THE COMPLEAT BUSONI

Volume 3

I. Ending to *Dr. Faust*

II. Definitive version of the *Fantasia Contrappuntistica* for two pianos

III. Concerto for Orchestra: Completion and orchestration of the *Fantasia Contrappuntistica*

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LARRY SITSKY

Australian National University

ANU PRESS

To the memory of
Ferruccio Busoni

I wish to thank and acknowledge
the influence of Judy Crispin in this
project. Without her constant urging,
encouragement and even nagging, this
task would not have been carried out.

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Contents

I. ENDING TO *DR. FAUST* **1**

Introduction 3

Preface 7

'Helena' of Troy's dance scene 9

Faust's final conjuration begins (notes) 34

Faust attempts to pray 35

Helen of Troy on crucifix 39

Faust's final conjuration begins 43

Hilf, sehnsucht … 53

Death of Faust 64

Nightwatchman 66

Reincarnation 70

Mephistopheles last line 71

Faust dragged off 73

Last chorus 75

The poet speaks 2: Epilogue 79

Poet slowly walks off 85

Coda (ending of the opera) 86

Appendix: Poet speaks 1 90

II. TWO PIANO VERSION OF THE *FANTASIA CONTRAPPUNTISTICA* **95**

III. CONCERTO FOR ORCHESTRA – COMPLETION AND ORCHESTRATION OF THE *FANTASIA CONTRAPPUNTISTICA* **177**

I. ENDING TO *DR. FAUST*

Introduction

Larry Sitsky, my teacher and friend of many years, often alludes to the existence of an elite, esoteric tradition of music composition. Motivated by a belief in the esoteric possibilities of music, the genesis of this orally transmitted tradition cannot now be traced, though it was already well established in the time of J.S. Bach. A close relation of the perennial occult stream manifest in philosophical discourse, the tradition to which Sitsky refers has perhaps been most clearly articulated by Ferruccio Busoni as *Junge Klassizität,* or Young Classicality.

During the last years of his life Busoni became increasingly estranged from his students, family and friends. The increased focus of the avant- garde on compositional process had resulted in a growing number of Busoni's students joining Schoenberg's emerging school. Busoni's earlier hope that his students would carry *Junge Klassizität* into the future now seemed sadly misplaced. Without like-minded disciples, Busoni began to encrypt hidden symbols in his scores in the hope that later composers might decipher them after his death. His magnum opus, *Dr. Faust,* was the most ambitious and extensive attempt by Busoni to encode his accumulated esoteric knowledge in this way. Busoni's intention to leave *Dr. Faust* as a legacy for his compositional descendents is made clear in the spoken epilogue to the opera which reads:

> Still unexhausted all the symbols wait
> That in this work are hidden and concealed;
> Their germs a later school shall procreate
> Whose fruits to those unborn shall be revealed;
> Let each take what he finds appropriate;
> The seed is sown, others may reap the field.
> So rising on the shoulders of the past,
> The soul of man shall close the circle at the last.

Despite a strong belief in the importance of teaching composition, Busoni jealously guarded the score and sketches for *Dr. Faust*, concealing them even from the students that attended his deathbed. His disciple and friend Egon Petri became Busoni's sole confidant regarding the score to *Dr. Faust.* And it was Petri whom Busoni asked to reduce the orchestral score of *Dr. Faust* for piano, thus ensuring he would remain for some time the only person with access to the work. The secrecy surrounding *Dr. Faust* meant that until the very day of Busoni's death no one but Petri could have known the work was unfinished. Gottfried Galston records that as he, Zadora and Busoni's sons carried the composer's coffin, Kurt Weill approached and "told [him] under oath

of absolute secrecy the last thing that was known for certain about the tragic destiny of *Dr. Faust*. Petri, Jarnach and Weill had searched through the house and checked everything (desk and shelves): *Dr. Faust* is incomplete!"[1]

Dr. Faust received its premiere performance in Dresden in 1925, the year after Busoni's death. At the request of the Busoni family, Philipp Jarnach had composed music for the incomplete scenes. It is clear that Jarnach's completion had been intended solely as a 'stop-gap' measure so the work could be performed without missing scenes. It is curious, nevertheless, that Jarnach's ending is of a totally different character to the rest of *Dr. Faust* – it ignores Busoni's specific instructions for the conclusion of the work and omits whole sections of the libretto. Given the obvious divergence of Jarnach's music from the original score, one is tempted to conclude that Busoni's detailed sketches for these scenes were not made available to him. However, these very sketches were subsequently donated to the Staatsbibliothek in Berlin by Jarnach himself. One can only speculate as to Jarnach's motivations in deliberately ignoring Busoni's instructions for completing *Dr. Faust.* Perhaps he he felt inadequate to the task of completing Busoni's magnum opus, choosing instead to provide music so distinct from the original that the point at which Busoni's music stopped was not obscured.

In 1984, the musicologist Anthony Beaumont methodically constructed a new ending for *Dr. Faust*. Relying heavily on archived sketches for the missing scenes, Beaumont's approach was to arrange already existing materials into something resembling the ending Busoni might have written had he lived to do so. It is undeniable that Beaumont's compiled ending is much closer to Busoni's original intentions than the composed ending of Jarnach. The first production of *Dr. Faust* with Beaumont's ending took place in 1985 at the Teatro Comunale in Bologna. Without wishing to undervalue Beaumont's efforts, it is clear that Beaumont's musicological reconstruction, however accurate, is not the work of a composer and is, therefore, fundamentally inadequate to the task of completing the greatest of Busoni's works.

However, until this present ending of *Dr. Faust* by Larry Sitsky, Beaumont's reconstruction had provided the only acceptable performance solution to the problem of the incomplete score.

Following Busoni's death in 1924, Egon Petri faithfully preserved his teacher's legacy until his own death in 1962. He filled his concert programs with Busoni's works and, whenever possible, introduced young composers to Busoni's compositional aesthetic. In 1958 Larry Sitsky joined Petri in San Francisco as a private student and also as a participant in Petri's master-classes, which were modelled on Busoni's. From that time until the end of 1961, Petri spent many hours talking with Sitsky about Busoni's unfinished *Dr. Faust*. Together they read through the whole score, Petri playing the

1 Quoted in T. Levitz, *Teaching New Classicality: Ferruccio Busoni's Masterclass in Composition*. (New York: P Lang, 1996), p. 286.

orchestral part, which he had himself reduced for Busoni, and Sitsky playing the singers' melodies.[2] It is clear that Petri initiated Sitsky into the Busoni tradition, believing he had the potential to fulfil Busoni's prediction that "there must be someone who will save what is essential and pass it on".[3] Petri's lessons on *Dr. Faust* provided Sitsky with, not only a paradigm of Busoni's compositional technique, but also a working model of *Junge Klassizität,* as esoteric philosophy realised in sound. Ronald Stevenson once described Busoni as his 'master in *absentia*', to whom he had been drawn against all advice.[4] Sitsky's San Francisco *composition* studies can be similarly understood to have been conducted under Busoni's tutelage – provided '*in absentia*'.

At the conclusion of his American studies in late 1961, Sitsky visited Petri to bid him farewell. On this occasion, Petri urged Sitsky to ensure that the Busoni esoteric tradition was not lost.

> I remember coming to say goodbye to him [Petri] and he had provided a reference for my first job in Australia, which was at the Queensland Conservatorium – and he said to me "you are now a member of this club and it's your duty to pass the torch on." And that kind of stuck in my head …[5]

In the modernistic climate of the early sixties, Busoni was popularly dismissed as a conservative advocate of retrospective music. Sitsky became a somewhat quixotic champion of *Junge Klassizität*, driven by his belief in Busoni's ideals and his refusal to abandon his legacy to obscurity.

> I suppose Petri was, in one sense, concerned that that tradition was in danger of dying out. And, maybe I'm flattering myself, but I would think that he was also looking for certain people that could, in his view, pass on the tradition … I said to him that I would do all in my power to do that. We left it at that.[6]

Egon Petri died on 28 May 1962, scarcely a year after Sitsky's departure. Later that same year, Sitsky composed his *Fantasia No. 1, in memory of Egon Petri*. The Fantasia affirms the promise Sitsky made Petri, in its establishment of Busoni's initials: the pitches 'F' and 'B'. The Fantasia's use of a quotation from Busoni's *Fantasia nach Bach*, written after the death of Busoni's father's, illustrates the significance, to Sitsky, of his relationship with Petri. As he has explained: "I'm simply proclaiming in this piece that my musical father has died."[7]

2 L. Sitsky, 'Interview with Judith Crispin', in J. Crispin, *The Esoteric musical Tradition of Ferruccio Busoni and its Reinvigoration in the Music of Larry Sitsky: The Operas* Doktor Faust *and* The Golem. (New York: The Edwin Mellen Press, 2007).

3 Stevenson quoted in M. Roberge, "The Busoni Network and the Art of Creative Transcription." *Canadian University Music Review*, (1): 68–88 (1991), p. 72. Ronald Stevenson (b. 1928) is a Scottish composer and pianist. He studied orchestration with Guido Guerrini, a student of Busoni.

4 Quoted in T. Levitz (1996), p. 82.

5 L. Sitsky (2007).

6 ibid.

7 L. Sitsky, *Interview with L. Sitsky by R. Lee-Martin*, Oral History. (National Library of Australia, 2002), pp. 72–73.

The seriousness with which Sitsky treated Petri's request has been demonstrated by his many performances and transcriptions of Busoni's pieces, his documentation of Busoni's work, the obvious influence of Busoni on Sitsky's compositions and in his tireless promotion of Busoni as an artist. No one could accuse Sitsky of having ignored his obligations as a torch-bearer of Busoni's legacy and yet, until the publication of this edition, Sitsky's restless eye has returned again and again to the problem of his musical grandfather's unfinished magnum opus.

It is obvious to any onlooker that Sitsky was the ideal composer to attempt a dignified ending to *Dr. Faust.* Sitsky is a direct musical descendent of Busoni via Egon Petri and Winifred Burston.[8] Introduced to *Dr. Faust* by Egon Petri, Busoni's sole confidant on the opera's composition and the creator of the piano reduction, Sitsky, like Busoni, is a composer-pianist whose works are emphatically situated within the perennial occult stream in music. Now, in his seventy-fifth year, Sitsky is at the height of his own compositional powers while his deep understanding of Busoni's creative style is undeniable. Although Sitsky modestly ascribes the motivation for completing this work to the prodding of others, the truth is that his ending to *Dr. Faust* is the natural conclusion of a lifetime of creative and scholarly work within the same tradition that Busoni so passionately advocated.

Egon Petri preserved Busoni's legacy against obscurity for thirty-eight years before passing the torch to Larry Sitsky. It has been a further forty-eight years since Sitsky agreed to Petri's request. Perhaps now, after the better part of a century—now that *Dr. Faust* has finally found an ending worthy of its composer—Sitsky can be relieved of his long-kept promise and the prophecy of Busoni's final stanza considered fulfilled.

> So rising on the shoulders of the past,
> The soul of man shall close the circle at the last.

Judith Crispin
Toowoomba, University of Southern Queensland, April 2009

8 Winifred Burston was a well-known Australian pianist who studied with Busoni in 1911 and subsequently with Egon Petri.

Preface

After a lifetime of work on the music of Busoni—teaching it, performing it and writing about it—I was finally persuaded to do a new ending for his magnum opus *Dr. Faust*. I agreed to do this with some trepidation at the task ahead, as well as the responsibility. However, the two endings that we currently have are not satisfactory and so at the very worst, we might now have three unsatisfactory endings! But I sincerely feel that my attempt comes closer to what the composer intended than anything that has been done before.

I followed Busoni's written desires about this completion as closely as possible, but naturally, there were compositional matters that had to be attended to, even whilst following the composer's piano pieces and songs as faithfully as possible. However, I found that I didn't have any need to reinstate bars crossed out by the composer, nor to alter his pedal points. The music for Helen of Troy, using the so-called Trill Study, was simply too short, and so I used another satellite Faustian piece, the Arpeggio Study of 1923 to augment the Trill Study music. The style is so close that this was no problem. On the other hand, sometimes when Busoni asks for a song to be used, there is too much of the original, so I had to decide which section of the song was to be utilised. I left the original vocal line, but re-assigned it to the orchestra and composed a new vocal line superimposed upon it.

The vocal lines were composed after an exhaustive study of the lines sung by Faust and Mephistopheles in the opera, with a conscious attempt to use their lines as a guide for new settings.

As well, I used Busoni's piano music not as a finished product in itself, but as a short score for orchestrating, which is what he did himself; some contrapuntal passages were composed where the piano could not do them—not with ten fingers—but the text seemed to me to invite contrapuntal treatment.

There was also the vexing problem of the spoken text at the beginning and end of the opera. This is a producer's nightmare and is often omitted or shortened, as the spoken text after a long opera cannot be anything but an anti-climax. My solution to this dilemma was to have the music continue, softly under the spoken text. This allowed me to close the opera on a long C Pedal, the return of key being Busoni's intention all along, as well as recapitulating the opening sounds of the opera. Having accomplished this, I then went back to the first very long verses at the opening of the opera, and provided them with an undercurrent of changing colours of a C Pedal,

thus linking opening music. My proposed solution to the spoken parts of *Faust* is the first time that this problem has been addressed.

Although the composition took a while to complete, it went surprisingly smoothly, which gave me the confidence to complete the task. It had been a long journey from playing through the opera reduction with Egon Petri—and being intoxicated by the music—to this last step.

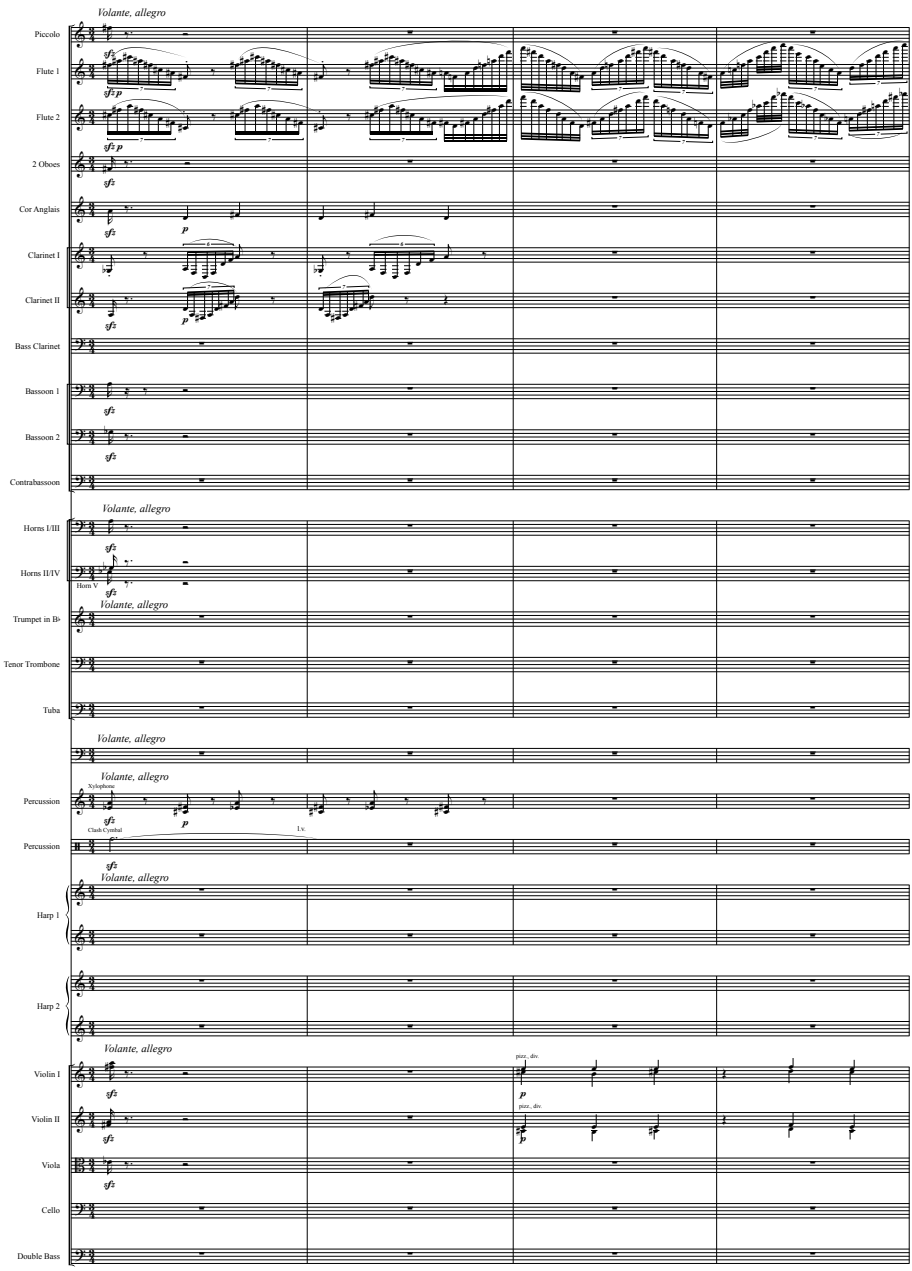
As I write this short Preface to my ending of *Dr. Faust*, I have not yet addressed the next step: getting this new version onto an opera stage. But my belief is that, in its due time, this will occur.

Larry Sitsky
Canberra, The Australian National University, November 2008

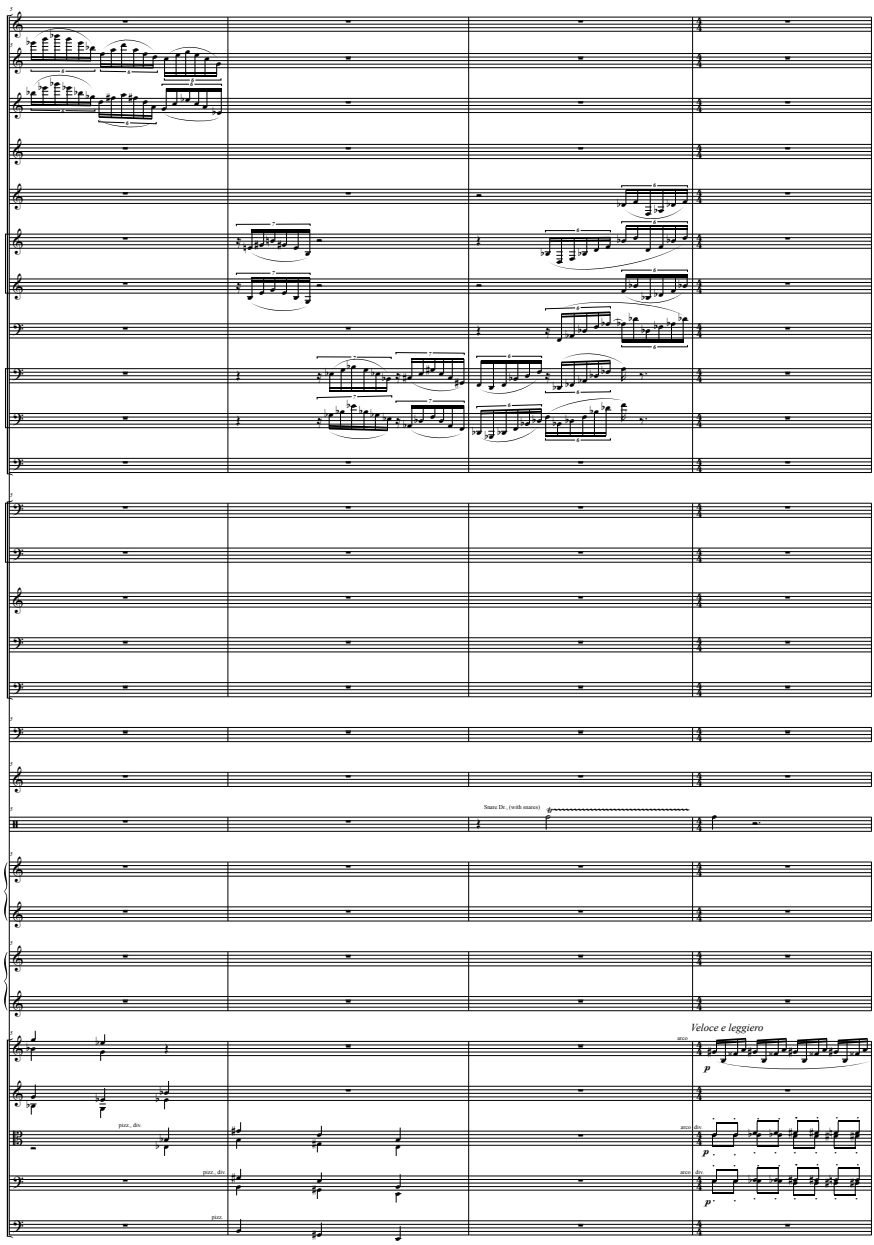
‘Helena’ of Troy’s dance scene

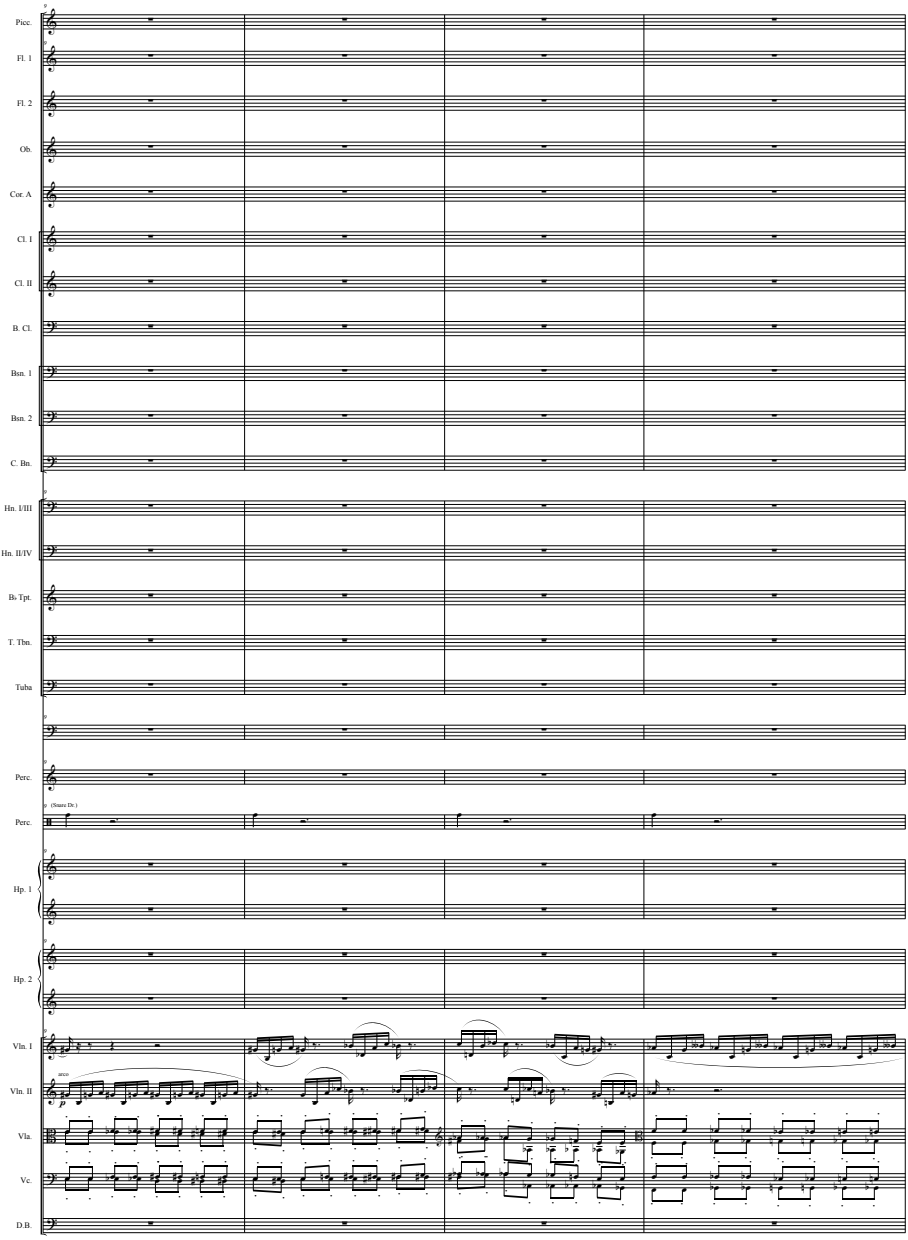
[Although the music in this scene is fast, Helen's dance is slow and sensuous, as she eludes Faust]

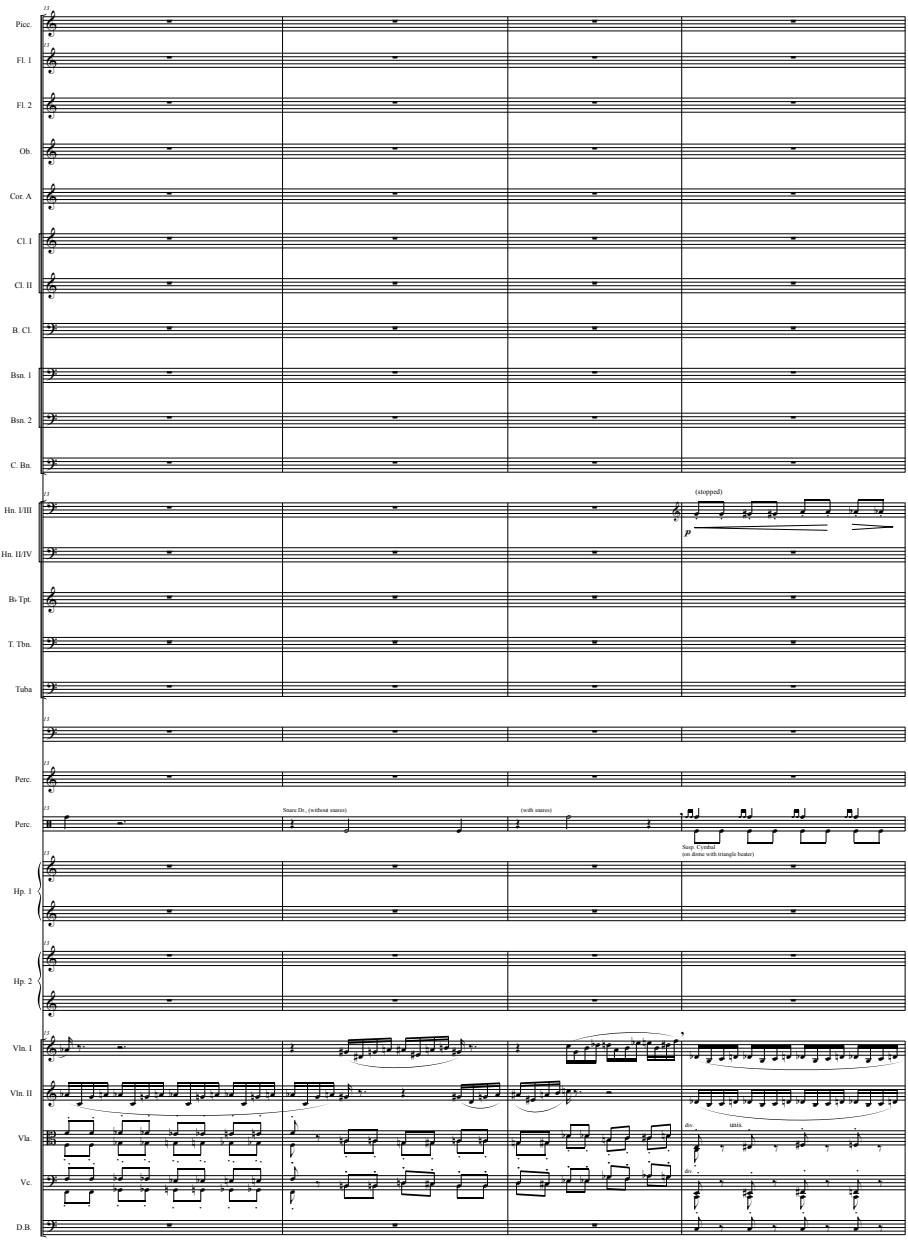
Larry Sitsky

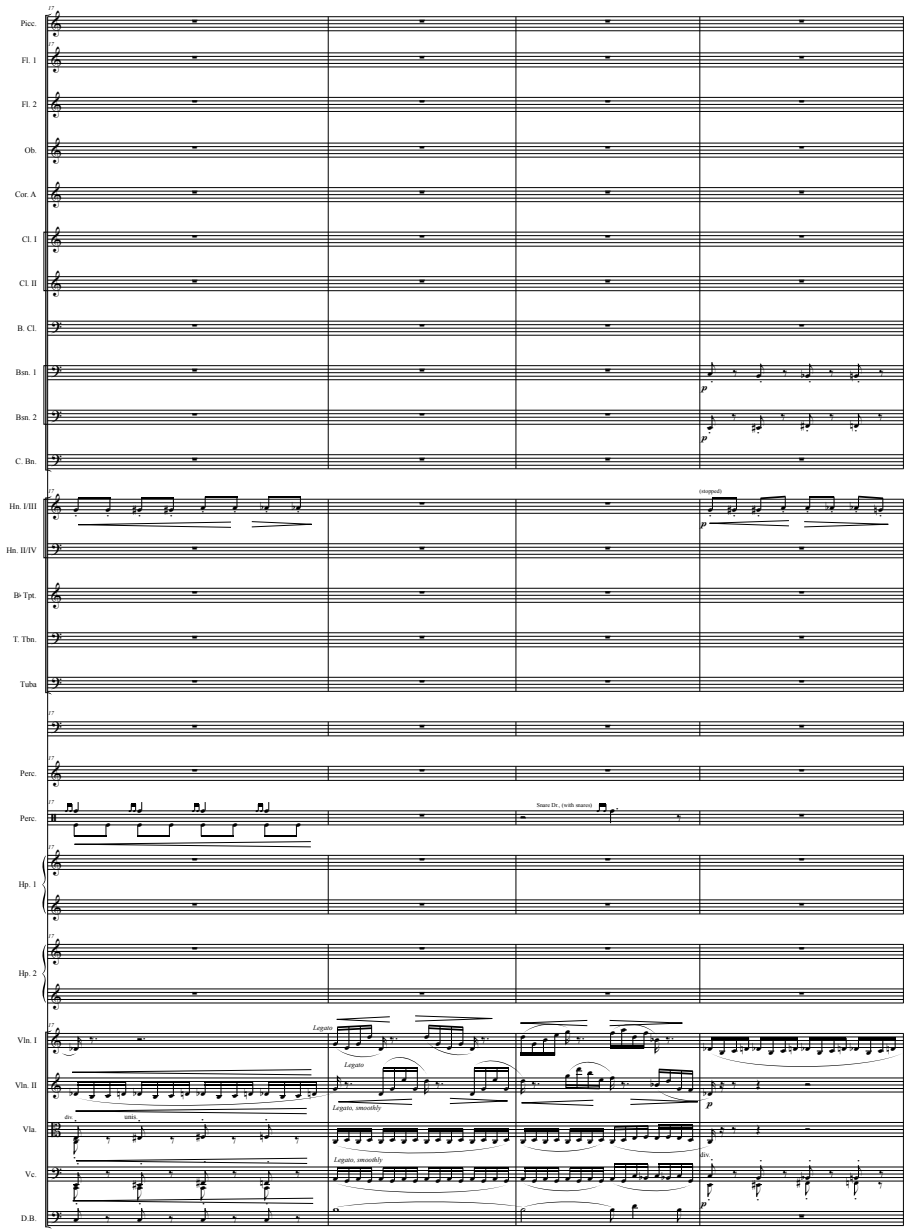


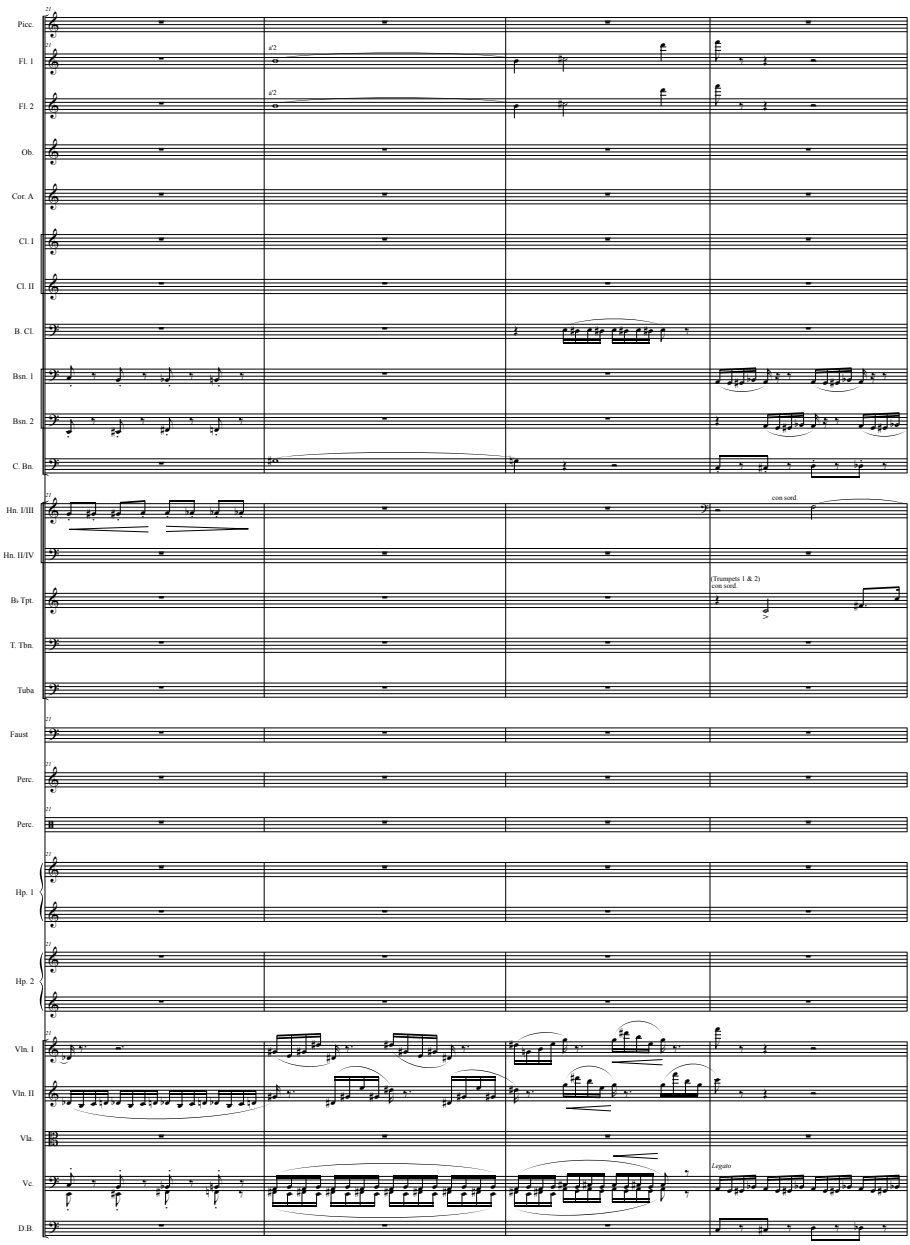
[see vocal score pg. 267. This links to the end of bar 1114]

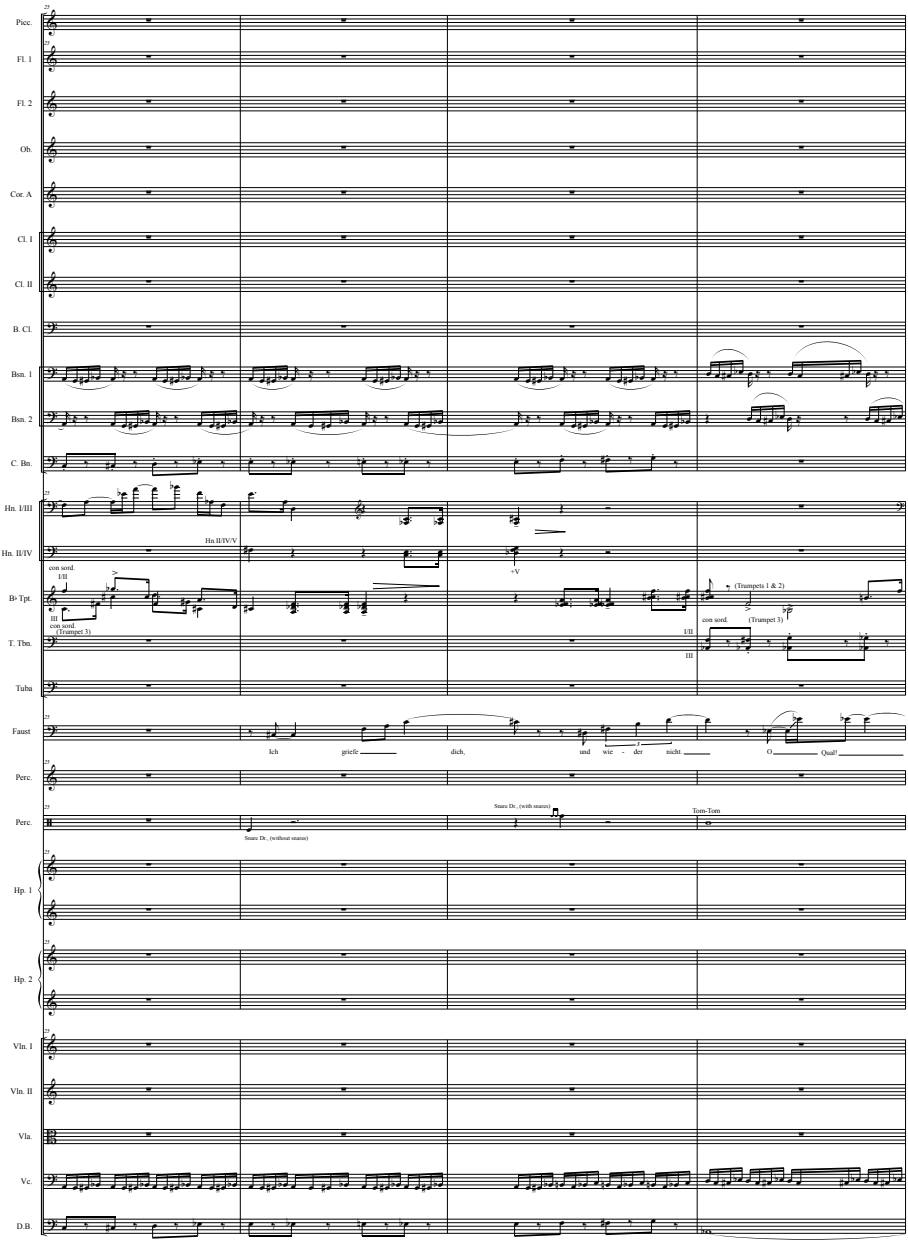

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
Snare Dr., (with snares)
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz., div.
pizz.
Veloce e leggiero
arco
arco, div.
p

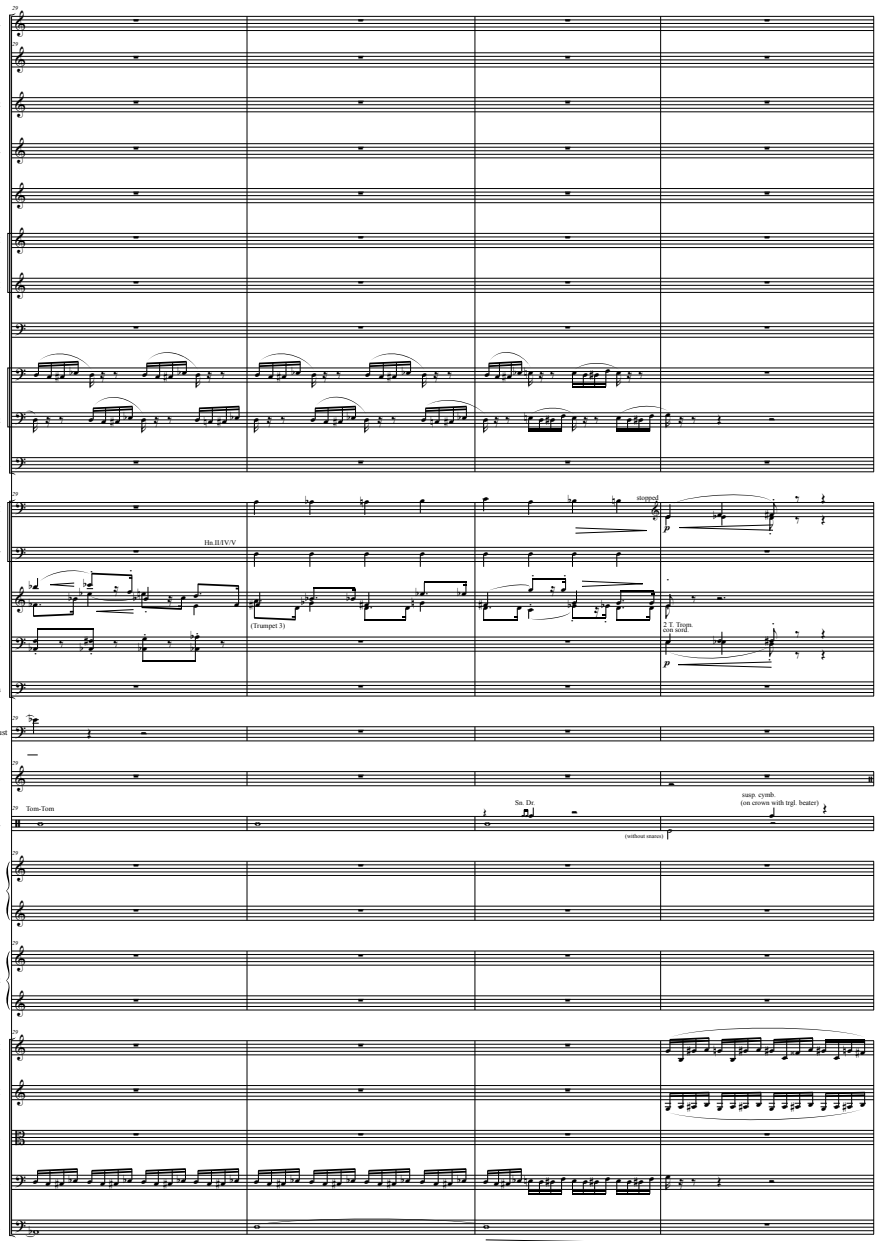

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
(Snare Dr.)
Hp. 1
Hp. 2
Vln. I
Vln. II
arco
Vla.
Vc.
D.B.

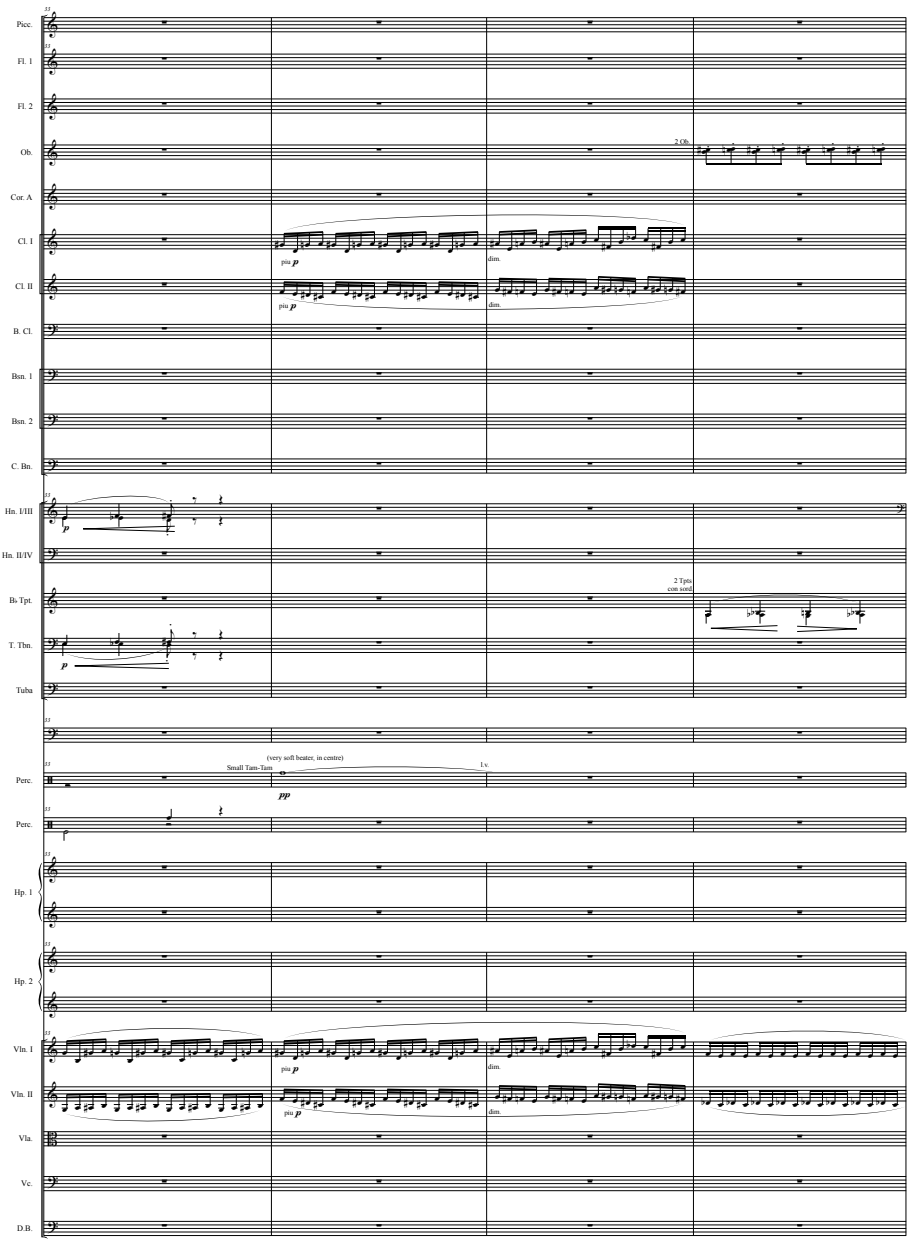

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. 1
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
(stopped)
p
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
Snare Dr. (without snares)
(with snares)
Susp. Cymbal
(on dome with triangle beater)
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
div.
unis.
Vc.
div.
D.B.

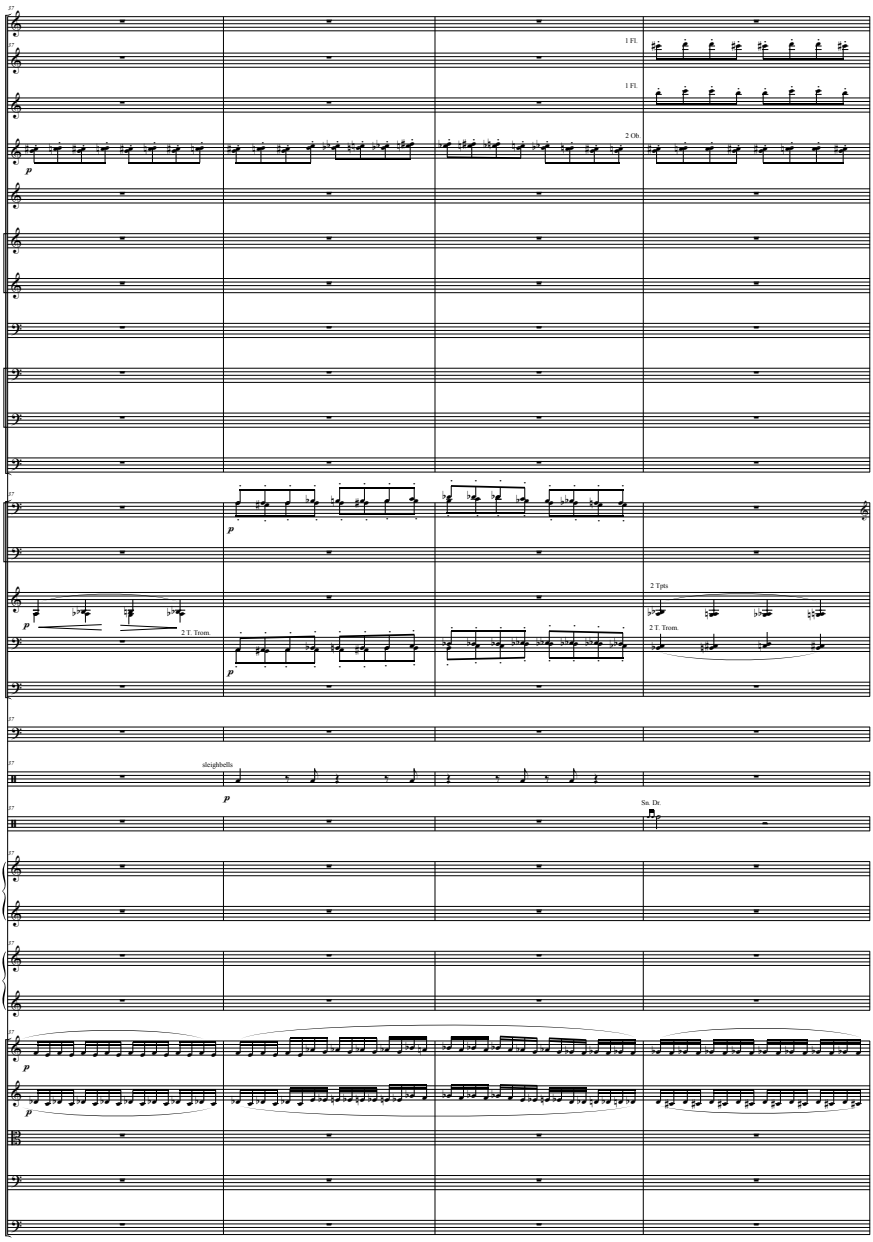

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
Hp. 1
Hp. 2
Vln. 1
Vln. II
Vla.
Vc.
D.B.
(stopped)
Snare Dr., (with snares)
Legato
Legato
Legato, smoothly
Legato, smoothly
div.
unis.
div.

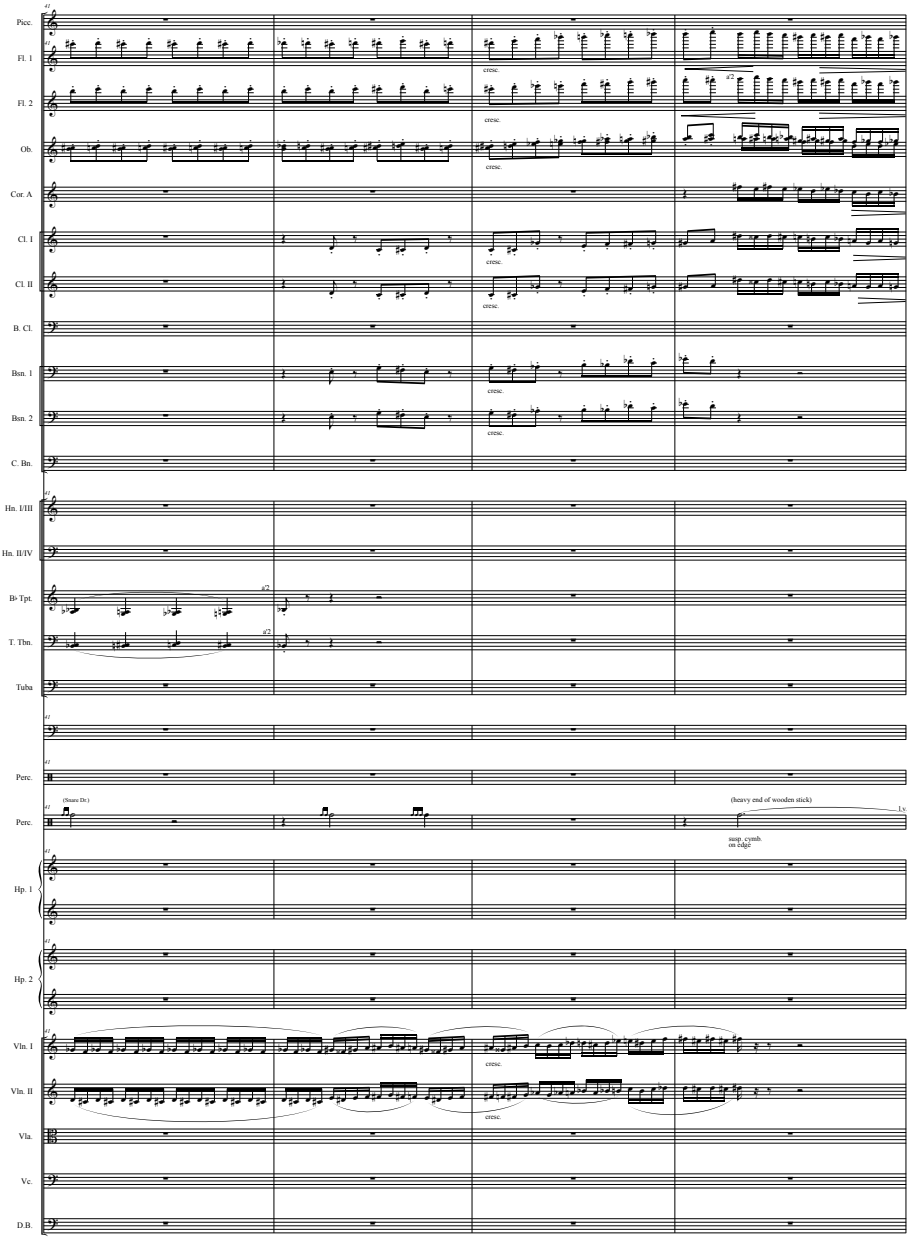

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Faust
Perc.
Perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
con sord.
(Trumpets 1 & 2)
con sord.
Legato

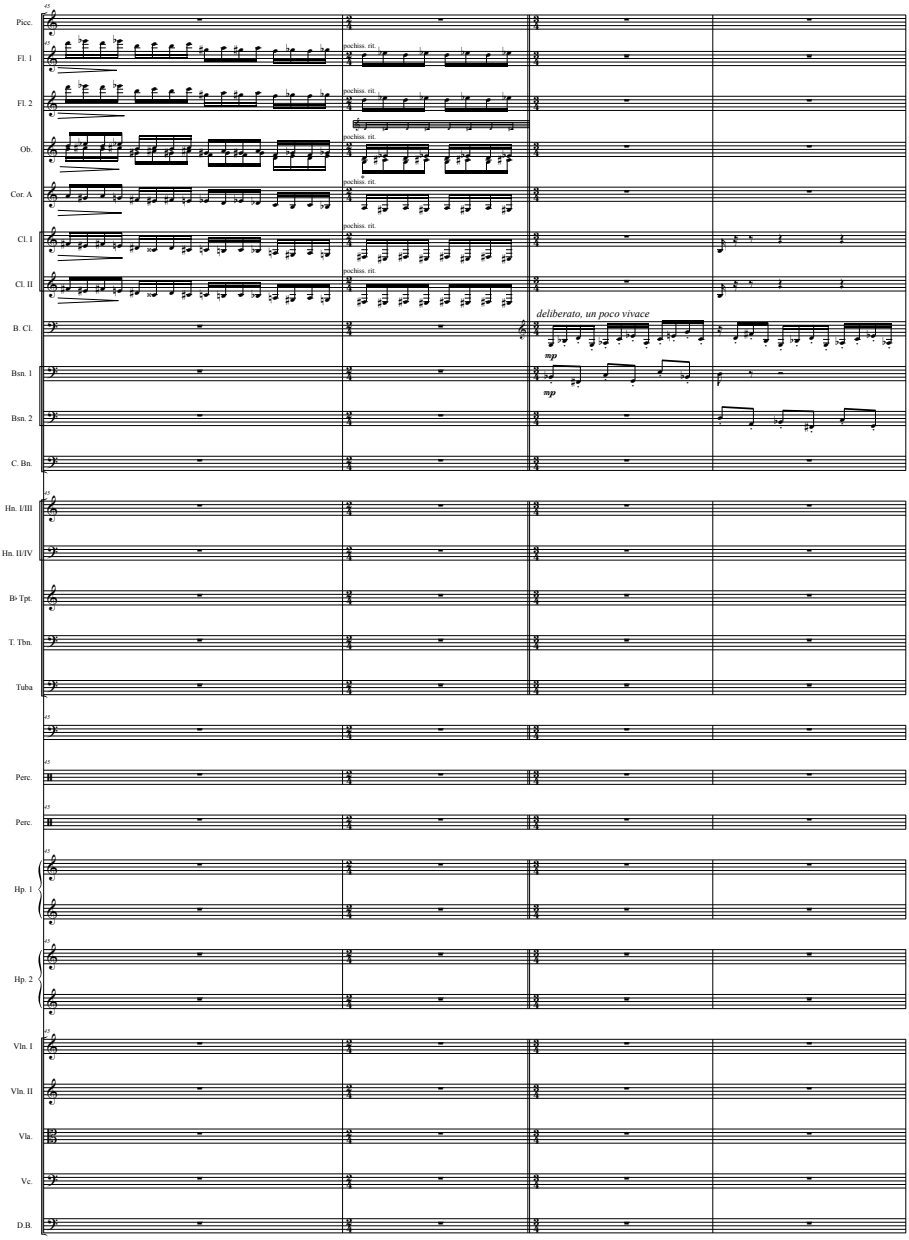

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
Hn.II/IV/V
+V
con sord.
I/II
B♭ Tpt.
III
con sord.
(Trumpet 3)
(Trumpets 1 & 2)
con sord.
(Trumpet 3)
I/II
III
T. Tbn.
Tuba
Faust
Ich
greife
dich,
und
wie
der
nicht
O
Qual!
Perc.
Snare Dr., (with snares)
Tom-Tom
Perc.
Snare Dr., (without snares)
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

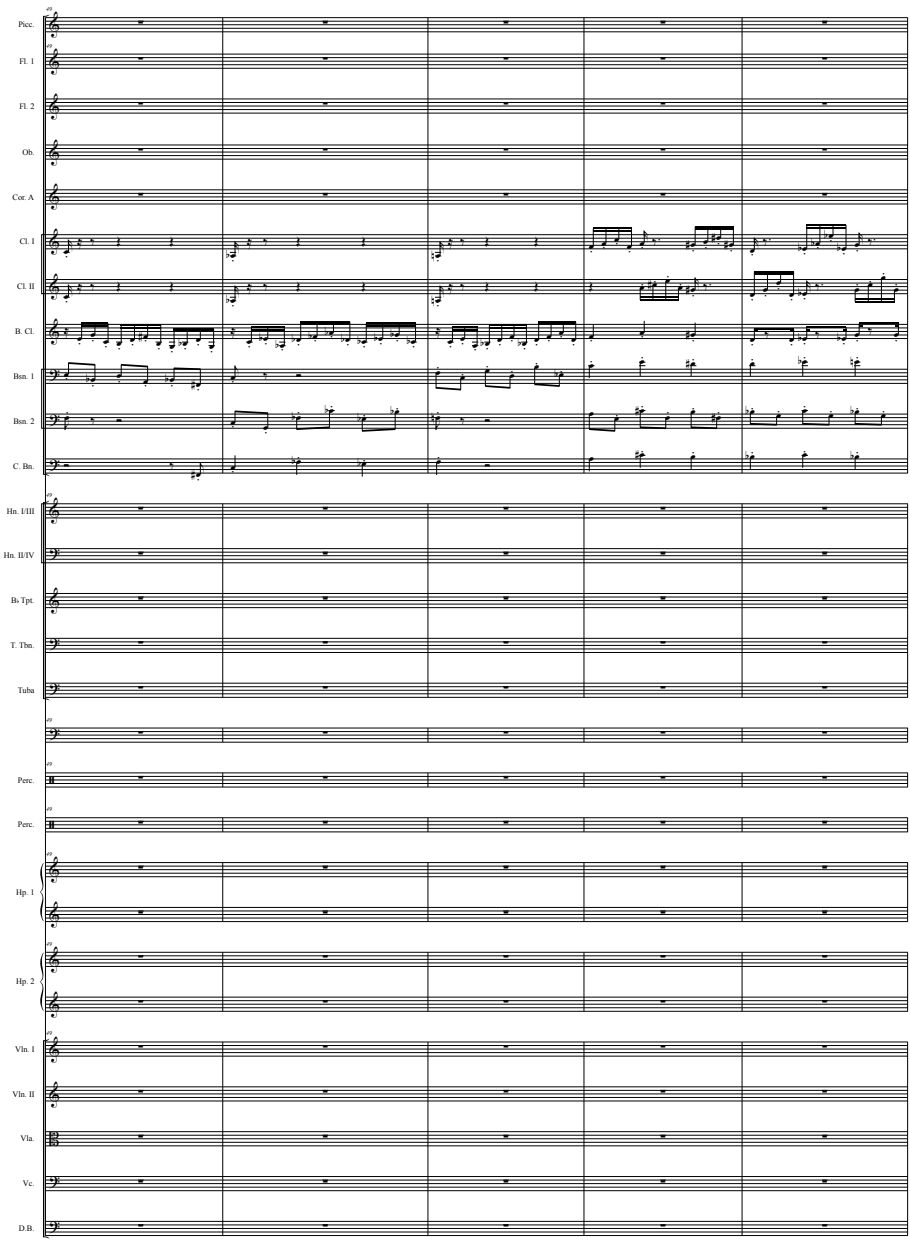

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Faust
Perc.
perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
Hn.II/IV/V
(Trumpet 3)
stopped
2 T. Trom.
con sord.
Tom-Tom
Sn. Dr.
(without snares)
susp. cymb.
(on crown with trgl. beater)

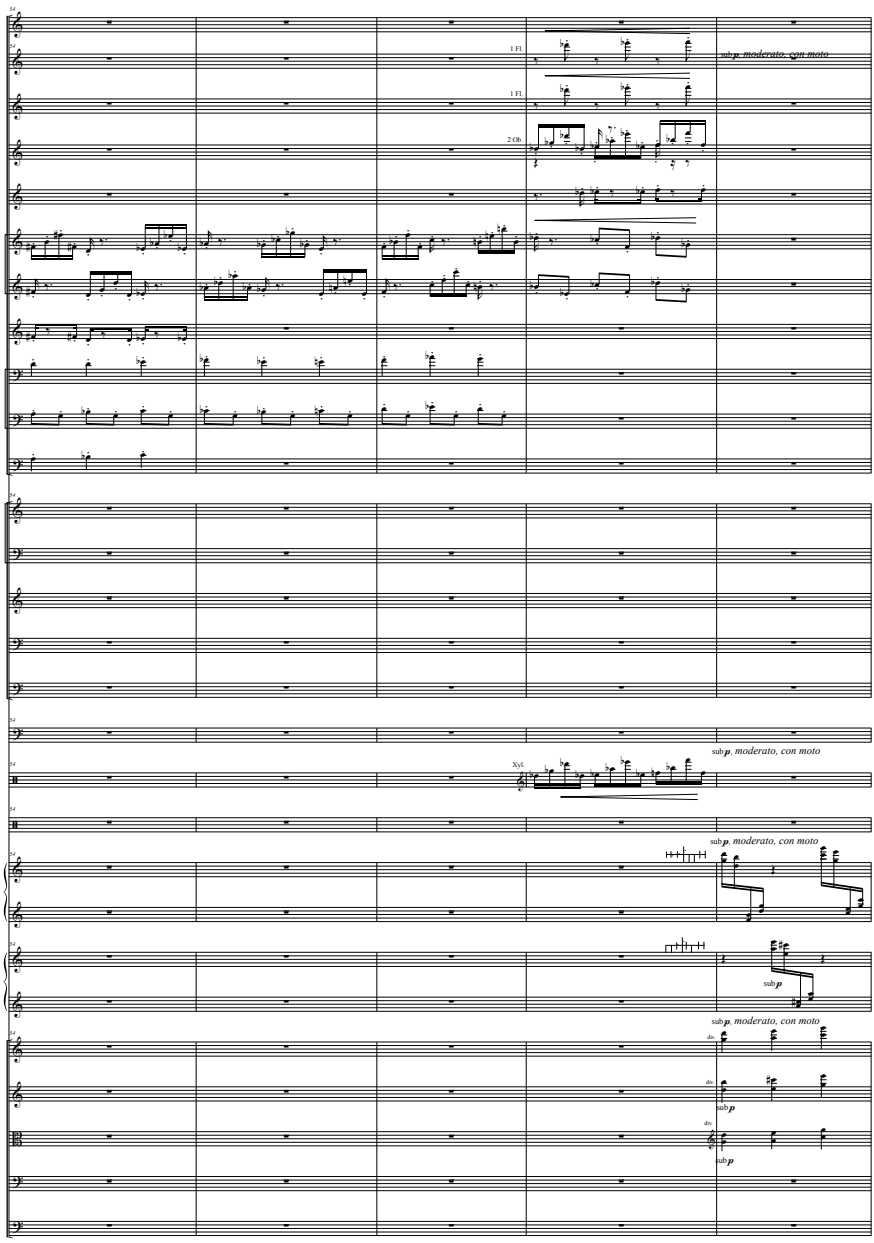

Picc.
Fl. 1
Fl. 2
Ob.
2 Ob.
Cor. A
Cl. I
più p
dim.
Cl. II
più p
dim.
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
p
Hn. II/IV
B♭ Tpt.
2 Tpts
con sord.
T. Tbn.
p
Tuba
Perc.
(very soft beater, in centre)
Small Tam-Tam
l.v.
pp
Perc.
Hp. 1
Hp. 2
Vln. I
più p
dim.
Vln. II
più p
dim.
Vla.
Vc.
D.B.

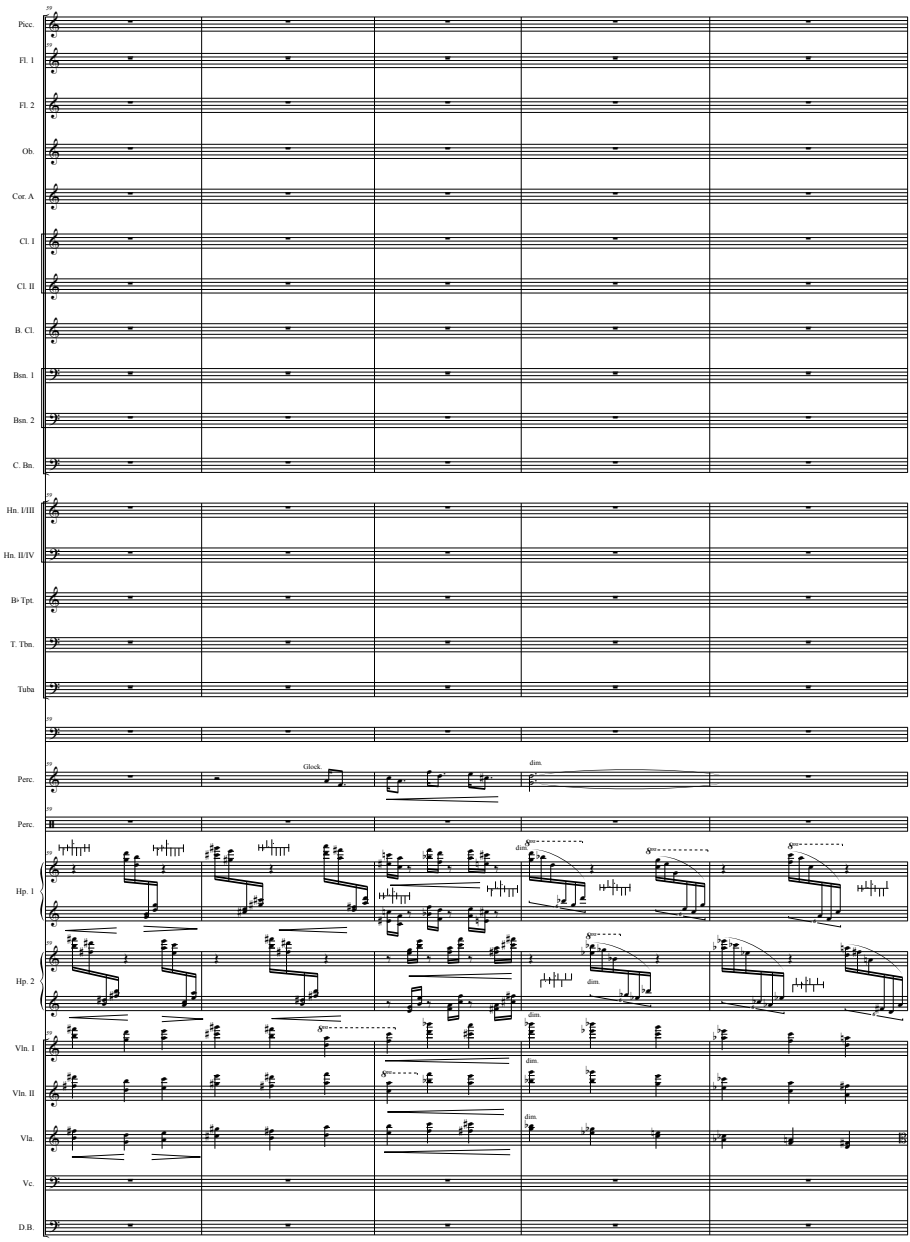

Picc.
Fl. 1
1 Fl.
Fl. 2
1 Fl.
Ob.
2 Ob.
p
Cor. A.
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
p
Hn. II/IV
B♭ Tpt.
2 Tpts
p
2 T. Trom.
T. Tbn.
2 T. Trom.
p
Tuba
Perc.
sleighbells
p
Perc.
Sn. Dr.
Hp. 1
Hp. 2
Vln. I
p
Vln. II
p
Vla.
Vc.
D.B.

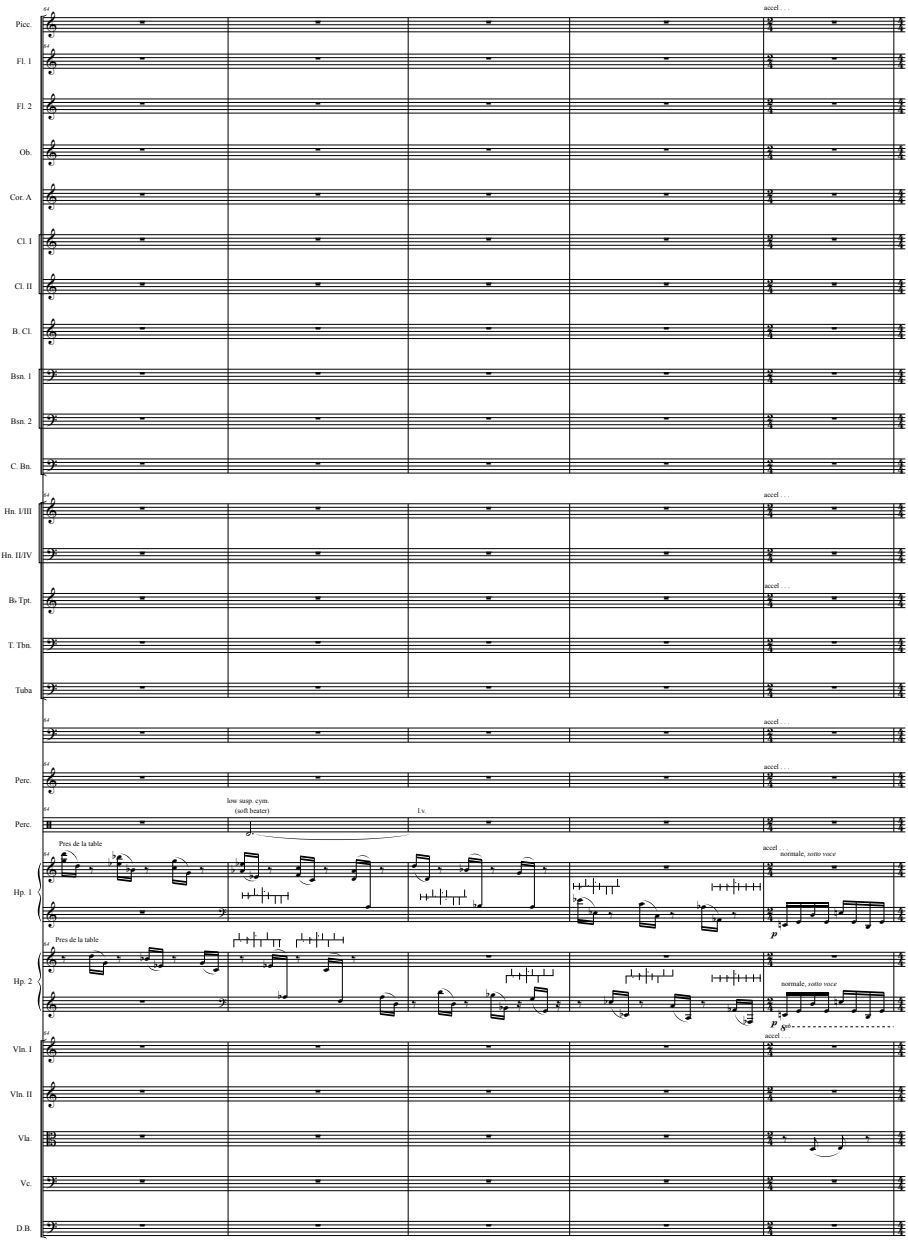

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
cresc.
a2
(Snare Dr.)
(heavy end of wooden stick)
l.v.
susp. cymb.
on edge

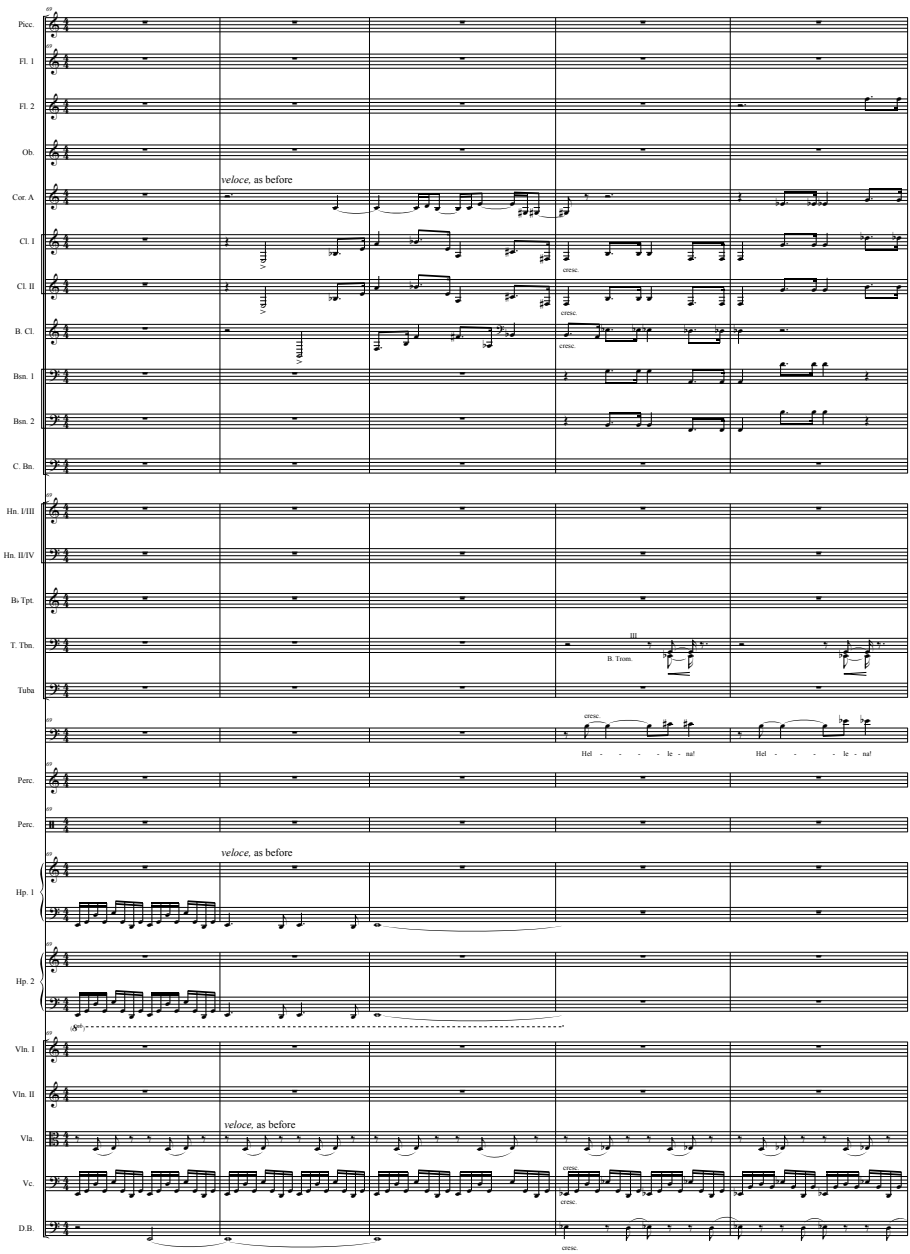

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
pochiss. rit.
deliberato, un poco vivace
mp
mp

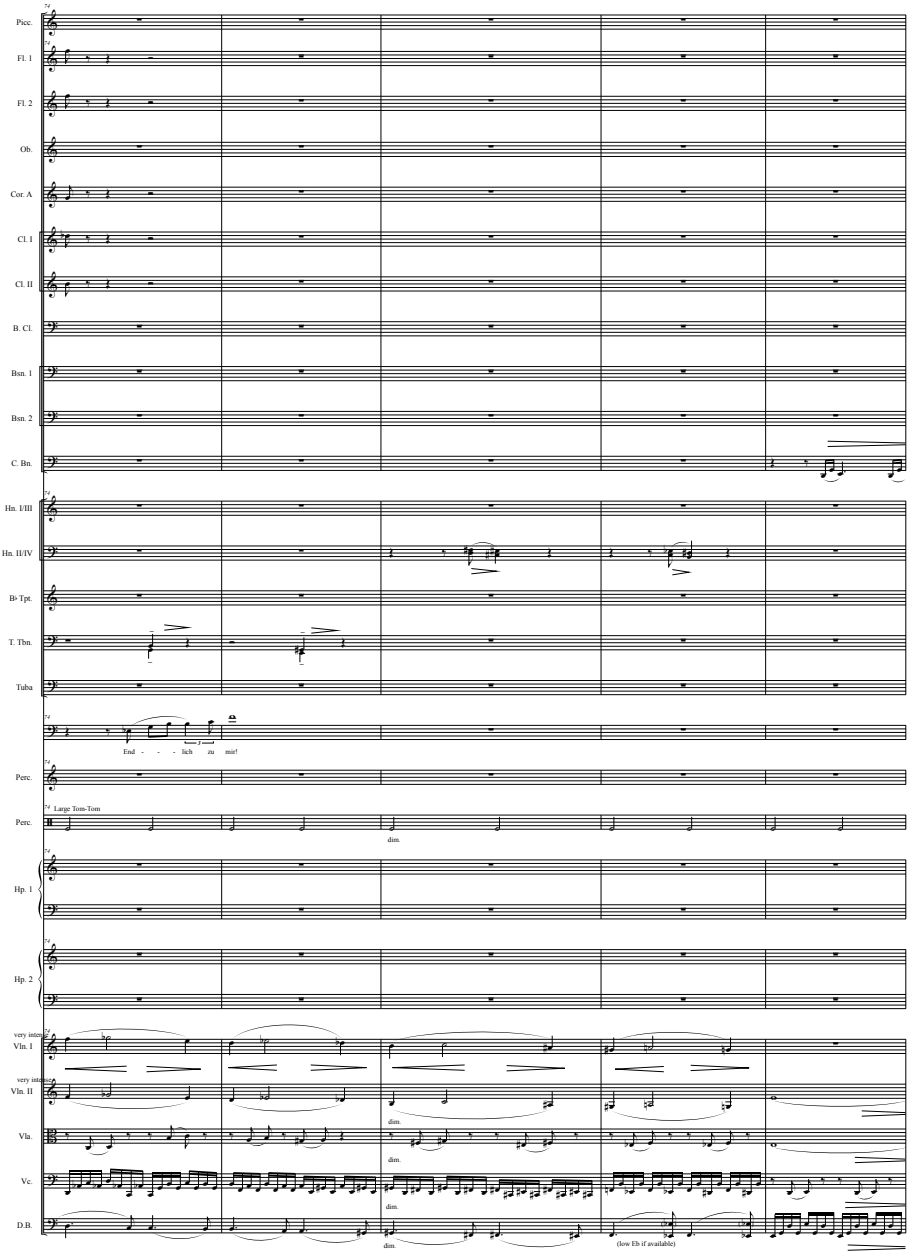

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

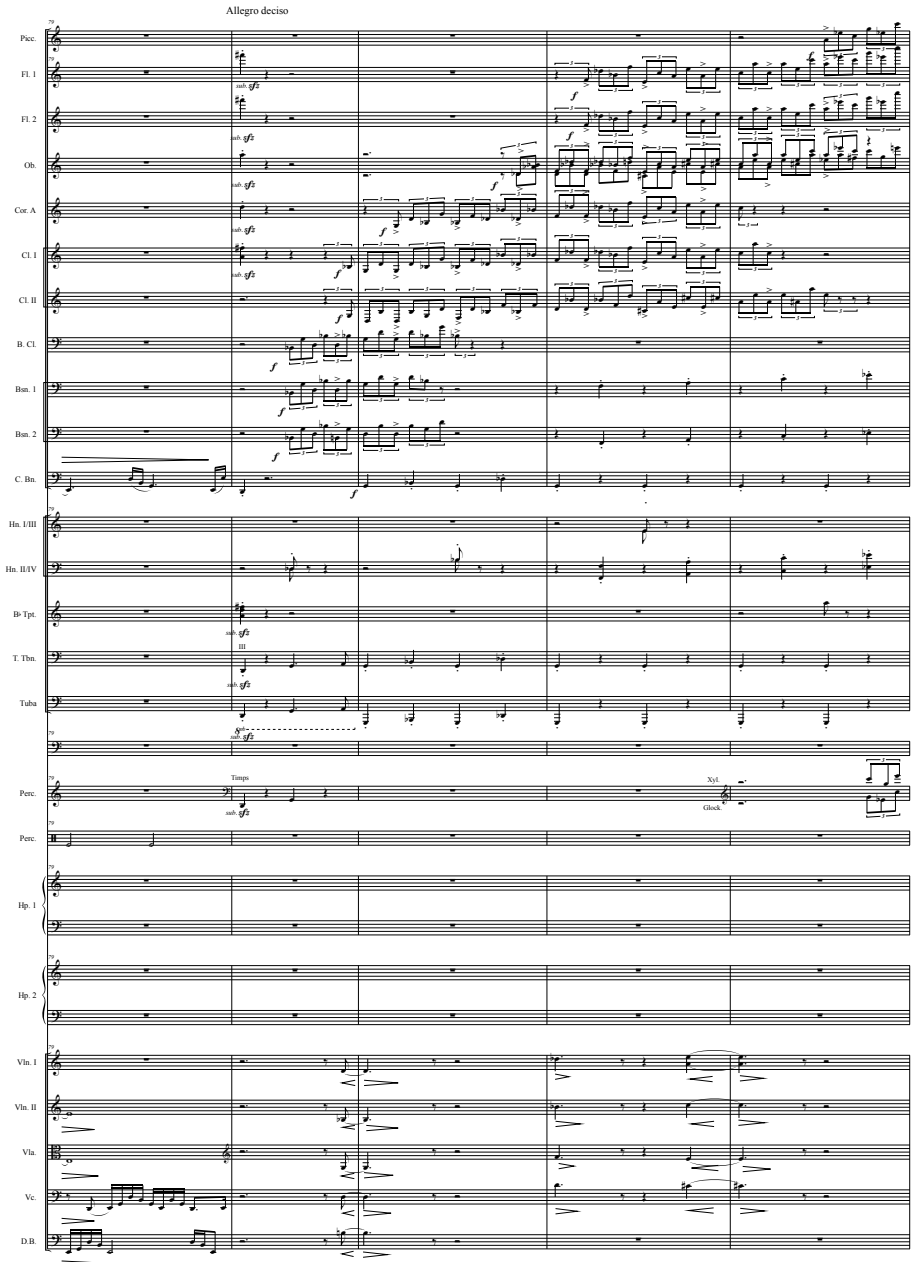

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
1 Fl.
1 Fl.
2 Ob.
sub p, moderato, con moto
Xyl.
sub p, moderato, con moto
sub p, moderato, con moto
sub p
sub p, moderato, con moto
div.
sub p
div.
sub p
div.
sub p

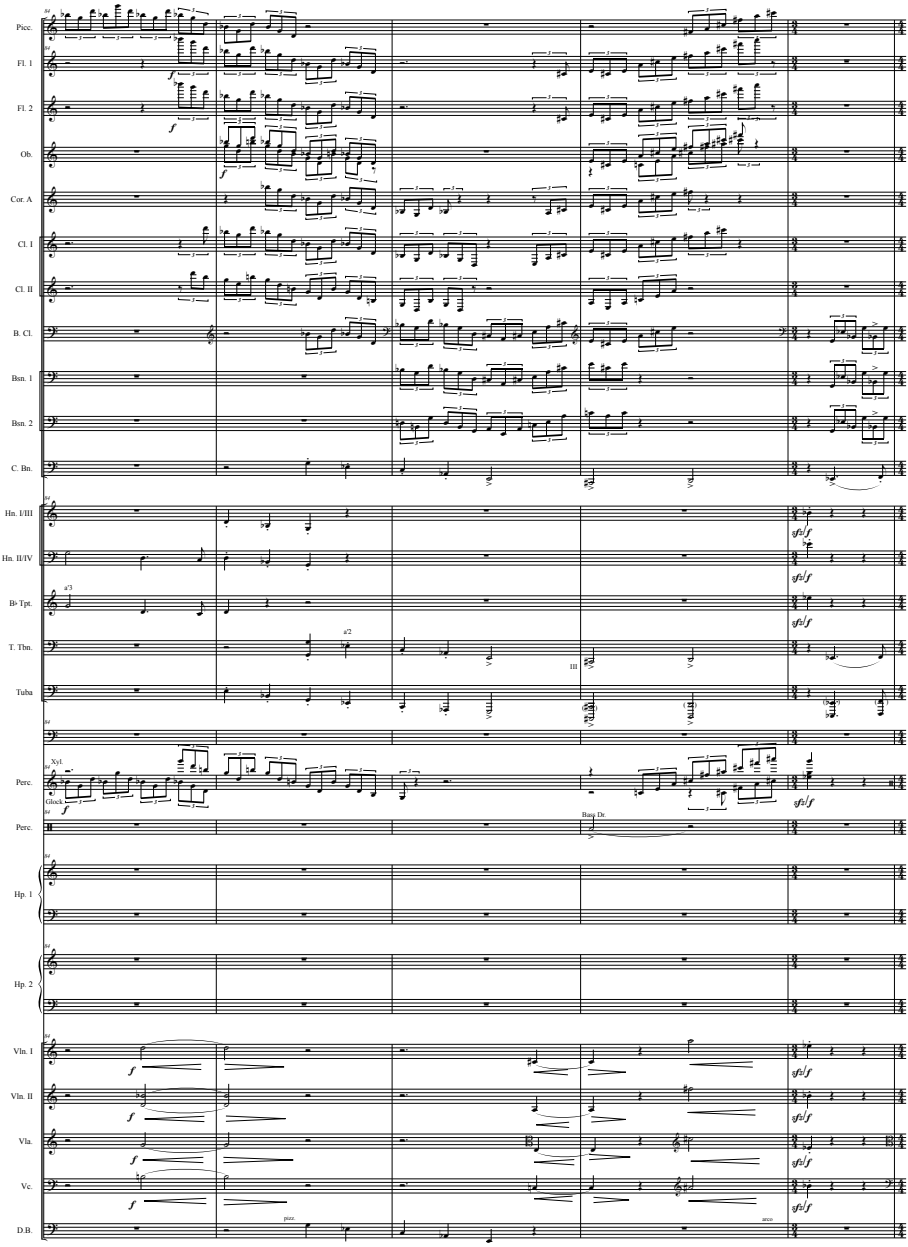

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
Hp. 1
Hp. 2
Vln. 1
Vln. II
Vla.
Vc.
D.B.
Glock.
dim.

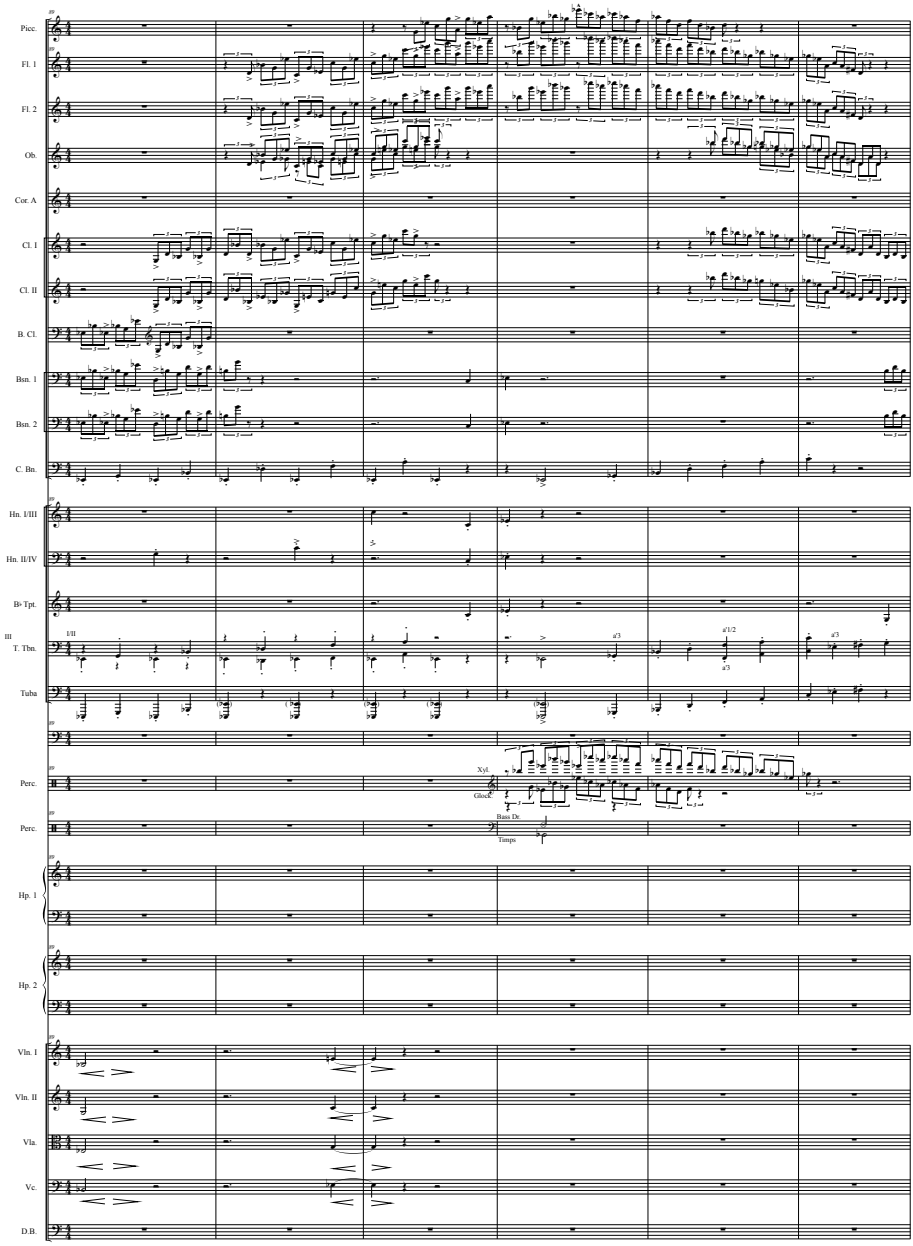

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
accel. . .
low susp. cym.
(soft beater)
l.v.
Pres de la table
normale, zotto voce
p
8va

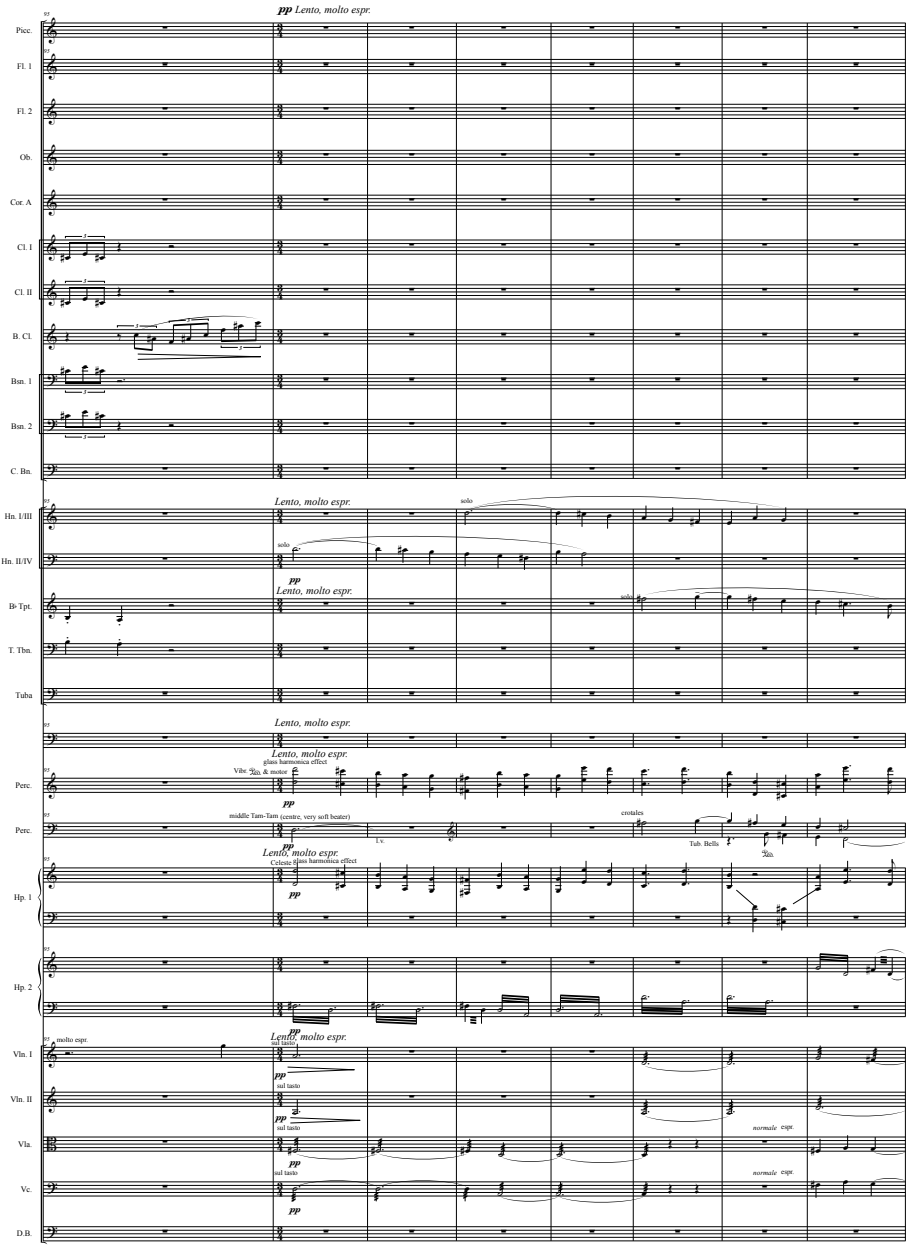

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
veloce, as before
cresc.
B. Trom.
Hel - - - - le - na!
Hel - - - - le - na!

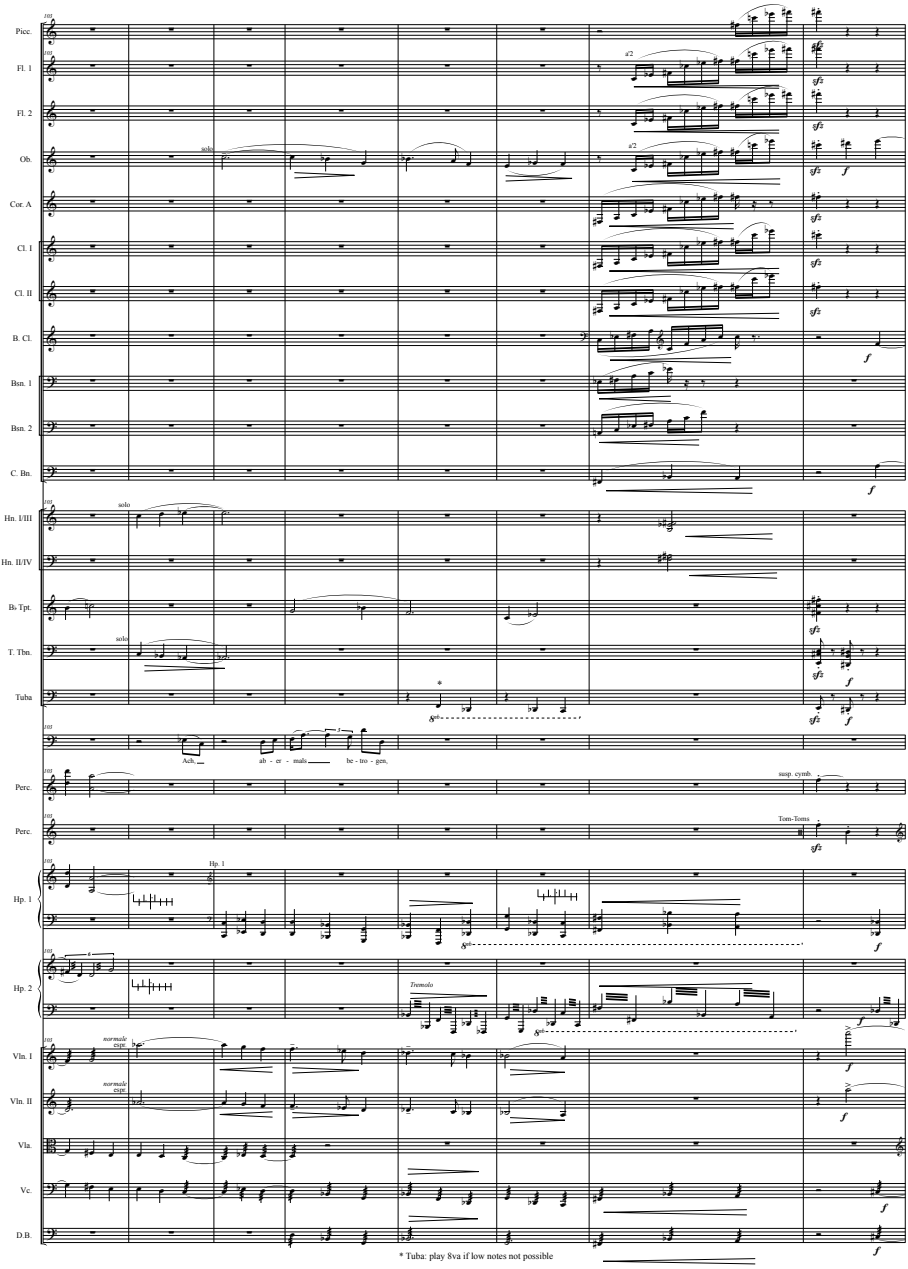

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
End - - lich zu mir!
Perc.
Large Tom-Tom
Perc.
dim.
Hp. 1
Hp. 2
very intens.
Vln. I
very intens.
Vln. II
dim.
Vla.
dim.
Vc.
dim.
D.B.
dim.
(low Eb if available)

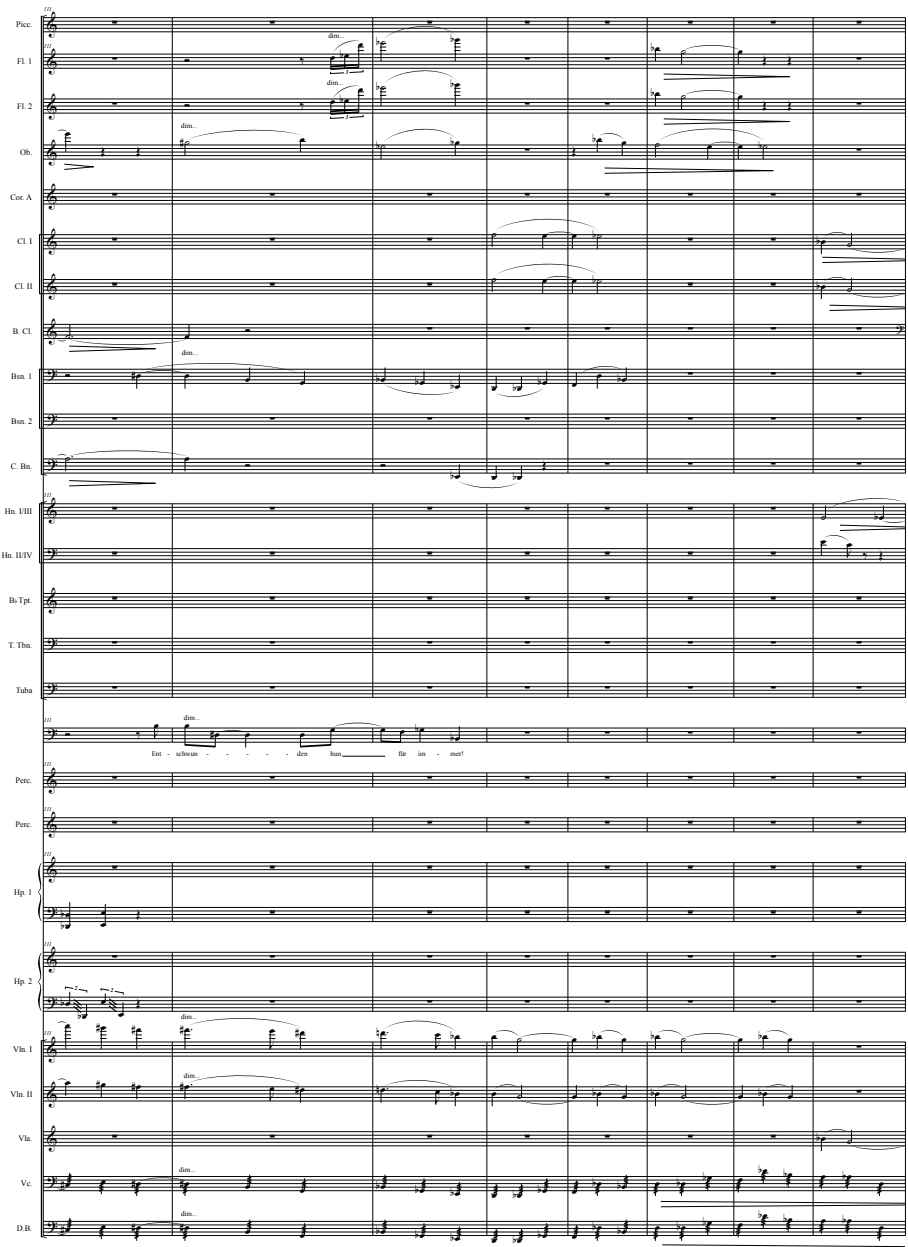

Allegro deciso
Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Timps
Perc.
Xyl.
Glock.
Perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

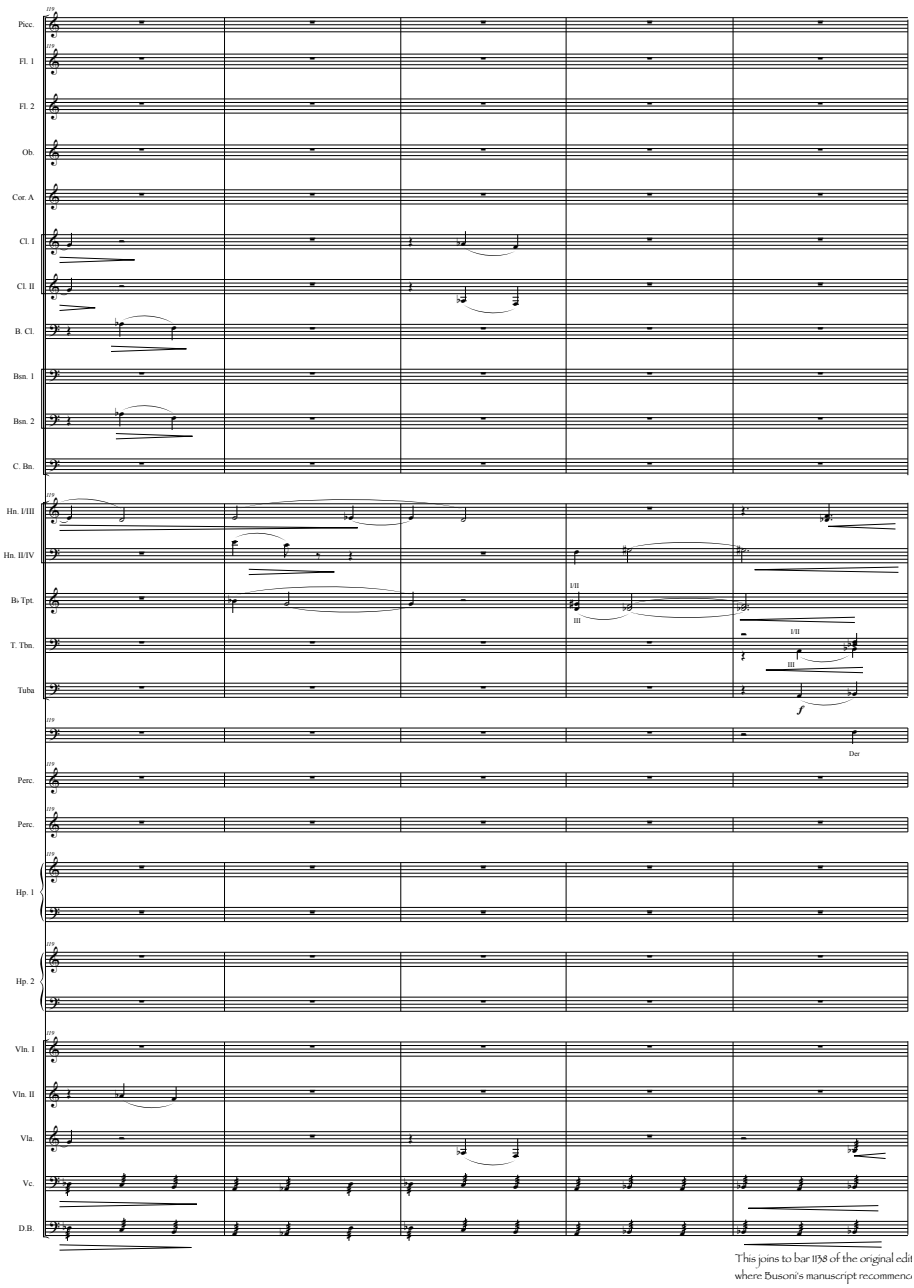

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. 1
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Xyl.
Glock.
Perc.
Bass Dr.
Hp. 1
Hp. 2
Vln. 1
Vln. II
Vla.
Vc.
D.B.
pizz.
arco


Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
III
T. Tbn.
Tuba
Perc.
Perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
I/II
a/3
a/1/2
a/3
a/3
Xyl.
Glock.
Bass Dr.
Timps


pp Lento, molto espr.
Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Lento, molto espr.
solo
Hn. I/III
Hn. II/IV
pp
Lento, molto espr.
B♭ Tpt.
T. Tbn.
Tuba
Lento, molto espr.
Lento, molto espr.
glass harmonica effect
Vibr.
2do. & motor
Perc.
pp
middle Tam-Tam
(centre, very soft beater)
l.v.
crotales
Tub. Bells
2do.
Lento, molto espr.
Celesta
glass harmonica effect
Hp. 1
Hp. 2
molto espr.
Lento, molto espr.
sul tasto
Vln. I
Vln. II
Vla.
Vc.
D.B.
normale espr.


Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
solo
a2
Ach, ah - er - mals be - tro - gen,
susp. cymb.
Tom-Toms
Tremolo
normale expr.
* Tuba: play 8va if low notes not possible


Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
dim.
Ent - schwun - - - - - den hun für im - mer!

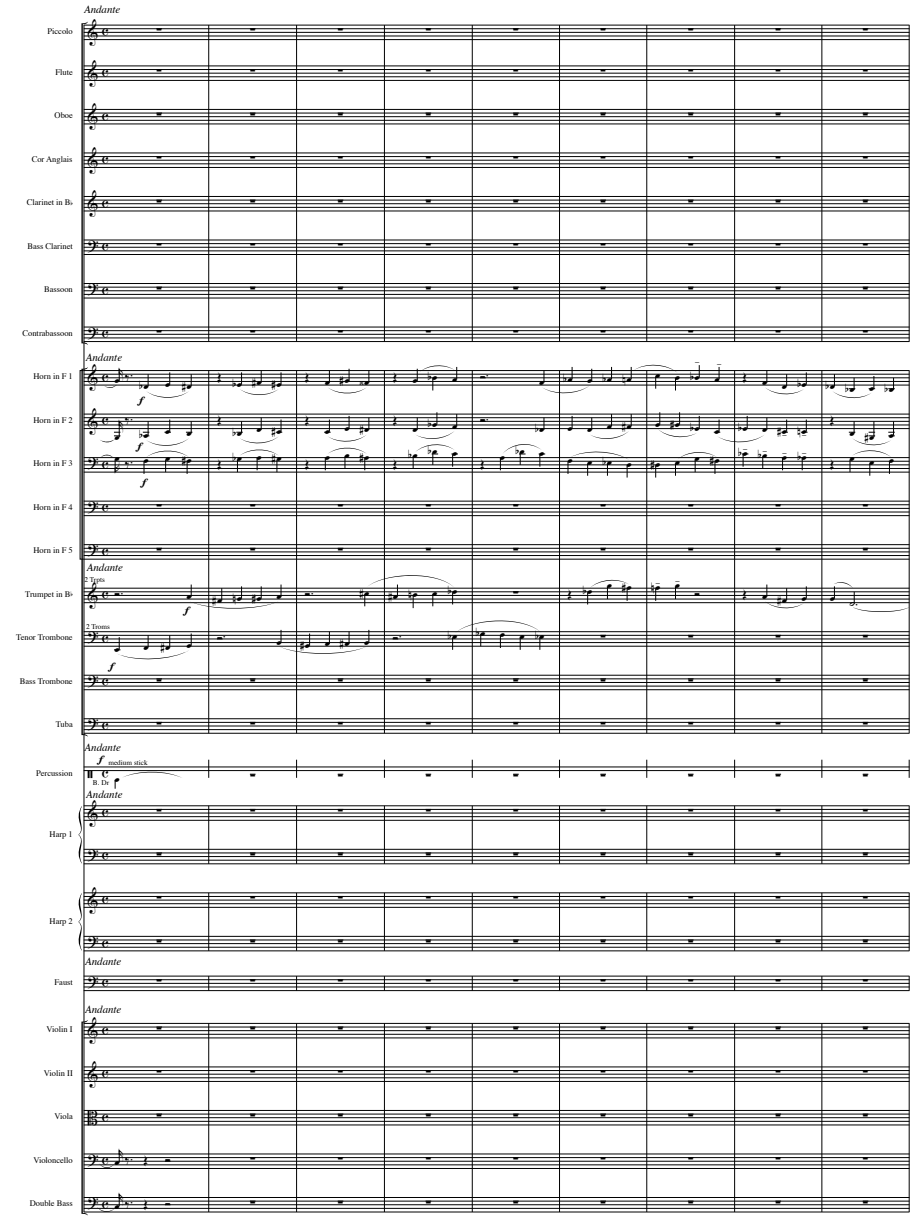

Picc.
Fl. 1
Fl. 2
Ob.
Cor. A
Cl. I
Cl. II
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. I/III
Hn. II/IV
B♭ Tpt.
T. Tbn.
Tuba
Perc.
Perc.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
I-II
III
I/II
III
f
Der
This joins to bar 1138 of the original edit
where Busoni's manuscript recommend

Faust's final conjuration begins (notes)

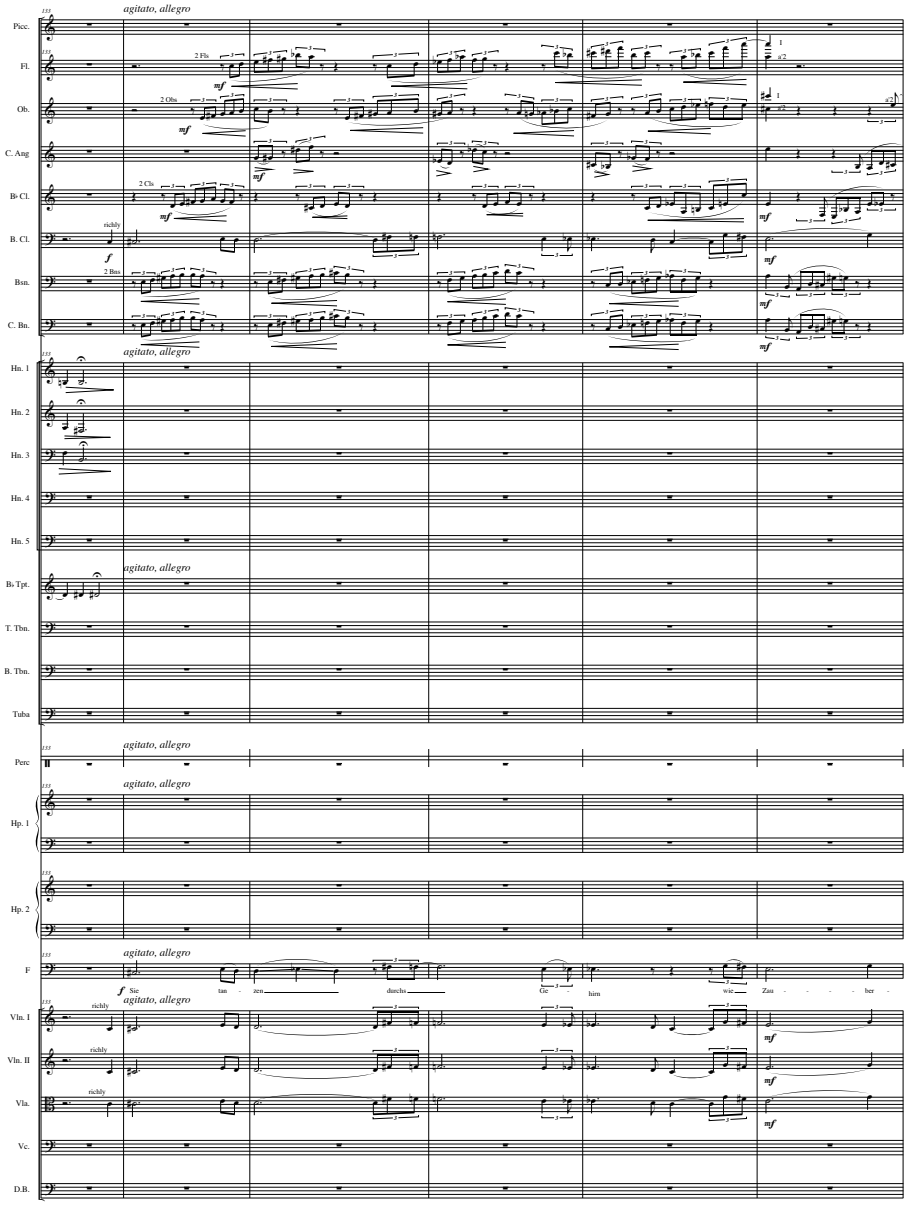
As Faust commences his final conjuration, it is important that:

1. there be a visual connection to the summoning of spirits at the start of the opera
2. this conjuration needs to be clearly "white" magic as against the earlier "black" magic
3. I imagine a large area springing into being with much gold in evidence, and with Kabbalistic designs, which could be the Tree of Life, or a Solomonic 6-pointed star. The audience needs to see this design clearly
4. the magic circle needs to be larger than earlier in the opera.

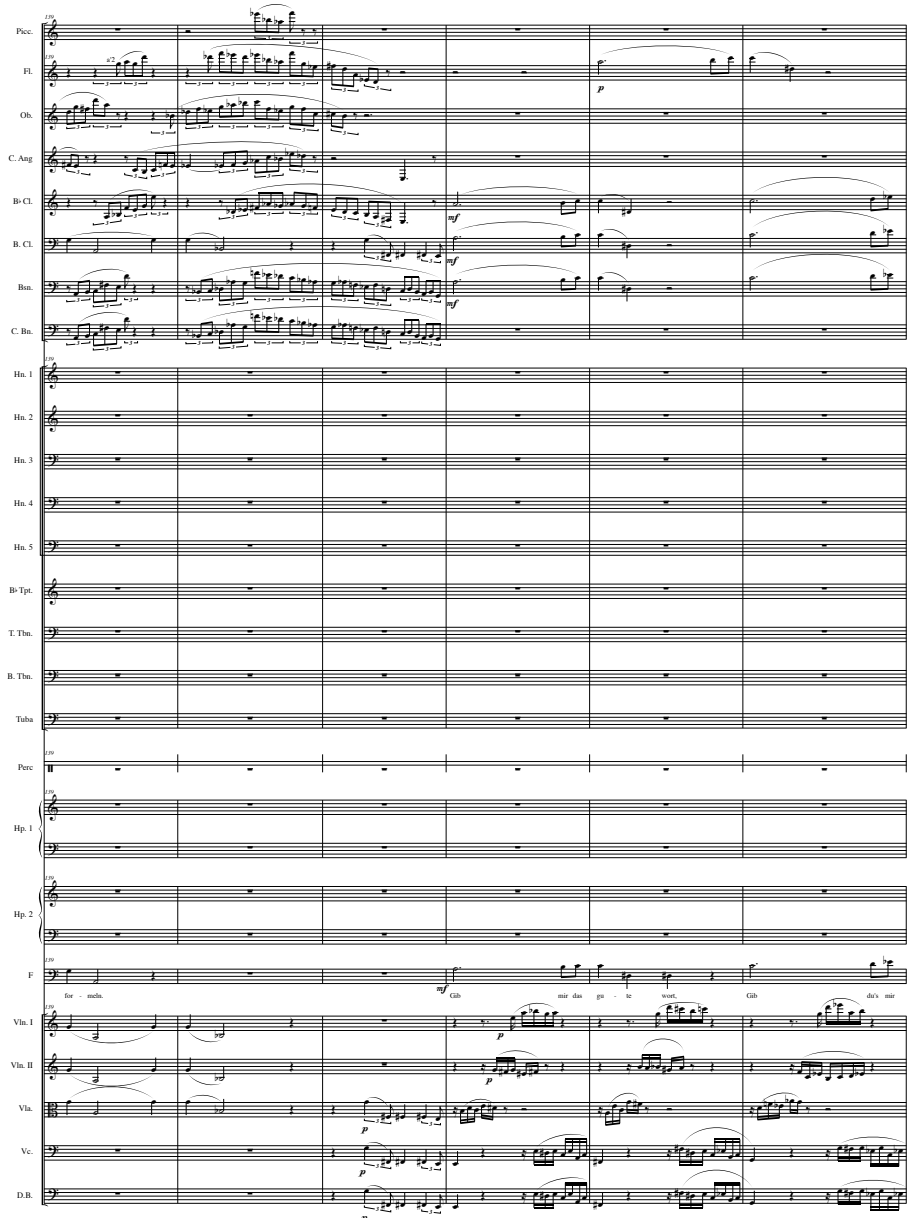
Faust attempts to pray

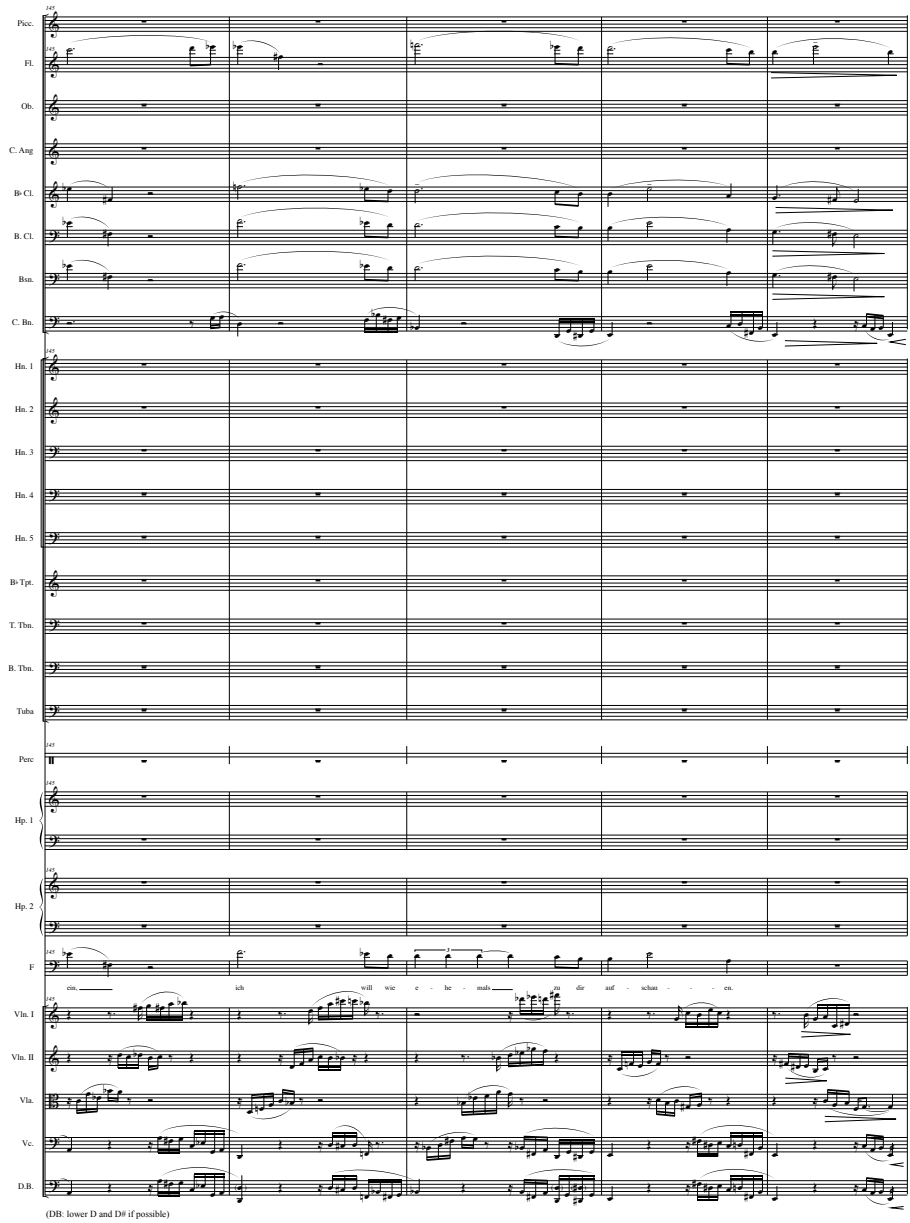


NB: Busoni's manuscript ends at figure 50, bar 500, page 310 of the vocal score. This connects directly to that bar.



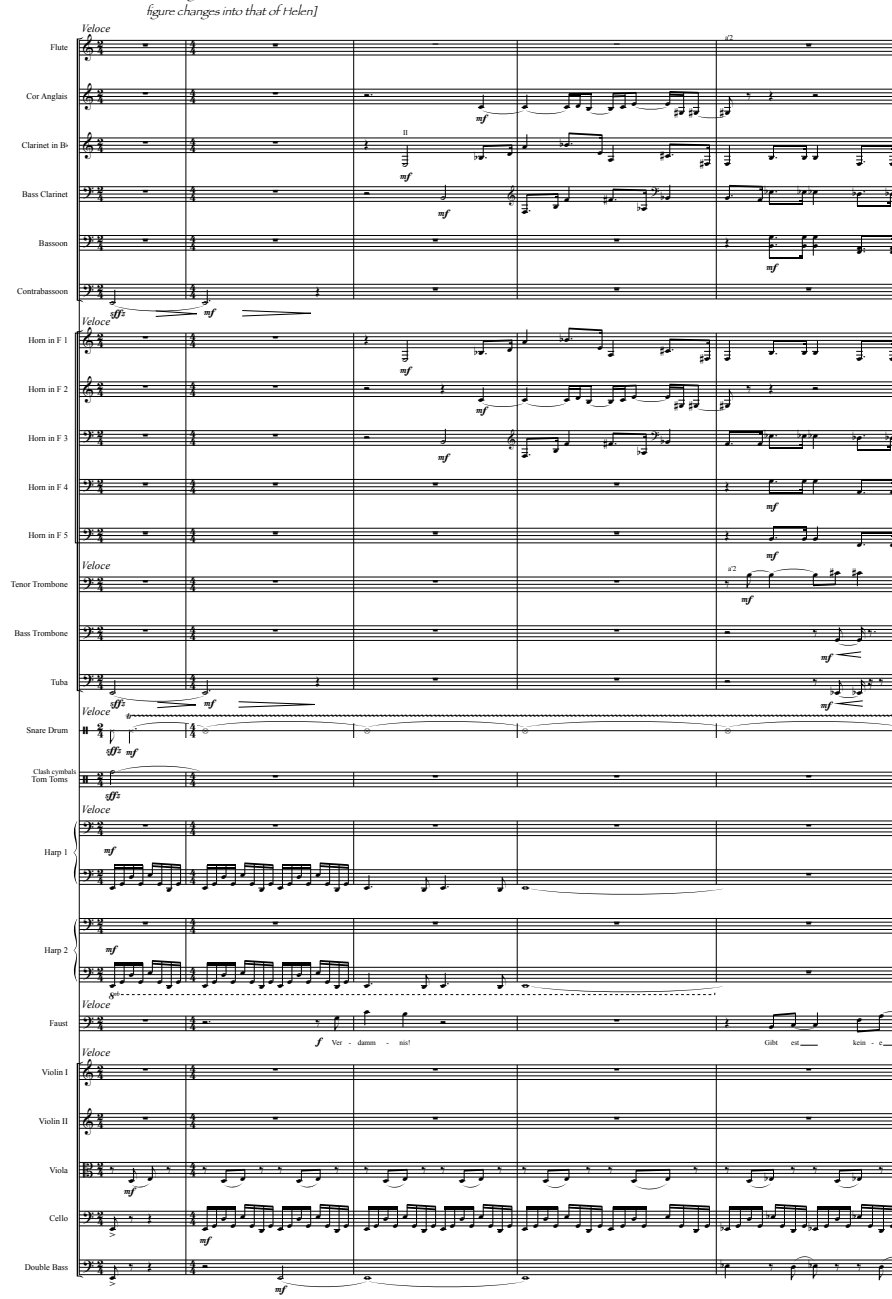
NB: Strings and Bass Clarinet to the fore

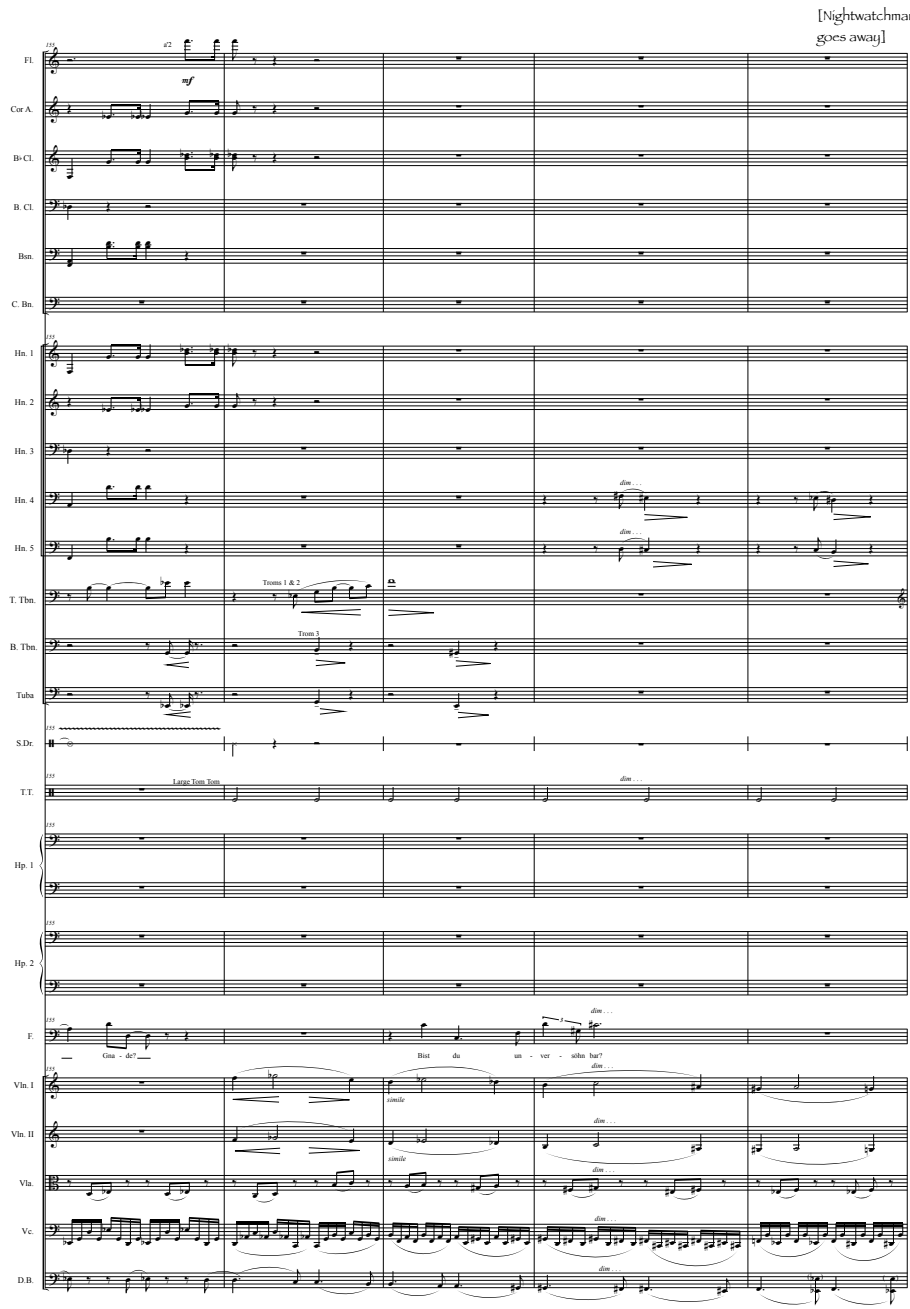

Picc.
Fl.
Ob.
C. Ang
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
B♭ Tpt.
T. Tbn.
B. Tbn.
Tuba
Perc
Hp. 1
Hp. 2
F
Vln. I
Vln. II
Vla.
Vc.
D.B.
for - mels.
Gib
mir das gu - te wort,
Gib
du's mir

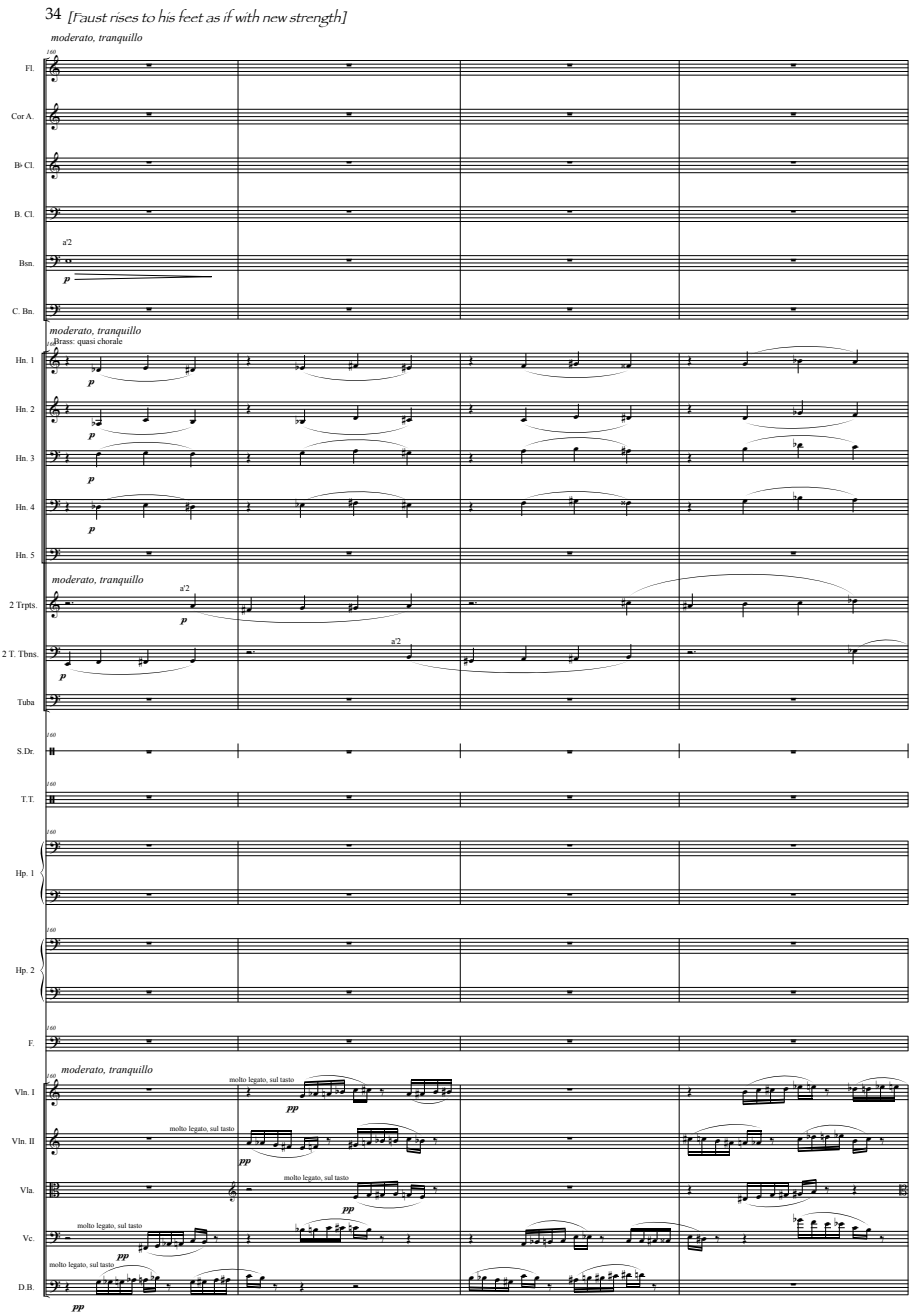

Picc.
Fl.
Ob.
C. Ang
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
B♭ Tpt.
T. Tbn.
B. Tbn.
Tuba
Perc
Hp. 1
Hp. 2
F
ein, ich will wie e - he - mals zu dir auf - schau - - - en.
Vln. I
Vln. II
Vla.
Vc.
D.B.
(DB: lower D and D# if possible)

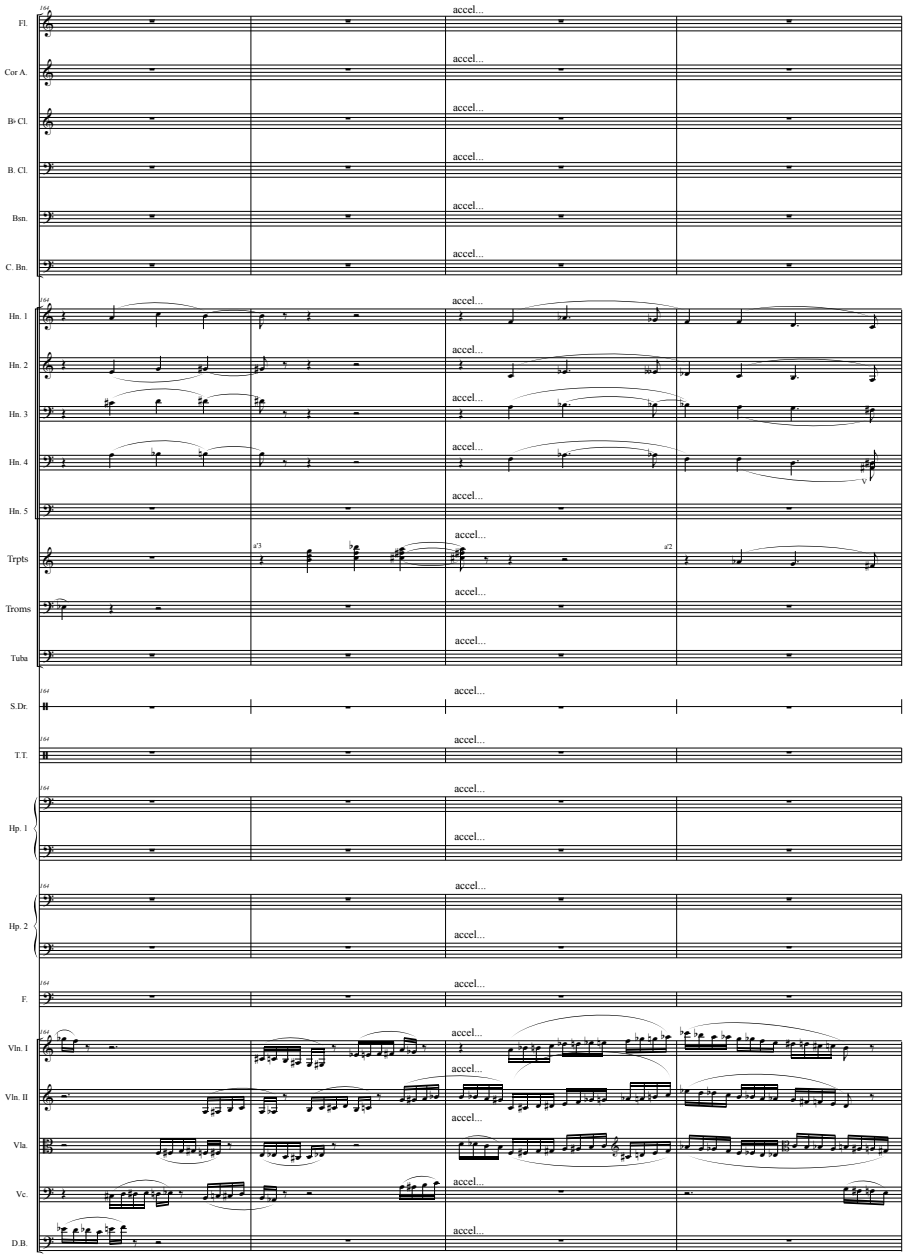
Helen of Troy on crucifix

[The Nightwatchman, slinking in from behind, lifts up his lantern & in its light the crucified figure changes into that of Helen]



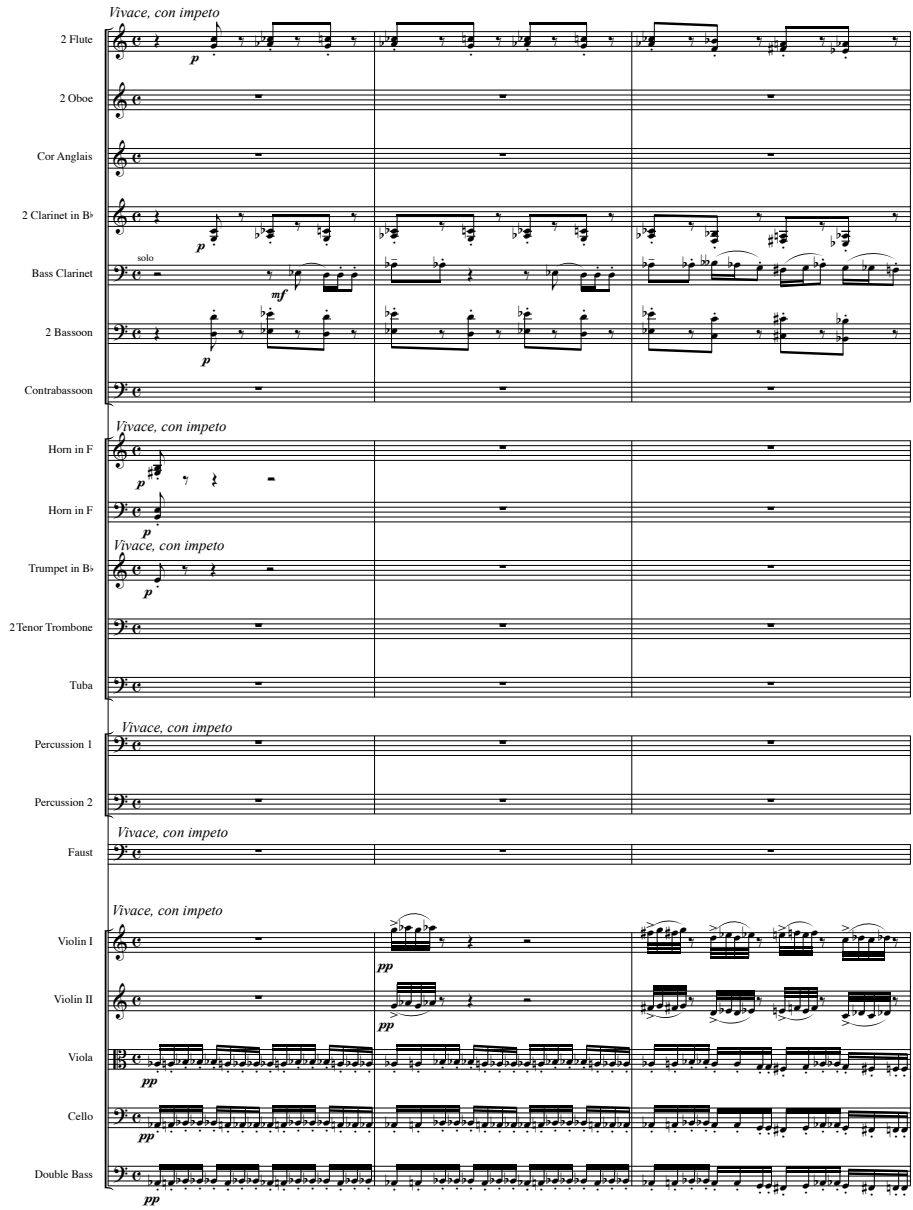

[Nightwatchman goes away]
Fl.
Cor A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
T. Tbn.
B. Tbn.
Tuba
S.Dr.
T.T.
Hp. 1
Hp. 2
F.
Vln. I
Vln. II
Vla.
Vc.
D.B.
a2
mf
dim. . .
Troms 1 & 2
Trom 3
Large Tom Tom
Gna - de?
Bist du un - ver - söhn bar?
simile

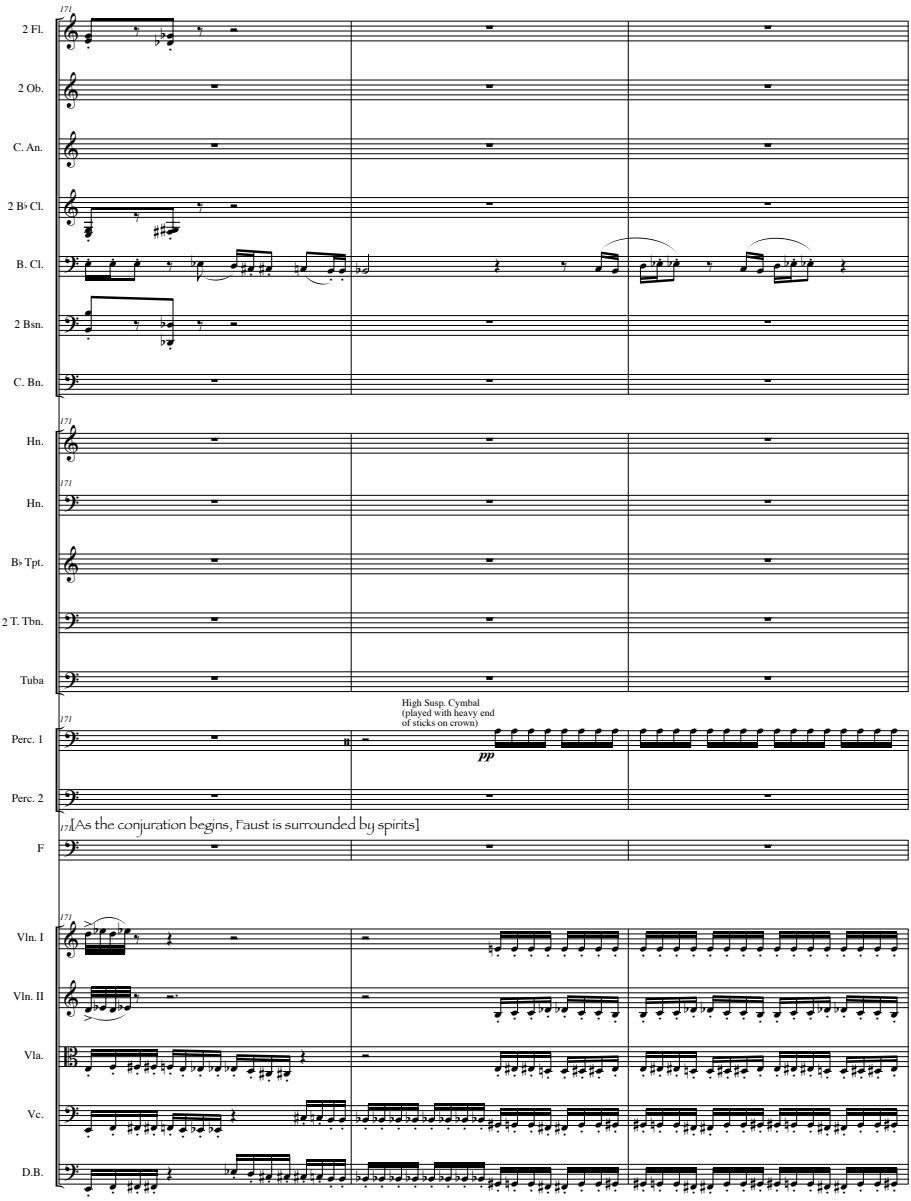

34 [Faust rises to his feet as if with new strength]
moderato, tranquillo
Fl.
Cor A.
B♭ Cl.
B. Cl.
Bsn.
a'2
p
C. Bn.
moderato, tranquillo
Brass: quasi chorale
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
moderato, tranquillo
2 Trpts.
a'2
2 T. Tbns.
Tuba
S.Dr.
T.T.
Hp. 1
Hp. 2
F.
moderato, tranquillo
Vln. I
molto legato, sul tasto
pp
Vln. II
Vla.
Vc.
D.B.

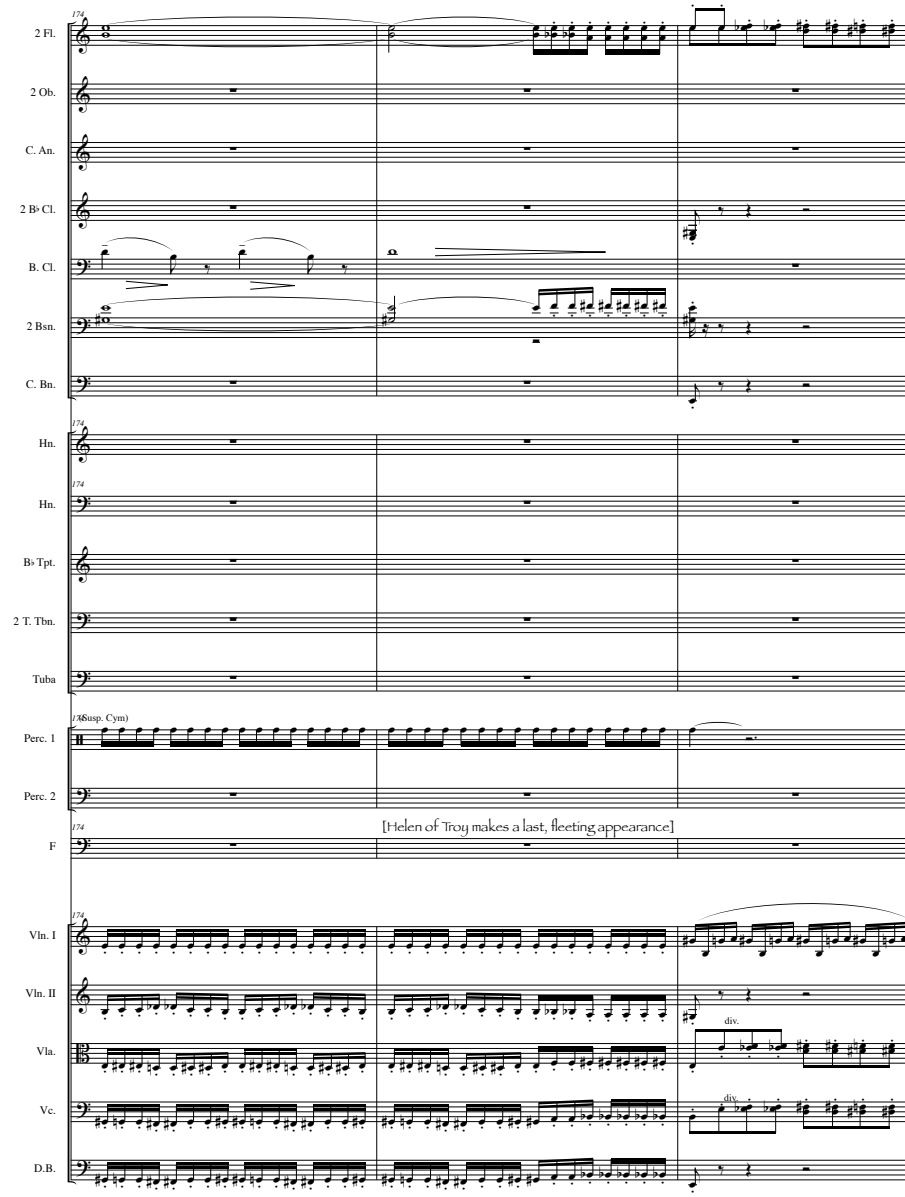

Fl.
Cor A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Trpts
Troms
Tuba
S.Dr.
T.T.
Hp. 1
Hp. 2
F.
Vln. I
Vln. II
Vla.
Vc.
D.B.
accel...
a/3
a/2

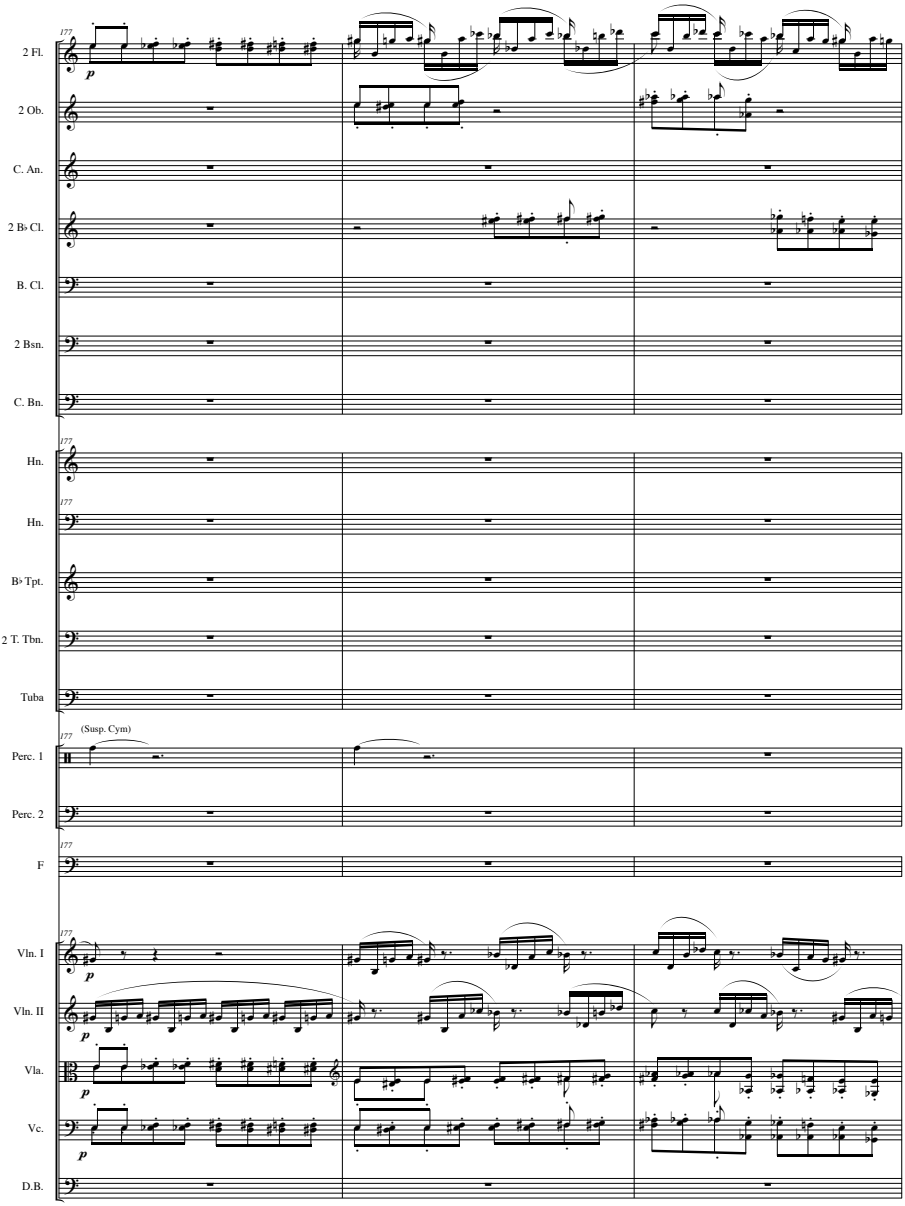
Faust's final conjuration begins

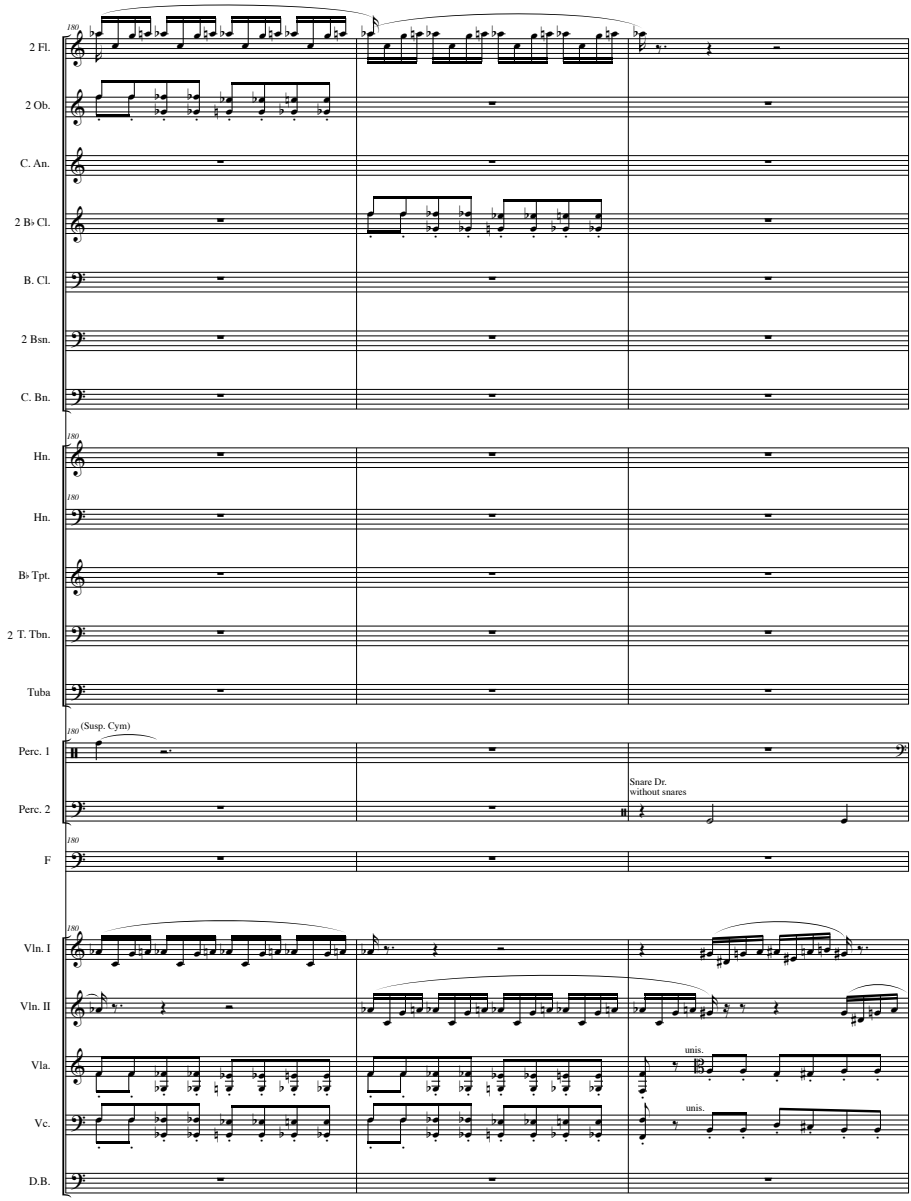
[Libretto directs: Faust lays the dead child on the ground and covers it with his cloak. He takes off his girdle, lays it on the ground, and then steps into the circle it forms.]

