



Nr. 3829

# BUSONI

Choral-Vorspiel und Fuge

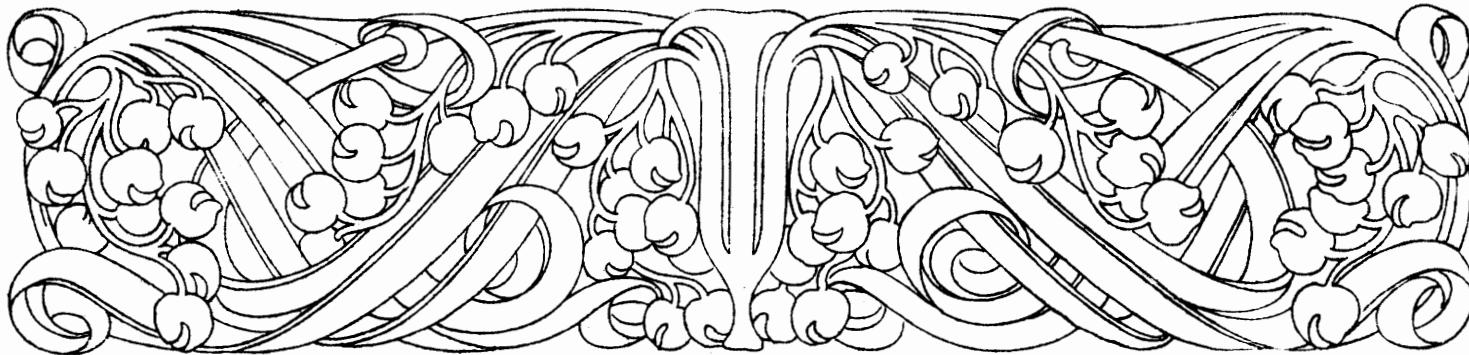
über ein Bachsches Fragment



Piano solo



254927



# FERRUCCIO BUSONI

## CHORAL-VORSPIEL

UND FUGE ÜBER EIN BACHSCHES FRAGMENT

(DER „FANTASIA CONTRAPPUNTISTICA“ KLEINE AUSGABE)

## PRELUDIO AL CORALE

E FUGA SOPRA UN FRAMMENTO DI BACH

(EDIZIONE MINORE DELLA „FANTASIA CONTRAPPUNTISTICA“)



Printed in Germany

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# FERRUCCIO BUSONI

## Choral-Vorspiel und Fuge über ein Bach'sches Fragment.

DER unvollendeten Fuge hat der Herausgeber einen Abschluß angehängt, der einige Kombinationen mit den drei gegebenen Subjekten, das Hinzutreten des vierten (Haupt-) Subjektes und die Vervollständigung der Form darstellt. Als weiterer Anhang folgt die größere und freiere Verarbeitung des gesamten Themengehaltes. Eine noch umfangreichere, endgültige Fassung erschien als selbständiges Werk, unter dem Titel »Fantasia Contrappuntistica« bei Breitkopf & Härtel. Das vorliegende, kleinere, ist mehr auf die Klavierübung, als auf den Konzertvortrag gerichtet. F. B.

THE Editor has added to the uncompleted fugue a conclusion representing some combinations with the there given subject, the addition of the fourth (chief) subject, and the completion of the form. Then follows a further addition in the shape of the more ample and free treatment of the whole thematic contents. A still more extensive, and final version was published as an independent work by Mssrs. Breitkopf & Härtel under the title of "Fantasia Contrappuntistica". The present smaller Edition is intended more for pianoforte study than for performance at concerts.

LA fin que nous avons ajoutée à la fugue inachevée est destinée à en parfaire la forme. Elle comporte quelques combinaisons des trois sujets donnés, ainsi que l'adjonction du quatrième (et principal) sujet. L'appendice qui suit résulte d'un développement plus large et plus libre de tous les éléments thématiques de l'œuvre. Une version définitive, de dimensions plus considérables, a paru chez Breitkopf et Härtel, sous le titre de »Fantasia Contrappuntistica« et constitue une œuvre à part. Celle que nous présentons ici, d'importance moindre, est un exercice de piano plutôt qu'un morceau de concert.

