* lack. The keyboard writing, too, is notably inventive. More attention is paid here to the transitions between themes, avoiding the monolithic crudity of the companion pieces.

The glitter appropriate to the arrangement of Meyerbeer's often meretricious music was little help when it came to an arrangement of the *Bénédiction et Serment* from Berlioz's *Benvenuto Cellini*. Liszt joined on the *Sextuor* from Act III to Ascanio's Act II air "cette somme t'est dûé" with the minimum of fuss, and was careful to avoid virtuoso pyrotechnics except for a

brief moment on the final page. Like the Wagner transcriptions, this was a proselytising piece, increasing the dissemination of *Benvenuto Cellini* in conjunction with the Weimar performances of 1852. Liszt's intention was less to draw the listener into a state of rapt admiration for his pianistic skills as to popularise an opera high in his personal pantheon:

Cellini, with the exception of the Wagner operas - and they should never be put in comparison with one another - is the most important, most original musico-dramatic work of art which the last twenty years have to show. 8

The same desire motivated the two transcriptions from Raff's *König Alfred*, although his opinion of this work was not nearly as high. Liszt composed an arrangement of the Act III *Andante Finale* and the *March* of Act IV in the same year as the opera was given its first performance in Weimar - when even Josef Joachim, who was the Weimar orchestra's leader at the time, wrote a fantasia on it. Raff had completed the first version of *König Alfred* in 1849, then submitted it to Liszt for his comments:

You would like my honest opinion of your opera The opera contains much that is effective, is for the most part written in a dramatic style appropriate to today (although here and there somewhat too prolonged and expansive in the choruses), very brilliantly orchestrated and finely worked out. 9

This version was considerably revised later, and when the opera finally reached the stage it had some success, particularly the *Andante Finale* of Act III. The basic plan of this section is the restatement of one rather sentimental melody in arrangements of increasing volume and complexity. Its striking resemblance to Liszt's own *Cantique d'Amour* from *Harmonies Poétiques et Réligieuses* in general outline and expression is probably more than a coincidence. Raff, who was Liszt's amanuensis at the time, was closely involved in negotiations with publishers over this very collection. The piano style Liszt adopted for his transcription highlights the similarities:

Example 1

Raff/Liszt - *Andante Finale*

Example 2

Liszt - *Cantique d'Amour*

Both pieces are pleasant enough within their limited range, but of cloyingly saccharine expression. If this represents the finest music in *König Alfred* (a score was never published) then the opera has been justly forgotten. This view is given some support by a glance at the transcription of the *March*. Raff hoped to make an effect in this piece largely by the splendour of

the orchestration, which included 7 trumpets, 10 horns, six trombones and two tubas.¹⁰ Deprived of this support the music stands revealed as outstandingly pedestrian. Even the most inventive transcription could do little with a theme such as this:

Example 3



and ironically Liszt's concern to fairly represent his friend's music prompted him to avoid the sort of wholesale recomposition that might have added some interest. Both the opera and the transcriptions fell into obscurity after 1853, although Karl Klindworth and William Mason, an American pupil of Liszt, originally included the arrangements in their recitals.

While Liszt's motive for making the Raff transcriptions was a laudable personal generosity, it is difficult to know why he should have decided to compose a small, still unpublished piece on *La Mulette de Portici*, which probably dates from the late 1850's/early 1860's (Weimar MS.U. 48a/b). This is usually described in catalogues as "Two pieces on *La Mulette*", but even a cursory examination of the manuscript shows that this is a mistake. The work is based on two themes from the opera, the prayer "Saint bien heureux" and Masaniello's cavatina "Du pauvre seul ami fidele" (incidentally, also used by Thalberg in his *La Mulette Fantasia*). A short introduction in A flat, based on the chordal accompaniment to the cavatina, leads to a very plain arrangement of the prayer in E (3-47). A few bars of transition (48-59) modulate back to A flat for the cavatina, which is stated twice, first simply and then with an arpeggiated accompaniment

(60-104). The last few bars round off the composition with a cadential version of the transition passage. Unlike the *Prophète Illustrations*, this is a genuinely easy and surprisingly unpretentious piece. The simple format, the unambitious piano writing and the fact that Liszt never published the work leads one to surmise that it might have been written as a gift for some friend of modest pianistic attainments. A second short piece in A-minor (MS.U. 48 c), on the next page of the manuscript, is not based on themes from *La Mulette*, but is rather characteristic of a (so far unidentified) folksong.

The *La Mulette* arrangement has its closest parallel in the short *Les Sabéenes - Berceuse*, from Gounod's *La Reine de Saba*. The opera was produced in 1862 and Liszt's arrangement published in 1865. It is an almost exact transcription of part of the Act II ballet, the main alteration being an expansion of the final page. The piano writing is easy and would have been within the abilities of most amateurs. The source of Liszt's attraction to *Les Sabéenes* may have been the superimposed fifths of the main theme - a feature emphasised in his three-bar introduction:

Example 4

The musical score for 'Les Sabéenes - Berceuse' is presented in two systems. The first system, labeled 'Piano .', begins with the tempo marking 'Andante (63 = ♩)' and the instruction 'una corda sempre.'. It features a three-bar introduction with superimposed fifths. The second system continues the piece, marked 'a tempo .', and includes the instruction 'animez un peu'. The score concludes with a cadential version of the transition passage. Pedal markings ('Ped') are indicated throughout the piece.

Les Adieux, rêverie sur un motif de Roméo et Juliette de Gounod is on a more ambitious scale. This is a little fantasia on themes from the love music of Act II and Act IV, and if the opening of *Les Sabéenes* was reminiscent of a sugary version of the chordal build up of the beginning of the *1st Mephisto Waltz* (1859-60), then the thematic material for *Les Adieux* bears a distinct similarity to such typically Lisztian melodies as the 2nd subject of the *B-minor Ballade* (1853). The form is as follows:

1-18	<i>Intro.</i> (based on "Va! repose en paix!")	F-major
19-30	<i>Duet</i> ("Ah! que le sort qui de toi me sépare")	F-major
31-47	" <i>Va! repose</i> "	F-major/D flat-major
48-62	" <i>Ah, que le sort</i> "	F-major
63-78	" <i>Va! repose</i> " varied	various keys
79-89	" <i>Ah que le sort</i> "	A flat-major
90-128	Development of both themes	various keys
129-136	New theme - "De cet adieu si douce est la tristesse"	
137-158	Development of new theme	various keys
159-182	Development of first two themes	various keys
193-208	Climax on 2nd and 3rd themes	A-major
209-233	Coda - 2nd and 3rd themes	A/F

Liszt alternates the first two themes in the rambling, improvisatory manner suggested by the title *rêverie*. Unfortunately, the over-sweet harmonies became tedious after a while, and the piece is nowhere on the level of the finest Gounod arrangement, that of the *Faust* waltz. In fact, it was

the success of the *Faust* transcription that had prompted Liszt's original idea to write a piece on *Roméo et Juliette*, bothered as he was by requests from publishers for a new *Faust* piece. His response to one of these shows that he also made an arrangement of the *Soldiers' Chorus* from *Faust*:

Here is my reply to Siegel, which you will have the goodness to make known to him. He is asking me again for some fantasia on *Tannhäuser* or *Faust*. If I had been able to predict this whim of his two years ago I would have made it my business to send him the version of the *Soldiers' Chorus* that I made then to oblige a young composer who will have published it (under his own name, which I forget). Now we must wait for the opportune arrival of a new work, for it would be impossible for me to make, for the proposal under discussion, a similar piece with that old rag of a theme. Perhaps Gounod's *Roméo et Juliette* will have some success in Germany. In that case I could not ask for better than to pay court to Siegel with a transcription. 11

The *Soldiers' Chorus* transcription remains lost, but the *Faust Waltz* is ample consolation. This is more of a creative re-working of the original than an arrangement, although Liszt follows the general course of Gounod's scene:

1-196	<i>Introduction and Main Waltz</i>	D-major
197-304	<i>Secondary Waltz theme</i> (Siebel's "c'est par ici")	F sharp/B flat
305-347	<i>slow section</i> (Faust's meeting with Marguerite and Act I vision)	A flat (B/D)
348-522	<i>Recapitulation of Waltz themes</i> (order reversed)	D-major (F sharp/F)
523-616	<i>Coda</i> ("jusqu'à perdre haleine")	D-major

It is difficult to do justice to the alchemy by which Liszt transforms an unexceptionable piece into a paraphrase of audacious brilliance. Every theme is Gounod's, but yet their characters are altered - even the rumbustious bonhomie of the first statement of the Waltz is totally unlike its presentation in the opera, where the accent is on a gracious levity:

Example 5

Gounod

SOPRANOS.

TENORS.

BASSES.

Chorus.

Ain - si que la bri - se lé - ge - re Sou - lève en é - pais tour-bil-
 Light and swift as sum-mer-y breez-es, Our feet bare-ly touch on the

Ain - si que la bri - se lé - ge - re Sou - lève en é - pais tour-bil-
 Light and swift as sum-mer-y breez-es, Our feet bare-ly touch on the

Ain - si que la bri - se lé - ge - re Sou - lève en é - pais tour-bil-
 Light and swift as sum-mer-y breez-es, Our feet bare-ly touch on the

17us.

lons La pous-siè - re Des sil - lons, La pous-siè - re
 ground, As we dance the mer - ry round To the mu - sic's

lons La pous-siè - re Des sil - lons, La pous-siè - re
 ground, As we dance the mer - ry round To the mu - sic's

lons La pous-siè - re Des sil - lons, La pous-siè - re
 ground, As we dance the mer - ry round To the mu - sic's

Example 6

Liszt

Un poco meno vivace

The musical score is written for piano and consists of four systems of staves. The first system begins with the tempo marking 'Un poco meno vivace'. The music is in a key with one sharp (F#) and a 2/4 time signature. The first system includes a forte (ff) dynamic marking and a 'marcato' instruction. The second system continues the melodic and harmonic development. The third system features a 'glissando' marking over a rapid ascending scale in the right hand. The fourth system concludes with another forte (ff) dynamic and a final cadence. The score is characterized by dense chordal textures and rapid melodic lines, typical of Liszt's virtuosic style.

Harmonically too, the flavour is distinctly Lisztian, for example in the beautiful romance of 229-255, which has no exact parallel in the original, and in the sudden wrenching of the waltz from D to F in the reprise at 470 - a typical harmonic shock tactic. Finally, the keyboard writing is of the utmost power, bravura, and delicacy. Contrast Ex. 6 with the magical middle section:

Example 7

The musical score is divided into three systems. The first system shows a piano part with a treble and bass staff, featuring a series of chords and a melodic line. A violin part is indicated by a dashed line above the piano staff. The second system includes a section labeled "cadenza ad libitum" with a piano part and a violin part. The third system continues the piano and violin parts, with various musical notations and dynamics. The score includes a variety of musical symbols, including notes, rests, and dynamic markings such as *pp*, *sempre pp*, and *ppp leggerissimo*. The piano part is written in a key signature of one flat, and the violin part is in a key signature of one sharp. The score is a transcription of a piece by Franz Liszt, likely the "Mephisto Waltz" mentioned in the text.

This transcription is undoubtedly a worthy companion to the *1st Mephisto Waltz*, with which it is nearly contemporaneous, and represents a towering feat of musical assimilation. Gounod's themes on their own never had such a compelling drive and personality as Liszt is able to fuse into them.

Of the same standard is the first of the two *Illustrations de L'Africaine*, written in 1865, soon after the first production of Meyerbeer's posthumous masterpiece and the publication of a score edited by Fét is from the composer's manuscript. Certain scruples on Liszt's part, caused by his receiving the tonsure on April 25th 1865, nearly prevented the writing of the two *Illustrations*. In reply to a letter of Von Bülow requesting some transcription from *L'Africaine*, Liszt wrote:

My new title of Abbé, while it does not totally forbid me having to do with a certain type of musical arrangement, does not however induce me to indulge in it carelessly. Besides, I have better things to do with my time than transcribe, paraphrase and illustrate, and in future will only commit myself to it advisedly. As for *L'Africaine*, I shall see if I can draw something from it which suits me and will do nicely for the publisher and the public. 12

In the event it is difficult to believe that Liszt was very deeply concerned about the possible injury to his clerical status caused by making transcriptions. In the first flush of pleasure at his new rôle he interpreted "ce que convient" more strictly than he was to do later. Moreover, it is not obvious exactly how his reputation as an Abbé could be affected by forays of this sort, especially as several potentially much more damning traits in his character continued to manifest themselves, indicating that Liszt was hardly cut out for a thorough-going aesthetic life. The two *L'Africaine* pieces were completed soon after the above letter of 1865, the first based on the *Prière des Matelots* from Act III. This wonderfully adroit work is more of a fantasia on the *Prière* than a direct transcription - indeed, it is over double the length of the original. Notably characteristic is the development of the first theme in imitative sequence, which reminds one of similar passages in *Waldesrauschen* and *Les Jeux d'eaux à la Villa d'Este*:

Example 8

a. Meyerbeer/Liszt

pp

pp un poco marcato

poco cresc.

tenuti

pp

poco cresc.

tenuti

p

poco a poco cresc.

un poco accel.

più cresc.

simile

tre corde

b. Waldesrauschen

47

marcato

8

49

sempre cresc.

4 2

51

ff appassionato

3

53 accel.

8

con Ped.

8

c. Les Jeux d'eaux

The image displays two systems of musical notation for the piece 'Les Jeux d'eaux'. The first system, starting at measure 182, features a treble and bass staff. The treble staff contains a complex melodic line with sixteenth-note runs and slurs, marked with a '6' and an '8'. The bass staff provides a harmonic accompaniment with longer note values and slurs. Performance markings include 'mp un poco marcato' at the beginning and 'm. s.' (mezzo sostenuto) in the middle. The second system, starting at measure 186, continues the piece with similar melodic and harmonic textures. Both systems include 'marcato' markings and fingerings (1, 2, 5, 2) for specific notes. The notation is in a key with two sharps (F# and C#) and a 2/4 time signature.

A comparison between the opening of Liszt's arrangement and that of the original is useful in giving an impression of the freedom of the adaptation:

Example 9

Meyerbeer

PRAYER.

ALLEGRETTO MOLTO MODERATO.

INES.

ANNA.

SOPRANI.

TENORI.

BASSI.

SAILORS.

PIANO-FORTE.

f Bell.

f Accompt: ad lib.

Saint Dominick, oh

Saint Dominick, oh

hear us! Thro' ev'ry dan-ger cheer us, Safe home our

hear us! Thro' ev'ry dan-ger cheer us, Safe home our

ves-sel bring.....

dim:

ves-sel bring..... Safe home our ves-sel bring.....

Example 10

Liszt

152

Иллюстрации к опере „Африканка“

Illustrations de l'opéra „L'Africaine“

I

I

Молитва матросов
„О, великий святой Доминик“

Prière des Matelots
O Grand Saint Dominique

Andante
(Cloches)

p *poco a poco cresc.* *più cresc. e marcato* *ff pesante* *riten.* *p* *[a tempo]* *dolcissimo* *cantando* *una corda*

№ 26678 Г.

This idea is used to end the *Illustration* in a gradual decrescendo of romantic beauty. Like the transcription of the *Faust Waltz*, the spirit hovering over this piece is definitely that of the arranger and not of the original composer.

The second *Illustration*, the *Marche Indienne* from Act IV, is a more faithful transcription with one major interpolation at 158 ff., where a theme from the Act II finale is unexpectedly introduced. Liszt found himself unable to pass up the chance of including this attractive theme, which does, however, have the disadvantage of making the piece a little overlong. Numerous minor changes to the original enhance the impact of the music including melodic extensions that skilfully avoid the danger of banality inherent in the original. At 34 ff. the semiquaver figure from the previous statement of the Priestesses' melody is used to underpin its subsequent repeat, an ingenious stroke not found in the opera:

Example 11

Musical score for "L'Espresso" by Frédéric Chopin, Op. 10, No. 3. The score is in G major and 3/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment of eighth notes. The score includes fingerings, slurs, and dynamic markings such as "dolce" and "p con grazia".

Despite these improvements the piece overstates its welcome, for the quality of Meyerbeer's music is not high enough to survive without the prop of the elaborate stage effects that are so much a part of this scene. If we are to choose one piece from the *Illustrations de L'Africaine*, it must certainly be the first.

The most unlikely of all Liszt's operatic transcriptions is the *Sarabande and Chaconne* from Handel's *Almira*. Originally composed in Hamburg in 1705, this opera was revived in 1878 to celebrate the bicentenary of the Hamburg opera, and performed in an edition by J. N. Fuchs. It was this edition, and not the more famous Chrysander publication, that Liszt used to make his arrangement, which appeared in 1879, a year that *Almira* was again performed in Leipzig. The opera was thus to some extent in the public eye at the end of the 1870's, and this helps to explain what initially might seem an odd choice on Liszt's part. He dedicated the *Sarabande and Chaconne* to his English pupil Walter Bache, probably thinking that the great popularity of Handel in England would give Bache a chance to play it frequently. In *Almira* the *Sarabande* and *Chaconne* are danced at the beginning of Act I (in a reversed order from Liszt's arrangement) by "Spanish Men and Women". Liszt did not content himself with making a literal transcription, but composed several variations on the ground bass of the *Sarabande*, which extend to a "religioso" characterised by harmonic adventures such as the following:

Example 12

The musical score for Example 12 is a piano transcription of a piece by Liszt. It is written for grand staff (treble and bass clefs) and is in G major and 3/4 time. The score consists of three systems of music. The first system shows the initial theme with a piano (p) dynamic. The second system features a crescendo (cresc.) and an expressive (espressivo) section. The third system includes a piano (p) and pianissimo (pp) section. The score is marked with various musical notations including slurs, ties, and dynamic markings.

After an unpretentious arrangement of the *Chaconne*, the *Sarabande* returns to close the piece in a "grandioso" apotheosis. Leaving aside idle questions of stylistic congruity, the *Sarabande and Chaconne* is a hugely enjoyable transcription, all the more so for its blatant lack of concern with a faithful reproduction of Handel's style.

In the last six years of his life, apart from pieces drawn from Wagner and Verdi, Liszt completed only one other operatic arrangement, that of the *Polonaise* from Tchaikovsky's *Eugène Onegin*, which was written towards the end of 1879 and published in 1880. This extensive reworking of the original was intended as a companion piece to the transcription of the *Marsch und Polonaise* from Lassen's *Faust*.¹³ It is, however, more imaginative than the latter. At 27 ff., for example, where Tchaikovsky merely repeats the theme, Liszt composed a suave chromatic variation:

Example 13

The image displays three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The first system begins with a piano (*p*) dynamic marking and includes fingerings (1, 2, 8) and a slur. The second system features the instruction *dolce con grazia*. The third system includes the instruction *sempre dolce* and a large slur spanning across the system. The notation includes various musical symbols such as notes, rests, slurs, and fingerings, indicating a complex and expressive piece.

To some extent this is a recognition of the fact that the curtain rises here and some variety in the music is needed as a substitute in the transcription. A more fundamental change is the alteration of the melody of the middle section:

Example 14

Tchaikovsky

The image displays three systems of musical notation for a piano and violin. Each system consists of a grand staff (piano) and a single staff (violin). The piano part is written in treble and bass clefs, while the violin part is in treble clef. The first system includes a dynamic marking of *mf* and fingerings (1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 5) for the piano part. The second and third systems continue the musical piece with various melodic and harmonic developments. The notation includes notes, rests, slurs, and dynamic markings.

Example 15

Liszt

The image displays a musical score for a piano piece, identified as Example 15 by Liszt. The score is written for piano and consists of four systems of music. The first system begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one flat (Bb) and a time signature of 2/4. The first system is marked *mf* (mezzo-forte). The second system is marked *p* (piano) and includes the marking *risvegliato* (awakened) above the treble staff. The third system is marked *p* (piano). The fourth system is marked *marcato* (marked). The score includes various musical notations such as notes, rests, slurs, and fingerings. The dynamics *mf*, *p*, and *marcato* are clearly indicated. The markings *risvegliato* and *marcato* are also present. The score is a transcription of a piece by Liszt, and the markings are in Italian.

Liszt's version is choreographically more awkward but certainly less conventional. The return to the main theme at 34 ff. is also drastically changed, fragmented in a rippling texture which recalls a similar point in Liszt's own E-major *Polonaise*:

Example 16

Tchaikovsky/Liszt

a tempo

p leggiero

un poco marcato

sempre p

marcato

Example 17

Liszt - E-major *Polonaise*

The image displays a musical score for Franz Liszt's E-major Polonaise, specifically measures 148 through 155. The score is written for piano and is organized into four systems, each containing a grand staff (treble and bass clefs). Measure numbers 148, 151, 153, and 155 are clearly marked at the beginning of their respective systems. The notation is complex, featuring numerous sixteenth and thirty-second notes, often beamed together in rapid passages. There are several trills (tr) and slurs indicating phrasing. Fingerings are indicated by numbers 1-5. A dynamic marking 'p' (piano) appears in measure 151. A repeat sign with first and second endings is visible in measure 153. The key signature of E major is maintained throughout the section.

The brilliance of this section is entirely Liszt's, and the arrangement as a whole is a good example of the difficulty in drawing a dividing line between a transcription and an original composition.

Of the two unfinished transcriptions of Liszt's final years, only one survives. According to the memoirs of Sir Alexander Mackenzie the "last notes written by his hand" were the beginnings of a fantasia on Mackenzie's opera *The Troubador*, but nothing has come to light of this.¹⁴ In the appendix to his book *Franz Liszt*, Göllerich reproduces a page of an orchestral version of Liszt's song *Die Vätergruft* with the comment that this was his last composition. Given the lack of confirmation one way or the other, the question must remain open, but we can be sure that Liszt was certainly intending to write a fantasia on *The Troubador* - he had even asked

Mackenzie for a copy of the score with the most important themes marked. A partially completed transcription of *La Mandragore* from Delibes's *Jean de Nivelle* survives in the Weimar Archives, the four pages of which are but sparingly covered with notes, making a reconstruction impossible. The arrangement was probably begun in 1881 at Budapest, where Liszt saw a performance of the opera. He had already admired the ballets *Sylvie* and *Coppélia*, speaking highly of the light-hearted finesse of Delibes's music. His sketch only got as far as a short introduction, but shows hallmarks of Liszt's late style - a spareness of texture and fondness for piquantly original harmonic effects.

Surveying the pieces discussed in this chapter, the most noticeable feature is the enormous difference of approach between the restraint of *Les Sabéenes* or the piece on *La Muette*, and the miniature fantasia of the first *Illustration de L'Africaine* or the large scale recomposition of the *Faust Waltz*. Liszt was adamant in recommending fidelity to the original in transcription, but one might be forgiven for thinking that often he did not quite practise what he preached:

In transcription, there is no need to invent too much. A certain conjugal fidelity to the original works best. Perhaps 50 years of practice of the business of transcription (which I virtually invented) has taught me to keep the true measure between the too much and the too little. 15

In general, this prescription works better for Liszt's orchestral transcriptions, such as those of the Beethoven Symphonies, than for the operatic arrangements. A comparison between the first *Illustration du Prophète* and the first *Illustration de L'Africaine* shows an increasing divergence from the original sustained by greater subtlety of harmonic and pianistic approach. When the advantages of infidelity are so obvious, it can scarcely be wondered why Liszt strayed so often from the "conjugal" path.

CHAPTER VIII - NOTES AND REFERENCES

1. Chantavoine ed.: *Pages Romantiques* (Paris, 1912) pp. 134-145.

J'oublie surtout qu'en bon et fidèle ami vous suivez avec sollicitude la marche assez lente, et quelque peu boiteuse jusqu'ici, de mon oeuvre musicale; que vous me demandez compte de mes heures de travail et que vous vous étonnez, vous aussi, de me voir si exclusivement occupé de piano, si peu empressé d'aborder le champ plus vaste des compositions symphoniques et dramatiques. Vous ne vous doutez guère que vous avez touché là un endroit sensible. Vous ne savez pas que me parler de quitter le piano, c'est me faire envisager un jour de tristesse; un jour qui éclaira toute une première partie de mon existence, inséparablement liée à lui. Car, voyez-vous, mon piano, c'est pour moi ce qu'est au marin sa frégate, ce qu'est à l'Arabe son coursier, plus encore peut-être, car mon piano, jusqu'ici, c'est moi, c'est ma parole, c'est ma vie et vous voudriez, mon ami, que je me hâtasse de le délaisser pour courir après le retentissement plus éclatant des succès de théâtre et d'orchestre? Oh! non. En admettant, même ce que vous admettez sans doute trop facilement, que je sois déjà mûr pour des accords ce genre, ma ferme volonté est de n'abandonner l'étude et le développement du piano que lorsque j'aurai fait tout ce qu'il est possible ou du moins tout ce qu'il m'est possible de faire aujourd'hui.

2. Jacques Vier: Franz Liszt. *L'Artiste - Le Clerc. Documents Inédits* (Paris, 1950) p. 92.
3. La Mara ed.: *Franz Liszts Briefe an die Fürstin Carolyne Sayn-Wittgenstein*, III (Leipzig, 1902) p. 164.
4. La Mara ed.: *op. cit.*, IV, p. 443.

l'affaiblissement de mes yeux m'empêche de fournir des transcriptions qui rapportent

5. Constance Bache trans.: *Letters of Liszt, collected and edited by La Mara*, II, p. 48-9
6. Bache: *op. cit.*, I, p. 67.
7. Wagner: *Mein Leben*, trans. by Andrew Gray and Mary Whittal (Cambridge, 1983) p. 464.
8. Bache: *op. cit.*, I, p. 178
9. Helene Raff: *Franz Liszt und Joachim Raff im Spiegel ihrer Briefe* in *Die Musik* 1901 I.i pp. 285-6

Sie wünschen meine aufrichtige Meinung über Ihre Oper Die Oper enthält viel effectvolles, ist grössenteils in dem jetzt passenden dramatischen Styl geschrieben (obgleich hie und da etwas zu breit und ausgedehnt in den Chören). Sehr brilliant instrumentirt und fein ausgearbeitet.

10. Helene Raff: *op. cit. Die Musik* I.II p. 978

11. La Mara, ed.: *Briefwechsel zwischen Franz Liszt und Hans von Bülow* (Leipzig, 1898) p. 343-4

Voici ma réponse à Siegel que vous aurez la bonté de lui faire parvenir. Il me redemande quelque fantaisie sur *Tannhäuser* ou *Faust*. Si j'avais pu prévoir cette velléité de sa part il y a deux ans, je me serais empressé de lui envoyer la version que j'ai faite alors du *Soldaten-Chor* pour obliger un jeune compositeur qui l'aura publiée (sous son nom que j'oublie). Maintenant il faut attendre quelque occasion opportune d'un nouvel ouvrage, car il me serait impossible de confectionner de propos délibéré un pareil morceau avec ce vieux drap de motif. Peut-être *Roméo et Juliette* de Gounod aura-t-il du succès en Allemagne. En ce cas, je ne demande pas mieux que de courtiser Siegel par une transcription.

12. La Mara ed.: *op. cit.*, pp. 330-1

Mon nouveau titre d'Abbé, sans m'interdire absolument un certain genre de confectionnement musicaux, ne m'induit pourtant pas à m'y livrer avec inconsidération. D'ailleurs, j'ai de quoi mieux employer mon temps qu'à transcrire, paraphraser et illustrer, et ne me passerai désormais cette récréation qu'à bon escient. Quant à *l'Africaine*, je verrai si j'en puis tirer quelque chose qui me convienne et qui fasse l'affaire de l'éditeur et du public.

13. W. R. Tyler and E. N. Waters trans. and ed.: *The Letters of Franz Liszt to Olga von Meyendorff, 1871-1886* (Washington D.C., 1979), p. 357.

14. Sir Alexander Campbell Mackenzie: *A Musician's Narrative* (London, 1927) p. 154

15. Huré and Knepper eds.: *Franz Liszt Correspondance Choisies* (Paris, 1987) p. 551.

Dans les transcriptions, il n'est pas besoin de trop inventer. Une certaine fidélité conjugale à l'original sied au mieux

Peut-être la pratique de 50 ans du métier de transcription (que j'ai quasi inventé) m'a-t-elle appris à garder la juste mesure entre le trop et le trop peu, en ce genre.

CHAPTER IX

THE VERDI TRANSCRIPTIONS

Liszt's arrangements from Verdi's operas span most of the second half of his career from 1847-1882, and testify to his great admiration for Verdi's music. To a nature as catholic as Liszt's there was no contradiction in embracing both Wagner and Verdi, for his own compositional style was indebted to elements of both German and Italian music. Had he continued his career as a virtuoso after 1847 we would most likely have had a number of fantasias on Verdi's operas similar to that on *Ernani*, which is the last he was to write as a specific contribution to his concert tours. A manuscript of this piece (Weimar MS.J42a) is signed "24 Juin Pera", and is in Liszt's hand. Although the work¹ was never published, the existence of a fair copy in Belloni's hand (Weimar MS.J42b) suggests that this was Liszt's intention at one point. No doubt the taking up of residence in Weimar and the affair with the Princess Wittgenstein involved problems enough to deflect him from this purpose, as it probably did too with the *Schwanengesang und Marsch* from *Hunyadi László*. The date of the piece is certain. Pera was the suburb of Constantinople in which the opera house was located, and Liszt had arrived there on the 8th June 1847 to give a number of concerts, some in the Russian Embassy and two before Sultan Abdul-Medjid Kahn himself. One cannot be sure that Liszt played the fantasia there, for information on the programmes of his concerts is scanty, but it is surely very likely. He may even have heard a performance of *Ernani* in Pera, although he had probably come across it soon after its première in Venice in 1844.

The *Ernani Fantasia* is much shorter than the monumental works of a few years before, a sign of Liszt's increasing tendency to favour arrangements of more restricted scope. The second half of the piece was revised over ten years later and published as an independent concert-paraphrase, in much the same way as the finale of *Réminiscences des Puritains* was removed from the original fantasia. The important difference is that whereas the alterations to the *Puritains* piece were small in significance, the *Ernani* was drastically altered. In its 1847 version, the work consisted of transcriptions from two parts of the opera, "Vedi come il buon

vegliardo" from the finale of Act I and "O sommo Carlo" from Act III, juxtaposed in a simple manner:

1-54	<i>1st theme</i>	E flat-major
55-72	<i>2nd theme</i>	A flat-minor
73-98	<i>Varied repeat of second theme</i>	A flat-minor
99-115	<i>final section of second theme</i> (repeated)	A flat-major
116-end	<i>Coda</i>	A flat-major

Given that there is no interplay between the themes, it was a fairly easy task to detach the second half as a separate piece. The arrangement is unusually restrained in its reluctance to indulge in the improvisatory developments that were a characteristic of earlier pieces. That having been said, Liszt does not stint himself in using all the resources of the piano to produce a virtuoso piece of maximum appeal. He must have had considerable success in Constantinople, for the Sultan presented him with the Order of Nichan-Iftilchar, and it is tempting to believe that the *Ernani Fantasia* made a large contribution to this.

Like all Liszt's working manuscripts, MS.J42a shows signs of episodic arrangement, and numerous additions and deletions. One of the new ideas forms bars 44-46, an interesting harmonic turn that occurred to Liszt relatively late in the compositional process:

Example 1

Handwritten musical score for Example 1. The first system consists of two staves with complex notation, including many beamed notes and accidentals. The second system consists of two empty staves with a few notes written at the beginning.

A further example of beneficial expansion is at 94, where originally the harmonic movement was too short-winded for maximum effect:

Example 2

Handwritten musical score for Example 2. The first system consists of two staves with complex notation, including many beamed notes and accidentals. A large 'X' is drawn over the first system. The second system consists of two staves with complex notation, including many beamed notes and accidentals.

Significantly, Liszt now found himself having to make far more additions to his original conception than cuts, an indication of the increasing taste for concision that was surely a factor in his moving away from the large-scale fantasia. It might be said, however, that by the time the *Ernani Fantasia* was revised his likings were moving in the opposite direction again, for the later piece shows more self-indulgent expansion than the earlier one - especially in the coda.

This new version was written for Hans von Bülow, like several of the earlier Wagner transcriptions, in 1859. Liszt described the situation to Göllicherich:

Verdi heaped compliments upon me for the codas which I permitted myself in the *Ernani* and *Trovatore* fantasias. I wrote these pieces, which one must play as stupidly as possible and with Tenorish ardour, for Bülow's "Hofkonzerte" in Berlin. When he complained that something from these operas was always demanded, I said to him "Good, I will send you something in ten days, for this sort of thing is certainly not for you. 1

Von Bülow himself had written some opera fantasias, but Liszt did not hold a very high opinion of his abilities in this field. A few years earlier, when Von Bülow had spoken of his intention to write a piece called *Ricordanza del Rigoletto*, Liszt replied warily:

I very much approve of your idea to write a fantasia on *Rigoletto* - but before publishing it, would you not like to show it to me? Egghard played a fantasia to me a few weeks ago on themes from this opera, which included some very effective passages. 2

This letter was written in 1853, and according to Ramann Liszt's fantasias on *Ernani* (2nd version), *Il Trovatore* and *Rigoletto* were all written together in 1859. Göllicherich's account confirms this for the first two pieces. Mueller, however, suggests that the date can only apply to the *Ernani* work (Weimar MS.J77) and that the manuscripts for *Il Trovatore* (Weimar MS.J52) and *Rigoletto* (Weimar MS.J63) were written earlier.³ The paper on which these two pieces were written (described by Mueller as "Non-Watermark 30") is the same as for *Lohengrins Verweis an Elsa* (MS.J55) and the *Rienzi Fantasia* (MS.J53). The *Lohengrin* piece could support a date around 1854, but the *Rienzi Fantasia* certainly dates from 1859. Given the conflict between the two dates, there is no reason to assume that the earlier must be correct for *Rigoletto* and *Il Trovatore*. This type of paper was in use by Liszt sporadically, and one cannot conclude he was lying about the date of composition of the Verdi fantasias on this evidence.

By December 1859 arrangements were being made to publish all three of the new pieces, and Liszt wrote to Von Bülow:

Schuberth has also just written to me on the subject of the *Fantasia on Trovatore*. I have replied that you are the sole owner and master of this - but that I would like the three Transcriptions from *Ernani*, *Rigoletto* and *Trovatore* (keep to that order) to be published by the same publisher, and at the same time. It seems to me that you could ask one hundred Fréderics d'Or for this Italian salad in three parts. 4

These pieces marked an abrupt return to Verdi's music after a gap of over ten years since the two pieces of the late 1840's, the *Ernani Fantasia* and the transcription *Salve Maria de "Jérusalem"*. *Jérusalem* was a reworking for the Paris Opéra of *I Lombardi*, which had been first performed in Milan in February 1843. Verdi made numerous alterations to his opera for the Paris production but retained Giselda's (now Hélène's) *Salve Maria* from Act I, with the only changes being in the libretto. Verdi had initially set the aria in *I Lombardi* as "Ave Maria", but this ran into problems with the censors in Milan, who objected to liturgical words being used on stage. For Paris there was no such difficulty, and "Ave Maria" was duly sung. The title of Liszt's transcription reverts to the older form of words, even though it claims to be from *Jérusalem*, but takes relatively few liberties with the music. We are certainly able to see, however, that the piece belongs to the virtuoso years by the occasional exaggeration in the writing. Liszt combines the voice part with the orchestral (scored in a restrained manner for only eight violins, two violas, one bass, solo flute and clarinet) in a way familiar from his Schubert song transcriptions, that is the melody is played by the outer fingers of the right hand while the others share the accompaniment with the left. After a restatement of the main melody in Liszt's own arrangement, the final cadence is transformed in a manner that owes little to Verdi:

Example 3

arpeggiando appassionato

8

riten. a piacere

At the previous climax the harmonic progressions are faithful to the original but the wildly ostentatious setting is more than a little crude:

Example 4

più cresc.

rinforzando pesante

ff

marcatissimo 3

8 riten.

(sempre arpeggiando)

una corda

tre corde

One is reminded forcibly of similar exaggerations in the *Marche Funebre de Dom Sébastien*. Finer examples of transcription can be found at other points, where, although the arrangement as a whole is not immune to the charge of vulgarity, Verdi's ideas are imaginatively adapted for the piano. Liszt's happiest addition is the mediant juxtaposition that forms the coda of the piece:

Example 5

Verdi

The image shows a musical score for a piano arrangement of a vocal piece by Verdi. The score is written for voice (G.) and piano (P.). The key signature is G major (one sharp). The tempo/mood is marked 'G.' (Grave). The lyrics are: -gra vi l'ul ti ma. The score consists of four systems of staves. The first system shows the vocal line and the piano accompaniment. The second system includes the instruction '(partono)' above the vocal line. The third system continues the vocal and piano parts. The fourth system includes the instructions 'stent.' and 'morendo' above the piano part. The score is a transcription of a vocal piece, likely from Verdi's opera 'Macbeth'.

Example 6

Liszt

The image displays a musical score for a piano piece, likely a transcription of a vocal work, arranged by Franz Liszt. The score is presented in four systems, each consisting of a grand staff (treble and bass clefs joined by a brace). The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** The first staff begins with the instruction *sotto voce* and a piano (*p*) dynamic. The second staff features a *leggiere* (light) marking. Both staves contain complex, flowing melodic lines with many beamed sixteenth and thirty-second notes.
- System 2:** The first staff continues the melodic line. The second staff includes a *dim.* (diminuendo) instruction. The notation remains highly detailed with frequent sixteenth-note patterns.
- System 3:** Both staves continue the intricate melodic development. A fermata is placed over a measure in the first staff. The notation is dense with sixteenth-note runs.
- System 4:** The first staff is marked *estinto* (faded) and *ppp* (pianissimo). The second staff begins with a *riten.* (ritardando) instruction and a fermata. The piece concludes with a final melodic flourish in the second staff.

