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FR. SCHUBERT

Op. 103

FANTASIE F-MOLL

FÜR KLAVIER ZU 4 HÄNDEN

Übertragung auf 2 Klaviere zu 4 Händen

VON

BRUNO HINZE-REINHOLD

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VORWORT

Mit der Fantasie f-moll, op. 103, als der sechsten Nummer beschließe ich vorläufig die Reihe Schubertscher Werke, die ich nach dem vierhändigen Original für zwei Klaviere umgestaltet habe. Diese Fantasie ist nicht nur die Bekrönung von Franz Schuberts vierhändigem Klavierschaffen, sondern sie gehört zu den Meisterwerken der Weltliteratur schlechthin.

Vier charakteristische, ineinandergefügte Sätze bilden ein formvollendetes Ganzes, eine „Sinfonia brevis". Mit einem rührend einfachen, melancholisch-lockenden Thema beginnt und verklingt das Werk. Die beiden Ecksätze stehen in engster musikalischer Beziehung zueinander. Überwiegt im ersten Teil schmerzvolle Innigkeit, so wächst im Finale das heroische Element in Gestalt einer imponierenden Doppelfuge zu tragischer Größe empor. Zwischen beiden Sätzen schreitet ehern ein düsteres Largo in fis-moll einher und tummelt sich dann in der gleichen Tonart ein keckes Scherzo, mit zierlich-spielfreudigem Trio in D-dur.

Der sinfonische Gehalt des herrlichen Werkes, das die ganze Gefühlsskala durchläuft, hat schon wiederholt zur Bearbeitung für Orchester angeregt, obwohl der Klaviersatz durchaus pianistisch erfühlt ist. Auch die vierhändige Schreibweise ist, wenn auch von erheblicher Schwierigkeit, gerade in dieser Fantasie eine besonders glückliche. Von den Fesseln des Doppelspiels an einem Instrument durch die Verteilung auf zwei Klaviere befreit, wird diese kammermusikalische Kostbarkeit sich hoffentlich noch weiteren Kreisen erschließen können.

Meine Übertragung auf zwei Instrumente hält sich, wie stets, streng an das Original und versucht, beiden Spielern gleiche und somit auch gleich reizvolle Aufgaben zuzuweisen. Nüancierungen, Phrasierungen, Artikulationen sind nur unwesentlich erweitert. Einzelne Fingersatzhinweise wurden gegeben. Auf Pedalbezeichnungen habe ich ganz verzichtet.

Berlin, August 1939 — Bruno Hinze-Reinhold

PREFACE

The Fantasia in F minor op. 103, appearing as number 6 of a series of works for four hands by Schubert, and adapted by me for being played on two pianos will for the present be the last number of the series. It is not only the most perfect of all Franz Schubert's pieces for four hands, but one of the greatest masterpieces in the world's musical literature.

Four characteristic movements are linked together, forming a whole, that is of rare perfection and harmony, a real "Symphonia brevis". The work opens and dies away with the same little melody, a strain, touchingly simple and yet of the most alluring melancholy. There is an intimate connection between the music of the first and the last movement, but while in the first an atmosphere of sadness and deep feeling prevails, the last is of a more heroic character, and rises to really tragic grandour in a wonderful double-fugue. Of the two other movements, the second and the third, the one is a gloomy largo in F minor, advancing solemnly and almost sternly, while the other is a bold and pleasant scherzo, in F minor as well, but containing a delicate lively little trio in D major.

On account of its symphonic character, this magnificent masterpiece, which runs through the whole scala of human sentiments, seems to ask for an arrangement for orchestra, though the style of the composition obviously suggests the technique of piano-playing. The original arrangement for four hands is particularly beautiful in this fantasia, but it presents considerable difficulties. Delivered of the constraint of having to be played by two performers on one instrument, this gem of chamber-music will, I hope, in its new arrangement for two pianos, gain new admirers.

As usual, I have closely followed the original, trying to give equally difficult and, at the same time, equally interesting tasks to each of the performers. I have but slightly added to the indications of phrasing, modulating and articulating. Here and there I have suggested the best way of fingering. I have refrained from giving any indication as to the use of pedals.

Berlin, in August 1939 — Bruno Hinze-Reinhold

PRÉFACE

La Fantaisie en fa-mineur, op. 103, met fin pour le moment à la série d'œuvres de Schubert à quatre mains, que j'ai transcrites pour deux pianos, et dont elle forme le numéro 6. Ce n'est pas seulement la plus parfaite parmi les œuvres de Franz Schubert à quatre mains, mais un des plus grands chef-d'œuvres de la littérature musicale du monde.

La fantaisie se compose de quatre mouvements caractéristiques, joints l'un dans l'autre, dont l'ensemble est d'une harmonie admirable, une vraie «Symphonia brevis». L'œuvre commence et se termine par le même petit air, touchant dans sa simplicité, mais d'une mélancolie bien séduisante. Il y a des relations intimes entre la musique des deux mouvements du commencement et de la fin. Mais tandis que le premier est d'un caractère tendre et douloureux, le dernier contient des éléments héroiques, et s'élève, dans une belle double-fugue, à une grandeur vraiment tragique. Des deux mouvements du milieu, le premier est un sombre largo en fa-mineur, qui avance solennellement en rhythmes d'airain, tandis que l'autre nous égaye, un scherzo enjoué dans la tonalité du mouvement précédent, avec un trio gracieux et vivace en ré-majeur.

A cause de son caractère symphonique, cette œuvre admirable, qui parcourt toute la gamme des sentiments humains, semble demander un arrangement pour orchestre. Elle porte pourtant tout-à-fait l'empreinte d'un morceau écrit pour piano. L'arrangement original à quatre mains est particulièrement réussi dans cette fantaisie, mais il présente quelques difficultés. J'espère que ce joyau parmi les morceaux, écrits pour musique de chambre, libéré par mon nouvel arrangement pour deux pianos de la contrainte d'être joué par deux exécutants sur un seul instrument, acquerra de nouveaux admirateurs.

Comme dans les arrangements précédents j'ai suivi de près l'original, en essayant de donner à chacun des exécutants une tâche également difficile et partant également intéressante. Très peu d'indications ont été ajoutées concernant les nuances, les phrases et l'articulation. J'ai proposé quelques doigtées. Quant à l'emploi des pédales, j'ai renoncé à en donner des indications.

Berlin, en août 1939 — Bruno Hinze-Reinhold

Diese Übertragung schrieb ich für meine liebe Frau. B.H.-R.