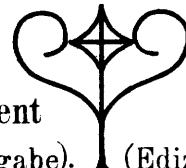
An Richard Buhlig.

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# Choral - Vorspiel

und Fuge über ein Bachsches Fragment

(der „Fantasia contrappuntistica“ kleine Ausgabe).



# Preludio al Corale

e Fuga sopra un frammento di Bach

(Edizione minore della Fantasia contrappuntistica).

Ferruccio Busoni.

Sostenuto religiosamente.

A musical score page featuring two staves. The top staff is in 3/4 time with a key signature of one sharp. The bottom staff is in 3/4 time with a key signature of one sharp. The instruction "dolce sempre" is written below the top staff. The music consists of eighth and sixteenth note patterns.

A musical score page featuring two staves. The top staff is in 2/4 time with a key signature of one sharp. The bottom staff is in 2/4 time with a key signature of one sharp. The tempo is marked "1.50 R.m.". The instruction "riten." is written below the bottom staff. The music includes eighth and sixteenth note patterns.

A musical score page featuring two staves. The top staff is in 3/4 time with a key signature of one sharp. The bottom staff is in 3/4 time with a key signature of one sharp. The measure number "1031" is written above the top staff. The music includes eighth and sixteenth note patterns.

A musical score page featuring two staves. The top staff is in 2/4 time with a key signature of one sharp. The bottom staff is in 2/4 time with a key signature of one sharp. The music includes eighth and sixteenth note patterns.

A musical score page featuring two staves. The top staff is in 2/4 time with a key signature of one sharp. The bottom staff is in 2/4 time with a key signature of one sharp. The music includes eighth and sixteenth note patterns.

Deciso e apertamente. (*Allegro.*)



*risoluto*

Quasi lo stesso tempo, ma piu segretamente.

*mf*

*più f*

6

poco a poco più

ff

f

ff

Tempo più trattenuto.

quasi Tromba, virilmente

non legato  
robustamente

poco allarg. al

Schluß des Choralvorspiels  
 (ohne die Fuge).  
*Conclusione del Preludio*  
 (omettendo la Fuga).

*allarg.*  
 attacca la Fuga.  
8

*sempre robustamente*

Fine.

V. A. 3829.

## Fuga I. (Tempo giusto.)

The musical score consists of six staves of music for two voices. The top two staves are in C minor (indicated by a 'C' with a flat symbol) and the bottom four staves are in G major (indicated by a 'G'). The music is in common time. The first staff (treble clef) starts with a dynamic 'p'. The second staff (bass clef) begins with a 'dotted quarter note' followed by a 'half note'. The third staff (treble clef) has a 'half note' followed by a 'dotted half note'. The fourth staff (bass clef) features a 'quarter note' followed by a 'dotted half note'. The fifth staff (treble clef) has a 'half note' followed by a 'dotted half note'. The sixth staff (bass clef) has a 'half note' followed by a 'dotted half note'. The music includes various dynamics such as 'p', 'f', 'ff', and 'dolce'. Measure numbers are present at the beginning of each staff.

*espr.*

A musical score for piano, consisting of six staves of music. The score is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The music is divided into measures by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like *espr.* (expressive). The score is numbered 9 at the top right. The bottom staff contains a page number V. A. 3429.



Musical score page 10, measures 3-4. The top staff shows a transition from a dotted half note to a half note, indicated by a bracket and a symbol. The bottom staff shows a similar transition, also indicated by a bracket and a symbol.

Musical score page 10, measures 5-6. The top staff features eighth-note pairs. The bottom staff features eighth-note pairs, with a sixteenth-note group appearing in measure 6.

Musical score page 10, measures 7-8. The top staff shows a transition from a dotted half note to a half note. The bottom staff shows a transition from a dotted half note to a half note.