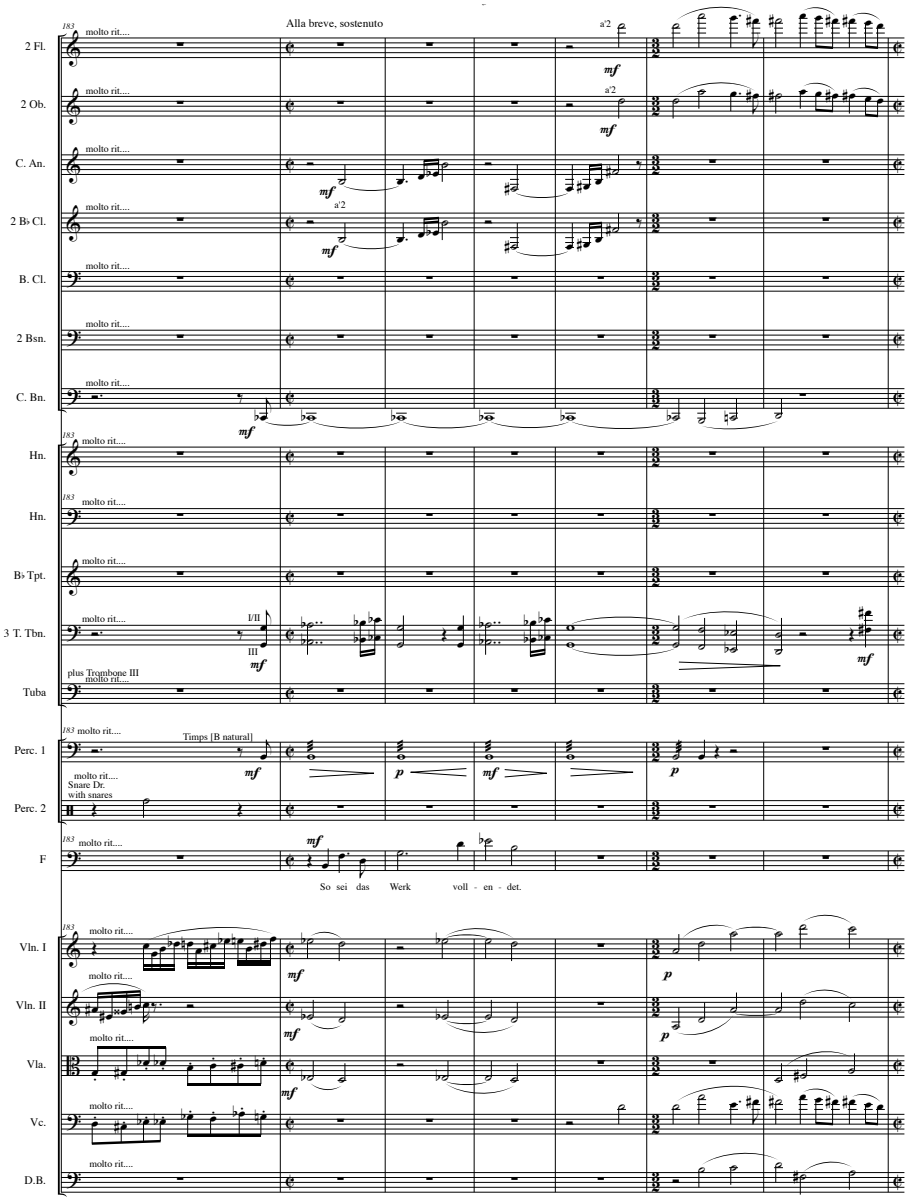


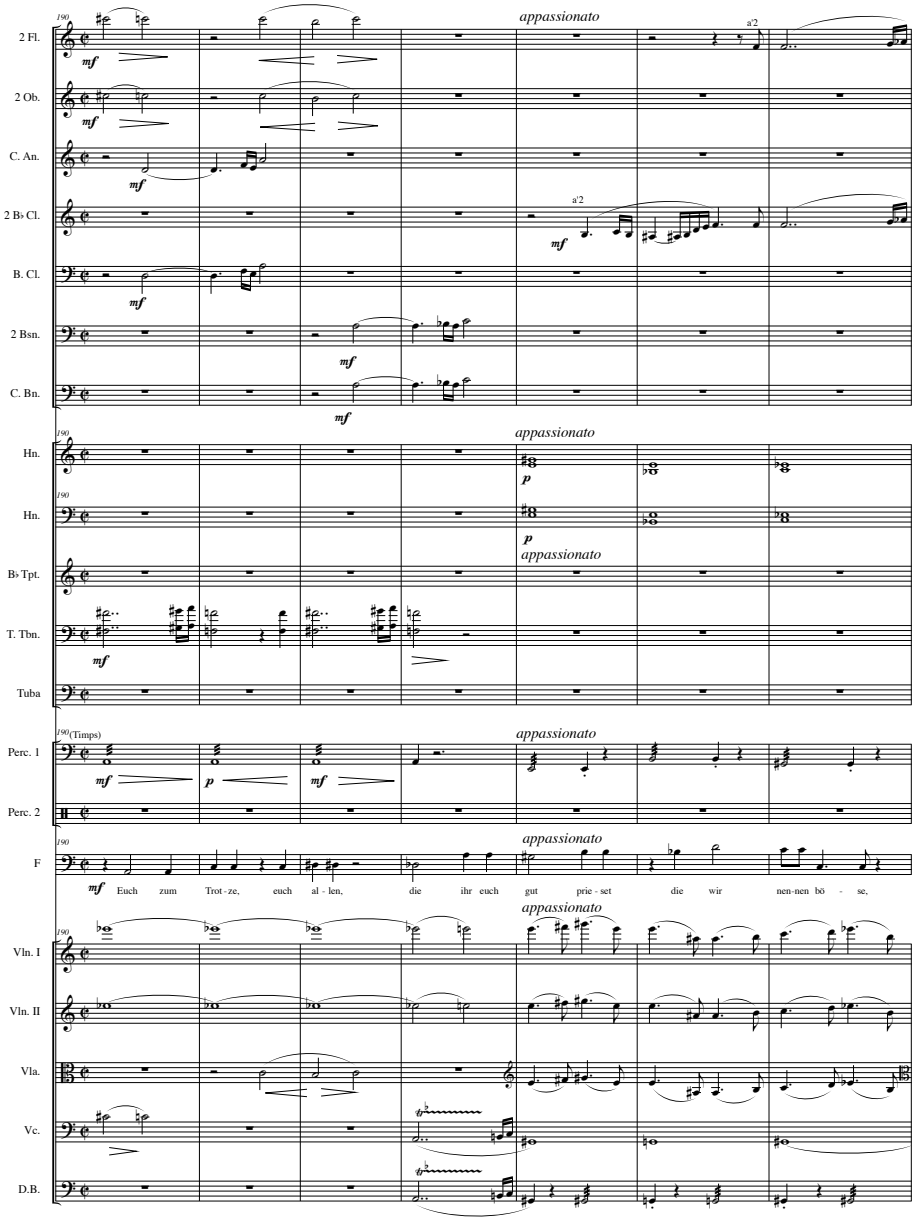

171
2 Fl.
2 Ob.
C. An.
2 B♭ Cl.
B. Cl.
2 Bsn.
C. Bn.
171
Hn.
171
Hn.
B♭ Tpt.
2 T. Tbn.
Tuba
171
Perc. 1
Perc. 2
High Susp. Cymbal
(played with heavy end
of sticks on crown)
pp
171 [As the conjuration begins, Faust is surrounded by spirits]
F
171
Vln. I
Vln. II
Vla.
Vc.
D.B.

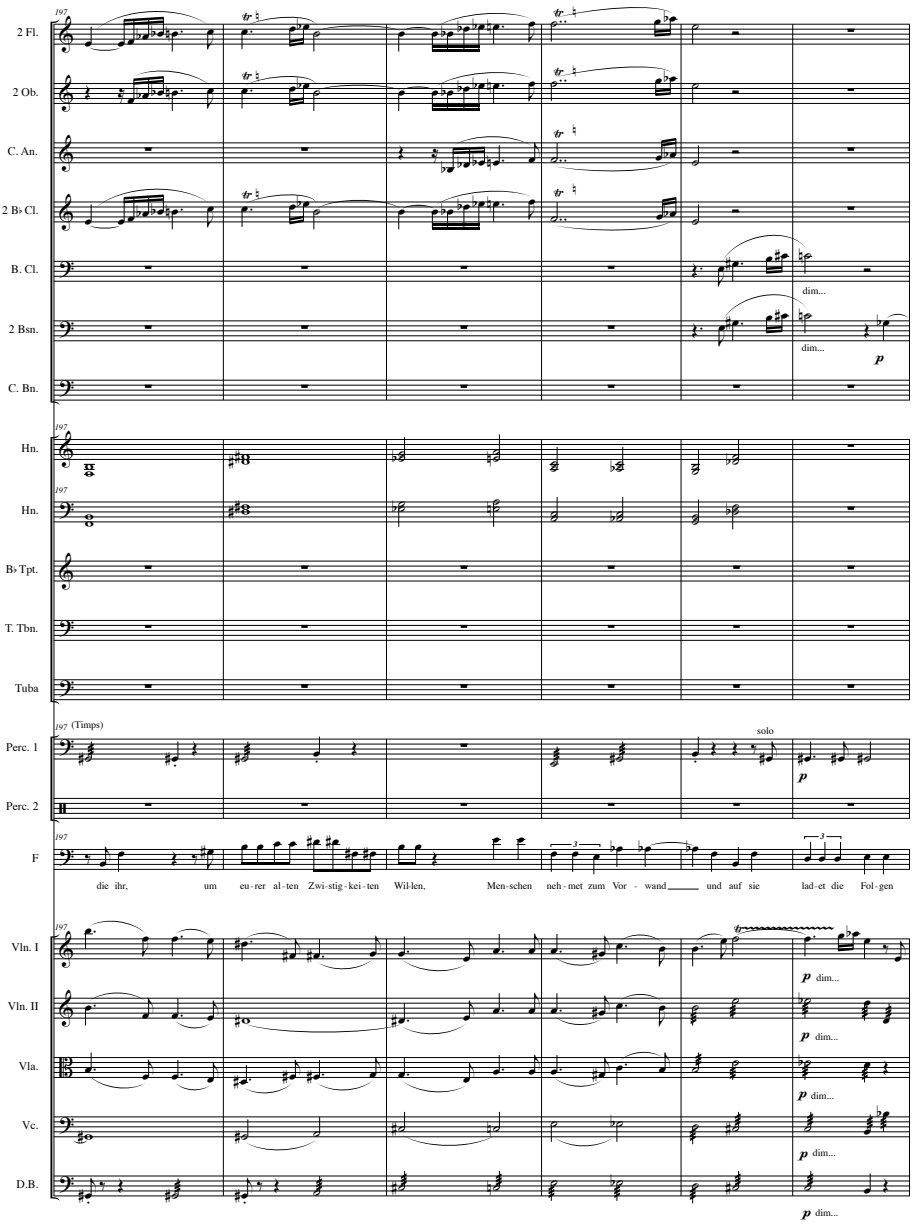

2 Fl.
2 Ob.
C. An.
2 B♭ Cl.
B. Cl.
2 Bsn.
C. Bn.
Hn.
Hn.
B♭ Tpt.
2 T. Tbn.
Tuba
(Susp. Cym)
Perc. 1
Perc. 2
[Helen of Troy makes a last, fleeting appearance]
F
Vln. I
Vln. II
Vla.
Vc.
D.B.
div.
div.

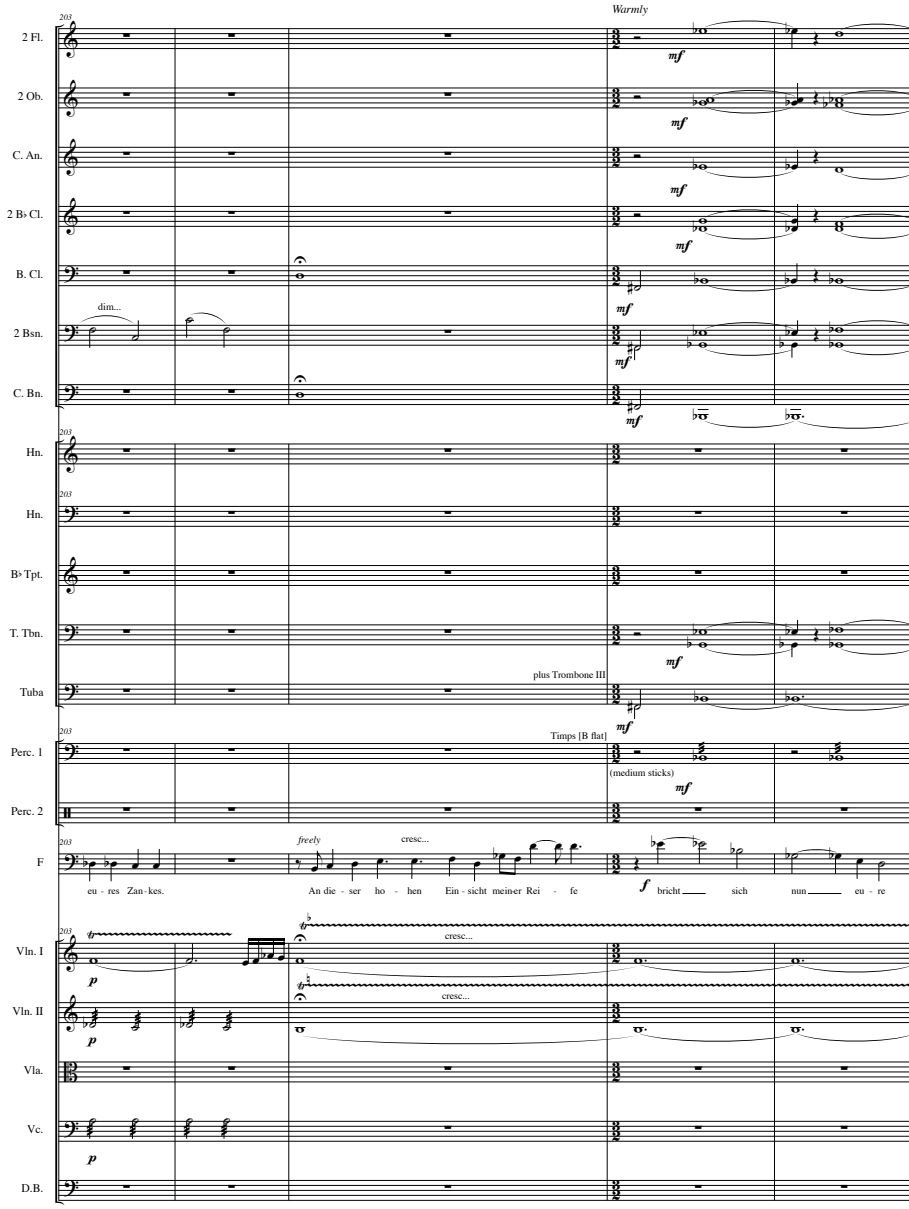

177
2 Fl.
p
2 Ob.
C. An.
2 B♭ Cl.
B. Cl.
2 Bsn.
C. Bn.
177
Hn.
177
Hn.
B♭ Tpt.
2 T. Tbn.
Tuba
177
(Susp. Cym)
Perc. 1
Perc. 2
177
F
177
Vln. I
p
Vln. II
p
Vla.
p
Vc.
p
D.B.

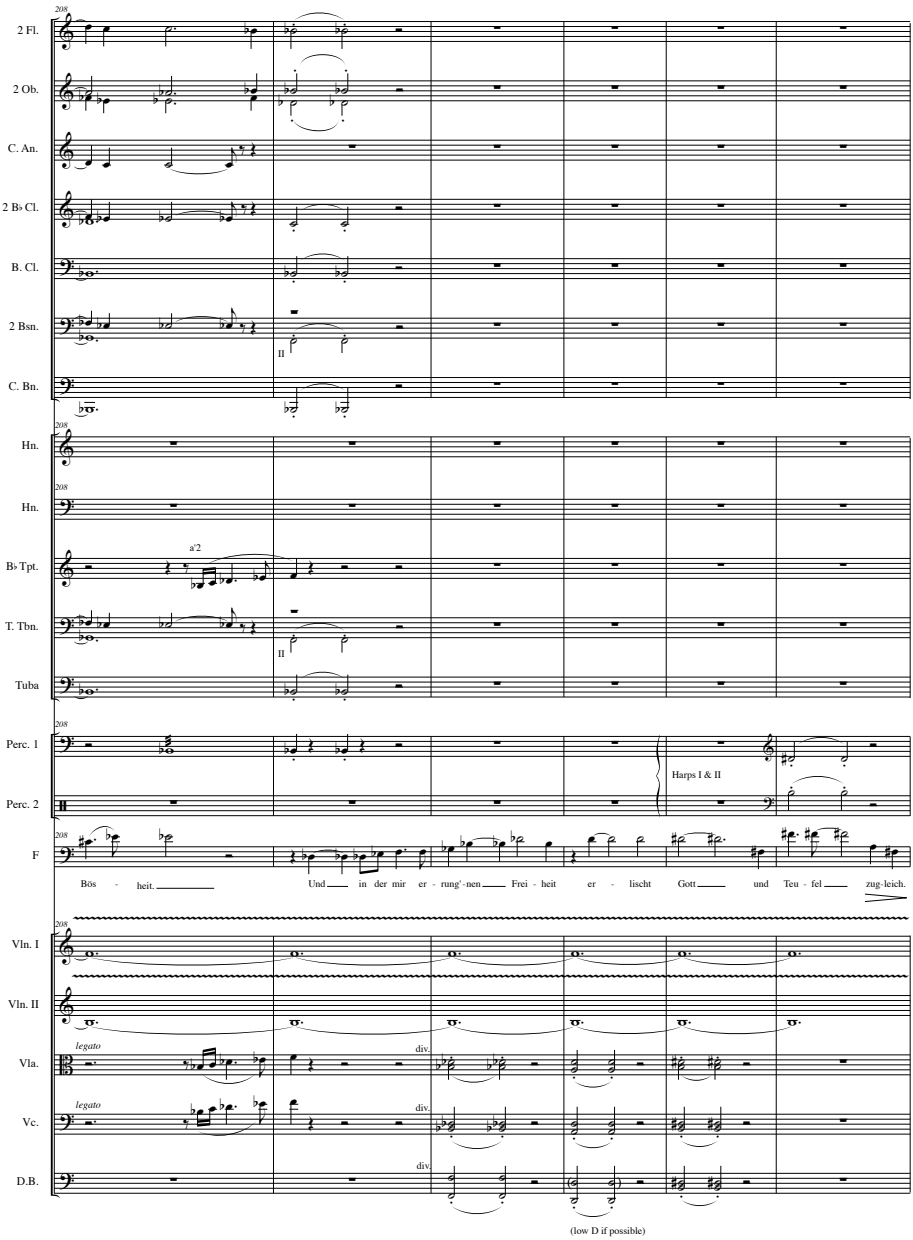

2 Fl.
2 Ob.
C. An.
2 B♭ Cl.
B. Cl.
2 Bsn.
C. Bn.
Hn.
Hn.
B♭ Tpt.
2 T. Tbn.
Tuba
Perc. 1
Perc. 2
F
Vln. I
Vln. II
Vla.
Vc.
D.B.
180
(Susp. Cym)
Snare Dr.
without snares
unis.
unis.


Alla breve, sostenuto
2 Fl.
2 Ob.
C. An.
2 B♭ Cl.
B. Cl.
2 Bsn.
C. Bn.
Hn.
Hn.
B♭ Tpt.
3 T. Tbn.
Tuba
Perc. 1
Timps [B natural]
Perc. 2
Snare Dr.
with snares
F
So sei das Werk voll - en - det.
Vln. I
Vln. II
Vla.
Vc.
D.B.
molto rit....
plus Trombone III
a'2
I/II
III

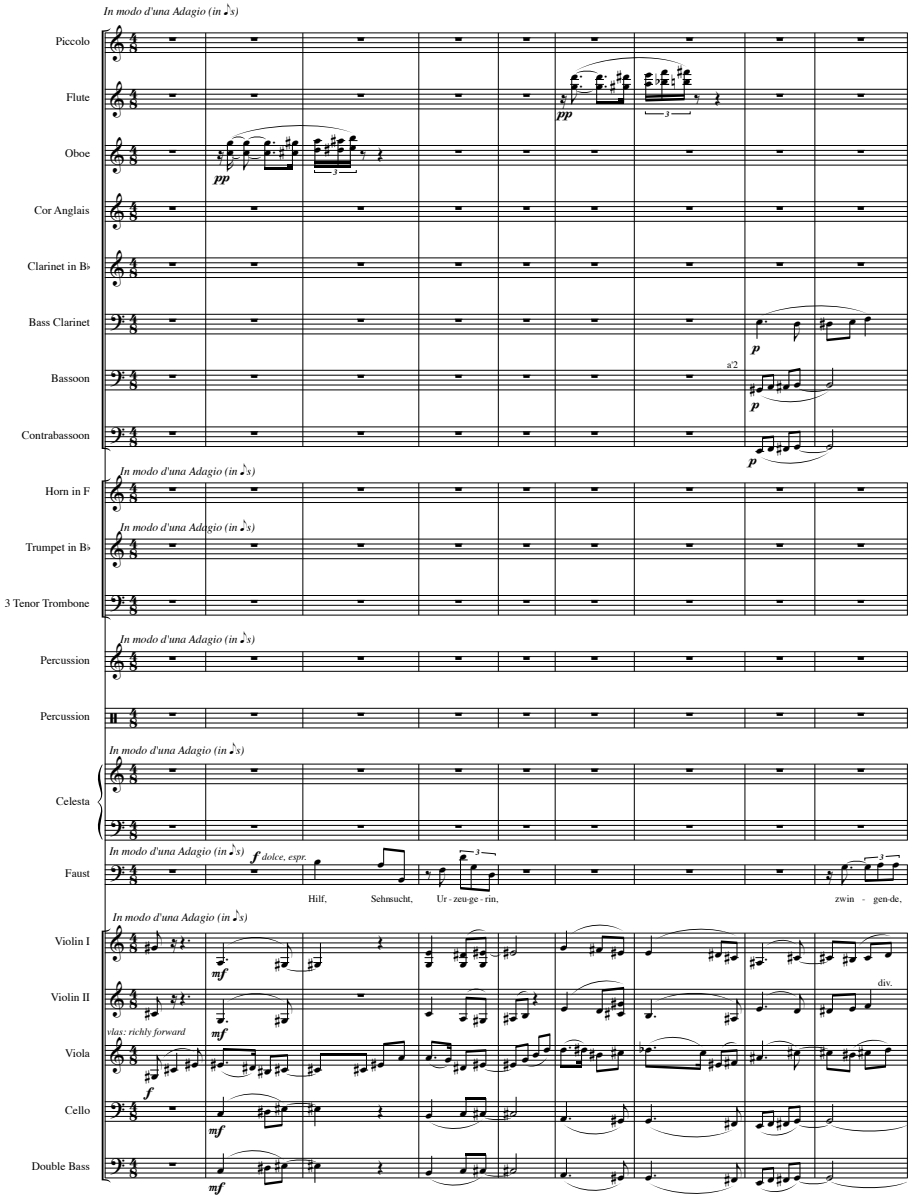

2 Fl.
2 Ob.
C. An.
2 B♭ Cl.
B. Cl.
2 Bsn.
C. Bn.
Hn.
Hn.
B♭ Tpt.
T. Tbn.
Tuba
Perc. 1
Perc. 2
F
Vln. I
Vln. II
Vla.
Vc.
D.B.
190
mf
p
a'2
appassionato
(Timps)
Euch zum Trot - ze, euch al - len, die ihr euch gut prie - set die wir nen-nen bö - se,

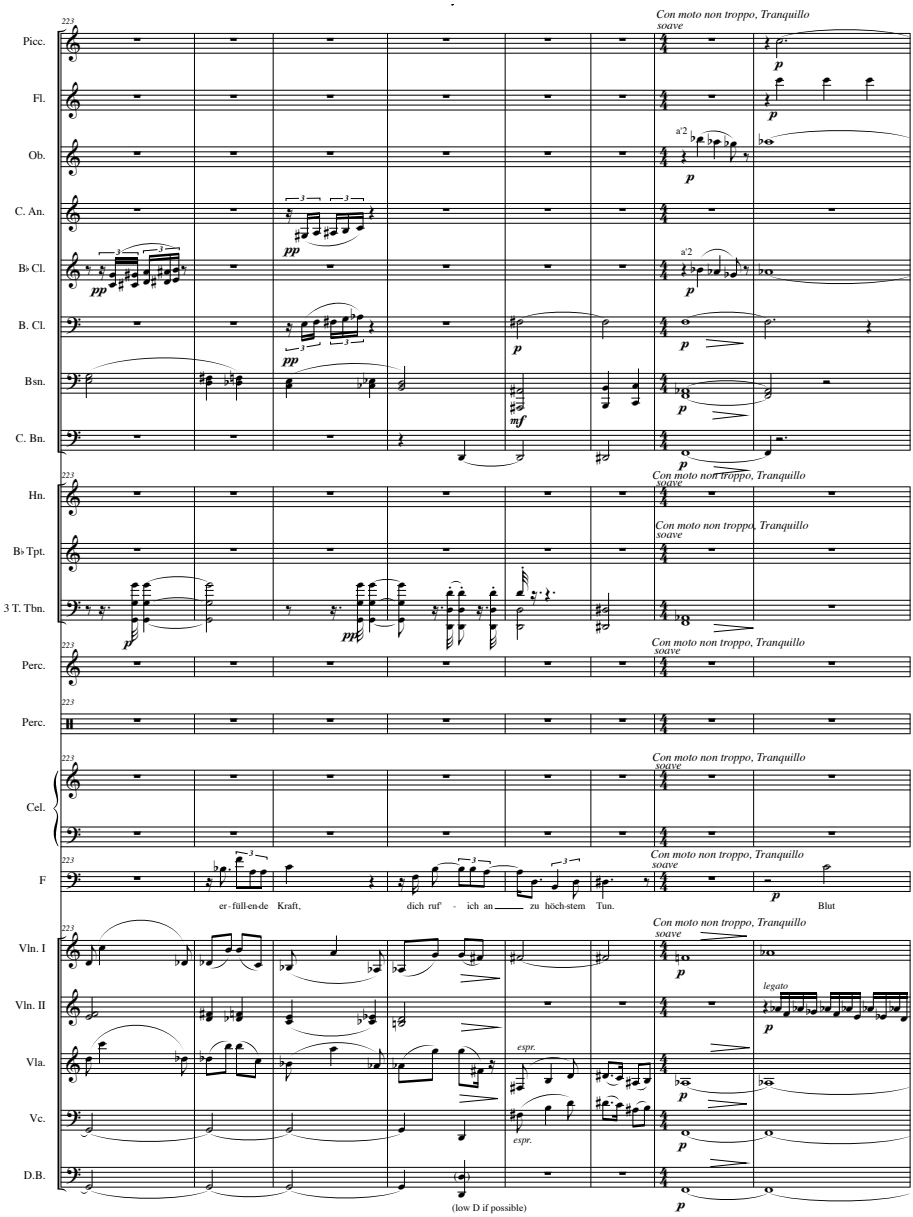

2 Fl.
2 Ob.
C. An.
2 B♭ Cl.
B. Cl.
2 Bsn.
C. Bn.
Hn.
Hn.
B♭ Tpt.
T. Tbn.
Tuba
Perc. 1
(Timps)
solo
Perc. 2
F
die ihr, um eu - rer al - ten Zwi-stig-kei-ten Wil-len, Men-schen neh - met zum Vor - wand und auf sie lad-et die Fol-gen
Vln. I
Vln. II
Vla.
Vc.
D.B.
dim...
p

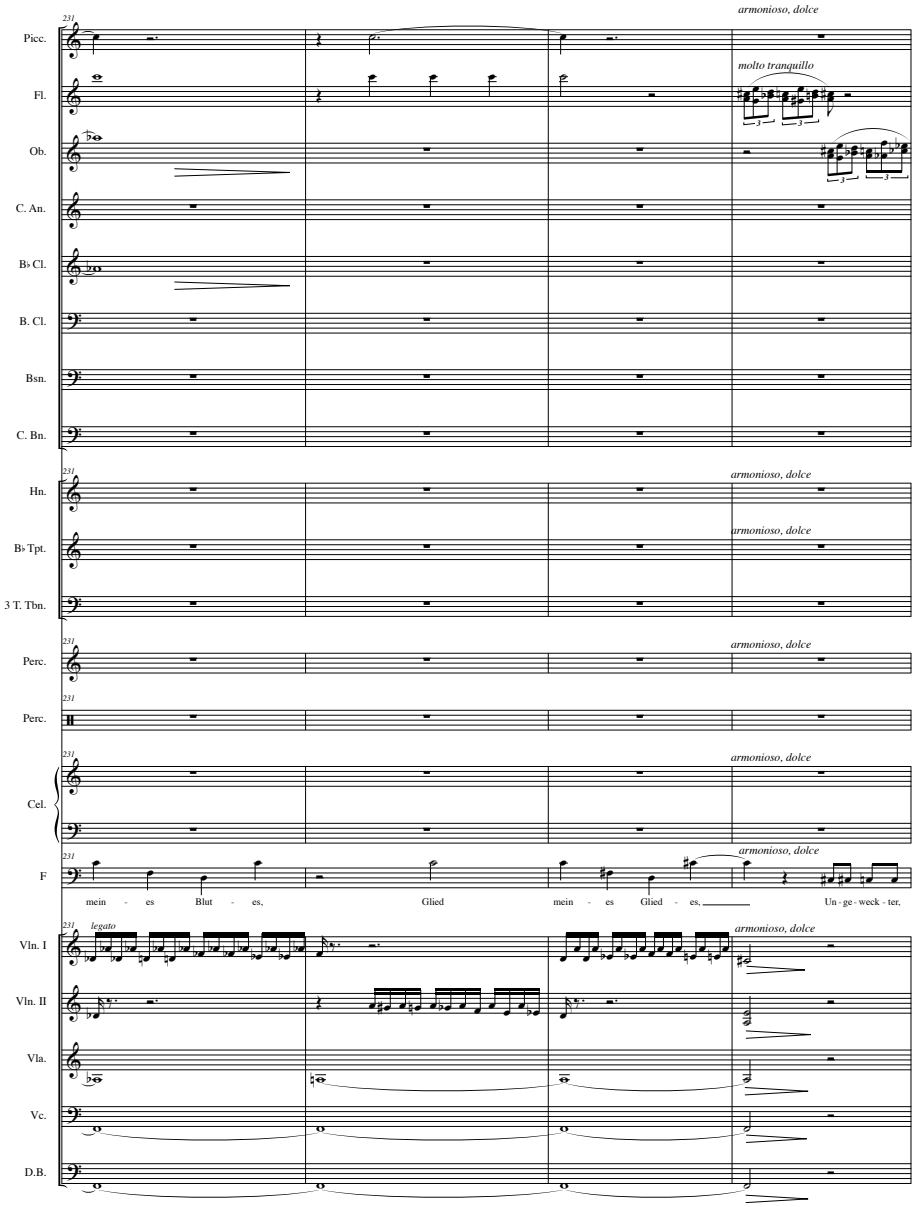

Warmly
2 Fl.
2 Ob.
C. An.
2 B♭ Cl.
B. Cl.
dim...
2 Bsn.
C. Bn.
Hn.
Hn.
B♭ Tpt.
T. Tbn.
Tuba
plus Trombone III
Timps [B flat]
Perc. 1
(medium sticks)
Perc. 2
F
freely
cresc...
eu - res Zan - kes.
An die - ser ho - hen Ein - sicht mein-er Rei - fe
bricht sich nun eu - re
Vln. I
Vln. II
Vla.
Vc.
D.B.

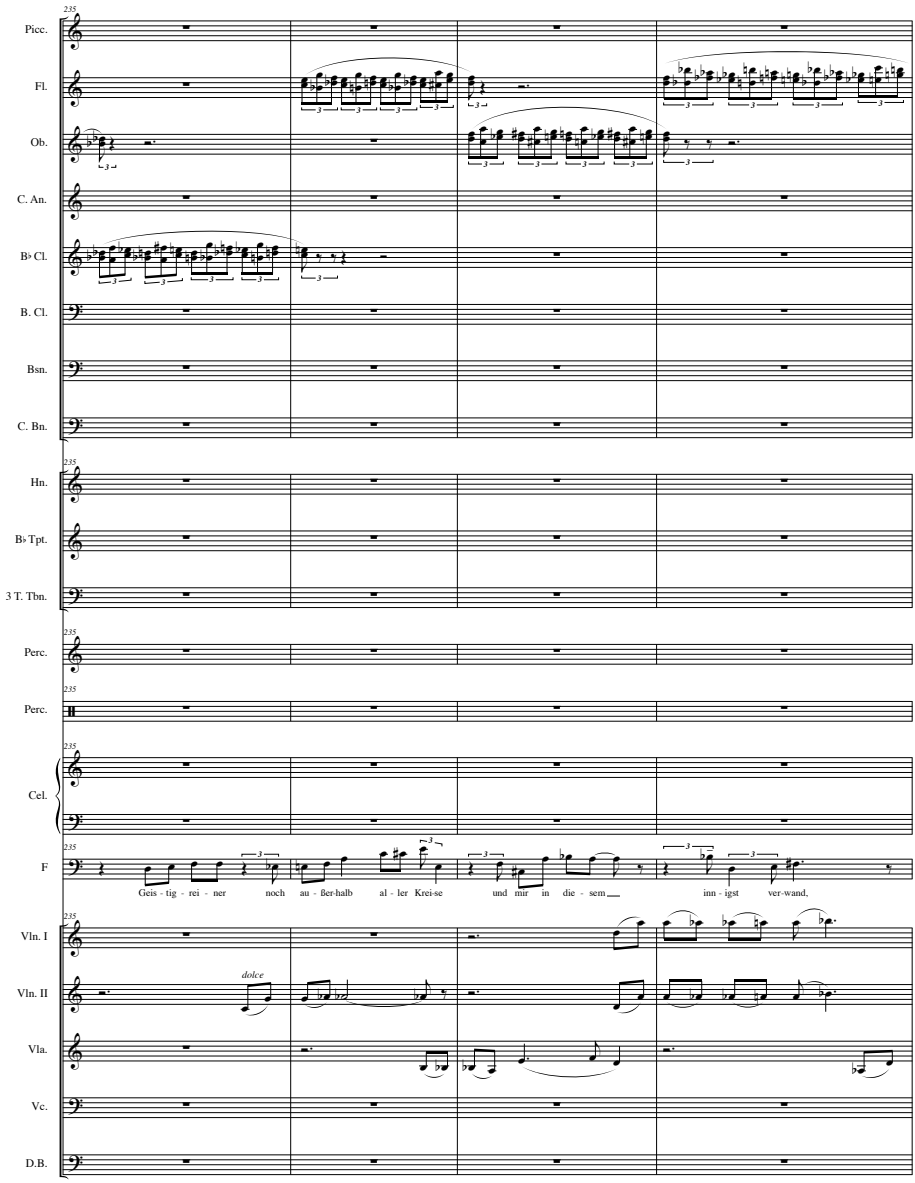

2 Fl.
2 Ob.
C. An.
2 B♭ Cl.
B. Cl.
2 Bsn.
C. Bn.
Hn.
Hn.
B♭ Tpt.
T. Tbn.
Tuba
Perc. 1
Perc. 2
F
Vln. I
Vln. II
Vla.
Vc.
D.B.
208
a'2
II
Harps I & II
Bös - heit.
Und in der mir er - rung'-nen Frei - heit er - lischt Gott und Teu - fel zug-leich.
legato
div.
(low D if possible)

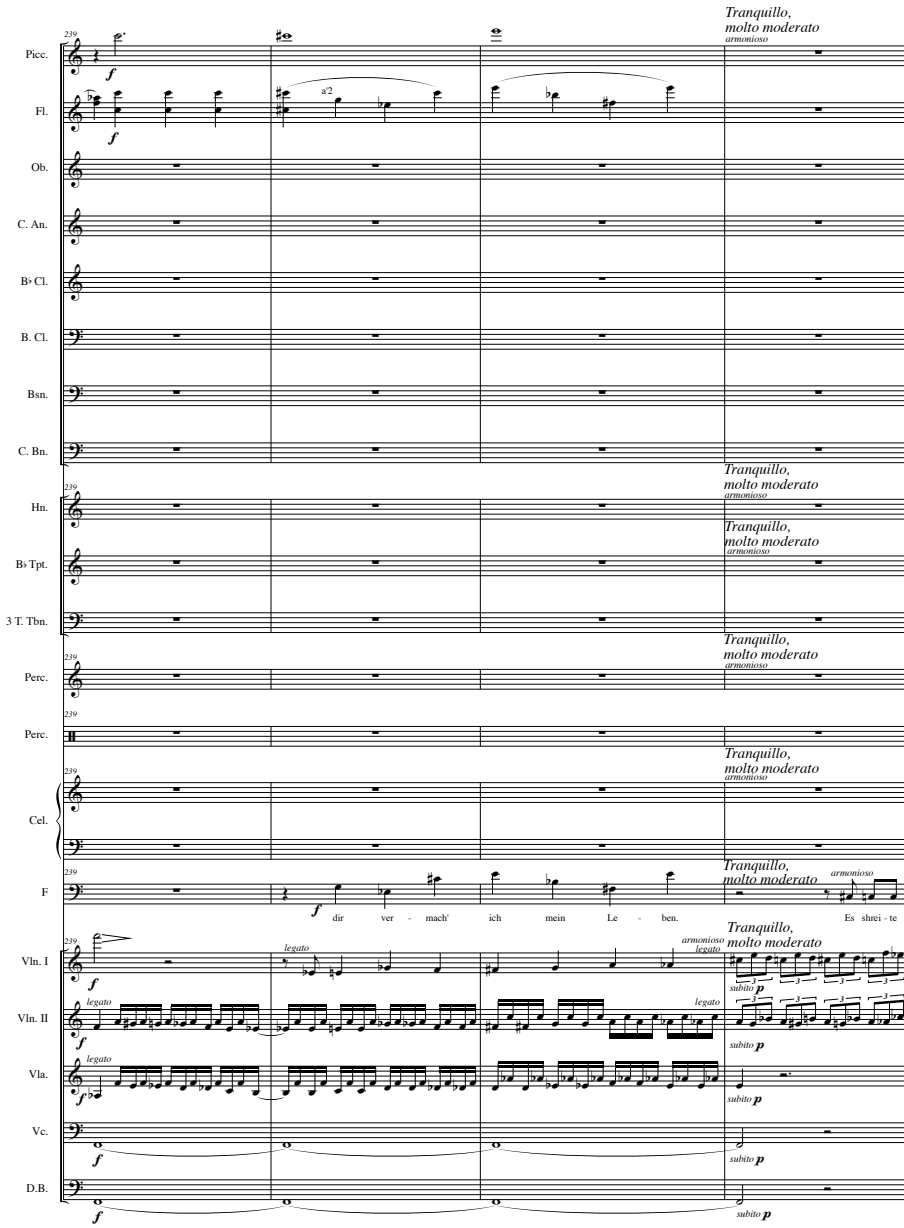
Hilf, sehnsucht…

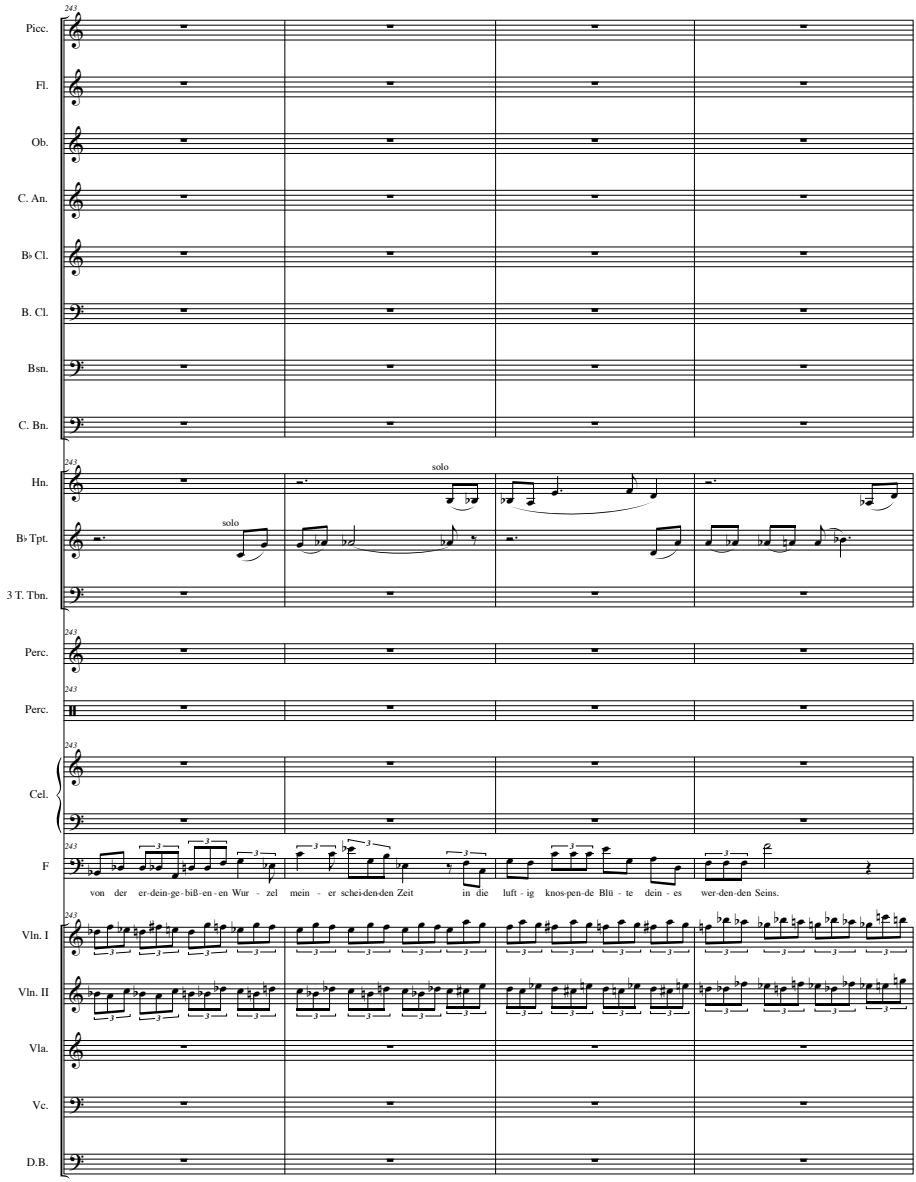


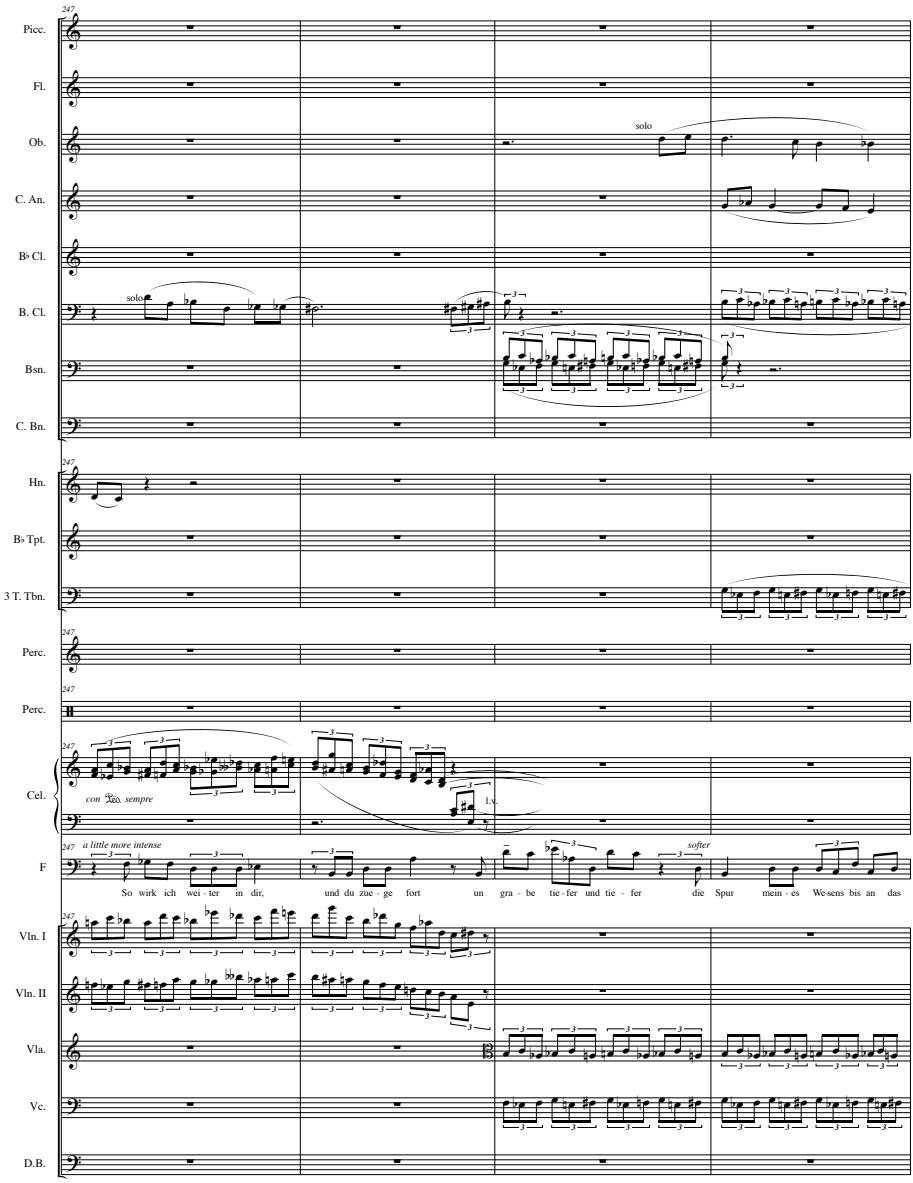

Con moto non troppo, Tranquillo
soave
Picc.
Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn.
B♭ Tpt.
3 T. Tbn.
Perc.
Perc.
Cel.
F
er - füll-en-de Kraft, dich ruf' - ich an zu höch-stem Tun. Blut
Vln. I
Vln. II
Vla.
Vc.
D.B.
a'2
legato
espr.
(low D if possible)

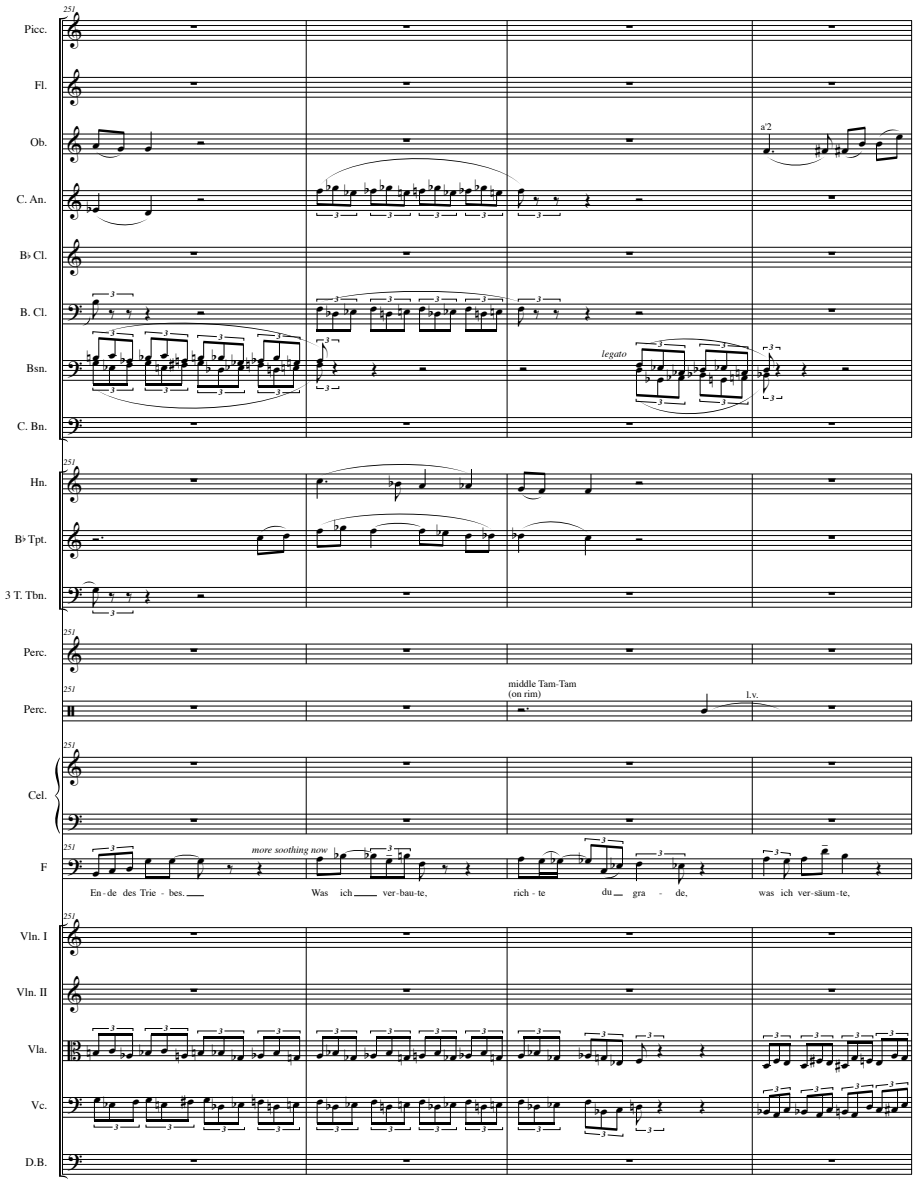

Picc.
Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn.
B♭ Tpt.
3 T. Tbn.
Perc.
Perc.
Cel.
F
Vln. I
Vln. II
Vla.
Vc.
D.B.
armonioso, dolce
molto tranquillo
legato
mein - es Blut - es, Glied mein - es Glied - es, Un - ge - weck - ter,

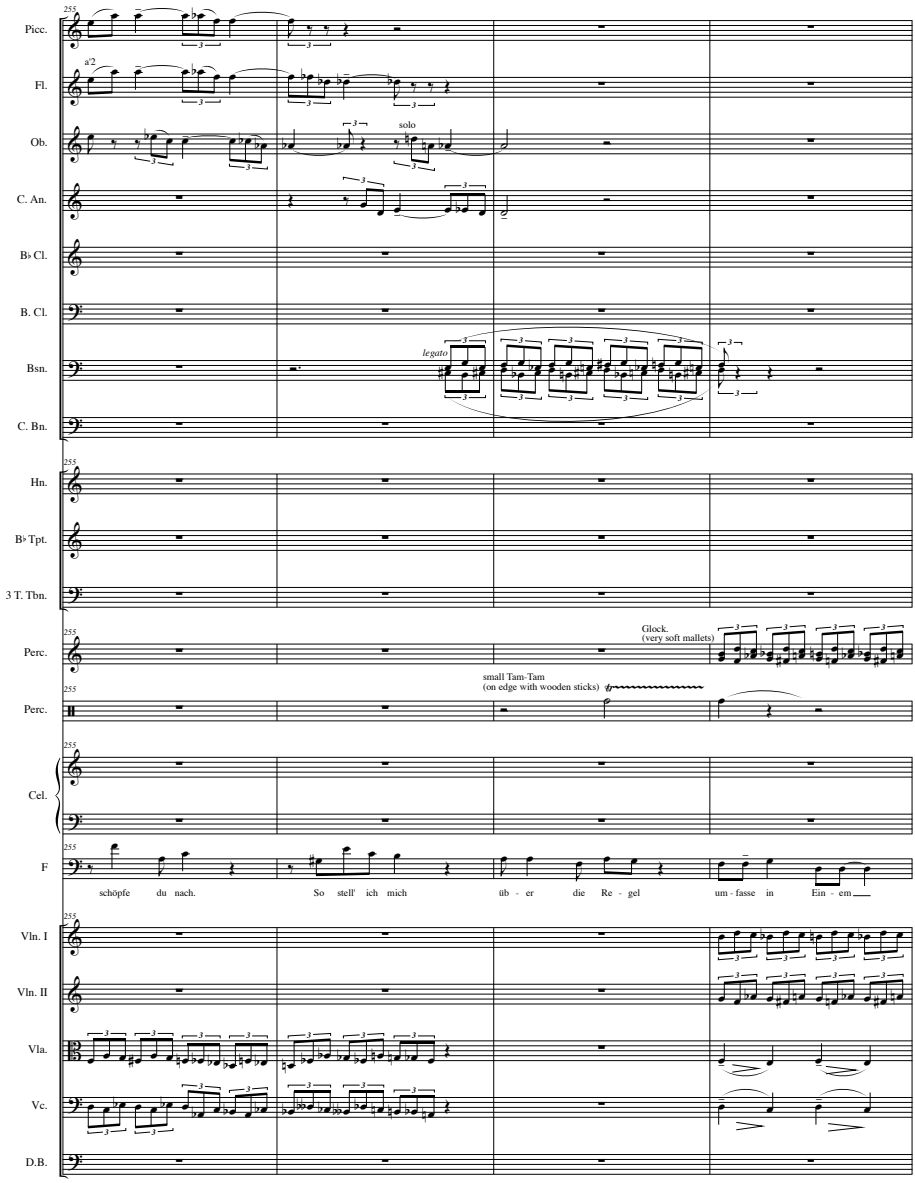

235
Picc.
Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn.
B♭ Tpt.
3 T. Tbn.
Perc.
Perc.
Cel.
F
Gleis - tig - rei - ner noch au - ßer-halb al - ler Krei-se und mir in die - sem inn - igst ver-wand,
Vln. I
Vln. II
Vla.
Vc.
D.B.
dolce

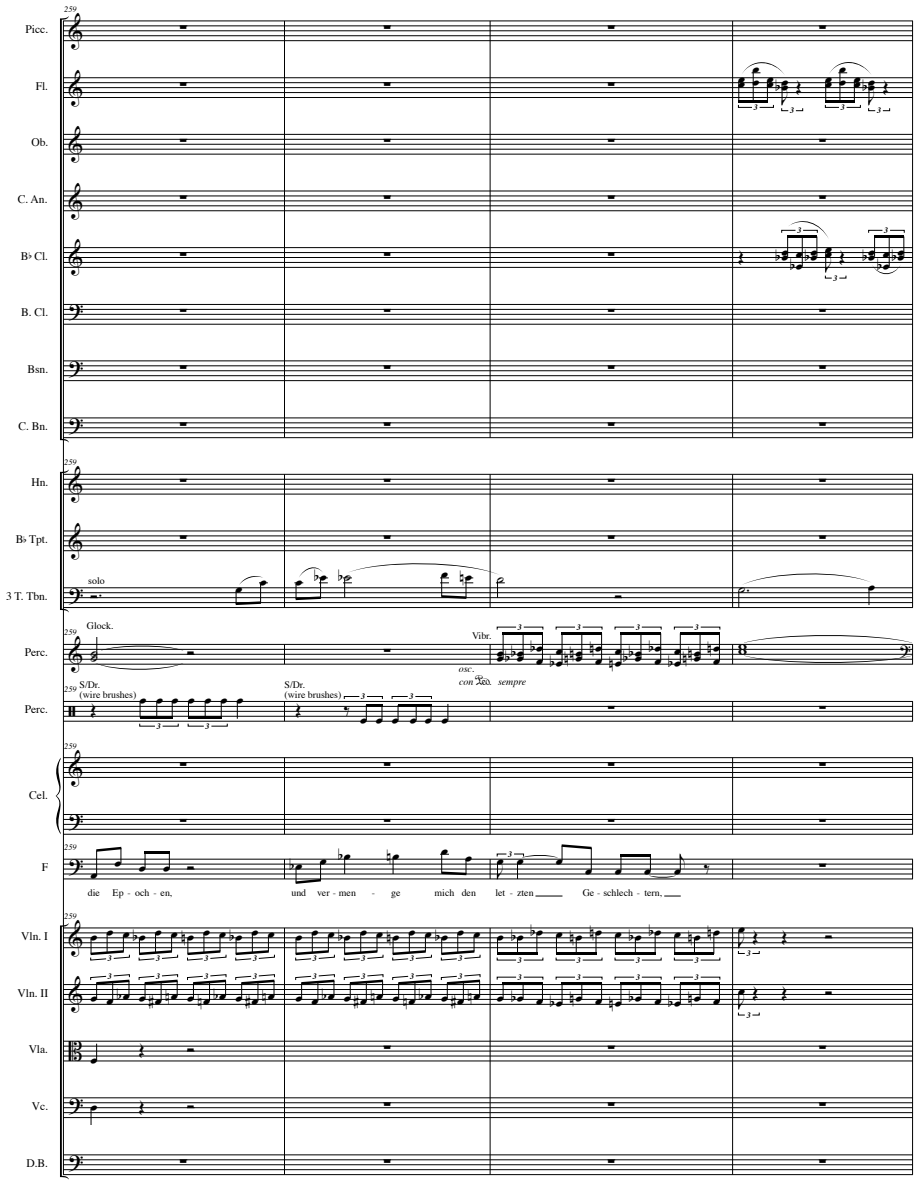

Tranquillo, molto moderato
armonioso
Picc.
Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn.
B♭ Tpt.
3 T. Tbn.
Perc.
Perc.
Cel.
F
Vln. I
Vln. II
Vla.
Vc.
D.B.
a'2
dir ver - mach' ich mein Le - ben.
Es shrei - te
legato
armonioso
subito p

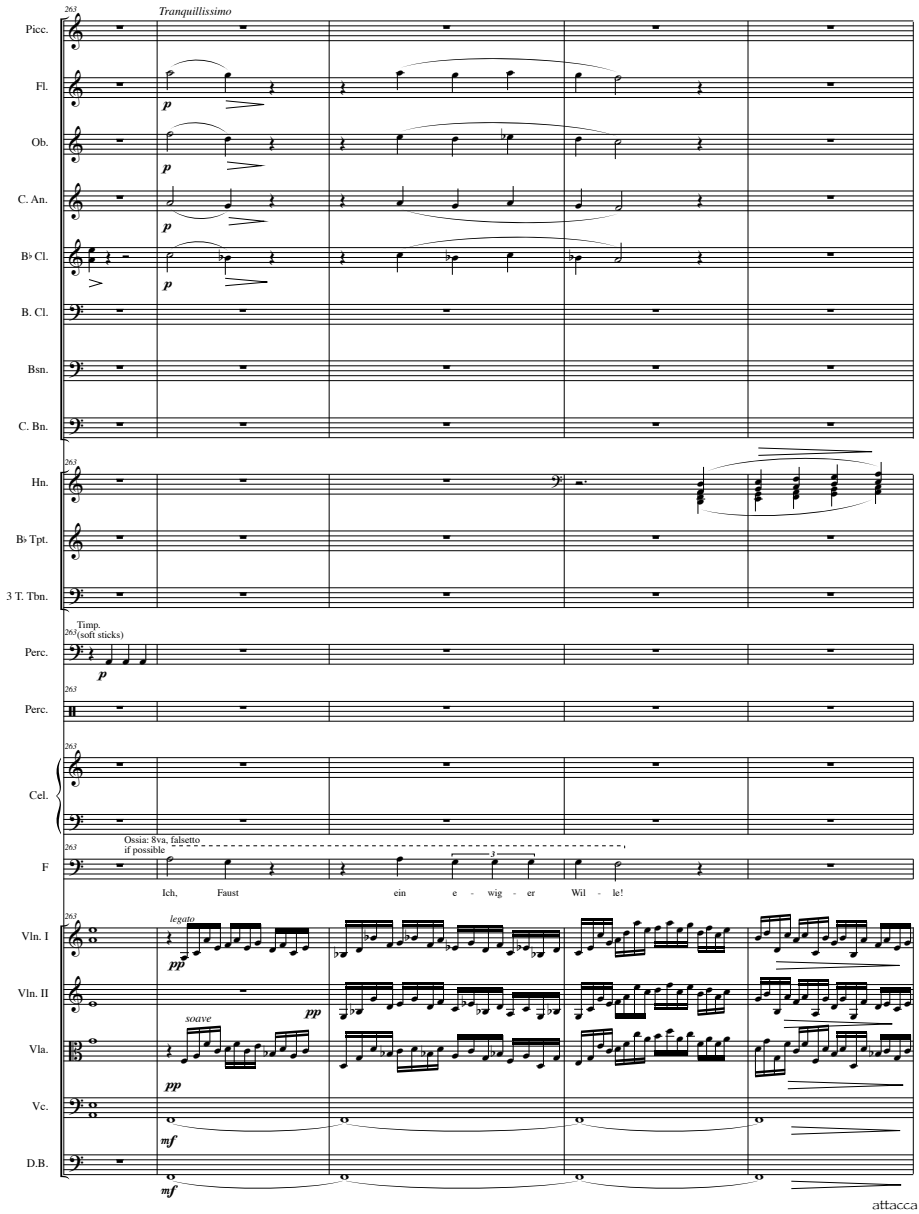

243
Picc.
Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn.
solo
B♭ Tpt.
solo
3 T. Tbn.
Perc.
Perc.
Cel.
F
von der er-dein-ge-biß-en-en Wur - zel mein - er schei-den-den Zeit in die luft - ig knos-pen-de Blü - te dein - es wer-den-den Seins.
Vln. I
Vln. II
Vla.
Vc.
D.B.


Picc.
Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn.
B♭ Tpt.
3 T. Tbn.
Perc.
Perc.
Cel.
F
Vln. I
Vln. II
Vla.
Vc.
D.B.
solo
solo
con Ped. sempre
l.v.
a little more intense
softer
So wirk ich wei - ter in dir, und du zue - ge fort un gra - be tie - fer und tie - fer die Spur mein - es We-sens bis an das

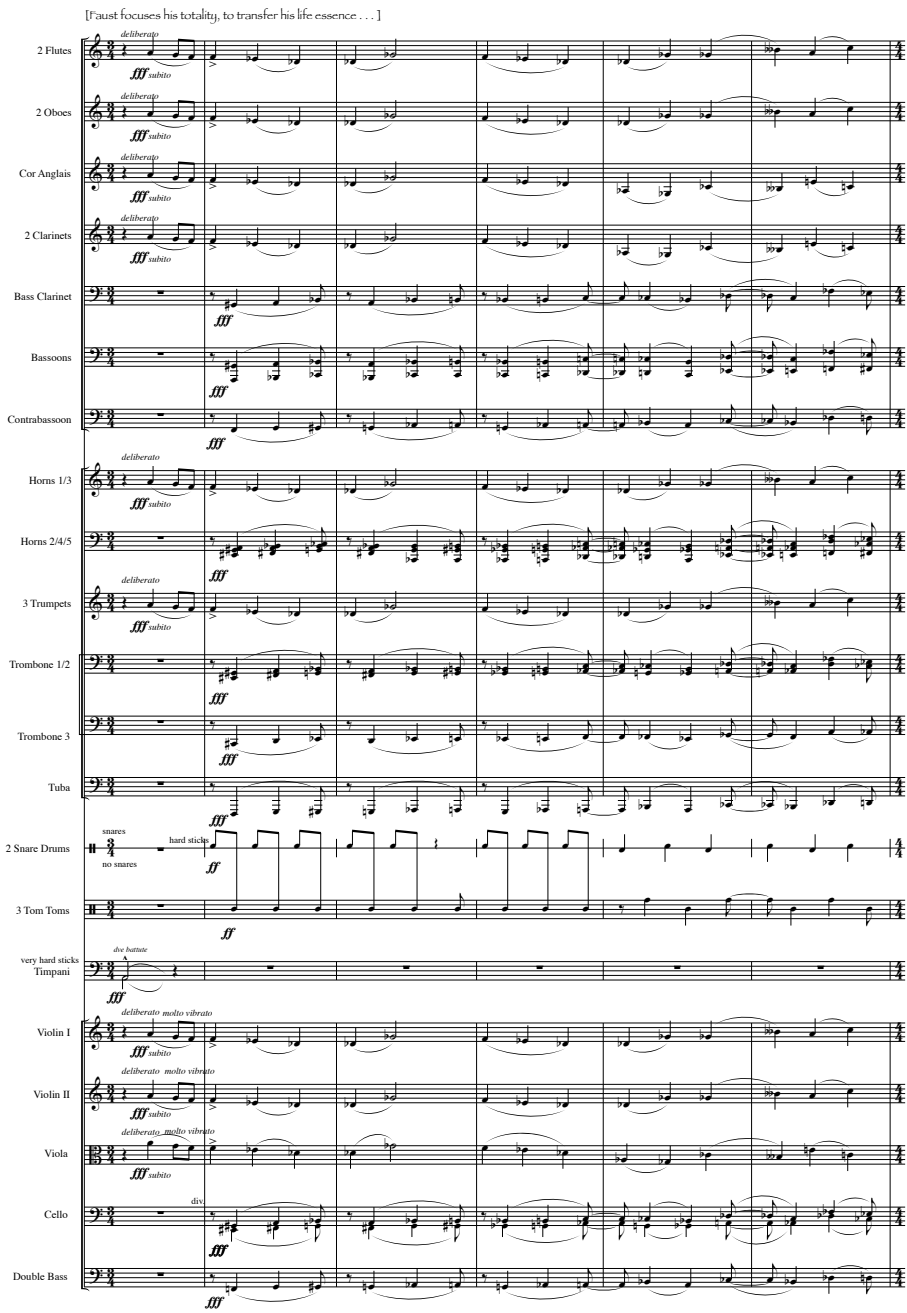

Picc.
Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn.
B♭ Tpt.
3 T. Tbn.
Perc.
Perc.
Cel.
F
Vln. I
Vln. II
Vla.
Vc.
D.B.
a'2
legato
middle Tam-Tam
(on rim)
l.v.
more soothing now
En - de des Trie - bes.
Was ich ver - bau - te,
rich - te
du gra - de,
was ich ver - säum - te,

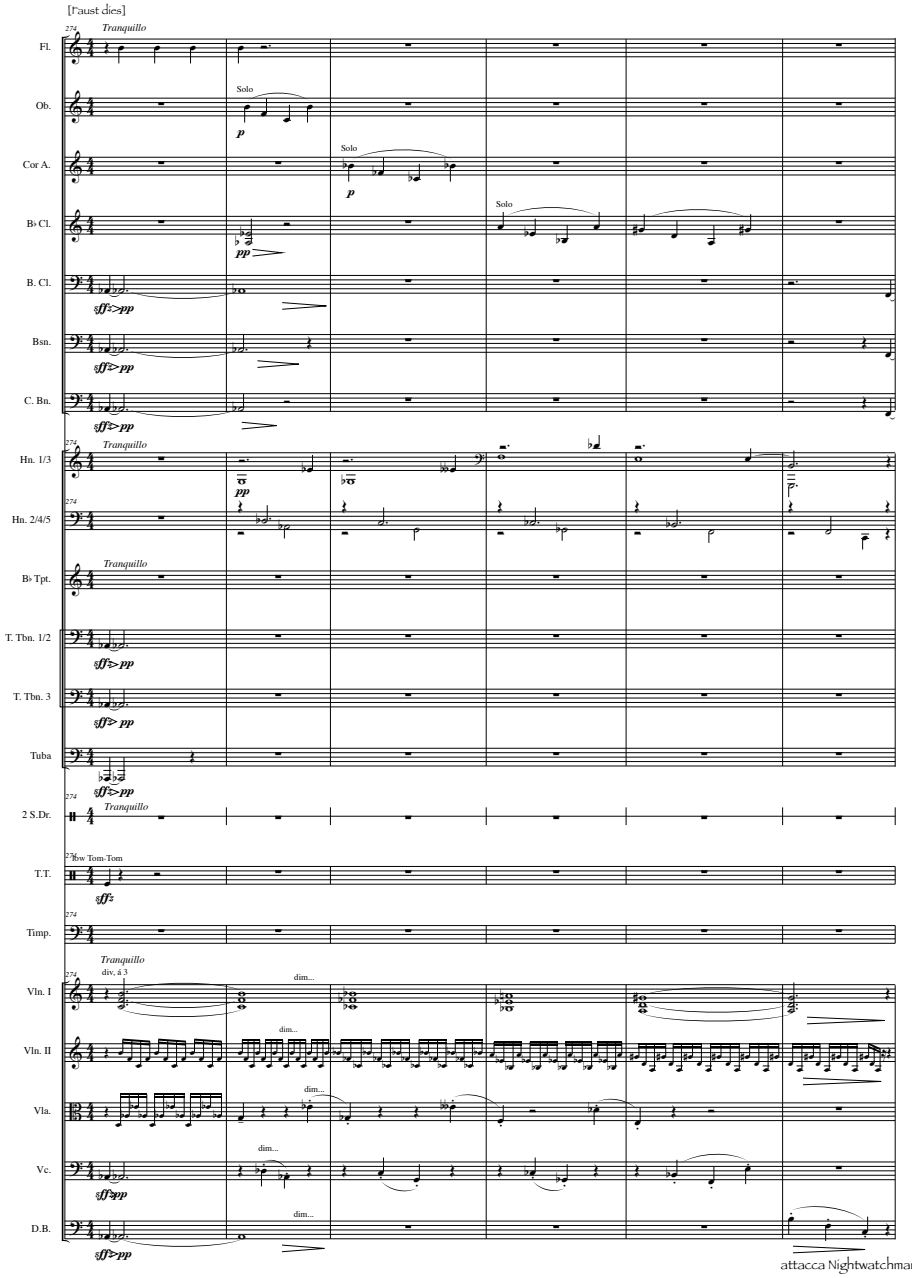

Picc.
Fl.
a'2
Ob.
solo
C. An.
B♭ Cl.
B. Cl.
Bsn.
legato
C. Bn.
Hn.
B♭ Tpt.
3 T. Tbn.
Perc.
Glock.
(very soft mallets)
small Tam-Tam
(on edge with wooden sticks)
Perc.
Cel.
F
schöpfe du nach. So stell' ich mich üb - er die Re - gel um - fasse in Ein - em
Vln. I
Vln. II
Vla.
Vc.
D.B.


Picc.
Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn.
B♭ Tpt.
3 T. Tbn.
solo
Perc.
Glock.
Vibr.
osc.
con sord. sempre
S/Dr.
(wire brushes)
Perc.
S/Dr.
(wire brushes)
Cel.
F
die Ep - och - en,
und ver - men - ge mich den let - zten Ge - schlech - tern,
Vln. I
Vln. II
Vla.
Vc.
D.B.

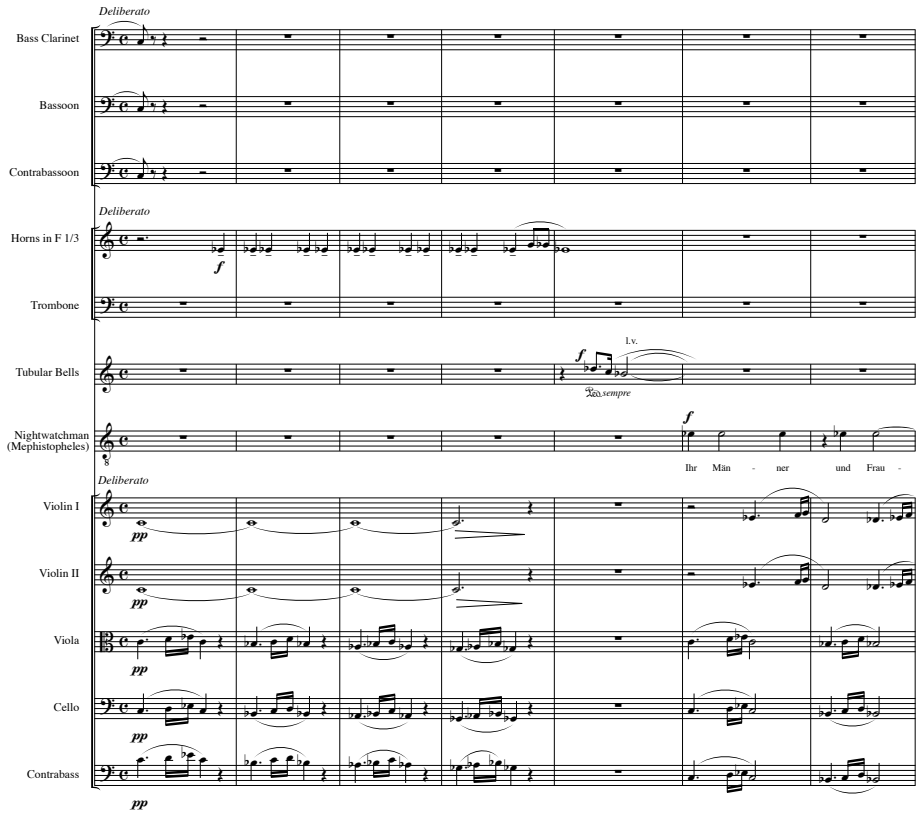

263
Tranquillissimo
Picc.
Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn.
B♭ Tpt.
3 T. Tbn.
Timp.
(soft sticks)
Perc.
Perc.
Cel.
F
Ossia: 8va, falsetto
if possible
Ich, Faust ein e - wig - er Wil - le!
Vln. I
Vln. II
Vla.
Vc.
D.B.
legato
soave
attacca

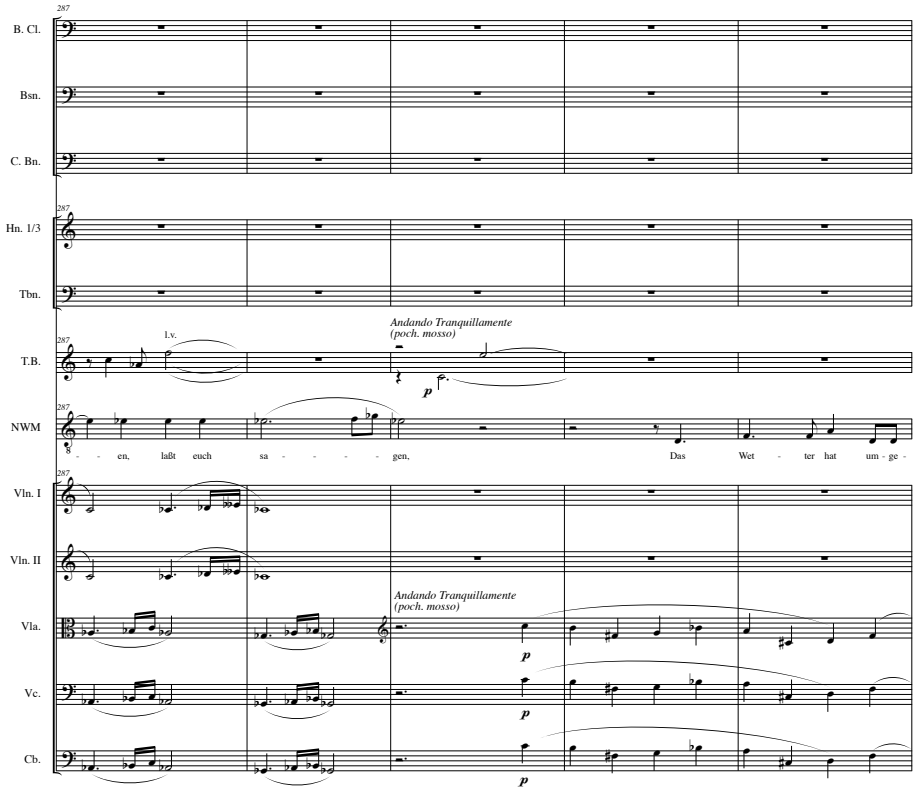
Death of Faust

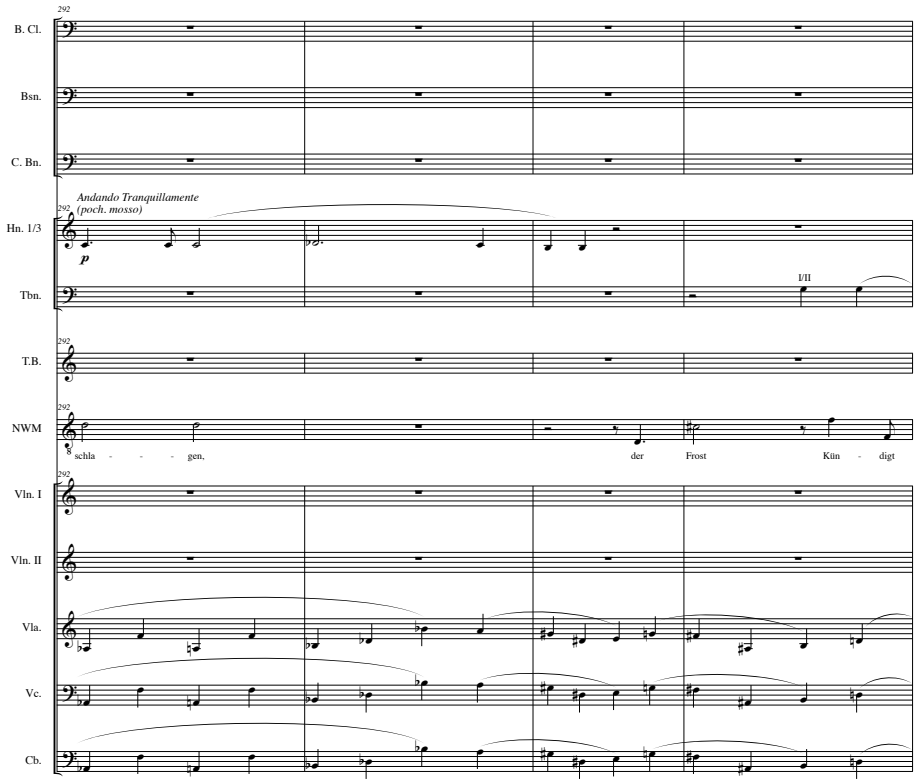


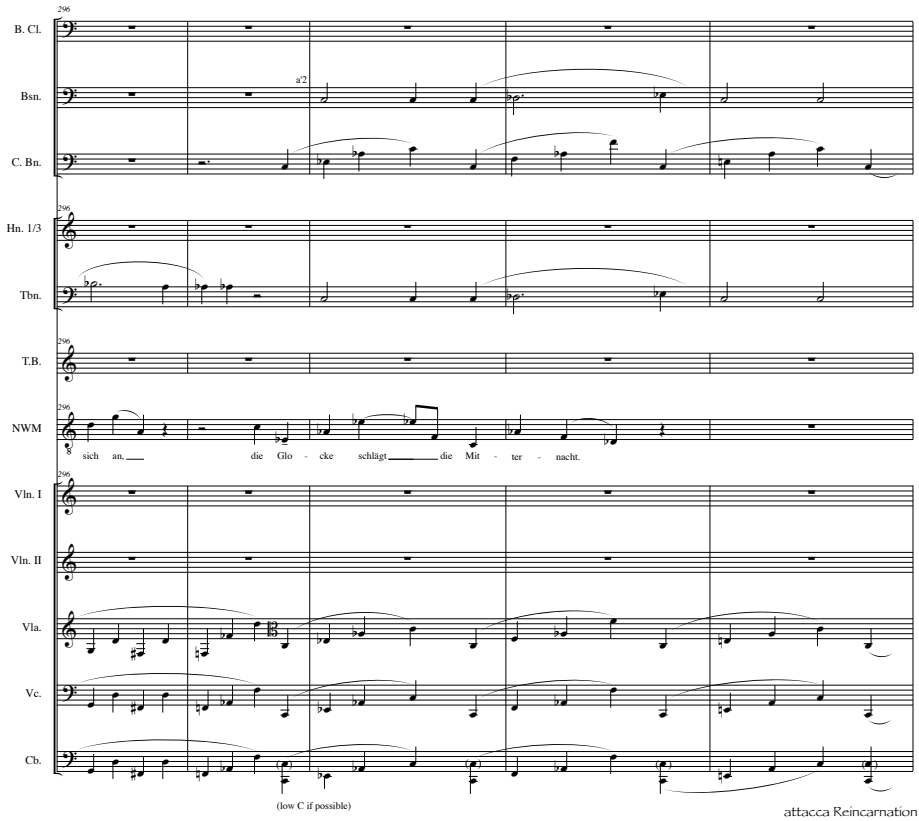

[Faust dies]
Tranquillo
Fl.
Ob.
Solo
Cor A.
Solo
B♭ Cl.
Solo
B. Cl.
Bsn.
C. Bn.
Hn. 1/3
Hn. 2/4/5
B♭ Tpt.
T. Tbn. 1/2
T. Tbn. 3
Tuba
2 S.Dr.
Low Tom-Tom
T.T.
Timp.
div, à 3
Vln. I
Vln. II
Vla.
Vc.
D.B.
dim...
attacca Nightwatchman

Nightwatchman

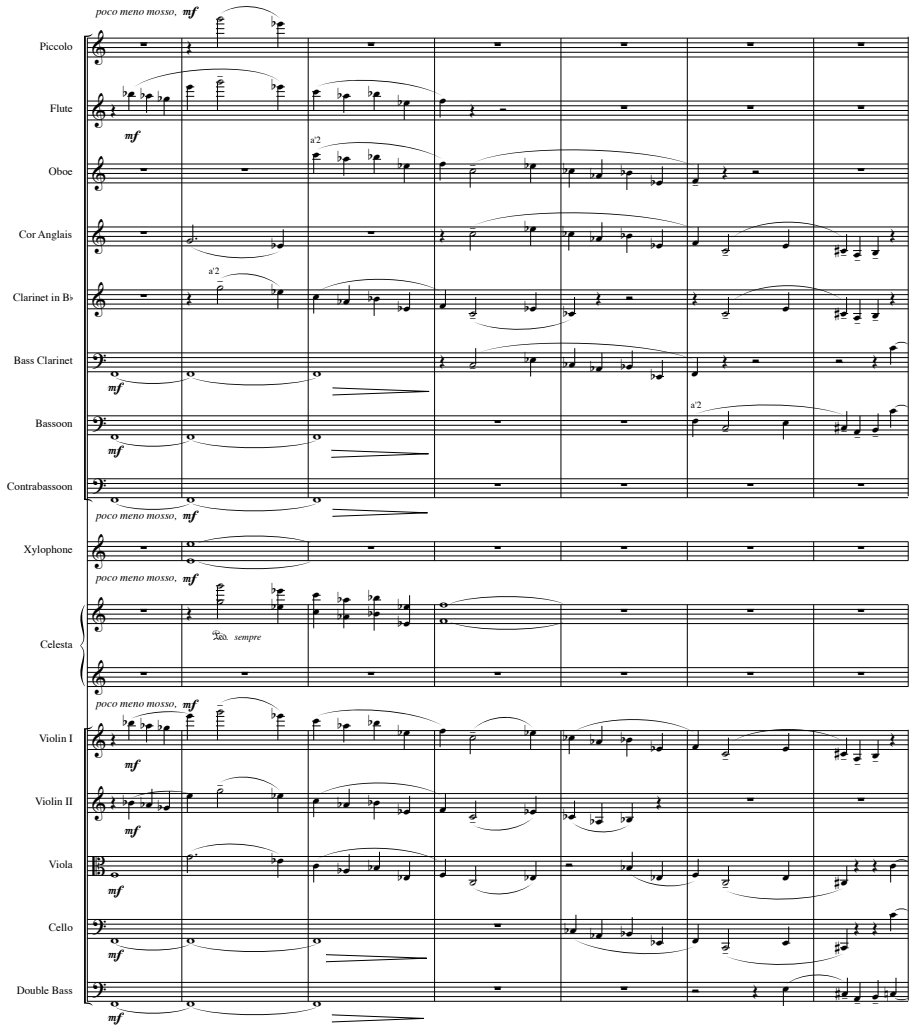



287
B. Cl.
Bsn.
C. Bn.
287
Hn. 1/3
Tbn.
287
T.B.
1.v.
Andando Tranquillamente
(poch. mosso)
p
287
NWM
- - en, laßt euch sa - - - - gen, Das Wet - ter hat um - ge -
287
Vln. I
Vln. II
Andando Tranquillamente
(poch. mosso)
Vla.
p
Vc.
p
Cb.
p


292
B. Cl.
Bsn.
C. Bn.
Andando Tranquillamente
(poch. mosso)
Hn. 1/3
p
Tbn.
I/II
T.B.
NWM
schla - - - gen,
der
Frost
Kün - digt
Vln. I
Vln. II
Vla.
Vc.
Cb.

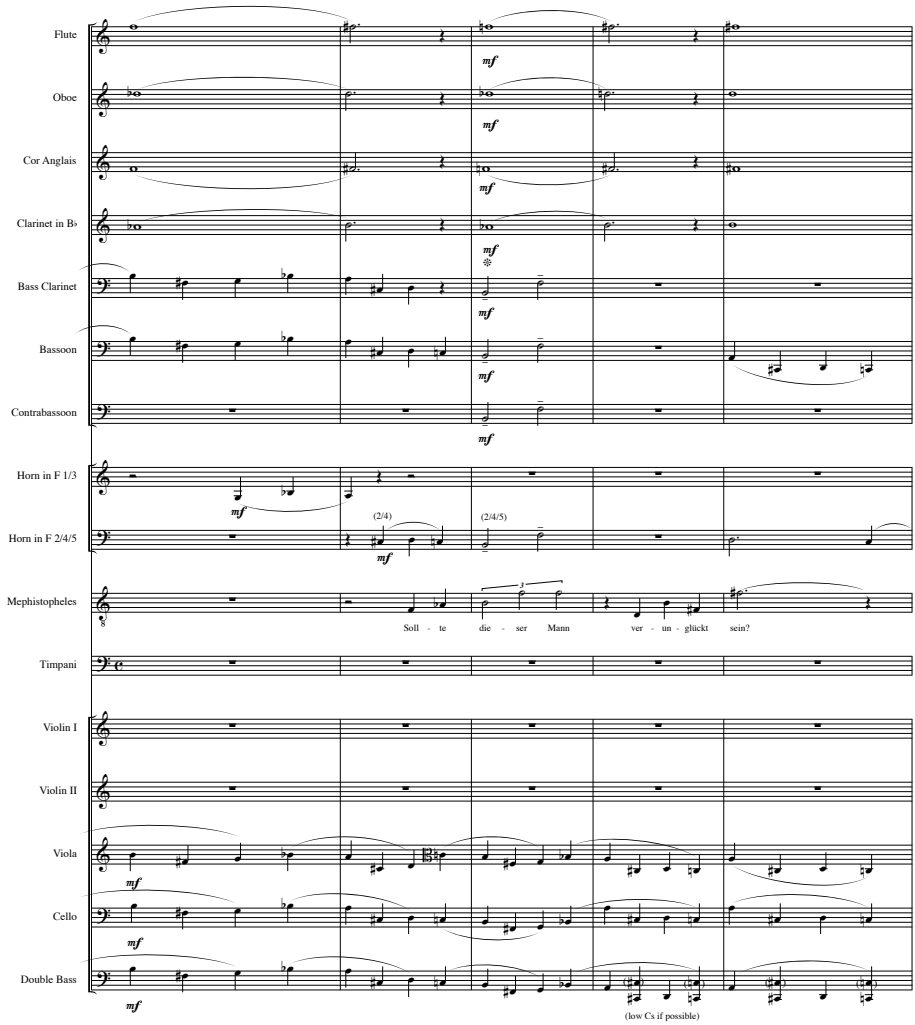

296
B. Cl.
Bsn.
a/2
C. Bn.
Hn. 1/3
Tbn.
T.B.
NWM
sich an, die Glo - cke schlägt die Mit - ter - nacht.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(low C if possible)
attacca Reincarnation

Reincarnation

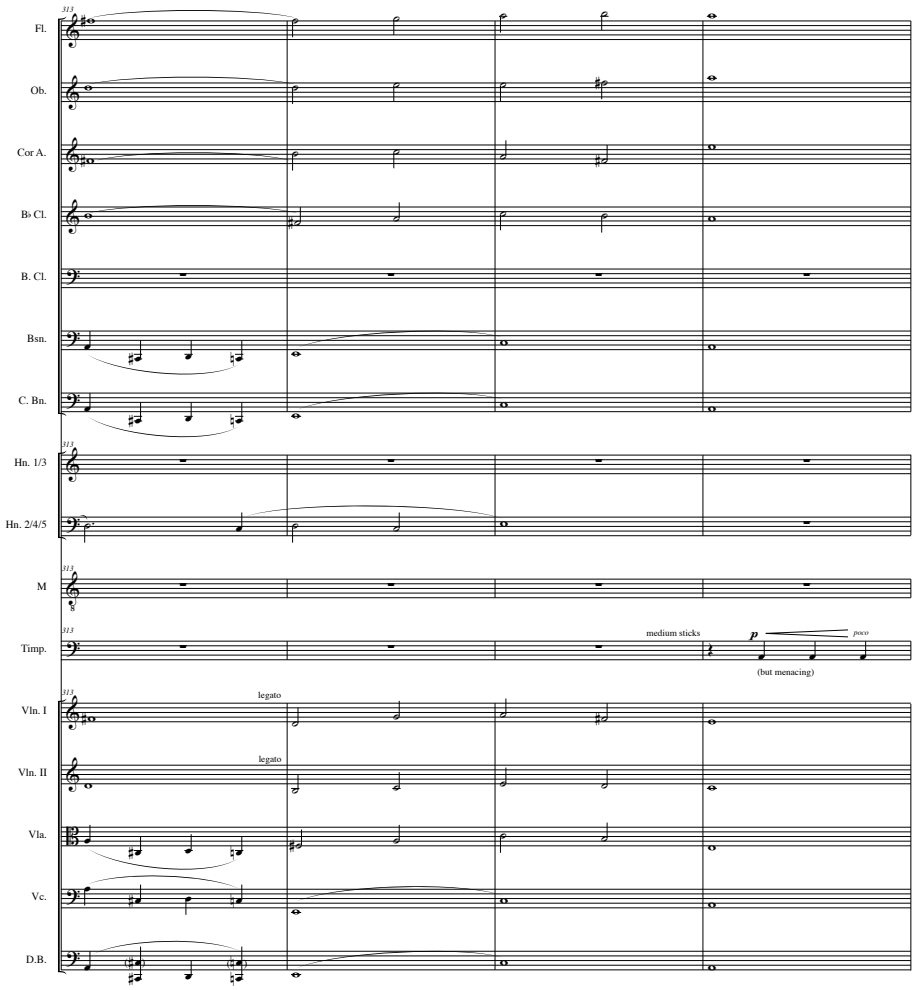


From the spot where the dead child lay,
A naked adolescent youth rises to his feet,
holding a flowering branch in his right hand.
With arms uplifted, he strides over the snow
into the town and into the night.
[from Busoni's libretto]

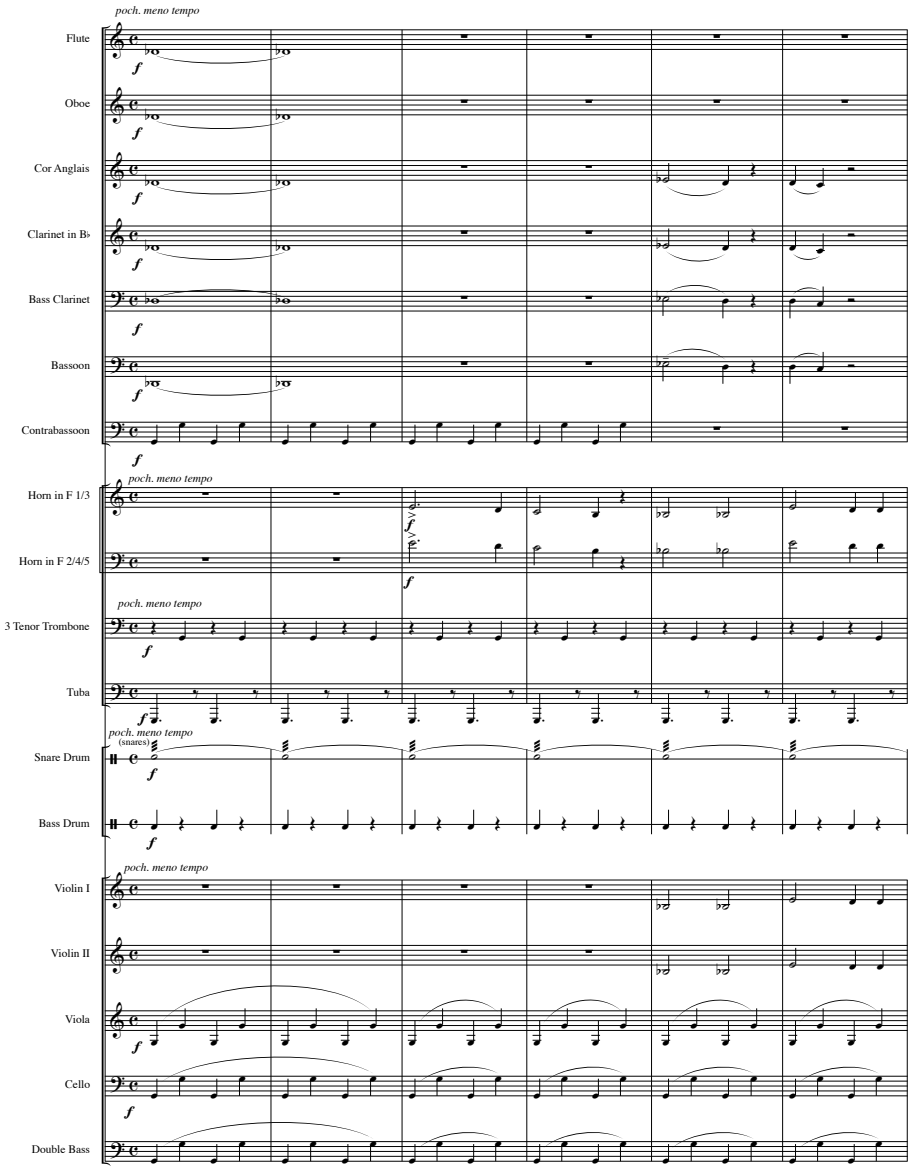
Mephistopheles last line



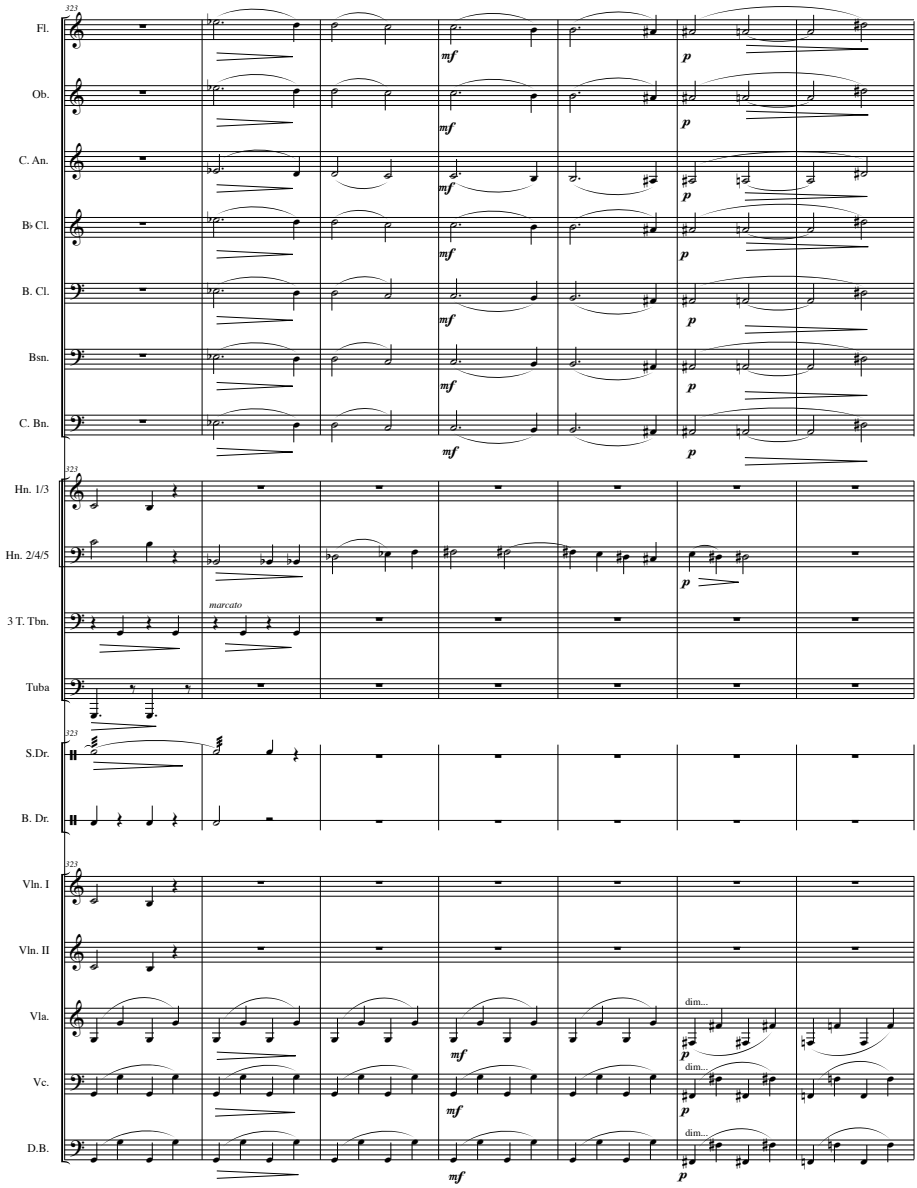
❄ Busoni's initials and the first notes of my *Fantasia No. 1* for piano.
Identification here by this means of Busoni as Faust ("dieser Mann").


313
Fl.
Ob.
Cor A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
313
Hn. 1/3
Hn. 2/4/5
313
M
313
Timp.
medium sticks
p
poco
(but menacing)
313
Vln. I
legato
Vln. II
legato
Vla.
Vc.
D.B.

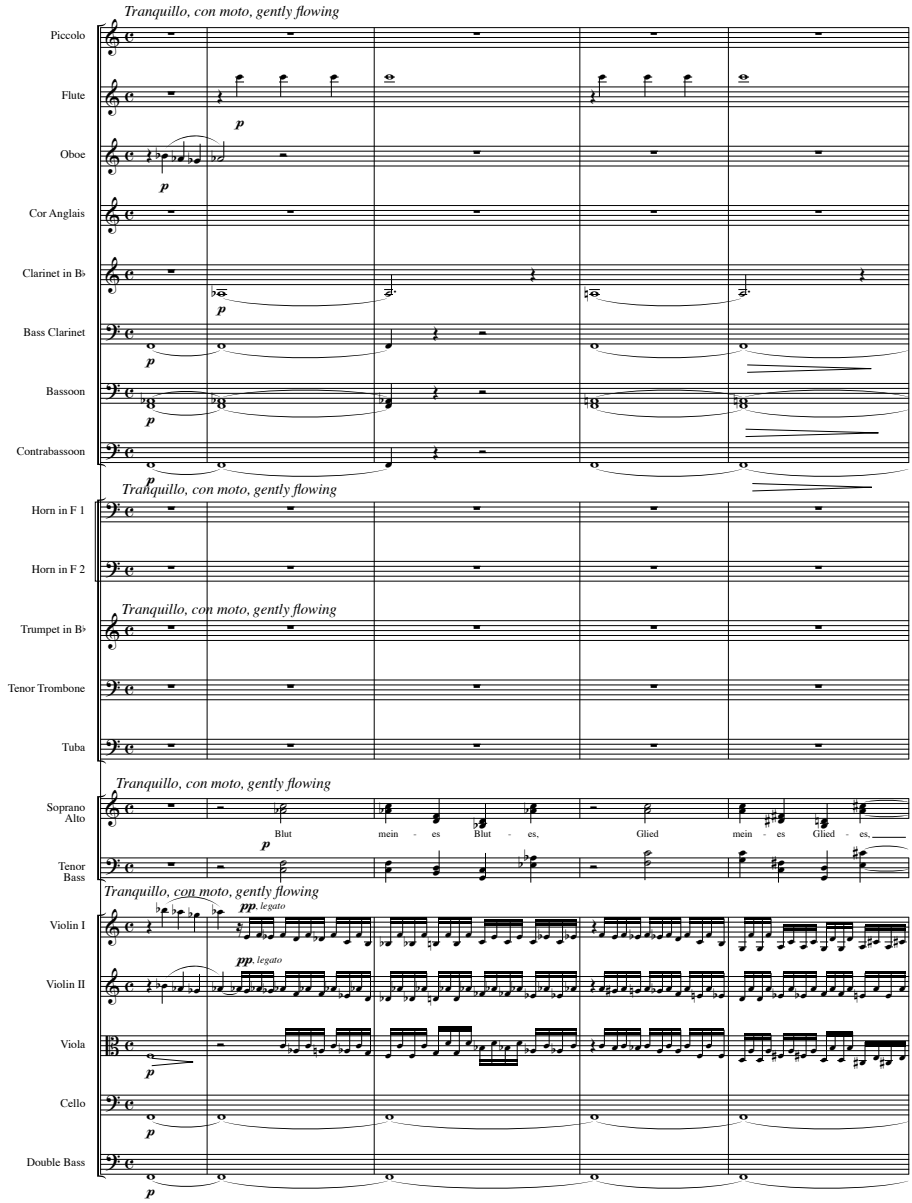
Faust dragged off

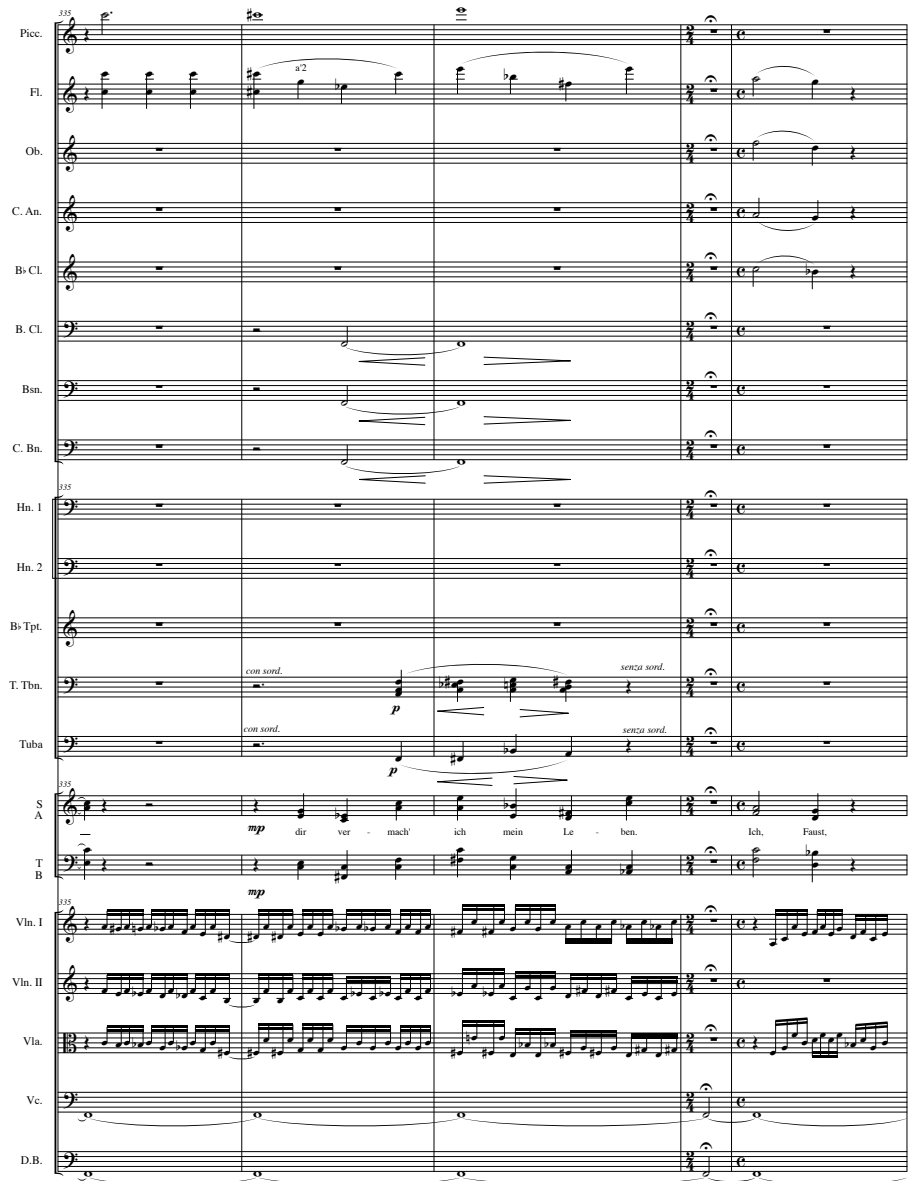


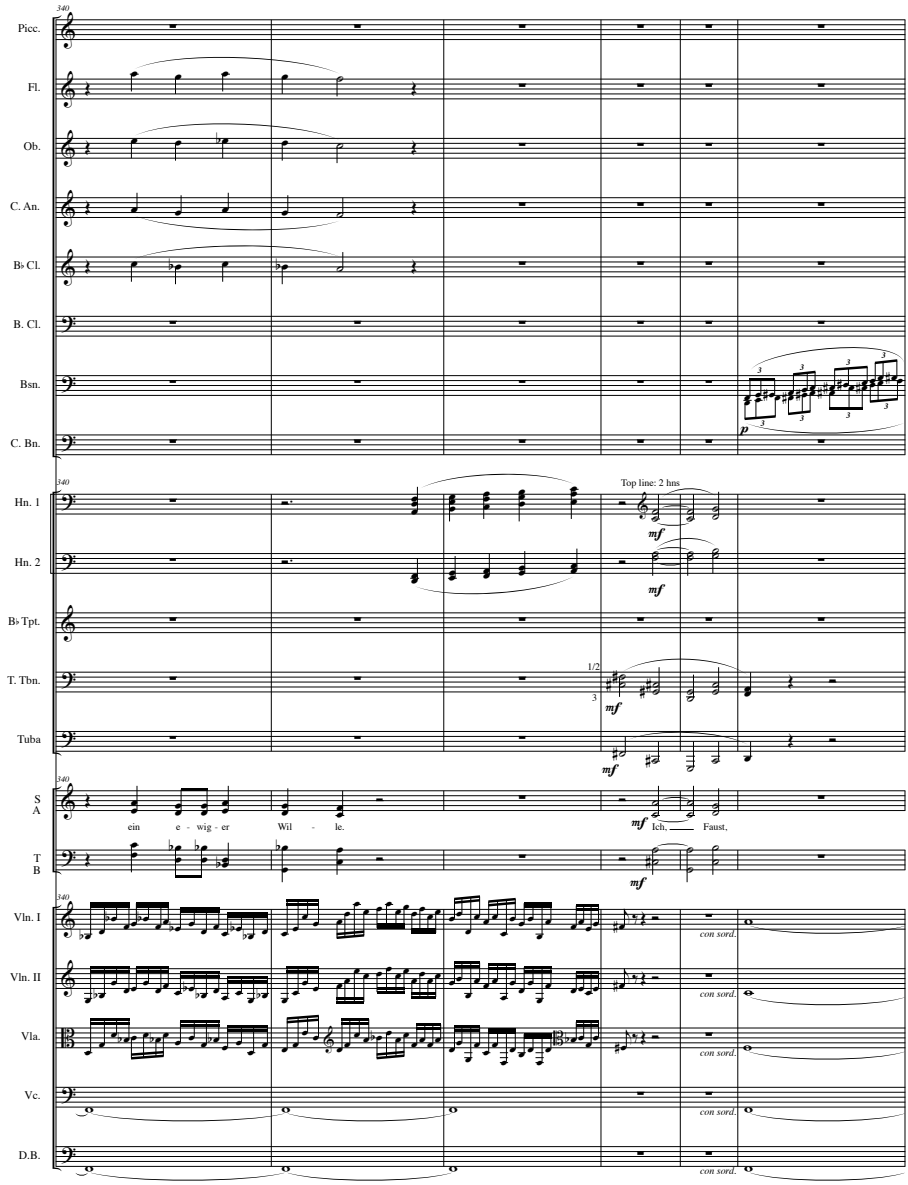
[* Busoni's libretto asks Mephistopheles to carry Faust off across his shoulder.
But surely he could do it via magical means, such as conjuring up a cart, for example]

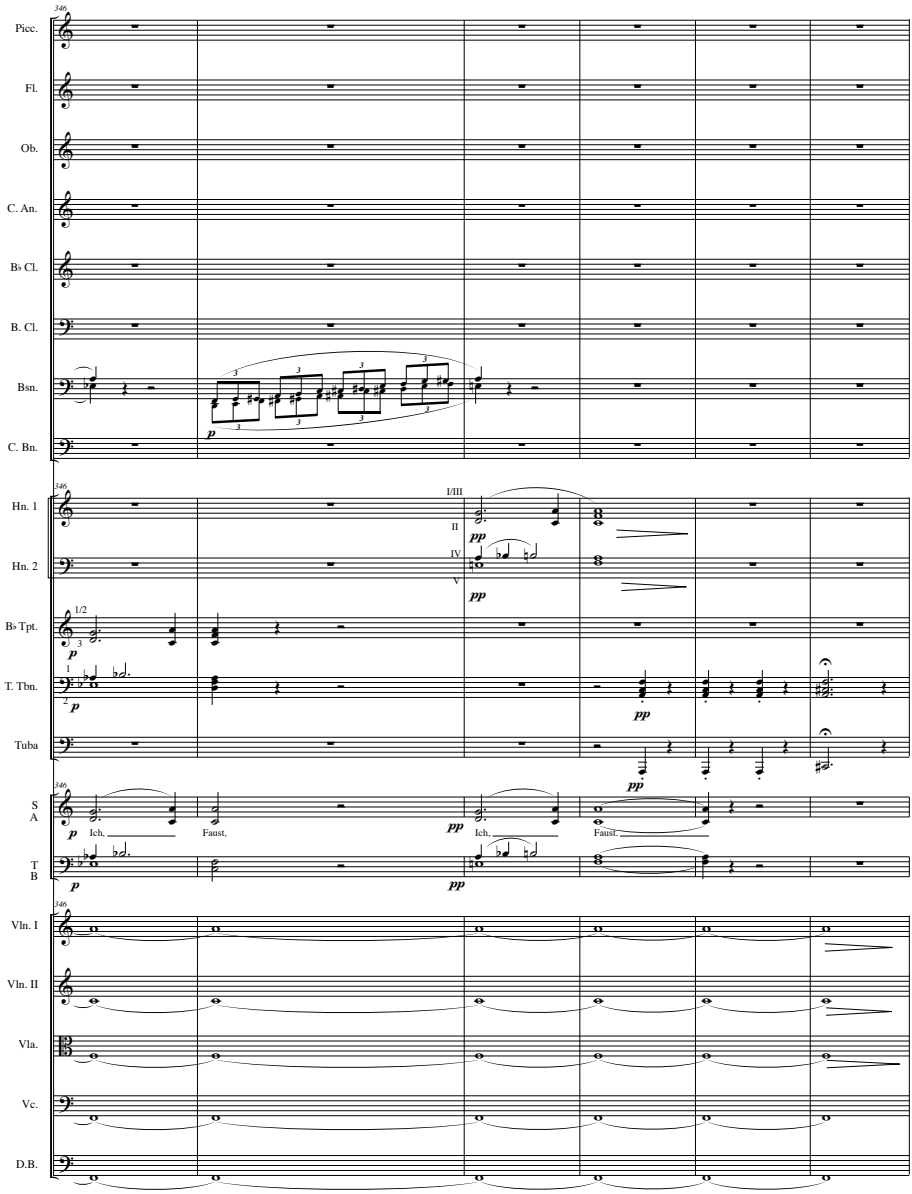

323
Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1/3
Hn. 2/4/5
3 T. Tbn.
Tuba
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
p
marcato
dim...

Last chorus


Tranquillo, con moto, gently flowing
Piccolo
Flute
Oboe
Cor Anglais
Clarinet in B♭
Bass Clarinet
Bassoon
Contrabassoon
Tranquillo, con moto, gently flowing
Horn in F 1
Horn in F 2
Tranquillo, con moto, gently flowing
Trumpet in B♭
Tenor Trombone
Tuba
Tranquillo, con moto, gently flowing
Soprano
Alto
Blut mein - es Blut - es, Glied mein - es Glied - es,
Tenor
Bass
Tranquillo, con moto, gently flowing
pp, legato
Violin I
pp, legato
Violin II
Viola
Cello
Double Bass


335
Picc.
Fl.
a'2
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
335
Hn. 1
Hn. 2
B♭ Tpt.
T. Tbn.
con sord.
senza sord.
p
Tuba
con sord.
senza sord.
p
335
S
A
mp
dir ver - mach' ich mein Le - ben. Ich, Faust,
T
B
mp
335
Vln. I
Vln. II
Vla.
Vc.
D.B.


340
Picc.
Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
p
Hn. 1
Hn. 2
Top line: 2 hns
mf
B♭ Tpt.
T. Tbn.
1/2
Tuba
S
A
ein e - wig - er Wil - le.
Ich, Faust,
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
con sord.


346
Picc.
Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
p
346
Hn. 1
Hn. 2
B♭ Tpt.
T. Tbn.
Tuba
I/III
II
IV
V
pp
1/2
p
pp
346
S
A
T
B
p
Ich,
Faust,
pp
Ich,
Faust,
346
Vln. I
Vln. II
Vla.
Vc.
D.B.

The poet speaks 2: Epilogue

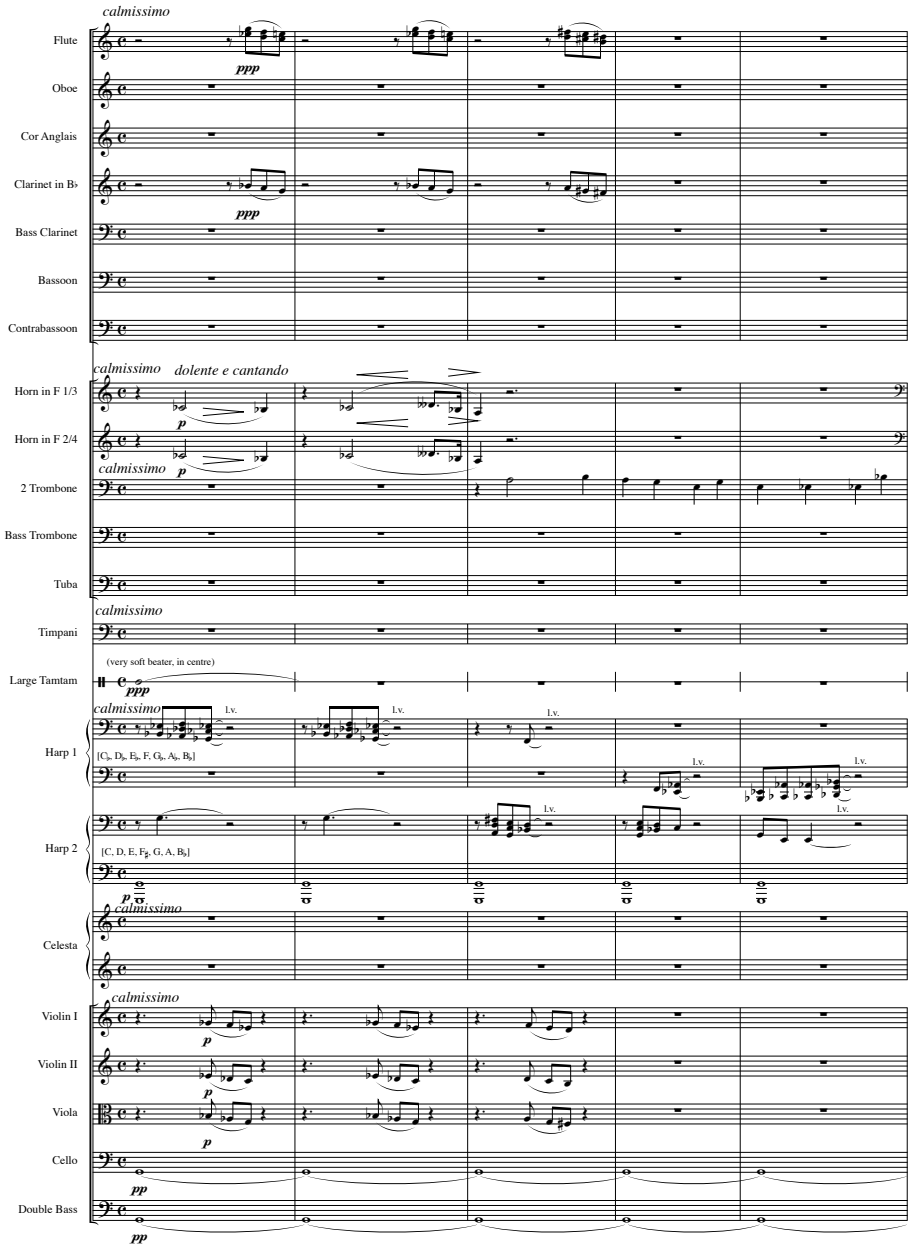
He speaks in front of the screen or translucent curtain. There is still some play of light or activity dimly seen behind him. The music continues softly behind him. The poet reads from "Clavis Astartis".

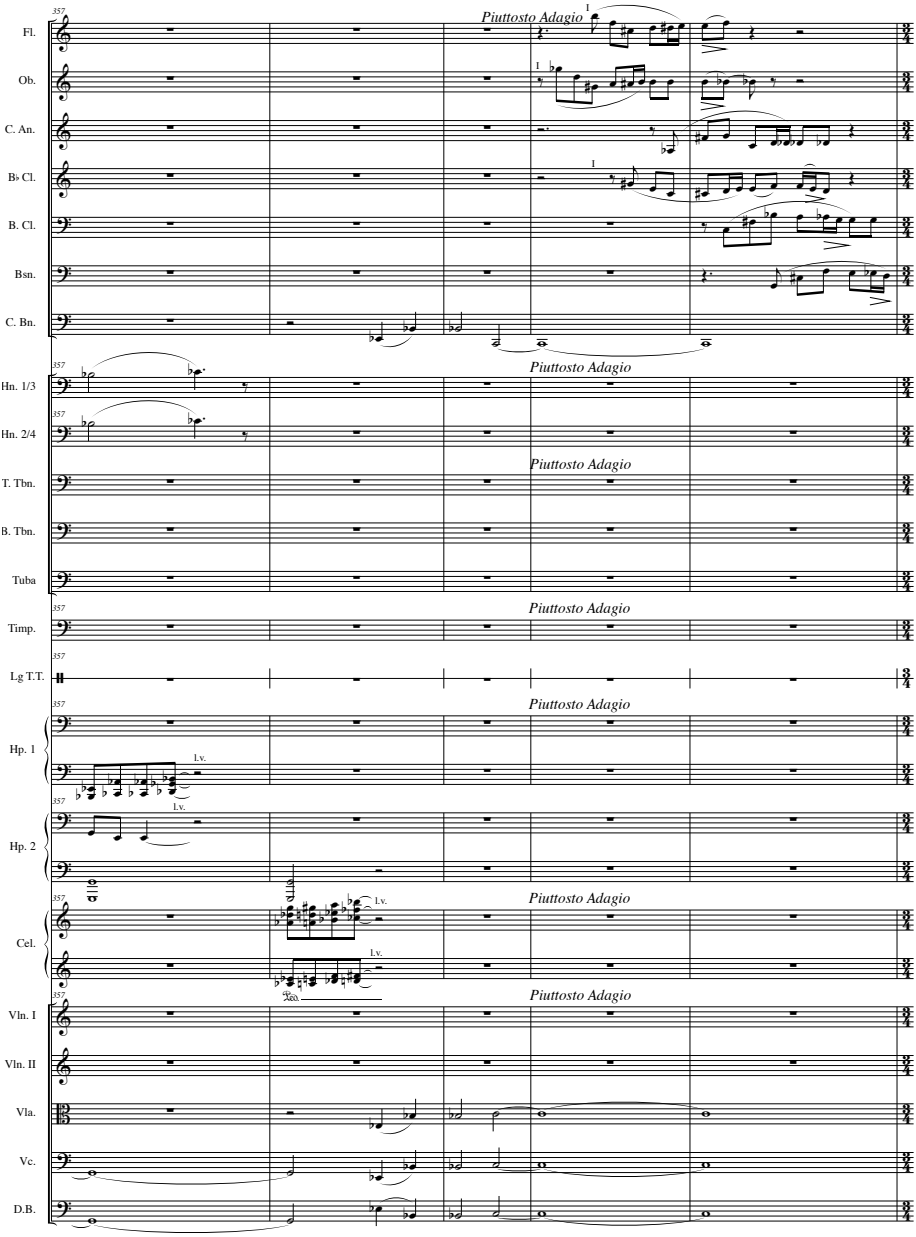
Von Menschensehnsucht ward
vor Eu'ren Blicken den Abend
durch ein tönend Bild entrollt;
von Fausts Verhängnissen und
Un-Geschicken Bericht zu
geben hat das Stück gewollt.
Der ungeheuere Stoff, durft'
er mir glücken? Enthält die
Mischung auch genügend
Gold? Wär's so, Euch fiele zu,
es auszuscheiden: des Dichters
Anteil bleibt sein selig Leiden.

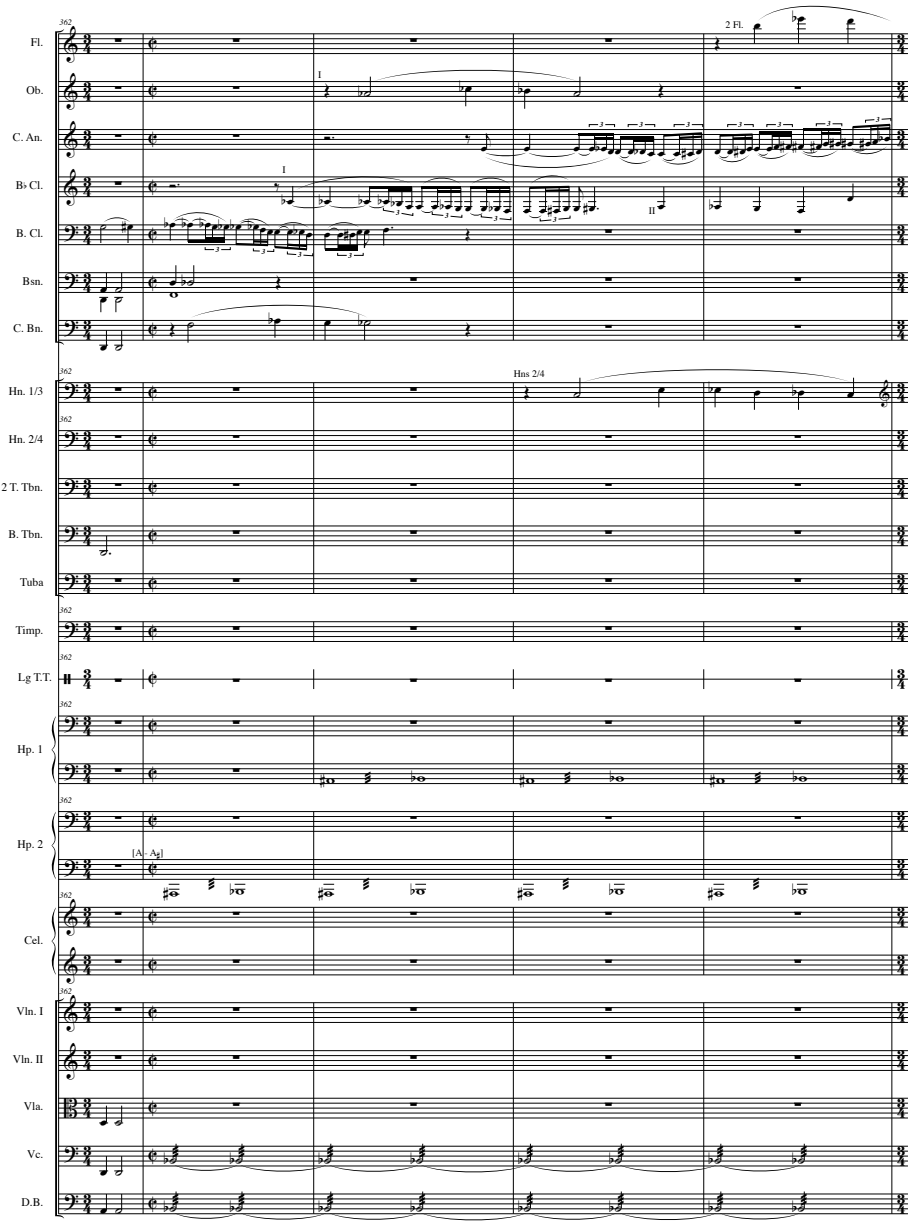
Noch unerschöpft beharren
die Symbole die dieser reichste
Keim in sich begreift; es wird
das Werk fortzeugen eine
Schule, die durch Jahrzehnte
fruchtbar weiter reift; daß jeder
sich hieraus das Eigne hole, so,
daß im Schreiten Geist auf Geist
sich häuft: das gibt den Sinn
dem fortgesetzten Steigen zum
vollen Kreise schliesst sich dann
der Reigen.

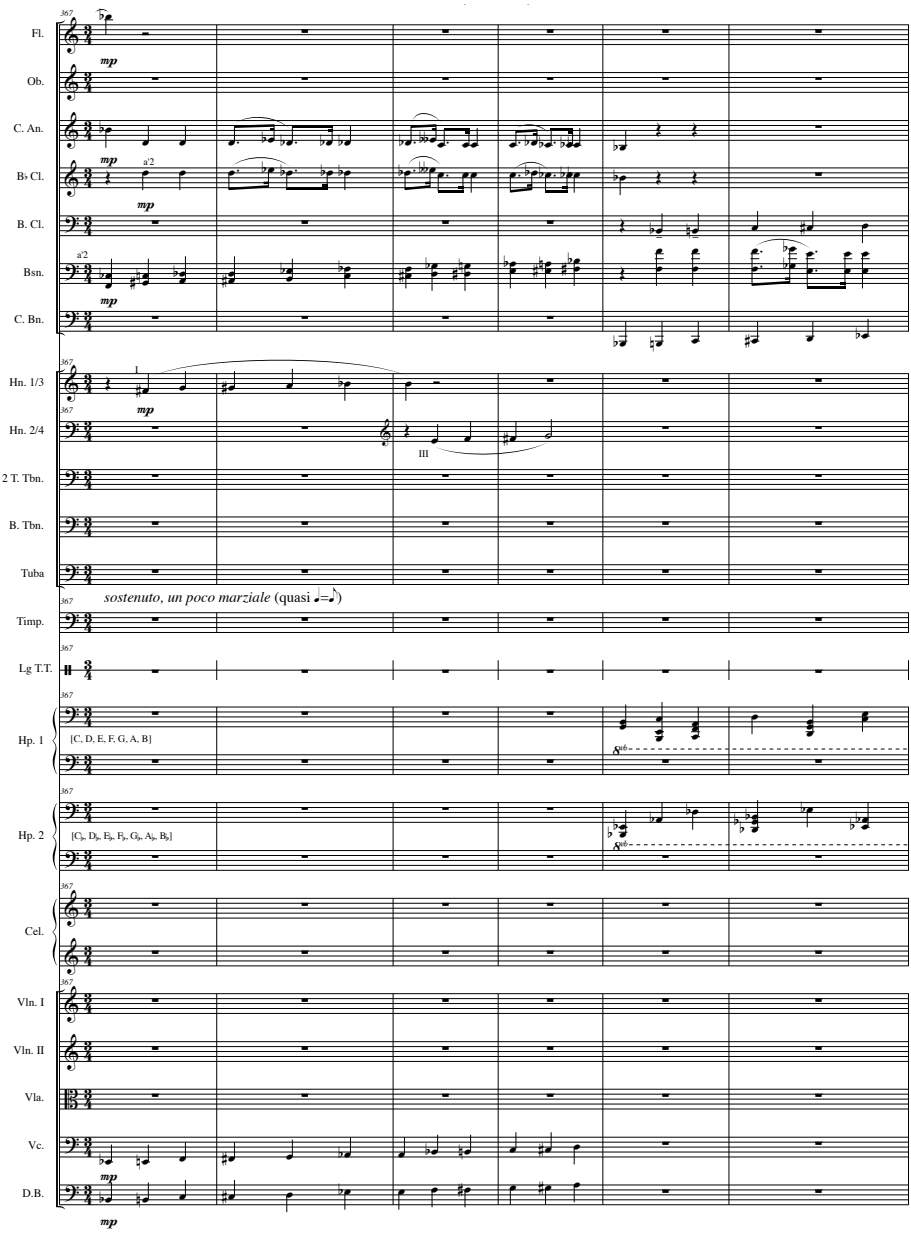
A History of man and his desire
This night to sound of music has been told,
The tragedy of Faustus did inspire
The tale of doom before your eyes unroll'd.
So many metals cast into the fire,
Does my alloy contain sufficient gold?
If so, then seek it out for your own hoard;
The poet's travail is his sole reward.

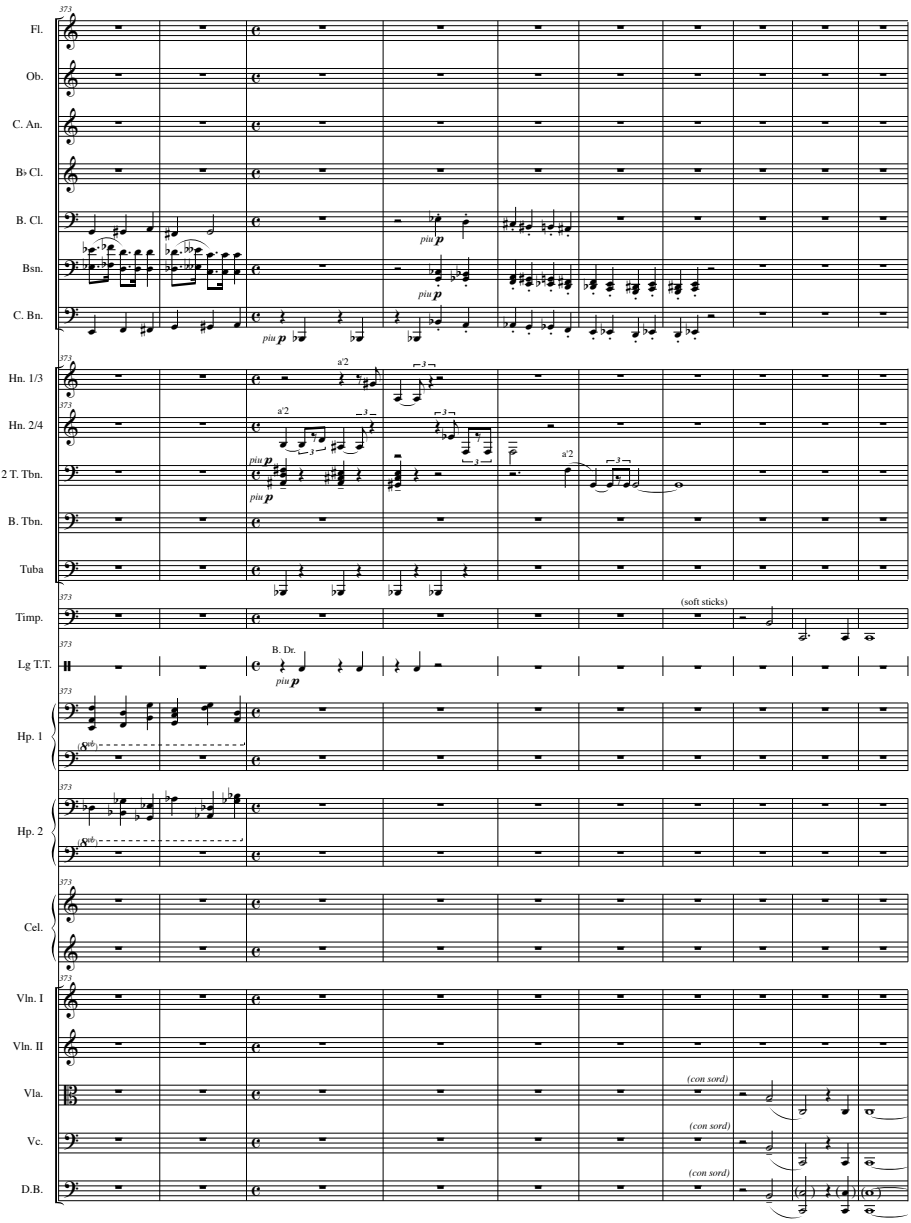
Still unexhausted all the symbols wait
that in this work are hidden and conceal'd;
Their germs a later school shall procreate
Whose fruits to those unborn shall be
reveal'd. Let each take what he finds
appropriate;
The seed is sown, others may reap the field.
So, rising on the shoulders of the past,
The soul of man shall close the circle at the
last.


calmissimo
Flute
ppp
Oboe
Cor Anglais
Clarinet in B♭
ppp
Bass Clarinet
Bassoon
Contrabassoon
calmissimo
dolente e cantando
Horn in F 1/3
p
Horn in F 2/4
calmissimo
p
2 Trombone
Bass Trombone
Tuba
calmissimo
Timpani
(very soft beater, in centre)
Large Tamtam
ppp
calmissimo
l.v.
Harp 1
[C♭, D♭, E♭, F, G♭, A♭, B♭]
Harp 2
[C, D, E, F♯, G, A, B♭]
p
calmissimo
Celesta
calmissimo
Violin I
p
Violin II
p
Viola
p
Cello
pp
Double Bass
pp

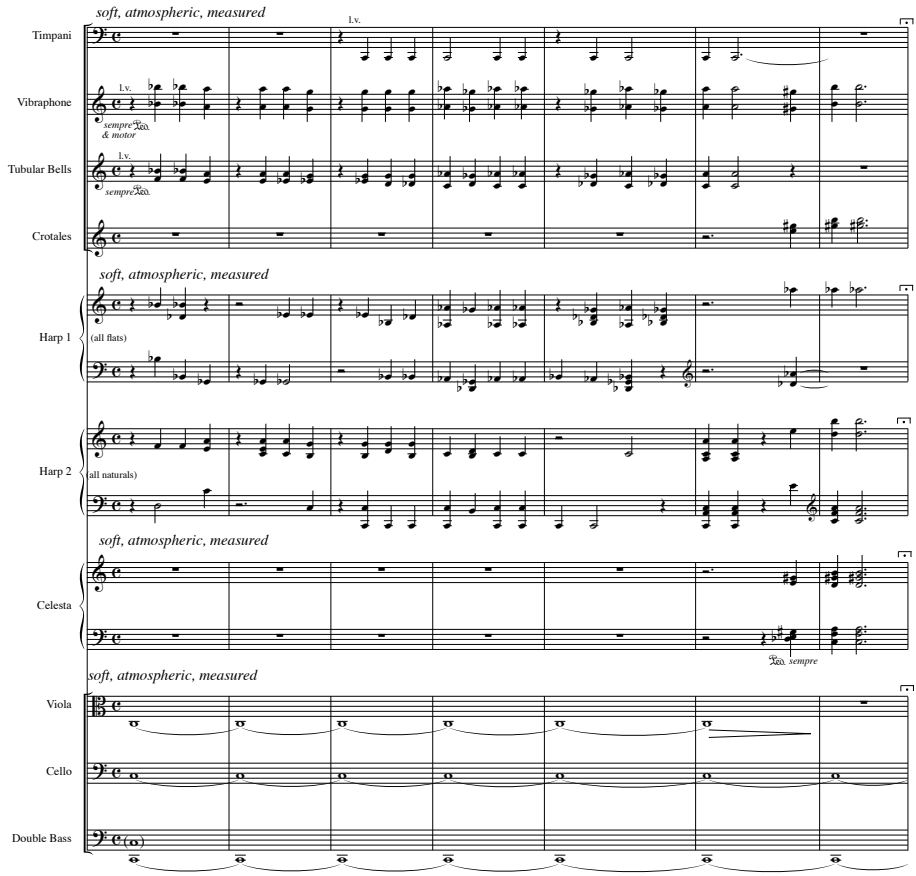

Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1/3
Hn. 2/4
T. Tbn.
B. Tbn.
Tuba
Timp.
Lg T.T.
Hp. 1
Hp. 2
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
357
Piuttosto Adagio
l.v.
Ped.


Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1/3
Hn. 2/4
2 T. Tbn.
B. Tbn.
Tuba
Timp.
Lg T.T.
Hp. 1
Hp. 2
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
2 Fl.
Hns 2/4
[A♭ A♭]


Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1/3
Hn. 2/4
2 T. Tbn.
B. Tbn.
Tuba
Timp.
Lg T.T.
Hp. 1
Hp. 2
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
a'2
I
III
sostenuto, un poco marziale (quasi 𝅗𝅥=𝅗𝅥)
{C, D, E, F, G, A, B}
{C♭, D♭, E♭, F♭, G♭, A♭, B♭}

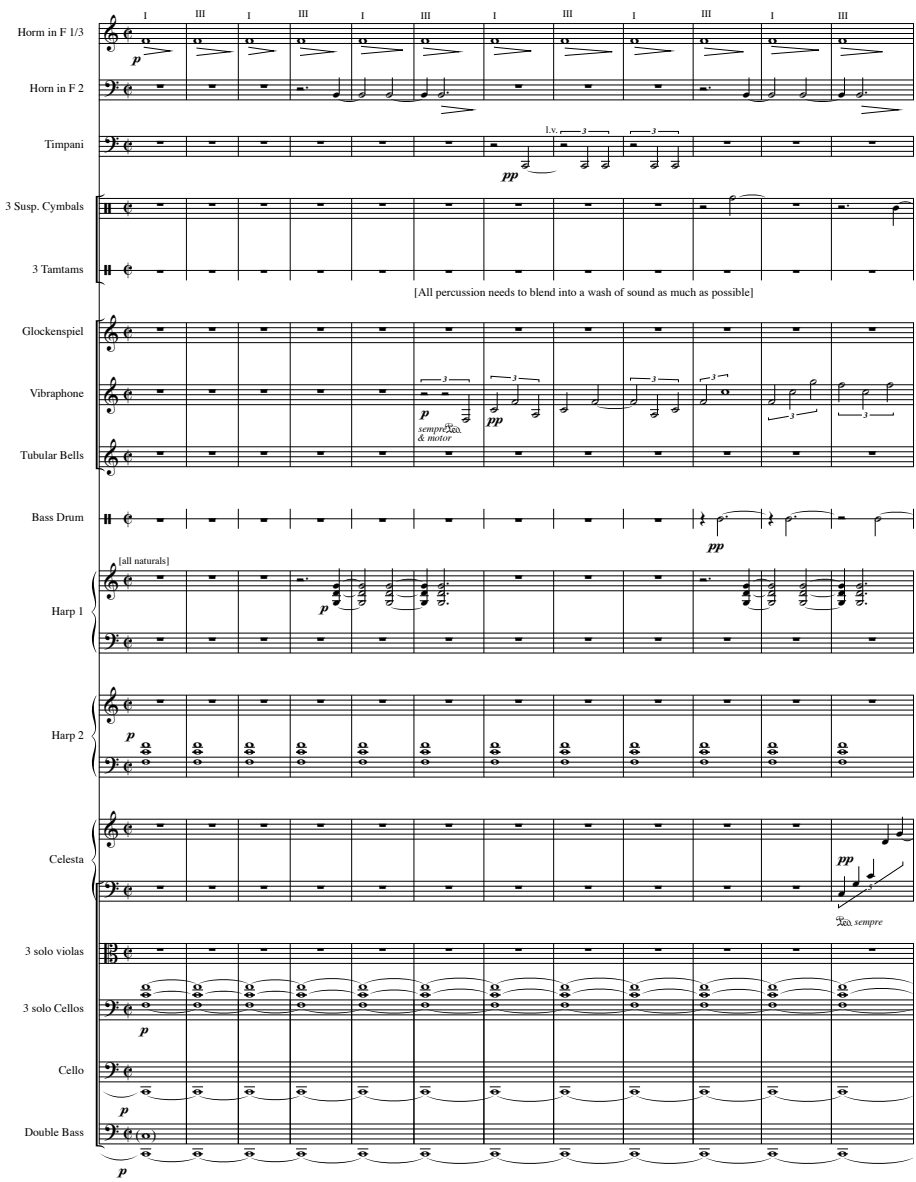

373
Fl.
Ob.
C. An.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
piu p
Hn. 1/3
Hn. 2/4
a'2
2 T. Tbn.
B. Tbn.
Tuba
Timp.
(soft sticks)
Lg T.T.
B. Dr.
Hp. 1
Hp. 2
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
(con sord)

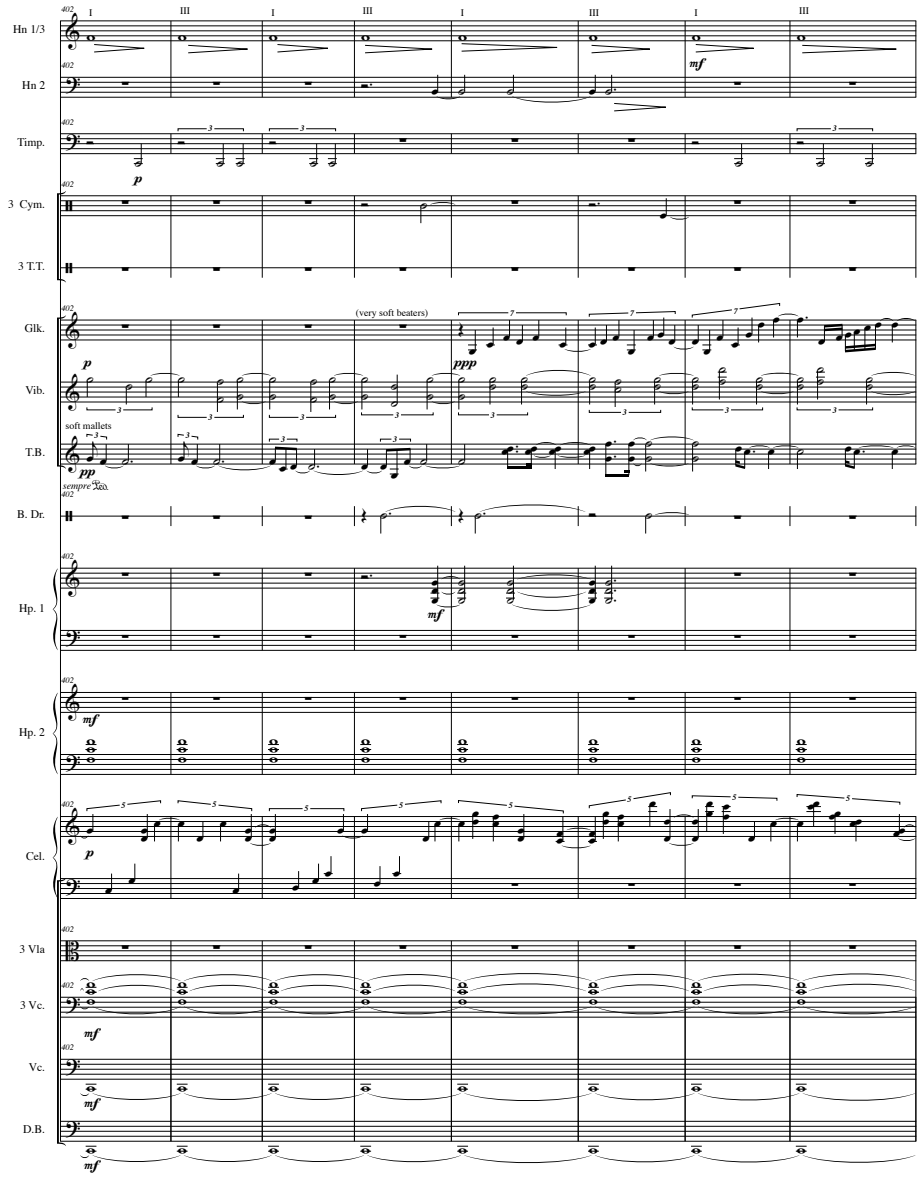
Poet slowly walks off

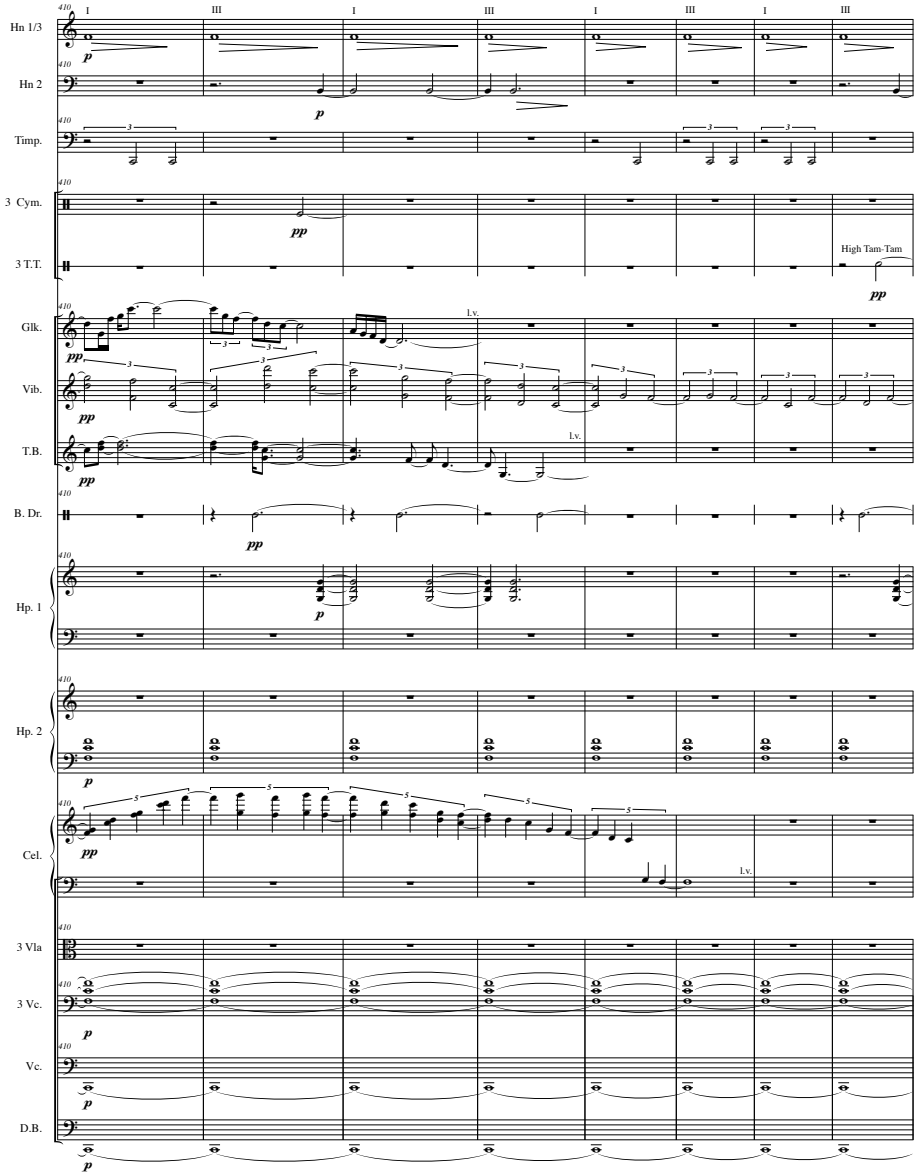


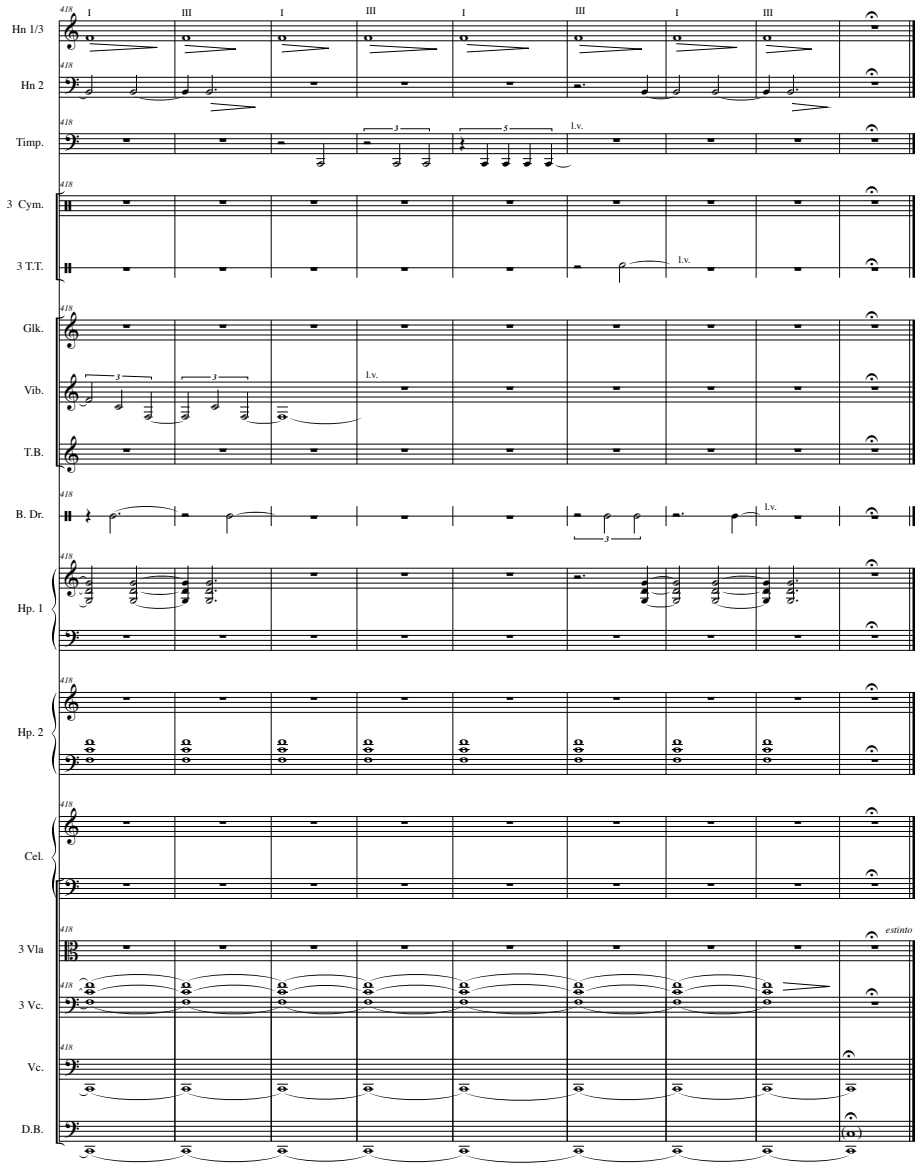
Coda (ending of the opera)

[Some dimly perceived light/movement still to be seen behind the translucent curtain. Very slow curtain (final curtain) at last on last 2 pages. Original orchestration always louder than additional parts.]




