

FRANZ LISZT AS TRANSCRIBER AND EDITOR: A HISTORICAL OVERVIEW
AND ANALYTICAL STUDY OF HIS THREE VERSIONS OF FRANZ
SCHUBERT'S *WANDERER FANTASY*, D.760

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This dissertation is divided into six chapters. The first chapter explains the purpose and significance of the study. The second chapter presents an analysis about *Wanderer Fantasy*, D.760 composed by Schubert, employing Schenker analysis to elucidate important motives. Chapter 3 provides an analysis of Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366 and shows how Liszt transcribed the original to emphasize certain motives, and further, describes the development of the piano history. Chapter 4 delves into an analysis of Schubert-Liszt, *Wanderer Fantasy* for Two Pianos, S. 653a transcribed by Franz Liszt and further explains the historic development of piano, in particular Érard's grand piano. Chapter 5 explains the analysis of Schubert-Liszt, *Wanderer Fantasy* for Piano Solo, S.565a and expands upon Érard's grand piano. Finally, Chapter 6 leads to this paper's summary and conclusion.

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CHAPTER 1

INTRODUCTION

Purpose

The purpose of this dissertation is to analyze and compare Franz Liszt's three versions of Franz Schubert's *Wanderer Fantasy*, D.760. I will present an historical overview and an analytical study to illustrate the motivic, harmonic and rhythmic structure of the *Wanderer Fantasy* and thereby facilitate a more in depth understanding of Liszt's transformations of Schubert's original composition. I will also discuss Liszt's unique but rather unexplored facets as an editor, transcriber, and arranger.

In his transcriptions, Liszt expanded the 'orchestral' elements found in Schubert's original version. He believed that his changes would serve to clarify and strengthen the motivic, harmonic, and rhythmic structure of the work. Liszt also took advantage of the advancement in piano construction from the time when Schubert first wrote the piece, broadening the range of the work and increasing its technical demands. There are also an important number of editorial suggestions, which are noteworthy from a scholarly viewpoint and reflect his unique editorial techniques, which differentiate him from other nineteenth century editors.

Although much attention has naturally been paid to the multi-faceted career of Franz Liszt (1811-1886) as a pianist, composer, and transcriber his significant contributions as an editor of piano music have received little consideration. Publications of works under Liszt's editorial supervision include music of Ludwig van Beethoven (1770-1827), Carl Maria von Weber (1786-1826), and Franz Schubert (1797-1828), as well as numerous other composers.¹

¹ A comprehensive list of works edited by Liszt can be found in the works list attached to Alan Walker's, "Franz Liszt" in the *New Groves Dictionary of Music and Musicians* (London: MacMillan, 2001).

Among these publications, Liszt was particularly interested in Schubert, as one can see from his many letters.² It is well known that the Fantasy in C major, D.760, for piano solo, popularly known as the *Wanderer*, was a work of special importance to him. Not only did he frequently perform Schubert's original version, but he also edited the work (S.565a, 1868). In addition, he made a concertante arrangement for piano and orchestra (S.366, 1851) and a subsequent reduction for two pianos (S.653a, 1851-1862). Schubert's use of thematic transformation had a profound impact on Liszt, the influence of which can be seen in some of his compositions, namely the *Faust Symphony*, S.108, and the *Piano Sonata in B minor*, S.178.

Significance and State of Research

Liszt's three versions of the *Wanderer Fantasy* are rarely performed or studied nowadays. In fact, many pianists are unaware of their existence. As such, it goes without saying that the insight into this music that can be gained from studying these rare versions is invaluable. Beyond Liszt's unparalleled abilities as a pianist, his close temporal proximity to Schubert's lifetime can afford as a unique glimpse into the performance traditions of the time. This study will bring to light these virtually unknown and unjustly neglected versions of the *Wanderer* and the value they can hold for the modern performer and scholar. To date, there has not been a large-scale published treatment of this topic. Liszt's work as an editor is a significant resource that needs to be made more widely available to pianists, not only for the information it can provide about the performance practices of his time, but on account of Liszt's authority as a pianist almost universally regarded as among the greatest to date.

Alan Walker's book *Reflections on Liszt* (2005) provides an overview of Liszt's

² Franz Liszt, *Letters of Franz Liszt*. ed. La Mara, trans. Constance Bache, 2 vols (New York: Charles Scribner's Sons, 1894), 164.

transcriptions and editions.³ According to Walker, Liszt included editorial suggestions in smaller type above or below the original score in the manner of an *ossia*. This technique distinguishes him from other nineteenth century editors, as the tradition was for numerous changes to be made without distinction between the original score (*Urtext*) and the revised edition.⁴ Liszt preserved the original score in his revision, which demonstrates the fact that despite the changes he made, he was trying not to overlook Schubert's original intentions. *The Sonata Since Beethoven*, and *Liszt's Interpreting of Beethoven's Piano Sonatas*⁵ by William S. Newman, also address the editorial practices described above. Newman discusses Clara Schumann's (1819-1896) edition of her husband Robert's (1810-1856) works and other 19th century editors such as Hans von Bülow (1830-1894) but unlike Liszt, they made many changes without alerting performers to their alterations.⁶ He also notes how such practices led performers to achieve freer interpretations.

Hsuan-Wan Wu's dissertation "Beethoven through Liszt: Myth, Performance, Edition," also discusses common compositional practices during the nineteenth century.⁷ It provides descriptions of many of Liszt's piano editions, including a considerable number of Schubert's works.

Between the mid-1820 to the 1860s, the piano evolved significantly to attain a form much closer to the modern piano. Michael Latham's *The Check in Some Early Pianos and the Development of Piano Technique around the Turn of the 18th Century*, offers details of the

³ Alan Walker, *Reflections on Liszt* (Ithaca: Cornell University Press, 2005).

⁴ William S. Newman, "Liszt's Interpreting of Beethoven's Piano Sonatas." *The Musical Quarterly* 58, No. 2 (April 1972): 200.

⁵ Newman, 209.

⁶ Ibid.

