

SCHUBERT

FANTASIE IN F MINOR

OPUS 103; D. 940

FOR ONE PIANO, FOUR HANDS

EDITED BY MAURICE HINSON AND ALLISON NELSON



AN ALFRED MASTERWORK EDITION



Alfred Music
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

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ISBN-10: 0-7390-7911-5
ISBN-13: 978-0-7390-7911-9

FRANZ SCHUBERT

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

Edited by Maurice Hinson and Allison Nelson

Foreword

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

ABOUT THE MUSIC

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

Allegro molto moderato 4

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

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

Largo 14

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

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

Allegro vivace 18

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

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

Tempo I (Allegro molto moderato) 32

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

Fantasie

SECONDO

Franz Schubert (1797–1828)
Op. 103

Allegro molto moderato (♩ = 100)

simile

p

5

10

14

18

Fantasie

PRIMO

Franz Schubert (1797–1828)
Op. 103

Allegro molto moderato (♩ = 100)

The musical score is written for a single melodic line (PRIMO) in E-flat major, 3/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system starts at measure 5, the third at measure 10, the fourth at measure 14, and the fifth at measure 18. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. The tempo is marked **Allegro molto moderato** with a quarter note equal to 100 beats per minute.