Hn 1/3
Hn 2
Timp.
3 Cym.
3 T.T.
Glk.
Vib.
T.B.
B. Dr.
Hp. 1
Hp. 2
Cel.
3 Vla
3 Vc.
Vc.
D.B.
I
III
mf
p
(very soft beaters)
ppp
soft mallets
pp
sempre
mf


Hn 1/3
Hn 2
Timp.
3 Cym.
3 T.T.
High Tam-Tam
Glk.
Vib.
T.B.
l.v.
B. Dr.
Hp. 1
Hp. 2
Cel.
3 Vla
3 Vc.
Vc.
D.B.


Hn 1/3
Hn 2
Timp.
3 Cym.
3 T.T.
Glk.
Vib.
T.B.
B. Dr.
Hp. 1
Hp. 2
Cel.
3 Vla
3 Vc.
Vc.
D.B.
I
III
l.v.
estinto

Appendix: Poet speaks 1

Conductor: immediate attacca after Symphonia, celli play ***sfz > p***;

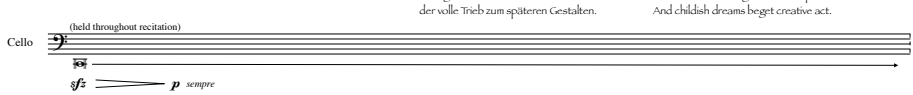
Poet comes out to speak in front of the curtain which could be a screen, or translucent. While he speaks - play of lights and a suggestion of movement behind the curtain, preparing the audience for the Vorspiel.

The cellos are a dynamically steady drone, other instruments used in other verses will vary within a narrow range.

attacca: curtain revealed; Poet speaks verse 1:

Von Kind auf hat ein Stück mich hingerissen,
darin der Teufel was zu sagen hat,
des Kindes Ahnung wird, im Mann, zum Wissen,
doch hälfe Wissen nicht, würd' es nicht Tat;
würde nicht Regung in Bewußtsein fließen,
und in Anschauung dies, aus einer Saat:
Es liegt im Kind, wie in des Keims Gewalten,
der volle Trieb zum späteren Gestalten.

In childhood's far-off day I watch'd, enthrall'd,
A play in which the Devil took a part;
That which my childish mind had once appall'd
I knew in manhood for a work of art.
My conscious thought that early thrill recall'd.
And then from knowledge could construction start;
Within the seed the germ of life is pack'd,
And childish dreams beget creative act.



Poet speaks verse 2:
conductor cues Double Basses

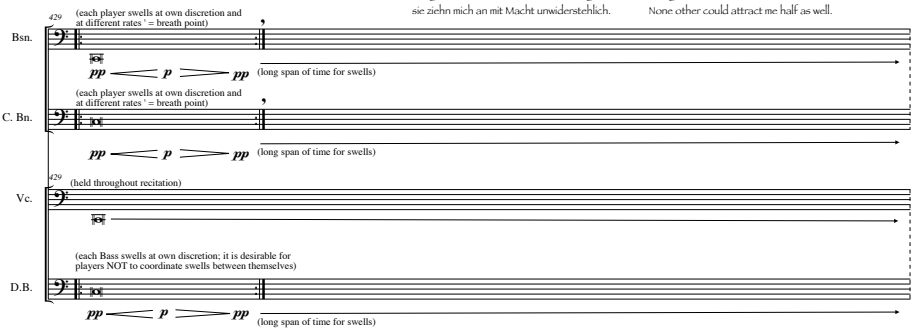
Die Bühne zeigt vom Leben die Gebärde,
Unechtheit steht auf ihrer Stirn geprägt;
auf daß sie nicht zum Spiegel-Zerrbild werde,
als Zauberspiegel wirk' sie schön und echt;
gebt zu, daß sie das Wahre nur entwerte,
dem Unglaubhaften wird sie erst gerecht:
und wenn ihr sie, als Wirklichkeit, belachtet,
zwingt sie zum Ernst, als reines Spiel betrachtet.

As in a mirror seen, life's gestures pass
Across the stage, but false and counterfeit;
For all that's real 'tis a distorting glass,
But as a magic mirror, right and meet.
True values it destroys, but justice does
To those which claim the privilege of deceit;
Thus realism to ridicule is brought;
What's only play compels your serious thought.

Poet speaks verse 3:
conductor cues Bassoons and Contrabassoons

In dieser Form allein ruft sie nach Tönen,
Musik steht dem Gemeinen abgewandt;
ihr Körper ist die Luft, ihr Klingen Sehnen,
sie schwebt... Das Wunder ist ihr Heimatland.
Drum hielt ich Umschau unter allen jenen,
die mit dem Wunder wirkten, Hand in Hand:
Ob gut, ob böse, ob verdammt, ob selig,
sie ziehn mich an mit Macht unwiderstehlich.

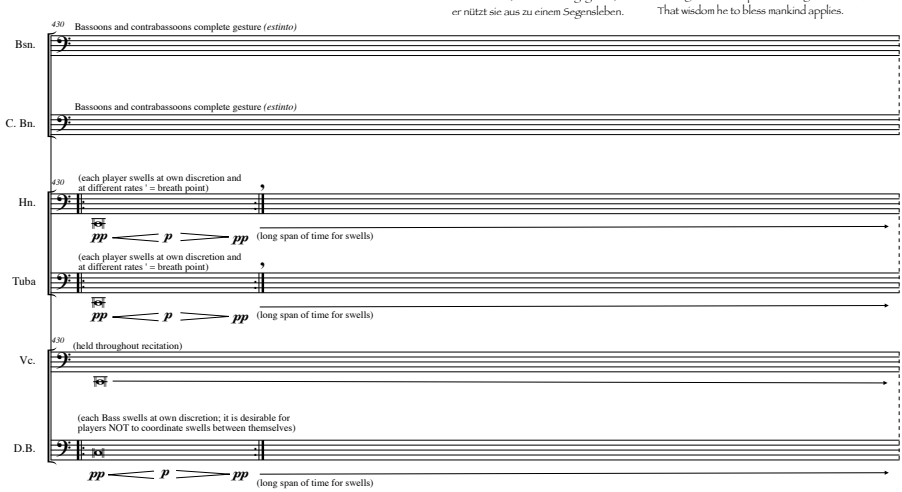
Such plays of unreality require
The help of Music, for she stands remote
From all that's common; she can wake desire
That's bodiless; in air her voices float.
So I bethought me who might best inspire
My muse with magic and mysterious note;
For, good or evil, blest or damn'd to Hell,
None other could attract me half as well.



Poet speaks verse 4:
conductor cues Tuba and Low Horns

Von dreien, die ich weiß, der Teufelsritter,
ward einer von dem Bösen selbst gezeugt;
die Jungfrau überfällt's wie ein Gewitter,
aus ihrem Schoß darauf Merlin entsteigt;
den dunklen Nächten späterhin entgliitt er,
wenn er sich vor dem Höheren gebeugt:
Allwissenheit, vom Vater mitgegeben,
er nützt sie aus zu einem Segensleben.

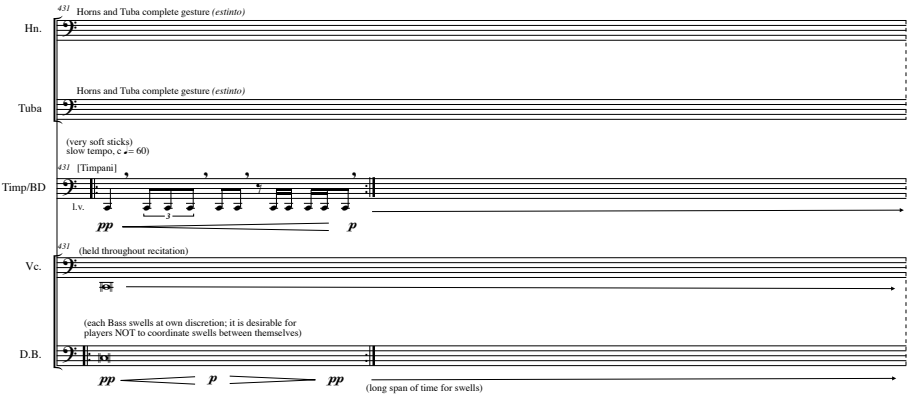
Three such there were: one by the Prince of Hell
Begotten was to be a devil-knight;
The Evil One upon a virgin fell,
And she brought forth a son, who, Merlin hight,
Against the powers of darkness did rebel,
Bowing himself before the heavenly light.
Through the old serpent's heritage made wise,
That wisdom he to bless mankind applies.



Poet speaks verse 5:
conductor cues Timpani

Beim zweiten miß ich ganz die Widersprüche,
als Einheit steht er da, ein Mann und echt,
sein Wagmut steigt ins Ungeheuerliche
und tausend Künste weiht er – dem Geschlecht,
wo ist der Zwang, dem Don Giovanni wiche?
Ein solcher wär' als Held mir eben recht:
doch Meister Wolfgang ist's zu gut gelungen,
für immer hat er diesen Sang gesungen.

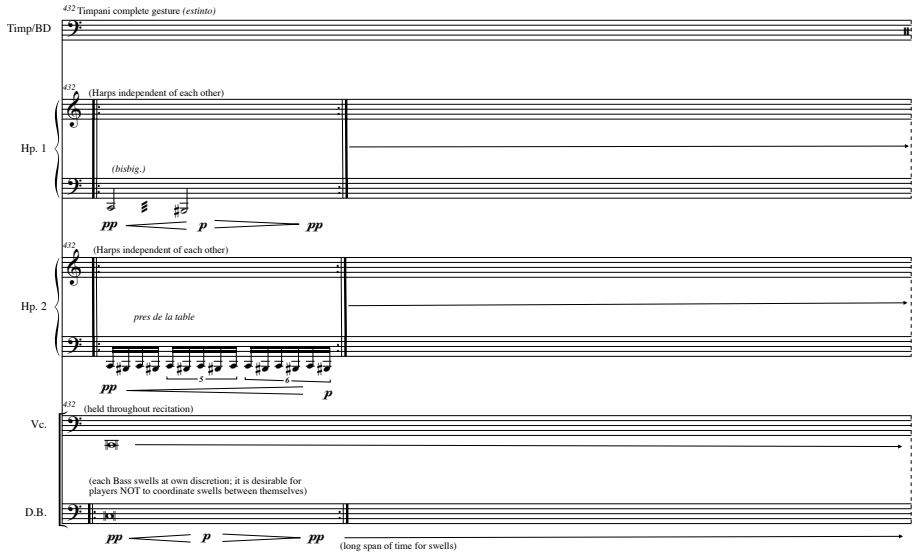
My second no such contradictions shows;
A man he stands, complete in every part.
Courage fantastic in his bosom glows,
And woman he pursues with ruthless art.
He's irresistable where'er he goes,
And would have been the hero of my heart,
But Master Wolfgang, everyone must own,
Made Don Giovanni his and his alone.



Poet speaks verse 6:
conductor cues Harps

Der dritte meiner Reih' ist nicht geringer,
ein trotz'ger Geist, ein Einzelner, auch er:
ein Tiefbelesener, ein Höllenzwinger,
vieldeutiger zumal, und sonst auch mehr,
ein schwacher Mensch und doch ein starker Ringer
den Zweifel tragen hin und wieder her:
Herr des Gedankens, Diener dem Instinkt,
dem das Erschöpfen keine Lösung bringt.

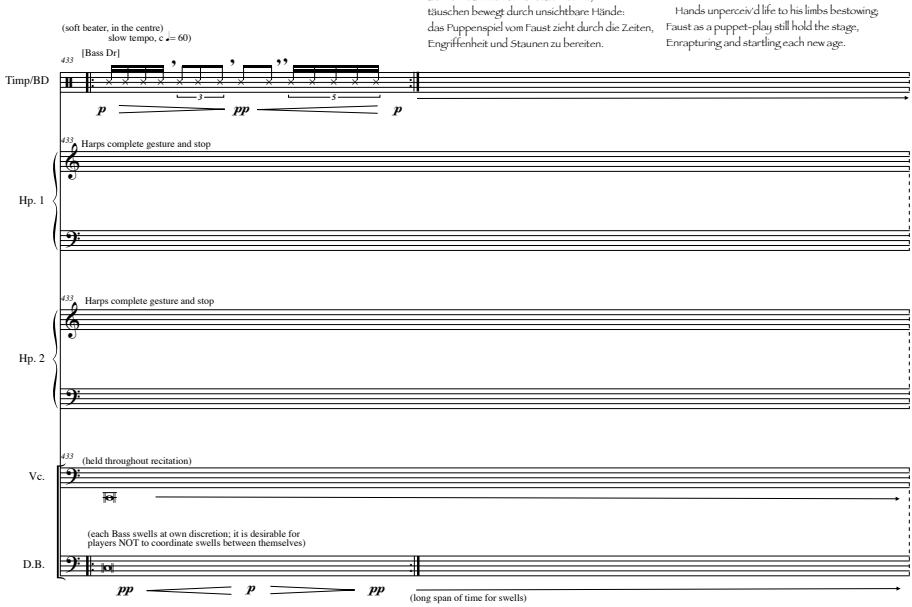
A third remains: no meaner hero he,
But one that every secret would find out;
Grounded in magic and astrology,
Nay more, the prey of philosophic doubt.
A lord of intellect he strives to be,
Yet is by every passion toss'd about;
To solve life's riddle, he sets out to drain
The cup of all experience – all in vain.



Poet speaks verse 7:
conductor cues Bass Drum

Das End' ist Schrecken, doch sein Name steht,
die Chronik hält ihn, artet in Legende,
die Dichtung folgt. Unsterblichkeit umweht,
un des Nachbilderns, Schmückens ist kein Ende:
als lebensähnlich die Gestalt ersteht,
täuschen bewegt durch unsichtbare Hände:
das Puppenspiel vom Faust zieht durch die Zeiten,
Engriffenheit und Staunen zu bereiten.

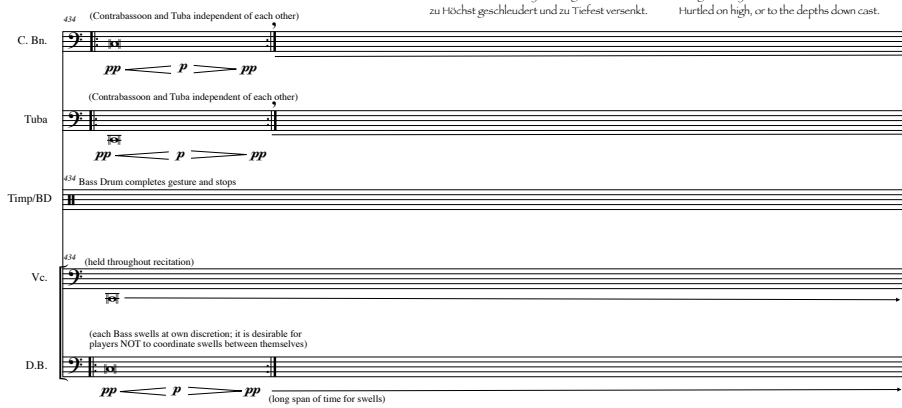
His end is horror, but his name remains;
The chronicle into a legend growing,
Poetry decks it with immortal strains
(How oft rehash'd and garnish'd, there's no knowing),
Until a real existence he sustains,
Hands unperceiv'd life to his limbs bestowing,
Faust as a puppet-play still hold the stage,
Enrapturing and startling each new age.



Poet speaks verse 8:
conductor cues contrabassoon and Tuba

Zu Frankfurt war's, am Tag und vor den Toren,
unter dem Volk ein Zauber fand sich ein;
der griff entschlossen nach des Spiels Figuren,
da schwand die Schau, als wär' sie Dunst und Schein.
Gemächlich erst, und in den alten Spuren,
haucht er den Sinn des Lebens ihnen ein:
sie wachsen fort, ins Mystische gelenkt,
zu Höchst geschleudert und zu Tiefest versenkt.

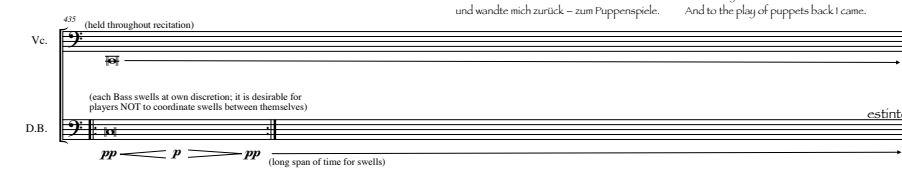
One day, before the gates of Frankfurt town,
A great magician chanc'd to watch the play;
He boldly seiz'd its figures for his own,
And like a mist the old show pass'd away.
By him into these characters was blown
The breath of life; they kept their ancient way,
But grew in mystic stature to the last,
Hurtled on high, or to the depths down cast.



Poet speaks verse 9:
Conductor cues Contrabassoon and
Tuba to complete their gesture

Und mit dem letzten Spruch von hinnen reist er.
Der Rätselbau zeigt jegliche Gestalt;
von allen Seiten zieht er an die Gesiter,
er ist die Form für jeglichen Gehalt.
Doch was vermöcht', gen Zauberer, ein Meister!
Des Menschen Lied am Göttlichen verschallt:
also belehrt erkannt'ich meine Ziele
und wandte mich zurück – zum Puppenspiele.

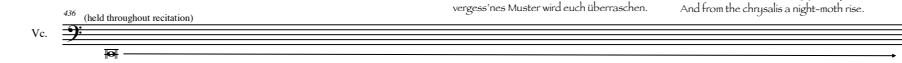
He wrote the last word and departed hence.
His house of mystery has many faces;
Many have sought to find its inward sense,
And in its labyrinth have lost their traces.
How could I then have the self-confidence
To measure me with him in these high places?
I learn'd my lesson, took more modest aim,
And to the play of puppets back I came.



Poet speaks verse 10:
conductor cues Double Basses
to complete their patterns (estinto)

Besah mir nah die schlicht geformten Bilder,
die waren schöner jetzt, durch höheres Alter;
ich firnißte, hantierte als Vergilder –
(es wirkt die Zeit nicht minder als Zerspalter)
ich schärfte Eines, Andres srich ich milder,
und aus der Larve flog herauf ein Falter:
ins Altgewerbte flocht ich neue Maschen,
vergess'nes Muster wird euch überraschen.

Its quaint old figures tenderly I scann'd;
Age to them gave a beauty rare and strange.
Their colours I renew'd with loving hand;
Time does not ruin all that he may change.
Some sharper outlines, some more vague I plann'd,
New stitches in the old web sought to range.
The half-forgotten tale may yet surprise,
And from the chrysalis a night-moth rise.



Poet speaks last couplet in silence,
after conductor cues celli to silence (PP).
Poet walks off, 2nd curtain rises and
Vorspiel 2 begins

So stellt mein Spiel sich wohl lebendig dar,
doch bleibt sein Puppenursprung offenbar.

Yet though I seek to tell the tale anew,
Its puppet parentage is plain to view.

II. TWO PIANO VERSION OF THE *FANTASIA CONTRAPPUNTISTICA*

EDITION BREITKOPF
Nr. 5196
BUSONI
Fantasia Contrappuntistica
Complete Sitcky Version
2 Pianos

FERRUCCIO BUSONI

FANTASIA CONTRAPPUNTISTICA

für Klavier

in drei Fassungen

I. Große Ausgabe, zweihändig . . Bach-Busoni, Gesammelte Ausgabe, Band IV
II. Kleine Ausgabe, zweihändig . . . . . Edition Breitkopf Nr. 3491
III. Ausgabe für zwei Klaviere . . . . . Edition Breitkopf Nr. 5196

EIGENTUM DER VERLEGER FÜR ALLE LÄNDER
VEB BREITKOPF & HÄRTEL MUSIKVERLAG
LEIPZIG

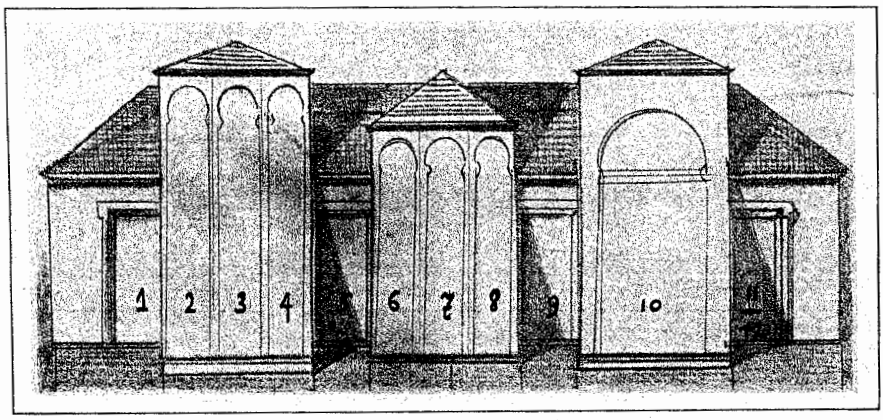
Printed in Germany

Plan des Werkes

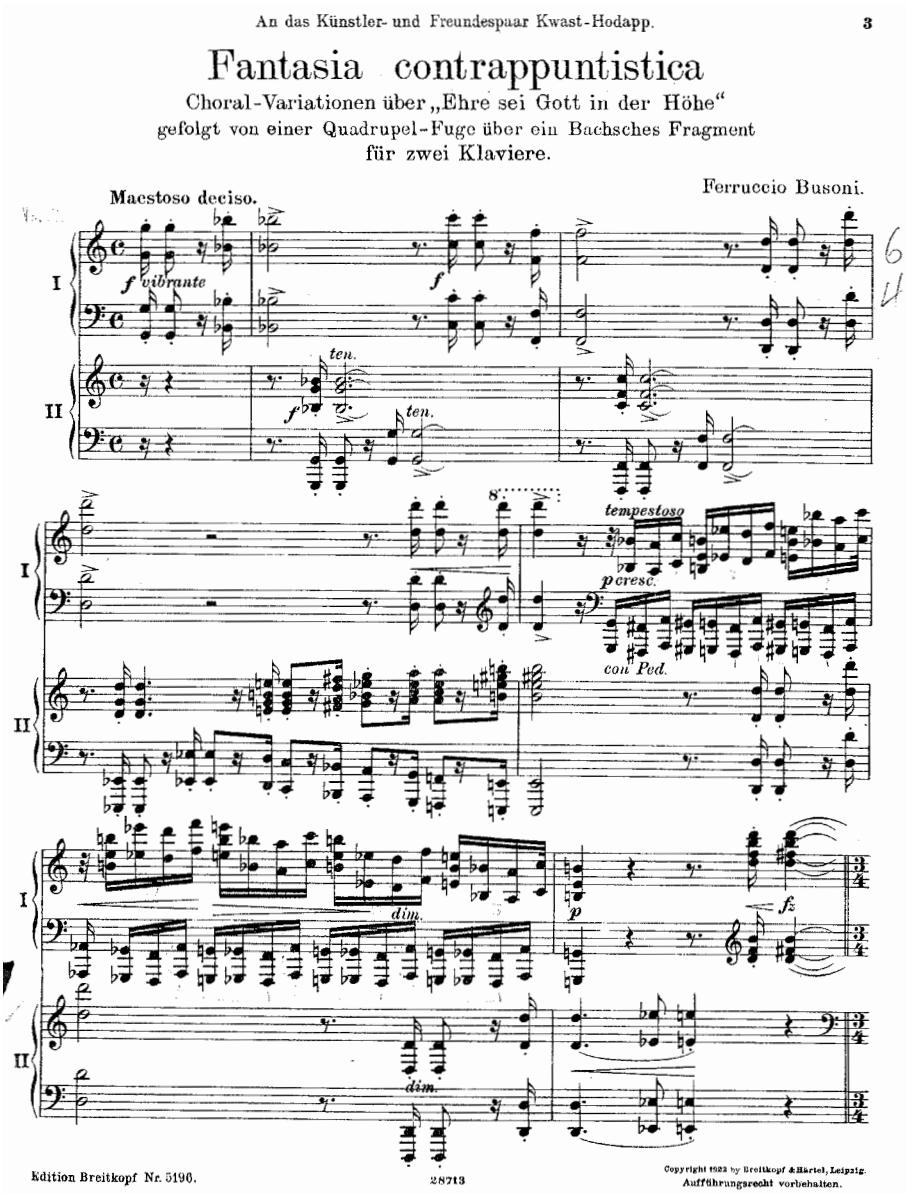
A. Analytischer:

1. Choral - Variationen (Einleitung — Choral und Variationen — Übergang)
2. Fuga I. 3. Fuga II. 4. Fuga III. 5. Intermezzo. 6. Variatio I. 7. Variatio II.
8. Variatio III. 9. Cadenza. 10. Fuga IV. 11. Corale. 12. Stretta.

B. Architektonischer:



E. B. 5196


An das Künstler- und Freundespaar Kwast-Hodapp. 3
Fantasia contrappuntistica
Choral-Variationen über „Ehre sei Gott in der Höhe"
gefolgt von einer Quadrupel-Fuge über ein Bachsches Fragment
für zwei Klaviere.
Ferruccio Busoni.
Maestoso deciso.
f vibrante
ten.
tempestoso
p cresc.
con Ped.
dim.
p
fz
Edition Breitkopf Nr. 5196.
28713
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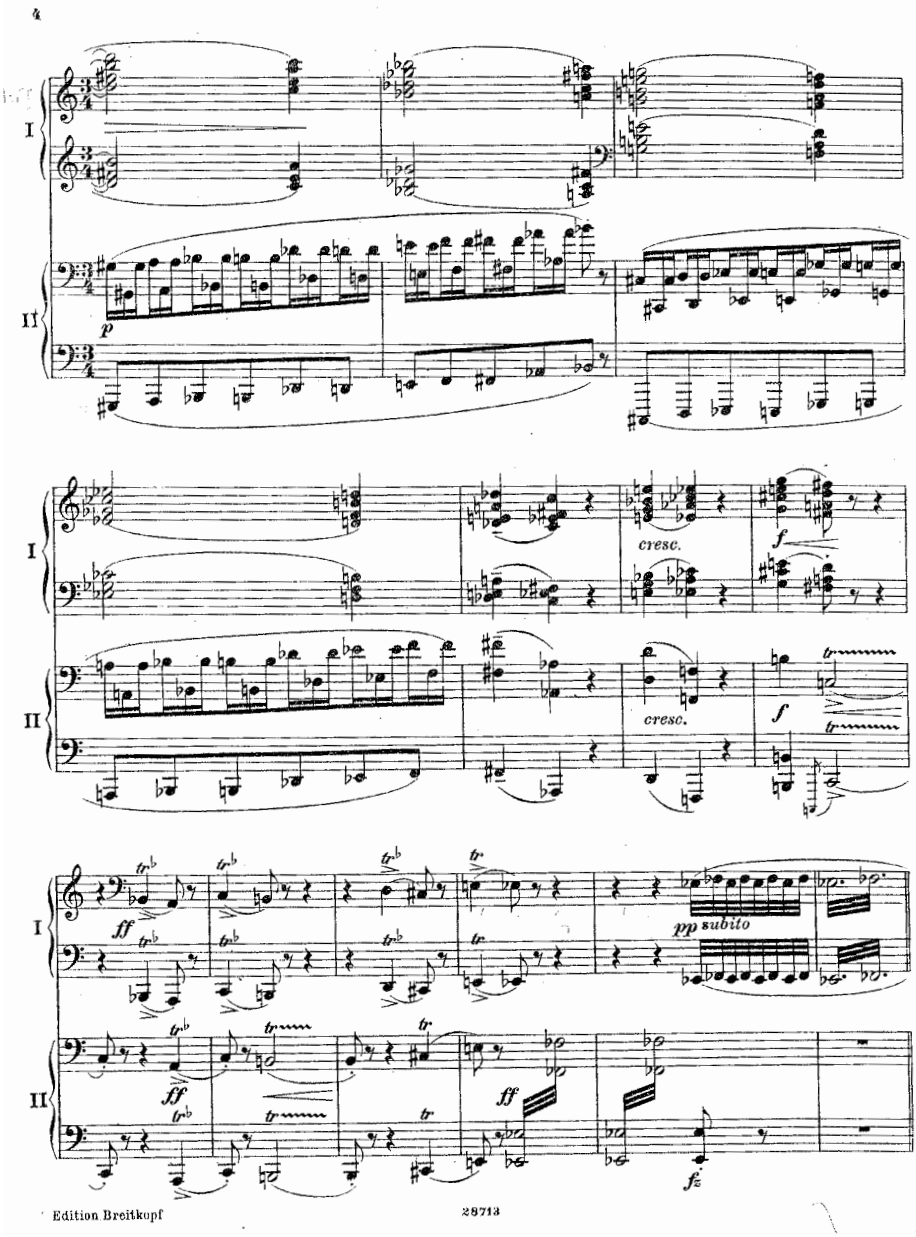
I
II
p
cresc.
f
cresc.
f
ff
pp subito
ff
ff
fz
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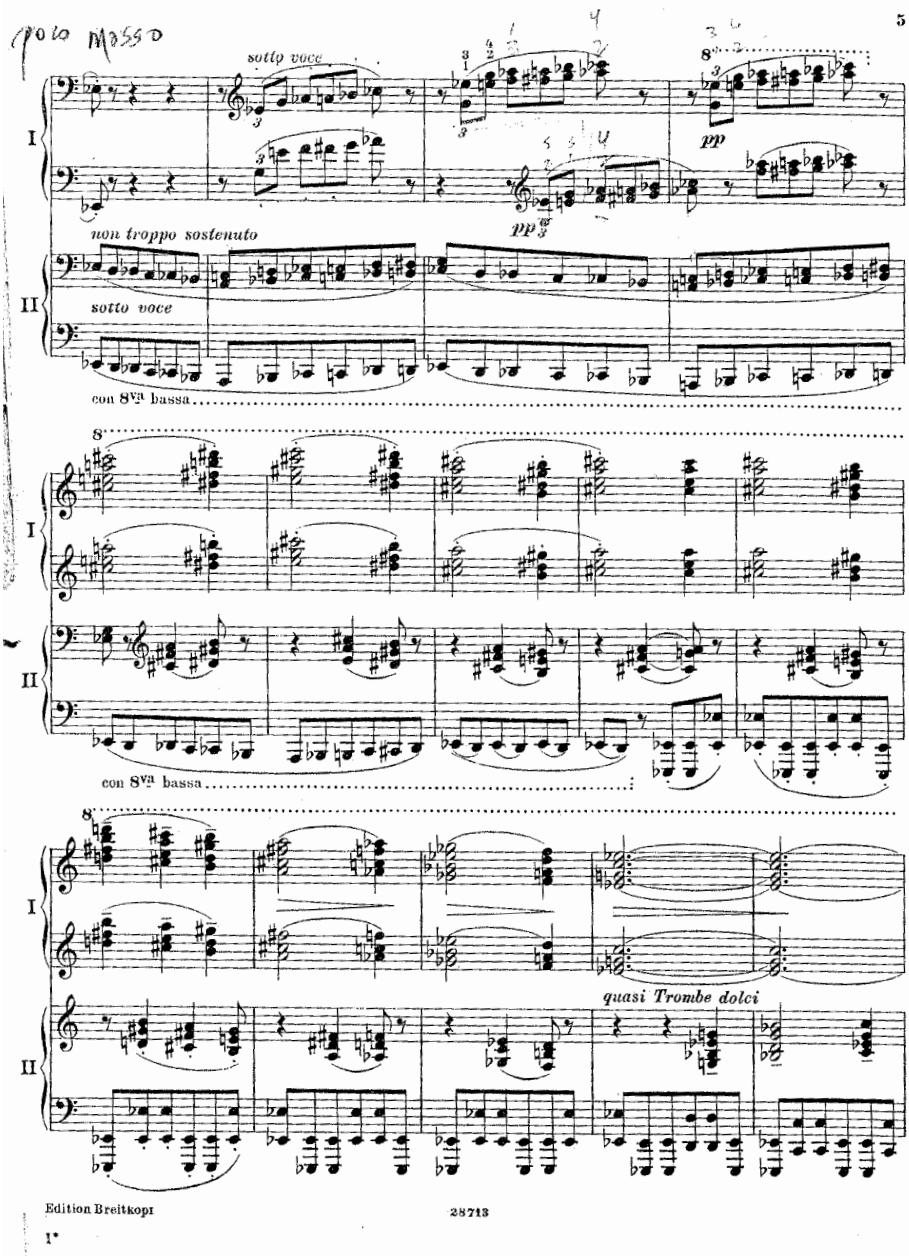
5
sotto voce
pp
non troppo sostenuto
pp
sotto voce
con 8va bassa
con 8va bassa
quasi Trombe dolci
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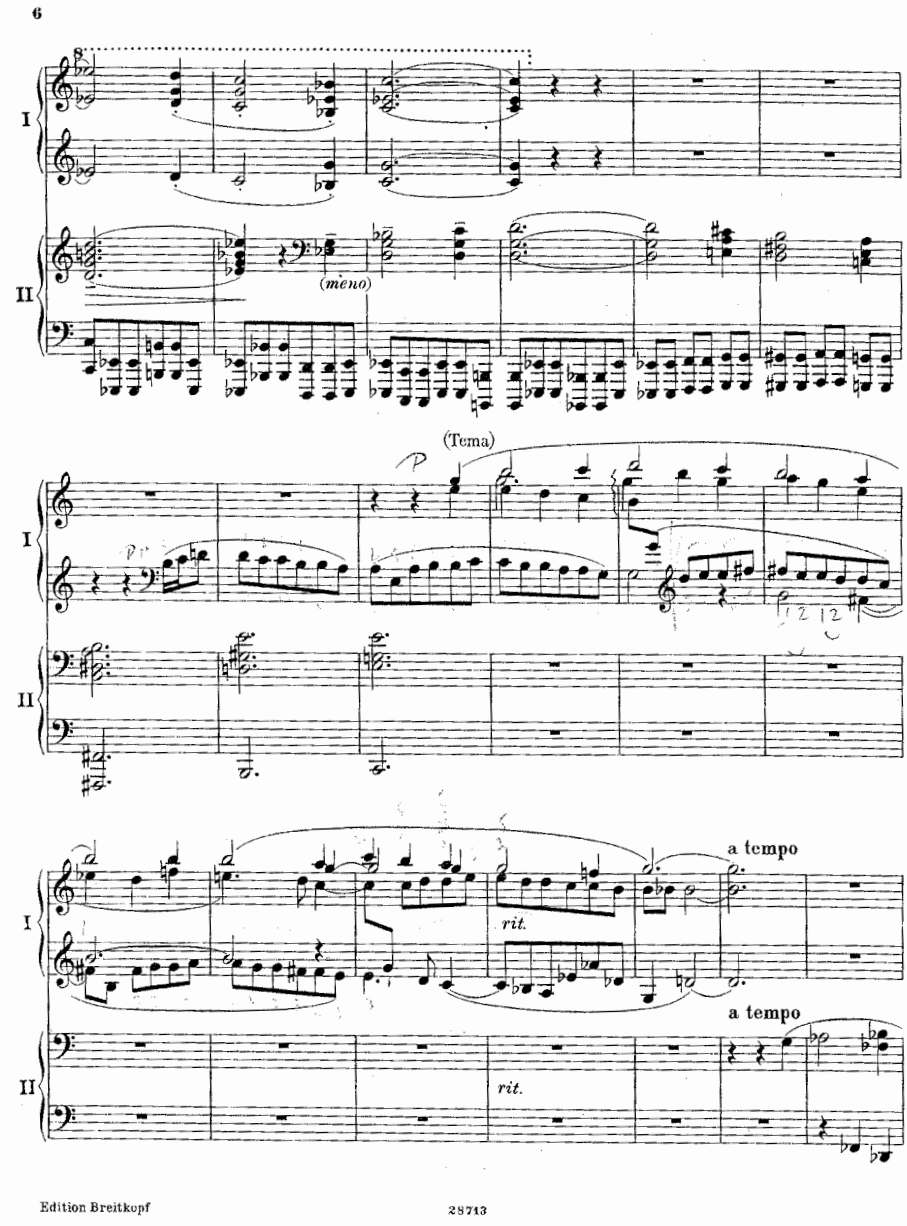
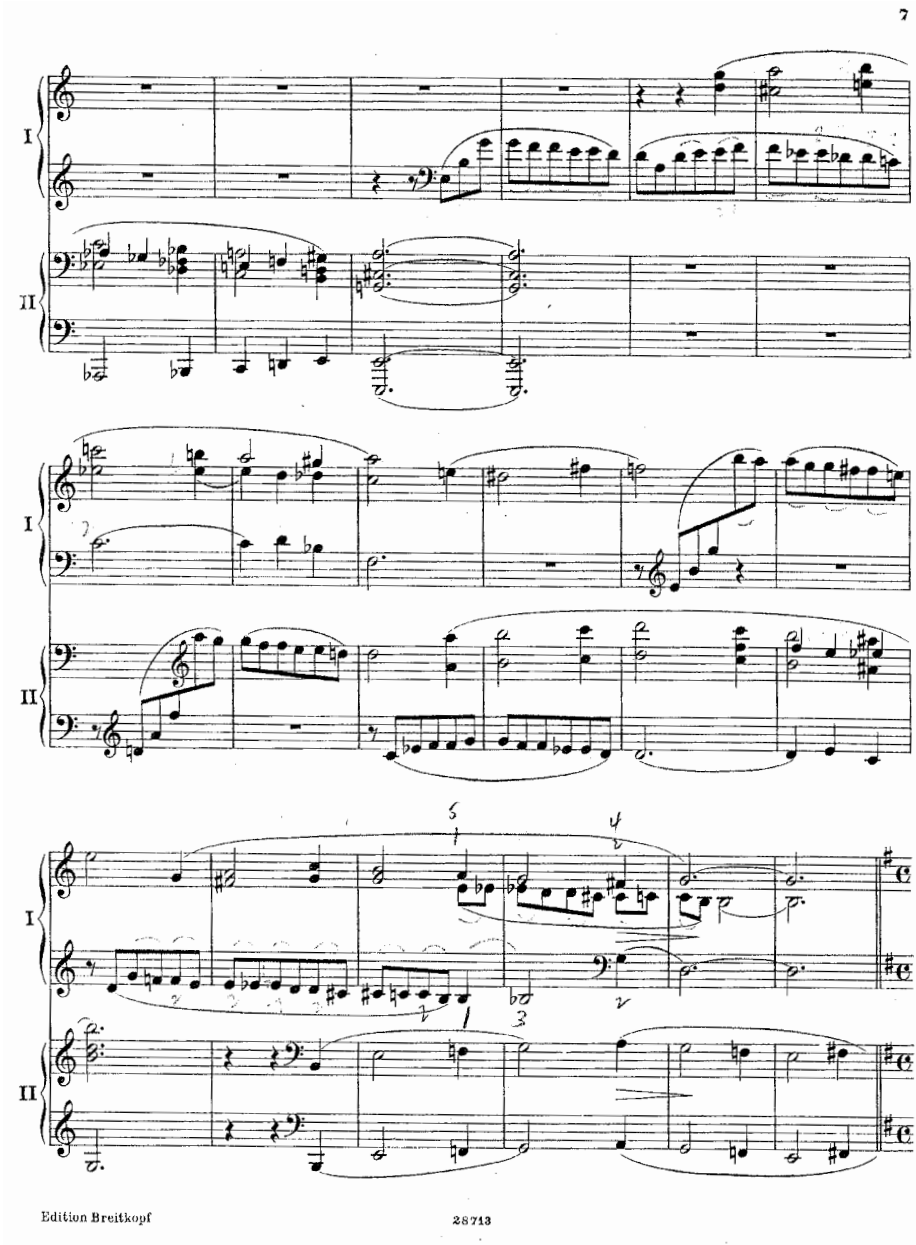
1*


6
I
II
(meno)
(Tema)
a tempo
rit.
a tempo
rit.


7
I
II
I
II
I
II
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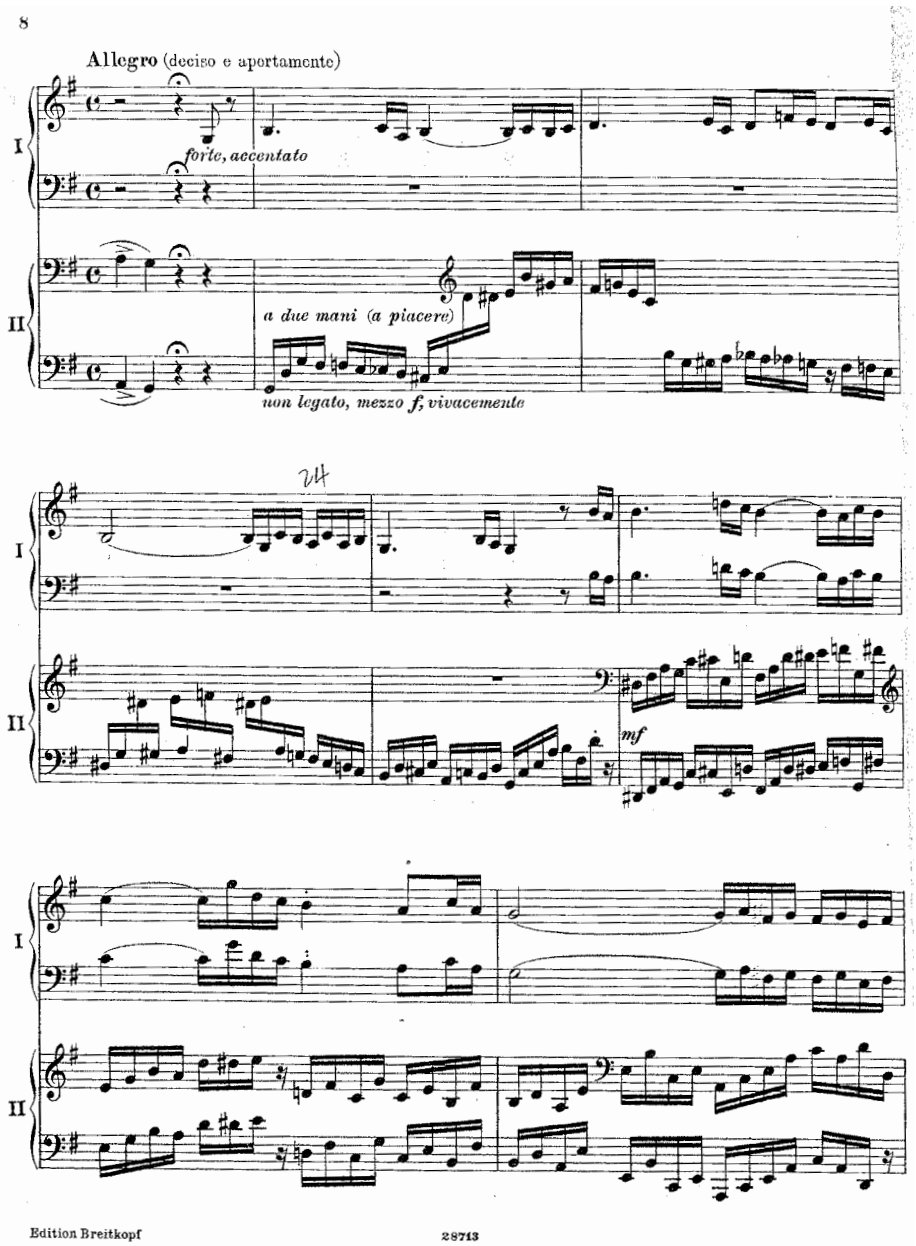
8
Allegro (deciso e apertamente)
I
forte, accentato
II
a due mani (a piacere)
non legato, mezzo f, vivacemente
I
II
mf
I
II
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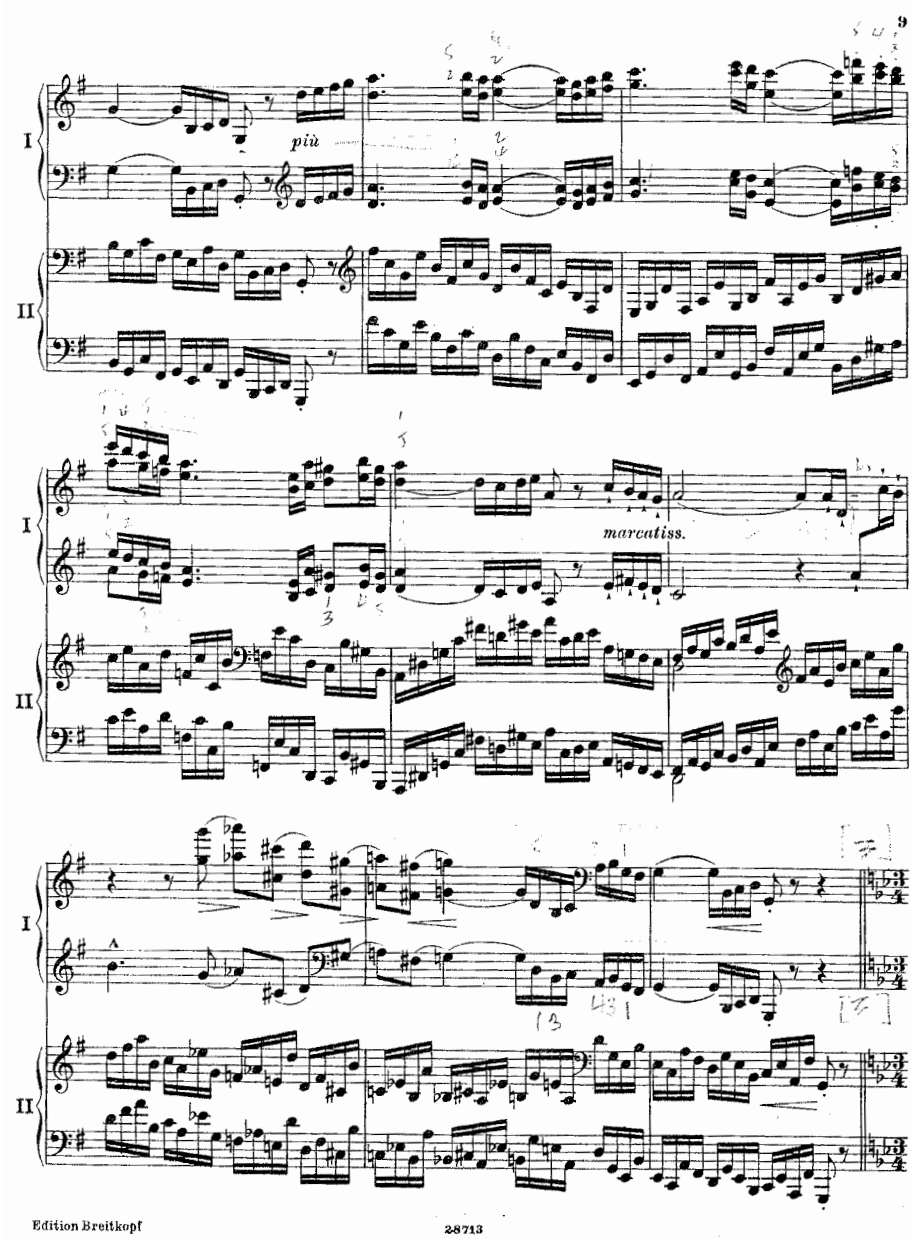
9
I
II
più
marcatiss.
I
II
I
II
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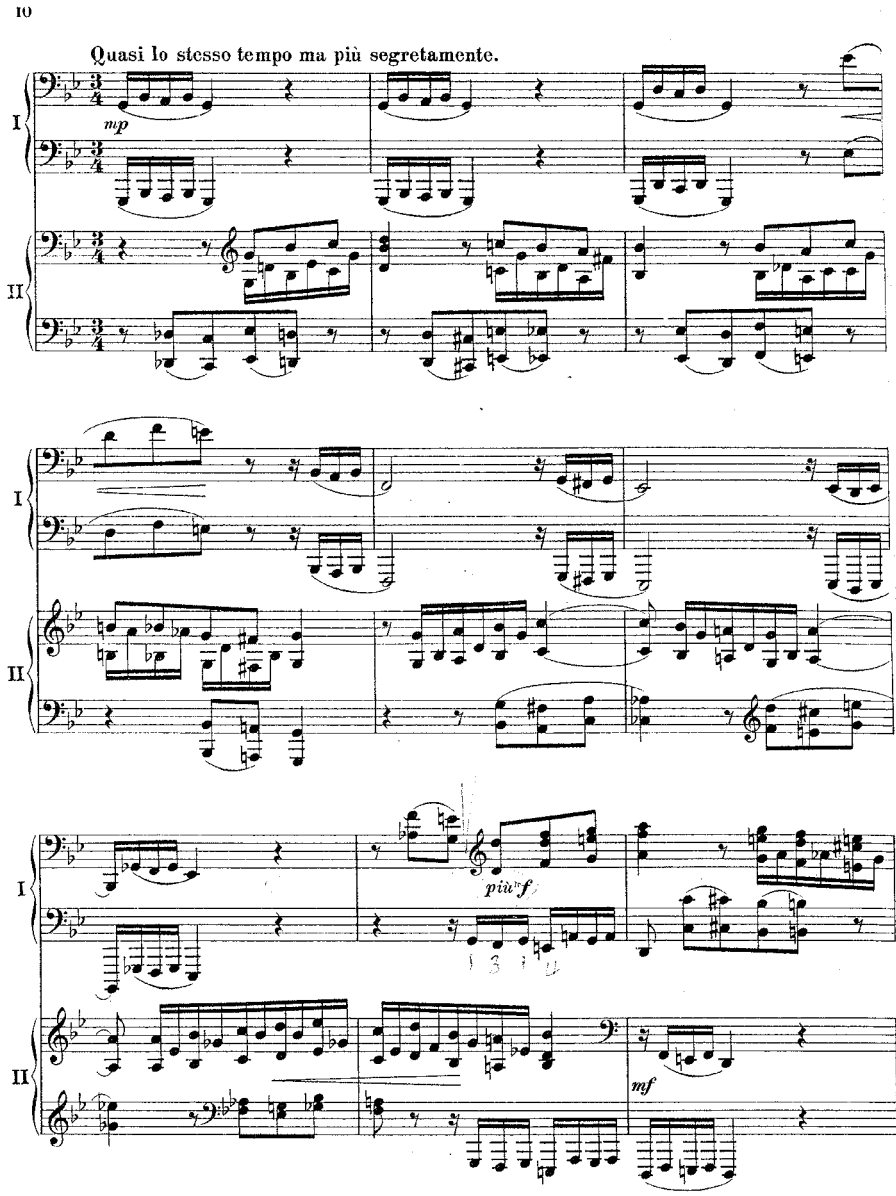
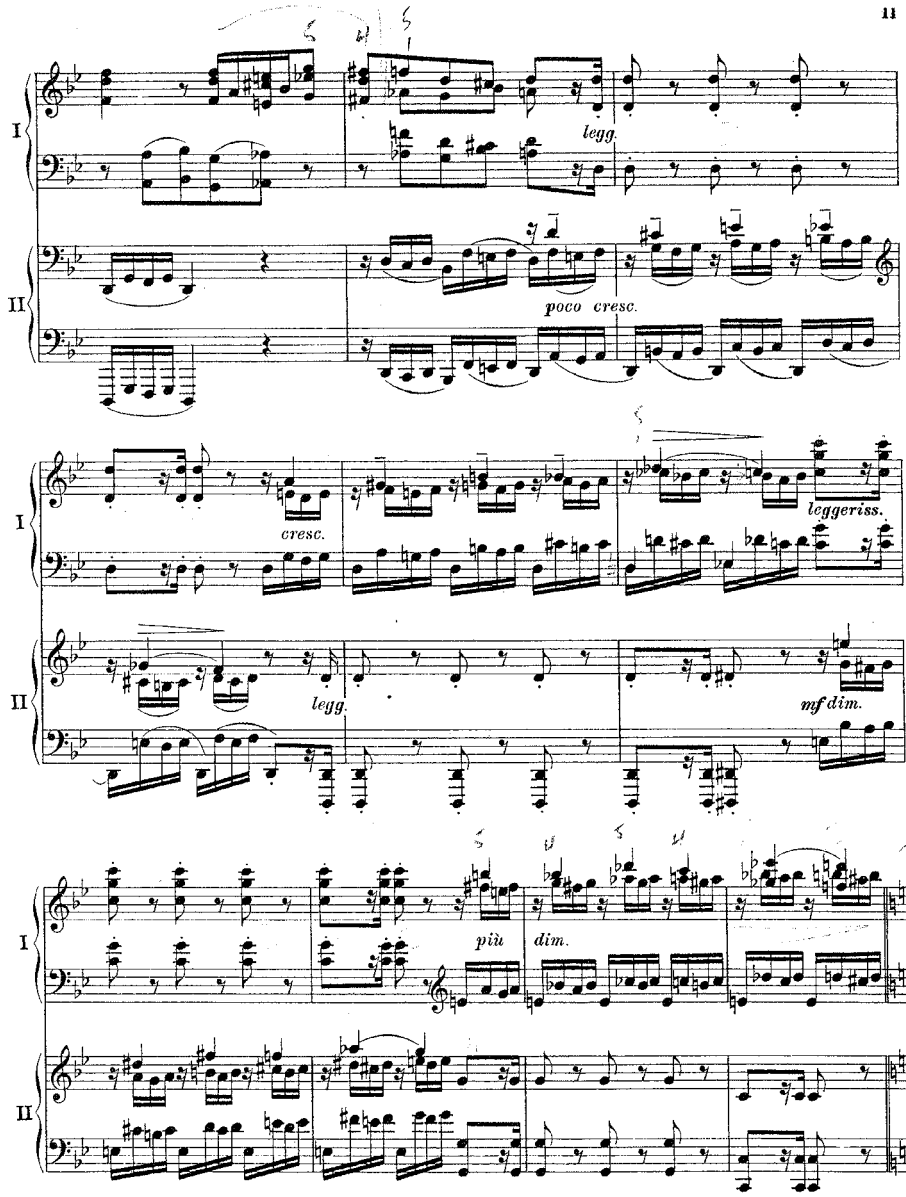
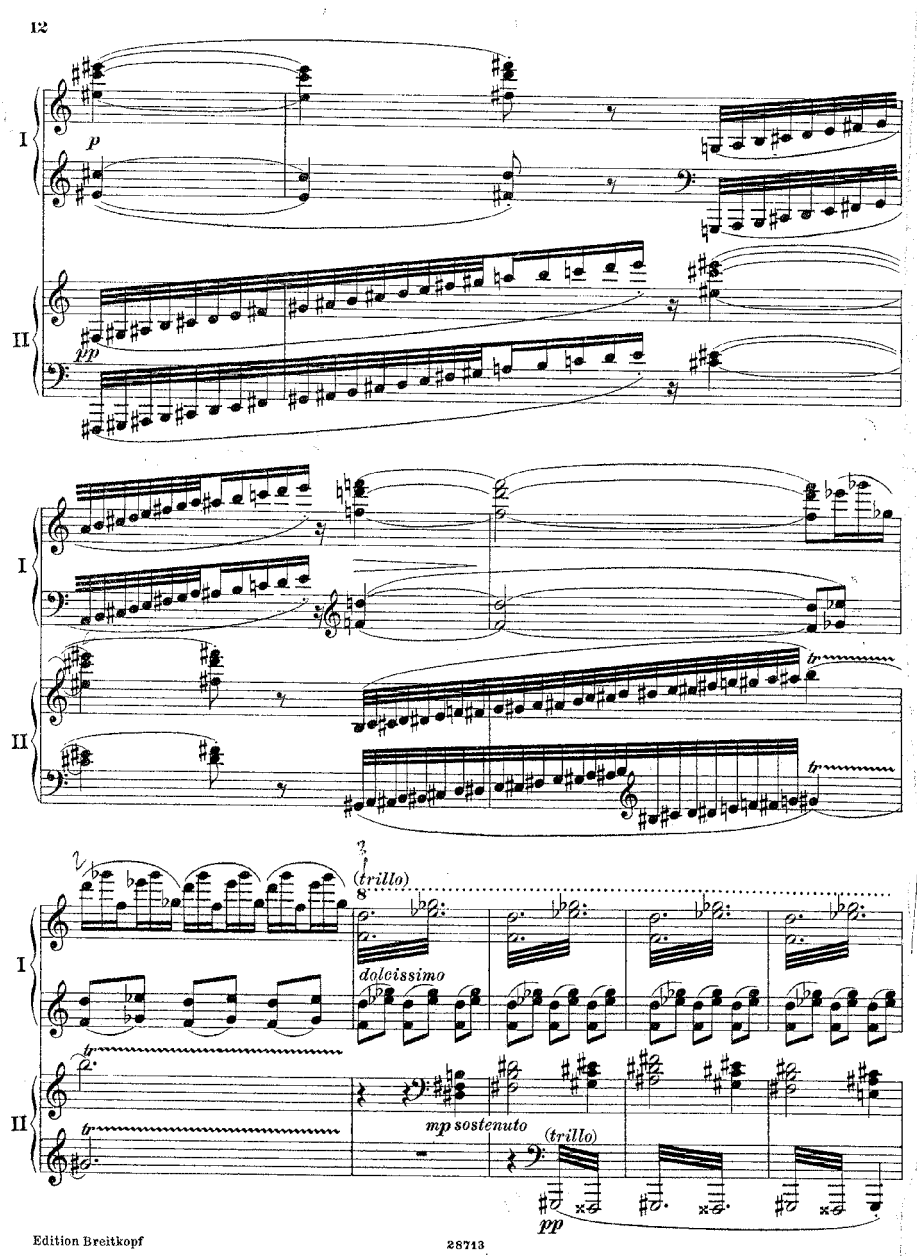
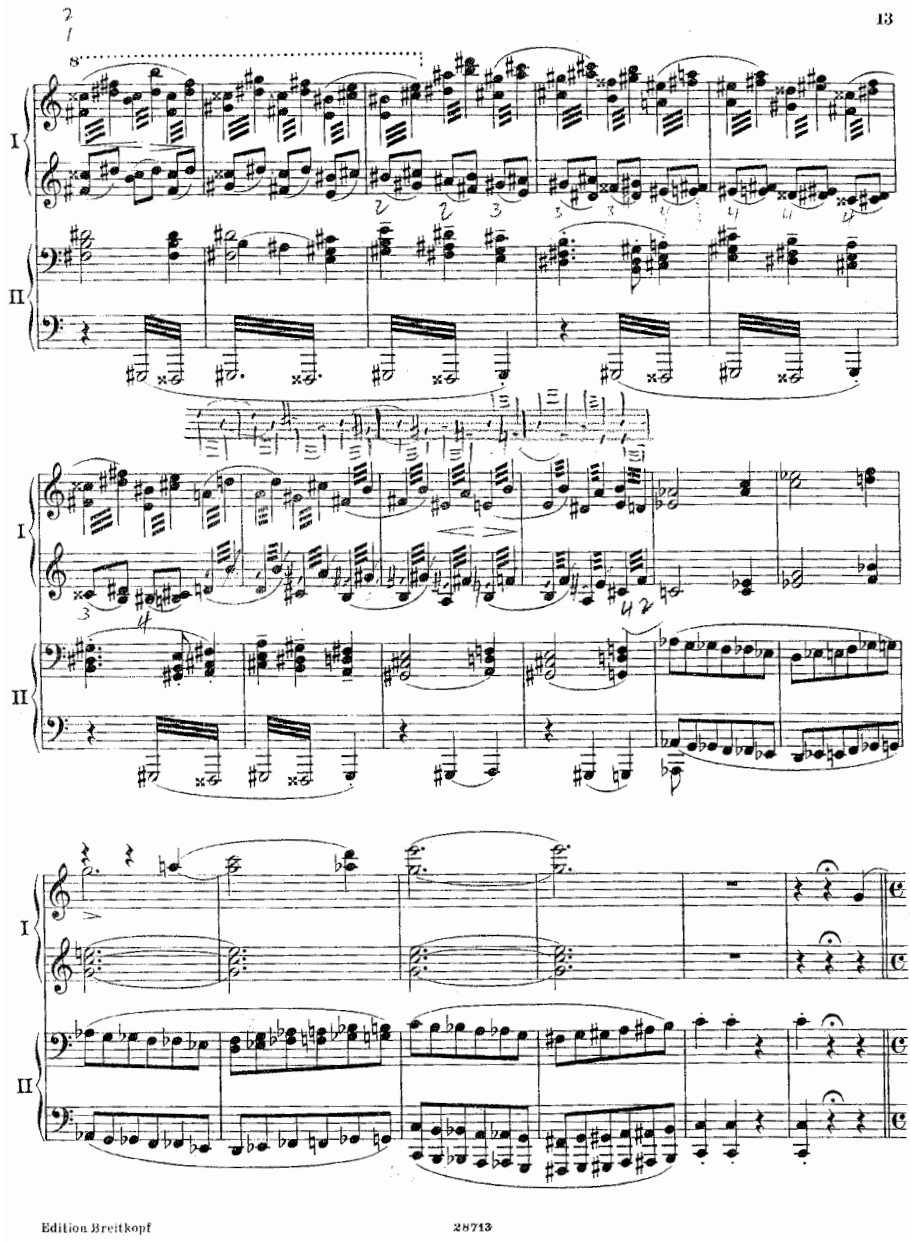

10
Quasi lo stesso tempo ma più segretamente.
mp
I
II
più f
mf


11
I
II
legg.
poco cresc.
cresc.
leggeriss.
legg.
mf dim.
più
dim.


12
I
II
p
pp
tr
(trillo)
dolcissimo
mp sostenuto
(trillo)
pp


13
I
II
I
II
I
II
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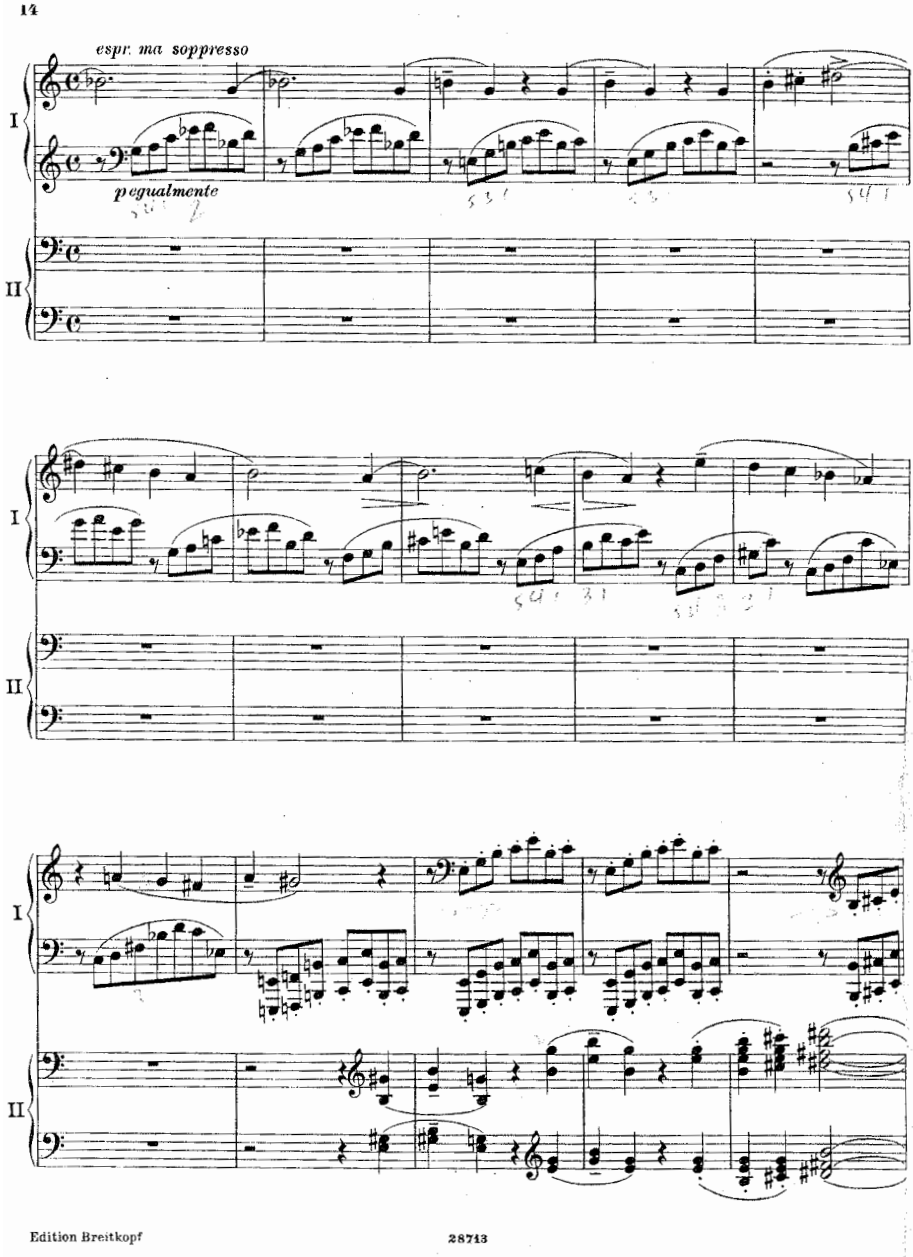
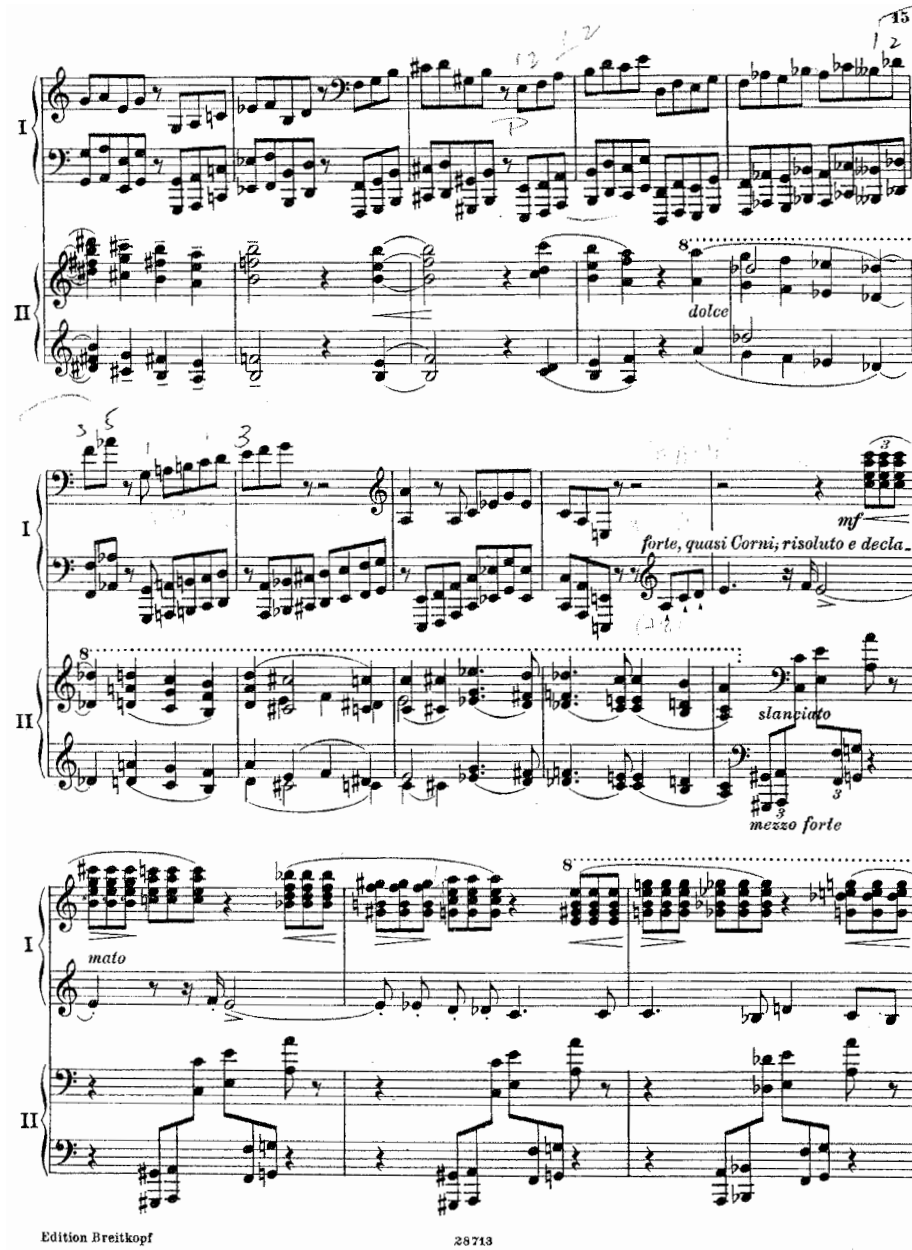

14
espr. ma soppresso
I
II
p egualmente
I
II
I
II


15
I
II
dolce
mf
forte, quasi Corni, risoluto e decla-
slanciato
mezzo forte
mato
Edition Breitkopf
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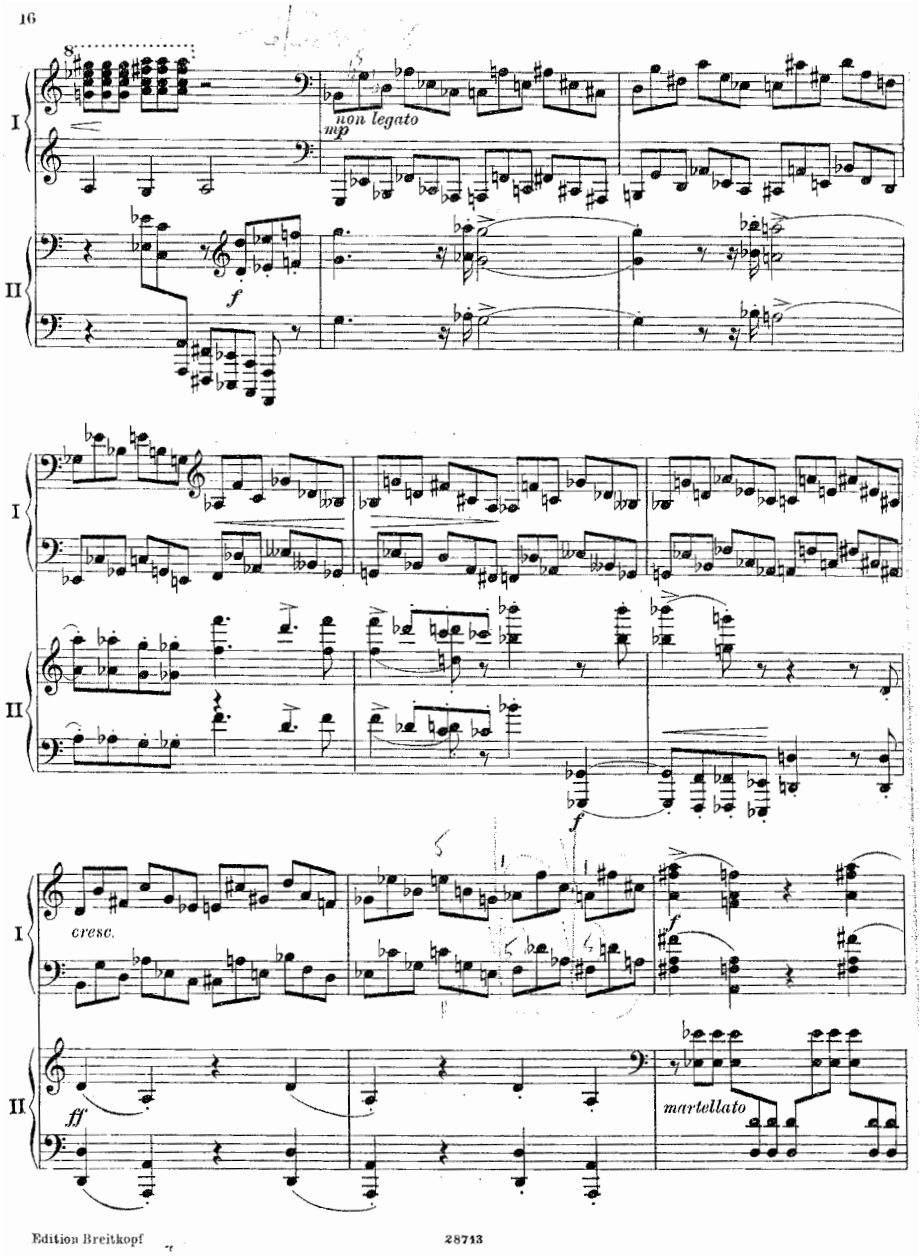
16
I
II
non legato
mp
f
cresc.
ff
martellato
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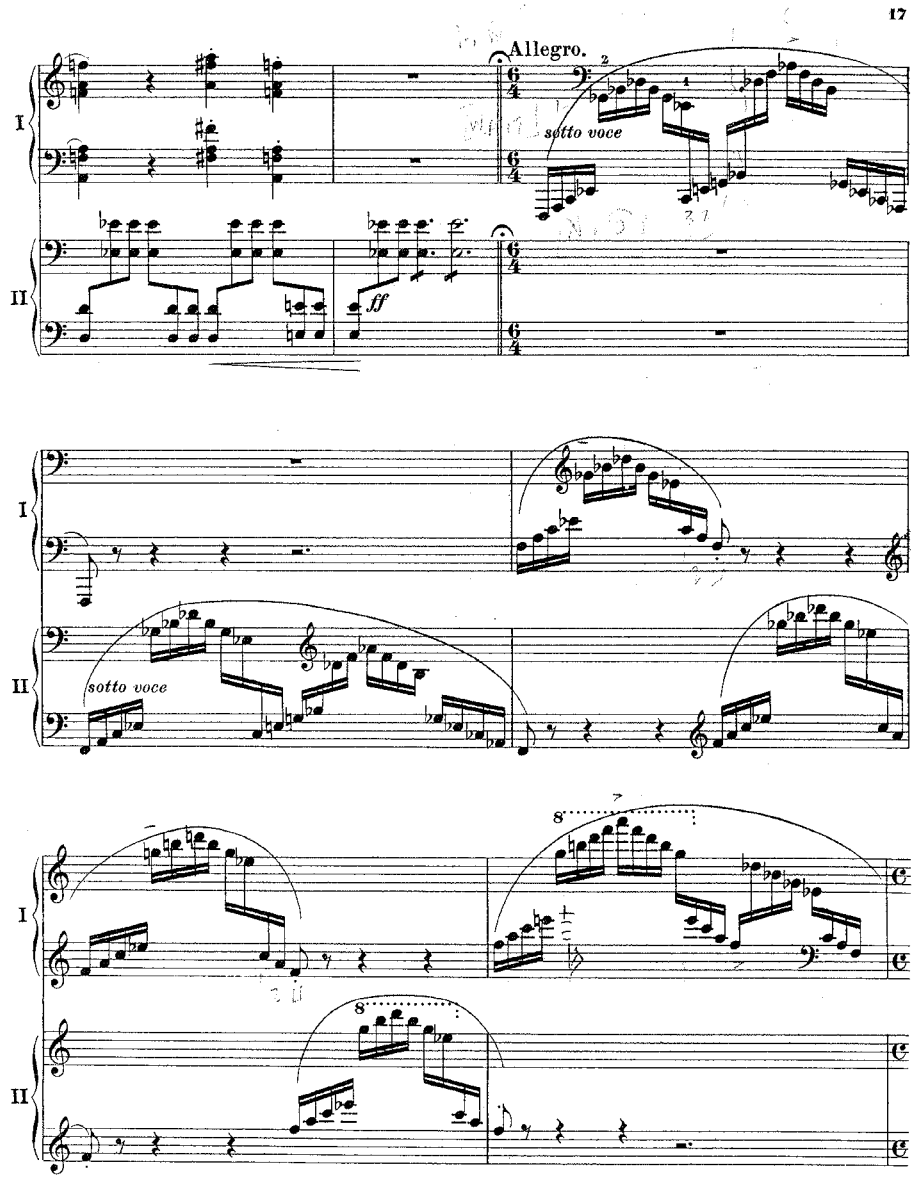
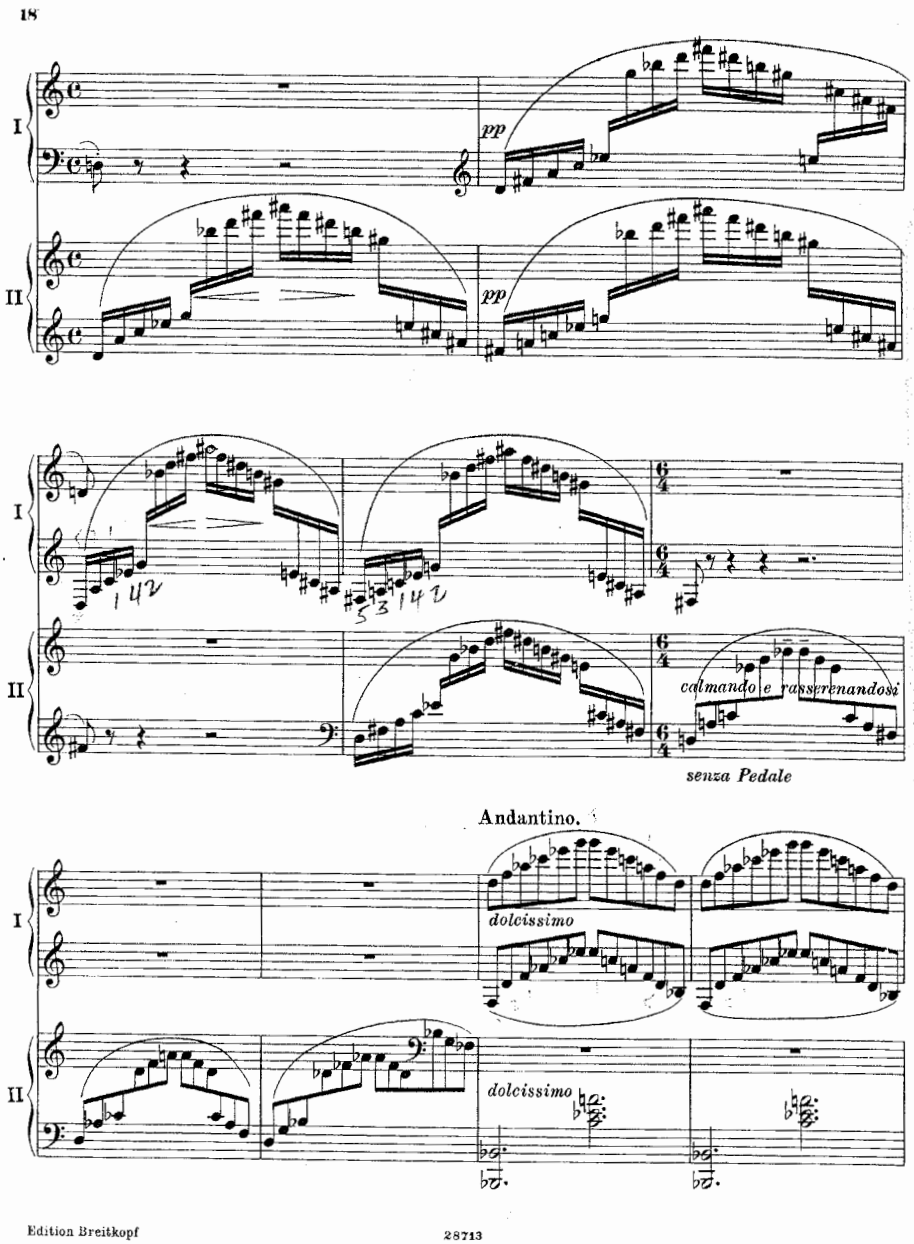
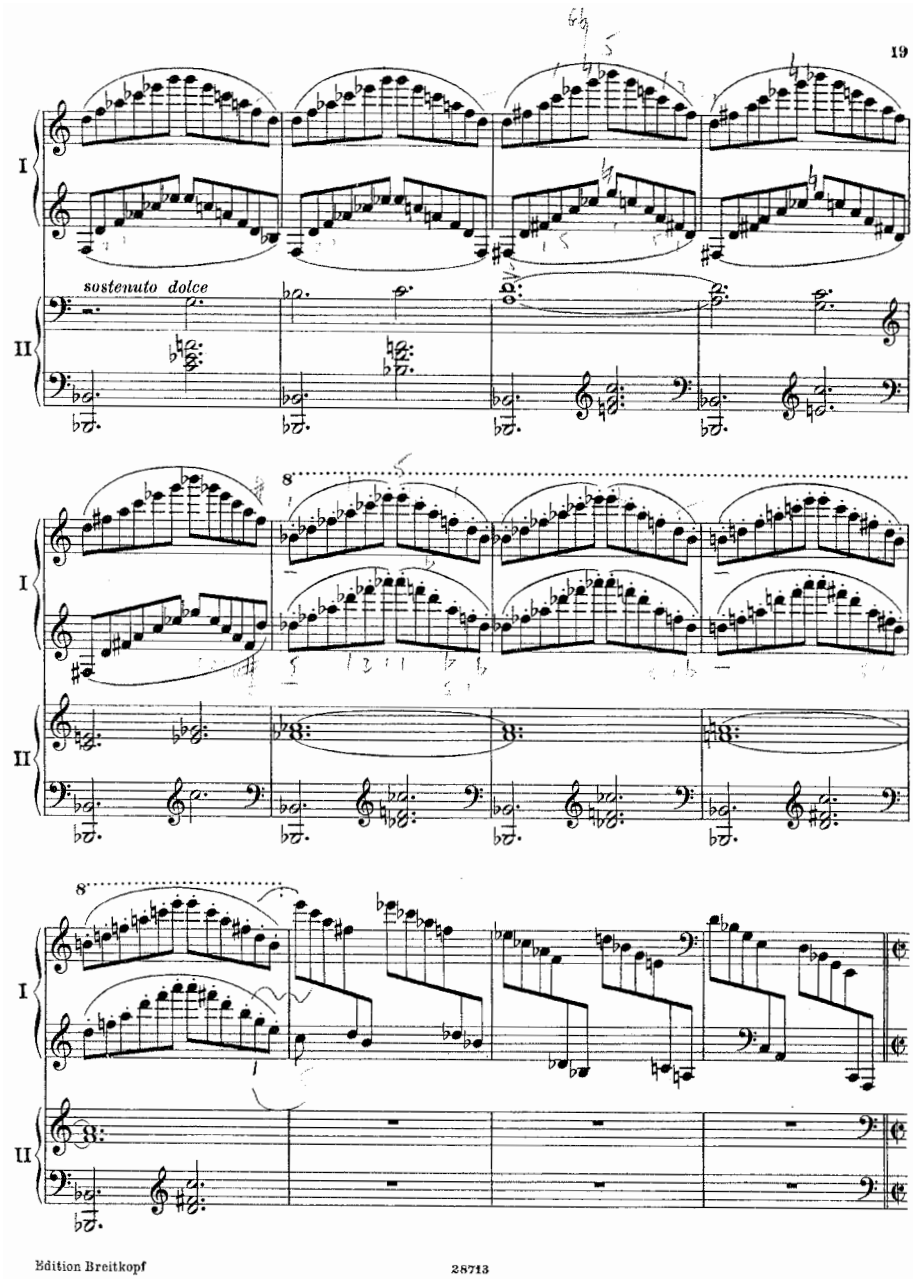

17
Allegro.
sotto voce
ff
I
II
sotto voce
8
8


18
I
II
pp
pp
1 4 2
5 3 1 4 2
calmando e rasserenandosi
senza Pedale
Andantino.
dolcissimo
dolcissimo


19
I
II
sostenuto dolce
8
8
8
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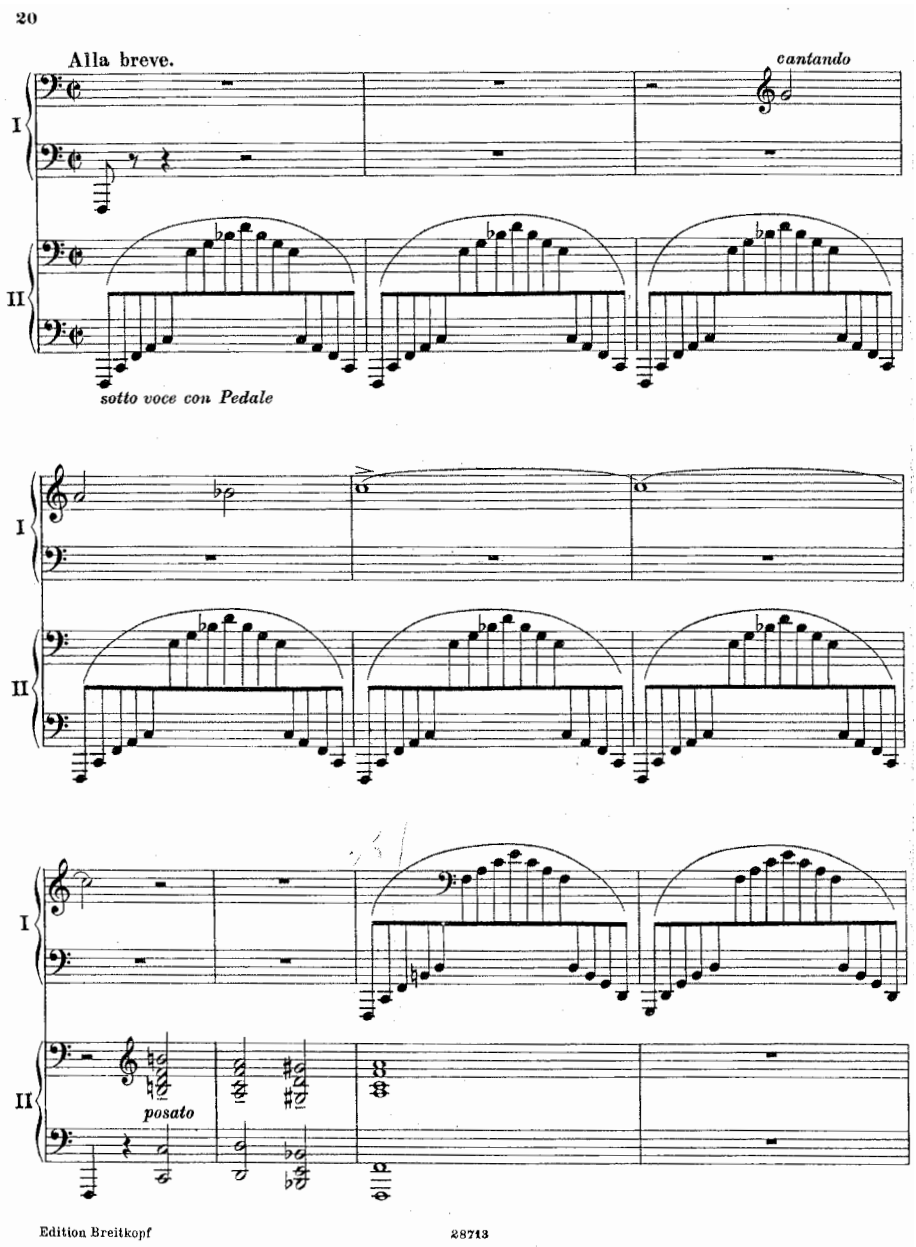
20
Alla breve.
cantando
I
II
sotto voce con Pedale
I
II
I
II
posato
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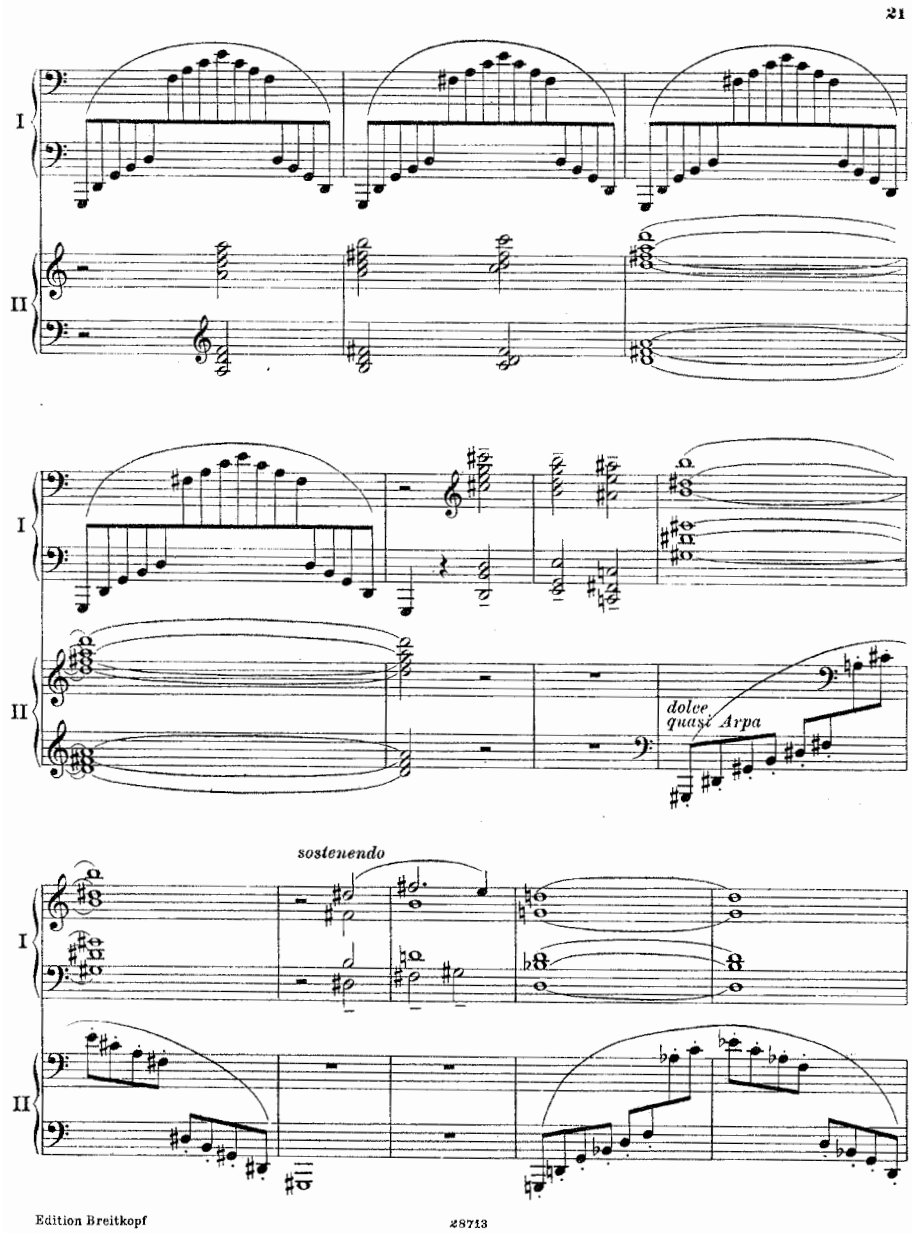
21
I
II
dolce
quasi Arpa
sostenendo
Edition Breitkopf
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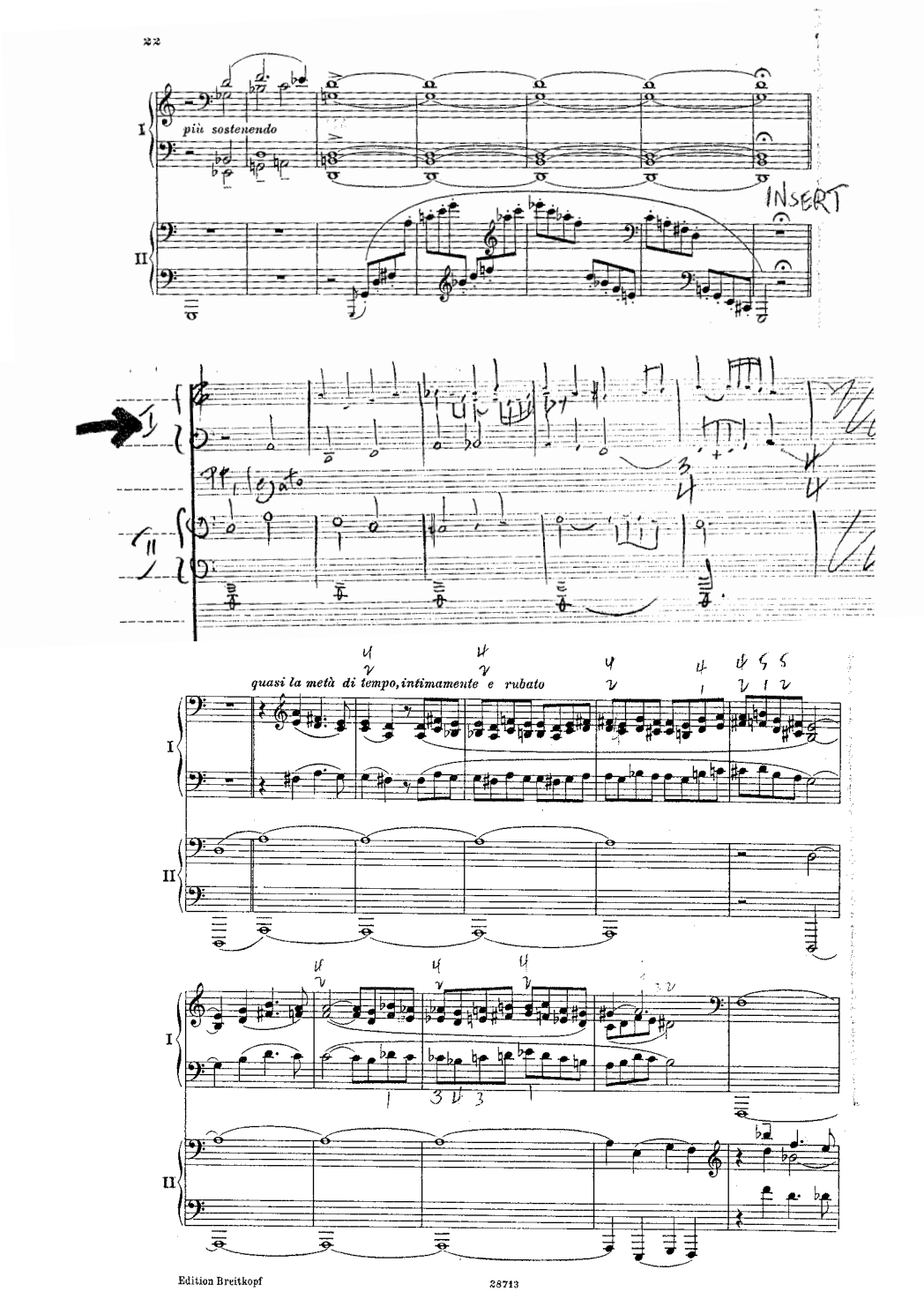
22
più sostenendo
INSERT
quasi la metà di tempo, intimamente e rubato
Edition Breitkopf
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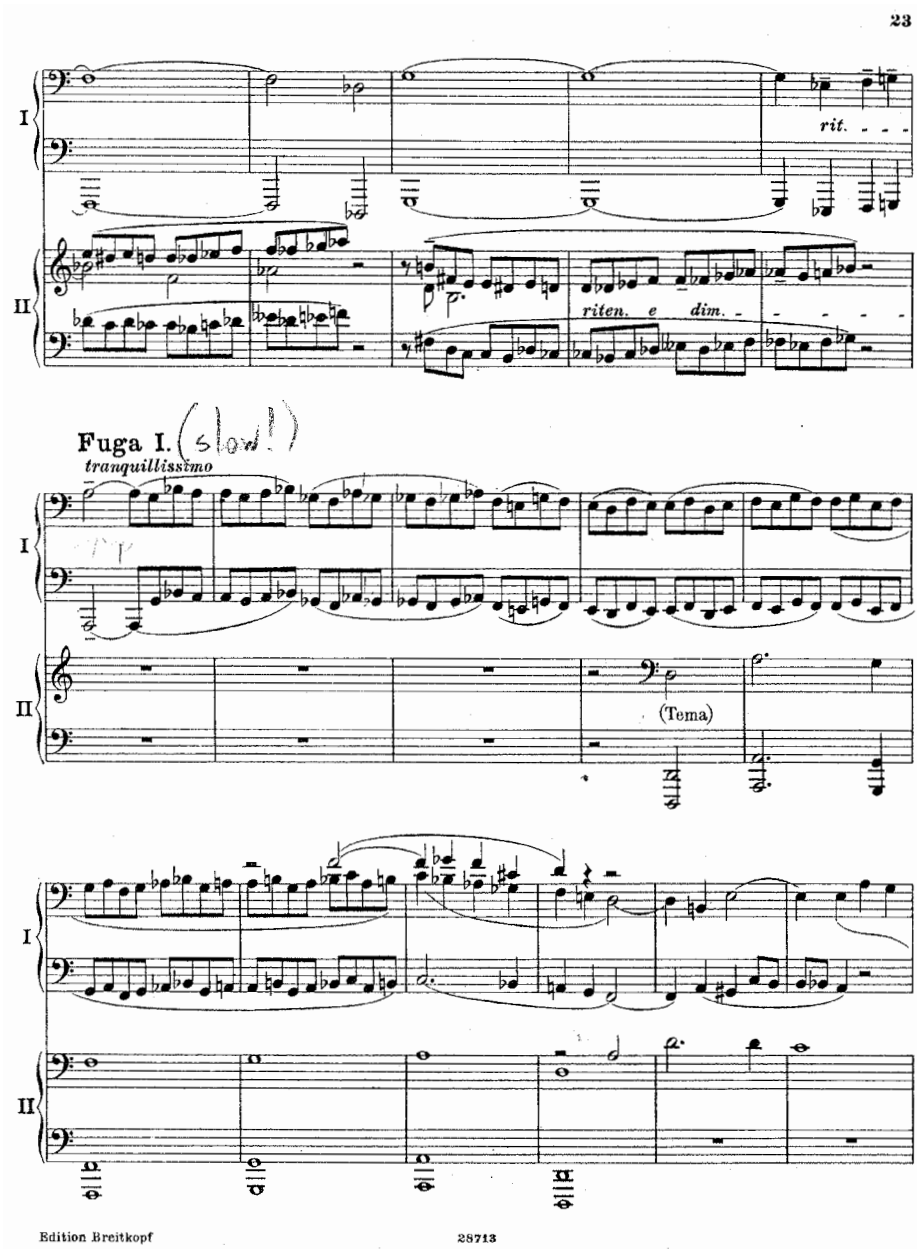
23
I
II
rit.
riten. e dim.
Fuga I. (slow!)
tranquillissimo
(Tema)
Edition Breitkopf
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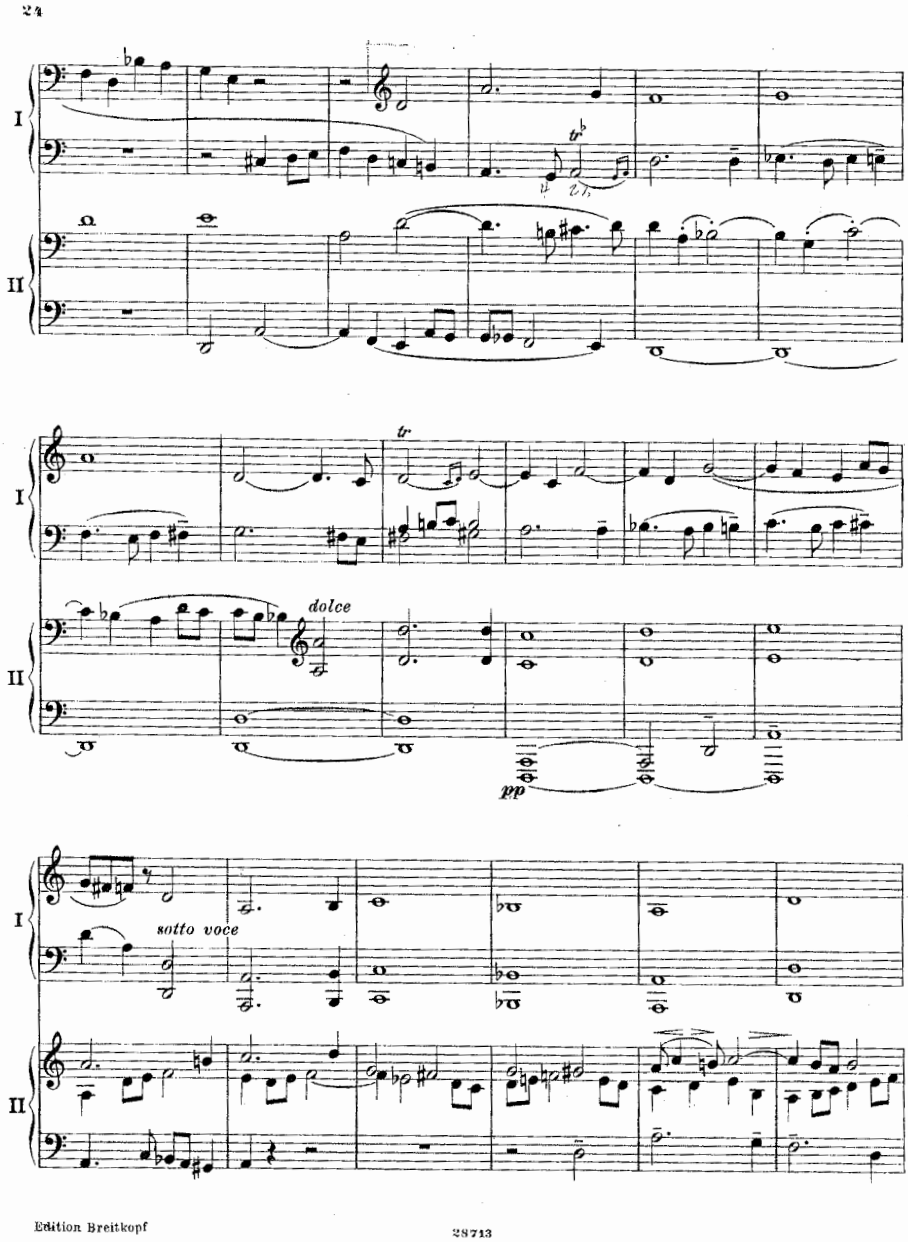
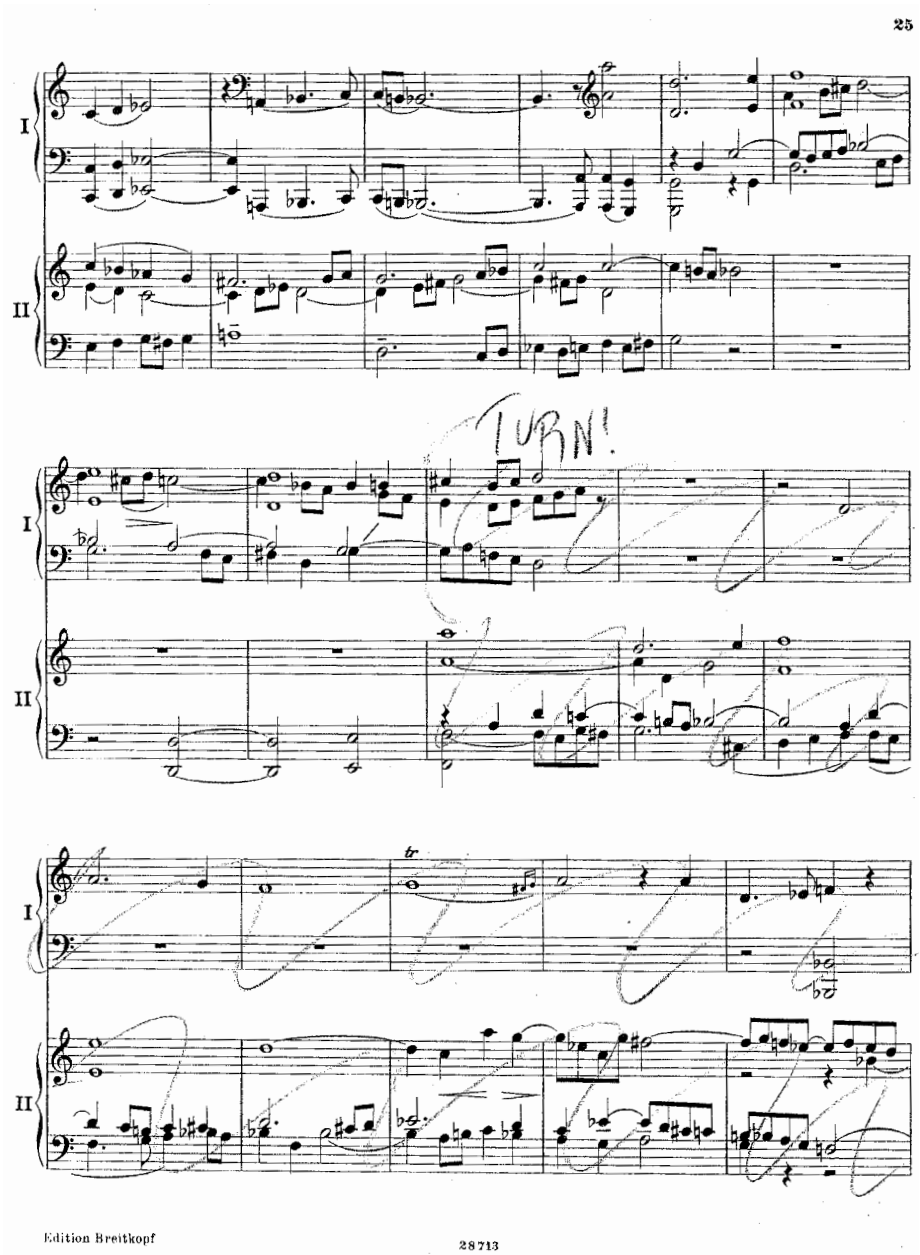

24
I
II
tr
dolce
pp
sotto voce


25
I
II
TURN!
I
II
tr
I
II
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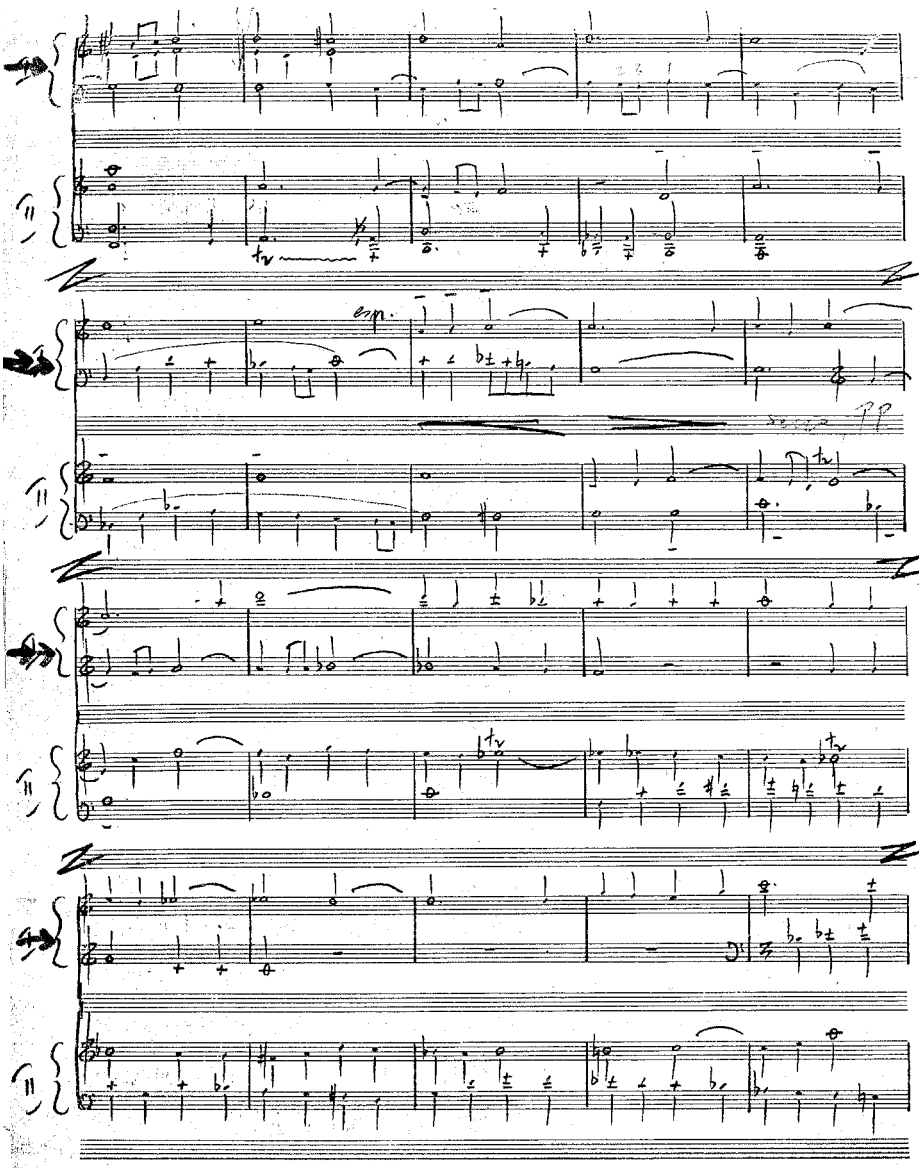

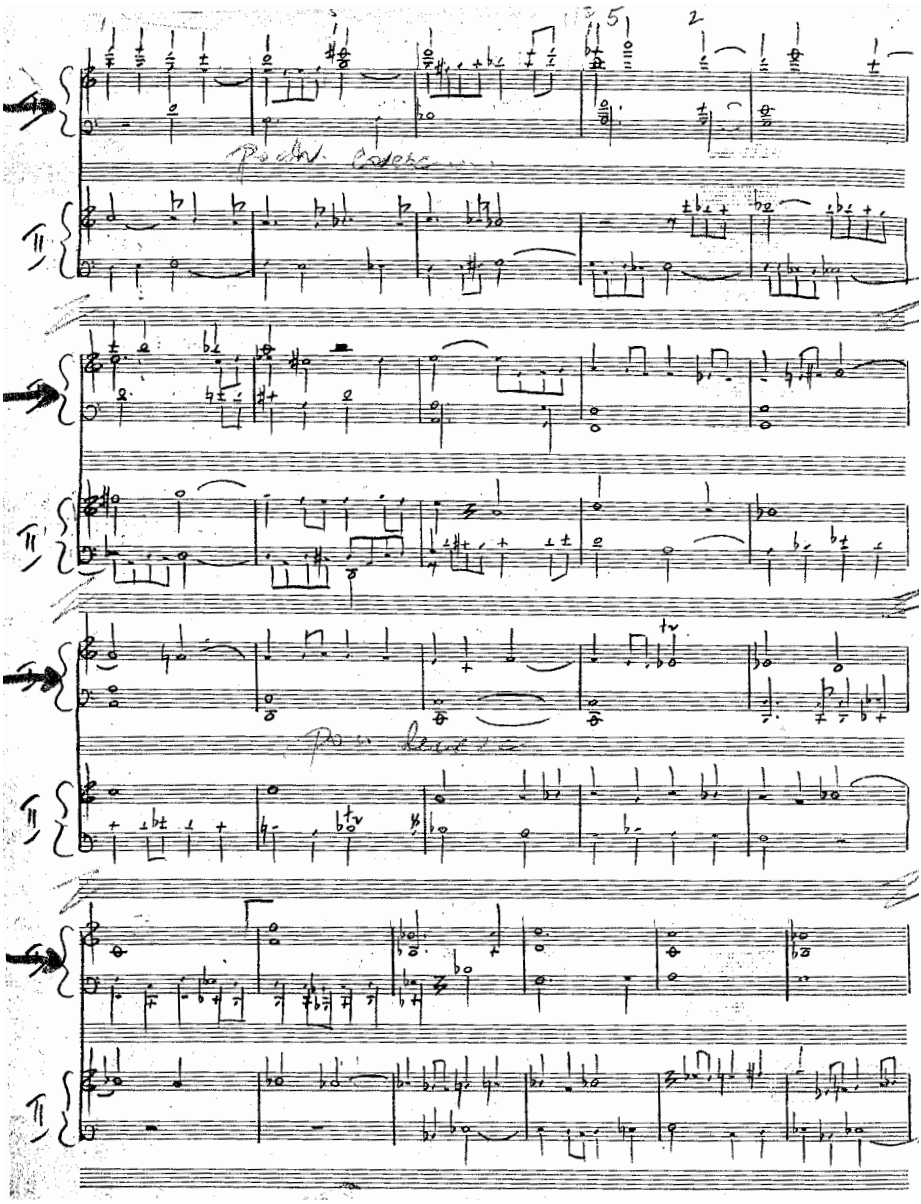

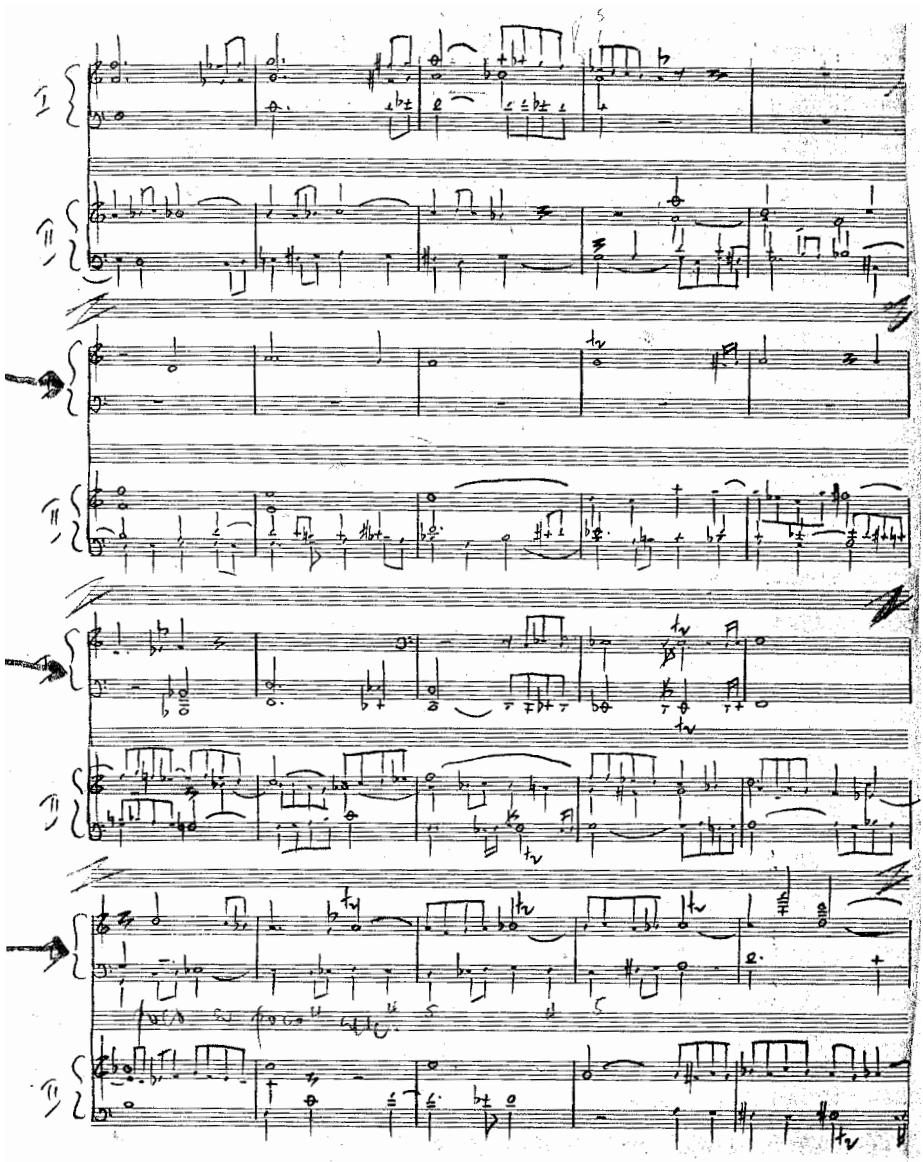

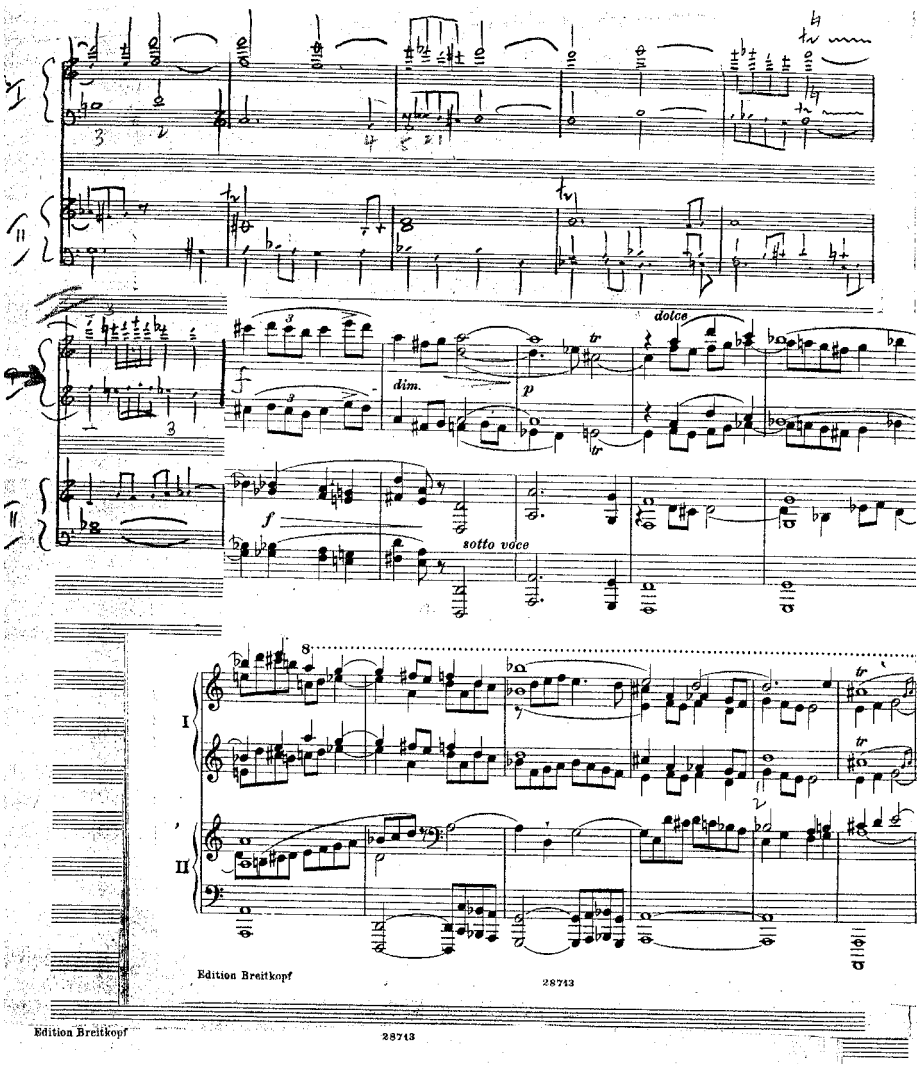
dolce
dim.
p
f
sotto voce
I
II
Edition Breitkopf
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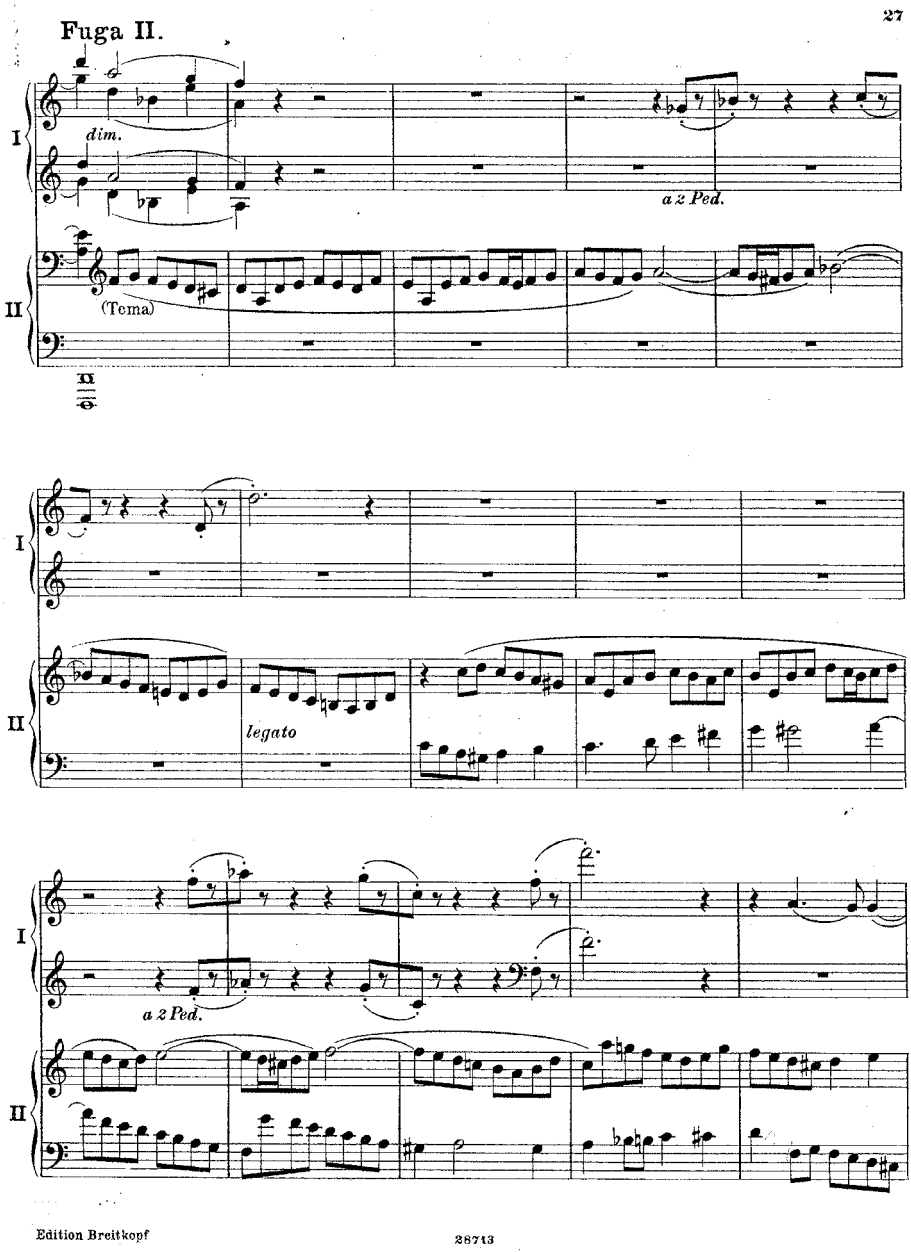
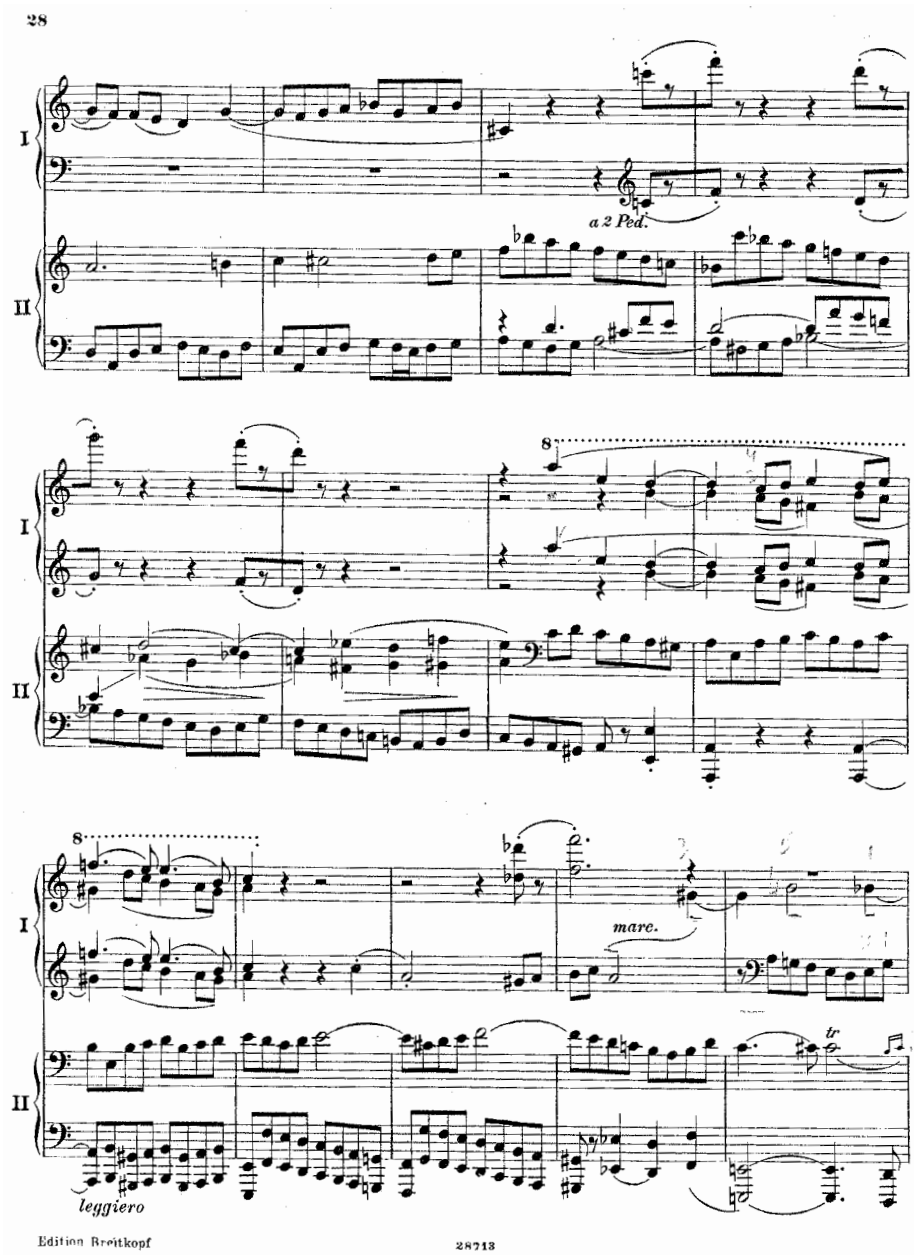
Edition Breitkopf
28713


Fuga II.
27
I
II
dim.
a 2 Ped.
(Tema)
legato
a 2 Ped.


28
I
II
a 2 Ped.
8
8
mare.
tr
leggiero
Edition Breitkopf
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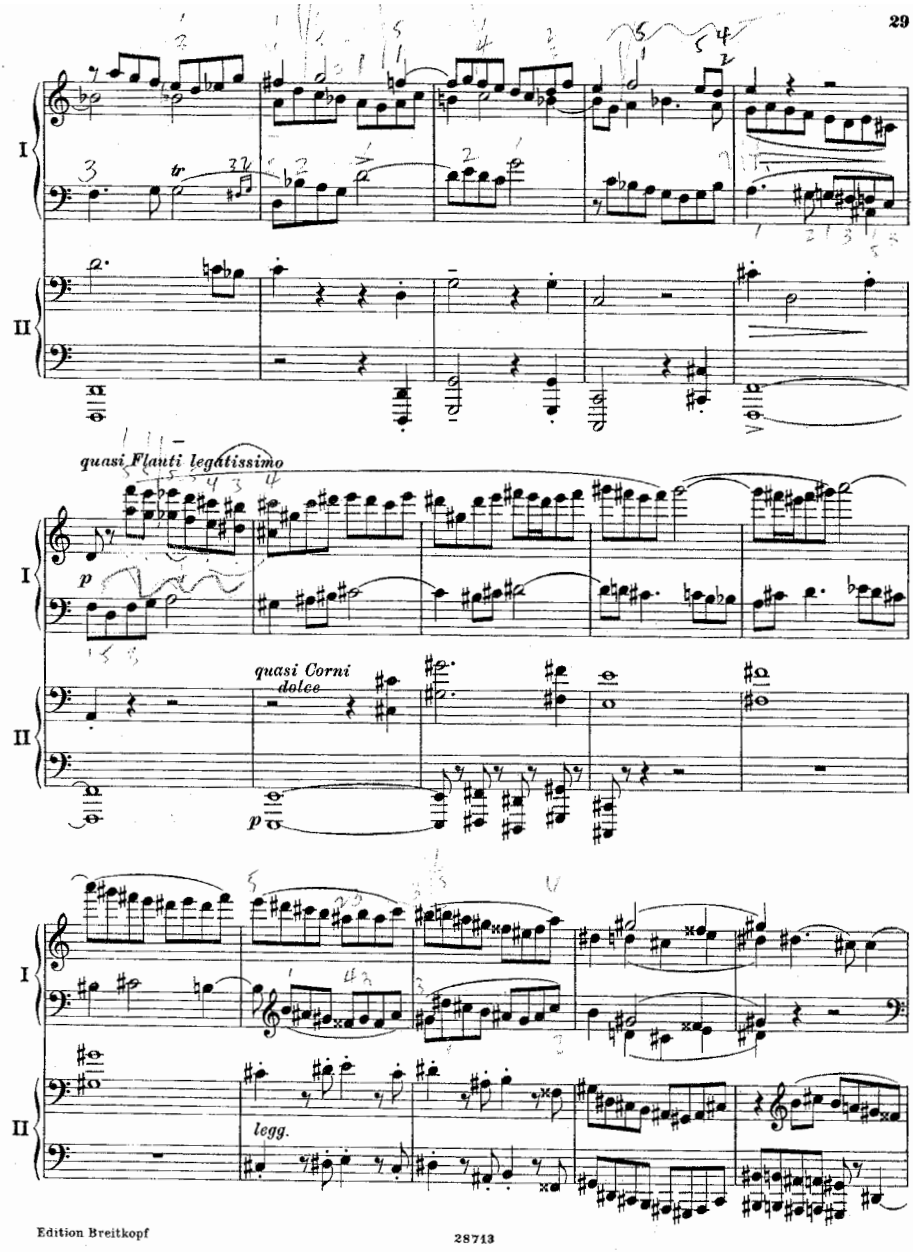
29
I
II
quasi Flauti legatissimo
p
quasi Corni
dolce
p
I
II
legg.
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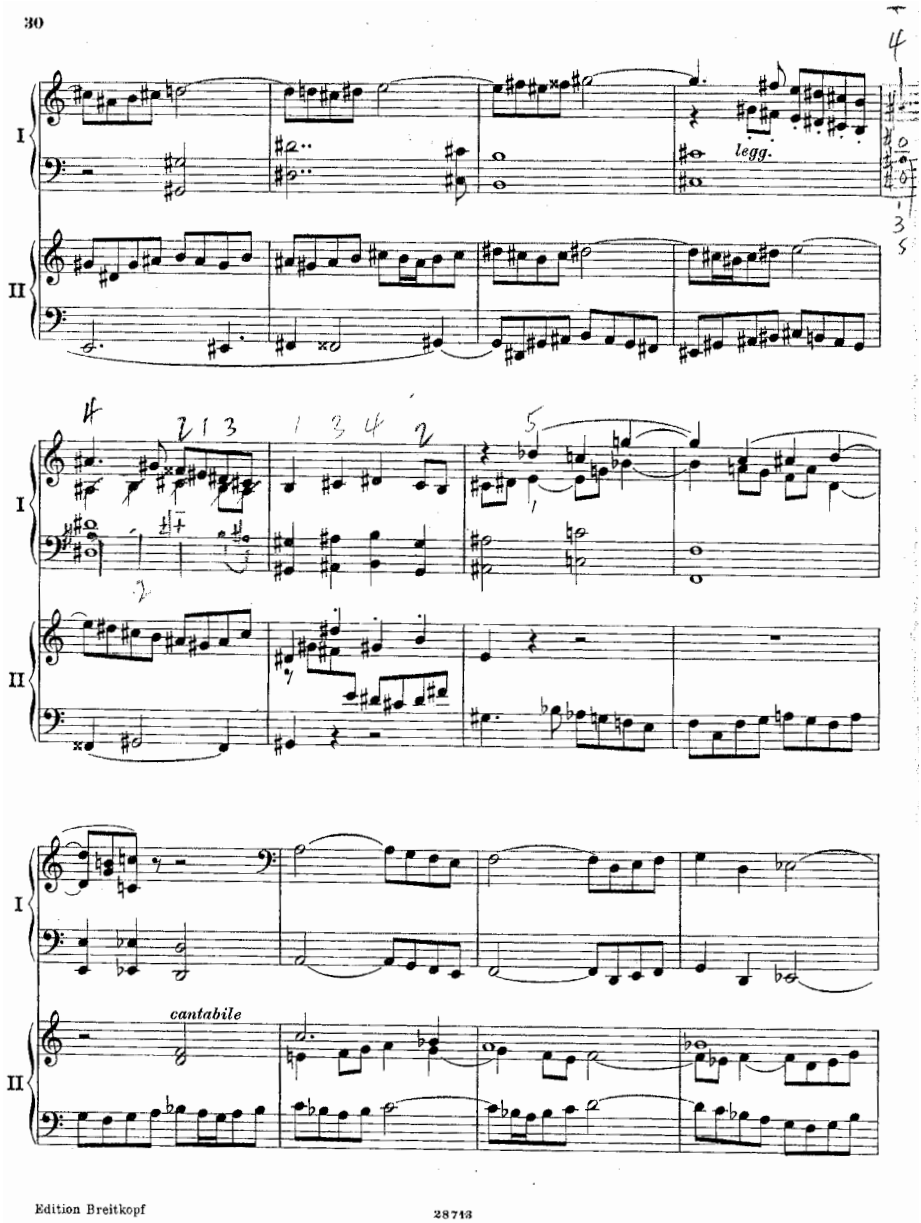
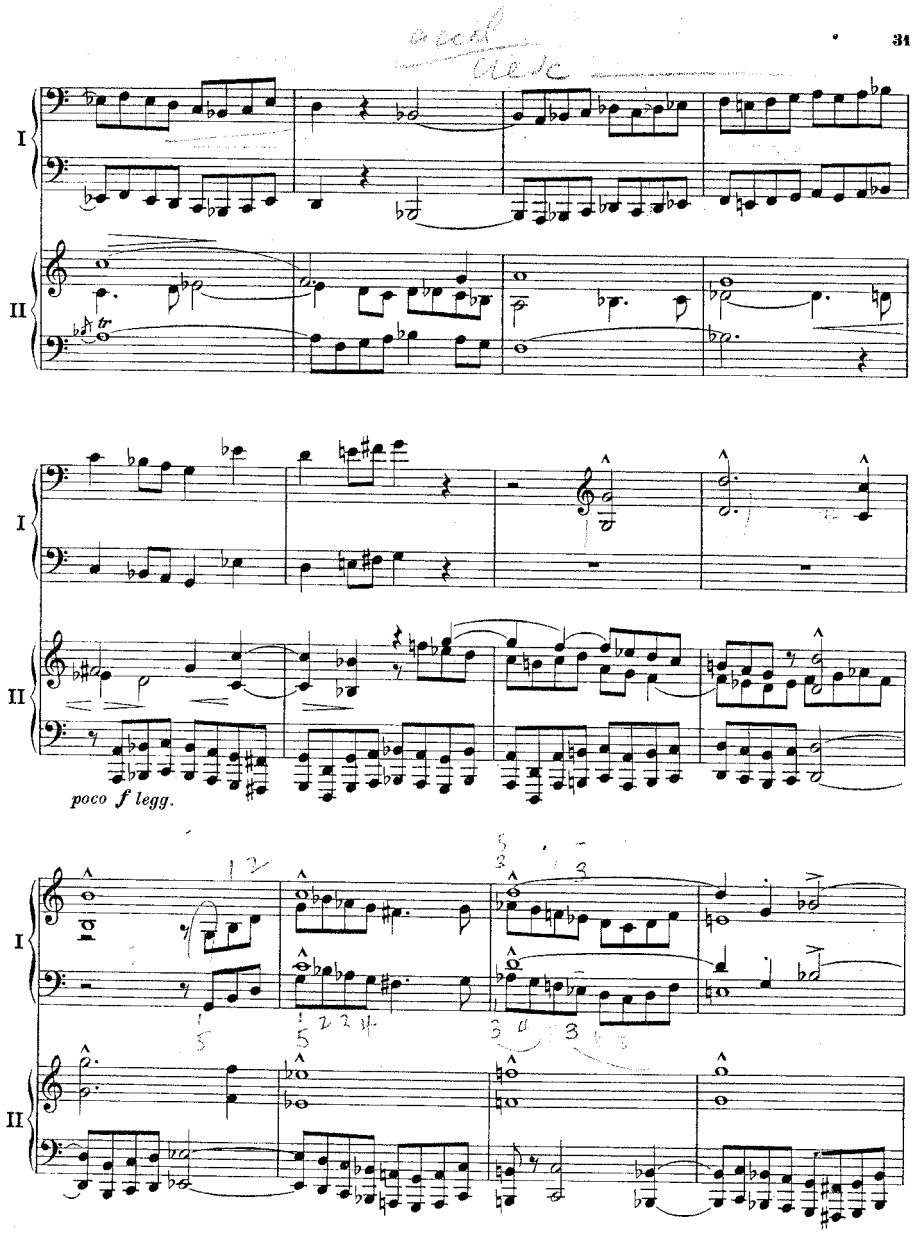
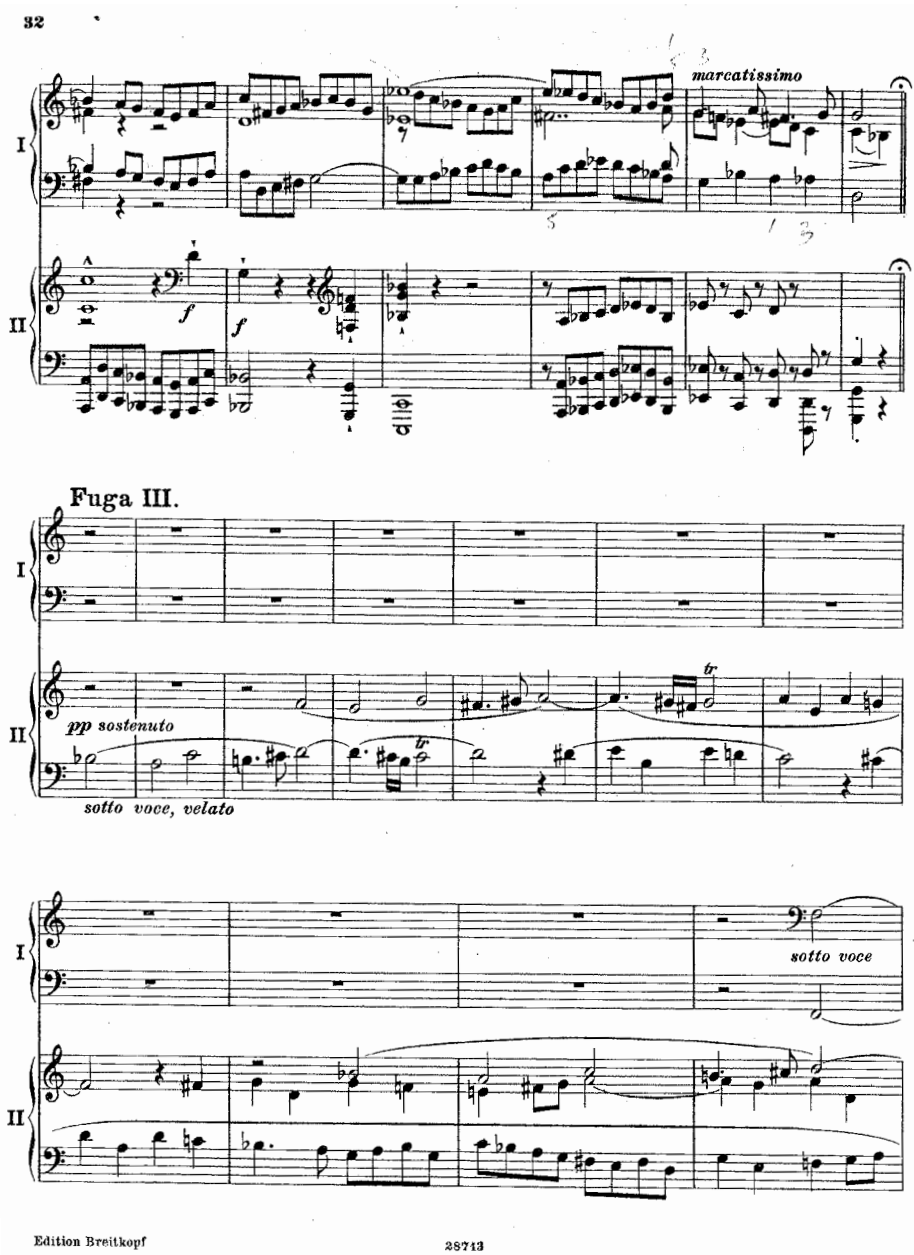

30
I
II
legg.
cantabile


31
I
II
I
II
poco f legg.
I
II


32
marcatissimo
I
II
f
f
Fuga III.
I
II
pp sostenuto
tr
tr
sotto voce, velato
I
sotto voce
II
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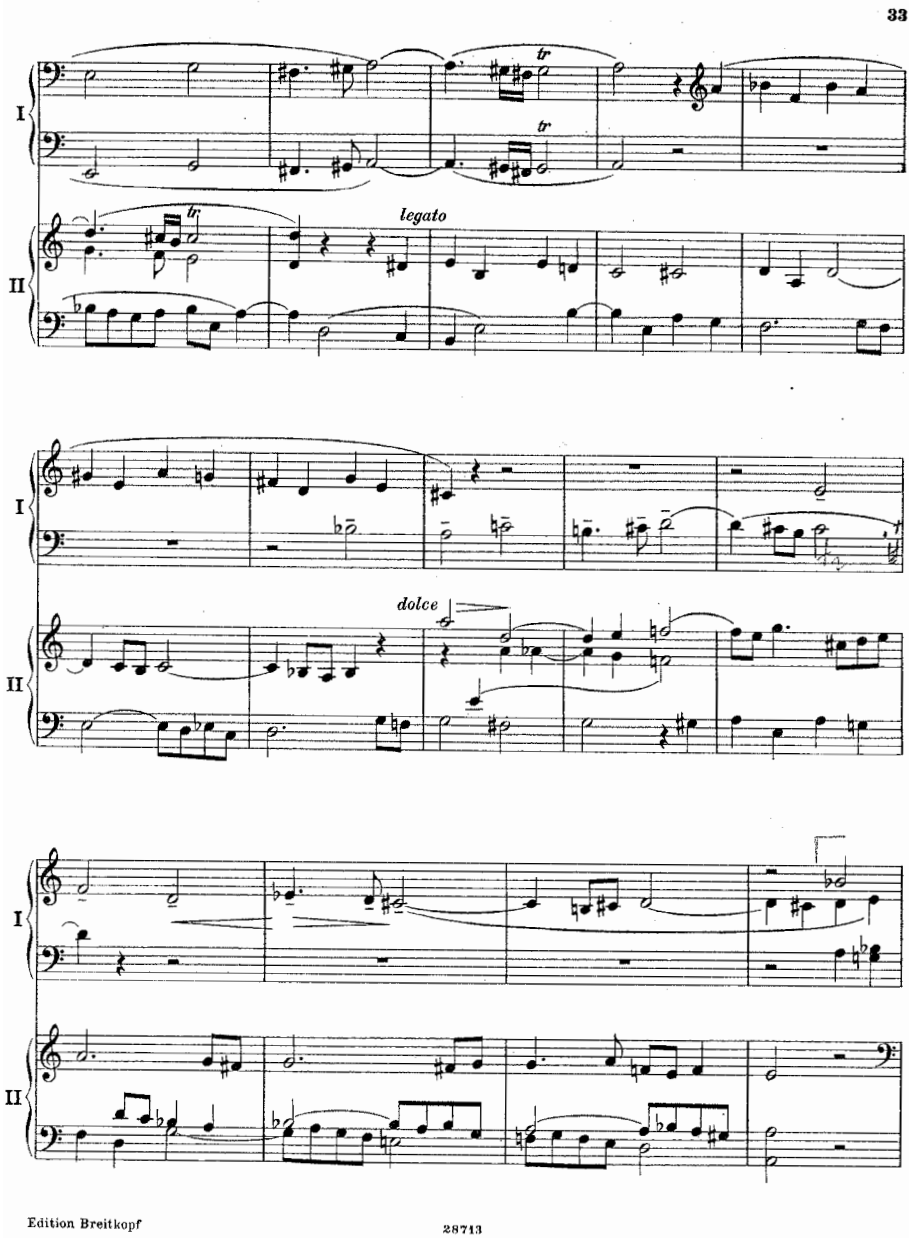
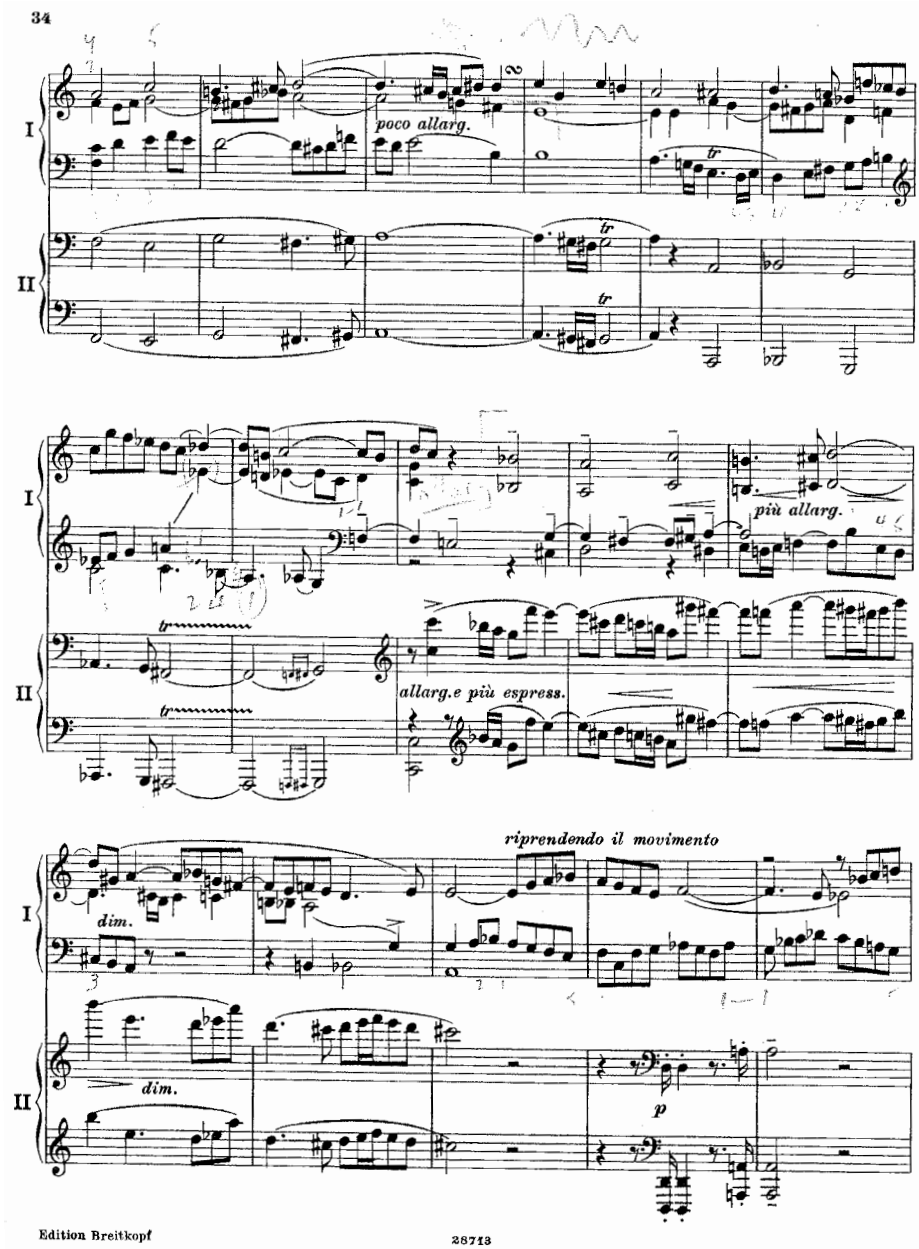