⁷ Hsuan-Wan Wu, "Beethoven through Liszt: Myth, Performance, Edition." (D.M.A. diss., University of Texas, 2007).

history of the piano before the 1820s, providing information on the action, keys, and major features of the instrument in its early days.⁸ David Rowland's book *The Cambridge Companion to the Piano*, describes the historical progress of the piano, noting how the instrument changed throughout the nineteenth century.⁹ According to Rowland, the piano's rapid evolution began in the 1820s as the range became broader, the action became faster, and a stronger sound could be produced. Since the 1860s, the piano was also better able to imitate "orchestral" sonorities.

Maurice J. E. Brown's *Schubert's 'Wanderer' Fantasy* offers general background on the piece and describes how Schubert's work influenced some of Liszt's compositions.¹⁰ Liszt wrote his famous transcription of the *Wanderer* for piano and orchestra twenty-three years after Schubert's death, in 1851. The reduction for two pianos followed, with Liszt working on it from 1851 to 1862. The revision of the solo edition came last, in 1868.

In this dissertation, I am employing a Schenkerian approach to clearly show and understand the way in which certain basic motives guide the harmony and form of a composition.

⁸ Michael Latham, "The Check in Some Early Pianos and the Development of Piano Technique around the Turn of the 18th Century." *Early Music* 21, No. 1 (1993): 29-42.

⁹ David Rowland, *The Cambridge Companion to the piano* (New York: Cambridge University Press, 1998).

¹⁰ Maurice J. E. Brown, "Schubert's 'Wanderer' Fantasy." *The Musical Times* 92, No. 1306 (1951): 540-42.

CHAPTER 2

SCHUBERT'S FANTASY IN C MAJOR, D.760, *WANDERER* (1822)

Franz Schubert composed his Fantasy in C major, D. 760, in 1822. The work is the most technically demanding and virtuosic composition in Schubert's piano output. The *Wanderer* is divided into four movements: *Allegro con fuoco*, *Adagio*, *Presto* and *Allegro*. However, its cyclic form allows the listener to perceive the work as a large, unified piece of music.¹¹ Schubert uses a simple rhythmic motive to form the basis for all movements in the work. The motivic rhythm and harmony, as well as certain aspects of the fantasy's tonal structure are derived from his song *Der Wanderer*, D. 489 (formerly D. 493), composed in 1816 and revised twice. Specifically these motivic, harmonic, and contrapuntal features are derived from m. 23 to 24 that set the text. The setting of these particular lines also already foreshadows the meaning of the storm developed in the second movement of *Wanderer Fantasy*. The song begins in C sharp minor but ends in E major, while the second movement of the *Wanderer Fantasy* also follows the same tonal plan.

Example 2.1: Schubert the first version of *Der Wanderer* mm. 21-25

etwas geschwinder

wo? im - mer wo? Die Son - ne dünkt mich hier - so kalt, die Blü - the welk, das .

pp

¹¹ F.E. Kirby, *Music for piano: a short history* (Portland: Amadeus Press, 1995), 232.

Main Motivic Figures

Schubert's motivic parsimony is evident in that he uses only very few motives in many different ways. In the analysis, the main tonal, harmonic, and rhythmic motives are labeled X, Y, and Z. The rhythmic motive which is labeled motive “Z” in its original form consists of a quarter note and two eighth notes, which is occasionally modified, such as in the third movement, where it is transformed into a dotted quarter note, eighth note, quarter note figure.

Example 2.2: Schubert *Wanderer Fantasy*, D.760. Main rhythmic motive

The image displays four musical excerpts from Schubert's *Wanderer Fantasy*, each illustrating the main rhythmic motive. The excerpts are labeled '1st movement', '2nd movement', '3rd movement', and '4th movement'. The 1st movement shows a piano texture with a forte (*ff*) dynamic. The 2nd movement features a piano texture with a pianissimo (*pp*) dynamic and the instruction *sostenuto*. The 3rd movement shows a piano texture with a forte (*f*) dynamic. The 4th movement shows a piano texture with a forte (*ff*) dynamic. The rhythmic motive is consistently present in the bass line of each excerpt, consisting of a quarter note followed by two eighth notes.

Let us now consider the overall harmonic structure of the *Wanderer Fantasy*, which is I-#I-V-I, as shown in Example 2.3. In terms of this background structure, several important points should be made. The first movement begins in the tonic key of C major but ends in the sharp tonic key as it moves toward the second movement. The third movement begins in the key of A-flat major (bVI), and this tonality is contained within the diatonic background structure. In terms of the background structure, one should interpret this key as a passing key. This analysis is supported by the fact that the movement does not end in A-flat major, but rather in G major, the dominant of the global key of C major, setting up a return to the tonic at the beginning of the fourth movement. By taking a closer look at the background structure, one can easily notice that the intervallic relationship between the sharp tonic and the dominant is a tritone, which may be designated the “Y” motive. This tritone is noteworthy because “Y” also permeates the piece at a more local level.

This prototypical chromatic statement of the motive is then expanded and transposed throughout the piece. At times, it cannot be easily perceived on a surface level. However, in certain instances, it is necessary to infer its presence even when it does not appear in the melodic line.

Example 2.5: Graph of Schubert's *Wanderer Fantasy*, D.760; first movement, mm. 1-112 in the foreground

The image shows a musical score for Schubert's *Wanderer Fantasy*, first movement, mm. 1-112. The score is annotated with a graph showing harmonic structure and motives. The top staff shows measures 31-112. The bottom staff shows measures 1-112. Annotations include '3' above measure 31, '#5' above measure 47, and 'Goal' above measure 83. Motives 'X' and 'Y' are marked with 'X' and 'Y' respectively. Harmonic labels 'I', 'III#3', 'V', 'VI', and 'bIII' are placed below the bottom staff. A red arrow points from 'V' to 'VI'.

As shown in Example 2.5, the harmonic structure of the first theme of the first movement is I-III#3 (m. 47) –VI (m. 83) –bIII (m. 112), which functions as V of bVI. Additionally, III#3 is also the dominant of VI and A in m. 83 is the goal of the first theme as shown in Example 2.5.