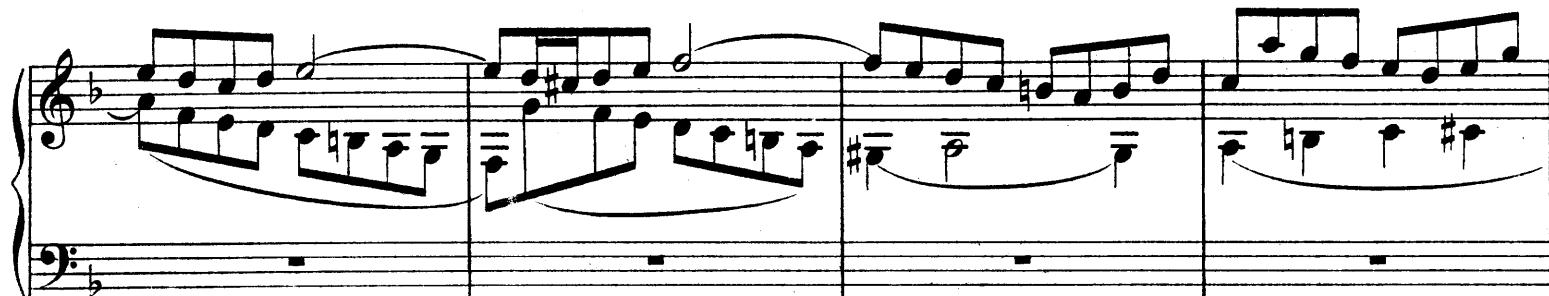
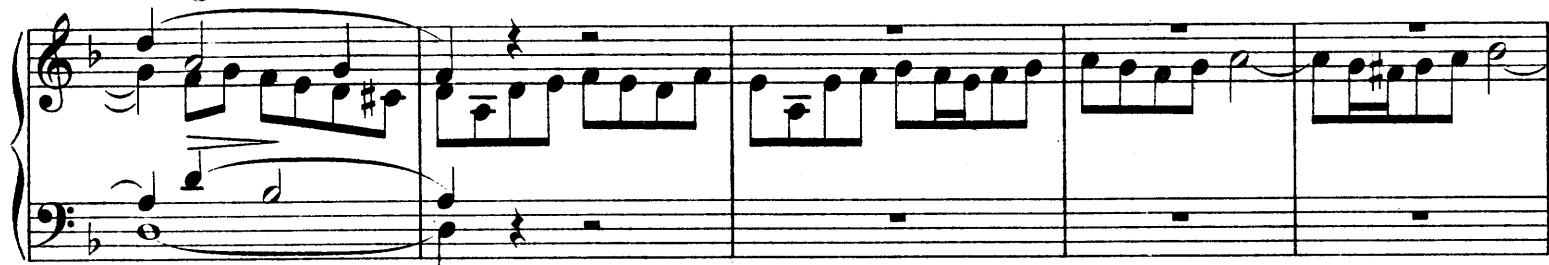
Musical score page 10, measures 9-10. The top staff features eighth-note pairs. The bottom staff features eighth-note pairs, with a sixteenth-note group appearing in measure 10.

$\$ \rightarrow \$$  kann als Sprung benutzt werden.

V. A. 3829.



Fuga II.



*dolce*

The musical score consists of six staves of music for two voices: Soprano (top) and Bass (bottom). The music is in common time and uses a treble clef for the soprano and a bass clef for the bass. The key signature changes throughout the piece, including sections in G major, F major, and E major.

- Staff 1:** Features eighth-note patterns in G major. The bass part includes dynamic markings like  $\text{ff}$  (fortissimo).
- Staff 2:** Labeled *cantabile*, it shows eighth-note patterns in F major. The bass part includes dynamic markings like  $\text{p}$  (pianissimo).
- Staff 3:** Shows eighth-note patterns in E major. The bass part includes dynamic markings like  $\text{f}$  (forte).
- Staff 4:** Features eighth-note patterns in G major. The bass part includes dynamic markings like  $\text{ff}$ .
- Staff 5:** Shows eighth-note patterns in F major. The bass part includes dynamic markings like  $\text{p}$ .
- Staff 6:** Features eighth-note patterns in E major. The bass part includes dynamic markings like  $\text{f}$ .

## Fuga III.

*pensoso*

(B A C H)

(*tr*)

*molto espr.*

*sotto voce*

*poco allarg.* *tr*

(*tr*)

*allarg. e più espr.*

dim.

*riprendendo il movimento*

⊕ hier endet Bachs Fragment.