33
I
II
tr
tr
tr
legato
I
II
dolce
I
II


34
I
II
poco allarg.
più allarg.
allarg.e più espress.
riprendendo il movimento
dim.
dim.
p
Edition Breitkopf
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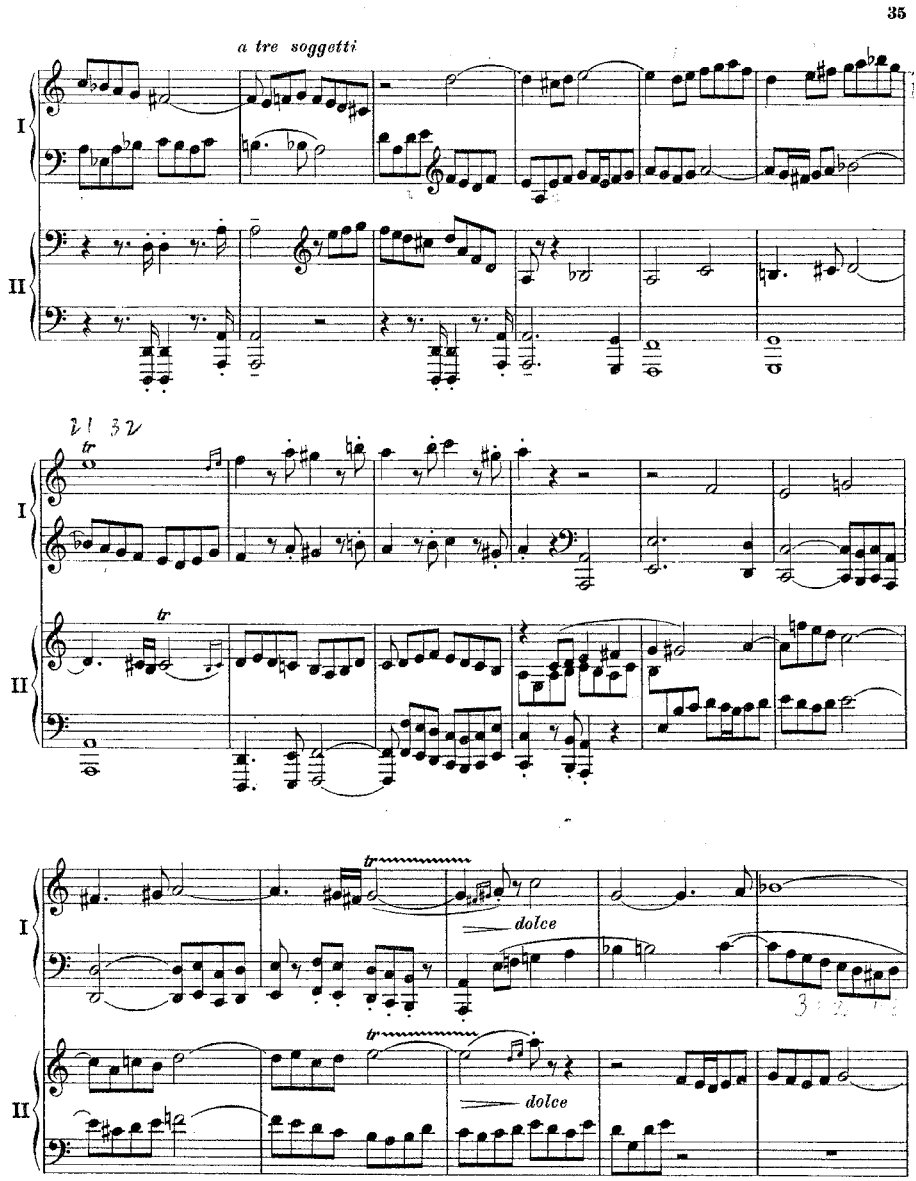
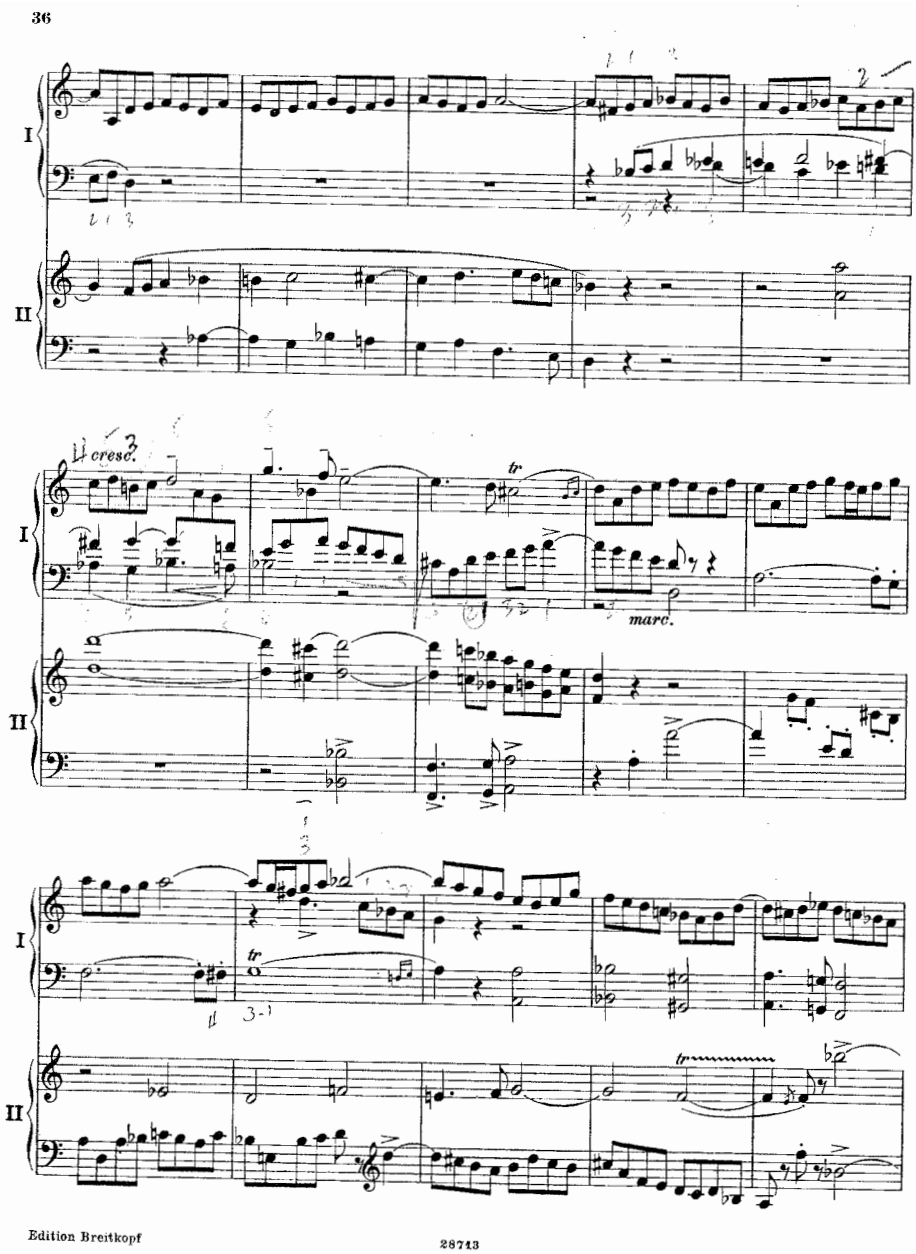
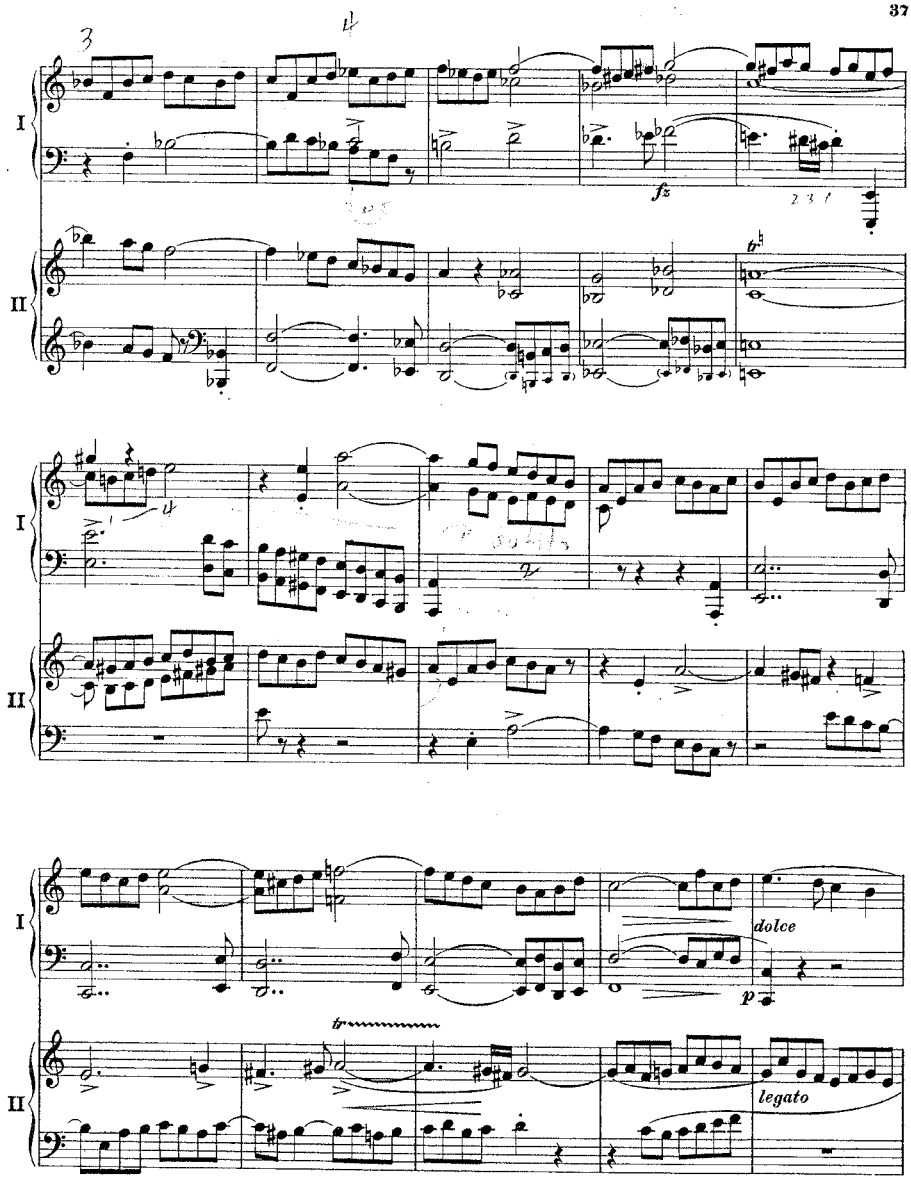
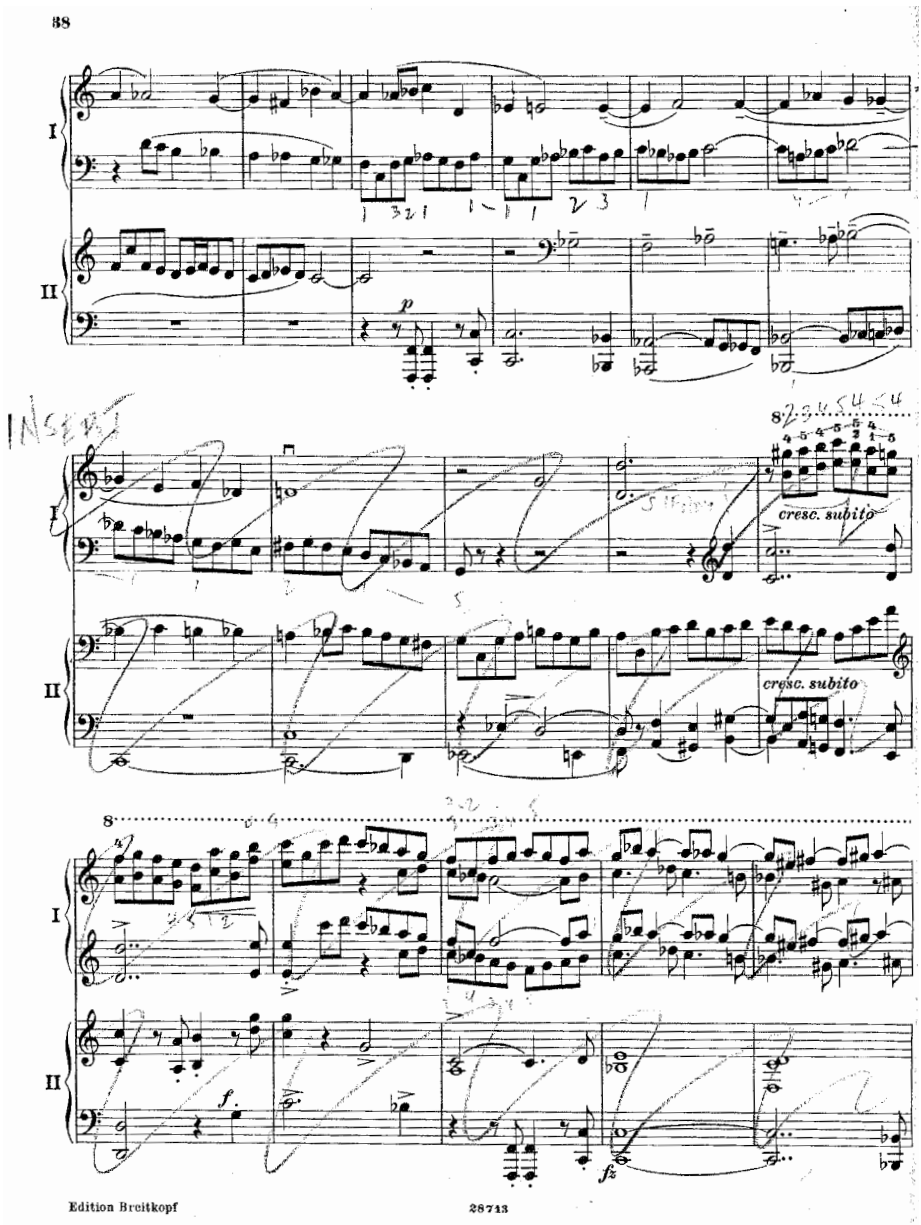

35
a tre soggetti
I
II
tr
dolce
dolce


36
I
II
cresc.
tr
marc.
I
II
tr
I
II
tr


37
I
II
fz
dolce
p
tr
legato


38
I
II
p
cresc. subito
cresc. subito
f.
fz
Edition Breitkopf
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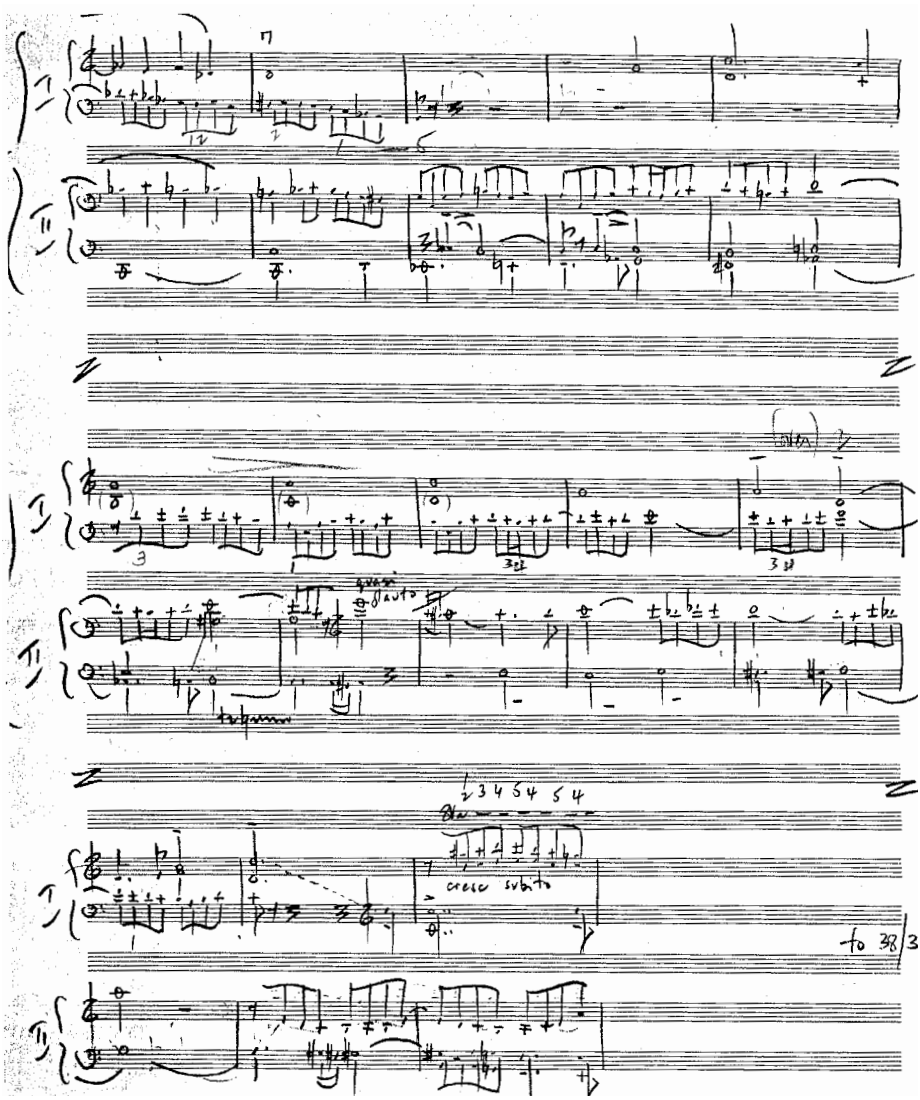
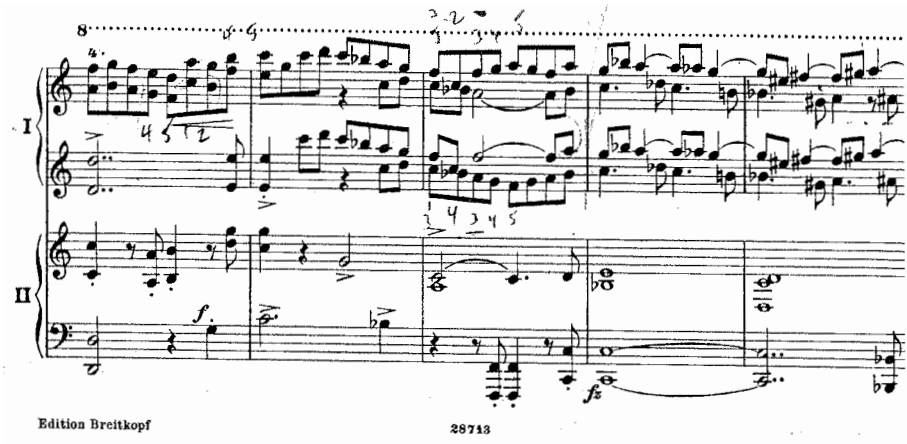

cresc subito
to 38


I
II
f.
fz
Edition Breitkopf
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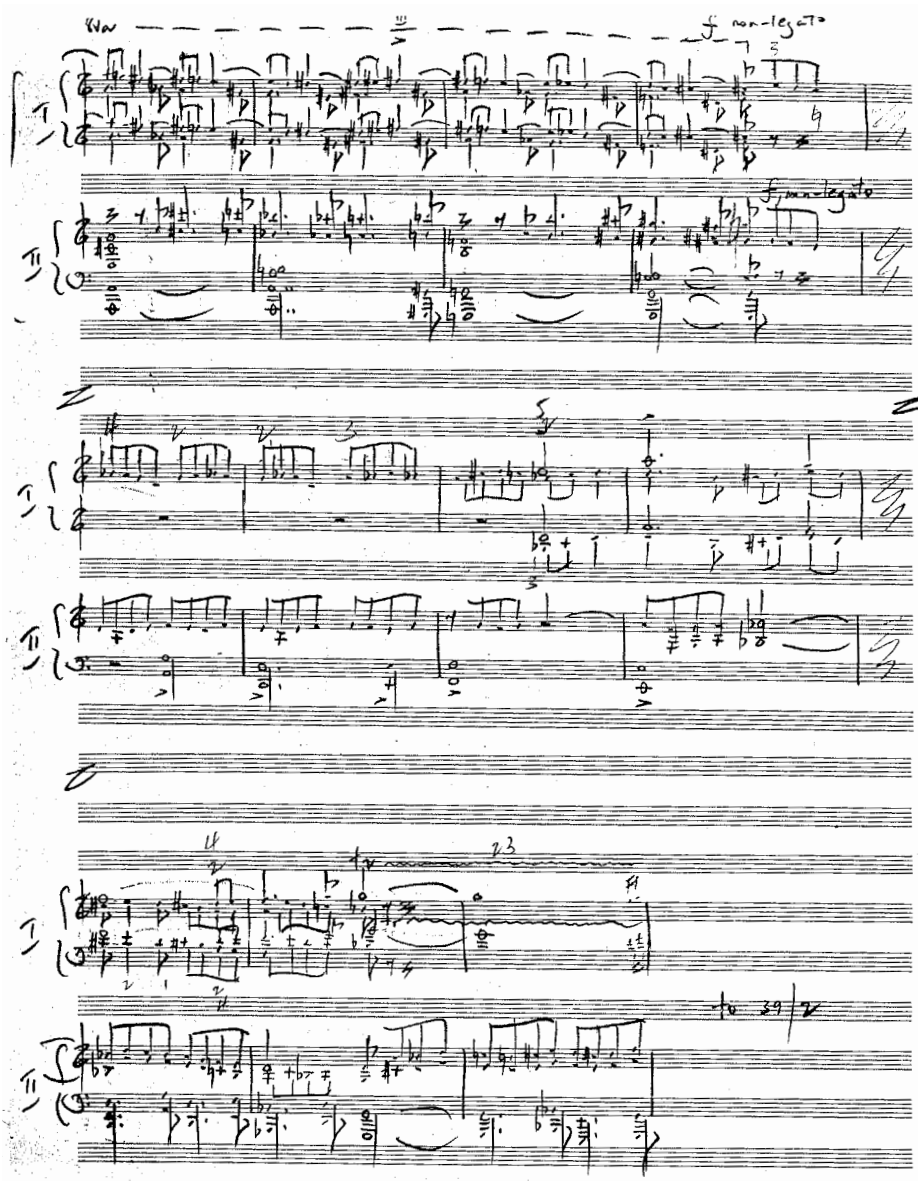
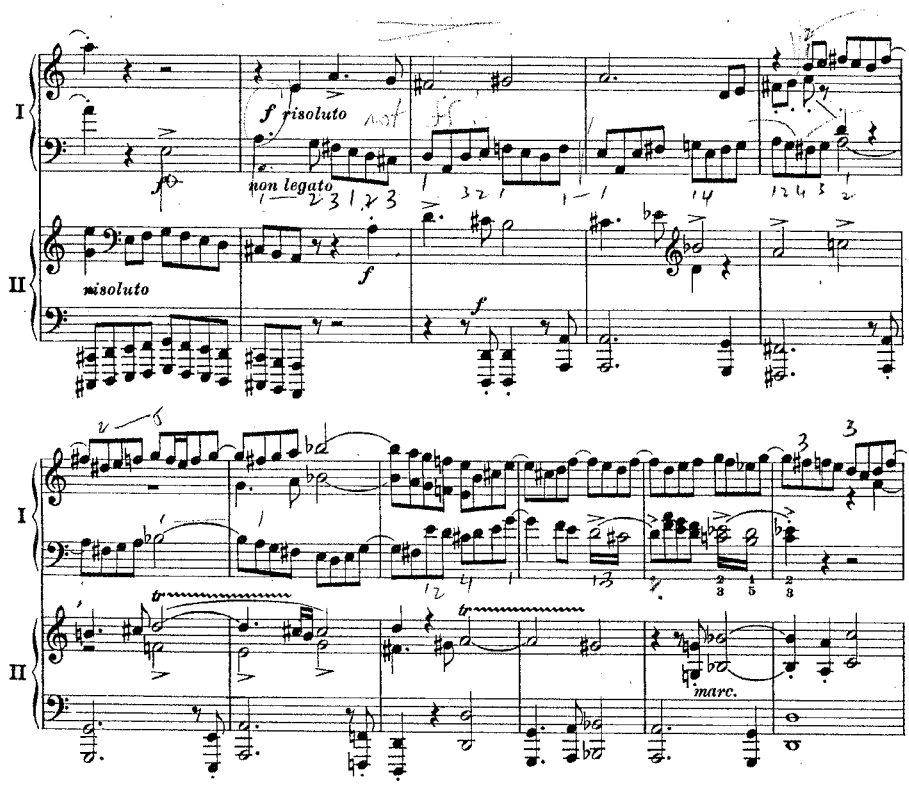
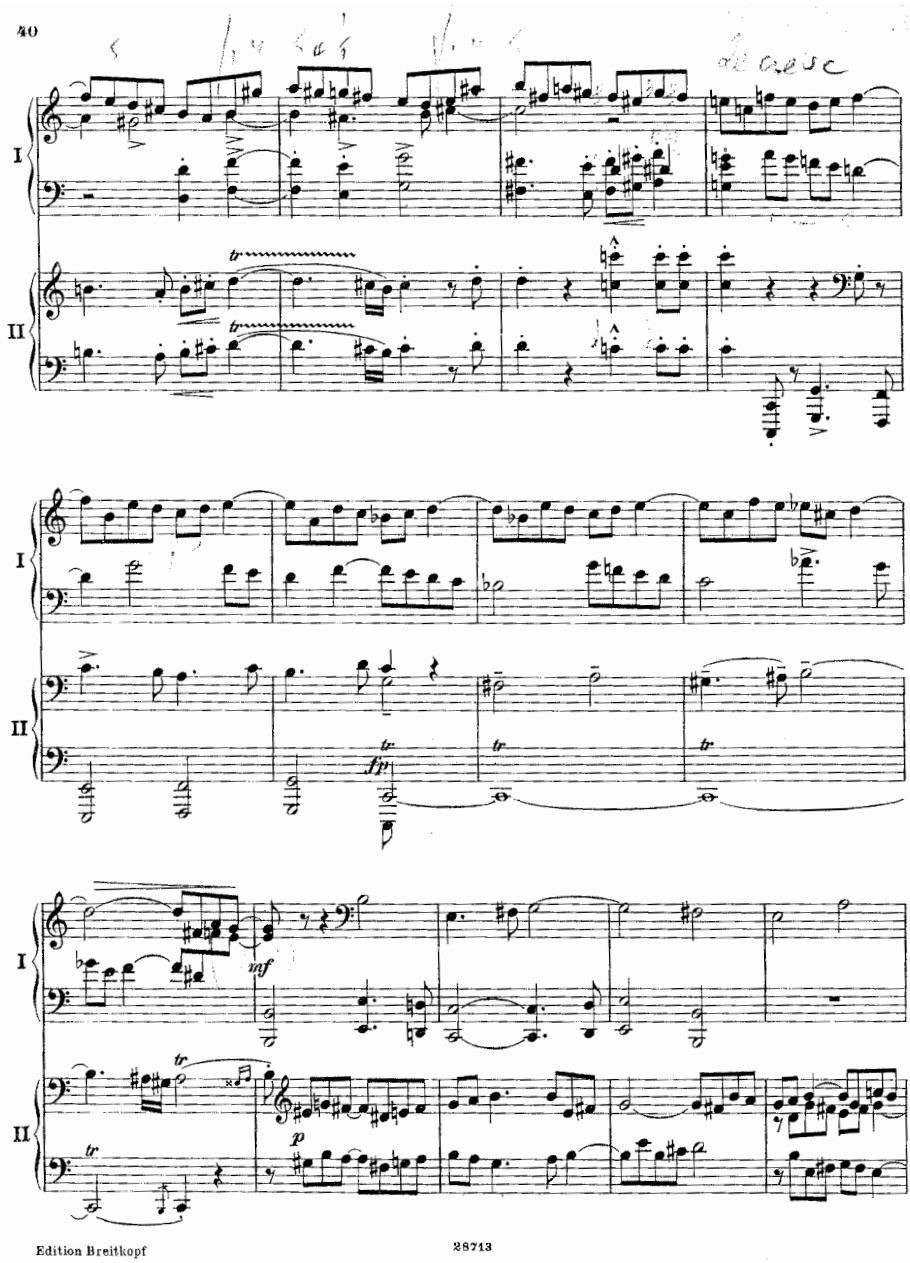
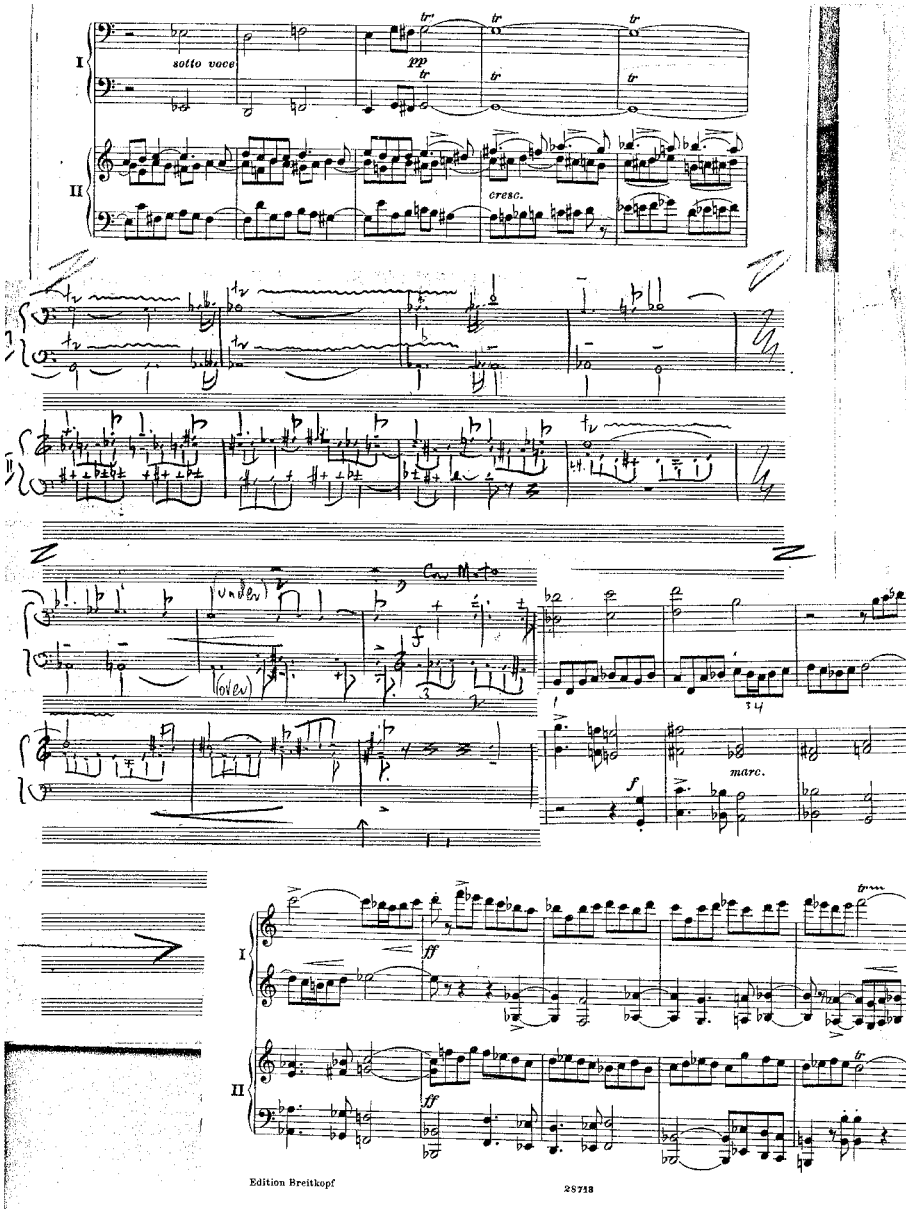
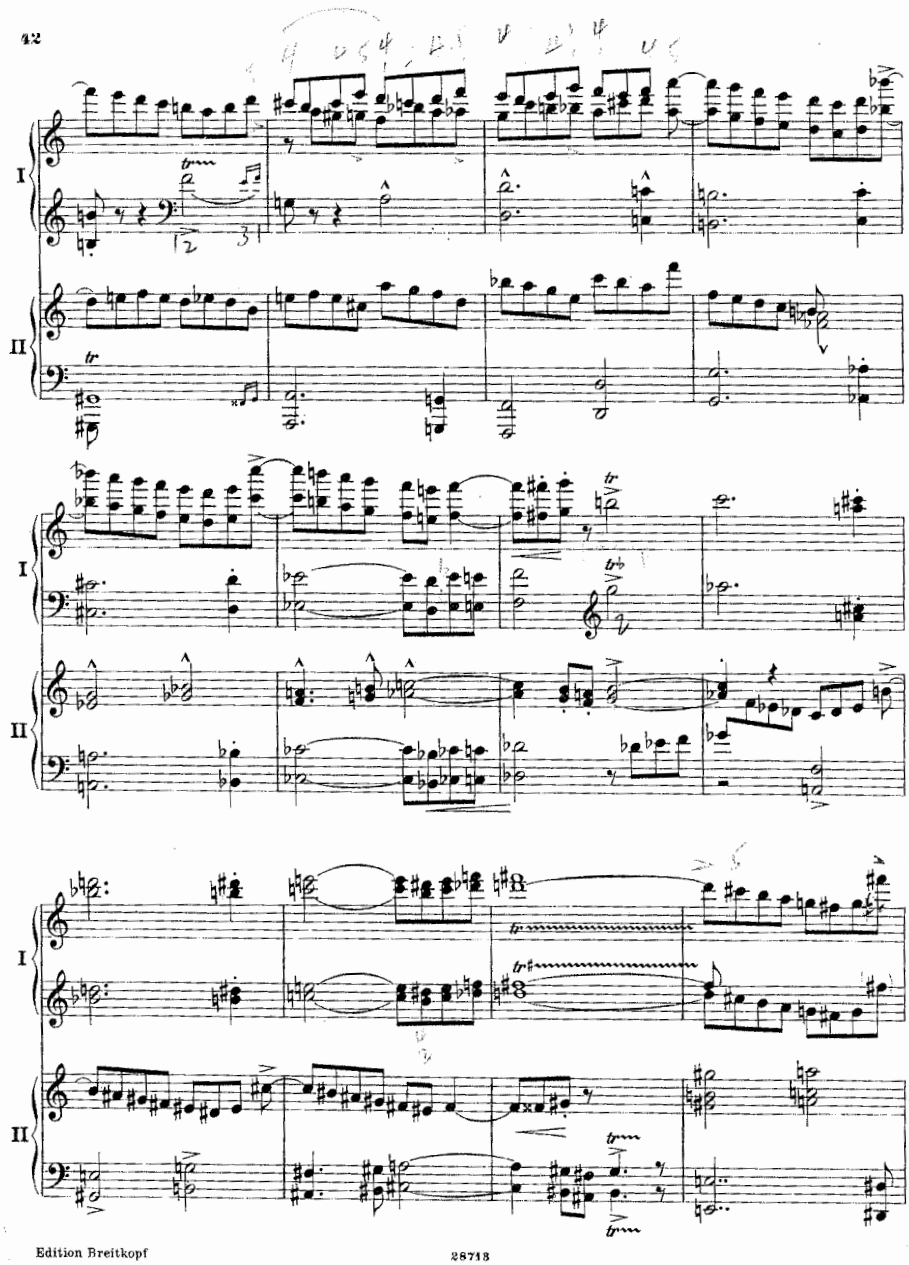
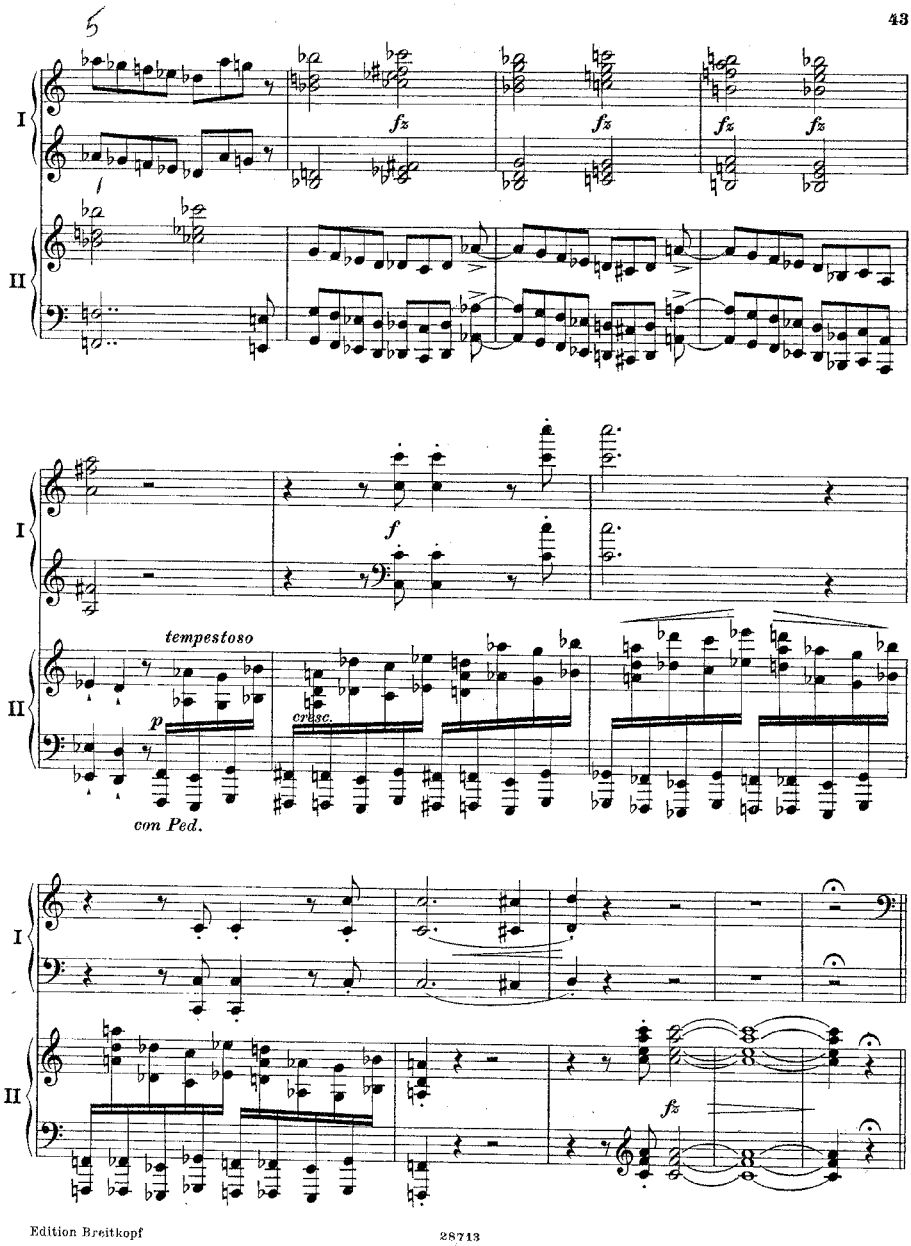

non-legato
non-legato

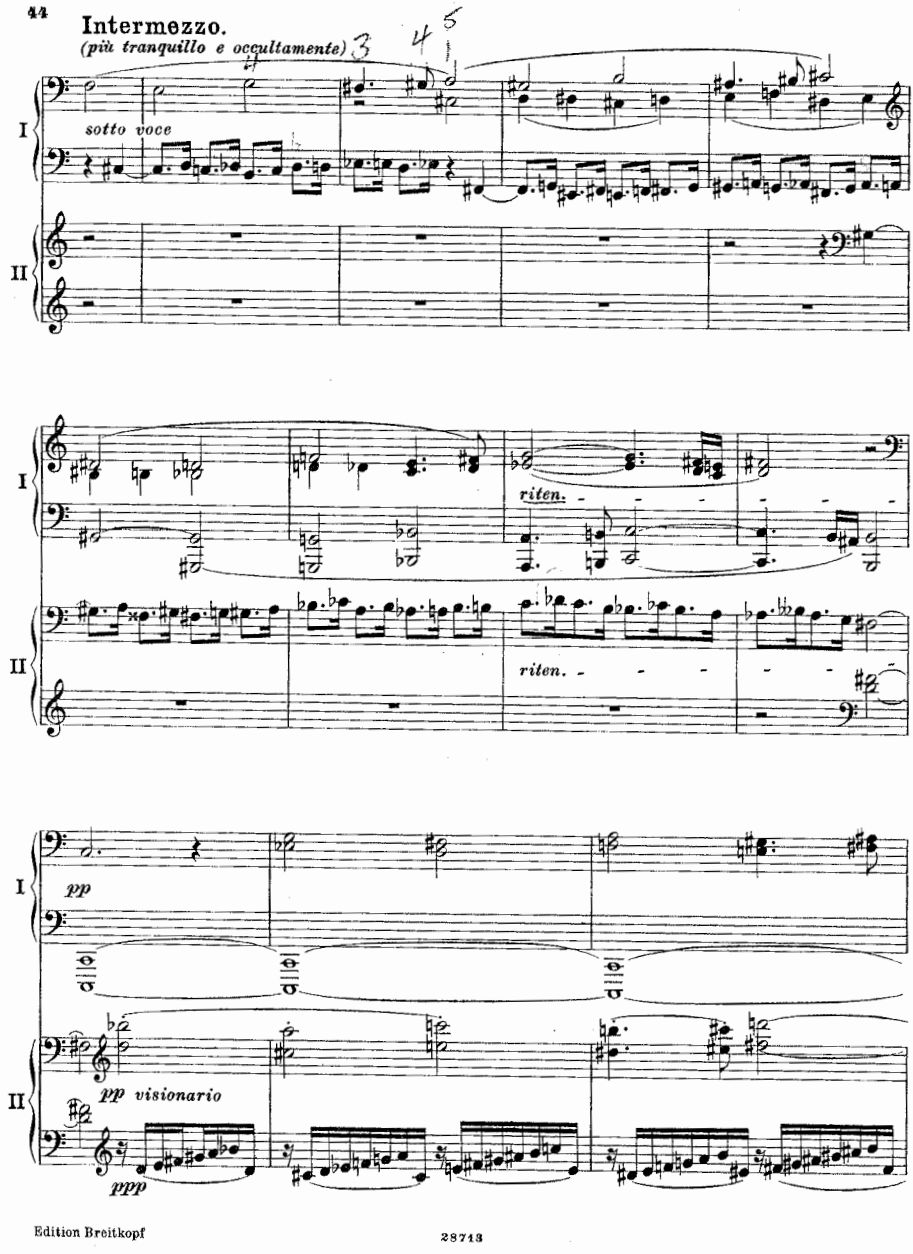

I
II
f risoluto
non legato
risoluto
marc.

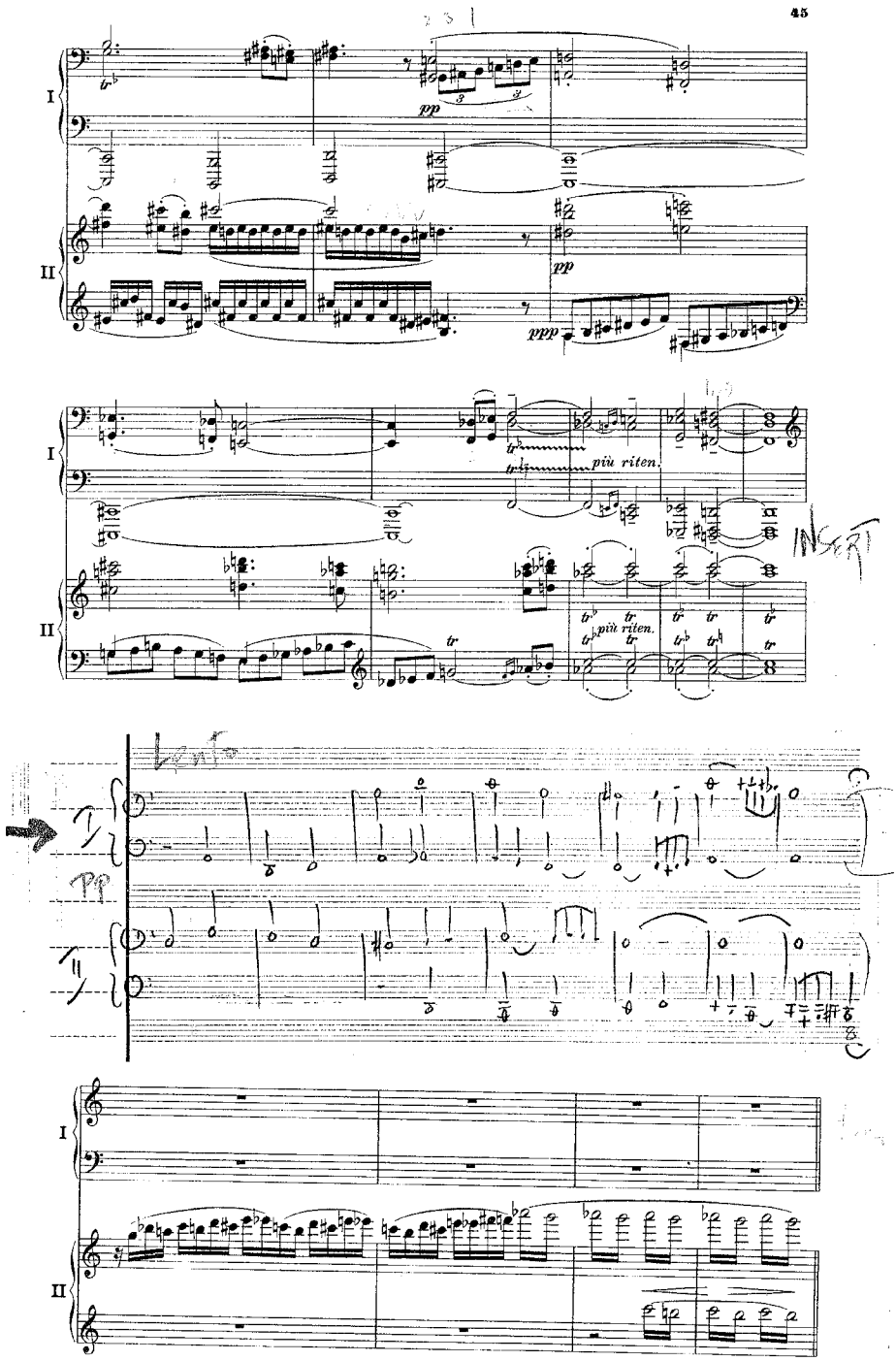

40
I
II
tr
fp
mf
p

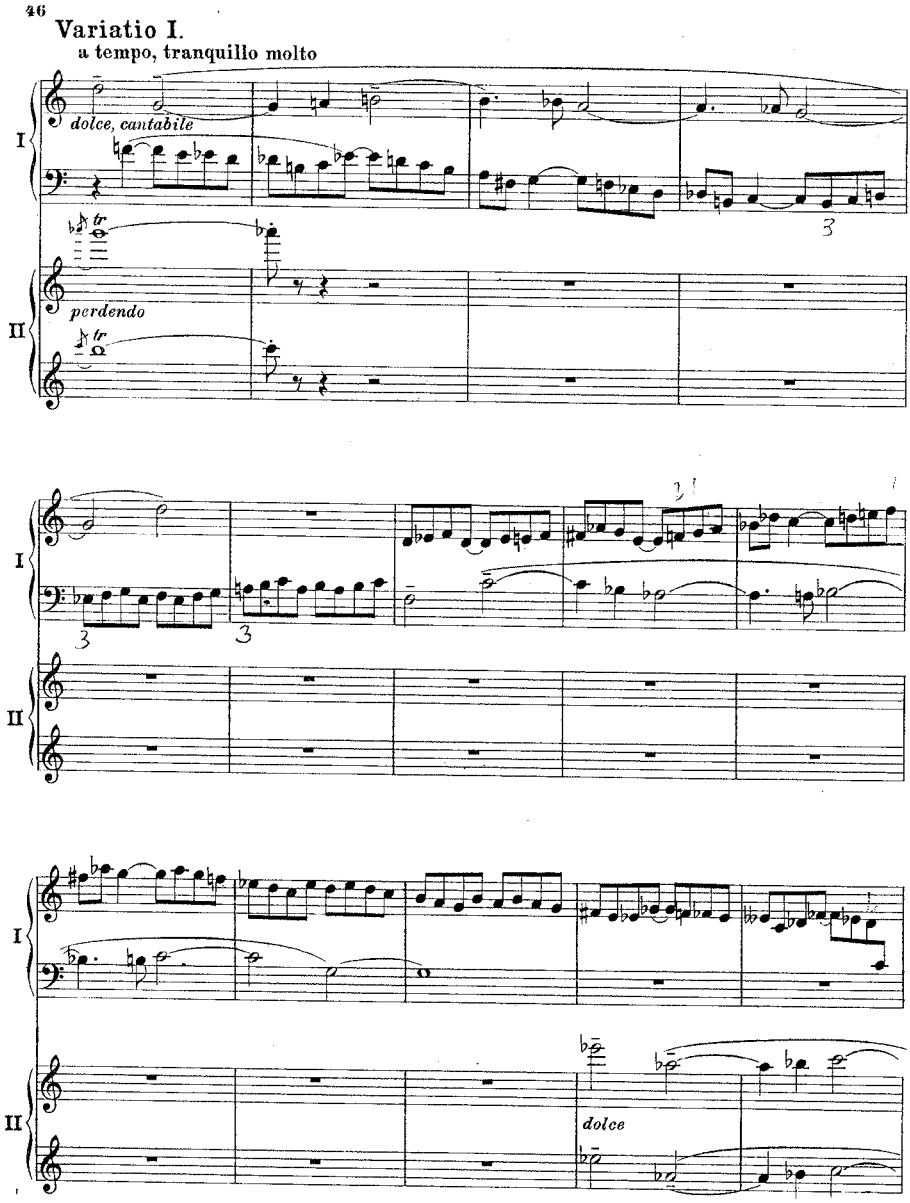

I
II
sotto voce
pp
tr
cresc.
marc.
ff
Edition Breitkopf
28718

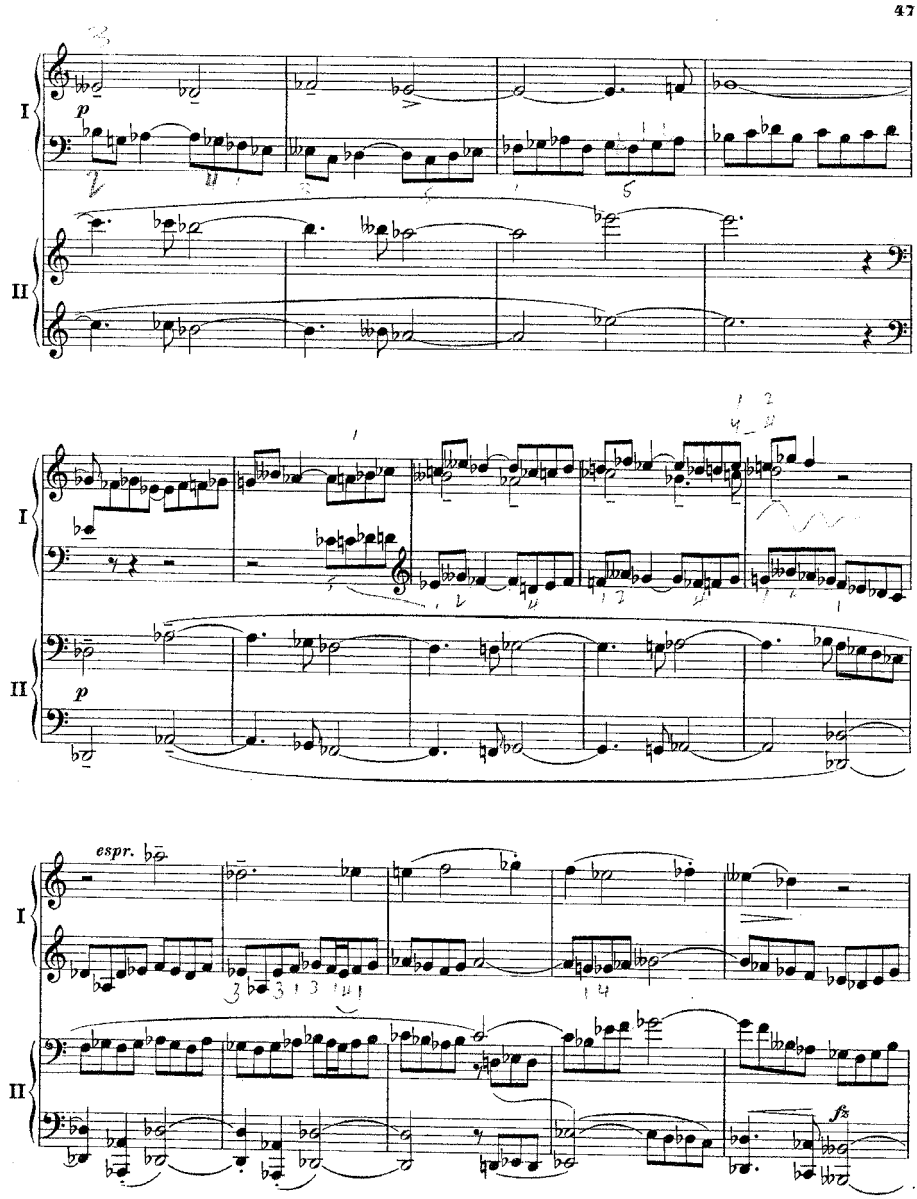

42
I
II
I
II
I
II
Edition Breitkopf
28713

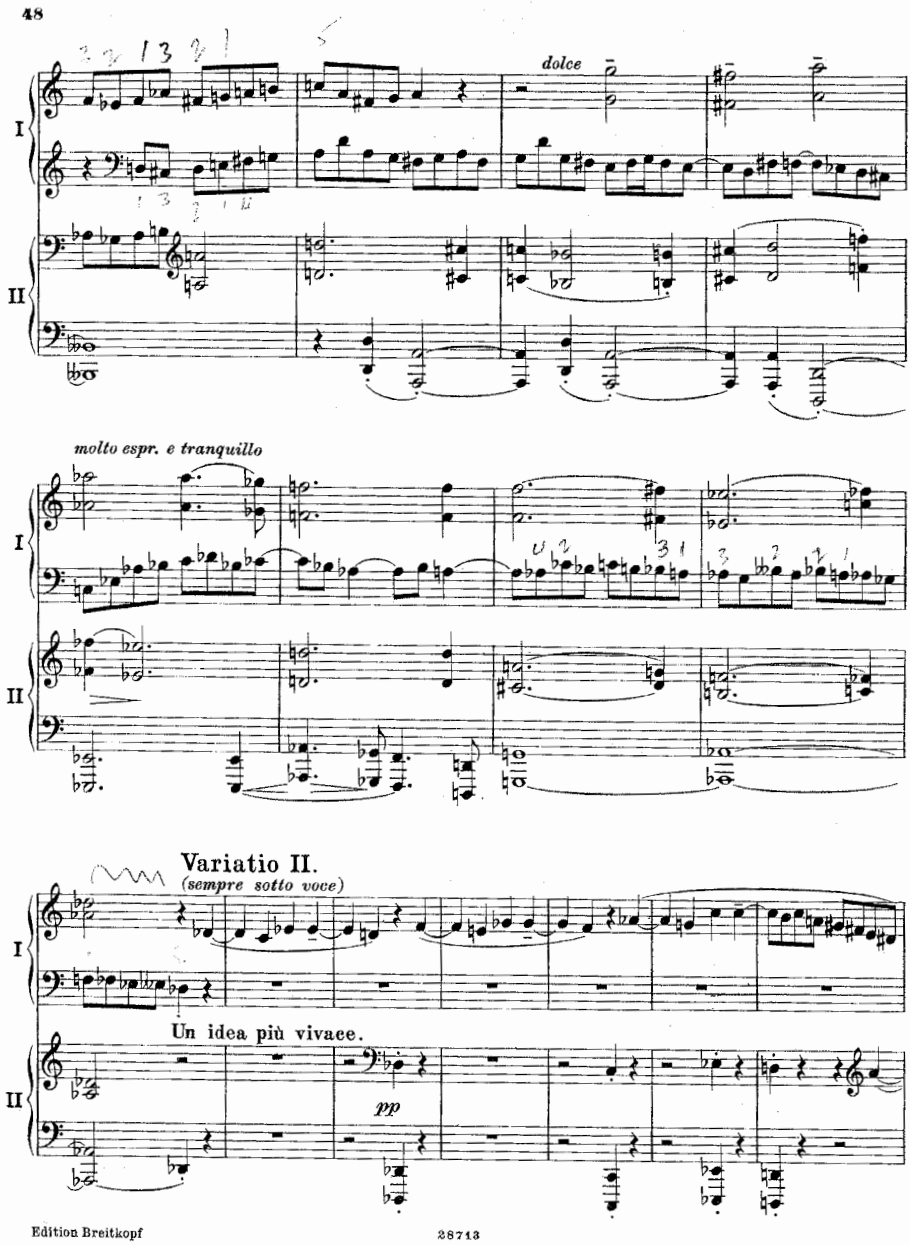

43
I
II
fz
f
tempestoso
p
cresc.
con Ped.

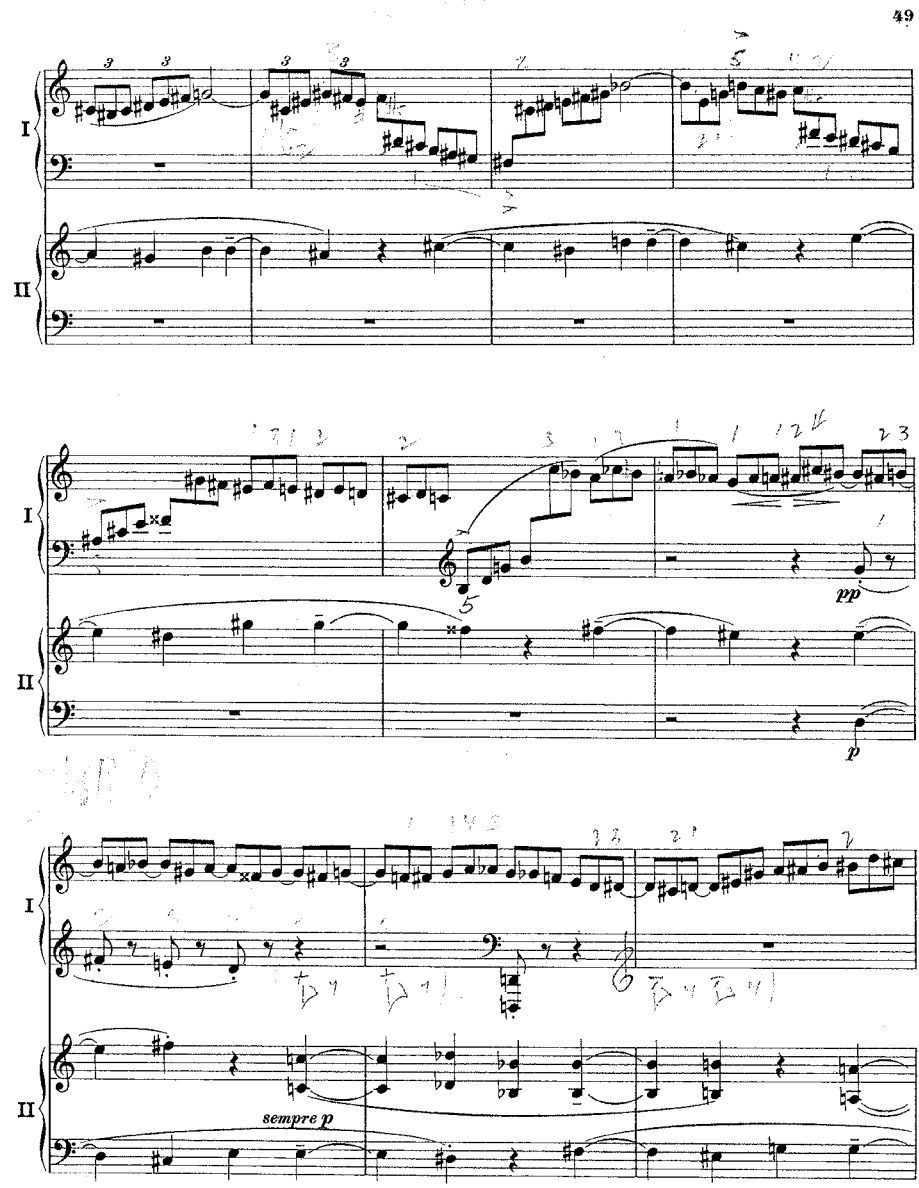

44
Intermezzo.
(più tranquillo e occultamente)
sotto voce
riten.
riten.
pp
pp visionario
ppp
Edition Breitkopf
28713

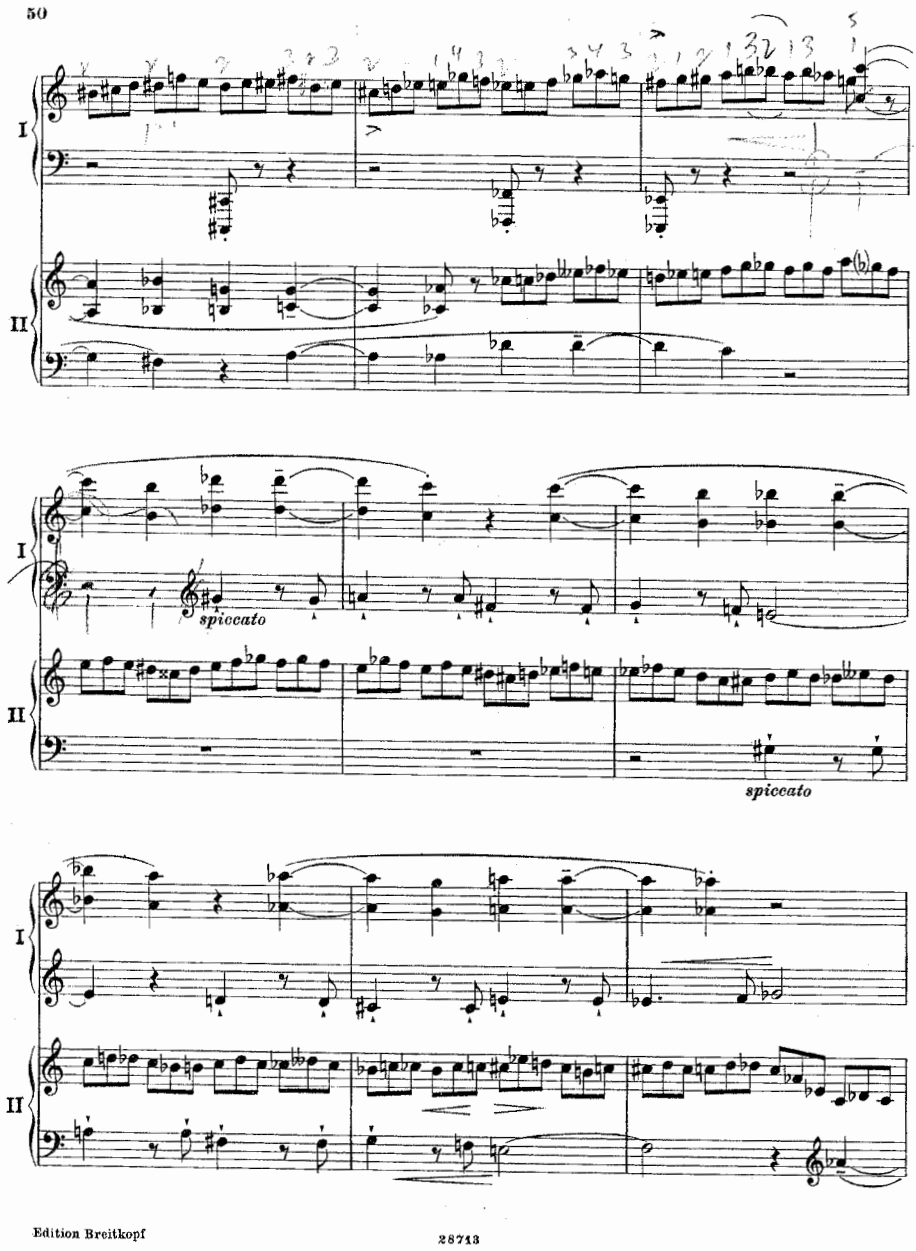

45
I
II
pp
ppp
più riten.
più riten.
tr
INSERT

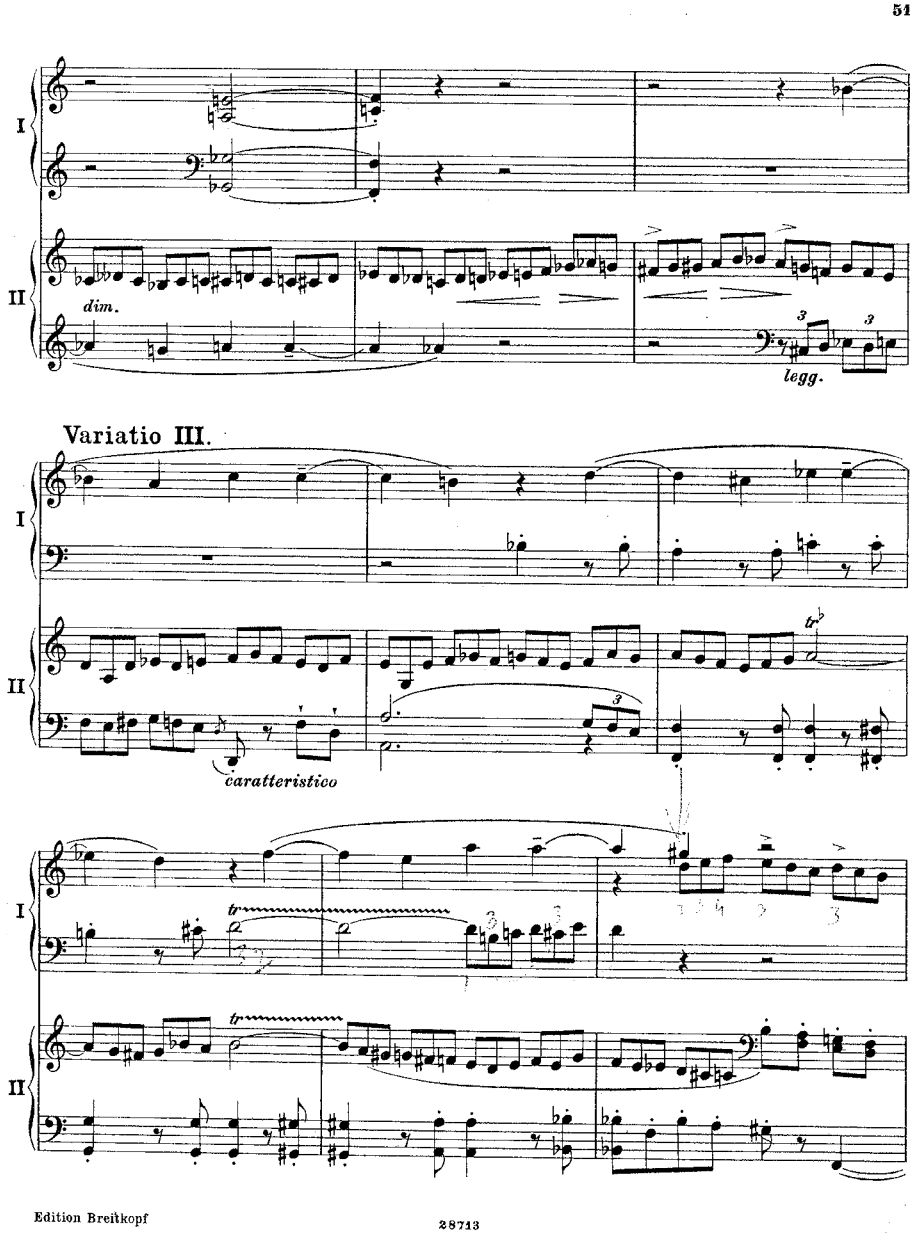

46
Variatio I.
a tempo, tranquillo molto
dolce, cantabile
perdendo
dolce

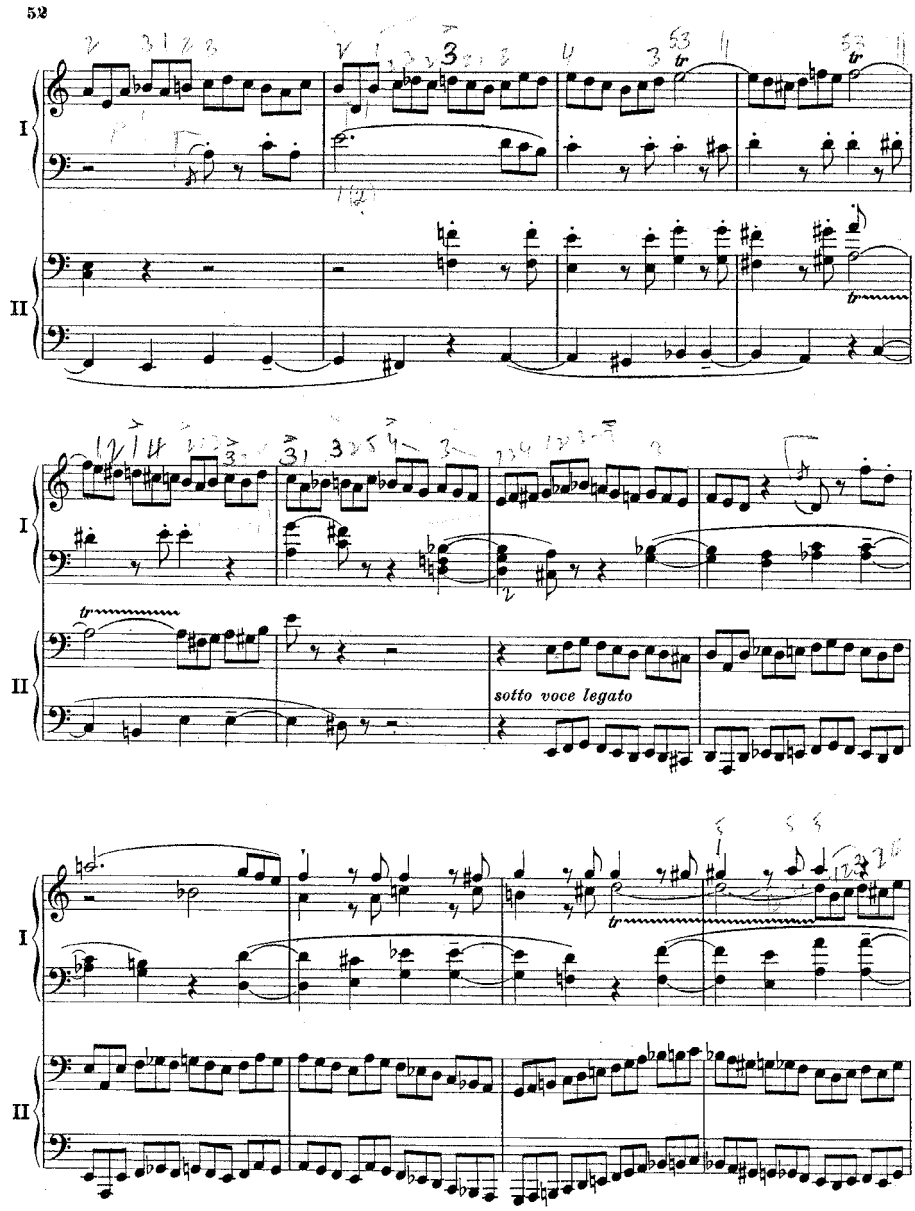

47
I
II
p
espr.
fz

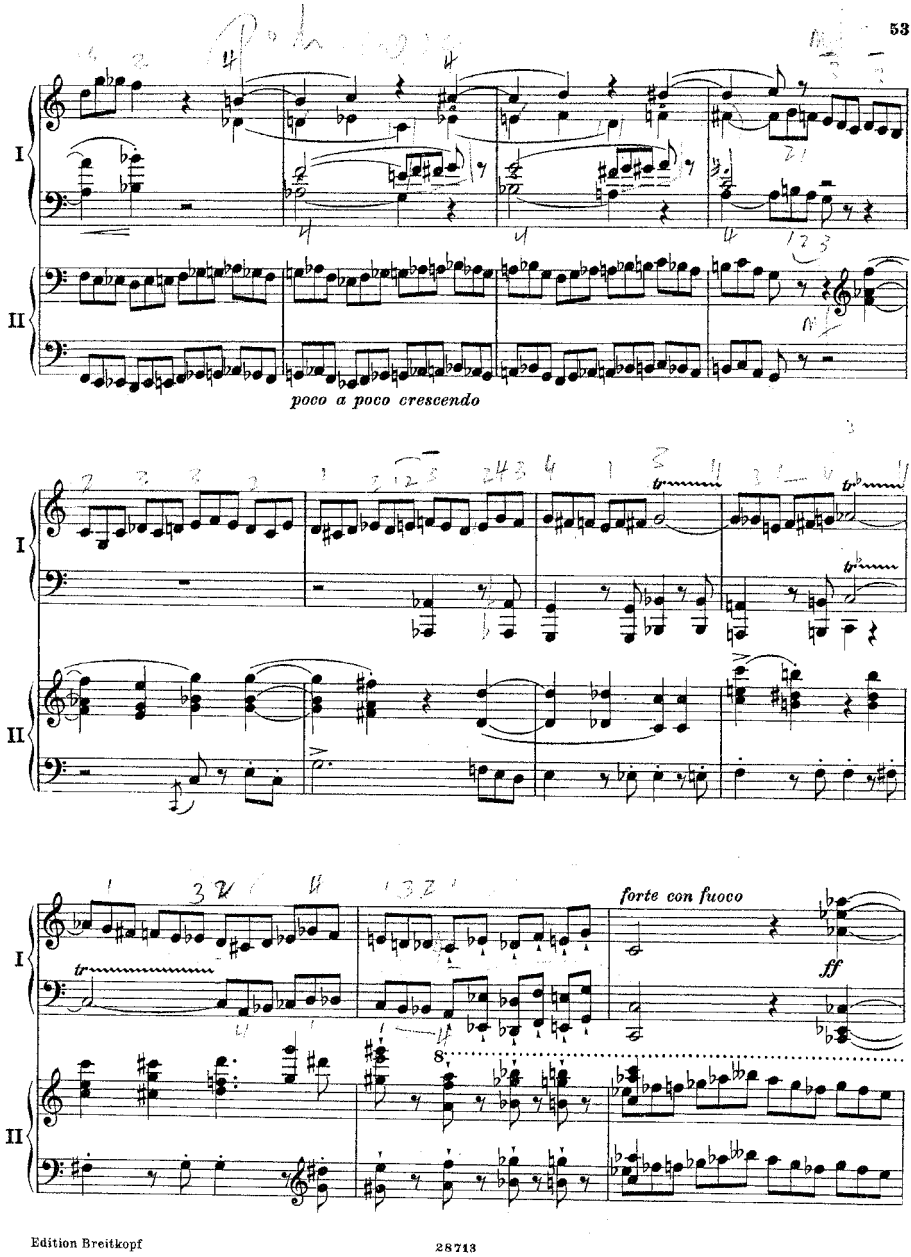

48
dolce
molto espr. e tranquillo
Variatio II.
(sempre sotto voce)
Un idea più vivace.
pp
I
II
Edition Breitkopf
28713

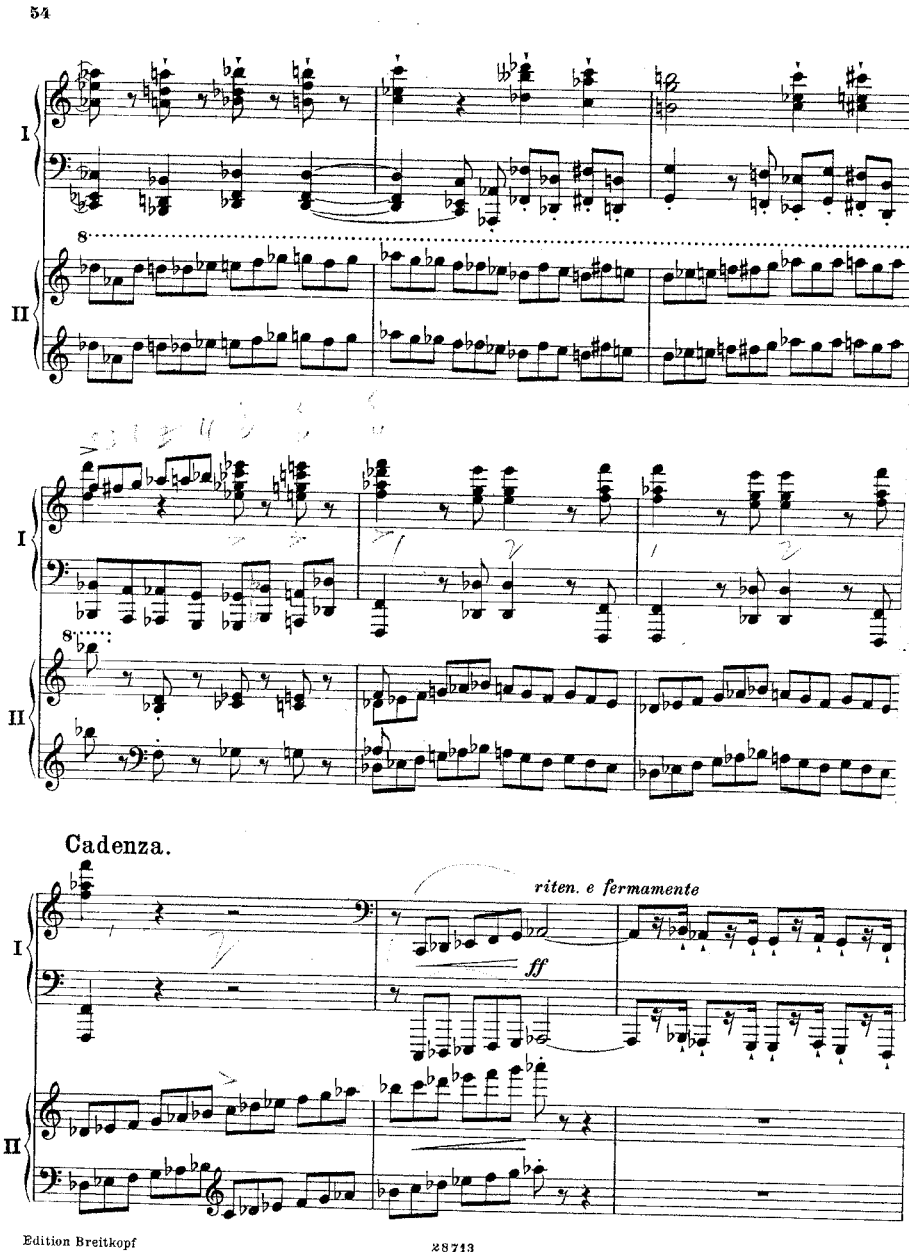

49
I
II
pp
p
sempre p

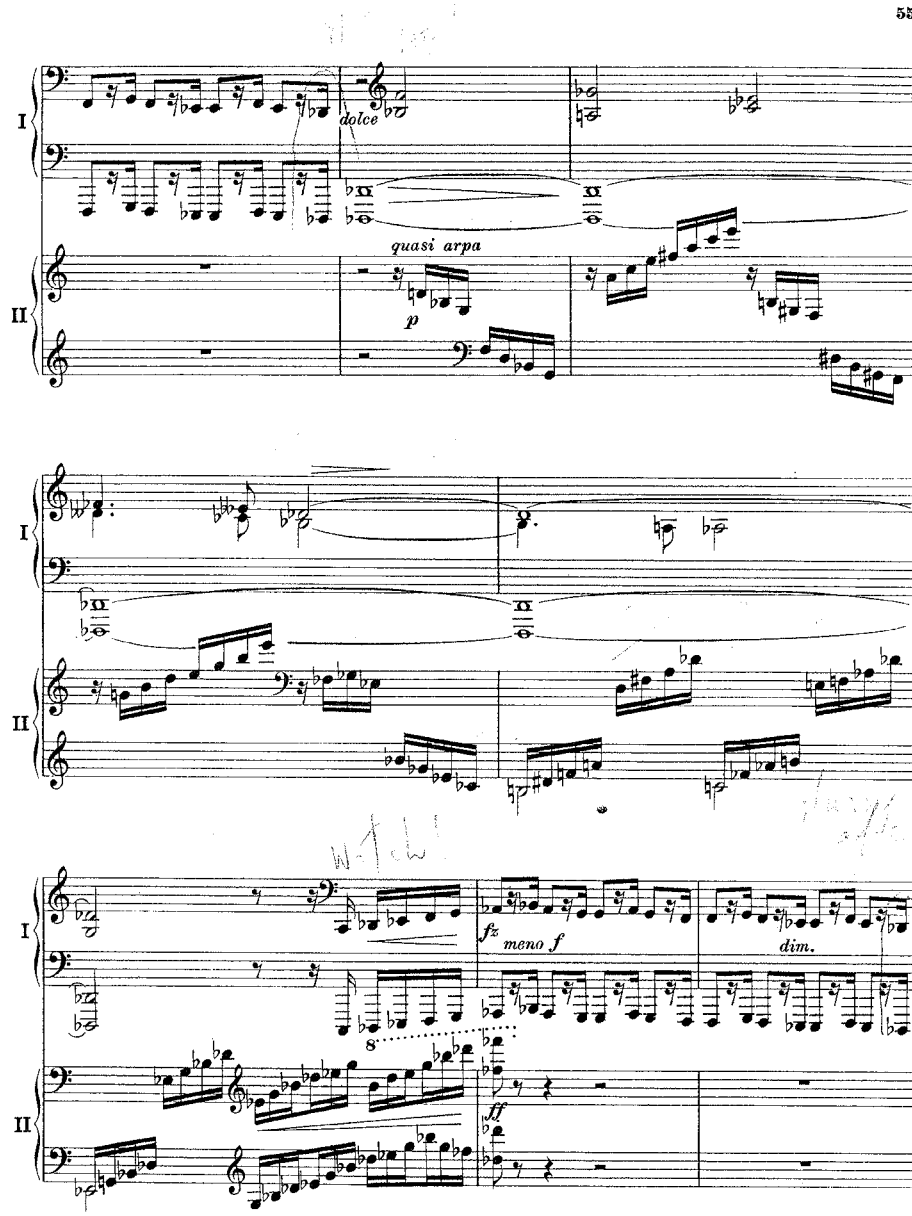

50
I
II
spiccato
spiccato
Edition Breitkopf
28713

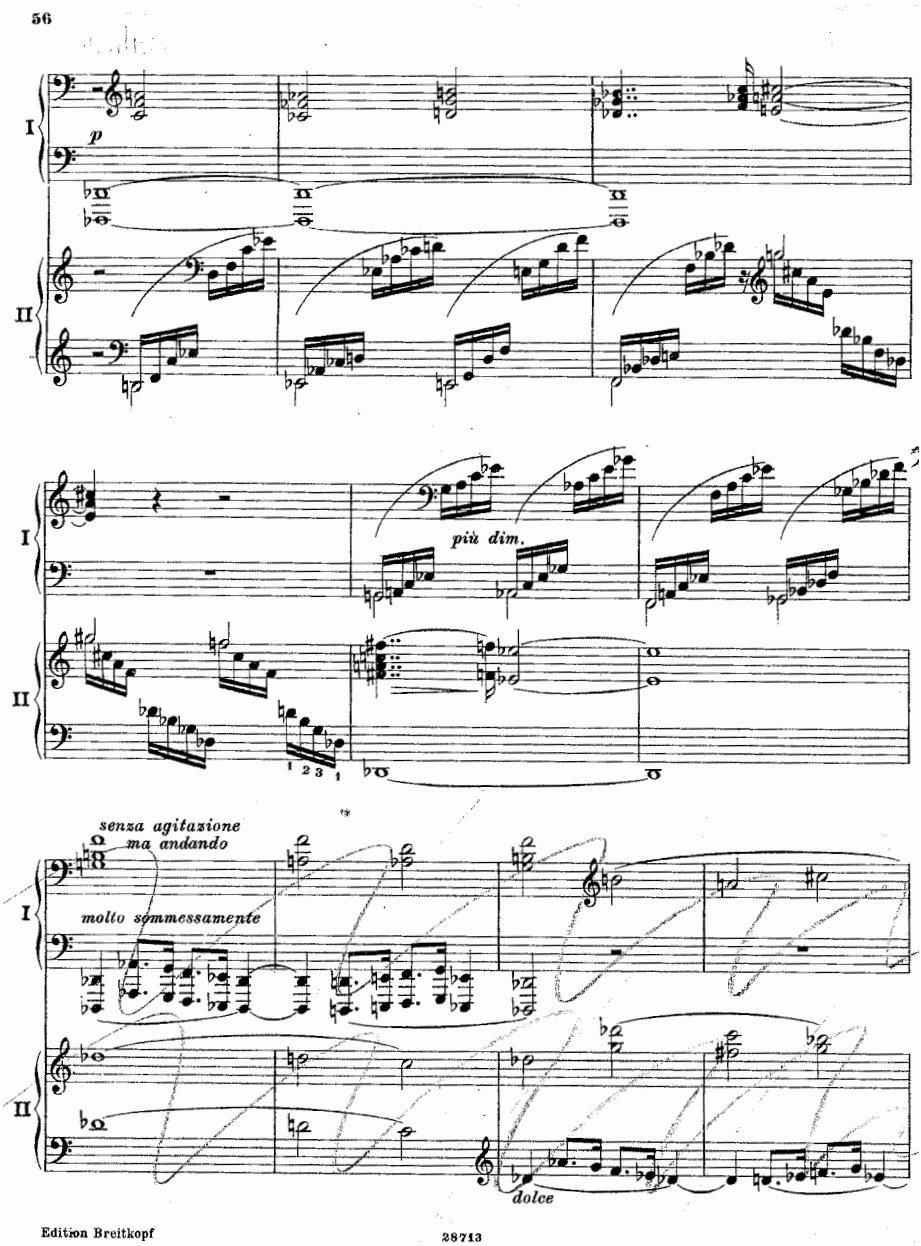

51
I
II
dim.
legg.
Variatio III.
I
II
caratteristico
I
II

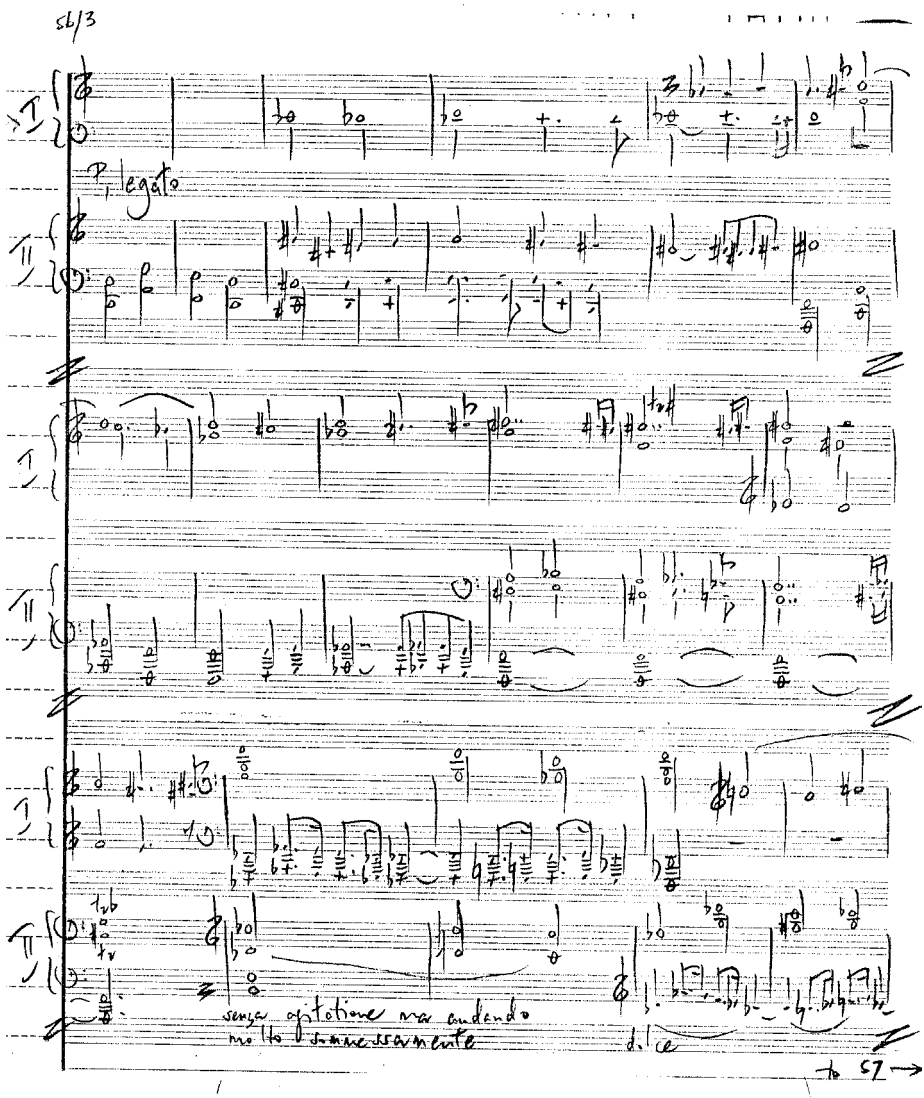

52
I
II
sotto voce legato

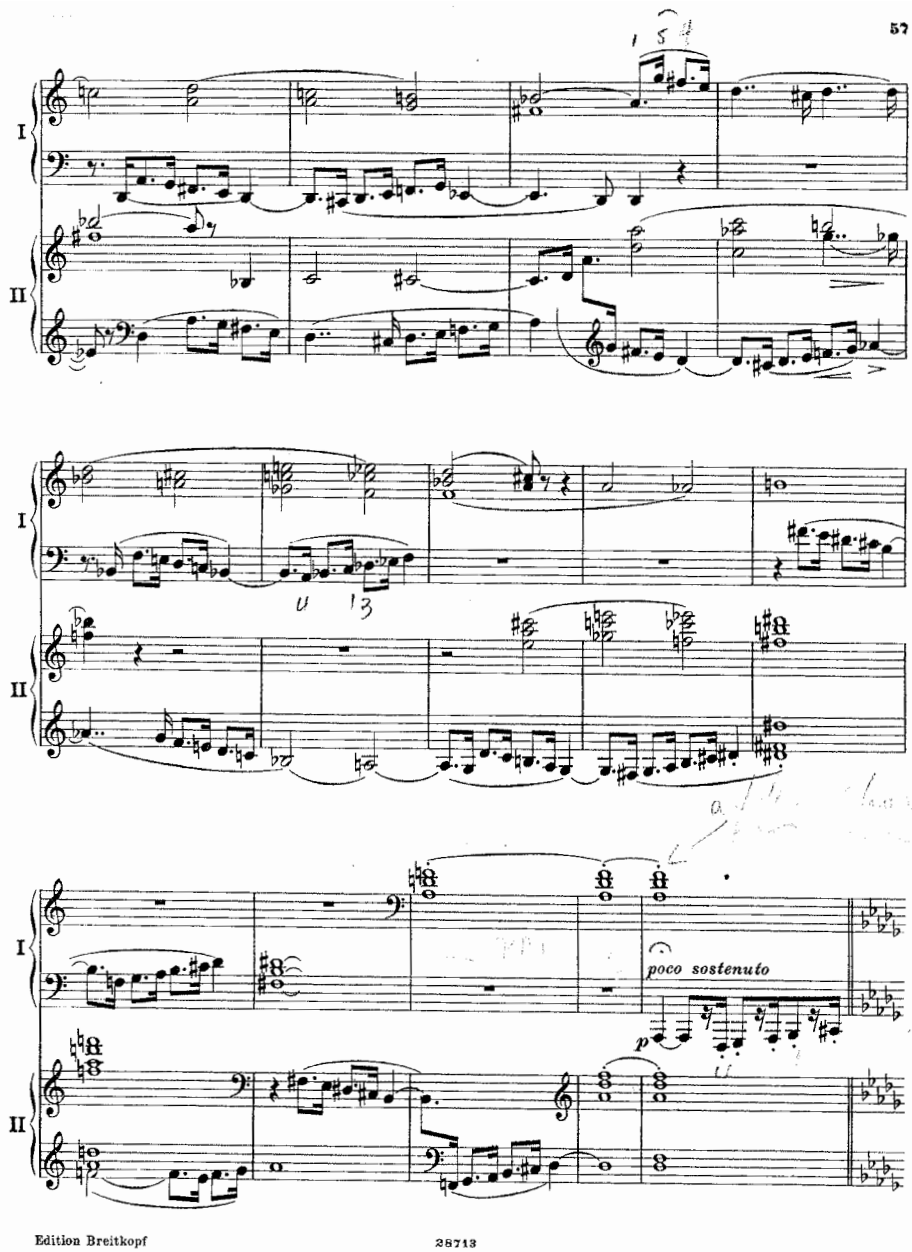

53
I
II
poco a poco crescendo
I
II
forte con fuoco
ff
I
II
8

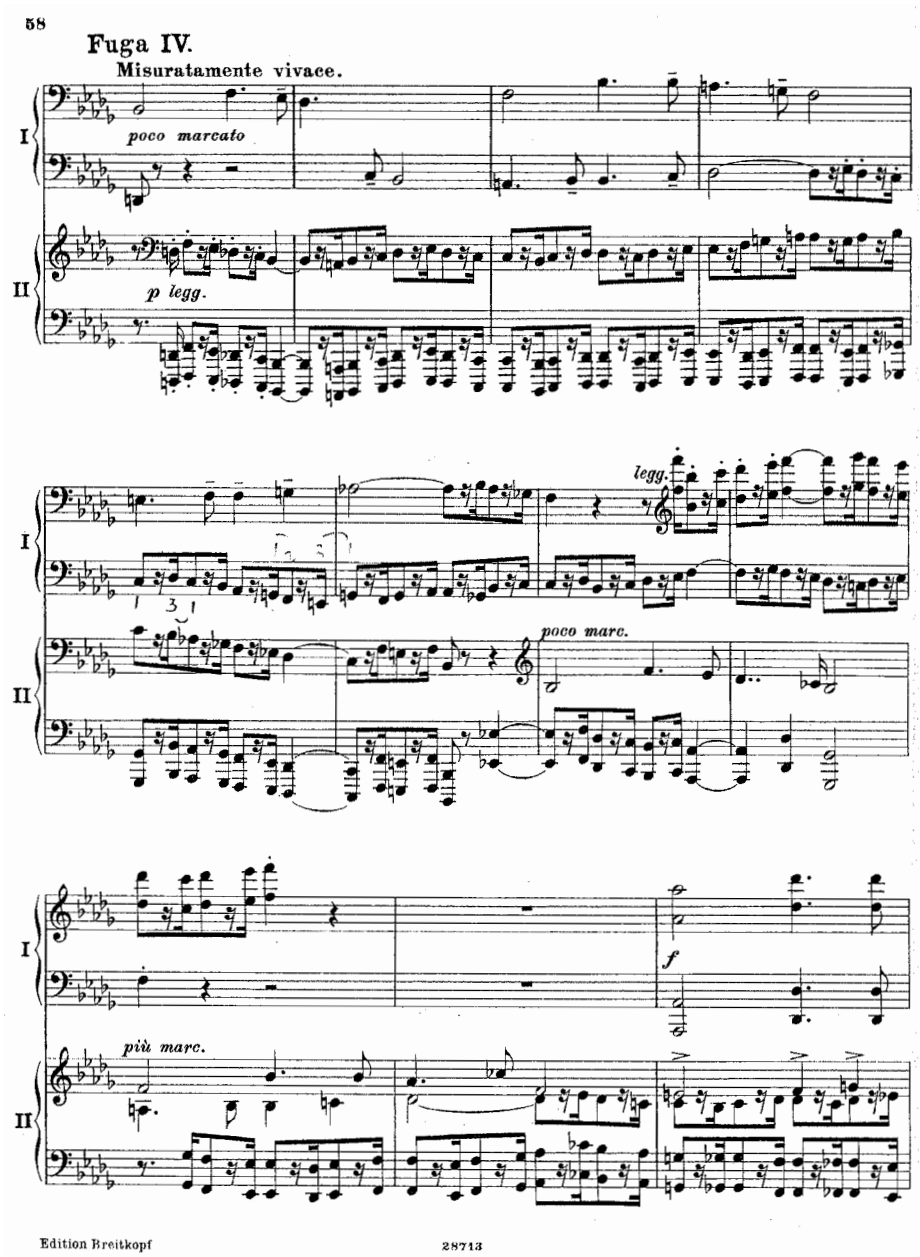

54
I
II
8
Cadenza.
riten. e fermamente
ff
Edition Breitkopf
28713

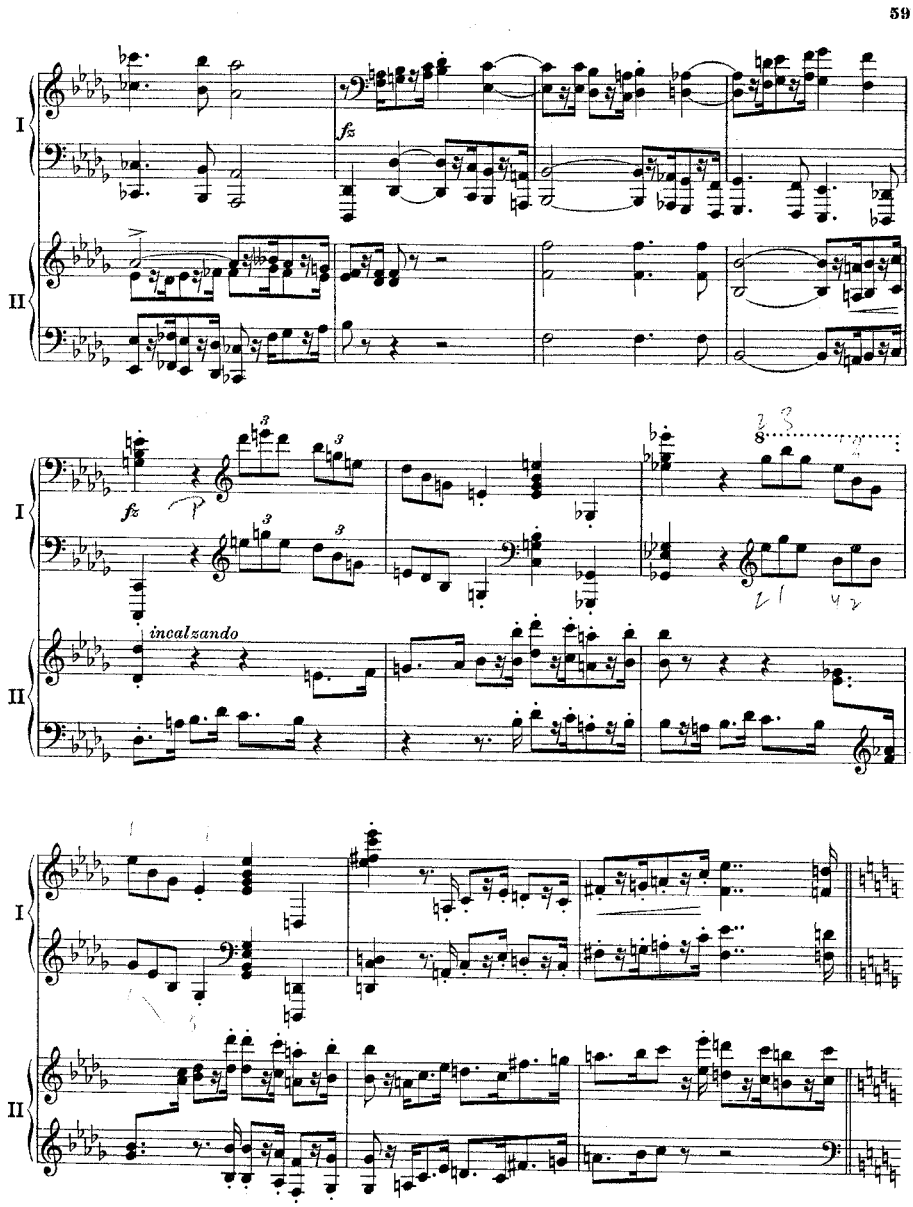

55
I
II
dolce
quasi arpa
p
fz
meno f
dim.
8
ff
Edition Breitkopf
28713

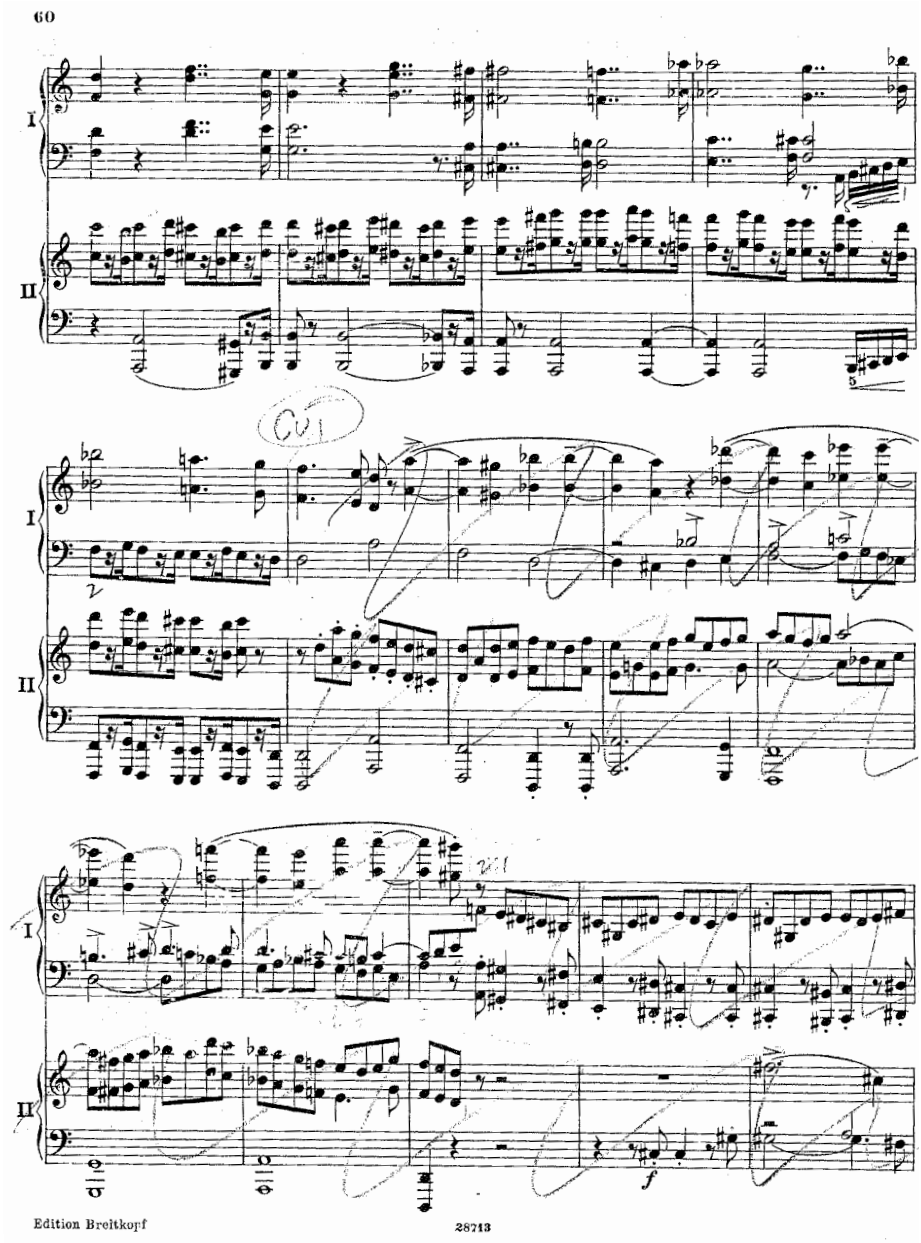

56
I
p
II
più dim.
senza agitazione
ma andando
molto sommessamente
dolce
Edition Breitkopf
28713

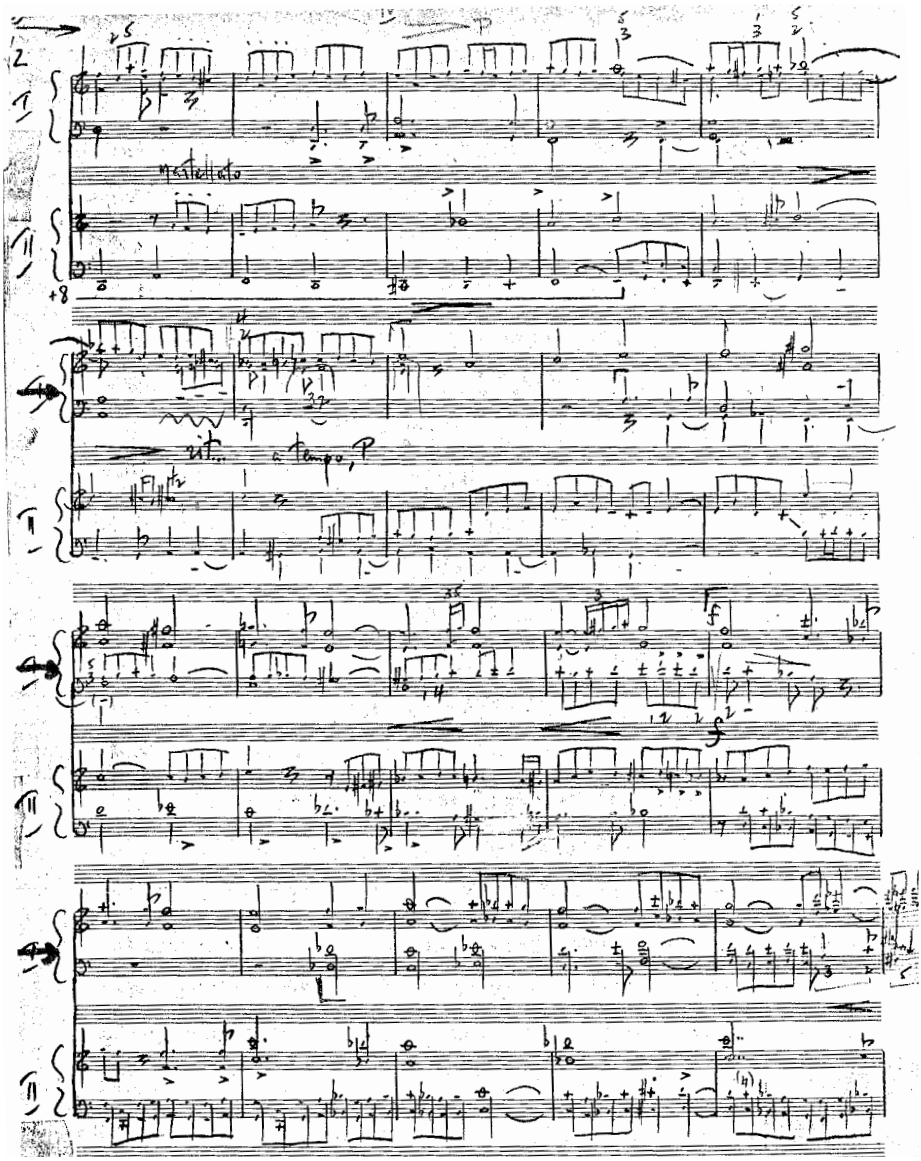

56/3
Pilegato
senza agitatione ma andando
molto sommessamente
dolce
to 57

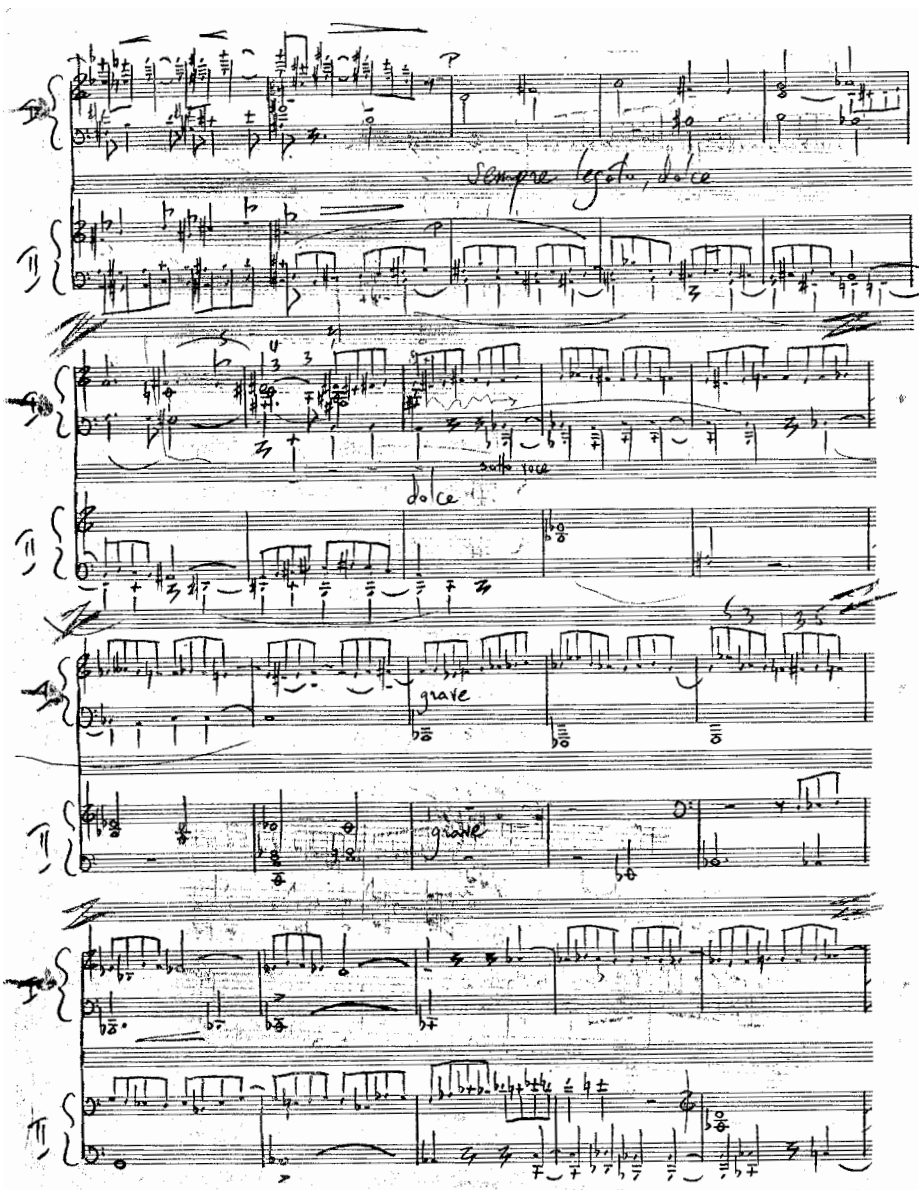

57
I
II
poco sostenuto
p
Edition Breitkopf
28713

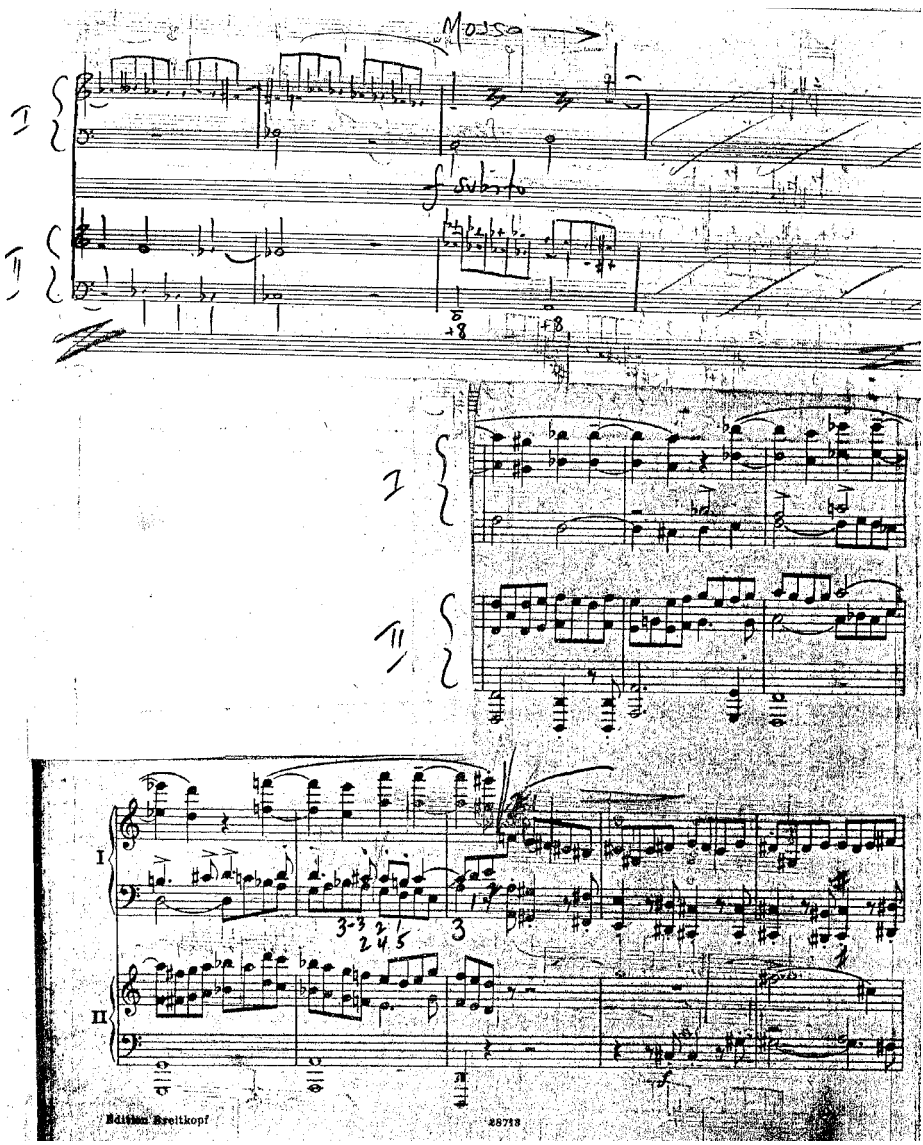

58
Fuga IV.
Misuratamente vivace.
poco marcato
p legg.
legg.
poco marc.
f
più marc.
I
II
Edition Breitkopf
28713

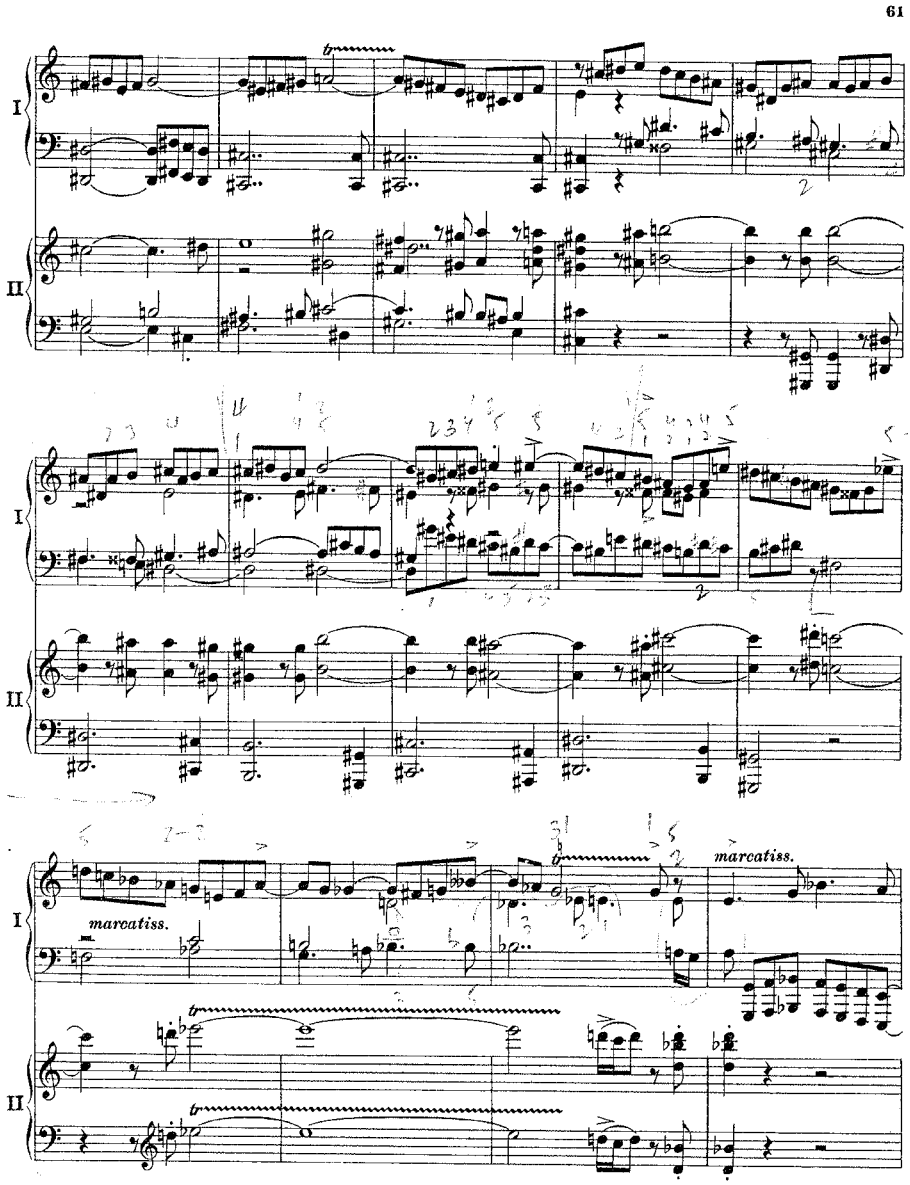

59
I
II
fz
fz
incalzando
I
II
I
II

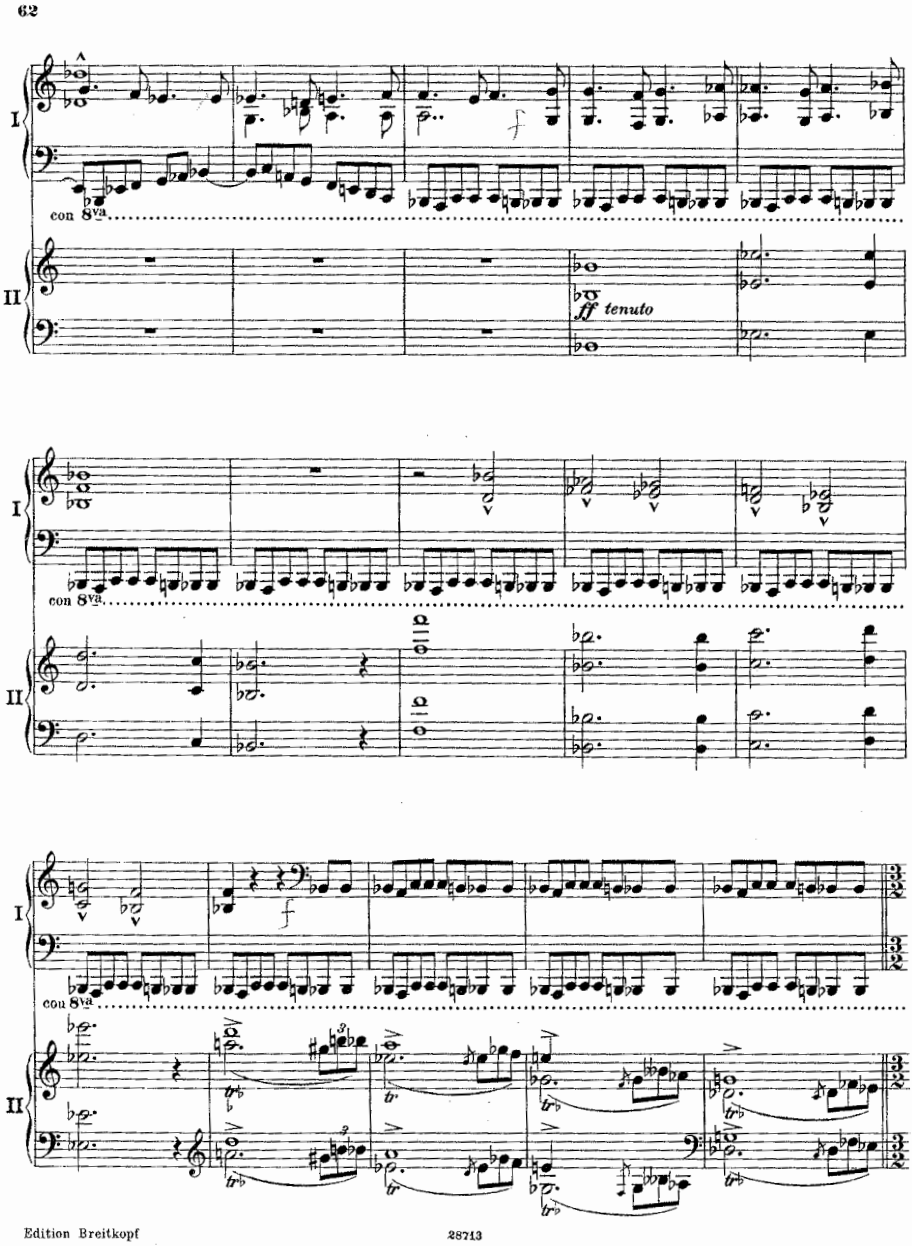

60
I
II
I
II
I
II
f
Edition Breitkopf
28713

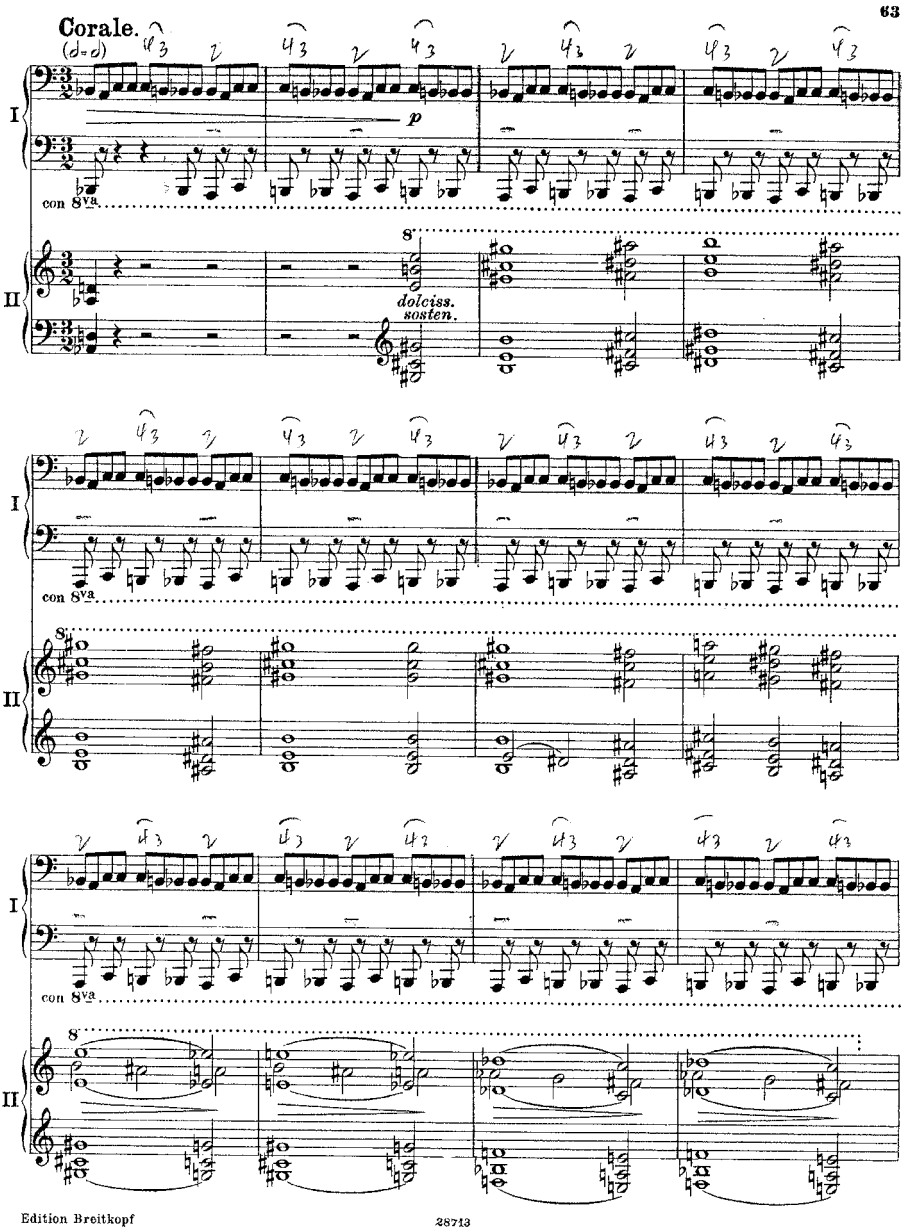

mastellato
rit.
a tempo, P

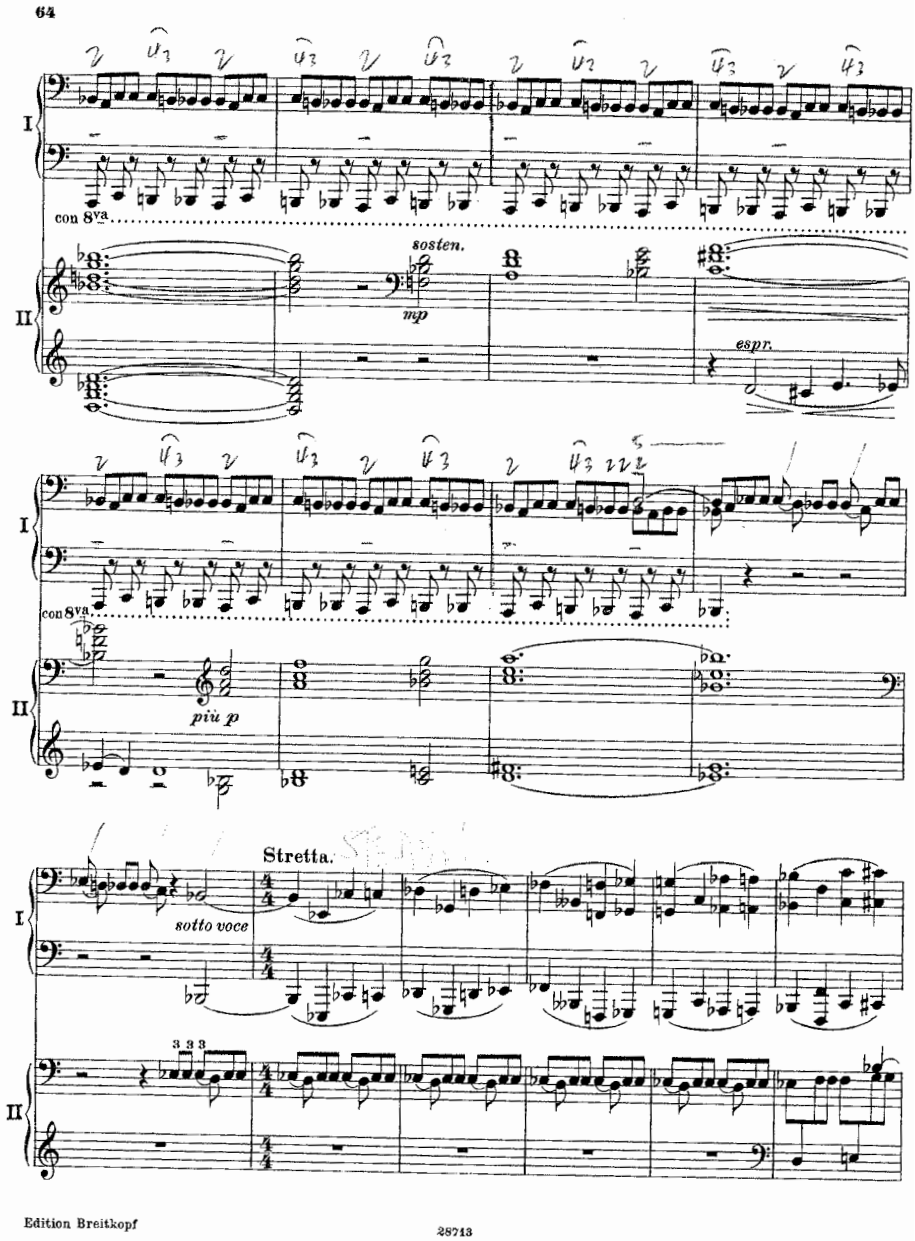

Sempre legato, dolce
sotto voce
dolce
grave
grave

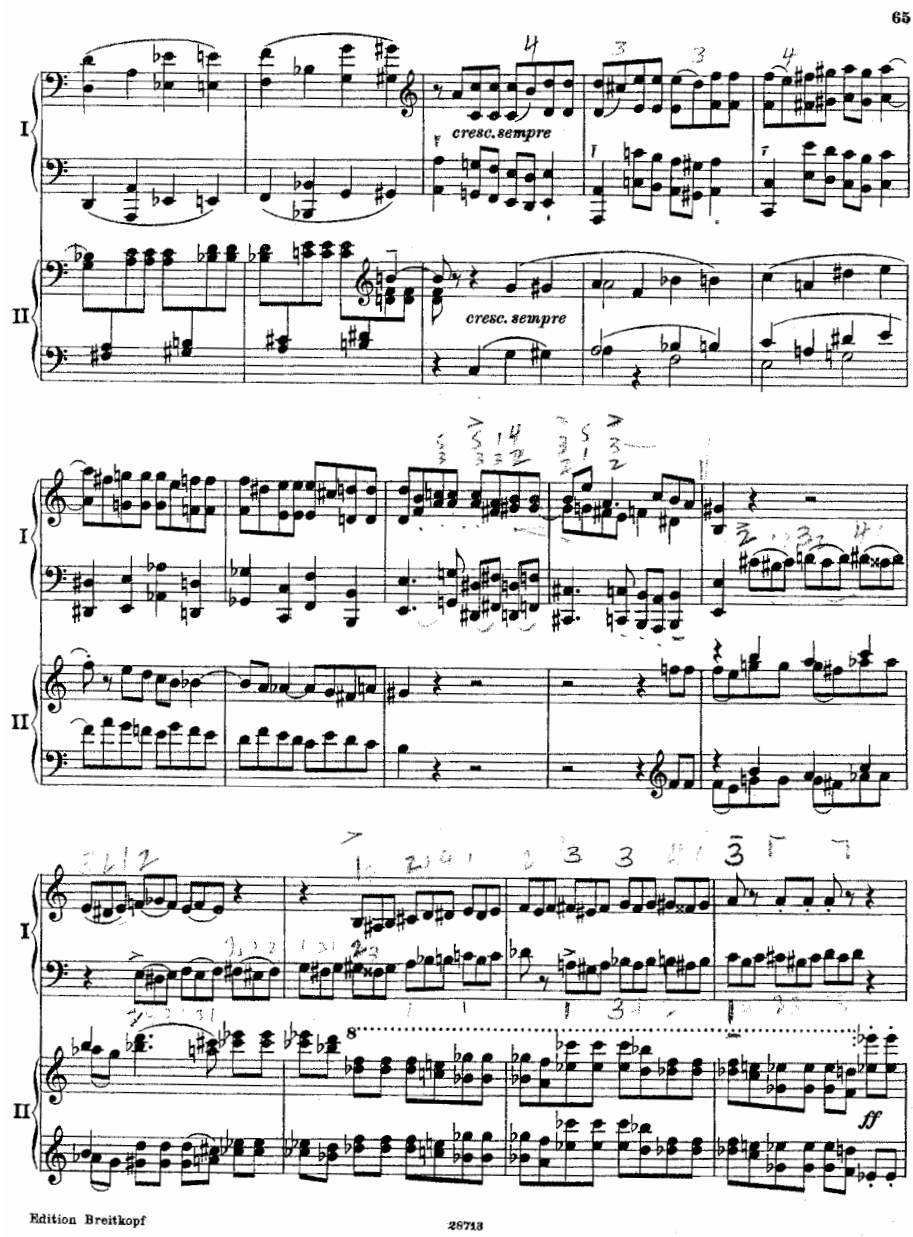

Mossa
I
II
Edition Breitkopf
28713

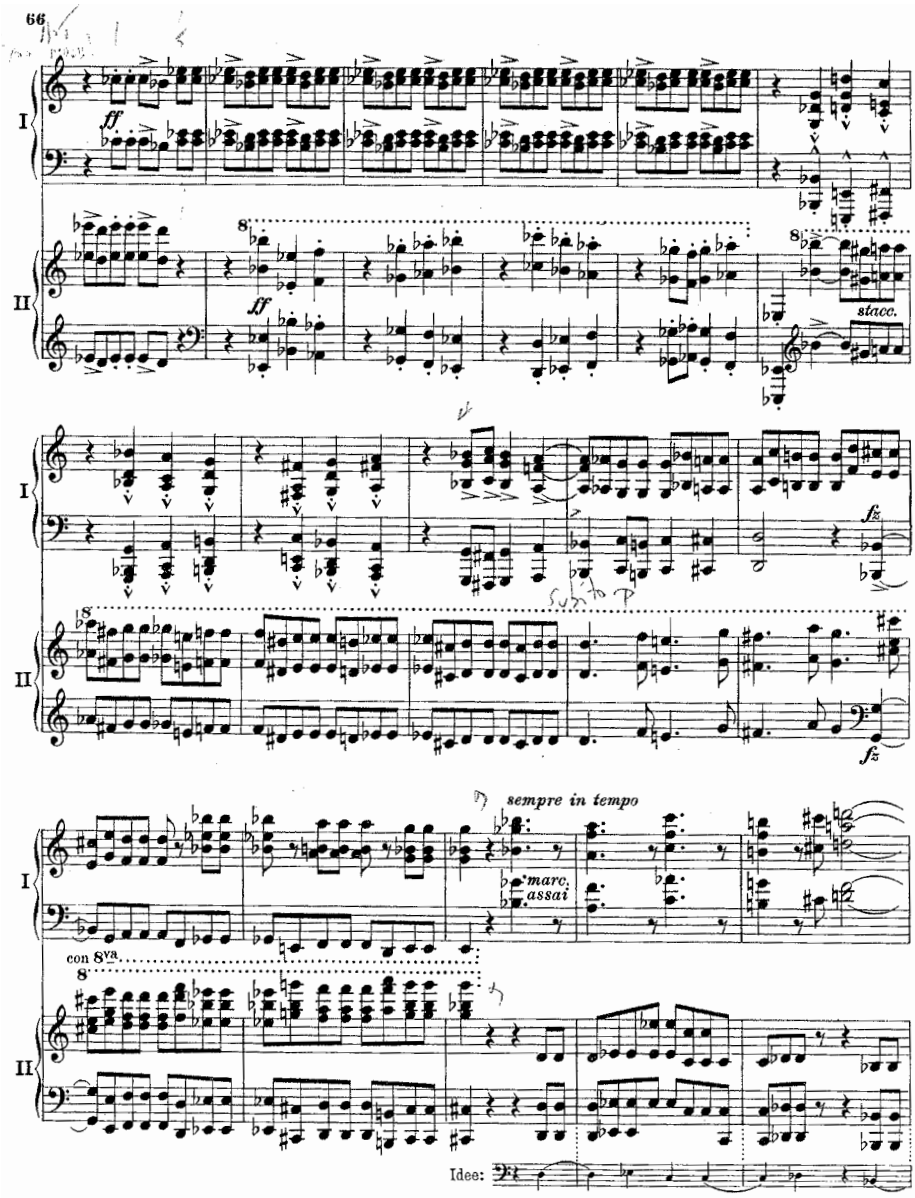

61
I
II
marcatiss.
marcatiss.

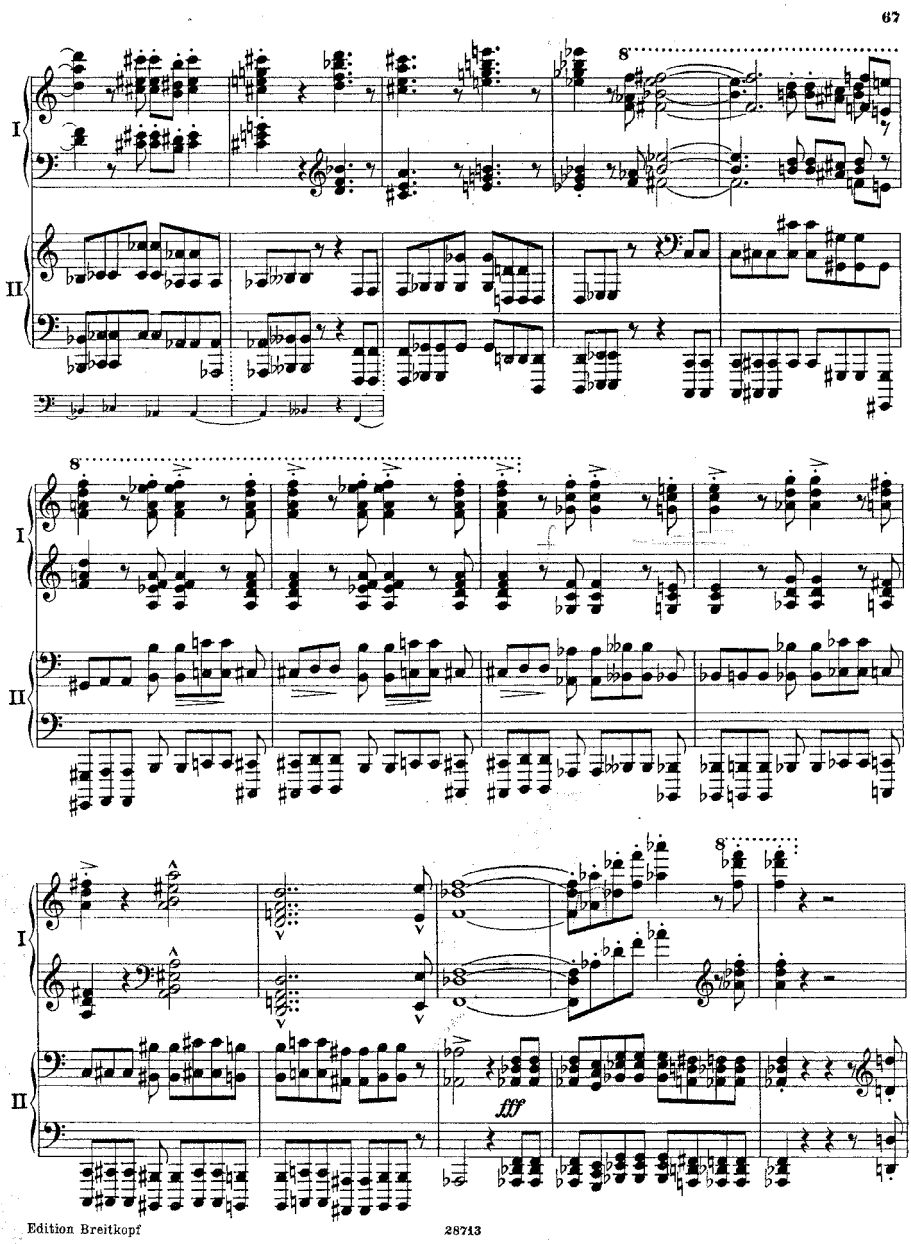

62
I
con 8va
II
ff tenuto
I
con 8va
II
I
con 8va
II
Edition Breitkopf
28713

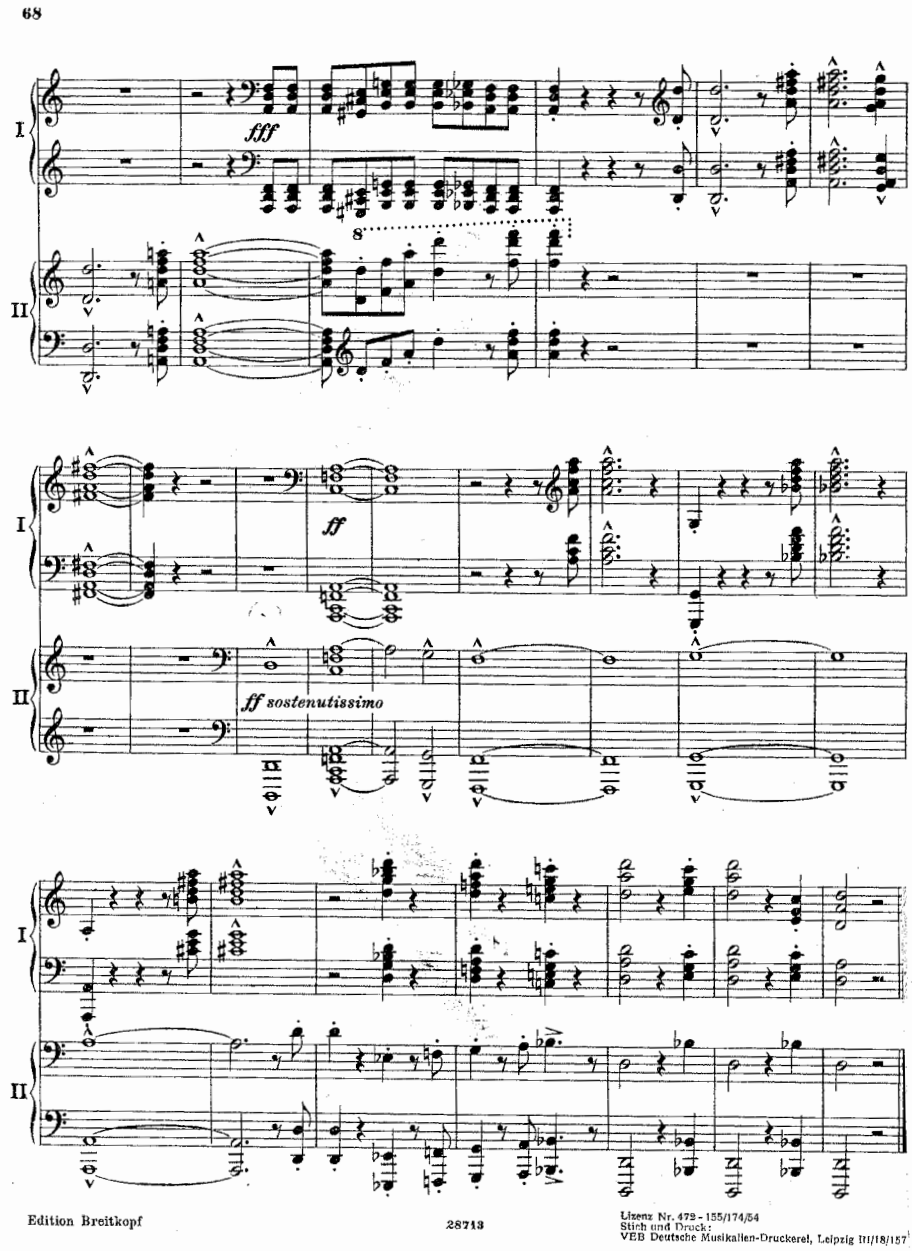

63
Corale.
(𝅗𝅥=𝅗𝅥)
I
II
p
con 8va
dolciss.
sosten.


64
I
con 8va
sosten.
mp
II
espr.
I
con 8va
più p
II
Stretta.
I
sotto voce
II
3 3 3


65
I
II
cresc. sempre
cresc. sempre
ff
Edition Breitkopf
28713


66
I
II
ff
ff
8
8va
stacc.
fz
fz
sempre in tempo
marc. assai
con 8va
Idee:


67
I
II
8
fff


68
I
II
fff
8
ff
ff sostenutissimo
Edition Breitkopf
28713
Lizenz Nr. 472 - 155/174/54
Stich und Druck:
VEB Deutsche Musikalien-Druckerei, Leipzig III/18/157

Neuausgaben Klassischer Klavierwerke

Johann Sebastian Bachs Klavierwerke

BUSONI-AUSGABE
Herausgegeben von
Ferruccio Busoni
Egon Petri
Bruno Mugellini

E. B.		
4301.	I.	Das Wohltemperierte Klavier I. Teil, Heft 1—4 (Busoni)
4302.	II.	Das Wohltemperierte Klavier II. Teil, Heft 1—4 (Busoni)
4303.	III.	18 kleine Präludien, Fughetta, 4 Duette (Busoni)
4304.	IV.	Zweistimmige Inventionen (Busoni)
4305.	V.	Dreistimmige Inventionen (Busoni)
4306.	VI.	Französische Suiten Nr. 1—6 (Petri)
4307.	VII.	Englische Suiten Nr. 1—3 (Petri)
4308.	VIII.	Englische Suiten Nr. 4—6 (Petri)
4309.	IX.	Partiten Nr. 1—3 (Petri)
4310.	X.	Partiten Nr. 4—6 (Petri)
4311.	XI.	Konzerte n. B. Marcello, G. Ph. Telemann, A. Vivaldi u. a. Nr. 1—8 (Mugellini)
4312.	XII.	Konzerte Nr. 9—16 (Mugellini)
4313.	XIII.	Italienisches Konzert, Partita h moll (Petri)
4314.	XIV.	Chromat. Fantasie und Fuge, Capriccio B dur, Fantasia, Adagio und Fuge, Präludium, Fuge und Allegro (Busoni)
4315.	XV.	Aria mit 30 Veränderungen (Busoni)
4316.	XVI.	Fantasie und Fuge d moll, Sarabande con Part. C dur u. kl. Stücke (Busoni)
4317.	XVII.	Tokkaten (Petri)
4318.	XVIII.	Tokkaten und Fugen, Fantasie und Fuge a moll (Busoni)
4319.	XIX.	Präludien und Fugen (Mugellini)
4320.	XX.	Präludien, Fughetten u. Fugen (Mugellini)
4321.	XXI.	Fugen (Mugellini)
4322.	XXII.	Fantasien (Präludien) und Fugen (Petri)
4323.	XXIII.	Suiten (Petri)
4324.	XXIV.	3 Suiten und 2 Sonaten (Mugellini)
4325.	XXV.	3 Sonaten, Konzert und Fuge c moll, Capriccio E dur, 3 Menuette (Petri)

Ludwig van Beethovens Klavierwerke

Herausgegeben von
Eugen d'Albert
Frederic Lamond
Xaver Scharwenka

E. B.		
4341.	I.	Sonaten Band 1 (F. Lamond)
4342.	II.	Sonaten Band 2 (F. Lamond)
4343.	III.	Sonatinen (X. Scharwenka)
4344.	IV.	Verschiedene Stücke (X. Scharwenka)
4345.	V.	Variationen Band 1 (X. Scharwenka)
4346.	VI.	Variationen Band 2 (X. Scharwenka)
4347.	VII.	Konzerte (Eugen d'Albert)
4348.	VIII.	Chor-Phantasie Op. 80 (X. Scharwenka)

AUSGABE IN URTEXT

Johannes Brahms Klavierwerke

E. B. 6070. Einzige vollständige Ausgabe in drei Bänden

Fr. Chopins Klavierwerke

FRIEDMAN-AUSGABE

E. B.		E. B.		E. B.		E. B.	
3811.	I. Walzer	3814.	IV. Nocturnes	3817.	VII. Etüden	3820.	X. Versch. Stücke
3812.	II. Mazurkas	3815.	V. Balladen u. Impromptus	3818.	VIII. Préludes u. Rondos	3821.	XI. Konzerte
3813.	III. Polonaisen	3816.	VI. Scherzos u. Fantasie	3819.	IX. Sonaten	3822.	XII. Konzertstücke

HERMANN ZILCHER-AUSGABE

Joseph Haydns Klaviersonaten

E. B. 5541 Bd. I E. B. 5542 Bd. II E. B. 5543 Bd. III E. B. 5544 Bd. IV

AUSGABE ROBERT TEICHMÜLLER

W. A. Mozarts Sämtliche Klaviersonaten

E. B. 5425a. Band I E. B. 5425b. Band II

Franz Schuberts Klavierwerke

AUSGABE MAX PAUER

E. B.		E. B.		E. B.	
4221.	I. Sonaten Band 1	4224.	IV. Phantasien, Impromptus, Moments musicaux	4225.	V. Tänze Band 1
4222.	II. Sonaten Band 2			4226.	VI. Tänze Band 2
4223.	III. Sonaten und Stücke			4227.	VII. Kleinere Stücke

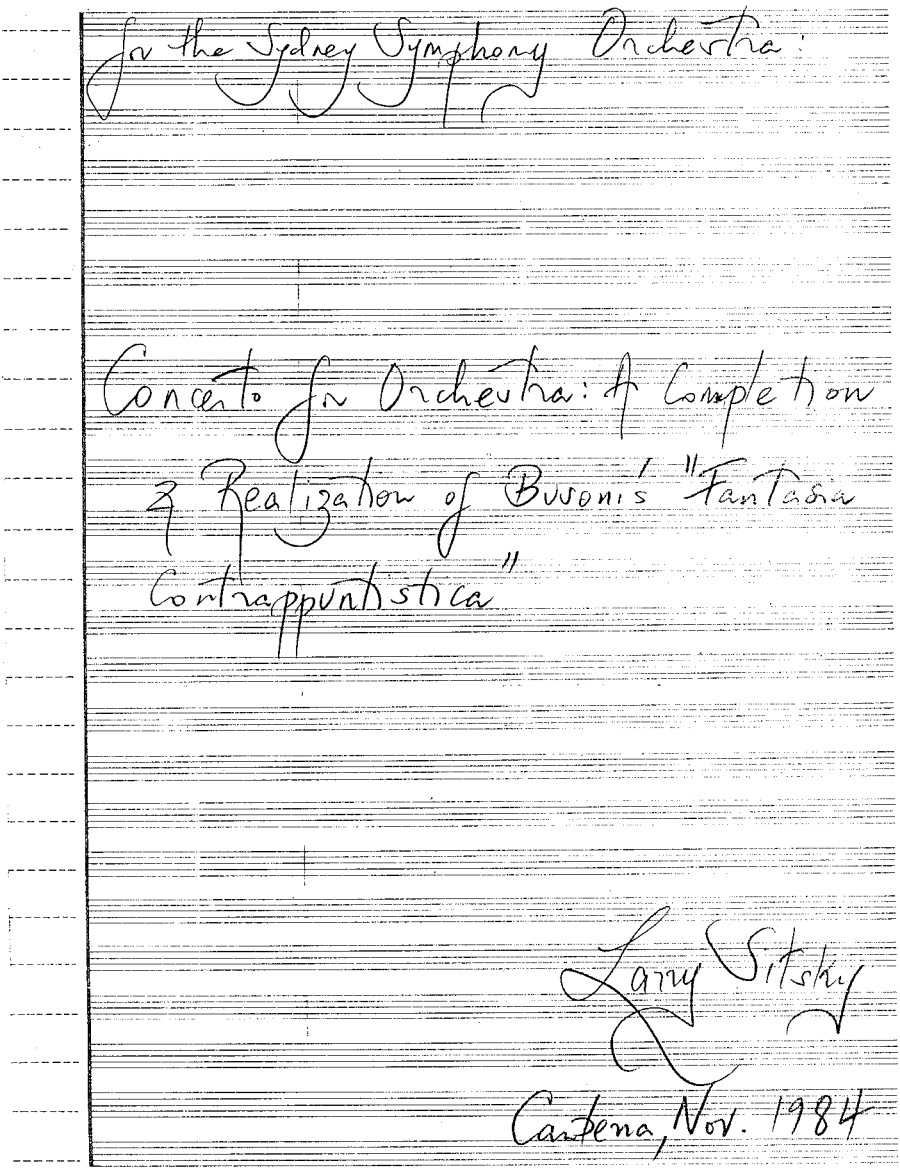
AUSGABE CLARA SCHUMANN
Revision Wilhelm Kempff

Robert Schumanns Klavierwerke

E. B.		E. B.		E. B.	
2617.	I. Op. 1—8	2620	IV. Op. 20—23, 26, 28, 32	2622.	VI. Op. 99, 111, 124, 126, 133
2618.	II. Op. 9—13,	2621.	V. Op. 56, 58, 68, 72, 76, 82	2623.	VII. Op. 54, 92
2619.	III. Op. 14—19				

VEB Breitkopf & Härtel Musikverlag, Leipzig

III. CONCERTO FOR ORCHESTRA – COMPLETION AND ORCHESTRATION OF THE *FANTASIA CONTRAPPUNTISTICA*


for the Sydney Symphony Orchestra:
Concerto for Orchestra: A Completion
& Realization of Busoni's "Fantasia
Contrappuntistica"
Larry Sitsky
Canberra, Nov. 1984
ALLANS MANUSCRIPT
Paper No. 7
B. 9180

The authorship of the CONCERTO FOR ORCHESTRA belongs to three composers: J.S.Bach, Ferruccio Busoni and myself.

The last decade of Bach's working life had included the assembly and composition of a number of works which represented contemporary and former techniques and applications in music. One of several projects incomplete at Bach's death, the work later published by C.P.E.Bach as THE ART OF FUGUE, was to have demonstrated contrasted applications of fugal techniques. The last fugue of the publication, an extended example which is thought by many to have been planned to conclude the collection, had already given rise to much speculation before Busoni's time. It is incomplete, and had been published in a form that only provides certain clues regarding the substantial materials which Bach had intended to add before its composition was interrupted, never to be resumed.

In 1880, Gustav Nottebohm demonstrated the contrapuntal possibilities of the unfinished section with the main theme of THE ART OF FUGUE. The subsequent controversies need not concern us here, for by Busoni's youth the theory had already been postulated that, had Bach lived, he would have completed his fugue by combining three fugue subjects with the main subject of THE ART OF FUGUE, thus creating a quadruple fugue.

Busoni was fascinated by this Bach fragment for the last twenty years of his life. However, to reconstruct a Bach fugue as Bach may have written it had he lived, did not interest him in the slightest. But Busoni believed that the Bachian technique was not exhausted, but could serve as a beacon for the music of the future, and the notion of an extended fugal work in which the materials are first exposed, then combined with increasing intensity, naturally appealed to his personal philosophy. In his idea of the deliberate juxtaposition of strongly-contrasting period-styles to forge a single work, and of the imposition of his will over the music of other composers, Busoni was ahead of his time. Although such procedures had been used before him, none were as daring or as extreme as his. Subsequently, his own efforts in this field were outstripped by other, more extreme composers and tendencies.

Busoni left a number of versions of this work, published and unpublished, for one or two pianos. Towards the end of his life, he dreamt of combining all his discoveries into one massive work for orchestra. Like Bach, he never lived to complete his project.

It has fallen to my lot to be a student and performer of Busoni's music. I was fortunate to have had the Australian pianist Winifred Burston as my first teacher, and the great Egon Petri as my second, both pupils and disciples of Busoni. Whilst working on my book on Busoni's piano music, I had to study - and eventually performed - the various versions of what is commonly known as the FANTASIA CONTRAPPUNTISTICA, so that I too have lived with this work for a long time, as long, in fact, as Busoni. I first heard Petri play the FANTASIA in 1960.

It was Petri who then introduced me to the various published and manuscript sources of the FANTASIA, as well as elucidating Busoni's desires concerning this work. Subsequently, I uncovered a few more manuscript ideas in various libraries.

It was, therefore, with a sense of humility and authority combined, that I finally edited authoritative versions of the work for one and two pianos. Having done these preliminary two steps, I felt ready to embark on an orchestral version, combining various editions, excerpts, ideas from Busoni; grasping at hints given by Busoni for orchestral colour; occasionally departing from Busoni, just as Busoni had departed from Bach.

The CONCERTO FOR ORCHESTRA is in 12 sections, as set out below.

Section I is an extended set of variations on the Bach chorale melody "Ehre sei Gott in der Höhe". This big section falls into the following divisions:

a. Introduction: TamTams, Bass Clarinet and ContraBassoon play a soft and mysterious reference to the Art Of Fugue main subject. The full orchestra then enters, and outlines the Bach chorale theme as well as a reference to the theme B.A.C.H. (the subject of Fuga 3, below); the music gradually settles down and we hear
b. The theme of the Bach chorale, given out mostly by the flutes.
c. Variation 1, Allegro, theme by brass, accompanied by piano and staccato strings.
d. Variation 2, in the same tempo, mysteriously blending into
e. Variation 3, introduced by harp glissando and piano scales, the theme heard on trombones.
f. Variation 4, beginning softly, with the oboe at first leading, then gradually working up to a full brass fury.
g. Variation 5, consisting of fleeting arpeggios on various solo instruments, and then the violas playing the theme.
h. Variation 6 (the last) features the Harp and Piano in accompanying arpeggios.
i. Reference to the opening of the CONCERTO, and then a link to

Section II: this is relatively pure Bach, scored for the strings, and is a soft and expressive fugue.

Section III: a more lively fugue, still pure Bach, this time featuring the wind.

Section IV: this third Fugue is on the notes B.A.C.H. It is introduced by the Horns, with other brass joining in. The point at which the Bach fragment breaks off is marked by the tubular bells; from here on the colours and harmonies become more and more chromatic, as the three fugue subject themes are combined and worked out contrapuntally.

Section V: Intermezzo. Soft, slow and remote.

Section VI: this is for strings alone. It is marked Variatio I, and is a clear reference back to Section II (Fuga I).

Section VII: (Variatio II) Faster and becoming quite exciting; lightly scored, mostly referring back to Section IV, the B.A.C.H. theme.

Section VIII: continues without pause, fast and light, mostly referring to the theme of Section III (Fuga II).

The music works up to a Cadenza, Section IX. Piano and Harp arpeggios are featured, and then a pianissimo section in which the various themes heard up to now are combined in polytonal fashion.

Section X: the dotted rhythm already hinted at in the Cadenza is laid out here as the basis for this Quadruple Fugue, using the three fugue themes heard so far with the main subject of the Art of Fugue.

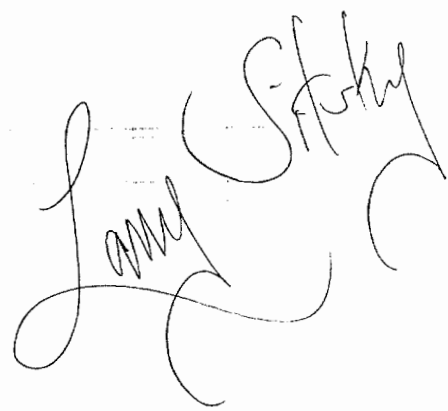
Section XI: over an ostinato bass (piano, celli, doublebasses) the melody of the Bach chorale is heard again in high strings.