FRANZ SCHUBERT

FANTASIE f-moll

Op. 103

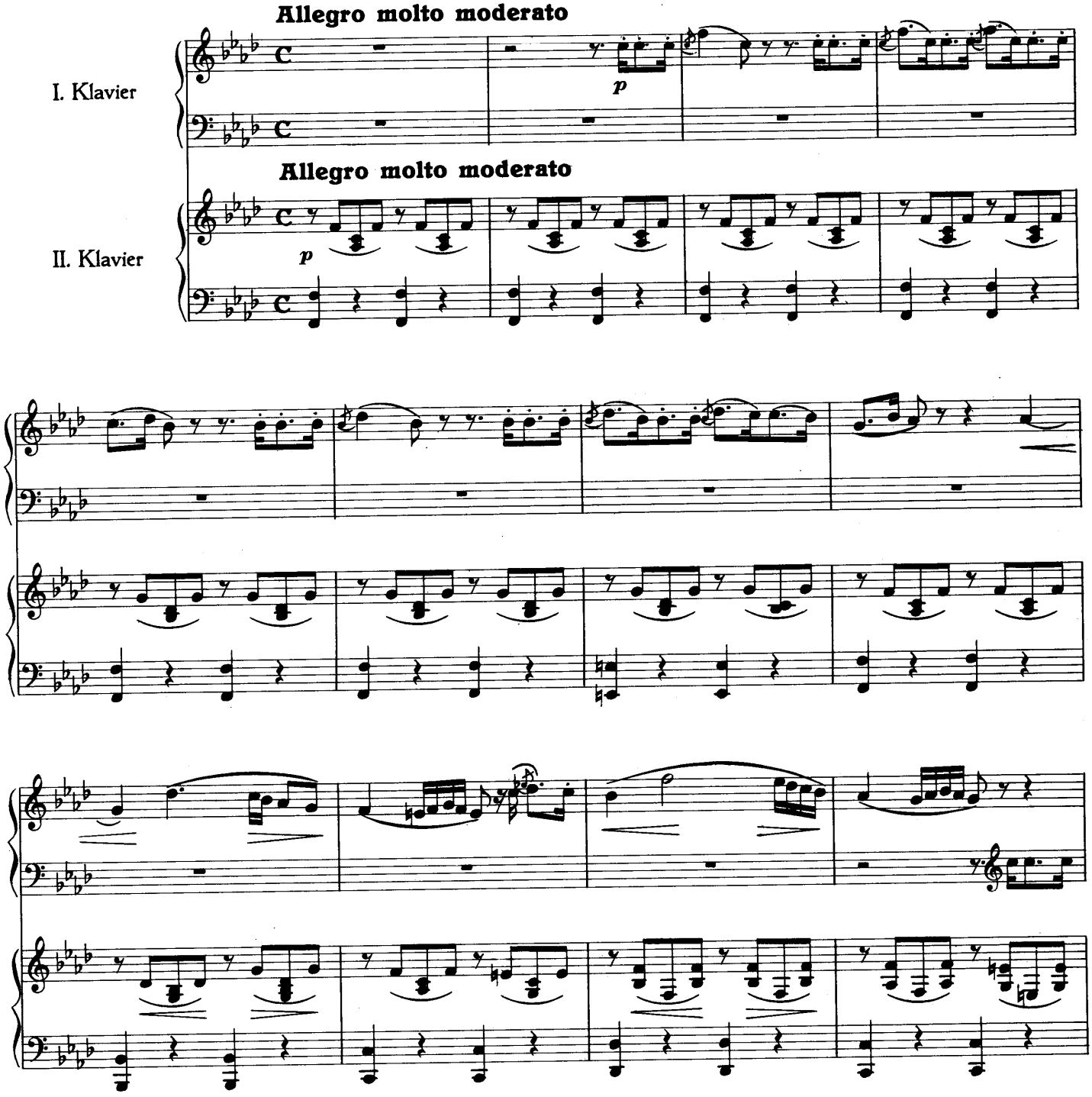
Gesetzt von
Bruno Hinze-Reinhold

Allegro molto moderato

I. Klavier

Allegro molto moderato

II. Klavier



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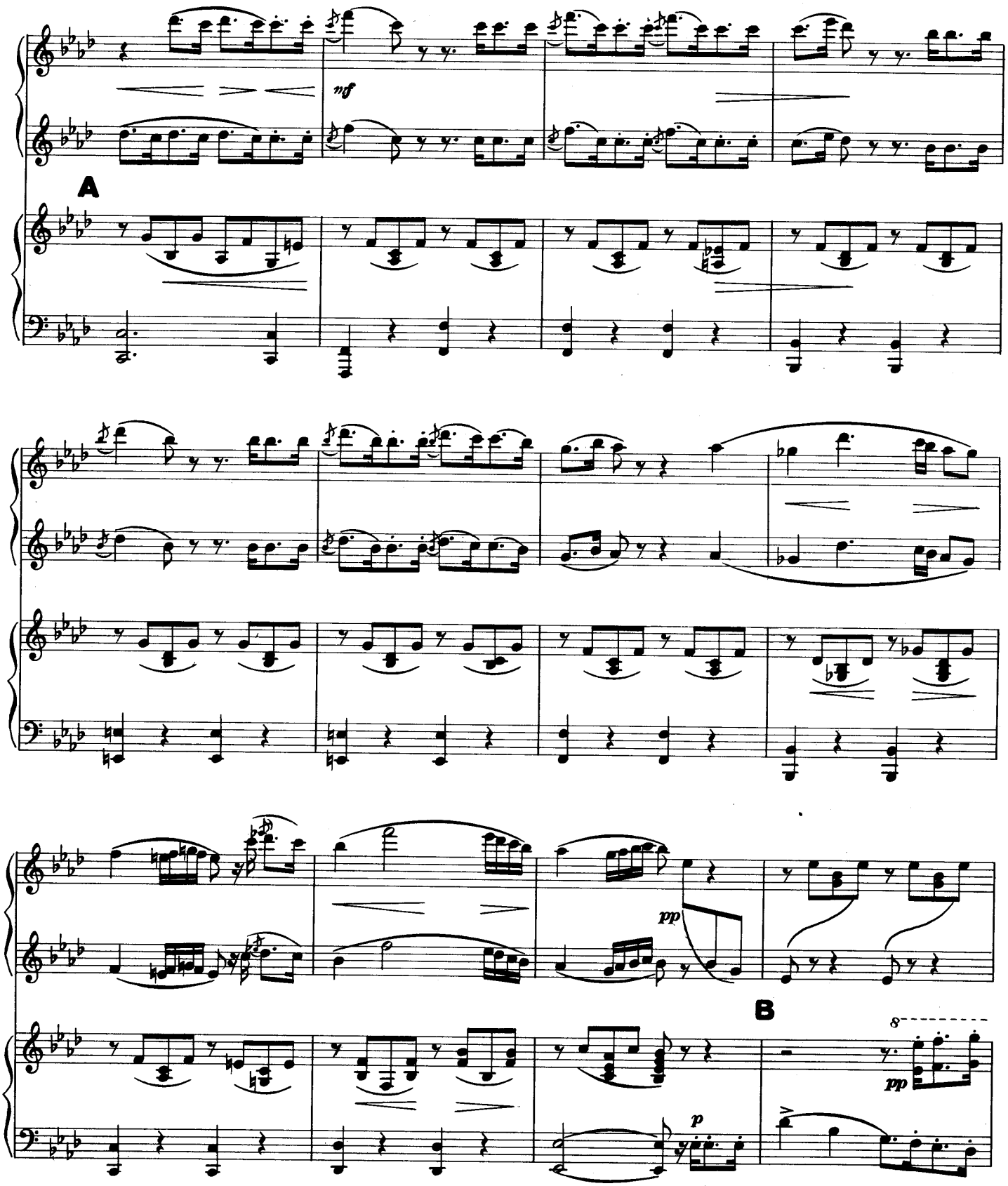
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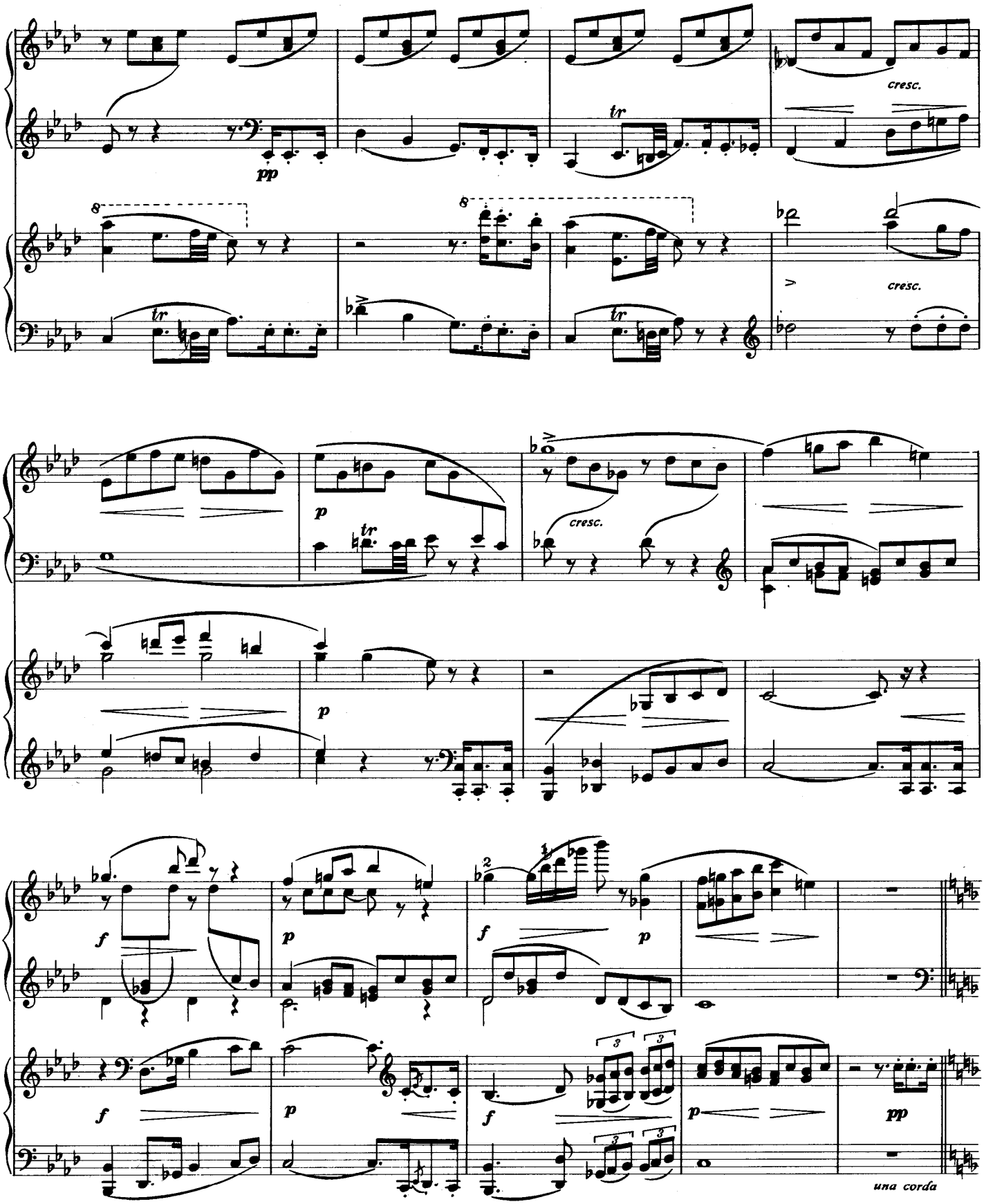
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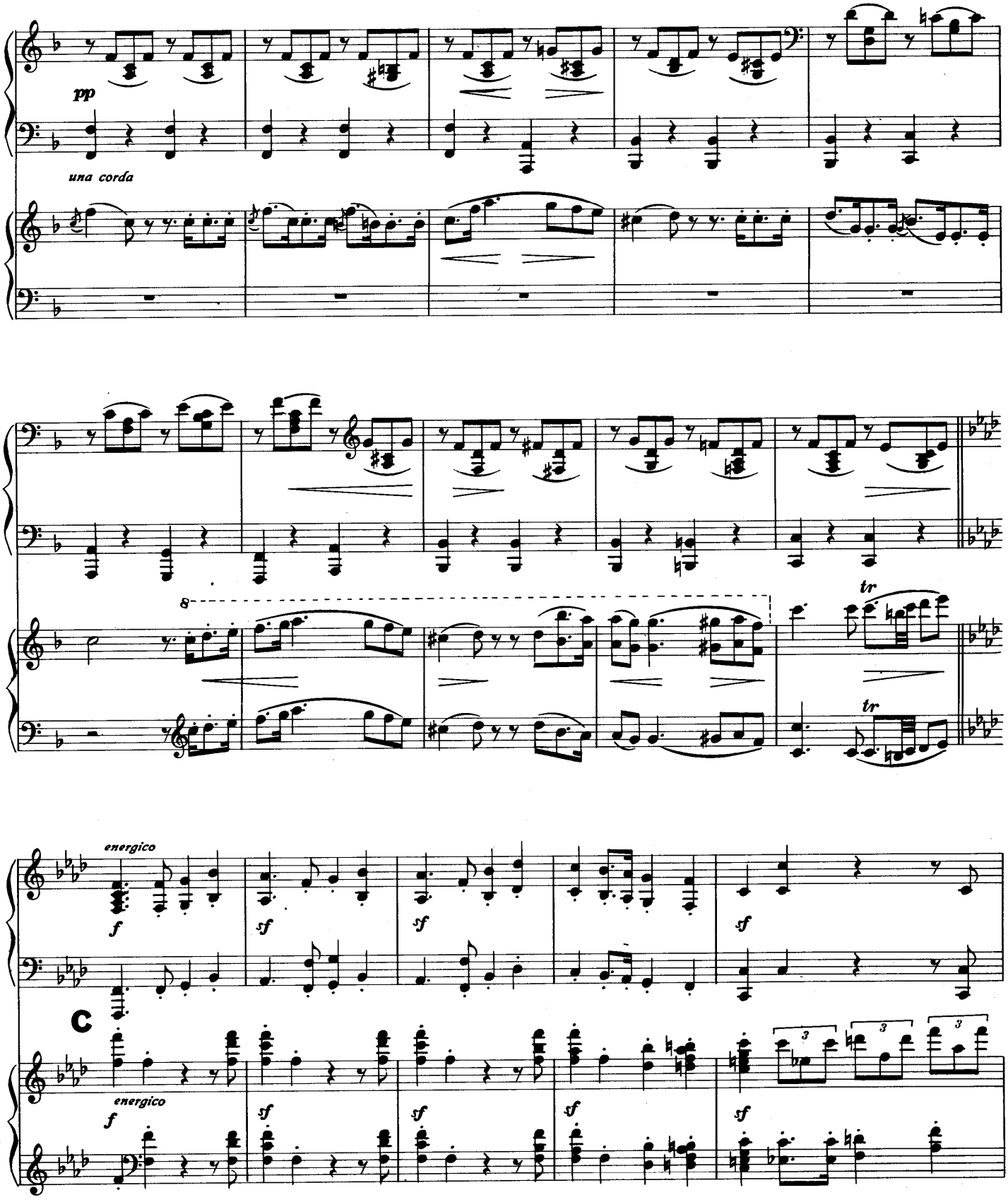
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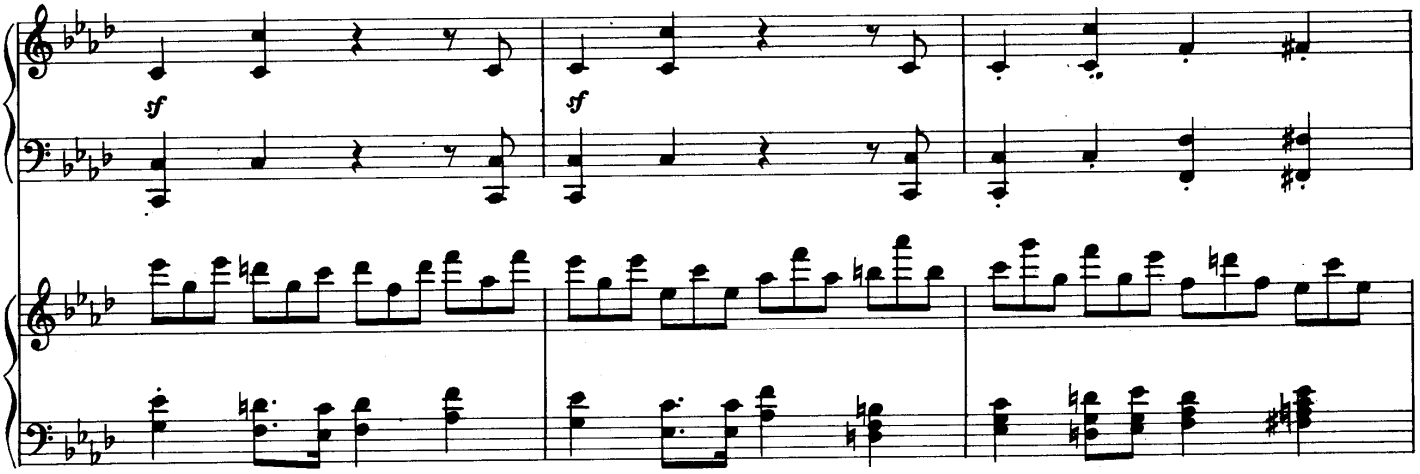
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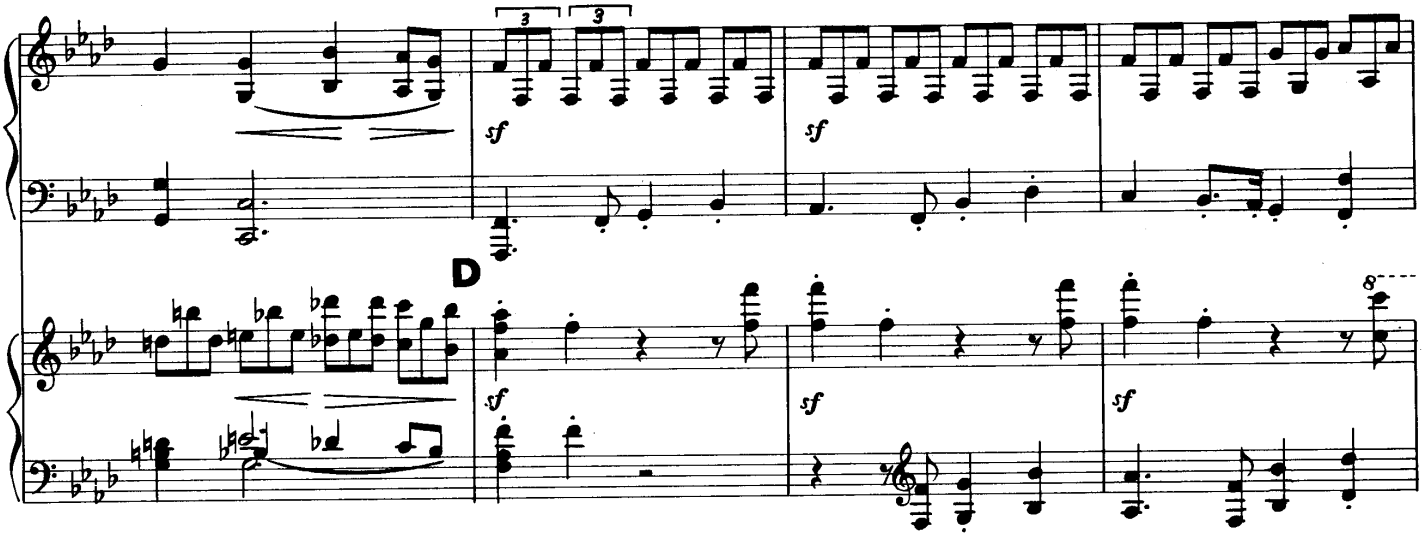
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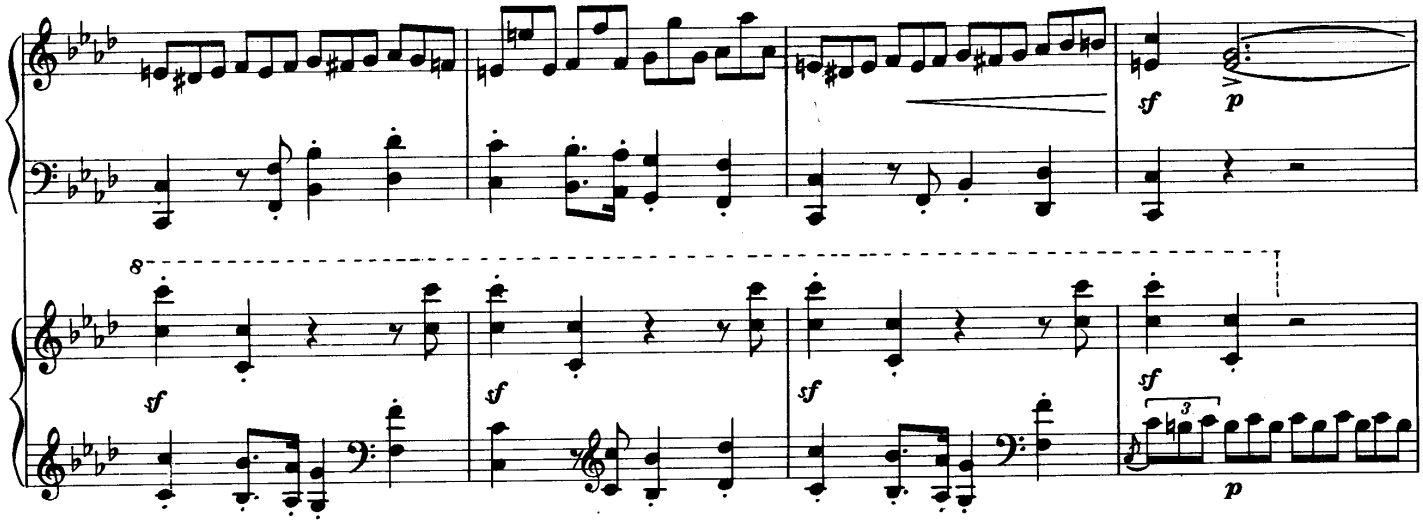