Liszt never revised this arrangement, but of curiosity value is a Ricordi edition published soon after the first, "with adaptations for the tremolo-pedal of the *ARMONIPIANO*, a new invention owned by the house of Ricordi and Finzi". Liszt added a note that "A new invention which the house of Ricordi and Finzi have just adapted to their pianos will have a happy effect here. It is an invention by which one can obtain, without moving the fingers, a tremolo like Aeolian harps..... Such a poetic sonority is impossible to achieve on pianos unequipped with the tremolo-pedal, and I recommend the restrained employment of it to pianists". The *Armonipiano* achieved little popularity and this was the only piece that Liszt adapted for it.

Indeed, considering the prevalence of tremolo in the *Salve Maria* it is difficult to imagine a work more suited to such an instrument. One might believe, however, that the slightly hyperbolic claims made for it on the title page of this edition owe as much to Ricordi's desire to sell as many pianos as possible as to a balanced study of the merits of his new invention.

The revised version of the *Ernani Fantasia* can scarcely be described as a "second edition" after the manner of the revision of some of the Wagner paraphrases - the differences are too extensive for that - but it does demonstrate how Liszt was capable of writing what is virtually two compositions on the same theme without repeating either the compositional approach or even the figuration of the earlier version. Even the key is different, the 1859 piece returning to the F minor of Verdi's original.

The first four bars of the new work are simply a virtuoso flourish designed to lead fairly quickly into the "O sommo Carlo" melody. In both versions of the piece Liszt transcribed the opera's triplet accompaniment, but the later version has a heavier, more gloomy sonority caused by the drop in key and the transference of the triplets to the bass:

Example 7

First Version

The image displays a handwritten musical score for the first version of Example 7. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is F minor (three flats). The time signature is common time (C). The first four bars of the music feature a complex arrangement of triplets and sixteenth notes, with some notes marked with '7' indicating septuplets. The notation is dense and includes various musical symbols such as slurs, ties, and dynamic markings. The handwriting is in ink on aged paper.

Example 8

Second Version

[illegible]

Liszt's original idea for bars 14 ff. was to accompany the melody with chords in a similar manner to his 1847 piece:

Example 9

First Version

First Version

A handwritten musical score on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord with notes B-flat, D, and F. The second measure contains a whole note chord with notes B-flat, D, and F. The third measure contains a whole note chord with notes B-flat, D, and F. The fourth measure contains a whole note chord with notes B-flat, D, and F. The fifth measure contains a whole note chord with notes B-flat, D, and F. The sixth measure contains a whole note chord with notes B-flat, D, and F. The seventh measure contains a whole note chord with notes B-flat, D, and F. The eighth measure contains a whole note chord with notes B-flat, D, and F. The bottom staff begins with a bass clef and a key signature of one flat (B-flat). The first measure contains a whole note chord with notes B-flat, D, and F. The second measure contains a whole note chord with notes B-flat, D, and F. The third measure contains a whole note chord with notes B-flat, D, and F. The fourth measure contains a whole note chord with notes B-flat, D, and F. The fifth measure contains a whole note chord with notes B-flat, D, and F. The sixth measure contains a whole note chord with notes B-flat, D, and F. The seventh measure contains a whole note chord with notes B-flat, D, and F. The eighth measure contains a whole note chord with notes B-flat, D, and F.

Example 10

Deleted Second Version

Handwritten musical notation for a three-part setting of "The Rose Tree". The score is written on three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves have a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first measure of each staff contains a whole note chord (F major triad). The second measure of the top staff contains a half note chord (F major triad) followed by a half note chord (F major triad) and a half note chord (F major triad). The second measure of the middle staff contains a half note chord (F major triad) followed by a half note chord (F major triad) and a half note chord (F major triad). The second measure of the bottom staff contains a half note chord (F major triad) followed by a half note chord (F major triad) and a half note chord (F major triad). The word "etc." is written at the end of the top staff.

This was eventually deleted, replaced with the more rhapsodic published arrangement:

Example 11

The image shows a musical score for a piano and voice. The piano part is written on a grand staff (treble and bass clefs). The vocal part is written on a single staff. The score is divided into two systems. The first system is marked 'largamente' and includes dynamics like 'pp' and 'f'. The second system is marked 'espressivo' and includes dynamics like 'pp' and 'p'. There are also markings for 'sotto voce' and 'p'. The score includes various musical notations such as notes, rests, and slurs. There are also some markings like '16 (m.d.)' and '3'.

In 1859 an already extensive cadenza was expanded at 24, leading in to the next verse of the aria, the arrangement of which now contains poignant dissonances in the treble, in contrast to the Thalbergian arpeggios of 1847:

Example 12

First Version

The image shows a musical score for a piano and voice. The piano part is written on a grand staff (treble and bass clefs). The vocal part is written on a single staff. The score is divided into two systems. The first system shows a complex arpeggiated figure in the piano part. The second system shows a similar arpeggiated figure. The score includes various musical notations such as notes, rests, and slurs. There are also some markings like 'C' and 'E'.

Example 13

Second Version

The musical score for Example 13, Second Version, consists of two systems. The first system features a piano part in the upper staff and a vocal line in the lower staff. The piano part begins with a triplet of eighth notes, followed by a series of eighth notes, and then a triplet of eighth notes. The vocal line starts with a triplet of eighth notes, followed by a series of eighth notes, and then a triplet of eighth notes. The piano part is marked *rinforzando espressivo* and *f* *ben marcato il canto*. The vocal line is marked *p* *ma ben marcato*. The second system continues the piano part with a series of eighth notes and a triplet of eighth notes. The vocal line is marked *accompanied sempre ben*. The score includes various performance instructions such as *rapido*, *3*, *5*, *p*, *f*, *ben marcato*, *ma ben marcato*, and *accompanied sempre ben*. There are also asterisks (*) and a double bar line with a repeat sign.

Another, shorter, cadenza forms a transition to the major key melody, but here the new arrangement has a simplicity foreign to the old:

Example 14

First Version

The musical score for Example 14, First Version, consists of two systems. The first system features a piano part in the upper staff and a vocal line in the lower staff. The piano part begins with a series of eighth notes, followed by a series of eighth notes, and then a series of eighth notes. The vocal line starts with a series of eighth notes, followed by a series of eighth notes, and then a series of eighth notes. The piano part is marked *3* and *5*. The vocal line is marked *p* and *f*. The second system continues the piano part with a series of eighth notes and a triplet of eighth notes. The vocal line is marked *accompanied sempre ben*. The score includes various performance instructions such as *3*, *5*, *p*, *f*, and *accompanied sempre ben*. There are also asterisks (*) and a double bar line with a repeat sign.

Example 15

Second Version



According to the 1859 manuscript, the inverted echo in the left hand at 45 and 53 was an afterthought, the original conception lacking any thematic interest in the accompaniment. The new coda admired by Verdi begins at 57, consisting mostly of sequential repetitions of the final phrase of the F-major melody in several keys and arrangements, repeated en masse in an episodic block (57-65, 65-74) before the peroration at 75-81. The imaginative freedom of this coda was far from Liszt's intention in 1847 - it would have disrupted the balance between the first and second halves of the fantasia. Though some might dislike the exuberantly tortuous way it treats Verdi's simple theme, the excitement generated is palpable. Particularly thrilling is the bravura flourish at 64 and 73, an invigorating frisson of Neapolitan harmony under a wash of arpeggios:

Example 16

The musical score for Example 16 is presented in three systems, each with a piano (p) and organ (o) part. The first system features a piano part with a melodic line and a bass line, and an organ part with a similar melodic line. The second system shows a piano part with a melodic line and a bass line, and an organ part with a similar melodic line. The third system shows a piano part with a melodic line and a bass line, and an organ part with a similar melodic line. The score includes various performance instructions such as *ritenuto*, *a tempo*, *marcatissimo*, and *velocissimo rinforzando*. The organ part is marked with asterisks (*) and the piano part with a double bar line (||).

Liszt originally included the following ossia ending:

Example 17



but obviously felt that it was a little too much after an already extravagant coda. Like the two versions of the *Lucia and Parisina Waltz*, the concert-paraphrase on *Ernani* shows a more thoughtful and original use of the keyboard as well as ^a greater compositional security and daring lacking in the earlier piece. Some of the candid simplicity of 1847 is missing, but the 1859 Liszt takes the palm for inventiveness.

The *Trovatore - Paraphrase* follows the same plan as that on *Ernani* : a relatively accurate transcription including the addition of candezas and a large coda. The main interest is the doom-laden thunder that Liszt conjures out of the bass of the piano in his evocation of the moving *Miserere*, which contrasts with the limpidity of the A flat melody. A study in sonority, the work is dependent as much on the texture as on the musical material, the masterly use of the keyboard re-creating the piece in another sound medium:

Example 18

The musical score for Example 18 consists of two systems. The first system features a piano (p) and bass (b) staff. The piano staff has a treble clef and a key signature of two flats (B-flat and E-flat). The bass staff has a bass clef and the same key signature. The piano staff contains a series of chords and single notes, with some marked with an asterisk (*). The bass staff contains a series of chords and single notes, with some marked with an asterisk (*). Above the piano staff, there are performance instructions: "rit." (ritardando), "a tempo", and "p un poco pesante". Above the bass staff, there are performance instructions: "rinforz." (rinforzando), "sf" (sforzando), "tremol." (tremolo), and "marcato". Above the piano staff, there are also some numbers: "4 3 4 3 4 3 4 3" and "1 2 1 2 1 2 1 2". The second system features a piano (p) and bass (b) staff. The piano staff has a treble clef and a key signature of two flats (B-flat and E-flat). The bass staff has a bass clef and the same key signature. The piano staff contains a series of chords and single notes, with some marked with an asterisk (*). The bass staff contains a series of chords and single notes, with some marked with an asterisk (*). Above the piano staff, there is a performance instruction: "dim." (diminuendo). Above the bass staff, there are performance instructions: "sf" (sforzando) and "tremol." (tremolo).

The coda is typically Lisztian, a flattening of certain notes in the melody with a concomitant drop of two octaves conjuring up the shade of Mephistopheles as well as facilitating the sequential modulations:

Example 19

[a tempo] *molto appassionato*

p dolce

poco rall. [a tempo]

p dolce

rinforz.

** Pedale 4 fois par mesure*

poco rall.

rinforz.

[a tempo]

p dolce

This coda is composed in three blocks, the second a varied repeat of the first. The final unit (78-89) is distinguished by harmonic sideslips and an emphasis on the more dissonant elements of the *Miserere* in a summing up worthy of the most distinguished orator.

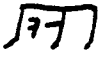
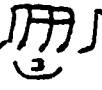
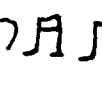
While the form of the *Rigoletto Fantasia* is similar to that of the other two transcriptions, its most striking feature is the transformation of the melody and harmony of the theme, the quartet "Bella figlia dell'amore":

Example 20

The musical score for Example 20 consists of two systems of piano transcription. The first system is marked 'Andante' and 'cantando', with dynamics 'pp' and 'len.'. The second system is marked 'smorzando e rit.' and 'a tempo', with dynamics 'sf' and 'pp'. The score includes treble and bass staves with various musical notations such as notes, rests, and ornaments.

Replacing A flat with B double flat at 24 imparts a unique harmonic flavour, emphasized on the repeat, where the theme is decorated by filigree chromatic runs to produce an impressionistic effect not confined to this section, but distinguishing the transcription from the introduction onwards. One can find nothing but praise for the tasteful adaptation. Only the last few bars (96 ff.) seem out of place in the beautiful rêverie, which is an independent piano piece in its own right, albeit based on one of Verdi's most popular melodies. It is only fitting that this should be one of Liszt's most acclaimed transcriptions, although those on *Aïda* and *Simone Boccanegra* are equally fine.

Unfortunately, the same cannot be said for the *Coro di Festa e Marcia Funebre* from Don Carlos of 1867, written soon after the opera's first Parisian performance. This part of the score was widely applauded, but one might question whether it was really suitable for piano transcription. The broad brushstrokes of the music are a fine accompaniment to the grand scenic

spectacle presented on stage - the rejoicing crowds, procession of heretics to the execution, and entry of the royal family. Deprived of this prop, the monolithic musical fresco produced by Verdi cannot but seem somewhat hollow and inflated, especially on the piano, where some of his cruder effects are made even more blatant by the fewer opportunities for contrast. Despite the occasionally ingenious arrangement, Liszt's *Coro di Festa* seems mostly pompous and banal rather than aurally spectacular. His later, more subtle, style is little in evidence despite the piece being written towards the end of the 1860's, and the additions he makes to the music are slight, including a quite inappropriately glittering cadence at 32-36 that only increases the impression of triviality. The opening of the transcription, however, does cleverly alter Verdi's  rhythm to  making a true "allegro fuocoso" performance possible on the piano. For the same reasons the  figure at 4 ff. is changed to . Liszt makes a virtue out of this necessity by interweaving the figure with the new theme:

Example 21



In the second half of the transcription free alterations to the original occur copiously, and the work is given a recapitulatory form by the recall of the opening themes in an elaborate coda similar in style to those of the 1859 "Italian salad". Nevertheless, this hardly serves to improve

what is a fundamentally disappointing chunk of *Don Carlos*, which, when taken from its original context, is drained of life and meaning.

With the charming *Danza Sacra e Duetto Finale* from *Aïda* we are in a totally different world. Liszt became acquainted with *Aïda* soon after its first performance in 1871. Having kept up a regular correspondence with Ricordi, the publisher of both his own and Verdi's works in Italy, he was able to obtain full scores of the new operas quite quickly. It is difficult to know exactly when the *Aïda* arrangement was made, but it did not reach publication until 1879. The piece is based on music from the temple-scene of the Act I finale and the ecstatically beautiful G flat duet from the end of the opera. The former consists of two main thematic components: the melody to which the priestesses chant praises of their god, and the subsequent dance.

The introduction utilises this dance, but in ambiguous fragments, the opening bars groping around an uncertain key area. It is not until bar 17 that the dominant chord of E flat - the key of the first main section, is reached, and the sophisticated harmonic variety shows how far Liszt had travelled between the more obvious dominant preparations of his early fantasias and this subtle introduction. The Priestesses' chant is initially transcribed with few liberties, but before the words "Tu che dal nulla hai tratto l'onde" Liszt extemporises a cadenza and repeats the main theme (37 ff.). The plain chordal repetition of the "Tu che dal nulla" section does not lend itself very easily to piano arrangement, and is omitted completely. As the first section ends, the dance of the Priestesses begins to insinuate itself into the musical fabric, before appearing fully at 57 ff. It is worth quoting Liszt's version of this theme, as it differs from Verdi's,

Example 22

Verdi

Poco più di moto (♩ = 96)
dolcissimo

This musical score for Verdi's 'Poco più di moto' is in 3/4 time with a tempo of 96 beats per minute. It features a piano (p) accompaniment for strings (Str. pizz.) and a flute (Fl.) part. The key signature has two flats. The score consists of two systems of staves. The first system shows the piano accompaniment and the flute part. The second system continues the same parts. The piano accompaniment is marked 'p' and 'Str. pizz.'. The flute part is marked 'Fl.' and 'dolcissimo'. There are trills and accents in the flute part.

Example 23

Liszt

8-
Allegretto (♩ = 96)
dolcissimo

This musical score for Liszt's 'Allegretto' is in 3/4 time with a tempo of 96 beats per minute. It features a piano (p) accompaniment for strings (una corda) and a right hand (R.H.) part. The key signature has three sharps. The score consists of two systems of staves. The first system shows the piano accompaniment and the right hand part. The second system continues the same parts. The piano accompaniment is marked 'p' and 'una corda'. The right hand part is marked 'dolcissimo'. There are trills and accents in the right hand part. The score ends with a 'dim.' marking.

Liszt avoids a square-cut cadence, as in the middle section of the *Eugène Onegin Polonaise*.

Example 24

263

(The final bars of this example are a good illustration of Liszt's art of transition). At 99 ff. a sudden return of the Priestesses' chant heralds the introduction of the duet, the first phrase of which overlaps with the chant in a synthesis of felicitous effect:

Example 25

The image displays two systems of musical notation for piano. The first system is marked 'un poco riten.' and 'p dolce'. It features a duet melody in the right hand, with a slur over the first four measures and a triplet of eighth notes in the fifth measure. The left hand provides a supporting bass line with a slur over the first two measures and a triplet of eighth notes in the third measure. The second system is marked 'dim.' and 'pp'. It continues the duet melody in the right hand, with a slur over the first four measures and a triplet of eighth notes in the fifth measure. The left hand continues the supporting bass line with a slur over the first two measures and a triplet of eighth notes in the third measure. Both systems include various musical notations such as slurs, accents, and dynamic markings.

The melody of the duet itself is altered slightly, so that the first phrase has the dying fall of A flat-G flat instead of G flat-G flat - a more sentimental contour, perhaps, but not unattractive. When Radames takes up the tune at 130 ff. Liszt changes register, but at 140 ff. he takes wing of his own and extends the melody sequentially until 143 ff., where the arrangement in octaves imitates the joining together of the singers in a duet. The melody is then further extended to an original climax of searing intensity at 147, before the chorus interpolation "Immenso Ptha" rings out (158 ff.) and forms the cue for an "FF" cadence in F sharp-major. At this point a note indicates that two choices of ending are possible. The transcription might finish here, or the final page can be played - a quietly reflective adjunct that anticipates in its fragile delicacy the 1885 piano-piece *Un Rêve*. The alternative endings remind one of those given for the song *Die Drei Zigeuner*, where Liszt notes that the loud ending might be better played in public, but the quiet one will probably

appeal to musicians. In the case of the *Aïda* transcription it is almost inconceivable that a pianist would wish to omit the gorgeous final page.

If one takes into account the amount of recomposition in the *Danza sacra e Duetto Finale* it would certainly be reasonable to describe it as as much of a fantasia as a transcription. The sensitive hand of genius is everywhere manifest in the evolution of a flowing unity out of several themes. In its original harmonic flavour and resultingly almost nostalgic air, the piece points towards *Réminiscences de Boccanegra* of 1882, Liszt's final large scale operatic fantasia, based on the revised version of the opera first heard at La Scala, Milan in 1881. This was the last time that he was to use the title "réminiscences," associated with the mighty virtuoso pieces of the 1830's and 40's, but anybody expecting a return to the style of this era would be disappointed, not to say puzzled by this late example, and it is true that some have found *Réminiscences de Boccanegra* difficult to understand.⁵ However, when one considers it along with Liszt's other late piano works, the brooding air of resignation and nostalgia becomes more comprehensible. The compositional features of these pieces are evident in the fantasia: spareness of texture, sometimes reducing the music to a single line; a pre-occupation with unusual and innovative harmonies; a starkly episodic approach to form; and a rejection of most of the devices of bravura display that characterise the pieces of Liszt's Glanz-zeit. The result is that *Réminiscences de Boccanegra* is a restrained, even austere work compared with the early fantasias. On the other hand it cannot be said that it shares the degenerative and fragmentary approach of the 1883 *Parsifal March*.

The fantasia is based on three themes from the opera, the opening of the Act I prologue, the Act II chorus "All'armi," and "Gran Dio li benedice" from the finale of Act III. The first and last of these themes are characteristic of the mature Verdi of the opera's revised version, and eminently suitable for the less ostentatious quality of Liszt's later style, while the more aggressive second theme produces the required contrast. The form is simple:

1-8	<i>Introduction</i> (based on 1st theme)	E-major
8-61	<i>1st theme</i> (Prologue, with Liszt's coda)	E-major

62-81	<i>Transition</i>	
82-121	<i>2nd theme ("All'armi")</i>	A-minor
122-161	<i>Variation of 2nd theme</i>	A-minor
162-174	<i>Transition</i>	
174-215	<i>3rd theme (1st part-Finale Act III)</i>	F sharp-major
216-222	<i>Transition</i>	
223-240	<i>Closing part of 3rd theme</i>	E-major
241-300	<i>Coda (different arrangement of coda of 1st theme)</i>	E-major

A striking aspect is the recapitulation of the coda of the first section (Liszt's own composition) as the coda to the whole piece. Apart from this effective cyclic return, Liszt chooses to open and close the fantasia with themes from the beginning and end of the opera, representing the machinations of the Prologue and their final dénouement, while the middle theme appropriately refers to the internicine strife that takes up so much of the plot. In this way he achieves a thoughtful précis of the opera's main dramatic movement, similar to that found in *Réminiscences de Norma*. The *Boccanegra Fantasia*, however, avoids beginning with the arresting call to attention of several of the early fantasias and opens with a simple, unharmonised improvisation on the melody of the first theme. The whole of this section is equally understated, climaxing quietly at 45 ff. with the music that will make its return at the end of the piece. The transition at 62 ff. breaks the spell with a clarion-like figure in the treble which hammers out a disruptive tritonal harmony over bass fragments of the ensuing chorus theme. The harmonies of the chorus are altered in a number of places, most impressively at 106 ff., where Liszt's fondness for the juxtaposition of distant chords spurs a bold foray:

Example 26



Liszt repeats the chorus at 122 ff. over his favourite running-octave bass, but the harmonies remain the same. A violently abrupt transition leads to "Grand Dio" from the Act III finale, arranged, most reticently, in F sharp-major. As the music becomes more impassioned at 189 ff. it is instructive to notice that Liszt avoids the exaggerated dynamics that would have been an almost irresistible temptation to him forty years earlier. Even the occasional thickening of the melody by the addition of thirds and sixths is moderate and sober. The modulation to E-major at 216-222 is now achieved by an inchoate, groping, unaccompanied melodic line which never succeeds in taking any definite pattern:

Example 27

The musical score for Example 27 is presented in three systems. The first system consists of a grand staff (treble and bass clefs) and a separate bass line below. The grand staff features complex passages with triplets and slurs. Dynamics include *rinforz. molto* and *espressivo*. The tempo marking *len.* appears at the end of the first system. The second system continues the grand staff and the lower bass line, with a *p* dynamic marking. The third system shows the grand staff with a *dim:..... e ritenuto* marking, leading to a final section with a 12/8 time signature. The lower bass line throughout the piece features steady triplet chords, some marked with *Pa.* and an asterisk.

Many of Liszt's late pieces fade away with fragments such as this, but here they serve as a transition to the continuation of the finale in E-major at 222. Verdi's melody is underpinned throughout by steady triplet chords, but Liszt avoids the virtuoso display which reproducing it accurately would entail. The "grandioso" coda is more forthright, and the final bars suddenly and unexpectedly break out into the crashing chords more typical of the early fantasias. The dynamic marking is, however, "FF", not "FFF" or "FFFF", and on top of this the peroration has a strangely alien impact - as if Liszt were wrenching himself back into an outgrown style, belatedly remembering that opera fantasias are supposed to end in this way. The effect is not one of exultant virtuosity but of nostalgic irony - the commoedia must finish with "Plaudite, amici" even if it has the dark undertones of tragedy and disappointment. It is not too much to say that in no

other fantasia has Liszt so well captured the intimate connotations of the term "réminiscences", even if the memories recalled are seen through the filter of his bitter-sweet old age. The backward glance is not just at *Simon Boccanegra* but also at a genre that formed an important part of his early compositional career. It is a tribute to Liszt's art that these complex shades of emotion can be contained within the scope of an operatic fantasia.

CHAPTER IX - NOTES AND REFERENCES

1. Göllicher: *Franz Liszt* (Berlin, 1908), p. 185

Verdi hat mich für die Koden, die ich mir in der *Ernani* und *Trovatore Phantasie* erlaubte, sehr bekomplimentiert. Ich habe diese Stücke, die man voller Tenorinbrunst so dumm als möglich spielen muß, für Bülow's "Hofkonzerte" in Berlin gemacht. Da er klagte daß immer etwas aus diesen Opern verlangt würde, sagte ich ihm 'Gut, ich werde dir in zehn Tagen etwas schicken, denn solches ist ja nicht deine Sache'.

2. La Mara ed.: *Briefwechsel zwischen Franz Liszt und Hans von Bülow* (Leipzig, 1898) p. 20

J'approuve fort votre idée de faire une fantaisie sur *Rigoletto*, mais avant de la publier, ne voulez-vous pas me la montrer? Egghard m'a joué il y a quelques semaines une Fantaisie sur des motifs de cet opéra, qui contenait quelques passages d'un bon effet.

3. Rena Mueller: *Liszt's Tasso Sketchbook* (University of New York 1986) pp. 320-321

4. La Mara ed.: *op. cit.*, pp. 281-2

Schuberth vient de m'écrire aussi au sujet de la *Fantaisie du Trovatore*. Je lui ai répondu que vous en étiez entièrement propriétaire et maître - mais que je désirerais que les trois Transcriptions de *Ernani*, *Rigoletto* et *Trovatore* (maintenez le numérotement des chiffres) soient publiées par le même éditeur et en même temps. Il me semble que vous pourriez demander cent Fréderics d'or pour cette salade italienne en trois parties.

5. See, for example, Suttoni: *Piano and Opera* (University of New York, 1973) p. 320.

CHAPTER X

THE WAGNER TRANSCRIPTIONS

My Wagner Transcriptions, by the by, were not in any way a matter of speculation to me. Appearing at the beginning of the fifties, when only the Weimar Theatre had the honour of performing *Tannhäuser*, *Lohengrin* and the *Flying Dutchman* such transcriptions only served as modest propaganda on the inadequate piano for the sublime genius of Wagner. 1

(Liszt to Breitkopf und Härtel, Nov. 23rd 1876)

Liszt's arrangements from Wagner's operas occupy a special place in his output. Not only do they form the largest single group, but they also mark most forcibly the transition from transcriptions designed for Liszt's own concert use towards those intended to promulgate the operas of composers whom he held in high esteem. Despite Liszt's generally well deserved, reputation for musical philanthropy, the number of composers falling into this category was actually quite small. As far as the operatic pieces are concerned Wagner and Berlioz head the list, his admiration for both being well-nigh boundless, although we might detect a certain cooling off towards Berlioz's music in his later years. Personal reasons of friendship or expediency were operative in the case of Raff, Louise Bertin and Ernst II, but, when adapted from other composers, transcriptions were a way of making money. This is not to say that Liszt did not wax enthusiastic about the music of others, but simply that "modest propaganda" hardly sums up his incentive in these cases. As we have seen, he depended, especially after leaving his post as Weimar Kapellmeister, on transcriptions to supply him with the necessities of life, and it was imperative that some of them at least should sell well. A composer like Meyerbeer, for example, hardly needed any help with self-advertisement, and even Verdi fell into this category. Liszt genuinely thought highly of both these composers, of the first more so than is fashionable today, but it would be far from the truth to say that his arrangements of their works were "in no way a matter for speculation".

Liszt was closely involved with only one Berlioz opera, from which a transcription was duly published, but his Wagner arrangements cover nearly the totality of Wagner's mature output. Wagner himself mentioned in his autobiography that Liszt played excerpts from *Rienzi* in

his concert tours,² but if this was so nothing of this has survived. His first self-documented interest was in *Tannhäuser*, to which he turned his attention soon after beginning his Weimar residency:

Talking of people with good sense, do you know what I mean to do? No more nor less than to appropriate for the piano, after my fashion, the *Overture* of *Tannhäuser* and the whole scene "O, du mein holder Abendstern" of the third act. As to the former, I believe that it will meet with few executants capable of mastering its technical difficulties, but the scene of the "Abendstern" should be within the reach of second-class pianists When we meet, I shall have the impertinence to play you with my two hands your overture, such as I have prepared it for my own use. 3

(Feb. 26th 1849)

Wagner replied enthusiastically:

Before I knew anything of your intention, several years ago when I was writing the overture, I wondered whether I should ever hear it played by you. I should never have mentioned it to you, for in such matters one must not be too forward, but now that I hear you are employed in making this piece your own, after your own fashion, I must tell you that I feel as if a beautiful dream were realised. Is it possible? Why not? All is possible to you. 4

Considering that Wagner never showed in his relationship with Liszt that he had any idea what being "too forward" actually meant, we can smile at his gushing hyperbole. Nevertheless, he was obviously aware just how valuable a service Liszt was performing. In the absence of frequent productions of his operas, piano transcriptions were virtually the only method by which Wagner could reach a large audience. Moreover, the unusual complexity and avant-garde reputation of his operas made it all the more necessary that there should be as many opportunities as possible to accustom concert-goers to his musical style. One wonders how many persons were introduced to Wagner through Liszt's transcriptions, and the answer is probably far more than became acquainted with his works through their stage performance. Of course, for the more difficult transcriptions a pianist of the highest calibre was required, and in the case of the *Tannhäuser Overture* the standard bearer was Hans von Bülow, who gave several performances to considerable acclaim. The difficulties are caused more by Liszt's attempts to render Wagner's brilliant orchestral texture on the piano rather than any excessive elaboration of his own. For this task the keyboard technique developed in the operatic fantasias proved invaluable, as can be

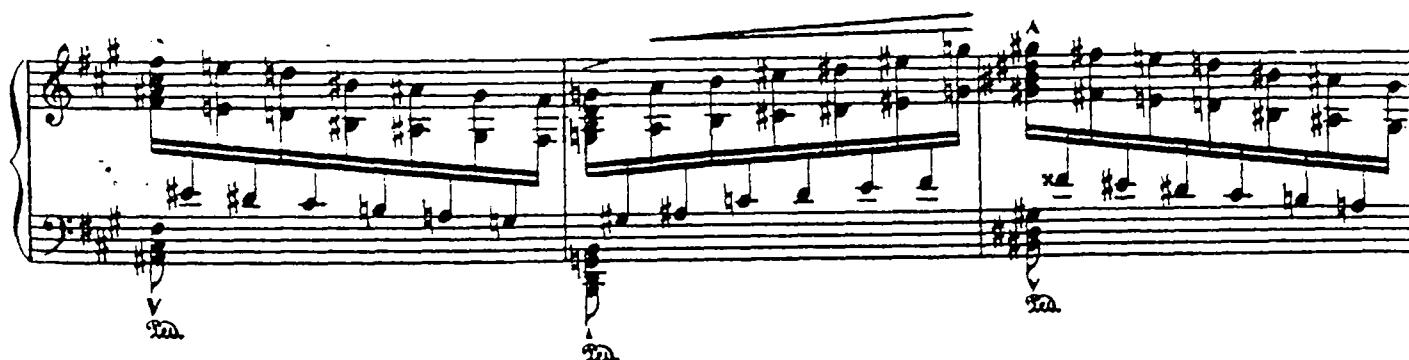
seen when we look at his solution to the problem of transcribing the first "FF" statement of the *Pilgrims' Chorus*:

Example 1



The ingenious arrangement of the violin figuration is easier to play than uniformly continuous octaves would have been, and makes the correct accentuation of the figure child's play. In effect, the technique is the same as that used in *Réminiscences de Don Juan*:

Example 2



played with one hand rather than two. This passage in the *Tannhäuser Overture* made a considerable impact on Liszt, and probably suggested to him the layout of part of his *Grand Solo de Concert*, composed around the same time:

Example 3

a tempo. più moderato

235

8

p

ten. sempre f e vibrato il canto

237

8

p

ten.

The *Abendstern* arrangement is of quite another order of difficulty - simple, attractive and with few divergences from the original. It is a mistake to imagine that minor alterations cannot be as useful in analysing Liszt's art of transcription as more major changes. The recitative, for example, is transposed from G to G sharp, making the melody, which now stands out mainly on the black notes, easier of execution amid the arpeggios of 9 ff. These arpeggios themselves are cleverly organised to outline the inner part at bar 19. If we compare Liszt's introduction to the aria proper with that in the vocal score, we can see the superiority of the former in variety and elegance. The top note is subtly added by the left hand later in the bar, ingeniously avoiding the obvious:

Example 4

Vocal Score

Example 4 is a vocal score featuring a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics in English and German. The piano accompaniment is in G major and 4/4 time, featuring a prominent bass line. The score includes dynamic markings such as *p*, *pp*, and *ppp*, and performance instructions like *Wood sustain, Strings piz* and *Harp.*

bright, thou lead'st us up - ward with pure kind-ly light.
Strahl, und freund - lich zeigst du den Weg aus dem Thal.

Oh star of eve . . . thy ten - der
O du mein hol - der A - bena

Example 5

Liszt

Example 5 is a piano piece by Liszt, titled "Romanze". It is in G major and 4/4 time, with a tempo marking of *sempre lento, ma un poco più mosso*. The score includes dynamic markings such as *pp*, *mf*, and *espressivo*. The piece features a prominent bass line and a melodic line in the right hand. The score includes performance instructions like *espressivo* and *mf*.

Romanze

sempre lento, ma un poco più mosso

pp

mf

espressivo

du mein

hol - der A - bend-stern, wohl grüßt ich im - mer

The coda at 104 ff. is also new, the music fading out in fragments of the main-theme over a descending chromatic bass. Even an arrangement intended for amateurs can reveal the hand of a master.

Wagner gave his seal of approval to these transcriptions before they reached the press, and the closeness of the two composers' collaboration is paralleled only by that of Liszt and Berlioz in the 1830's. Their friendly relations were well caught in a page of manuscript dating from 1856 (now in the Munich Bayerische Staatsbibliothek) in Liszt's hand, but signed by Wagner. This contains a few bars of Donner's summoning of the storm from *Das Rheingold* in vocal score, with at one point the string figuration elaborated, as if for orchestra, on several bars. Perhaps this points to an unrealised intention on Liszt's part to make a transcription of this passage from *Rheingold*. Immediately following in the operatic score is the *Valhalla* theme, of which he did make an arrangement that was published twenty years later in 1876. This, however, uses the end of the transition between scenes one and two as an introduction, and is obviously intended as a transcription of the *Valhalla* theme as it appears at the beginning of scene two. Liszt's only addition to this short piece was a passage based on the sword motif, used to link the two statements of the *Valhalla* music. One can imagine that this was the sort of simple transcription that took him little time to realise, and was designed to coincide with the first performances of the *Ring* in August of the year of publication.

Wagner's involvement in Liszt's arrangements extended beyond their musical substance. He was consulted in virtually every matter pertaining to them:

Write to me soon what titles I am to give to the *Tannhäuser March* and the *Lohengrin Procession* (E flat, Act II), which I have already arranged for H. [Hans von Bülow] for drawing-room use. 5

(Liszt to Wagner, Feb. 18th 1853)

Wagner replied the next month:

In order not to forget your question as to the titles, I will answer it at once, as best I can. Nothing occurs to me but *Two Pieces from Tannhäuser and Lohengrin*:

1. Entrance of the guests at Wartburg
2. Elsa's bridal procession to the Minster

This, in my opinion, would best indicate the character of the pieces in accordance with the events represented. I am looking forward to your pianoforte arrangements of these pieces, in the ingenious manner peculiar to you; and above all I am most agreeably flattered by it. 6

Both pieces were published in 1853, but Liszt made a revision of the *Tannhäuser March* in 1874, which appeared the following year. In 1876 Breitkopf und Härtel asked him "to prepare an enlarged version" ⁷ and though he agreed to do so, no new edition seems to have arisen from this. The march arrangement is of considerable brilliance, and is no doubt as suitable for the concert-hall as for the salon. The full, transparent sonority of the chordal passages is a great improvement on the more workaday setting of the vocal score:

Example 6

Vocal Score

(From here the knights and nobles enter singly with their ladies and retinue, which remains
Cls. & Horns. Bassoons & Strings.

p very sustained.

in the background ; the guests are received by the Landgrave and by Elisabeth.)

p

Fls. & Obs.

Drum.

Example 7

Wagner/Liszt

The image displays three systems of musical notation for a piano piece. The first system consists of a grand staff with treble and bass clefs, featuring a melody in the treble with fingerings (3, 2, 1, 3, 2, 1, 2, 1, 2, 1) and a bass line. It includes dynamic markings *p* and *psostenuto*, and a repeat sign with a first ending bracket. The second system continues the melody and bass line with various articulations and dynamics. The third system shows a more complex texture with multiple voices in both hands, including a prominent bass line with a repeat sign and a first ending bracket. The key signature is three sharps (F#, C#, G#).

Liszt was particularly concerned to maintain contrasts of texture, avoiding the monotony that can easily befall a long, forthright, ceremonial piece such as this. The length is increased by the inclusion of the entry of the minstrels (218 ff.) and the rounding-off of the music by a shortened reprise of the march. Apart from this, Liszt's additions were minimal, but included a short coda to the main march sections. The ornamentation of the melody at 109 ff. was also his idea, and however necessary this was for the sake of variety, the almost flippant effect clashes somewhat with the intended stateliness of the original:

Example 8

The image displays three systems of musical notation for a piano piece. The first system shows a melodic line in the right hand and a supporting bass line in the left hand, with the instruction 'dolce con grazia' written above the right hand. The second system continues the melody, featuring a trill in the right hand marked with an asterisk (*). The third system shows further development of the melody and bass line, with several measures marked with asterisks (*). The notation includes various musical symbols such as notes, rests, and fingerings.

The most significant change in the second edition was the alteration of 178 ff., eliminating the tremolo and replacing it with a less meretricious chordal accompaniment.