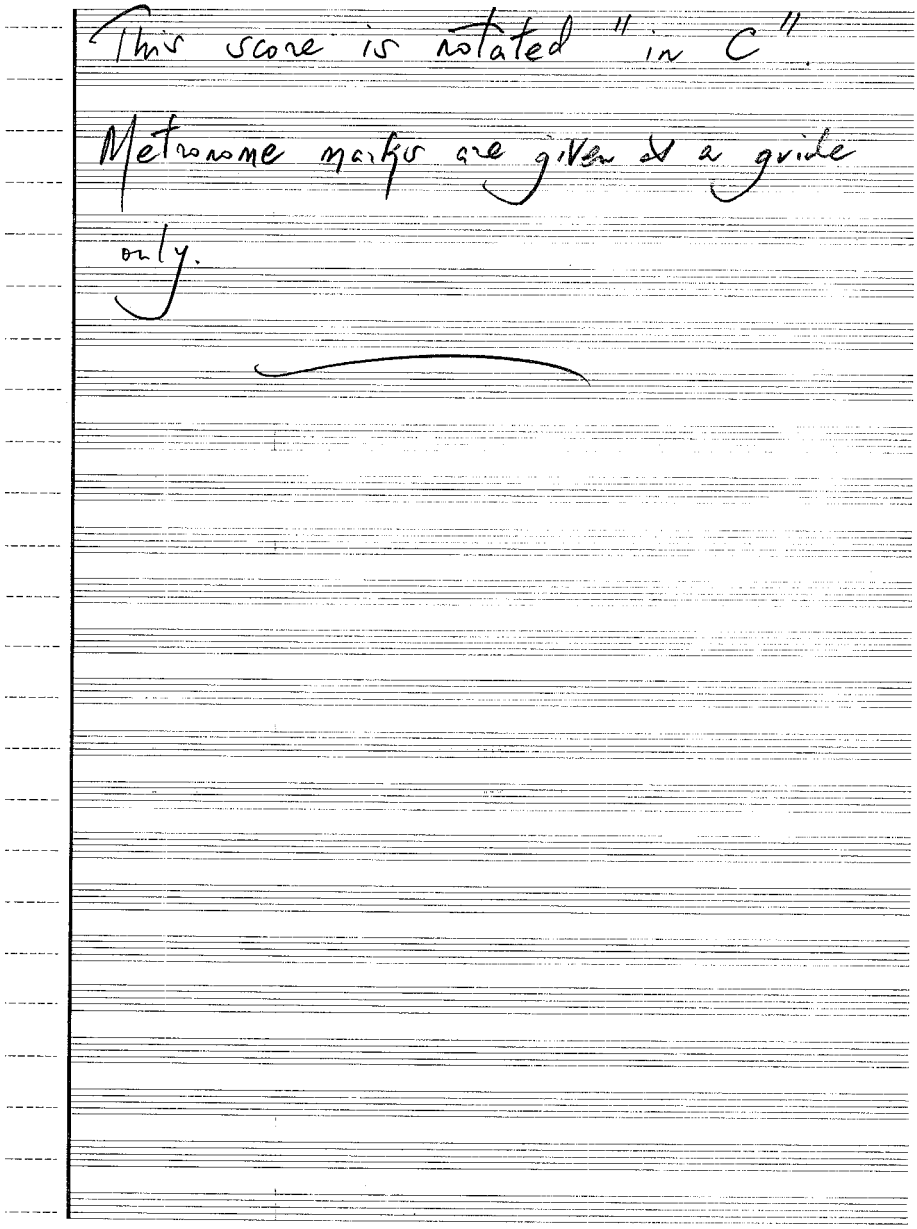
Section XII: the Stretta winds up the CONCERTO, using the B.A.C.H. theme to work up to the final bars.

The Sections often run into one another, and as the work progresses, tend to become shorter and shorter.

The CONCERTO FOR ORCHESTRA takes about 35' to perform.

The score is dedicated to the Sydney Symphony Orchestra, with whom I have been associated over many years as composer and pianist, going back to student days.





ALLANS MANUSCRIPT
Paper No. 7

B. 9180

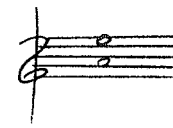
ORCHESTRATION:

Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Clarinets
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns

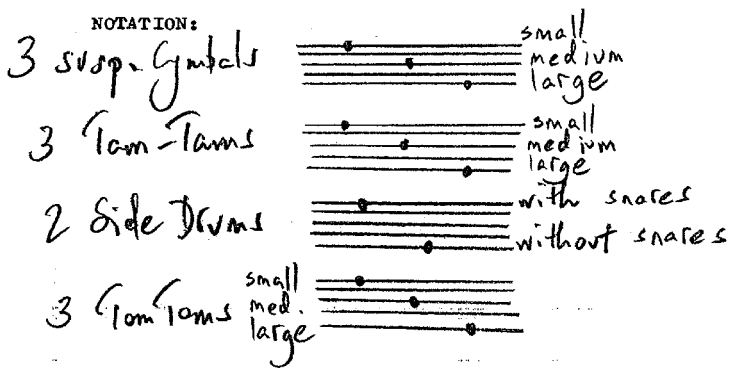
3 Trumpets
3 Trombones
Tuba

PERCUSSION: Glockenspiel, Vibraphone, Xylophone
Tubular bells (E & A) →



3 Suspended Cymbals, 3 TamTams
Clash Cymbals, slapstick,
2 Side Drums (with and without snares)
3 TomToms,
Bass Drum

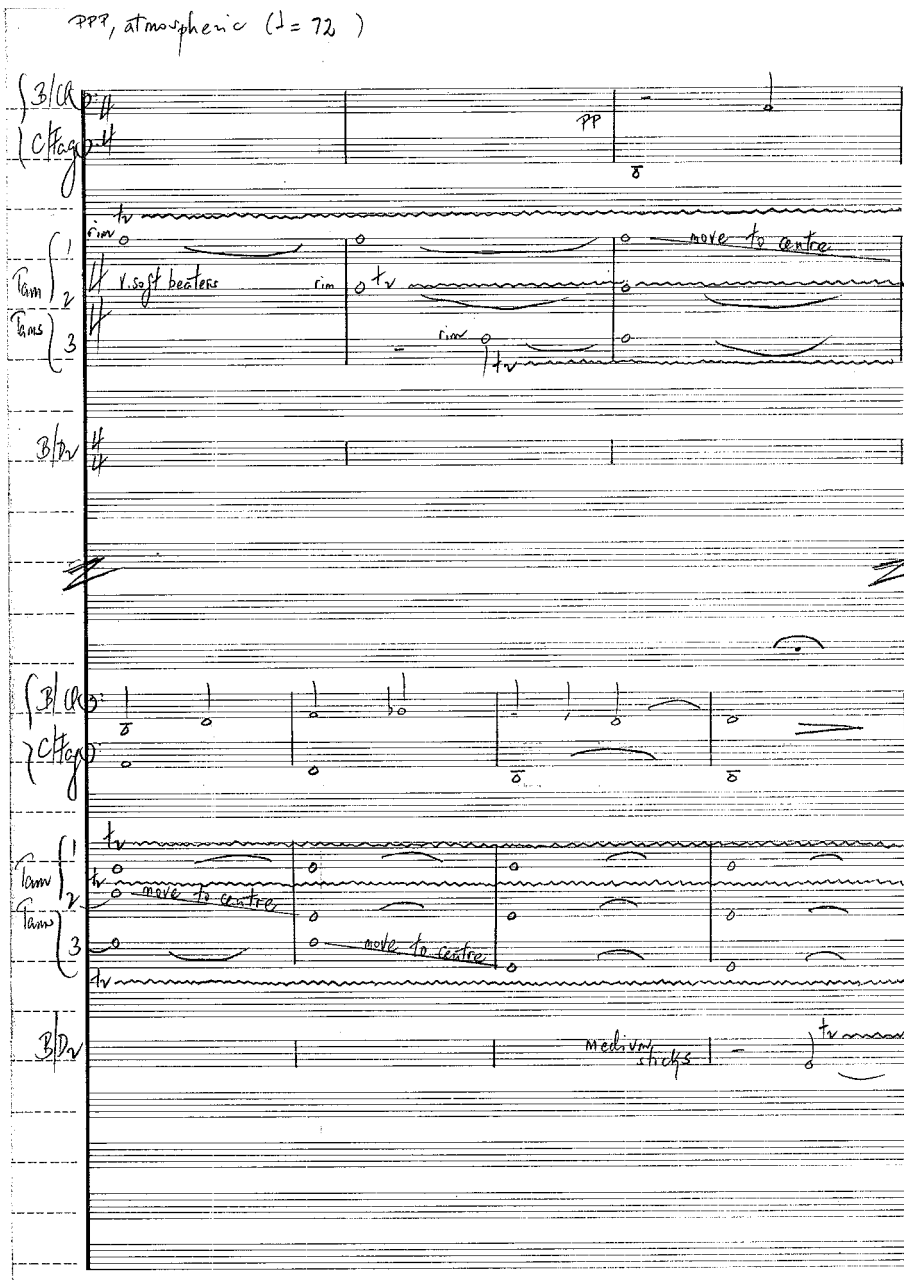
NOTATION:

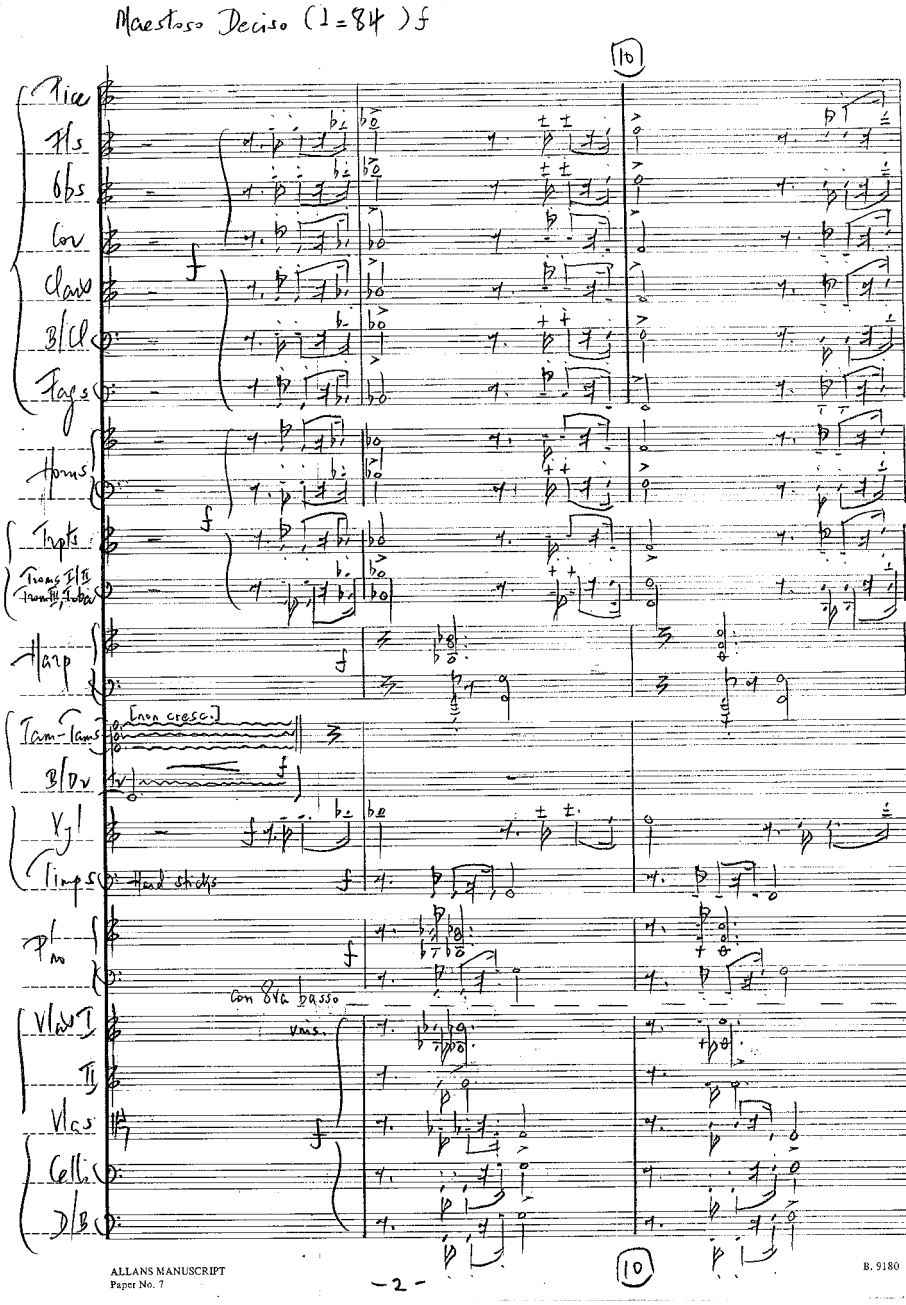


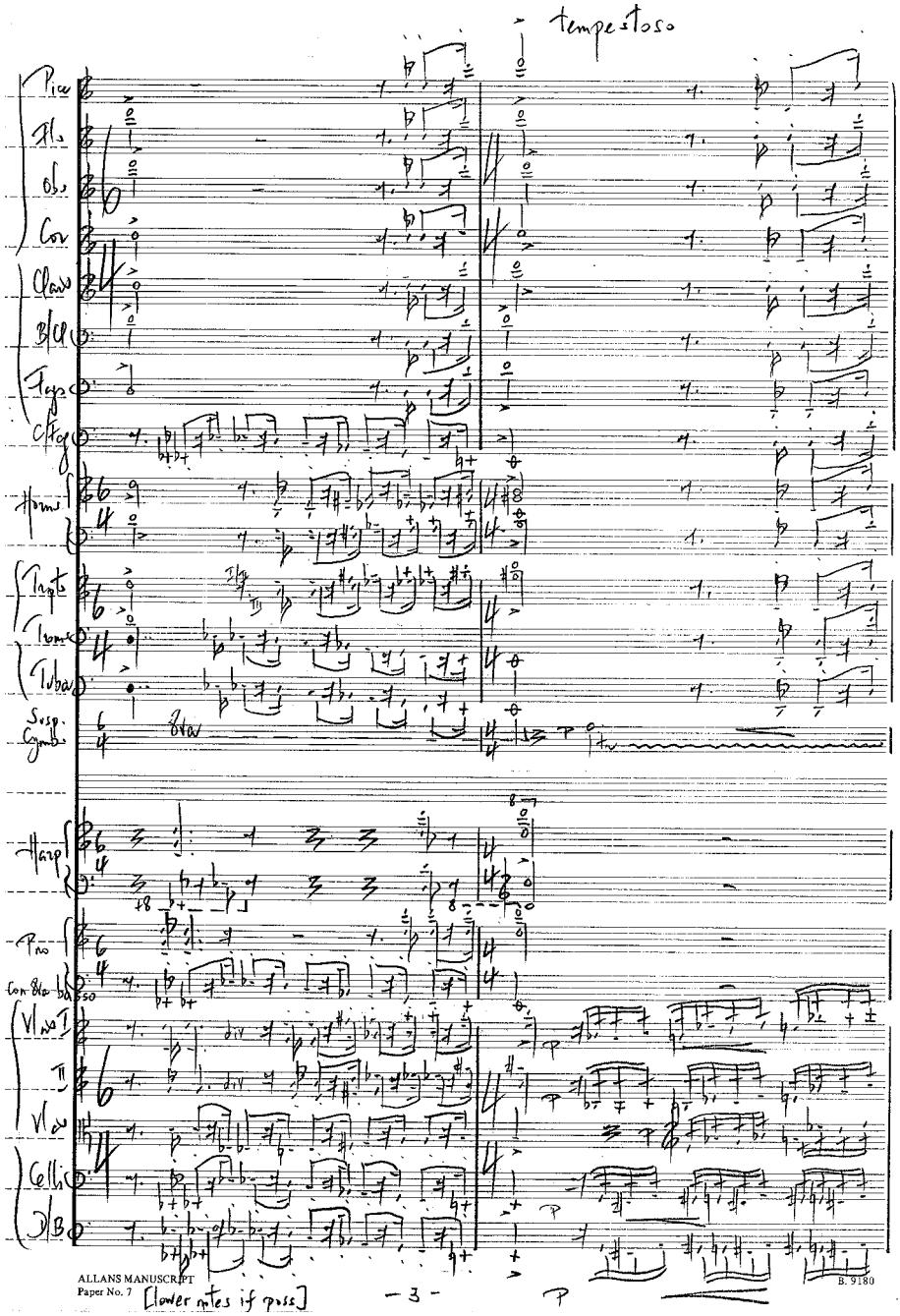
Tympani

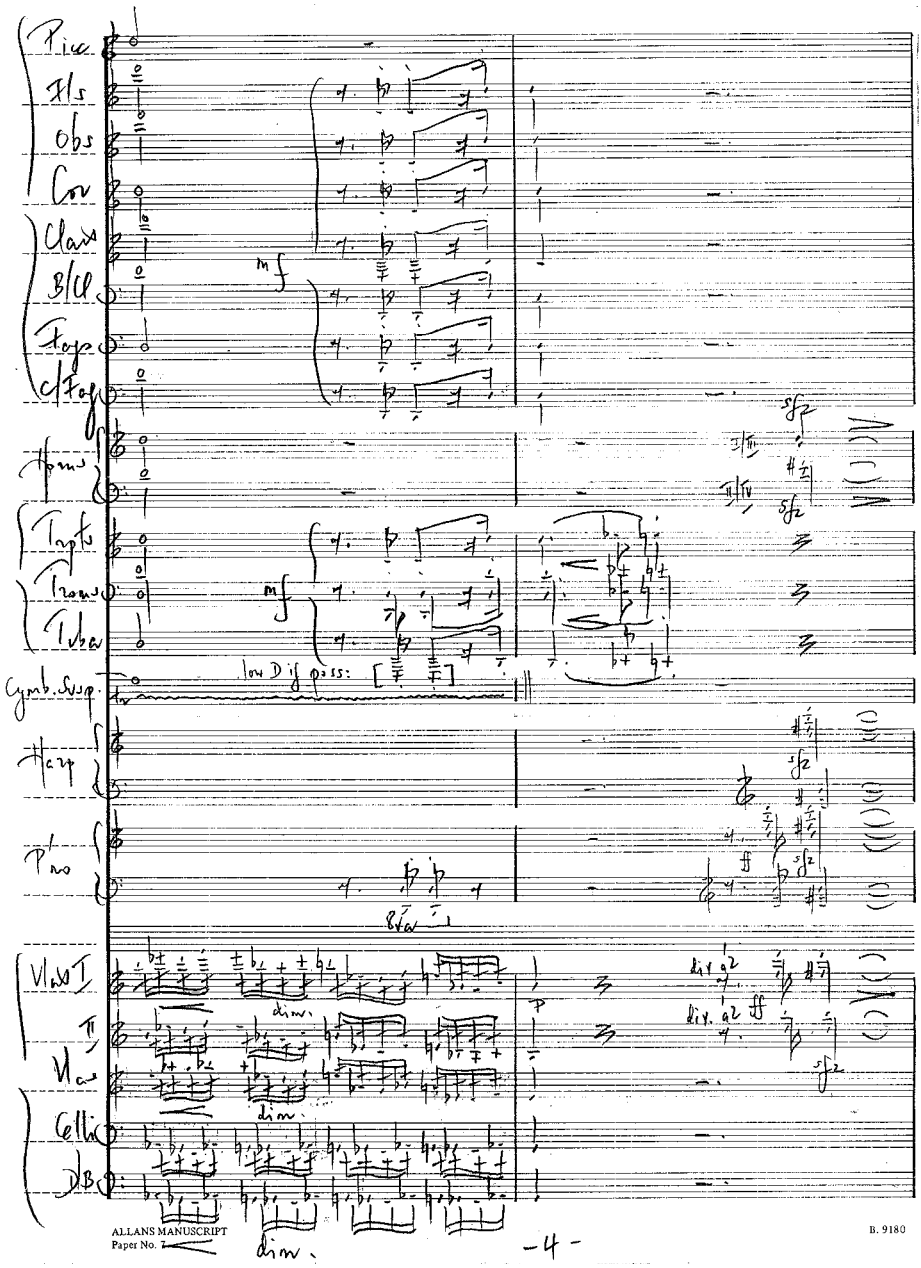
Harp
Piano doubling Celeste

Strings

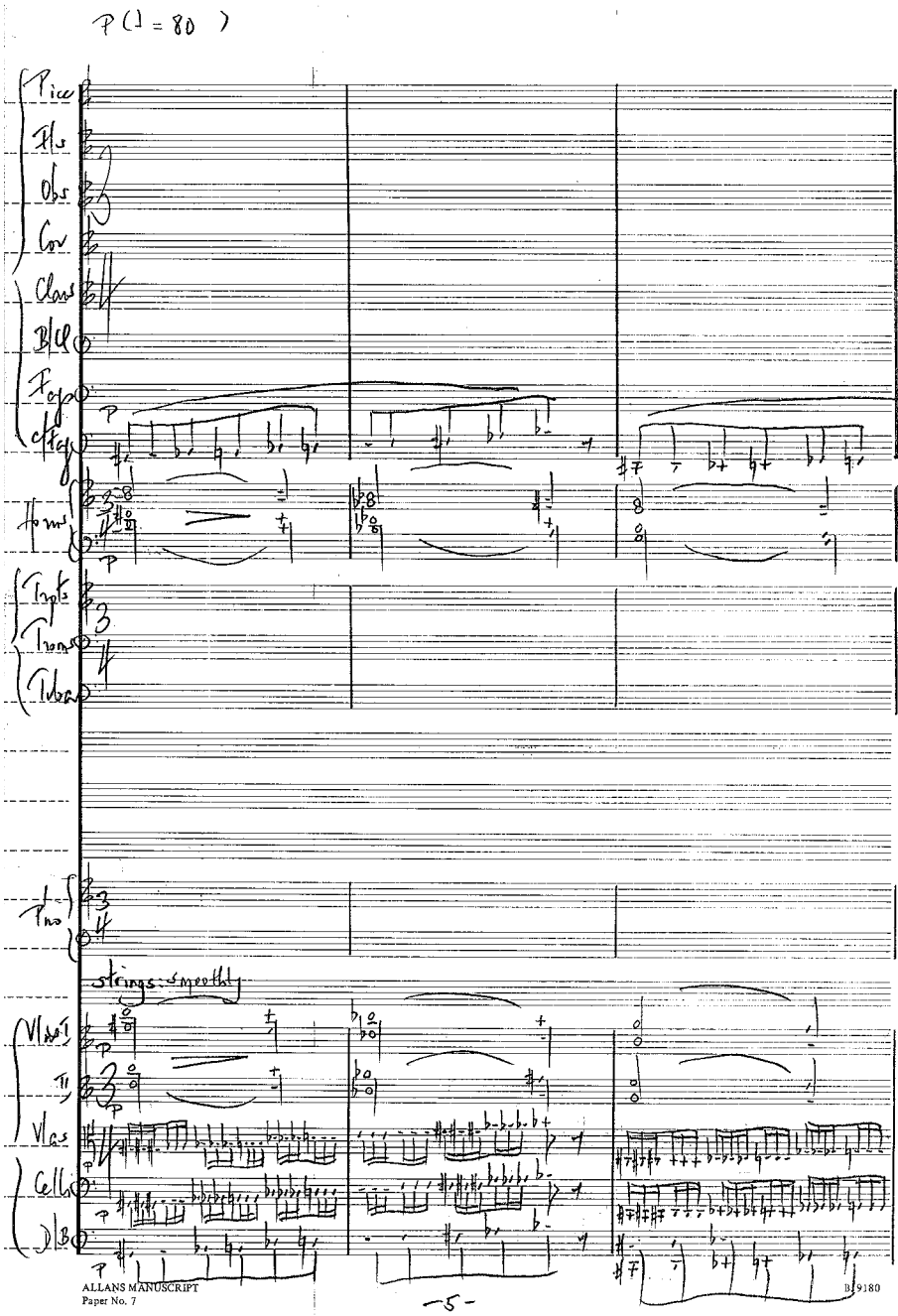

PPP, atmospheric (♩= 72)
B/Cl
C/Fag
PP
Tam
Tams
rim
tr
v.soft beaters
move to centre
B/Dr
medium sticks
ALLANS MANUSCRIPT
Paper No. 7
-1-
B. 9180

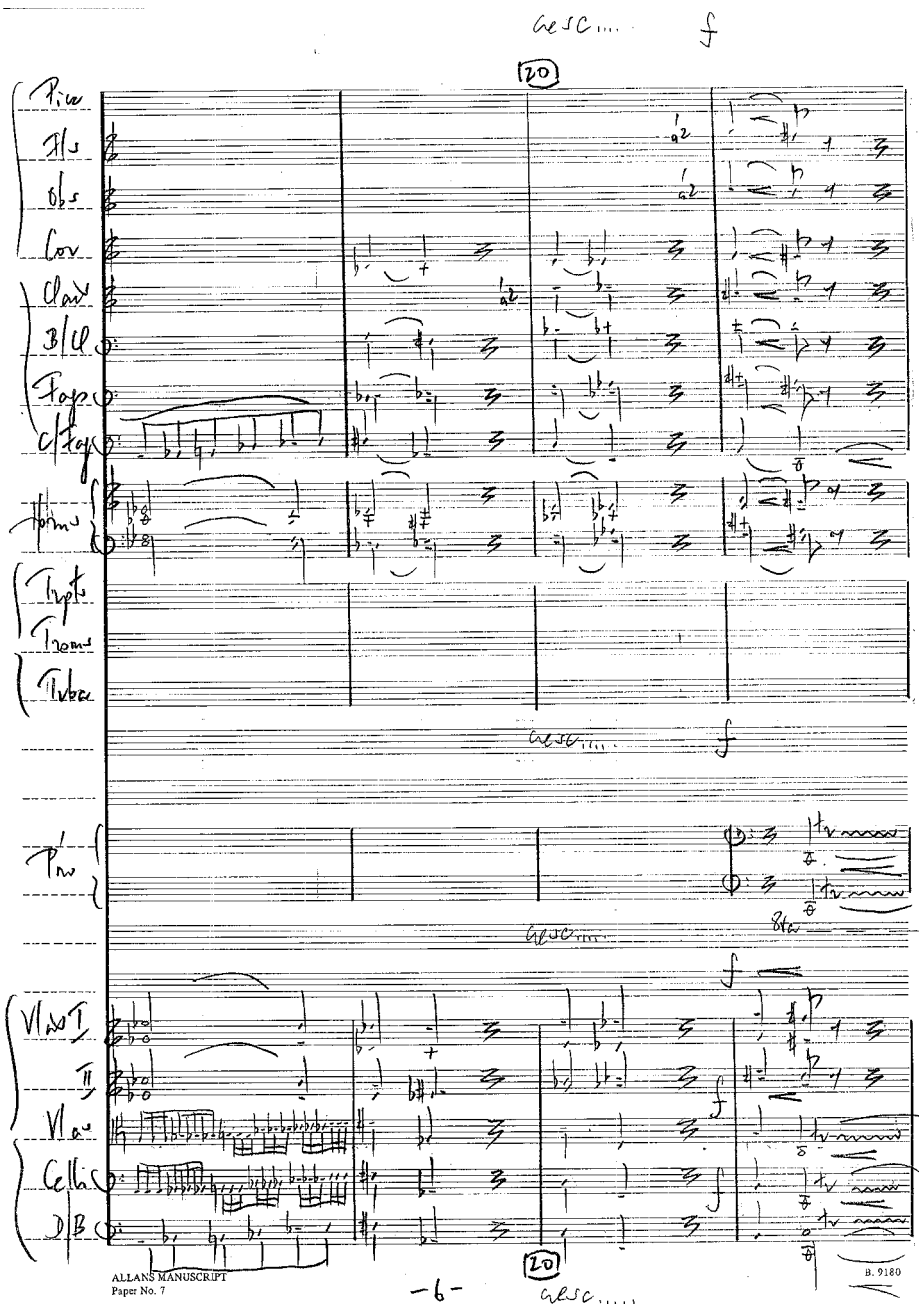

Maestoso Deciso (♩=84) f
10
Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
Horns
Trpts
Trons I/II
Tron III, Tuba
Harp
Tam-Tams
[non cresc.]
B/Dr
Vyl
Timps
Hard sticks
Pno
con 8va basso
Vlas I
II
Vlas
Celli
D/B
f
10

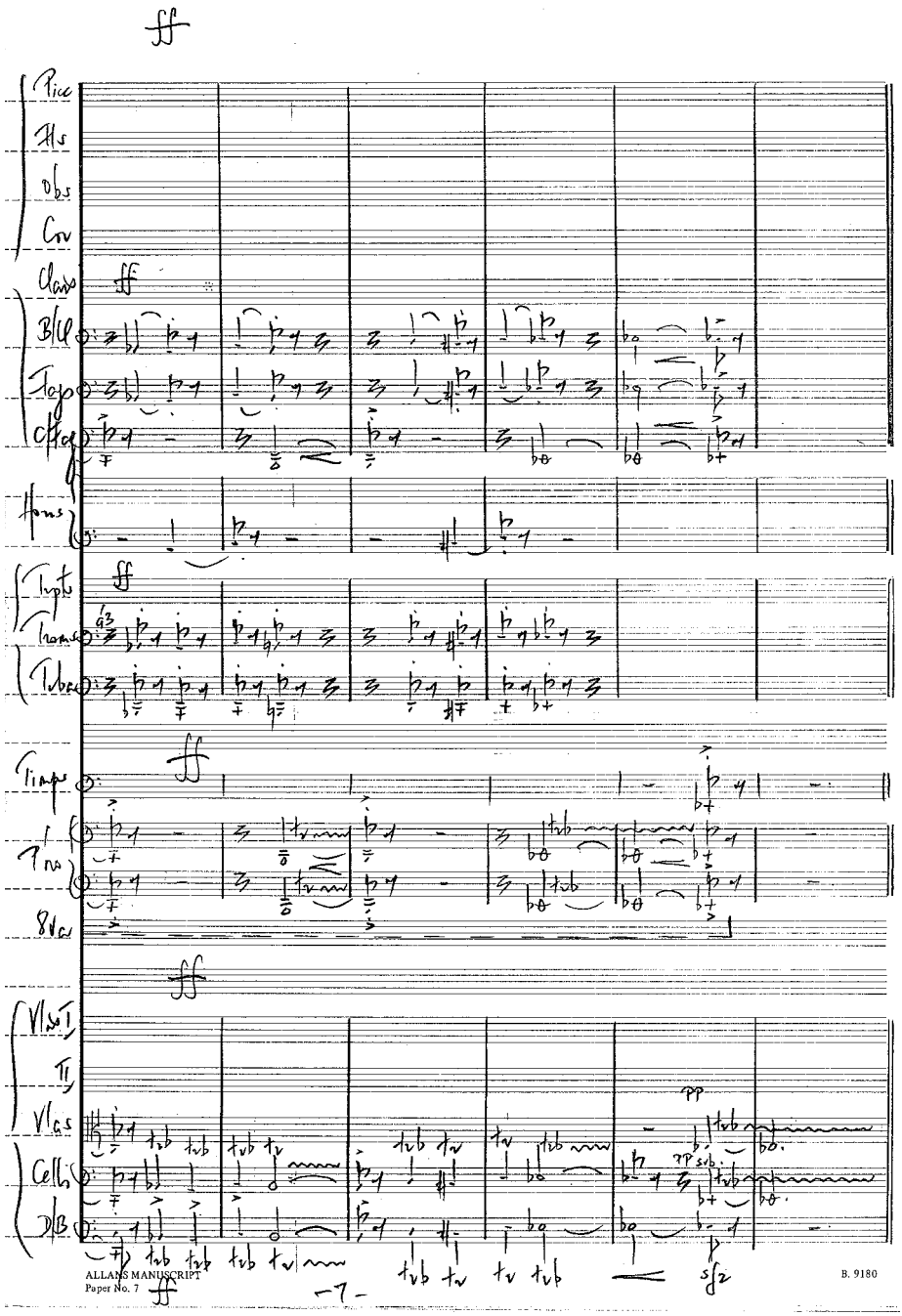

tempestoso
Pic
Fl.
Ob.
Cor
Clar
B/Cl
Fag
C/Fag
Horns
Trpts
Trom
Tuba
Susp. Cymb.
Harp
Pno
Con 8va basso
Vl. I
II
Vl.
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
[lower notes if poss]
- 3 -
B. 9180

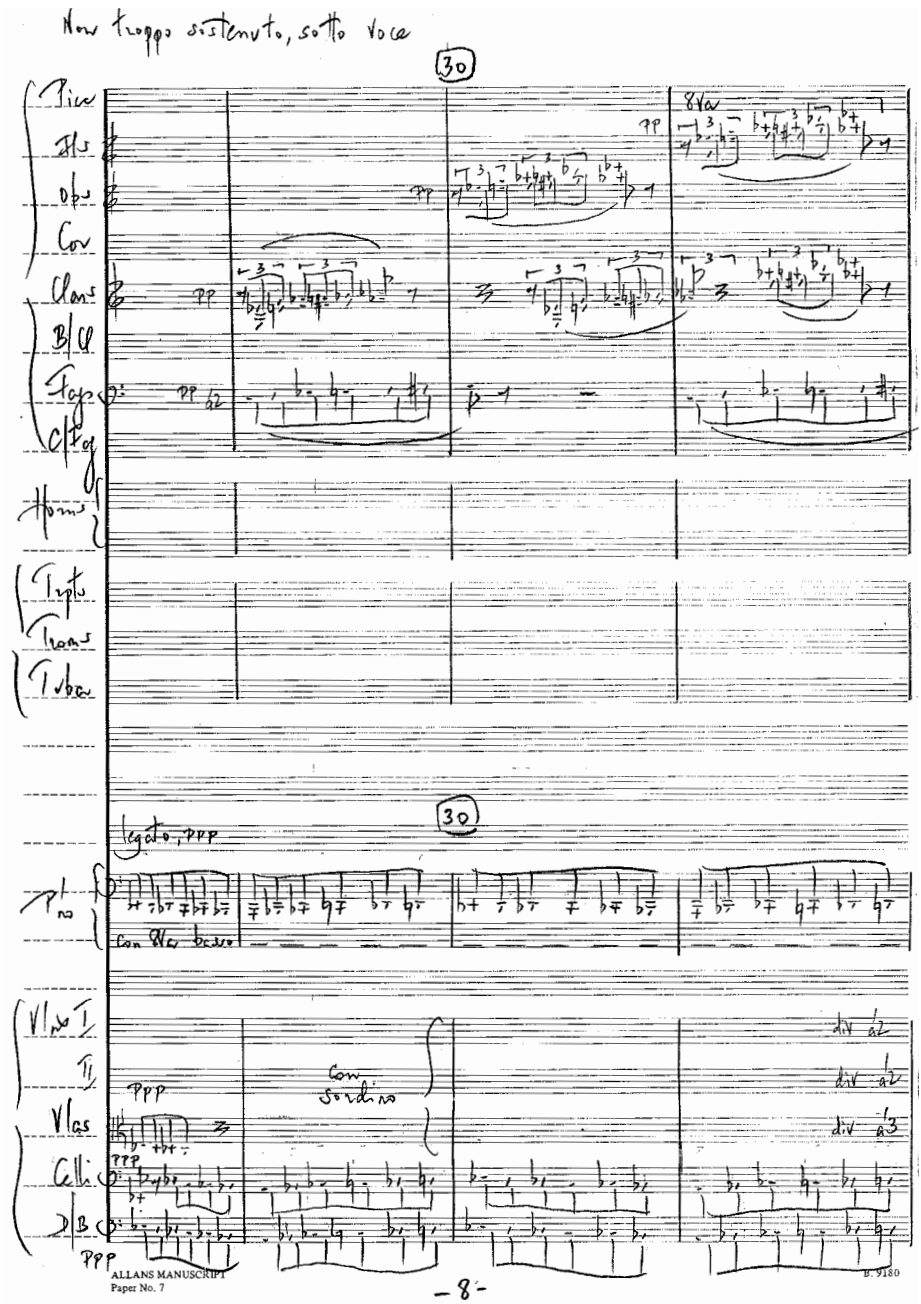


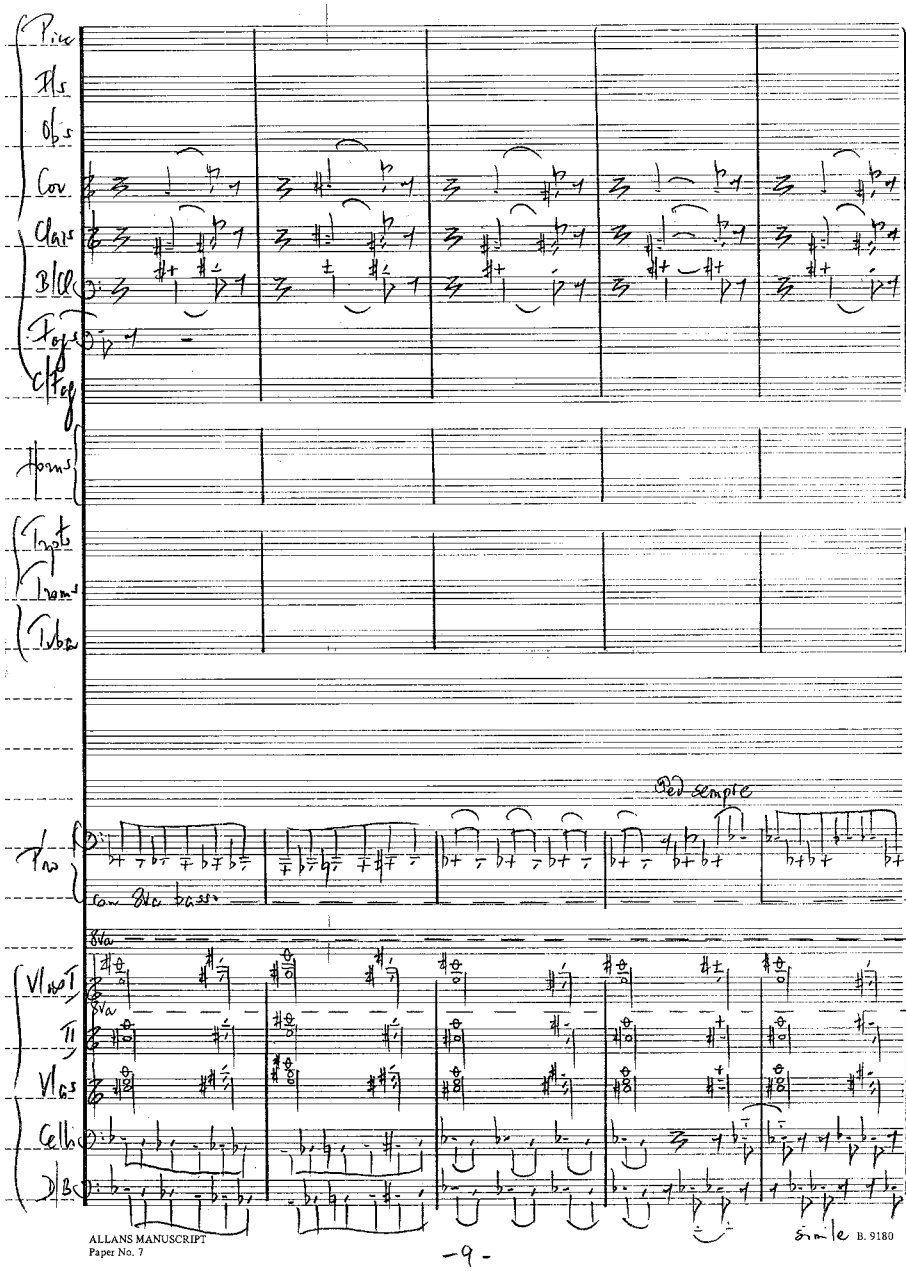
ALLANS MANUSCRIPT
Paper No. 7
B. 9180

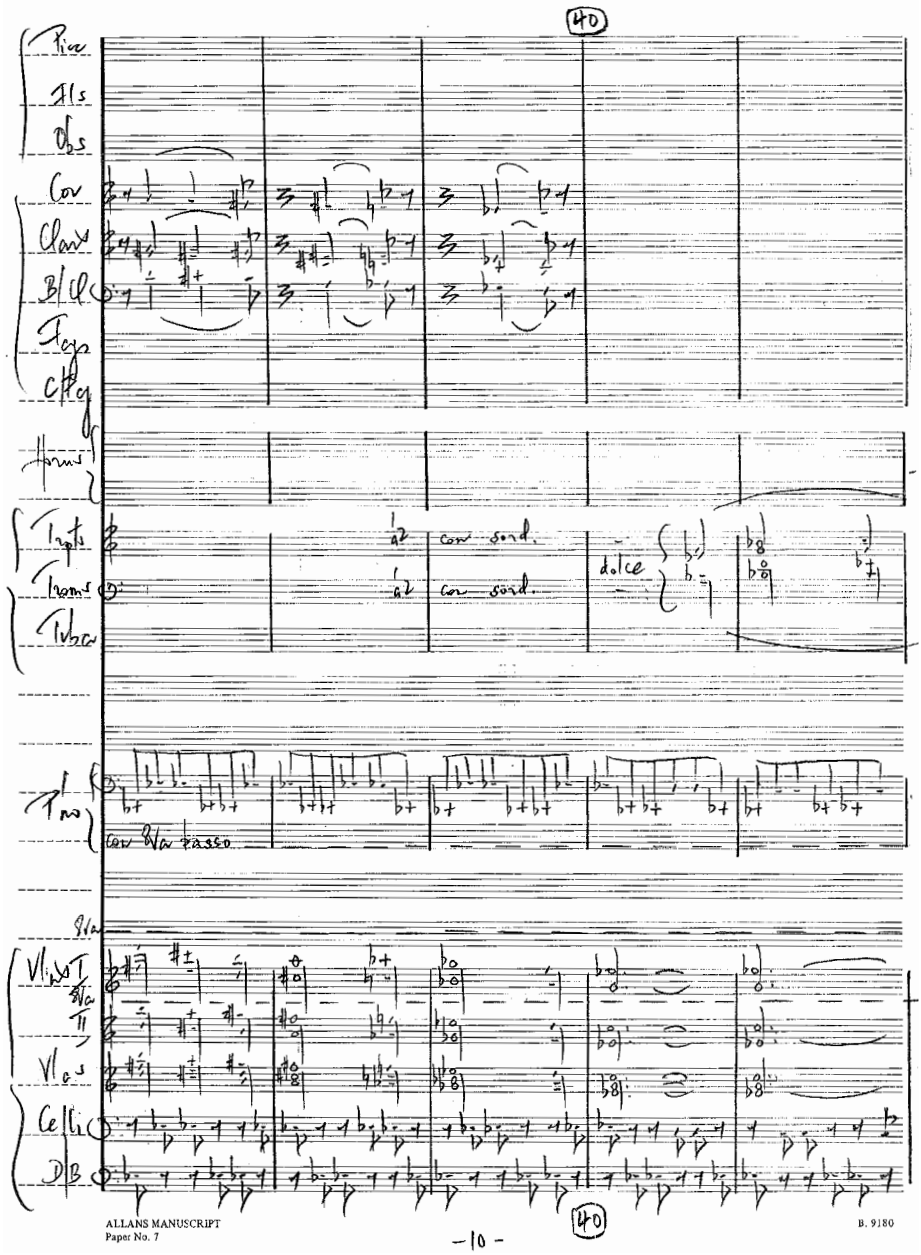

♪ (♩ = 80)
Pic
Fls
Obs
Cor
Clars
B Cl
Fags
cfag
Horns
Trpts
Trons
Tubas
Pno
strings: smoothly
Vlns I
II
Vlas
Cello
D B
ALLANS MANUSCRIPT
Paper No. 7
-5-
B 9180

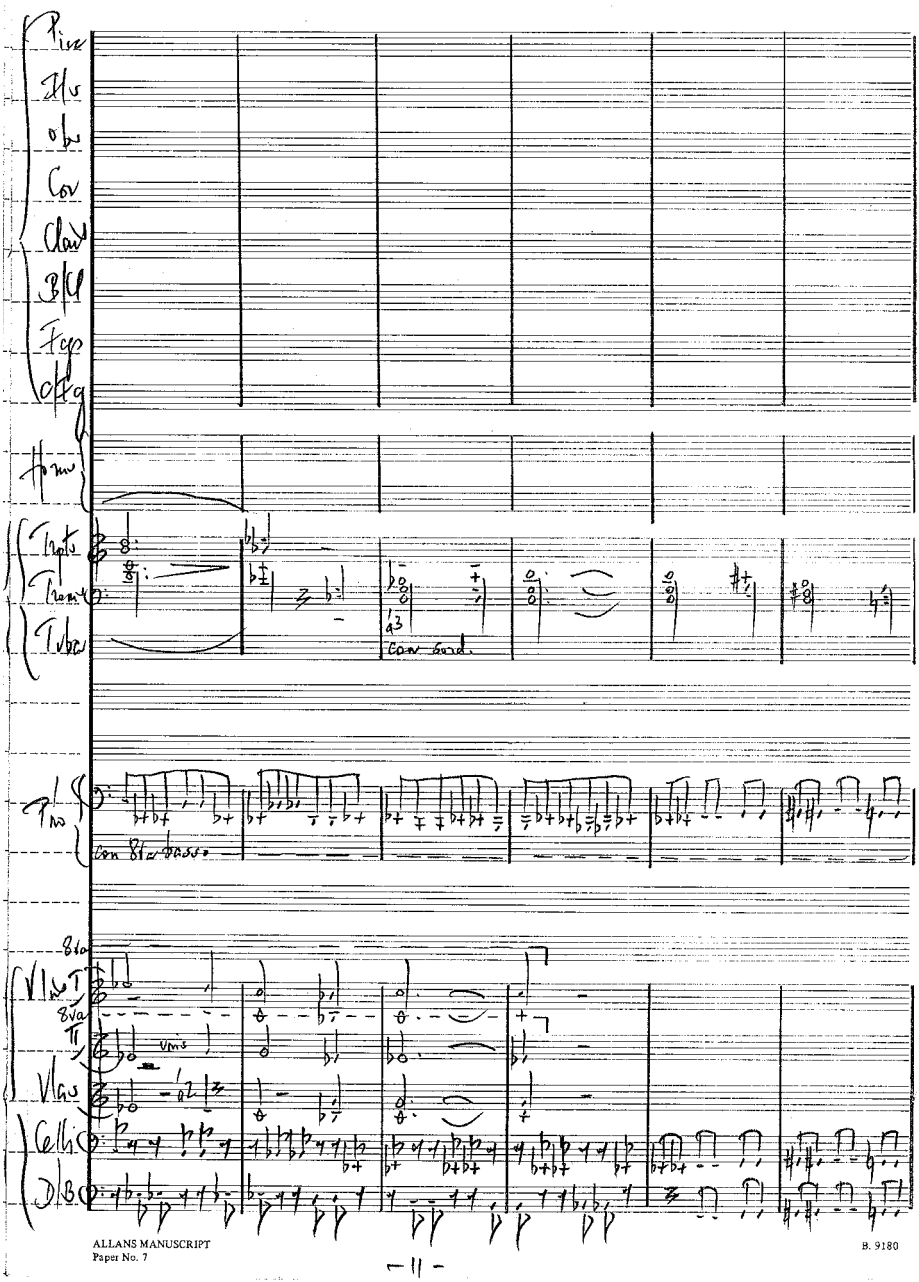

cresc.....
f
20
Pice
Fls
Obs
Cor
Clar
B/Cl
Fags
C/Fag
Horns
Trpts
Trons
Tuba
cresc.....
f
Pno
cresc.....
8va
f
Vlas I
II
Vlas
Celli
D/B
20
cresc.....
ALLANS MANUSCRIPT
Paper No. 7
-6-
B. 9180

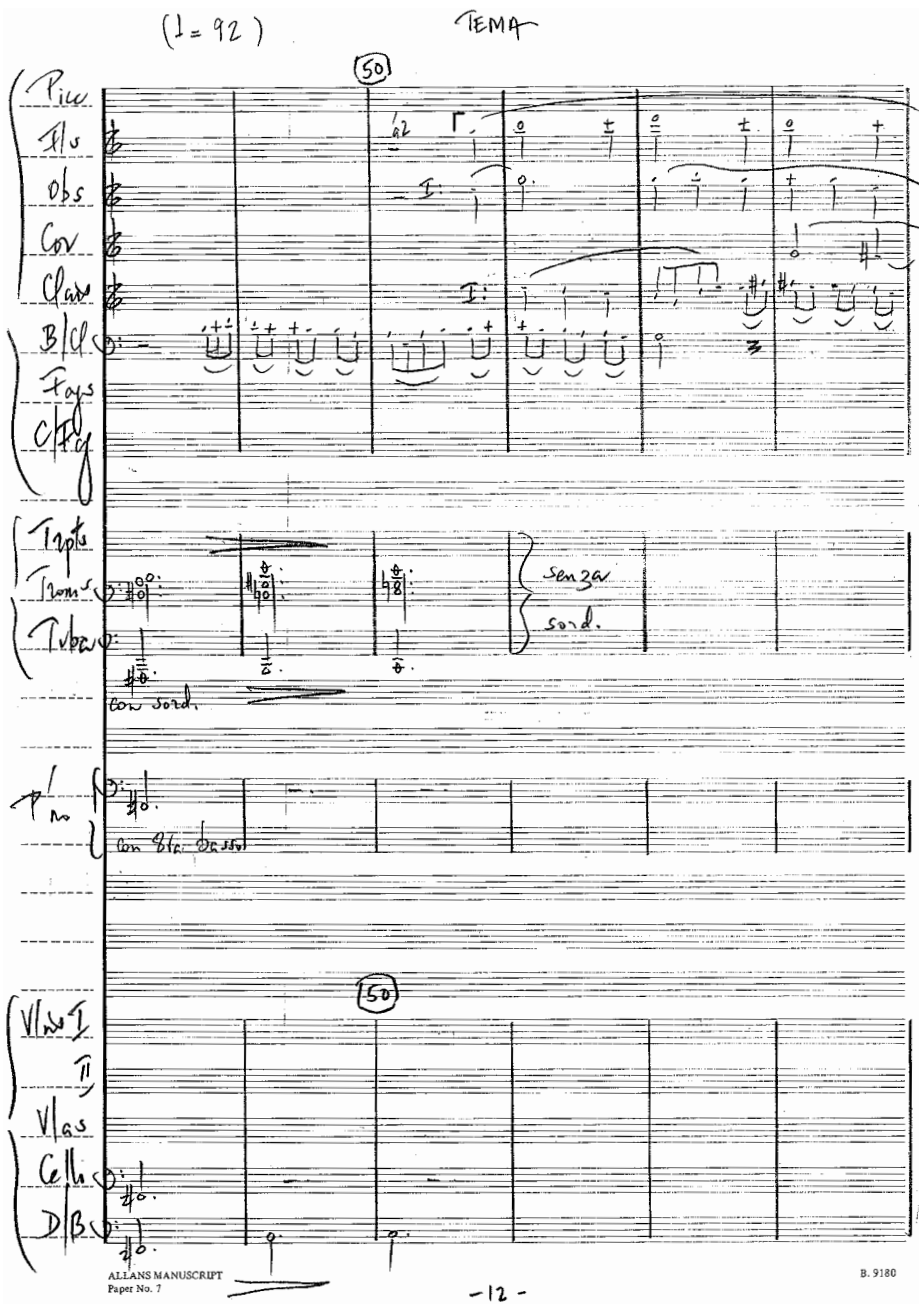

ff
Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Tripts
Trams
Tubas
Timps
Pno
8Vas
Vlns I
II
Vlas
Cells
D/B
pp
sfz
ALLANS MANUSCRIPT
Paper No. 7
-7-
B. 9180

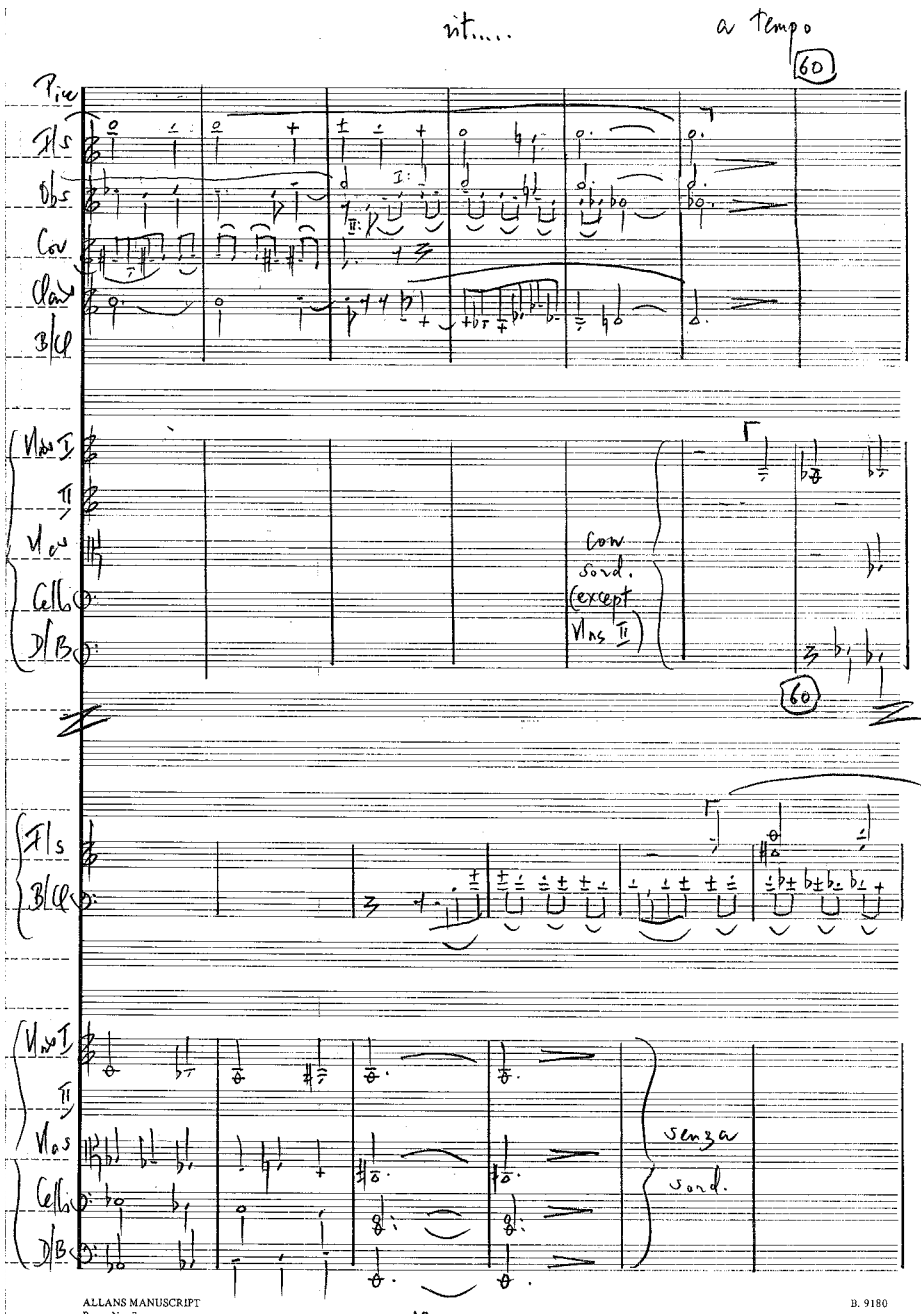

Non troppo sostenuto, sotto voce
30
Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fg
Horns
Trpts
Trons
Tubas
30
legato, ppp
Pno
Con Ped basso
Vln I
II
Vlas
Cello
D/B
ppp
Con sordino
div
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-8-


Pic
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Trom
Tuba
Ped sempre
Pno
con 8va basso
8va
Vlns I
II
Vlas
Cello
D/B
simile
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-9-


40
Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Trons
Tuba
con sord.
con sord.
dolce
Pno
con 8va passo
8va
Vlns I
8va
II
Vlas
Cellis
DB
40
ALLANS MANUSCRIPT
Paper No. 7
-10-
B. 9180


Pizz
Fl
Obs
Cor
Clar
B/Cl
Fgs
C/Fg
Horns
Trpts
Trems
Tuba
con sord.
Pno
con 8va basso
8va
Vlns I
8va
II
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
— 11 —


(♩= 92)
TEMA
50
Picc.
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fg
Trpts
Trons
Tuba
senza
sord.
con sord.
Timp
150
Vlns I
II
Vlas
Cello
D/B
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-12-



ALLANS MANUSCRIPT
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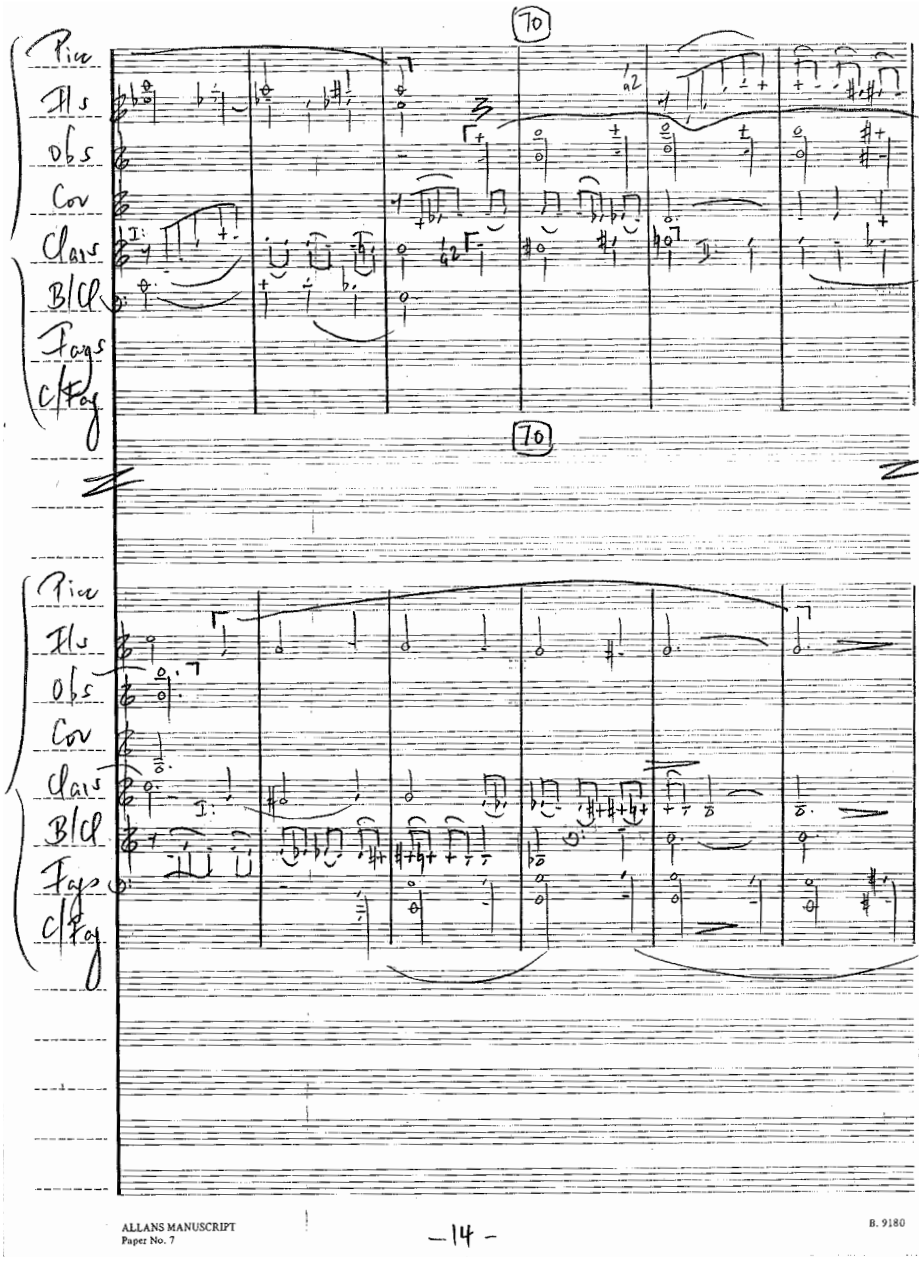
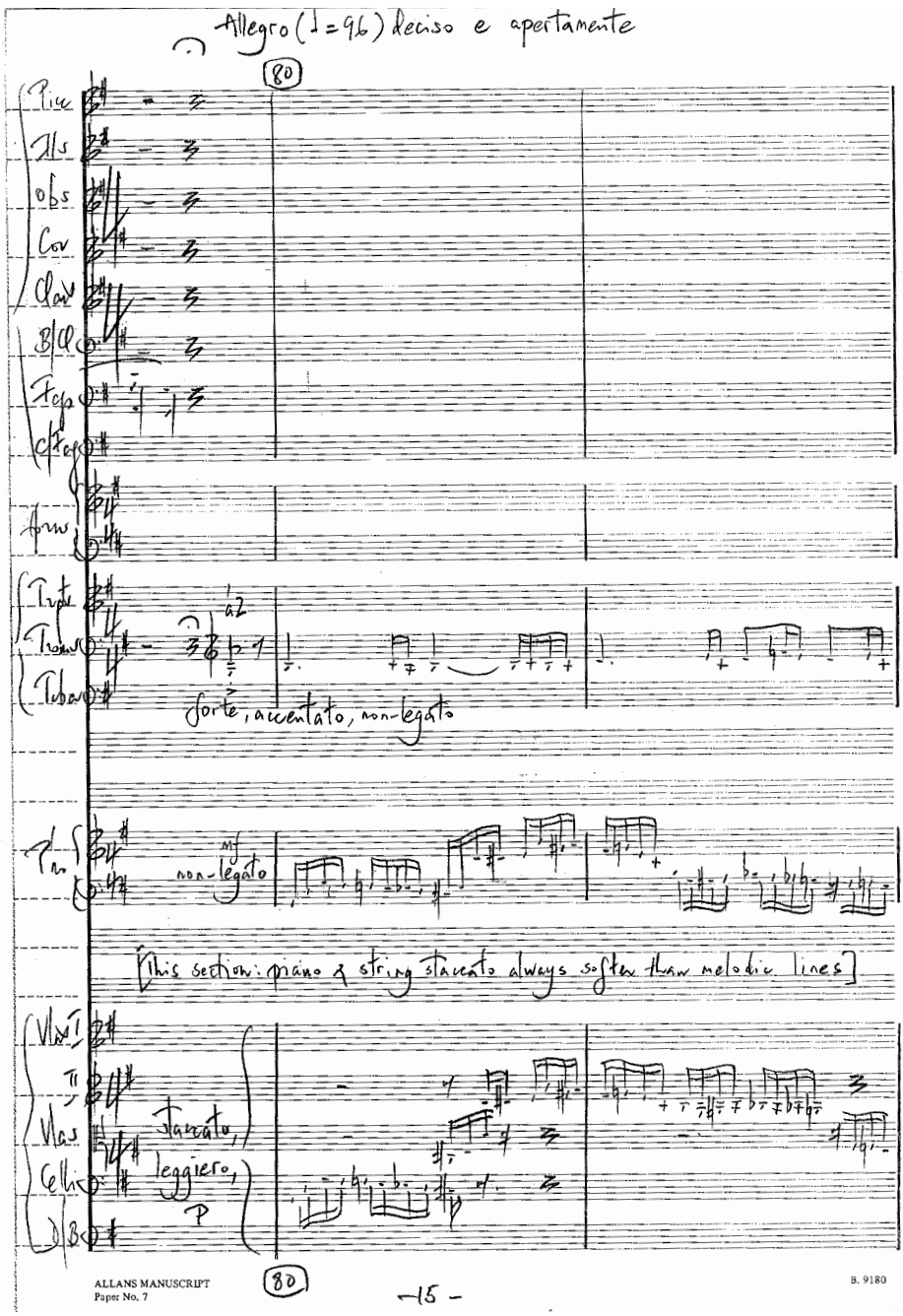
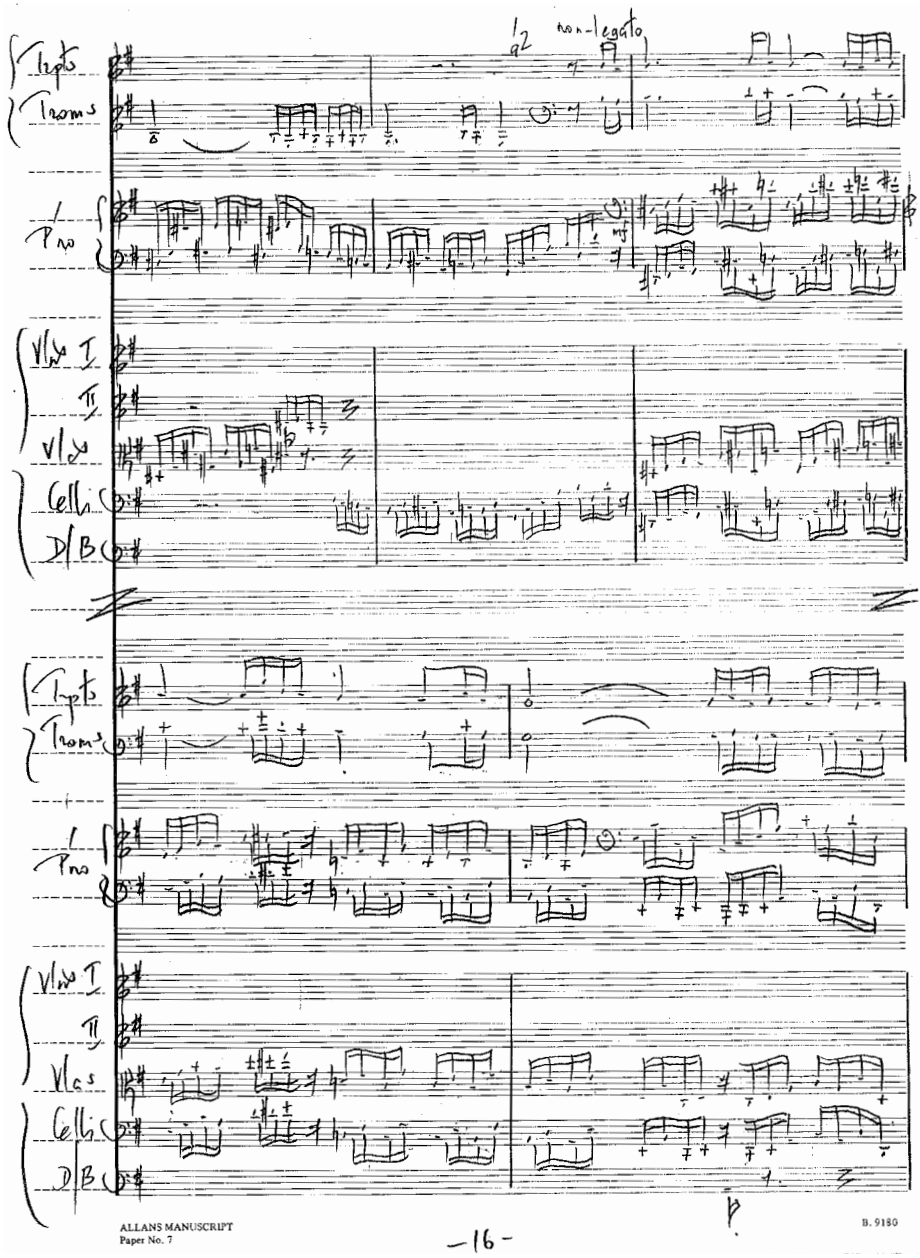
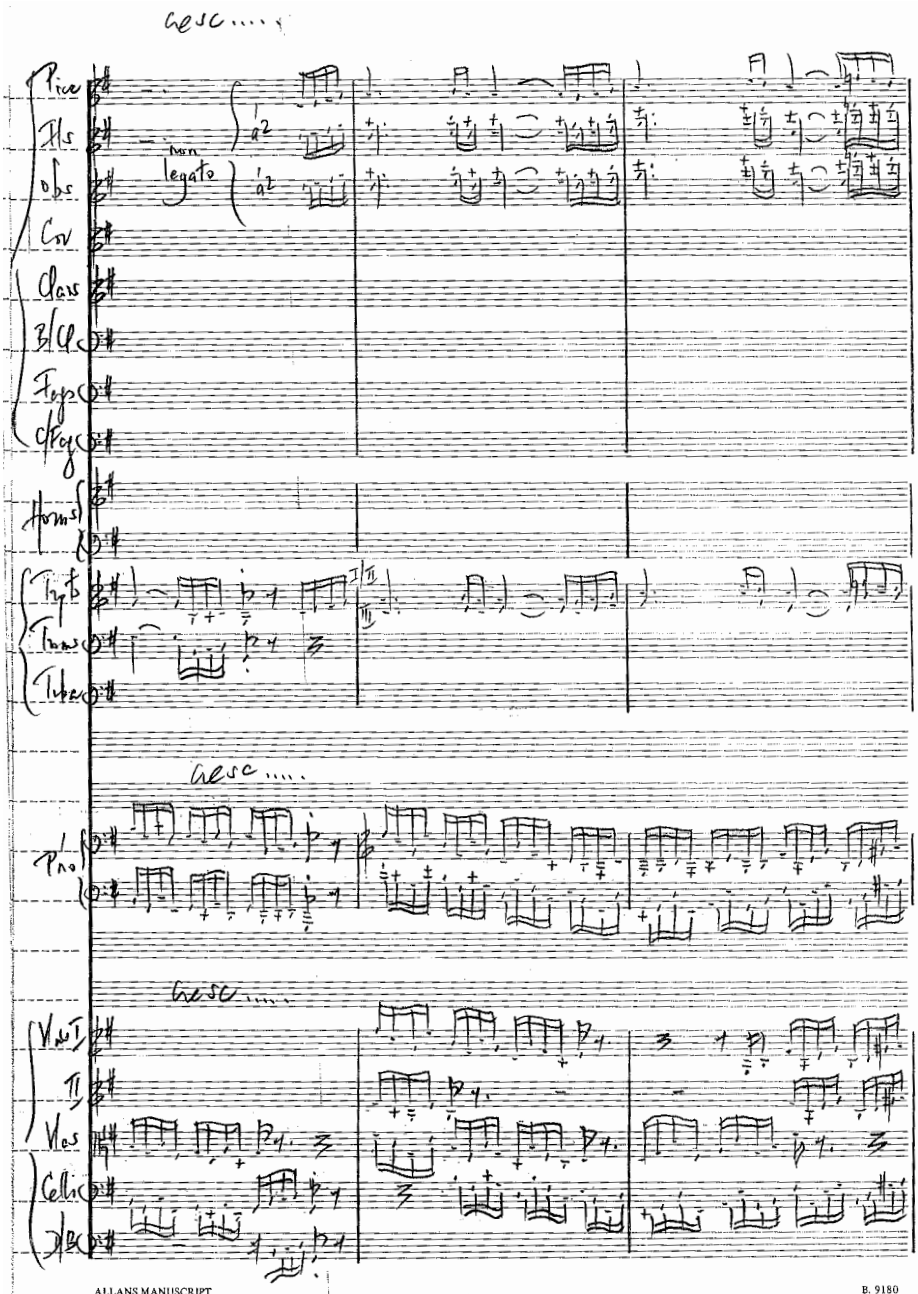
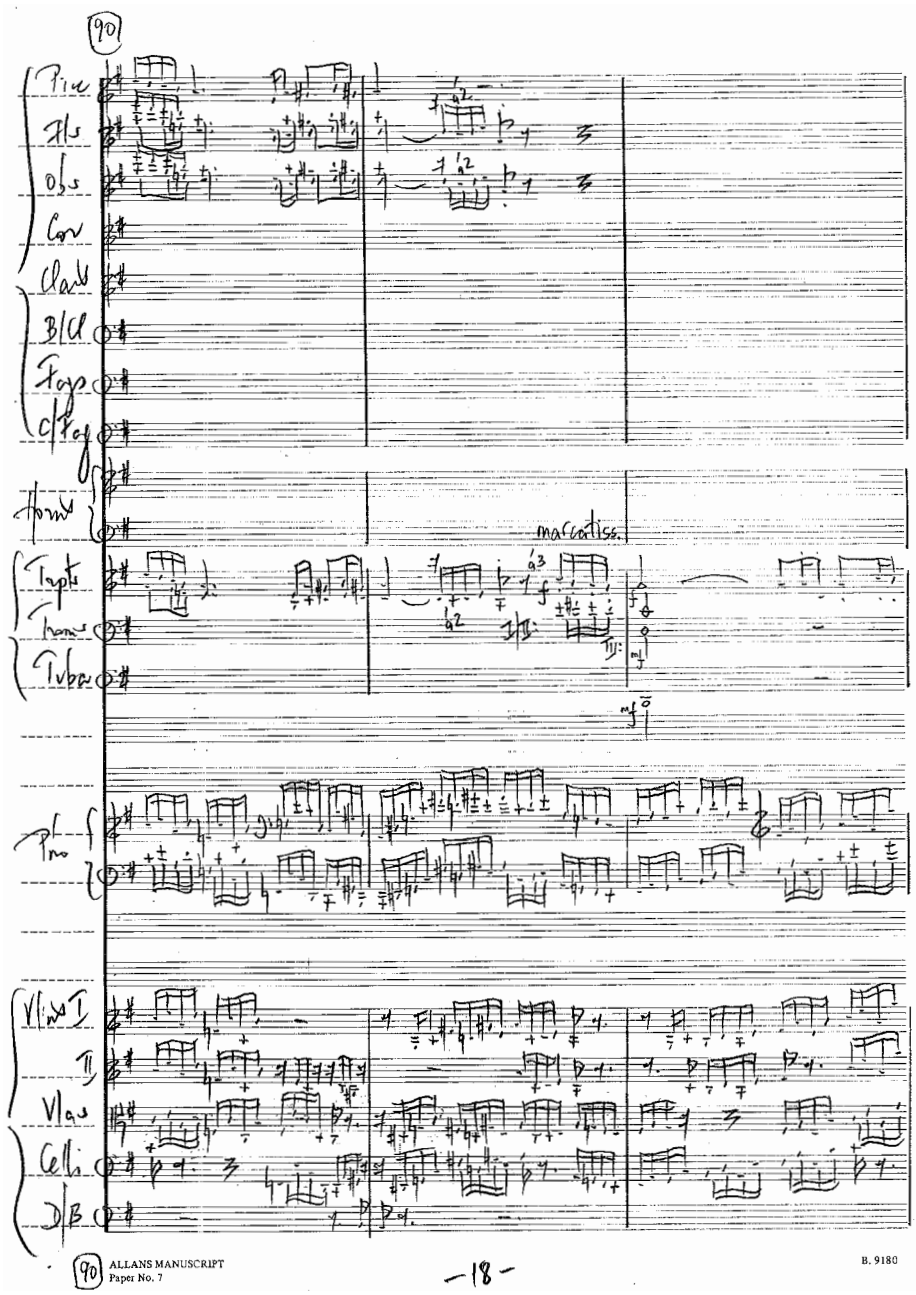
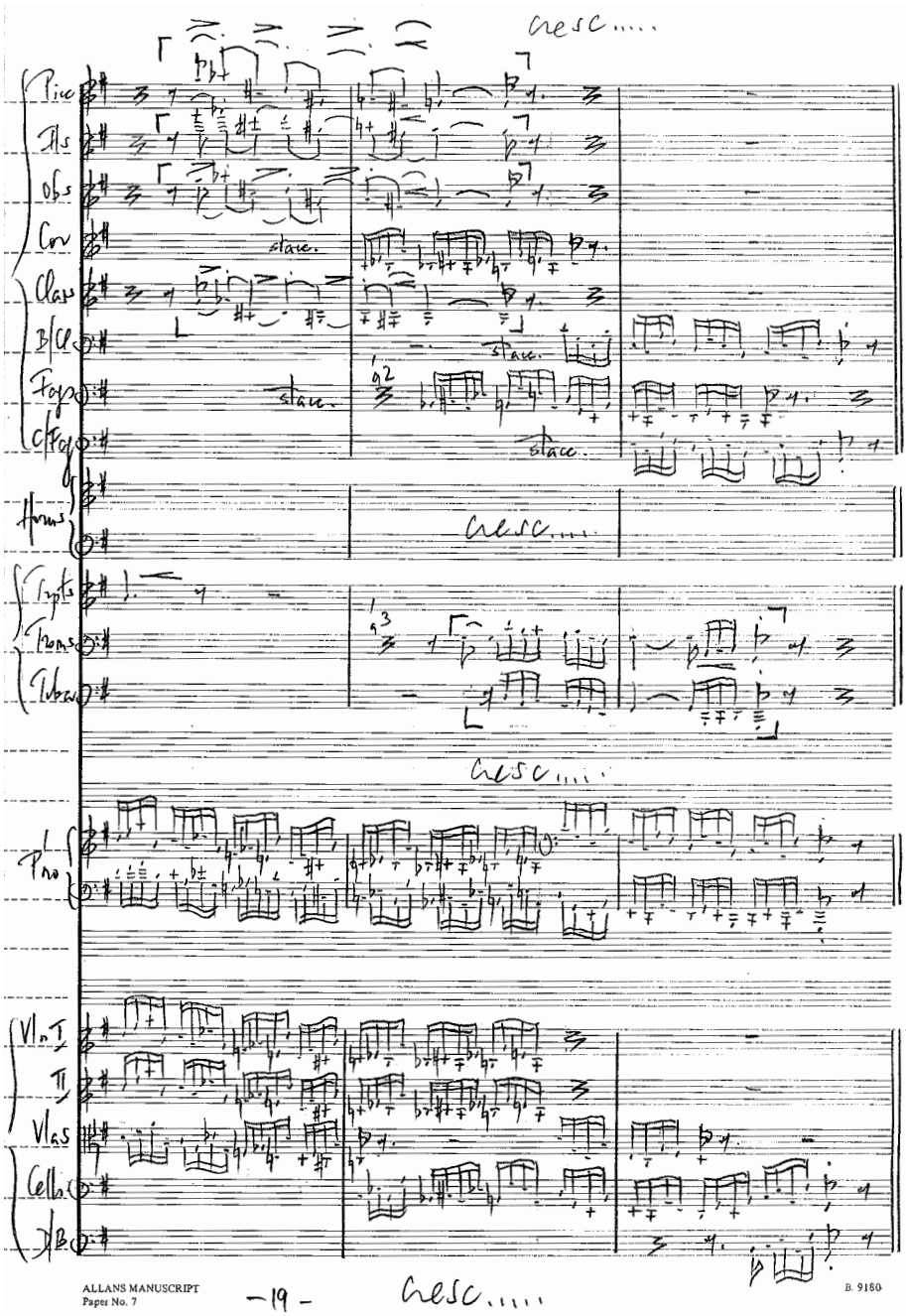

70
Pic
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
a2
70
Pic
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
ALLANS MANUSCRIPT
Paper No. 7
– 14 –
B. 9180

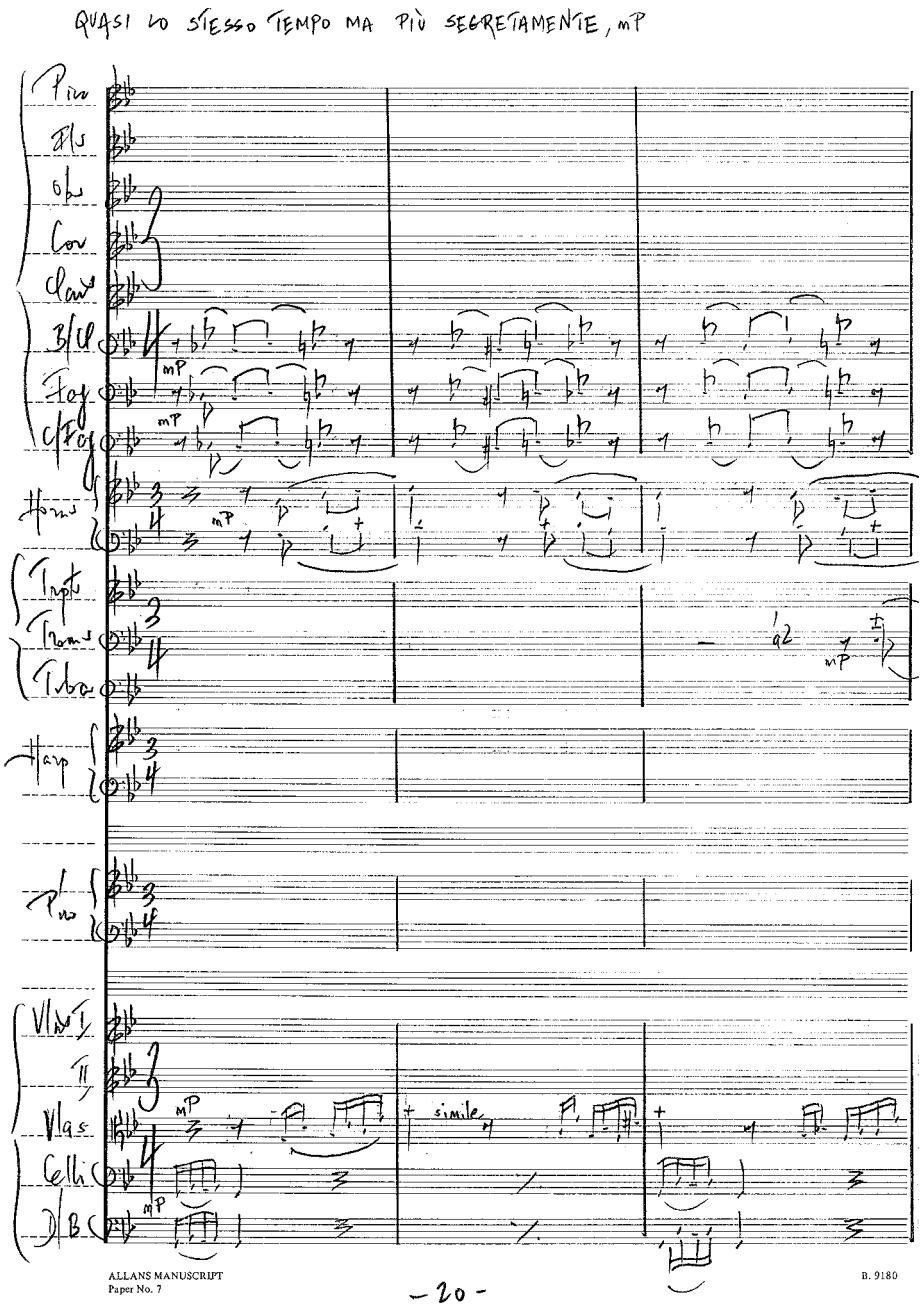

Allegro (♩=96) deciso e apertamente
80
Picc
Fls
Obs
Cor
Clar
B/Cl
Fag
C/Fag
Arm
Trpt
Trom
Tuba
a2
forte, accentato, non-legato
Pno
mf
non-legato
[This section: piano & string staccato always softer than melodic lines]
Vlas I
II
Vlas
Celli
D/B
staccato,
leggiero,
P
80
ALLANS MANUSCRIPT
Paper No. 7
-15-
B. 9180


non-legato
Trpts
Trams
Pno
Vlns I
II
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
-16-
B. 9180


cresc.....
Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
non legato
a2
a2
Horns
Trpts
Trms
Tuba
cresc.....
Pno
cresc.....
Vlns I
II
Vlas
Cellis
D/B
ALLANS MANUSCRIPT
Paper No. 7
-17-
B. 9180


90
Pic
Fls
Obs
Cor
Clar
B/Cl
Fags
C/Fag
Horns
marcatiss.
Tpts
Trams
Tubas
Pno
Vlns I
II
Vlas
Celli
D/B
90
ALLANS MANUSCRIPT
Paper No. 7
-18-
B. 9180


cresc.....
Picc
Fls
Obs
Cor
stacc.
Clar
B/Cl
Fags
C/Fag
a2
Horns
cresc.....
Trpts
Trons
Tuba
a3
cresc.....
Pno
Vln I
II
Vlas
Cello
B
ALLANS MANUSCRIPT
Paper No. 7
– 19 –
cresc.....
B. 9180



QUASI LO STESSO TEMPO MA PIÙ SEGRETAMENTE, mP

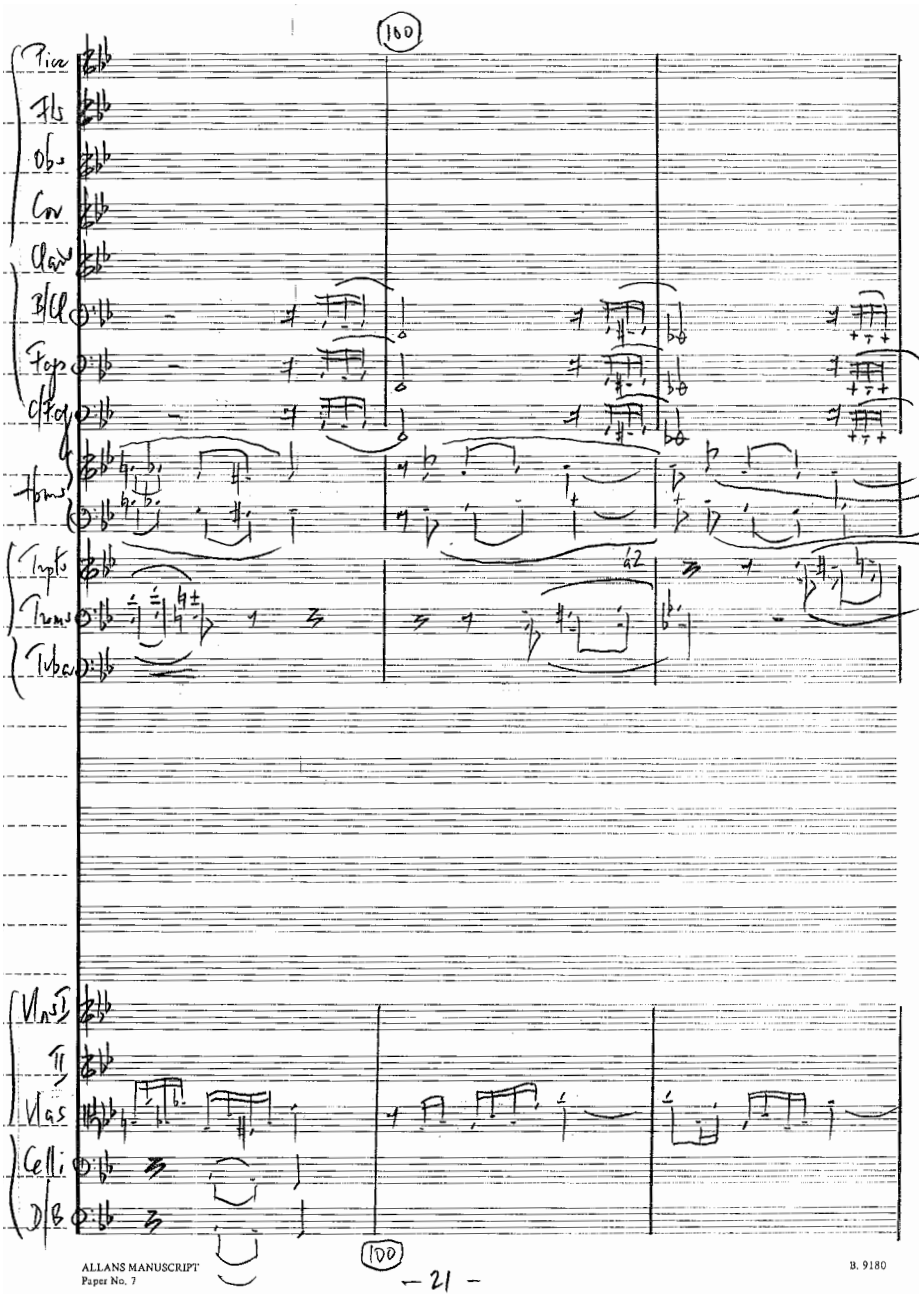
Pico
Fl
Ob
Cor
Clar
B/Cl
Fag
C/Fag
Horns
Trpts
Trams
Tuba
Harp
Pno
Vlns I
II
Vlas
Celli
D/B

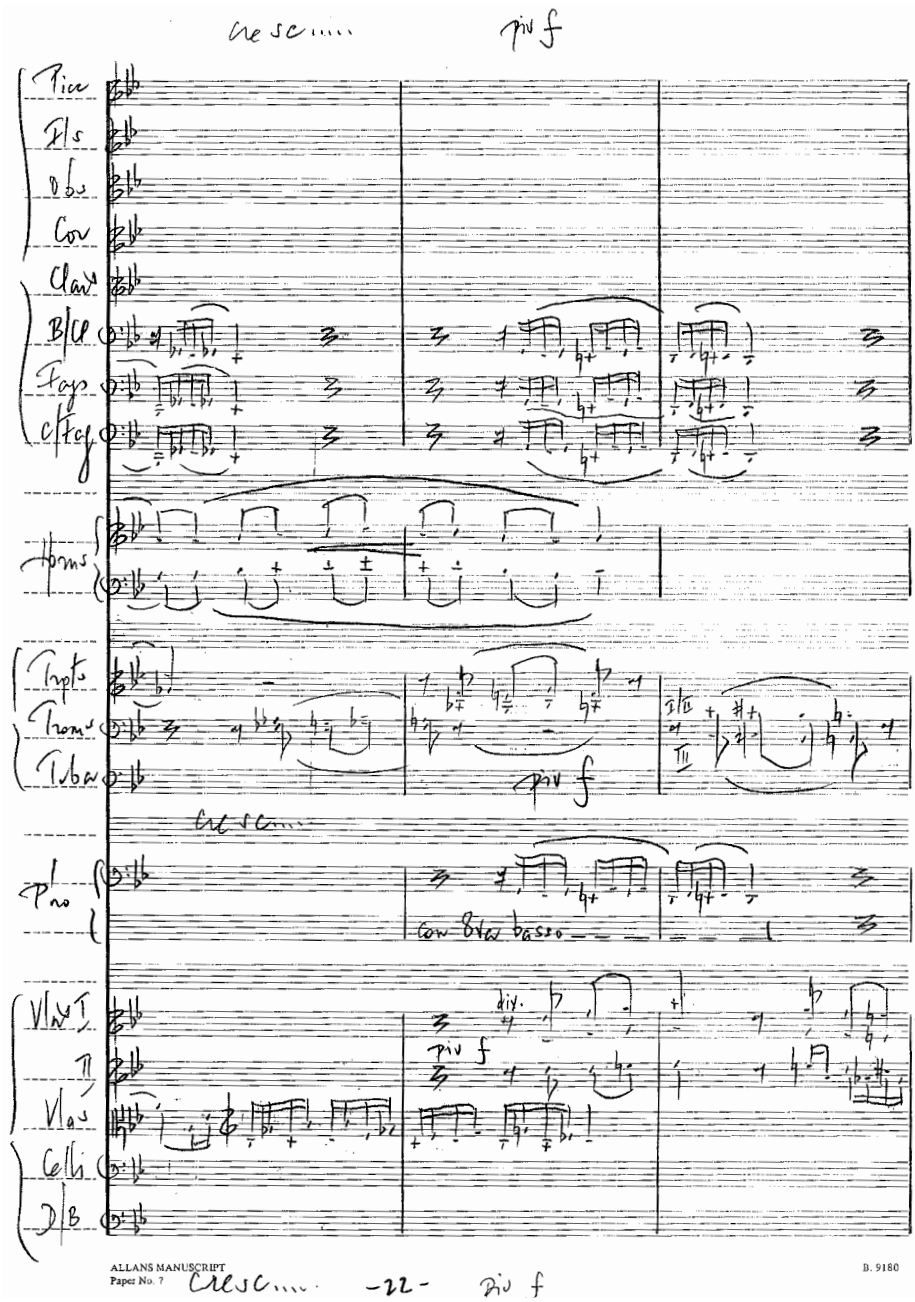
mP

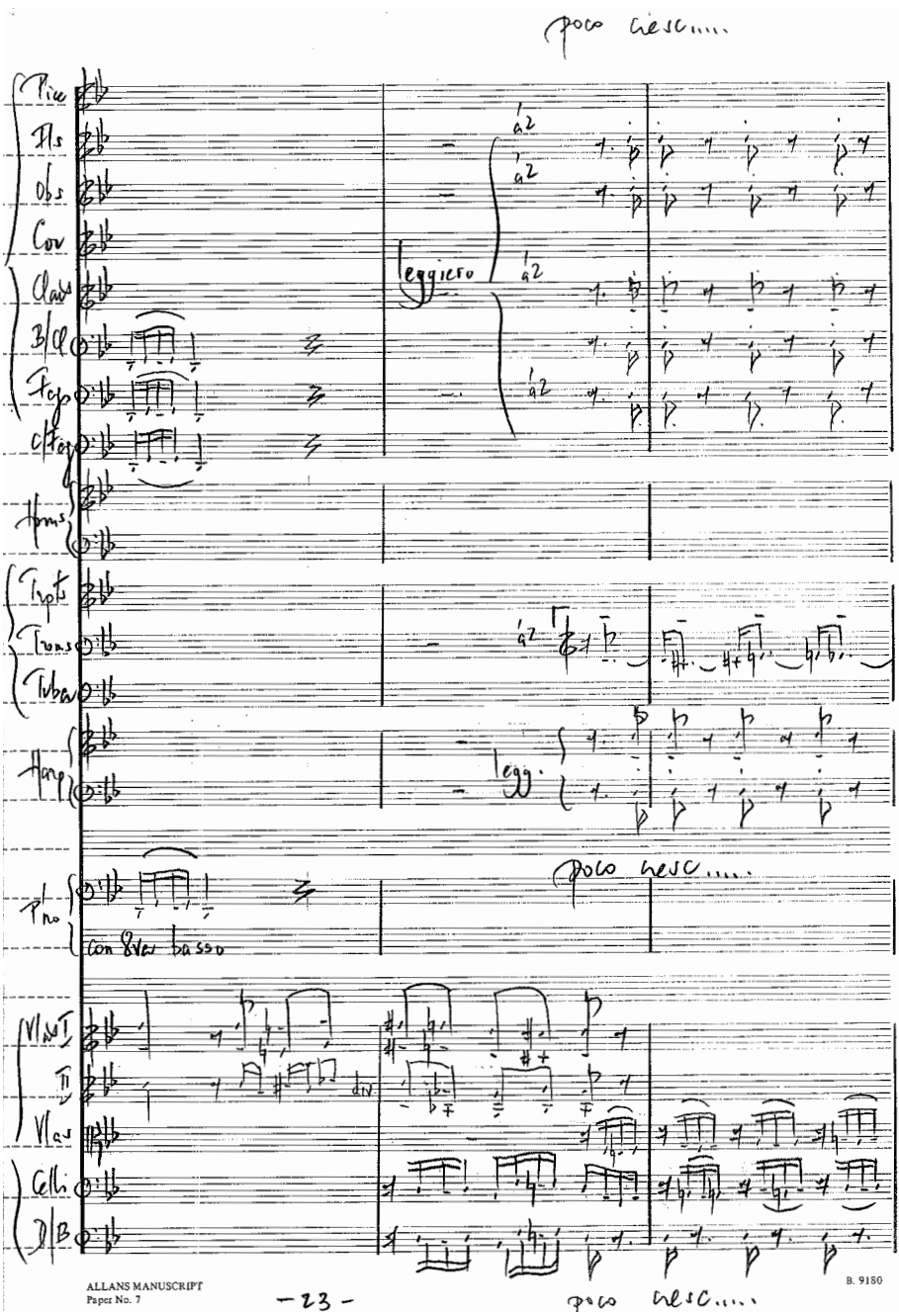
simile

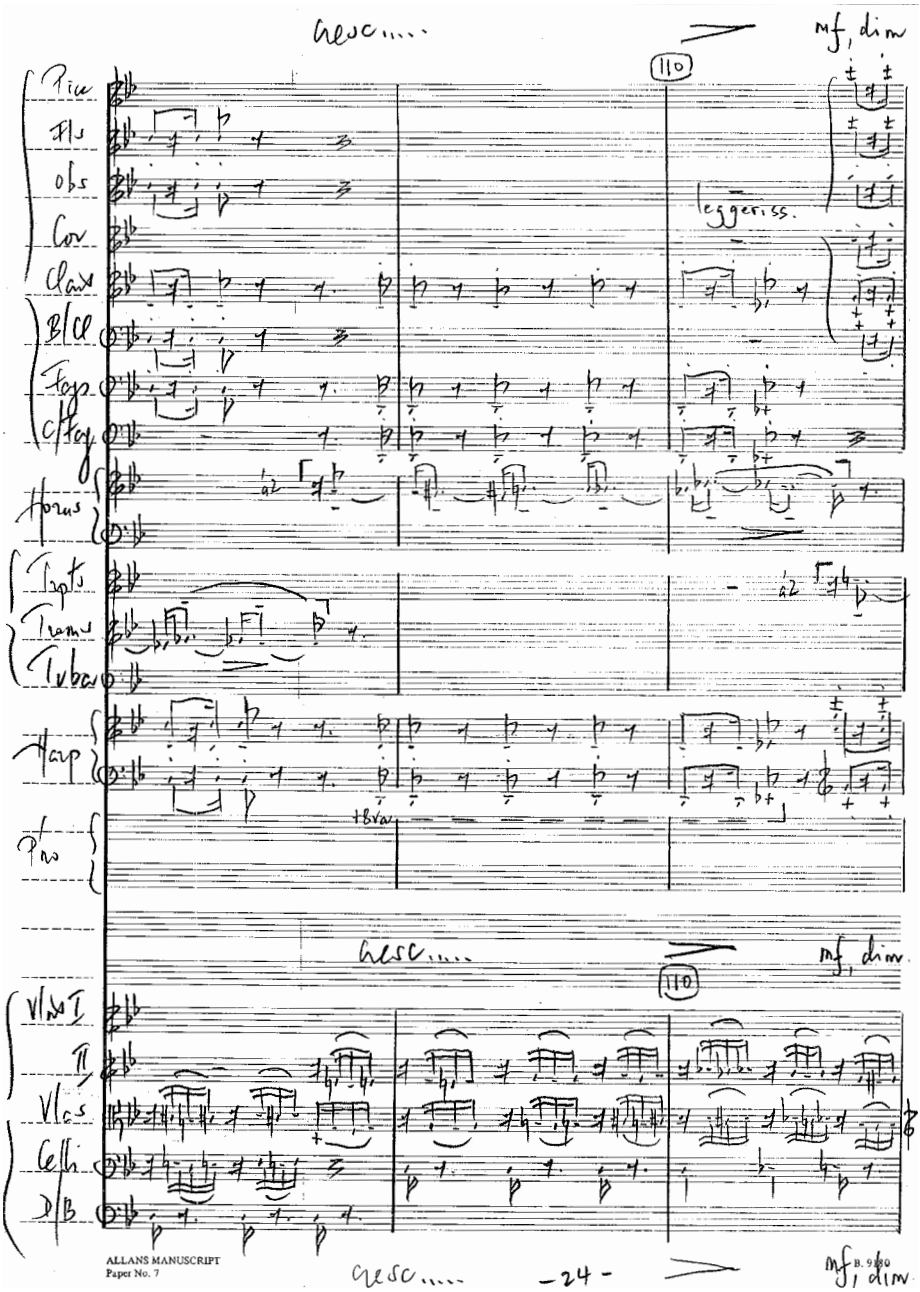
ALLANS MANUSCRIPT
Paper No. 7

B. 9180

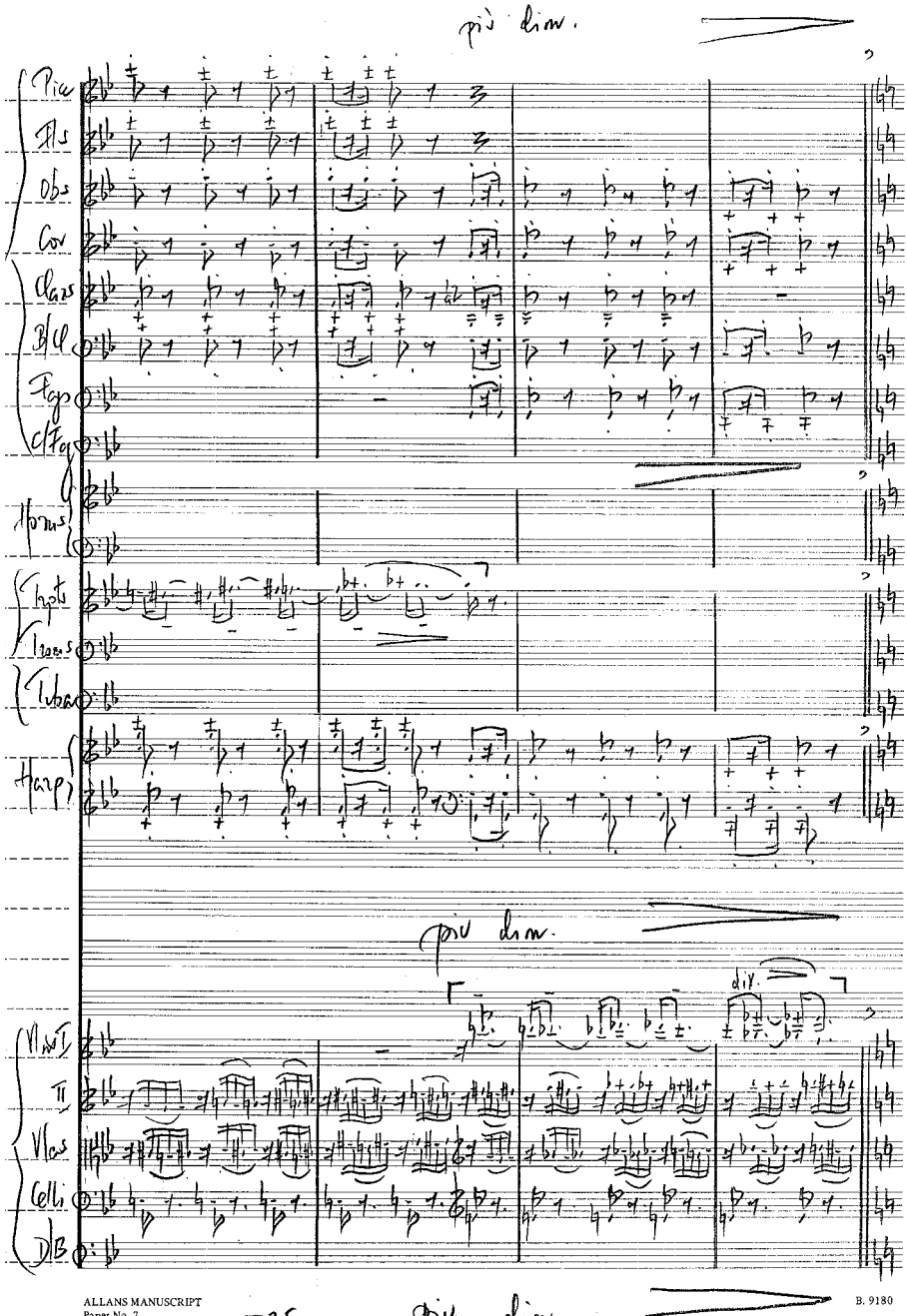

100
Picc
Fls
Obs
Cor
Clar
B/Cl
Fags
C/Fag
Hpms
Tmpts
Trms
Tuba
Vlns I
II
Vlas
Celli
D/B
100
ALLANS MANUSCRIPT
Paper No. 7
— 21 —
B. 9180

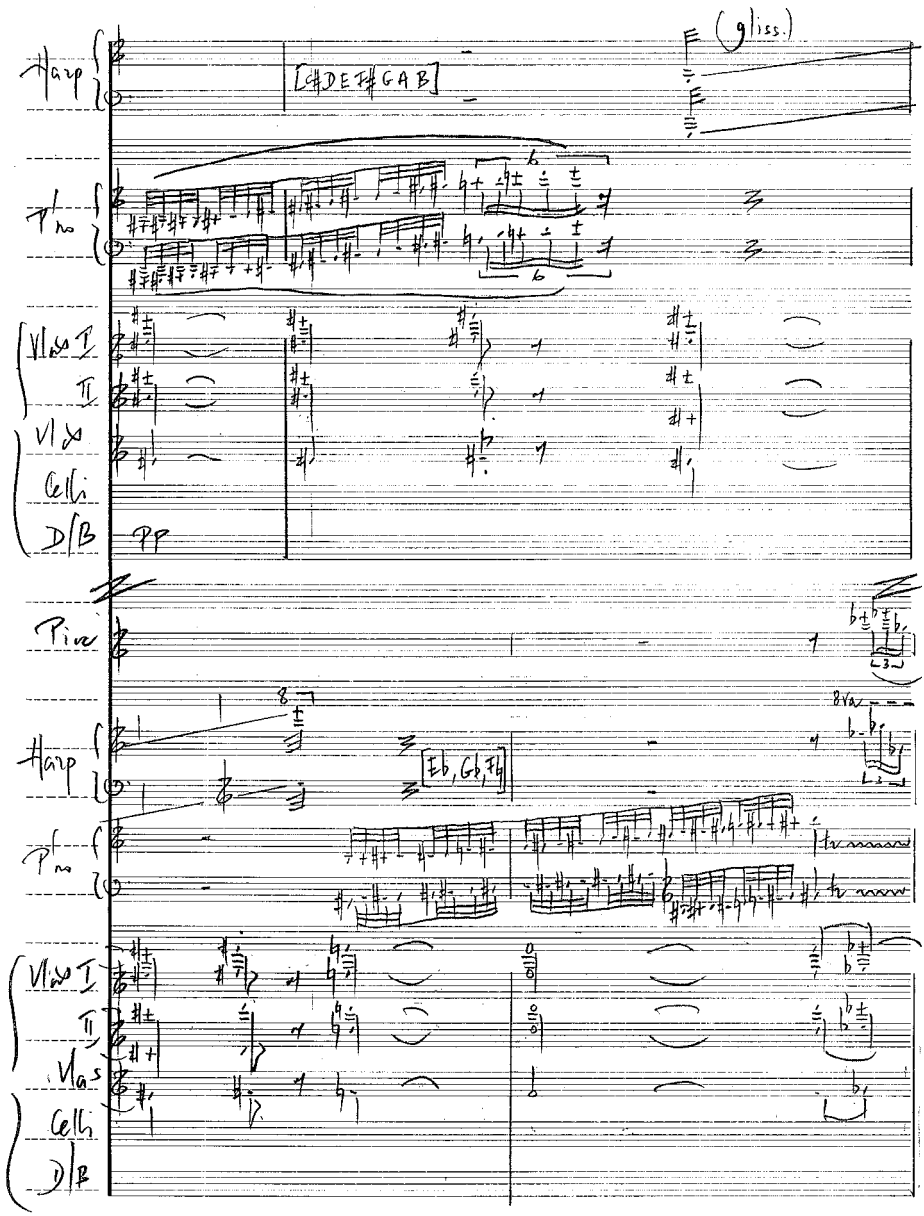

cresc.....
piu f
Picc
Fls
Obs
Cor
Clar
B/Cl
Fags
C/Fag
Horns
Trpts
Trom
Tuba
piu f
cresc.....
Pno
con 8va basso
Vlns I
II
Vlas
Celli
D/B
div.
piu f
ALLANS MANUSCRIPT
Paper No. 7
cresc.....
-22-
piu f
B. 9180

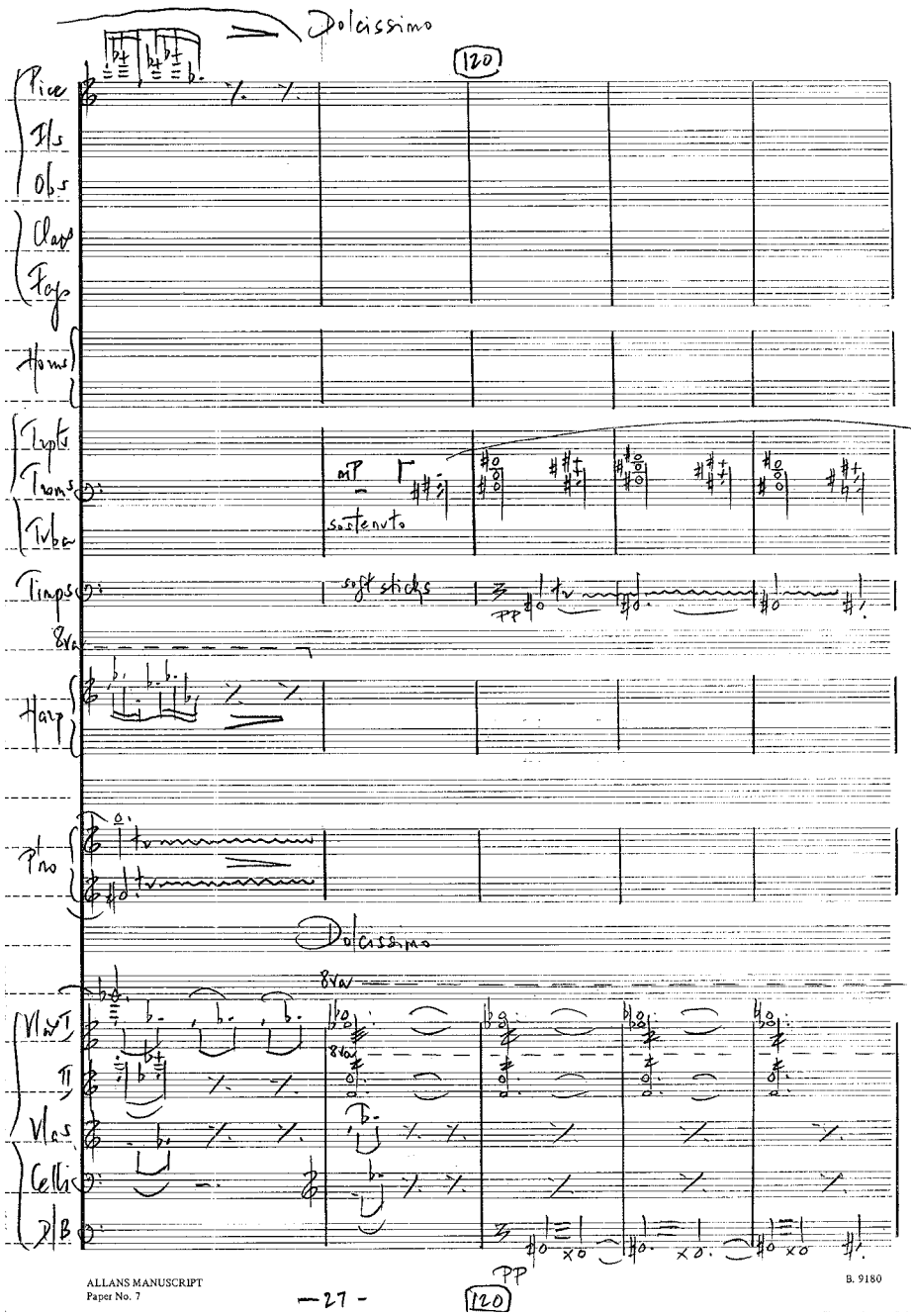

poco cresc.....
Pic
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Hrns
Trpts
Trons
Tuba
Harp
Pno
leggiero
a2
leggiero
con 8va basso
poco cresc.....
Vl I
Vl II
div
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
-23-
poco cresc.....
B. 9180



ALLANS MANUSCRIPT
Paper No. 7
B. 9180

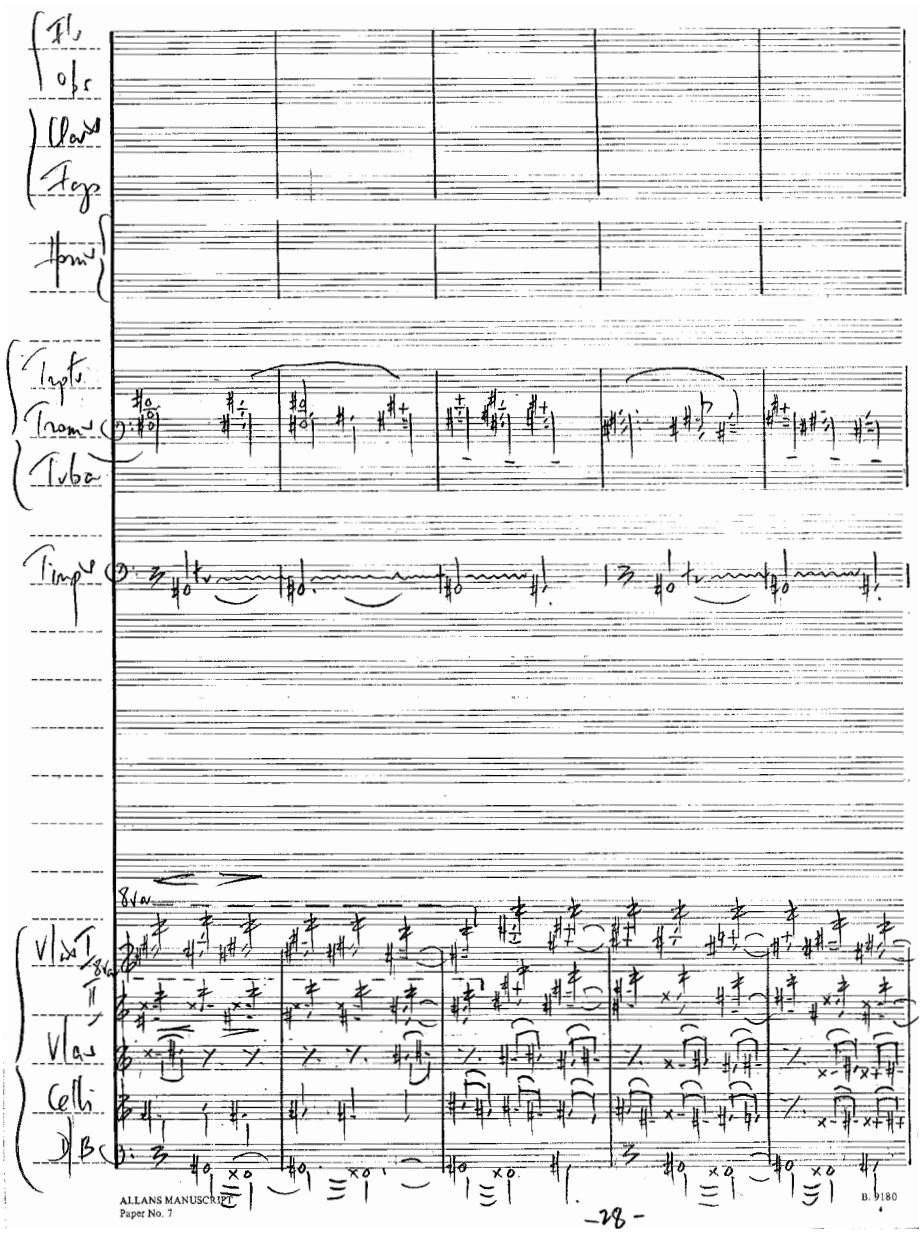

più dim.
Pic
Fls
Obs
Cor
Clars
Bcl
Fgs
Cfg
Horns
Trpts
Trons
Tuba
Harp
più dim.
div.
Vlns I
II
Vlas
Celli
DB

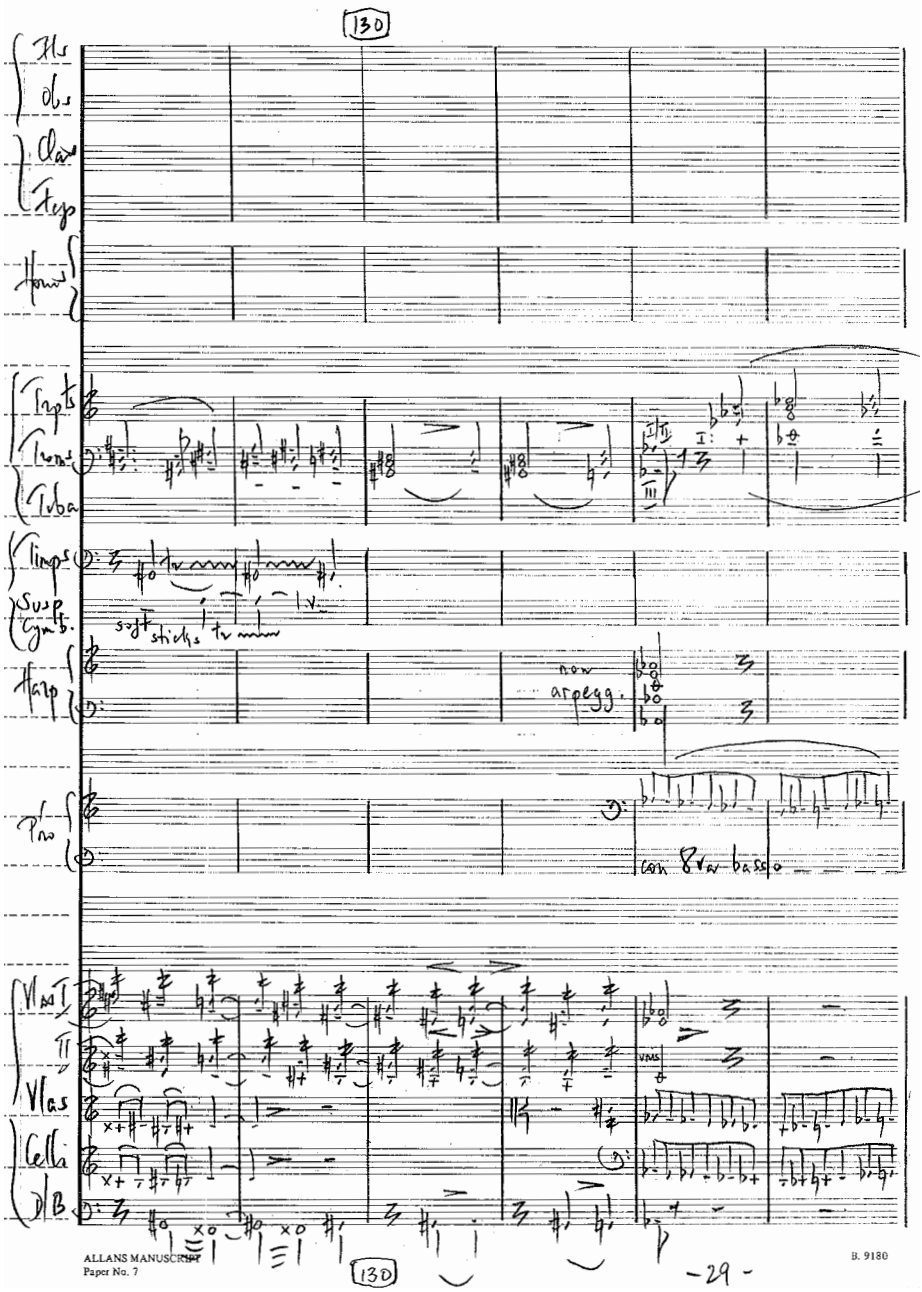

Harp
[C♯DE♯GAB]
(gliss.)
Pno
Vln I
II
Vla
Celli
D/B
pp
Piu
Harp
[Eb, Gb, Bb]
8va
Pno
Vln I
II
Vlas
Celli
D/B

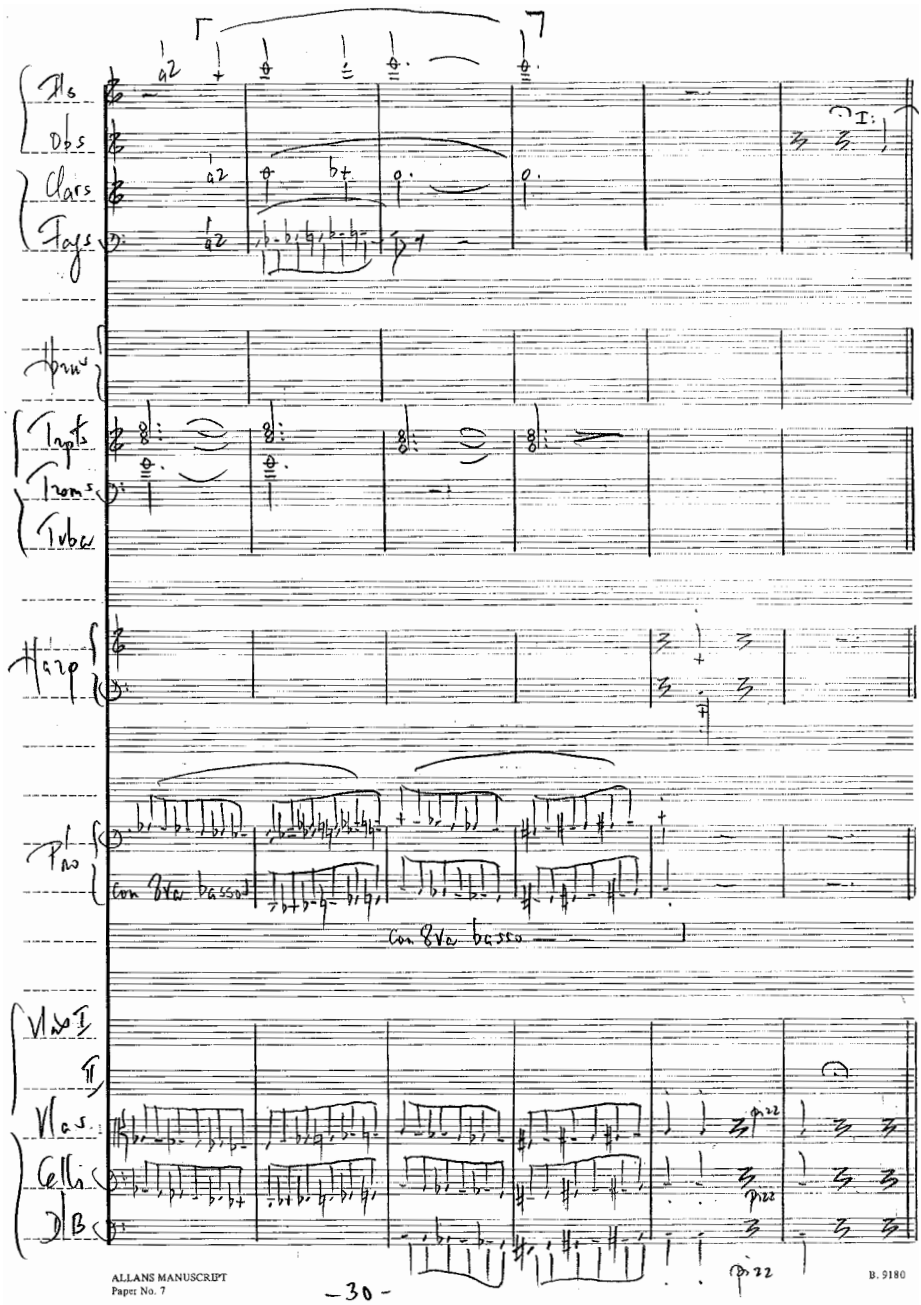


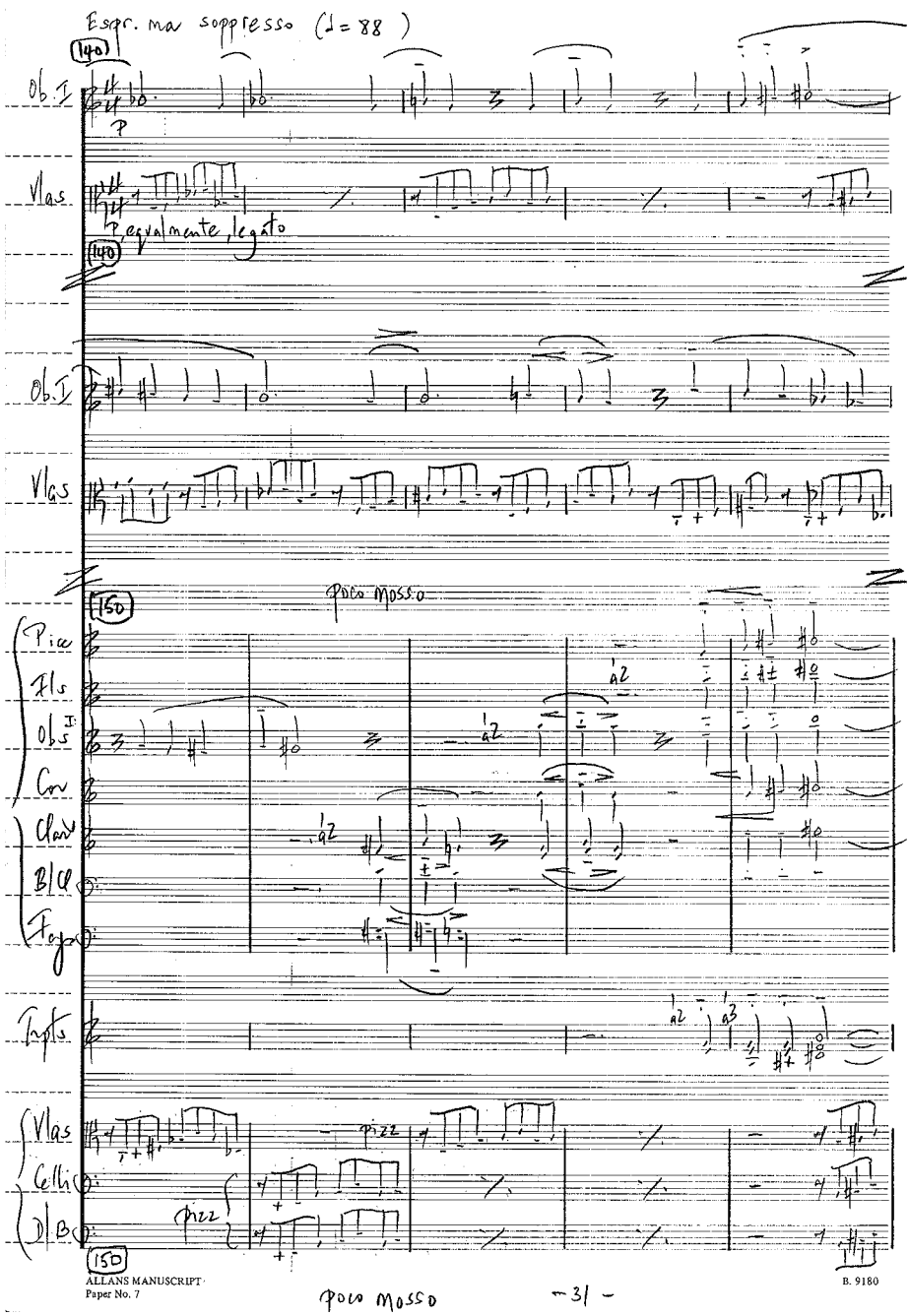
ALLANS MANUSCRIPT
Paper No. 7

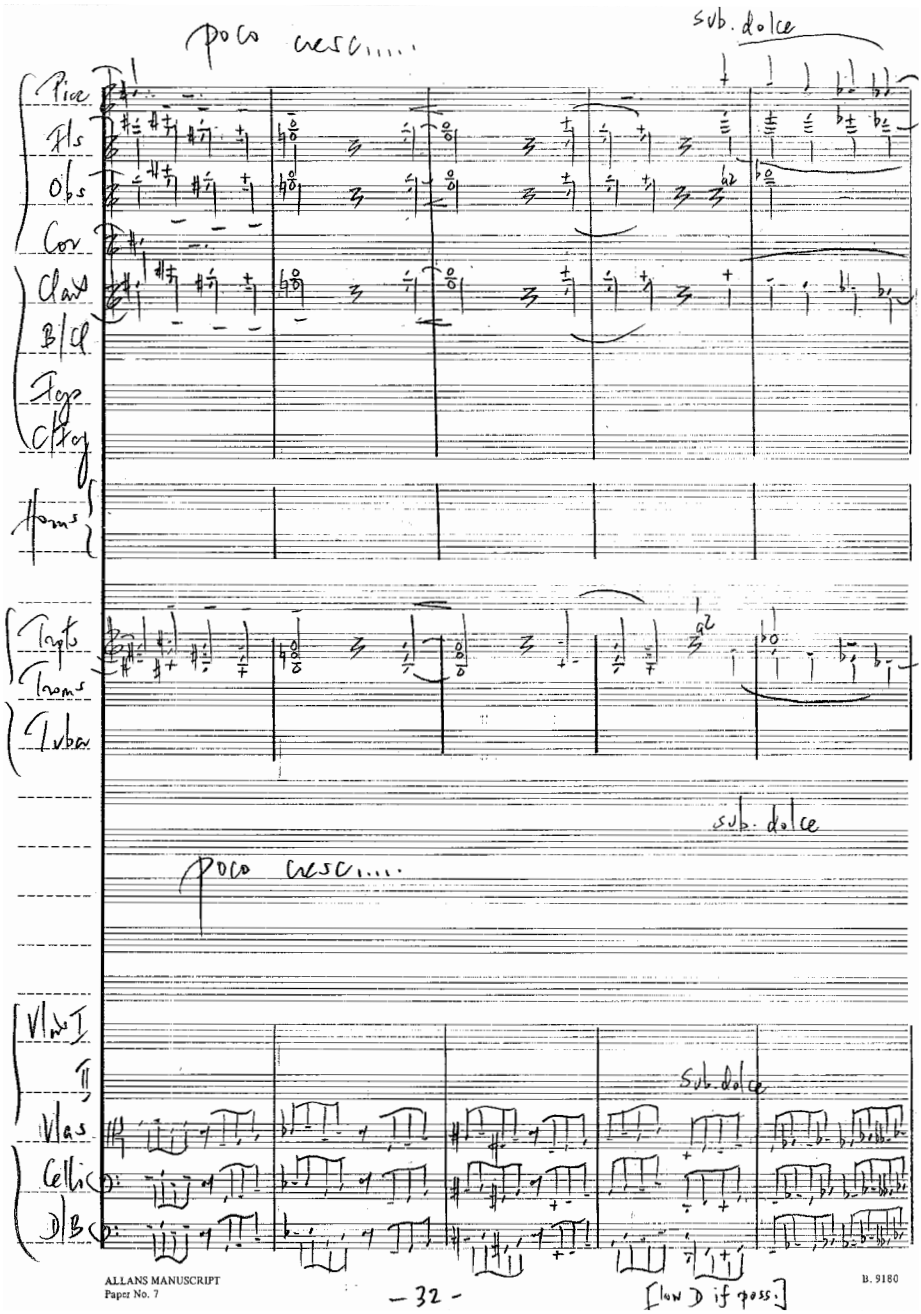
B. 9180

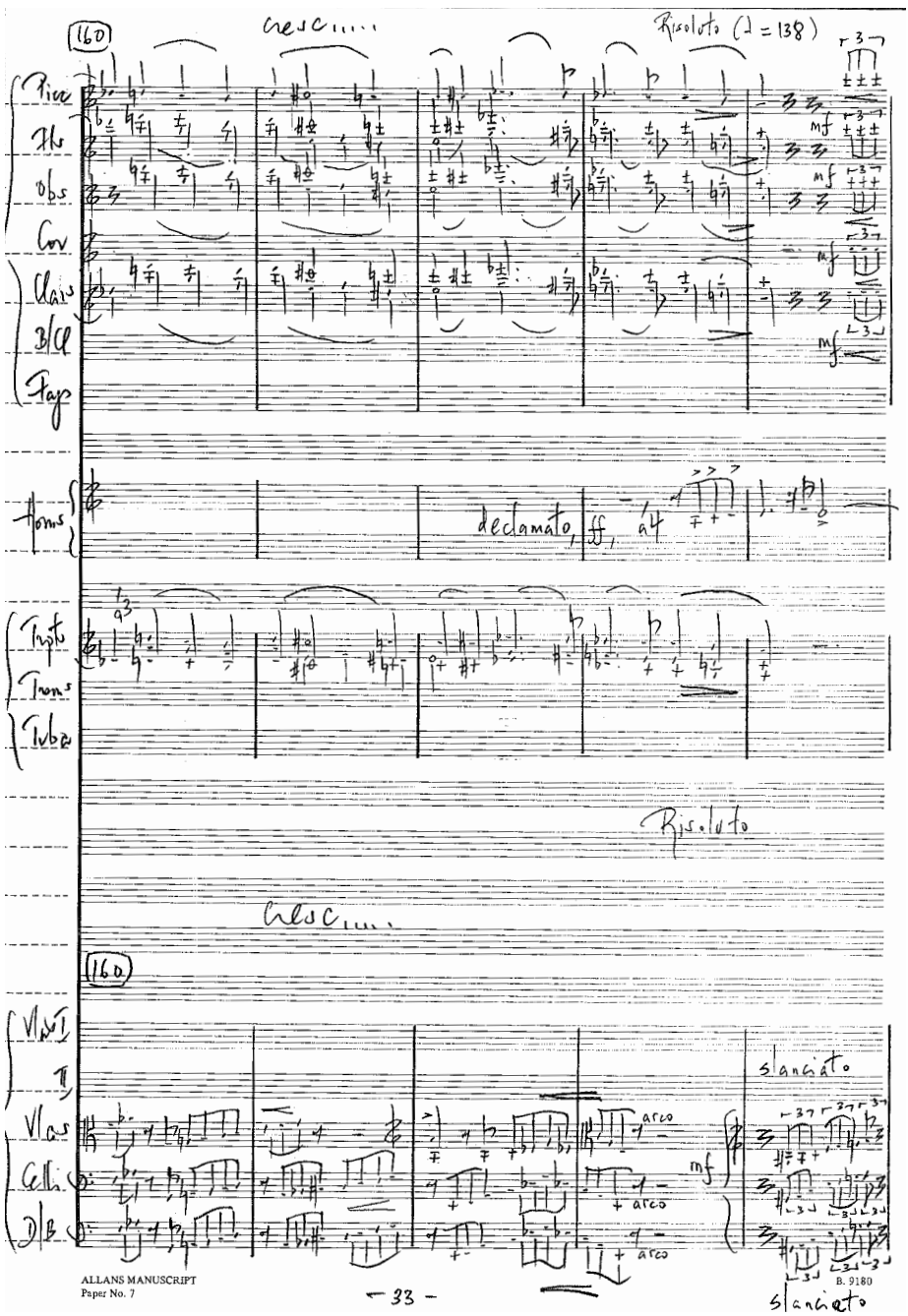

Fl.
Obs.
Clar.
Fags.
Hrns.
Trpts.
Trons.
Tuba
Timp.
8va
Vln. I
Vln. II
Vlas.
Celli
D.B.
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-28-

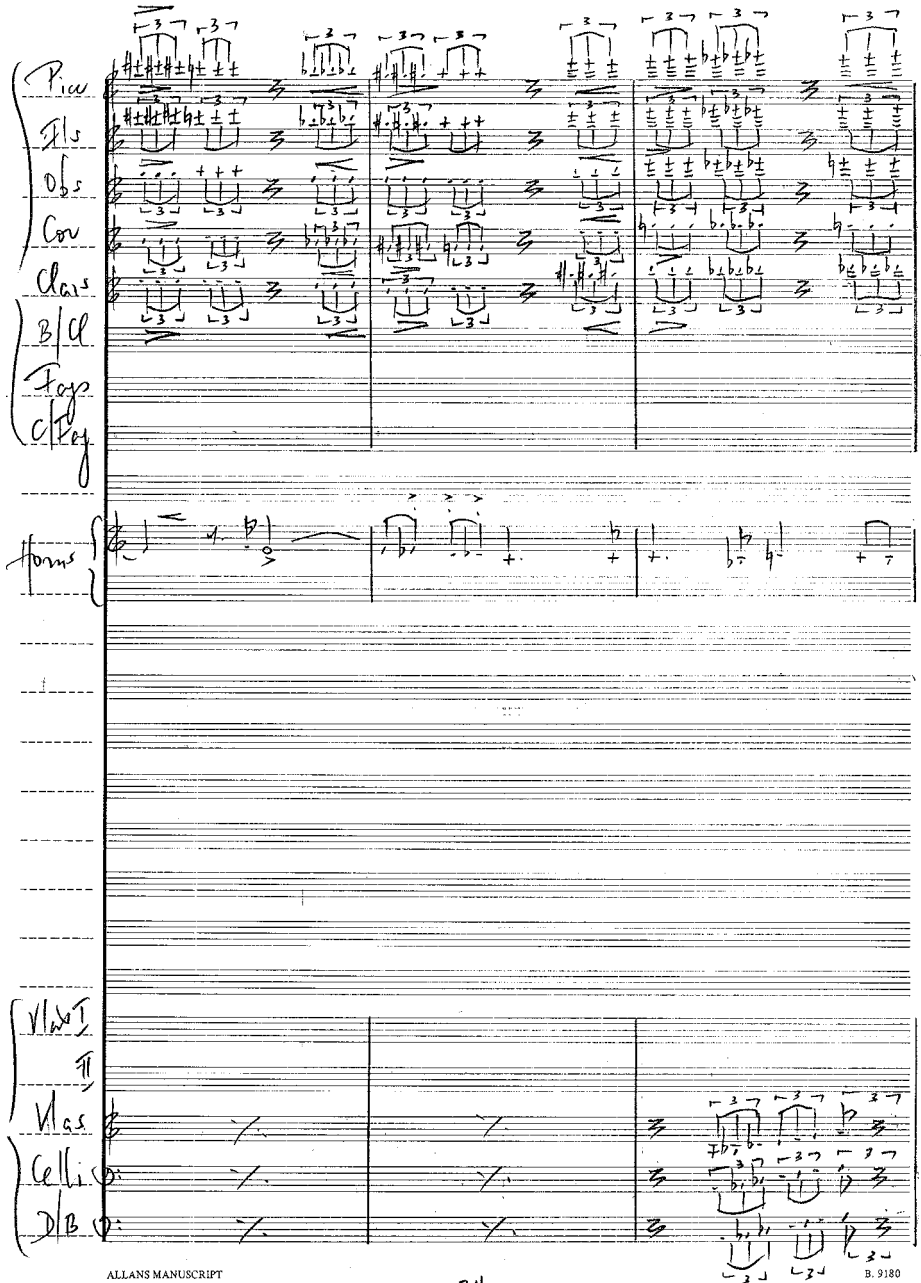

130
Fls
Obs
Clas
Fgs
Horns
Trpts
Troms
Tuba
Timps
Susp
Cymb.
soft sticks
Harp
now arpegg.
Pno
con 8va basso
Vlas I
II
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-29-


Fls
Obs
Clars
Fags
Hrns
Trpts
Trons
Tuba
Harp
Pno
con 8va bassa
Vln I
Vln II
Vlas
Celli
DB
pizz
ALLANS MANUSCRIPT
Paper No. 7
-30-
B. 9180


Espr. ma soppresso (♩= 88)
140
Ob. I
P
Vlas
P, equalmente, legato
140
Ob. I
Vlas
150
poco mosso
Pic
Fls
Obs I
Cor
Clar
B/Cl
Fag
a2
a2
a2
Tmpts
a2
a3
Vlas
pizz
Celli
D/B
pizz
150
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
poco mosso
-31-


poco cresc....
sub. dolce
Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Trbns
Tuba
sub. dolce
poco cresc....
Vln I
Vlas
Cellos
D/B
sub. dolce
ALLANS MANUSCRIPT
Paper No. 7
– 32 –
[low D if poss.]
B. 9180

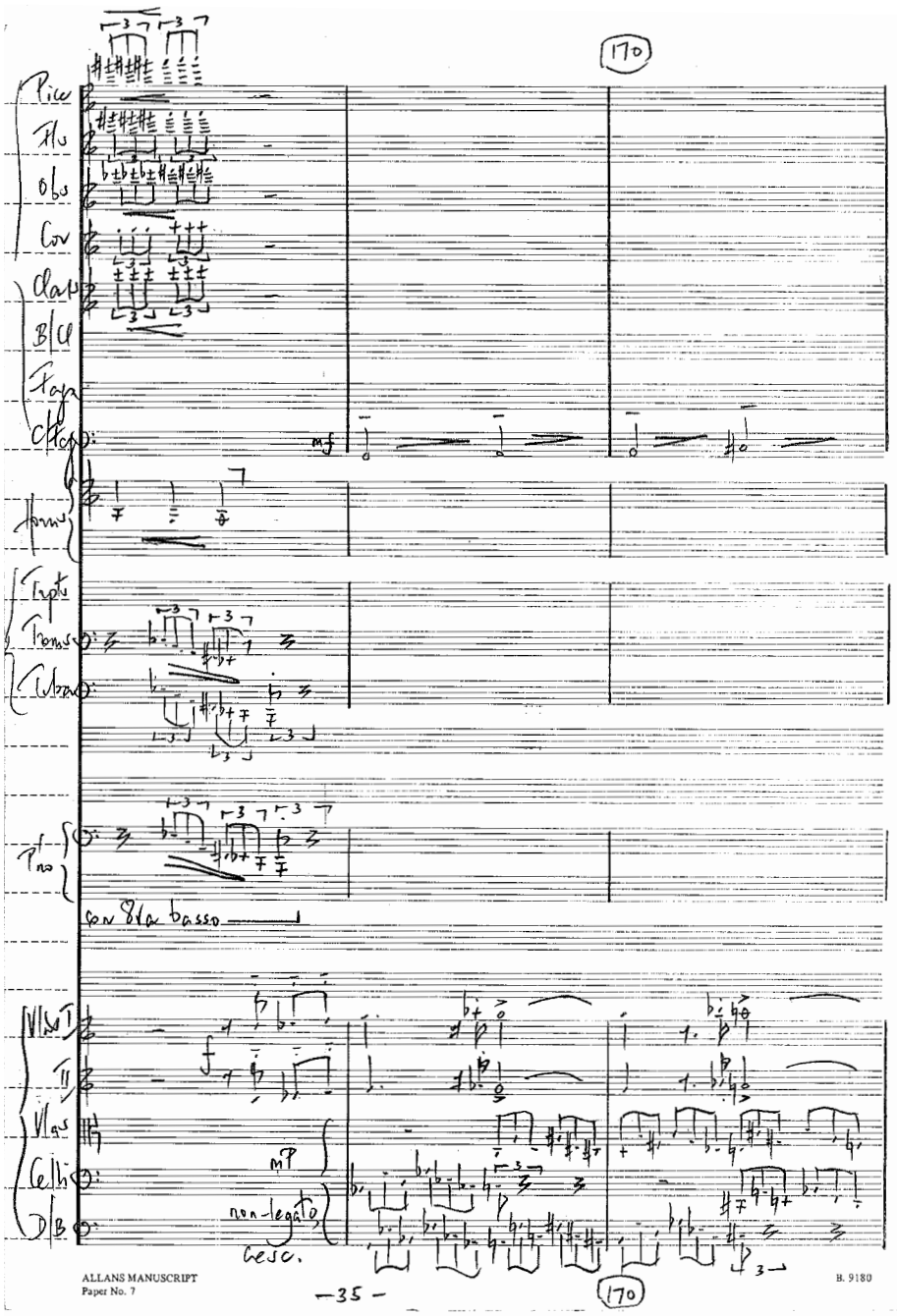

160
cresc.....
Risoluto (♩ = 138)
Picc
Fls
Obs
Cor
Clars
B/Cl
Fag
mf
Horns
declamato, ff, a4
Trpts
Trons
Tuba
a3
Risoluto
cresc.....
160
Vlns I
II
Vlas
Celli
D/B
arco
mf
slanciato
slanciato
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
— 33 —

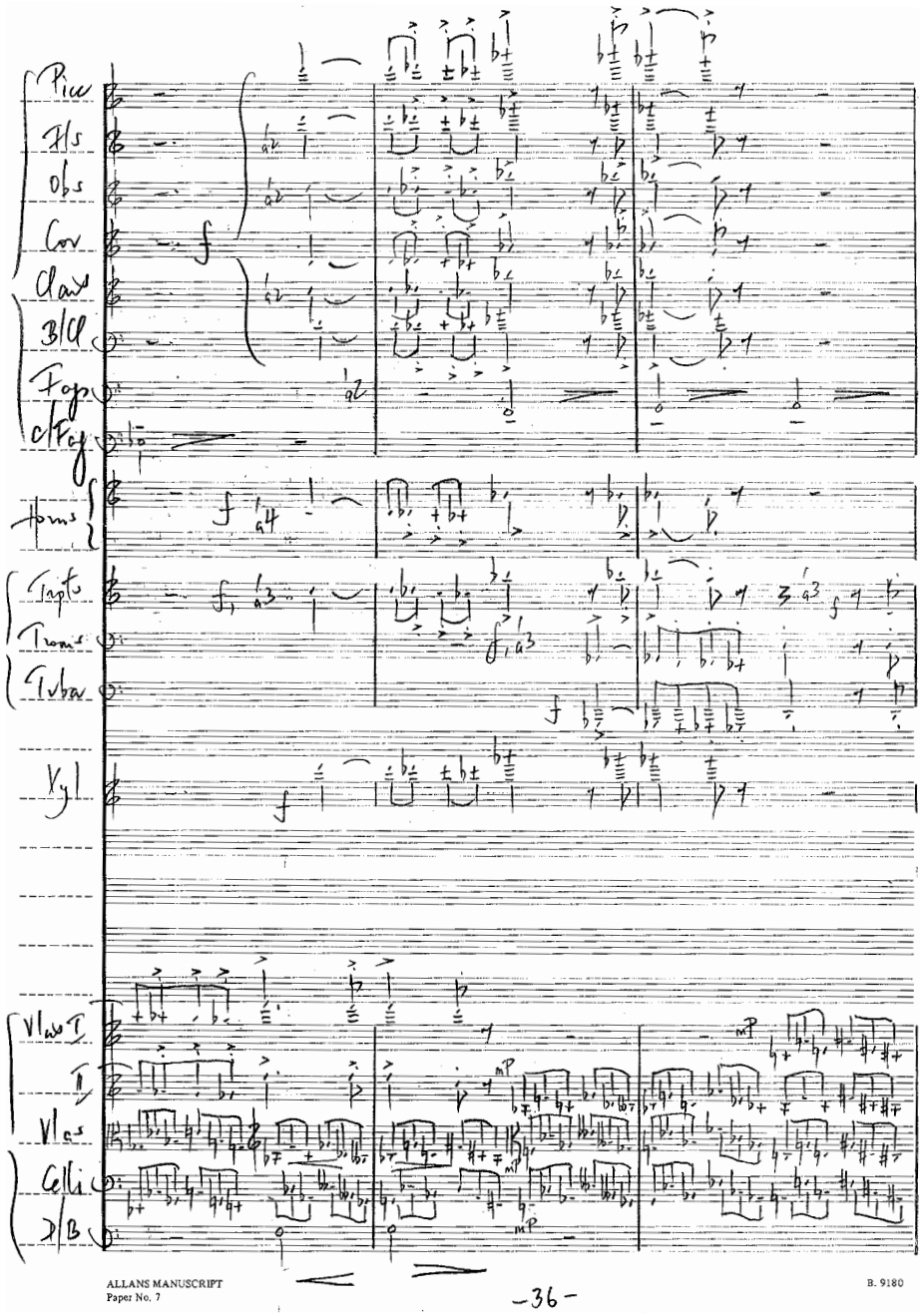


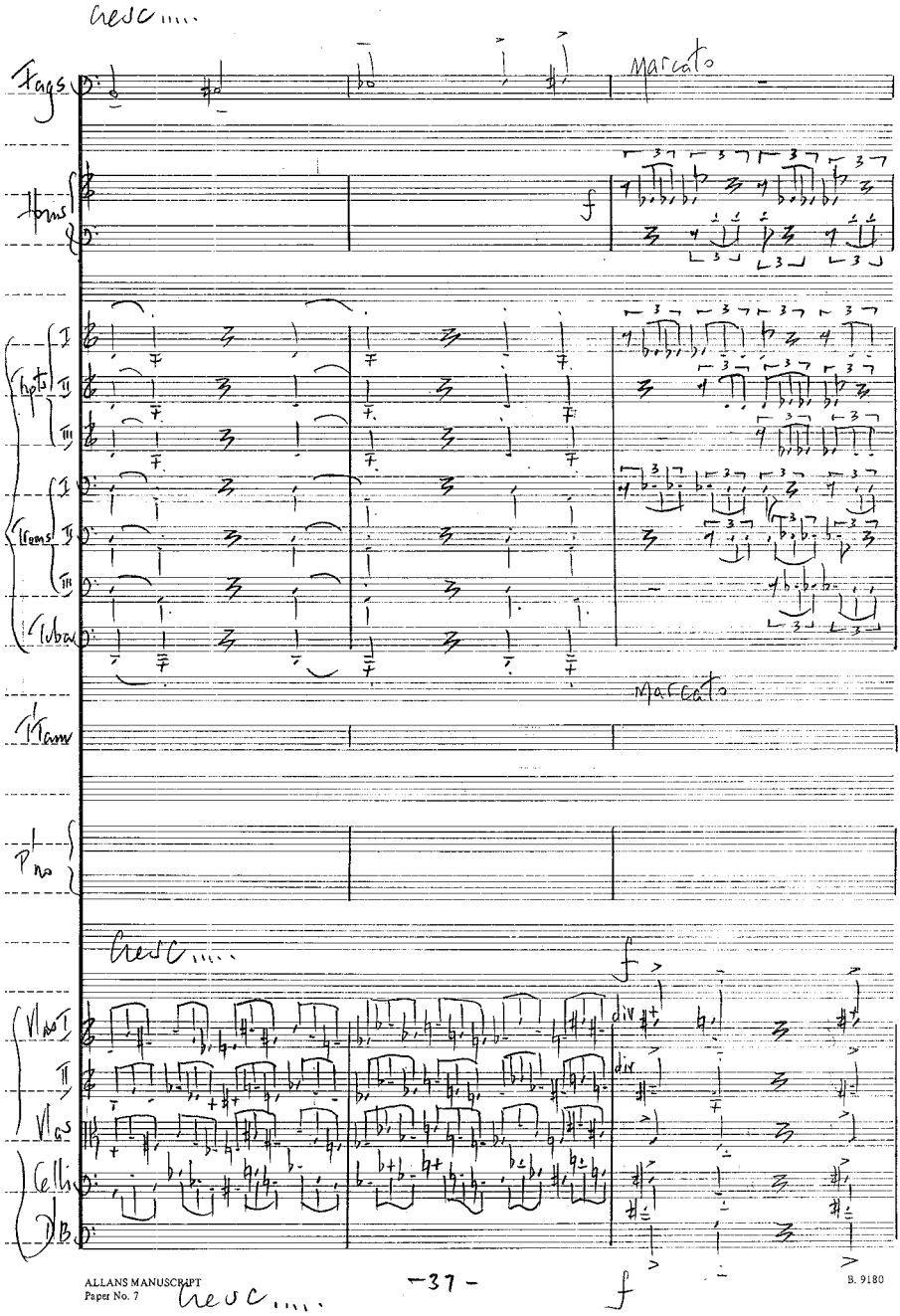
ALLANS MANUSCRIPT
Paper No. 7

-34-

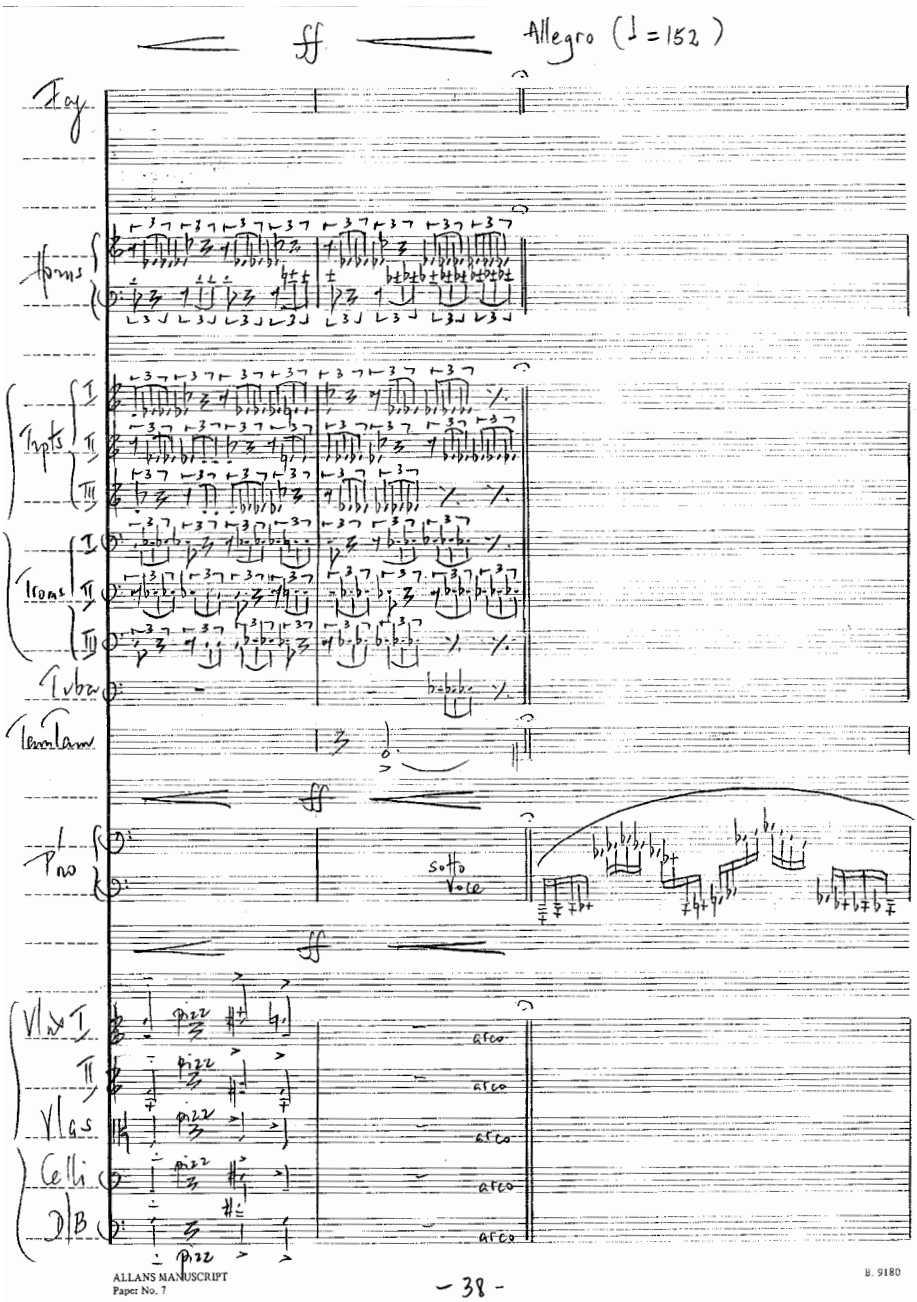
B. 9180

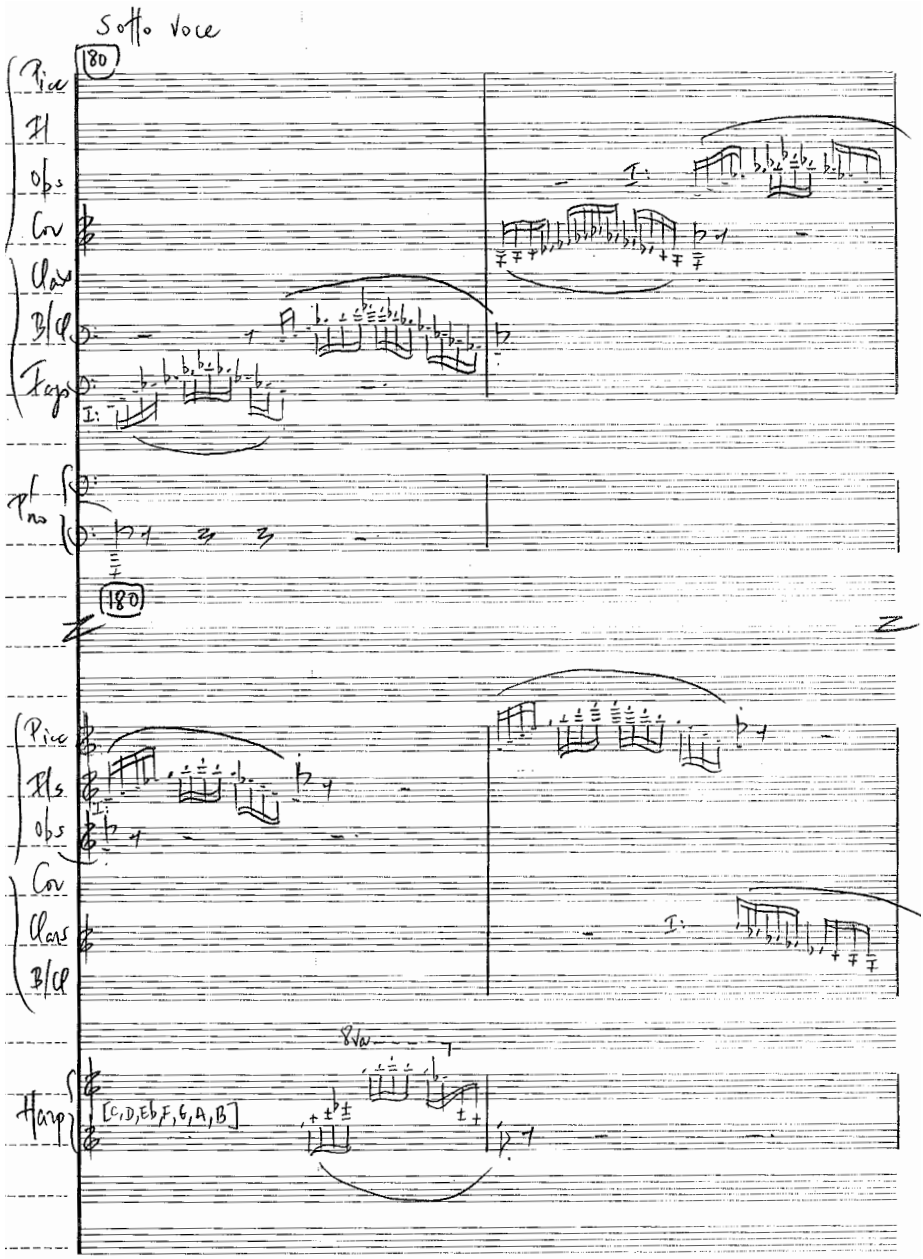

170
Pice
Fls
Obs
Cor
Clar
B/Cl
Fag
C/Fag
mf
Horns
Trpts
Trans
Tuba
Pno
con 8va basso
Vlns I
II
Vlas
Cellis
D/B
mP
non-legato
cresc.
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-35-
170