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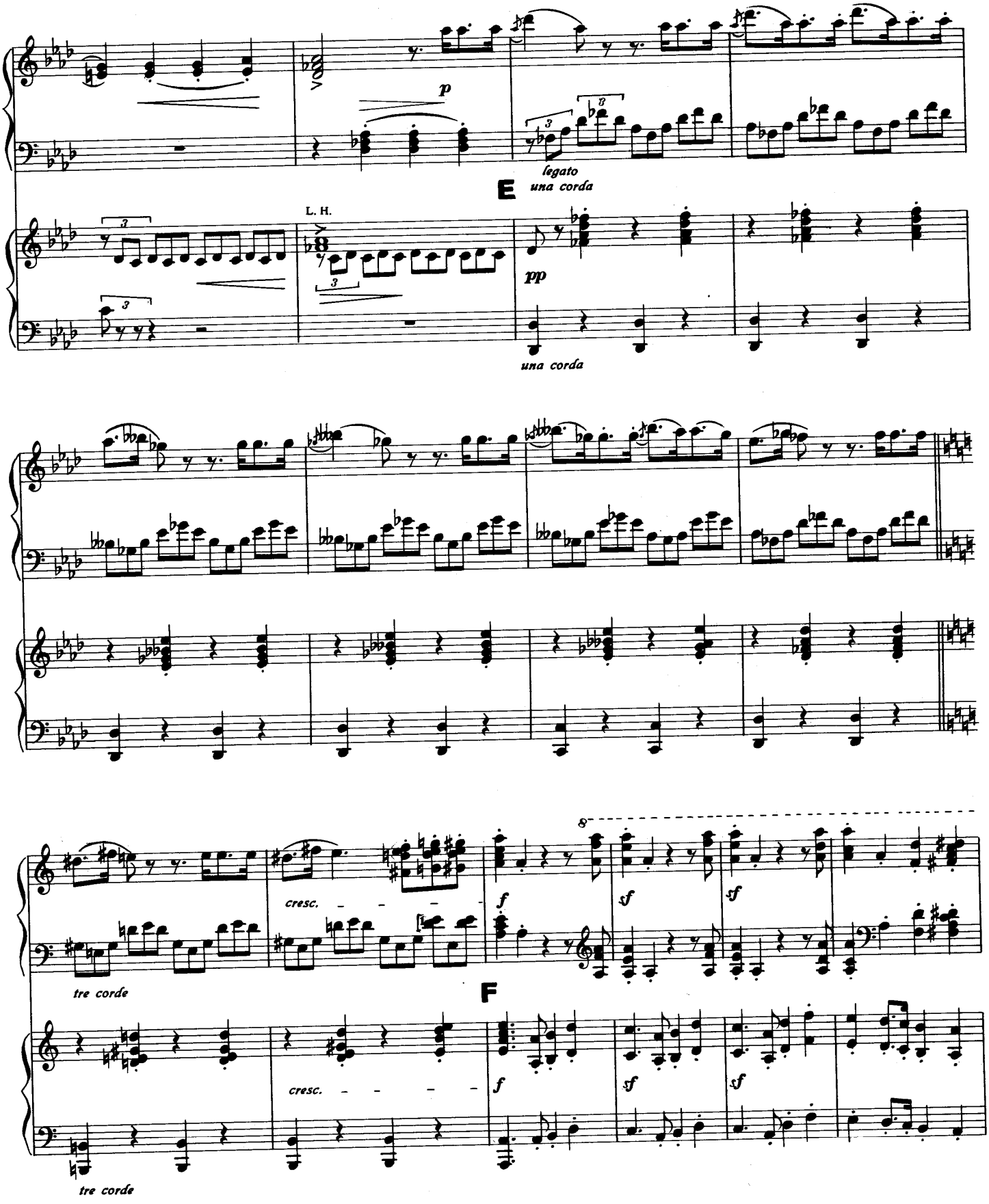
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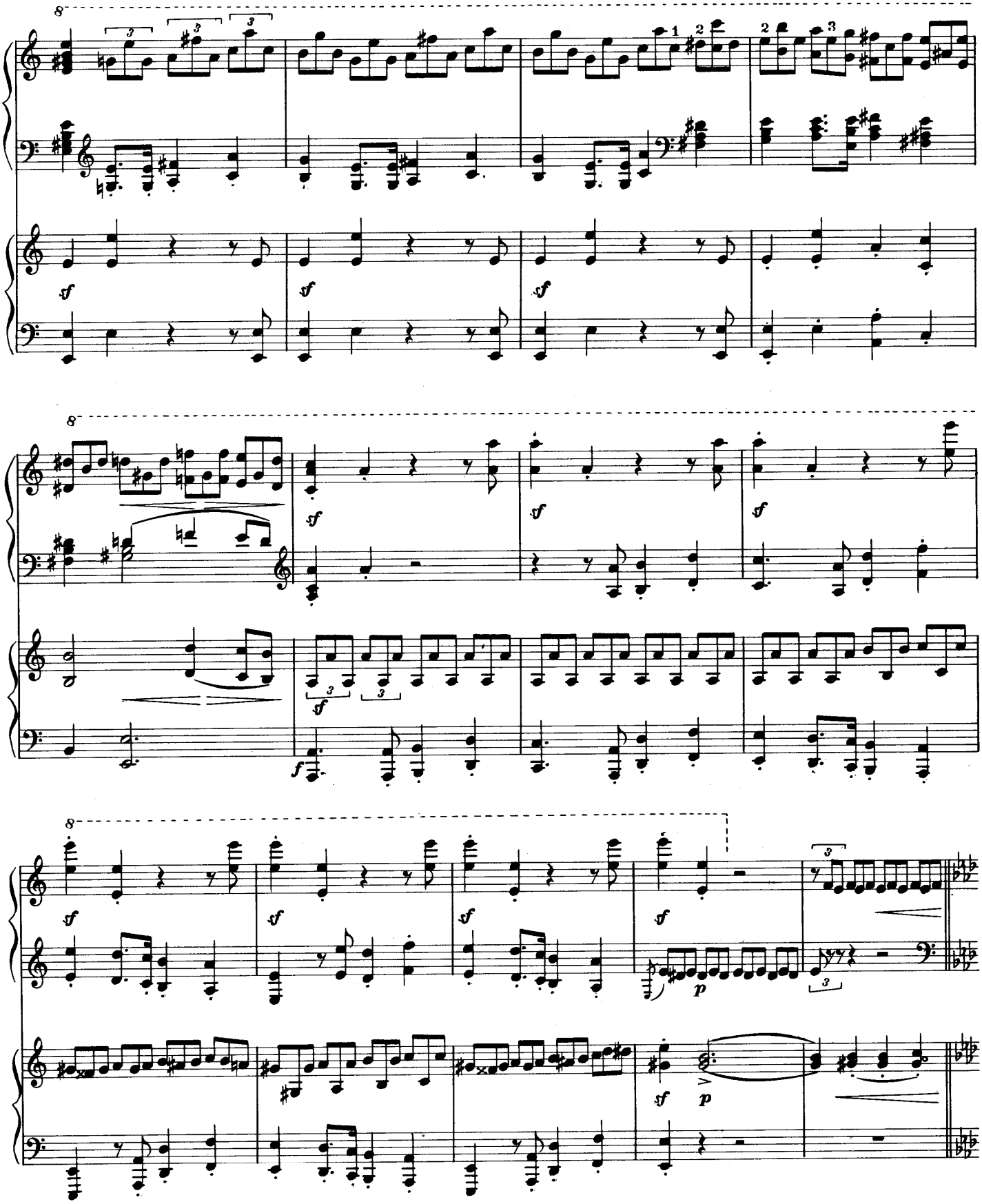
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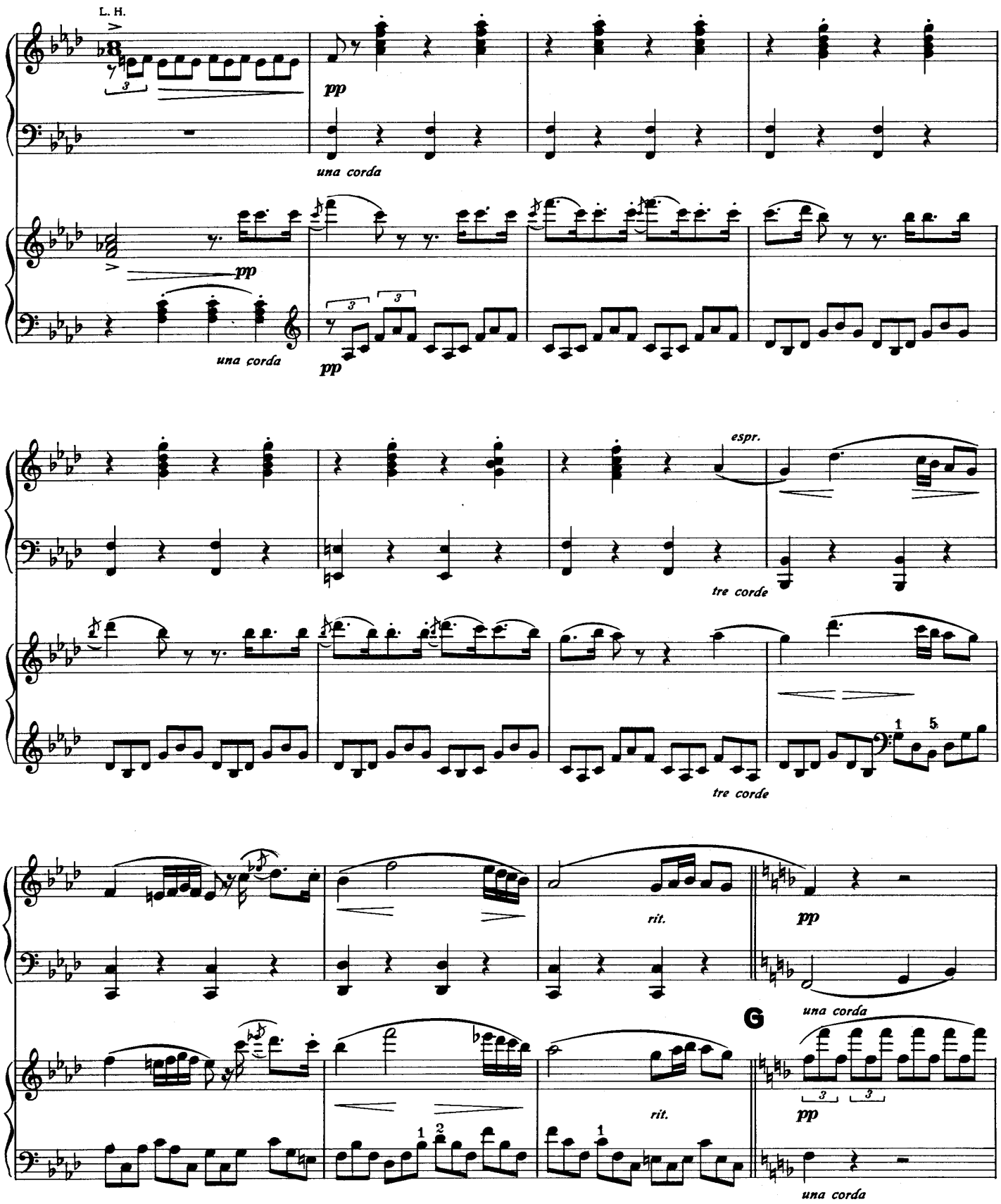
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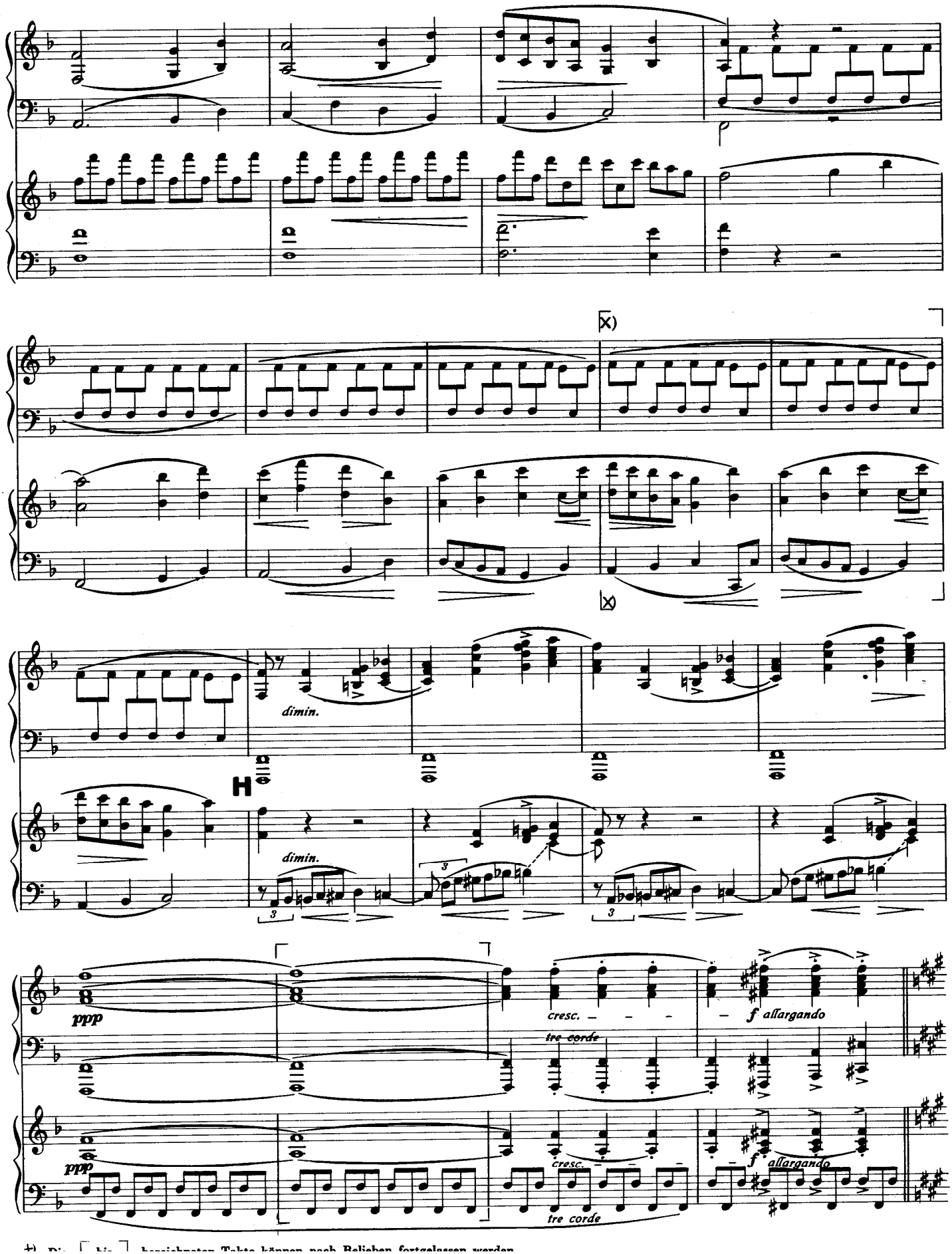
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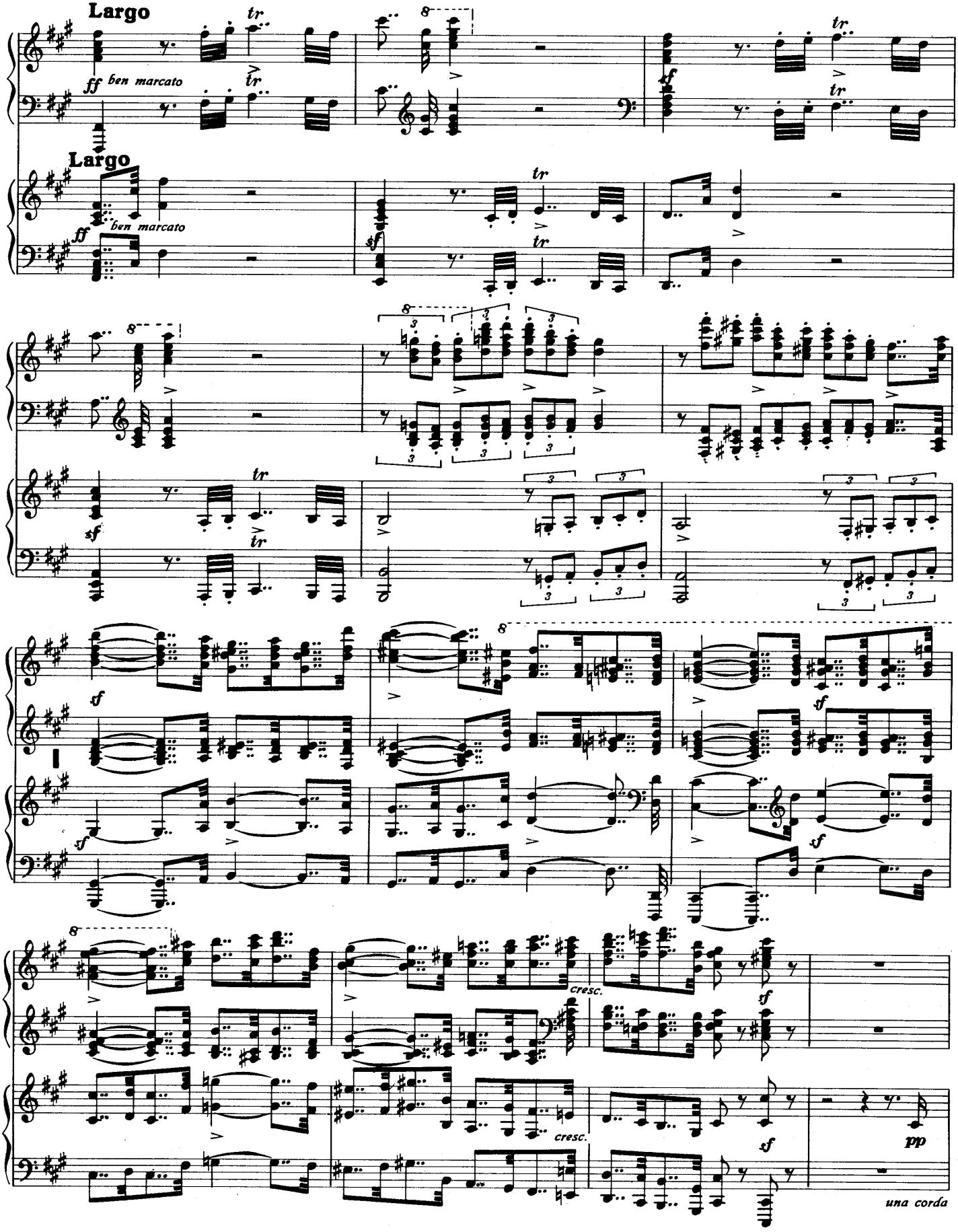
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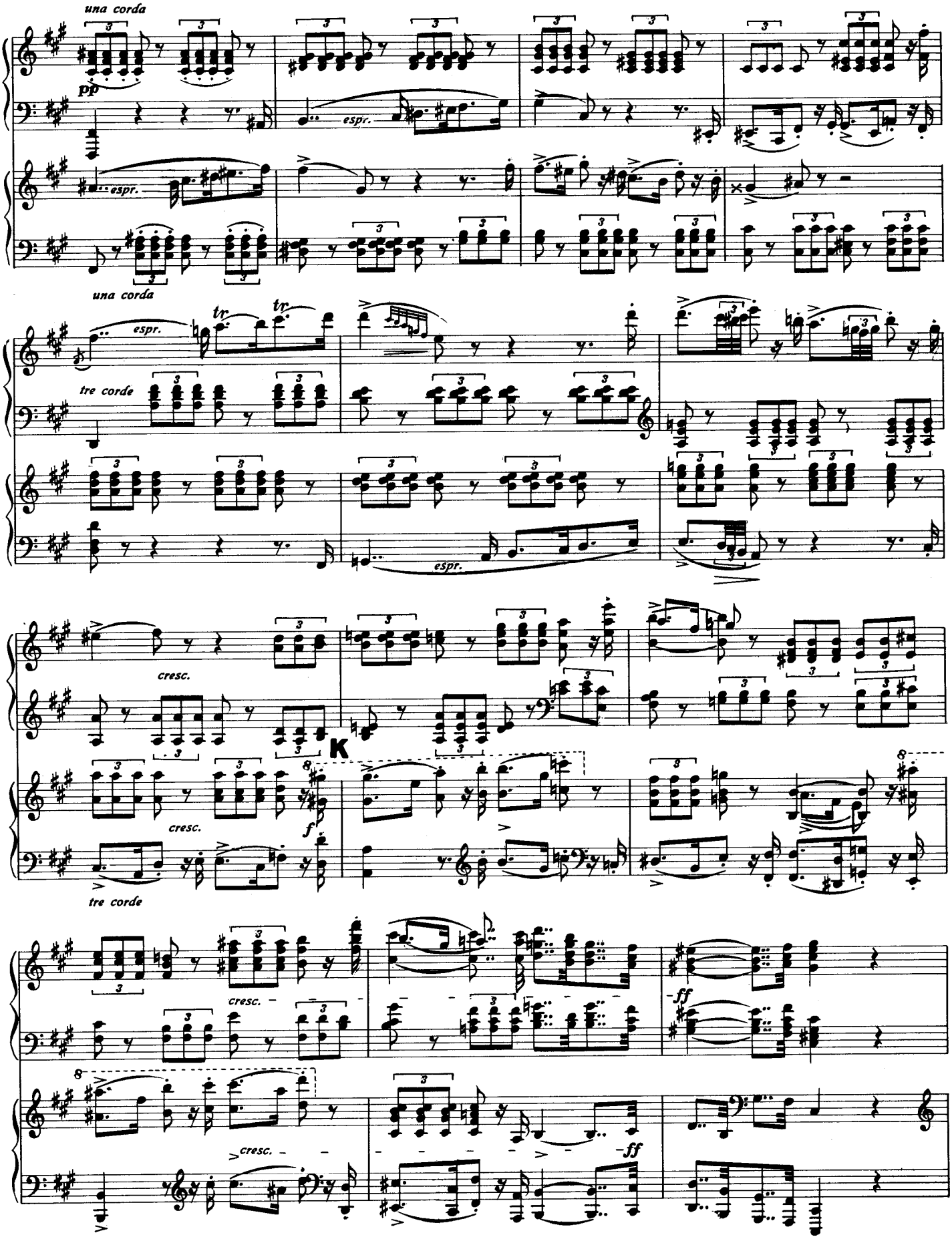
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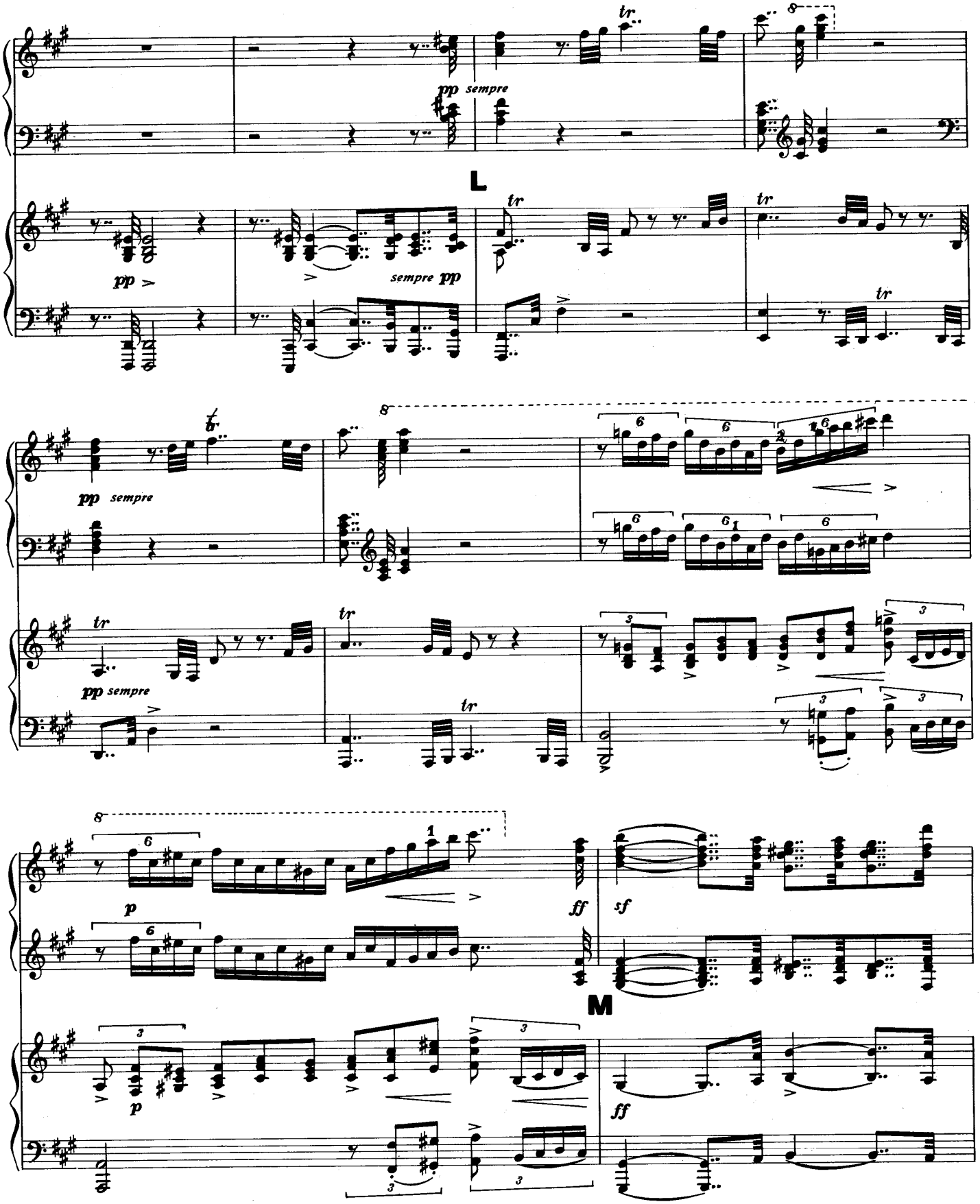
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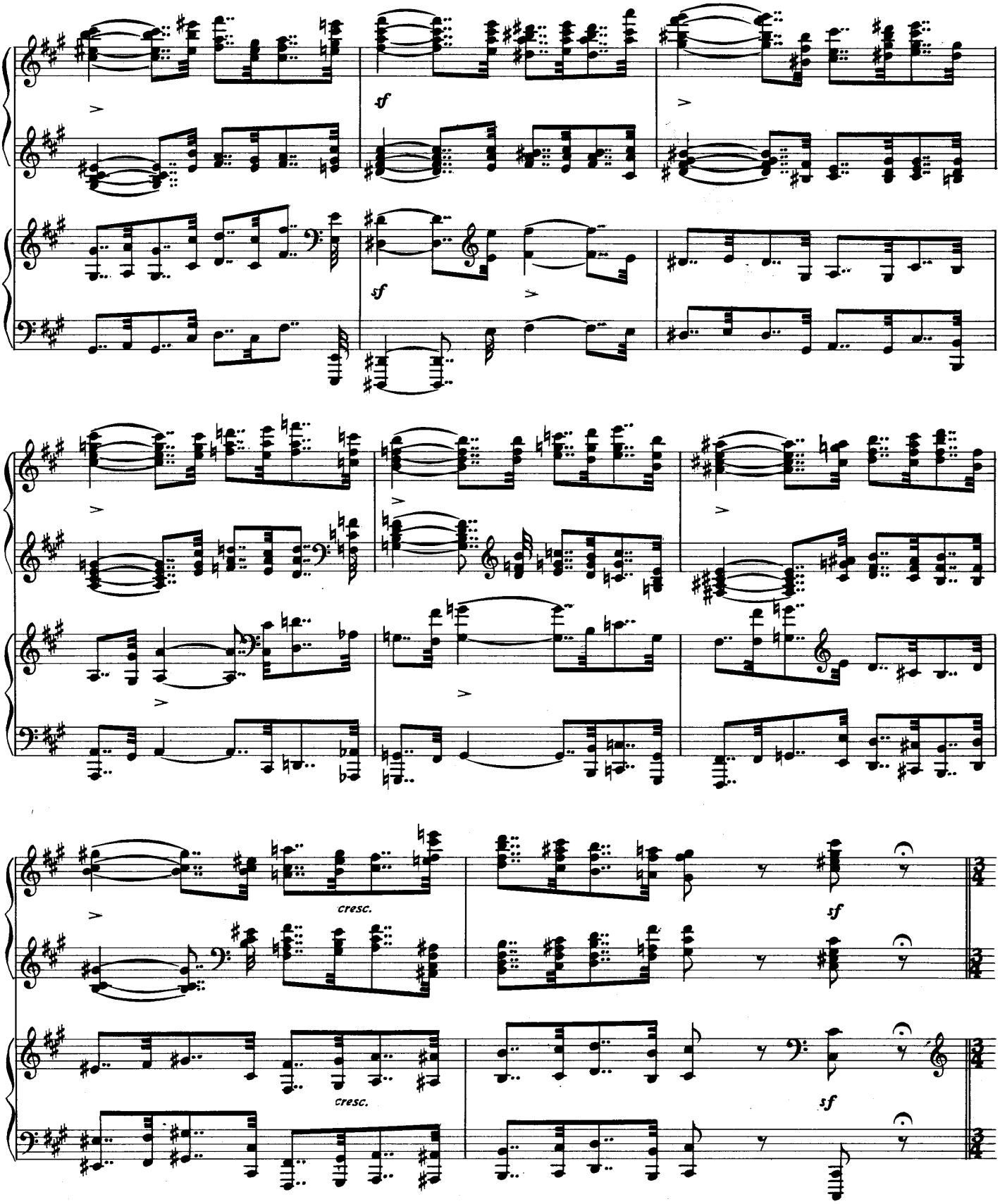