The simplicity of *Elsa's Bridal Procession to the Minster* is such that no revised edition could possibly be needed. Liszt enclosed the Act II procession music between the opening and closing bars of the Act I Prelude, which form an introduction and a coda. In the opera the procession is interrupted by Ortrud's startling intervention, but the inclusion of this is out of the question in a short transcription. The music from the Prelude dovetails very well with that of the procession, producing a winsome salon piece of no great significance. On an equally restricted scale are *Elsas Traum* and *Lohengrins Verweis*, but the latter is slightly marred by Liszt's addition of a few bars of Italianate thirds quite foreign to the character of the preceding music:

Example 9

langsam

schwe - rer Schuld Ver - dacht.

pp

pp

piu p e riten.

pp

The *Festival Music and Bridal Song* from Act III of *Lohengrin* is a more ambitious piece than any of the other transcriptions from this opera. The idea of surrounding the wedding song with two statements of the Act III Prelude was devised by Wagner for one of his orchestral concerts:

In spite of the *Tannhäuser Overture* preceding them, the pieces from *Lohengrin* made such an impression that they were universally declared to be the best thing. For the *Bridal Procession* I had specially written a very effective new close, which I must communicate to you; following upon the *Bridal Song* I repeated the G-major prelude (Wedding music) after a short transition, and gave a new conclusion to this also. These pieces have had a tremendous popular success, everybody was delighted. 8

(Wagner to Liszt, May 30th 1853)

Liszt followed Wagner's scheme in his transcription and the result was a finely-crafted keyboard arrangement of some of the most immediately enticing music in *Lohengrin*. Unfortunately, Liszt

achieved his aim of popularising Wagner only too well - the *Bridal Song* is now one of the most hackneyed pieces in the repertoire.

Liszt was careful to take few liberties with Wagner's original in these transcriptions, indeed they are the least elaborate of any he had made up to this time, with the exception of the *Bénédiction et Serment* from *Benvenuto Cellini*. When he finally attempted a fantasia on themes from a Wagner opera he chose the Meyerbeerian *Rienzi*. There was little need for an accurate, proselytising transcription of the one Wagner opera that had achieved enormous success from its first production, and moreover he had already tested the effect of the music before his own audiences during his virtuoso years. The desire to write the fantasia seemed to come to him on the spur of the moment:

Do you know what I did a few days ago? Looking at your portrait, which you had signed "Santo Spirito Cavaliere" [the words of one of the choruses in *Rienzi*] it occurred to me to write a *Rienzi-Fantasia* for pianoforte. If it should amuse you for a moment, my time will have been well employed. 9

(Liszt to Wagner, August 22nd 1859)

Although this was the first operatic fantasia as such that Liszt had published for several years, it is of much smaller scope than examples from the early 1840's. Perhaps the best comparison in terms of length is with the 1847 *Ernani Fantasia*. The *Rienzi* piece is based on "Santo spirito cavaliere" from the finale of Act III, Rienzi's prayer from Act V and his Act I "Doch höret ihr der Trompete Ruf":

1-26	<i>Introduction</i> (based on "Santo Spirito")	B flat-major
27-43	<i>Rienzi's Prayer</i>	B flat-major
44-58	<i>development of above 2 themes</i>	modulating
59-74	<i>Rienzi's Prayer in new arrangement</i>	B flat-major
75-87	<i>repeat of 44-58 a semitone higher</i>	
88-103	<i>transition</i>	

104-131	<i>Rienzi's Ruf</i>	D-major
131-140	<i>development of "Santo Spirito"</i>	modulating
141-158	<i>Rienzi's Ruf "FFF"</i>	B flat-major
159-172	<i>Cadenza on "Santo Spirito"</i>	B flat-major
173-192	<i>Coda (Rienzi's Prayer and "Santo Spirito")</i>	B flat-major

The fantasia uses the "Santo Spirito" theme as a ritornello between sections and makes much play of this combination with the prayer theme:

Example 10

The musical score for Example 10 consists of two systems of staves. The top system features a piano accompaniment in the left hand and a vocal line in the right hand. Above the vocal line, the instruction *poco a poco accelerando marcato* is written. Below the vocal line, the instruction *sotto voce* is written. The piano part includes a *marc.* (marcato) marking. The bottom system continues the piano accompaniment, with a *p* (piano) marking. The score includes various musical notations such as notes, rests, and dynamic markings.

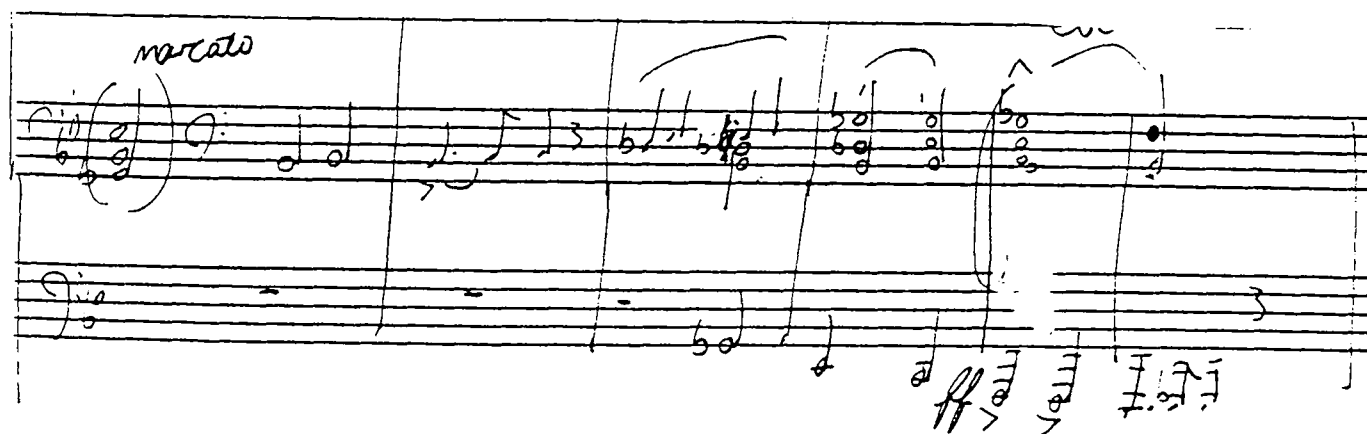
The introduction to the prayer theme itself deserves mention as an example of Liszt's growing tendency to pare down the music to a single line:

Example 11



The manuscript of the piece (Weimar M.S.J. 53) suggests haste of composition, with frequent deletions and several passages written out of order. Some sections appear to have been composed without any firm idea of where their final position was to be, but simply as interesting ideas to be fitted in later. The coda, for example, was constructed of blocks such as this. The introduction was originally slightly longer, and the following passage appeared between bars 18 and 22:

Example 12



This was surely eliminated because of the already numerous repetitions of the "santo spirito" figure. Likewise Ex. 10 was originally arranged without the thematic combination:

Example 13

Handwritten musical score for Example 13. The top staff contains several measures of music with annotations: "pp", "Ped.", "Ped.", "Ped.", "Ped.", "etc.". The bottom staff contains measures with annotations: "b 8:", "crescendo", "bass crossed out in blue pencil".

The idea for the intertwining of themes came to Liszt when the piece was otherwise finished - it is the last correction to appear on the manuscript. The *Rienzi Fantasia* is not a very important work, but it is at least well-constructed, concise and effective, and the manuscript gives a fascinating insight into Liszt's episodic method of working.

The transcription of the *Spinning Song* from *The Flying Dutchman* was composed soon after the *Rienzi Fantasia* and is altogether a less grandiose work. Its chief interest, apart from the rendering of Wagner's orchestral texture, are its adumbrations of Liszt's late style. The cadence at 104-108, for example, is harmonically too advanced for early Wagner and more reminiscent of the *Christmas Tree suite*:

Example 14

Printed musical score for Example 14. The top staff contains several measures of music with annotations: "3 2 1", "4", "8", "sempre pp". The bottom staff contains measures with annotations: "8", "2 1 3", "1 3 1 3", "pp".

A characteristic touch is the inclusion of the Dutchman's theme at 119 ff. Here Wagner had used the "redemption" theme to illustrate Senta's dreaming of the Dutchman. Liszt's substitution of the other theme is not dramatically inappropriate, and its harmonisation, with "weak" first inversion chords, is typical of the progressions favoured increasingly by Liszt as he grew older:

Example 15

Example 15 is a musical score for piano, consisting of two systems. The first system begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords and melodic lines, with markings for *ppp* (pianissimo), *ritenuto a piacere* (rhythm at pleasure), *träumend* (dreaming), *rit. dim.* (rhythm diminishing), and *con grazia* (with grace). The second system continues the piece, marked *ed espressivo* (and expressive), and includes a tempo change to *p poco a poco in tempo* (piano, gradually in tempo). The score is characterized by its use of first inversion chords and a variety of dynamic and tempo markings.

This piquant flavour is even more prominent in the repeat at 200 ff.:

Example 16

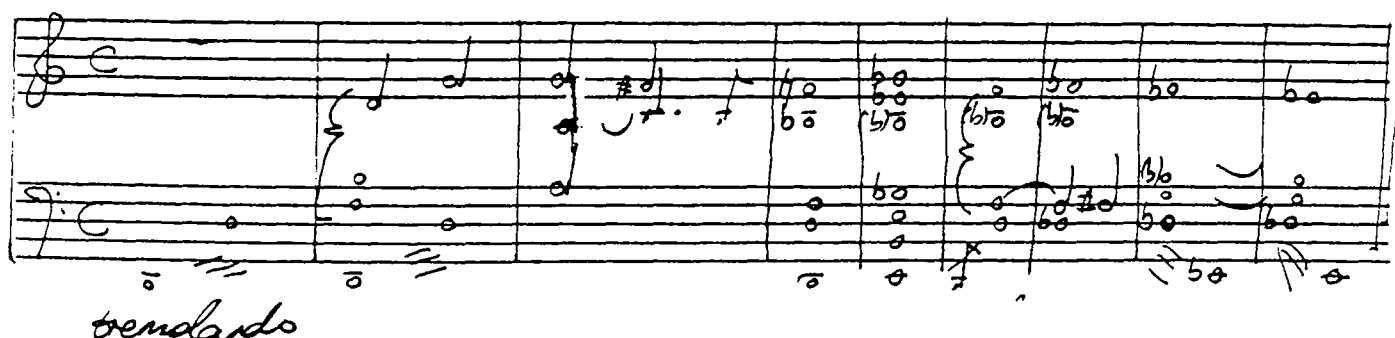
Example 16 is a musical score for piano, consisting of a single system. It begins with a treble clef and a key signature of two sharps (F# and C#). The score features a series of chords and melodic lines, with markings for *ppp* (pianissimo), *un poco rall.* (a little slower), *mf* (mezzo-forte), *ritenuto a piacere* (rhythm at pleasure), *träumend* (dreaming), and *piu rit.* (further slower). The score is characterized by its use of first inversion chords and a variety of dynamic and tempo markings.

The juxtaposition of the straightforward candour of early Wagner with the almost quirky inspiration of later Liszt gives this piece a peculiar atmosphere absent from the original, a quality shared by the *Ballade* transcription published in 1873. Here Wagner's tremolos are generally replaced by more varied keyboard effects, and the musical argument is tightened by the inclusion of thematic material in place of characterless chromatic figuration (at 30 ff., for example). The

introduction and coda are Liszt's own composition, but no stylistic dislocation is obvious. It is ironic that in the *Lohengrins Verweis* arrangement Liszt confined himself to adding only a few bars and succeeding in ruining the end of the piece, whereas in the *Ballade* the greater license made him capable of an increased identification with the spirit of the original

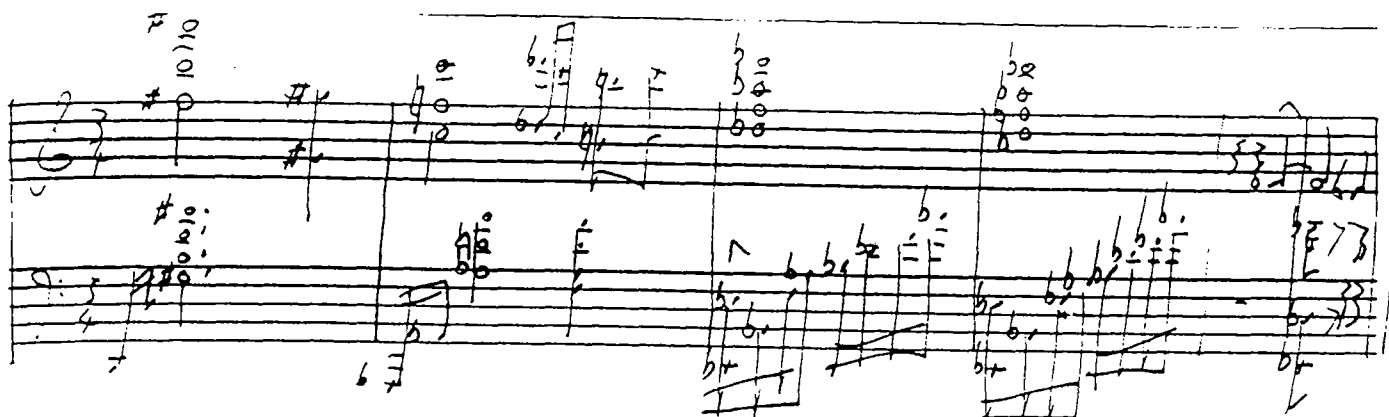
To many of Wagner's contemporaries, the style of his later operas was bewilderingly difficult to understand, and it is no exaggeration to say that Liszt's transcription of the *Liebestod* from *Tristan and Isolde* revealed the magnificence of the opera to those who otherwise might hardly have heard a note of later Wagner. The popularity of this arrangement is demonstrated by the fact that it seems to have effected a change in the title of the opera's closing scene. Wagner himself consistently used "Liebestod" to refer to the Act I Prelude, and described the opera's closing passage as Isolde's "Verklärung". His friend's transcription, however, ensured that the former title was indelibly attached to the latter music. Part of the manuscript of the arrangement (Weimar MS.U32) survives, and testifies to the care Liszt took over the transcription. In some respects it is an almost impossible piece to transcribe for the piano - a single continuous melody in the most sustained and seamless orchestral legato. Moreover, there is the problem of finding a suitable introduction for the closing scene when played on its own, and Liszt's solution was not arrived at immediately. His first idea was to transcribe the few bars prior to the start of the *Liebestod*:

Example 17



but this is hardly any better than having no introduction at all, beginning as it does with the same indeterminacy as the *Liebestod* itself. After crossing this out, Liszt was struck with the inspiration of using a version of the "Liebe, heiligster Lieben" theme from Act II:

Example 18



This was an idea of genius. Not only does the new material form a dramatically arresting opening, but it is also exactly appropriate to the situation at this point in the opera. (Incidentally, the connection here made between the "Liebe" theme and the music of Isolde's death probably prompted Liszt to transfer the title *Liebestod* from the Prelude). The version above is still not quite right. It is placed too high on the keyboard to form a convenient connection with the low harmonies of "Mild und leise", and, more importantly, the harmony of bar three fatally anticipates the climax of the piece. Liszt's third attempt, which was pasted over Ex. 18, was the introduction as we have it today, except with a tremolo bass, later deleted and replaced with broken chords. Instead of the ecstatic harmony of bar three, a first inversion C sharp chord twists ecstasy into tragedy, glossing the dramatic situation. The ensuing transcription contains more detailed dynamic markings than usual, and even fingering is diligently added. The manuscript only reaches bar 48 as the final page is missing. When Liszt revised the piece for a second edition in 1875, the first part of the transcription remained unchanged. The climax however, was considerably altered, and it is this section that would have been on the missing part of the manuscript. Liszt must have sent this to Breitkopf und Härtel with his revisions, from whom it was never returned. The trill at bar 47, originally:

Example 19



was made more imposing, with less dangerous reliance on the power of outer fingers of the right hand:

Example 20

get? Hel - - - ler schal - - lend, mich um -

rinfz. *ff* *p* *ff* *p*

The other change was to 65 ff. The sustaining of the climax is a difficult problem, and Liszt's first plan had been the inevitable tremolo:

Example 21

trem. Linke Hand. Ped. Ped.

Von Bülow had done something similar in his arrangement of the vocal score of Tristan:

Example 22

The image displays two systems of a musical score. Each system consists of a vocal line (soprano) and a piano accompaniment (treble and bass staves).
The first system's vocal line has the lyrics "Schall, in des Welt-". The piano accompaniment begins with a *ppp* (pianissimo) marking and includes a *ff* (fortissimo) marking later. The piano part features complex textures with many beamed sixteenth notes and chords, some marked with a '6' for a sextuplet.
The second system's vocal line has the lyrics "A - - - - - them's we - - - - - hen - - - - - dem". The piano accompaniment continues with similar complex textures, including a *f* (forte) marking. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

as had Tausig in his transcription of excerpts from the opera. Liszt's final version retains the general layout of his original transcription over six octaves of the keyboard, but produces more sonority by replacing the tremolo with repeated chords:

Example 23

Ossia

Welt - A - - - - - tems

we - - - - - hen - - - - - dem All,

8va bassa

8va bassa ad lib.

One should notice how closely he follows Wagner's orchestration, in which, although the bass of the first chord is E, the timpani have a roll on B. The left hand chord in the middle register of 65 is so arranged as to highlight the B along with the C sharp of the melody and even in the ossia version of the top line the B is the final note of the descending scale. This scrupulous fidelity to Wagner's intentions could only have been achieved by a mastery of the keyboard equal to Wagner's of the orchestra.

The transcription of *Am Stillen Herd* from *Die Meistersinger von Nürnberg*, published in 1871, is different in aim from that of the *Leibestod*. In the *Tristan* arrangement, Liszt's intention

was to re-create Wagner's music as closely as possible on the piano; but here he writes what amounts to an extended improvisation on a theme. As one has grown accustomed to expect of Liszt's finer transcriptions, much of the elaboration takes the form of cadential expansions and sequential development. In addition, the figuration is unified by constant reference to characteristic turns of the main theme (for example 3-7), which helps to produce a concentrated miniature fantasia of assured effect and thematic concentration.

The last two Wagner transcriptions, the *Feierliche Marsch* from *Parsifal* of 1882 and *Am Grabe R.W's* of 1883 stand out from all of Liszt's other operatic arrangements. Like *Réminiscences de Boccanegra* they are firmly in Liszt's later style, but speak more of indecisiveness and disillusionment than nostalgia. Whereas the tendency in pieces like *Am Stillen Herd* was to enhance Wagner's music by the addition of exuberantly Lisztian traits, the effect of his treatment of the *Parsifal* themes is grotesque distortion. Through obsessive use of ostinato, constantly deflected cadences and deflated climaxes, the *Marsch* from *Parsifal* takes on the sinister and gloomy aspects of *Unstern*. It is difficult to forget when listening to this arrangement that Wagner disliked Liszt's later music. He would certainly have abhorred Liszt's transformation of his themes into the antithesis of their original meaning and the building up of a structure of deliberately empty purposelessness. Bars 1-12 introduce the bell-like ostinato from the Act I transformation music under fragments of the similarly contoured march theme. This is repeated, changing its aspect from minor to major by a contraction of the intervallic cell formed by the bass notes - a common procedure in late Liszt. At 23 ff. the music turns from E to C, the right-hand seemingly trying to form fragments into a coherent, extended melody, until the theme which accompanies the entry of the squires at 30 ff. cuts it short. This is the first non-fragmentary line in the piece, but it too is immediately broken up into self-repeating cells before two statements of the "pure fool" theme lead to E flat. The grail theme enters triumphantly and is repeated in E flat, A flat and C, eventually falling back onto the bass ostinato, which has been gradually re-asserting itself, and ends indeterminately on a first-inversion chord of C-major. The last page of music brings a groping version of the "pure fool" theme reduced to a single line, the grail theme and some closing bars of ostinato.

From beginning to end the *Parsifal March* seems to play out its part in an indeterminate limbo. A musical picture of vacillation, fruitless striving and disappointed resignation, one can scarcely avoid drawing parallels between it and the expressive area of Liszt's other late music. Liszt's admiration for *Parsifal* was surely too deep for his transcription to be a malevolent satire on Wagner's music - but it is a personal statement of moving significance. Liszt had suffered many crushing disappointments in his later years, ranging from the death of two of his children to the failure of his music to gain the public support it deserved. He could hardly have helped comparing his lot with that of Wagner, who was at his zenith in the early 1880's. The contrast between the confident tread of Wagner's *Parsifal* music and the hesitant, hollow ring of Liszt's arrangement is a parallel to their differing fates in old age.

A tiny addendum to the *Marsch* is *Am Grabe R.W.'s*, also based on themes from *Parsifal* similarly distorted. The disintegration is taken even further here, the piece opening with a coldly twisted variant of *Parsifal's* opening theme, the grail melody constantly threatening to emerge from bars 22-45 but never succeeding in doing so, and the music finally fading out with a reminiscence of the bell theme. This is the remotest point from the virtuoso transcriptions of Liszt's early years. In a superscription to the piece, he wrote:

Wagner once pointed out to me the similarity between his *Parsifal*-motif and my *Excelsior* (Introduction to *Die Glocken von Strassburg*) written earlier. May this remembrance be enshrined here. He has fulfilled the greatest and noblest aspirations of the art of the present day.

This music is so intimate and personal that it would seem totally out of place on the concert platform. A tissue of half-remembered-themes, seen through the mists and obfuscations of old age, the act is not one of re-creation but of disintegration. Liszt could hardly have made a more eloquent comment on his own twilight.

CHAPTER X - NOTES AND REFERENCES

1. Bache trans.: *Letters of Franz Liszt, collected and edited by La Mara* (London, 1894) II, p. 307.
2. Wagner: *Mein Leben*, trans. Andrew Gray and Mary Whittal (Cambridge, 1983) p. 270
3. Francis Hueffler, trans.: *Correspondence of Wagner and Liszt* I (London, 1888) p. 15
4. Hueffler trans.: *op. cit.*, I, p. 18
5. Hueffler trans.: *op. cit.*, I, p. 258
6. Hueffler trans.: *op. cit.*, I, p. 263
7. Bache: *op. cit.*, II p. 307
8. Hueffler: *op. cit.*, I p. 286
9. Hueffler: *op. cit.*, II p. 306

CHAPTER XI

CONCLUSION - PIANO STYLE AND COMPOSITIONAL APPROACH IN THE OPERA

FANTASIAS AND TRANSCRIPTIONS

As the backbone of his recital programmes during his years as a performer, Liszt's opera fantasias are especially instructive in charting the growth of his pianistic mastery. As one might expect, his early training with Czerny rigorously drilled his fingers in the brilliant technique required by the music of Moscheles, Hummel, Weber, and Czerny himself that made up the largest part of his repertoire at this time. Liszt was grateful to Czerny all his life, dedicating the *Transcendental Studies* to him and treating him with an almost filial affection, although there is evidence that he initially found Czerny's emphasis on discipline and logic rather inimical. It was Czerny's passion for ordered codification of aspects of contemporary piano technique that prompted Liszt to think for the first time about the possibilities of further development, despite being as yet unable to realise them, and to this extent Czerny did indeed sow the seed that led to the *Transcendental Studies*. Nevertheless, the salient feature of the 1824-5 *Rossini Variations* and *Impromptu* is the conventionally brilliant glitter of rapid runs and facile figuration. Liszt's technique here was very much finger orientated, ignoring opportunities for more extensive use of chords and octaves to vary the texture and increase volume. The pedal is treated with little imagination, and in general Liszt still had a lot to learn from artists such as Weber, whose music showed the way to a style of writing that, with its bass tenth chords and extended passagework, was still several years in the future as far as Liszt was concerned.

With the *Fantasia on La Fiancée* Liszt took an enormous stride forward. In some respects this comes as a surprise, because even the virtuosic leaps of the little *Scherzo* of 1827 give hardly an inkling of the stage he was to reach only two years later. As was pointed out at the time, his style was still indebted to pianist-composers such as Herz - if there is any need to single out one in particular - but although the basic technique of the *Fiancée Fantasia* might be common currency, the imagination and daring with which it was used bespoke a technician of no

average ability. Compare the following passages from Herz's *Variations Brillantes de Bravour sur le Trio favori du "Pré aux Clercs" de Hérold* (1835) with traits from the *Fiancée Fantasia*:

Example 1

Herz

a.

Handwritten musical score for Example 1a. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/3 time signature. It contains a melodic line with some grace notes and a final measure with a sharp sign. The bottom staff is in bass clef with a key signature of one flat and a 3/8 time signature. It contains a bass line with several measures of eighth and sixteenth notes. Annotations include 'tranquillo' written above the top staff and 'leggero' written above the bottom staff. There are also some handwritten notes like '95' and '97' near the beginning of the bottom staff.

b.

Handwritten musical score for Example 1b. It consists of two staves. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. It contains a melodic line with several measures of eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature. It contains a bass line with several measures of eighth and sixteenth notes. Annotations include 'Var III' and 'f = 76' written above the top staff, 'di Bravoura' written to the left of the top staff, and 'mf' written below the bottom staff. There are also some handwritten notes like 'etc.' at the end of the bottom staff.

Example 2

Liszt

a.

Var. 1
Vivace (♩. 160)
Brillante e non legato

The musical score for Example 2a, Var. 1, is in G major and 2/4 time. It consists of 16 measures. The tempo is marked 'Vivace' with a quarter note equal to 160 beats per minute. The performance instruction is 'Brillante e non legato'. The right hand plays a series of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The piece ends with a final chord in the right hand.

b.

The musical score for Example 2b is in G major and 2/4 time. It consists of 16 measures. The tempo is marked 'Vivace' with a quarter note equal to 160 beats per minute. The performance instruction is 'Brillante e non legato'. The right hand plays a series of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The piece ends with a final chord in the right hand.

The extension of range and power is already palpable, as is the greater variety of figuration in the piece as a whole. Liszt was beginning to utilise a novel alternating-hand technique of which the earlier *Impromptu* was entirely innocent:

Example 3

La Fiancée Fantasia

il più presto possibile

p *rfz* *sempre cresc.*

Prestissimo (♩ : 160)
sempre staccato e leggero

pp *rfz dim.*

* *fin.*

Adumbrations of this technique can be found as least as early as Bach's *Goldberg Variations*, but its development for piano can be credited to Liszt, who drew on it for a number of new effects, such as the typical interlocking octaves of the *La Juive Fantasia*:

Example 4

Colla più gran forza e prestezza

Пан:

Precipitato colla più gran forza e prestezza

martellato

* *fin.*

This was to come in 1835, but already in the 1830 *Introduction* to the *Siège de Corinth Variations* we find a move away from a reliance on finger technique to a heavier, more chordal style,

demanding more flexibility from the wrists and characterized by cascades of octaves similar to those later found in *Mazeppa*:

Example 5



Left hand chords too were beginning to be extended from an octave to the tenth that soon became the rule for Liszt:

Example 6

La Fiancée Fantasia

marcatissimo il Basso

len.

cresc.

Example 7

Siège de Corinth Introduction

Solo

Example 8

Réminiscences de Norma

a.



b.



Thus we can see that the seeds of the rapid development between the *La Fiancée* and *La Juive* Fantasias were already present before the full impact of Chopin and Paganini hit Liszt. This is not to belittle their undoubtedly powerful influence, for Chopin's op. 10 *Studies* showed the way forward with figuration—especially in op. 10 no. 1 - more extended and original than anything in the *Fiancée Fantasia*, while Paganini's instrumental feats spurred Liszt to a new course of study in order to achieve for the piano what Paganini had achieved for the violin. The final results of this are demonstrated in the fantasias from 1835-1843. Brilliant finger passages were now only one weapon in Liszt's armoury, supplemented by an extensive use of runs in double thirds and sixths, widely-spaced tremolos, double and alternating octaves, and extended chords.

Example 9

Réminiscences des Huguenots

Example 9 is a musical score for a piece titled "Réminiscences des Huguenots". It is written for piano and features a complex, fast-paced melody. The score is divided into two systems. The first system includes a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is marked with "luc." (lucido) and "luc." (lucido). The second system includes a bass clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is marked with "sempre fff e molto energico". The score is written in a style that is characteristic of the 19th century, with a focus on technical virtuosity and dramatic expression.

Example 10

Réminiscences de La Scala

Example 10 is a musical score for a piece titled "Réminiscences de La Scala". It is written for piano and features a complex, fast-paced melody. The score is divided into two systems. The first system includes a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is marked with "8^{ve} tremolando". The second system includes a bass clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is marked with "8^{ve} tremolando". The score is written in a style that is characteristic of the 19th century, with a focus on technical virtuosity and dramatic expression.

Example 11

Réminiscences de Lucrezia Borgia

The image displays a musical score for 'Réminiscences de Lucrezia Borgia' by Franz Liszt. It consists of two systems of staves. The first system includes a violin staff at the top and a piano staff below it. The violin staff features a 'glissando' marking and a '5' above a series of rapid, ascending sixteenth notes. The piano staff is marked 'con bravura sempre f' and contains a series of chords and single notes. The second system continues the musical themes, with the violin staff showing further melodic development and the piano staff providing harmonic support. The notation is dense and characteristic of Liszt's virtuosic style.

Also prominent is a breathtaking indulgence in the most treacherous leaps, a unique feature of Liszt's music and something of a speciality:

Example 12

Réminiscences des Huguenots



This takes the device of the 1827 *Scherzo* to their inevitable conclusion.

Writing such as this was of a coruscating difficulty never essayed before, with consequent problems for the weak frames of many of the pianos Liszt met on his concert tours. His own preference was for an Erard instrument, and he even attributed the success of his concert at the Opéra on March 19th 1837 to the Erard piano. Nobody had dared before to attempt to fill that vast auditorium with nothing but the sound of a single piano, and Liszt's success was a measure of the effect of his new technique. Publishers, realising the uselessness of trying to sell pieces like his operatic fantasias on their playability by amateurs, instead emphasised the Romantic audacity of their search after the "ne plus ultra" of virtuosity - the title page of the Hoffmeister edition of *Réminiscences de La Juive* includes an amusing illustration of a Herculean figure attempting to play the lyre while being dragged along by a horse. The virtuoso writing in this piece is not quite as grotesque as the publisher might have thought, and indeed in all the fantasias the technique demanded is within the bounds of possibility. With the 1837-8 *Transcendental Studies*, however, Liszt came near to overstepping these bounds, even taking into account the lighter touch of his instrument compared to that of the present day. In the C-minor study, for example, a melody must be brought out amid five-finger passages at considerable speed:

Example 13

Presto strepitoso.

con forza

sempre fortissimo e marcatissimo

Pedale.

This is an awesome demand even on an 1830's Erard, and it is to be wondered whether the passage is not too difficult ever to be truly effective. The same might be said about the following almost ludicrous example from the F-minor study:

Example 14

which is reminiscent of Alkan's freaks of difficulty. The thick bass chords almost completely drown out the leaps in the right hand, and on most pianos the passage would sound messy and badly written however well it were played. It might be possible to bring these pieces off in the

occasional well-prepared performance, but as repertoire works, played night after night on tour, they require too constant a level of concentration to be a worthwhile risk. Moreover, they are as much dependent for their effect on the tone and touch of the piano as the skills of the performer if they are successful on one instrument they will still probably fail on ten others. Liszt was more candid in admitting such things later in life. He mentioned to Olga von Meyendorff in 1881 that he used to perform *Réminiscences des Huguenots* only rarely because of the amount of time it took him to practise.¹ Liszt quickly realised that several sections of his 1837-8 studies required an auspicious deity as much as a well-practised hand for their execution, and was more judicious when composing his subsequent fantasias, which had to be played frequently on tour. These pieces mark the zenith of Liszt's virtuoso technique. In addition to the traits mentioned previously they demand a more subtle pedal technique (see Chapter III, Ex. 9) capable of avoiding bass dissonances while sustaining a melody in the middle register,² a partial consequence of the adoption of some aspects of Thalberg's style. The equality of each hand is firmly established, illustrated in the writing of extended sections for the left hand alone, and the dividing between the hands of figuration that might normally be played by one alone:

Example 15

Réminiscences de Don Juan

The musical score for 'Réminiscences de Don Juan' is presented in two systems. The first system shows a right-hand part with a 'veloce glissando' and a left-hand part with a 'veloce' section. The second system shows a right-hand part with a 'mf' (mezzo-forte) section. The score includes various musical notations such as slurs, ties, and dynamic markings.

This has the advantage of making greater velocity possible, and is the ultimate fruit of Czerny's finger-equalisation training. Liszt carefully calculated broader effects too - contrasting passages of childish simplicity with daunting complexity, and paying close attention to the visual impact of the pianist's bravura. Passages such as the following depend as much for their effect on the agile hand-crossing as on the sound:

Example 16

Réminiscences de Robert le Diable



By the time he took up residence in Weimar, Liszt had achieved all his goals in the realm of piano technique, and consolidated his achievement by revising earlier works with the benefit of greater experience. Most of these revisions took the form of simplifications of passages of tortuous difficulty. Ex. 13 was turned into the much more effective:

Example 17

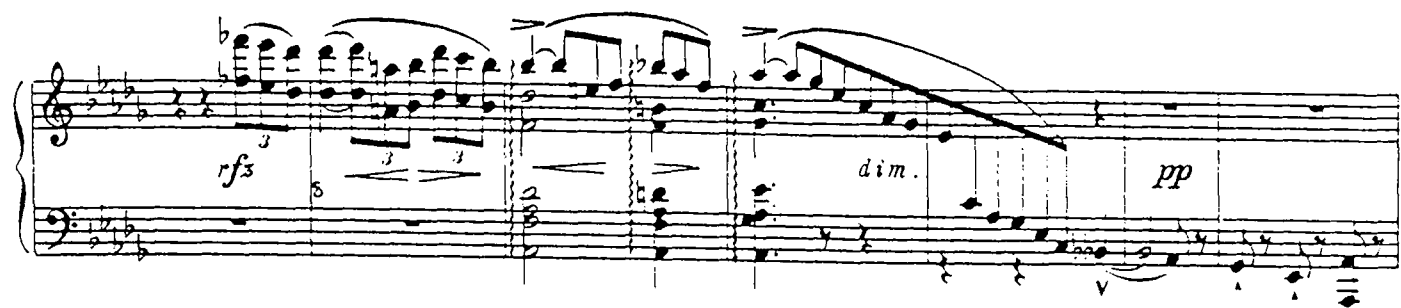
Presto furioso

8.

while Ex. 14 was omitted altogether. To some extent these revisions must represent conclusions about certain pieces that Liszt arrived at earlier while playing them in his concerts. He had never felt an exaggerated respect for the letter of the text, and it would be a surprise if he had played Ex. 14 in its published form more than a handful of times. In the early *Clochette Fantasia*, a passage of similarly extreme difficulty is given an ossia headed "as played by the composer" that is indubitably easier and less muddled. A good illustration of his freedom in playing his own pieces is found in Henselt's edition (1878) of the first part of *Réminiscences de Lucia di Lammermoor*. Liszt told Göllicherich that Henselt composed this "interpretation" of the *Lucia* piece following one of his own very free performances of it, and enshrined his improvised ornamentation in print:²

Example 18

Liszt



Example 19

Liszt/Henselt

A musical score for piano, consisting of two systems, each with a treble and bass staff. The key signature has three flats. The first system includes dynamic markings 'rf. express.' (rassonnato, forzando, espressivo), 'p. accel. et cresc.' (piano, accelerando, e crescendo), and 'depress.' (depressivo). The second system features 'accel. press.' (accelerando, pressato). The notation includes various musical symbols such as slurs, accents, and dynamic markings. The final section of the second system is written at an angle, suggesting a rapid or dramatic passage.

Most of Liszt's later revisions represent a process of rationalisation similar to that of the three versions of the *La Sonnambula Fantasia*. The prevalence of tremolo was reduced, as in the 2nd version of the *Tannhäuser March*, and care was taken to avoid too great a demand on the weak fingers of the right-hand, which sometimes had had to bring out a melody against an overpowering accompaniment. In the revision of the second part of *Réminiscences de Lucrezia Borgia*, this was avoided by greater use of alternating octaves:

Example 20

First Version

The musical score consists of four systems of piano and right-hand parts. The piano part is written in the bass clef, and the right-hand part is in the treble clef. The key signature has one sharp (F#). The first system shows a complex texture with many chords and tremolos. The second system includes a first ending bracket marked '8' and dynamic markings 'sf'. The third system includes the instruction 'sf più cresc. sf e fuocooso' and continues the complex texture. The fourth system includes a first ending bracket marked '8', a long melodic line in the right hand, and the instruction 'sempre fff'.

Example 21

Second Version



It can be seen from this that Liszt did not develop any completely new aspects of technique to effect his revisions, but rather used the skills he had already built up in a more judicious and economical way. This was not simply a matter of his own artistic satisfaction, but was most important to the dissemination of his music after his retiral from the concert platform. Liszt himself was the only performer capable of playing some of his early pieces, as reviewers often commented, and had this remained the case, most of his piano music would have vanished into obscurity. Even Thalberg admitted that he was unable to play Liszt's music, and both Marie Pleyel and Henselt were unequal to the difficulties of pieces dedicated to them - *Réminiscences de Norma* and the *Grand Solo de Concert*. It was imperative that Liszt make his music more accessible to other performers and moderate demands such as this, from the 1843 arrangement of the *March* from Glinka's *Russlan and Lyudmilla*:

Example 22

First Version

musical score for piano, first system includes a *poco rit.* marking and a *1)* fingering instruction, the second system includes a *cresc.* marking.