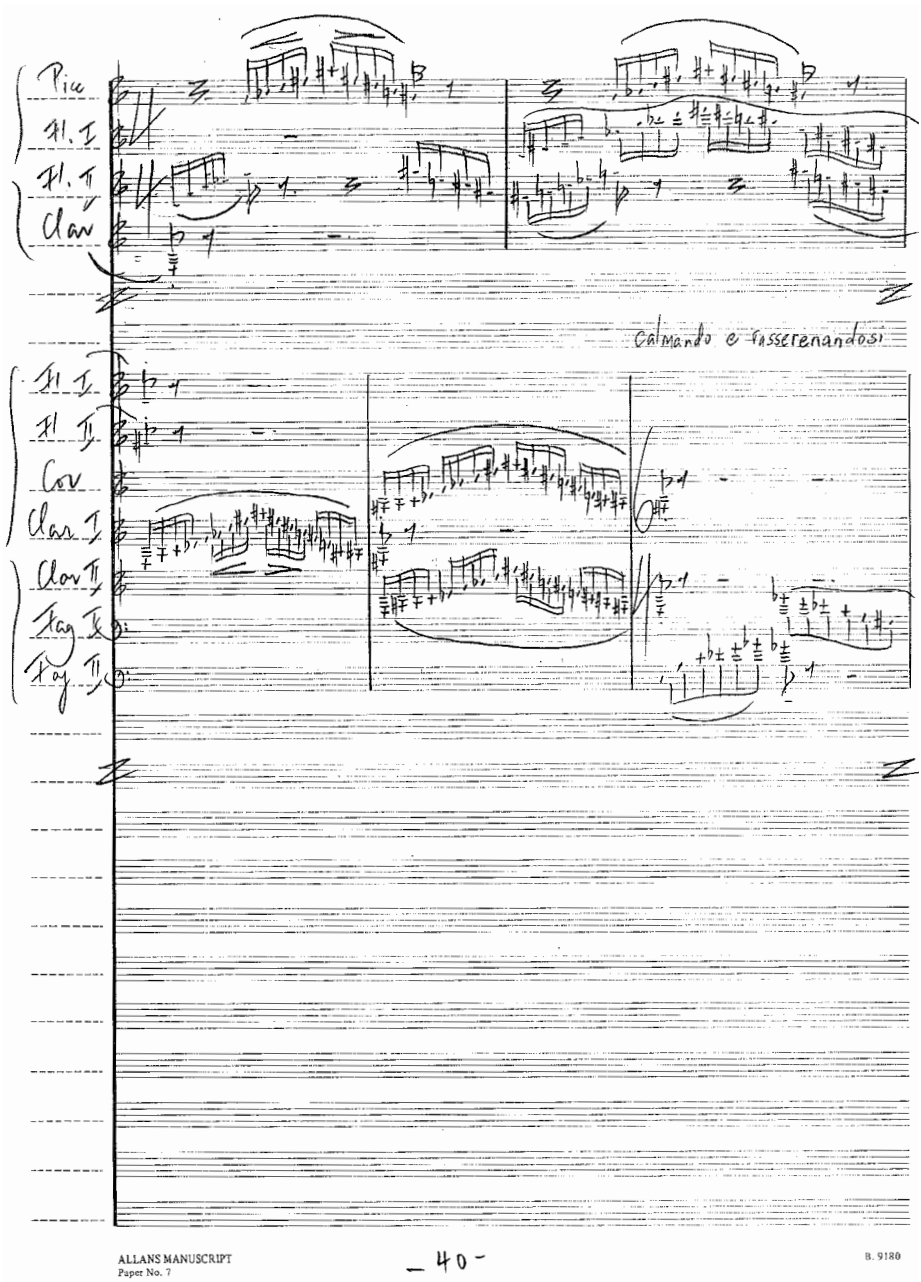

Picc
Fls
Obs
Cor
Clar
B/Cl
Fags
cFag
Horns
Trpts
Trons
Tuba
Vyl
Vlns I
II
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
-36-
B. 9180

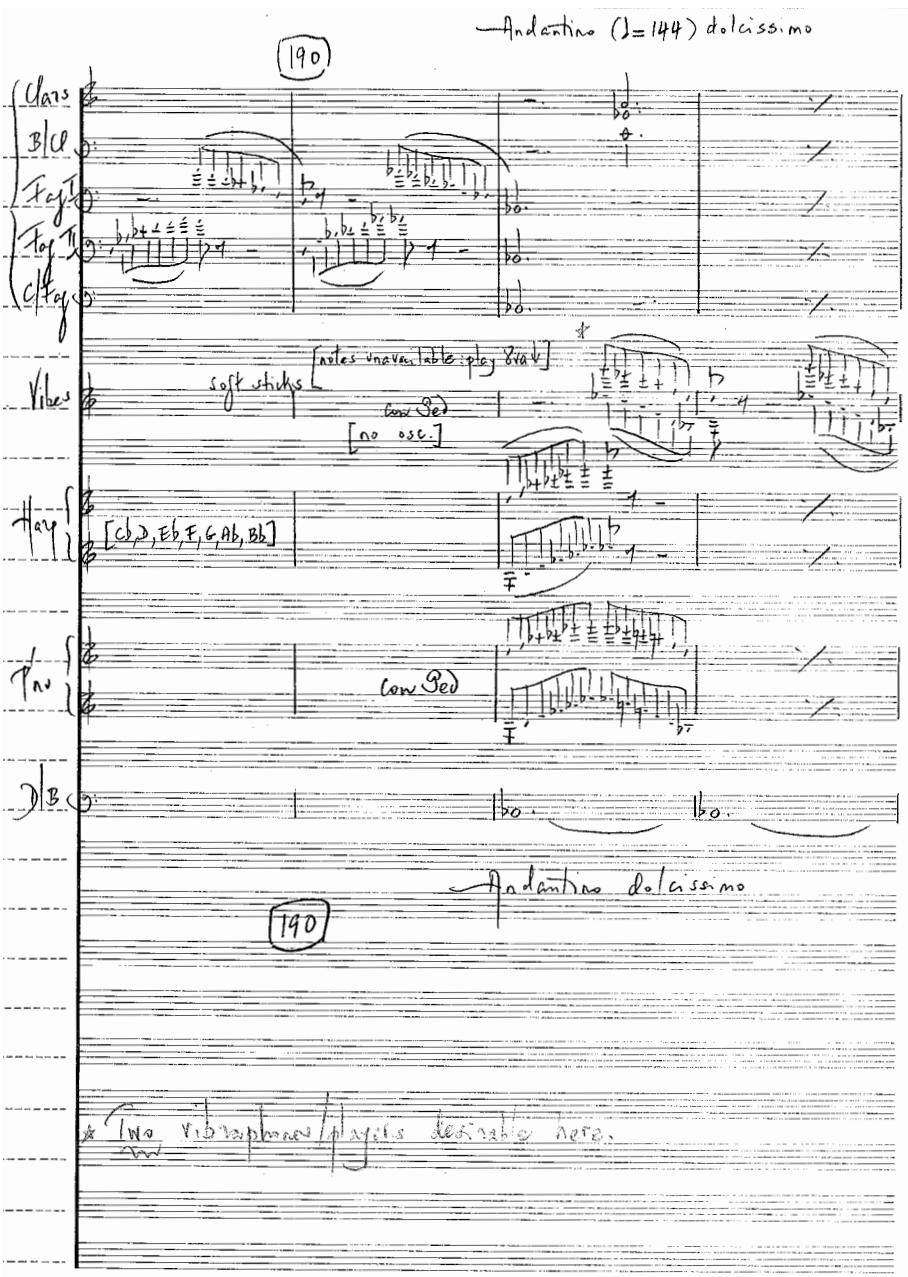


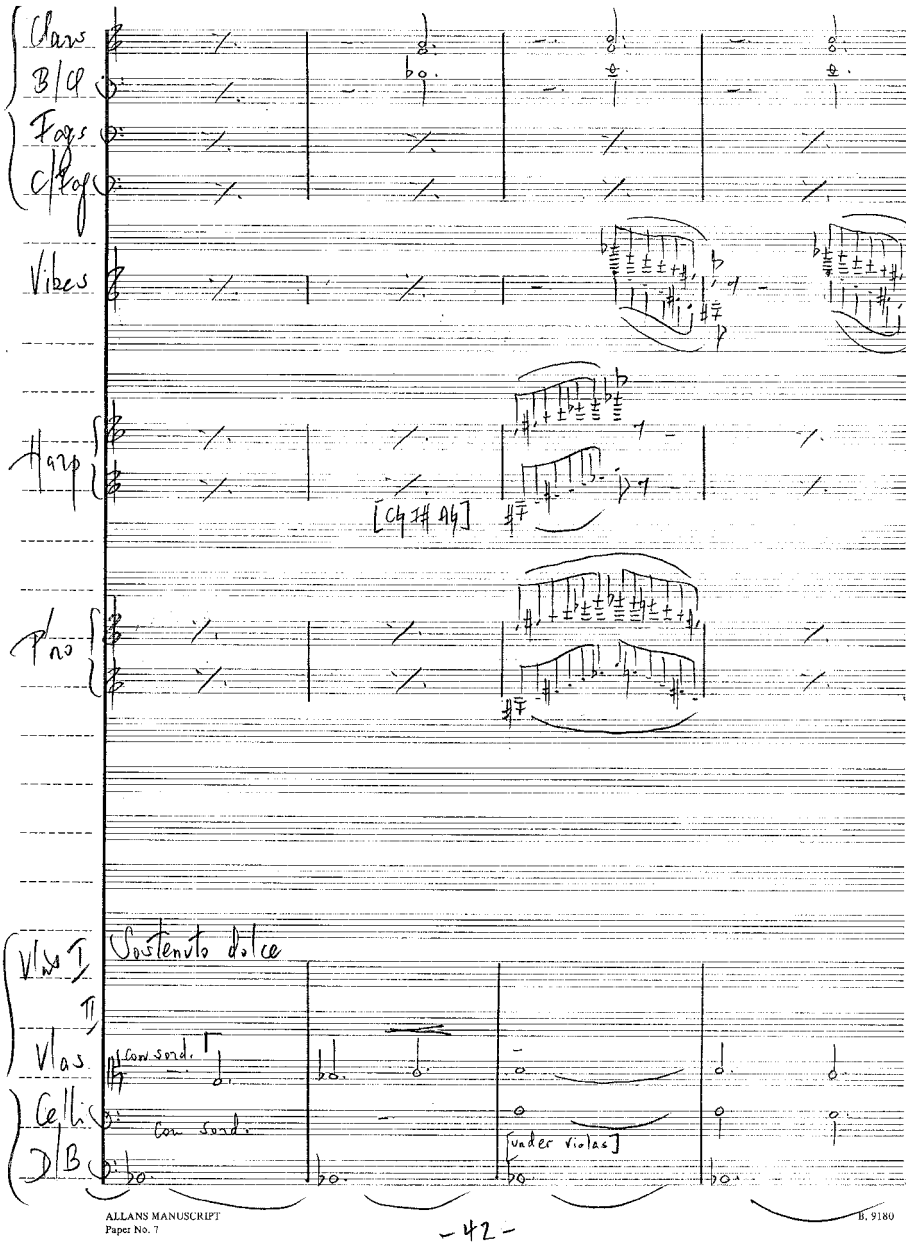
ALLANS MANUSCRIPT
Paper No. 7
-37-
B. 9180

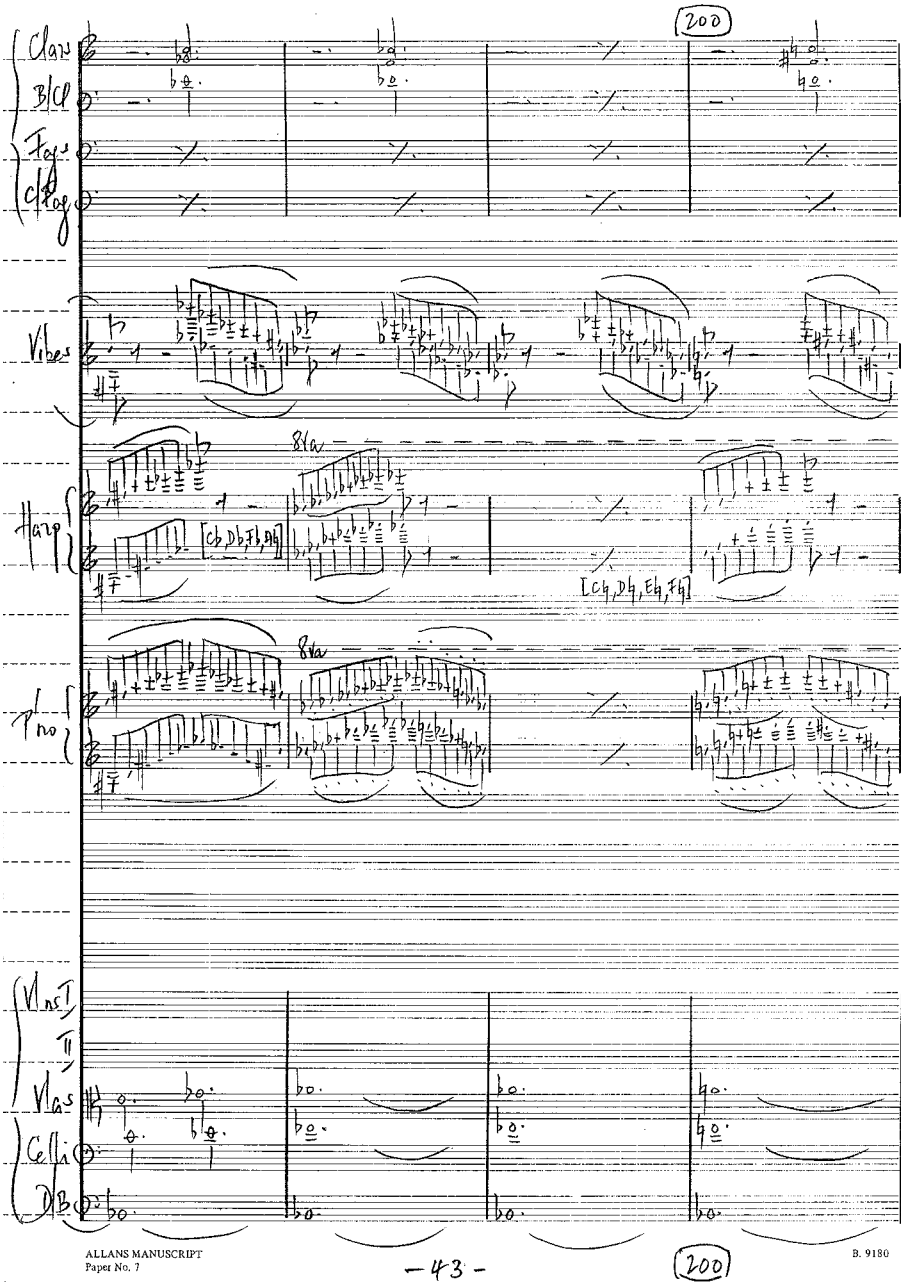

ff
Allegro (♩ = 152)
Fag
Horns
Trpts
I
II
III
Trons
I
II
III
Tuba
Tam Tam
ff
Pno
sotto voce
ff
Vlns I
II
Vlas
Celli
D/B
pizz
arco
ALLANS MANUSCRIPT
Paper No. 7
- 38 -
B. 9180

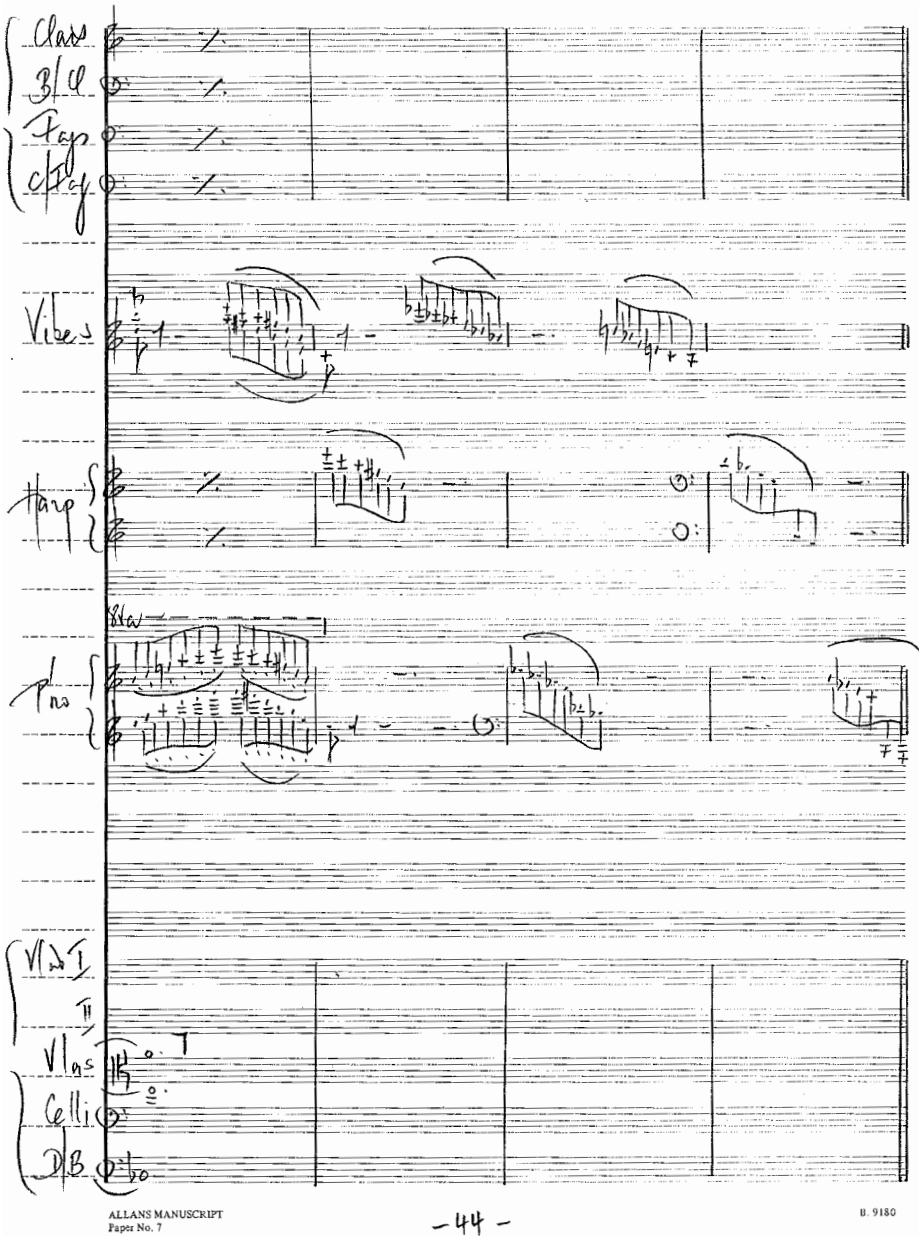

Sotto voce
180
Picc
Fl
Obs
Cor
Clars
B/Cl
Fags
Pf no
180
Picc
Fls
Obs
Cor
Clars
B/Cl
8va
Harp
[C,D,Eb,F,G,A,B]
ALLANS MANUSCRIPT
Paper No. 7
-39-
B. 9180

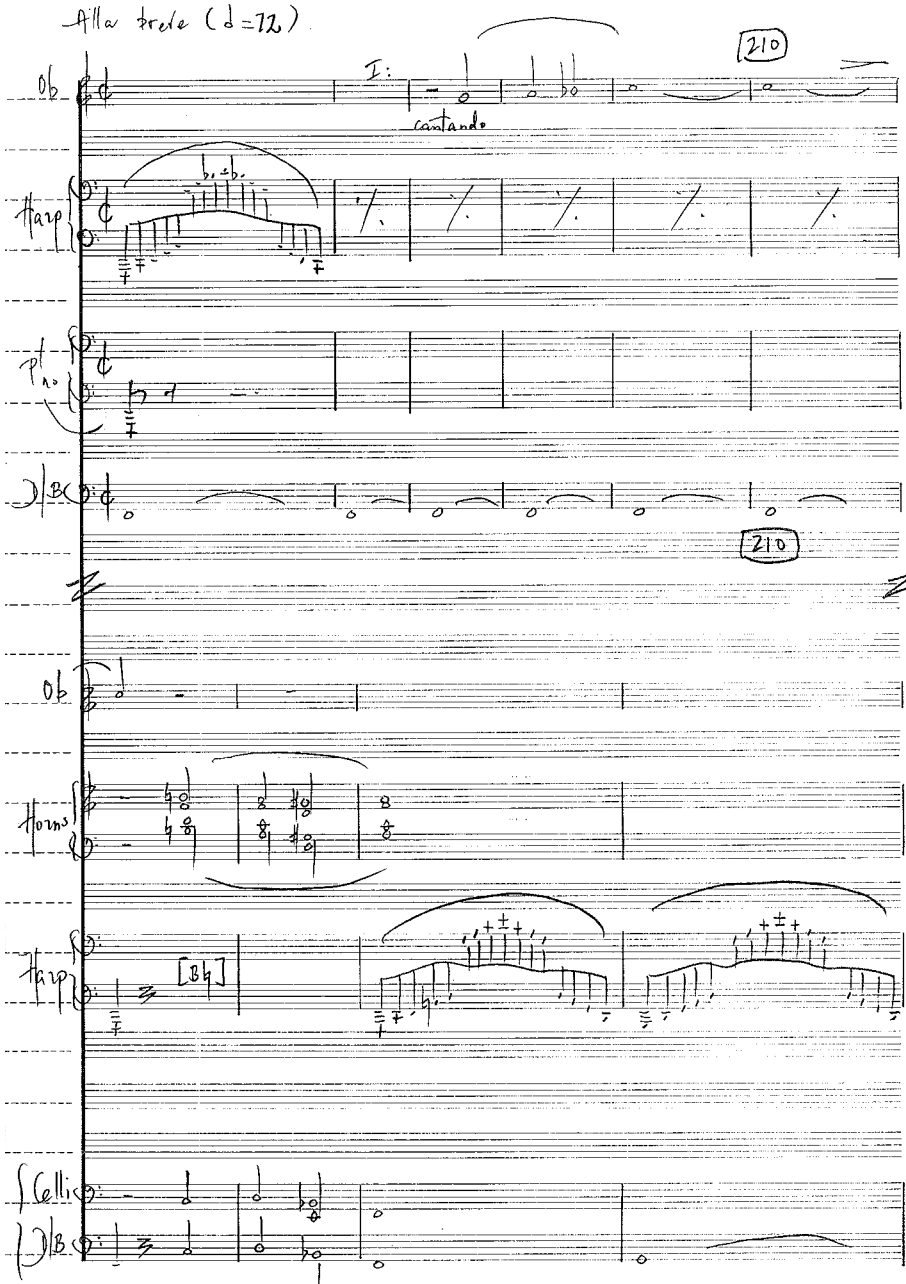

Pic
Fl. I
Fl. II
Clar
calmando e rasserenandosi
Fl. I
Fl. II
Cor
Clar I
Clar II
Fag I
Fag II
ALLANS MANUSCRIPT
Paper No. 7
– 40 –
B. 9180

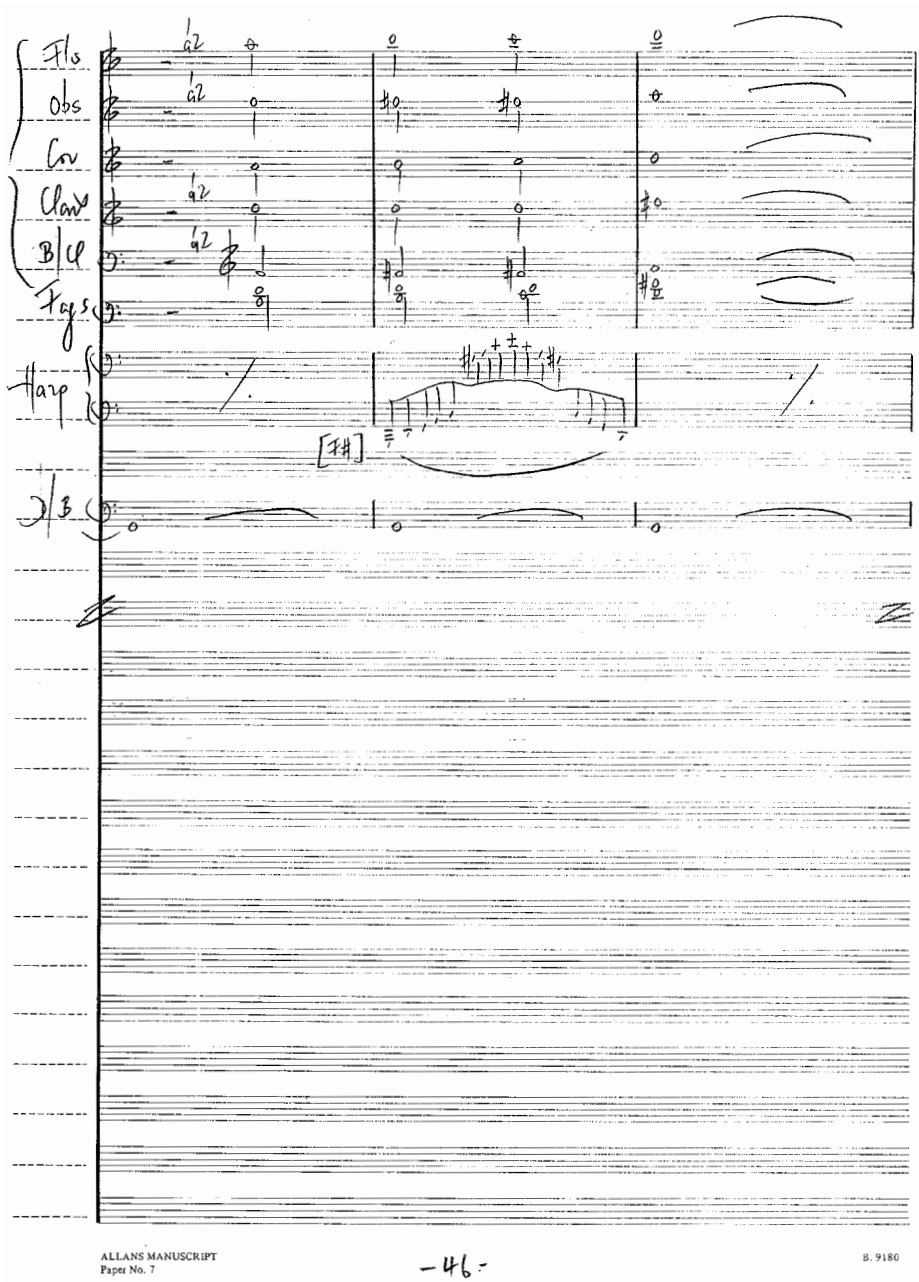

Andantino (♩=144) dolcissimo
190
Clars
B/Cl
Fag I
Fag II
C/Fag
Vibes
soft sticks
[notes unavailable: play 8va]
(con Ped)
[no osc.]
Harp
[Cb, D, Eb, F, G, Ab, Bb]
Pno
(con Ped)
B
Andantino dolcissimo
190
* Two vibraphones/players desirable here.

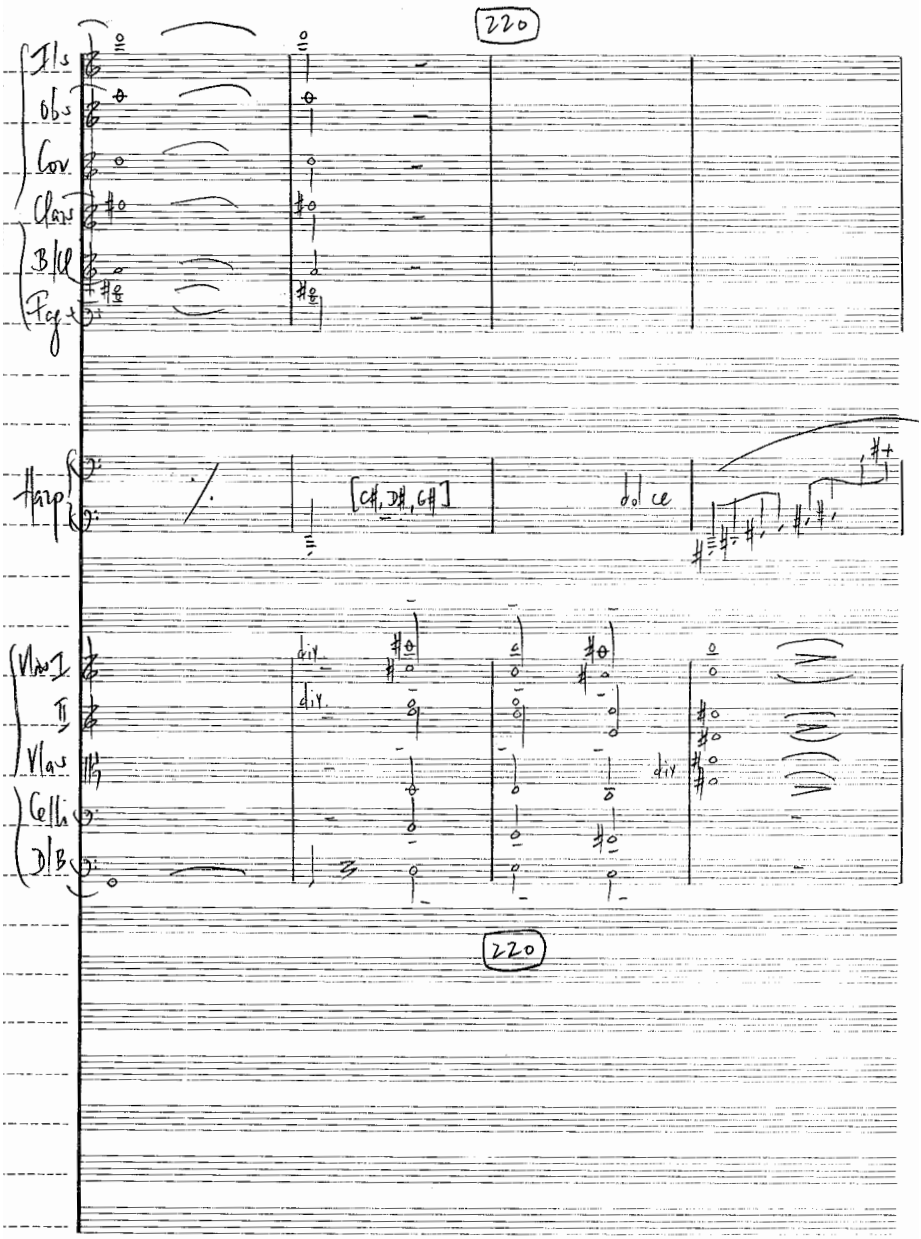

Clars
B/Cl
Fags
C/Fags
Vibes
Harp
[C♯ F♯ A♯]
Pno
Vln I
II
Vlas
Cellis
D/B
Sostenuto dolce
con sord.
con sord.
[under violas]
ALLANS MANUSCRIPT
Paper No. 7
-42-
B. 9180


200
Clars
B/Cl
Fags
C Fag
Vibes
Harp
8va
[Cb,Db,Fb,Gb]
[Cb,Db,Eb,Fb]
Pno
8va
Vns I
II
Vas
Celli
DB
ALLANS MANUSCRIPT
Paper No. 7
-43-
200
B. 9180

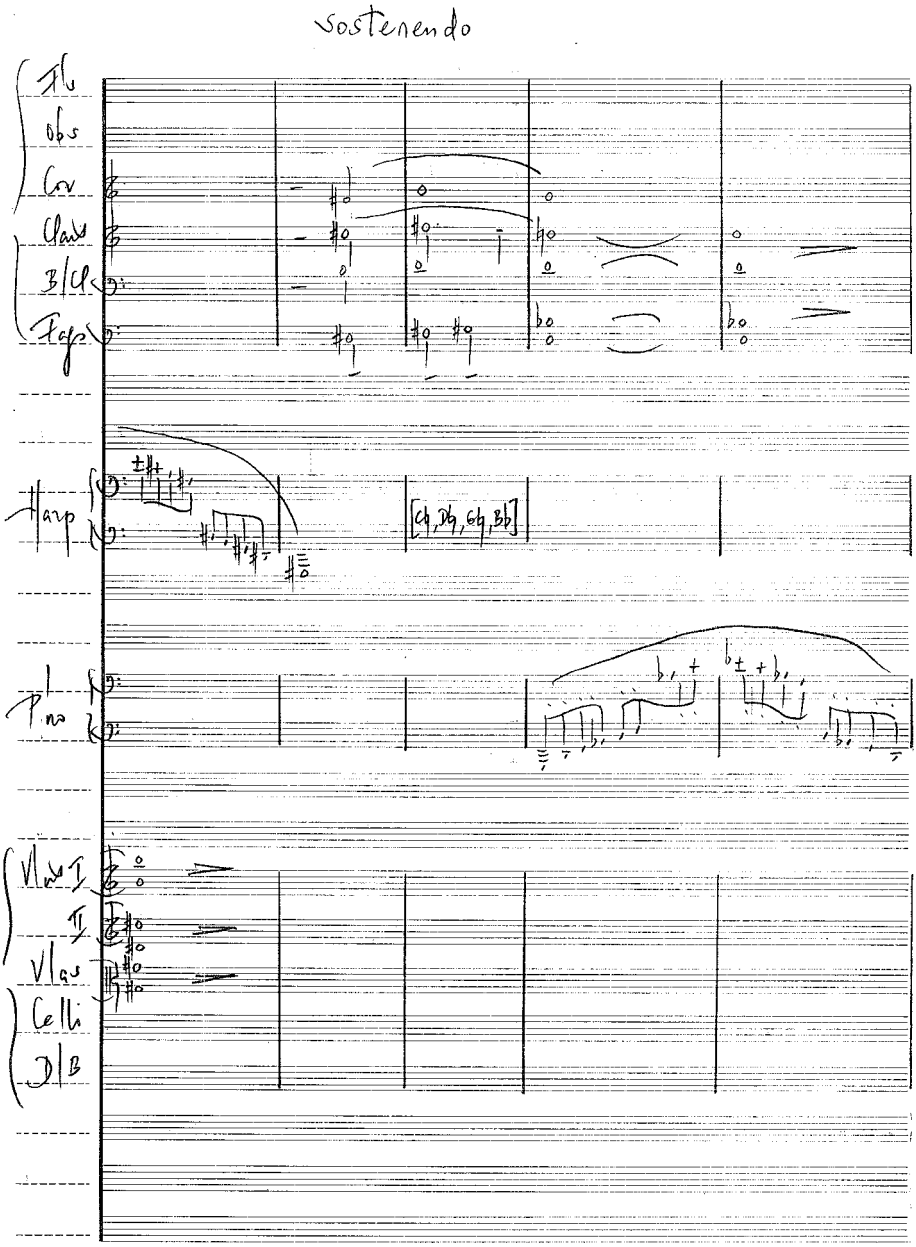

Clars
B/Cl
Fags
C/Fg
Vibes
Harp
Pno
Vl 2
Vl as
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
-44-
B. 9180

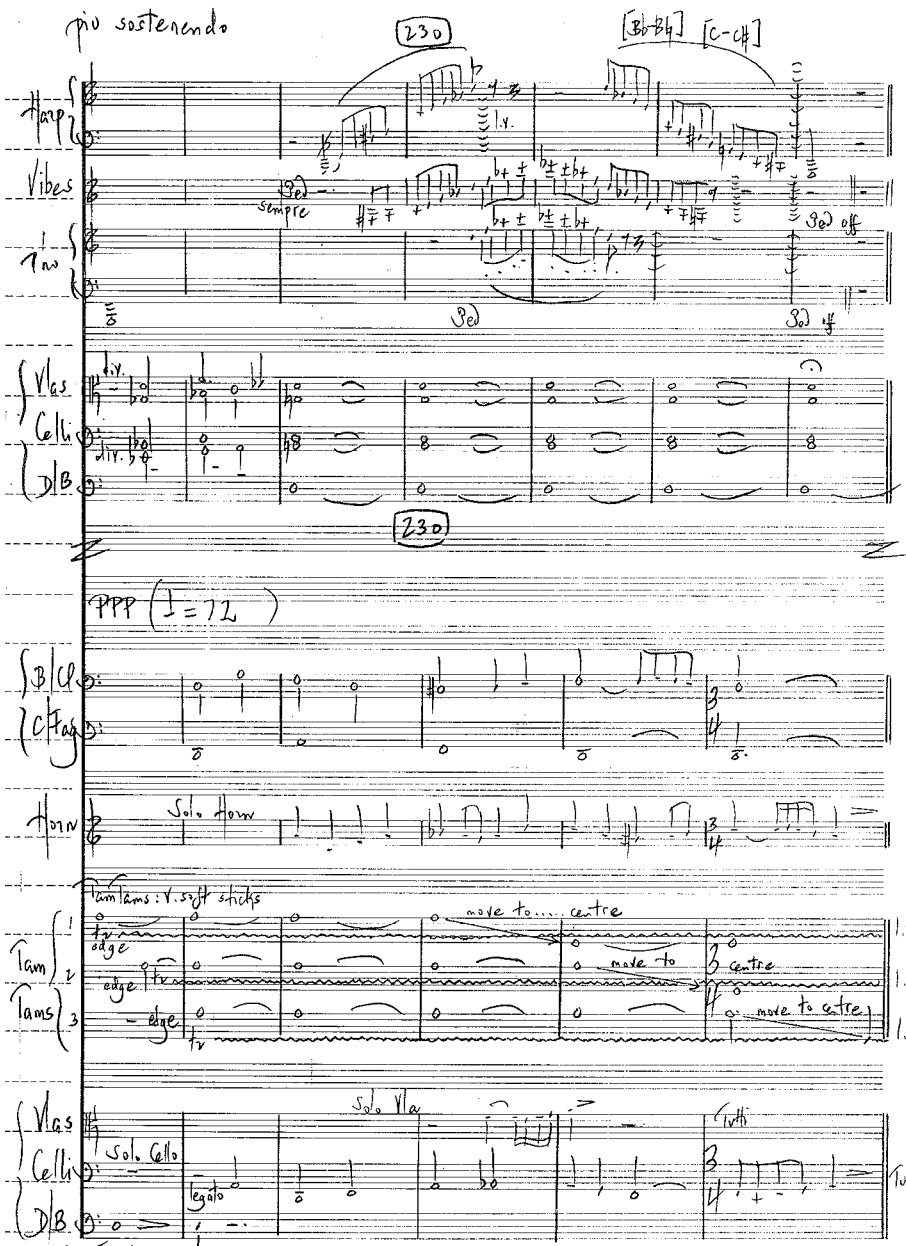

Alla breve (♩=72)
210
Ob
I:
cantando
Harp
Pno
D/B
210
Ob
Horns
Harp
[B♮]
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
-45-
B. 9180

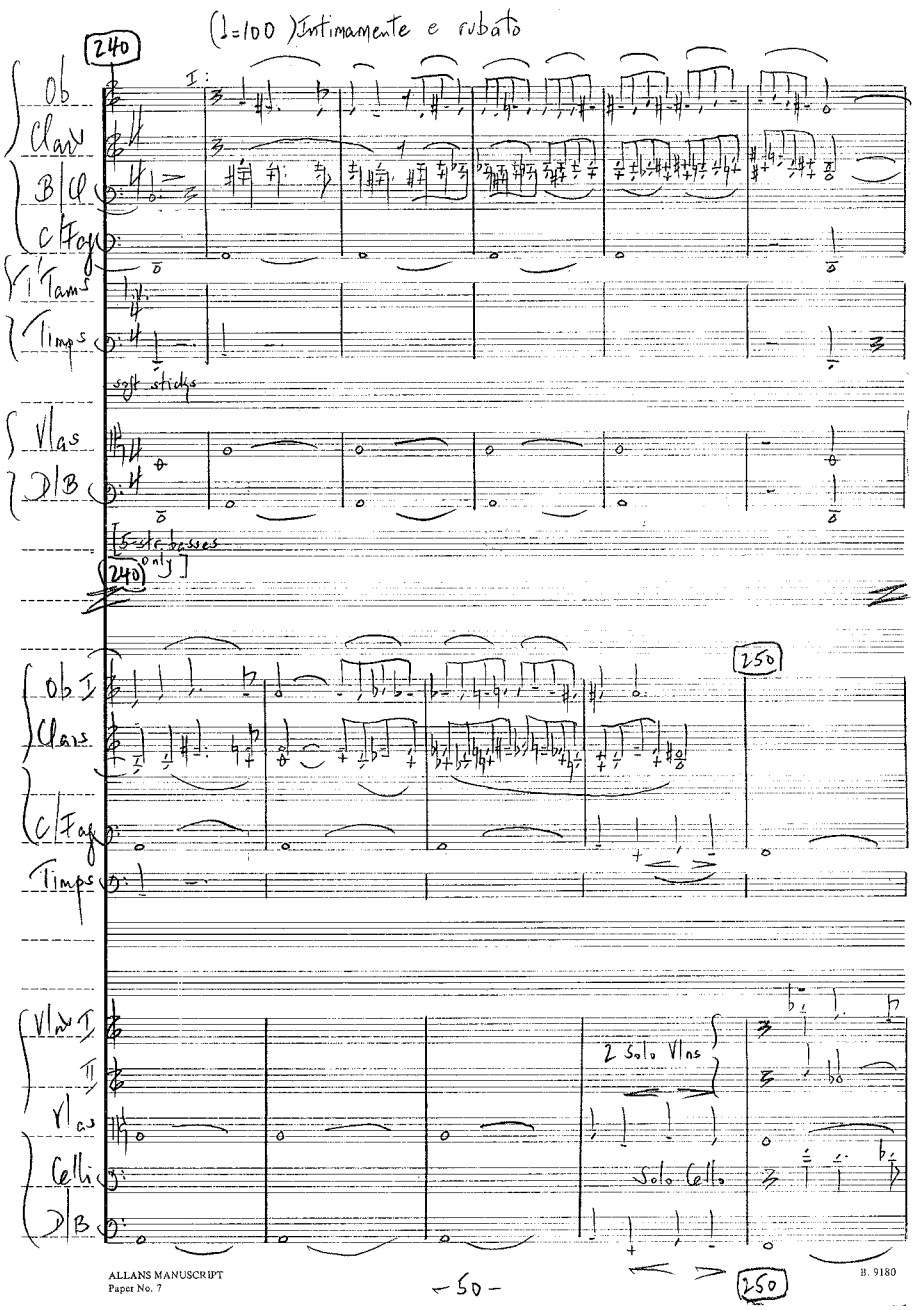

Flo
Obs
Cor
Clar
B/Cl
Fags
Harp
[F#]
D/B
ALLANS MANUSCRIPT
Paper No. 7
-46-
B. 9180

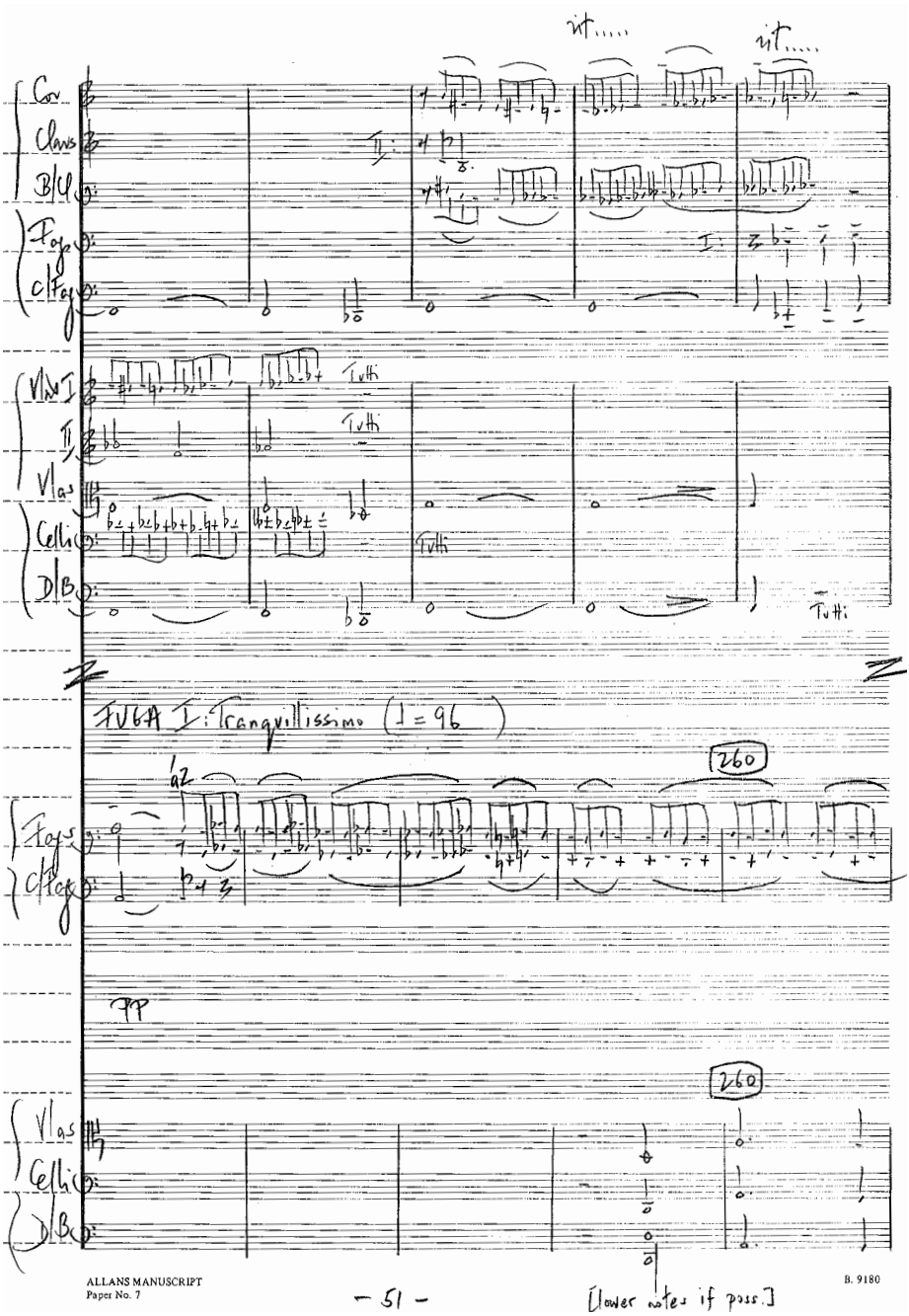


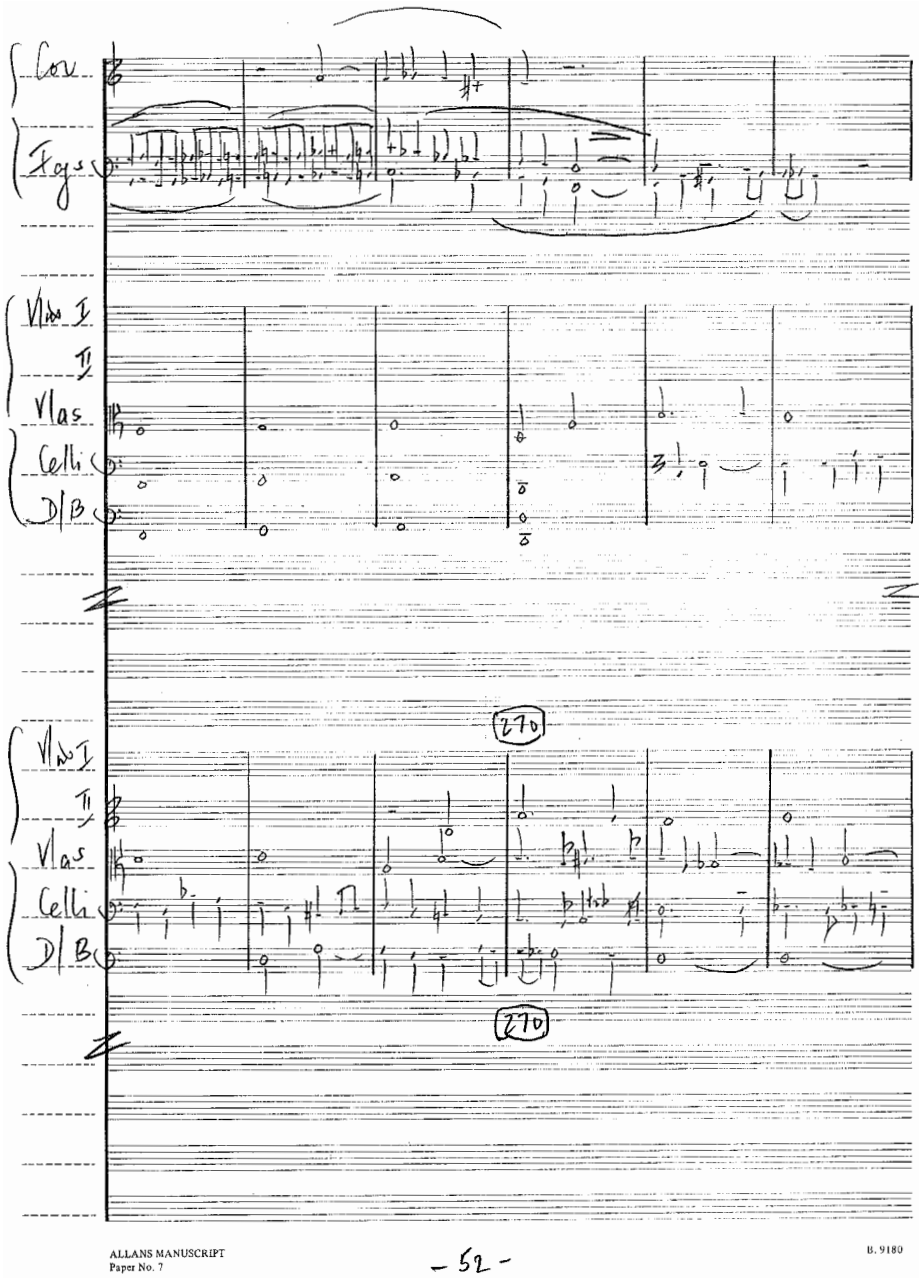
ALLANS MANUSCRIPT
Paper No. 7
-47-
B. 9180

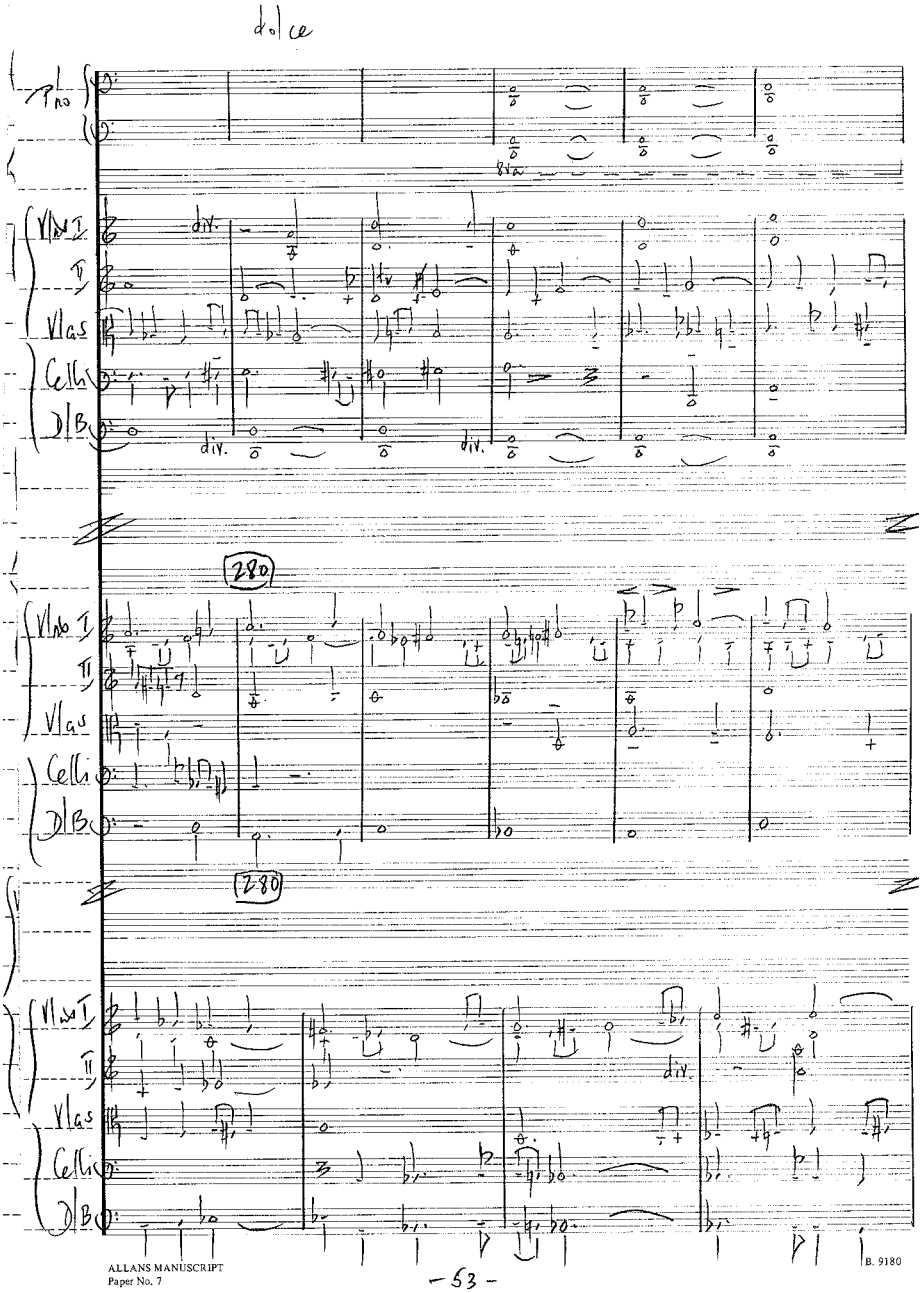

sostenendo
Fl
obs
Cor
Clar
B/Cl
Fags
Harp
[Gb, Db, Gb, Bb]
Pno
Vl I
II
Vla
Celli
D/B

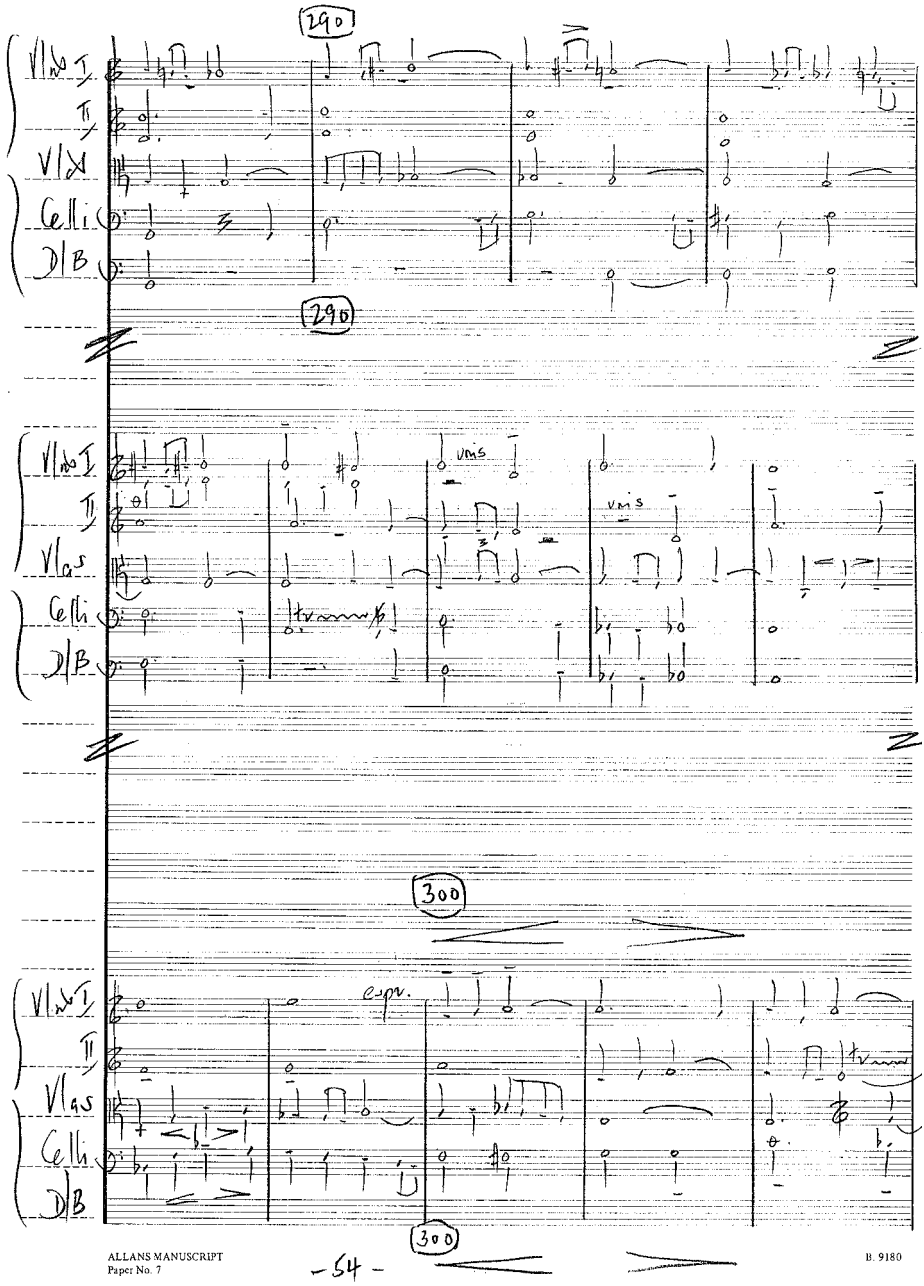

più sostenendo
230
[B♭-B♮] [C-C♯]
Harp
Vibes
Ped
sempre
Ped off
Vlas
Celli
D/B
div.
PPP (♩ = 72)
B/Cl
C/Fag
Horn
Solo Horn
Tam Tams: v. soft sticks
Tam
Tams
edge
move to.... centre
move to
centre
move to centre
l.v.
Solo Vla
Solo Cello
legato
Tutti

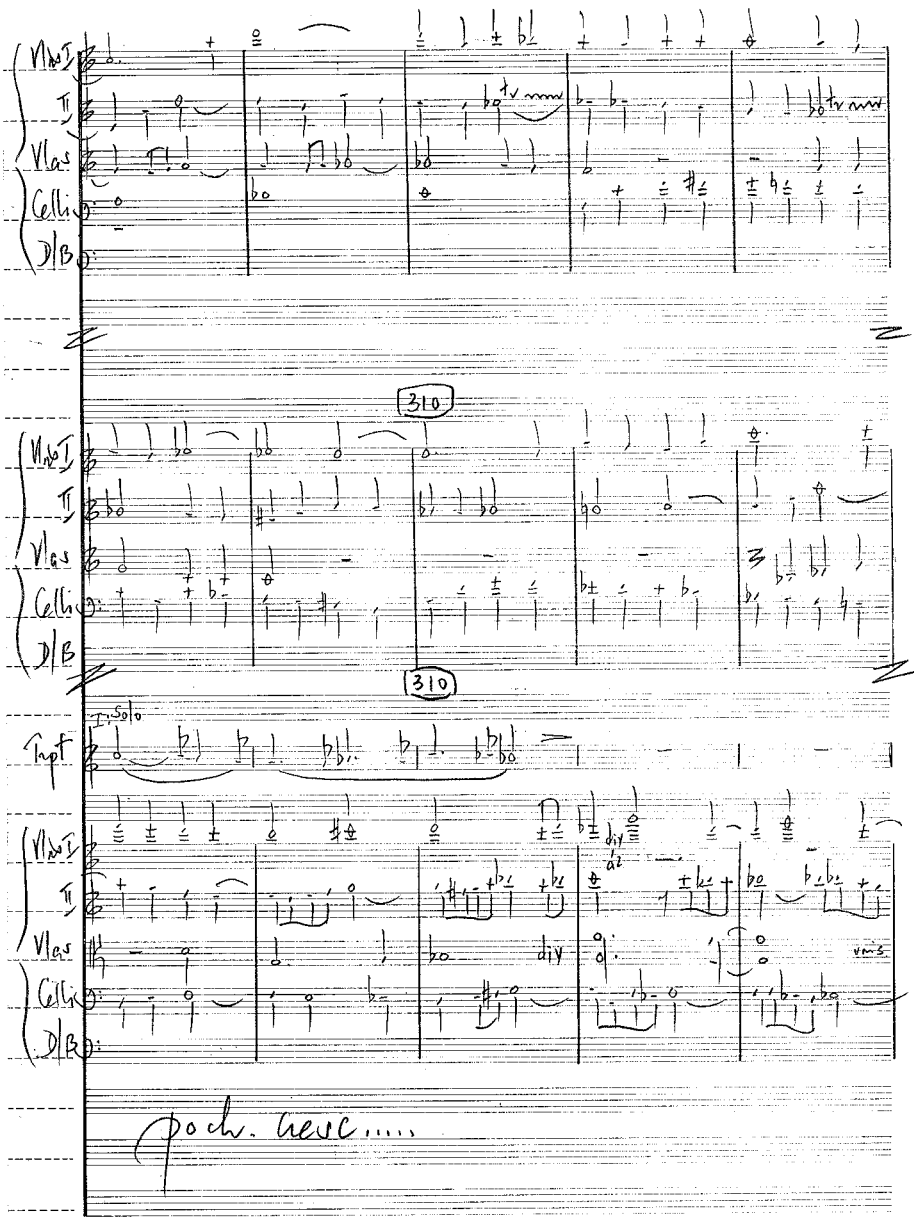

(♩=100) Intimamente e rubato
240
Ob
Clar
B/Cl
C/Fag
T'Tams
Timps
soft sticks
Vlas
D/B
[5-str. basses only]
240
250
Ob I
Clars
C/Fag
Timps
Vlns I
II
Vlas
Celli
D/B
2 Solo Vlns
Solo Cello
250
ALLANS MANUSCRIPT
Paper No. 7
-50-
B. 9180

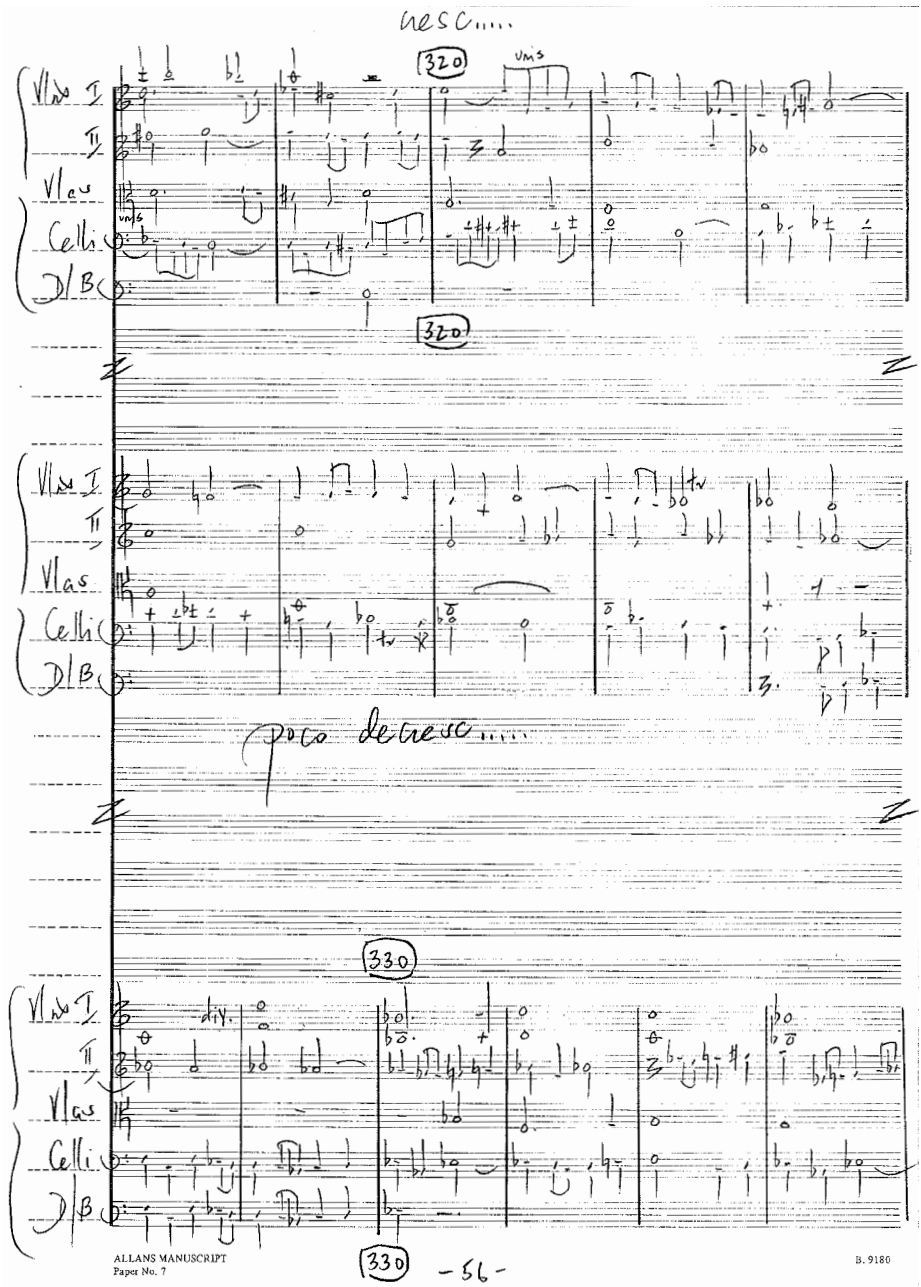

Cor
Clars
B/Cl
Fags
C/Fag
Vlns I
II
Vlas
Celli
D/B
Tutti
FUGA I: Tranquillissimo (♩= 96)
Fags
C/Fag
pp
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
– 51 –
[lower notes if poss.]
B. 9180

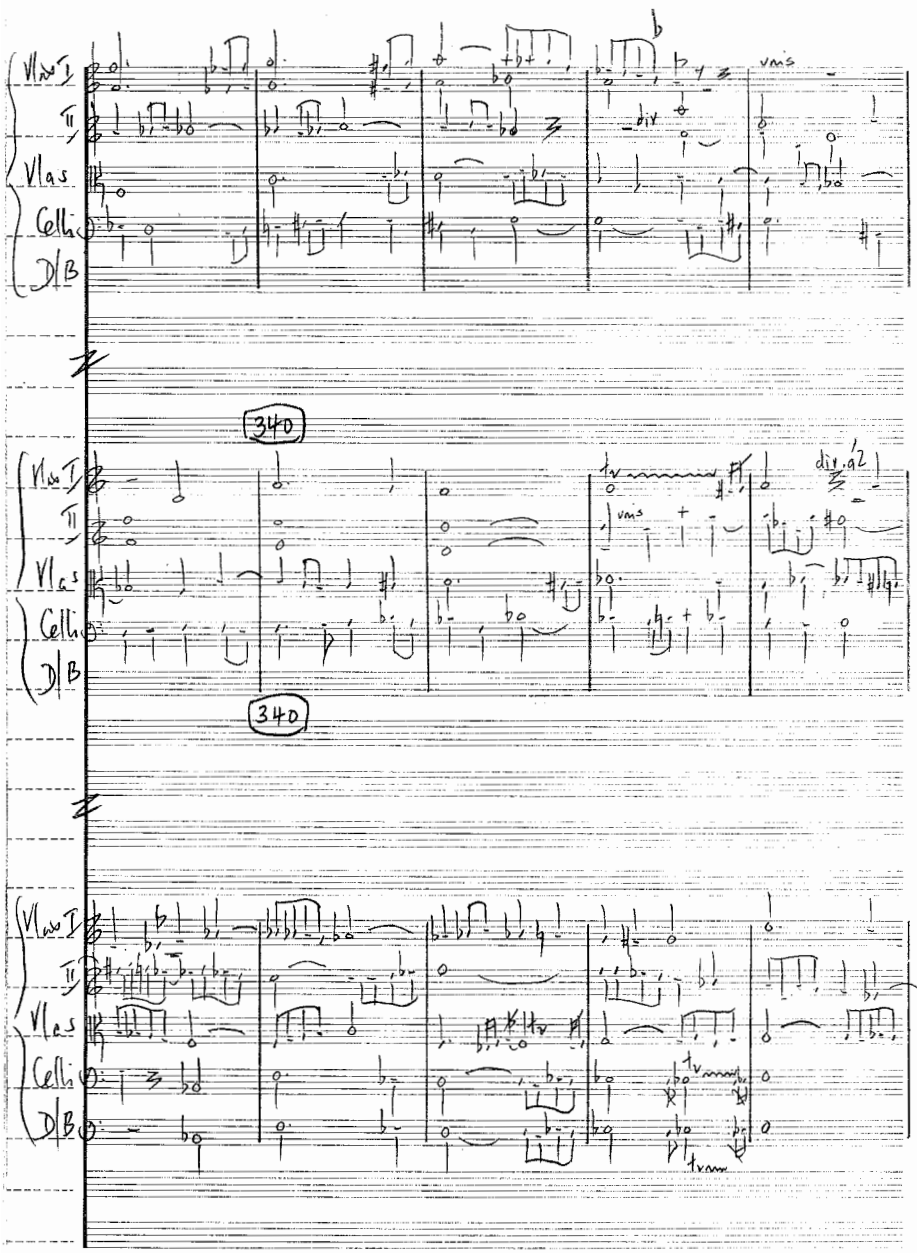

Cor.
Fags.
Vlns I
II
Vlas
Celli
D/B
270
Vlns I
II
Vlas
Celli
D/B
270
ALLANS MANUSCRIPT
Paper No. 7
- 52 -
B. 9180


dolce
Pno
Vln I
II
Vlas
Cello
D.B
div.
280
280
ALLANS MANUSCRIPT
Paper No. 7
– 53 –
B. 9180


290
Vl. I
II
Vla
Celli
D.B
290
Vl. I
II
Vlas
Celli
D.B
unis
unis
300
Vl. I
II
Vlas
Celli
D.B
espr.
300


Vlas I
II
Vlas
Cellis
D/B
310
Vlas I
II
Vlas
Cellis
D/B
310
I. Solo
Trpt
Vlas I
II
Vlas
Cellis
D/B
poch. cresc.....


cresc.....
320
Vln I
II
Vlas
Celli
D/B
320
Vln I
II
Vlas
Celli
D/B
poco decresc.....
330
Vln I
II
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
330
-56-
B. 9180



ALLANS MANUSCRIPT
Paper No. 7
– 57 –
B. 9180

poco a poco cresc....

350

Vl.no I

II

Vl.as

Celli

D/B

350

poco a poco cresc....

Vl.no I

II

Vl.as

Celli

D/B

f dim..... P

360

Vl.no I

II

Vl.as

Celli

D/B

div.

sotto voce

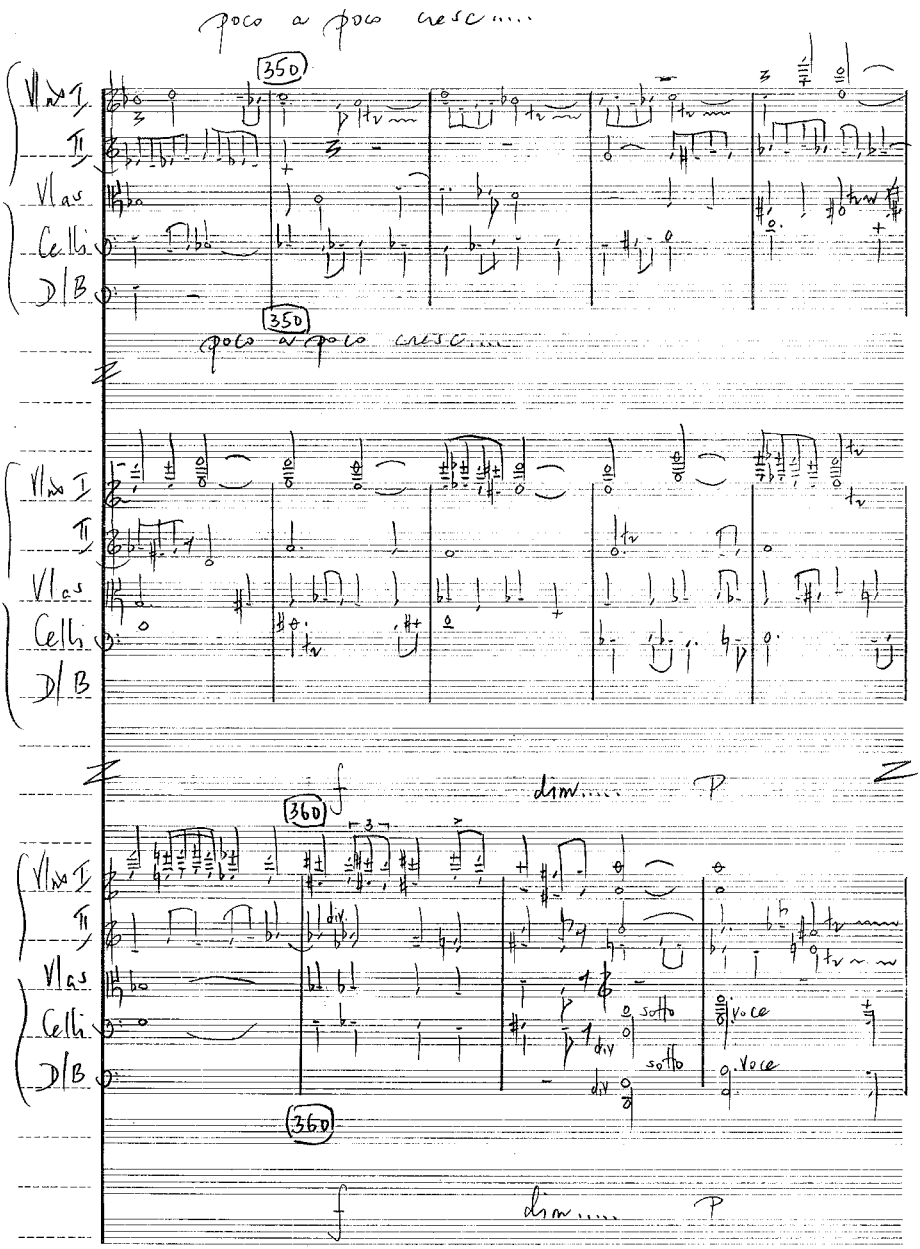
div

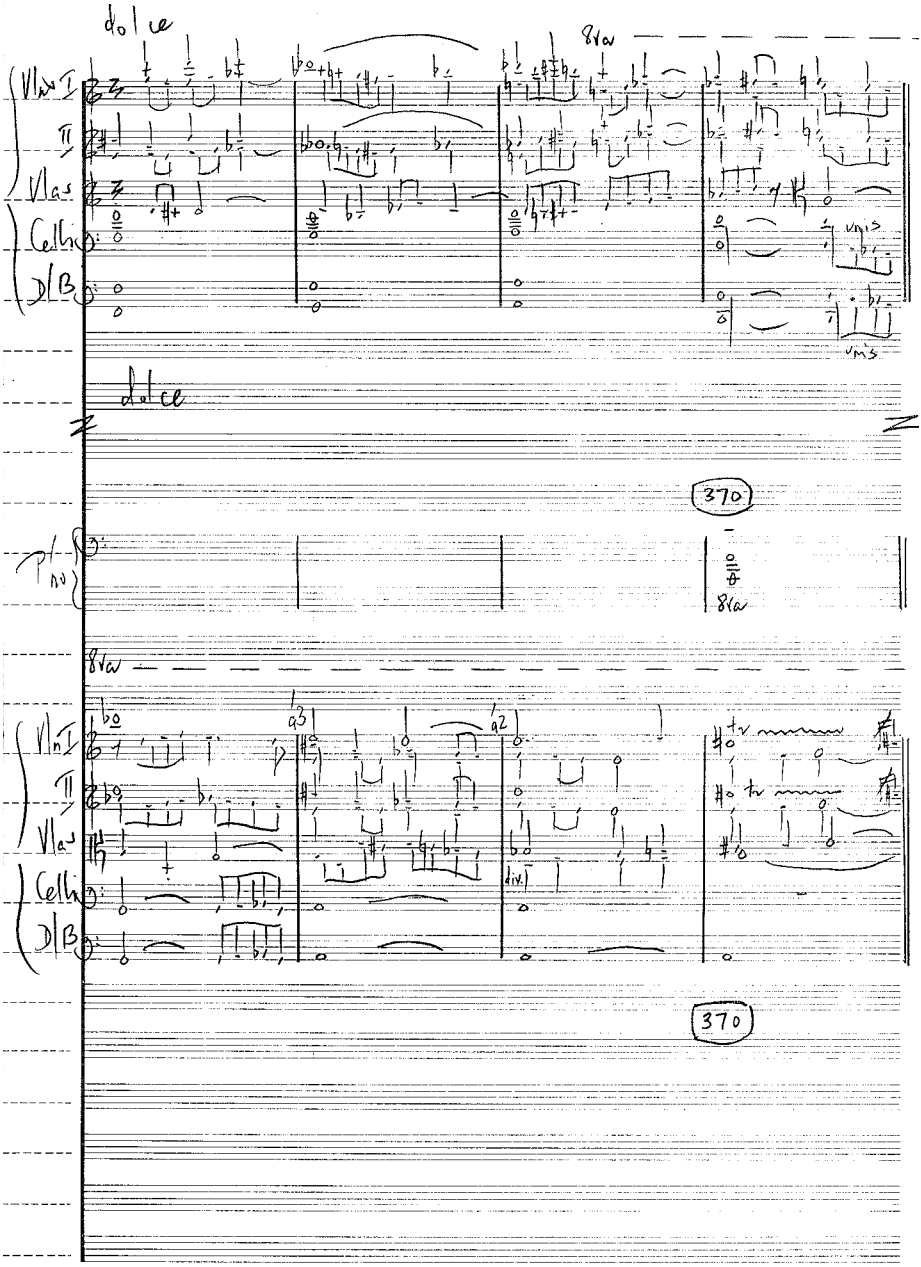
sotto voce

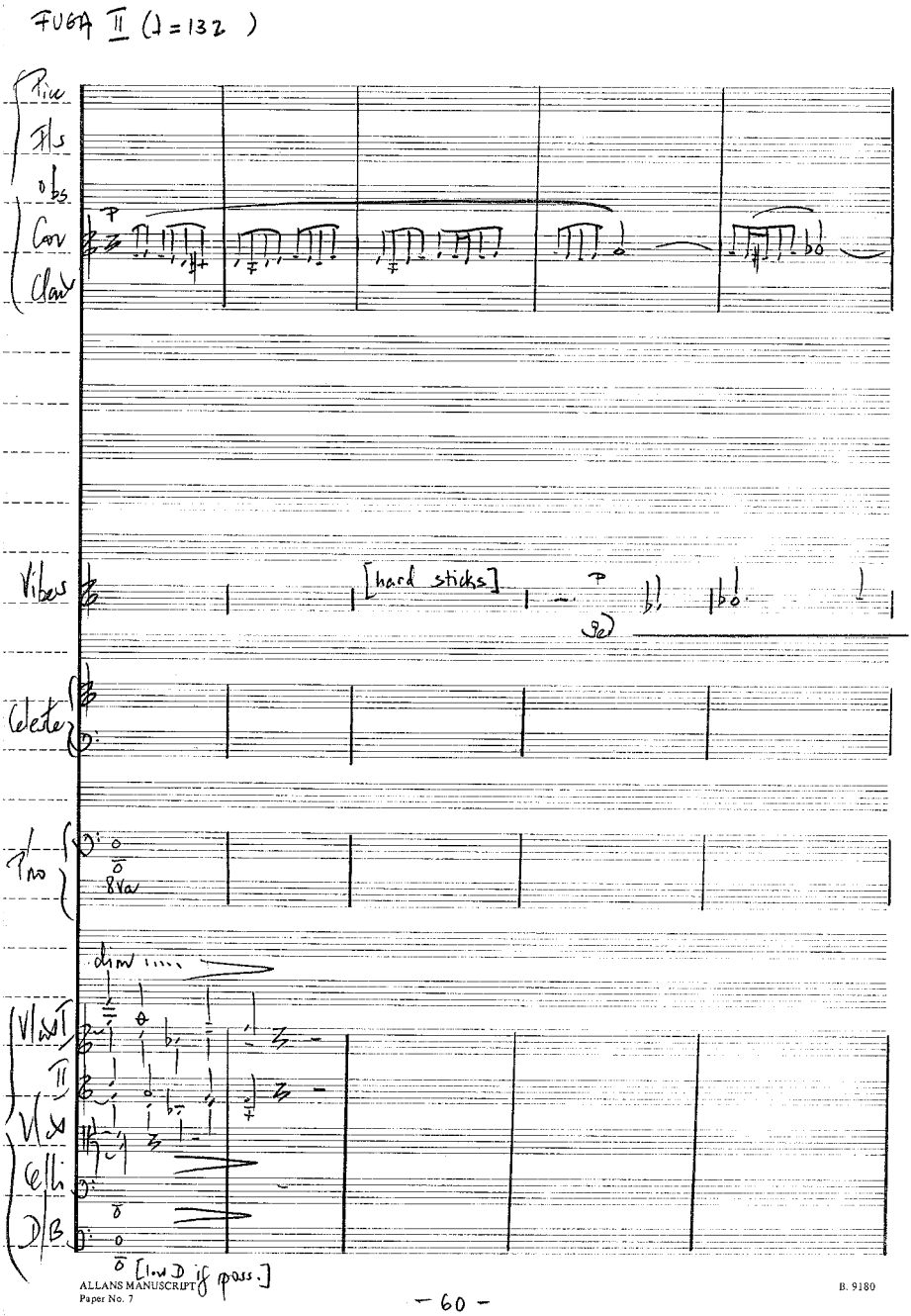
div

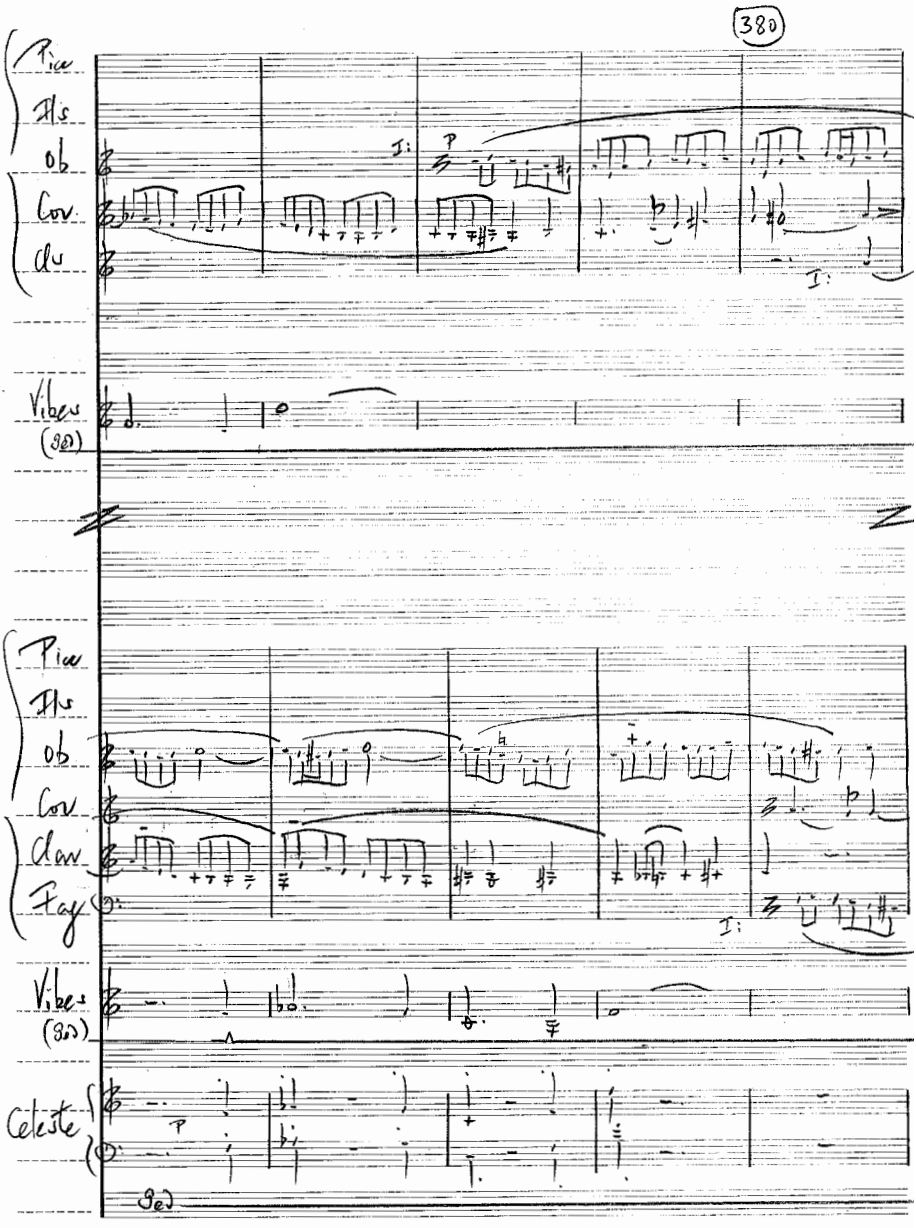
360

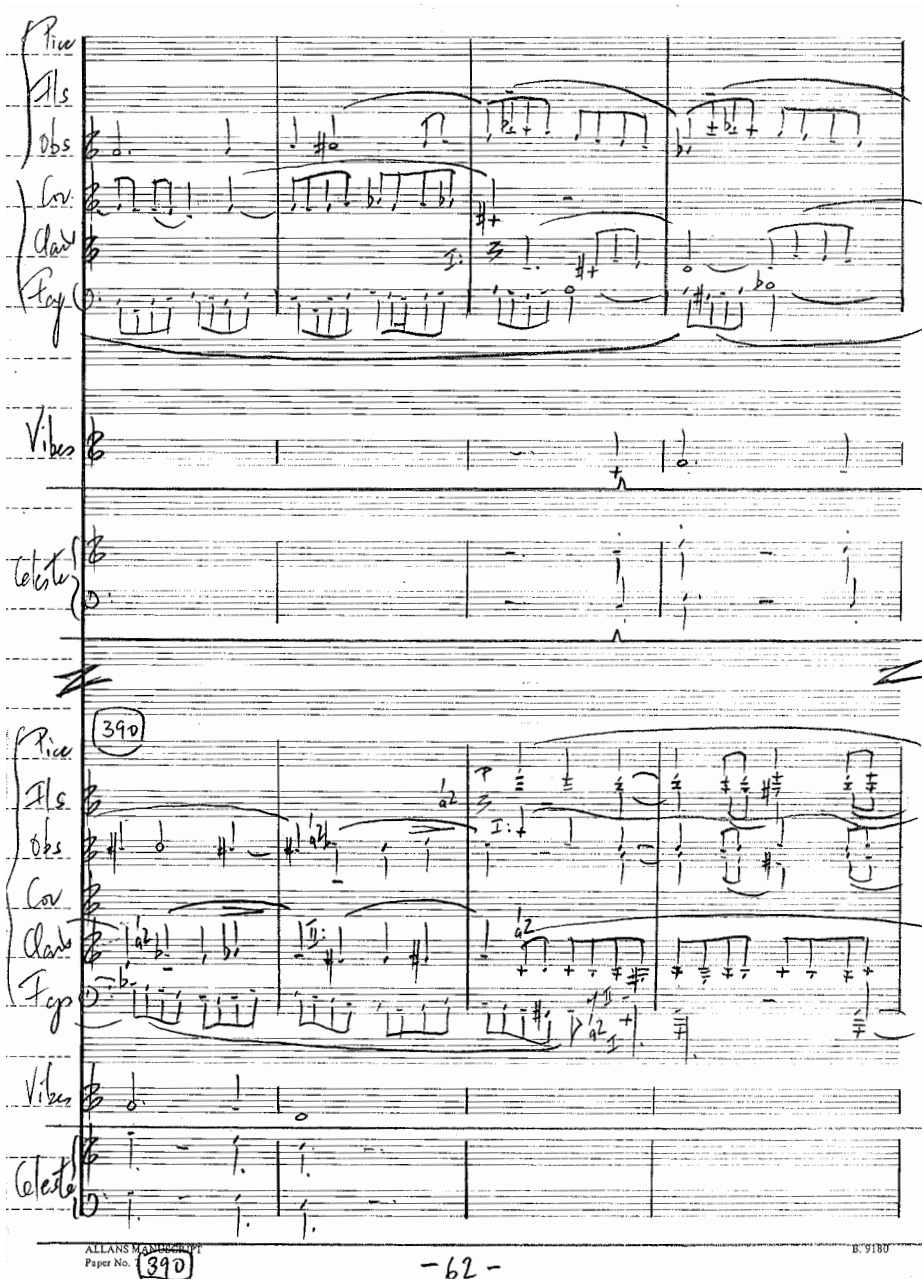
f dim..... P

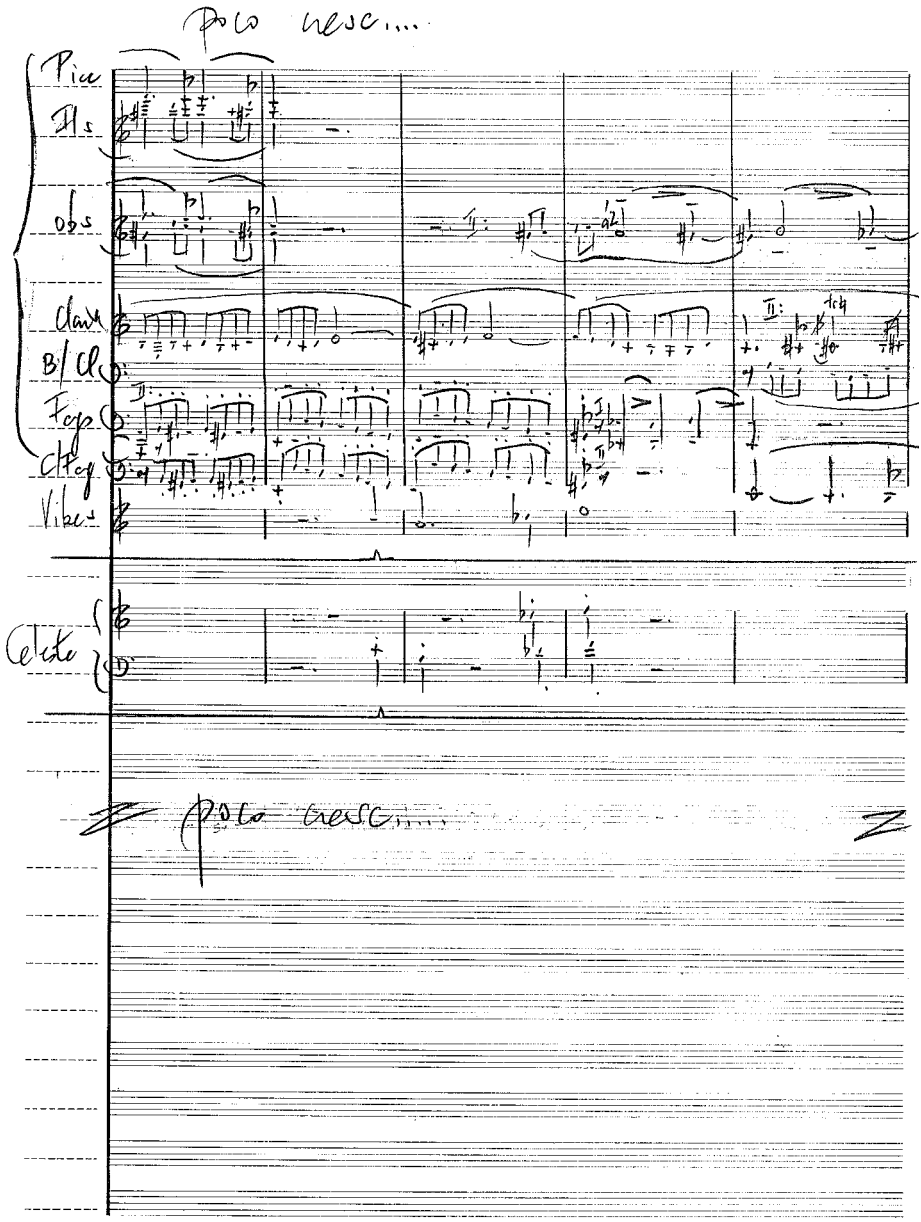



dolce
8va
Vln I
II
Vlas
Cellig
D/B
unis
dolce
370
8va
Vln I
II
Vlas
Cellig
D/B
a3
a2
div.
370

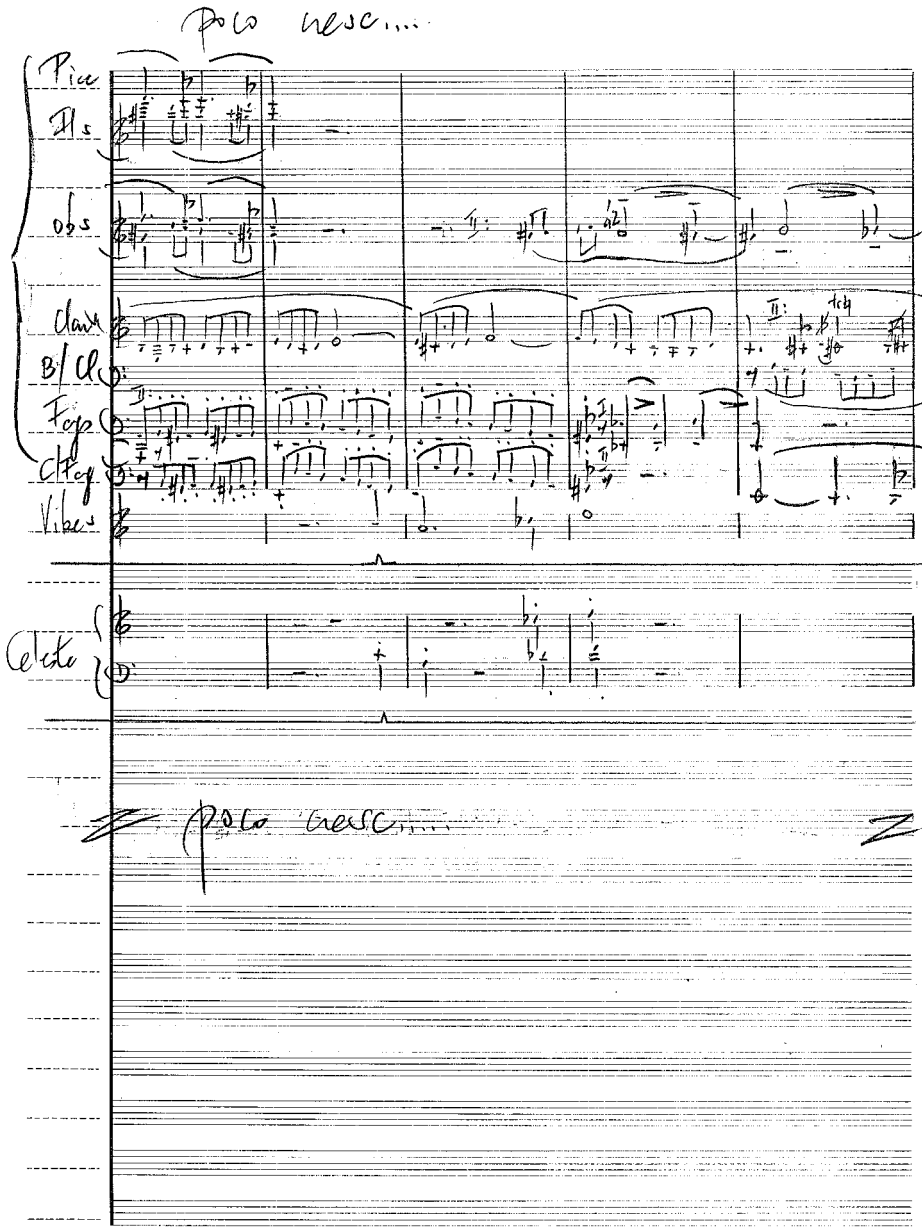

FUGA II (♩=132)
Pic
Fls
Obs
Cor
Clar
Vibes
[hard sticks]
Celeste
Pno
8va
Vln I
Vln II
Vla
Celli
D.B.
[low D if poss.]
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
– 60 –

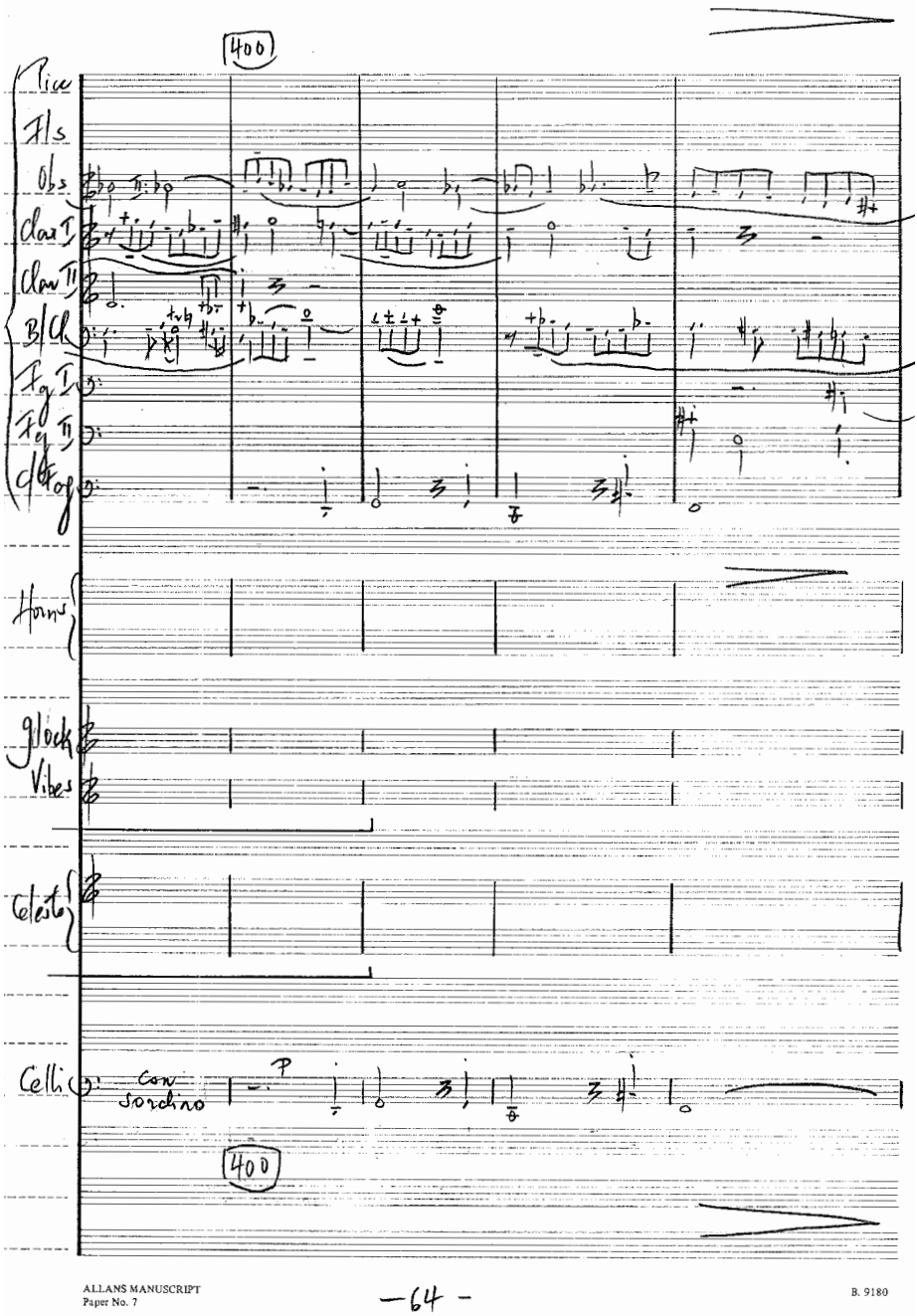

380
Pic
Fls
Ob
Cor.
Cl
Vibes
(Ped)
Pic
Fls
Ob
Cor.
Clar
Fag
Vibes
(Ped)
Celeste
Ped

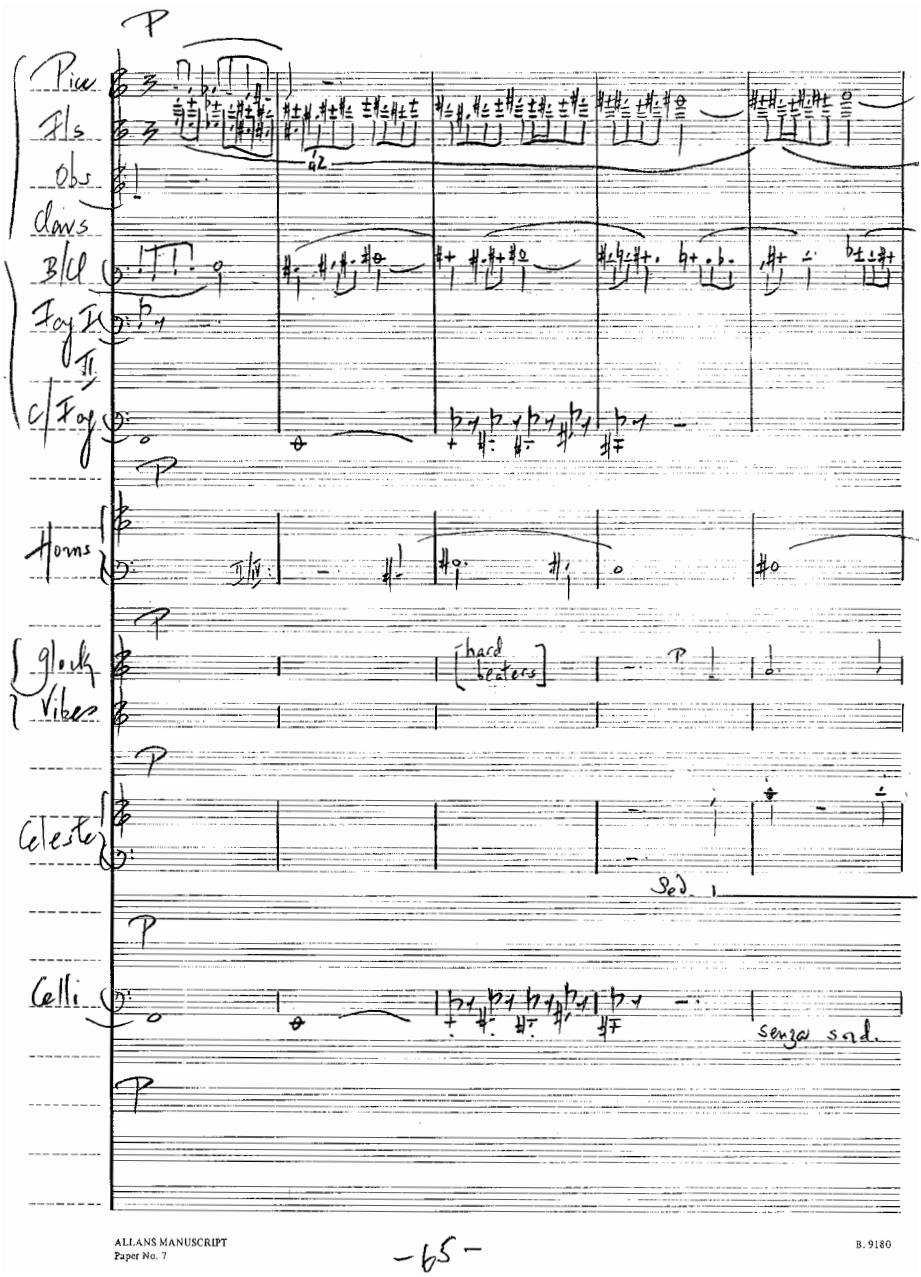

Pico
Fls
Obs
Cor
Clar
Fag
Vibes
Celeste
390
ALLANS MANUSCRIPT
Paper No. 390
-62-
B. 9180

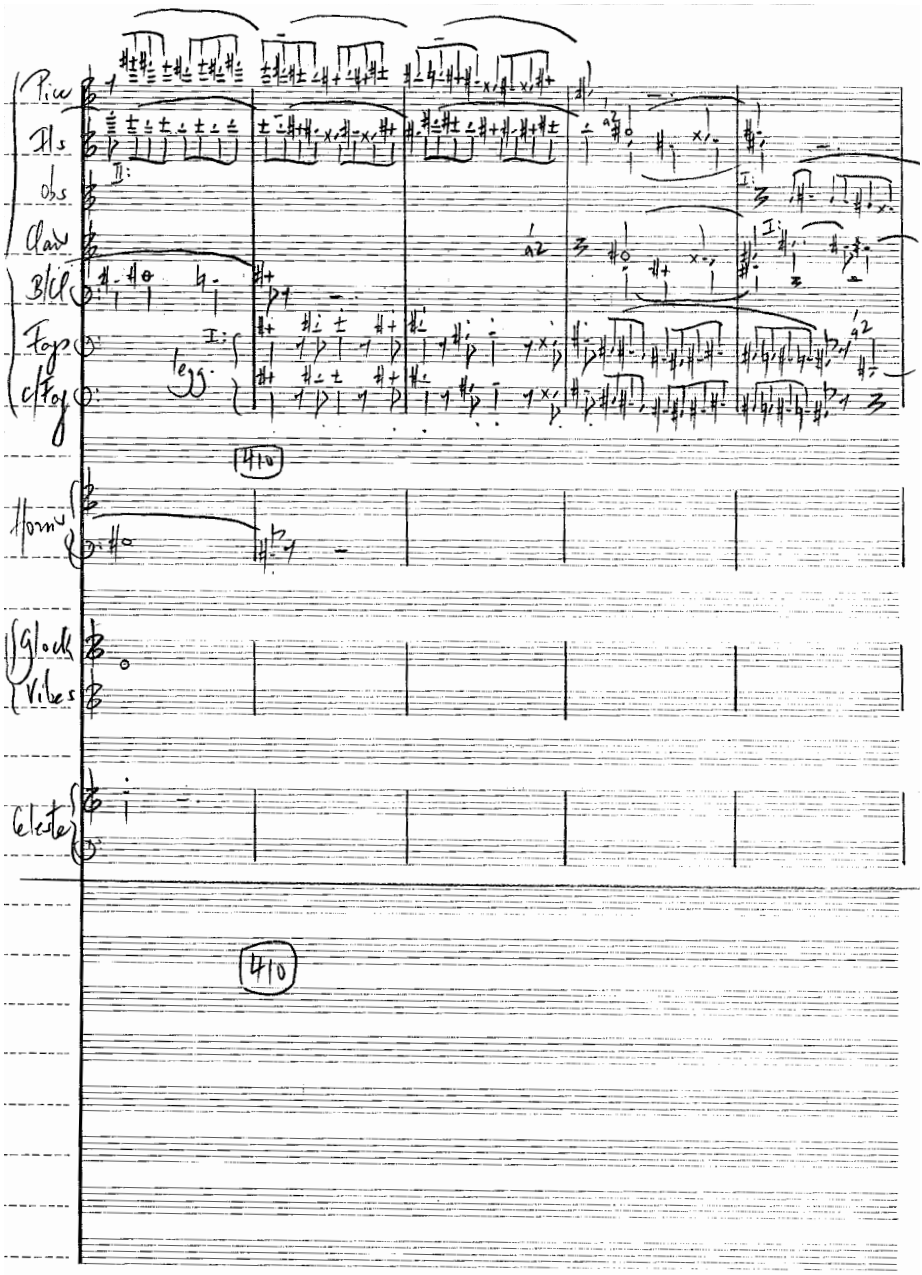


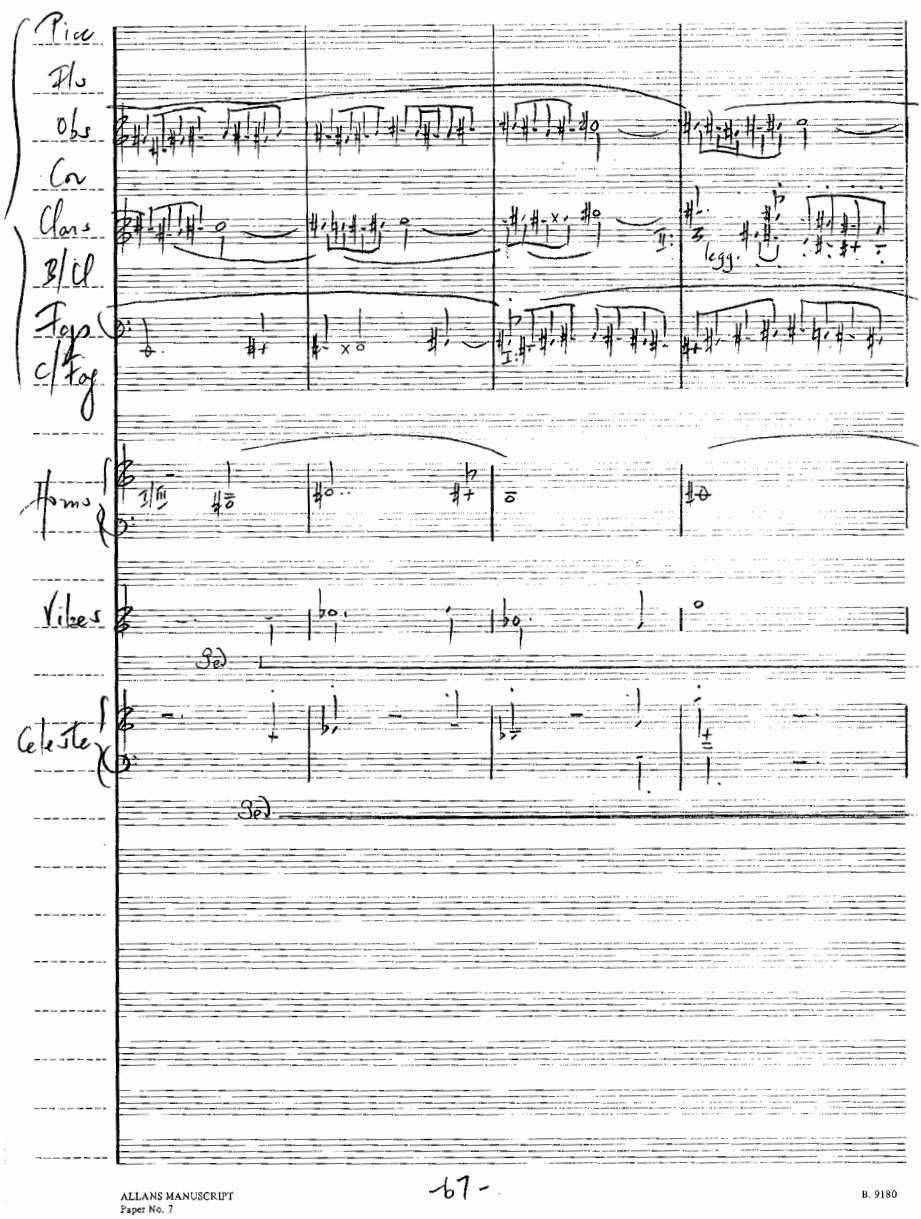
ALLANS MANUSCRIPT
Paper No. 7
-63-
B. 9180

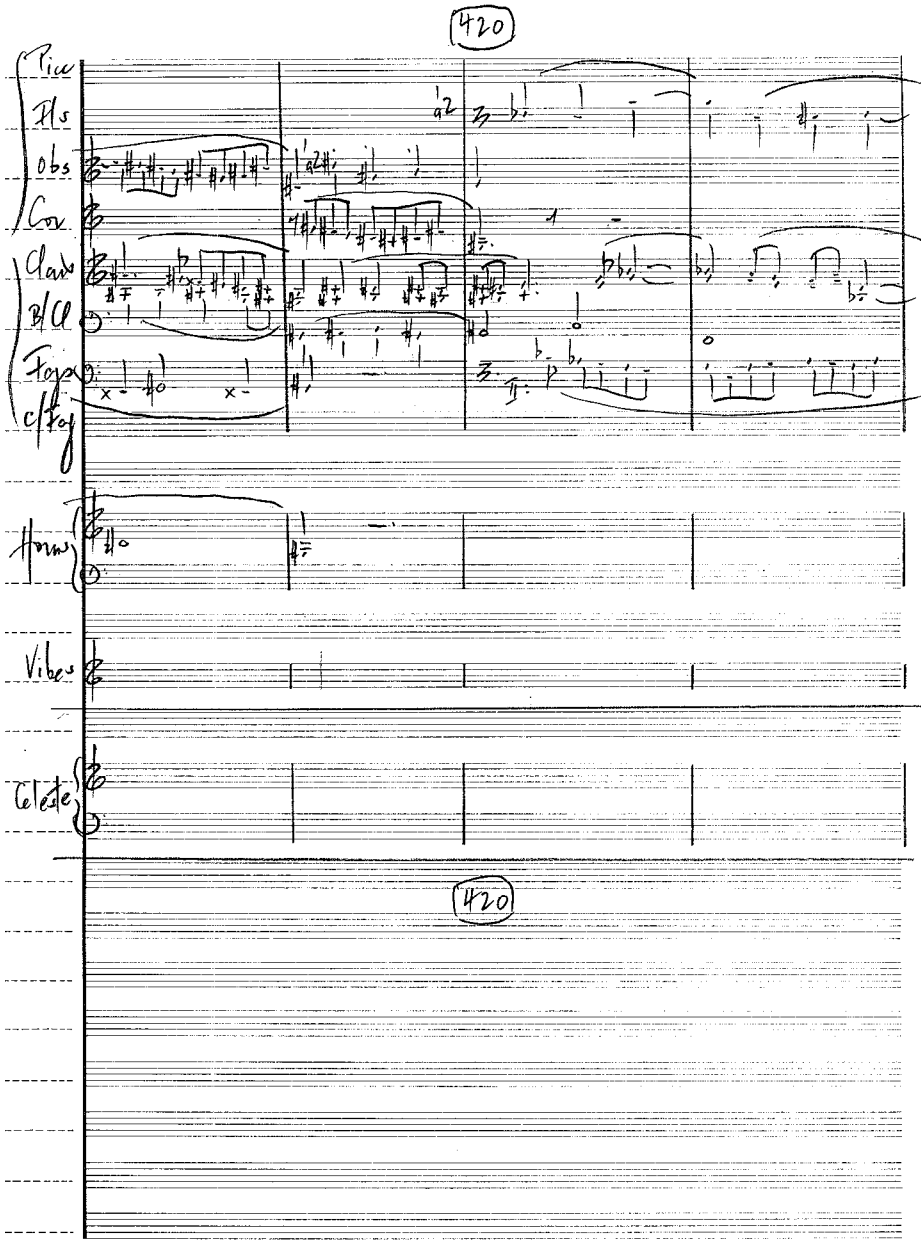

poco cresc....
Pice
Fls
obs
Clarin
B/Cl
Fag
C/Fag
Vibes
Celeste
poco cresc....

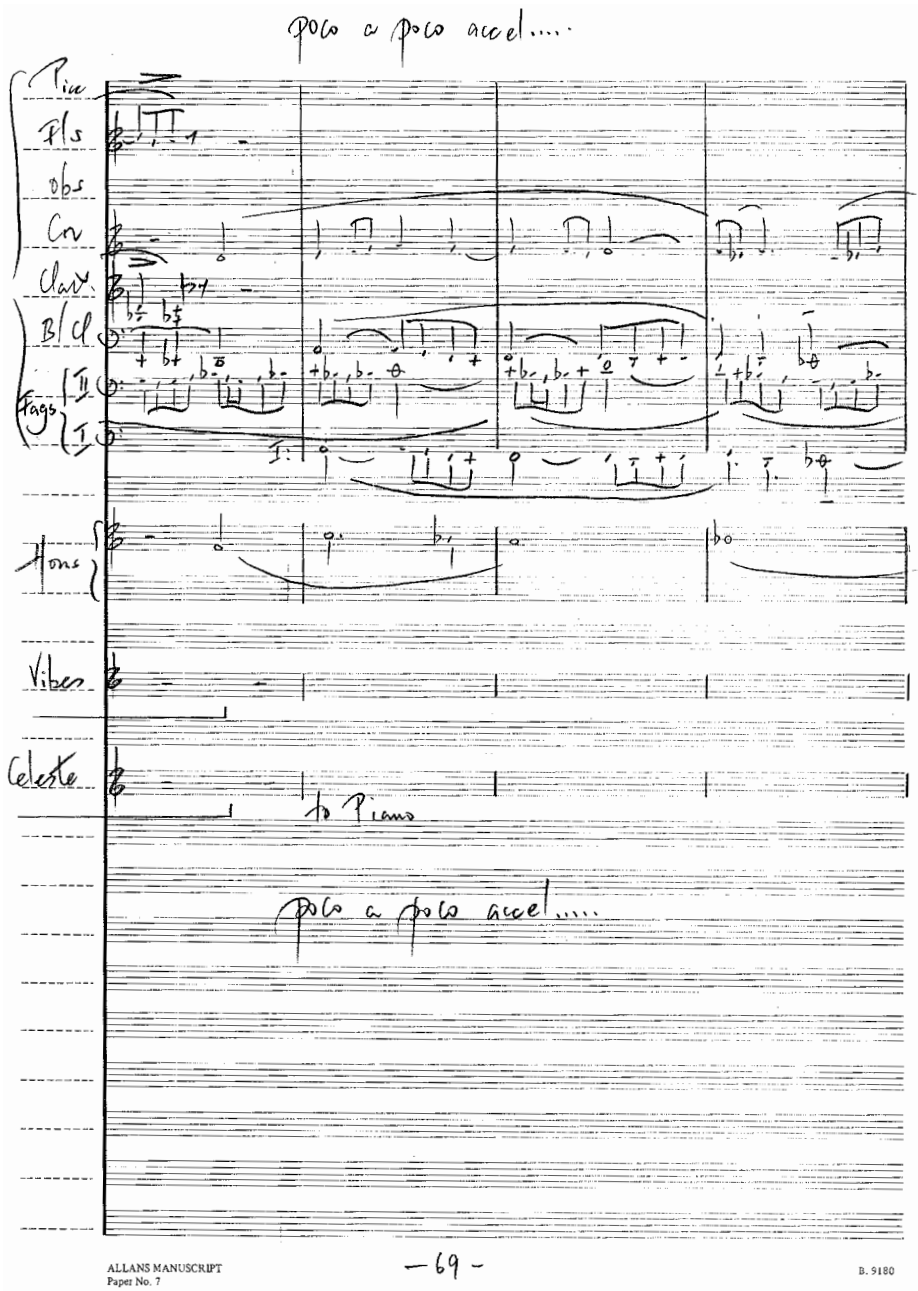

400
Picc
Fls
Obs
Clar I
Clar II
B Cl
Fg I
Fg II
C Fag
Horns
Glock
Vibes
Celesta
Celli
Con Sordino
p
400

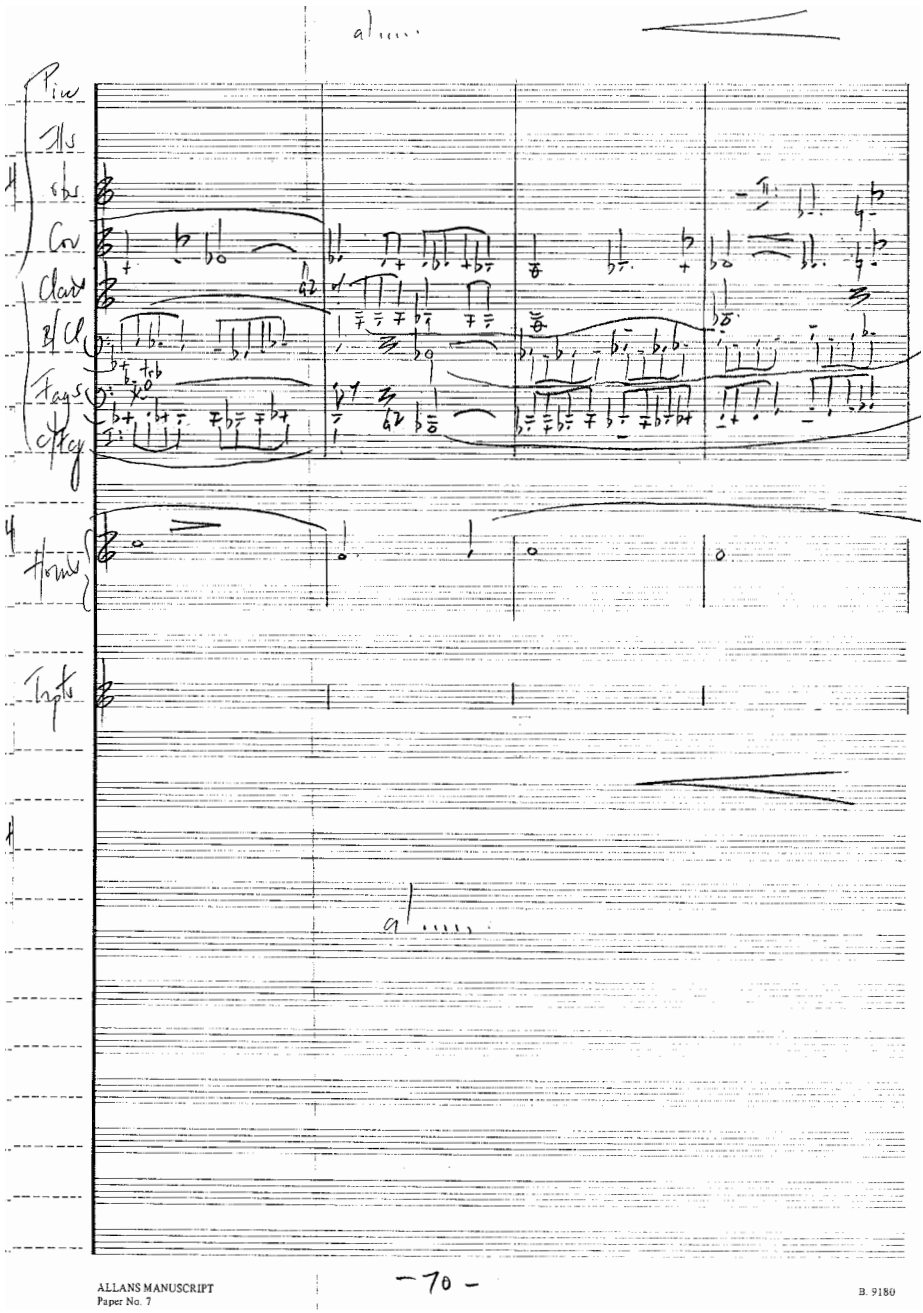

P
Pice
Fls
Obs
Clars
B/Cl
Fag I
II
C/Fag
Horns
Glock
Vibes
[hard beaters]
Celeste
Sed.
Celli
senza sord.
ALLANS MANUSCRIPT
Paper No. 7
-65-
B. 9180

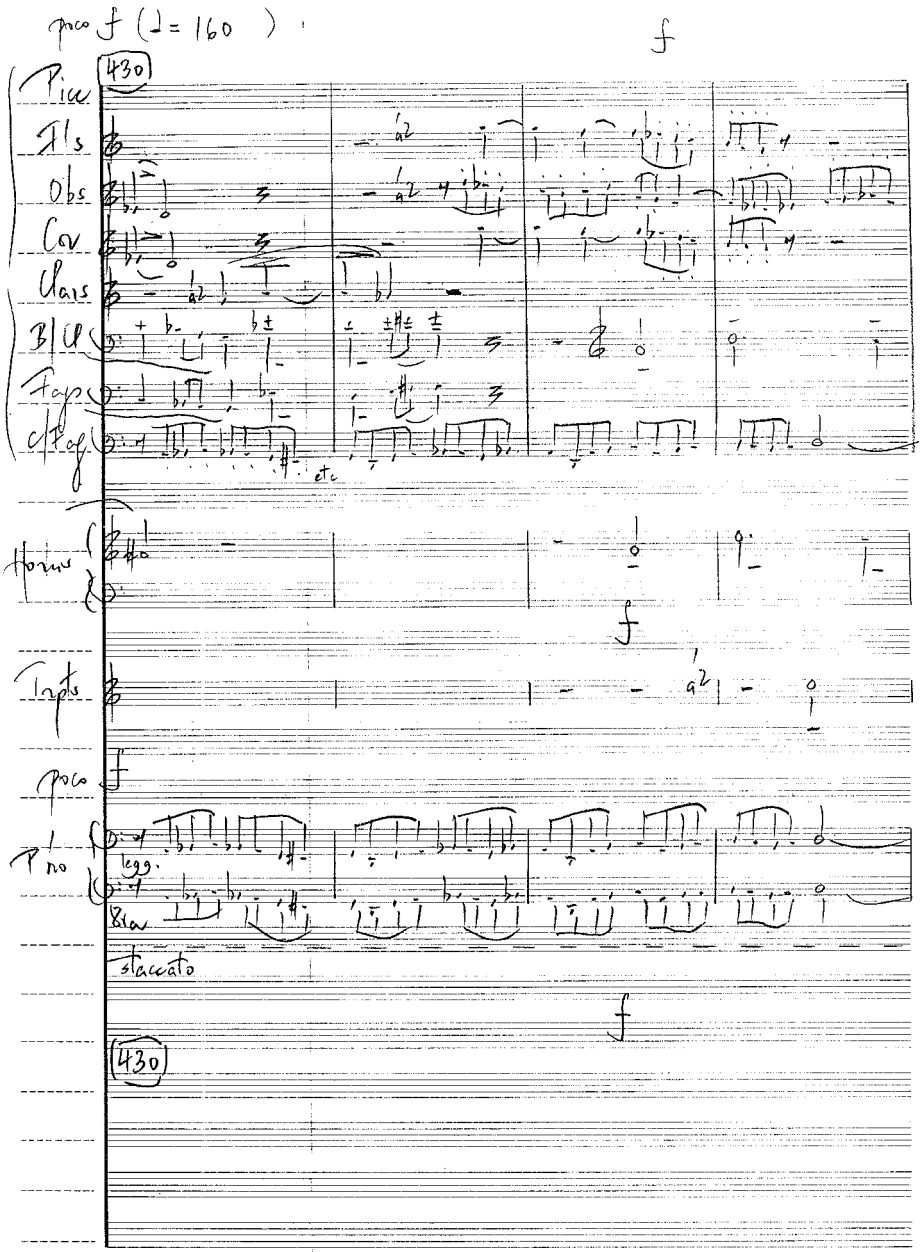

Pice
Fls
Obs
Clar
B/Cl
Fags
C/Fag
legg.
410
Horn
Glock
Vibes
Celeste
410
ALLANS MANUSCRIPT
Paper No. 7
— 66 —
B. 9180

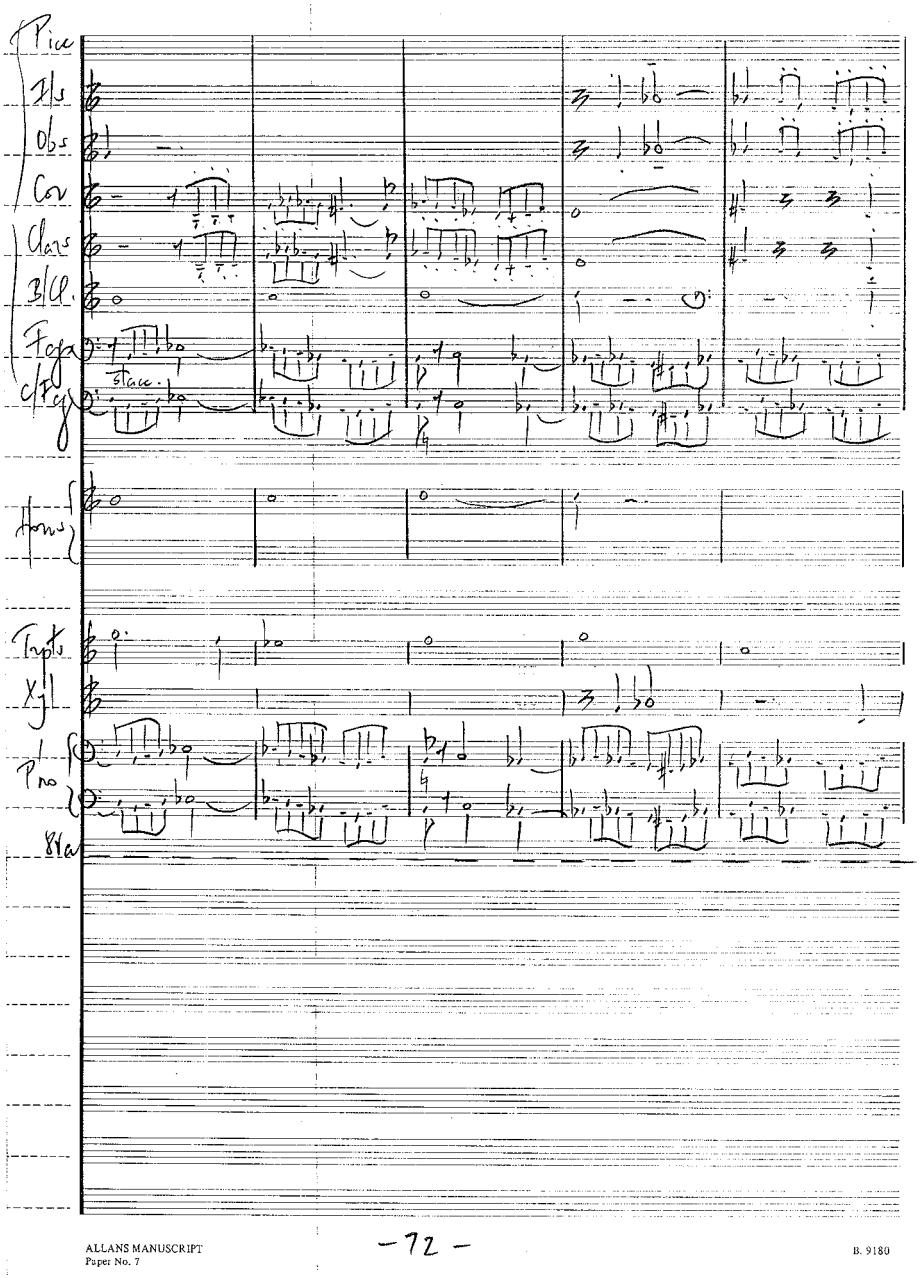

Picc
Fl.
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Vibes
Celeste
legg.
ALLANS MANUSCRIPT
Paper No. 7
-67-
B. 9180


420
Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
c/Fag
Horns
Vibes
Celeste
420


poco a poco accel.....
Picc
Fls
Obs
Cor
Clar.
B/Cl
Fags
II
I
Horns
Vibes
Celeste
to Piano
poco a poco accel.....
ALLANS MANUSCRIPT
Paper No. 7
— 69 —
B. 9180


Piw
Fls
obs
Cor
Clar
B/Cl
Fags
Cfag
Horns
Trpts
ALLANS MANUSCRIPT
Paper No. 7
- 70 -
B. 9180

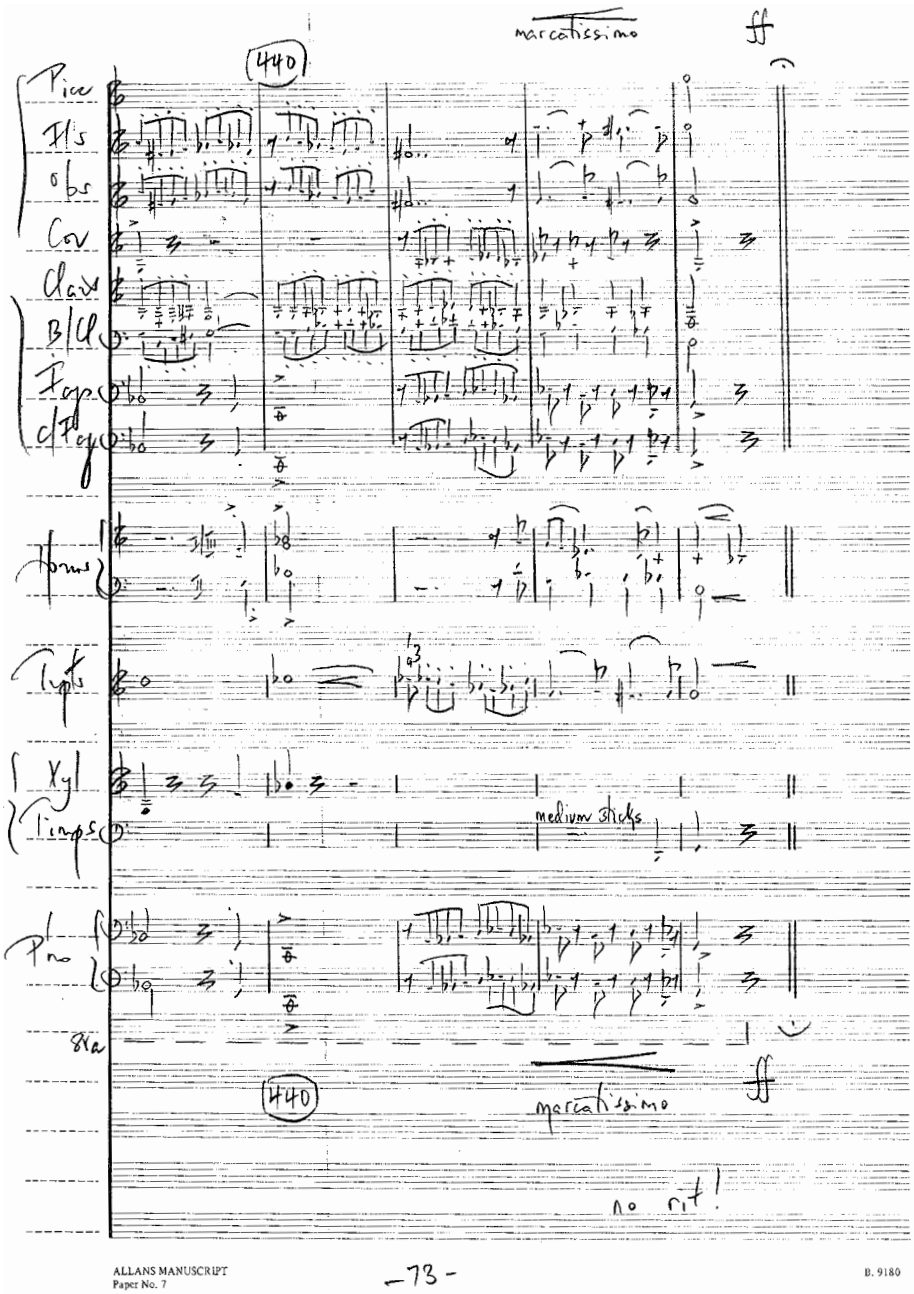

poco f (♩= 160)
f
430
Picc
Fl's
Obs
Cor
Clars
B/Cl
Fags
C/Fag
etc
Horns
f
Trpts
poco f
P'no
legg.
8va
staccato
f
430

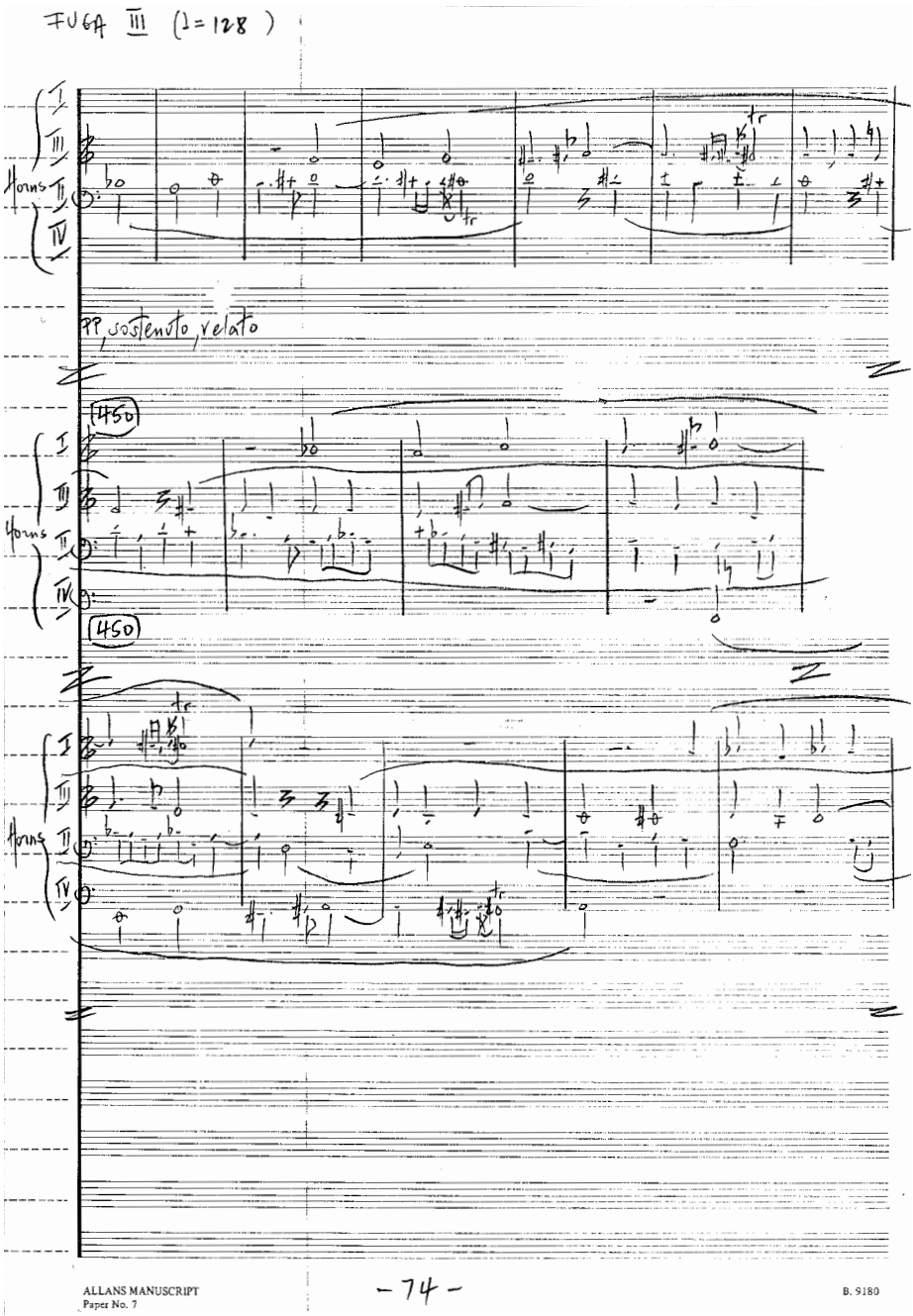


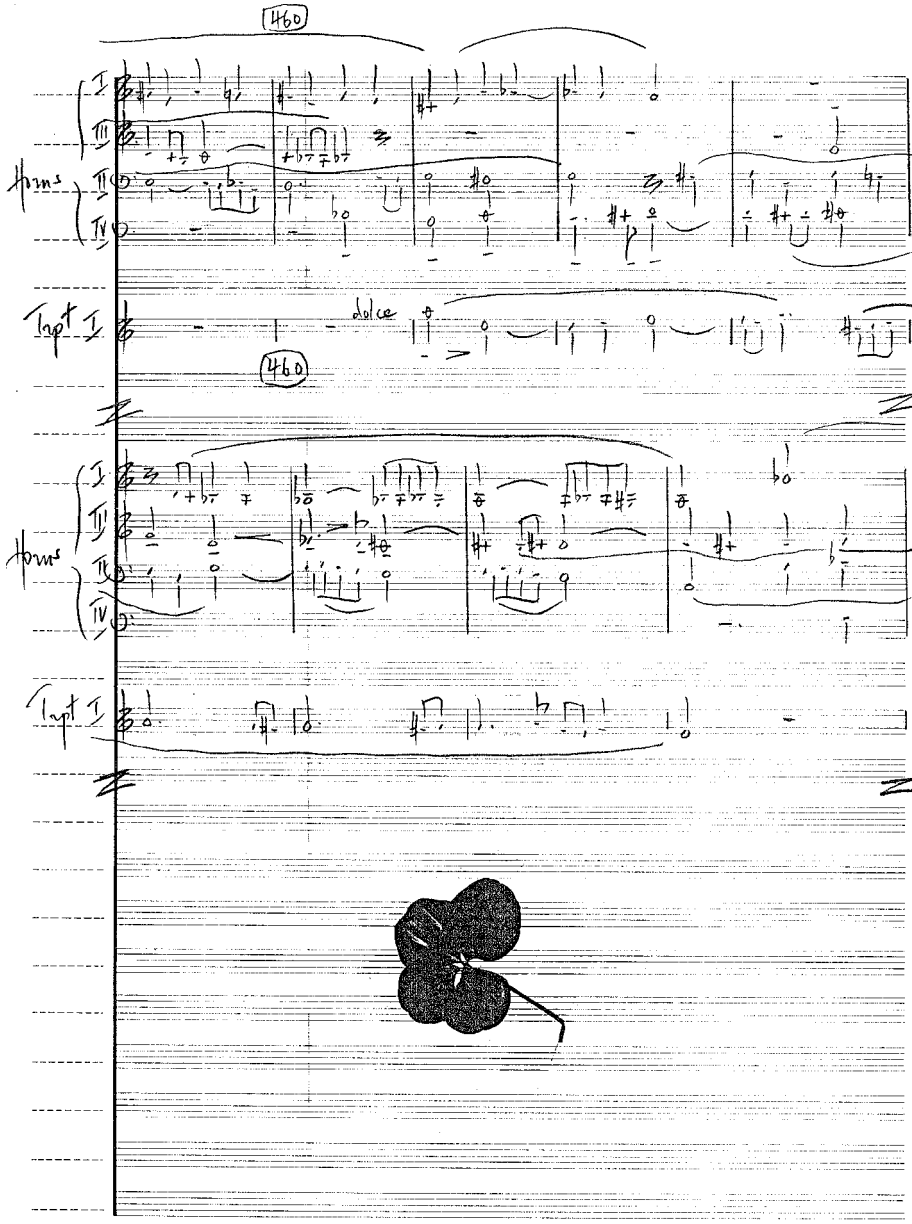
ALLANS MANUSCRIPT
Paper No. 7

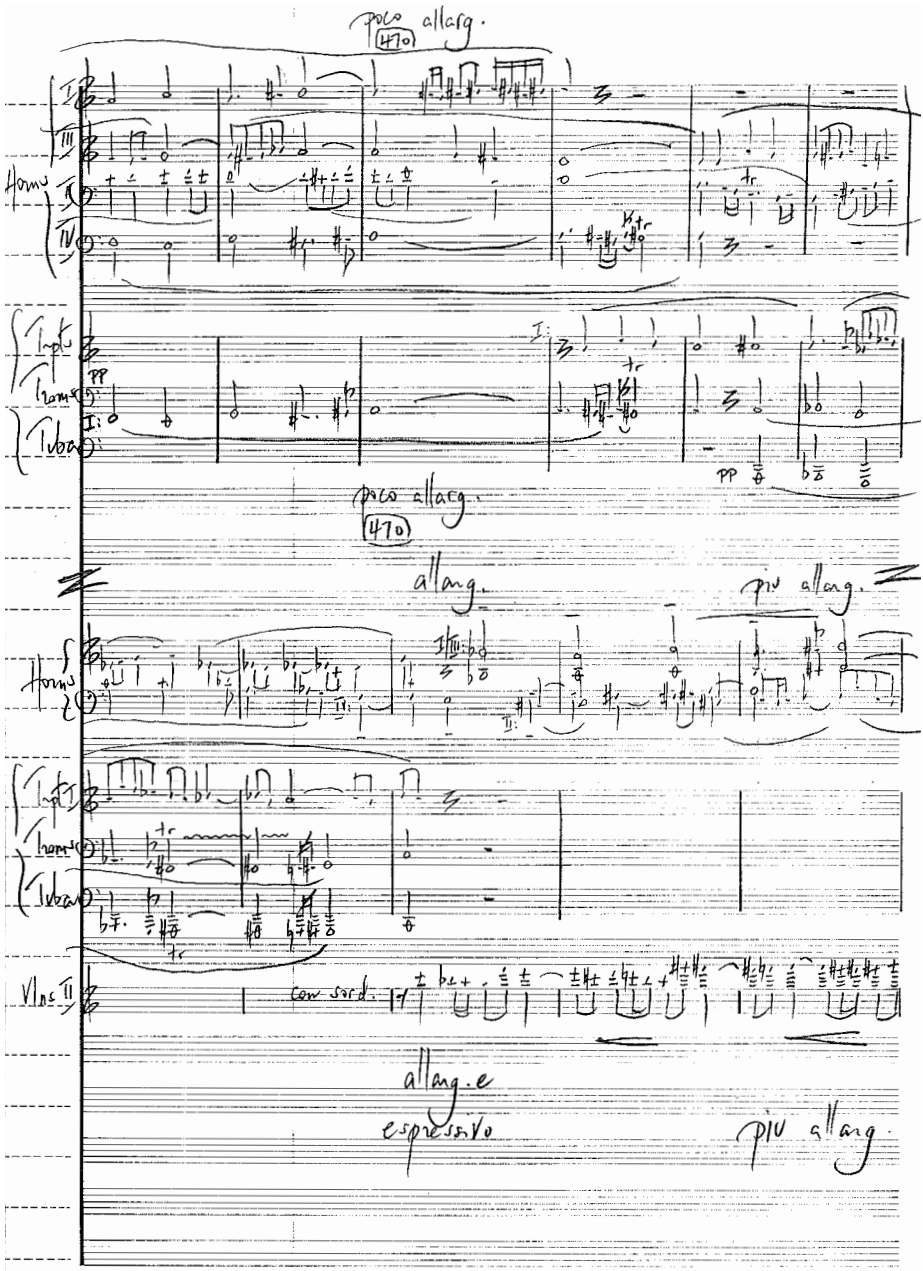
-72-

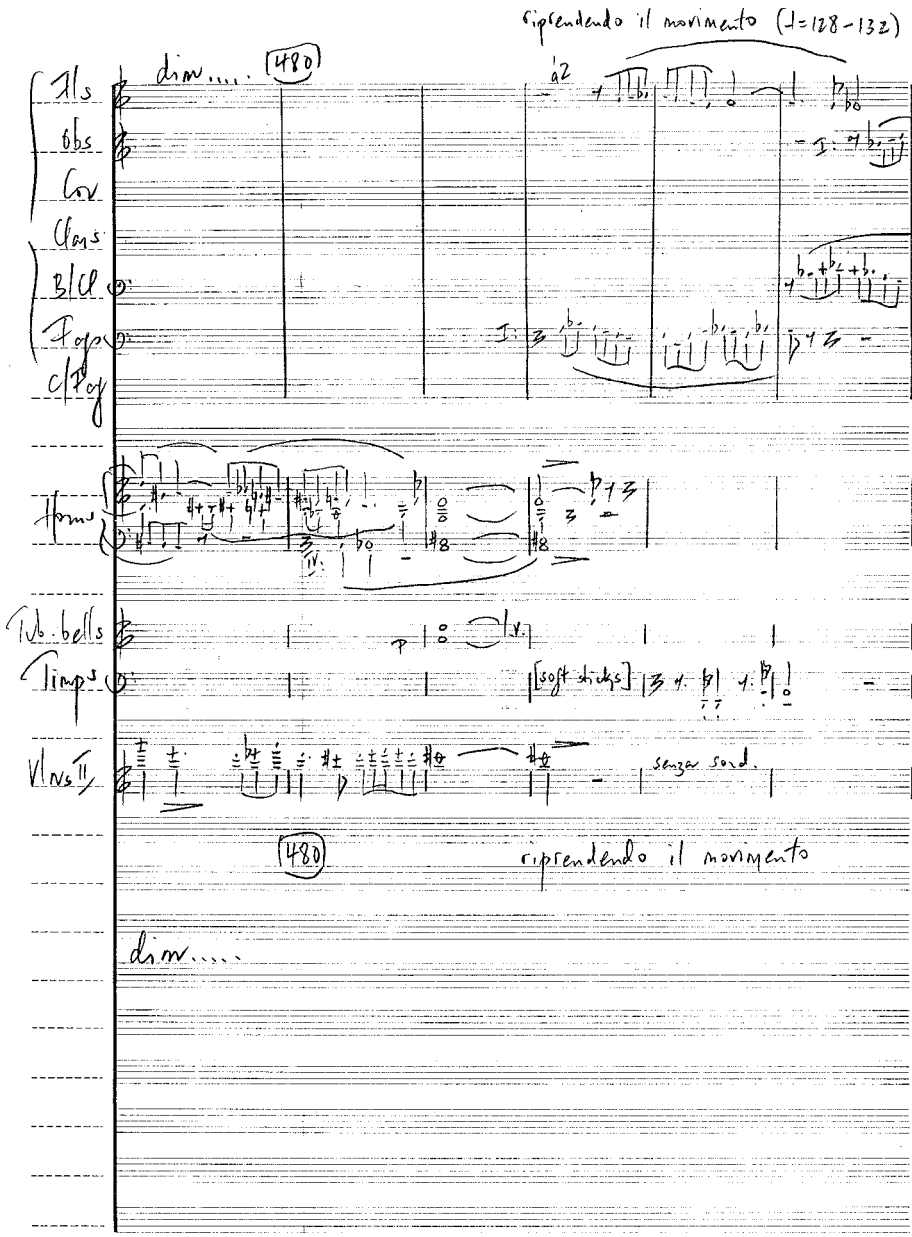
B. 9180

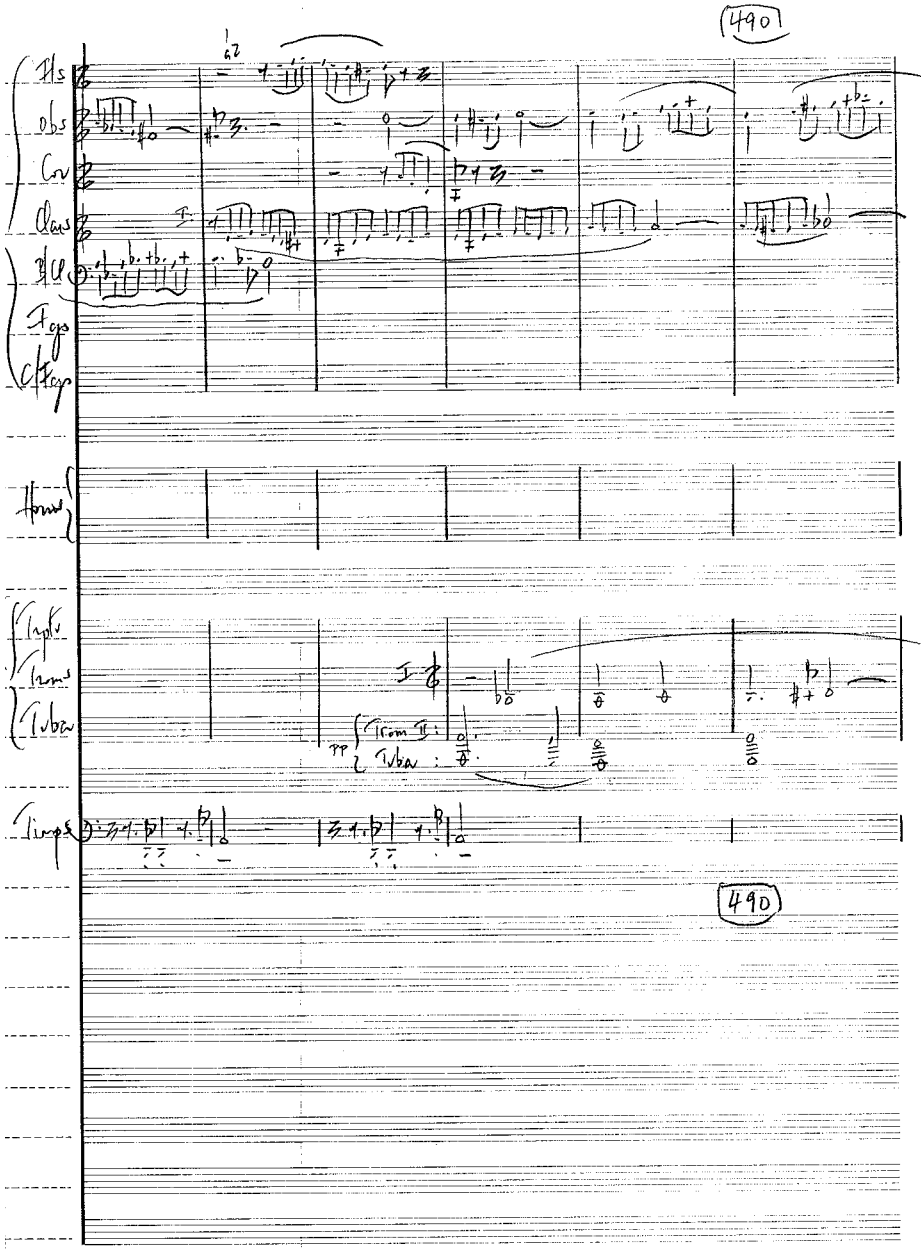

marcatissimo
ff
(440)
Picc
Fls
Obs
Cor
Clar
B/Cl
Fags
cFag
Horns
Trpts
Xyl
Timps
medium sticks
Pno
8va
(440)
marcatissimo
ff
no rit!
ALLANS MANUSCRIPT
Paper No. 7
-73-
B. 9180

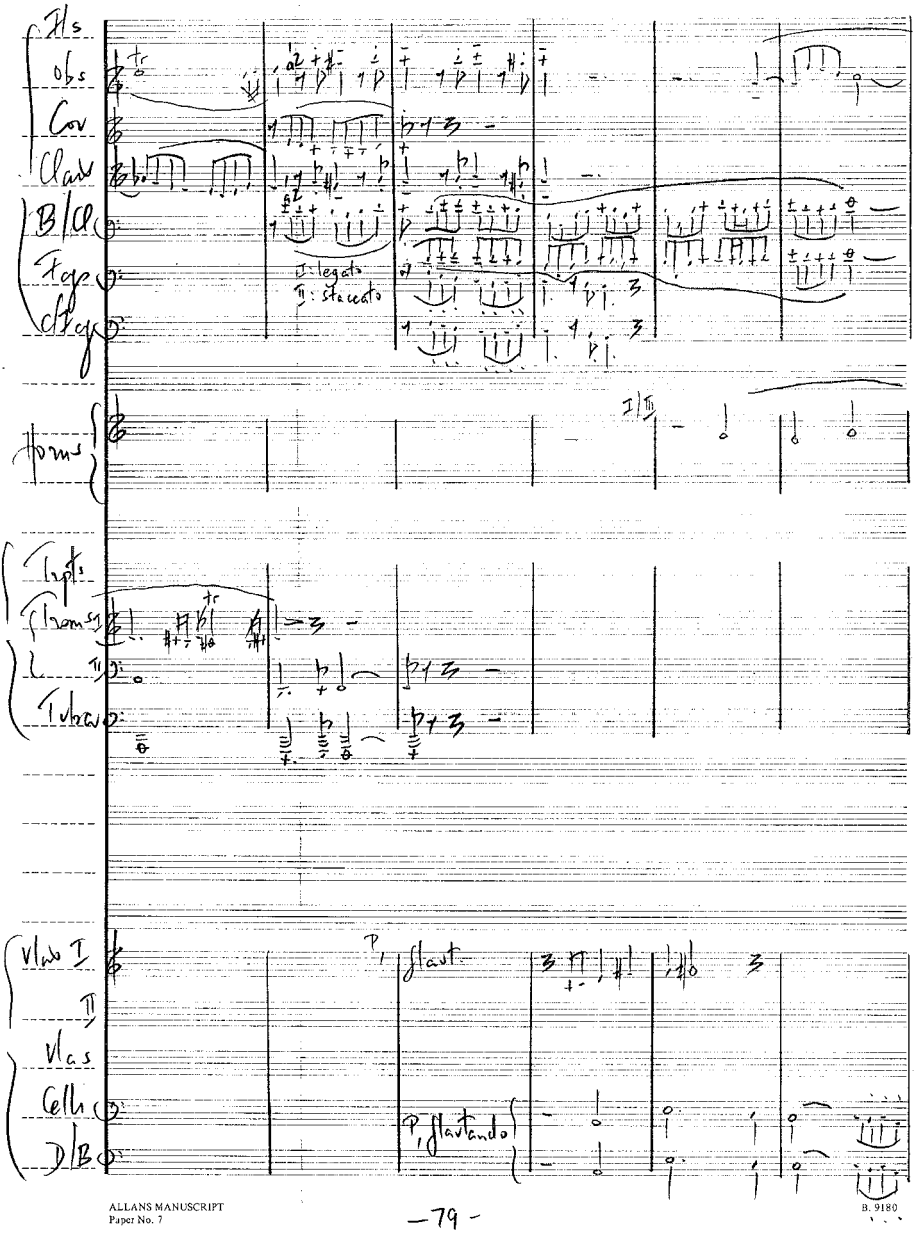

FUGA III (♩= 128)
Horns
I
III
II
IV
pp, sostenuto, velato
(450)
(450)
ALLANS MANUSCRIPT
Paper No. 7
- 74 -
B. 9180

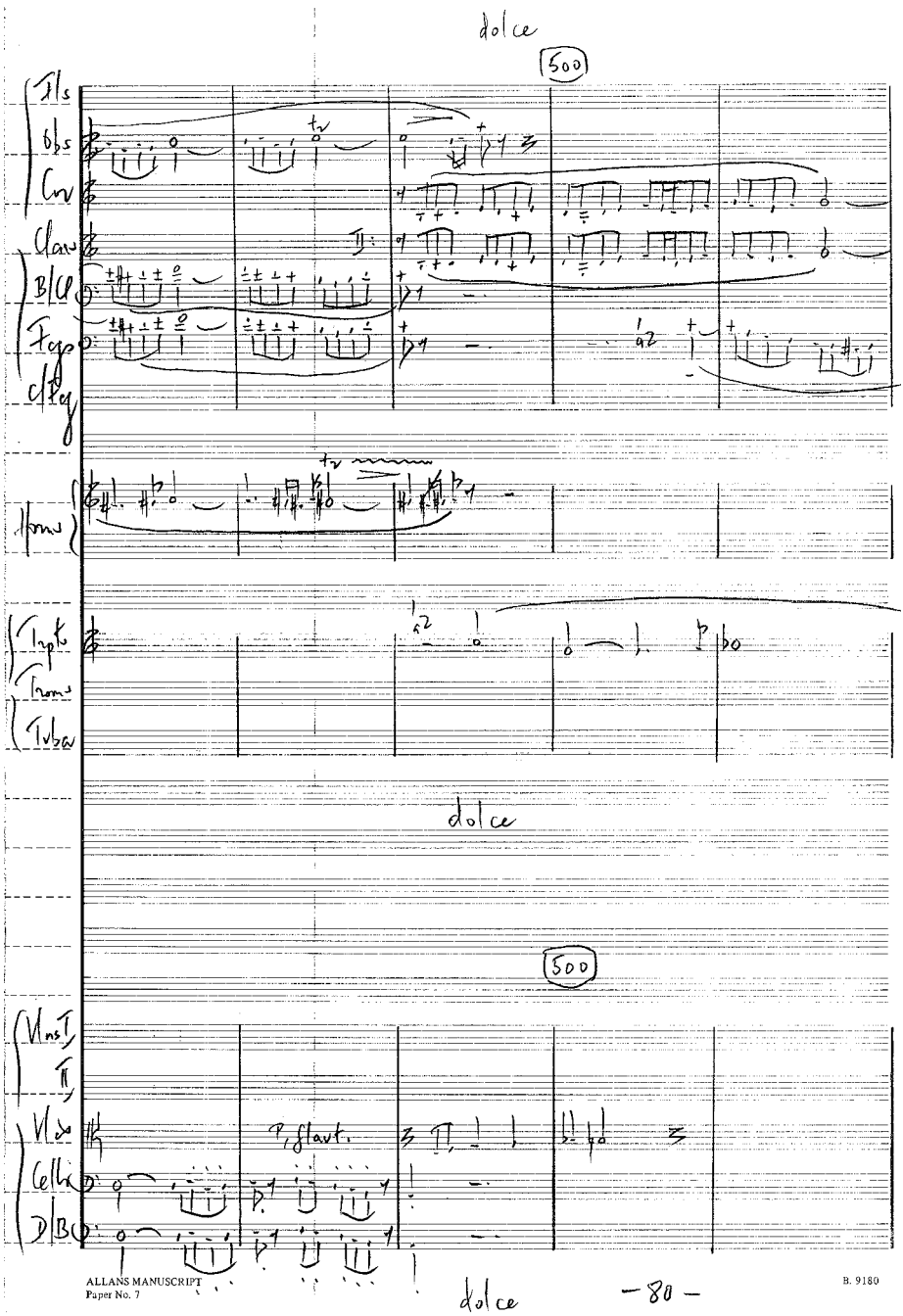

460
Horns
I
III
II
IV
Trpt I
dolce
460
Horns
I
III
II
IV
Trpt I

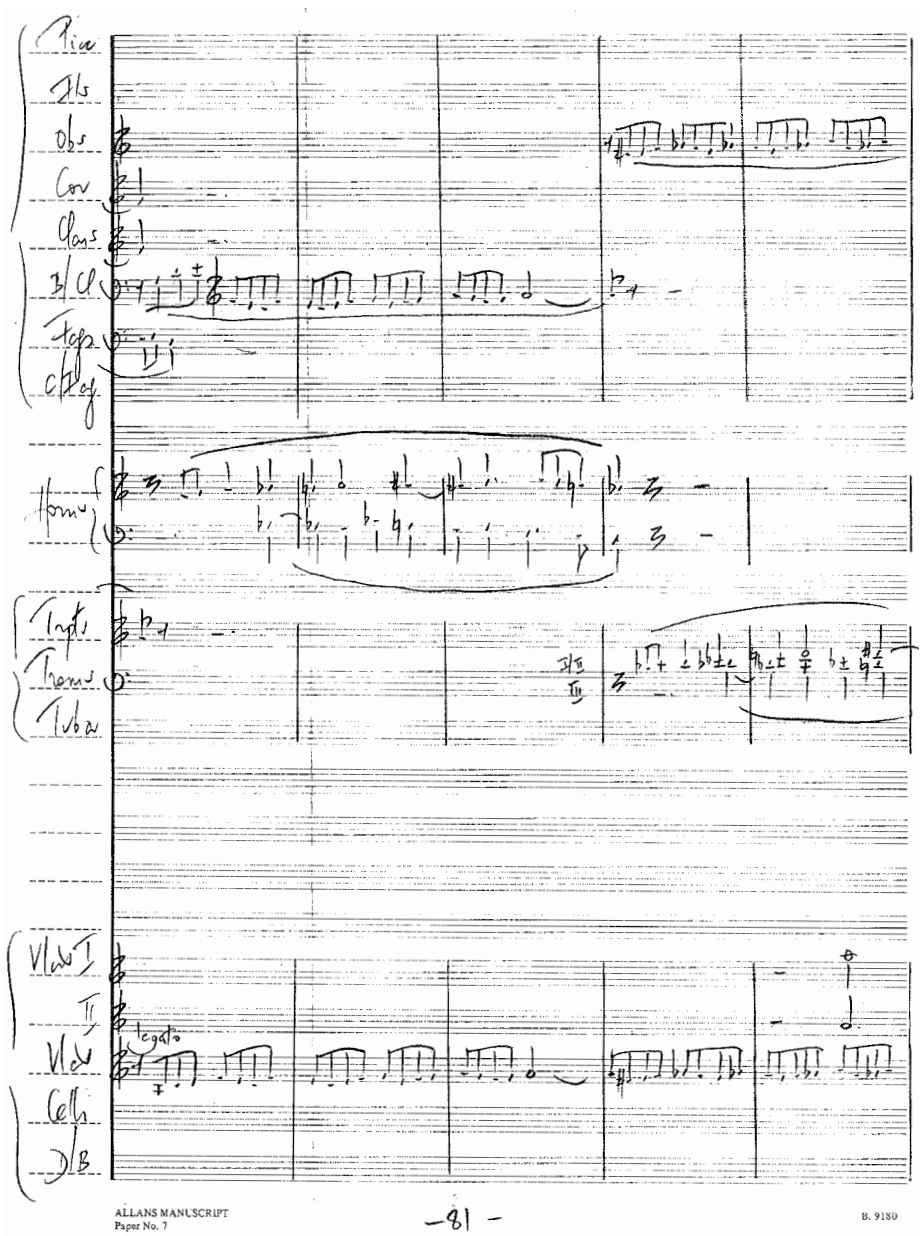

poco allarg.
(470)
Horns
Tmpts
Trams
Tuba
poco allarg.
(470)
allarg.
più allarg.
Horns
Tmpt I
Trams
Tuba
Vlns II
con sord.
allarg. e
espressivo
più allarg.
ALLANS MANUSCRIPT
Paper No. 7
– 76 –
B. 9180

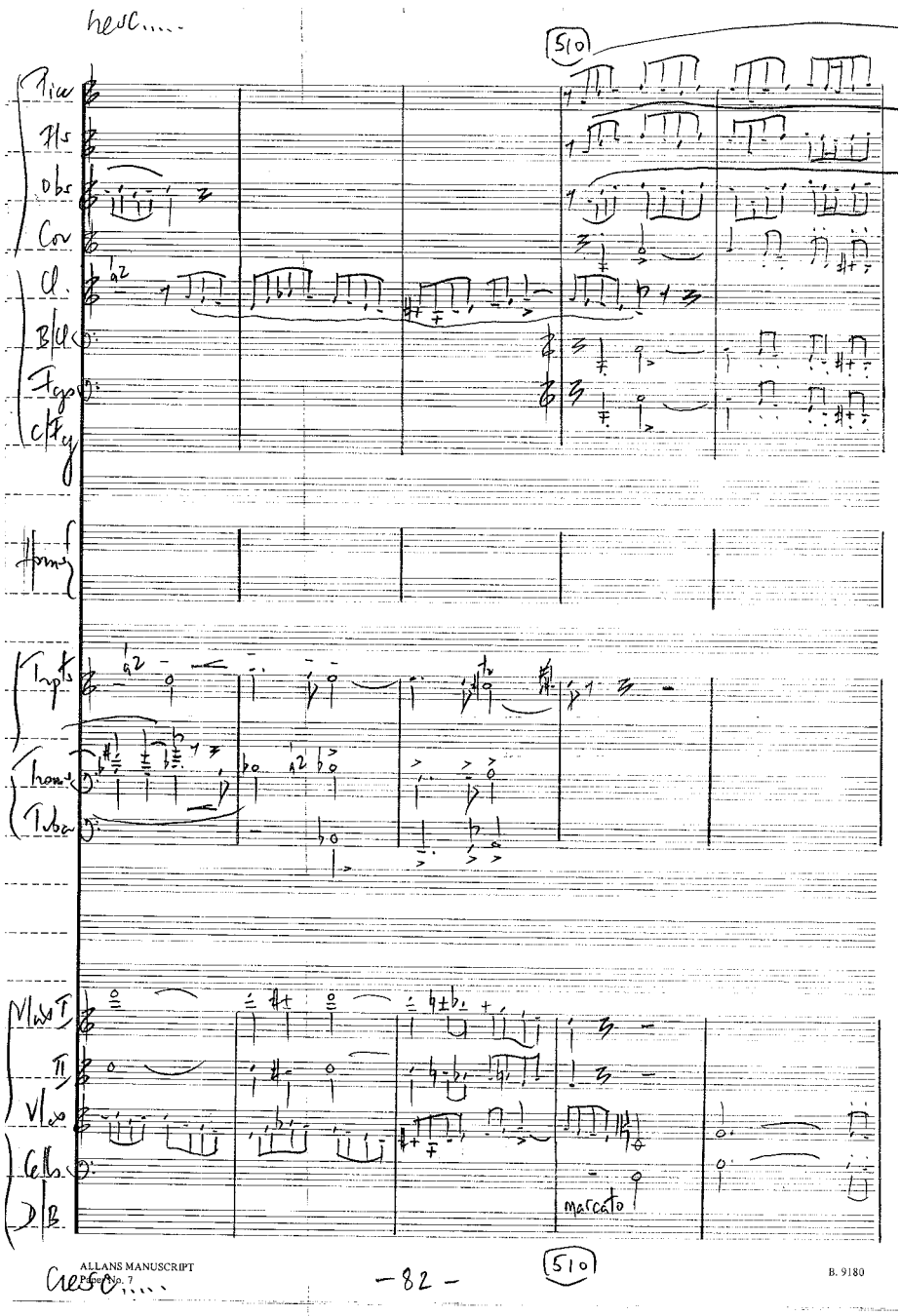

riprendendo il movimento (♩=128-132)
dim.....
480
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Tub. bells
Timps
[soft sticks]
Vlns II
senza sord.
480
riprendendo il movimento
dim.....


