

FERRUCCIO BUSONI

Fantasia contrappuntistica

Für Orgel bearbeitet von / Arranged for organ by
Wilhelm Middelschulte

www.bnote.de

BN-17157

ISMN



9 790206 503870

BNOTE
MUSIKVERLAG

www.bnote.de

www.bnote.de



FERRUCCIO BUSONI

1866 – 1924

Fantasia contrappuntistica

Preludio al corale „Gloria al Signori nei cieli“
e fuga a quattro soggetti obbligati
sopra un frammento di Bach

Für Orgel bearbeitet von / Arranged for organ by
Wilhelm Middelschulte (1863 – 1943)

Wieder herausgegeben von / Republished by
Peer-Konstantin Schober

www.bnote.de

Gestatteter Nachdruck der Erstausgabe / Allowed reprint of the first edition
(Breitkopf & Härtel, Leipzig, 1913)

Verzeichnet in der Deutschen Nationalbibliothek
Nähere bibliografische Informationen unter www.dnb.de

Recorded in the German National Library
Further bibliographical details on www.dnb.de

BN-17157
www.bnote.de

BNOTE
MUSIKVERLAG

www.bnote.de

Fantasia contrappuntistica

Ferruccio Busoni (Giugno 1910).

Für Orgel übertragen von Wilhelm Middelschulte.

Preludio corale.
Moderato un po' maestoso.

Organo.

II. Man (Sw) (8' 4')

poco forte

p cresc. molto > pp

mf

III. Man.

(16' 8') quasi p

pp

www.bnote.de

II. Man (Sw.) 8'

(pauroso)

pp

III Man. (ch.) 8'

(Dunkle Klangfarbe) sombre toncolor

16. 8'

un po' più fermo

Die Registrierungsangaben sind wegen der großen Verschiedenheit der Orgeln nur als ungefähre Andeutungen aufzufassen; genauere Ausarbeitung der Klangmischungen muß dem guten Geschmache des Spielers überlassen bleiben.
The registration is merely suggestive on account of the great difference of the instruments; detailed working out of effects must be left to the good taste of the player.

poco con moto, ma intimamente e indugiando
II. Man. (Sw.) (Liebl. Gedacht, Salicional)

III. Man. (ch.) (Fl. harm., Unda maris)

mf

(16' 8')

II. Man. (Sw.) Salicional, Aeoline

dolce

III. Man. Hornflöte 8'

tranquillo assai

www.bnote.de

II. Man. (Sw.)

sotto voce

dolce

II. Man. (Sw.)

più appassion. Fuga I.

I. Man. (Gt.)

molto cresc. ffz

più appassion. cresc.

(Tempo giusto)

II. Man. (Sw.)

p dim.

ff con molta importanza e sostenutissimo

mf p

Fuga II.

III.Man.(ch.) 8' (leichte, helle Farbe) Flöten vorwiegend
light, bright color, flutes predominating

II. Man.

This system shows the beginning of the fugue. The right hand (treble clef) features a complex, rhythmic melody with many sixteenth notes. The left hand (bass clef) provides a steady accompaniment with quarter notes. A label 'II. Man.' is placed above the right-hand staff.

This system continues the fugue's development. The right hand maintains its intricate melodic line, while the left hand's accompaniment becomes more active, featuring some eighth-note patterns.

www.bnote.de

II. Man.(Sw)

This system shows further development of the fugue. A large watermark 'www.bnote.de' is overlaid across the center. The right hand continues with its melodic theme, and the left hand's accompaniment remains consistent.

II. Man.

III.Man.(ch.)
dolce

(II. Man. (Sw))

This system introduces a new melodic entry in the right hand, marked 'II. Man.'. Simultaneously, the left hand has a new entry marked '(II. Man. (Sw))'. The right hand's entry is marked 'III.Man.(ch.) dolce', indicating a change in texture and dynamics.

(II. Man. (Sw))

This system continues the fugue with the 'II. Man. (Sw)' entry in the left hand. The right hand continues its melodic line. The bottom of the page features a series of 'A' and 'U' markings under the notes, likely indicating fingerings or articulation points.

Fuga III.

(Weiche, zarte Farben, Streicher vorwiegend)
Soft, delicate color, strings predominating

pensoso
 III. Man.
p
 (B A C H)
 (tr)

(tr)

www.bnote.de
 (II. Man. (Sw.))

molto espr.
 III. Man. (ch.)
 III. Man. (ch.)
 II. Man. (Sw.) *p*
 (sotto voce)

poco allarg.

III. Man. (ch.)

allarg. e più espr. *più allarg.* *dim.*

II. Man. *p*

(il tutti melodioso)

III. Man. (ch.)

riprendeva il movimento

III. Man. (ch.) 8'

II. Man. 8'

Charakter der Registrierung hier wechseln; nach und nach helle kräftigere Stimmen (Flöten und Prinzipalton vorherrschend); im Verlauf der Durchführungen energische Steigerungen entwickeln.
 Change character of registration, gradually bright and stronger registers (Flutes and diapacons predominating) develop energetic climaxes in the course of the elaborations.

A tre soggetti.

I. Man. 8'

I. Man.

II. Man. (Sw)