This was revised in the following way:

Example 23

Second Version

musical score for piano, second system includes an *8* measure rest and an *mf staccato* marking.

The second version retains the dazzling chiaroscuro, but in way that might be attempted by any good pianist. Of course, the earlier version has its own attraction in the very difficulty involved, and a number of performers have been of the opinion that Liszt sometimes simplified too much in his desire to expunge traces of bravura excess from his music. It is often a matter of opinion whether the approachability of a later version was gained by the sacrifice of some essential brilliance, and certainly Liszt is not always immune to criticism in this respect. The 2nd edition of the *Paganini Study La Chasse*, for example, cuts a pallid figure beside the full-blooded boldness of the original:

Example 24

First Edition

The image displays the first edition of Liszt's *Paganini Study La Chasse*, measures 1 through 16. The score is written for piano and is organized into two systems, each containing a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The notation is highly complex, featuring numerous sixteenth and thirty-second notes, often beamed together in rapid passages. There are many slurs and accents throughout. In the first system, measures 1-8, the right hand plays a series of ascending and descending sixteenth-note patterns, while the left hand provides a more rhythmic accompaniment. In the second system, measures 9-16, the complexity increases with more frequent sixteenth-note runs and dynamic markings. A fortissimo (*ff*) marking appears in measure 10 of the second system. In measure 14, the instruction *sempre forte con bravura* is written above the staff. The score concludes with a final cadence in measure 16.

Example 25

Second Edition

38

sempre marc. *simile*

43

And it is astonishing to read that by 1873 Liszt felt that even the 2nd piano concerto was too difficult:

I should write it otherwise if I wrote it now. Some passages are very troublesome (häcklig) to execute. I was younger and less experienced when I wrote it. 2

The final version of this concerto was written in 1861, when Liszt was 50 - hardly the work, then, of an inexperienced young man. The conclusion seems inescapable that he was often inclined to take simplification to excess just as he had been inclined to take difficulties to excess. This is paralleled by the increasing sparseness and austerity of his original works in the 1870's and 80's, and it is a complex question whether changes in piano writing were anything to do with a new approach to the instrument or were the consequences of a stark change in compositional style. In the case of the operatic arrangements, it becomes apparent that Liszt often had his eye on the amateur market with the easier Wagner transcriptions and some of the pieces from Gounod and Meyerbeer, with the result that difficulty had to be kept within strictly defined boundaries. This is not to say that Liszt refrained from making later arrangements of a more virtuosic character,

for the *Polonaise* from *Eugène Onegin* belies this. Even in *Réminiscences de Boccanegra*, however, a work in which one would expect to find the exuberance of old, the piano writing is ascetic almost to a fault. In Ex. 26 of Chapter IX the right-hand chords are compact three-note units, rather than the widely spread patterns of earlier days, and the piece is noticeable for the lack of complex melodic decoration. Compare the treatment of the second theme of the first *Ernani Fantasia*, with this example from *Réminiscences de Boccanegra*:

Example 26

LARGO ♩ = 62

accentato

piano *pp*

Liszt's intentional eschewing of display here in favour of calm simplicity is obvious, and if the comparison had been made with certain passages of *Réminiscences de Norma* the differences would have been even more striking. Of course, the restraint of Liszt's later style is not the same as insipidity. Each passage must be played with the same variety of touch and tone, the same pianistic awareness, as any of the most difficult sections of the early fantasias.

Liszt achieved a precocious keyboard mastery, and by the 1840's had completely revolutionised piano technique. It remained for him in his later life to explore other facets of musical expression, and by the 1880's he felt little need to strive continually after effects which had been unsurpassably achieved in the 1840's. Taken together, however, the whole corpus of his operatic pieces provide a uniquely encyclopaedic perspective on piano technique of the nineteenth century.

To a large extent Liszt's operatic fantasias and arrangements are representative of his musical eclecticism. He succeeded in identifying with a bewildering variety of styles, from Wagner to Verdi and Berlioz to Glinka. It is true that the essentially Italianate nature of his melodic inclinations sometimes sits uneasily with Wagner's music, and that his fondness for Germanic motivic development occasionally mars a Bellini or Donizetti arrangement, but by and large one is astonished at the sureness of his musical judgement and his ability to make something truly Lisztian from the music of others. To give a brief summary of the salient aspects of his operatic arrangements is an invidious task, as a particular feature is how rarely they fall into routine, how skilfully they avoid the finished predictability of Thalberg's fantasias. If we listen to one Thalberg piece with pleasure, we are likely to listen to a second with boredom, but each Liszt fantasia offers potentially new and unique points of interest. The variety of types of arrangements is itself wide, stretching from large-scale free fantasias to fairly strict arrangement of one part of an opera. Even the most faithful of the arrangements include alterations of a greater or lesser extent, an obvious consequence of Liszt's fondness for extemporaneous variation. Sometimes these changes offer no significant improvement and exist only for their own sake, but in the Meyerbeer arrangements, for example, Liszt improved considerably on the quality of the melodic invention and the harmonic interest. The liberty he allowed himself in this respect was balanced by the infrequent inclusion of new, original themes, although examples can be found in *Réminiscences de La Scala*, *Réminiscences de La Juive* and the first version of *Lucia and Parisina Waltz*.

In his earlier years, Liszt took care to compose fantasias on operas of proven popularity soon after their first performance and while they were the centre of public interest. Even if the opera in question had had its première many years before, it was sure still to be one in general favour with audiences. Only in the Weimar period and after did Liszt adopt a more altruistic rôle, notably for Wagner, Berlioz and Raff; but an unlikely candidate like Handel's *Almira* had to enjoy a revival before Liszt composed an arrangement from it. The most striking example of his conforming to audience opinion is the infrequent inclusion in his repertoire of the otherwise finely-composed *Réminiscences de La Scala* because Mercadante's opera, on which it was based, enjoyed little popularity outside Italy. Dependent as he was on opera fantasias for his concert successes, and later on operatic arrangements for most of his modest income, Liszt could literally not afford to make many mistakes about their potential popularity, and resolutely played safe. To be sure, this did not effect the quality of the work he produced, for out of a colossal number only the *Halloh! Jagdchor und Steyrer* from *Tony* and the third *Illustration du Prophète* remind one of the hack-work so common to this branch of music.

In both the extended fantasias and the simpler arrangements Liszt adopted an improvisatory compositional technique. As far as the latter are concerned, he frequently worked out his transcription while playing from score at the piano, improvising alterations and additions in the manner of his early concert-improvisations on written themes from the audience. In view of this it is not surprising that he commonly sticks to the original key of the piece. After 1848 Liszt went to considerable lengths to get hold of the full orchestral score of an opera before he made his transcription, and some of his most ingenious strokes of arrangement are based on a close study of the instrumentation, for example in the *Liebestod* from *Tristan und Isolde*. Before this, however, he was forced to use whatever type of score came to hand, most frequently a vocal score as this was often the first published version. In the case of the *Niobe Fantasia* he was able to rely only on a few published excerpts in vocal score, and in the second transcription from *Robert le Diable* his source was an anthology of popular contemporary music. When he wrote his transcription of the *Marche Funebre* from *Dom Sébastien*, he had never even heard a performance of the opera, which caused him at first, when playing the transcription, to make an embarrassing mistake in the tempo.⁴ For the fantasias in general Liszt did not feel any pressing

need to retain the original key of a number - in this he was simply following the practice of opera singers, who transposed at will - although he was more likely to refrain from changing it if it had powerful expressive connotations in the opera, such as the D-minor of the Commendatore's music in *Don Giovanni* or the G flat of the love duet in *Les Huguenots*. Nevertheless if a transposition placed a melody in a more suitable register of the keyboard this became an overriding concern, and is one of the reasons for the alteration of "Voi che sapete" from B flat to A flat in the *Fantasia on Le Nozze di Figaro and Don Juan*. From all these various methods of determining the key of each section the one usually absent is long-range tonal planning. By and large Liszt favoured mediant key relationships, as found in *Réminiscences de Norma*, but he was not prepared to take much trouble to achieve them, and if sticking to the original keys in *Réminiscences de Don Juan* meant a sequence of D-minor, A-major and B flat-major, this hardly caused him any concern. In the early *Impromptu* we find some vestiges of a sonata form arrangement, with a recapitulation in the tonic of a theme initially heard in the dominant, but this remained an isolated example. The second part of the *Fantasia on Der Freischütz* contains a more consistent working out of a key scheme than any other fantasia, a long range progression from F sharp to B with an emphasis in between on the tritonal F-sharp/C axis, but even this is hardly organised with the concentrated rigour a classical composer might have attempted. It is worth bearing in mind at any rate that close attention to key sequence was a particularly Germanic and classical phenomenon that held little fascination for Italian composers like Bellini and Donizetti, for whose operas Liszt showed a considerable liking. Liszt was chiefly interested in his fantasias in achieving striking short-range effects by modulation rather than building up a grandiose tonal plan.

This is a direct consequence of his spontaneous, episodic approach to composition. He thought of the music in discrete sections, sometimes conceived in isolation and later slotted into the piece at an appropriate, but not pre-determined point. The arrangement of his manuscripts illustrates this. Different sections of a piece are usually allotted separate pages with, at first, no transition passages at the beginning or end. As the larger scheme of the fantasia takes form in Liszt's mind, the exact place for each idea is found and suitable transition passages are written in the space left on the page. A result is that when manuscript pages are unnumbered it can take

some time to work out the original order. On a small scale we can see Liszt using the technique in the manuscript of the *Rienzi Fantasia*, where some sections were written at the end of the manuscript and later slotted into places marked by specific signs. On a larger scale the best example is the manuscript of the *Fantasia on Der Freischütz*. In at least one place here, Liszt has not yet indicated how the transition is to be achieved. It might be a matter of simply adding rests or a few chords to complete the manuscript, but the point is that Liszt was quite capable of carrying on with the composition while leaving questions like this undecided, sometimes marking sections with an ⌘ sign to remind him that further work was needed. No doubt when Liszt played this piece, as we know he did at least to Belloni, he improvised transitions that did not satisfy him enough to actually write down. Even though he usually allowed himself copious space at the end of each section to expand transition passages, he was sometimes forced to paste collettes on to the manuscript with corrections and additions, or to add new pages. *Réminiscences de La Scala* offers a number of instances of these more extensive reworkings, particularly in the introduction, which Liszt expanded by slotting new material before and after a previously composed section, without having to alter that section in the slightest. No better example of his episodic technique could be imagined.

Interestingly, where the music is more continuously written in the *Der Freischütz Fantasia*, without the expected break between sections (page 10), Liszt was working from a previously composed sketch. This is the only surviving whole sheet of sketches for any of the fantasias, if we discount the unfinished *La Mandragore*. We occasionally find shorthand notes of harmonic progressions and figurations, as in the initial *Don Juan Fantasia* manuscript, but most of the "sketch" work was probably done as improvisation at the piano. When a final choice of arrangement was proving difficult, however, Liszt found it easier to note down each version at least in part. The visual effect of a figuration on the page obviously helped him make a decision, and when this proved impossible both versions were retained, one marked with an *ossia*. After the main compositional work was over Liszt still made cuts and additions, sometimes on the advice of friends and sometimes, no doubt, in response to the effect of the work in concert. The deletion of certain repetitive passages based on the owl-shriek from the Wolf's Glen section of the

Freischütz Fantasia came at a relatively late stage in his work on the manuscript, even though it was blatantly demanding to be cut even from a first hearing.

Of course, Liszt's revisions did not stop with final publication of a piece. He often wrote down alterations to a work, of which no revised edition had appeared, for his friends or pupils to play. A manuscript containing changes to the *Don Juan Fantasia* and the *Tarantella from La Muette de Portici*, written for Sophie Menter, is now in the Library of Congress in Washington D.C.. These changes are of little importance to the basic structure of the pieces, but they do give an indication of the type of alteration Liszt was likely to improvise in his own concerts.

The compositional process for the opera fantasias was similar to that of the original works, but with perhaps a greater emphasis on improvisation in the initial stages. This similarity even extended to the inclusion of operatic themes in Liszt's sketchbooks along with original motifs that would later be utilised in both piano and orchestral pieces. To some extent Liszt was always arranging, be it themes from a Bellini opera in *Réminiscences des Puritains*, Gregorian themes in *Christus* and *Hunnenschlacht*, or themes from his earlier piano works in the symphonic poems *Mazeppa* and *Tasso*. All these pieces show the episodic forms and characteristics of the opera fantasias, and their creation would have been impossible to achieve had Liszt not gained experience in thematic transformation, formal concision and the art of transition in the fantasias. For the last named, one has only to compare the boyishly crude transitions of the 1825 *Impromptu* with the broad motivic continuity of *Réminiscences de Norma* and the harmonic subtlety of the *Aïda Paraphrase* to see how much Liszt advanced in the opera arrangement. As far as thematic transformation was concerned, the *Lucrezia Borgia Fantasia* shows the development of accompaniment figures out of main melodic material and the complex motivic manipulation associated with the *Sonata in B-minor*, composed several years later. The thematic combinations of *Réminiscences de Robert le Diable* had their influence on Liszt's initial ideas for the *Sonata*; for the recapitulation, the manuscript shows the original plan was to combine the "grandioso" second subject with the angular main theme. The effect of the fantasias is not only evident in Liszt own music - echoes of *Réminiscences de Robert* can even be heard in Wagner's overture to *Die Meistersinger*. Finally, Liszt's fondness for concluding apotheoses, which are such

a marked feature of his symphonic works, was first given free rein in the fantasias, a genre which demanded above all a rousing conclusion. It might be that this tendency sometimes results in tub-thumping crudity in the orchestral works, but at least in the fantasias the direct excitement is wholly appropriate.

To conclude, it is important to emphasize that the significance of the fantasias and arrangements lies as much in their own quality as in their influence on Liszt's original works. If the discussion of the arranged pieces in Liszt's oeuvre inevitably leads us to talk about the original works it is because they are an inseparable part of his legacy. With Liszt we can hardly divide his output between "higher" and "lower" genres; he had the same approach to all forms of composition, and produced great works in both areas. His particular achievement in the case of the operatic fantasia and transcription was to elevate a despised branch of composition to unimagined heights, and raise a vehicle for empty virtuosity to the realm of true art. This is the basis underlying his claim that he "invented" the operatic arrangement for piano, and in his finest works he substantiated that claim magnificently.

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APPENDICES

- I *Introduction des Variations sur une Marche du "Siège de Corinth"* - Manuscript Transcription
- II *Fantasia on "Der Freischütz"* - Manuscript Transcription
- III *Fantasia on "Der Freischütz"* - Edition
- IV *Fantasia on "Le Nozze di Figaro" and "Don Juan"* - Edition

APPENDIX I

Introduction des Variations sur une Marche du "Siège de Corinth"

Source: Liszt's Autograph in the Library of Manhattanville College, Purchase, New York

Dated: 1830

Inscription: "pour Mr. Fuchs"

Bar numbers added

Page numbers added

Handwritten musical notation on two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff begins with a *sf* (sforzando) marking. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on two staves. The notation includes complex rhythmic patterns, triplets, and various note values. The key signature remains three flats.

Handwritten musical notation on two staves. The notation includes various note values, rests, and dynamic markings. A measure number '8' is visible in the middle of the first staff.

Handwritten musical notation on two staves. The notation includes various note values, rests, and dynamic markings. A measure number '12' is visible in the middle of the first staff.

Handwritten musical notation system 1. The top staff contains a melody with a treble clef, a key signature of one flat (B-flat), and a common time signature. It includes various note values, rests, and a triplet of eighth notes. The bottom staff contains a bass line with a bass clef, featuring a series of chords and single notes. There are three vertical bar lines separating the measures.

Handwritten musical notation system 2. The top staff continues the melody with a treble clef, showing a 7-measure rest and a triplet of eighth notes. The bottom staff continues the bass line with a bass clef, featuring chords and single notes. There are three vertical bar lines separating the measures.

Handwritten musical notation system 3. The top staff continues the melody with a treble clef, showing a 3-measure rest and a triplet of eighth notes. The bottom staff continues the bass line with a bass clef, featuring chords and single notes. There are three vertical bar lines separating the measures.

Handwritten musical notation system 4. The top staff continues the melody with a treble clef, showing a 10-measure rest and a triplet of eighth notes. The bottom staff continues the bass line with a bass clef, featuring chords and single notes. There are three vertical bar lines separating the measures.

Handwritten musical notation on two staves. The first staff begins with a bracketed section labeled "loco" and contains a series of notes with various accidentals (sharps and flats). The second staff continues the musical line with similar notation.

Handwritten musical notation on two staves. The first staff is labeled "loco" and features a complex sequence of notes and accidentals. The second staff contains a few notes and a large bracket, possibly indicating a measure rest or a specific rhythmic pattern.

Handwritten musical notation on two staves. The first staff shows a melodic line with several accidentals. The second staff contains a series of chords and notes, some of which are grouped together.

Handwritten musical notation on two staves. The first staff includes a measure with a "28" written below it, followed by a series of notes and accidentals. The second staff contains a complex arrangement of notes and accidentals, possibly representing a more intricate musical passage.

Handwritten musical notation system 1, consisting of two staves. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). A bracket labeled '8' spans across the top of the system, indicating a measure rest or a specific section.

Handwritten musical notation system 2, consisting of two staves. The notation includes various notes, rests, and accidentals. A bracket labeled '8' is positioned above the second staff, indicating a measure rest or a specific section.

Handwritten musical notation system 3, consisting of two staves. The notation includes various notes, rests, and accidentals. A bracket labeled '8' is positioned above the first staff, indicating a measure rest or a specific section.

Handwritten musical notation system 4, consisting of two staves. The notation includes various notes, rests, and accidentals. A bracket labeled '8' is positioned above the first staff, indicating a measure rest or a specific section.

gue loco

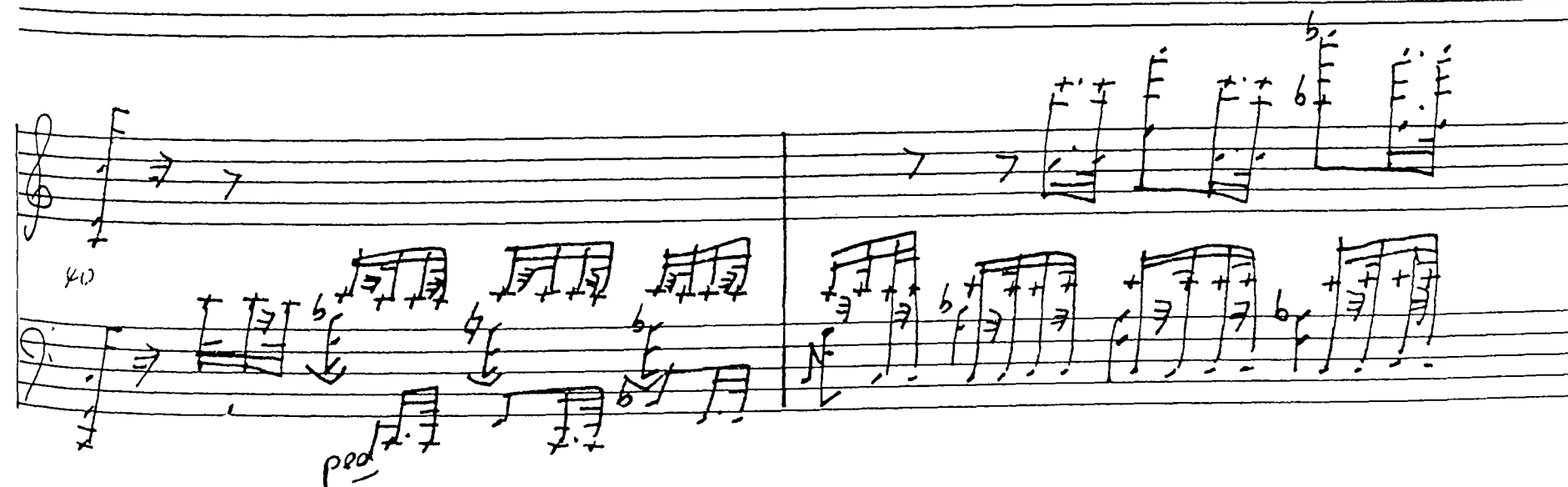


loco



40

ped



Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including a triplet of eighth notes and a sixteenth-note figure. A bracket above the first measure is labeled '8'. A bracket above the final measure is labeled 'loco'. The second staff continues the musical line with similar notation, including a sixteenth-note figure and a final measure with a double bar line.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including a triplet of eighth notes and a sixteenth-note figure. A bracket above the first measure is labeled '8'. A bracket above the final measure is labeled 'loco'. The second staff continues the musical line with similar notation, including a sixteenth-note figure and a final measure with a double bar line.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including a triplet of eighth notes and a sixteenth-note figure. A bracket above the first measure is labeled '8'. A bracket above the final measure is labeled 'loco'. The second staff continues the musical line with similar notation, including a sixteenth-note figure and a final measure with a double bar line.

APPENDIX II

Fantasia on "Der Freischütz"

Source: Goethe-und Schiller Archiv, Weimar, MS.J46

Undated

Page numbers added

Handwritten musical notation on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various chords and melodic lines across four measures.

Handwritten musical notation on a grand staff. This system contains four measures of music, featuring complex chordal textures and melodic fragments in both staves.

Handwritten musical notation on a grand staff. This system contains four measures of music, continuing the piece with various harmonic and melodic developments.

Handwritten musical notation on a grand staff. This system contains four measures of music, concluding the page with final chords and melodic lines.

Handwritten musical notation on a three-staff system. The top staff contains several measures of music, including a triplet of eighth notes and a measure with a whole note and a sharp sign. The middle staff contains a series of eighth notes and a measure with a whole note and a sharp sign. The bottom staff contains a series of eighth notes and a measure with a whole note and a sharp sign. There are also some additional notes and symbols scattered around the staves.

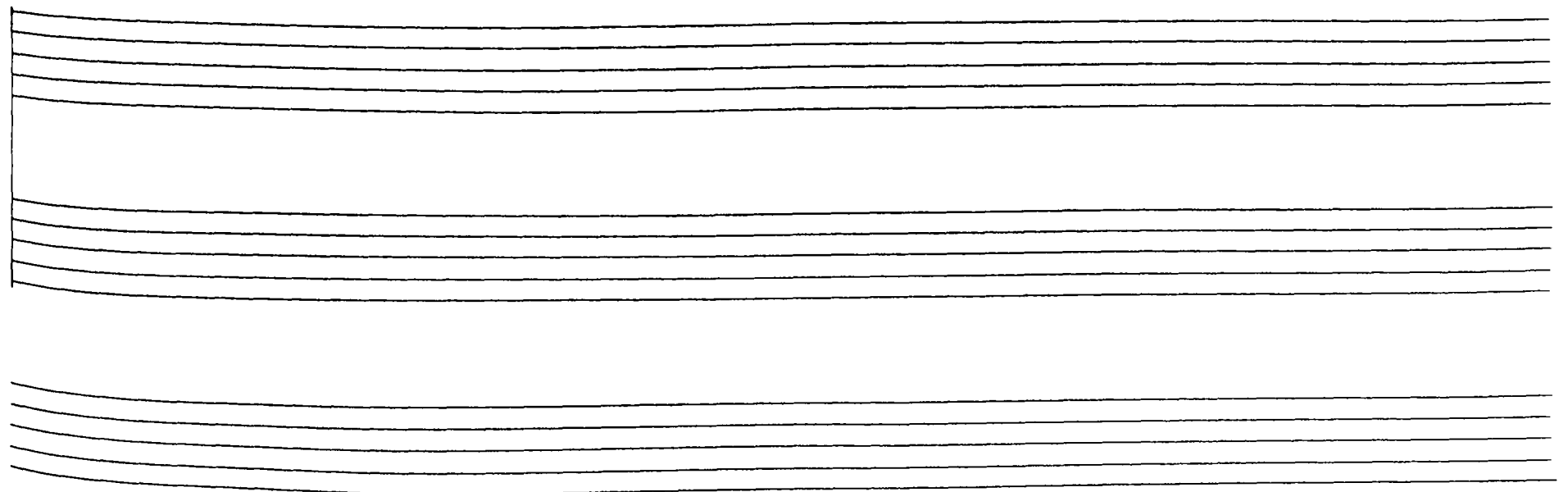
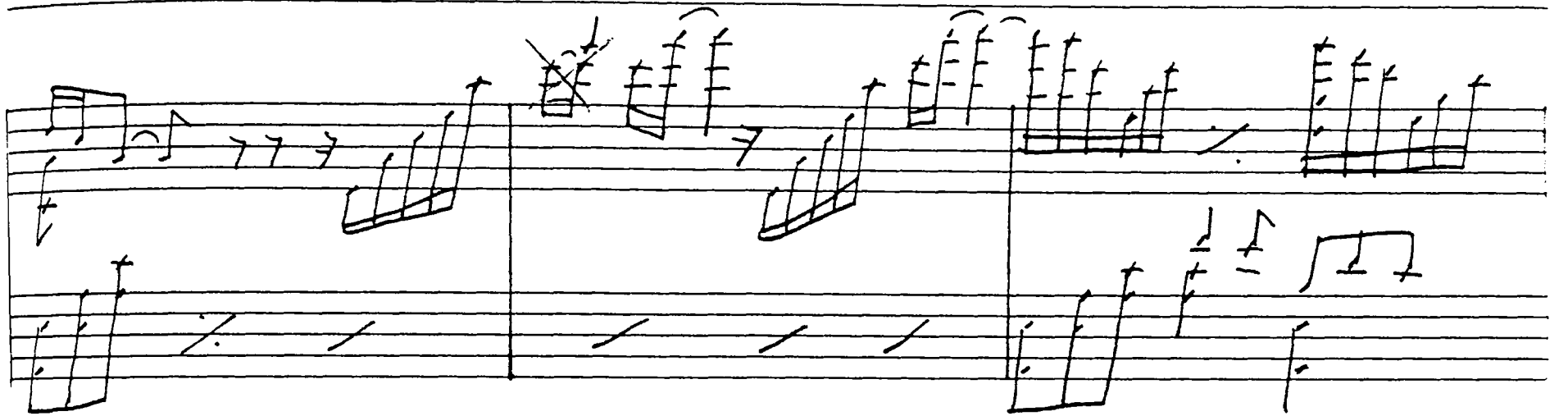
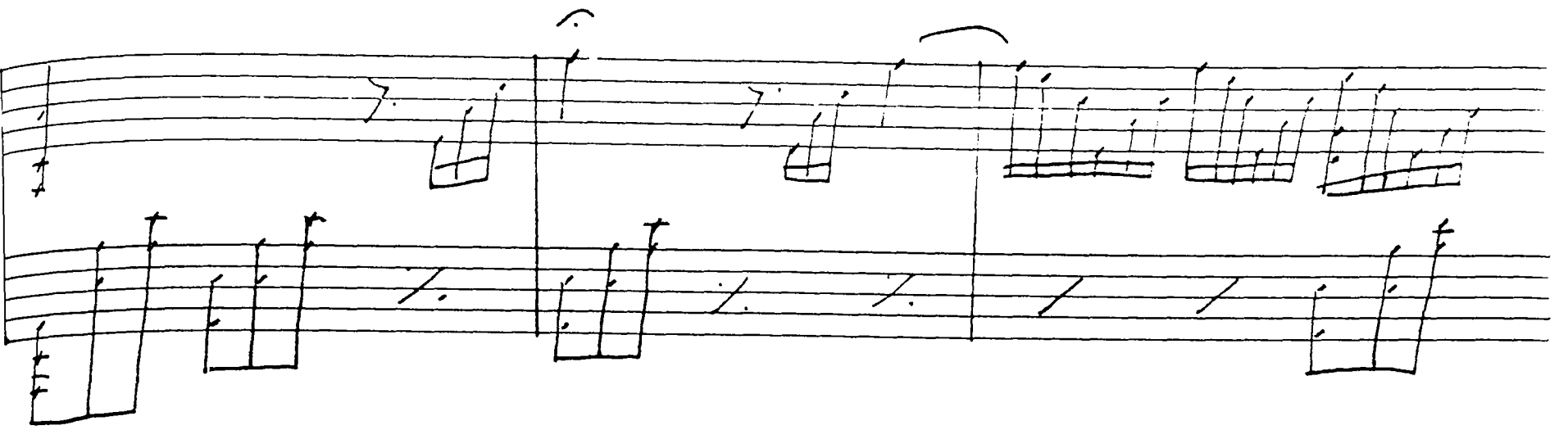
Handwritten musical notation on a three-staff system. The top staff contains a series of eighth notes and a measure with a whole note and a sharp sign. The middle staff contains a series of eighth notes and a measure with a whole note and a sharp sign. The bottom staff contains a series of eighth notes and a measure with a whole note and a sharp sign. There are also some additional notes and symbols scattered around the staves.

Handwritten musical notation on a three-staff system. The top staff contains a series of eighth notes and a measure with a whole note and a sharp sign. The middle staff contains a series of eighth notes and a measure with a whole note and a sharp sign. The bottom staff contains a series of eighth notes and a measure with a whole note and a sharp sign. There are also some additional notes and symbols scattered around the staves.

Handwritten musical notation on a five-line staff. The notation includes various note values, stems, and beams, suggesting a complex rhythmic structure. There are also some vertical lines and symbols that might represent specific musical techniques or effects.

Handwritten musical notation on a five-line staff. The notation includes various note values, stems, and beams, suggesting a complex rhythmic structure. There are also some vertical lines and symbols that might represent specific musical techniques or effects.

Handwritten musical notation on a five-line staff. The notation includes various note values, stems, and beams, suggesting a complex rhythmic structure. There are also some vertical lines and symbols that might represent specific musical techniques or effects.



Handwritten musical notation on a grand staff. The top staff contains several chords and a bracketed section labeled "8ve" with a flat and a sharp. The bottom staff contains single notes and chords, some with accidentals.

Handwritten musical notation on a grand staff. The top staff contains chords and a bracketed section. The bottom staff contains single notes and chords.

Handwritten musical notation on a grand staff. The top staff contains a key signature change to two sharps, a 3/8 time signature, and chords. The bottom staff contains single notes and chords.

Handwritten musical notation on a grand staff. The top staff contains a complex melodic line with many notes. The bottom staff contains single notes and chords.

Handwritten musical notation on two staves. The top staff features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains several measures with notes, rests, and dynamic markings such as 6 and f . The bottom staff features a bass clef and contains notes and rests. The notation is handwritten and appears to be a sketch or a first draft.

Handwritten musical notation on two staves. The top staff features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains several measures with notes, rests, and dynamic markings such as 6 and f . The bottom staff features a bass clef and contains notes and rests. The notation is handwritten and appears to be a sketch or a first draft.

Handwritten musical notation on two staves. The top staff features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains several measures with notes, rests, and dynamic markings such as 6 and f . The bottom staff features a bass clef and contains notes and rests. The notation is handwritten and appears to be a sketch or a first draft.

Handwritten musical notation on two staves. The top staff features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains several measures with notes, rests, and dynamic markings such as 6 and f . The bottom staff features a bass clef and contains notes and rests. The notation is handwritten and appears to be a sketch or a first draft.

Handwritten musical score for guitar, featuring a 6/8 time signature and a key signature of one sharp (F#). The score is written on two staves. The top staff contains a series of chords and melodic lines, while the bottom staff contains a bass line. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for guitar, showing a sequence of chords and melodic lines across seven measures. The notation includes various accidentals (sharps, naturals) and rhythmic markings.

Handwritten musical score for "The Rose Tree" on two staves. The music is in G major (one sharp) and 2/4 time. The melody is on the top staff, and the accompaniment is on the bottom staff. The piece consists of 12 measures, with a repeat sign in the 4th measure.

Handwritten musical notation on two staves. The top staff contains several measures with notes and accidentals, including a bracketed section labeled '8'. The bottom staff contains fewer notes, with some accidentals and a bracketed section labeled '8'.

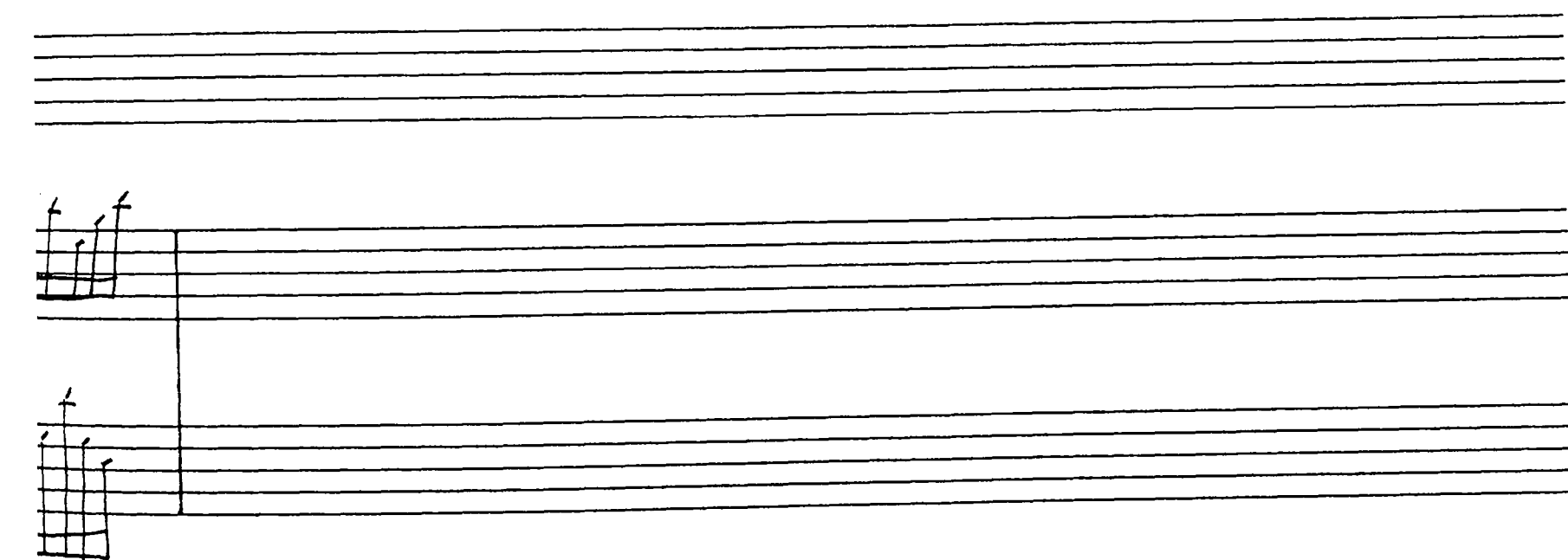
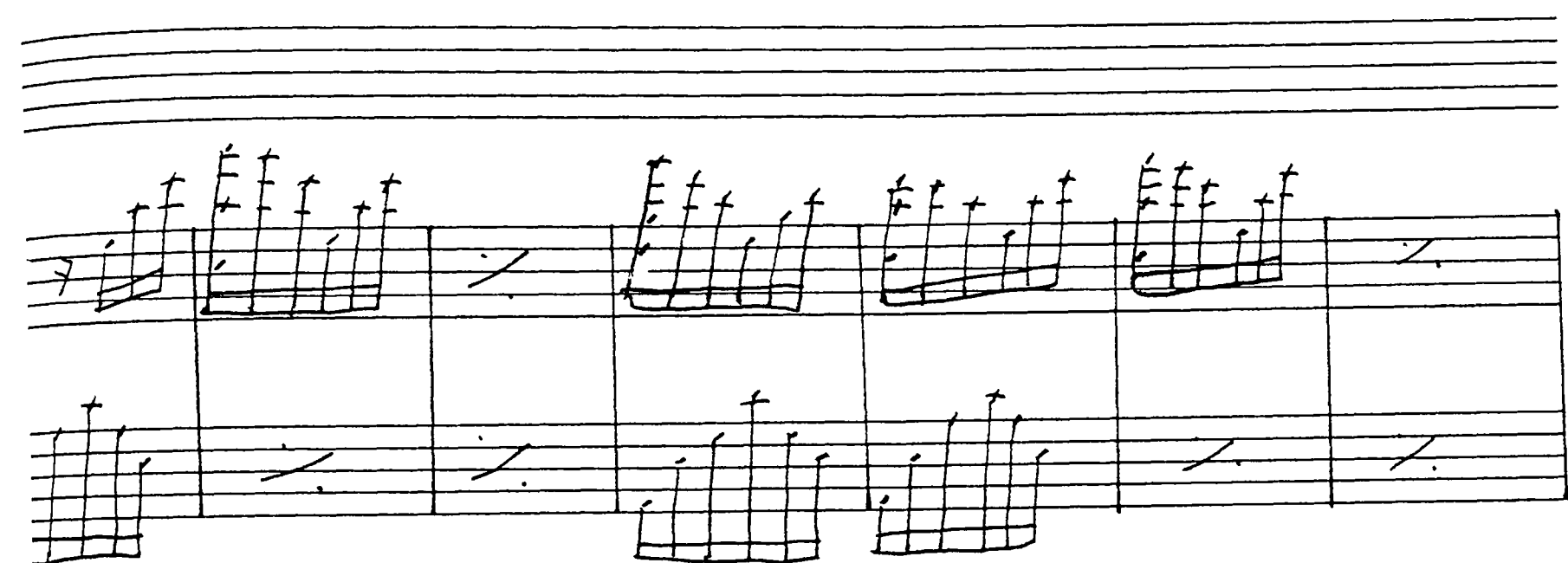
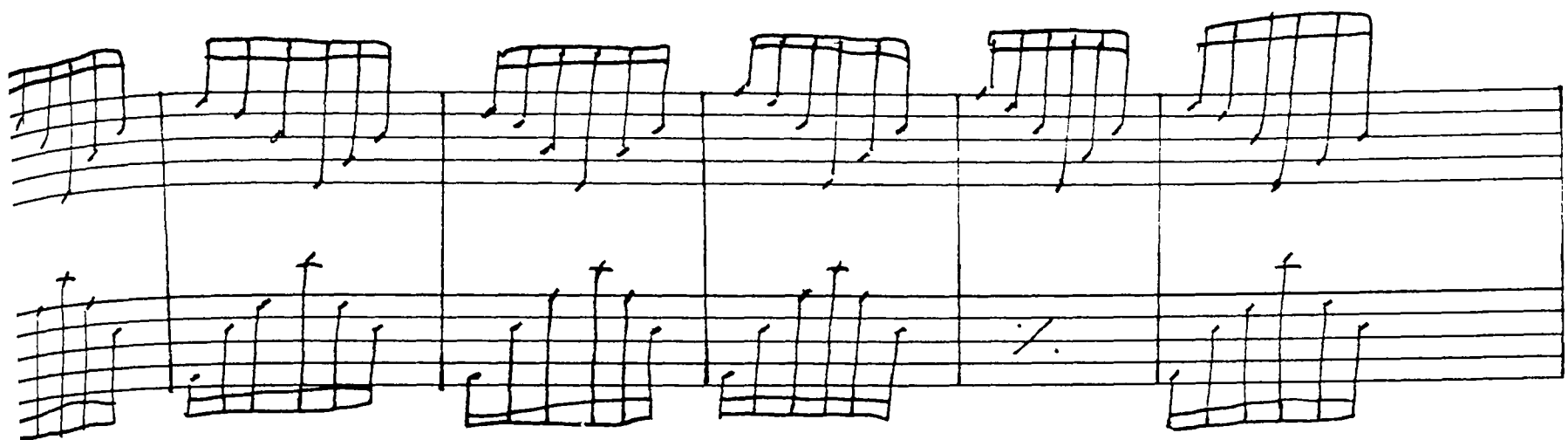
Handwritten musical notation on two staves. The top staff contains a long, continuous melodic line with many notes and accidentals, ending with a bracketed section labeled '8'. The bottom staff contains a long, continuous melodic line with many notes and accidentals, ending with a bracketed section labeled '8'.