490
Fls
Obs
Cor
Clars
B/Cl
Fgs
C/Fgs
Horns
Trpts
Trms
Tuba
Trom II
Tuba
Timps
490

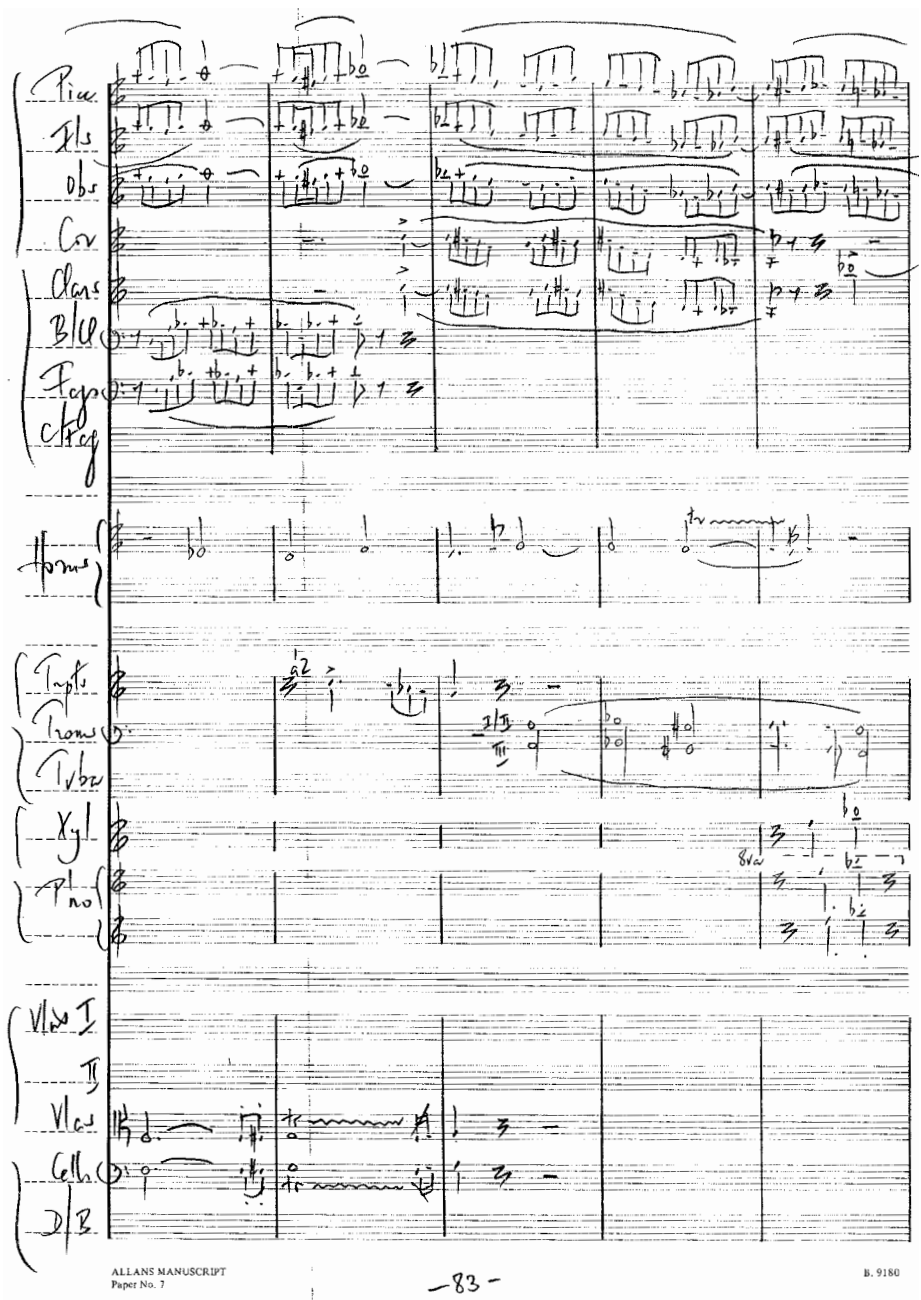

Fls
Obs
Cor
Clar
B/Cl
Fgs
Cfgs
I: legato
II: staccato
Horns
I/III
Trpts
Trems
Tubas
Vlns I
II
Vlas
Cells
D/B
P, flaut.
P, flautando

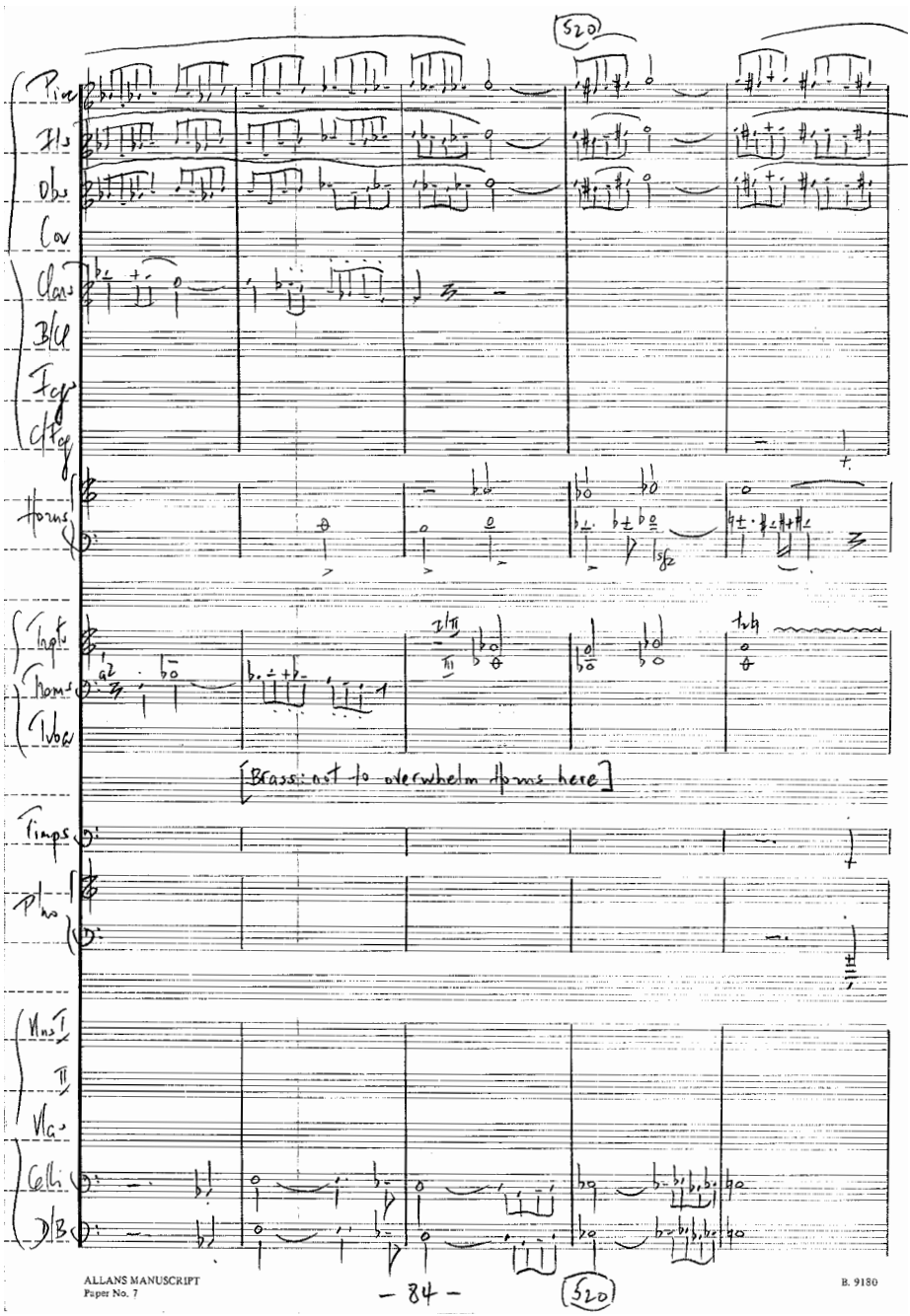

dolce
500
Fls
Obs
Cor
Clar
B/Cl
Fgs
C/Fg
Horns
Trpts
Trom
Tuba
dolce
500
Vlns I
II
Vlas
Cellos
D/B
P, flavt.
dolce
-80-
ALLANS MANUSCRIPT
Paper No. 7
B. 9180

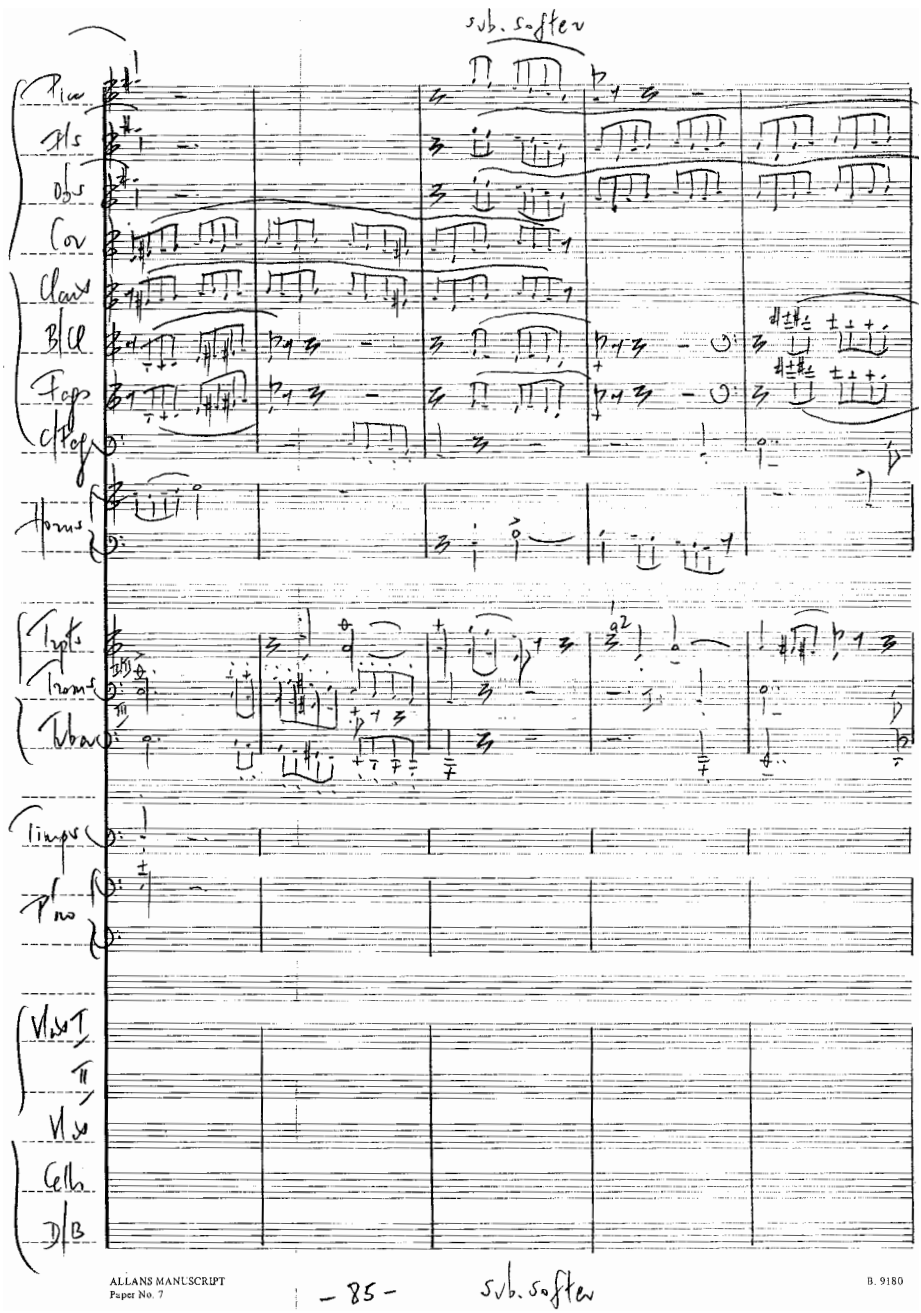

Pic
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Trems
Tuba
Vlns I
II
Vlns
Cells
D/B
legato
ALLANS MANUSCRIPT
Paper No. 7
-81-
B. 9180

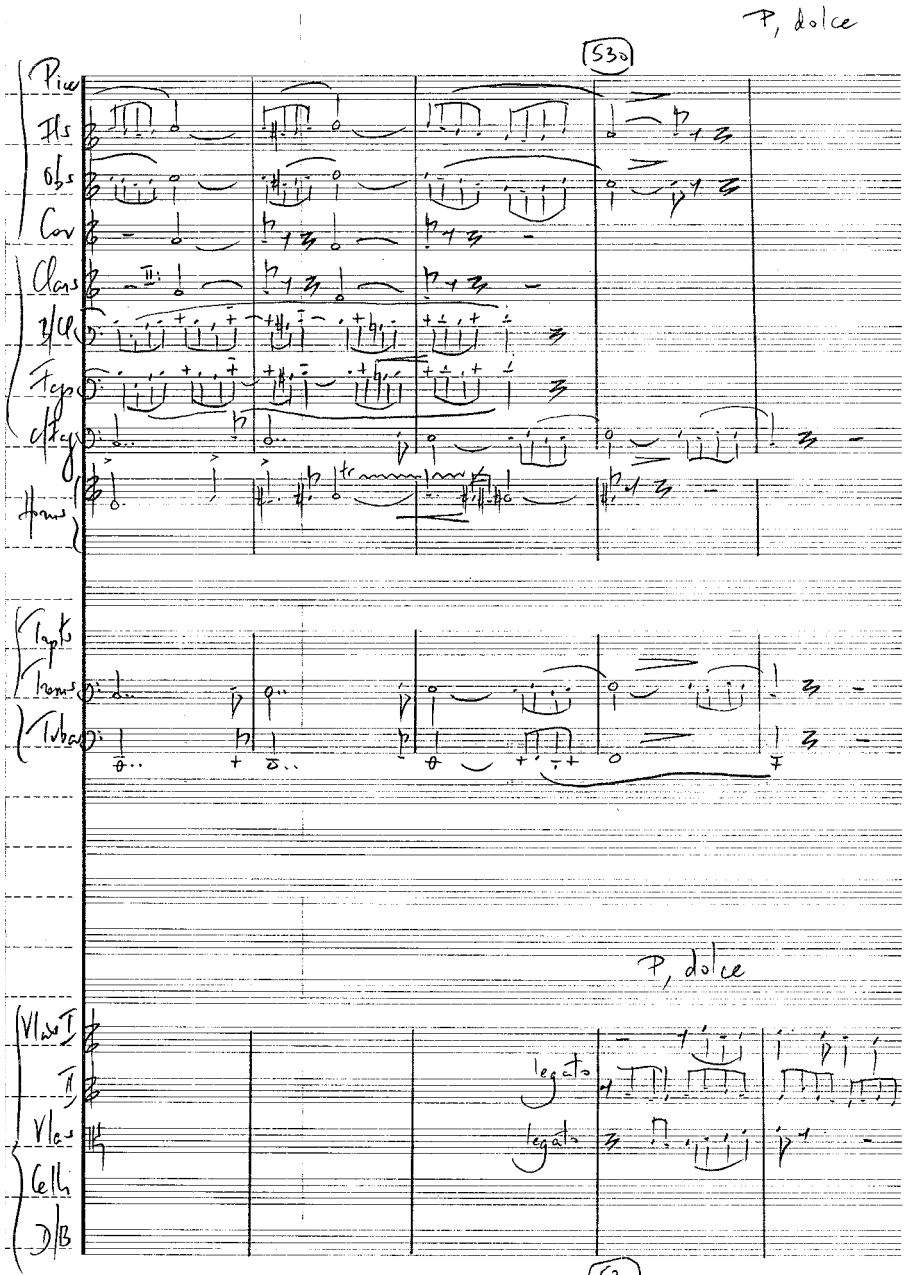


ALLANS MANUSCRIPT
Paper No. 7
– 82 –
B. 9180

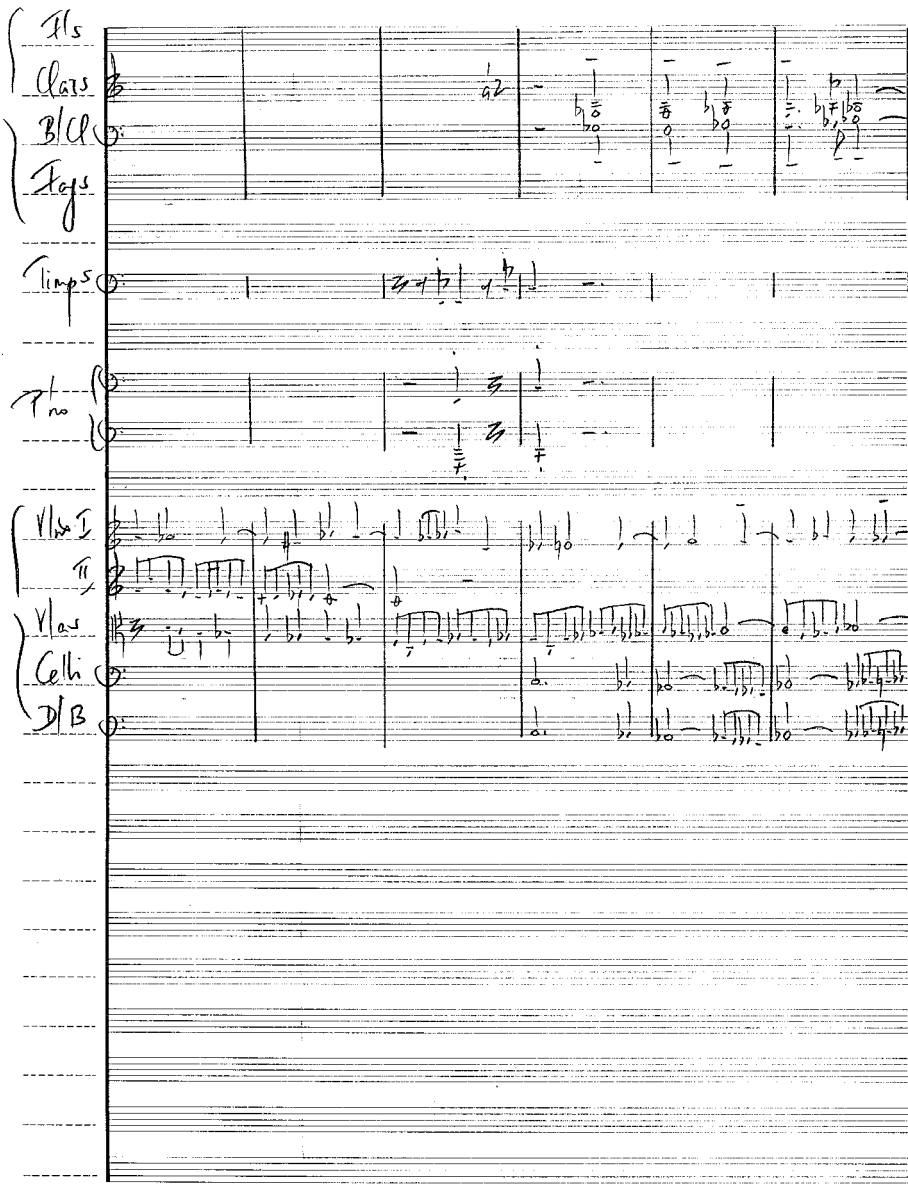

Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Trons
Tuba
Xyl
Pno
Vlns I
II
Vlas
Cells
D/B
ALLANS MANUSCRIPT
Paper No. 7
-83-
B. 9180

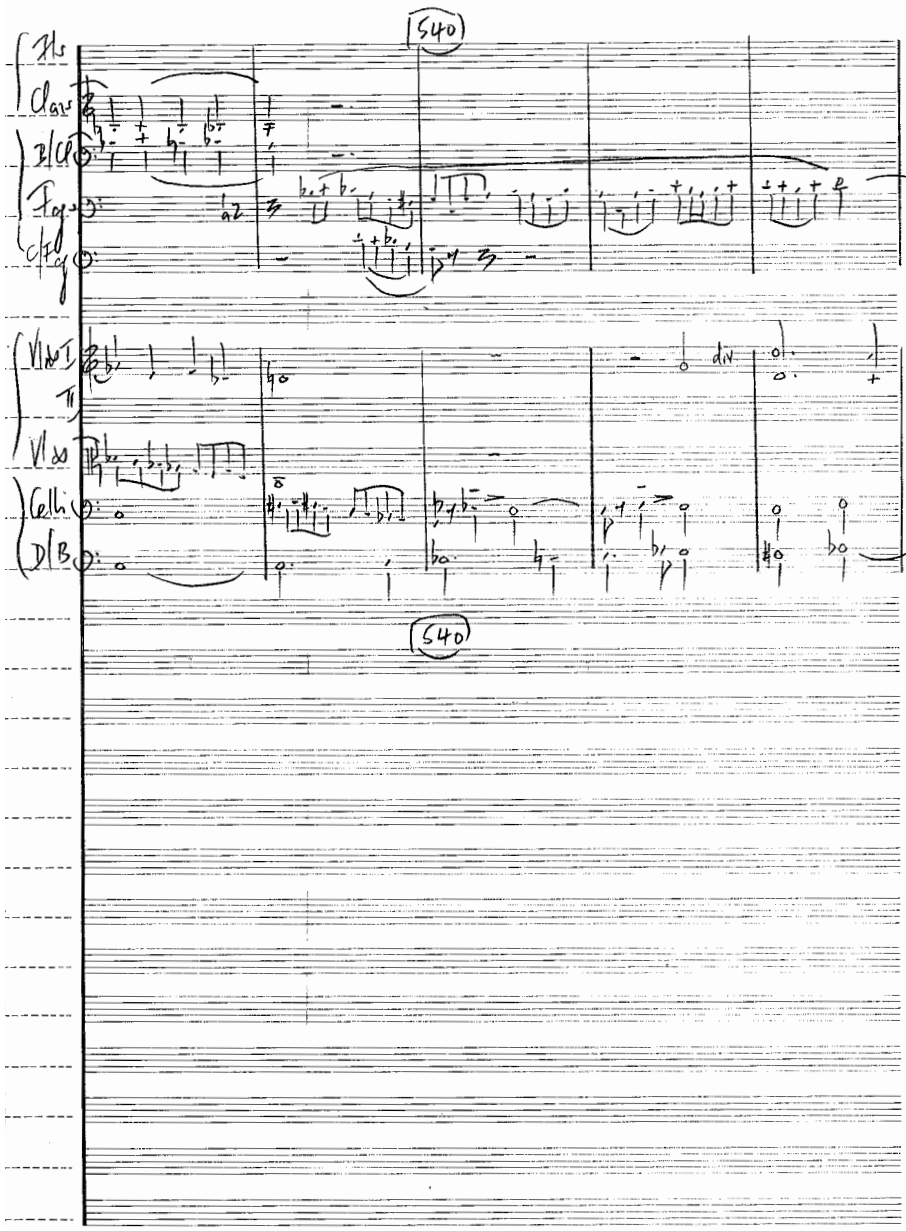

520
Pice
Fls
Obs
Cor
Clars
B/Cl
Fgs
C/Fgs
Horns
Trpts
Horns
Tuba
[Brass: not to overwhelm Horns here]
Timps
Pl'ns
Vlns I
II
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
- 84 -
520
B. 9180


sub. softer
Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Trams
Tuba
Timps
Pno
Vlns I
II
Vlns
Cells
D/B
ALLANS MANUSCRIPT
Paper No. 7
- 85 -
sub. softer
B. 9180

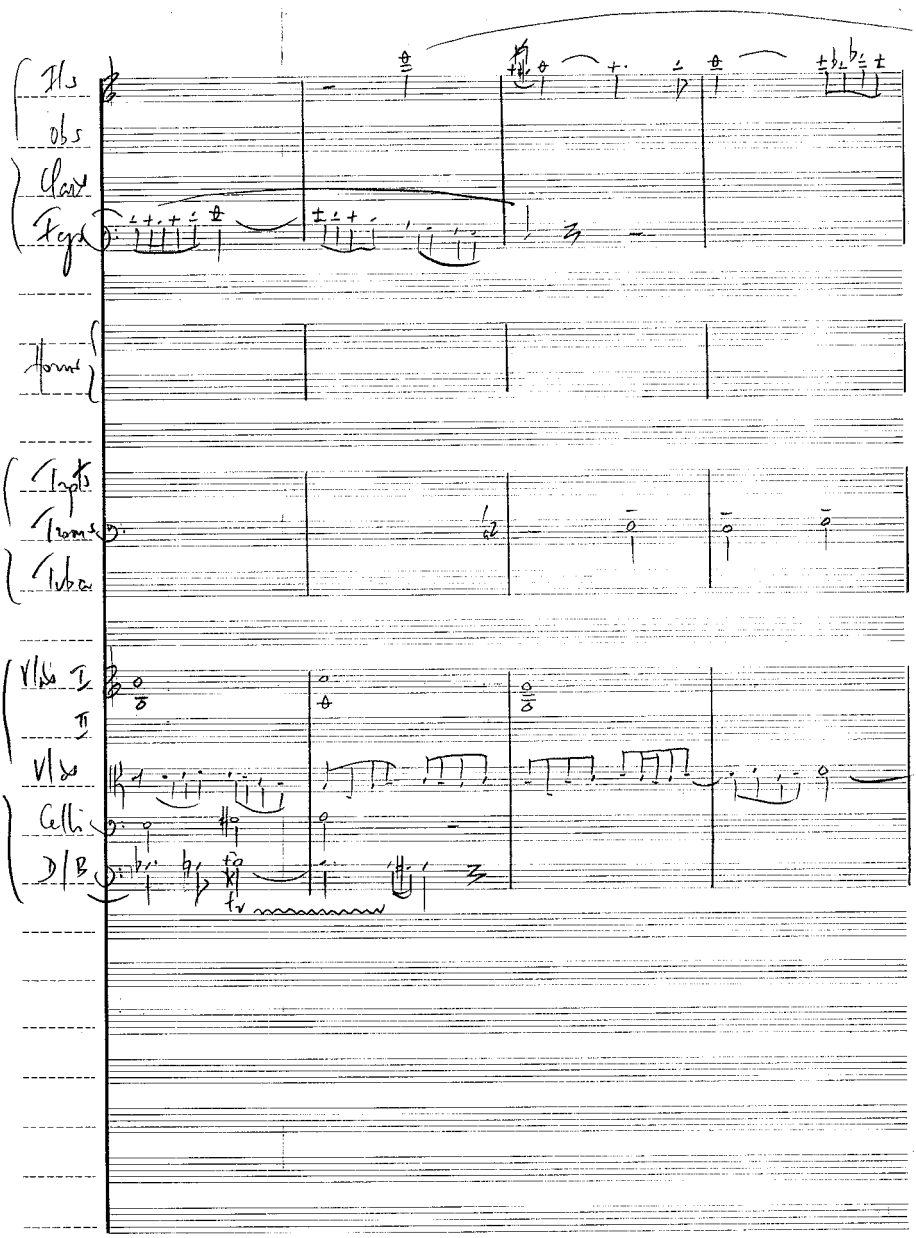


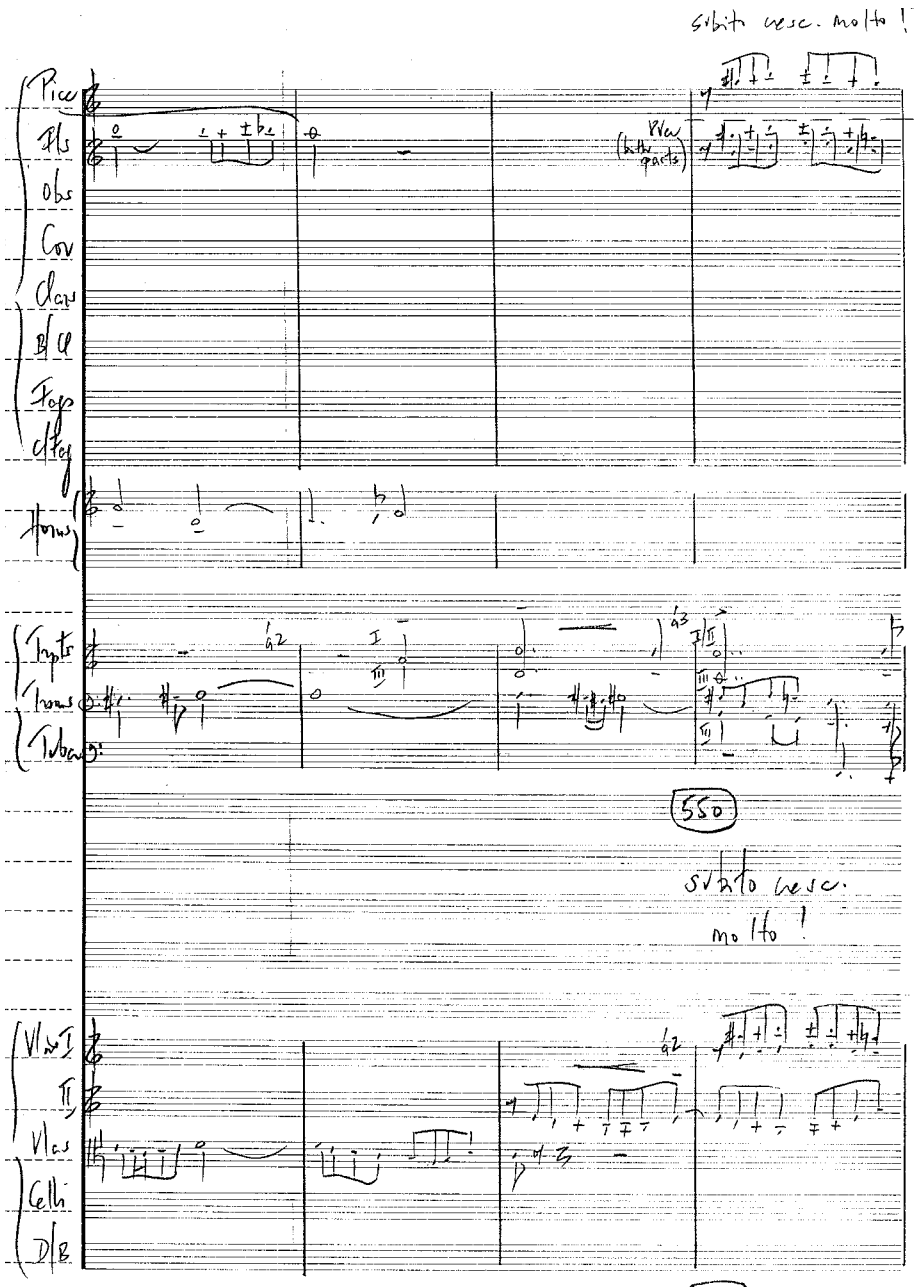
ALLANS MANUSCRIPT
Paper No. 7
-86-
B. 9180

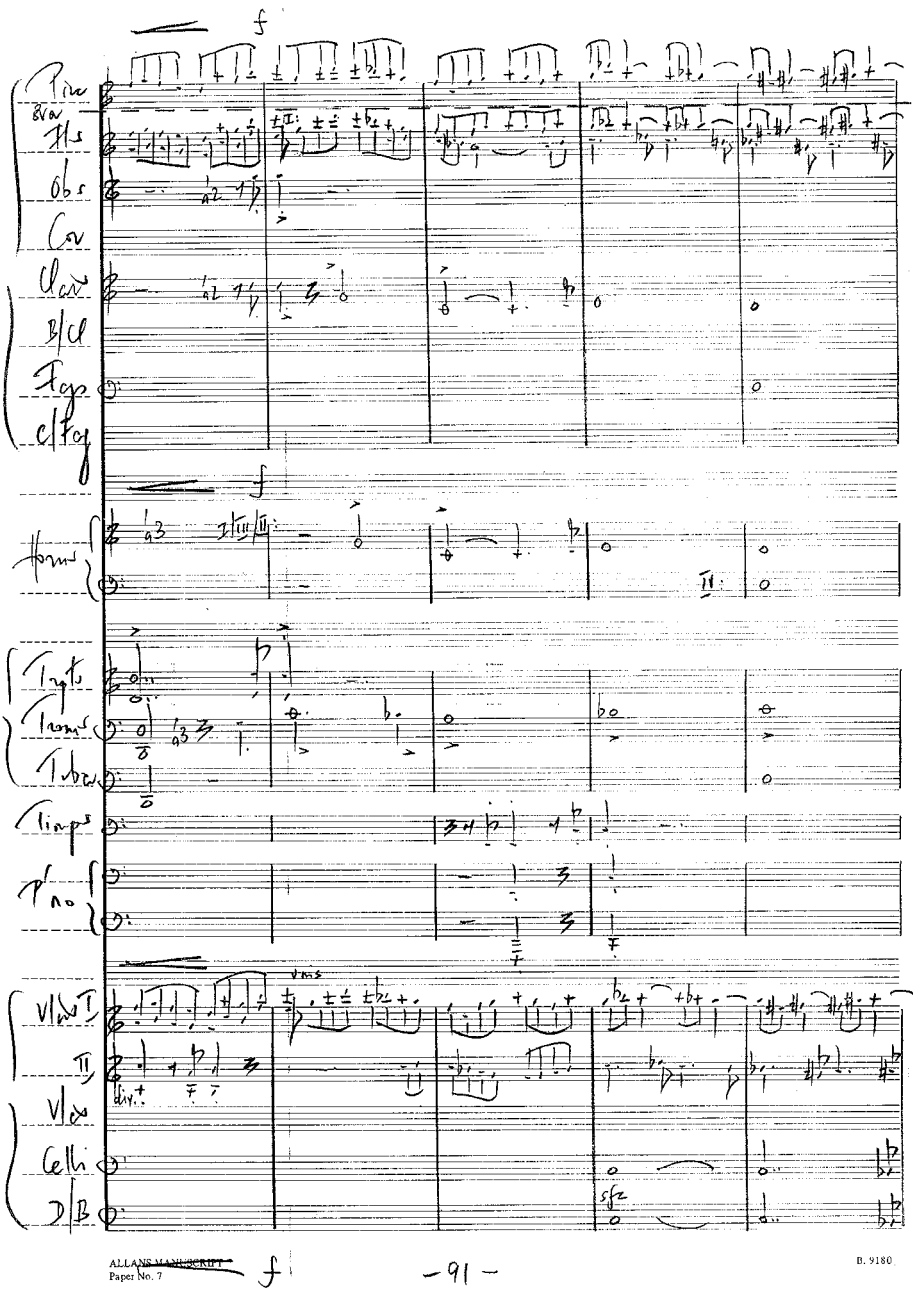

Fls
Clars
B/Cl
Bsns
Timps
Pno
Vln I
II
Vlas
Celli
D/B

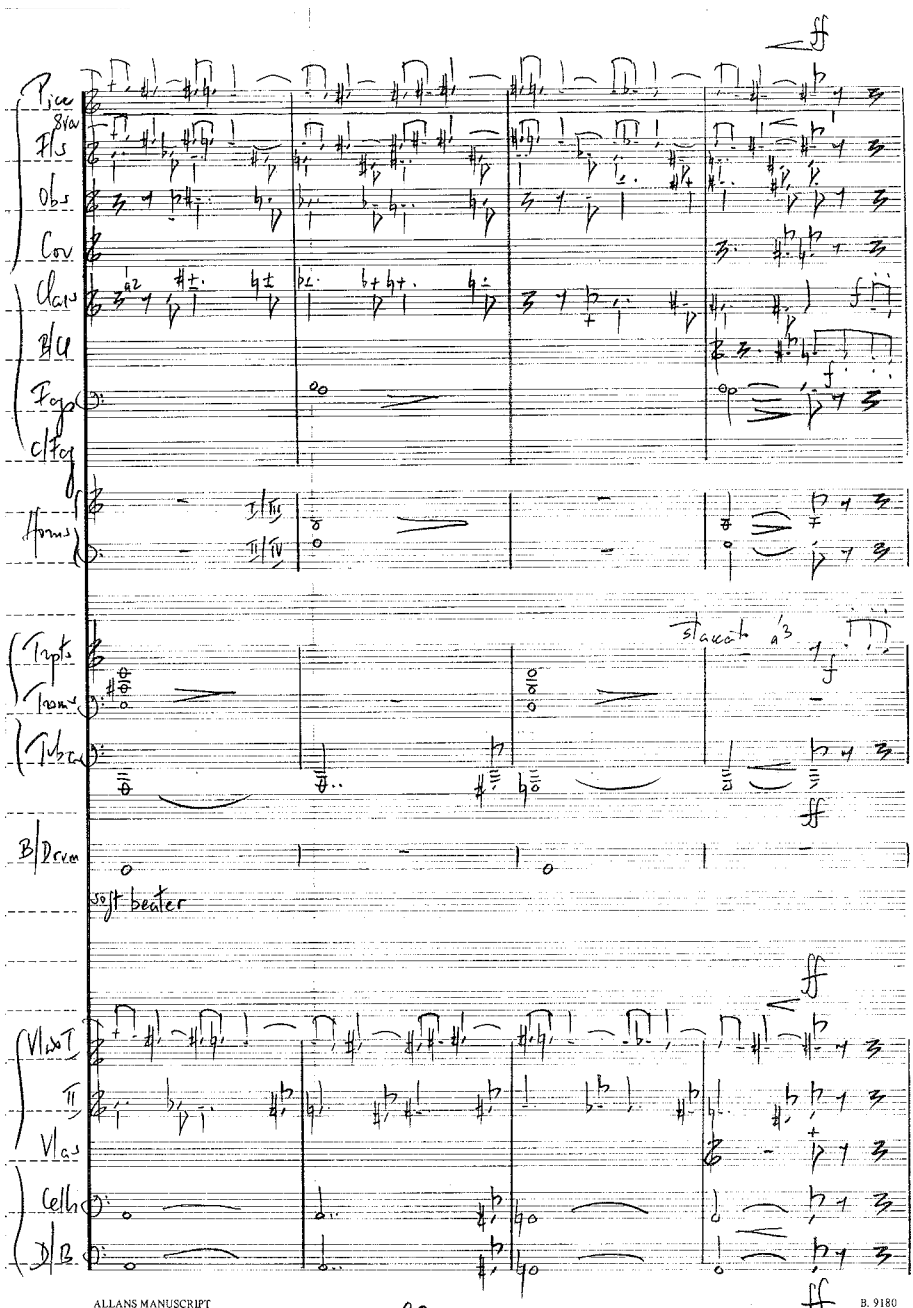


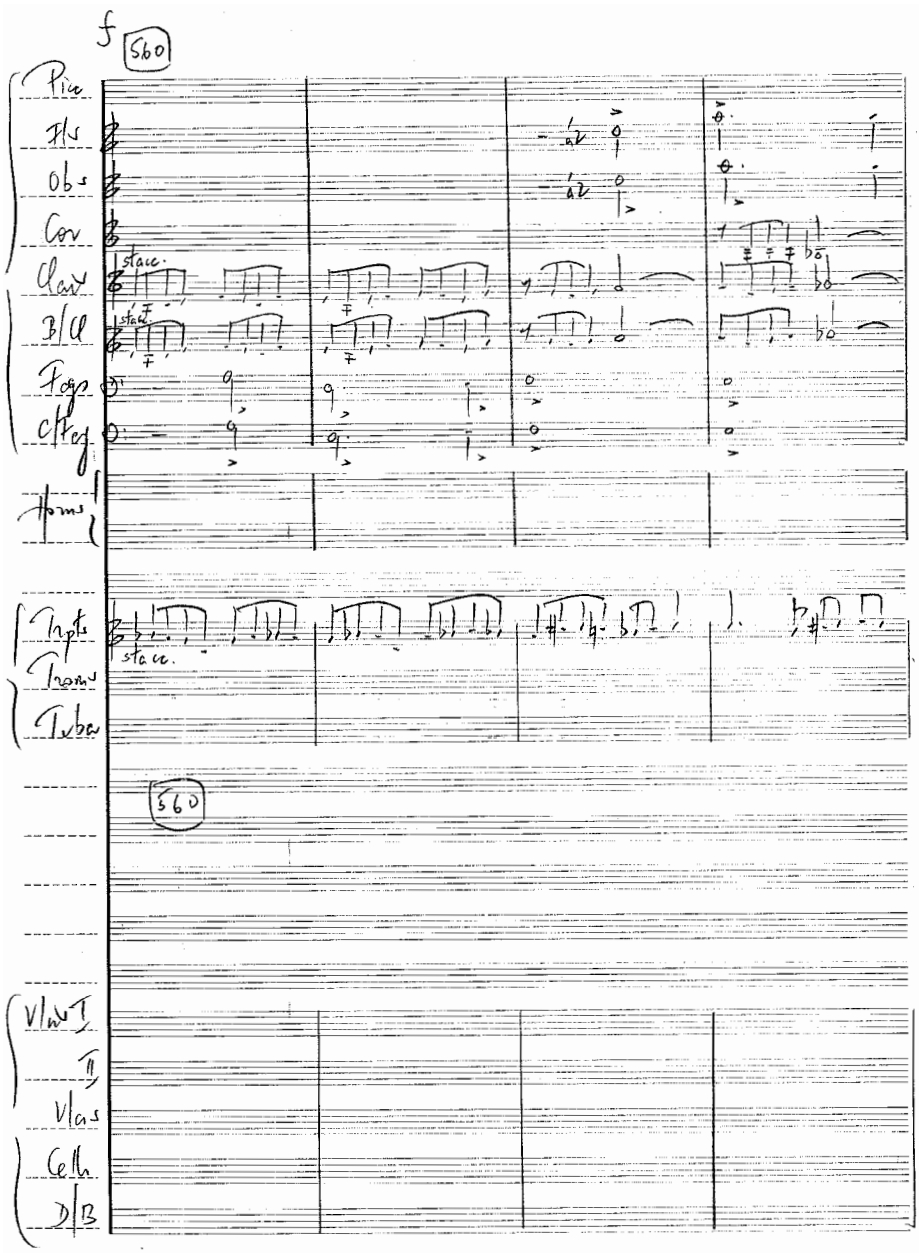
ALLANS MANUSCRIPT
Paper No. 7
— 88 —
B. 9180

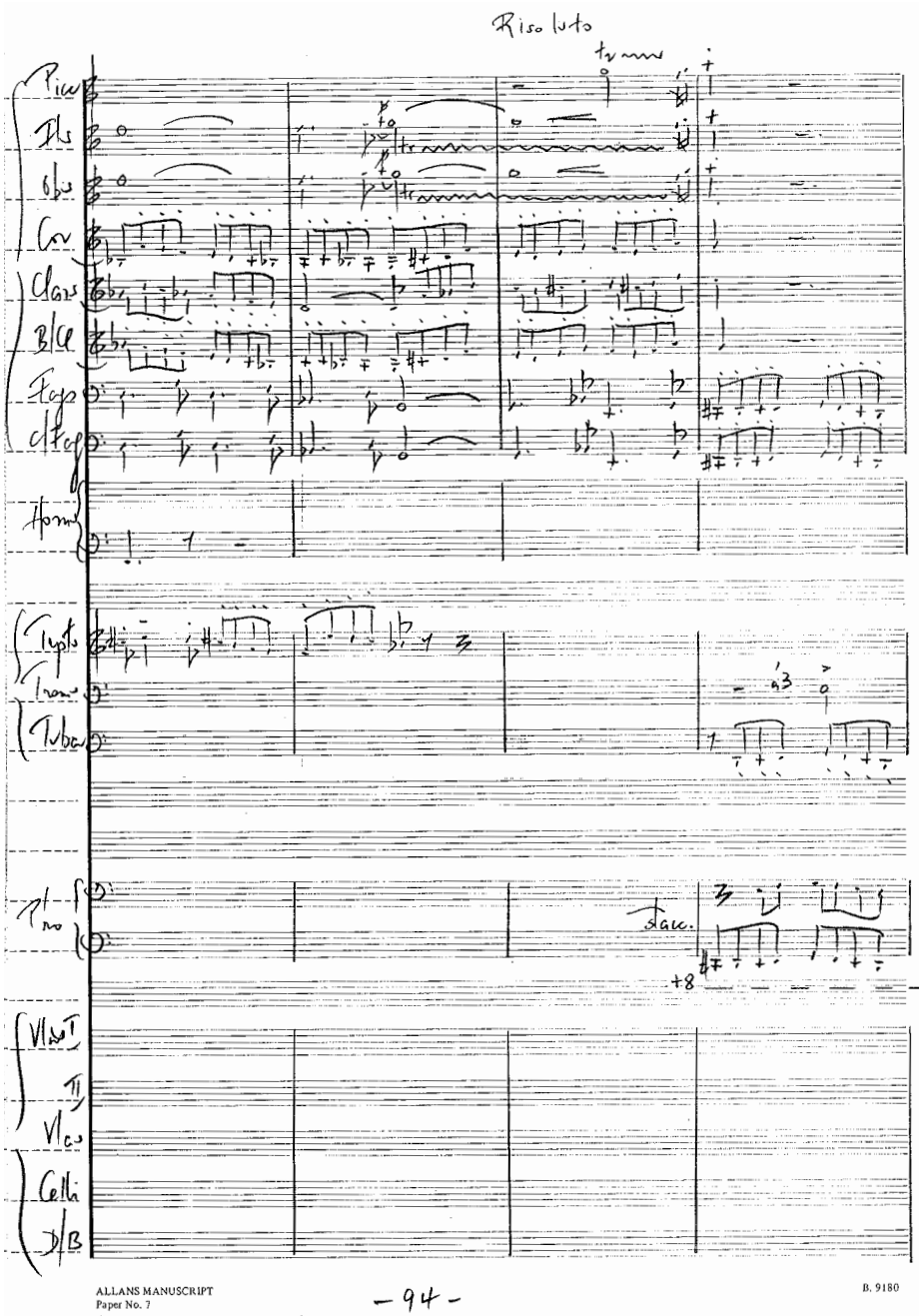

Fls
Obs
Clar
Fags
Horns
Trpts
Trons
Tuba
Vlns I
II
Vlas
Celli
D/B

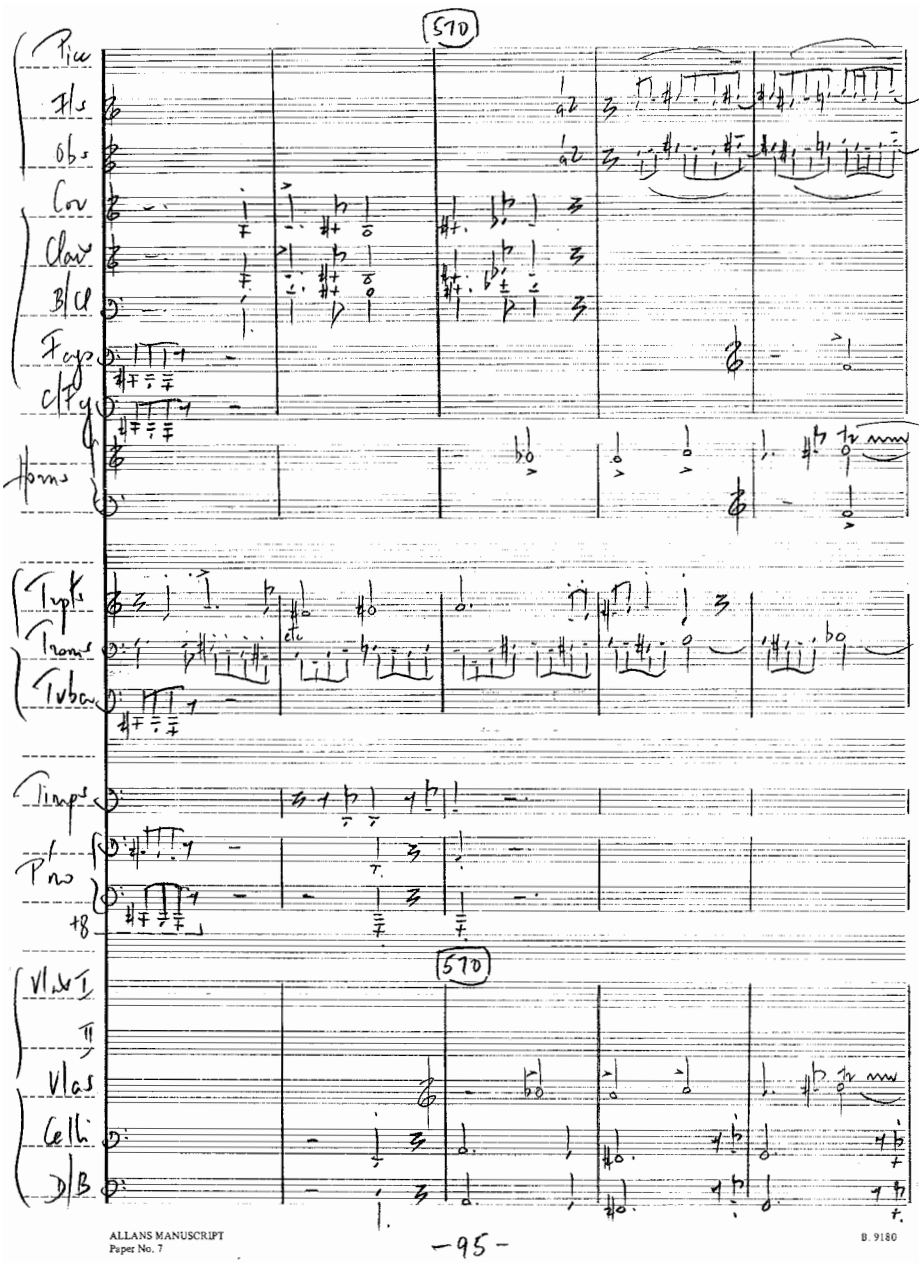

subito cresc. molto!
Picc
Fls
Obs
Cor
Clar
B/Cl
Fags
C/Fag
Horns
Trpts
Trons
Tubas
Vlns I
II
Vlas
Celli
D/B
550
subito cresc.
molto!
550

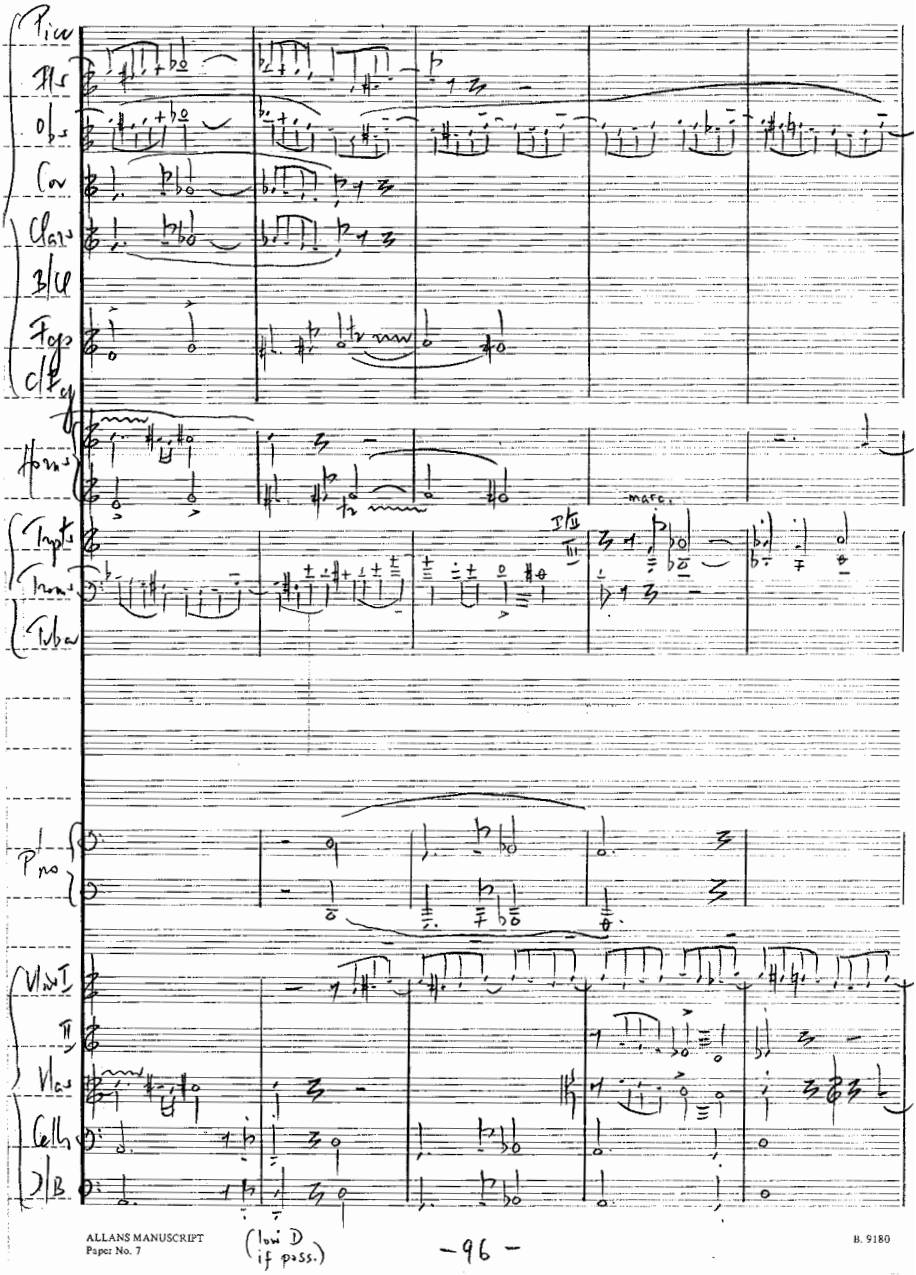

Picc
8va
Fls
Obs
Cor
Clar
B/Cl
Fgs
c/Fg
Horns
Trpts
Trons
Tuba
Timps
Pno
Vlns I
II
Vla
Celli
D/B
div.
sfz
ALLANS MANUSCRIPT
Paper No. 7
-91-
B. 9180


Picc
8va
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
I/III
II/IV
Trpts
Trom
Tubas
staccato
B/Drum
soft beater
Vlns I
II
Vlas
Cellh
D/B
ff
ALLANS MANUSCRIPT
Paper No. 7
- 92 -
B. 9180


f
560
Picc
Fls
Obs
Cor
Clar
B/Cl
Fags
C/Fag
Horns
Trpts
Trons
Tuba
stacc.
560
Vlns I
II
Vlas
Cells
D/B

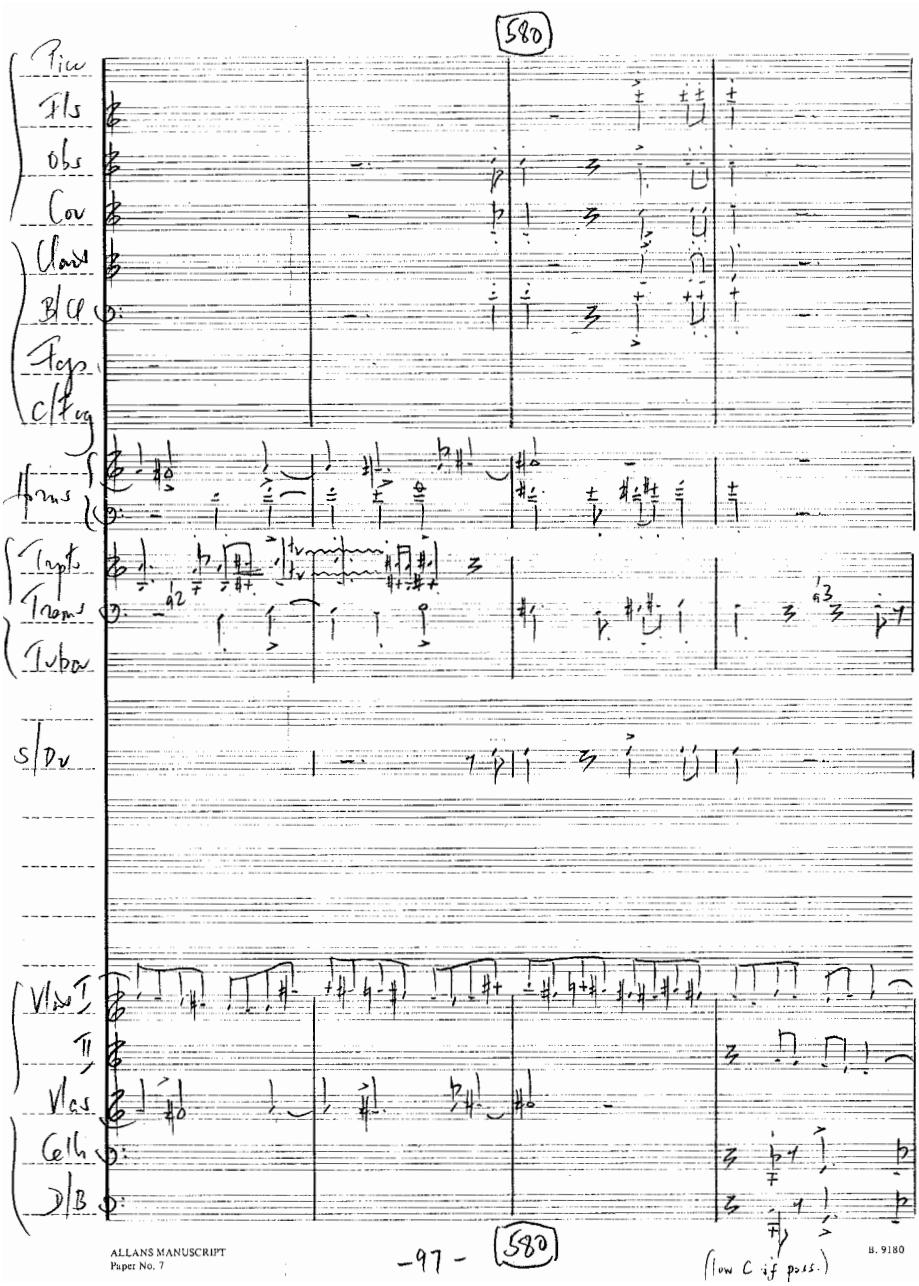

Risoluto
Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Trons
Tubar
Pno
Stacc.
+8
Vlns I
II
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
-94-
B. 9180

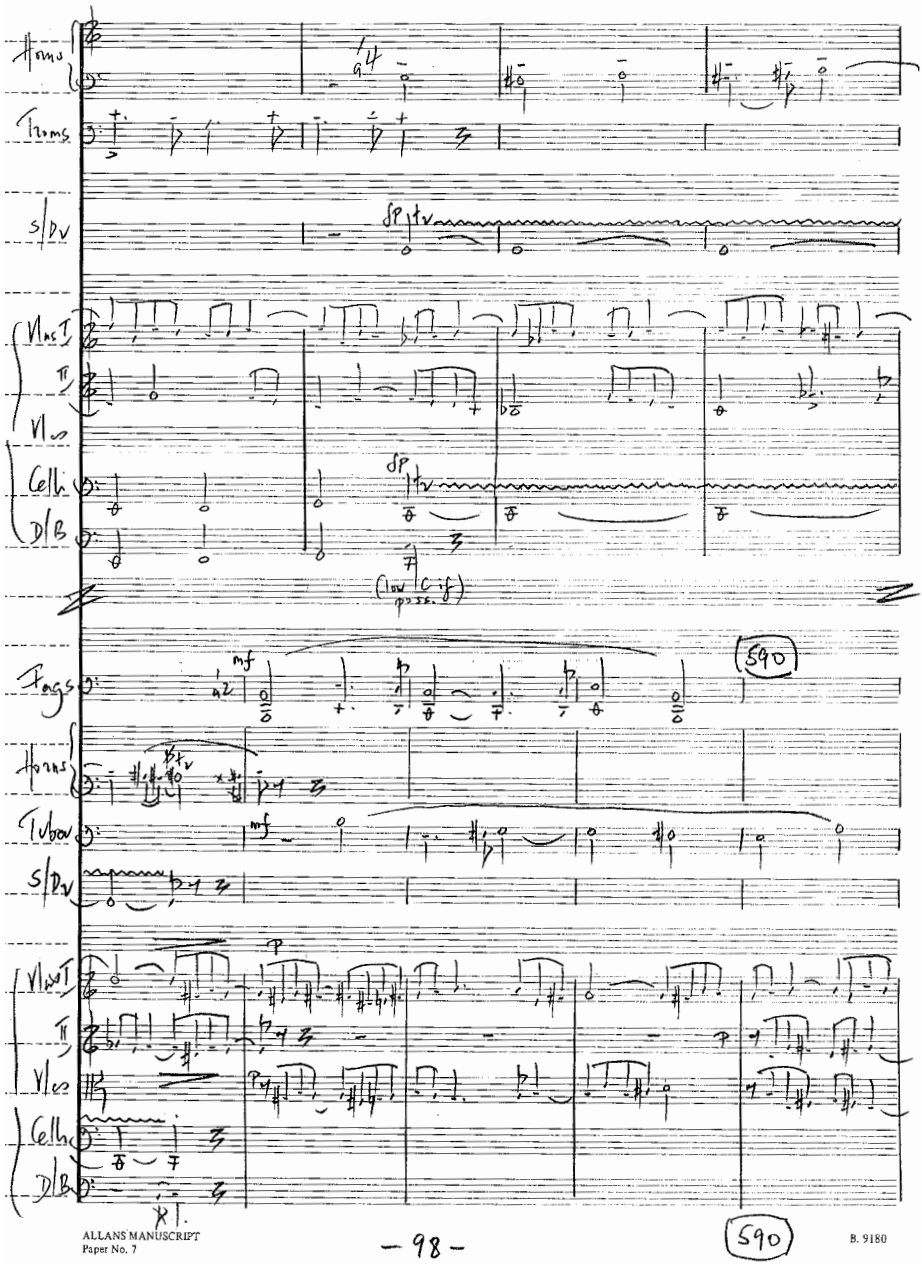

570
Picc
Fls
Obs
Cor
Clar
B/Cl
Fags
C/Fg
Horns
Trpts
Trons
Tuba
Timps
Pno
+8
570
Vlns I
II
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
-95-
B. 9180

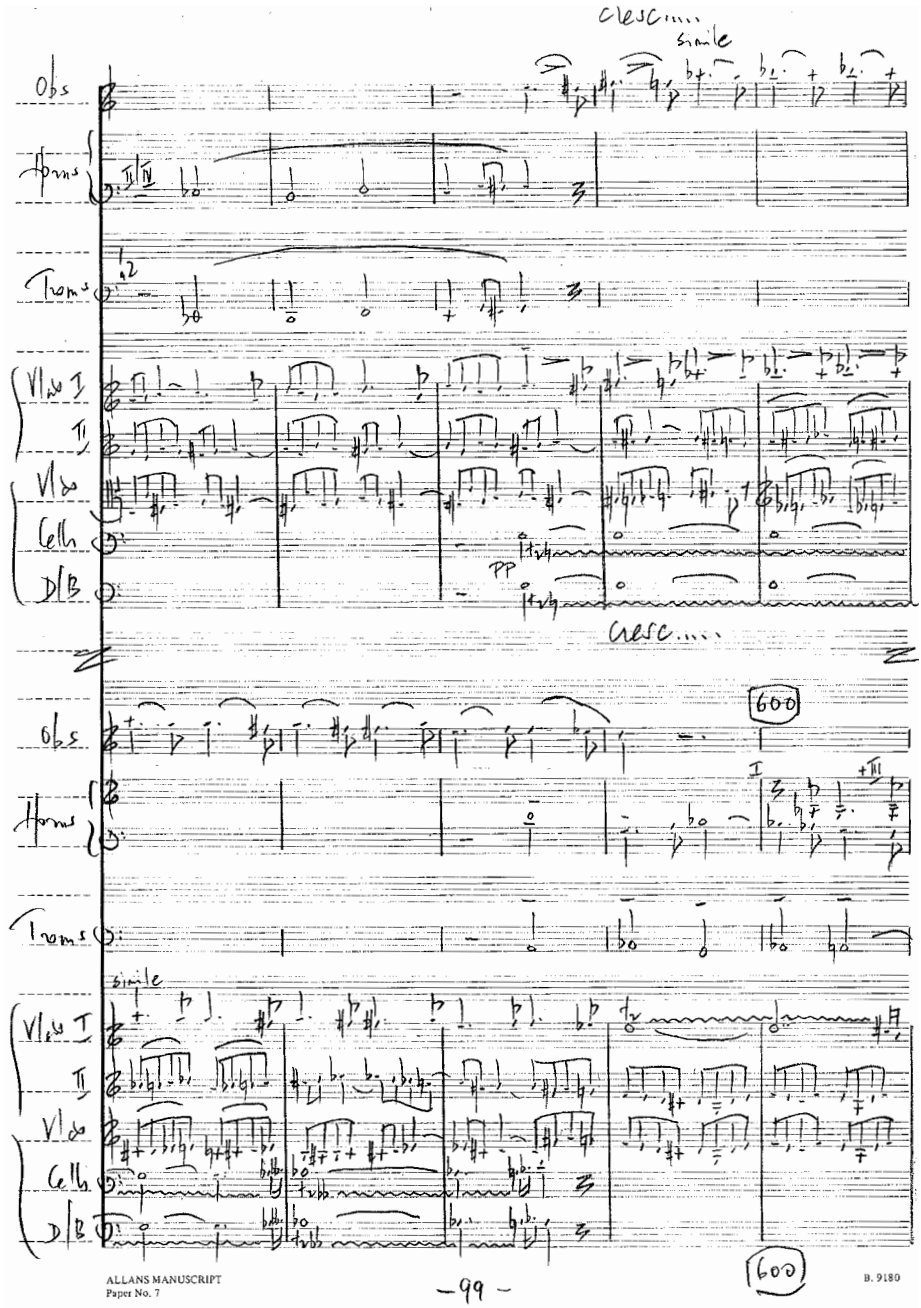


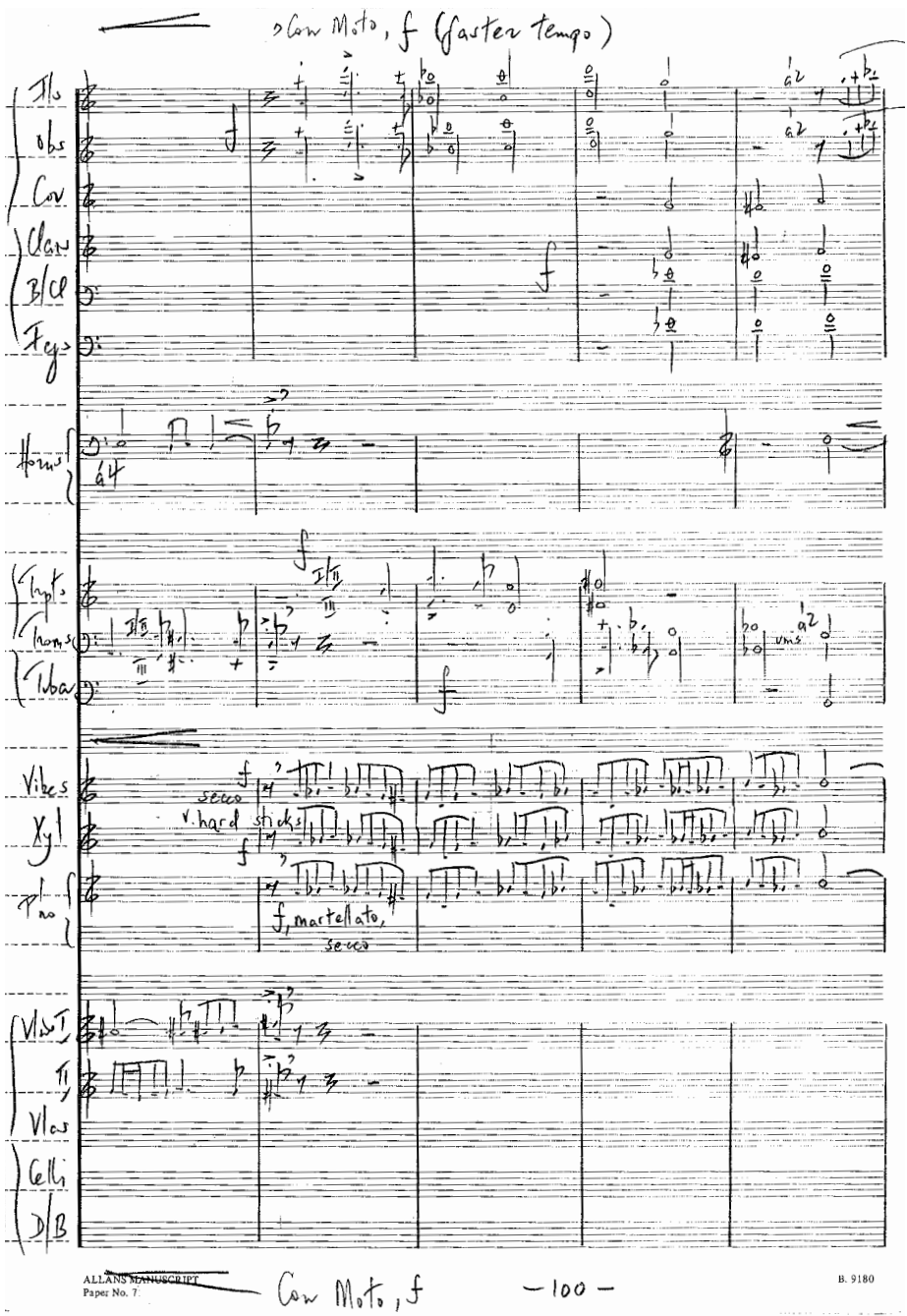
ALLANS MANUSCRIPT
Paper No. 7

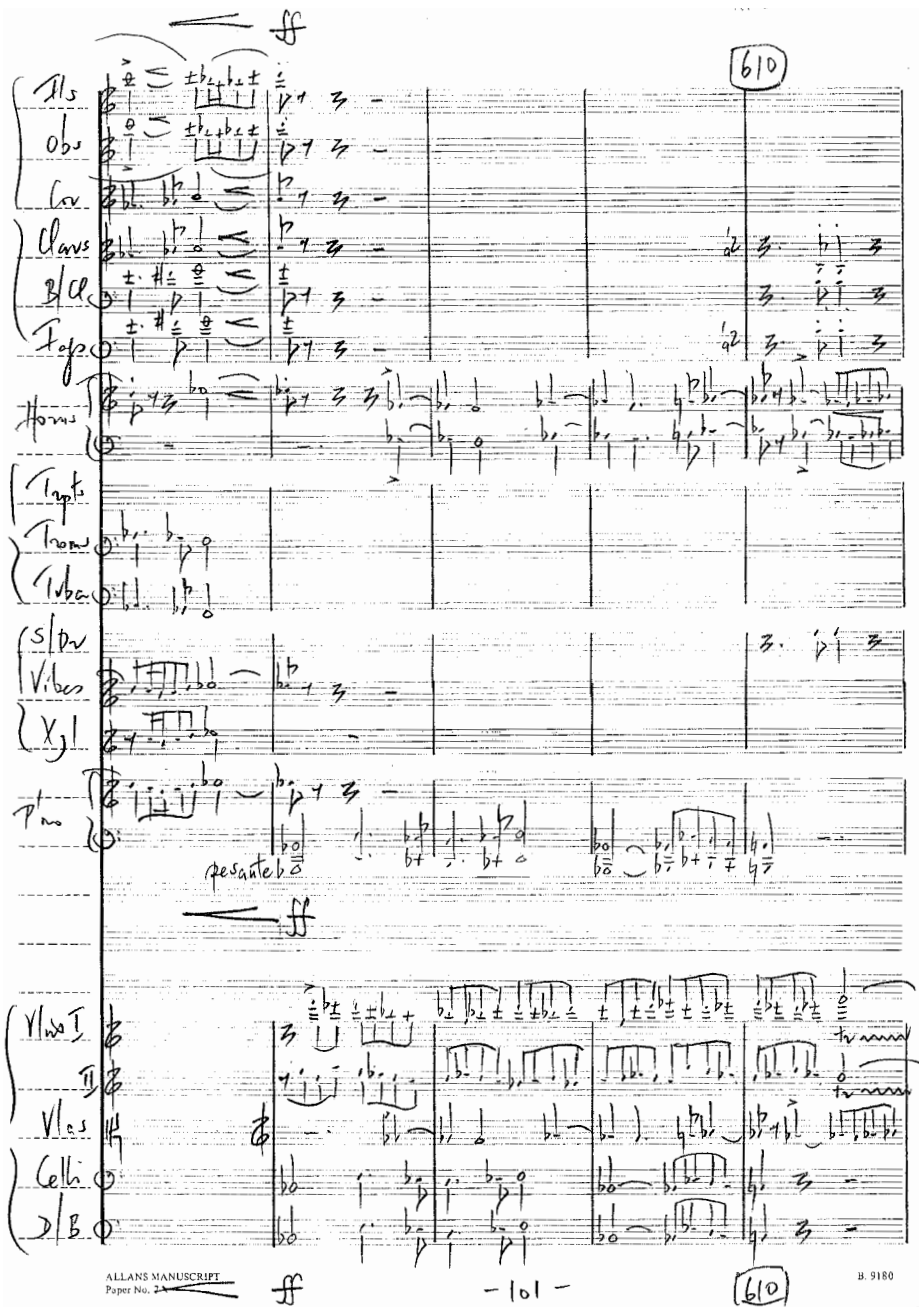
B. 9180

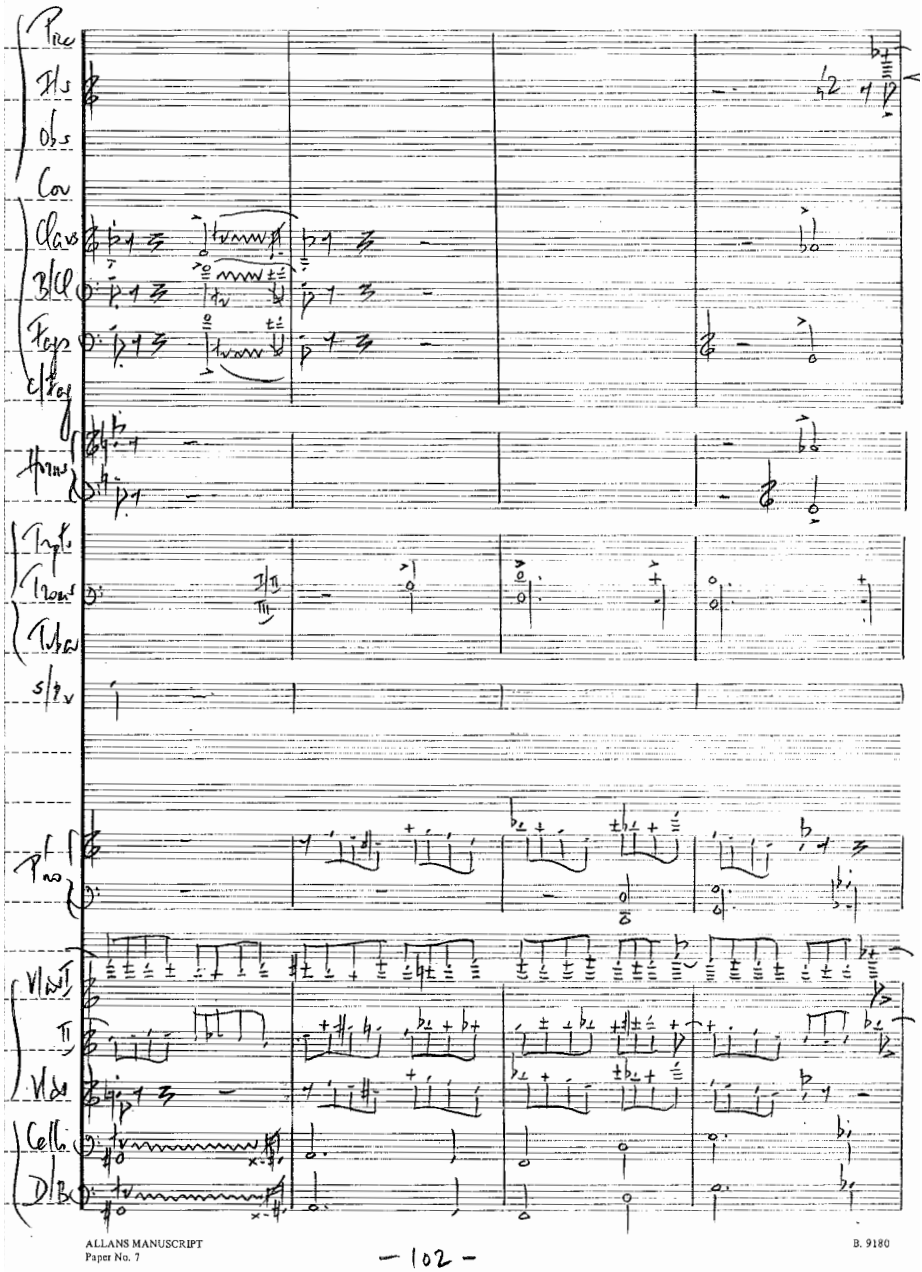

580
Picc
Fls
Obs
Cor
Clars
B Cl
Bsns
C Fg
Hrns
Trpts
Trbns
Tuba
S/Dr
Vlns I
II
Vlas
Cells
D/B
ALLANS MANUSCRIPT
Paper No. 7
-97-
580
(low C if poss.)
B. 9180

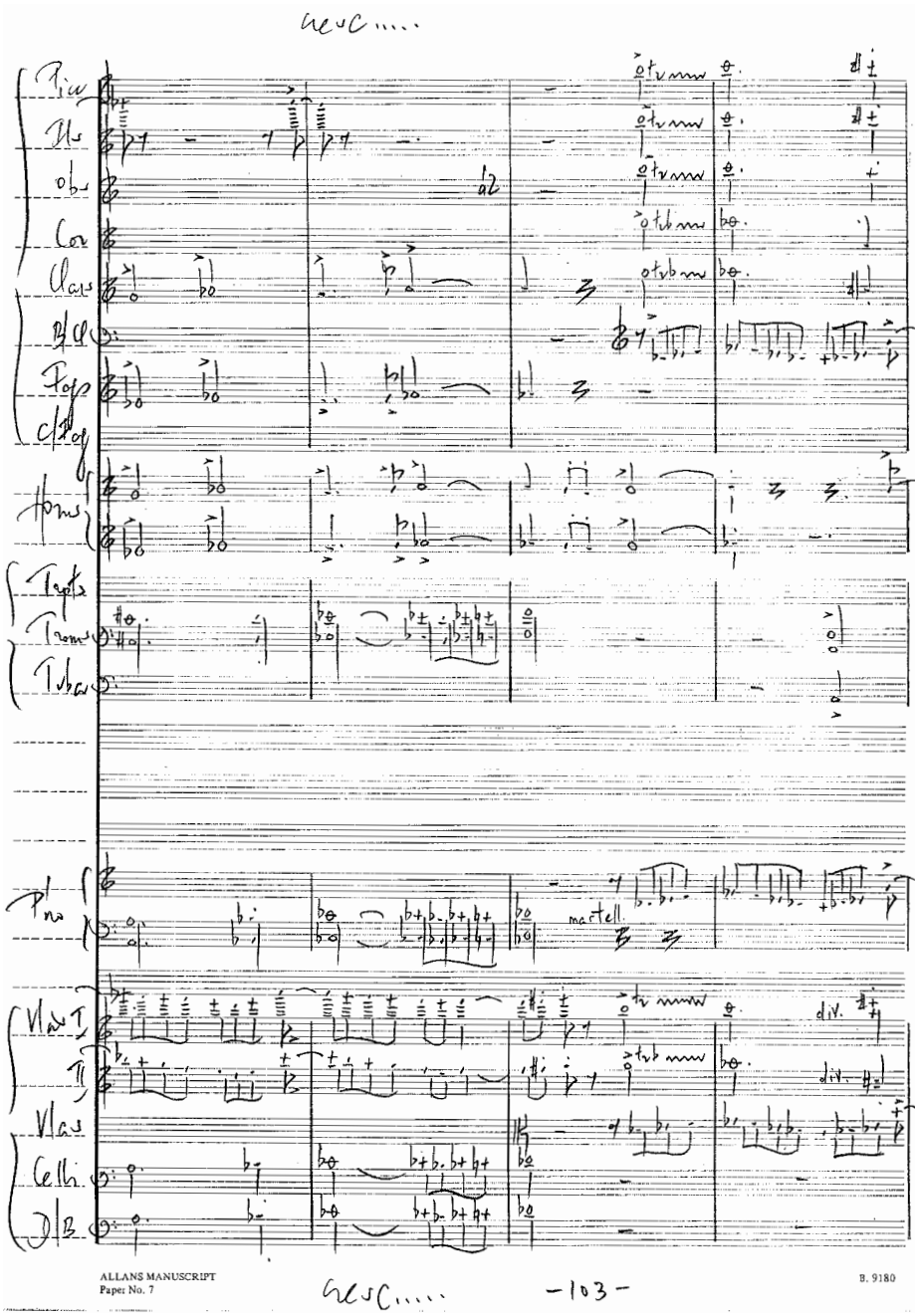

Horns
Trams
S/Dv
Vlns I
II
Vlns
Cellii
D/B
Fags
Horns
Tubar
S/Dv
Vlns I
II
Vlns
Cellii
D/B
590
590
ALLANS MANUSCRIPT
Paper No. 7
— 98 —
B. 9180

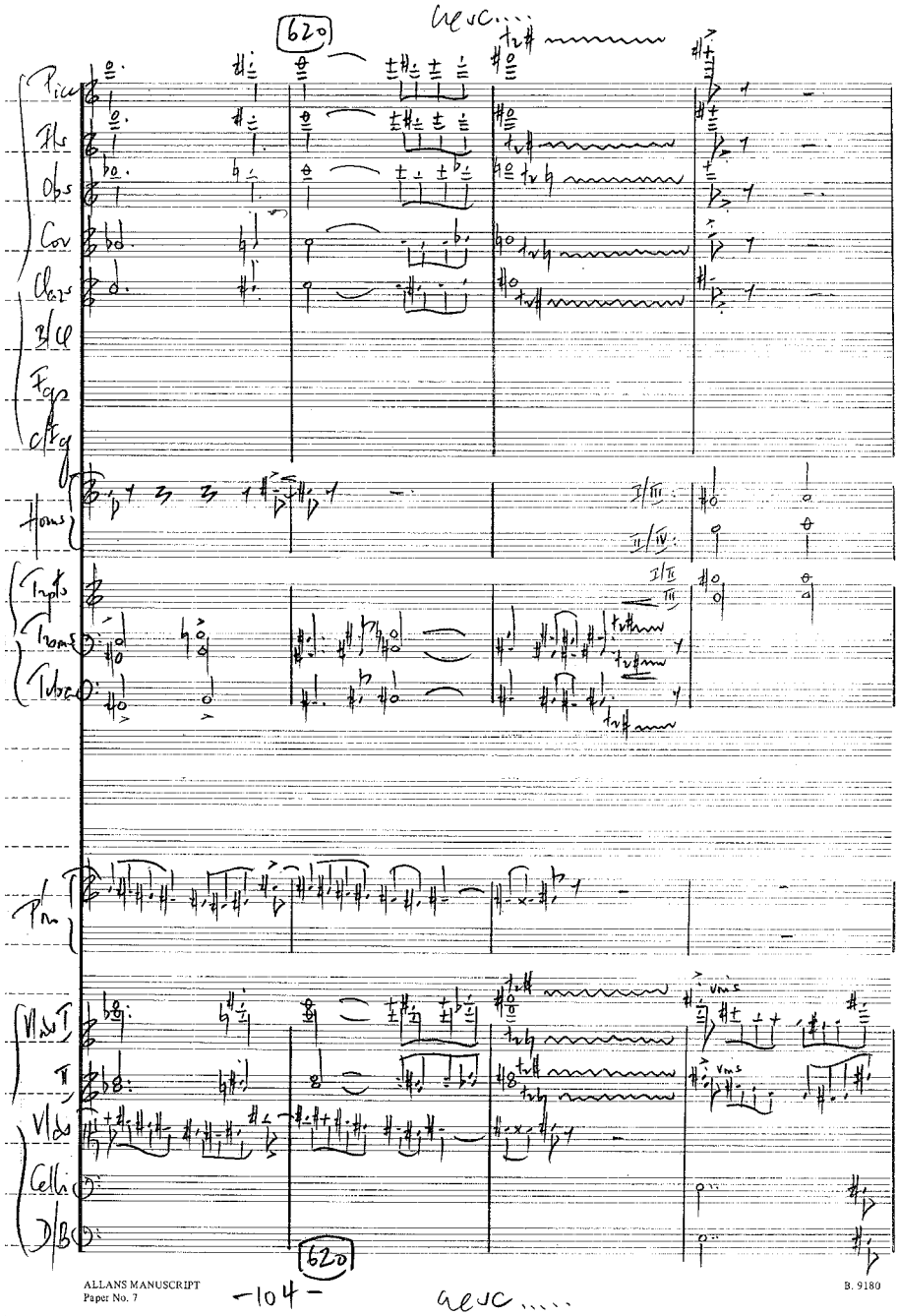

cresc.....
simile
Obs
Horns
Trams
Vlns I
II
Vlns
Cells
D/B
PP
cresc.....
600
Obs
Horns
Trams
simile
Vlns I
II
Vlns
Cells
D/B
600
ALLANS MANUSCRIPT
Paper No. 7
-99-
B. 9180

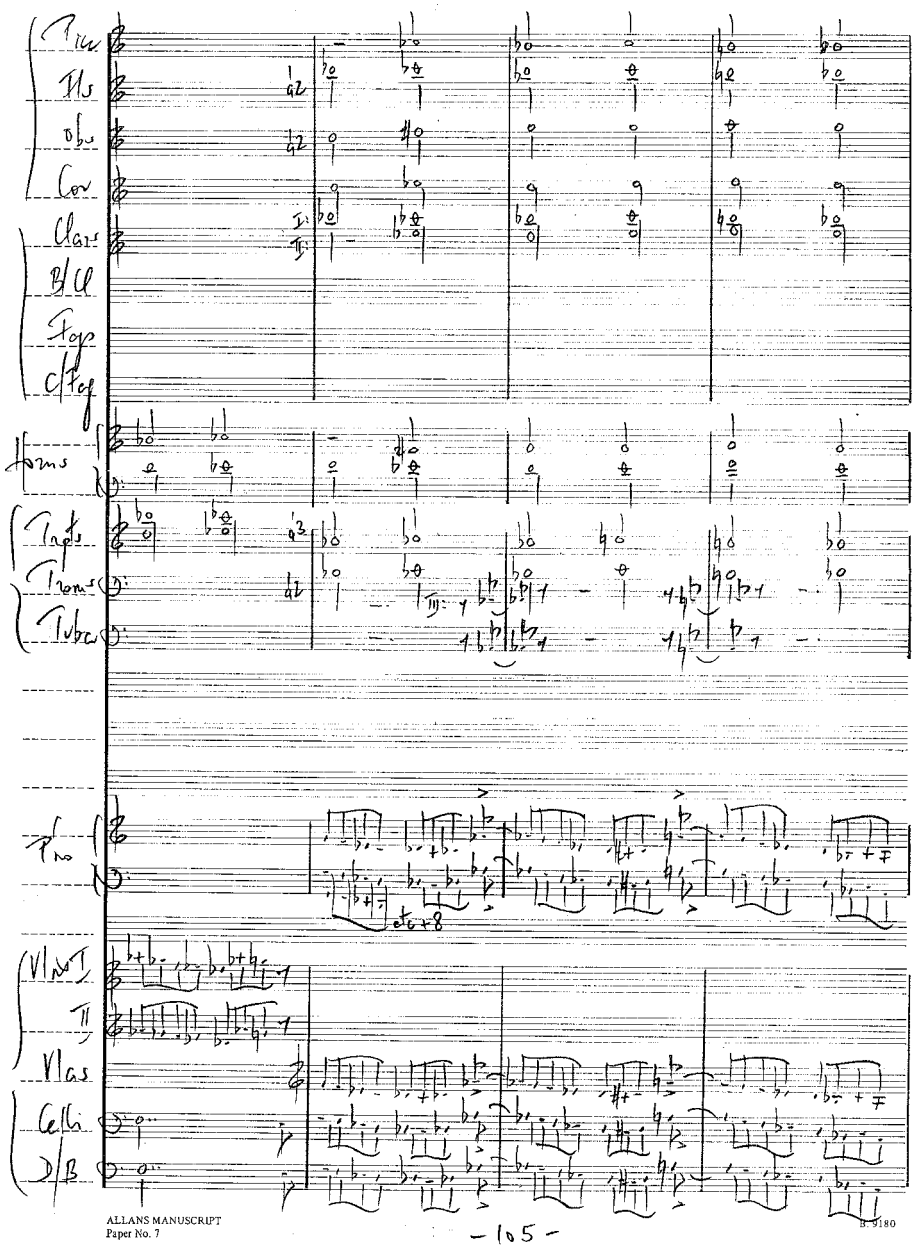

Con Moto, f (faster tempo)
Fl.
Obs.
Cor.
Clar.
B/Cl.
Fags.
Horns
Trpts.
Trons.
Tuba
Vibes
Xyl.
Pno
secco
v. hard sticks
f, martellato,
secco
Vln I
II
Vlas
Cellis
D/B
ALLANS MANUSCRIPT
Paper No. 7.
Con Moto, f
— 100 —
B. 9180

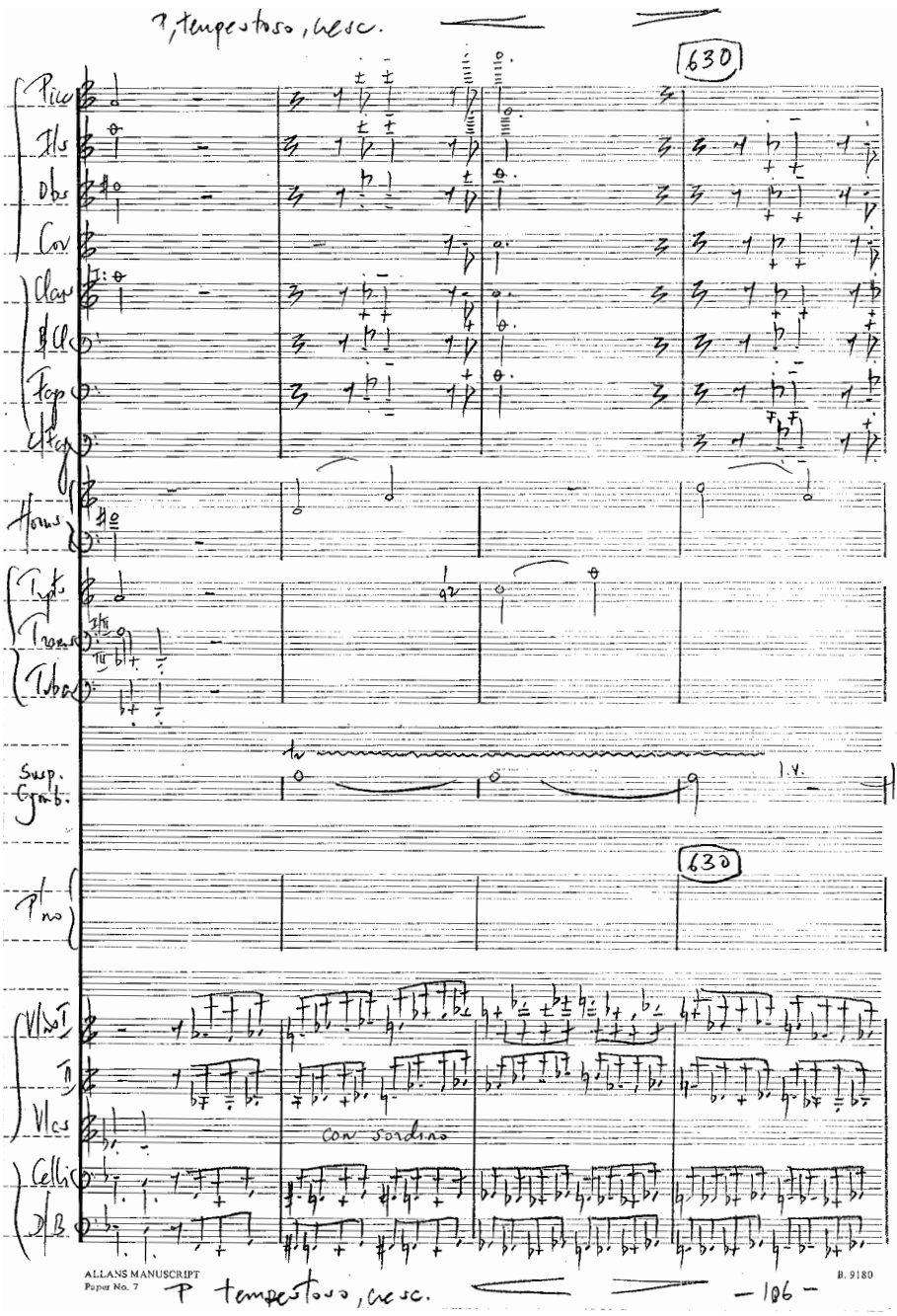

ff
610
Fls
Obs
Cor
Clars
B/Cl
Fags
Horns
Trpts
Trbns
Tuba
S/Dr
Vibes
Xyl
Tim
pesante
ff
Vlns I
II
Vlas
Cellis
D/B
ALLANS MANUSCRIPT
Paper No. 24
ff
- 101 -
610
B. 9180

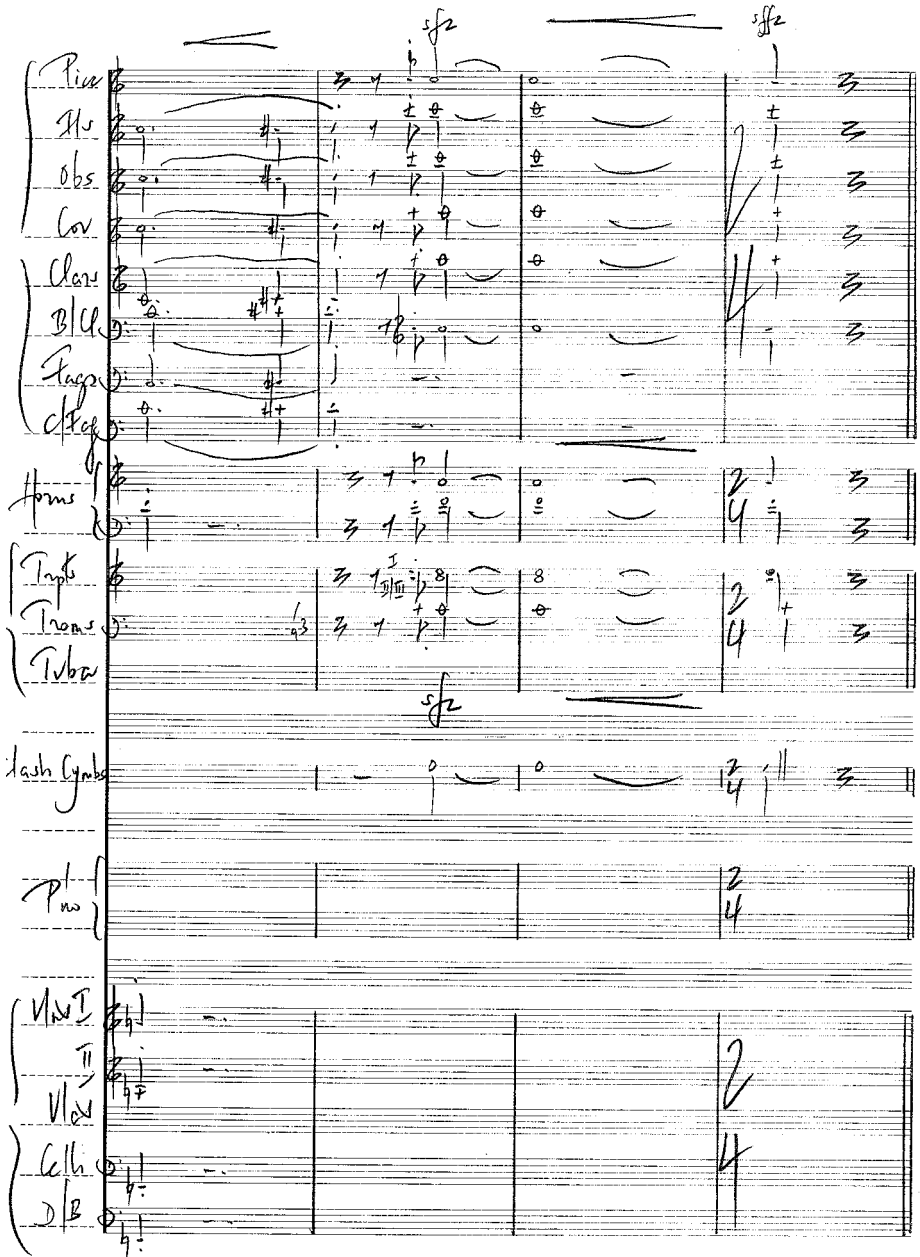

Pro
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Trons
Tubas
S/Pr
Pno
Vlns I
II
Vlds
Cells
D/B
ALLANS MANUSCRIPT
Paper No. 7
— 102 —
B. 9180


Pic
Fl
Ob
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Trons
Tubas
Pno
martell.
Vlas I
II
div.
div.
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
-103-
B. 9180


620
Picc
Fls
Obs
Cor
Clars
B/Cl
Fgs
C/Fg
Horns
Trpts
Trons
Tubas
Pno
Vlds I
II
Vlds
Celli
D/B
620


Fl
Hs
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Trons
Tubas
Pno
8va
Vl I
II
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
– 105 –
B. 9180

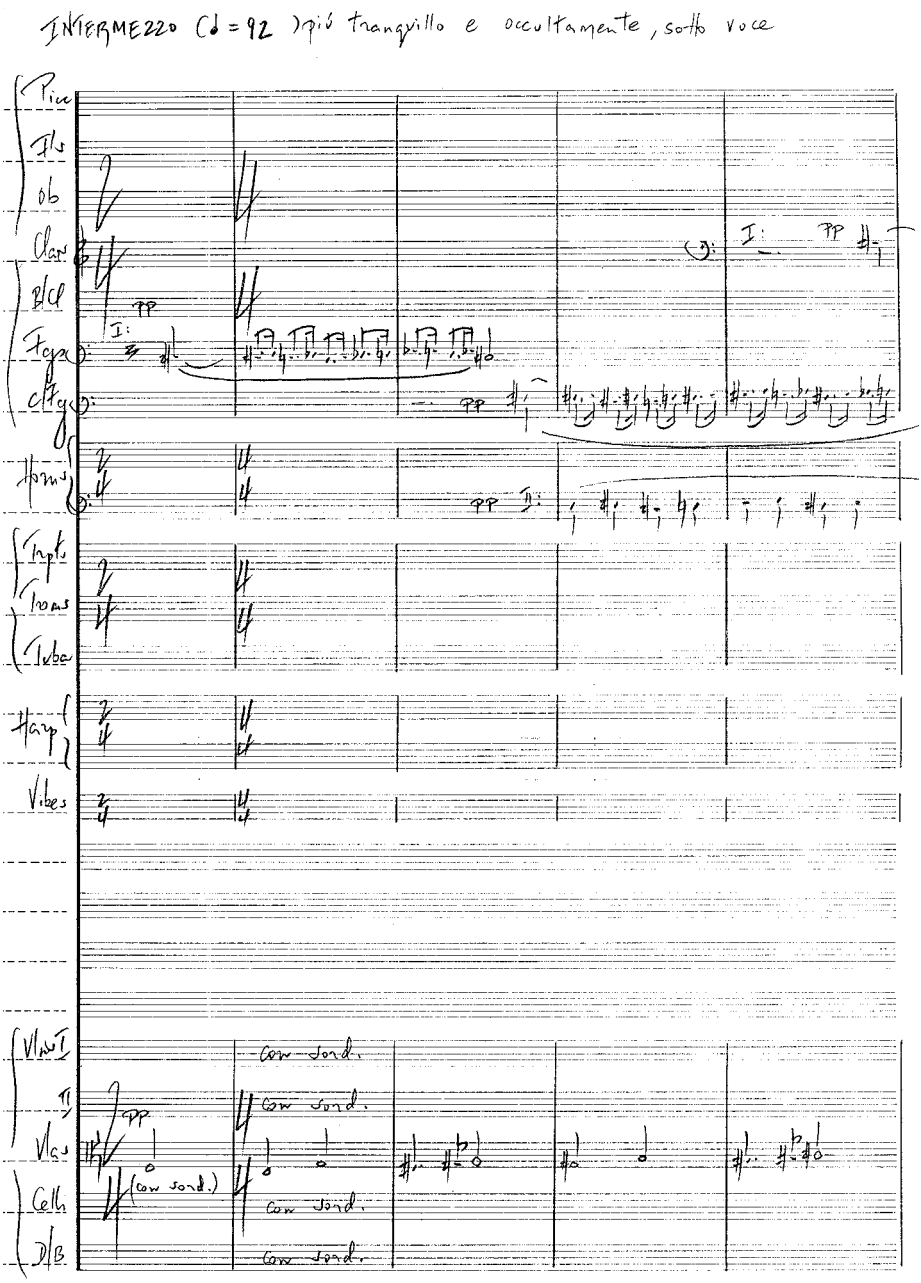

p, tempestoso, cresc.
630
Picc
Fls
Obs
Cor
Clars
B Cl
Fags
C Fag
Horns
Trpts
Trons
Tuba
Susp. Cymb.
l.v.
630
Pno
Vlns I
II
Vlas
con sordino
Cellos
D.B.
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
p tempestoso, cresc.
– 106 –

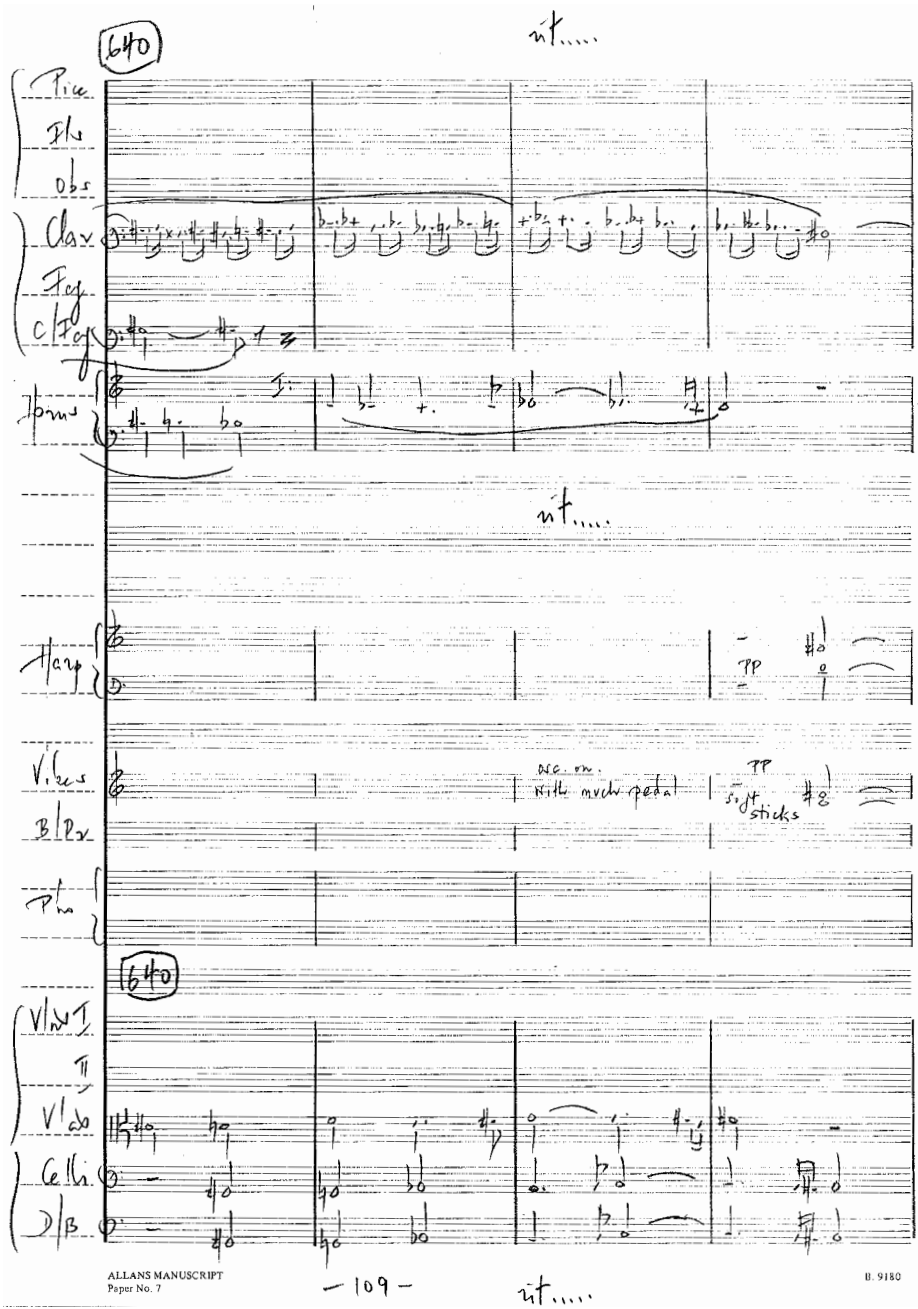

sfz
sffz
Pic
Fl
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Tpts
Trons
Tuba
sfz
Bass Cymbs
Timp
Vln I
II
Vla
Cello
D/B

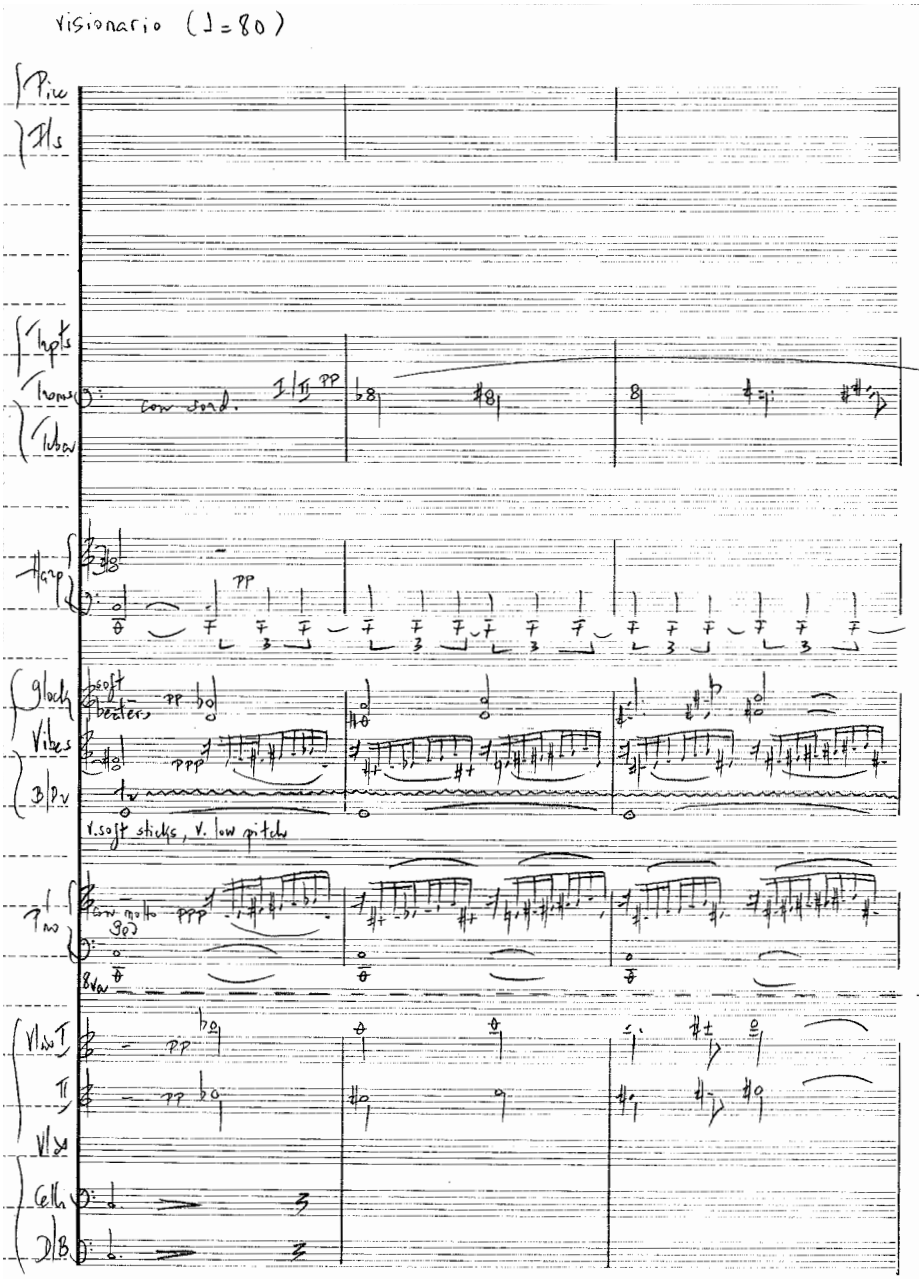
INTERMEZZO (♩ = 92) più tranquillo e occultamente, sotto voce

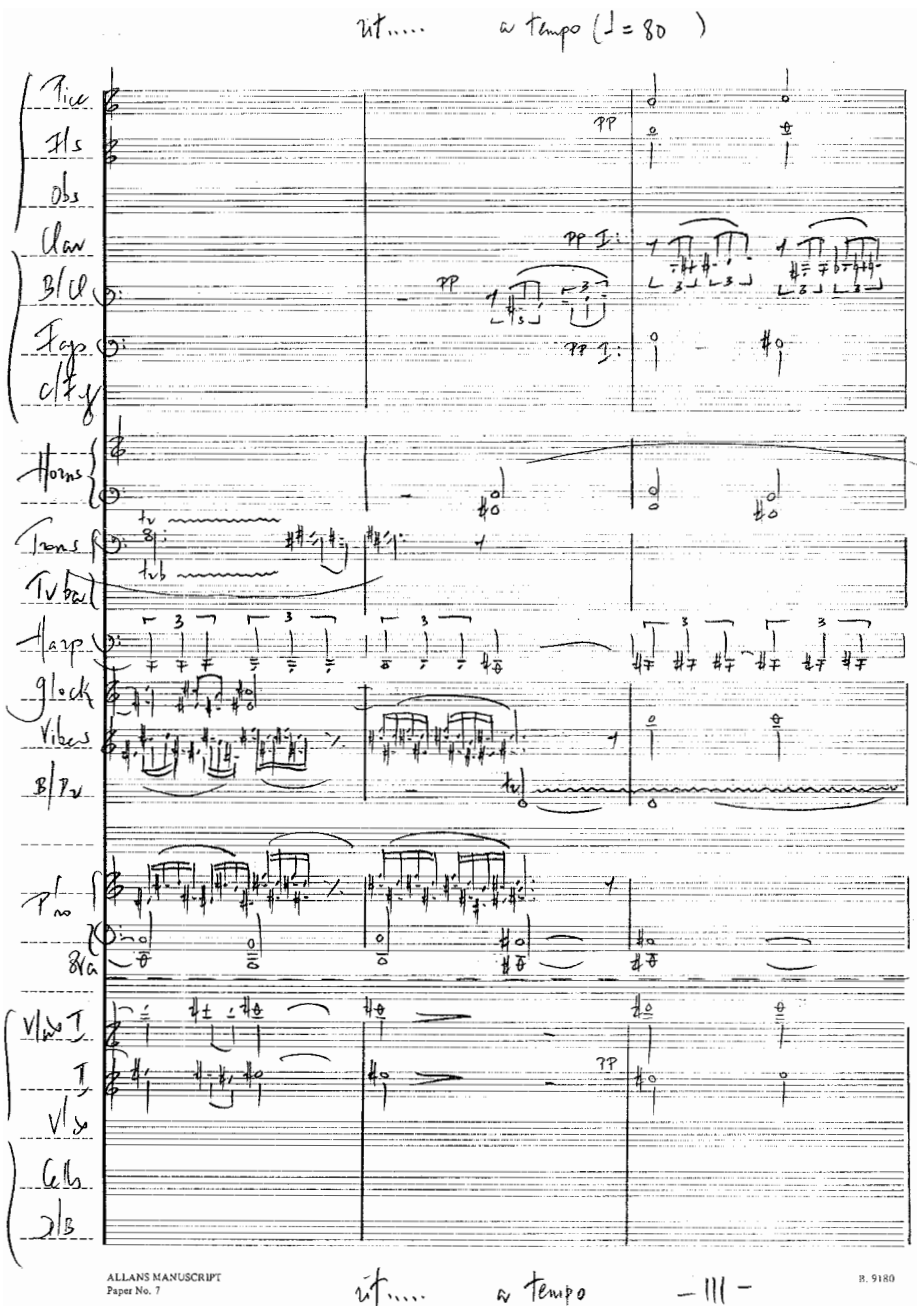
Picc
Fls
Ob
Clars
B/Cl
Fgs
C/Fg
Horns
Trpts
Trams
Tuba
Harp
Vibes
Vlns I
II
Vlas
Cells
D/B

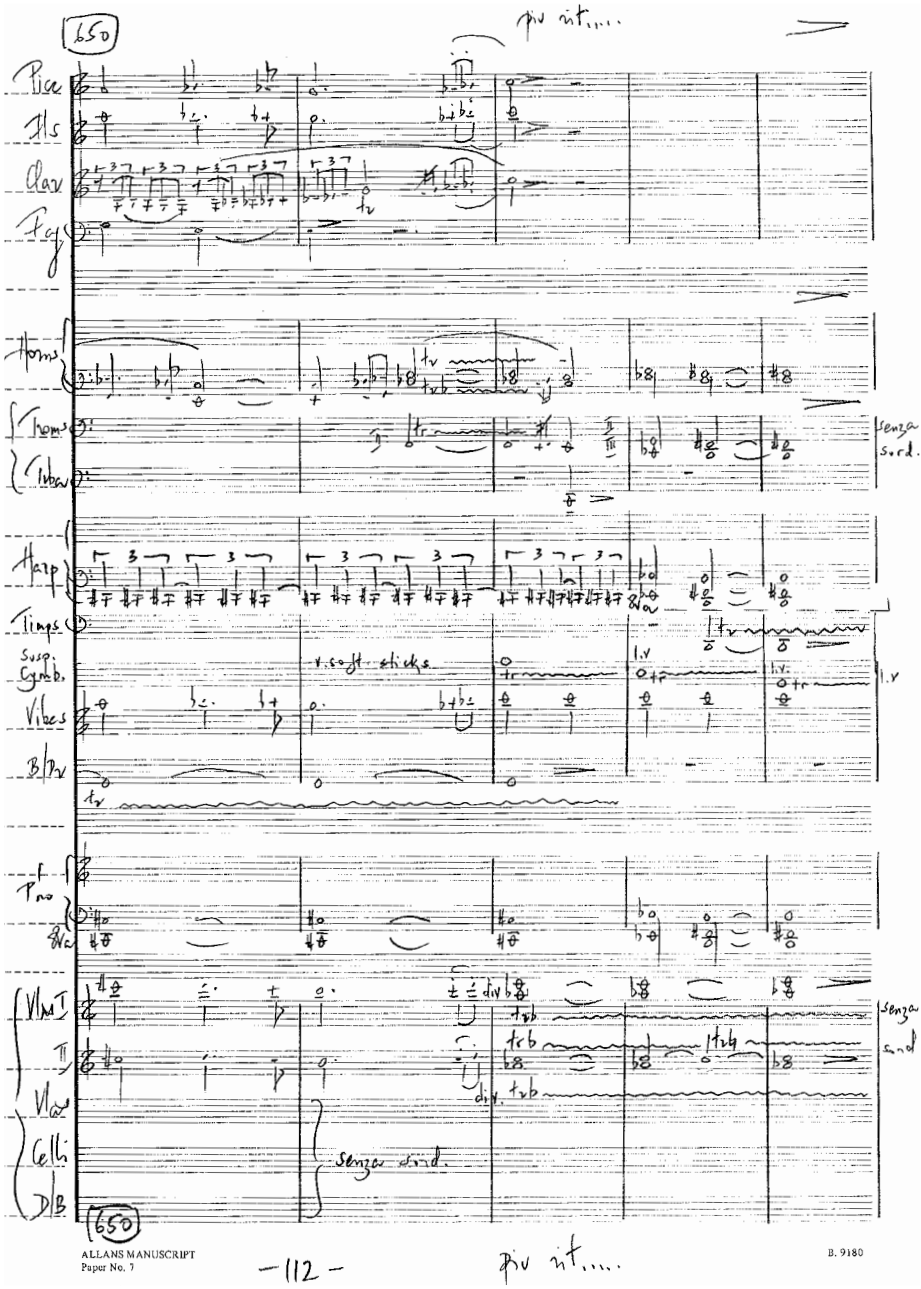
pp
I:
II:
(con sord.)

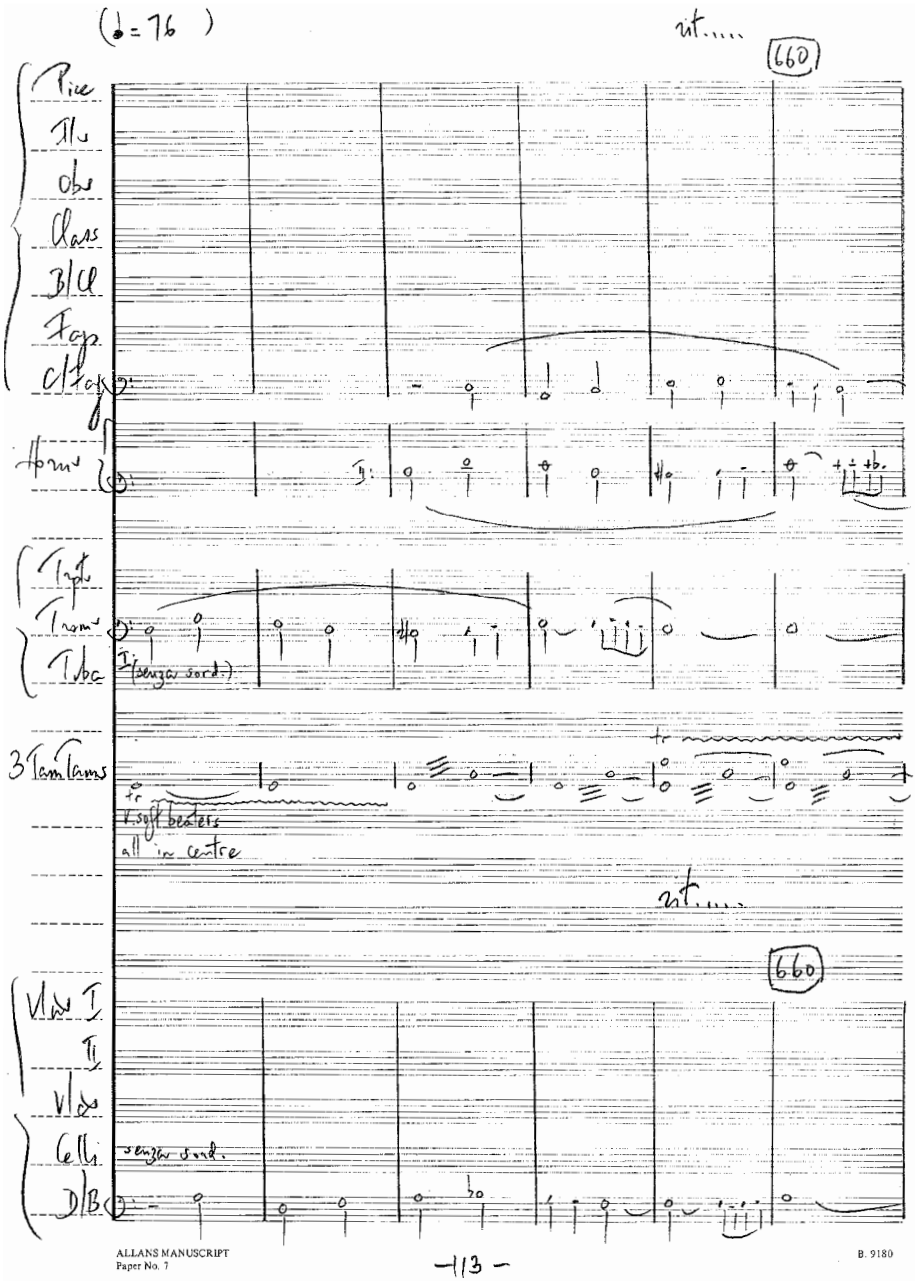


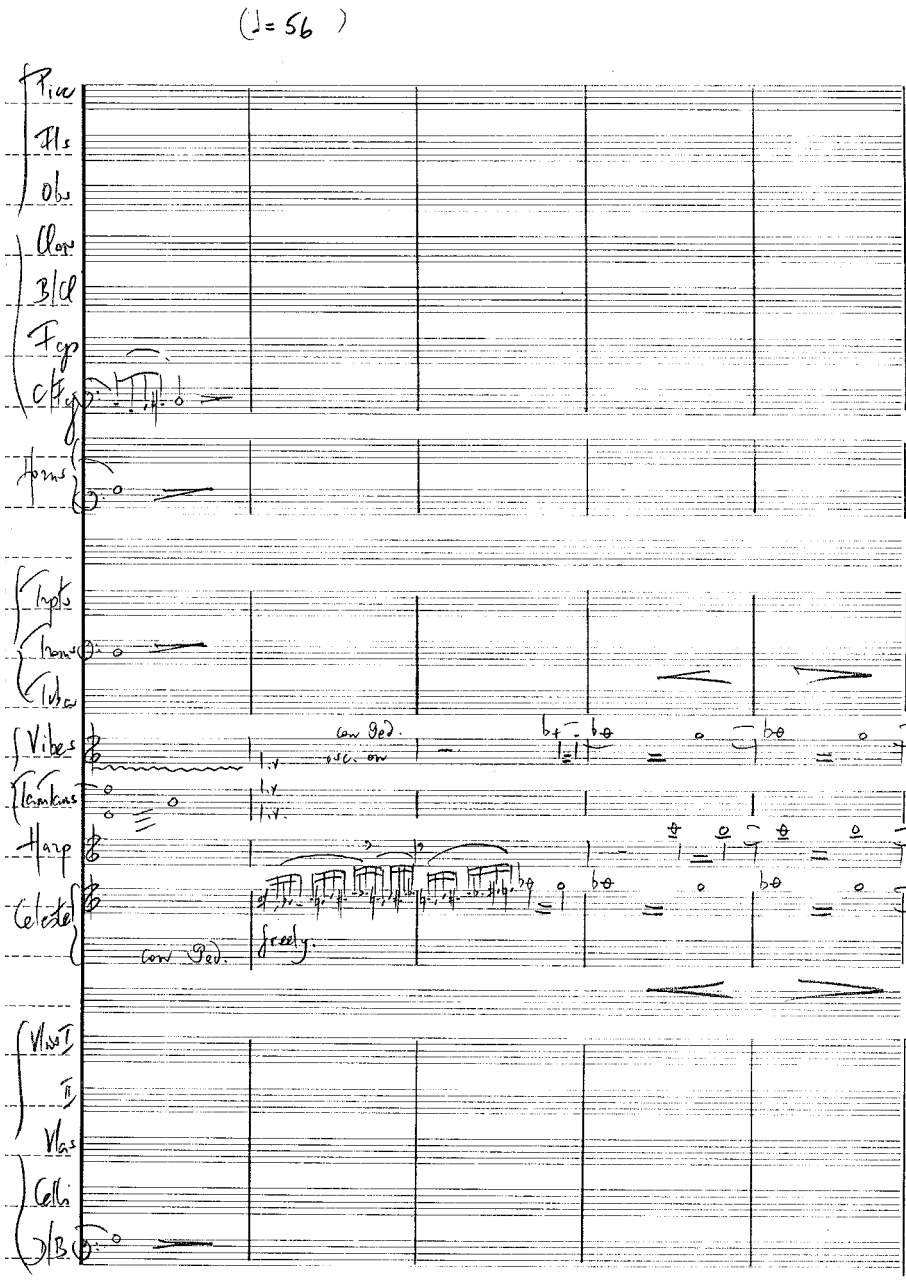

640
rit.....
Pice
Fls
Obs
Clar
Fag
C/Fag
Horns
rit.....
Harp
PP
Vibes
osc. on.
with much pedal
PP
soft sticks
B/Dr
Pno
640
Vlns I
II
Vlas
Cellis
D/B
ALLANS MANUSCRIPT
Paper No. 7
— 109 —
rit.....
B. 9180

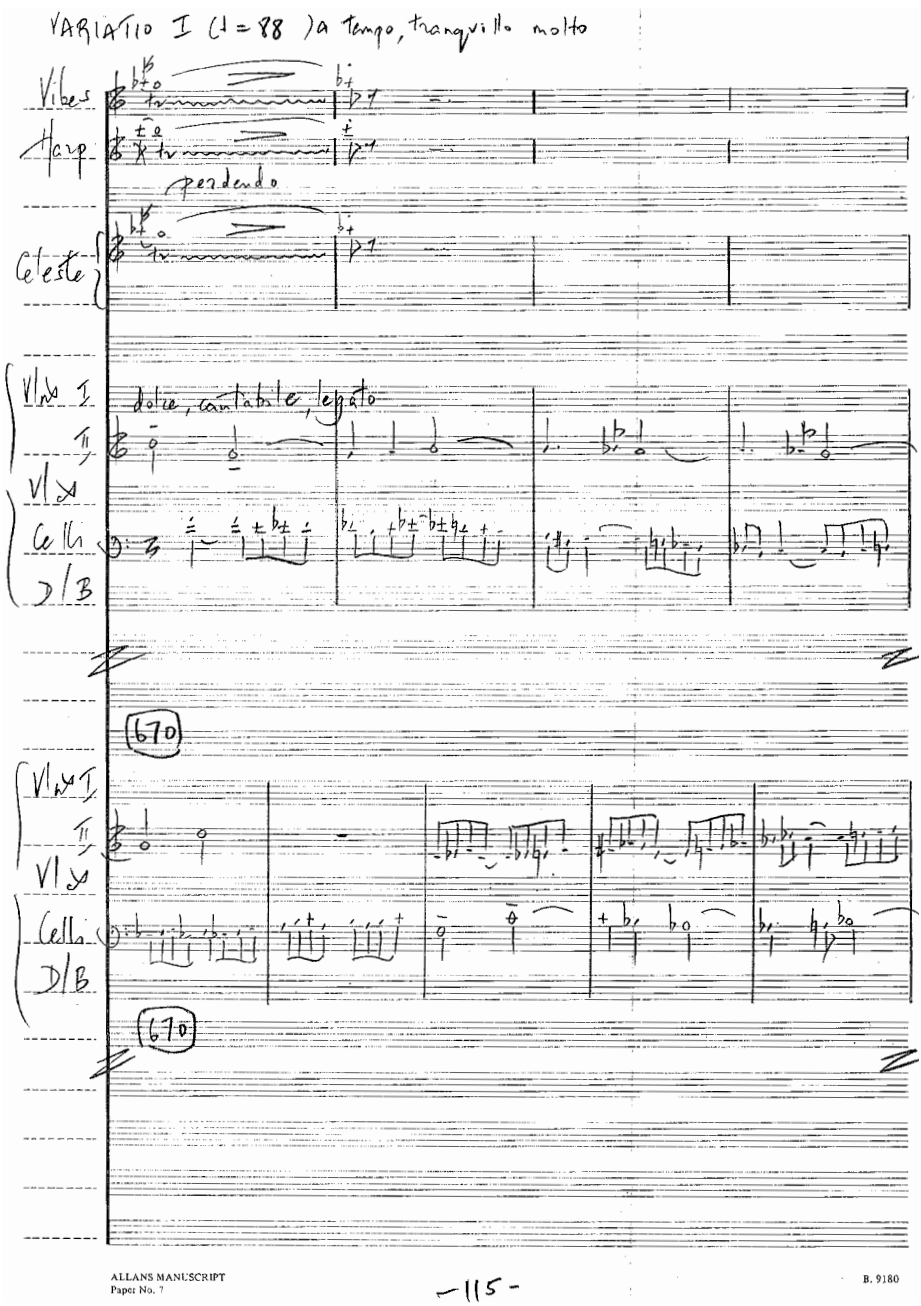

visionario (♩=80)
Picc
Fls
Trpts
Trombs
Tuba
con sord.
I/II
pp
Harp
pp
Glock
soft beaters
pp
Vibes
ppp
B/Dr
v. soft sticks, v. low pitch
Pno
con molto ped
ppp
8va
Vlns I
pp
II
pp
Vlns
Cells
D/B
ALLANS MANUSCRIPT
Paper No. 7
-110-
B. 9180

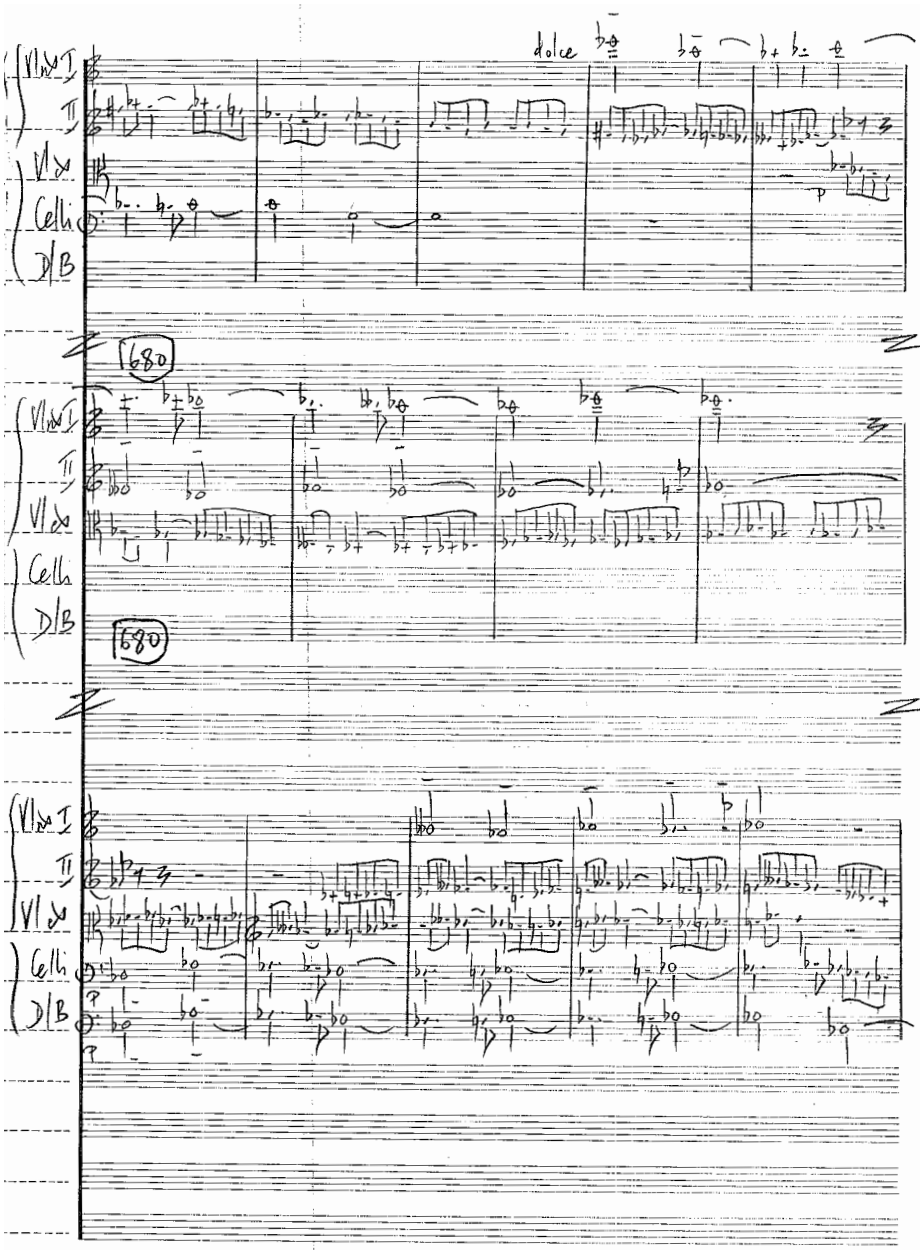

rit..... a tempo (♩ = 80)
Picc
Fls
Obs
Clar
B/Cl
Fgs
C/Fg
Horns
Trons
Tv bar
Harp
Glock
Vibes
B/Pv
Pno
8va
Vlns I
II
Vlns
Cells
D/B
PP
PP I:
PP
PP I:
tv
tvb
rit..... a tempo
— III —
ALLANS MANUSCRIPT
Paper No. 7
B. 9180

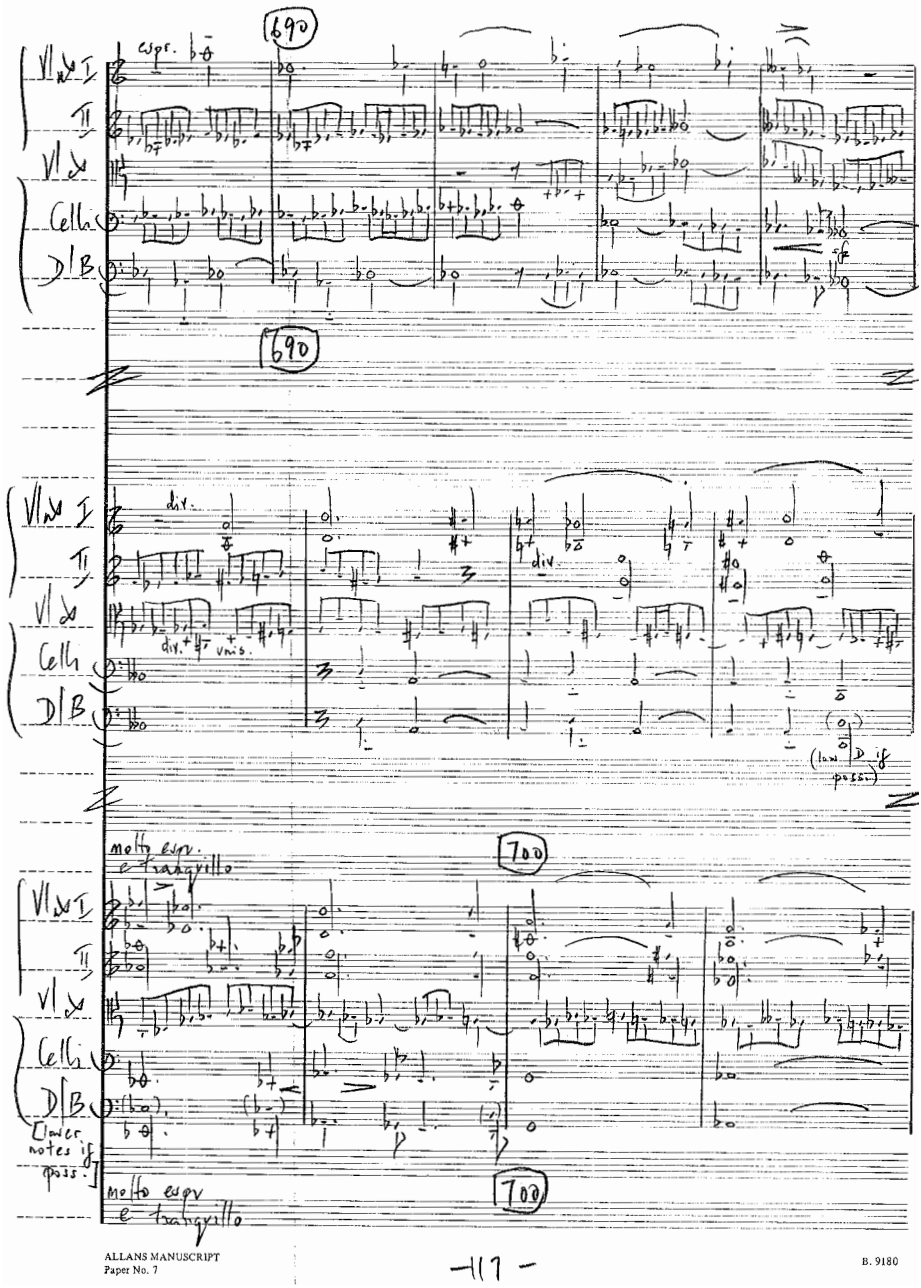

650
piu rit.....
Pice
Fls
Clar
Fag
Horns
Trons
Tuba
senza sord.
Harp
Timps
Susp. Cymb.
v. soft sticks
l.v
Vibes
B/Dr
Pno
Vlns I
II
Vlas
Celli
D/B
senza sord.
div.
senza sord
650
ALLANS MANUSCRIPT
Paper No. 7
-112-
piu rit.....
B. 9180

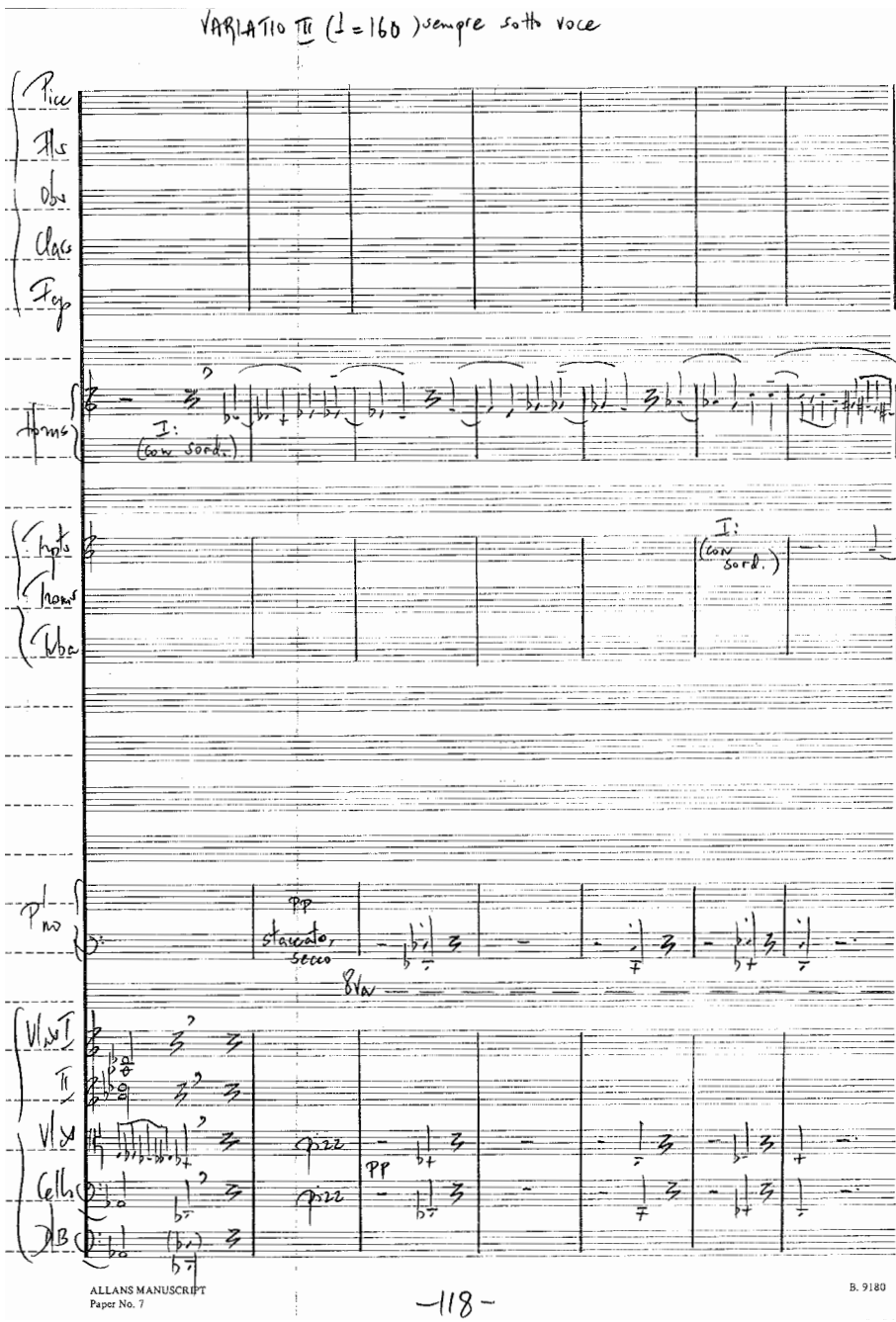

(♩= 76)
rit.....
660
Picc
Fl.
Ob.
Clars
B/Cl
Fags
C/Fag
Hrns
Trpts
Trom
Tuba
(senza sord.)
3 Tam-tams
tr
p soft beaters
all in centre
rit.....
660
Vlns I
II
Vlas
Celli
senza sord.
D/B
ALLANS MANUSCRIPT
Paper No. 7
-113-
B. 9180

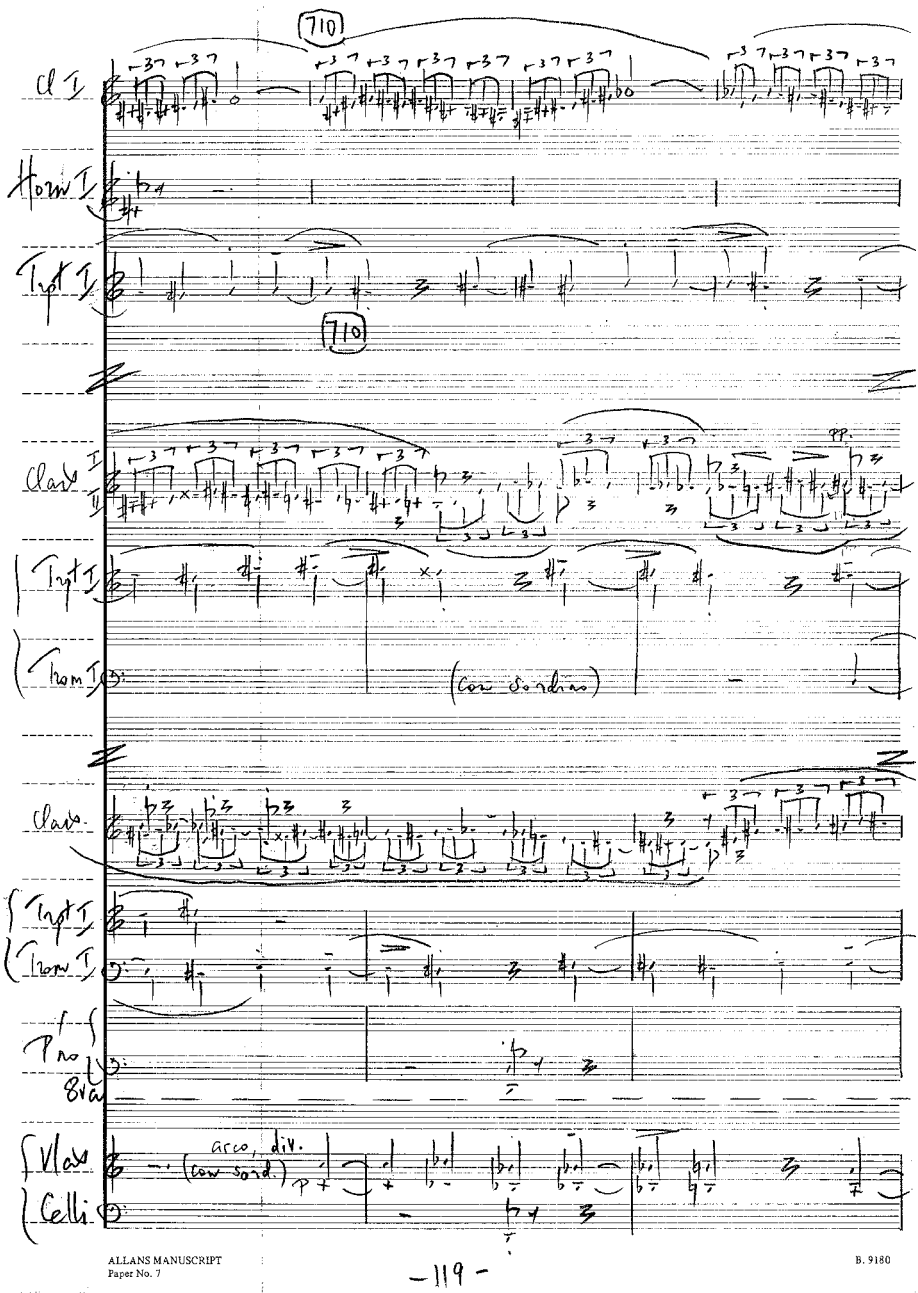

(♩= 56)
Pice
Fls
Obs
Clos
B/Cl
Fgp
C/Fgp
Horns
Tupts
Trams
Tubas
Vibes
Tamtams
Harp
Celeste
Vlns I
II
Vlas
Cellis
D/B
con Ped.
osc. on
freely.