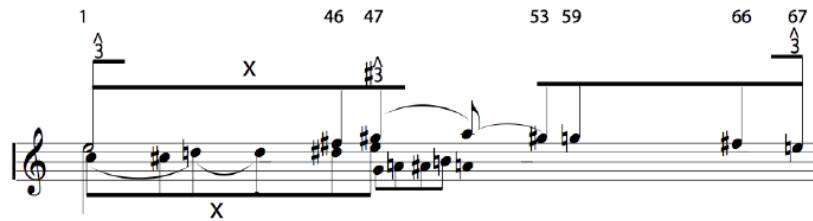
The “Y” (tritone) motive is present in the motion from A to E-flat, which is the beginning note of the second theme in m.112. Another example of the “X” motive can be seen in mm. 1-112

occurring on different structural levels. The “X” motive starts with C in m. 18 and rises to E in m. 42 after passing through C-sharp in m. 32, and D in m. 35 in the foreground. Following this, other “X” motives are stated at different transpositional levels and span different parts of the movement. One motivic strand comprises the rising third filled in chromatically extending from G sharp in m. 47 to A in m. 49, to A sharp in m. 50, and ending on B in m. 50 in the top voice, while another diatonic statement can be identified in the bass voice going from E in m. 47 through F- sharp in m. 48 and ending on G sharp in m. 50. The “X” motive restarts with F-sharp

in m. 60, goes through G-sharp in m. 63, and finishes on A in m. 64.

The “X” motive appears in enlargement starting on E in m. 1, passing through F-sharp in m. 46 to G-sharp in m. 47 in the middleground as shown in Example 2.6. The inversion of the “X” motive can be found from G sharp in m. 53 to E in m. 67 after coming down through G-sharp in m. 53, G in m. 59, and F-sharp in m. 66.

Example 2.6: Graph of Schubert’s *Wanderer Fantasy*, D.760; first movement, mm. 1-112 in the middle ground



Adagio

The second movement, in the key of C-sharp minor, is the same key as the song *Der Wanderer*. The melodic lines and rhythmic patterns are also closely related to the way they appear in the song.

Example 2.7: Graph of the background structure of Schubert’s *Wanderer Fantasy*, D.760; second movement



The second movement also projects numerous statements of the “X” motive. The first example of the “X” motive can be clearly seen at different structural levels in mm. 18-35. As shown in Example 2.8, the “X” motive is initiated on C-sharp in m. 18. The line rises through D in m. 20 and continues up to D-sharp in m. 22. D-sharp is then prolonged for six measures before

ascending to E-sharp in m. 27. Further, overlapping statements of the “X” motive begin on E-sharp (m. 28), and ascend through F-sharp, G-sharp, and A-sharp in m. 28, to terminate on B in m. 29.

Example 2.8: Graph of Schubert’s *Wanderer Fantasy*, D.760; second movement, mm. 18-35

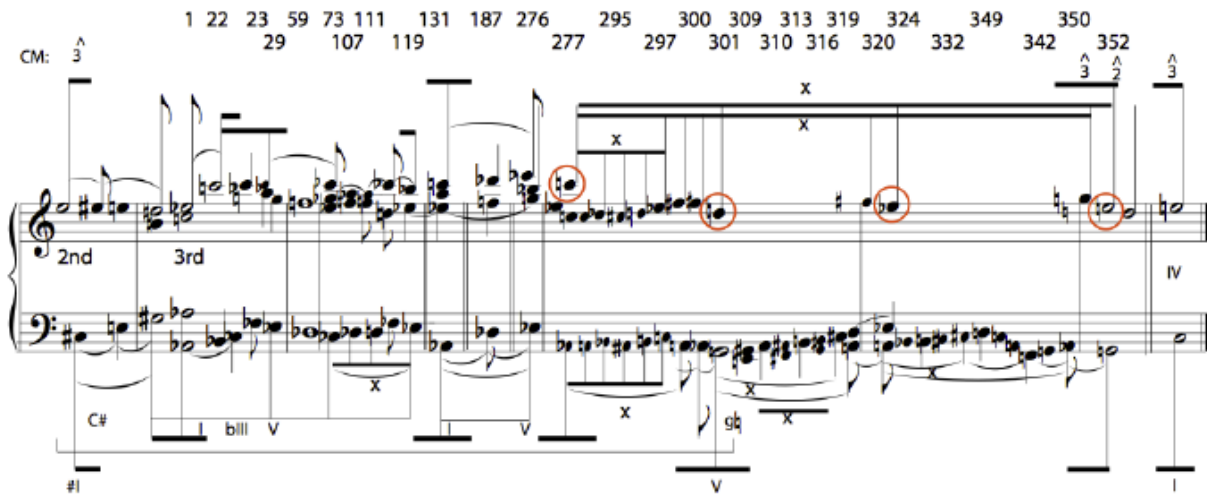
The *storm* passage (Ex. 2.9) derived from *Der Wanderer* is developed from m. 39 deploying numerous statements of the “X” motive. For instance, the “X” motive appears in m. 41, beginning with C-sharp, ascending through D (m. 41), and D-sharp (m. 42) and ending in m. 43 on E. This statement is immediately followed by another appearance of the motive, in m. 44: G-sharp (m. 43) – A (m. 44) – A-sharp - B. The tritone, “Y” motive, is also a greatly emphasized motive. Here, the “Y” motives present are A-sharp - E and G-sharp - D.

Example 2.9: Graph of Schubert’s *Wanderer Fantasy*, D.760; second movement, mm. 37-44

Presto

The third movement, a Scherzo and Trio, is in the key of A flat major. Example 2.10 shows appearances of the “X” motive, occurring throughout mm. 73-350 at different structural levels. From mm. 277-297, the “X” motive can be traced through the middleground. It begins on C in mm. 277-282, and ends on E-flat in m. 300, after rising through C-sharp (m. 297) and D (m. 299). However, simultaneously, an even larger expansion of the “X” motive can be perceived in the deep middleground, spanning mm. 277-350: C (mm. 277-282) – D (m. 307) – Eb (m. 320) – E (m. 350).