Handwritten musical notation on two staves. The top staff contains a series of eighth-note chords, some with a '6' indicating a sixth. The bottom staff contains single notes and dyads, some with a '6' indicating a sixth. Vertical bar lines separate the measures.

Handwritten musical notation on two staves. The top staff features eighth-note chords, some with a '6' and a 'b' (flat). The bottom staff contains single notes and dyads, some with a '6' and a 'b'. Vertical bar lines separate the measures.

Handwritten musical notation on two staves. The top staff shows eighth-note chords, some with a '6' and a 'b'. The bottom staff contains single notes and dyads, some with a '6' and a 'b'. Vertical bar lines separate the measures.

Handwritten musical notation on two staves. The top staff contains eighth-note chords, some with a '6' and a 'b'. The bottom staff contains single notes and dyads, some with a '6' and a 'b'. Vertical bar lines separate the measures.



Handwritten musical notation on two systems of staves. The first system consists of two staves. The top staff has a treble clef and contains several measures of music, including a triplet of eighth notes marked with an '8' and a bracket. The bottom staff has a bass clef and contains corresponding notes and rests. The second system also consists of two staves. The top staff has a treble clef and contains more musical notation, including a triplet of eighth notes marked with an '8'. The bottom staff has a bass clef and contains notes and rests.

Handwritten musical notation on two systems of staves. The first system consists of two staves. The top staff has a treble clef and contains several measures of music, including a triplet of eighth notes marked with an '8'. The bottom staff has a bass clef and contains corresponding notes and rests. The second system also consists of two staves. The top staff has a treble clef and contains more musical notation, including a triplet of eighth notes marked with an '8'. The bottom staff has a bass clef and contains notes and rests.

Handwritten musical notation on two systems of staves. The first system consists of two staves. The top staff has a treble clef and contains several measures of music, including a triplet of eighth notes marked with an '8'. The bottom staff has a bass clef and contains corresponding notes and rests. The second system also consists of two staves. The top staff has a treble clef and contains more musical notation, including a triplet of eighth notes marked with an '8'. The bottom staff has a bass clef and contains notes and rests.

Handwritten musical notation on a grand staff. The top staff contains dense, vertical clusters of notes in the first two measures, followed by rests. The bottom staff contains a few notes in the first measure, followed by a series of eighth notes and chords in the subsequent measures.

Handwritten musical notation on a grand staff. The top staff has rests for the first four measures, followed by a dense, slanted cluster of notes. The bottom staff has a few notes in the first measure, followed by rests and then a series of eighth notes in the final measure.

Handwritten musical notation on a grand staff. The top staff has rests for the first three measures, followed by a short melodic phrase. The bottom staff contains a series of chords, some with a '7' time signature, and rests.

Handwritten musical notation on a grand staff. The top staff starts with a '18' time signature, followed by a series of notes and rests. The bottom staff contains chords and rests. The word *bis* is written below the bottom staff.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains several measures with notes, including a whole note with a sharp sign above it, and some measures with multiple notes beamed together. The bottom staff is in bass clef with a key signature of two sharps and a common time signature. It contains several measures with notes, including a whole note with a sharp sign above it, and some measures with multiple notes beamed together.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of two sharps and a common time signature. It contains several measures with notes, including a whole note with a sharp sign above it, and some measures with multiple notes beamed together. The bottom staff is in bass clef with a key signature of two sharps and a common time signature. It contains several measures with notes, including a whole note with a sharp sign above it, and some measures with multiple notes beamed together.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of two sharps and a common time signature. It contains several measures with notes, including a whole note with a sharp sign above it, and some measures with multiple notes beamed together. The bottom staff is in bass clef with a key signature of two sharps and a common time signature. It contains several measures with notes, including a whole note with a sharp sign above it, and some measures with multiple notes beamed together.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of two sharps and a common time signature. It contains several measures with notes, including a whole note with a sharp sign above it, and some measures with multiple notes beamed together. The bottom staff is in bass clef with a key signature of two sharps and a common time signature. It contains several measures with notes, including a whole note with a sharp sign above it, and some measures with multiple notes beamed together.

Handwritten musical notation on a five-line staff. The top staff contains a melody with notes, rests, and a fermata. The bottom staff contains a bass line with chords and a fermata. A slur connects the two staves.

Handwritten musical notation on a five-line staff. The top staff contains a melody with notes, rests, and a fermata. The bottom staff contains a bass line with chords and a fermata. A slur connects the two staves.

Handwritten musical notation on two staves. The top staff features a series of eighth notes with various accidentals (sharps and naturals) and a final measure with a treble clef and a sharp sign. The bottom staff contains a dense sequence of eighth notes, some beamed together, and ends with a measure containing a sharp sign and a downward-pointing arrow.

Handwritten musical notation on two staves. The top staff shows a few notes with accidentals and a measure with a sharp sign. The bottom staff contains a sequence of notes with accidentals, including a measure with a sharp sign and a measure with a sharp sign and a downward-pointing arrow.

Handwritten musical notation on two staves. The top staff features a series of eighth notes with various accidentals (sharps and naturals) and a final measure with a treble clef and a sharp sign. The bottom staff contains a dense sequence of eighth notes, some beamed together, and ends with a measure containing a sharp sign and a downward-pointing arrow.

Handwritten musical notation on two staves. The top staff shows a few notes with accidentals and a measure with a sharp sign. The bottom staff contains a sequence of notes with accidentals, including a measure with a sharp sign and a measure with a sharp sign and a downward-pointing arrow.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). There are some unusual symbols, possibly indicating fingerings or specific musical techniques. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. This section features more complex rhythmic patterns, including beamed notes and rests. There are also some unusual symbols, possibly indicating fingerings or specific musical techniques. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. This section includes a large, complex rhythmic pattern in the first measure, followed by several measures of more complex notation. There are also some unusual symbols, possibly indicating fingerings or specific musical techniques. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. This section includes a large, complex rhythmic pattern in the first measure, followed by several measures of more complex notation. There are also some unusual symbols, possibly indicating fingerings or specific musical techniques. The staff is divided into measures by vertical bar lines.

The image displays handwritten musical notation on page 11. The notation is spread across several staves. The top staff contains a series of notes and rests, with some notes marked with sharp symbols (#). Below this, there are more staves with notes and rests, some of which are grouped together. A large, complex chordal structure is visible in the middle section, consisting of many notes and sharp symbols. The bottom section of the page shows more staves with notes and rests, some of which are marked with sharp symbols. The notation is handwritten and appears to be a draft or a sketch of a musical composition.

Handwritten musical notation for the first system. The top staff is in treble clef, and the bottom staff is in bass clef. The notation includes various notes, rests, and dynamic markings. The label "8va bassa" is written below the bass staff on the left. A bracket connects the two staves in the middle of the system.

Handwritten musical notation for the second system. The top staff is in treble clef, and the bottom staff is in bass clef. The notation includes various notes, rests, and dynamic markings. The label "8va bassa" is written below the bass staff on the right. A bracket connects the two staves in the middle of the system.

Handwritten musical notation for the third system. The top staff is in treble clef, and the bottom staff is in bass clef. The notation includes various notes, rests, and dynamic markings. A bracket connects the two staves in the middle of the system.

8ve loco

Handwritten musical notation on two staves. The first staff includes the annotation "8ve" above a bracketed section and "loco" to the right. The notation features various notes, rests, and trills (marked "tr"). The second staff continues the musical sequence with similar notation.

Handwritten musical notation on two staves. The first staff includes the annotation "8va" above a bracketed section. The second staff includes the annotation "8va Daosa" below a bracketed section. The notation consists of notes, rests, and trills.

Handwritten musical notation on two staves. The notation includes notes, rests, and trills, continuing the musical sequence from the previous systems.

Handwritten musical notation on a grand staff. The upper staff contains a melody with eighth and sixteenth notes, some marked with an 'x'. The lower staff contains a bass line with chords and single notes, including flats and naturals.

Handwritten musical notation on a grand staff. The upper staff features a melody with eighth notes and rests. The lower staff contains a bass line with chords and single notes, including flats and naturals.

Handwritten musical notation on a grand staff, consisting of three systems. The notation includes various musical symbols such as notes, rests, trills (marked 'tr'), and dynamic markings like 'f' and 'p'. Some sections of the notation are crossed out with diagonal lines. The upper staff contains a melody, while the lower staff contains a complex bass line with many chords and single notes.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including a half note, a quarter note, and a half note with a slur. The bottom staff contains a series of beamed eighth notes and sixteenth notes, suggesting a fast, rhythmic passage. The notation is somewhat sketchy and appears to be a working draft.

Handwritten musical notation on two staves. The top staff continues the melody from the previous system, featuring a treble clef and a key signature of one flat. It includes a half note, a quarter note, and a half note with a slur. The bottom staff continues the rhythmic pattern of beamed eighth and sixteenth notes. The notation is consistent with the previous system, showing a continuation of the musical ideas.

Handwritten musical notation on two staves. The top staff continues the melody, featuring a treble clef and a key signature of one flat. It includes a half note, a quarter note, and a half note with a slur. The bottom staff continues the rhythmic pattern of beamed eighth and sixteenth notes. The notation is consistent with the previous system, showing a continuation of the musical ideas. The second staff of this system is crossed out with a large 'X'.

Handwritten musical notation on a five-line staff. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and flats). The music is written in a style that suggests a specific key signature and time signature, though they are not explicitly stated. The notation is dense and covers the entire staff.

Handwritten musical notation on a five-line staff. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and flats). The music is written in a style that suggests a specific key signature and time signature, though they are not explicitly stated. The notation is dense and covers the entire staff.

Handwritten musical notation on a grand staff. The top staff contains a series of chords, many with multiple sharps (e.g., F#, C#, G#). The bottom staff contains a few notes and rests, including a measure with a trill (tr) and a measure with a fermata.

Handwritten musical notation on a grand staff. The top staff features a sequence of chords with various accidentals. The bottom staff includes a trill (tr) and a measure with a fermata, followed by several measures of chords and notes.

Handwritten musical notation on a grand staff. The top staff shows a measure with a trill (tr) and a measure with a fermata, followed by several measures of chords and notes. The bottom staff contains a few notes and rests.

Handwritten musical notation on a grand staff. The top staff contains a series of chords with various accidentals. The bottom staff includes a trill (tr) and a measure with a fermata, followed by several measures of chords and notes.

Handwritten musical notation for the first system. The treble staff contains several measures of music, including a sequence of eighth notes and a series of chords. The bass staff features a few notes and rests, with some accidentals like a flat and a sharp.

Handwritten musical notation for the second system. The treble staff has a bracketed section of 8 notes, followed by more notes and rests. The bass staff contains chords and rests, with some accidentals like a sharp and a flat.

Handwritten musical notation for the third system. The treble staff shows a sequence of notes, some with accidentals. The bass staff contains chords and rests, with some accidentals like a sharp and a flat.

Handwritten musical notation for the fourth system. The treble staff has a sequence of notes, some with accidentals. The bass staff contains chords and rests, with some accidentals like a sharp and a flat.

Handwritten musical notation on two staves. The top staff features a series of chords and melodic lines, including a prominent chord with a flat and a sharp. The bottom staff contains a bass line with a few notes and a chord. The notation is in a handwritten style with some corrections and annotations.

Handwritten musical notation on two staves. The top staff shows a complex melodic line with many notes and accidentals, including a section marked with a '3' indicating a triplet. The bottom staff features a bass line with a few notes and a chord. The notation is in a handwritten style with some corrections and annotations.

Handwritten musical notation on two staves. The top staff shows a complex melodic line with many notes and accidentals, including a section marked with a '3' indicating a triplet. The bottom staff features a bass line with a few notes and a chord. The notation is in a handwritten style with some corrections and annotations.

Handwritten musical notation on a five-line staff. The notation includes various musical symbols such as notes, rests, and accidentals (sharps). There are also handwritten annotations: "tr#" above a note, and "8" above two boxed-in groups of notes. The notation is written in a style that suggests a musical score or a transcription of a piece of music.

A series of empty five-line musical staves, providing a template for further musical notation. The staves are arranged in a vertical column, with each staff consisting of five horizontal lines.

Handwritten musical notation for the first system. The treble staff contains a melodic line with various intervals and a final whole note. The bass staff contains a bass line with a 7th fret and a 6th fret, and a figured bass with a 6th fret and a 6th fret. The notation is in a key with one sharp (F#) and a 4/4 time signature.

Handwritten musical notation for the second system. The treble staff contains a melodic line with a trill (tr) and a 6th fret, and a 6th fret. The bass staff contains a bass line with a 6th fret and a 6th fret, and a figured bass with a 6th fret and a 6th fret. The notation is in a key with one sharp (F#) and a 4/4 time signature.

Handwritten musical notation for the third system. The treble staff contains a melodic line with a 6th fret and a 6th fret, and a 6th fret. The bass staff contains a bass line with a 6th fret and a 6th fret, and a figured bass with a 6th fret and a 6th fret. The notation is in a key with one sharp (F#) and a 4/4 time signature.

Handwritten musical notation on two staves. The top staff contains several measures of music with notes and accidentals. The bottom staff contains more complex notation, including slurs and ties, with notes and accidentals.

Handwritten musical notation on two staves. The top staff includes a measure marked "8va". The bottom staff contains complex notation with slurs and ties, including notes with accidentals.

Handwritten musical notation on two staves. The bottom staff has a section of music that is crossed out with a diagonal line. Below the staves, there is a small section of notation.

loco

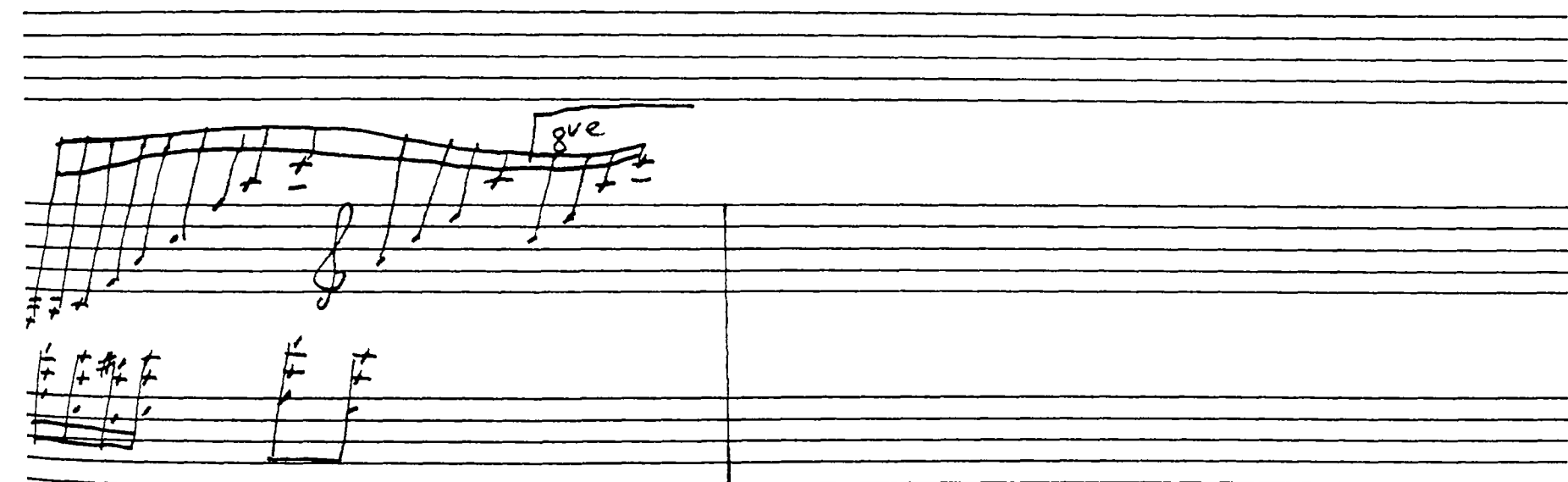
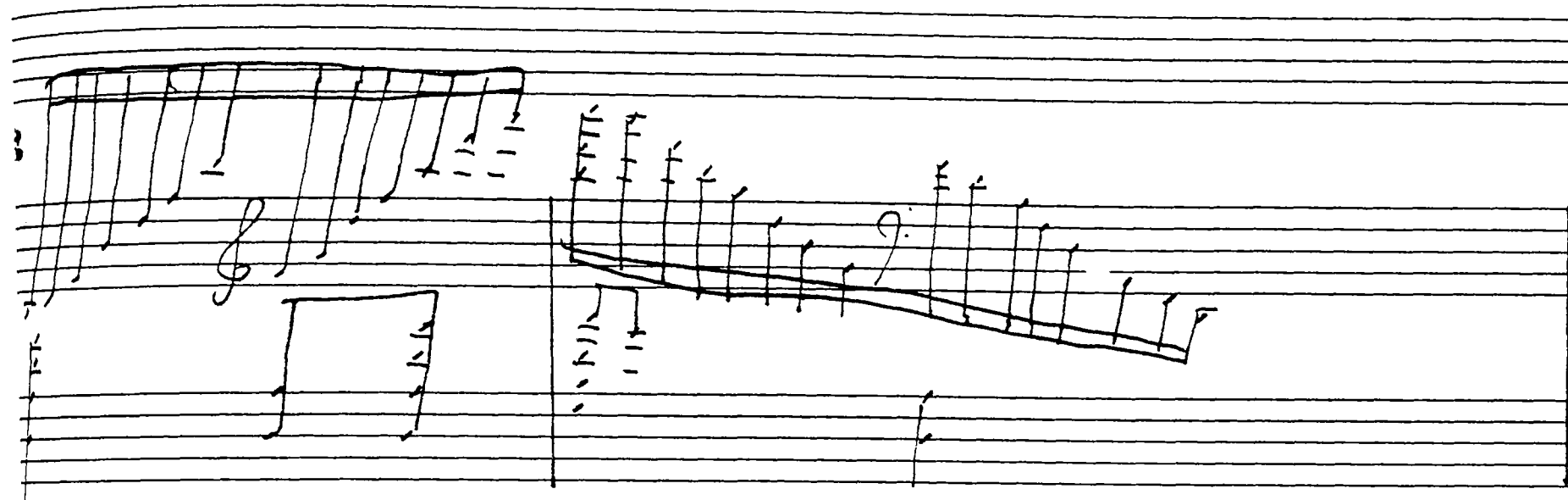
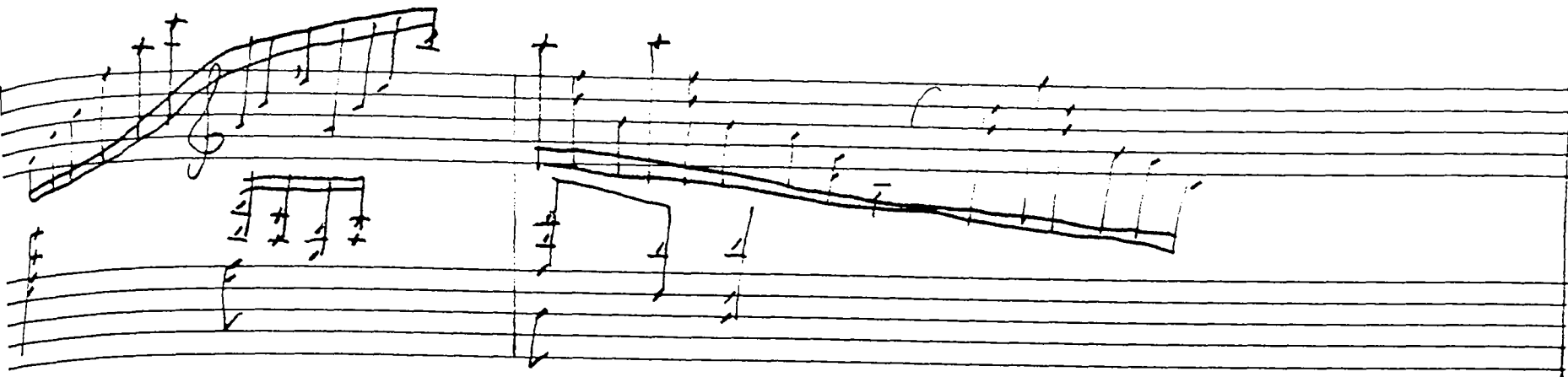
Handwritten musical notation on two staves. The top staff contains a few measures of music. The bottom staff contains a measure with a bracket and a number "7".

Handwritten musical notation for measures 1 and 2. Measure 1 features a treble clef with a 2/4 time signature, a key signature of one sharp (F#), and a melody of eighth notes. The bass line consists of two chords, each marked with a sharp sign. Measure 2 continues the melody in the treble and has a single bass note. The numbers '1' and '2' are written below the respective measures.

Handwritten musical notation for measures 3 and 4. Measure 3 has a treble clef and a melody of eighth notes, with a bass line of two chords. Measure 4 features a treble clef with a melody that includes a descending line, and a bass line with a single chord. The numbers '3' and '4' are written below the respective measures.

Three empty musical staves. The second, third, and fourth measures are labeled with the numbers '2', '3', and '4' respectively, indicating a sequence of measures without notation.

Handwritten musical notation for measures 5 and 6. Measure 5 has a treble clef and a melody of eighth notes, with a bass line of two chords. Measure 6 continues the melody in the treble and has a single bass note. The numbers '5' and '6' are written below the respective measures.

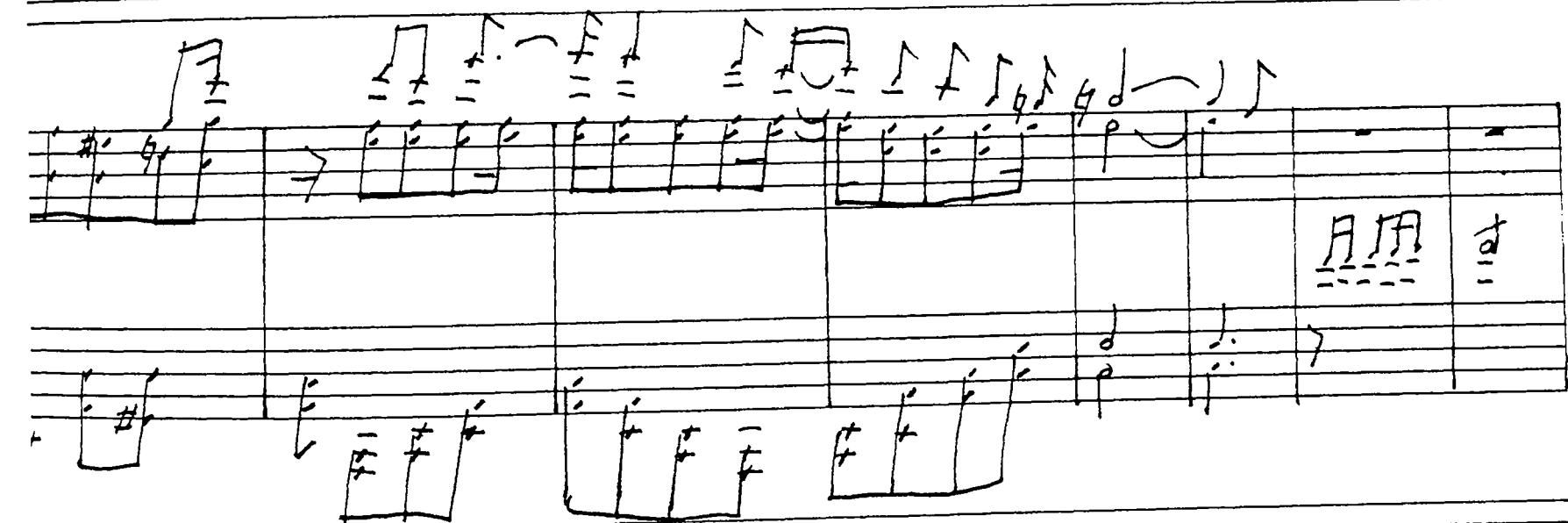
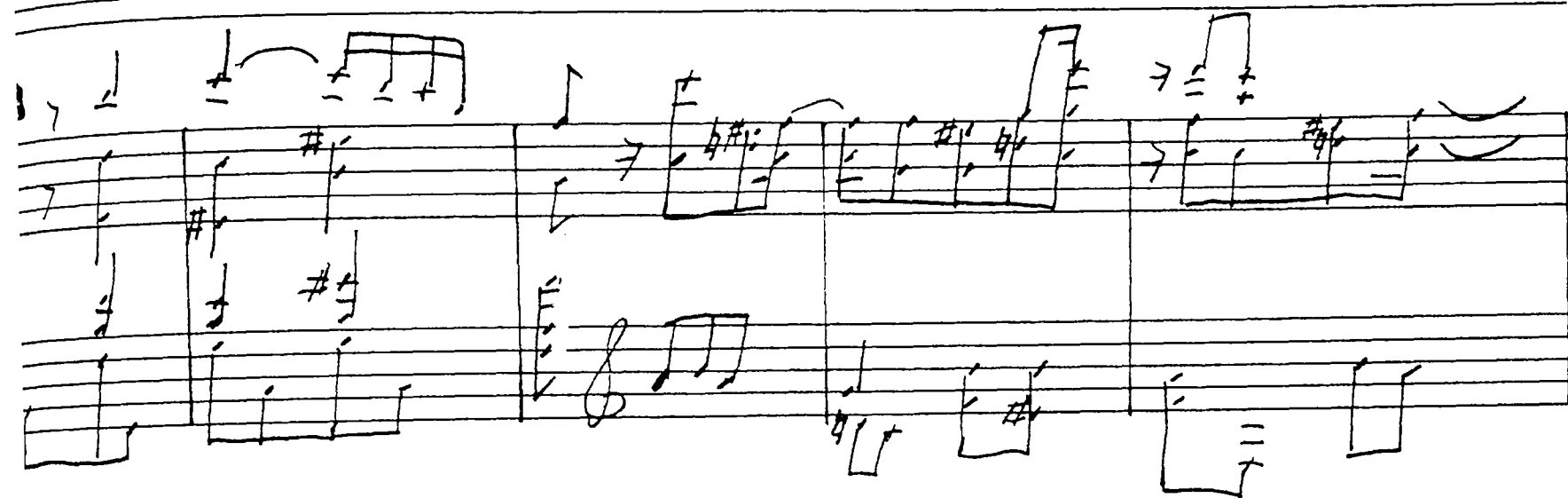
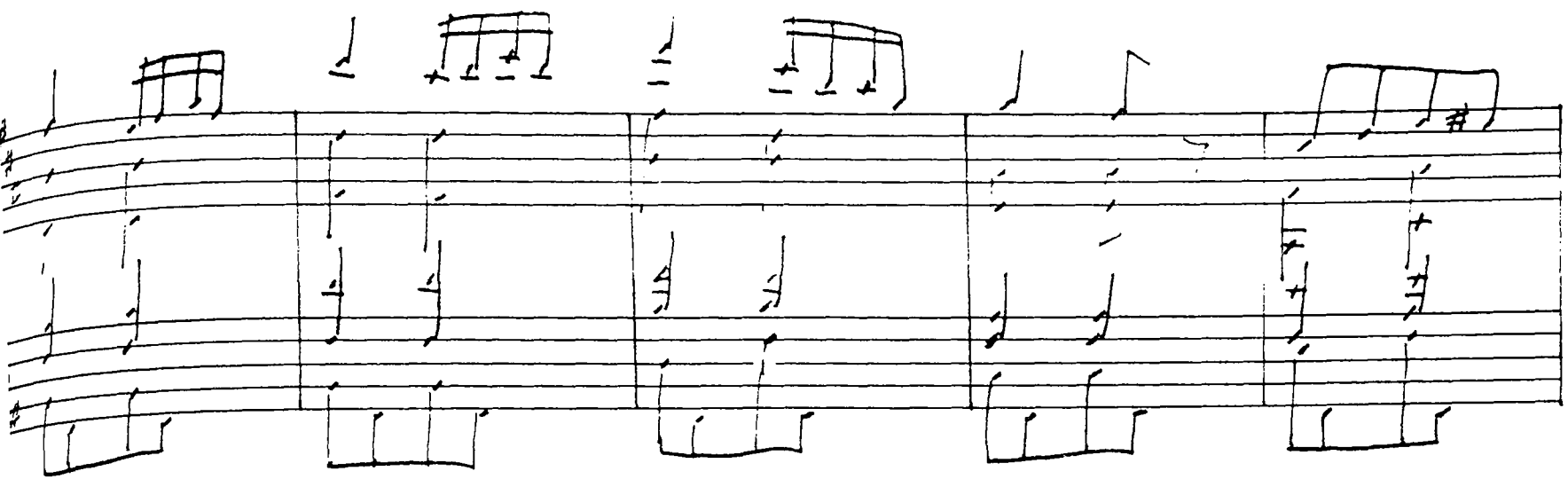


Handwritten musical notation on two staves. The top staff features a melodic line with trills (tr) and slurs. The bottom staff contains a bass line with chords and rests.

Handwritten musical notation on two staves. The top staff shows a melodic line with slurs and ties. The bottom staff contains a bass line with chords and rests.

Handwritten musical notation on two staves. The top staff includes a melodic line with trills (tr) and slurs. The bottom staff contains a bass line with chords and rests.

Handwritten musical notation on two staves. The top staff is mostly empty with a few notes. The bottom staff contains a bass line with chords and rests.



Handwritten musical notation for the first system. The top staff is a guitar staff with chords and some accidentals. The bottom staff is a bass staff with a simple melody. The system is divided into four measures, each with a measure number (1, 2, 3, 4) written below the bass staff.

A four-measure rest system consisting of four empty staves, each labeled with a measure number (1, 2, 3, 4) in the center.

Handwritten musical notation for the second system. The top staff is a guitar staff with chords and some accidentals. The bottom staff is a bass staff with a simple melody. The system is divided into four measures, each with a measure number (1, 2, 3, 4) written below the bass staff.

Handwritten musical notation for the third system. The top staff is a guitar staff with chords and some accidentals. The bottom staff is a bass staff with a simple melody. The system is divided into four measures, each with a measure number (1, 2, 3, 4) written below the bass staff.

	2	3	4

Handwritten musical notation on a grand staff (treble and bass clefs). The first system contains five measures. The upper staff features complex chords and melodic lines, while the lower staff provides a bass line. The notation is dense with many notes and accidentals.

Handwritten musical notation on a grand staff, continuing from the first system. This system contains five measures. The notation remains complex, with many notes and accidentals in both staves.

Handwritten musical notation on a grand staff, continuing from the second system. This system contains five measures. The notation is complex, but there are significant portions of the first and fourth measures that have been crossed out with large 'X' marks.

Handwritten musical notation on a grand staff, continuing from the third system. This system contains five measures. The notation is complex, but there are significant portions of the first and fourth measures that have been crossed out with large 'X' marks. The fifth measure contains a single note. Below the staff, there are four numbered figures (1, 2, 3, 4) and a final measure with a single note.

Handwritten musical notation on a five-line staff. The notation is divided into measures by vertical bar lines. The first measure contains the number '2', the second '3', and the third '4'. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and flats). The staff is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and flats). The staff is written in a cursive, handwritten style. The notation is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and flats). The staff is written in a cursive, handwritten style. The notation is divided into measures by vertical bar lines. The notation is more complex than the previous sections, featuring many notes and accidentals.

Handwritten musical notation on two staves. The top staff contains two measures of music, each with a treble clef and a key signature of one sharp (F#). The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on C5, a quarter note on B4, and a quarter note on A4. The bottom staff contains two measures of music, each with a bass clef and a key signature of one sharp (F#). The first measure has a quarter note on F3, a quarter note on G3, and a quarter note on A3. The second measure has a quarter note on B3, a quarter note on C4, and a quarter note on D4.

Handwritten musical notation on four staves. The top staff contains four measures of music, each with a treble clef and a key signature of one sharp (F#). The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on C5, a quarter note on B4, and a quarter note on A4. The third measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure has a quarter note on C5, a quarter note on B4, and a quarter note on A4. The second, third, and fourth staves contain four measures of music, each with a bass clef and a key signature of one sharp (F#). The first measure has a quarter note on F3, a quarter note on G3, and a quarter note on A3. The second measure has a quarter note on B3, a quarter note on C4, and a quarter note on D4. The third measure has a quarter note on E4, a quarter note on F4, and a quarter note on G4. The fourth measure has a quarter note on A4, a quarter note on B4, and a quarter note on C5.

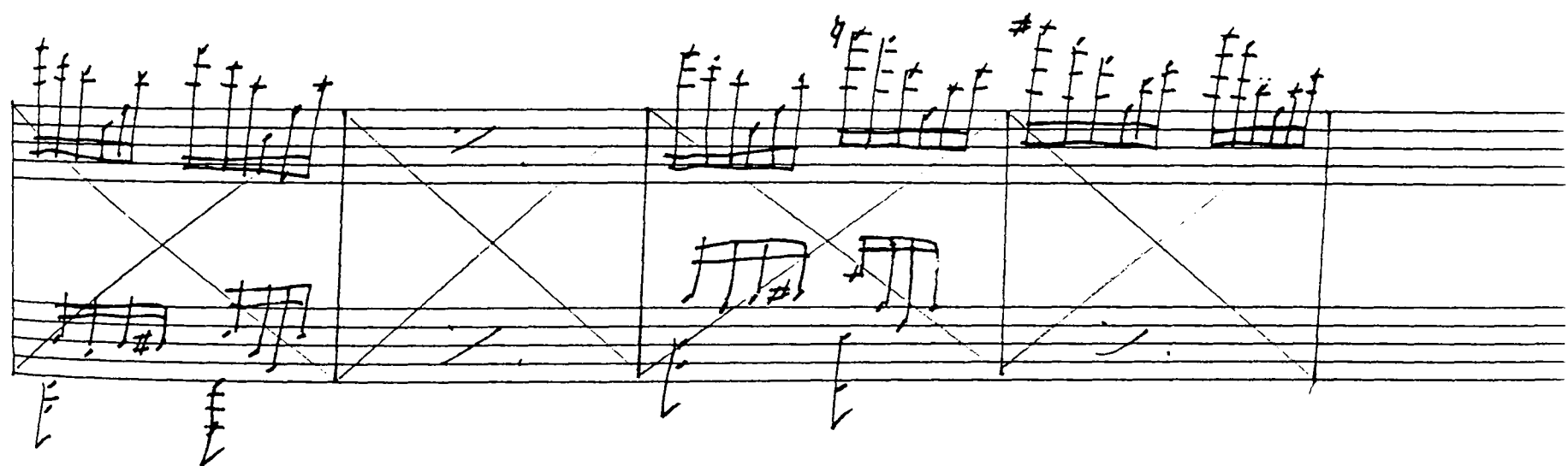
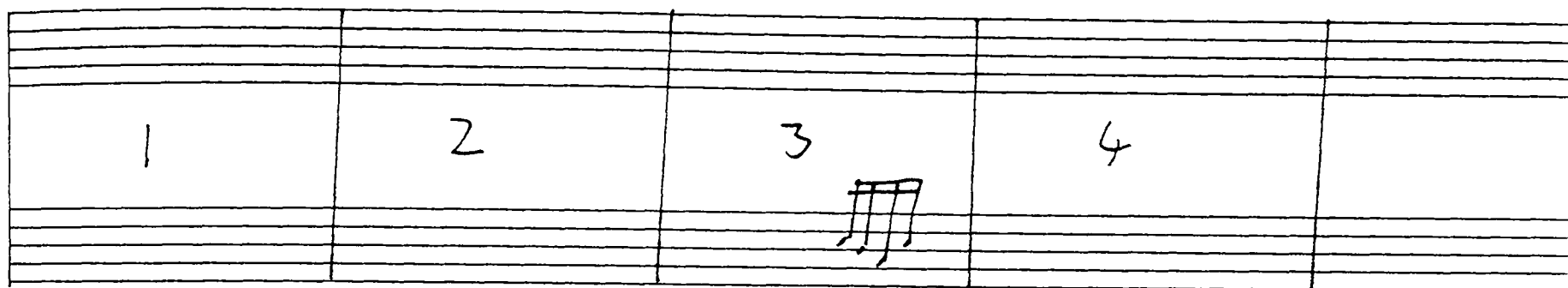
Handwritten musical notation on four staves. The top staff contains four measures of music, each with a treble clef and a key signature of one sharp (F#). The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on C5, a quarter note on B4, and a quarter note on A4. The third measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure has a quarter note on C5, a quarter note on B4, and a quarter note on A4. The second, third, and fourth staves contain four measures of music, each with a bass clef and a key signature of one sharp (F#). The first measure has a quarter note on F3, a quarter note on G3, and a quarter note on A3. The second measure has a quarter note on B3, a quarter note on C4, and a quarter note on D4. The third measure has a quarter note on E4, a quarter note on F4, and a quarter note on G4. The fourth measure has a quarter note on A4, a quarter note on B4, and a quarter note on C5.