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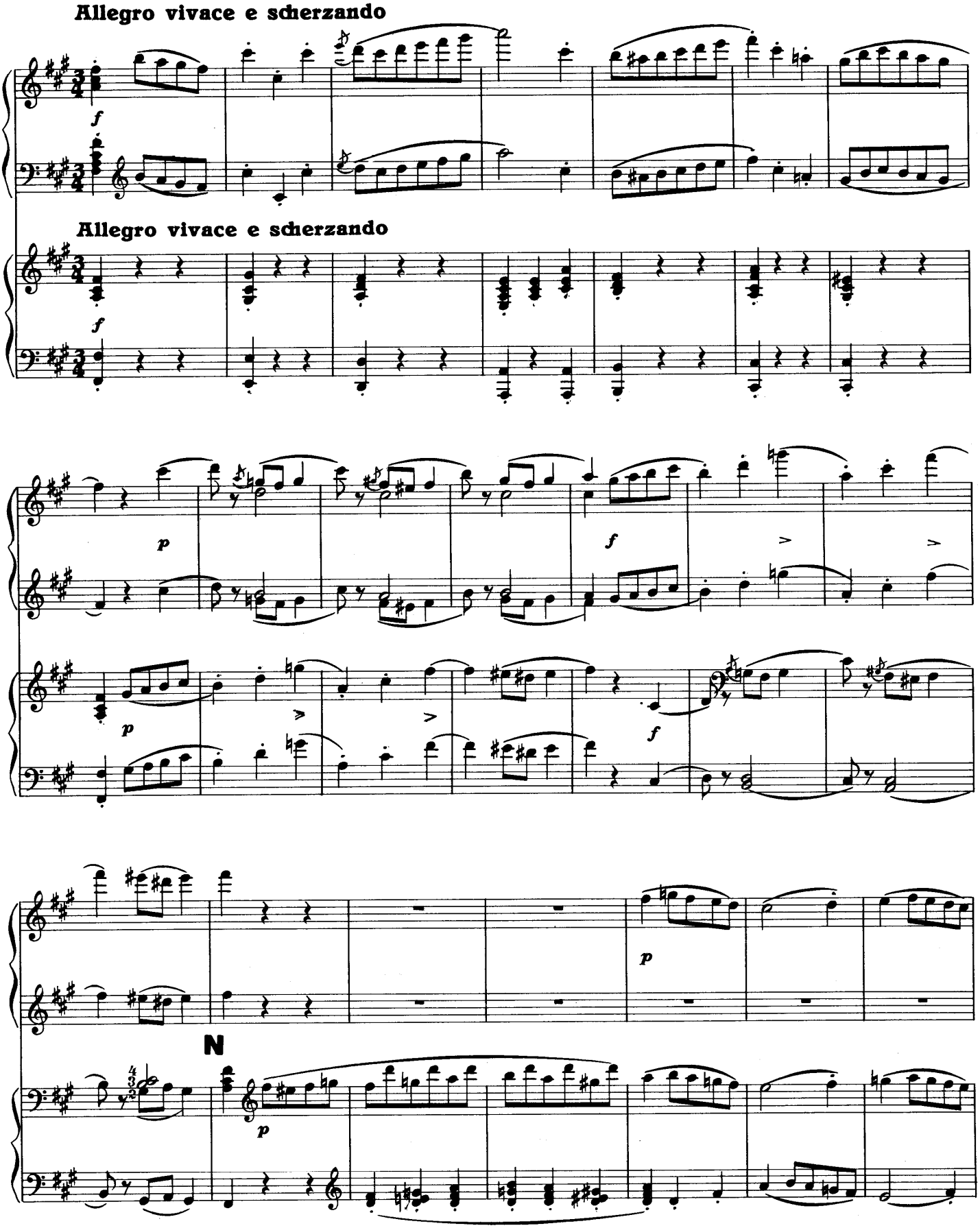
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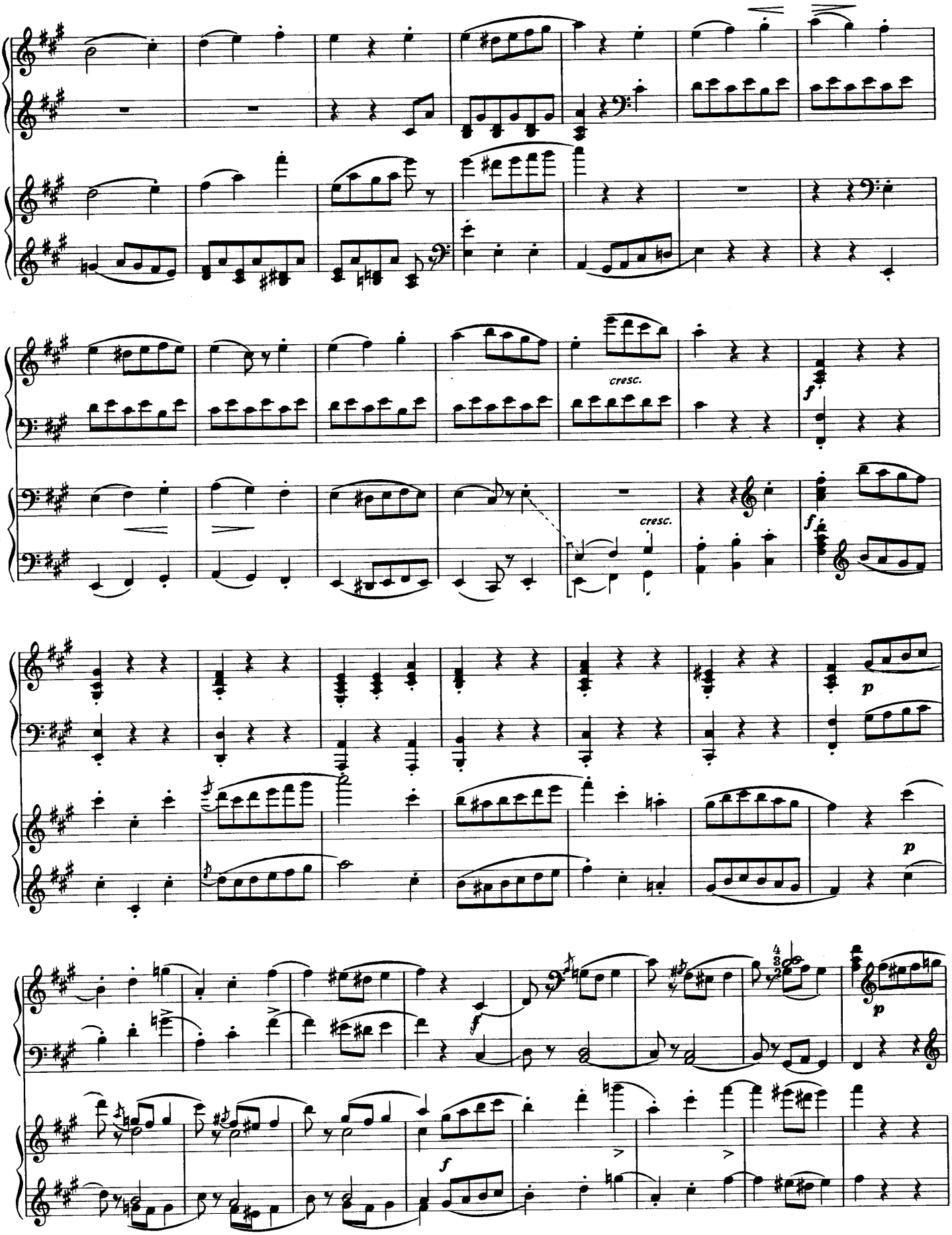
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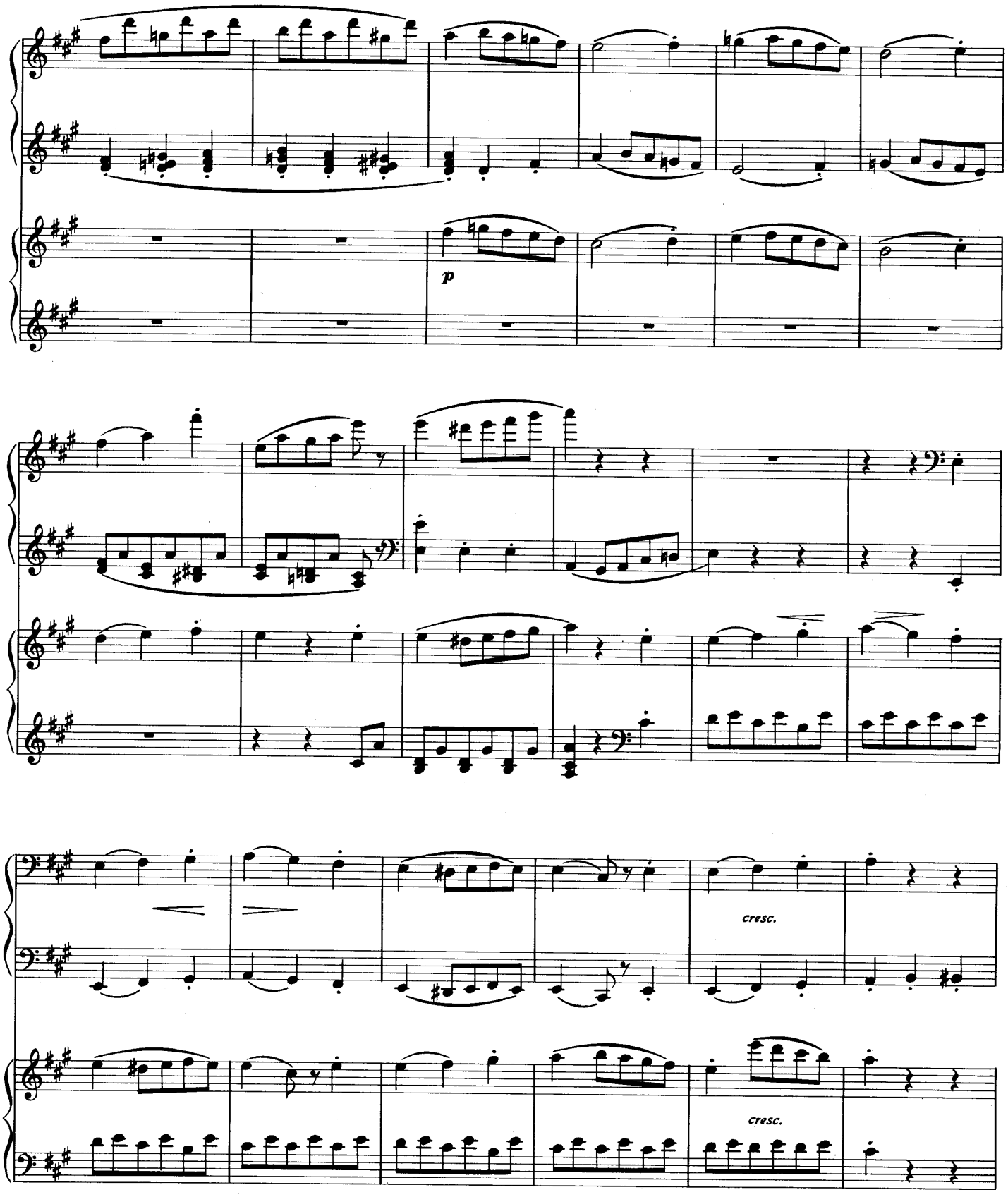
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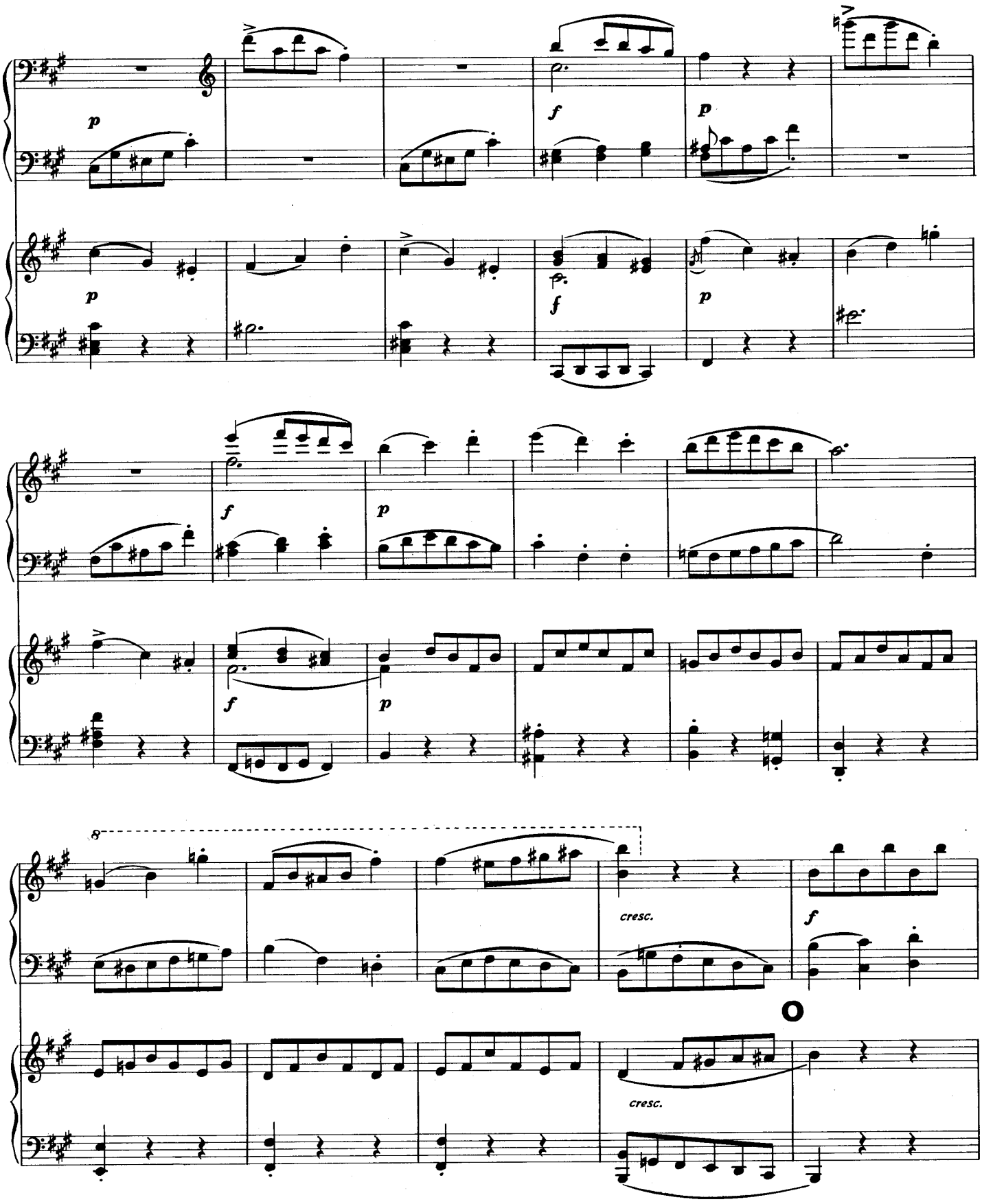
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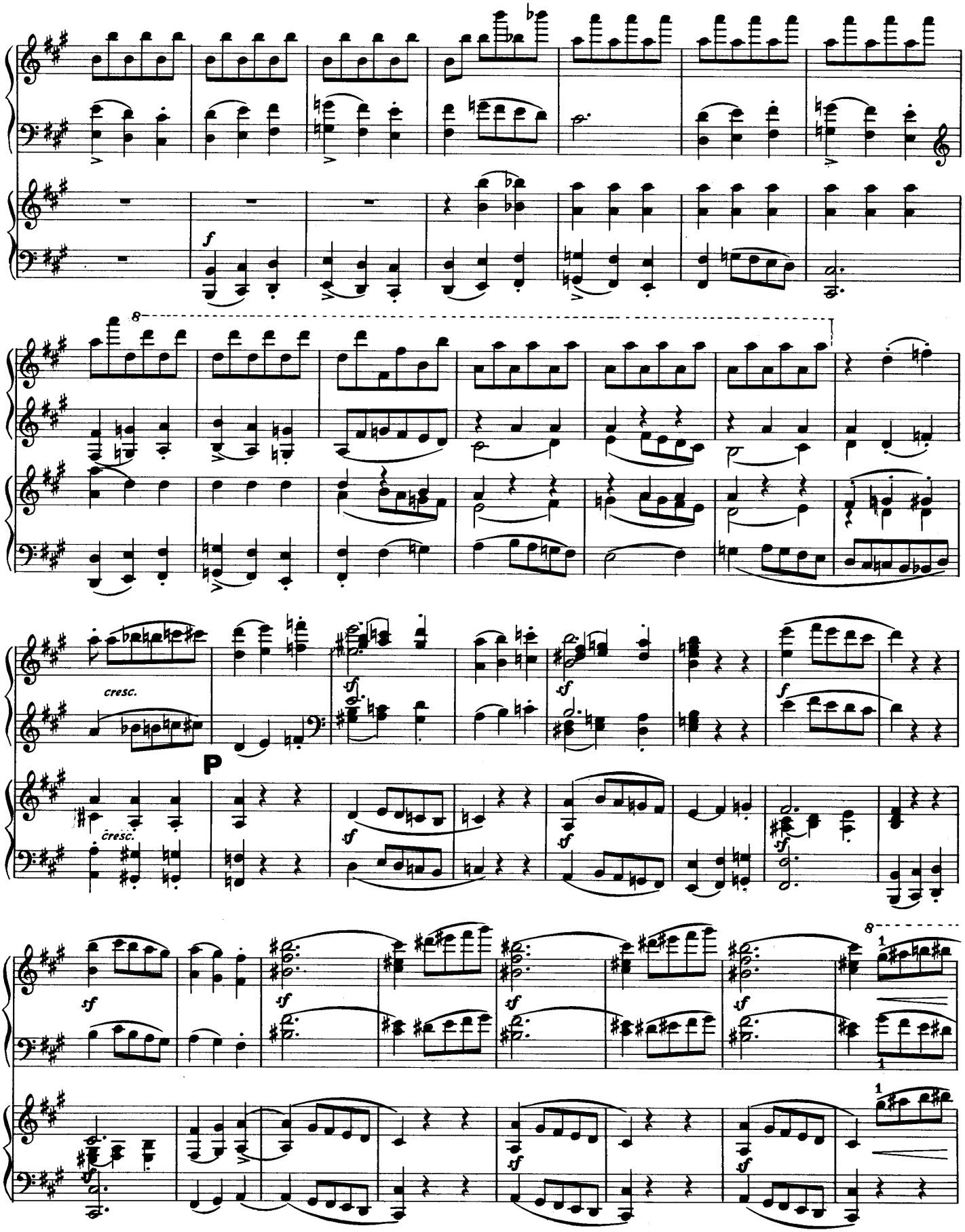
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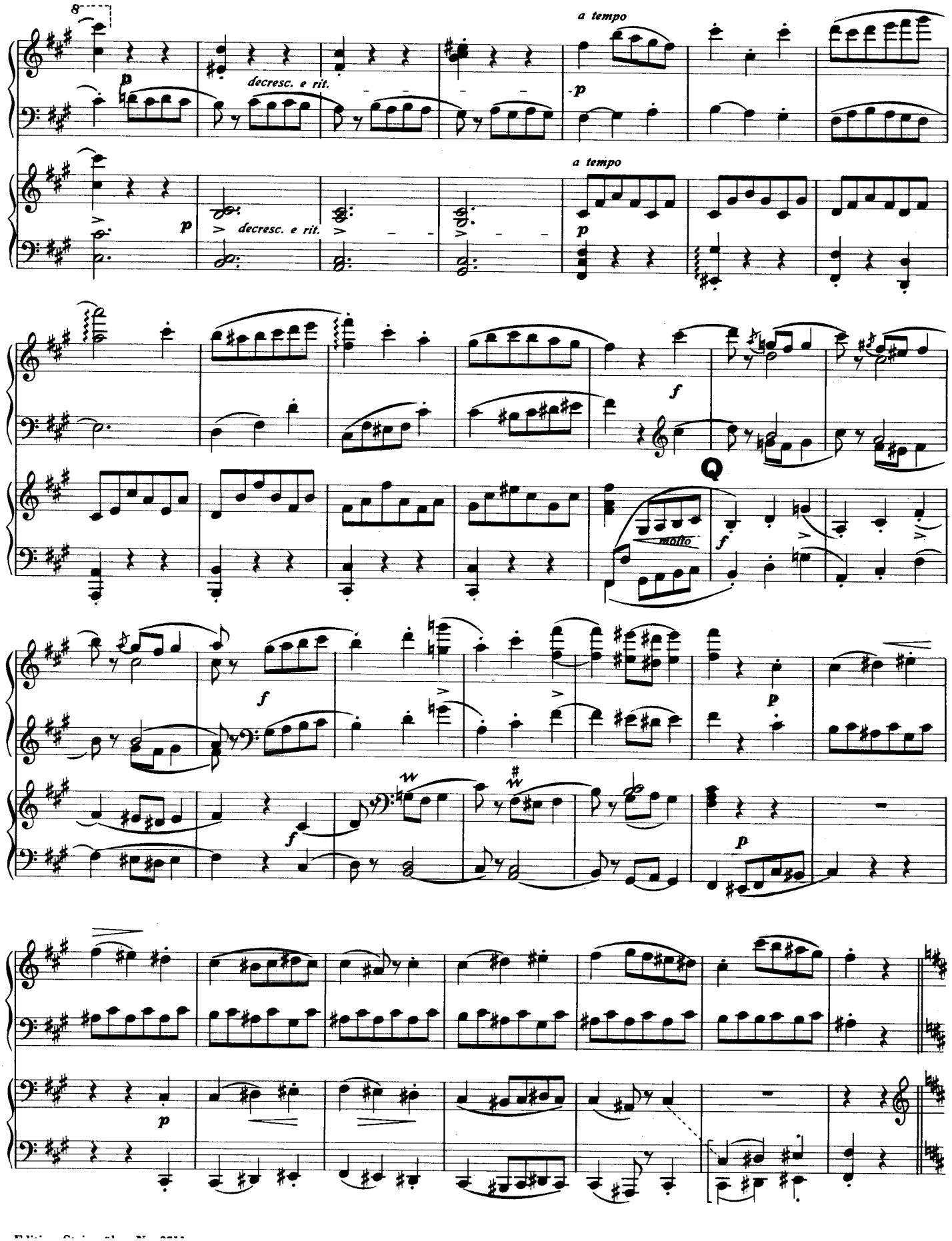
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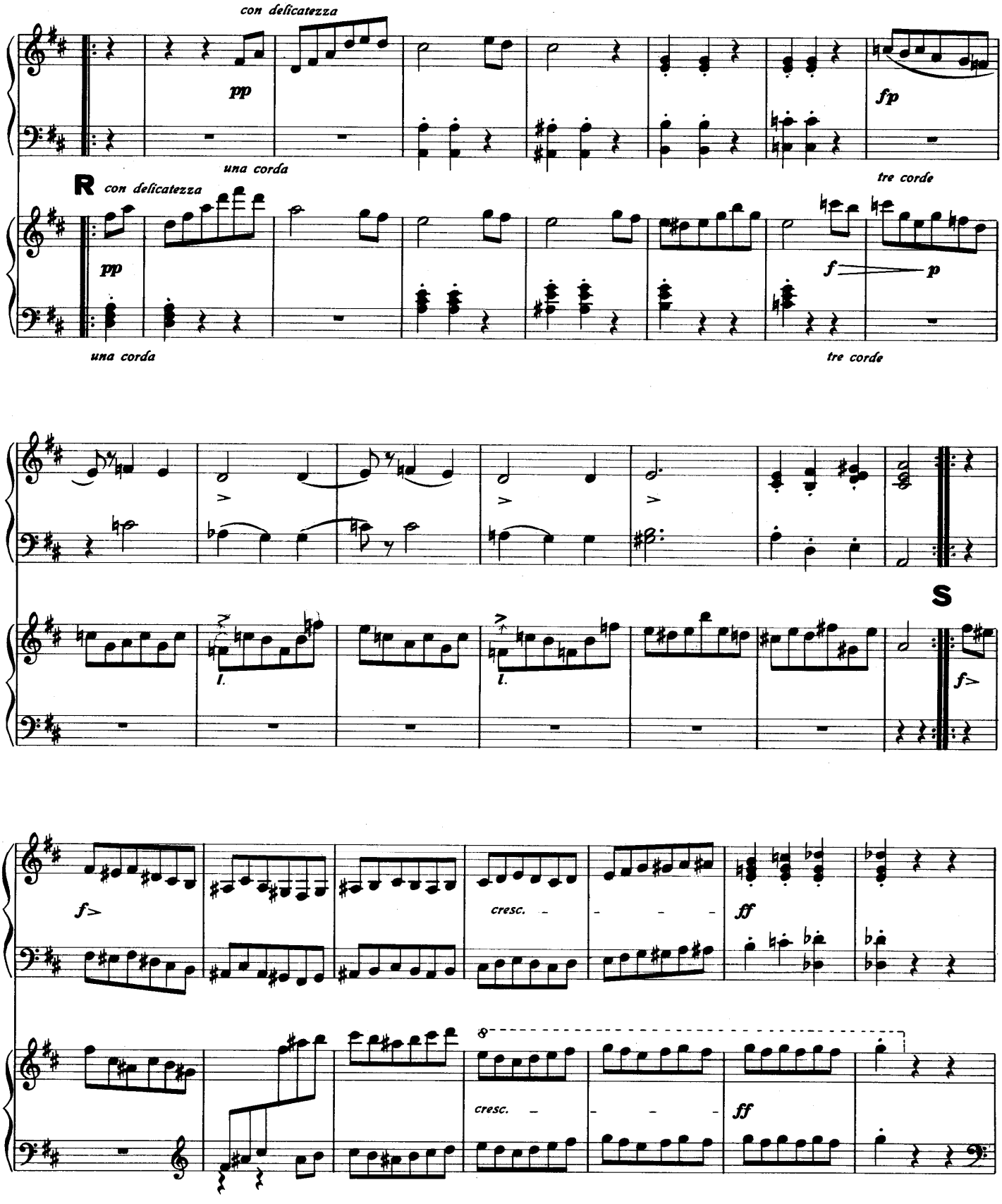
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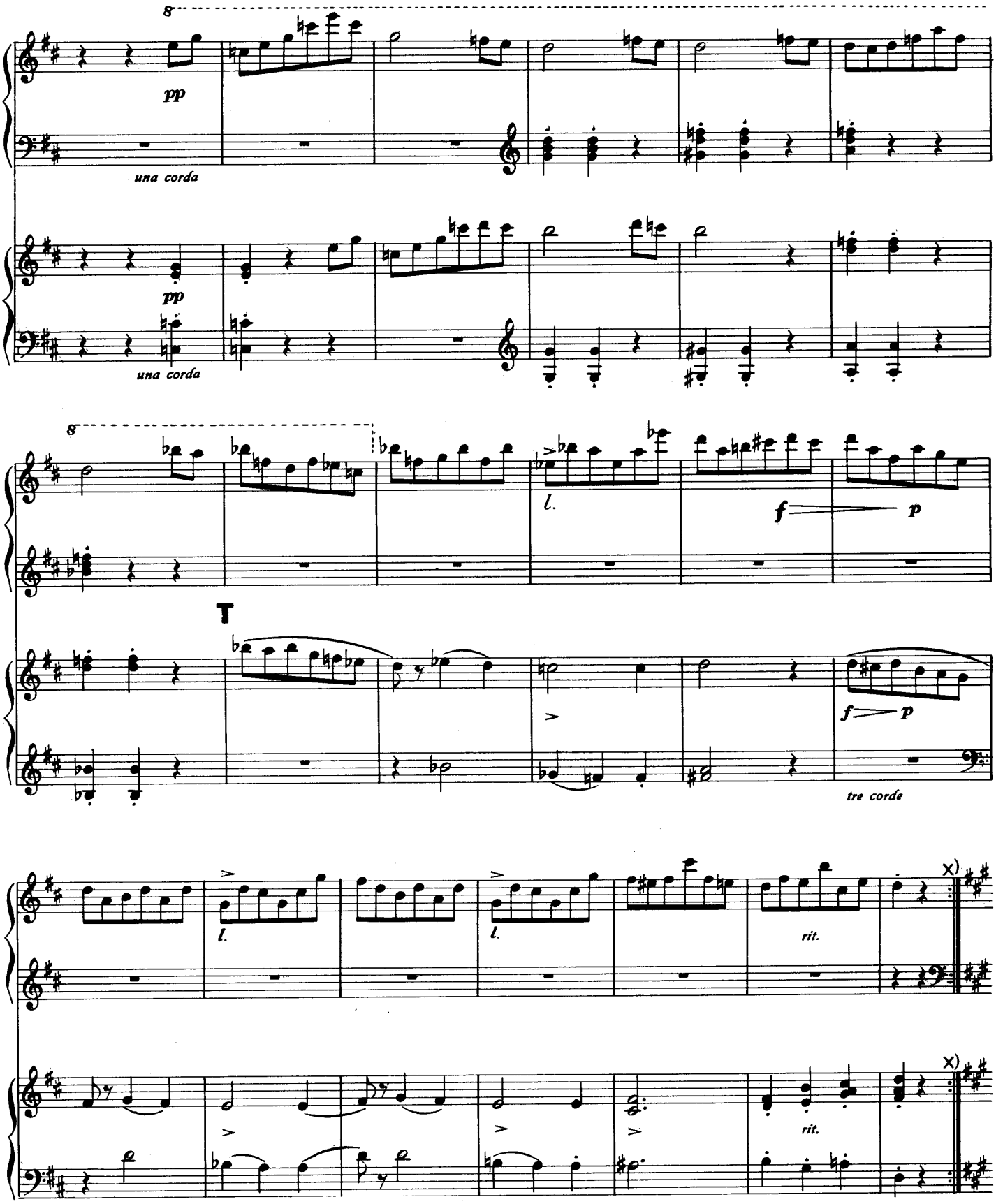