Example 2.10: Graph of Schubert’s *Wanderer Fantasy*, D.760



The third movement features a modified “Z” motive using a dotted rhythm that clearly reflects the Scherzo character. Viewed from the perspective of the global key of C major, the overall harmonic structure of the third movement may be described as follows: it begins with bVI (A-flat) and slips down a semitone to V (G, m. 307), the dominant of the C major through the French augmented sixth chord in m. 303. The prolonged dominant (mm. 301-352) then leads back to the tonic of the fourth movement as shown in Example 2.11. “Y” (tritone) motive present on a colossal scale as C sharp in the second movement moves to G natural (the dominant) in the

third movement. In mm. 73-119, several statements of the “X” motive govern the bass in the foreground. The motive starts on C-flat (m. 73), and completes on E-flat (m. 119), after passing through D-flat (m. 99) and D (m. 111).

Example 2.11: Graph of Schubert’s *Wanderer Fantasy*, D.760; third movement

The image shows a musical score for the third movement of Schubert's *Wanderer Fantasy*, D.760. The score is in bass clef and includes measures 1-352. The graph highlights the "X" motive in the bass line with "X" marks and red circles. The top voice also shows the "X" motive starting in measure 309. The score includes various musical notations such as slurs, ties, and dynamic markings like "bill" and "V".

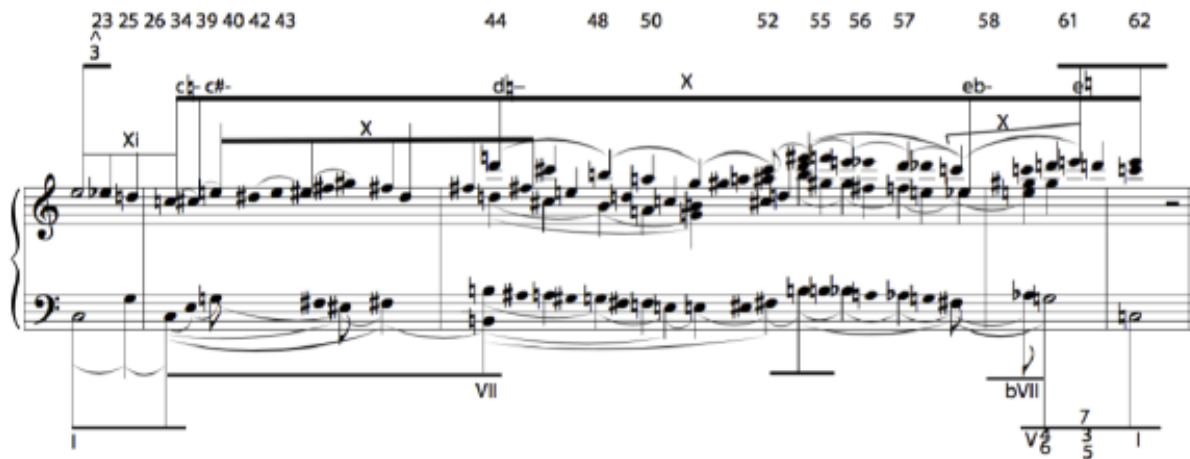
Close to the foreground several statements of the “X” motive are presented in stretto in mm. 309-336 (Ex. 2.11). In the top voice, the “X” motive begins on G-sharp in m. 309 and ascends through A in m. 310, A-sharp in m. 312, B in m. 313, and concludes on B-sharp in m. 315. The motive then continues through B-sharp in m. 315, C sharp in m. 316, to end on D in 319. In the inner voices, the “X” motive can be traced from E in m. 309, to F-sharp in m. 313, G-sharp in m. 316, and A in m. 318. In the bass, yet another statement of the “X” motive begins on A in m. 320, rises through B-flat in m. 324, B in m. 328, and ends on B-sharp in m. 330, linking up with a further statement that begins on B-sharp and passes through C-sharp in m. 332 to conclude on D in m. 336.

Allegro-Finale

The fugato opening of the fourth movement fully reestablishes the key of C major. It also

restores the main rhythmic motive of the first movement. The large-scale harmonic structure of the movement is I-V-I. In the top voice, the “X” motive is initiated with C in m. 26 and ends with E in m. 61 at the end of the movement, after passing through C-sharp in m. 34, D in m. 44, and E-flat in m. 58.

Example 2.12: Graph of Schubert’s *Wanderer Fantasy*, D.760; fourth movement



On a smaller scale, the “X” motive is initiated on E in m. 39, and finishes on G in m. 50, after passing through in E-sharp in mm. 42-43, and F-sharp in m. 44. G in m. 50 is, in turn, connected to G-sharp and A in m. 52 and A sharp in m. 53, and ending on B in m. 54. From m. 58, yet another strictly diatonic statement of the “X” motive can be followed which, starting on C, ascends to D in m. 60, and concludes on E in m. 61.

The “Xi” motive, inversion of the “X” motive, can be found at different structural levels. For example, it appears in the top voice beginning on E in m. 1 and ends on C in m. 26, after descending through E-flat in m. 23 and D in m. 25. Much of the voice leading in m. 44ff. is conditioned by the “Xi” motive. Consider the bass: it can be followed in m. 44 starting on B, and descends to A-sharp in same measure, A-natural and G-sharp in m. 45, and G-natural and F-sharp in m. 46. It restarts on G-natural in m. 48 and continues down through F sharp in the same

measure, F-natural and E in m. 49. From m. 54, the “Xi” motive also can be heard, beginning on B, and ending on F sharp in m. 57, as the bass descends through B-flat in m. 55, A and A-flat in m. 56, and G in m. 57 in the bottom voice.

CHAPTER 3

SCHUBERT-LISZT, *WANDERER FANTASY* FOR PIANO AND ORCHESTRA, S. 366 (1851)

Liszt first transcribed Schubert’s *Wanderer Fantasy* into a concertante work for piano soloist with orchestral accompaniment. In this version, he expands the range of the piano part, adding octaves and chords that are meant to enlarge the sound. He mainly uses the orchestral part to emphasize the motivic, rhythmic, and harmonic structures outlined by Schubert in his original solo version. He also includes *ossia* passages in the last movement.