Handwritten musical notation on two staves. The top staff contains six measures of music, each starting with a 7-measure rest followed by a sixteenth-note triplet. The bottom staff contains six measures of music, including triplets and single notes. A bracket with the number '8' is positioned above the fifth measure of the top staff.

Handwritten musical notation on two staves. The first two measures are written. The third measure is crossed out with a large 'X' that spans both staves. The notation includes triplets and single notes.

Handwritten musical notation on two staves. The top staff contains six measures of music, each starting with a 7-measure rest followed by a sixteenth-note triplet. The bottom staff contains six measures of music, including triplets and single notes.

Handwritten musical notation on two staves. The top staff contains four measures of music, each starting with a 7-measure rest followed by a sixteenth-note triplet. The bottom staff contains four measures of music, including triplets and single notes.



Handwritten musical notation on two staves. The top staff contains a series of chords, some marked with a double slash (/) indicating a measure rest. The bottom staff contains a melodic line with eighth and sixteenth notes, and a bass line with a few notes and a measure rest.

Handwritten musical notation on two staves. The top staff features a sequence of chords, with some marked with a double slash (/). The bottom staff shows a melodic line with eighth notes and a bass line with chords, including one marked with an 'x'.

Handwritten musical notation on two staves. The top staff contains a few chords, and the bottom staff contains a few notes, mostly in the first measure.

Handwritten musical notation on two staves. The top staff includes a measure rest, a melodic line with eighth notes, and a section marked 'loco' with a bracket. The bottom staff contains a series of chords, with some marked with a double slash (/) and a final measure with a '7' indicating a seventh chord.

Handwritten musical notation on two staves. The top staff contains several measures with chords and some accidentals (sharps and flats). The bottom staff contains corresponding chords and some accidentals. There are some slurs and ties present.

Handwritten musical notation on two staves. The top staff features a series of eighth notes and chords. The bottom staff contains chords and some accidentals. There are some slurs and ties present.

Handwritten musical notation on two staves. The top staff contains chords and some accidentals. The bottom staff contains chords and some accidentals. There are some slurs and ties present.

Handwritten musical notation on two staves. The top staff contains chords and some accidentals. The bottom staff contains chords and some accidentals. There are some slurs and ties present.

Handwritten musical notation on two staves. The top staff begins with a treble clef and contains several measures of music, including a measure with two flats and a measure with a sharp. The bottom staff begins with a bass clef and contains several measures of music, including a measure with a sharp and a measure with a flat. The notation is dense and appears to be a sketch or a first draft.

Handwritten musical notation on two staves. The top staff contains a measure with a sharp and a measure with a flat. The bottom staff contains a measure with a sharp and a measure with a flat. The notation is dense and appears to be a sketch or a first draft.

Handwritten musical notation on two staves. The top staff contains a measure with a sharp and a measure with a flat. The bottom staff contains a measure with a sharp and a measure with a flat. The notation is dense and appears to be a sketch or a first draft.

APPENDIX III

Fantasia on "Der Freischütz"

Source: Weimar MS.J46

FANTASIA ON "DER FREISCHÜTZ" - CRITICAL NOTES

All markings of phrasing, dynamics and articulation are editorial, with the exception of:

Bar 245 - staccato dots, right hand, first two beats

Bars 340-341 - accents

Obvious mistakes in accidentals have been corrected, and several octave signs added.

Following Liszt's practice in his *Tannhäuser Overture* transcription, pedalling is left to the discretion of the performer

Problematic Passages:

Bars 262-263 The chord on the first beat of 263 has been added. In the manuscript a transition passage, or suitable rests, are lacking.

Bars 291-292 Liszt was considering adding a further transition passage between these bars.

Bar 299 The manuscript indicates that Liszt was dissatisfied with this bar. An editorial ossia has been suggested

Lento espressivo

Ben marcato la melodia

Handwritten musical notation for the first system. It features a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes chords, single notes, and a melodic line in the right hand. Above the staff, the tempo is marked "Lento espressivo" and the performance instruction "Ben marcato la melodia" is written. Below the staff, the instruction "L.H. p" is present, along with a large curved line indicating a pedal point. A note at the bottom left reads "* Con Pedale".

Handwritten musical notation for the second system. It continues the piece with similar notation. Above the staff, the tempo is marked "Lento espressivo" and the performance instruction "Ben marcato la melodia" is written. Below the staff, the instruction "L.H. p" is present, along with a large curved line indicating a pedal point. A note at the bottom left reads "* Con Pedale".

Handwritten musical notation for the third system. It continues the piece with similar notation. Above the staff, the tempo is marked "Lento espressivo" and the performance instruction "Ben marcato la melodia" is written. Below the staff, the instruction "L.H. p" is present, along with a large curved line indicating a pedal point. A note at the bottom left reads "* Con Pedale".

Handwritten musical notation for the fourth system. It continues the piece with similar notation. Above the staff, the tempo is marked "Lento espressivo" and the performance instruction "Ben marcato la melodia" is written. Below the staff, the instruction "L.H. p" is present, along with a large curved line indicating a pedal point. A note at the bottom left reads "* Con Pedale".

* The use of the pedal is left to the discretion of the performer

Handwritten musical score system 1. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur over the first two measures. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. There are dynamic markings: *mf* above the top staff and *20* above the bottom staff. There are also some handwritten notes and symbols, including a star-like symbol at the beginning of the bottom staff.

Handwritten musical score system 2. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur over the first two measures. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. There are dynamic markings: *mf* above the top staff and *dec.* above the bottom staff. There are also some handwritten notes and symbols, including a star-like symbol at the beginning of the bottom staff.

Handwritten musical score system 3. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur over the first two measures. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. There are dynamic markings: *mf* above the top staff and *dec.* above the bottom staff. There are also some handwritten notes and symbols, including a star-like symbol at the beginning of the bottom staff.

Handwritten musical score system 4. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur over the first two measures. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. There are dynamic markings: *sempre f* above the top staff and *dec.* above the bottom staff. There are also some handwritten notes and symbols, including a star-like symbol at the beginning of the bottom staff.

non troppo presto

Handwritten musical score for the first system. It consists of two staves. The top staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It contains a triplet of eighth notes, followed by a slur over a series of notes, and then a section marked 'loco' with a 'p' (piano) dynamic. The bottom staff has a bass clef and a key signature of three flats. It contains a triplet of eighth notes, followed by a slur over a series of notes, and then a section marked 'loco' with a 'p' (piano) dynamic. There are also some '8ve' (octave) markings.

Piu Mosso

Handwritten musical score for the second system. It consists of two staves. The top staff has a treble clef and a key signature of three flats. It contains a triplet of eighth notes, followed by a slur over a series of notes, and then a section marked 'p' (piano) dynamic. The bottom staff has a bass clef and a key signature of three flats. It contains a triplet of eighth notes, followed by a slur over a series of notes, and then a section marked 'mf' (mezzo-forte) dynamic. There are also some '32' markings.

Handwritten musical score for the third system. It consists of two staves. The top staff has a treble clef and a key signature of three flats. It contains a triplet of eighth notes, followed by a slur over a series of notes, and then a section marked 'p' (piano) dynamic. The bottom staff has a bass clef and a key signature of three flats. It contains a triplet of eighth notes, followed by a slur over a series of notes, and then a section marked 'mf' (mezzo-forte) dynamic. There are also some '32' markings.

Handwritten musical score for the fourth system. It consists of two staves. The top staff has a treble clef and a key signature of three flats. It contains a triplet of eighth notes, followed by a slur over a series of notes, and then a section marked 'cresc' (crescendo). The bottom staff has a bass clef and a key signature of three flats. It contains a triplet of eighth notes, followed by a slur over a series of notes, and then a section marked 'ben marcato le due theme' (well marked the two themes). There are also some '36' markings.

Handwritten musical notation on two staves. The top staff features a series of chords with sharp and flat accidentals, some marked with 'f' (forte). The bottom staff contains fewer notes, including some beamed eighth notes and a few accidentals. A large bracket spans across both staves, indicating a single musical phrase.

Handwritten musical notation on two staves. The top staff continues the chordal texture with various accidentals. The bottom staff includes a measure with a '40' marking and a 'cresc.' (crescendo) instruction. A bracket labeled '8ve' (octave) is present above the top staff. A large bracket spans across both staves.

Handwritten musical notation on two staves. The top staff shows a melodic line with many accidentals, including a 'b' (flat) and a 'f' (forte) marking. The bottom staff is mostly empty, with a few notes and a 'rall.' (rallentando) instruction. A large bracket spans across both staves.

Handwritten musical notation on two staves. The top staff begins with a key signature change to two sharps (F# and C#) and a time signature of 3/8. It contains several measures of music with 'f' (forte) markings. The bottom staff also has a 3/8 time signature and includes some notes and accidentals. A large bracket spans across both staves.

Handwritten musical score for the first system, measures 52-55. The music is written on two staves in treble and bass clefs. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. A large slur covers measures 52-55. Measure 52 is marked with a '52'.

Handwritten musical score for the second system, measures 56-60. The music is written on two staves in treble and bass clefs. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. A large slur covers measures 56-60. Measure 56 is marked with a '56'. The tempo marking *f. agitato* is written above the staff, and the performance instruction *non troppo legato* is written below the staff. The measure number 60 is written below the staff.

Handwritten musical score for the third system, measures 61-65. The music is written on two staves in treble and bass clefs. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. A large slur covers measures 61-65. Measure 61 is marked with a '61'. The measure number 64 is written below the staff.

Handwritten musical score for the fourth system, measures 66-70. The music is written on two staves in treble and bass clefs. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. A large slur covers measures 66-70. Measure 66 is marked with a '66'. The tempo marking *cresc. ed accel.* is written above the staff. The measure number 68 is written below the staff.

Handwritten musical score for measures 68-75. The music is written on two staves in G major (one sharp). The top staff contains measures 68-71, and the bottom staff contains measures 72-75. Measure 74 is marked *ff* *surgendo*. There are various annotations above the staves, including "x" and "x." with arrows pointing to specific notes.

Handwritten musical score for measures 76-83. The music is written on two staves in G major. The top staff contains measures 76-81, and the bottom staff contains measures 82-83. Measure 76 is marked *8ve*. Measure 83 is marked *decresc.* and *poco a poco*. There are various annotations above the staves, including "x" and "x." with arrows pointing to specific notes.

Handwritten musical score for measures 84-91. The music is written on two staves in G major. The top staff contains measures 84-89, and the bottom staff contains measures 90-91. Measure 84 is marked *8ve*. Measure 90 is marked *a tempo*. Measure 91 is marked *pp*. There are various annotations above the staves, including "x" and "x." with arrows pointing to specific notes.

Handwritten musical score for measures 92-99. The music is written on two staves in G major. The top staff contains measures 92-97, and the bottom staff contains measures 98-99. Measure 92 is marked *8ve*. Measure 98 is marked *88*. There are various annotations above the staves, including "x" and "x." with arrows pointing to specific notes.

Handwritten musical notation on two staves. The top staff features a melodic line with a bracket labeled "8ve" above it. The bottom staff contains a bass line. Measure numbers 88 and 92 are visible. The key signature has two sharps (F# and C#).

Handwritten musical notation on two staves. The top staff continues the melodic line. The bottom staff continues the bass line. Measure numbers 96 and 100 are visible. A dynamic marking "p" (piano) is present in measure 100. The key signature has two sharps.

Handwritten musical notation on two staves. The top staff continues the melodic line. The bottom staff continues the bass line. Measure numbers 104 and 108 are visible. The key signature has two sharps.

Handwritten musical notation on two staves. The top staff continues the melodic line, with a bracket labeled "8ve" above it. The bottom staff continues the bass line. Measure numbers 108 and 112 are visible. A dynamic marking "f" (forte) is present in measure 108. The key signature has two sharps.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains several measures of music, including a triplet of eighth notes marked "8ve". The bottom staff is in bass clef with a key signature of two sharps. It includes a measure marked "112" and a handwritten instruction "rall." with a long horizontal line above it.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of two sharps. It features a long, flowing melodic line with many notes, some marked with "8ve". The bottom staff is in bass clef with a key signature of two sharps. It contains a similar melodic line. Between the staves, the word "accel." is written with a long horizontal line above it, and the word "molto" is written at the end of the bottom staff.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of two sharps. It contains several measures of music, including a triplet of eighth notes. The bottom staff is in bass clef with a key signature of two sharps. It includes a measure marked "116" and a handwritten instruction "ff" (fortissimo) with a long horizontal line above it.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of two sharps. It contains several measures of music, including a triplet of eighth notes. The bottom staff is in bass clef with a key signature of two sharps. It includes a measure marked "120" and a handwritten instruction "ff" (fortissimo) with a long horizontal line above it.

Handwritten musical score, measures 124 to 128. The notation includes treble and bass staves with complex chords and melodic lines. The tempo/mood marking "appassionato" is present, along with a "cresc." (crescendo) marking.

Handwritten musical score, measures 132 to 136. The notation continues with complex chords and melodic lines. The measure number "132" is clearly visible.

Handwritten musical score, measures 136 to 140. The notation includes treble and bass staves with complex chords and melodic lines. The measure number "136" is clearly visible.

Handwritten musical score, measures 144 to 148. The notation includes treble and bass staves with complex chords and melodic lines. The measure number "144" is clearly visible, along with a "f" (forte) marking.

Handwritten musical score system 1. The system consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains six measures of music, each with a group of beamed eighth notes. The bottom staff is in bass clef with a key signature of two flats. It contains six measures of music, each with a group of beamed eighth notes. A measure number '148' is written above the fourth measure of the top staff.

Handwritten musical score system 2. The system consists of two staves. The top staff is in treble clef with a key signature of two flats. It contains four measures of music. The first measure has a group of beamed eighth notes. The second measure has a single eighth note. The third and fourth measures have groups of beamed eighth notes. The bottom staff is in bass clef with a key signature of two flats. It contains four measures of music, each with a group of beamed eighth notes. A measure number '152' is written above the third measure of the bottom staff. The text 'pp (sabbato)' is written below the top staff, spanning the second and third measures.

Handwritten musical score system 3. The system consists of two staves. The top staff is in treble clef with a key signature of two flats. It contains five measures of music, each with a group of beamed eighth notes. The bottom staff is in bass clef with a key signature of two flats. It contains five measures of music, each with a group of beamed eighth notes. A measure number '156' is written above the third measure of the bottom staff.

Handwritten musical score system 4. The system consists of two staves. The top staff is in treble clef with a key signature of two flats. It contains five measures of music. The first measure has a group of beamed eighth notes. The second measure has a group of beamed eighth notes. The third measure has a group of beamed eighth notes. The fourth measure has a group of beamed eighth notes. The fifth measure has a group of beamed eighth notes. The bottom staff is in bass clef with a key signature of two flats. It contains five measures of music. The first measure has a group of beamed eighth notes. The second measure has a group of beamed eighth notes. The third measure has a group of beamed eighth notes. The fourth measure has a group of beamed eighth notes. The fifth measure has a group of beamed eighth notes. A measure number '160' is written above the second measure of the bottom staff. A measure number '164' is written above the fifth measure of the bottom staff. The text 'figue' is written above the top staff, spanning the second and third measures. The text '8ve' is written above the top staff, spanning the fifth measure.

Handwritten musical score, measures 164-168. The top staff features a melodic line with a slur and a fermata. The bottom staff contains a complex rhythmic pattern with many beamed notes. Measure numbers 164, 166, and 168 are visible. A dynamic marking 'f' is present in measure 168.

Handwritten musical score, measures 170-174. The top staff continues the melodic line with a slur. The bottom staff shows a complex rhythmic pattern. Measure numbers 170, 172, and 174 are visible.

Handwritten musical score, measures 176-180. The top staff features a melodic line with a slur. The bottom staff contains a complex rhythmic pattern. Measure numbers 176, 178, and 180 are visible. A dynamic marking 'f' is present in measure 178.

Handwritten musical score, measures 182-186. The top staff features a melodic line with a slur. The bottom staff contains a complex rhythmic pattern. Measure numbers 182, 184, and 186 are visible. A dynamic marking 'f' is present in measure 184.

Handwritten musical score system 1. The system consists of two staves. The top staff contains a series of chords, some marked with 'gve' and others with 'pp'. The bottom staff contains a melodic line with a long slur and a measure marked '188'.

Handwritten musical score system 2. The system consists of two staves. The top staff contains a series of chords, some marked with 'gve'. The bottom staff contains a melodic line with a long slur and a measure marked '192'.

Handwritten musical score system 3. The system consists of two staves. The top staff contains a series of chords, some marked with 'gve' and others with 'loco'. The bottom staff contains a melodic line with a long slur and a measure marked '196'.

Handwritten musical score system 4. The system consists of two staves. The top staff contains a series of chords, some marked with 'p' and others with 'loco'. The bottom staff contains a melodic line with a long slur and a measure marked '200'.

Handwritten musical score system 5. The system consists of two staves. The top staff contains a series of chords, some marked with 'p' and others with 'loco'. The bottom staff contains a melodic line with a long slur and a measure marked '204'.

Handwritten musical score for two staves, measures 208-216. The key signature is B-flat major (two flats). The first staff (treble clef) contains a melodic line with a long slur over measures 212-216. The second staff (bass clef) contains a bass line with a long slur over measures 212-216. The word "pendendosi" is written above the first staff, and "lunga pa" is written above the second staff. The dynamic "pp" is written above measure 208. The measure numbers 208, 212, and 216 are written below the staves.

Tempo Giusto, moderato

Handwritten musical score for two staves, measures 220-224. The key signature is B-flat major (two flats). The first staff (treble clef) contains a melodic line with a long slur over measures 220-224. The second staff (bass clef) contains a bass line with a long slur over measures 220-224. The word "lepto" is written below the first staff. The dynamic "ppp" is written above measure 220. The measure numbers 220 and 224 are written below the staves.

Handwritten musical score for two staves, measures 224-228. The key signature is B-flat major (two flats). The first staff (treble clef) contains a melodic line with a long slur over measures 224-228. The second staff (bass clef) contains a bass line with a long slur over measures 224-228. The word "cresc." is written above the first staff. The measure numbers 224 and 228 are written below the staves.

Handwritten musical notation on a grand staff. The top staff contains a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The bottom staff contains a bass clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. A handwritten "cresc." is visible in the upper left. A large, sweeping line connects the two staves, indicating a melodic or harmonic progression. The notation is dense and expressive, with many slurs and ties.

Handwritten musical notation on a grand staff. The top staff contains a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The bottom staff contains a bass clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. A handwritten "mf (tempestuoso) etc." is visible in the center. The notation is dense and expressive, with many slurs and ties.

Handwritten musical notation on a grand staff. The top staff contains a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The bottom staff contains a bass clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. A handwritten "ff (subito)" is visible in the lower right. The notation is dense and expressive, with many slurs and ties.

Handwritten musical notation on a grand staff. The top staff contains a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The bottom staff contains a bass clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. A handwritten "strepitoso" is visible in the center. The notation is dense and expressive, with many slurs and ties.

Handwritten musical score for the first system, measures 1-4. The notation includes treble and bass staves with complex rhythmic patterns and dynamic markings.

Dynamic markings: *mf* < > < > < > < >

Handwritten musical score for the second system, measures 5-8. The notation includes treble and bass staves with complex rhythmic patterns and dynamic markings.

Dynamic markings: *ff* *scapitato*

Handwritten musical score for the third system, measures 9-12. The notation includes treble and bass staves with complex rhythmic patterns and dynamic markings.

Dynamic markings: *ff* < > < > < > < >

Handwritten musical score for the fourth system, measures 13-16. The notation includes treble and bass staves with complex rhythmic patterns and dynamic markings.

Dynamic markings: *ff* *scapitato*

molto marcato

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. A *ff* marking is present on the left, and a *rall.* marking with a dashed line is on the right.

ff

rall.

Handwritten musical notation on a five-line staff, continuing from the previous system. It features complex rhythmic patterns and dynamic markings.

a tempo

Handwritten musical notation on a five-line staff. The key signature changes to two flats (Bb and Eb). The notation includes various note values, rests, and dynamic markings.

f non legato

ff scempito

Handwritten musical notation on a five-line staff, continuing from the previous system. It features complex rhythmic patterns and dynamic markings.

Handwritten musical notation on a five-line staff, continuing from the previous system. It features complex rhythmic patterns and dynamic markings.

f

ff scempito

Handwritten musical notation on a five-line staff, continuing from the previous system. It features complex rhythmic patterns and dynamic markings.

Handwritten musical notation on a five-line staff, continuing from the previous system. It features complex rhythmic patterns and dynamic markings.

f

ff scempito

Handwritten musical notation on a five-line staff, continuing from the previous system. It features complex rhythmic patterns and dynamic markings.

presto possibile

piu forte

252

molto allegro, agitato

sempre ff

6

loco

256

p legato moderato

8^{va} tr

8^{va}

260

p legato moderato

* *non legato*

subito ff

264

268

sempre ff

272

ossia

* see critical notes

Handwritten musical score for the first system, measures 1-4. The notation is on five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The first staff contains notes with accents and a triplet of eighth notes. The second staff contains notes with accents and a triplet of eighth notes. The third staff contains notes with accents and a triplet of eighth notes. The fourth staff contains notes with accents and a triplet of eighth notes. The fifth staff contains notes with accents and a triplet of eighth notes. The word "furoso" is written above the first staff. The word "cresc." is written above the second staff. The word "8ve" is written above the fifth staff.

Handwritten musical score for the second system, measures 5-8. The notation is on five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The first staff contains notes with accents and a triplet of eighth notes. The second staff contains notes with accents and a triplet of eighth notes. The third staff contains notes with accents and a triplet of eighth notes. The fourth staff contains notes with accents and a triplet of eighth notes. The fifth staff contains notes with accents and a triplet of eighth notes. The word "subito *p*" is written above the first staff. The word "poco a poco cresc." is written above the second staff. The word "280" is written above the third staff.

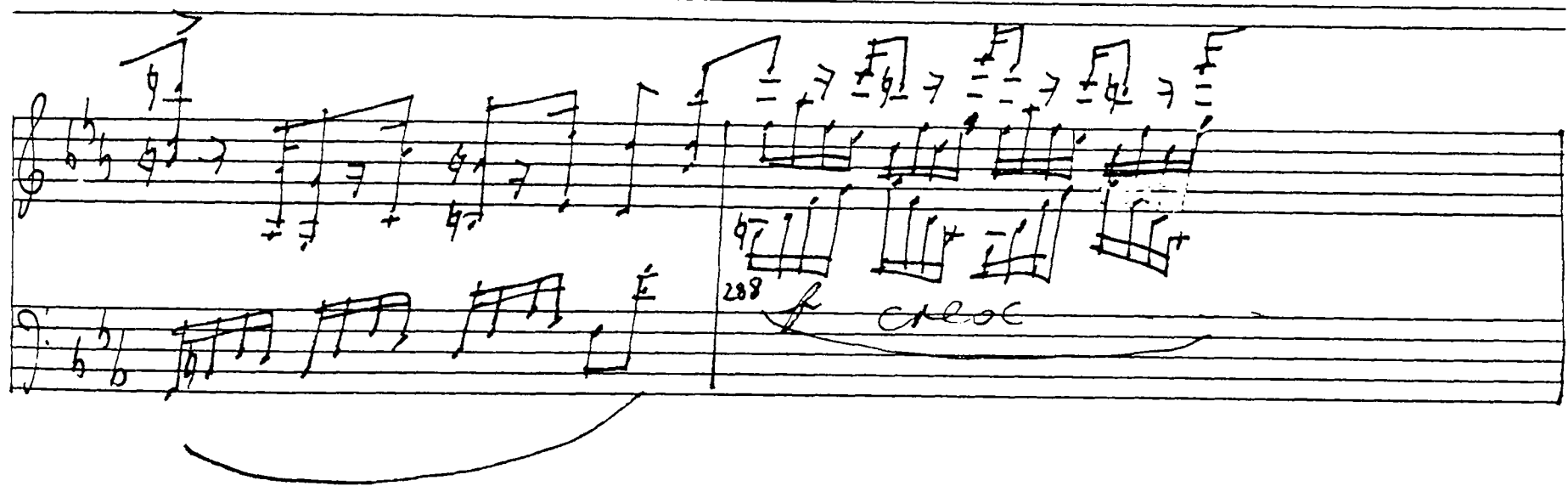
Handwritten musical score for the third system, measures 9-12. The notation is on five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The first staff contains notes with accents and a triplet of eighth notes. The second staff contains notes with accents and a triplet of eighth notes. The third staff contains notes with accents and a triplet of eighth notes. The fourth staff contains notes with accents and a triplet of eighth notes. The fifth staff contains notes with accents and a triplet of eighth notes. The word "molto agitato" is written above the first staff.



Handwritten musical score system 1. It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains several measures of music, including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, also containing several measures of music. There are some annotations like '24' and '25' above the staves.



Handwritten musical score system 2. It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains several measures of music, including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, also containing several measures of music. There are some annotations like '26' and '27' above the staves, and the word 'non legato' written below the bottom staff.



Handwritten musical score system 3. It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains several measures of music, including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, also containing several measures of music. There are some annotations like '28' and '29' above the staves, and the word 'cresc' written below the bottom staff.



Handwritten musical score system 4. It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains several measures of music, including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, also containing several measures of music. There are some annotations like '30' and '31' above the staves.

Handwritten musical score for the first system, measures 288-292. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef. Measure 288 is marked "molto" and measure 292 is marked "ff".

Handwritten musical score for the second system, measures 293-300. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef. Measure 293 is marked "cresc" and measure 294 is marked "marcato".

Handwritten musical score for the third system, measures 301-308. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef. Measure 301 is marked "cresc" and measure 304 is marked "ff".

The editor suggests adding the following cadence between these bars:

Handwritten musical score for the suggested cadence, measures 309-312. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef. Measure 309 is marked "cresc" and measure 310 is marked "stringendo". Measure 312 is marked "fine".

(see critical notes)

MUSIC MANUSCRIPT

Handwritten musical score for the first system, featuring two staves. The notation includes various accidentals and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is written in a complex, dense style with many accidentals and dynamic markings.

Handwritten musical score for the second system, continuing the complex textures from the first system. It includes a '300' marking and a 'cresc' marking. The notation is dense and features many accidentals and dynamic markings.

Handwritten musical score for the third system, showing further development of the musical themes. It includes a 'tr.' marking and a 'cresc' marking. The notation is dense and features many accidentals and dynamic markings.

* see critical notes

Handwritten musical notation on two staves. The top staff features a series of chords and melodic lines with various accidentals (sharps, naturals). The bottom staff continues the composition with similar notation, including a trill (tr) and a 304 measure mark.

Handwritten musical notation on two staves. The top staff contains several measures of music. The bottom staff includes a section marked "cresc." and "rall." with a dashed line, followed by a trill (tr) and a 304 measure mark.

Handwritten musical notation on two staves. The top staff is marked "8ve" and "atempo b.b.f". The bottom staff features a trill (tr) and a 304 measure mark.

Handwritten musical notation on two staves. The top staff is marked "8ve". The bottom staff includes a trill (tr) and a 304 measure mark.

Handwritten musical notation on two staves. The top staff features a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a complex chordal passage marked with a circled '3' and a '12' below it. The bottom staff uses a bass clef and contains corresponding bass notes and some trills. The notation is dense and appears to be a sketch or a working draft.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat (Bb). It shows a series of chords and melodic lines. The bottom staff has a bass clef and continues the harmonic and melodic development. The notation is fluid and expressive, with some slurs and ties.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat (Bb). It contains a complex melodic line with many accidentals and a circled '3' with a '16' below it. The bottom staff has a bass clef and contains a corresponding bass line. The notation is very dense and appears to be a highly detailed musical sketch.

Handwritten musical score on two systems. The first system includes a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation features various notes, rests, and dynamic markings such as *f* and *tempestoso*. A measure number of 62 is visible. The second system continues the notation with a measure number of 8 and a key signature change to two sharps (F# and C#).

Handwritten musical score on two systems. The first system includes a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation features various notes, rests, and dynamic markings such as *f* and *tempestoso*. A measure number of 62 is visible. The second system continues the notation with a measure number of 8 and a key signature change to two sharps (F# and C#).

Handwritten musical score on two systems. The first system includes a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation features various notes, rests, and dynamic markings such as *f* and *tempestoso*. A measure number of 62 is visible. The second system continues the notation with a measure number of 8 and a key signature change to two sharps (F# and C#).

Handwritten musical score system 1. The system consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of notes, including a triplet of eighth notes. The bottom staff is in bass clef and contains a series of notes, including a triplet of eighth notes. There are some markings above the staves, including a '4# 7' and a '328'.

Handwritten musical score system 2. The system consists of two staves. The top staff is in treble clef with a key signature of two flats. It contains a series of notes, including a triplet of eighth notes. The bottom staff is in bass clef and contains a series of notes, including a triplet of eighth notes. There are some markings above the staves, including a 'tr' and a '332'.

Handwritten musical score system 3. The system consists of two staves. The top staff is in treble clef with a key signature of two flats. It contains a series of notes, including a triplet of eighth notes. The bottom staff is in bass clef and contains a series of notes, including a triplet of eighth notes. There are some markings above the staves, including a 'loco' and a '336'.

Handwritten musical score system 4. The system consists of two staves. The top staff is in treble clef with a key signature of two flats. It contains a series of notes, including a triplet of eighth notes. The bottom staff is in bass clef and contains a series of notes, including a triplet of eighth notes. There are some markings above the staves, including a '340' and a 'rall'.

Allegro Marciale Trionfante

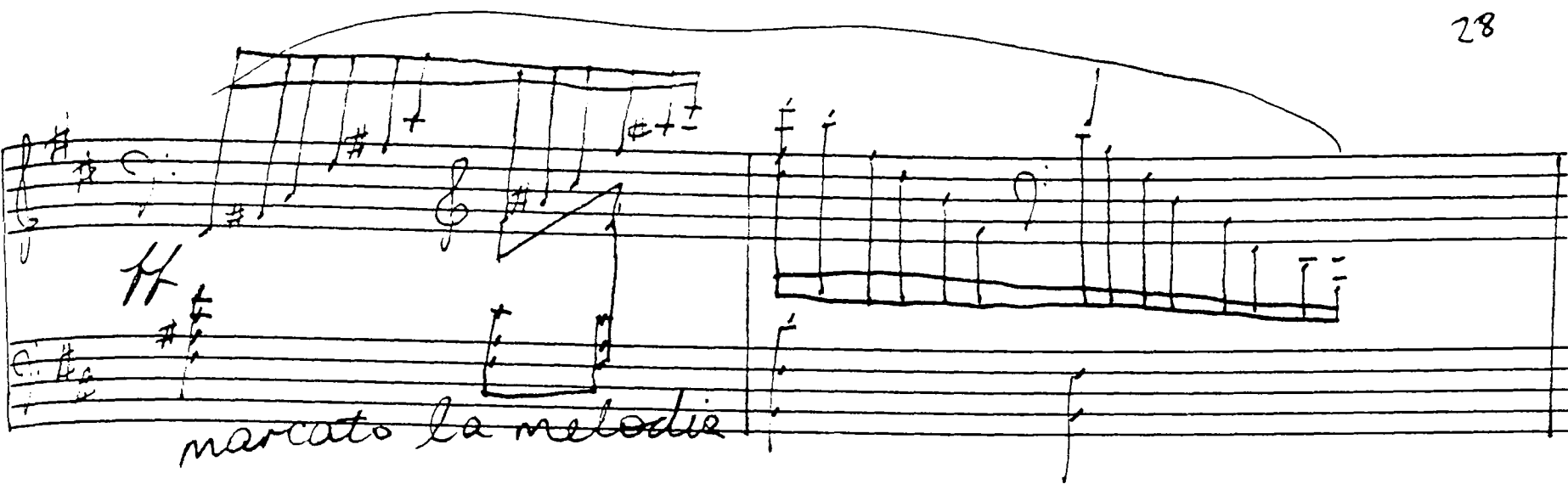
27

Handwritten musical score for a piece titled "Allegro Marciale Trionfante". The score is written on multiple staves, featuring complex rhythmic patterns, accidentals (sharps, flats, naturals), and dynamic markings.

Key markings and features include:

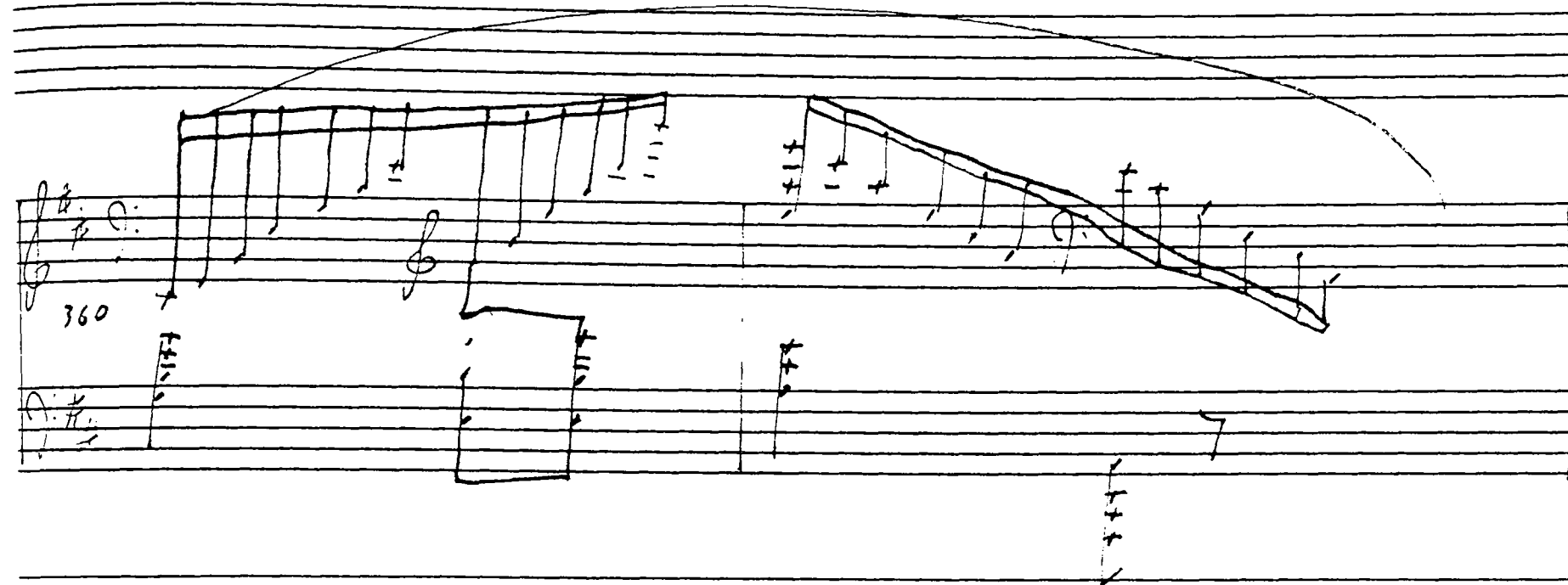
- Dynamic markings:** *fff* (fortissimo) and *loco* (loco).
- Measure numbers:** 344, 348, 352, 356.
- Performance instructions:** *8ve* (octave), *ossia* (alternative).
- Accidentals:** Numerous sharps (#) and flats (b) are used throughout the score.
- Rhythmic notation:** The score includes various note values, rests, and complex rhythmic figures.