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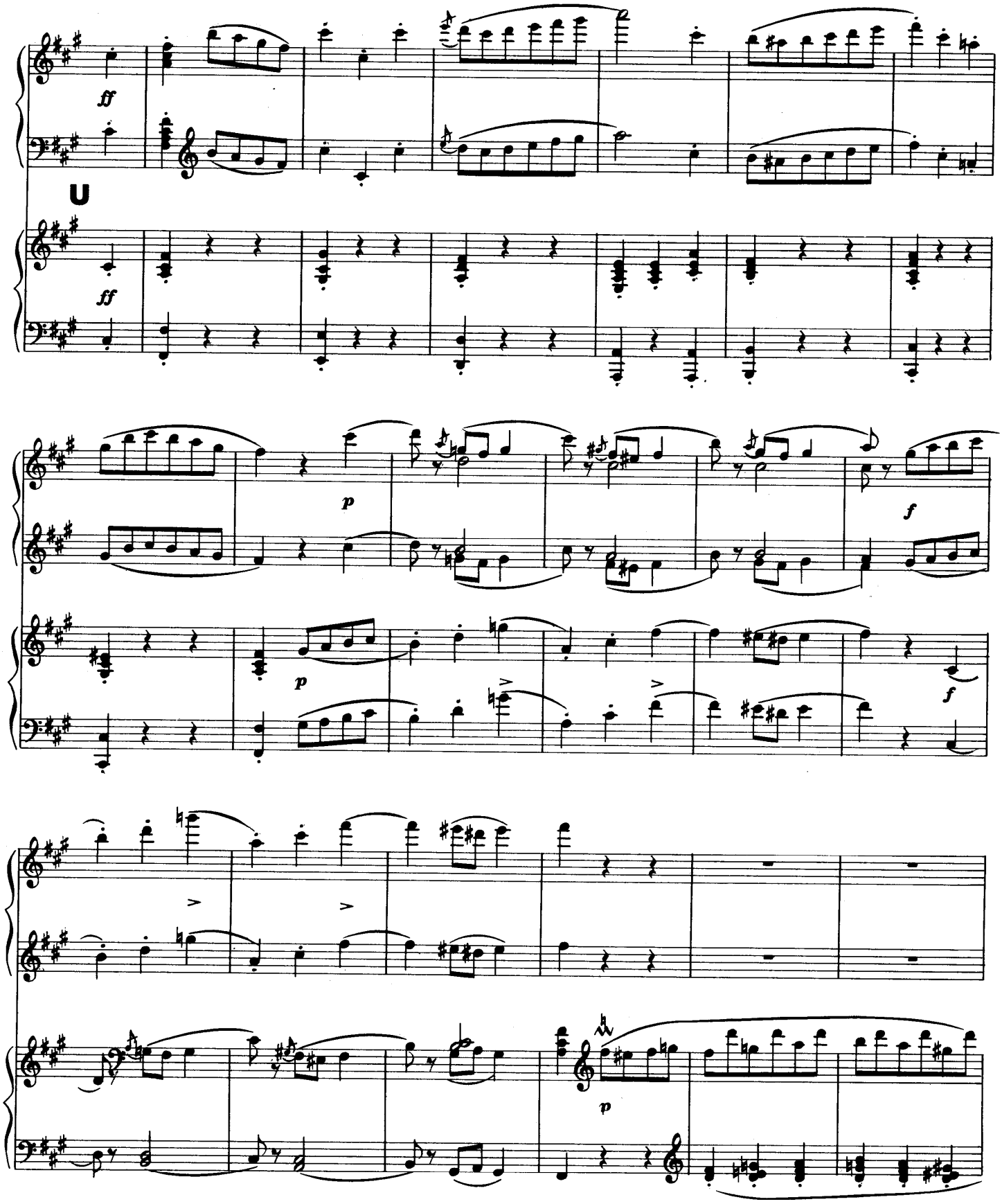
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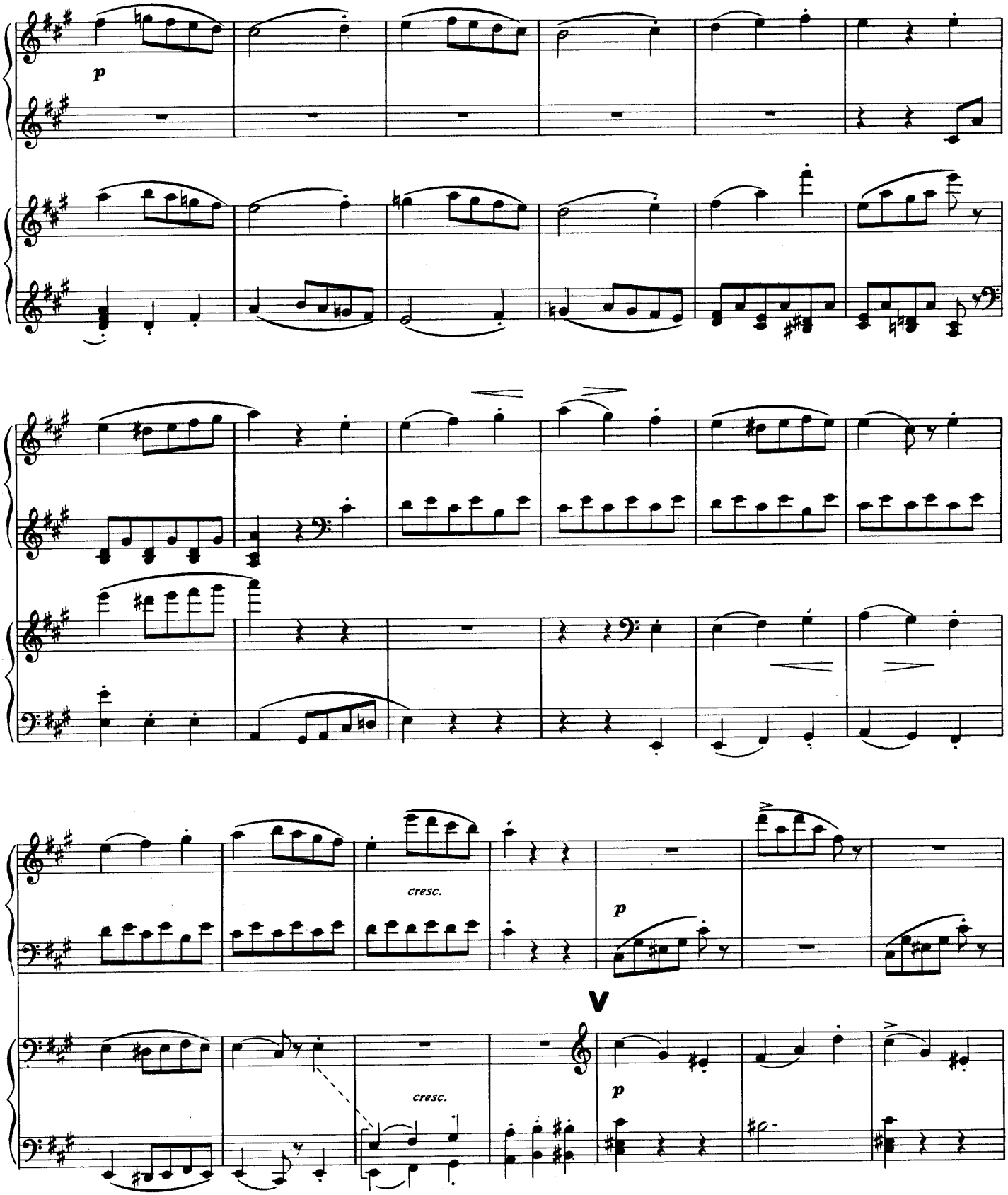
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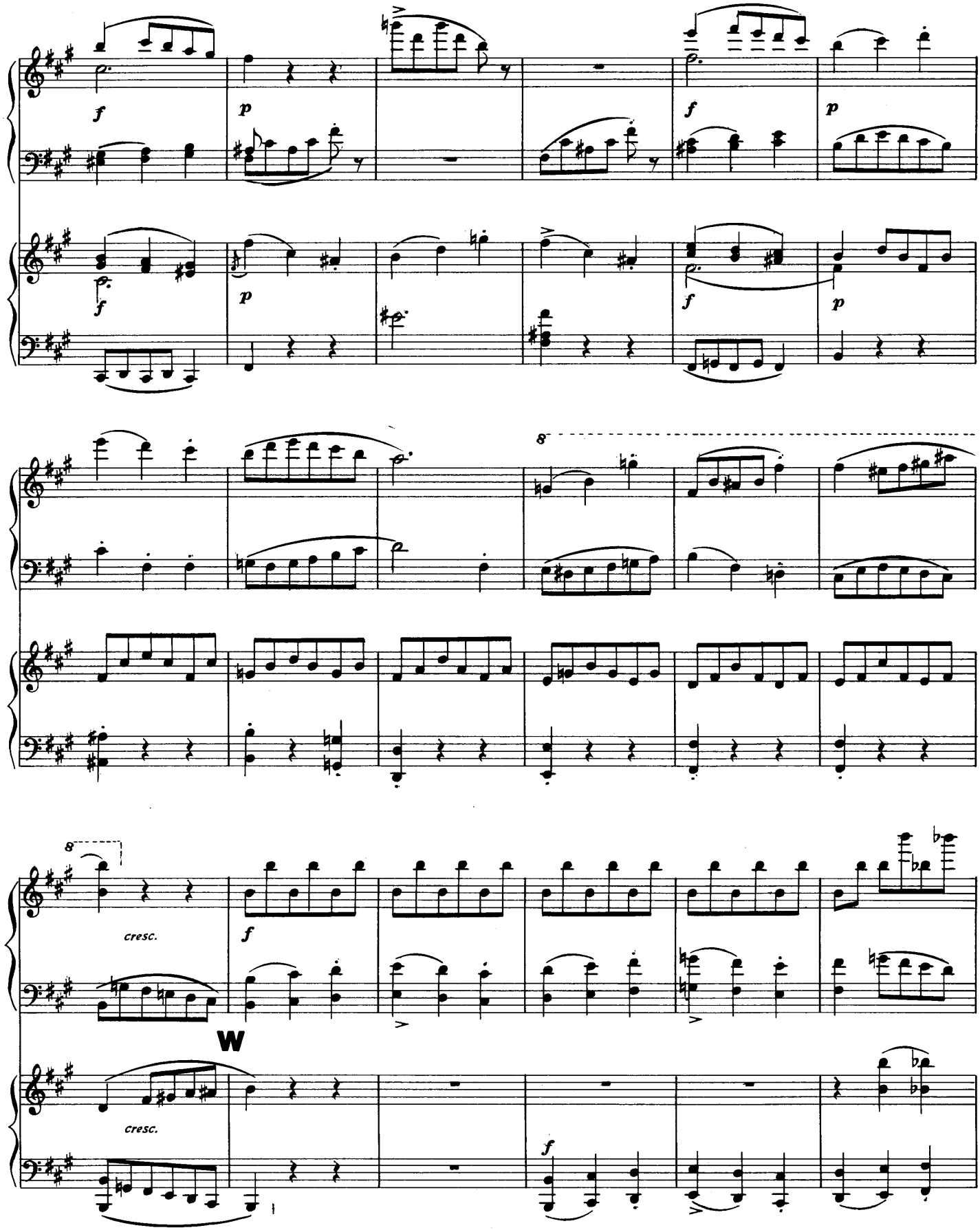
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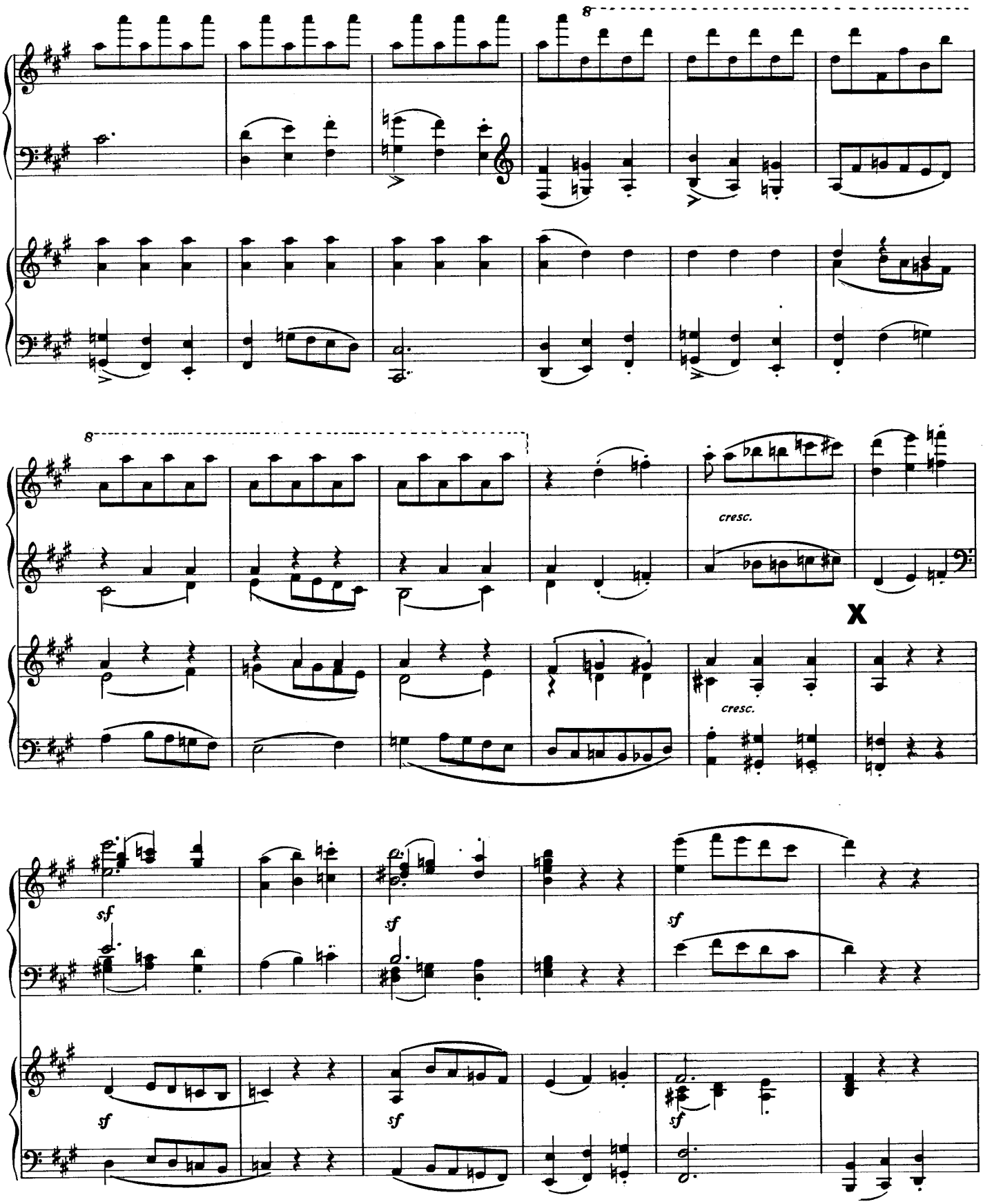
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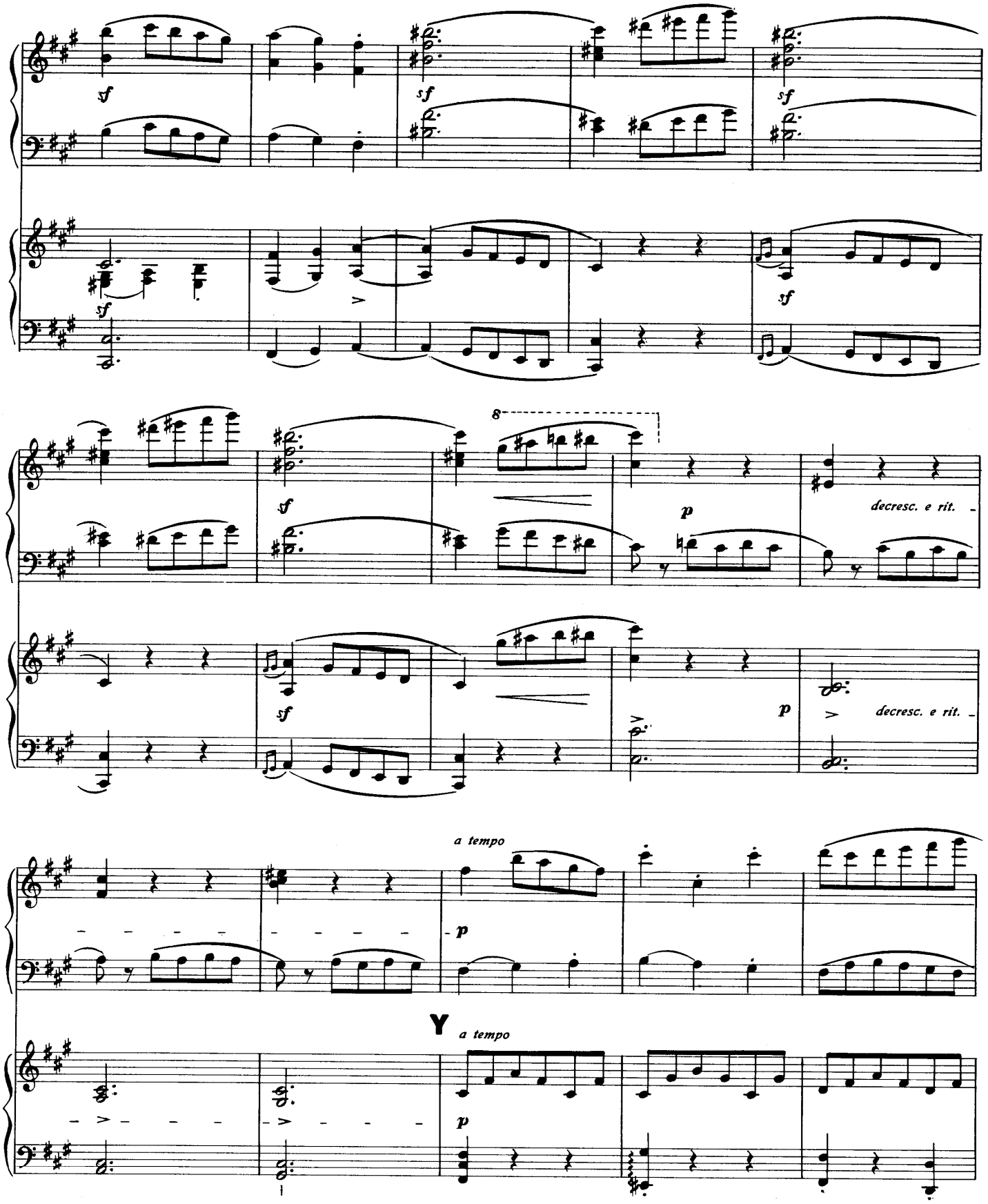
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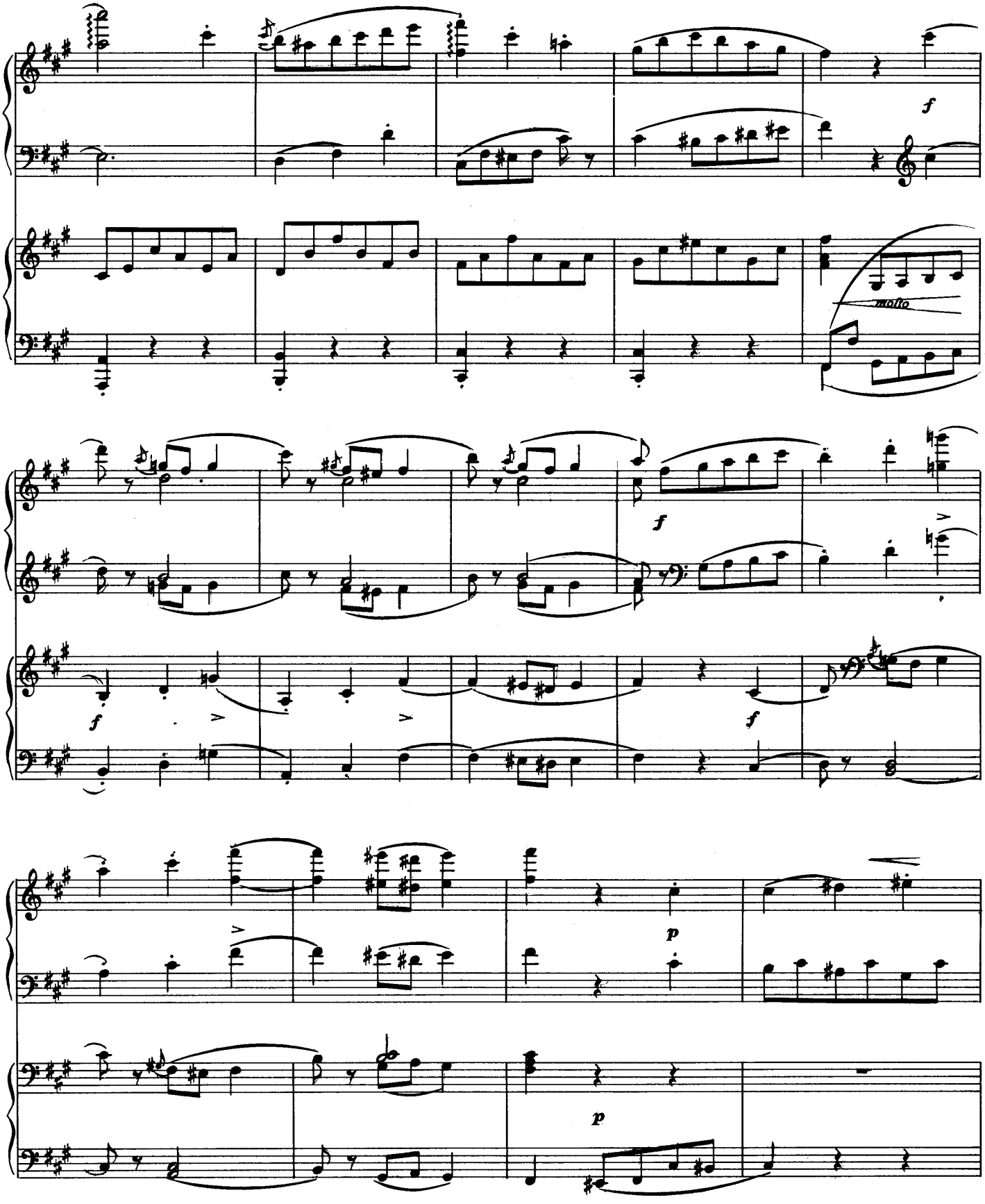