Table 3.1: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; structure

(1) Tutti 1	(2) Solo 1	(3) Tutti 2	(4) Solo 2	(5) Closing Tutti
Ritornello, Introduction, Orchestra ‘Exposition’	Solo ‘Exposition’	‘Development’	‘Recapitulation’ (Fugato)	Coda
First mvt., m.1; C major	Second mvt., m.1; C-sharp minor	Third mvt., m.1; A-flat major	Fourth mvt., m.1; C major	Fourth mvt. m. 36; C major

Schubert modified this rhythm of motive “Z” by reversing and retrograding it, and Liszt develops this rhythmic motive in other sections to make it clear and broad. Liszt was convinced that the *Wanderer Fantasy* has great potential as a concertante work, and therefore he developed it into an orchestra work. His orchestrated version uses ritornello form, which was commonly found in other concerti written throughout the nineteenth century and earlier.¹² The first movement serves as an introductory tutti section ritornello form. The second movement begins with a solo section corresponding to an exposition, which then leads to another tutti section in the third movement. The fourth movement begins as a fugato solo section corresponding to the recapitulation, followed by a final tutti section. The tutti sections are based on existing Schubert

¹² Tusa Michael C, “Reading a Relationship: Solo-Tutti Interaction and Dramatic Trajectory in Beethoven’s Second Piano Concerto.” *The Journal of Musicology* 29, No. 1 (2012): 48.

themes, with Liszt adding rhythmic and melodic motives played by different instruments. As such, the orchestration consists of varied types of figurations.

Liszt emphasizes the notes of the “X” motive within the orchestra section and piano solo part together, producing a stronger and more dramatic sonic effect. One example of this kind of reinforcement can be found in mm. 18-32, where withing the tutti section the piano solo part and orchestra together to emphasize the “X” motive starting on C and going to C-sharp, D, and E, as shown in Example 3.1.

Example 3.1: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; first movement, mm. 18-32¹³

The image displays a musical score for Schubert-Liszt's *Wanderer Fantasy*, first movement, measures 18-32. The score is divided into two main sections: Piano I (top) and Orchestra (bottom). The Piano I section shows the piano solo part with red circles highlighting the notes C, C#, D, and E. The Orchestra section shows the orchestration with red circles highlighting the notes C, C#, D, and E in various instruments. The score is in 3/4 time and features a variety of rhythmic and melodic motifs.

¹³ F. Liszt, *Wanderer Fantasy*, D.760; *Transcriptions for Orchestra and Piano*, (Vienna: Carl Spina, after 1874), 5.





Liszt combines the tutti and solo parts in m. 83 to emphasize A as the goal of the first movement.

Example 3.2: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; first movement, mm. 83-86¹⁴

Example 3.3 illustrates Liszt's use of the main rhythmic motive, the "Z" motive, in both the orchestral accompaniment and the solo part. In the orchestra it appears, among other instances, in the trombones in m. 32, and the timpani in m. 33. Schubert modified this rhythm by reversing and retrograding it, beginning in m. 48 and continuing to m. 110. String sections (m. 100) and the second theme which starting in m. 111 are based on this reversed rhythm. Liszt develops this rhythmic motive in the strings and maintains it afterwards in other sections of the orchestra throughout the movement.

¹⁴ Liszt, *Transcriptions for Orchestra and Piano*, 11

Example 3.3: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; main rhythmic motive in original and reversed versions.

Trombone part	Timpani part	Strings part	Second theme
			

Beyond this, Liszt adds a “Z” motive to the solo part with the intention of emphasizing Schubert’s idea. From m. 32ff., he further introduces octaves into the passage to express the *ff* effectively and the “Z” motive can be identified with the tenths in the left hand producing a particularly strong and powerful sound in m. 34. This addition of the tenths - the “Z” motive in the piano - connects the piano solo to in the orchestra part in the next measure.

Example 3.4: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; first movement, mm. 32-34¹⁵



The image displays a musical score for measures 32-34 of Schubert-Liszt's *Wanderer Fantasy*. The score is arranged in two systems. The first system (measures 32-33) shows the orchestral parts (strings and woodwinds) and the piano part. The second system (measures 34-35) shows the piano part and the orchestral parts. In measure 34, the piano part features a prominent 'Z' motive in the left hand, consisting of a series of tenths. The orchestral parts in measure 34 include markings for 'pizz.' (pizzicato) and 'arco deciso' (decisive bowing). The score is published by C. S. Co., 1974.

¹⁵ Liszt, *Transcriptions for Orchestra and Piano*, 6

Liszt's transcription seems intent on emphasizing the harmonic structure in both the orchestral and piano solo parts. An example of this can be seen in the clarinet and bassoon parts, which reinforce the tritone "Y" motive in m. 54 in the first movement, namely in the second theme melody of the solo piano part.

Example 3.5: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; first movement, mm. 52-56¹⁶

The image shows a musical score for the first movement of Schubert-Liszt's *Wanderer Fantasy*. It features three staves: Flute (Flauti), Clarinet (Clar.), and Piano. A red rectangular box highlights a specific passage in measures 52-56, focusing on the Clarinet and Flute parts. This passage illustrates the tritone "Y" motive mentioned in the text. The Piano part below shows a complex texture with repeated notes and trills.

After the 1820s, the piano's mechanism was improved in such a way that it became easier to play repeated notes.¹⁷ The greatest breakthrough came from the French instrument maker Sébastien Érard (1752-1831), and the enhanced repetition lever in the "double escapement" action of his grand pianos. In fact, Érard's grand piano action can be considered the predecessor to the one used in present-day modern grands. Advancements such as this in turn allowed composers to create works that were technically more demanding. Liszt's transcription of the *Wanderer* is one of these pieces. An example of the improved piano action can be seen in the first movement, mm. 100-102, where Liszt adds octave doublings to Schubert's original passage work in a way that was not present in Schubert's original. Another instance can be seen in the repeated notes with octaves used after the trills in mm. 159-160.

¹⁶ Liszt, *Transcriptions for Orchestra and Piano*, 8.

¹⁷ David Rowland, *The Cambridge Companion to the piano* (New York: Cambridge University Press, 1998), 54.

Example 3.6: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; first movement, mm. 100-102¹⁸, mm. 159-160¹⁹



Liszt adds new figuration including successive chords with *fortississimo* marking in m. 132 and m. 134 in the piano solo part, and arpeggios in contrary motion, one ascending to the highest register and another descending to the low register in m. 136 and m. 138.