MUSIC MANUSCRIPT



Handwritten musical score system 1. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various notes and rests, including a triplet of eighth notes. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and rests. The word "marcato la melodie" is written in cursive below the staves. There are some additional markings, including a large 'H' and some sharp signs.

marcato la melodie

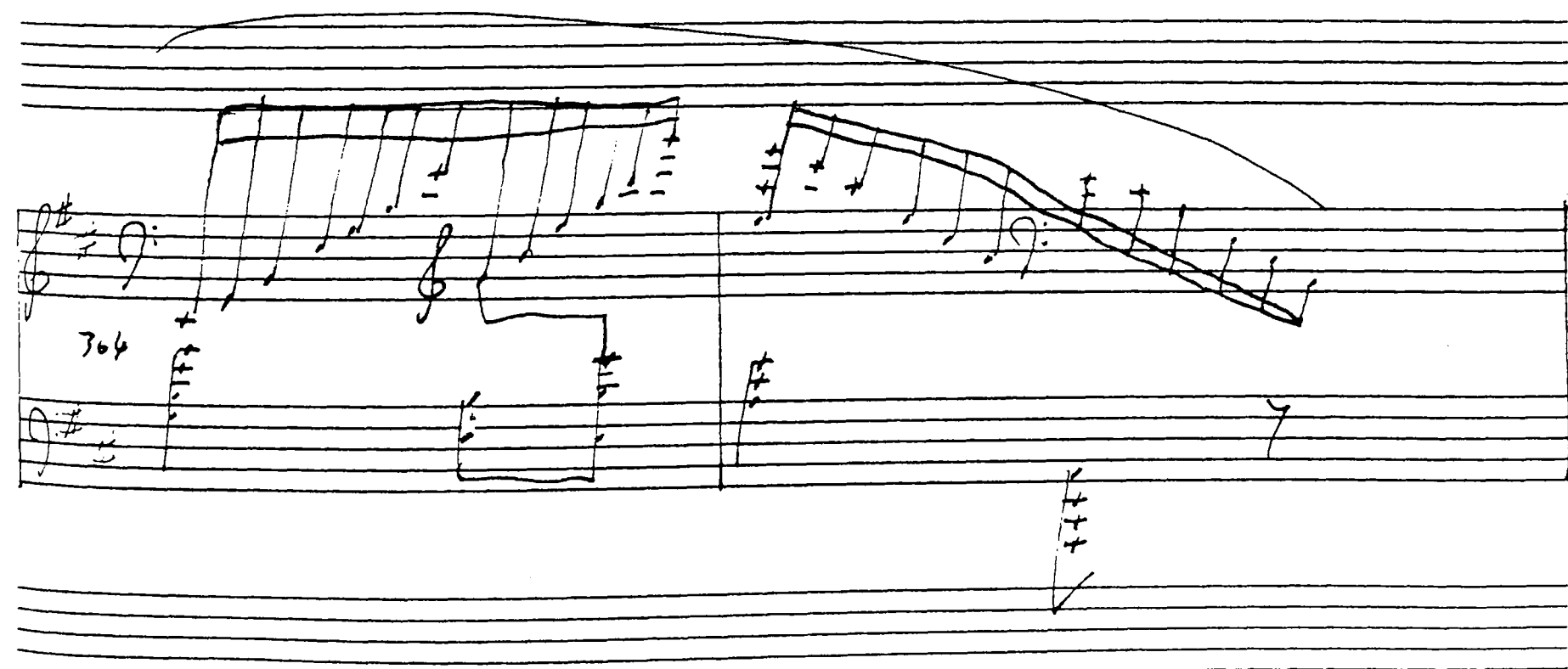


Handwritten musical score system 2. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various notes and rests, including a triplet of eighth notes. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and rests. The number "360" is written in the left margin. There are some additional markings, including a large 'H' and some sharp signs.

360



Handwritten musical score system 3. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various notes and rests, including a triplet of eighth notes. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and rests.



Handwritten musical score system 4. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various notes and rests, including a triplet of eighth notes. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and rests. The number "364" is written in the left margin. There are some additional markings, including a large 'H' and some sharp signs.

364

Handwritten musical notation on two staves. The top staff features a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. It contains a melodic line with a large slur over the first half and a series of eighth notes in the second half. The bottom staff has a bass clef and contains a bass line with a few notes and rests. A large, sweeping slur covers the entire system.

Handwritten musical notation on two staves. The top staff has a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. It begins with a measure marked '168'. The melody is characterized by a series of eighth notes with upward stems, some marked with '+' signs. A slur covers the first half, and another slur covers the second half. The bottom staff has a bass clef and contains a bass line with notes and rests. A large, sweeping slur covers the entire system.

Handwritten musical notation on two staves. The top staff has a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. It contains a melodic line with a large slur over the first half and a series of eighth notes in the second half. The bottom staff has a bass clef and contains a bass line with notes and rests. A large, sweeping slur covers the entire system.

Handwritten musical notation on two staves. The top staff has a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. It contains a melodic line with a large slur over the first half and a series of eighth notes in the second half. The bottom staff has a bass clef and contains a bass line with notes and rests. A large, sweeping slur covers the entire system.

Handwritten musical score for measures 372-376. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with a key signature of two sharps. It contains a bass line with eighth and sixteenth notes, also beamed together. Measure 376 is marked with a forte 'f' dynamic. A bracket connects the two staves at the beginning of measure 372.

Handwritten musical score for measures 380-384. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It features a melodic line with eighth notes and some beaming. The lower staff is in bass clef with a key signature of two sharps, containing a bass line with eighth notes. Measure 380 is marked with a forte 'f' dynamic. Measure 384 is marked with a measure rest.

Handwritten musical score for measures 388-392. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains a melodic line with eighth notes and trills, indicated by 'tr' above the notes. The lower staff is in bass clef with a key signature of two sharps, containing a bass line with eighth notes. Measure 388 is marked with a measure rest. Measure 392 is marked with a forte 'f' dynamic.

Handwritten musical score for measures 392-396. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains a melodic line with eighth notes and a slur over measures 392-394. The lower staff is in bass clef with a key signature of two sharps, containing a bass line with eighth notes. Measure 392 is marked with a measure rest. Above the system, the word 'grazioso' is written with a slur over it. Below the system, the tempo marking 'mp molto legato' is written. Measure 396 is marked with a measure rest.

Handwritten musical notation for the first system. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The notation includes various notes, rests, and dynamic markings. A large slur covers the first two measures of the top staff. A measure number '396' is written above the third measure of the top staff.

Handwritten musical notation for the second system. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps. The notation includes various notes, rests, and dynamic markings. A large slur covers the first two measures of the top staff. A measure number '400' is written above the third measure of the top staff. The word 'pp' is written below the first measure of the top staff.

Handwritten musical notation for the third system. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps. The notation includes various notes, rests, and dynamic markings. A large slur covers the first two measures of the top staff. A measure number '404' is written below the first measure of the top staff. The word 'rall.' is written below the third measure of the top staff. The word 'a tempo' is written above the fourth measure of the top staff. The word 'mf' is written below the fourth measure of the top staff. A measure number '408' is written above the fifth measure of the top staff.

Handwritten musical notation for the fourth system. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps. The notation includes various notes, rests, and dynamic markings. A large slur covers the first two measures of the top staff. A measure number '412' is written above the third measure of the top staff. The word 'marcato' is written below the first measure of the bottom staff. The word 'le due theme' is written below the second measure of the bottom staff.

Handwritten musical score system 1. The system consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains several measures of music with complex rhythmic patterns and accidentals. The bottom staff is in bass clef with a key signature of three sharps. It contains several measures of music, including a measure marked "416". The system is marked "gve" at the beginning.

Handwritten musical score system 2. The system consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains several measures of music with complex rhythmic patterns and accidentals. The bottom staff is in bass clef with a key signature of three sharps. It contains several measures of music, including a measure marked "420". The system is marked "gve" at the beginning.

Handwritten musical score system 3. The system consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains several measures of music with complex rhythmic patterns and accidentals. The bottom staff is in bass clef with a key signature of three sharps. It contains several measures of music, including a measure marked "424 mp". The system is marked "gve" at the beginning.

Handwritten musical score system 4. The system consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains several measures of music with complex rhythmic patterns and accidentals. The bottom staff is in bass clef with a key signature of three sharps. It contains several measures of music, including a measure marked "428". The system is marked "gve" at the beginning.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. A measure number "826" is written above the first measure. A measure number "632" is written above a measure in the second system. The word "loco" is written above a measure in the second system. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. A measure number "436" is written above the first measure. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. A measure number "440" is written above the first measure. The notation is written in a cursive, handwritten style.

Handwritten musical score system 1. The system consists of two staves. The upper staff contains a melodic line with various accidentals and a crescendo marking 'cres' with a dashed line. The lower staff contains a bass line with a 'p' (piano) dynamic marking. A 'gve' (grave) marking is present above the system.

Handwritten musical score system 2. The system consists of two staves. The upper staff contains a melodic line with various accidentals and a crescendo marking 'cres' with a dashed line. The lower staff contains a bass line with a 'p' (piano) dynamic marking. A 'gve' (grave) marking is present above the system.

Handwritten musical score system 3. The system consists of two staves. The upper staff contains a melodic line with various accidentals and a crescendo marking 'cres' with a dashed line. The lower staff contains a bass line with a 'p' (piano) dynamic marking. A 'gve' (grave) marking is present above the system.

Handwritten musical score system 4. The system consists of two staves. The upper staff contains a melodic line with various accidentals and a crescendo marking 'cres' with a dashed line. The lower staff contains a bass line with a 'p' (piano) dynamic marking. A 'gve' (grave) marking is present above the system.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains several measures of music with notes and rests. Above the first measure is the word "ave". Above the second measure is the word "loco". Below the first measure is the instruction "molto cresc." and below the second measure is "a cell.". The bottom staff continues the musical notation with notes and rests.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of two sharps. It contains several measures of music. Above the first measure is the word "rall". The bottom staff continues the musical notation with notes and rests.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of two sharps. It contains several measures of music. Above the first measure is the instruction "A tempo". Above the second measure is the instruction "copiu presto". The bottom staff continues the musical notation with notes and rests.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of two sharps. It contains several measures of music. Above the first measure is the word "ave". The bottom staff continues the musical notation with notes and rests.

Handwritten musical notation system 1, measures 472-475. The system consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains four measures of music, each with a group of sixteenth notes beamed together. The bottom staff is in bass clef with the same key signature. It contains four measures of music, each with a group of sixteenth notes beamed together. The number '472' is written in the left margin.

Handwritten musical notation system 2, measures 476-479. The system consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains four measures of music, each with a group of sixteenth notes beamed together. The bottom staff is in bass clef with the same key signature. It contains four measures of music, each with a group of sixteenth notes beamed together. The number '476' is written in the left margin.

Handwritten musical notation system 3, measures 480-483. The system consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains four measures of music, each with a group of sixteenth notes beamed together. The bottom staff is in bass clef with the same key signature. It contains four measures of music, each with a group of sixteenth notes beamed together. The number '480' is written in the left margin.

Handwritten musical notation system 4, measures 484-487. The system consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains four measures of music, each with a group of sixteenth notes beamed together. The bottom staff is in bass clef with the same key signature. It contains four measures of music, each with a group of sixteenth notes beamed together. The number '484' is written in the left margin.

Handwritten musical score system 1. The top staff contains a series of chords marked with 'f' (forte) and '8ve' (octave). The bottom staff begins at measure 488, marked *mf* (mezzo-forte) and *delicato*. It features a melodic line with slurs and a bass line with chords and a fermata.

Handwritten musical score system 2. The top staff continues the chordal texture with 'f' and '8ve' markings. The bottom staff begins at measure 492, marked *mp* (mezzo-piano). It contains a melodic line with slurs and a bass line with chords and a fermata.

Handwritten musical score system 3. The top staff continues the chordal texture with 'f' and '8ve' markings. The bottom staff begins at measure 496, marked *cresc.* (crescendo). It features a melodic line with slurs and a bass line with chords and a fermata.

Handwritten musical score system 4. The top staff continues the chordal texture with 'f' and '8ve' markings. The bottom staff begins at measure 500, marked *molto cresc.* (molto crescendo) and *accel.* (accelerando). It features a melodic line with slurs and a bass line with chords and a fermata.

Molto vivace

8^{ve} loco 8^{ve} loco 8^m

504 *ff* 508

8^{ve}

512 *Sempre ff* 516

520 524 *crec.*

528 532 *surpendo*

8^{ve}

Handwritten musical score for the first system. It consists of two staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a bracketed group of four chords, each marked with an accent (>) and a fermata. Above this group is the marking "8ve". The bottom staff has a bass clef and the same key signature. It begins with a bracketed group of four chords, each marked with an accent (>) and a fermata. Above this group is the marking "536". The system concludes with a measure containing a 7th interval marked with an accent (>) and a fermata. Above this measure is the marking "Presto", and below it is the marking "pesante".

Handwritten musical score for the second system. It consists of two staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a measure containing a 7th interval marked with an accent (>) and a fermata. Above this measure is the marking "Presto". The bottom staff has a bass clef and the same key signature. It begins with a measure containing a 7th interval marked with an accent (>) and a fermata. Above this measure is the marking "Presto". The system concludes with a measure containing a 7th interval marked with an accent (>) and a fermata. Above this measure is the marking "Presto", and below it is the marking "pesante".

Handwritten musical score for the third system. It consists of two staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a measure containing a 7th interval marked with an accent (>) and a fermata. Above this measure is the marking "Presto". The bottom staff has a bass clef and the same key signature. It begins with a measure containing a 7th interval marked with an accent (>) and a fermata. Above this measure is the marking "Presto". The system concludes with a measure containing a 7th interval marked with an accent (>) and a fermata. Above this measure is the marking "Presto", and below it is the marking "pesante".

Handwritten musical score for the fourth system. It consists of two staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a measure containing a 7th interval marked with an accent (>) and a fermata. Above this measure is the marking "Presto". The bottom staff has a bass clef and the same key signature. It begins with a measure containing a 7th interval marked with an accent (>) and a fermata. Above this measure is the marking "Presto". The system concludes with a measure containing a 7th interval marked with an accent (>) and a fermata. Above this measure is the marking "Presto", and below it is the marking "pesante".

APPENDIX IV

Fantasia on "Le Nozze di Figaro" and "Don Juan"

Source: Weimar MS.J45

FANTASIA ON LE NOZZE DI FIGARO AND DON JUAN - CRITICAL NOTES

All markings of phrasing, dynamics and articulation are editorial, with the exception of:

Bar 109 - Left hand staccato dots

Bar 111 - Right hand staccato dots

Bar 112 - Right hand phrase marks and accents

Bar 217 - Right hand, fingering of first two notes

Bars 396-398 - Right hand accents, staccato dots, phrase marks

Bar 616-617 - Left hand, accent on penultimate note of each bar

Obvious mistakes in accidentals have been corrected, and several octave signs added.

Following Liszt's practice in his *Tannhäuser Overture* transcription, pedalling is left to the discretion of the performer.

Problematic Passages:

Bars 604-605 It is evident that some bars of transition are missing here. The editor suggests the following interpolation after 604:

Handwritten musical notation for an interpolation after bar 604. The notation is written on two staves. The top staff contains a series of chords and single notes, with some notes beamed together. The bottom staff contains a series of chords and single notes, with some notes beamed together. The notation is handwritten and includes dynamic markings 'cresc.' and 'ad. accel' with dashed lines indicating a crescendo and acceleration. The text 'segue bar 605' is written at the bottom right of the notation.

Bars 630-end The manuscript ends at 629. The completion of the coda is editorial.

H capriccio

pp

misterioso 4

8

tempo giusto

mf

tremolo

marcato il basso

12

16

* The use of the pedal is left to the discretion of the performer.

Handwritten musical score, first system. The top staff contains complex chords and melodic lines, with a *pp* (pianissimo) dynamic marking. The bottom staff features a melodic line with a *20* marking. The system concludes with a double bar line.

Handwritten musical score, second system. The top staff continues the melodic and harmonic development. The bottom staff shows a melodic line with a *26* marking. The system concludes with a double bar line.

Handwritten musical score, third system. The top staff features a melodic line with a *p* (piano) dynamic marking. The bottom staff contains a melodic line with a *28* marking. The system concludes with a double bar line.

Handwritten musical score, fourth system. The top staff includes a *cresc.* (crescendo) marking. The bottom staff features a melodic line with a *30* marking. The system concludes with a double bar line.

Handwritten musical score for "The Rose Tree". The score is written on two staves, with the top staff in treble clef and the bottom staff in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is divided into three measures. The first measure features a treble staff with a half note F# and a bass staff with a half note F# and a half note G# (labeled with a '6' and a slur). The second measure features a treble staff with a half note F# and a bass staff with a half note F# and a half note G# (labeled with a '6' and a slur). The third measure features a treble staff with a half note F# and a bass staff with a half note F# and a half note G# (labeled with a '6' and a slur). The score includes various musical notations such as notes, rests, and slurs, and is written in a clear, legible hand.

Handwritten musical score for a piece. The top staff is marked *più presto* and features a series of chords with triplets indicated by a '3' and a bracket. The bottom staff is marked *con brio* and features a series of chords with triplets indicated by a '3' and a bracket. The score is written on two staves with a key signature of one sharp (F#) and a common time signature (C). The tempo markings are *più presto* and *con brio*.

Handwritten musical score for "3. Ver." (Third Version). The score is written on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some notes beamed together. There are several accidentals (sharps and naturals) and a double bar line in the middle of the piece. The notation is handwritten and appears to be a sketch or a first draft.

Handwritten musical score for guitar, featuring two staves. The top staff has a "loco" marking above it. The bottom staff has a "44" marking above it. The music is written in treble clef with various notes and accidentals.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, some beamed together. Above the first measure, there is a bracket labeled "8va" indicating an octave shift. The second staff continues the melodic line with similar rhythmic patterns and includes a repeat sign.

Handwritten musical notation on two staves. The word "Brillante" is written above the first staff. The notation features a series of sixteenth-note runs with frequent beaming and slurs. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music is characterized by rapid ascending and descending passages.

Handwritten musical notation on two staves. This section continues the rapid sixteenth-note passages seen in the previous system. It includes several measures with complex beaming and slurs, maintaining the fast tempo indicated by the "Brillante" marking. The notation is dense with many beamed sixteenth notes.

Handwritten musical notation on two staves. This system concludes the piece with more rapid sixteenth-note runs. The notation includes various accidentals and beaming, with some measures featuring triplets or similar rhythmic groupings. The final measures show a continuation of the fast, technical style.

Handwritten musical notation for the first system, measures 48-55. The system consists of two staves. The upper staff contains a melodic line with various accidentals (flats, naturals, sharps) and dynamic markings like 'f' and 'sf'. The lower staff contains a bass line with similar accidentals and dynamics. A large slur covers the entire system.

Handwritten musical notation for the second system, measures 56-63. The system consists of two staves. The upper staff continues the melodic line with a 'sf' marking. The lower staff has a bass line with a 'sf' marking and a 'ff' marking. A large slur covers the first part of the system, and a separate slur covers the final measures.

Handwritten musical notation for the third system, measures 64-71. The system consists of two staves. The upper staff is marked 'loco' and contains a melodic line. The lower staff contains a bass line. A large slur covers the first part of the system, and a separate slur covers the final measures. A 'sf' marking is present in the lower staff.

Handwritten musical notation for the fourth system, measures 72-79. The system consists of two staves. The upper staff is marked 'loco' and contains a melodic line. The lower staff contains a bass line. A large slur covers the first part of the system, and a separate slur covers the final measures. A 'risoluto' marking is present in the lower staff.

tempo giusto (come prima)

Handwritten musical score for the first system, measures 1-4. The top staff contains a melody with eighth and sixteenth notes, starting with a forte (f) dynamic. The bottom staff provides harmonic support with chords and single notes, including a key signature change to one sharp (F#) in measure 3.

Handwritten musical score for the second system, measures 5-8. The top staff continues the melodic line. The bottom staff features a piano (p) dynamic in measure 6, followed by a fortissimo (ff) dynamic in measure 7, and returns to piano in measure 8. A key signature change to one flat (Bb) occurs in measure 7.

Handwritten musical score for the third system, measures 9-12. The top staff includes a 'loco' marking over measures 10-11. The bottom staff has a '68' marking above measure 10 and a piano (pp) dynamic in measure 12. A key signature change to two flats (Bb, Eb) occurs in measure 10.

Handwritten musical score for the fourth system, measures 13-16. The top staff features a 'loco' marking over measures 13-14 and a '68' marking above measure 13. The bottom staff includes a '6' marking above measure 13 and a '68' marking above measure 14. The system concludes with a key signature change to two sharps (F#, C#) in measure 15.

Handwritten musical score, measures 72-75. The notation includes treble and bass staves with various notes, rests, and dynamic markings such as *8^{ve}* and *dolce*. Measure 72 features a long melodic line in the bass staff. Measure 75 includes a *dolce* marking and a *8^{ve}* marking.

Handwritten musical score, measures 76-79. The notation includes treble and bass staves with various notes, rests, and dynamic markings such as *8^{ve}*. Measure 76 features a *8^{ve}* marking. Measure 79 includes a *8^{ve}* marking.

Handwritten musical score, measures 80-83. The notation includes treble and bass staves with various notes, rests, and dynamic markings such as *8^{ve}* and *Sostenuto*. Measure 80 features a *Sostenuto* marking. Measure 83 includes a *8^{ve}* marking.

Handwritten musical score, measures 84-87. The notation includes treble and bass staves with various notes, rests, and dynamic markings such as *8^{ve}* and *5⁸*. Measure 84 features a *8^{ve}* marking. Measure 87 includes a *5⁸* marking.

Handwritten musical notation on a five-line staff. It features several measures with notes, rests, and dynamic markings. A '92' is written in the middle of the staff. The notation includes various accidentals and slurs.

Handwritten musical notation on a five-line staff. It includes a dense sequence of notes with a slur underneath. Below the staff, the word "delicato" is written, followed by "non troppo presto". There are also some notes and rests above the staff.

Handwritten musical notation on a five-line staff. It shows a series of notes with a slur, followed by a section with notes and rests. There are some 'x' marks and accidentals.

Handwritten musical notation on a five-line staff. It features a series of notes with a slur, followed by a section with notes and rests. The word "Rall." is written at the end.

Andante

Handwritten musical score for the first system, marked *Andante*. The score is in 2/4 time and features a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The first measure is marked *mf.* and includes a measure number *96*. The right hand (R.H.) and left hand (L.H.) parts are indicated. The notation includes various chords and melodic lines.

Handwritten musical score for the second system, continuing the *Andante* tempo. The score is in 2/4 time and features a treble and bass staff. The key signature has three flats. The first measure is marked *p* and includes a measure number *100*. The right hand (R.H.) and left hand (L.H.) parts are indicated. The notation includes various chords and melodic lines, with a *poco rit.* marking at the end of the system.

Handwritten musical score for the third system, marked *Armonioso - arpeggiando*. The score is in 2/4 time and features a treble and bass staff. The key signature has three flats. The first measure is marked *mp.* and includes a measure number *106*. The right hand (R.H.) and left hand (L.H.) parts are indicated. The notation includes various chords and melodic lines, with a *poco rit.* marking at the end of the system.

Handwritten musical score for the fourth system, continuing the *Armonioso - arpeggiando* tempo. The score is in 2/4 time and features a treble and bass staff. The key signature has three flats. The first measure is marked *mp.* and includes a measure number *108*. The right hand (R.H.) and left hand (L.H.) parts are indicated. The notation includes various chords and melodic lines, with a *poco rit.* marking at the end of the system.

Handwritten musical score for the first system, measures 110-112. The notation is in treble and bass clefs with a key signature of two flats. Measure 110 features a melodic line with a slur and a dynamic marking of *ave*. Measure 111 continues the melodic line. Measure 112 shows a melodic line with a slur and a dynamic marking of *ave*. The bass line consists of chords and single notes.

Handwritten musical score for the second system, measures 113-115. The notation is in treble and bass clefs with a key signature of two flats. Measure 113 features a melodic line with a slur and a dynamic marking of *ave*. Measure 114 continues the melodic line. Measure 115 shows a melodic line with a slur and a dynamic marking of *ave*. The bass line consists of chords and single notes.

Handwritten musical score for the third system, measures 116-118. The notation is in treble and bass clefs with a key signature of two flats. Measure 116 features a melodic line with a slur and a dynamic marking of *più animato*. Measure 117 continues the melodic line. Measure 118 shows a melodic line with a slur and a dynamic marking of *più animato*. The bass line consists of chords and single notes.

Handwritten musical score for the fourth system, measures 119-121. The notation is in treble and bass clefs with a key signature of two flats. Measure 119 features a melodic line with a slur and a dynamic marking of *mf*. Measure 120 continues the melodic line. Measure 121 shows a melodic line with a slur and a dynamic marking of *mf*. The bass line consists of chords and single notes.

Handwritten musical notation on two staves. The key signature has two flats (B-flat and E-flat). The first staff begins with a piano (*pp.*) marking. The notation includes various notes, rests, and dynamic markings.

Handwritten musical notation on two staves. The key signature has two flats. The notation includes various notes, rests, and dynamic markings.

Handwritten musical notation on two staves. The key signature has two flats. The notation includes various notes, rests, and dynamic markings. The word *espressivo* is written above the first staff, and *leggero* is written above the second staff.

Handwritten musical notation on two staves. The key signature has two flats. The notation includes various notes, rests, and dynamic markings. The word *loco* is written above the first staff, and *A tempo.* is written above the second staff.

Handwritten musical score, measures 132-135. The notation includes treble and bass staves with complex chords and melodic lines. The tempo/mood is marked "molto cantado." Above the first system, there are markings "gve" and "gve" with brackets. Measure numbers 132, 133, 134, and 135 are indicated.

Handwritten musical score, measures 136-140. The notation includes treble and bass staves. The tempo/mood is marked "loco" and "gve" with brackets. Measure numbers 136, 137, 138, 139, and 140 are indicated.

Handwritten musical score, measures 141-145. The notation includes treble and bass staves. The tempo/mood is marked "loco." and "gve" with brackets. Measure numbers 141, 142, 143, 144, and 145 are indicated.

Handwritten musical score, measures 146-150. The notation includes treble and bass staves. The tempo/mood is marked "gve" with a bracket. Measure numbers 146, 147, 148, 149, and 150 are indicated.

Handwritten musical score, first system. The top staff contains a melodic line with a bracket labeled "ave" above it. The bottom staff contains a bass line with a bracket labeled "ave" above it. The key signature is one flat (B-flat).

Handwritten musical score, second system. The top staff contains a melodic line with a bracket labeled "ave" above it. The bottom staff contains a bass line with a bracket labeled "ave" above it. The key signature is one flat (B-flat).

Handwritten musical score, third system. The top staff contains a melodic line with a bracket labeled "ave" above it. The bottom staff contains a bass line with a bracket labeled "ave" above it. The key signature is one flat (B-flat).

Handwritten musical score, fourth system. The top staff contains a melodic line with a bracket labeled "ave" above it. The bottom staff contains a bass line with a bracket labeled "ave" above it. The key signature is one flat (B-flat).

Handwritten musical notation for the first system, measures 1-4. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with whole and half notes. A bracket labeled "8va" spans measures 3 and 4.

Handwritten musical notation for the second system, measures 5-8. The top staff continues the melodic line, and the bottom staff contains a bass line. A bracket labeled "8va" spans measures 7 and 8. The word "loco" is written above measure 8.

Handwritten musical notation for the third system, measures 9-12. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line. A bracket labeled "8va" spans measures 10 and 11. The word "tranquillo" is written above measure 12.

Handwritten musical notation for the fourth system, measures 13-16. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line. A bracket labeled "8va" spans measures 14 and 15. The word "loco" is written above measure 16.

loco

Handwritten musical score for the first system. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains several measures of music with various accidentals (sharps, flats, naturals) and a large bracketed section. The bottom staff is in bass clef with a key signature of three flats. It also contains several measures of music with various accidentals and a large bracketed section. The system concludes with a measure marked 'rit.' (ritardando).

Handwritten musical score for the second system. The top staff is in treble clef with a key signature of three flats. It contains several measures of music with various accidentals and a large bracketed section. The bottom staff is in bass clef with a key signature of three flats. It also contains several measures of music with various accidentals and a large bracketed section. The system concludes with a measure marked 'rit.' (ritardando).

Handwritten musical score for the third system. The top staff is in treble clef with a key signature of three flats. It contains several measures of music with various accidentals and a large bracketed section. The bottom staff is in bass clef with a key signature of three flats. It also contains several measures of music with various accidentals and a large bracketed section. The system concludes with a measure marked 'poco. rall.' (poco rallentando).

Handwritten musical score for the fourth system. The top staff is in treble clef with a key signature of three flats. It contains several measures of music with various accidentals and a large bracketed section. The bottom staff is in bass clef with a key signature of three flats. It also contains several measures of music with various accidentals and a large bracketed section. The system concludes with a measure marked 'poco. rall.' (poco rallentando).

Handwritten musical notation on two staves. The top staff features a series of chords and a melodic line with a slur. The bottom staff contains a complex rhythmic pattern with many beamed notes. The notation is in a handwritten style, likely for a guitar or similar instrument.

Handwritten musical notation on two staves. The top staff includes a section marked "loco" and a measure number "168". The bottom staff continues the rhythmic pattern with beamed notes. The notation is in a handwritten style, likely for a guitar or similar instrument.

Handwritten musical notation on two staves. The top staff includes a section marked "ossia" and a measure number "168". The bottom staff continues the rhythmic pattern with beamed notes. The notation is in a handwritten style, likely for a guitar or similar instrument.

Handwritten musical notation on two staves. The top staff includes a section marked "loco" and a measure number "172". The bottom staff continues the rhythmic pattern with beamed notes. The notation is in a handwritten style, likely for a guitar or similar instrument.

Handwritten musical notation for measures 164-167. The notation is written on four staves. The top staff contains a treble clef and a key signature of two flats (B-flat and E-flat). The first two measures (164-165) show a treble staff with a melodic line and a bass staff with a bass line. The next two measures (166-167) show a treble staff with a melodic line and a bass staff with a bass line. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical notation for measures 168-171. The notation is written on four staves. The top staff contains a treble clef and a key signature of two flats (B-flat and E-flat). The first two measures (168-169) show a treble staff with a melodic line and a bass staff with a bass line. The next two measures (170-171) show a treble staff with a melodic line and a bass staff with a bass line. The notation includes various musical symbols such as notes, rests, and accidentals. The word "loco" is written above the first measure of the second system, and "ossia" is written below the first measure of the third system.

Handwritten musical notation for measures 172-175. The notation is written on four staves. The top staff contains a treble clef and a key signature of two flats (B-flat and E-flat). The first two measures (172-173) show a treble staff with a melodic line and a bass staff with a bass line. The next two measures (174-175) show a treble staff with a melodic line and a bass staff with a bass line. The notation includes various musical symbols such as notes, rests, and accidentals. The word "loco" is written above the first measure of the first system, and "172" is written below the first measure of the second system.

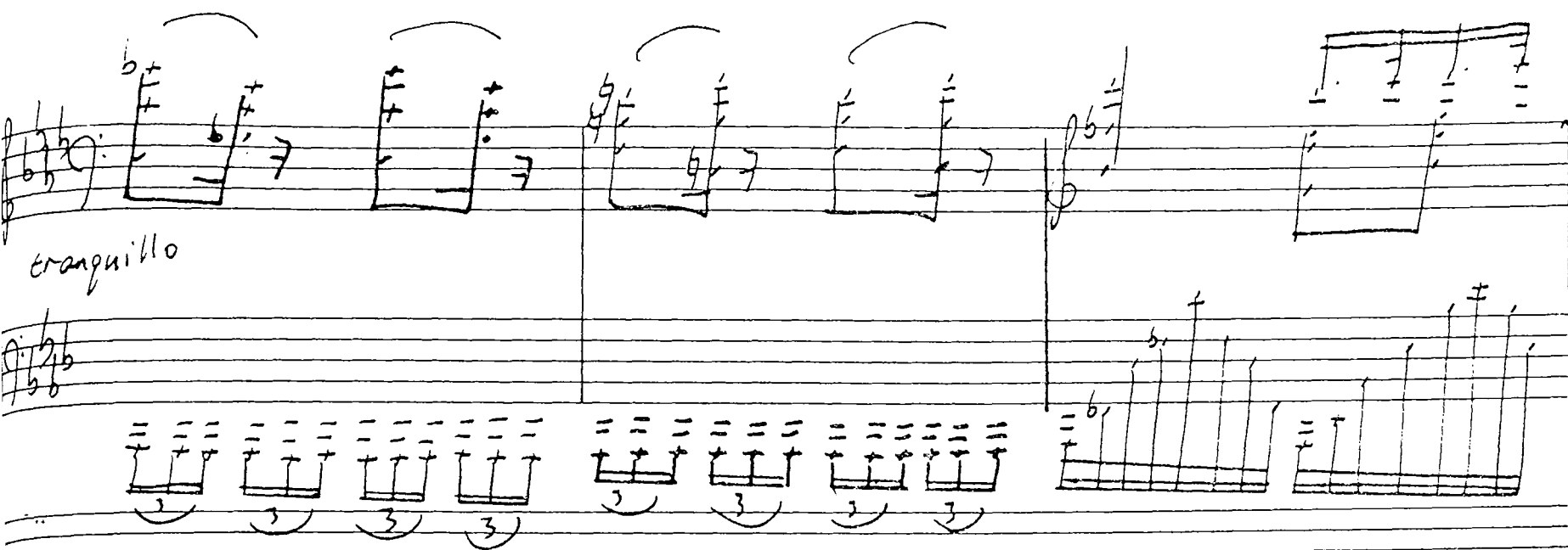
Handwritten musical notation on two staves. The top staff features a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It contains a series of chords and a melodic line. The bottom staff features a bass clef and a key signature of three flats, with a series of eighth notes and chords. A bracket labeled "ve" is positioned above the first measure of the top staff.

Handwritten musical notation on two staves. The top staff features a treble clef, a key signature of three flats, and a 3/4 time signature. It contains a series of chords and a melodic line. The bottom staff features a bass clef and a key signature of three flats, with a series of eighth notes and chords. A bracket labeled "ve" is positioned above the first measure of the top staff. The notation includes the markings "poco rit." and "r tempo".

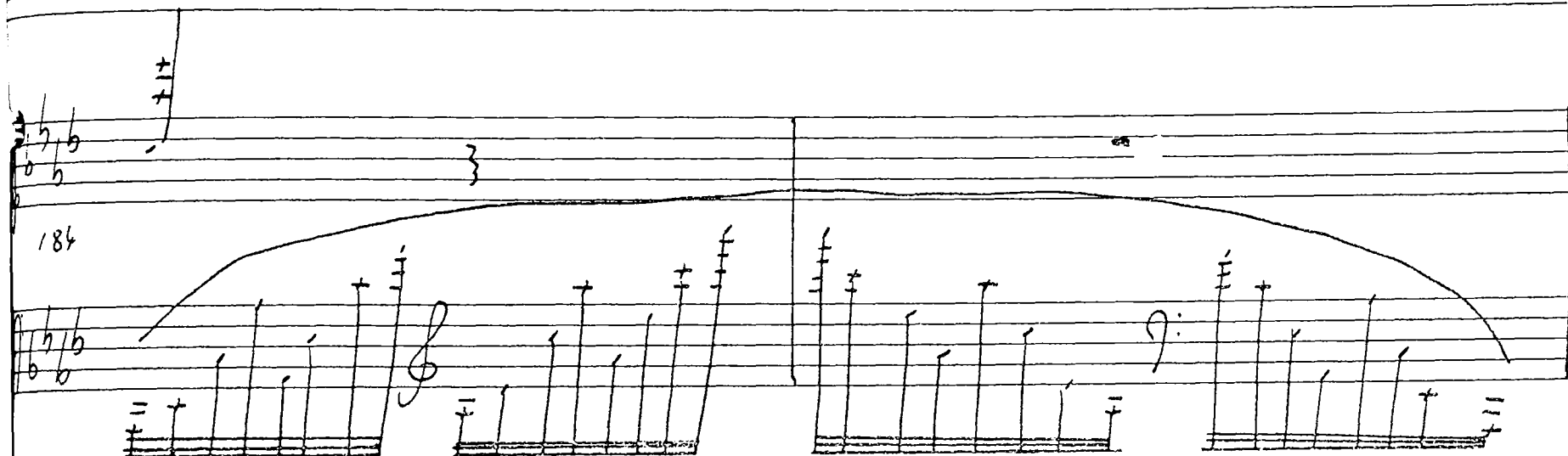
Handwritten musical notation on two staves. The top staff features a treble clef, a key signature of three flats, and a 3/4 time signature. It contains a series of chords and a melodic line. The bottom staff features a bass clef and a key signature of three flats, with a series of eighth notes and chords. A bracket labeled "ve" is positioned above the first measure of the top staff.