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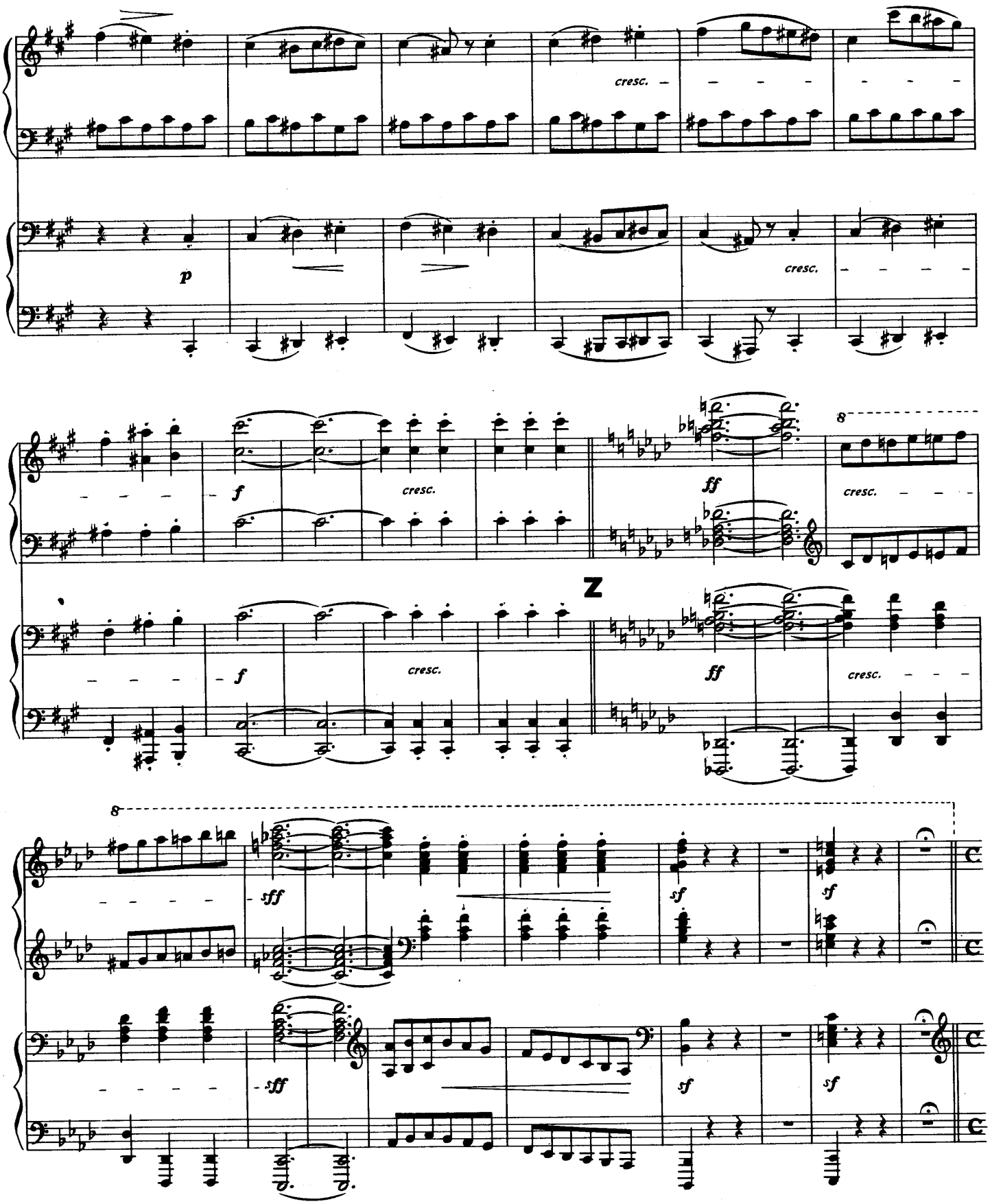
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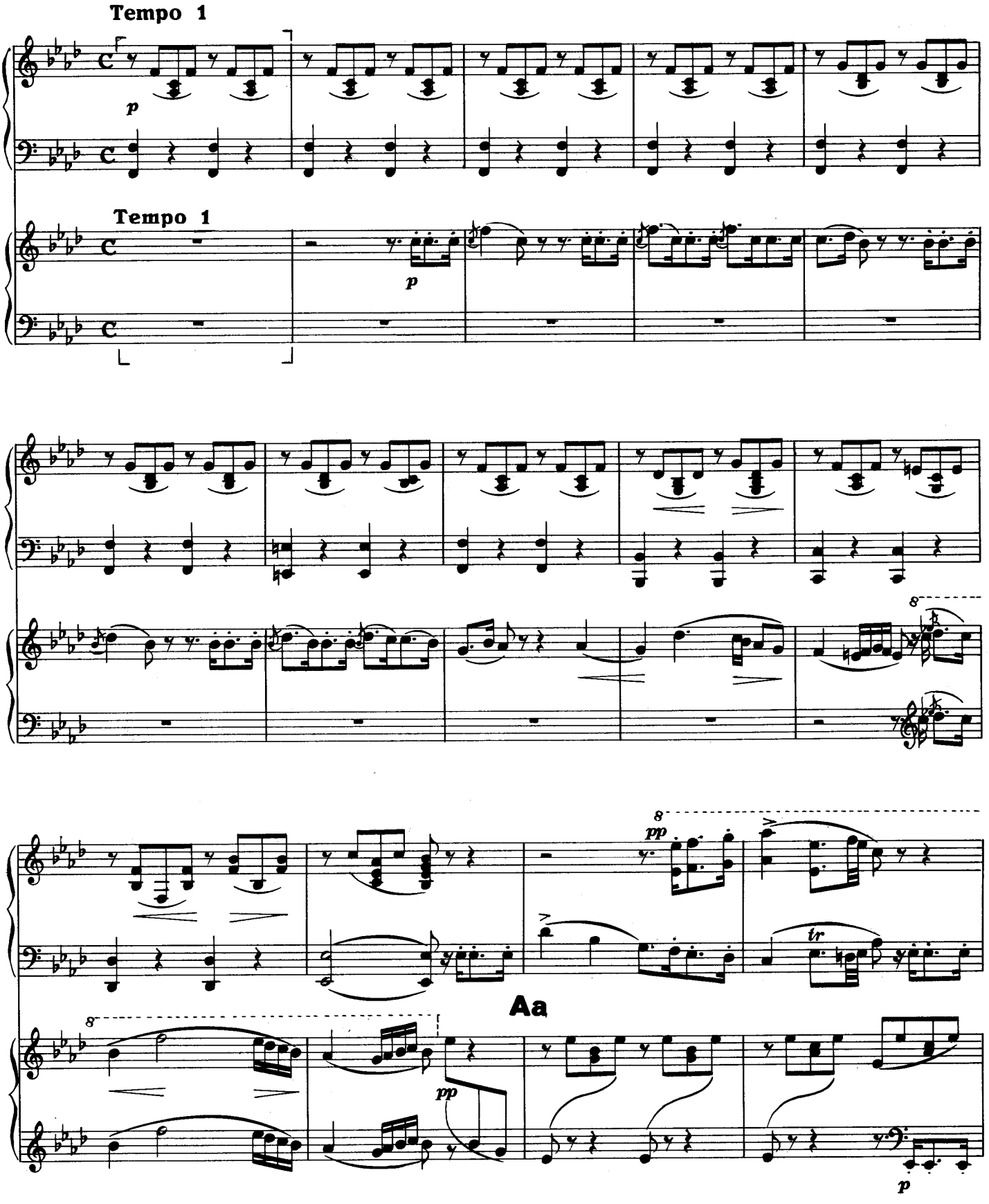
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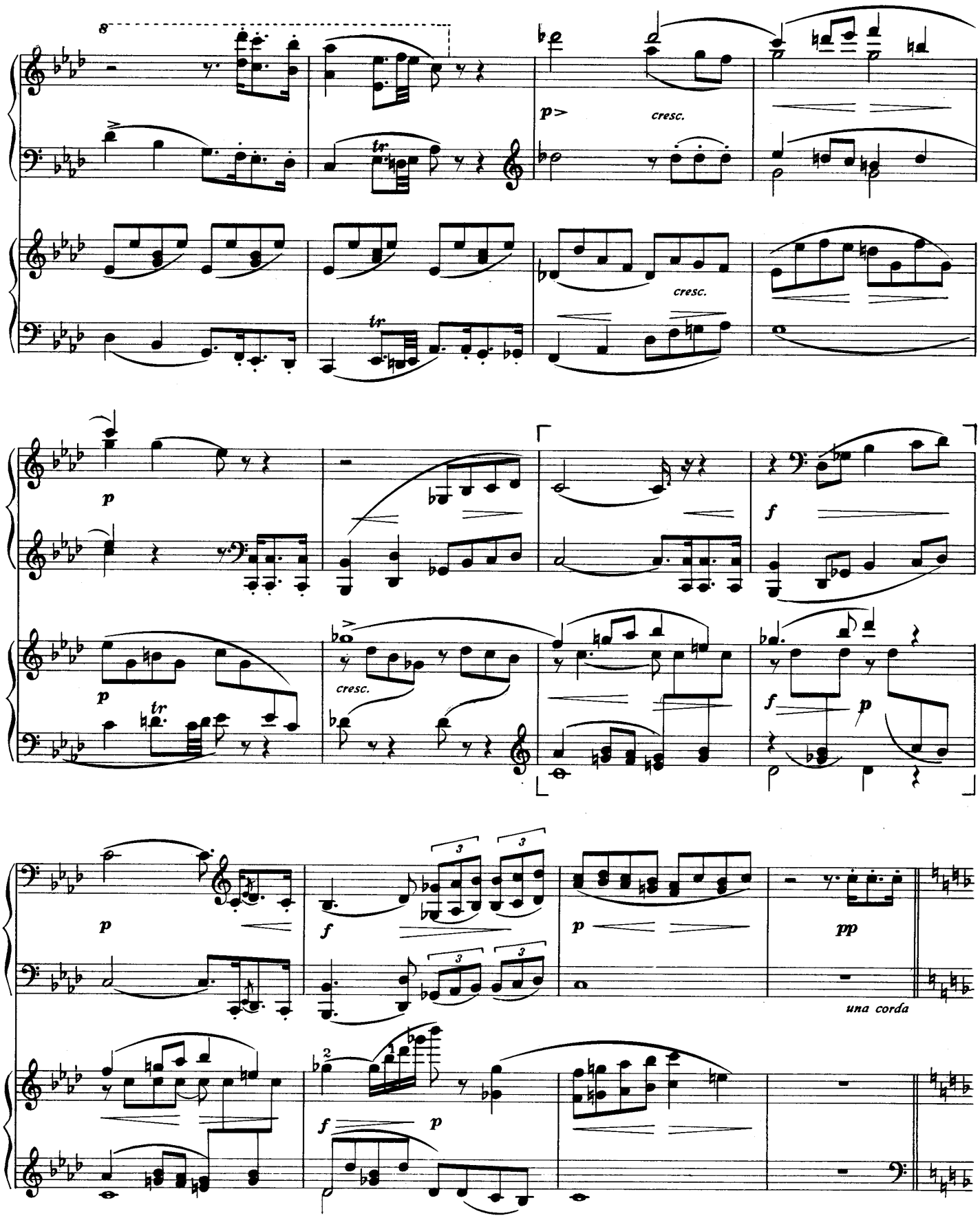
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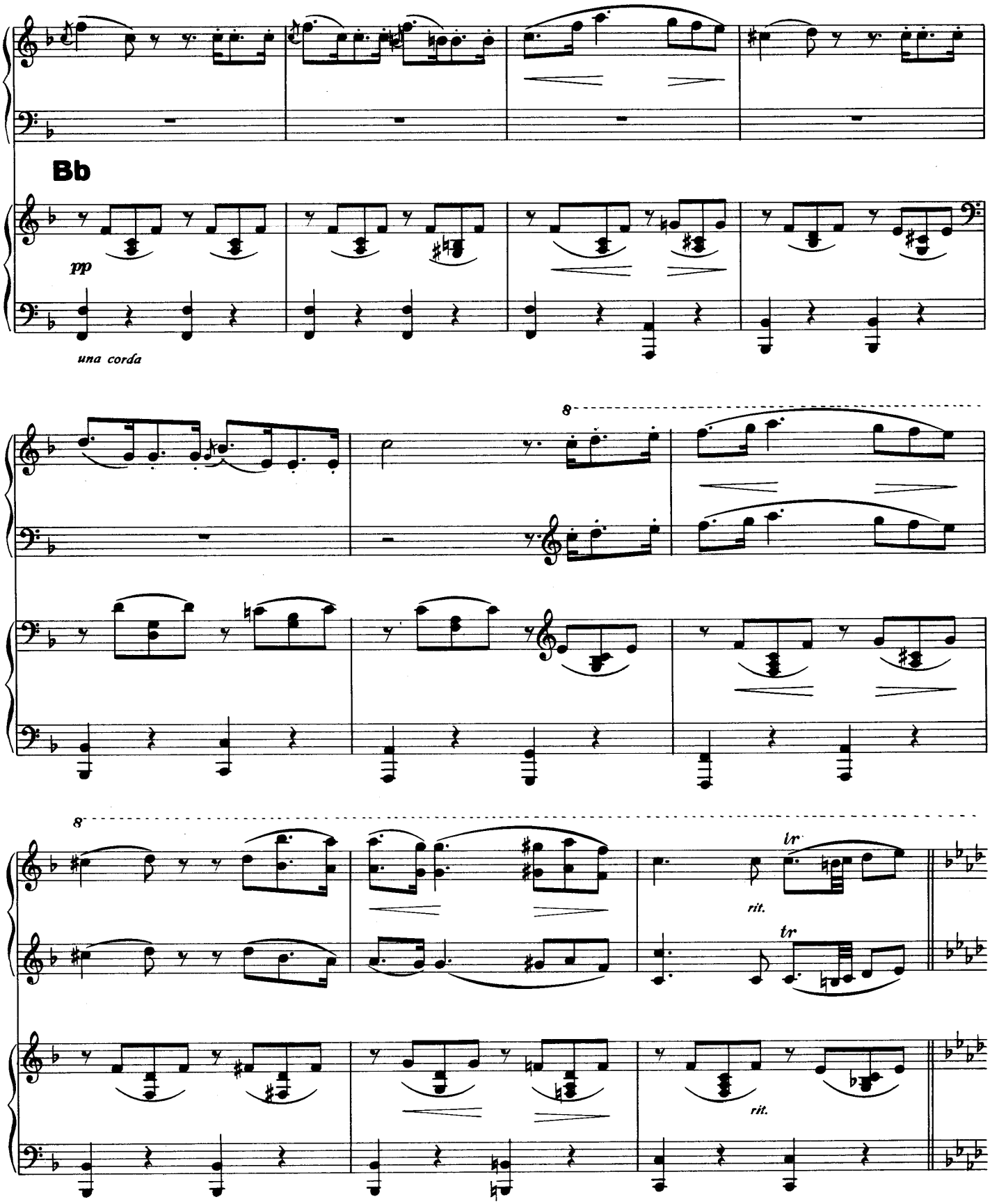
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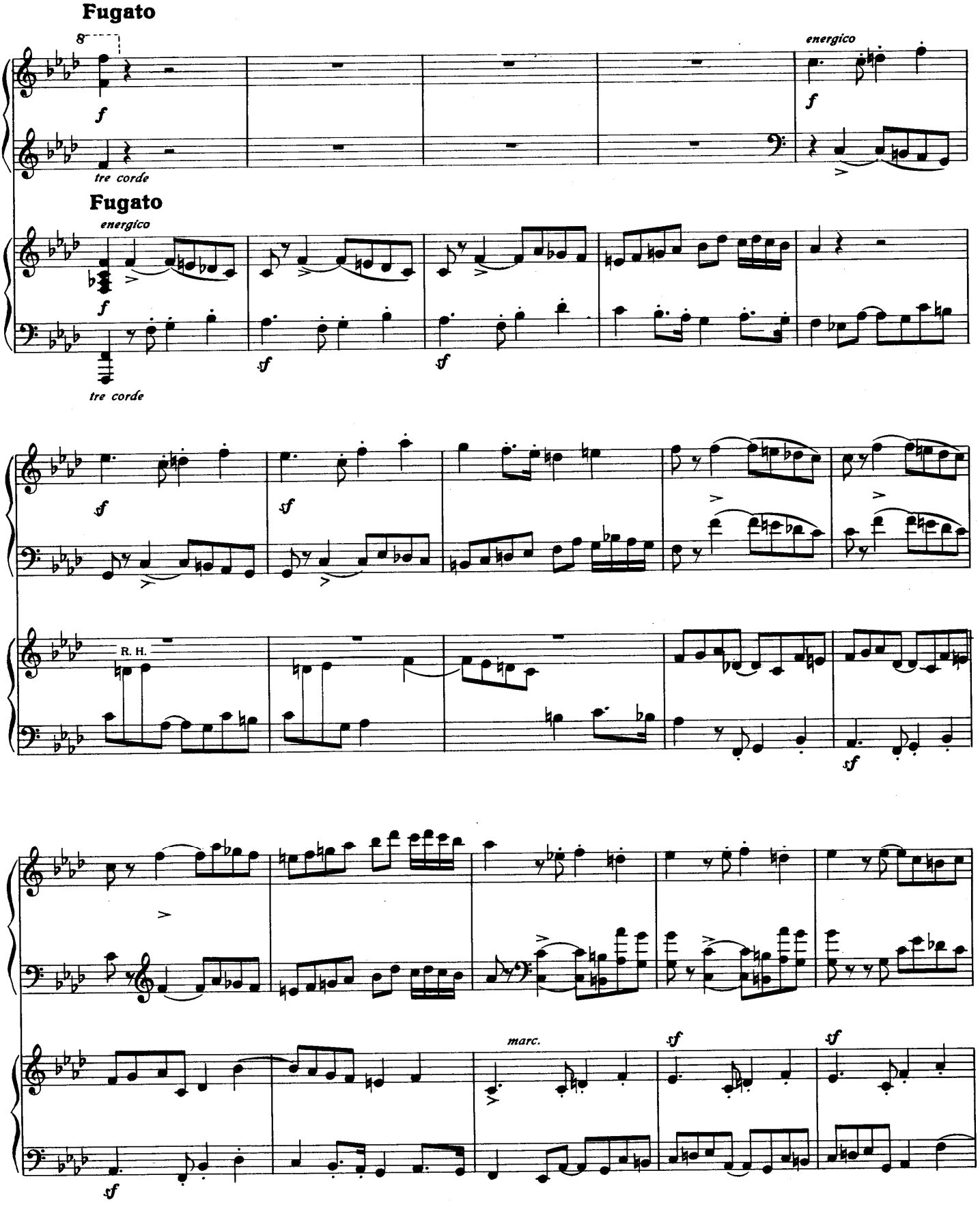
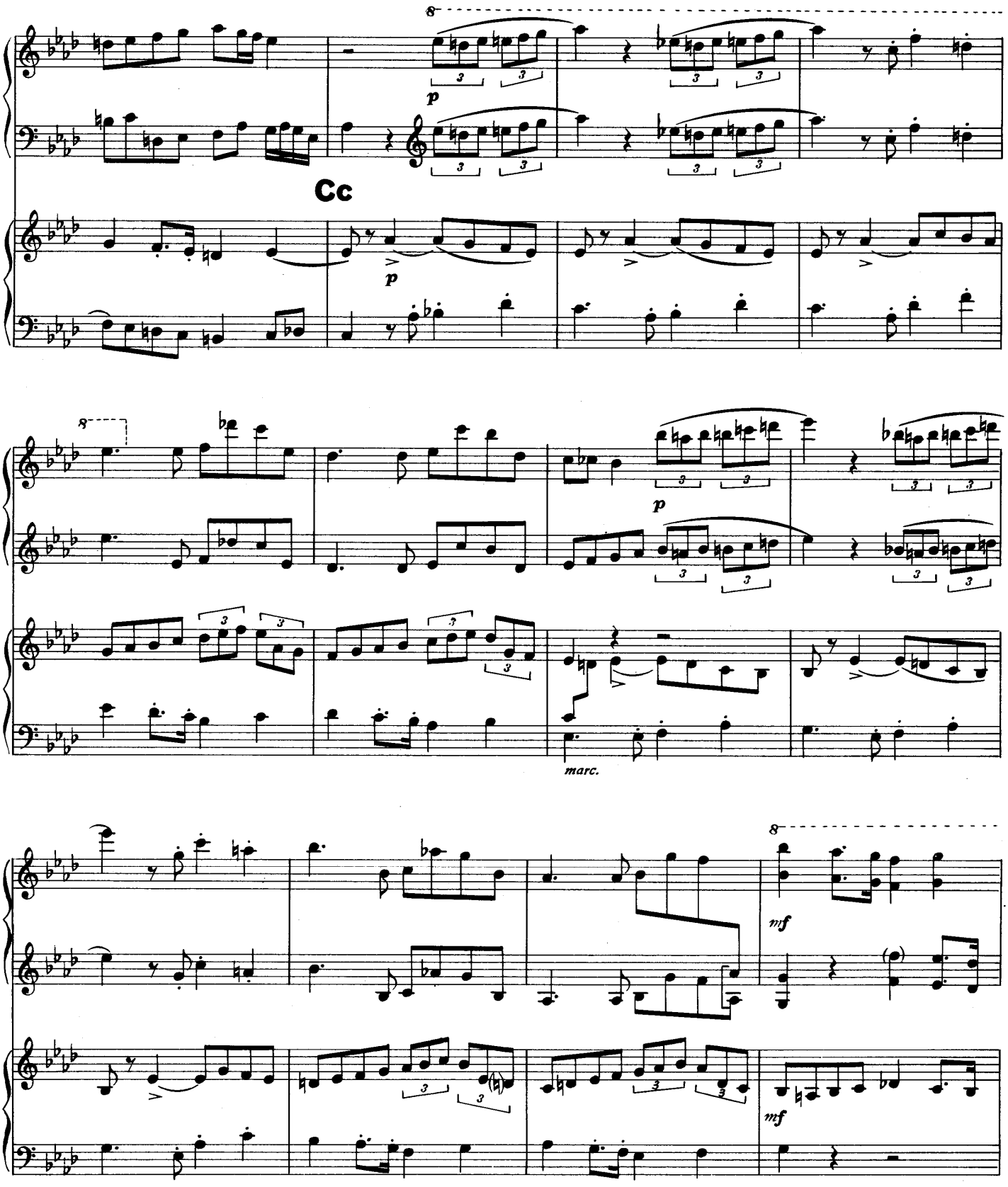