Example 3.7: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; first movement, mm. 132-138²⁰



The second movement begins with a piano solo part and the orchestra part enters after m. 17 (Ex. 3.8). Here, the “Z” motive clearly can be seen to further emphasize Schubert’s original in the orchestra part, and the piano part produces yet more effective sound though ascending and descending chromatic scales.

In the second movement, the “X” motive begins with C sharp in m. 18 played by the orchestra and solo parts together from m. 18 to m. 26 (Ex. 3.9). The “X” motive (the rising third filled in chromatically) can be clearly heard in the tutti section, which is initiated with C-sharp in

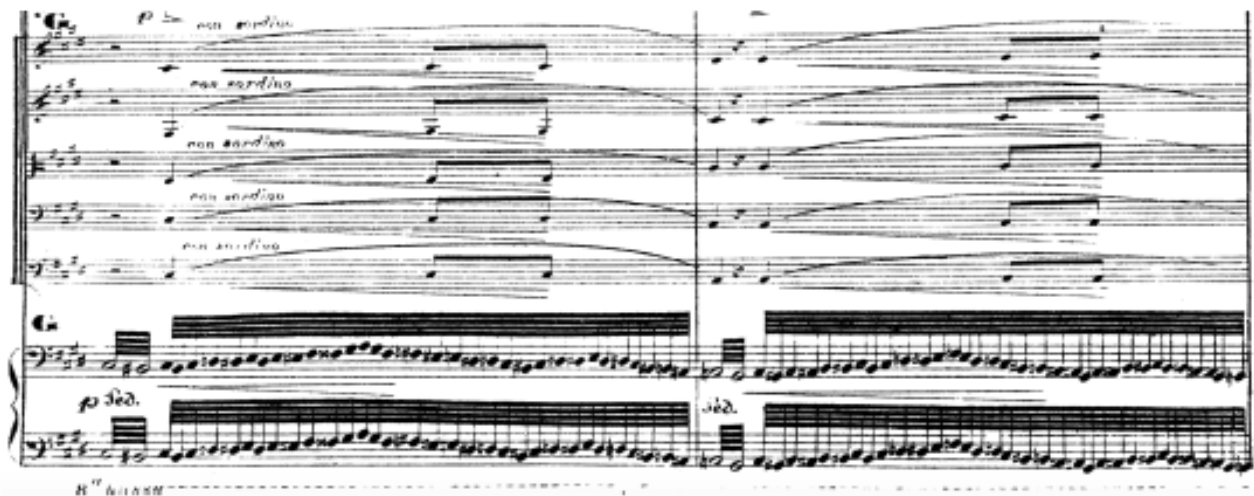
¹⁸ Liszt, *Transcriptions for Orchestra and Piano*.13.

¹⁹ *Ibid.*, 19.

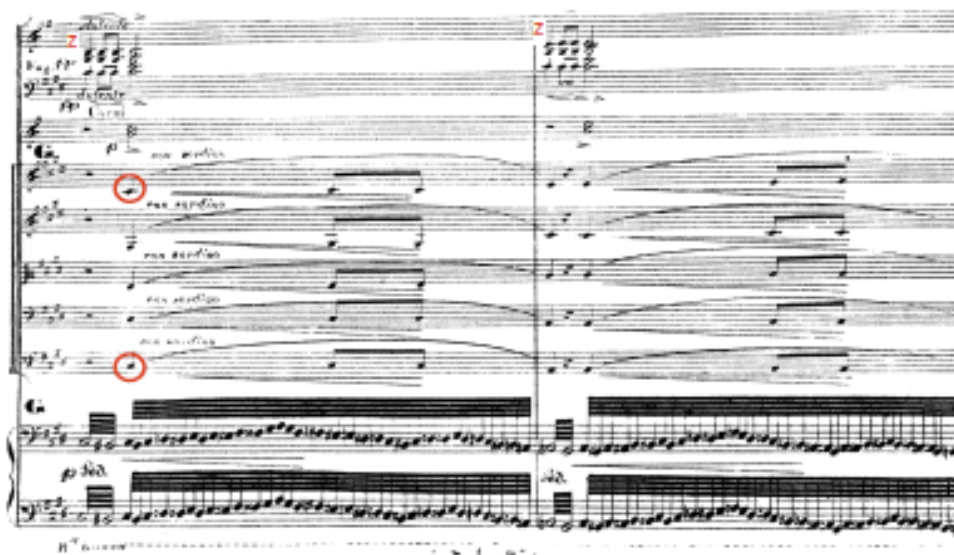
²⁰ *Ibid.*, 17.

m. 18 and ends with E-sharp in m. 28, after passing through D in m. 20, D-sharp in m. 21. Liszt inserts ascending and descending scales into the piano solo to create an effective opening for the storm passage. The “Z” motive recurs throughout the second movement in the tutti section and piano solo part.

Example 3.8: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; second movement, mm. 18-19



Example 3.9: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; second movement, mm. 18-21, mm. 27-29²¹



²¹ Liszt, *Transcriptions for Orchestra and Piano*, 23-25.

The piano in the 1820s had a range of six and a half octaves²² and an additional octave was added in the 1840s. Schubert's *Wanderer Fantasy* indeed uses the entire range of the 1820s keyboard (F1 to F7). The highest note appears in the second movement and the lowest note in the first movement. Liszt expanded the range somewhat in the orchestral version, with the lowest note being a B0 and the highest A7. These appear respectively in m. 44 of the second movement and m. 333 of the third movement.

Example 3.10: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; second movement, m. 44²³



Example 3.11: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; third movement, mm. 327-333²⁴



As mentioned earlier, Liszt's transcription seems intent on emphasizing the tonal, harmonic, and rhythmic structure in both the orchestral part and the piano solo parts. An example of this can be seen in the clarinet and bassoon parts, which reinforce tritone "Y" motive throughout all four movements. An analysis of the clarinet and bassoon parts confirms once

²² In "Scientific Pitch Notation," pitches are indicated by combining a letter name with an integer indicating the pitch's octave. C4 is middle C, while C5 and C3 are an octave above and below C4, respectively. Octaves run from C to C, so B3 is a semitone below C4.