Handwritten musical notation on two staves. The top staff features a treble clef, a key signature of three flats, and a 3/4 time signature. It contains a series of chords and a melodic line. The bottom staff features a bass clef and a key signature of three flats, with a series of eighth notes and chords. A bracket labeled "ve" is positioned above the first measure of the top staff. The notation includes the marking "180".

tranquillo



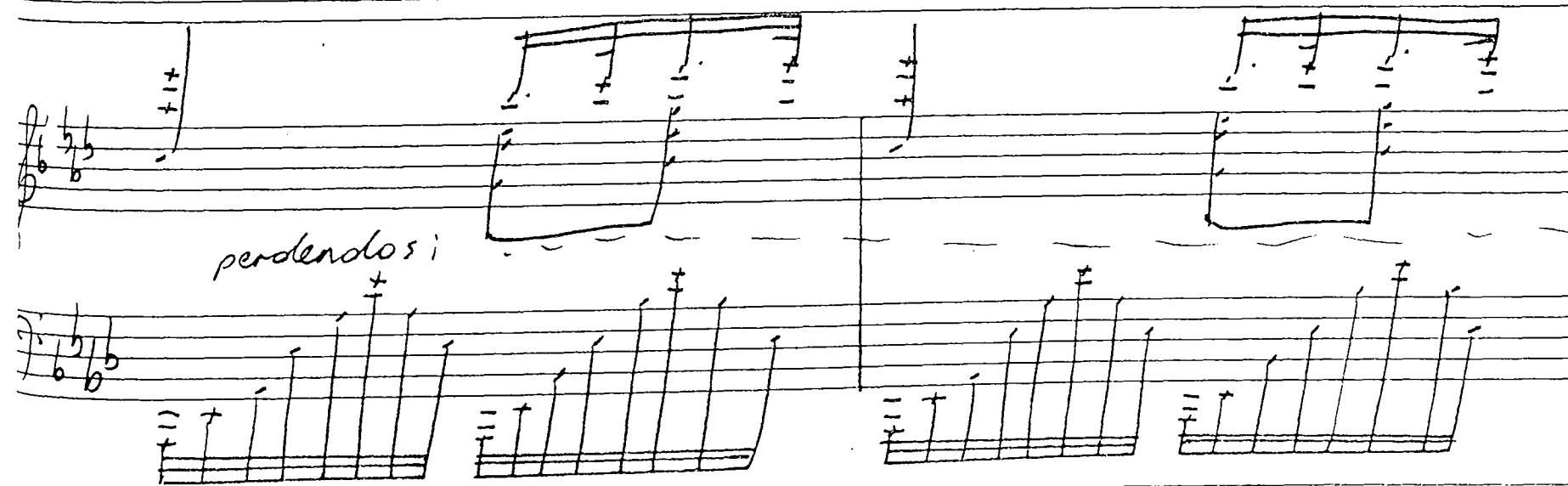
184



188



perdendos i



Handwritten musical score for the first system, measures 188-192. The music is written on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody in the treble clef consists of a series of eighth notes, mostly beamed together. The bass clef has a few notes, including a whole note at the beginning. A measure rest is present in the treble clef for measures 189 and 190. The dynamic marking *ppp* is written above the staff at measure 192.

Allegro

Handwritten musical score for the second system, measures 193-196. The music is written on a grand staff. The key signature has one flat. The tempo marking *Allegro* is written at the beginning. The dynamic marking *mf.* is written below the staff. The melody in the treble clef features a series of eighth notes, some beamed together, and a few quarter notes. The bass clef has a few notes, including a whole note at the end. There are measure rests in the bass clef for measures 194 and 195.

Handwritten musical score for the third system, measures 197-200. The music is written on a grand staff. The key signature has one flat. The dynamic marking *cresc.* is written below the staff. The melody in the treble clef features a series of eighth notes, some beamed together, and a few quarter notes. The bass clef has a few notes, including a whole note at the end. There are measure rests in the bass clef for measures 198 and 199. The dynamic marking *mf.* is written below the staff. The tempo marking *loco.* is written above the staff.

Handwritten musical score for the fourth system, measures 201-204. The music is written on a grand staff. The key signature has one flat. The melody in the treble clef features a series of eighth notes, some beamed together, and a few quarter notes. The bass clef has a few notes, including a whole note at the end. There are measure rests in the bass clef for measures 202 and 203.

Handwritten musical score on two staves. The first staff has markings "gve", "loco", "gve", and "loco" above it, and "piu presto" further right. The second staff has "cresc." and "200f." written below it. The notation includes various notes, rests, and accidentals.

Handwritten musical score on two staves. The first staff has a "gve" marking above it. The notation includes various notes, rests, and accidentals.

Handwritten musical score on two staves. The first staff has a "loco" marking above it. The second staff has a "204" marking below it. The notation includes various notes, rests, and accidentals.

Handwritten musical score on two staves. The notation includes various notes, rests, and accidentals.

Handwritten musical score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked "loco". The first measure of the top staff is marked "sf" (sforzando). The second measure is marked "b" (basso). The third measure is marked "marcato". The fourth measure is marked "208". The fifth measure is marked "b". The sixth measure is marked "b". The seventh measure is marked "b". The eighth measure is marked "b". The ninth measure is marked "b". The tenth measure is marked "b". The eleventh measure is marked "b". The twelfth measure is marked "b". The thirteenth measure is marked "b". The fourteenth measure is marked "b". The fifteenth measure is marked "b". The sixteenth measure is marked "b". The seventeenth measure is marked "b". The eighteenth measure is marked "b". The nineteenth measure is marked "b". The twentieth measure is marked "b".

Handwritten musical score for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked "loco". The first measure of the top staff is marked "sf" (sforzando). The second measure is marked "b" (basso). The third measure is marked "b". The fourth measure is marked "b". The fifth measure is marked "b". The sixth measure is marked "b". The seventh measure is marked "b". The eighth measure is marked "b". The ninth measure is marked "b". The tenth measure is marked "b". The eleventh measure is marked "b". The twelfth measure is marked "b". The thirteenth measure is marked "b". The fourteenth measure is marked "b". The fifteenth measure is marked "b". The sixteenth measure is marked "b". The seventeenth measure is marked "b". The eighteenth measure is marked "b". The nineteenth measure is marked "b". The twentieth measure is marked "b".

Handwritten musical score for the third system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked "vivace". The first measure of the top staff is marked "b" (basso). The second measure is marked "b". The third measure is marked "b". The fourth measure is marked "b". The fifth measure is marked "b". The sixth measure is marked "b". The seventh measure is marked "b". The eighth measure is marked "b". The ninth measure is marked "b". The tenth measure is marked "b". The eleventh measure is marked "b". The twelfth measure is marked "b". The thirteenth measure is marked "b". The fourteenth measure is marked "b". The fifteenth measure is marked "b". The sixteenth measure is marked "b". The seventeenth measure is marked "b". The eighteenth measure is marked "b". The nineteenth measure is marked "b". The twentieth measure is marked "b".

Handwritten musical score for the fourth system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked "loco". The first measure of the top staff is marked "b" (basso). The second measure is marked "b". The third measure is marked "b". The fourth measure is marked "b". The fifth measure is marked "b". The sixth measure is marked "b". The seventh measure is marked "b". The eighth measure is marked "b". The ninth measure is marked "b". The tenth measure is marked "b". The eleventh measure is marked "b". The twelfth measure is marked "b". The thirteenth measure is marked "b". The fourteenth measure is marked "b". The fifteenth measure is marked "b". The sixteenth measure is marked "b". The seventeenth measure is marked "b". The eighteenth measure is marked "b". The nineteenth measure is marked "b". The twentieth measure is marked "b".

Brillante

Handwritten musical score for the first system, measures 220-221. The notation includes complex chords and arpeggios, with dynamics such as *sf* and *sfz*.

Handwritten musical score for the second system, measures 222-223. The notation includes complex chords and arpeggios, with dynamics such as *sf* and *sfz*.

Handwritten musical score for the third system, measures 224-225. The notation includes complex chords and arpeggios, with dynamics such as *cresc.* and *ave*.

Handwritten musical score for the fourth system, measures 226-227. The notation includes complex chords and arpeggios, with dynamics such as *ave*.

Bmante

Handwritten musical notation on two staves. The top staff features a series of chords and melodic lines with various accidentals (sharps, flats, naturals) and dynamic markings such as *sf.* and *sf.*. The bottom staff contains a few notes and rests, also with dynamic markings.

Handwritten musical notation on two staves. The top staff continues the musical piece with complex chordal structures and dynamic markings like *sf.* and *sf.*. The bottom staff includes a measure marked with *220* and *sf.*.

Handwritten musical notation on two staves. The top staff shows a series of beamed notes (possibly sixteenth or thirty-second notes) with a *cresc.* marking. The bottom staff features a series of notes with a *ave* marking below it.

Handwritten musical notation on two staves. The top staff contains a dense sequence of notes, possibly a scale or a rapid melodic passage. The bottom staff includes a measure marked with *224*.

Handwritten musical score for two staves. The first staff is marked *loco*. The second staff has a *rob.* marking. The music consists of eighth and sixteenth notes with various accidentals.

Allegro con brio

Handwritten musical score for two staves. The first staff is marked *mpo.* and the second staff is marked *FF*. The music features eighth and sixteenth notes with various accidentals. A measure number *228* is written between the staves.

Handwritten musical score for two staves. The first staff is marked *deciso* and the second staff is marked *a Capriccio*. The music features eighth and sixteenth notes with various accidentals. A measure number *232* is written between the staves.

Handwritten musical score for two staves. The first staff is marked *8^{va}*. The music features eighth and sixteenth notes with various accidentals.

Handwritten musical score, first system. The top staff contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bottom staff contains a bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A measure number '236' is written in the left margin.

Handwritten musical score, second system. The top staff continues the treble clef melody. The bottom staff continues the bass clef accompaniment. A measure number '240' is written in the left margin. The word 'delicato' is written in the right margin.

Handwritten musical score, third system. The top staff continues the treble clef melody. The bottom staff continues the bass clef accompaniment. A measure number '244' is written in the left margin. The word 'ave' is written in the right margin.

Handwritten musical score, fourth system. The top staff continues the treble clef melody. The bottom staff continues the bass clef accompaniment. A measure number '248' is written in the left margin. The word 'dolce' is written in the right margin. The system includes a section marked 'ossia' and a section marked 'ave loco'.

Handwritten musical score for guitar, measures 248-251. The notation includes a treble and bass staff. Measure 248 features a complex chordal structure with a bracket labeled "ave" and "loco". Measures 249-251 show a melodic line in the treble staff and a supporting bass line. The key signature has one sharp (F#).

Handwritten musical score for guitar, measures 252-255. The notation includes a treble and bass staff. Measure 252 features a melodic line in the treble staff and a supporting bass line. The key signature has one sharp (F#). The instruction "brillante" is written above the treble staff. The instruction "l'accompagnamento sempre staccato" is written below the bass staff. The dynamic marking "pp." is present.

Handwritten musical score for guitar, measures 256-259. The notation includes a treble and bass staff. Measure 256 features a melodic line in the treble staff and a supporting bass line. The key signature has one sharp (F#).

Handwritten musical score for guitar, measures 260-263. The notation includes a treble and bass staff. Measure 260 features a melodic line in the treble staff and a supporting bass line. The key signature has one sharp (F#).

ve

loco

a capriccio

pp

ppp

grazias.

p.

268

mf.

mp.

272

grazioso

268

272

mp

Handwritten musical score, first system. The system consists of two staves. The upper staff contains a series of chords and melodic fragments, with dynamic markings *8^{ve}* and *loco* above it. The lower staff continues the musical material, with a measure number *276* and a dynamic marking *mp* (mezzo-piano) visible. The notation includes various accidentals (sharps, flats) and stems.

Handwritten musical score, second system. The system consists of two staves. The upper staff features a melodic line with a *loco* marking above it. The lower staff contains a bass line with a *loco* marking above it. The notation includes various accidentals and stems.

Handwritten musical score, third system. The system consists of two staves. The upper staff contains a melodic line with a *loco* marking above it. The lower staff contains a bass line with a *loco* marking above it. The notation includes various accidentals and stems. A measure number *280* is visible.

Handwritten musical score, fourth system. The system consists of two staves. The upper staff contains a melodic line with a *loco* marking above it. The lower staff contains a bass line with a *loco* marking above it. The notation includes various accidentals and stems. A measure number *284* is visible.

Handwritten musical score, first system. The top staff features a melodic line with a *dolce* marking and a slur over a group of notes. The bottom staff provides harmonic support with chords and single notes. A *loco* marking is present above the top staff.

Handwritten musical score, second system. The top staff continues the melodic line with a *loco* marking. The bottom staff includes a section starting at measure 288, indicated by a bracket and the number "288".

Handwritten musical score, third system. The top staff shows a melodic line with a *loco* marking. The bottom staff features a series of chords and single notes, with a large arrow pointing to the right at the end of the system.

Handwritten musical score, fourth system. The top staff includes a *tr* (trill) marking and a *ritenuto e marcato* instruction. The bottom staff continues the harmonic accompaniment. A *a tempo* marking is visible above the top staff.

Handwritten musical notation on two staves. The top staff contains a sequence of notes with various accidentals (sharps, flats, naturals). The bottom staff contains a sequence of notes, some with accidentals, and a measure with a bracketed chord. A circled measure in the bottom staff is labeled "296".

Handwritten musical notation on two staves. The top staff contains a sequence of notes with various accidentals. The bottom staff contains a sequence of notes, some with accidentals, and a measure with a bracketed chord.

Handwritten musical notation on two staves. The top staff contains a sequence of notes with various accidentals. The bottom staff contains a sequence of notes, some with accidentals, and a measure with a bracketed chord. A circled measure in the bottom staff is labeled "300 cresc.".

Handwritten musical notation on two staves. The top staff contains a sequence of notes with various accidentals. The bottom staff contains a sequence of notes, some with accidentals, and a measure with a bracketed chord. A circled measure in the bottom staff is labeled "loco".

Handwritten musical score for the first system. It features two staves with complex rhythmic notation, including many beamed sixteenth notes. The right staff includes the tempo marking "A tempo." and the dynamic marking "mf". The left staff has a tempo marking "304" and a note "RR mt.".

Handwritten musical score for the second system. It continues the musical notation with various note values and rests across two staves.

Handwritten musical score for the third system. It features two staves with musical notation. The right staff includes a tempo marking "308" and a dynamic marking "mp.".

Handwritten musical score for the fourth system. It features two staves with musical notation, including various note values and rests. The right staff includes a dynamic marking "mp.".

Handwritten musical notation for the first system, featuring two staves with complex chords and melodic lines. The notation includes various accidentals and dynamic markings.

Handwritten musical notation for the second system, continuing the piece with more complex chords and melodic lines. The notation includes various accidentals and dynamic markings.

Handwritten musical notation for the third system, featuring two staves with complex chords and melodic lines. The notation includes various accidentals and dynamic markings.

Handwritten musical notation for the fourth system, featuring two staves with complex chords and melodic lines. The notation includes various accidentals and dynamic markings.

Handwritten musical notation on two staves. The top staff features a series of chords and a melodic line with a large slur. The bottom staff contains a series of chords. A large diagonal line is drawn across the middle of the system.

Handwritten musical notation on two staves. The top staff begins with a measure marked "ve" and a bracket labeled "loco". The bottom staff contains a series of chords. A large diagonal line is drawn across the middle of the system.

Handwritten musical notation on two staves. The top staff contains a series of chords. The bottom staff contains a series of chords. A large diagonal line is drawn across the middle of the system.

Handwritten musical notation on two staves. The top staff contains a series of chords, some marked with a "3" and a slur. The bottom staff contains a series of chords. A large diagonal line is drawn across the middle of the system.

Handwritten musical score for two staves. The top staff begins with a *loco* marking. The bottom staff begins with a *cresc.* marking. The music features complex rhythmic patterns with many beamed notes and rests. A *fff* dynamic marking is present in the middle of the bottom staff.

Handwritten musical score for two staves. The section is marked *A. tempo energico*. The music consists of several measures with complex rhythmic figures, including many beamed notes and rests.

Handwritten musical score for two staves. The top staff has a *loco* marking. The bottom staff has a measure number *332*. The music features complex rhythmic patterns with many beamed notes and rests.

Handwritten musical score for two staves. The top staff has a *loco* marking. The bottom staff has a measure number *336*. The music features complex rhythmic patterns with many beamed notes and rests.

8^{ve}

340 p

pp. misteriosa

344

8^{ve}

loco

348

più lento

pp.

352

Tempo di Minuetto

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings.

Staff 1: Treble clef, key signature of one flat (B-flat). Measures 1-4. Measure 4 contains the number 376 and a large, stylized handwritten symbol resembling a less-than sign.

Staff 2: Treble clef, key signature of one flat. Measures 5-8. Measure 8 contains the number 380 and the word *dolce*.

Staff 3: Treble clef, key signature of one flat. Measures 9-12. Measure 9 contains the dynamic marking *mf.* Measure 12 contains the dynamic marking *p.*

Staff 4: Bass clef, key signature of one flat. Measures 13-16. Measure 13 contains the number 384.

Staff 5: Treble clef, key signature of one flat. Measures 17-20. Measure 20 contains the dynamic marking *f*.

Staff 6: Bass clef, key signature of one flat. Measures 21-24. Measure 24 contains the dynamic marking *f*.

Staff 7: Treble clef, key signature of one flat. Measures 25-28. Measure 28 contains the dynamic marking *f*.

Staff 8: Bass clef, key signature of one flat. Measures 29-32. Measure 32 contains the dynamic marking *f*.

Staff 9: Treble clef, key signature of one flat. Measures 33-36. Measure 36 contains the dynamic marking *f*.

Staff 10: Bass clef, key signature of one flat. Measures 37-40. Measure 40 contains the dynamic marking *f*.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- 8ve** (Octave up) at the top left.
- loco** (Locomotor) at the top right.
- 388 p** (Piano) below the second staff.
- 392 cresc.** (Crescendo) below the fifth staff.
- FF** (Fortissimo) below the sixth staff.
- 8ve** (Octave up) below the seventh staff.
- loco** (Locomotor) below the eighth staff.
- 8ve** (Octave up) below the ninth staff.
- mp** (Mezzo-piano) below the tenth staff.
- ben marcato le due theme** (Well marked the two themes) below the eleventh staff.
- mp.** (Mezzo-piano) below the twelfth staff.

The score is written in a cursive, handwritten style, typical of a composer's manuscript.

Handwritten musical notation on a single staff, featuring a series of chords and melodic fragments. The notation includes various accidentals and stems, suggesting a complex harmonic structure.

Handwritten musical notation on two staves. The top staff contains a melodic line with a tempo marking of 409. The bottom staff features a bass line with a tempo marking of 400. Dynamic markings include *f*, *mf*, and *mp*. The notation includes various accidentals and stems.

Handwritten musical notation on two staves. The top staff contains a melodic line with a tempo marking of 404. The bottom staff features a bass line with a tempo marking of 408. Dynamic markings include *mf* and *f*. The notation includes various accidentals and stems.

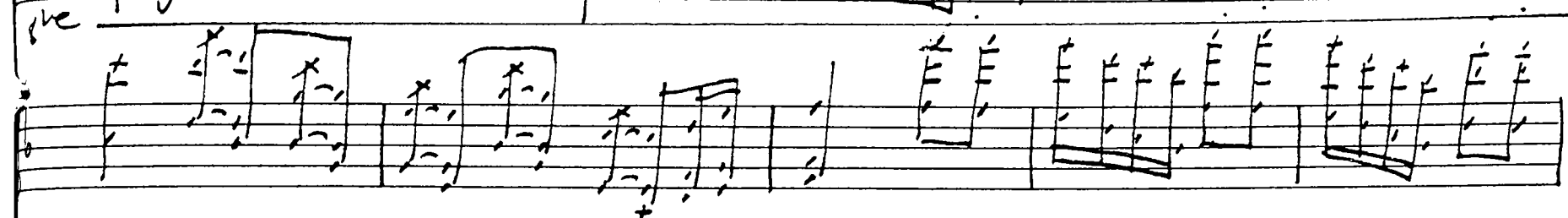
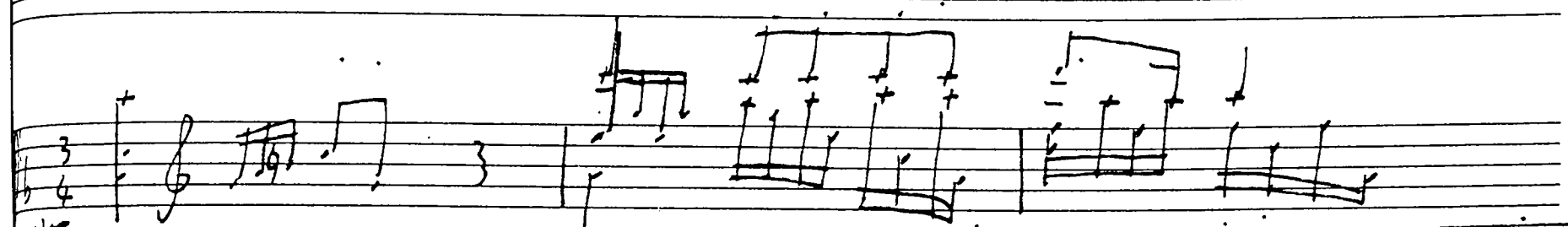
Handwritten musical notation on two staves. The top staff contains a melodic line with a tempo marking of 452. The bottom staff features a bass line with a tempo marking of 452. Dynamic markings include *f*. The notation includes various accidentals and stems.

Handwritten musical notation on a single staff, featuring a series of chords and melodic fragments. The notation includes various accidentals and stems, suggesting a complex harmonic structure.



f

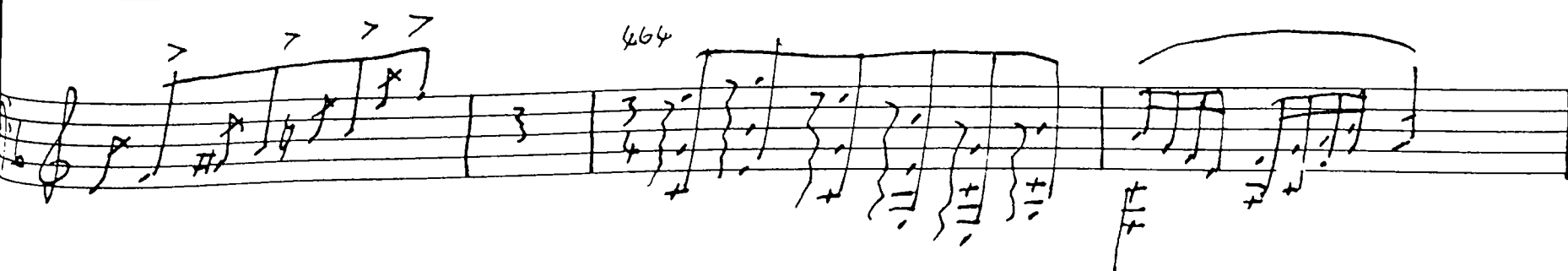
sen marcato.

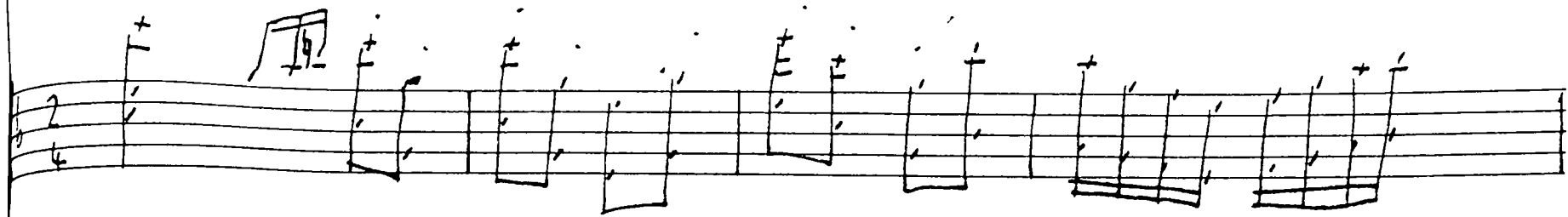


ff



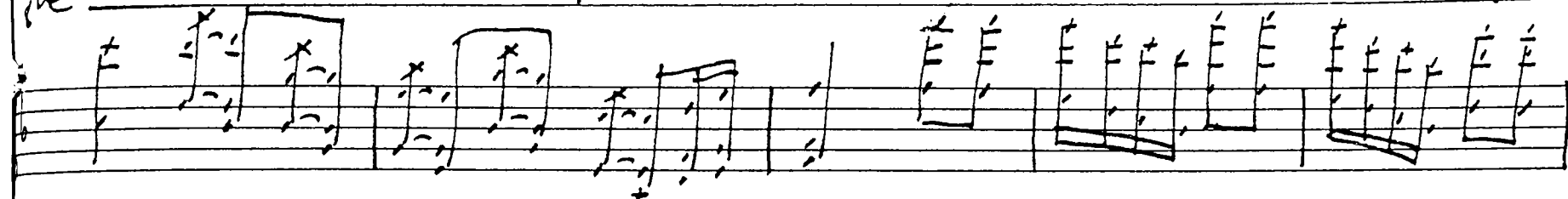
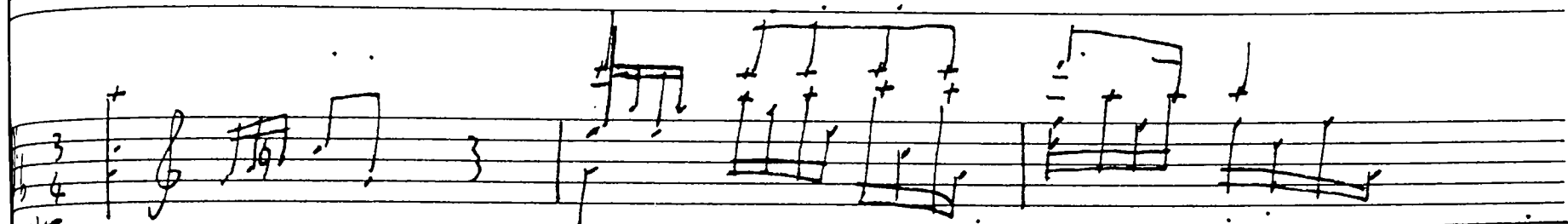
f.





f

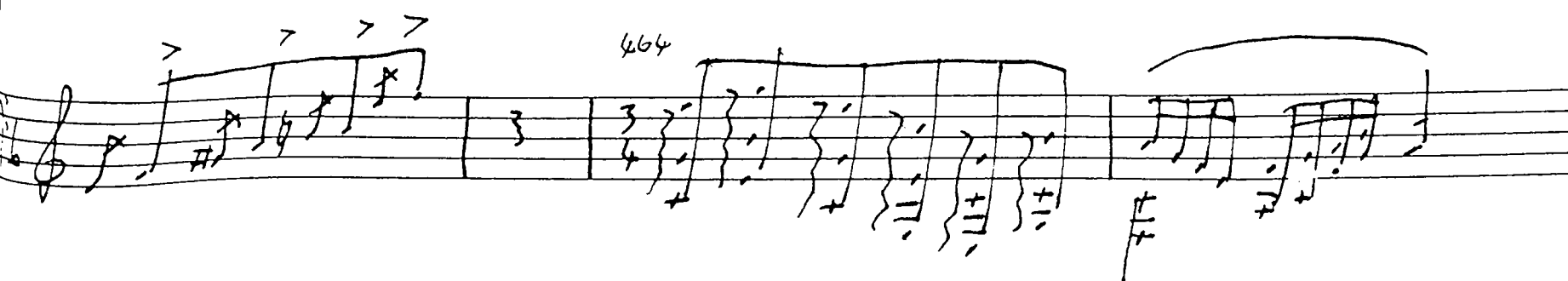
ben marcato.



ff



f



Handwritten musical score, first system. The top staff features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains several measures of music, including a triplet of eighth notes and a triplet of sixteenth notes. The bottom staff is a bass clef line with a few notes. The number 468 is written below the bottom staff.

Handwritten musical score, second system. The top staff continues the melody with various note values and rests. The bottom staff has a few notes and a measure with a 2/4 time signature. The number 468 is written below the bottom staff.

Handwritten musical score, third system. The top staff features a treble clef, a key signature of one flat, and a 3/4 time signature. It contains several measures of music, including a triplet of eighth notes and a triplet of sixteenth notes. The bottom staff has a few notes and a measure with a 2/4 time signature. The number 472 is written below the bottom staff. The text "A tempo Vivace" is written above the bottom staff. The number 476 is written below the bottom staff.

Handwritten musical score, fourth system. The top staff features a treble clef, a key signature of one flat, and a 3/4 time signature. It contains several measures of music, including a triplet of eighth notes and a triplet of sixteenth notes. The bottom staff has a few notes and a measure with a 2/4 time signature. The number 476 is written below the bottom staff.

Handwritten musical score, fifth system. The top staff features a treble clef, a key signature of one flat, and a 3/4 time signature. It contains several measures of music, including a triplet of eighth notes and a triplet of sixteenth notes. The bottom staff has a few notes and a measure with a 2/4 time signature. The number 476 is written below the bottom staff.

Handwritten musical score system 1. The system consists of two staves. The upper staff contains a series of chords and melodic lines, with a bracket labeled "loco" above it. The lower staff contains a corresponding bass line. Performance markings include "mf" (mezzo-forte), "mp" (mezzo-piano), "Cresc." (Crescendo), and "non legato". Measure numbers 484 and 488 are indicated.

Handwritten musical score system 2. The system consists of two staves. The upper staff features a melodic line with a bracket labeled "loco" above it. The lower staff contains a bass line. Performance markings include "ve" (vibrato), "marcato le due theme", and "f" (forte). Measure numbers 492 and 496 are indicated.

Handwritten musical score system 3. The system consists of two staves. The upper staff contains a melodic line with a bracket labeled "loco" above it. The lower staff contains a bass line. Performance markings include "ve" (vibrato), "loco", and "f" (forte). Measure number 500 is indicated.

Handwritten musical score system 4. The system consists of two staves. The upper staff contains a melodic line with a bracket labeled "loco" above it. The lower staff contains a bass line. Performance markings include "ve" (vibrato), "loco", and "f" (forte). Measure number 508 is indicated.

Handwritten musical score system 1. The system consists of two staves. The top staff has a melodic line with various ornaments and a bracket labeled "loco" above it. The bottom staff has a bass line. Dynamics include *mf* and *mp*. A *Cresc.* marking is present. The system ends with a measure containing the number 488.

Handwritten musical score system 2. The system consists of two staves. The top staff has a melodic line with a bracket labeled "loco" above it. The bottom staff has a bass line. Dynamics include *f*. A *marcato le due theme* marking is present. The system ends with a measure containing the number 496.

Handwritten musical score system 3. The system consists of two staves. The top staff has a melodic line with a bracket labeled "loco" above it. The bottom staff has a bass line. Dynamics include *f*. A *500* marking is present. The system ends with a measure containing the number 500.

Handwritten musical score system 4. The system consists of two staves. The top staff has a melodic line with a bracket labeled "loco" above it. The bottom staff has a bass line. Dynamics include *f*. A *508* marking is present. The system ends with a measure containing the number 508.

Handwritten musical score for guitar, featuring a guitar solo section. The score is written on two staves in G major (one sharp). The solo begins with a 'f' (forte) dynamic and a 'loco' marking. The notation includes various chords, single notes, and a double bar line. The score is dated '2012' and includes a signature.

Handwritten musical score for the first system, measures 536-540. The music is written on two staves. The top staff features a series of chords and single notes, some with accents. The bottom staff contains a sequence of chords and a melodic line. Measure 536 is marked with a bracket and a 've' above it. Measure 540 is marked with a bracket and a 'rall.' above it.

Handwritten musical score for the second system, measures 541-544. The music is written on two staves. The top staff shows a melodic line with accents and a 'loco' marking. The bottom staff contains a sequence of chords and a melodic line. Measure 541 is marked with a bracket and a 've' above it. Measure 544 is marked with a bracket and a 'rall.' above it.

Handwritten musical score for the third system, measures 545-548. The music is written on two staves. The top staff features a sequence of chords and a melodic line. The bottom staff contains a sequence of chords and a melodic line. Measure 545 is marked with a bracket and a 've' above it. Measure 548 is marked with a bracket and a 'rall.' above it.

Handwritten musical score for the fourth system, measures 549-552. The music is written on two staves. The top staff features a sequence of chords and a melodic line. The bottom staff contains a sequence of chords and a melodic line. Measure 549 is marked with a bracket and a 've' above it. Measure 552 is marked with a bracket and a 'rall.' above it.

Handwritten musical score, first system. The system is marked with *8ve* and *loco*. It features complex chordal textures in the upper staves and melodic lines in the lower staves, including triplets and various accidentals.

Handwritten musical score, second system. The system is marked with *8ve* and *loco*. It continues the complex chordal textures and melodic lines from the first system, with various accidentals and dynamic markings.

Handwritten musical score, third system. The system is marked with *loco* and *8ve*. It features complex chordal textures and melodic lines, including triplets and various accidentals.

Handwritten musical score, fourth system. The system is marked with *8ve* and *staccato*. It features complex chordal textures and melodic lines, including triplets and various accidentals. The system also includes the instruction *500 p. cresc.* and *e string.*

Handwritten musical score for the first system, measures 564-568. The notation includes complex chordal textures and melodic lines. Measure 564 is marked with a '564' and a 'rdo.' marking.

Allegro

Handwritten musical score for the second system, measures 568-572. The notation includes complex chordal textures and melodic lines. Measure 568 is marked with a '568'.

Handwritten musical score for the third system, measures 572-576. The notation includes complex chordal textures and melodic lines. Measure 572 is marked with a '572'.

Handwritten musical score for the fourth system, measures 576-580. The notation includes complex chordal textures and melodic lines. Measure 576 is marked with a '576' and a 'loco' marking. Measure 580 is marked with a 'loco' marking. The system is marked with 'mpre ff pesante'.

Handwritten musical notation on two staves. The first staff has a bracketed section labeled "ve" and "loco". The second staff has a measure number "576" written above it.

Handwritten musical notation on two staves. The first staff has a bracketed section labeled "ve" and "loco". The second staff has a bracketed section labeled "ve" and "loco".

Handwritten musical notation on two staves. The first staff has a bracketed section labeled "ve" and "loco". The second staff has a bracketed section labeled "ve" and "loco".

Handwritten musical notation on two staves. The first staff has a bracketed section labeled "ve" and "loco". The second staff has a bracketed section labeled "ve" and "loco".

Handwritten musical score for the first system, featuring two staves with complex chordal and melodic notation. The notation includes various accidentals (sharps, flats, naturals) and stems, suggesting a highly chromatic piece.

Handwritten musical score for the second system. It includes performance markings such as *dim.*, *588*, *P P delicato*, and *gtr*. The notation continues with complex chords and melodic lines across two staves.

Handwritten musical score for the third system. It includes performance markings such as *loco*, *592*, *f*, and *pesante*. The notation features complex chords and melodic lines, with some notes marked with *tr* (trills).

Handwritten musical score for the fourth system. It includes the performance marking *pp.* (pianissimo). The notation continues with complex chords and melodic lines across two staves.

loco

596

p

pesante

600

stringendo

e cresc.

604

*

allegro vivace

loco

sf.

* See Critical Notes

Marziale, tempo giusto

Handwritten musical score for a piece titled "Marziale, tempo giusto". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, key signatures (one sharp and one flat), time signatures, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The second system features a key signature change to one flat (Bb) and includes the dynamic marking "cos p". The third system includes the instruction "12 più forte". The fourth system contains the instruction "cresc." followed by a dashed line. The fifth system begins with the instruction "3 molto vivace - con bravura" and includes the dynamic marking "616 f".

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines. Above the first staff, there is a handwritten "8ve" and a bracketed section. Above the second staff, there is a handwritten "620" and a bracketed section. The notation is dense and appears to be a manuscript for a piece of music.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines. Above the first staff, there is a handwritten "8ve" and a bracketed section. Above the second staff, there is a handwritten "620" and a bracketed section. The notation is dense and appears to be a manuscript for a piece of music.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines. Above the first staff, there is a handwritten "624" and a bracketed section. Above the second staff, there is a handwritten "620" and a bracketed section. The notation is dense and appears to be a manuscript for a piece of music.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines. Above the first staff, there is a handwritten "628" and a bracketed section. Above the second staff, there is a handwritten "620" and a bracketed section. The notation is dense and appears to be a manuscript for a piece of music.

* manuscript ends here

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and accidentals. A measure number '632' is visible. The word 'loco' is written above the first staff.

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and accidentals. A measure number '632' is visible. The word 'loco' is written above the first staff.

Presto brillante

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and accidentals. A measure number '636' is visible. The word 'loco' is written above the first staff. The notation is written in a slanted, dynamic style.

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and accidentals. A measure number '640' is visible. The word 'loco' is written above the first staff.

Handwritten musical score on two staves. The notation includes various notes, rests, and dynamic markings. The word "fine" is written at the end of the first staff.

Handwritten notes and markings:

- Staff 1: Treble clef. Notes include a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. There are also some handwritten notes like "oco" and "oco" above the staff.
- Staff 2: Bass clef. Notes include a half note F3, a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. There are also some handwritten notes like "oco" and "oco" above the staff.
- Staff 3: Treble clef. Notes include a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. There are also some handwritten notes like "oco" and "oco" above the staff.
- Staff 4: Bass clef. Notes include a half note F3, a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. There are also some handwritten notes like "oco" and "oco" above the staff.

Handwritten markings:

- Staff 1: "oco" above the staff.
- Staff 2: "oco" above the staff.
- Staff 3: "oco" above the staff.
- Staff 4: "oco" above the staff.

Handwritten word:

- Staff 1: "fine" at the end of the staff.

Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings such as *oco* and *fine*. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The notation is written in a cursive, handwritten style. The word *fine* is written at the end of the first staff, indicating the end of the piece. There are also some additional markings and notes below the first staff, including a series of vertical lines and a small note.