Fugato
energico
tre corde
Fugato
energico
tre corde
R. H.
marc.


8
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Cc
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8
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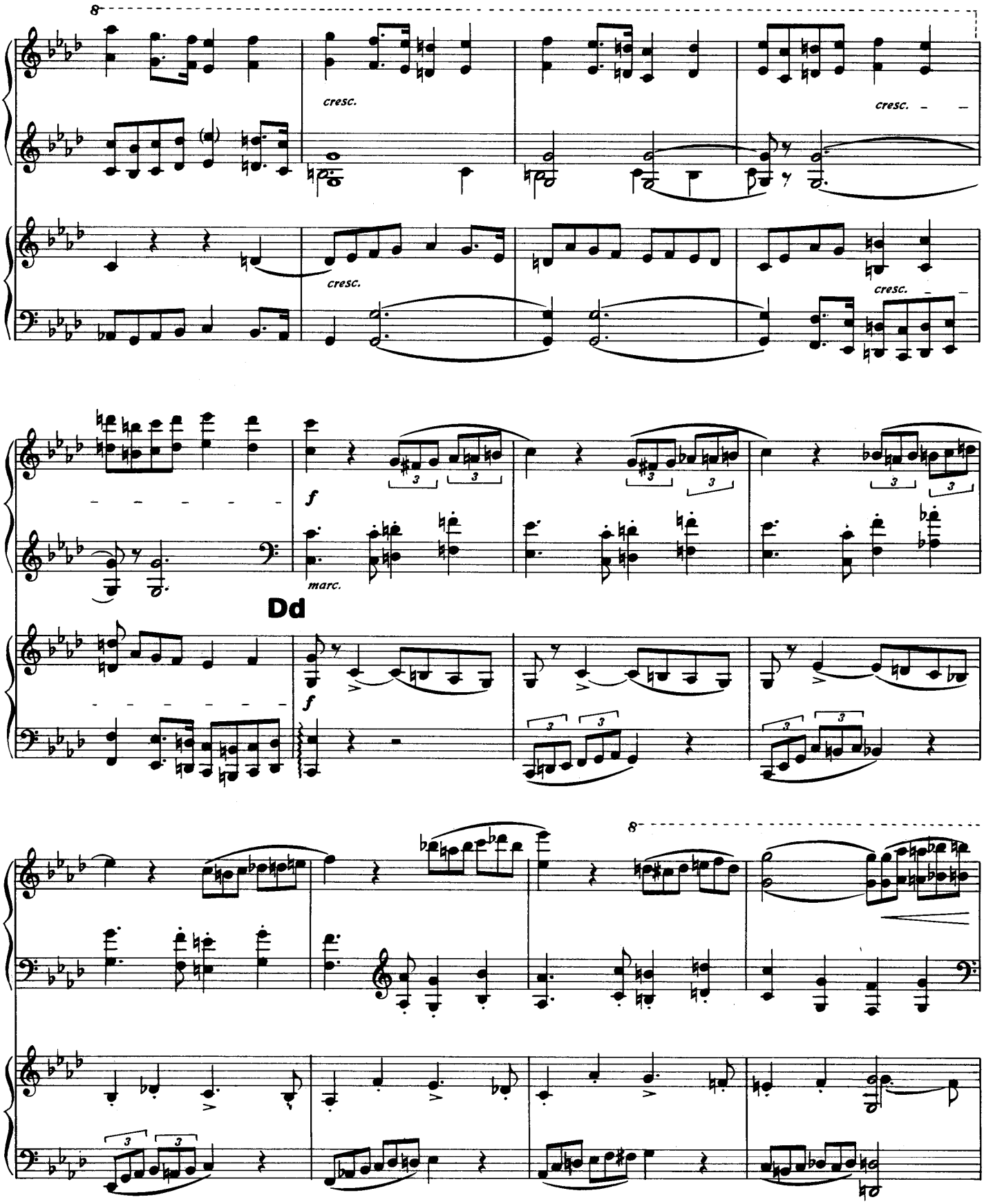
marc.
8
mf
mf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cresc.
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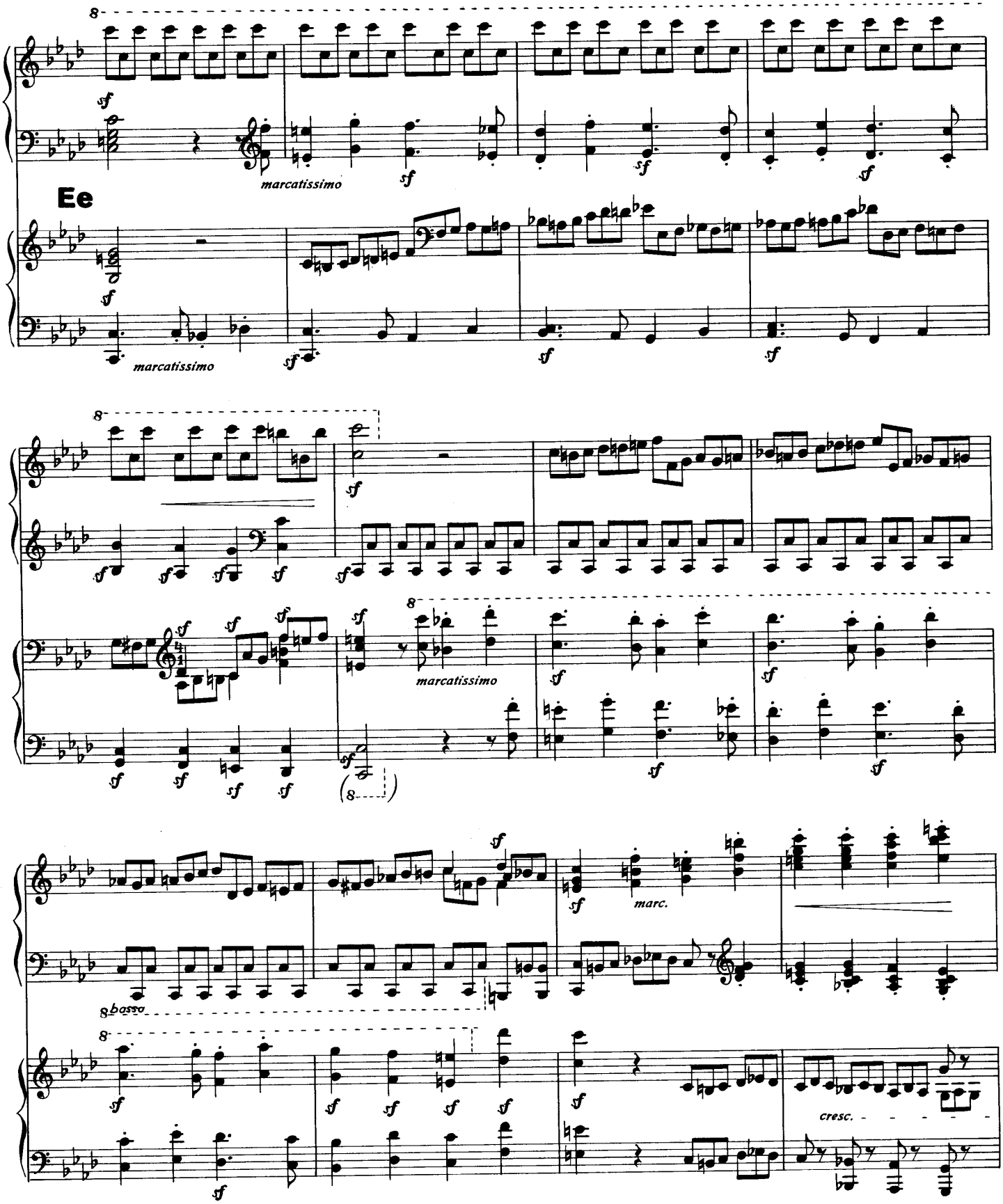
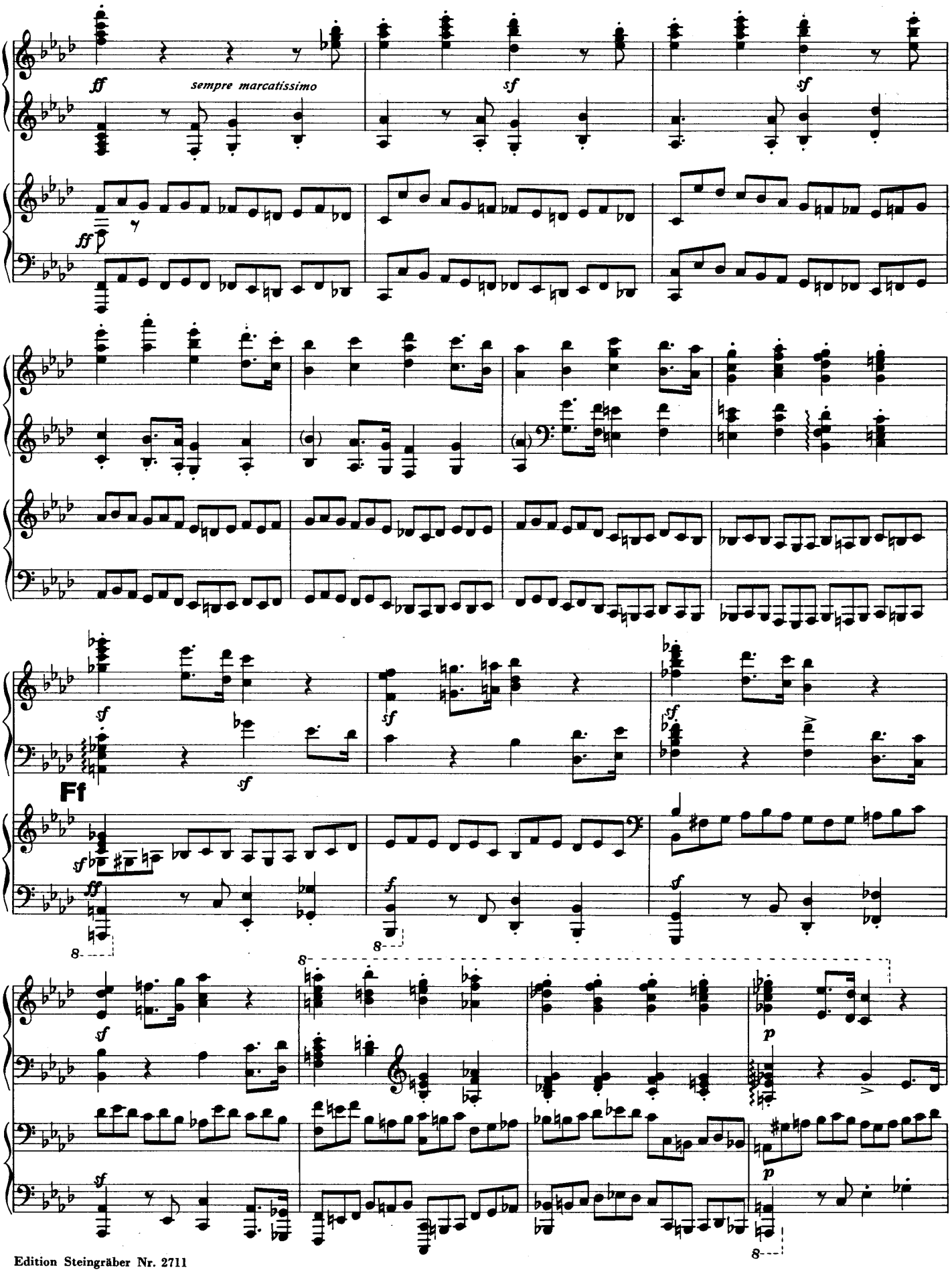
cresc.
f
marc.
Dd
f
8