²³ Liszt, *Transcriptions for Orchestra and Piano*, 29.

²⁴ *Ibid.*, 62.

again that Liszt wishes to emphasize the tritone, “Y” motive. Such is the case in m. 38 in the first movement, and m. 43 in both the second and the third movements as shown in Example 3.12.

Example 3.12: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; tritones in the clarinet and bassoon parts

The image shows three pairs of musical staves, each representing a different movement. The top staff of each pair is labeled 'Clarinet' and the bottom staff is labeled 'Bassoon'. Above each pair, the movement and measure number are indicated: 'mvt. I, m.38', 'mvt. II, m.43', and 'mvt. III, m.25'. In each pair, a red bracket labeled 'Y' spans the interval between the two notes in the Clarinet staff, which are separated by a tritone. The Bassoon staff shows a similar interval, also marked with a red bracket and the letter 'Y'.

The fourth movement begins with the piano solo part and the orchestra part appears after m. 33. The “Y” and “Z” motives recur in both the piano and orchestra parts. The “Z” motive is repeated in the orchestra part, whereas the “Y” motive is distributed between both the piano and orchestra parts. These motives are spread throughout the whole fourth movement.

Example 3.13: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; fourth movement, mm. 34-37²⁵

The image displays a page of musical notation for the fourth movement of Schubert-Liszt's *Wanderer Fantasy*, measures 34 through 37. The score is arranged in three systems. The top system shows the woodwind section with a red box highlighting a 'Z' motive in the Clarinet part. The middle system shows the string section with a red box highlighting a 'Z' motive in the Violin I part and a 'Y' motive in the Violin II part. The bottom system shows the piano part with a red box highlighting a 'Y' motive in the right hand. The notation includes various dynamics such as *ff*, *rit.*, and *ffz*.

²⁵ Liszt, *Transcriptions for Orchestra and Piano*, 67.

CHAPTER 4

SCHUBERT-LISZT, *WANDERER FANTASY* FOR TWO PIANOS, S. 653a (1851–62)

The Two-Piano version derived from Liszt's own transcription of the work for piano and orchestra, written earlier in 1851. However, in this version, Liszt seems more intent on reinforcing the rhythmic “Z” motive and focusing on pedal usage. The first piano part is virtually the same as the solo piano part of S. 366. The only difference is that in this version Liszt added a series of editorial suggestions. These include a number of slurs, more *ossia* passages, and a broadening of the dynamic range to include *ppp* and *fff*. The second piano, as expected, is in essence a reduction of the orchestral part, although several figurations have been adapted to make them more pianistic.

For instance, in mm. 92-96, Liszt replaces the scales in the orchestra with broken octave scales and chords, which help to reinforce the rhythmic “Z” motive.

Example 4.1: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra, S. 366; first movement, strings, mm. 92-96²⁶



Example 4.2: Schubert-Liszt, *Wanderer Fantasy* for Two Pianos, S. 653a; first movement, Secondo, mm. 92-95²⁷



²⁶ Liszt, *Transcriptions for Orchestra and Piano*, 12.

²⁷ F. Liszt, *Wanderer Fantasy D. 760; Transcriptions for Two Pianos*, (New York: G. Schirmer, 1909), 9.

Another element that should be mentioned is Liszt's use of the sustaining pedal. An effective approach to its use can be seen, for instance, in mm. 225-241 of the third movement, where the pianist playing the Secondo sustains the bass note by repeating G-flat over eighteen measures with a long pedal indication. Liszt was also able to use the pedal in creative ways when the orchestral material was not well suited for the piano.

Example 4.3: Schubert-Liszt, *Wanderer Fantasy* for Two Pianos, S. 653a; third movement, mm. 225-240²⁸

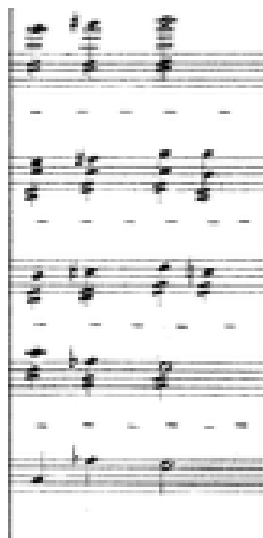
It would be easy for some to dismiss this Two-piano version as merely a reduction of the earlier version for piano and orchestra. Nonetheless, the attention to details put forth by Liszt in

²⁸ Liszt, *Transcriptions for Two Piano*, 44.

the writing of the Secondo part certainly gives the impression that he was in fact interested in creating a version that could be performed in concert, and not merely serve for rehearsal or accompaniment purposes. For instance, a comparison of m. 104 with its counterpart in S. 366 illustrates that this is more a reworking of the material than a reduction. Liszt combines sixteenth notes with triplets, effectively adding a part that did not exist in the version for piano and orchestra.

Example 4.4: Schubert-Liszt, *Wanderer Fantasy* for Piano and Orchestra²⁹, S. 366; *Wanderer Fantasy* for Two Pianos, S. 653a; fourth movement, m. 104³⁰

Orchestra Version



Two Piano Version



²⁹ Liszt, *Transcriptions for Orchestra and Piano*, 84.

³⁰ Liszt, *Transcriptions for Two Pianos*, 62.

CHAPTER 5

SCHUBERT-LISZT, *WANDERER FANTASY* FOR PIANO SOLO, S.565a (1868)

The solo version was edited after Liszt had completed the versions for piano and orchestra and two pianos. Curiously, both versions have an identical preface. It appears that Liszt was fond of some of the changes he had made in these earlier versions, and he included them in his revision of the solo version.

In his edited solo version, Liszt emphasizes even more clearly the “X”, “Y”, and “Z” motives. In terms of the “X” motive, Liszt highlights its appearance by adding octaves or chords. Such is the case of mm. 45-48 of the second movement, where the motive appears twice using the pitches A to B# and C# to Eb. Liszt also emphasizes these particular measures in his earlier transcriptions.

Example 5.1: Schubert-Liszt, *Wanderer Fantasy* for Piano Solo, S.565a; second mvt, mm. 44-47³¹

³¹ F. Schubert, *Wanderer Fantasie D. 760*, Edited by Franz Liszt. (Stuttgart: Cotta, 1892), 22.