*dolce*

*cresc.*

*f*

V. A. 3829.

The image displays six staves of musical notation for a piano, arranged in two columns of three staves each. The notation is in common time, featuring a treble clef for the top staff and a bass clef for the bottom staff. The music consists of two distinct sections. The first section, which ends at measure 15, includes a dynamic instruction 'dim.' and an Italian phrase 'riprendendo il movimento'. The second section begins with a dynamic 'dolce' and a crescendo 'cresc.'. The final staff concludes with a forte dynamic 'f'. The notation is highly detailed, with various note heads, stems, and beams indicating specific pitch and rhythm. Measure numbers are present above the first and third staves of the first section, and a volume indicator 'V. A. 3829.' is located at the bottom right.

Musical score for piano, page 16, featuring six staves of music. The score includes dynamic markings such as *f*, *p*, *dolce*, and *sostenuto*. Performance instructions like *V* and *V* with arrows indicate specific hand movements. The music consists of six staves, likely for two hands, with various note heads, stems, and rests.

*dolce*

*sostenuto*

*espr.*

V. A. 3829.

quasi Flauto

cresc. subito

f

fz

fz

V V V V V

## Fuga IV.

*poco marcato*

*vivace misurato*

*f*

*fz*

*l.H.*

*fz*

*fz*

*forte*

(*recitato drammatico,  
ma sempre continuando*)

\*Diese Zusammenstellung des Haupt-Themas aus der „Kunst der Fuge“ mit den drei vorigen Subjekten verdanke ich den Studien des Herrn Bernhard Ziehn in Chicago. F. B.

\*I am indebted for the present combination of the chief theme from the “Art of the Fugue” with the three preceding subjects to the studies of Mr. Bernhard Ziehn of Chicago. F. B.

V. A. 3829.

\*C'est aux études de M. Bernhard Ziehn, à Chicago, que je dois cette juxtaposition du sujet principal de l'«Art de la Fugue» et des trois sujets précédents. F. B.

A musical score for piano, consisting of six staves of music. The score is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature changes throughout the piece, indicated by various sharps and flats. The music features complex rhythmic patterns, including sixteenth-note figures and eighth-note chords. Measure numbers are present at the beginning of each staff. The score concludes with a dynamic marking of *dolce*.

V. A. 3829.

*grave*

*p cresc. poco a poco*

*marc.*

*fz*

*solenné*

## Stretta.

The musical score for the Stretta section, page 21, features six staves of music for two voices (Soprano and Bass) and piano. The music is in common time, mostly in B-flat major, with frequent key changes. The piano part provides harmonic support and rhythmic drive. The vocal parts sing in a polyphonic style, with melodic lines often crossing. The score includes dynamic markings like 'cresc.', 'ffz', and 'tr.', and performance instructions like '3' over eighth-note groups.





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| 4308. VIII. Englische Suiten Nr. 4—6 (Petri)   | 4321. XXI. Fugen (Mugellini)   |
| 4309. IX. Partiten Nr. 1—3 (Petri)   | 4322. XXII. Fantasien (Präludien) und Fugen (Petri)  |
| 4310. X. Partiten Nr. 4—6 (Petri)  | 4323. XXIII. Suiten (Petri)  |
| 4311. XI. Konzerte nach B. Marcello, G. Ph. Telemann, A. Vivaldi u. a. Nr. 1—8 (Mugellini) | 4324. XXIV. 3 Suiten und 2 Sonaten (Mugellini)   |
| 4312. XII. Konzerte Nr. 9—16 (Mugellini)   | 4325. XXV. 3 Sonaten, Konzert u. Fuge Cmoll, Capriccio Edur, 3 Menuette (Petri)  |
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| 4343. III. Sonatinen (X. Scharwenka)          | 4347. VII. Konzerte (Eugen d'Albert)              |
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| 3814. IV. Nocturnes              | 3820. X. Verschiedene Stücke    |
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| 3933. III. Kompositionen Op. 28, 35, 54, 82, 83, 104, Scherzo Hmoll, Etüde Fmoll, Scherzo a Capriccio Fis moll | 3935. V. Konzerte und Konzertstücke   |

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