Ee
marcatissimo
marcatissimo
marcatissimo
marc.
8 basso
cresc.


ff
sempre marcatissimo
sf
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ff
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Ff
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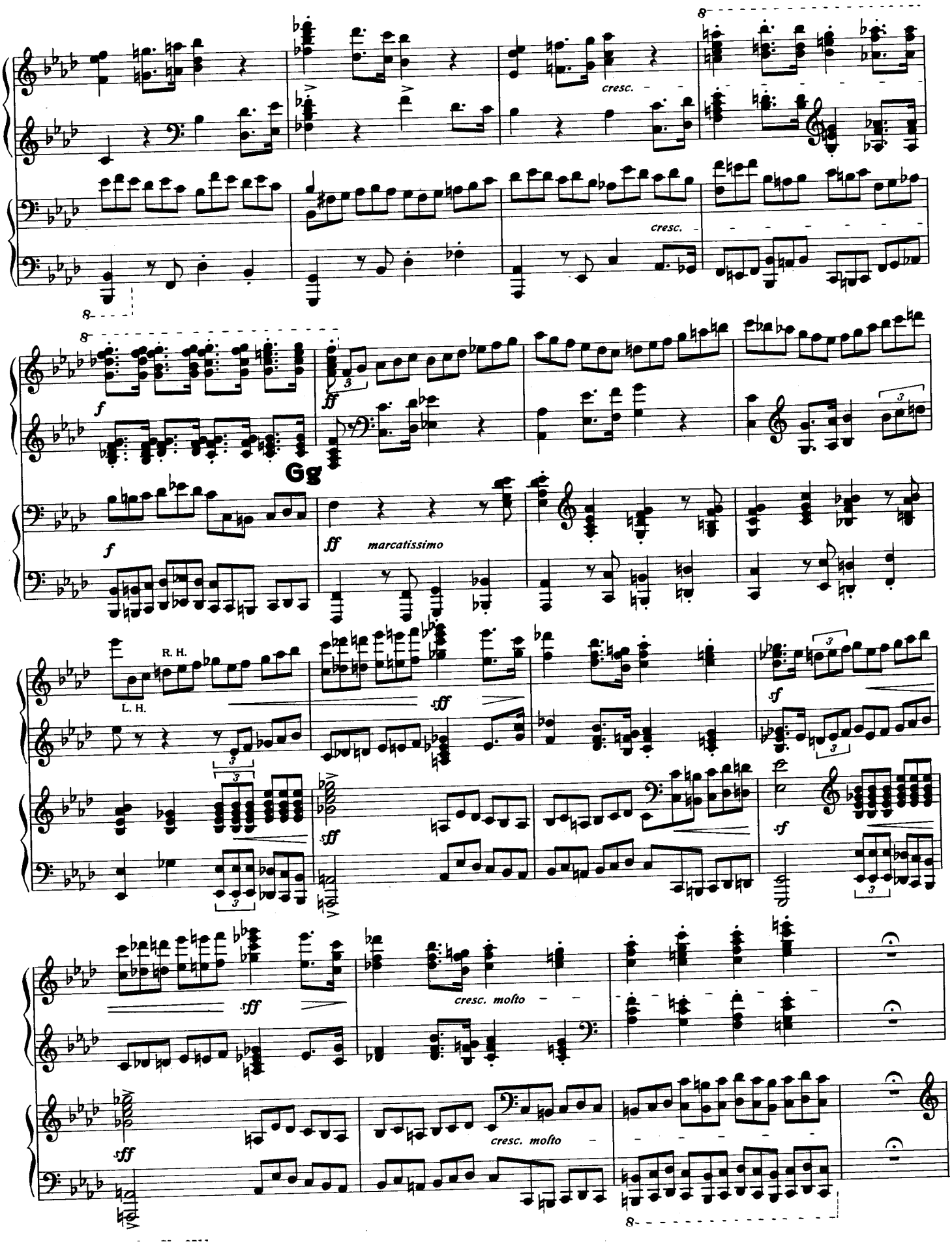
8


cresc.
cresc.
f
ff
Gg
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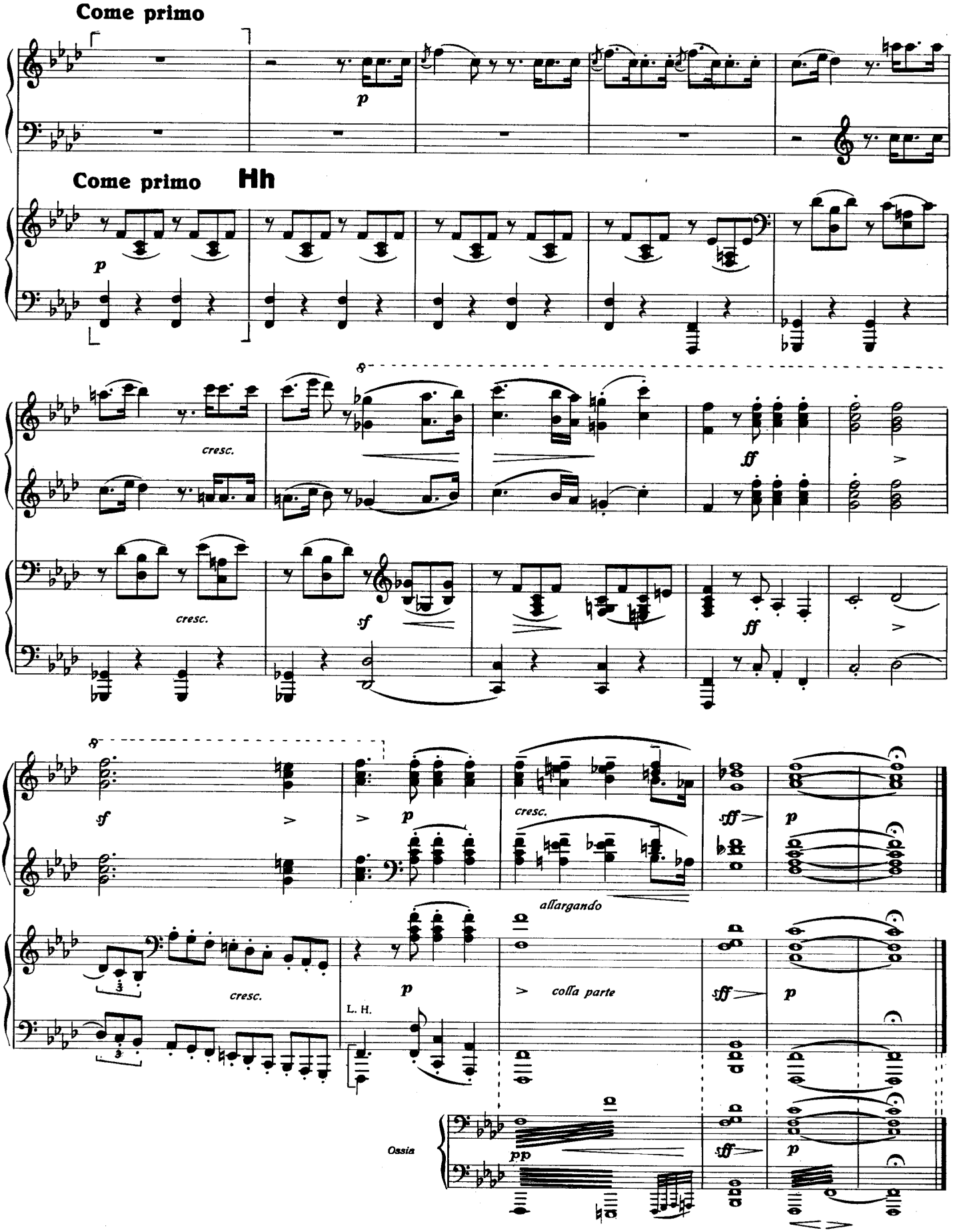
marcatissimo
R. H.
L. H.
sff
sf
sff
sf
sff
cresc. molto
sff
cresc. molto


Come primo
Come primo
Hh
p
cresc.
ff
sf
allargando
colla parte
L. H.
Ossia
pp