Another change involves the addition of notes to highlight the tritone “Y” motive with *rinforz.* markings. This effect can be observed in mm. 32-34, where Liszt includes pitches that he originally placed in the Secondo part of S. 653a. It is noteworthy that in m. 33 the added notes are G’s in both hands, as this once again illustrates his interest in emphasizing the tritone. In m. 36, he emphasizes the melodic line by changing the repeated quarter notes for single, longer note values.

Example 5.2: Schubert-Liszt, *Wanderer Fantasy* for Piano Solo, S.565a; first movement, mm. 31-36³²

Liszt further separates the chords and bass melody line to emphasize “Y” motive from m. 48 in the second movement.

³² Schubert and Liszt, *Wanderer Fantasie* D. 760, 8.

Example 5.3: Schubert-Liszt, *Wanderer Fantasy* for Piano Solo, S.565a; second movement, m. 48³³

The image shows three systems of musical notation for the second movement of Schubert-Liszt's *Wanderer Fantasy*. The first system features a red 'Y' above a note in the upper staff. The second system includes the marking 'scen' and 'do poco a poco'. The third system includes the marking 'poco' and 'poco'. The notation consists of multiple staves with various musical symbols, including notes, rests, and dynamic markings.

Liszt continues to add octaves passage scales and more notes to emphasize “Y” motive in the third movement.

Example 5.4: Schubert-Liszt, *Wanderer Fantasy* for Piano Solo, S.565a; third mvt, mm. 25-30³⁴

The image shows a single system of musical notation for the third movement of Schubert-Liszt's *Wanderer Fantasy*. The notation consists of multiple staves with various musical symbols, including notes, rests, and markings.

Liszt’s revision also includes some more radical changes compared to his earlier transcriptions. These include the exclusion of the long cadenza in the first movement of the orchestra version and the Two-piano version. Liszt also removed figurations in the Secondo part of the first movement in the Two-piano version, which were instead replaced with triplets in edited solo version. In addition, Liszt suggests various and diverse passages to Schubert’s score including a succession of tremolo octaves, tremolo octave chords, and chord trills with either *forte*, *fortississimo*, or *sforzando* marking in his solo version.

³³ Schubert and Liszt, *Wanderer Fantasie* D. 760, 23.

³⁴ *Ibid.*, 26.

Example 5.5: Schubert-Liszt, *Wanderer Fantasy* for Piano Solo, S.565a; first movement³⁵

As already observed, Érard's grand piano had a double escapement action, which allowed pianists to play repeated notes faster.³⁶ One instance where Liszt changed Schubert's original fast and light passages and adapted them to the more modern piano are the passages in mm. 61-65 of the third movement. In the third movement example, he replaced Schubert's fast triplet arpeggio figurations with repeated chords to create the secession of the tritone chords which represent the transformed "Z" motive from m. 61.

Example 5.6: Schubert-Liszt, *Wanderer Fantasy* for Piano Solo, S.565a; third mvt, mm. 59-65³⁷

³⁵ Schubert and Liszt, *Wanderer Fantasie* D. 760, 7-15.

³⁶ Malcolm Bilson, "Schubert's Piano Music and the Pianos of His Time." *Studia Musicologica and Academiae Scientiarum Hungaricae* 22, no. ¼, (1980): 269.

³⁷ Schubert and Liszt, *Wanderer Fantasie* D. 760, 27.

Liszt rewrites his version of the fourth movement unlike the previous three movements. He marks the beginning of the fourth movement *fortississimo* and recommends playing the opening with two hands and playing the one octave lower for the left hand. The 4th movement summarizes all of the techniques used in the three previous movements. Liszt expanded lowest note to A0 in the fourth movement.

Example 5.7: Wanderer Fantasy for Piano Solo, S.565a; fourth movement, mm.1-12

Liszt's version of the Finale.

In the fourth movement, Liszt replaced the original sixteenth note figurations with triplets. Through this process, he was able to give additional emphasis to the “Y” motive appearing in Schubert’s harmony. The development of the piano also enabled him to expand the more brilliant elements found in Schubert’s score, making his revision of the *Wanderer* closer to what he believed were Schubert’s original intentions, but which could not be fully expressed on the piano of his time.³⁸ From a harmonic perspective, he once again underscores the tritone relationship in these measures. One example is in mm. 34-36 in the fourth movement.

³⁸ Schubert and Liszt, *Wanderer Fantasie* D. 760, 270.

Example 5.8: Schubert-Liszt, *Wanderer Fantasy* for Piano Solo, S.565a; fourth mvt, mm. 34-36³⁹

He also adds succession of the chords to more emphasize the “Z” motives from m. 114 to the end of the fourth movement clearly.

Example 5.9: Schubert-Liszt, *Wanderer Fantasy* for Piano Solo, S.565a; fourth mvt, mm.111-123⁴⁰

³⁹ Schubert and Liszt, *Wanderer Fantasie* D. 760, 43.

⁴⁰ Ibid., 47.

CHAPTER 6

CONCLUSION

This study analyzes the original version of Wanderer Fantasy composed by Franz Schubert, and the several versions, including the orchestra with piano version, Two-piano version, and solo piano versions of the “Wanderer Fantasy” edited and elaborated by Franz Liszt. Schubert’s original composition has been analyzed using a Schenkerian approach. The analysis traces three motives throughout the work, structurally, rhythmically, and harmonically. The “X” motive comprising the rising and falling third-progression, often filled in chromatically, can be found throughout the Fantasy. The tritone, the “Y” motive, also plays an important part in the work. Similarly, the rhythmic “Z” motive is transformed and developed throughout all of the movements. Liszt transcribed and revised the Fantasy several times to extend those motives based on new technical possibilities afforded by the development of the piano. Particularly thanks to the Érard’s grand piano, it was possible for Liszt to effectively expand his revisions and recompositions. As has been demonstrated, Liszt emphasizes the motivic features identified in the analysis using his own unique compositional techniques. In closing, I hope that my research will enable pianists to better understand the original versions of “Wanderer Fantasy” and Franz Liszt’s several recompositions of Schubert’s masterpiece.

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