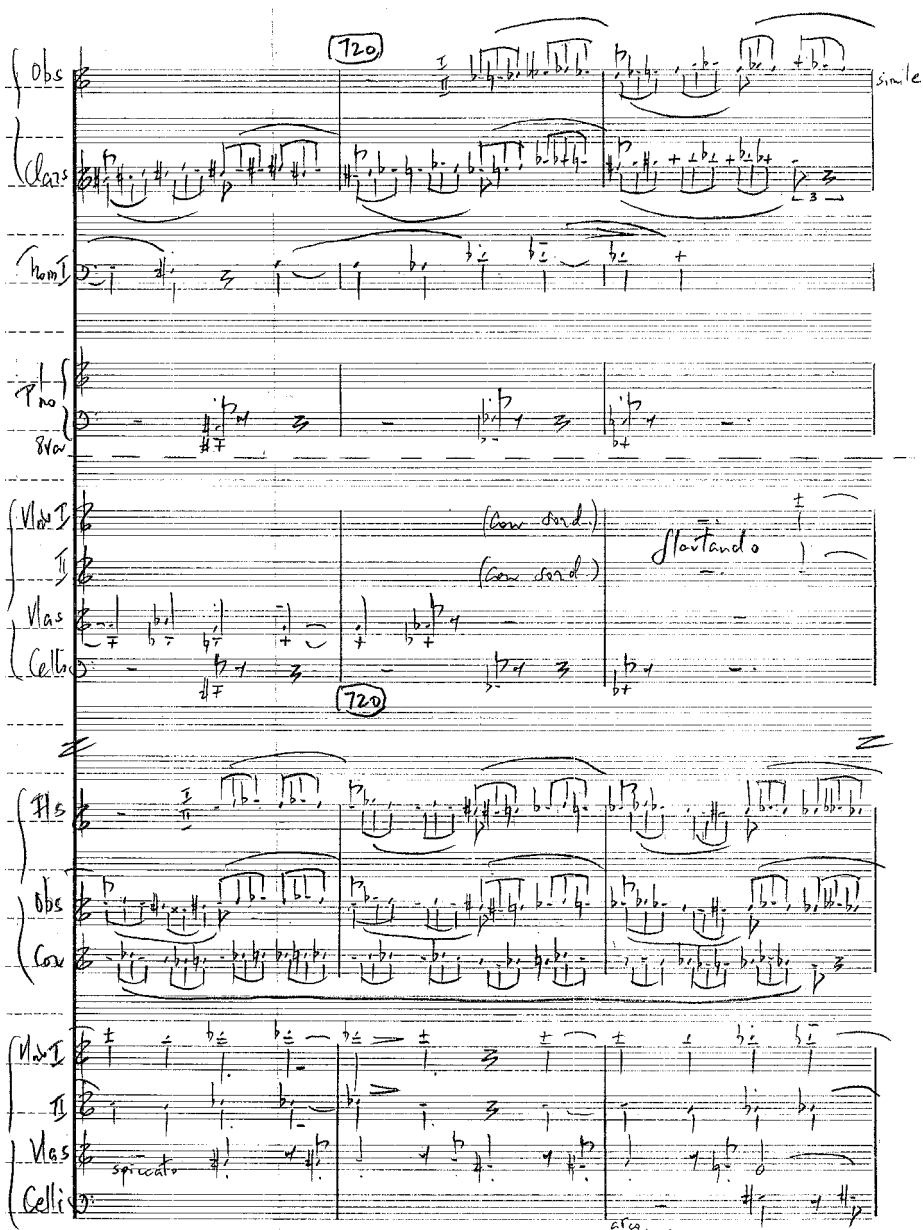

VARIATIO I (♩ = 88) a tempo, tranquillo molto
Vibes
Harp
perdendo
Celeste
Vlns I
dolce, cantabile, legato
II
Vlns
Celli
D/B
670
Vlns I
II
Vlns
Celli
D/B
670

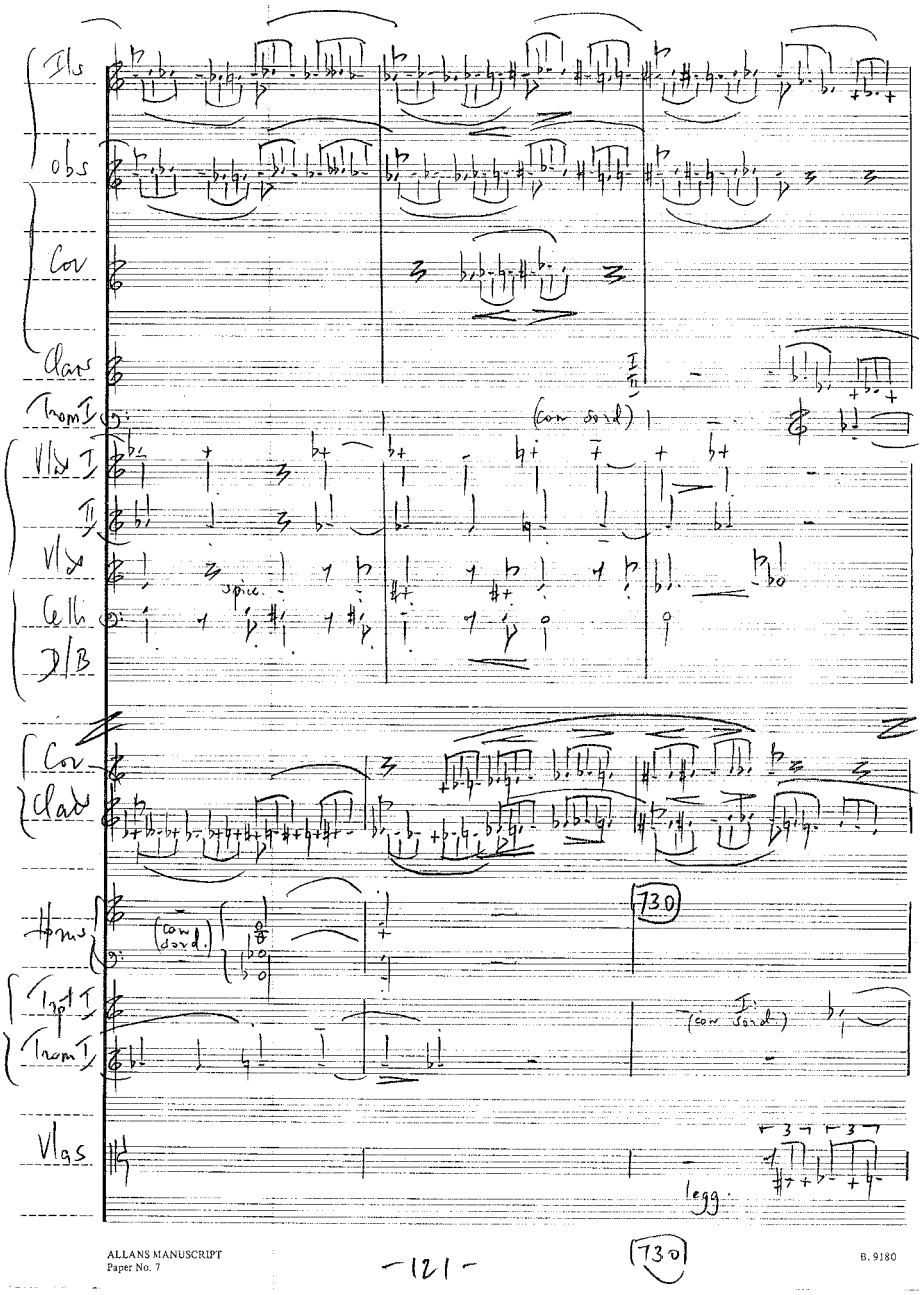

dolce
Vln I
II
Vla
Celli
D/B
680
680
Vln I
II
Vla
Celli
D/B
Vln I
II
Vla
Celli
D/B

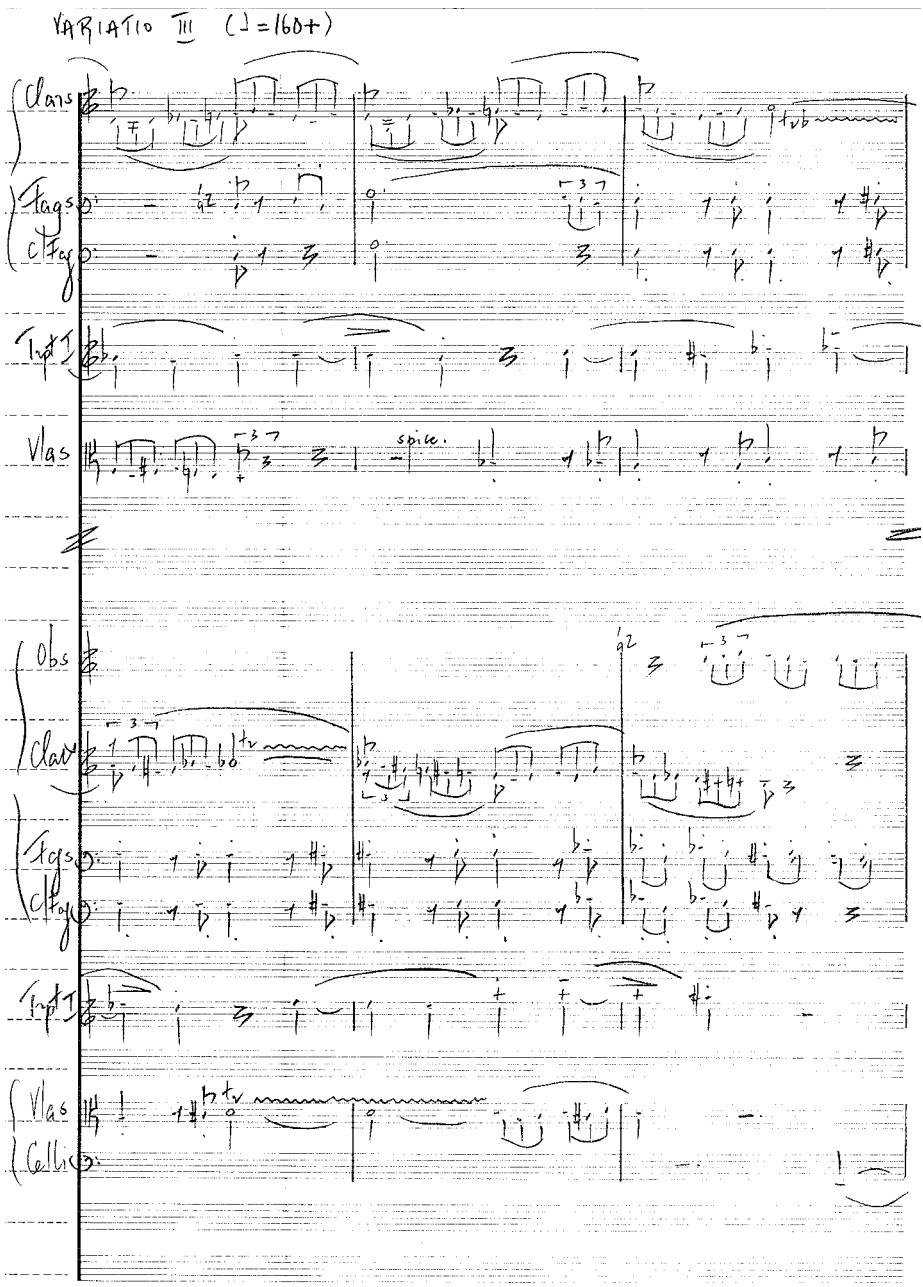

690
espr.
Vl I
II
Vl
Celli
D/B
sfz
690
div.
div.
div.
unis.
(low D if poss.)
molto espr. e tranquillo
700
[lower notes if poss.]
molto espr e tranquillo
700

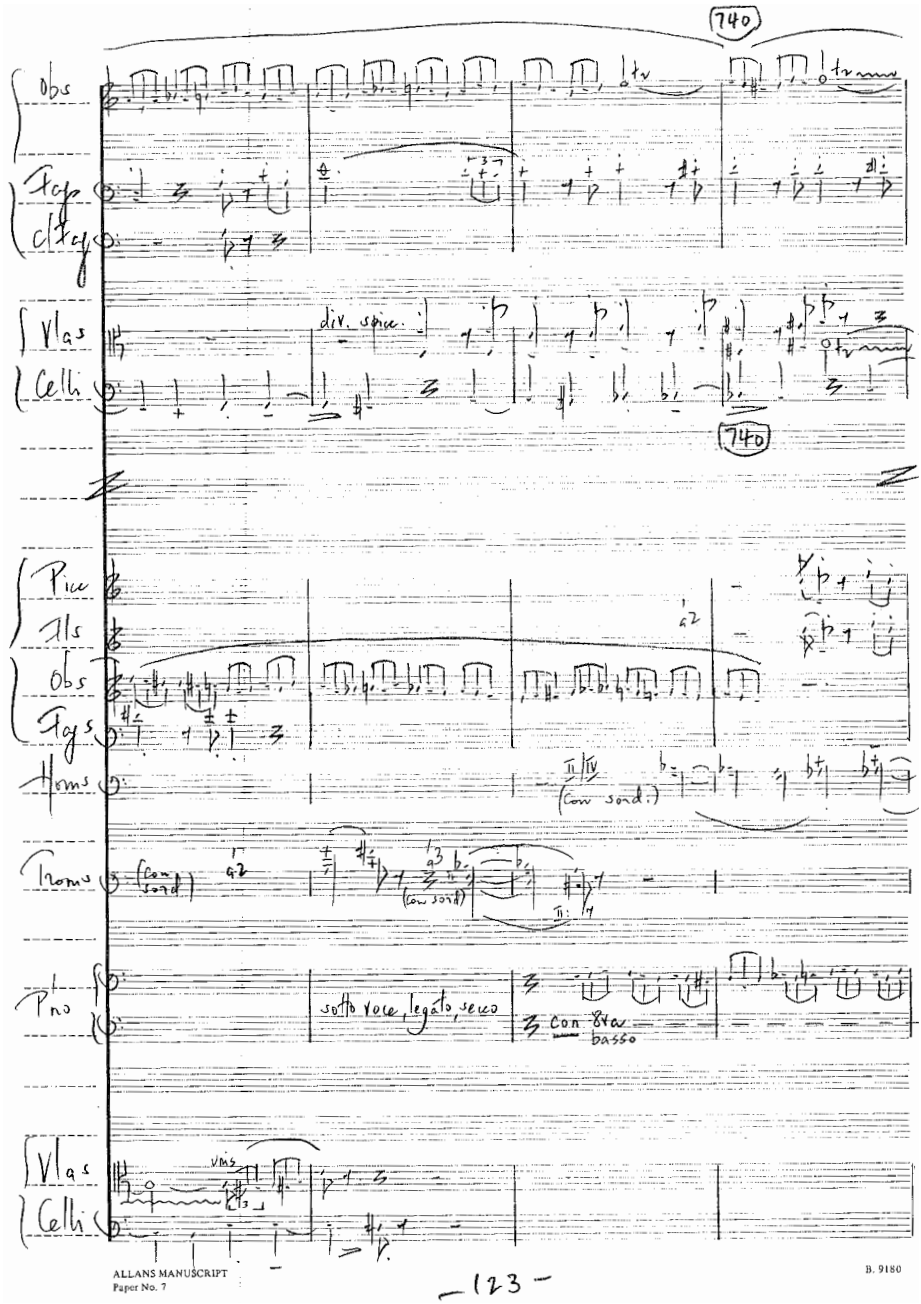

VARIATIO III (♩ = 160) sempre sotto voce
Picc
Fls
Obs
Clars
Fgs
Horns
I: (con sord.)
Trpts
Trams
Tuba
I: (con sord.)
Pno
pp
staccato, secco
8va
Vln I
II
Vla
Cells
DB
pizz
pp
pizz
ALLANS MANUSCRIPT
Paper No. 7
-118-
B. 9180

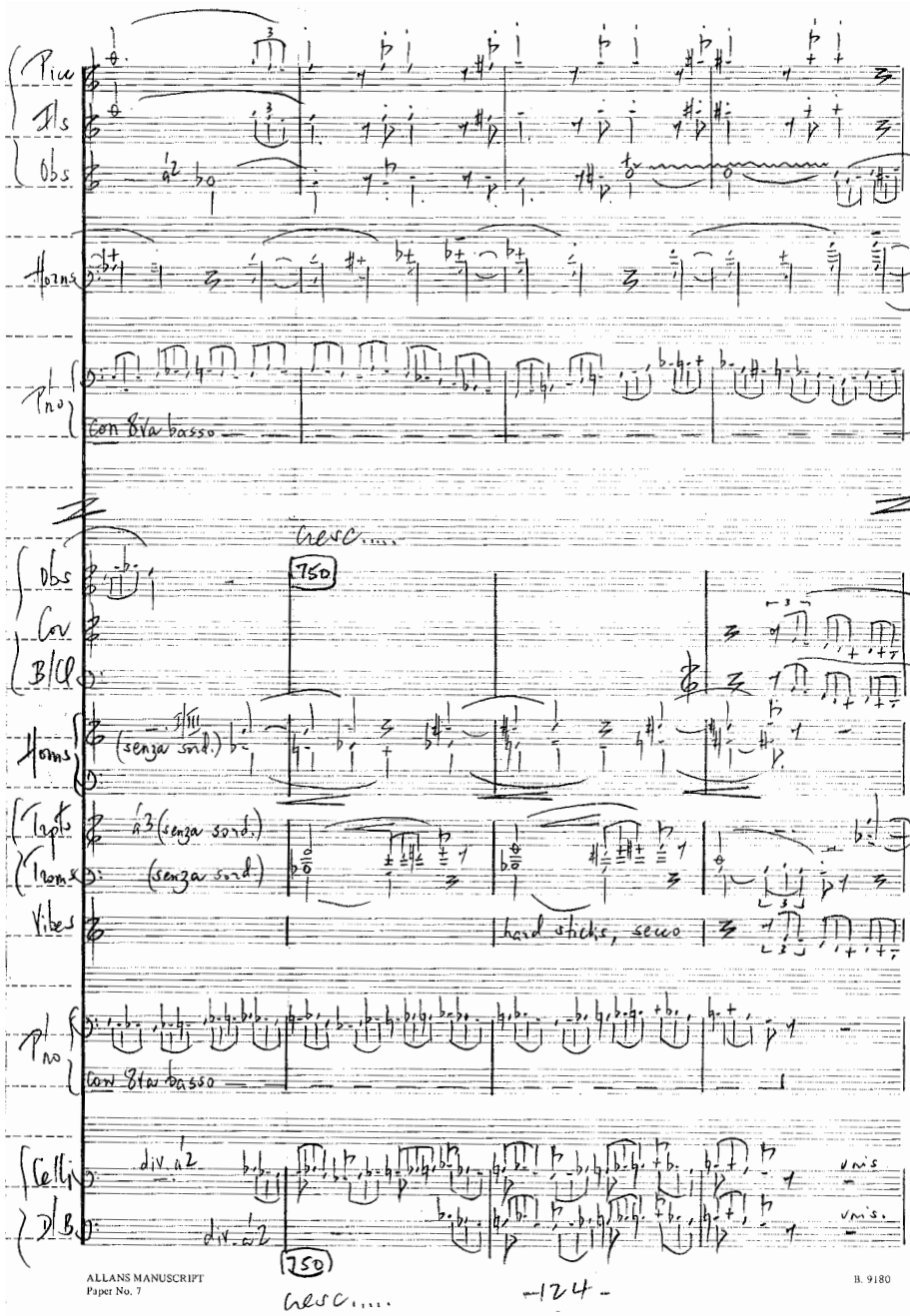

710
Cl I
Horn I
Tpt I
710
Clars I II
pp
Tpt I
Horn I
(con Sordino)
Clars
Tpt I
Horn I
Pno
8va
Vlns
Cellos
arco, div.
(con sord.)
p
ALLANS MANUSCRIPT
Paper No. 7
-119-
B. 9180

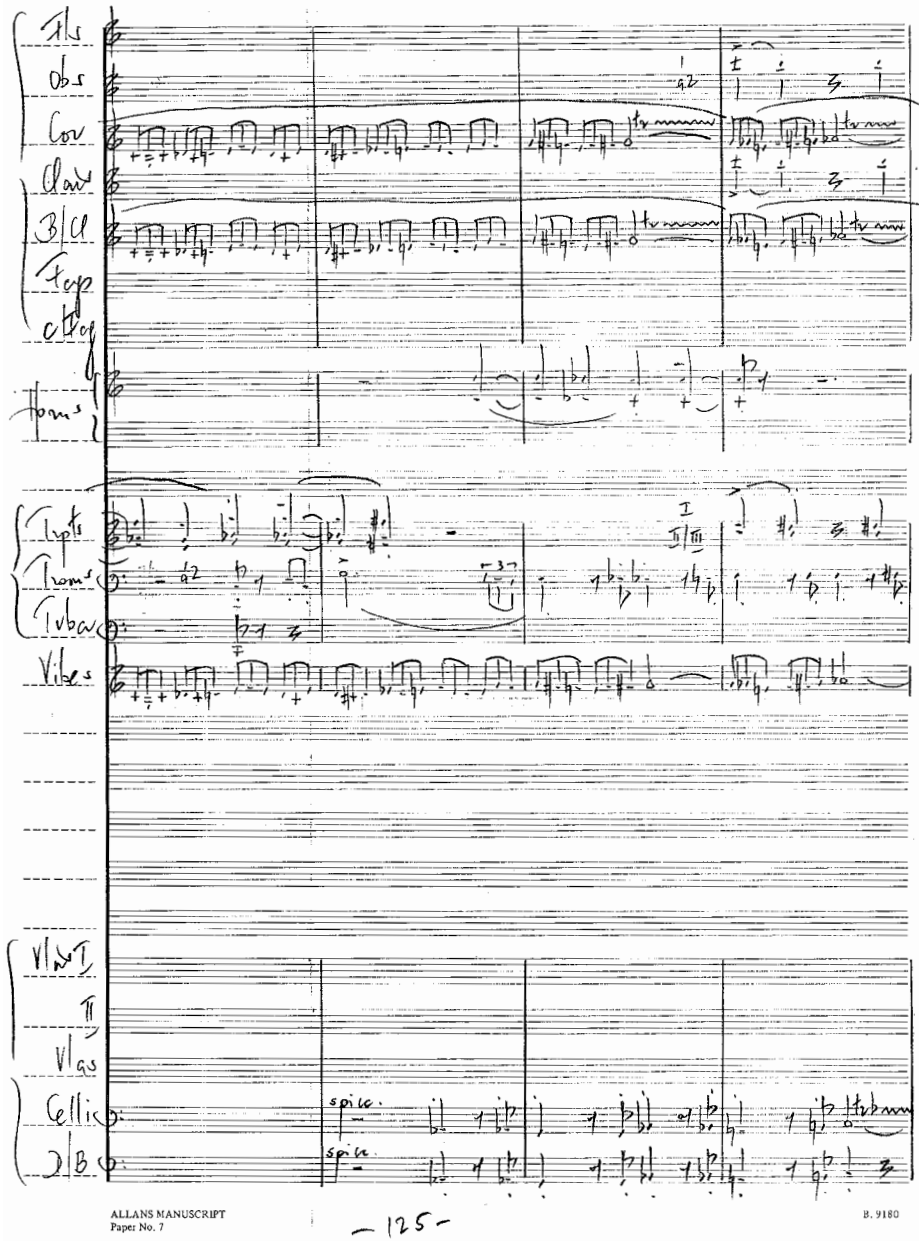

720
Obs
Clars
simile
Hns I
Pno
8va
Vln I
II
Vlas
Cello
(con sord.)
(con sord.)
sfortando
720
Fls
Obs
Cor
Vln I
II
Vlas
Celli
spiccato
arco,
spiccato

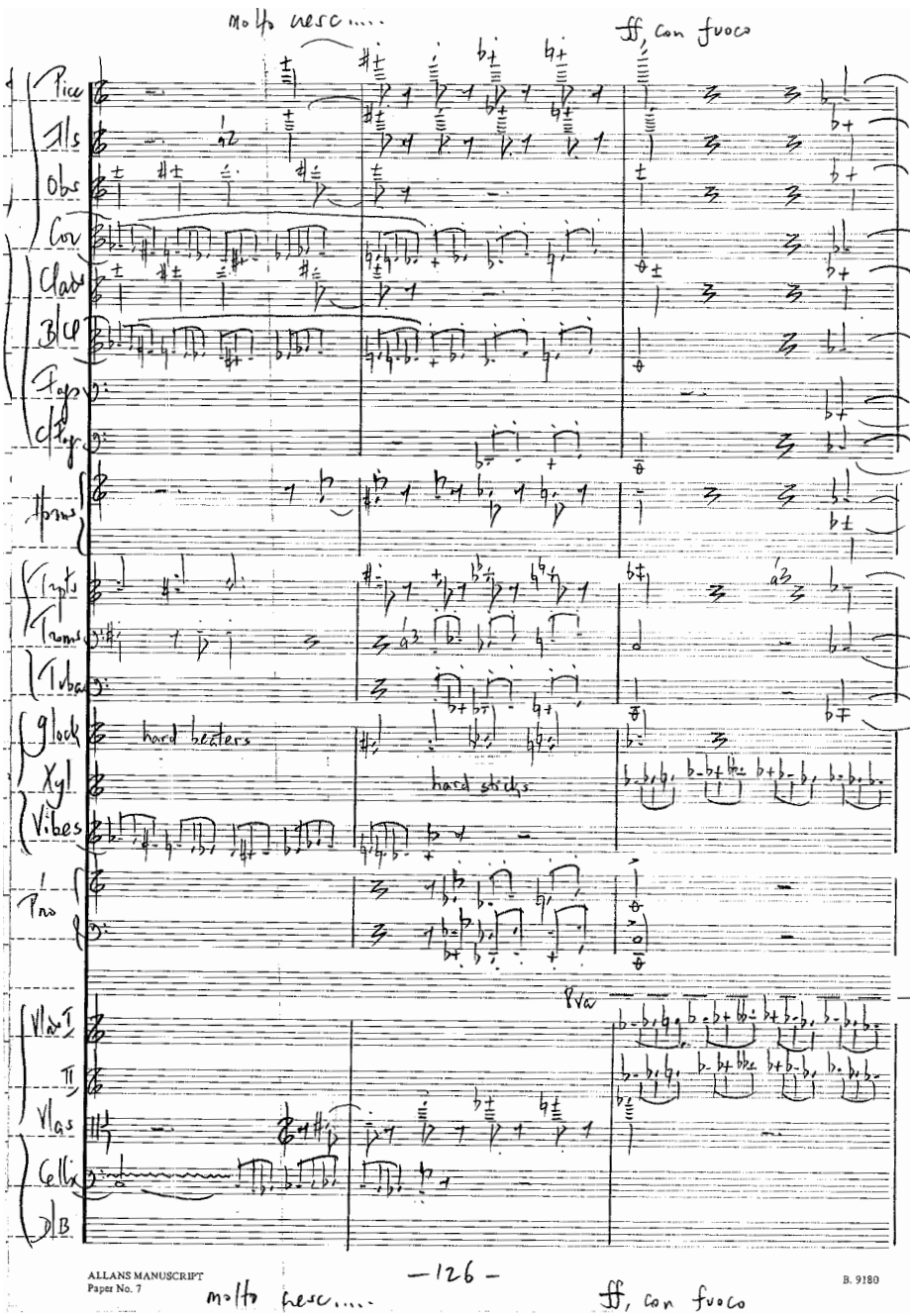

Fls
obs
Cor
Clars
Trom I
(con sord)
Vlas I
II
Vlas
spicc.
Celli
D/B
Cor
Clars
Horns
(con sord.)
730
Trpt I
Trom I
(con sord.)
Vlas
legg.
ALLANS MANUSCRIPT
Paper No. 7
-121-
730
B. 9180

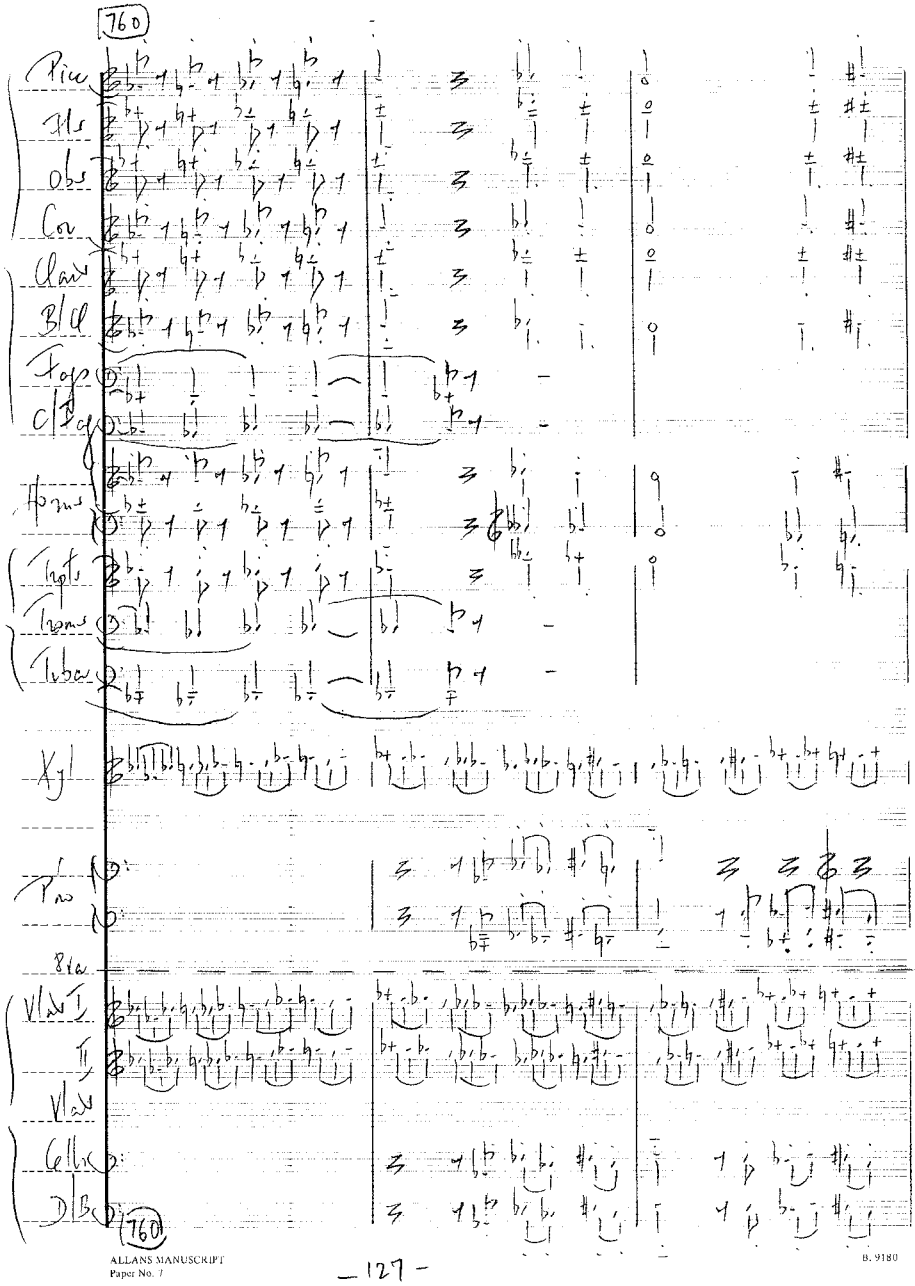

VARIATIO III (♩=160+)
Clars
Fags
cl Fag
Trpt I
Vlas
spicc.
Obs
Clars
Fags
cl Fag
Trpt I
Vlas
Cellis


740
Obs
Fag
cl Fag
Vlas
Celli
div. spicc.
740
Picc
Fls
Obs
Fags
Horns
(con sord.)
Trons
(con sord)
(con sord)
Pno
sotto voce, legato, secco
con 8va basso
Vlas
Celli
vms
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
— 123 —


Pic
Fls
Obs
Horns
Pno
con 8va basso
cresc.....
750
Obs
Cor
B/Cl
Horns
(senza sord.)
Tpts
Trbns
(senza sord.)
(senza sord.)
Vibes
hard sticks, secco
Pno
con 8va basso
Cellis
D/B
div. a2
div. a2
unis
unis.
750
cresc.....
ALLANS MANUSCRIPT
Paper No. 7
-124-
B. 9180

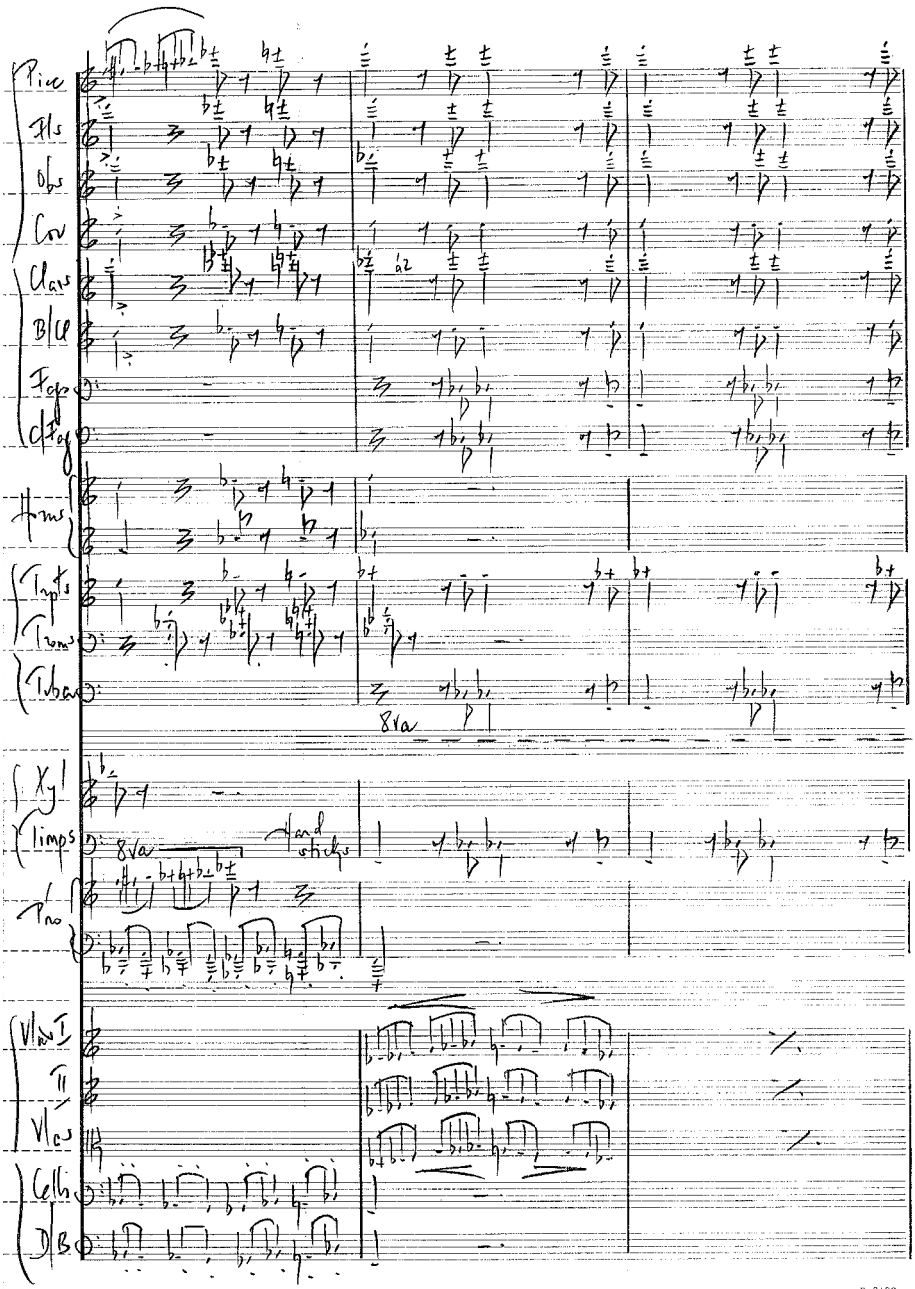

Fls
Obs
Cor
Clar
B/Cl
Fag
cFag
Horns
Trpts
Trom
Tuba
Vibes
Vlns I
II
Vlas
Cellis
D/B
spicc.
spicc.
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
— 125 —


molto cresc....
ff, con fuoco
Pic
Fls
Obs
Cor
Clar
B Cl
Fags
C Fag
Horns
Trpts
Trons
Tuba
glock
hard beaters
Xyl
hard sticks
Vibes
Pno
Pno
Vln I
II
Vlas
Cello
D B
ALLANS MANUSCRIPT
Paper No. 7
-126-
B. 9180
molto cresc....
ff, con fuoco



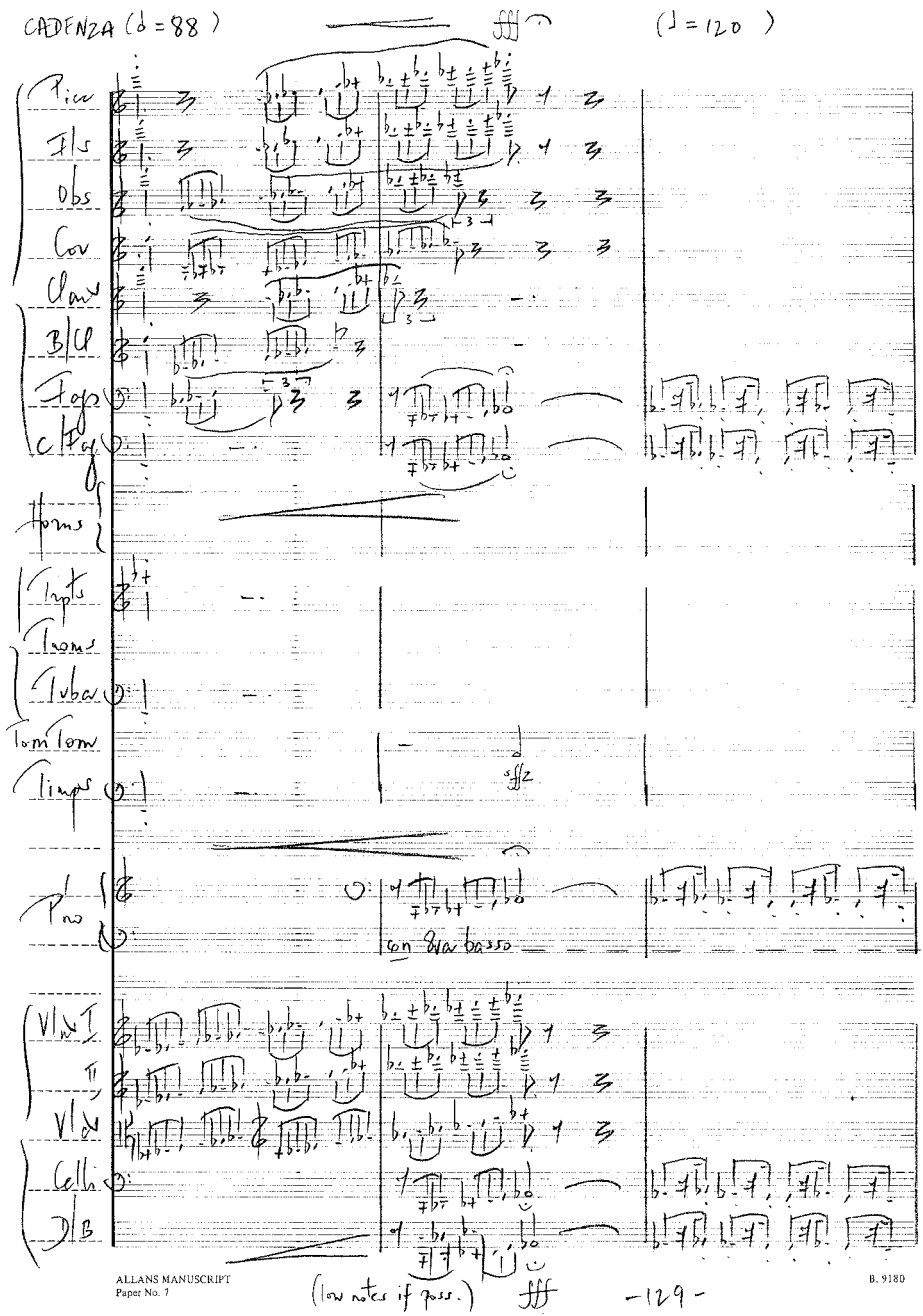
ALLANS MANUSCRIPT
Paper No. 7

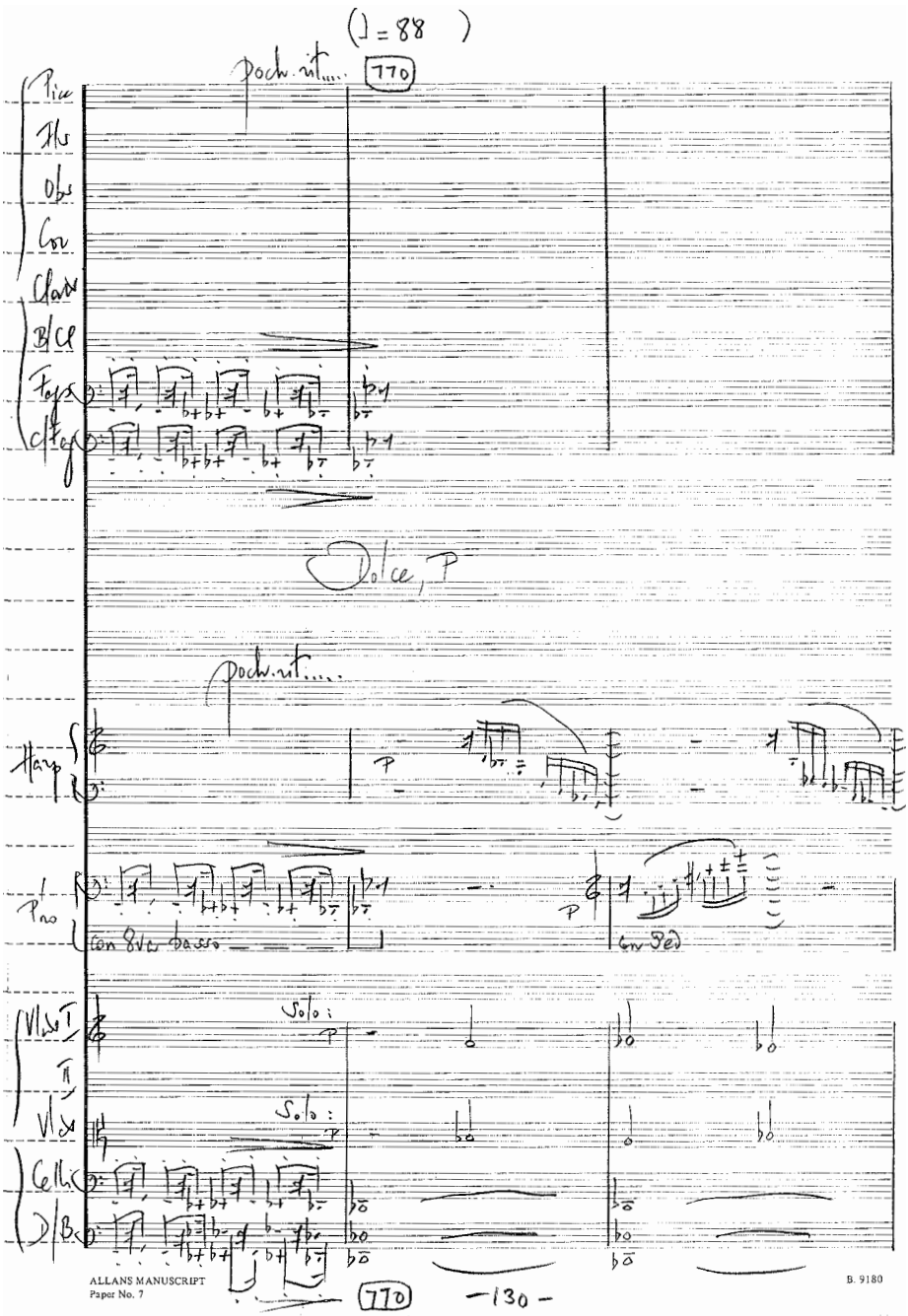
B. 9180

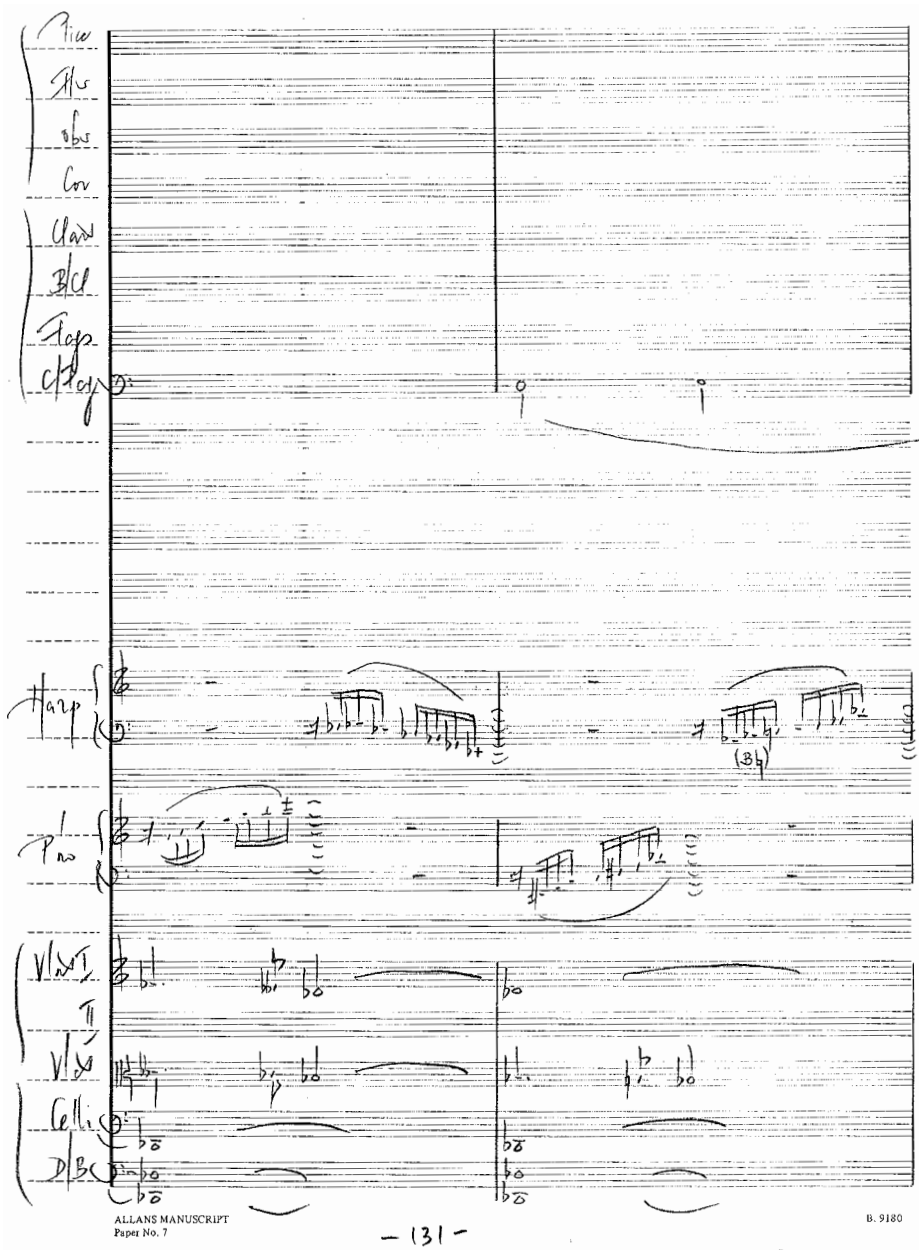


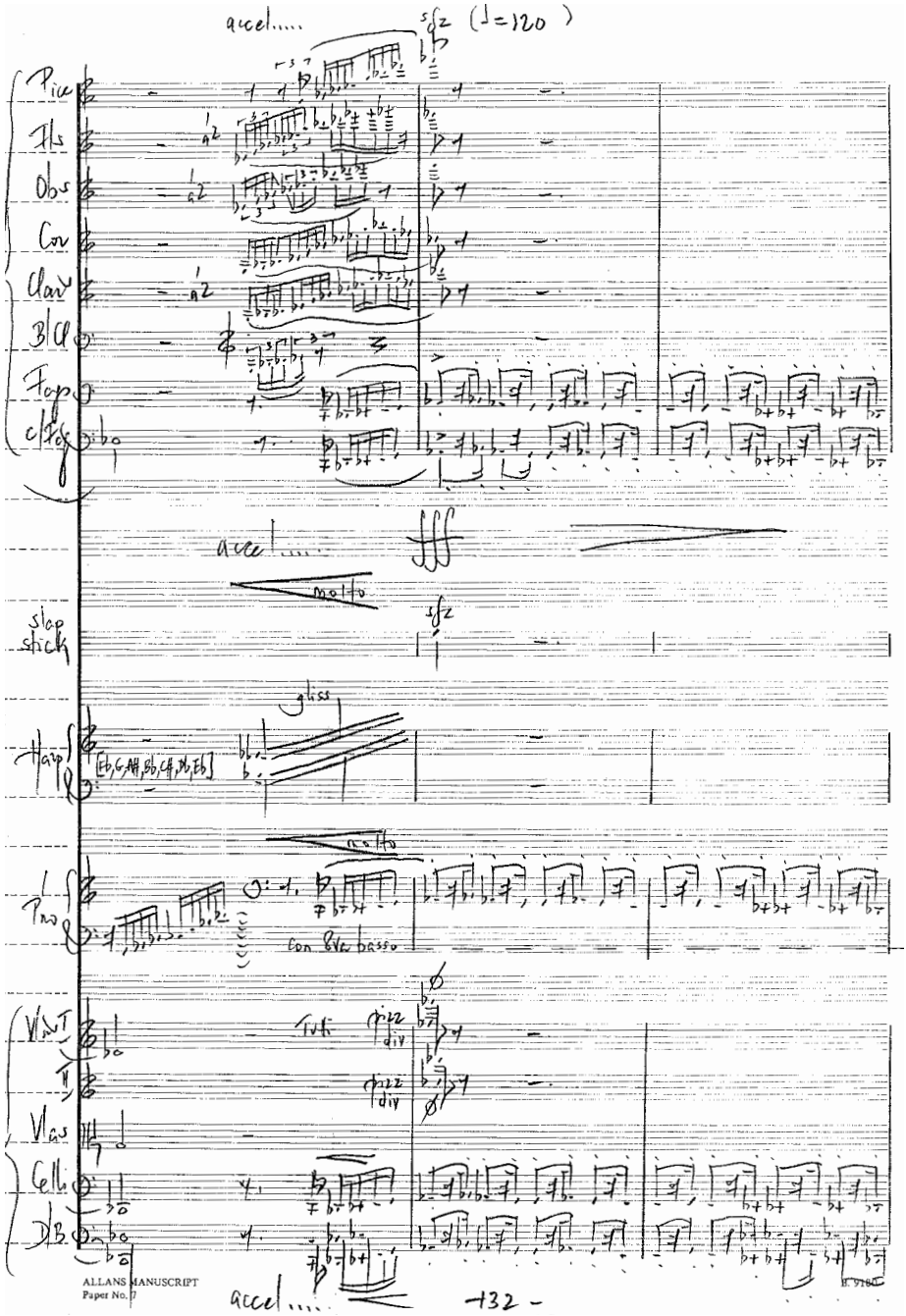
ALLANS MANUSCRIPT
Paper No. 7

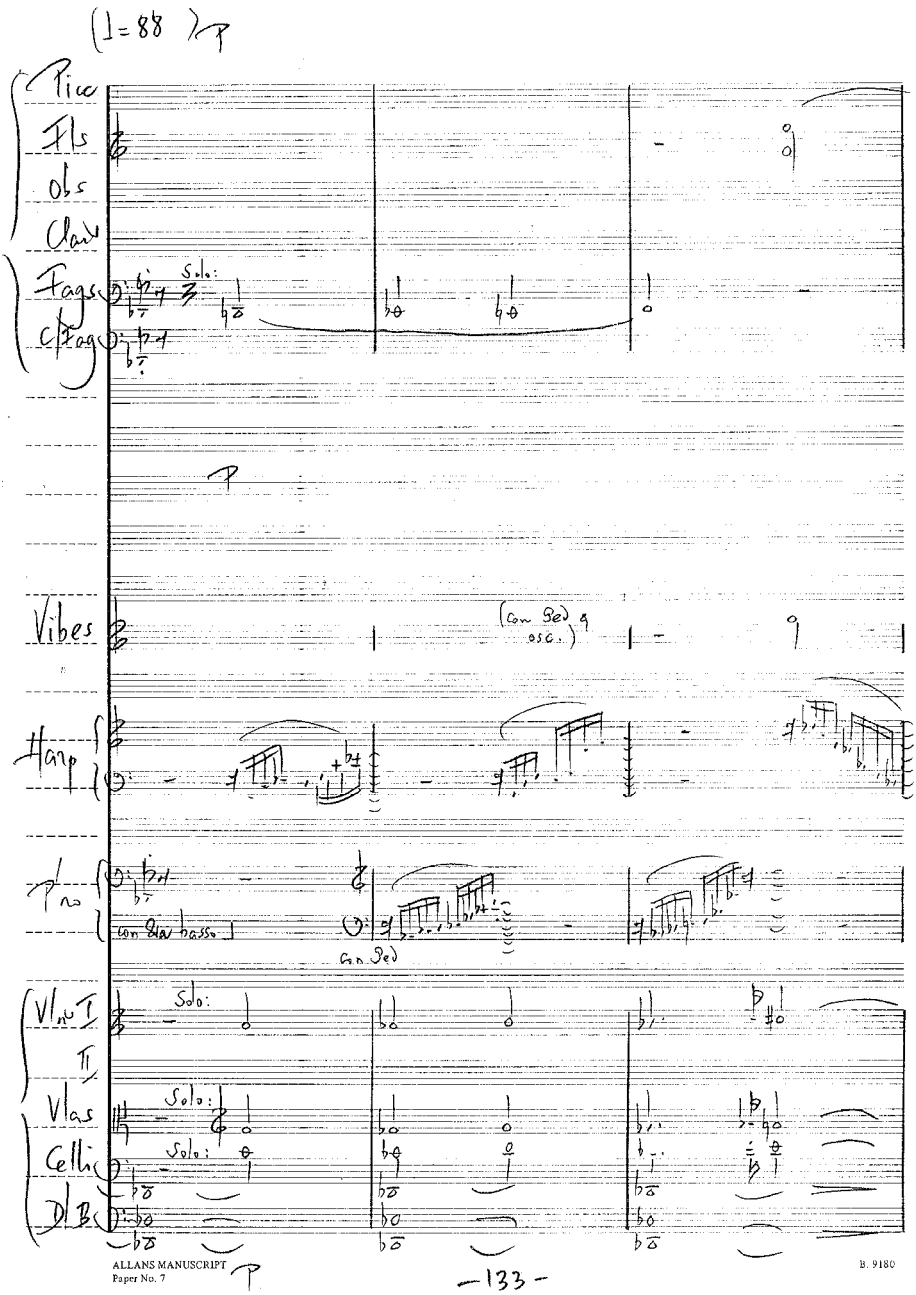
B. 9180

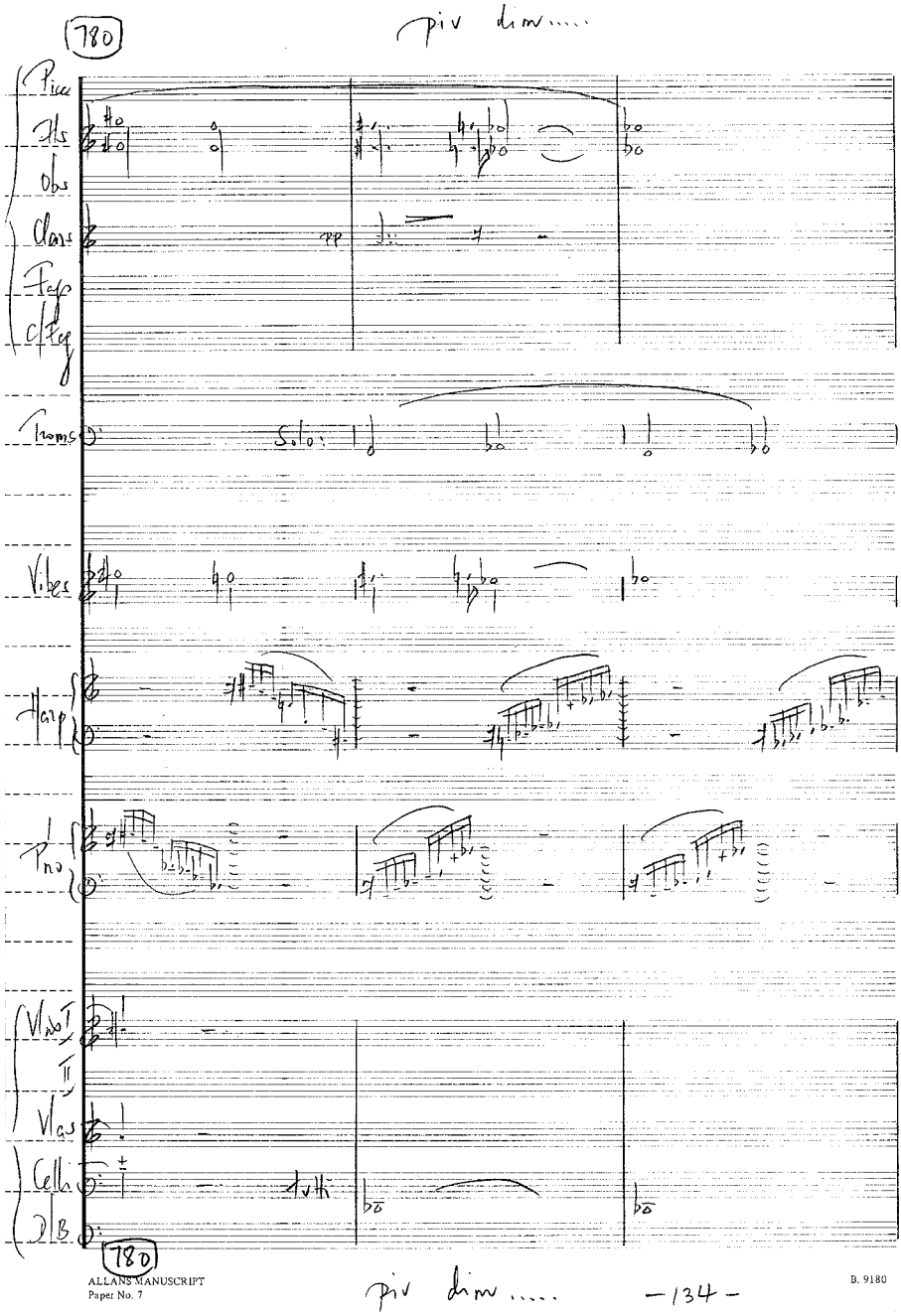

CADENZA (♩ = 88)
(♩ = 120)
Picc
Fls
Obs
Cor
Clar
B/Cl
Fags
C Fag
Horns
Trpts
Trbns
Tuba
Tom Tom
Timps
Pno
con 8va bassa
Vln I
II
Vla
Cellis
D/B
(low notes if poss.)
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-129-

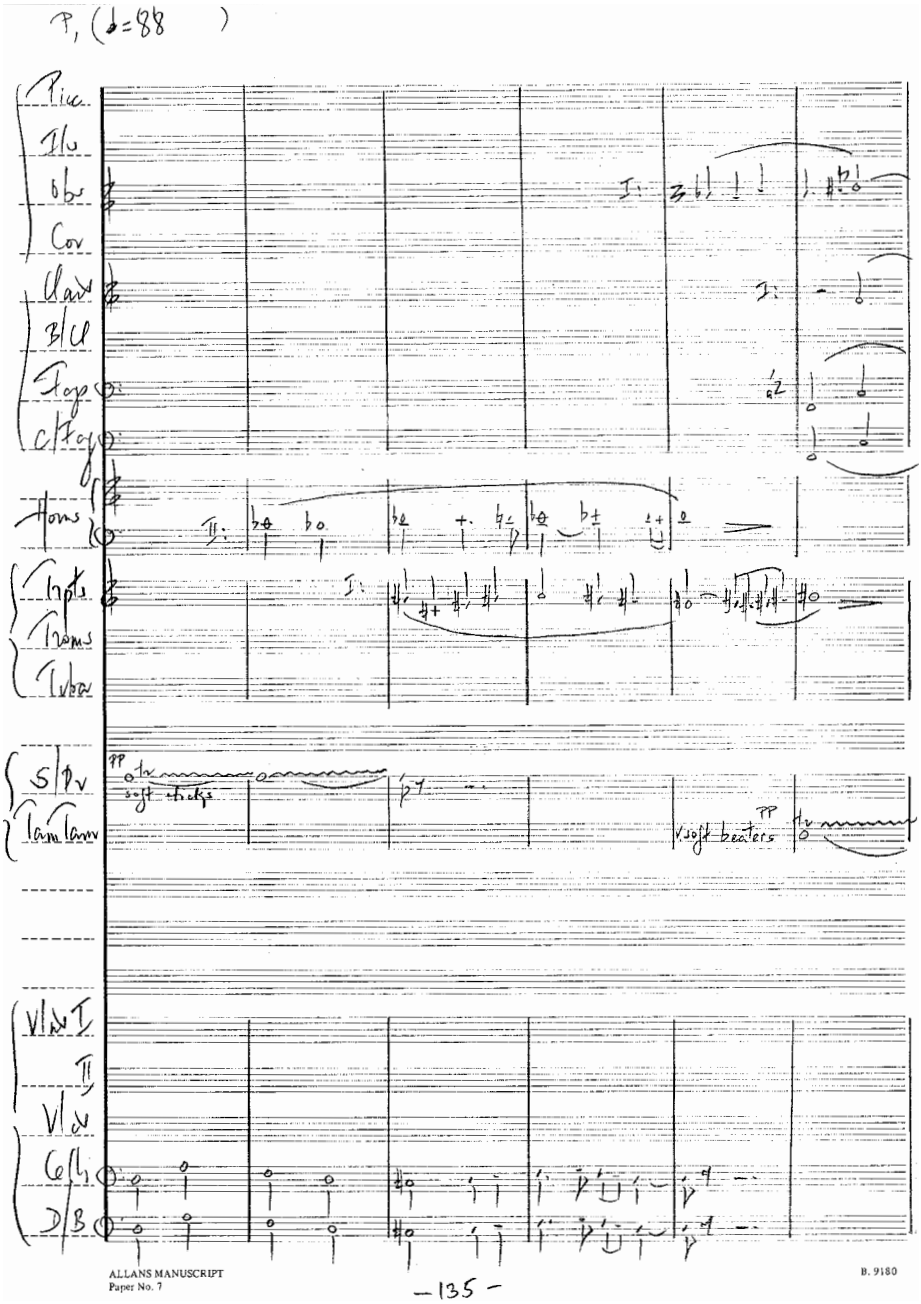

(♩ = 88)
poch. rit.....
770
Pice
Fls
Obs
Cor
Clar
B/Cl
Fags
C/Fag
Dolce, P
poch. rit.....
Harp
P
Pno
con 8va basso
con Ped
Vlns I
II
Solo:
Vlns
Solo:
Cellis
D/B
ALLANS MANUSCRIPT
Paper No. 7
770
-130-
B. 9180

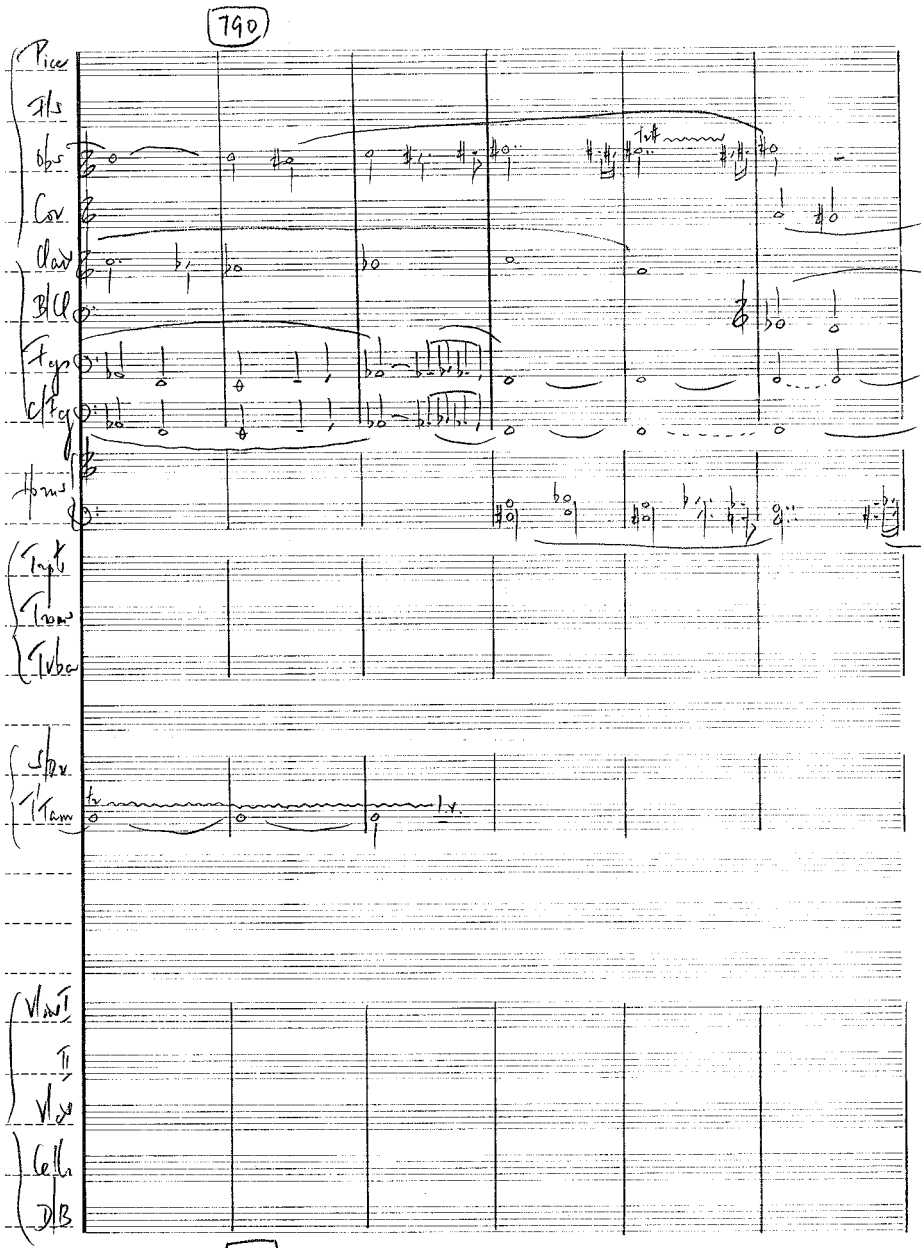

Harp
Cellis
D/B
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
— 131 —


accel.....
(♩=120)
Pic
Fls
Obs
Cor
Clar
B Cl
Fag
C Fag
molto
slap stick
gliss
Harp
Pno
con 8va basso
Vln I
div
Vln II
Vlas
Cello
DB
ALLANS MANUSCRIPT
Paper No. 7
accel.....
-132-

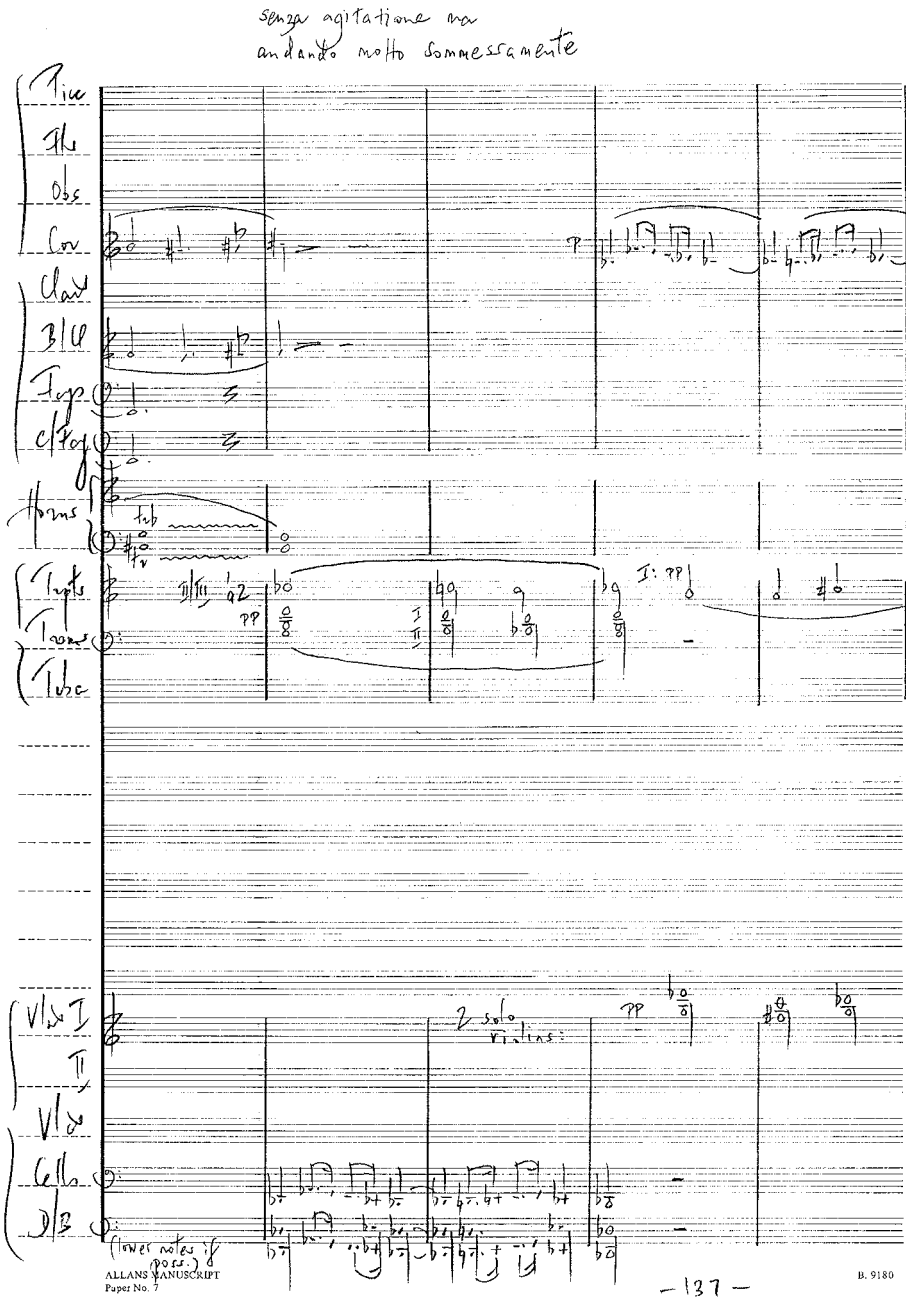

(♩= 88)
Picc
Fls
Obs
Clar
Fags
Solo:
C/Fag
Vibes
(con Ped & osc.)
Harp
Pno
con Ped
Vlns I
II
Vlas
Cellis
D/B
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-133-

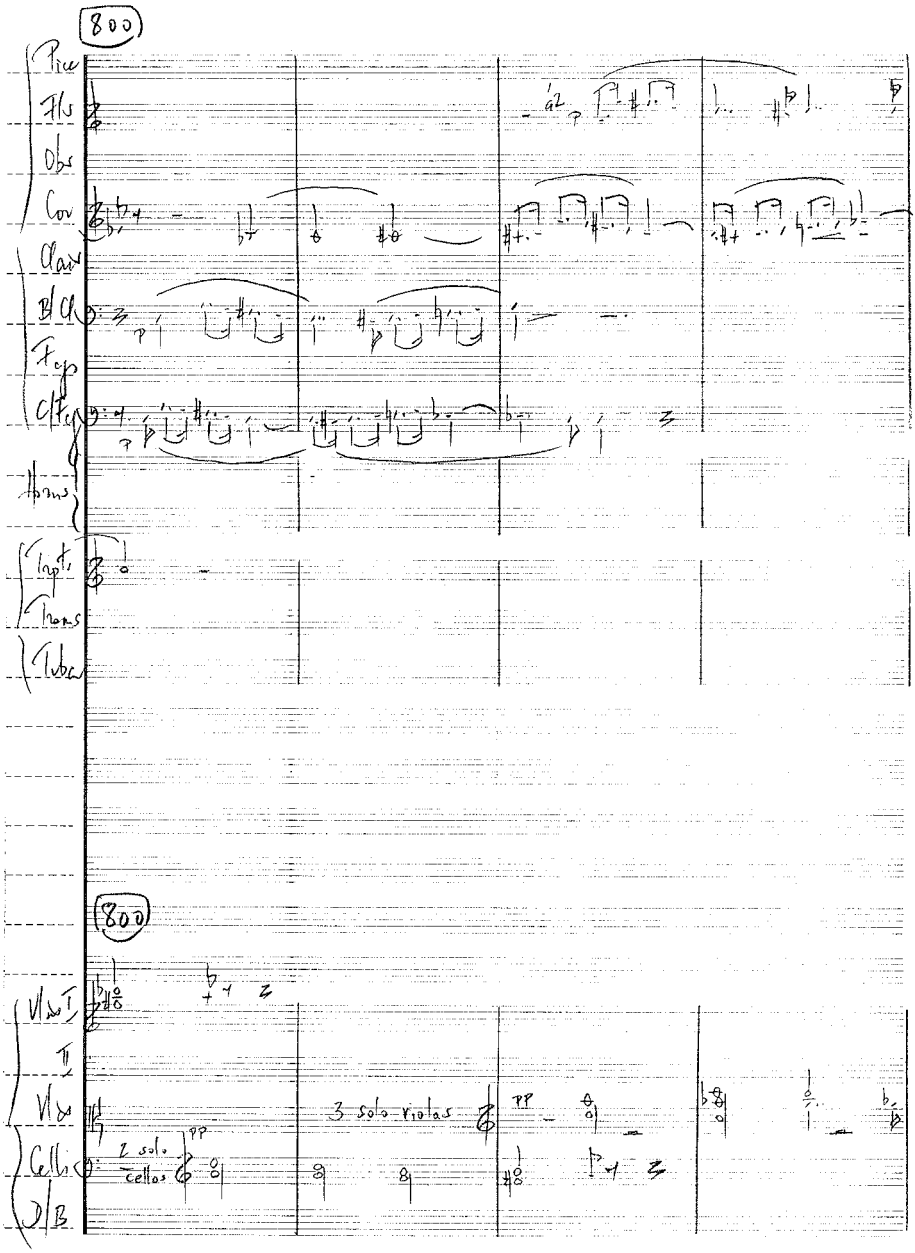

780
piv dim.....
Picc
Fls
Obs
Clars
Fags
C/Fag
Troms
Solo:
Vibes
Harp
Pno
Vlns I
II
Vlas
Celli
D/B
780
ALLANS MANUSCRIPT
Paper No. 7
piv dim.....
-134-
B. 9180


P, (♩=88)
Picc
Flu
Obs
Cor
Clar
B/Cl
Fag
C/Fag
Horns
Trpts
Troms
Tuba
S/Dr
Tam Tam
soft sticks
v.soft beaters
Vlns I
II
Vlns
Cells
D/B
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-135-

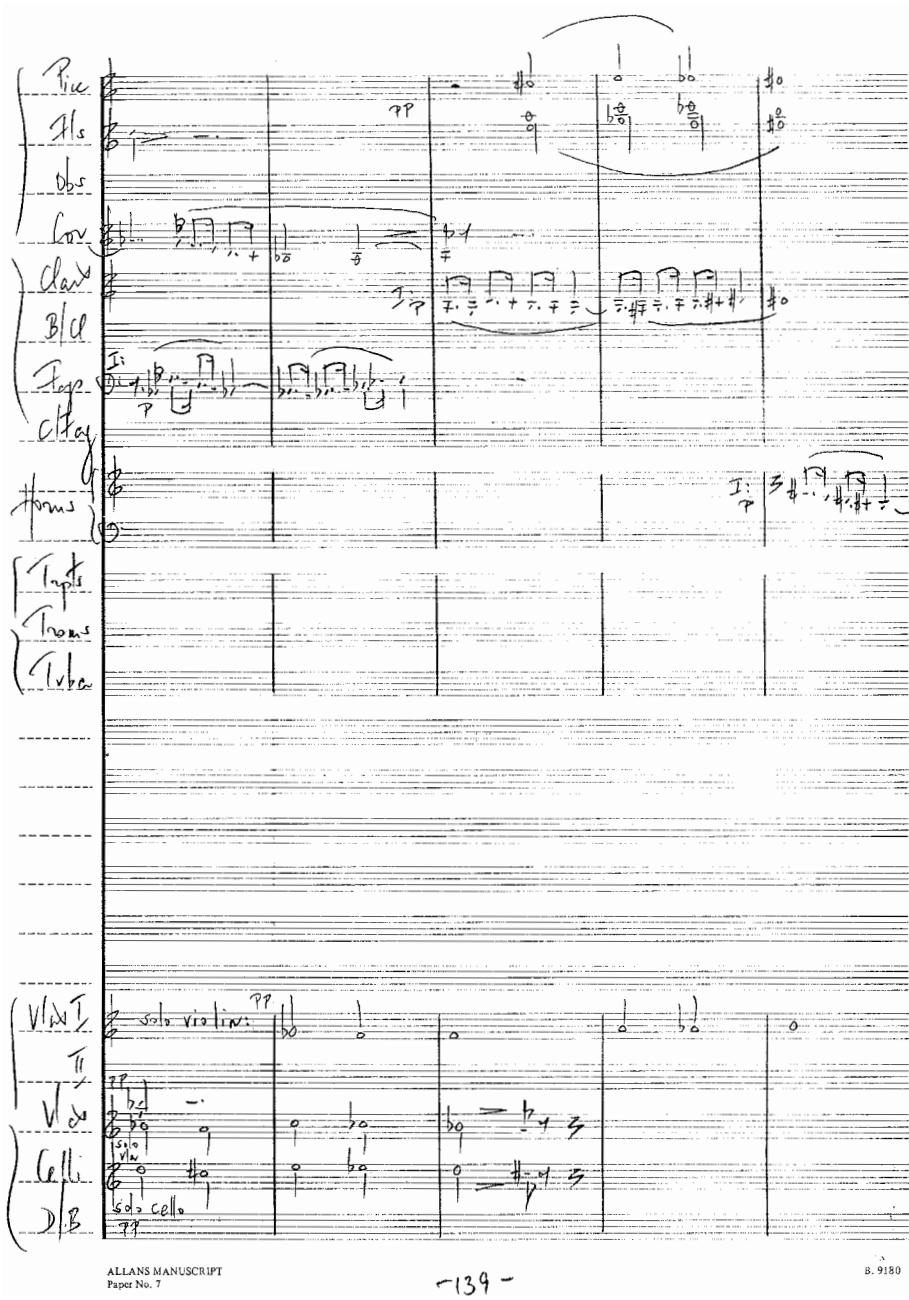


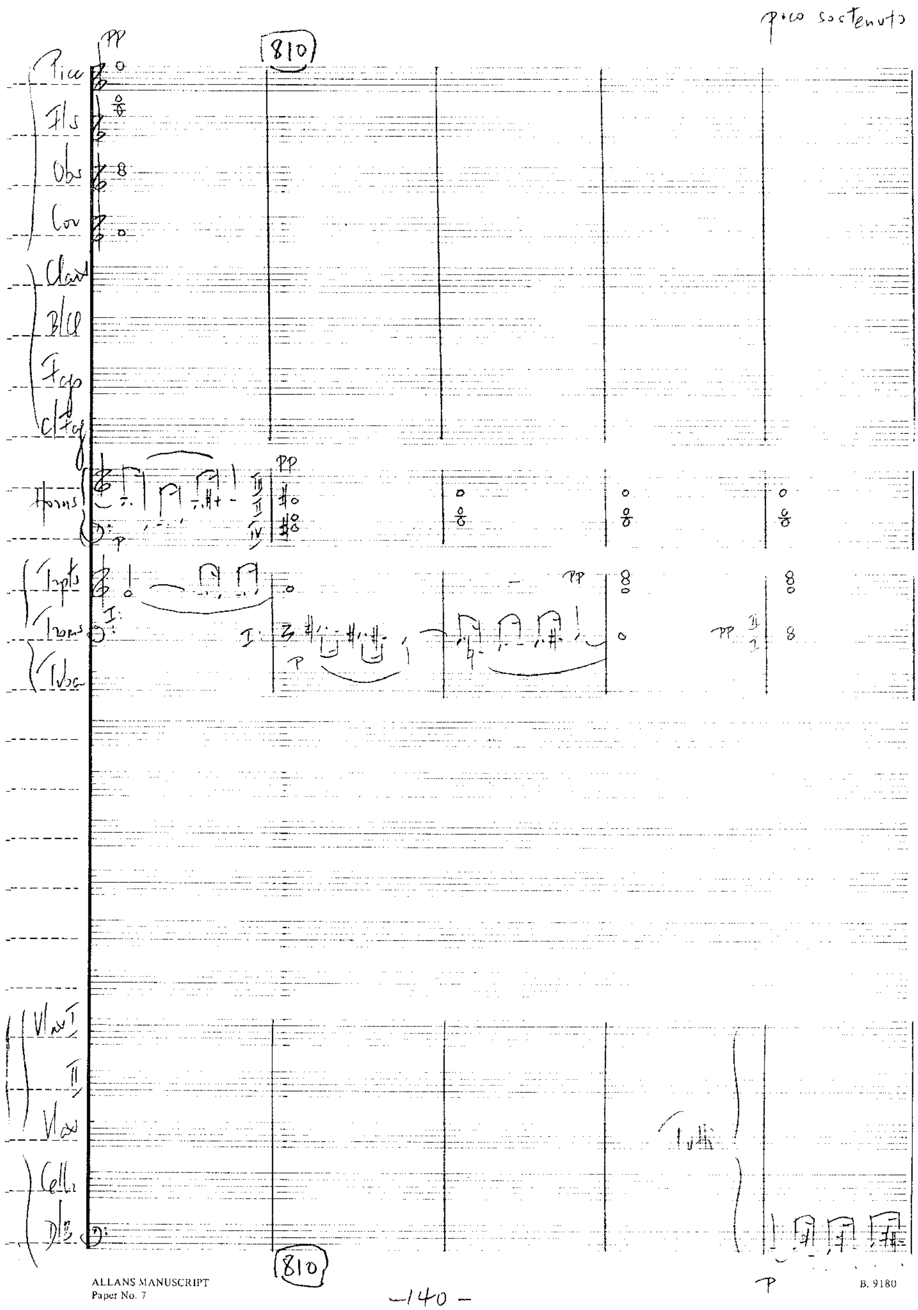
ALLANS MANUSCRIPT
Paper No. 7
—136—
B. 9180

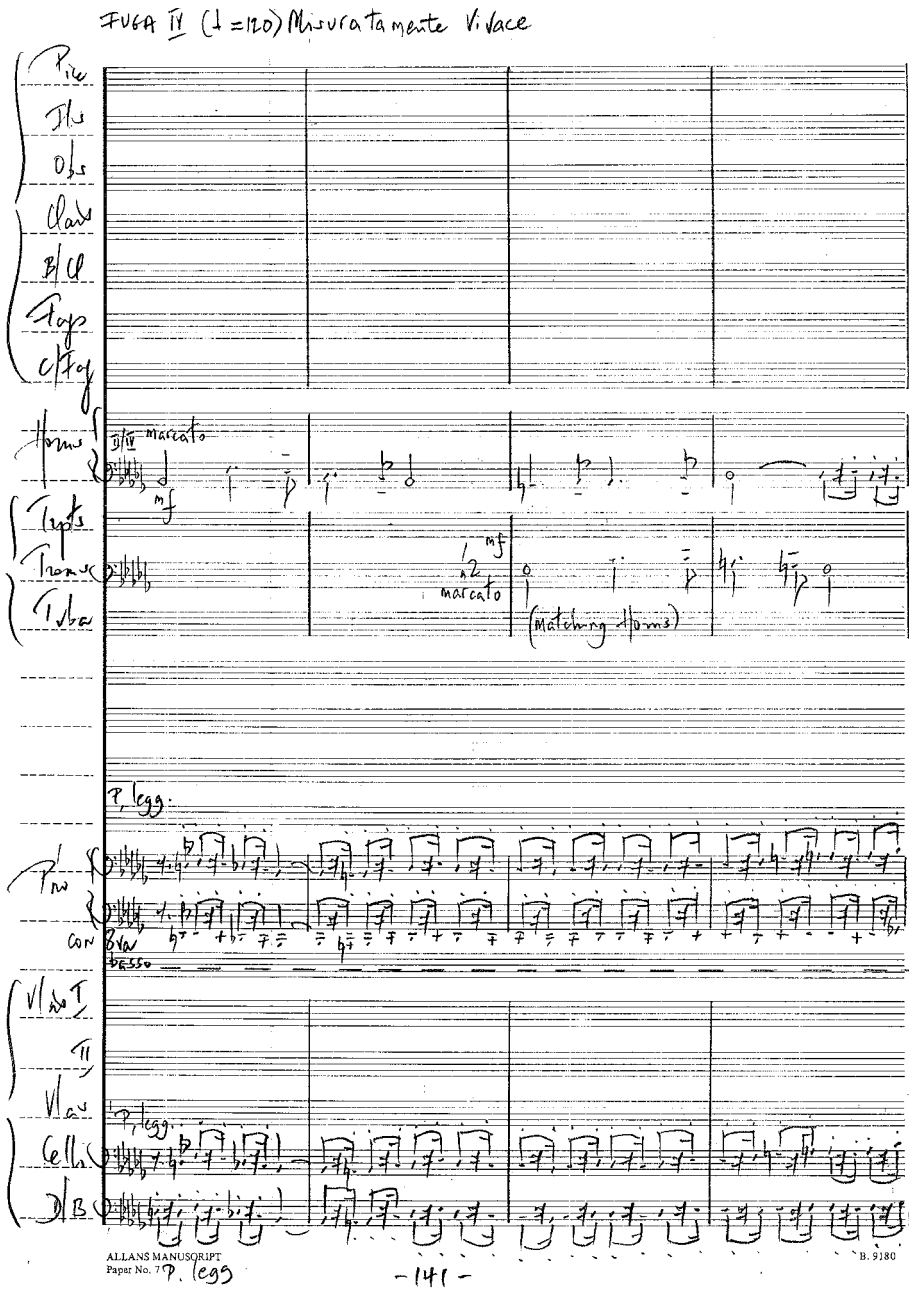

senza agitatione ma
andando molto sommessamente
Fiu
Fls
Obs
Cor
Clar
B/Cl
Fag
C/Fag
Horns
Tupts
Trams
Tuba
Vlds I
II
Vlds
Cells
D/B
2 solo violins:
(lower notes if poss.)
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
— 137 —



ALLANS MANUSCRIPT
Paper No. 7
— 138 —
B. 9180

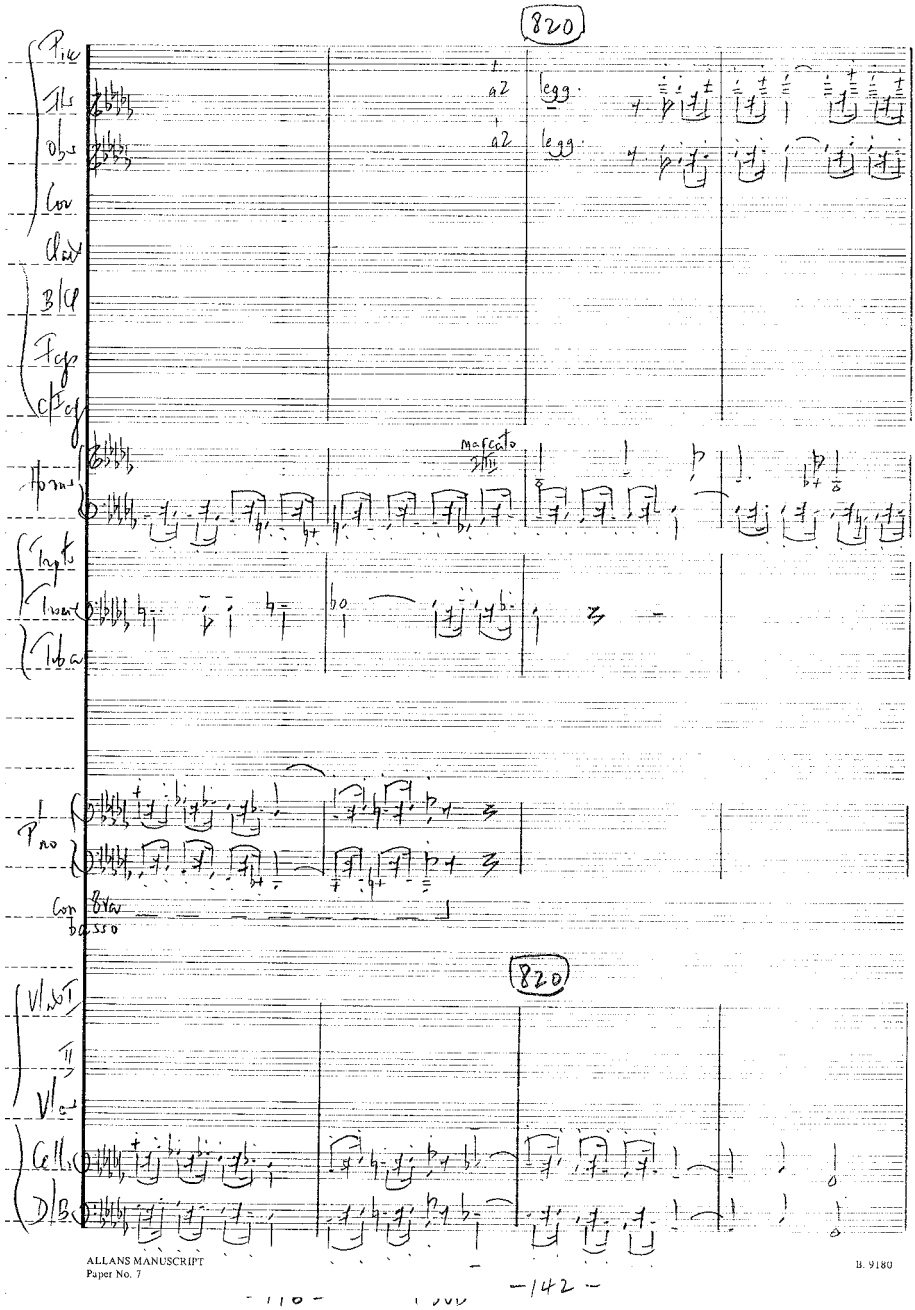

Pic
Fls
Obs
Cor
Clar
B/Cl
Fag
C/Fag
Horns
Trpts
Trons
Tuba
Vln I
solo violin:
II
Vla
Celli
solo vln
D/B
solo cello

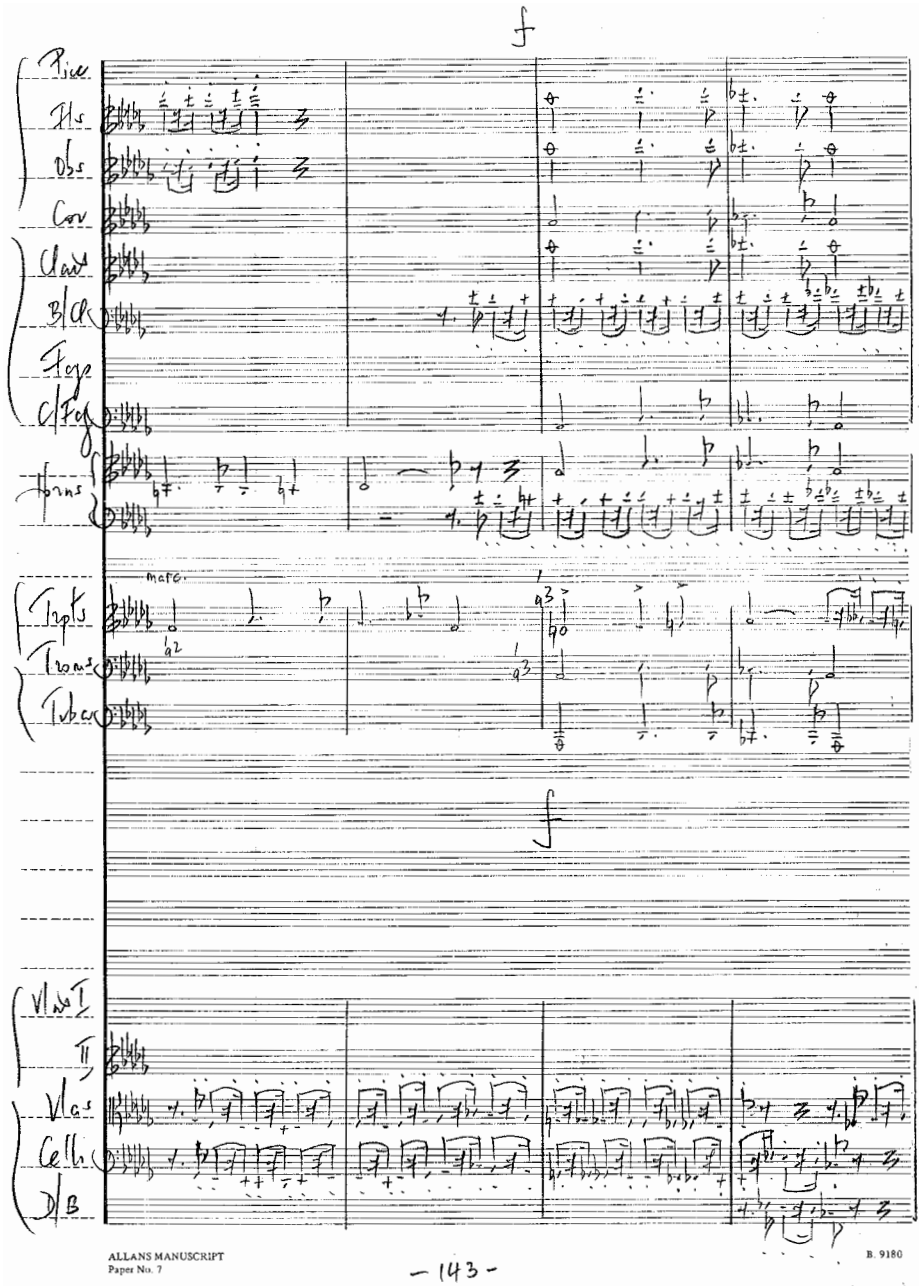

poco sostenuto
810
Picc
Fls
Obs
Cor
Clar
B/Cl
Fag
C/Fag
Horns
Trpts
Trbns
Vlni I
II
Vlas
Celli
DB
810
ALLANS MANUSCRIPT
Paper No. 7
-140-
B. 9180

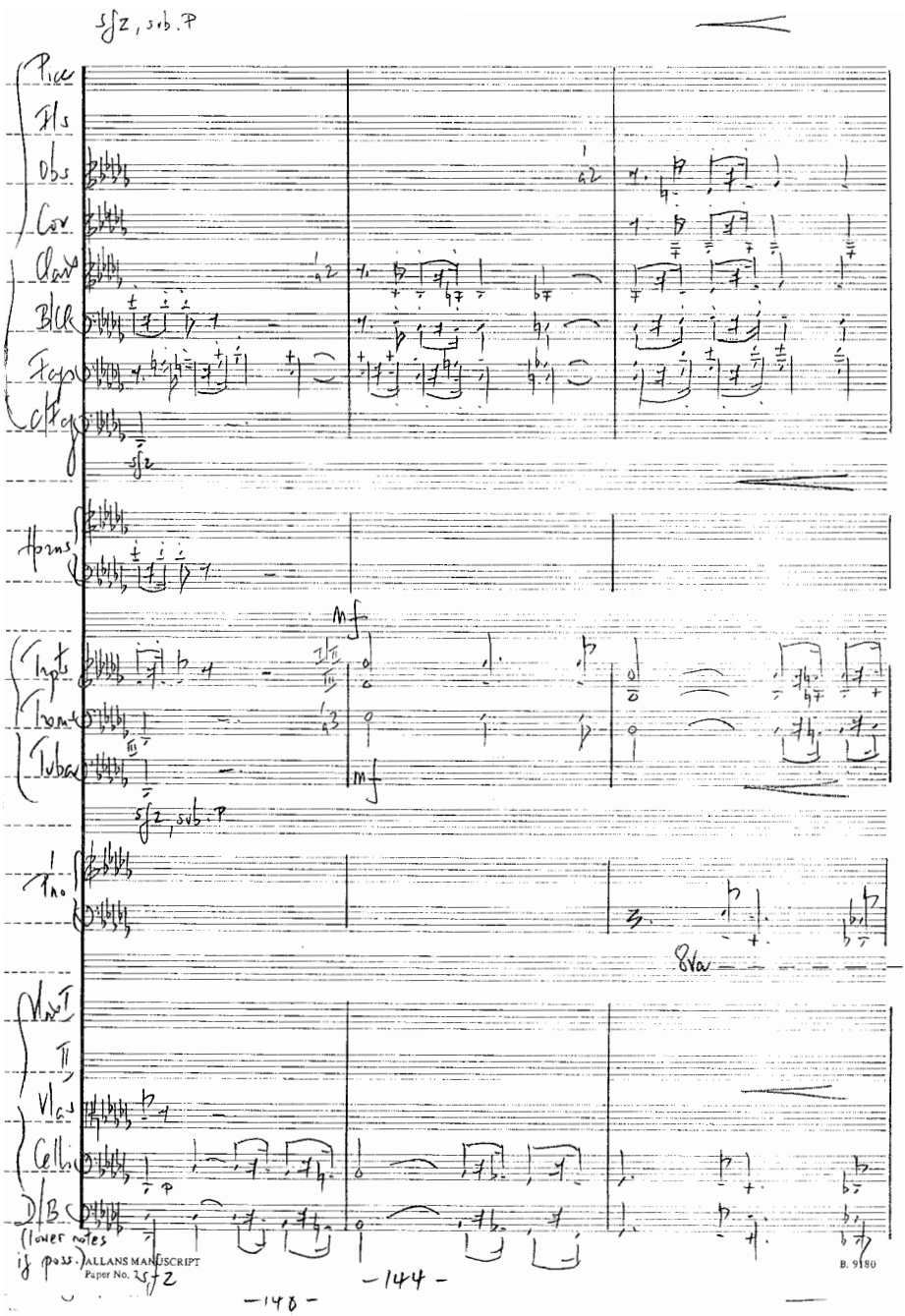


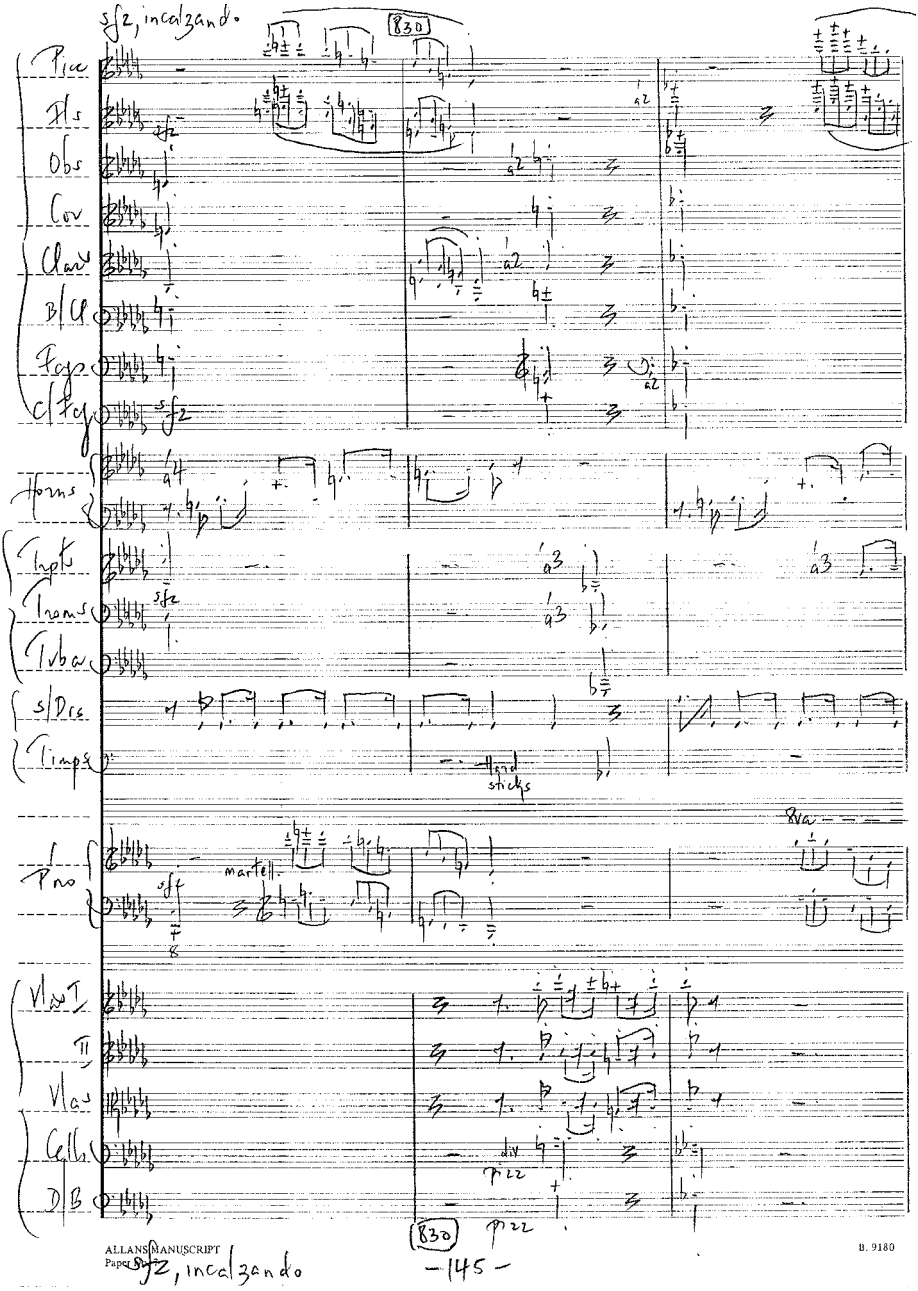
FUGA IV (♩=120) Misuratamente Vivace

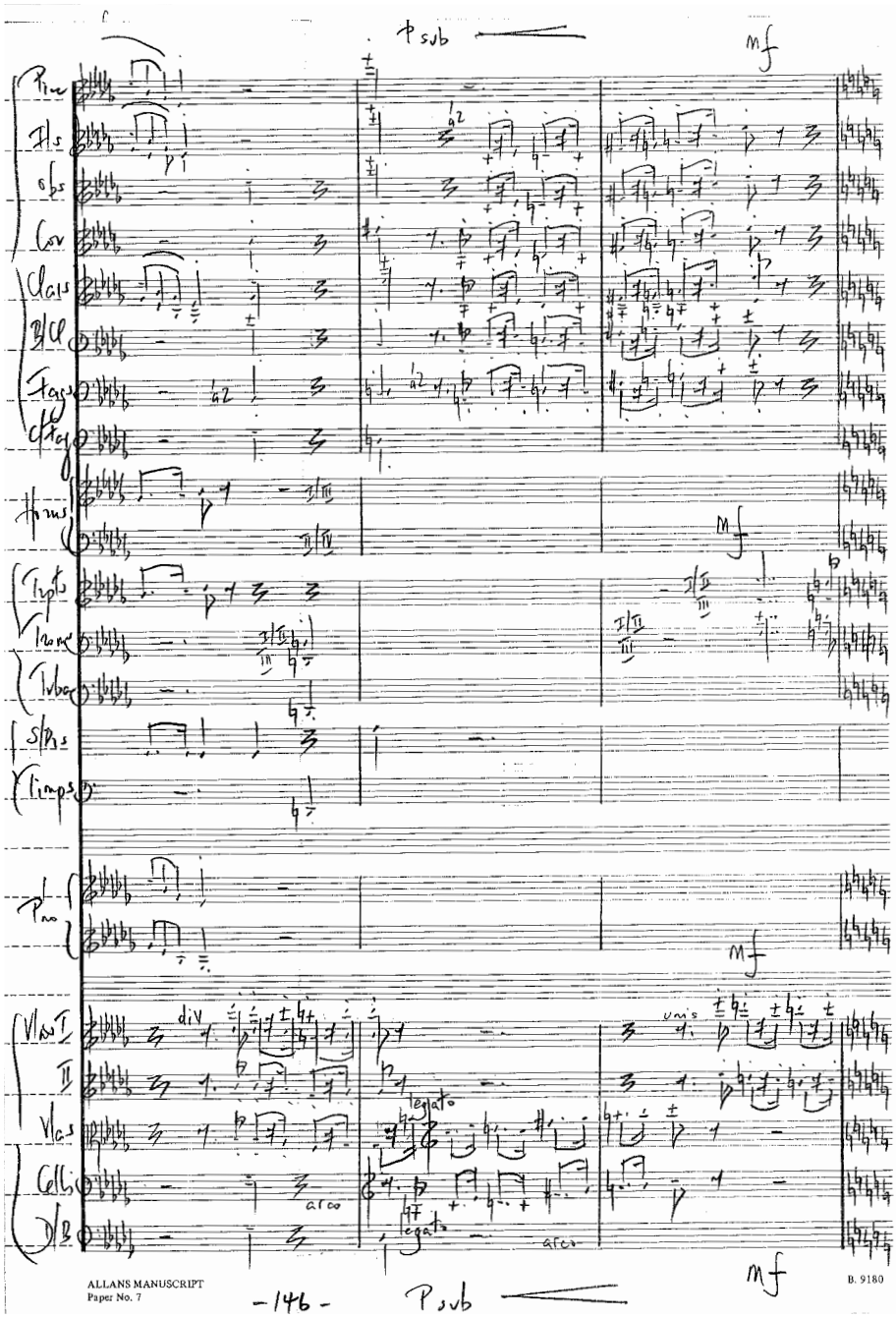
Picc
Fls
Obs
Clars
B/Cl
Fags
C/Fag
Horns
II/IV marcato
mf
Trpts
Trams
Tuba
1 mf
2 marcato
(Matching Horns)
P, legg.
Pno
con 8va basso
Vlns I
II
Vlas
P, legg.
Cellos
D/B

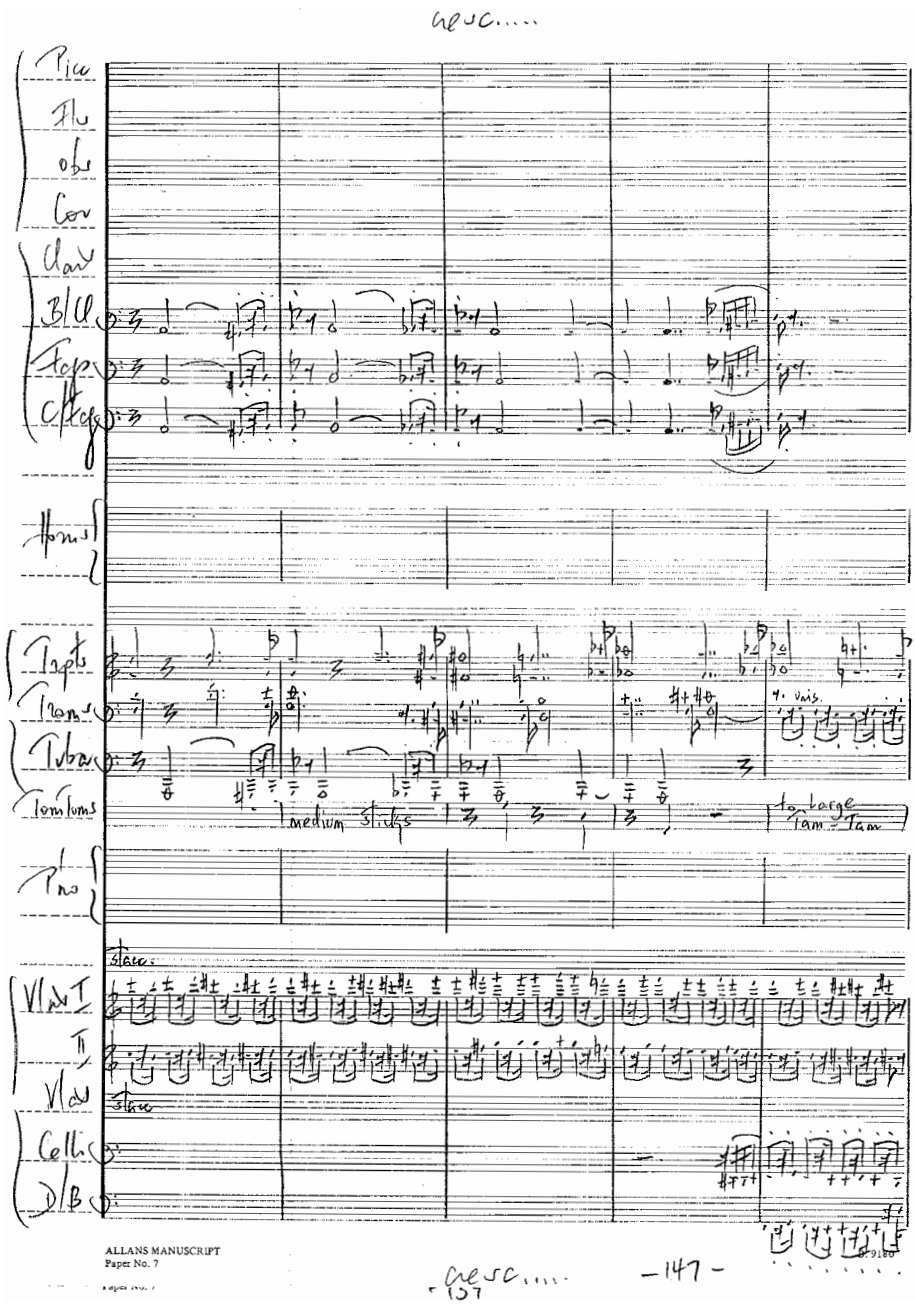

820
Pic
Fls
Obs
Cor
Clar
B/Cl
Fgs
C/Fg
a2
legg.
a2
legg.
Horns
marcato
Trpts
Trom
Tuba
Pno
Con 8va
basso
820
Vl.no I
II
Vl.as
Cell.
D/B.
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-142-

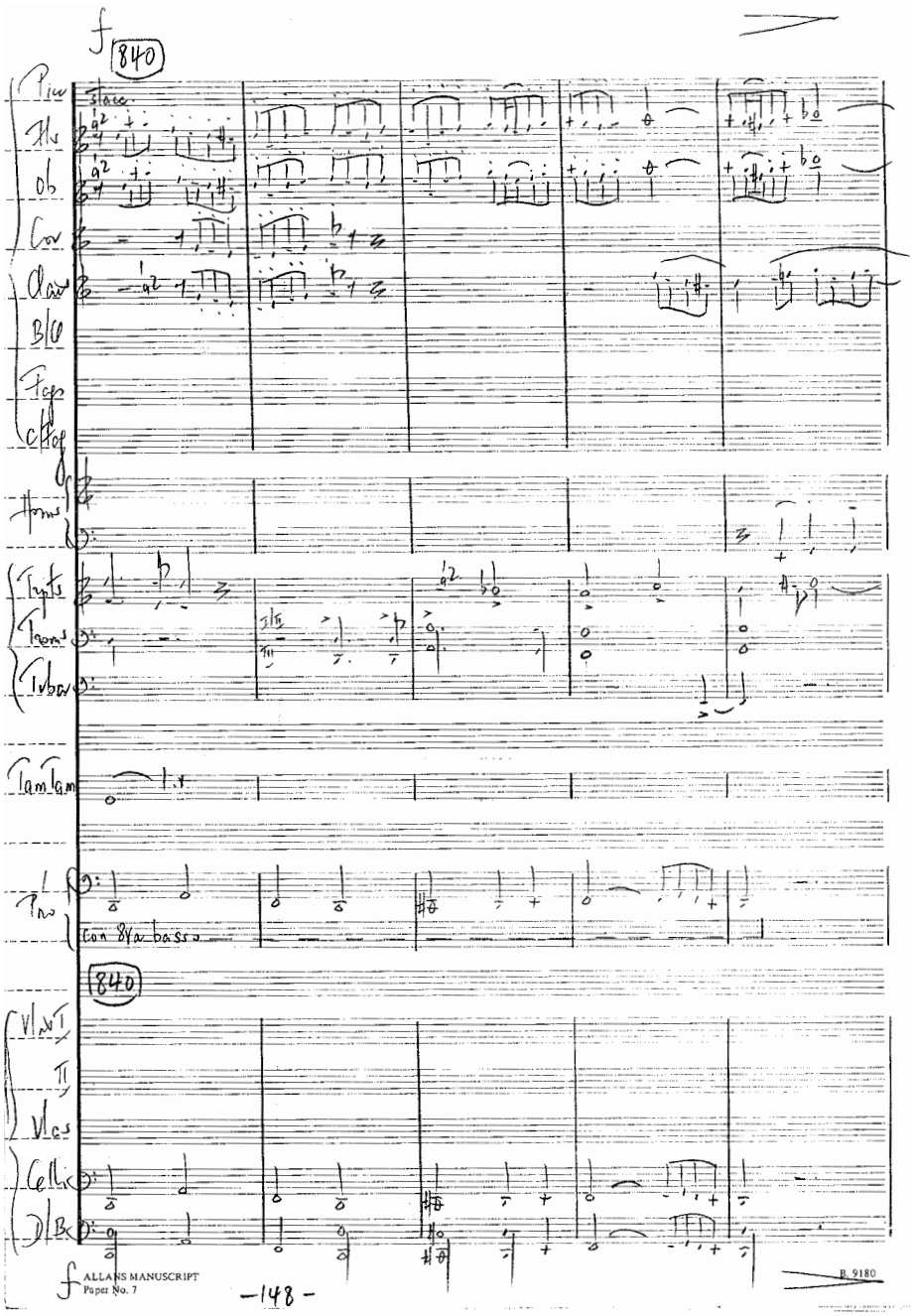

f
Picc.
Fls.
Obs.
Cor.
Clar.
B/Cl.
Fags.
C/Fag.
Horns
mafo.
Trpts.
Trons.
Tuba
f
Vl. I
II
Vlas.
Cello
D/B
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
– 143 –

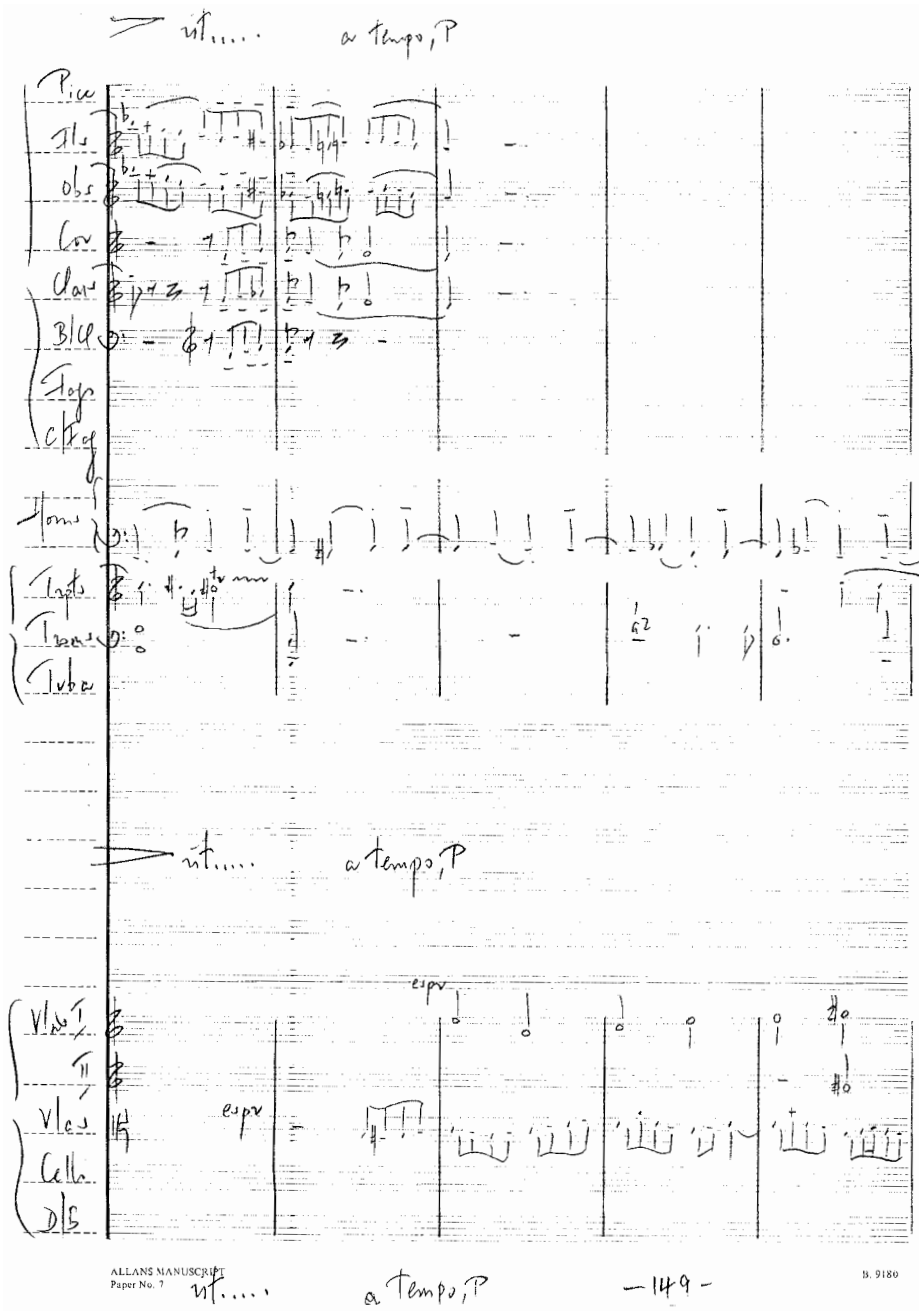

sfz, sub. P
Picc
Fls
Obs
Cor
Clar
B/Cl
Fags
C/Fag
sfz
Horns
mf
Trpts
Trom
Tuba
mf
sfz, sub. P
Pno
8va
Vlns I
II
Vlas
Cellos
D/B
(lower notes if poss.)
ALLANS MANUSCRIPT
Paper No. 25
B. 9180
-144-
-148-

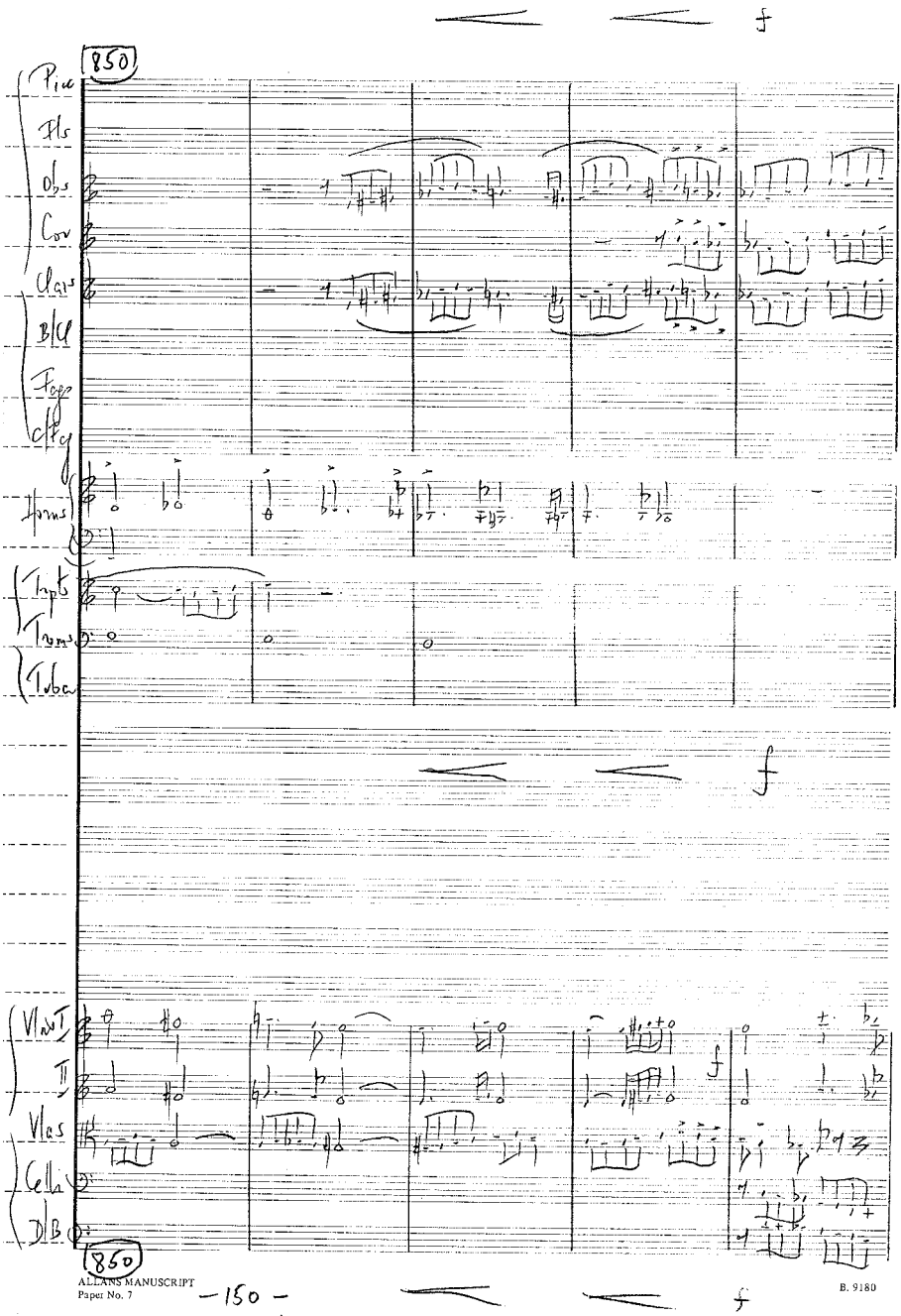

sfz, incalzando
830
Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Troms
Tuba
S/Drs
Timps
Pno
martell.
Vlas I
II
Vlas
Cells
D/B
div
pizz
ALLANS MANUSCRIPT
Paper
B. 9180
-145-

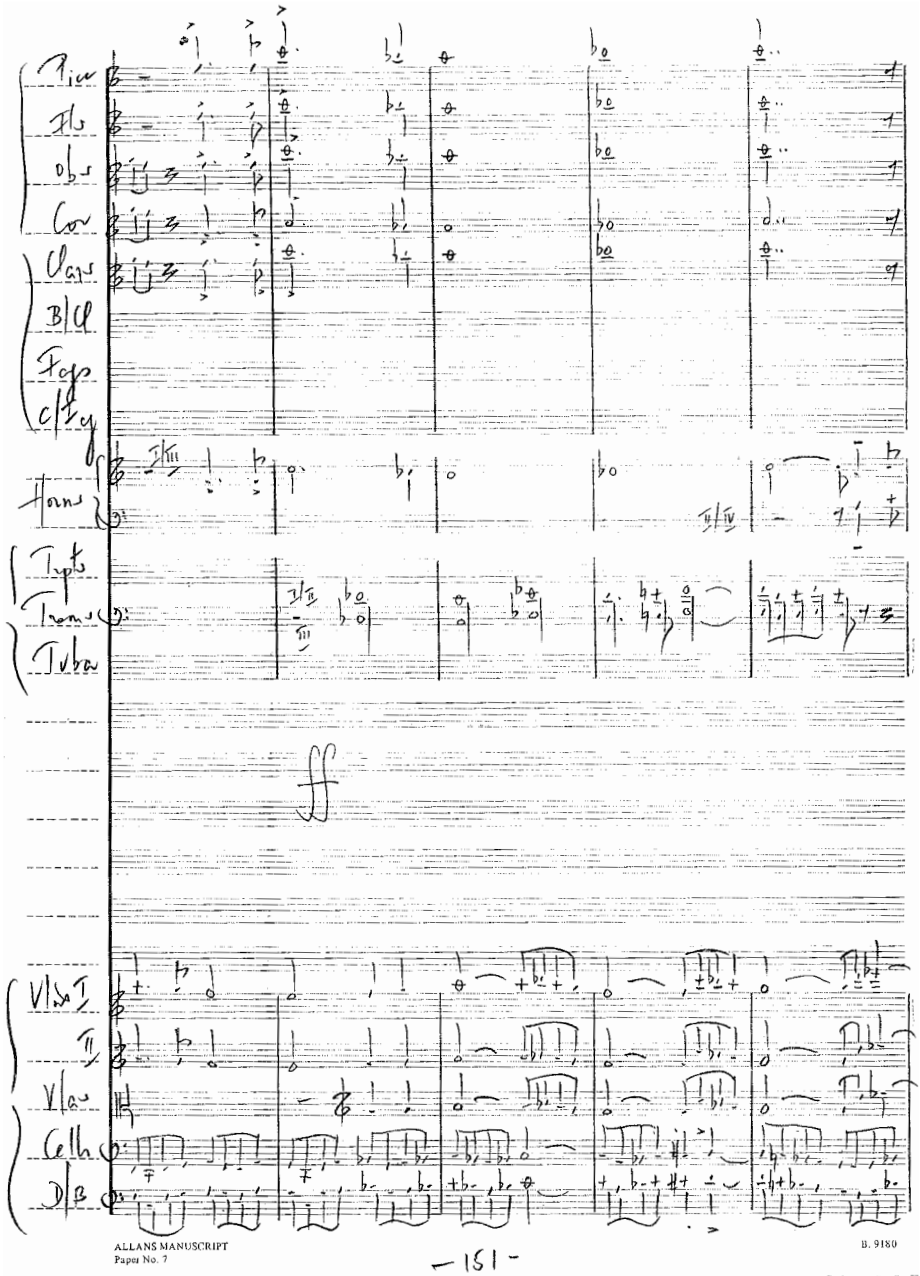

Psub
mf
Pice
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Trom
Tuba
S/Bs
Timps
Pno
Vlns I
II
Vlas
Cellis
D/B
div
unis
legato
arco
ALLANS MANUSCRIPT
Paper No. 7
-146-
B. 9180

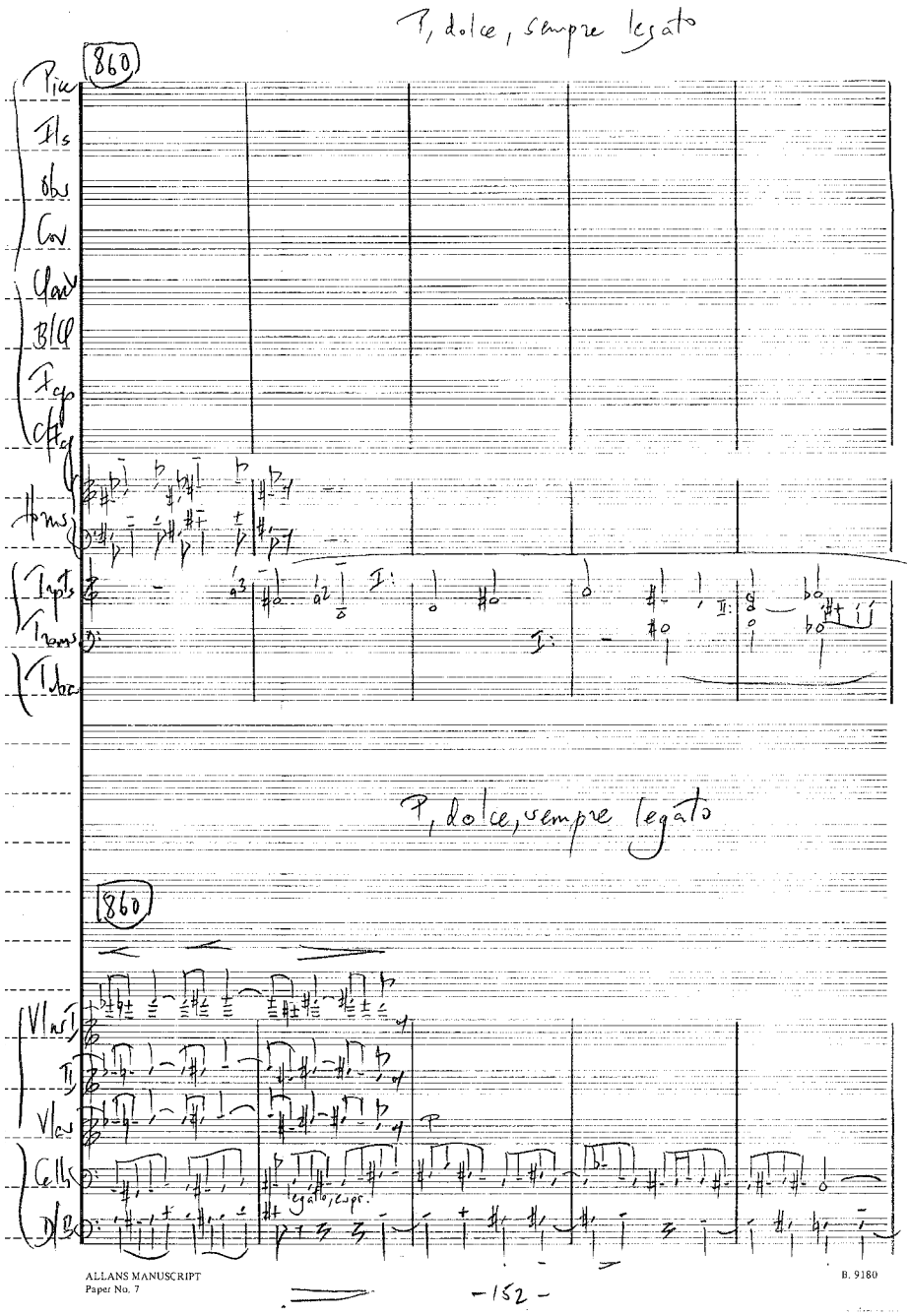

cresc.....
Pico
Flu
obs
Cor
Clar
B/Cl
Fag
C/Fag
Horns
Trpts
Trams
Tuba
Tom Toms
medium sticks
to large Tam-Tam
Pno
stacc.
Vlns I
II
Vlns
stacc
Cellos
D/B
ALLANS MANUSCRIPT
Paper No. 7
cresc.....
-147-

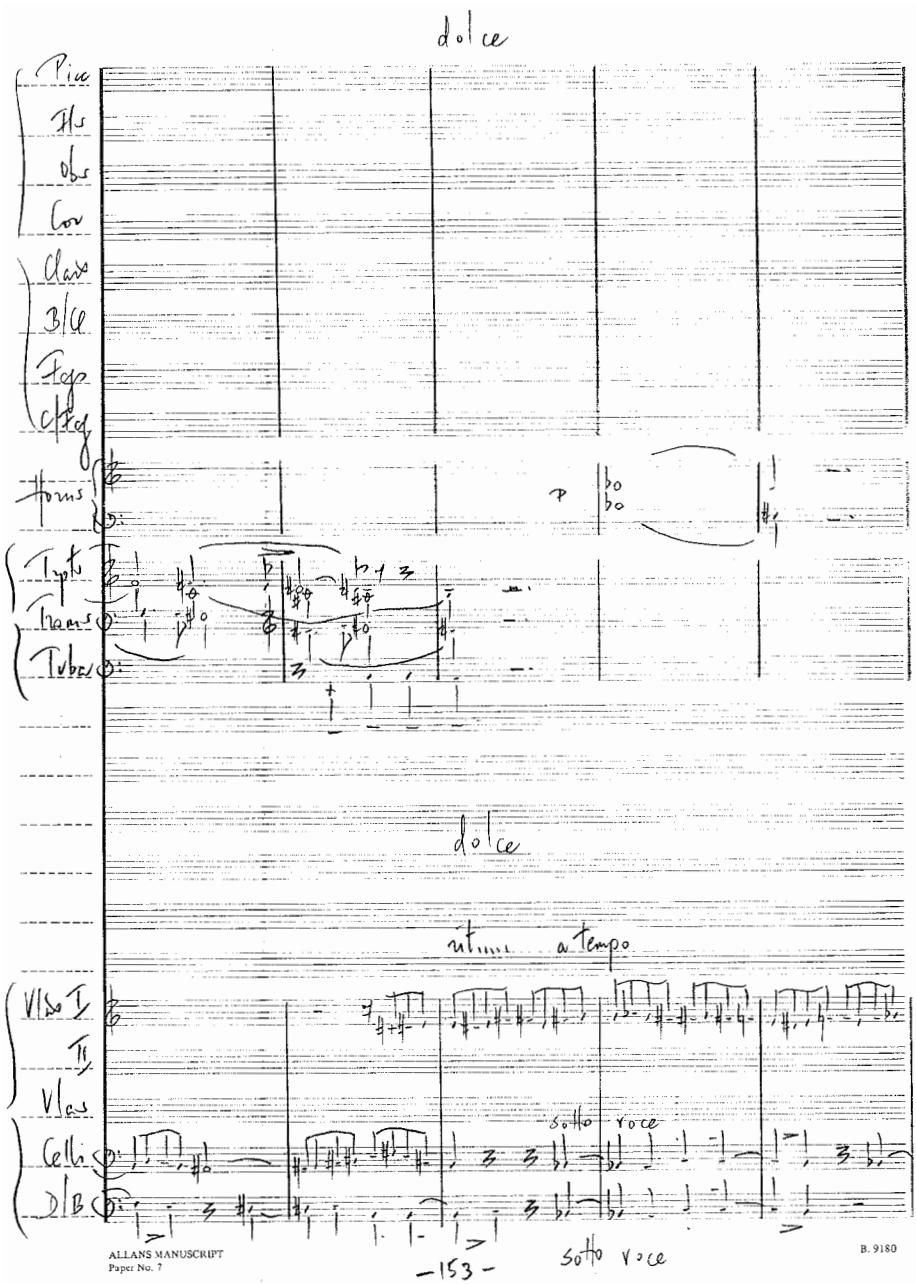

840
Picc
Fls
Ob
Cor
Clar
B/Cl
Fags
C/Fag
Horns
Trpts
Trons
Tubar
Tam Tam
Pno
con 8va basso
840
Vlns I
II
Vlas
Cellic
D/Bc
ALLANS MANUSCRIPT
Paper No. 7
-148-
B. 9180

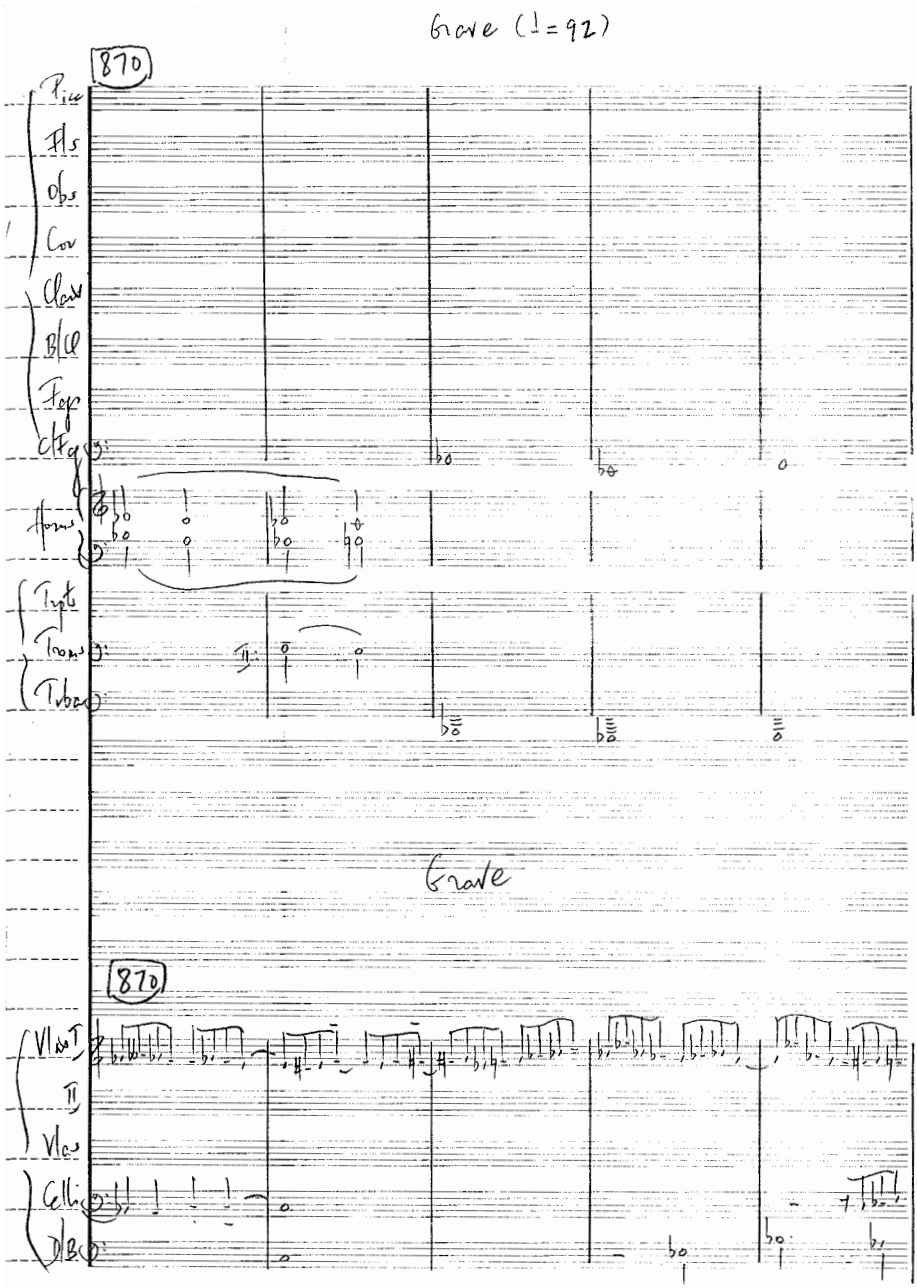

rit.....
a tempo, P
Pice
Fls
Obs
Cor
Clar
B/Cl
Fags
C/Fag
Horns
Trpts
Trbns
Tuba
rit.....
a tempo, P
espr
Vlas I
II
Vlas
espr
Cello
D/B
ALLANS MANUSCRIPT
Paper No. 7
rit.....
a tempo, P
-149-
B. 9180

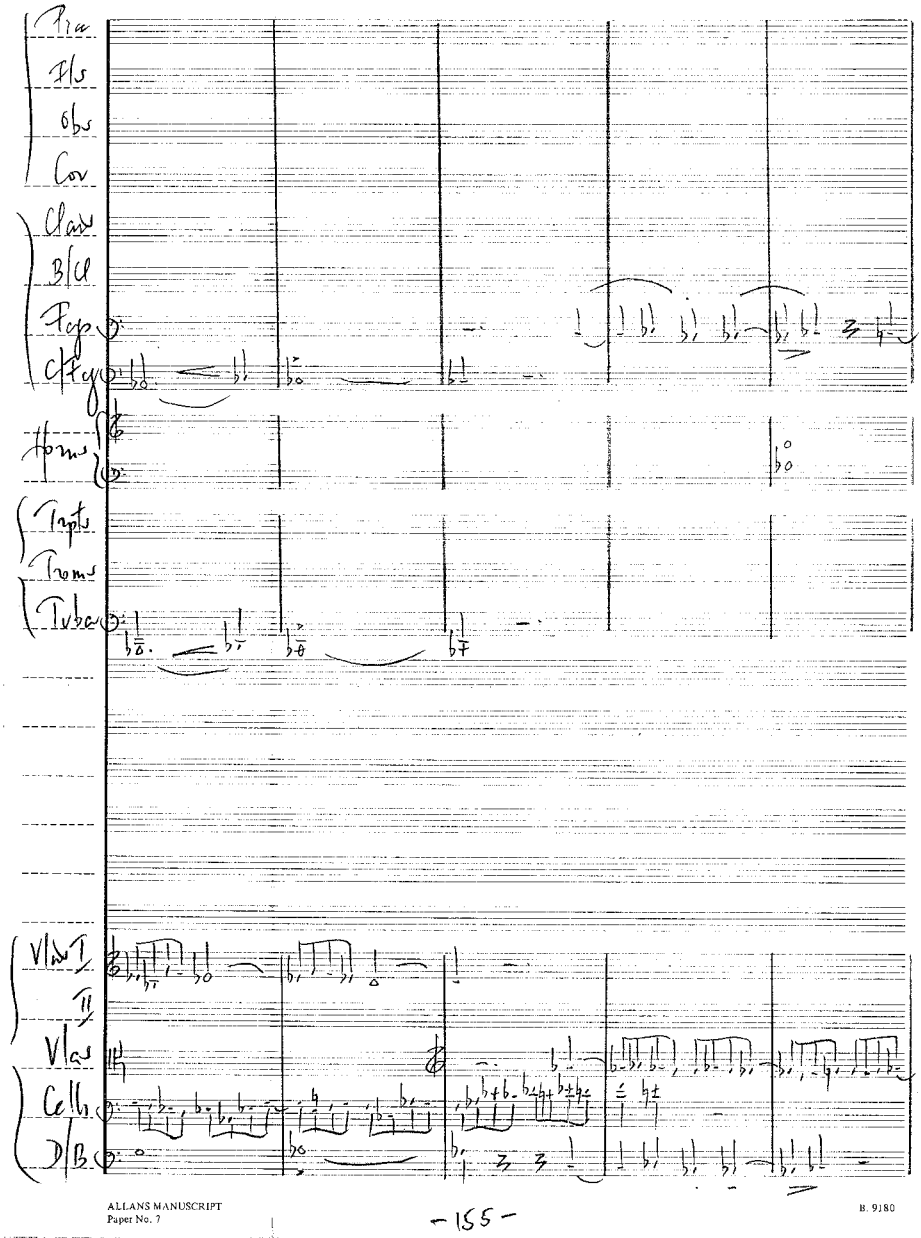

850
Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fg
Horns
Trpts
Trms
Tuba
Vlns I
II
Vlas
Cellis
D/B
850
ALLANS MANUSCRIPT
Paper No. 7
-150-
B. 9180

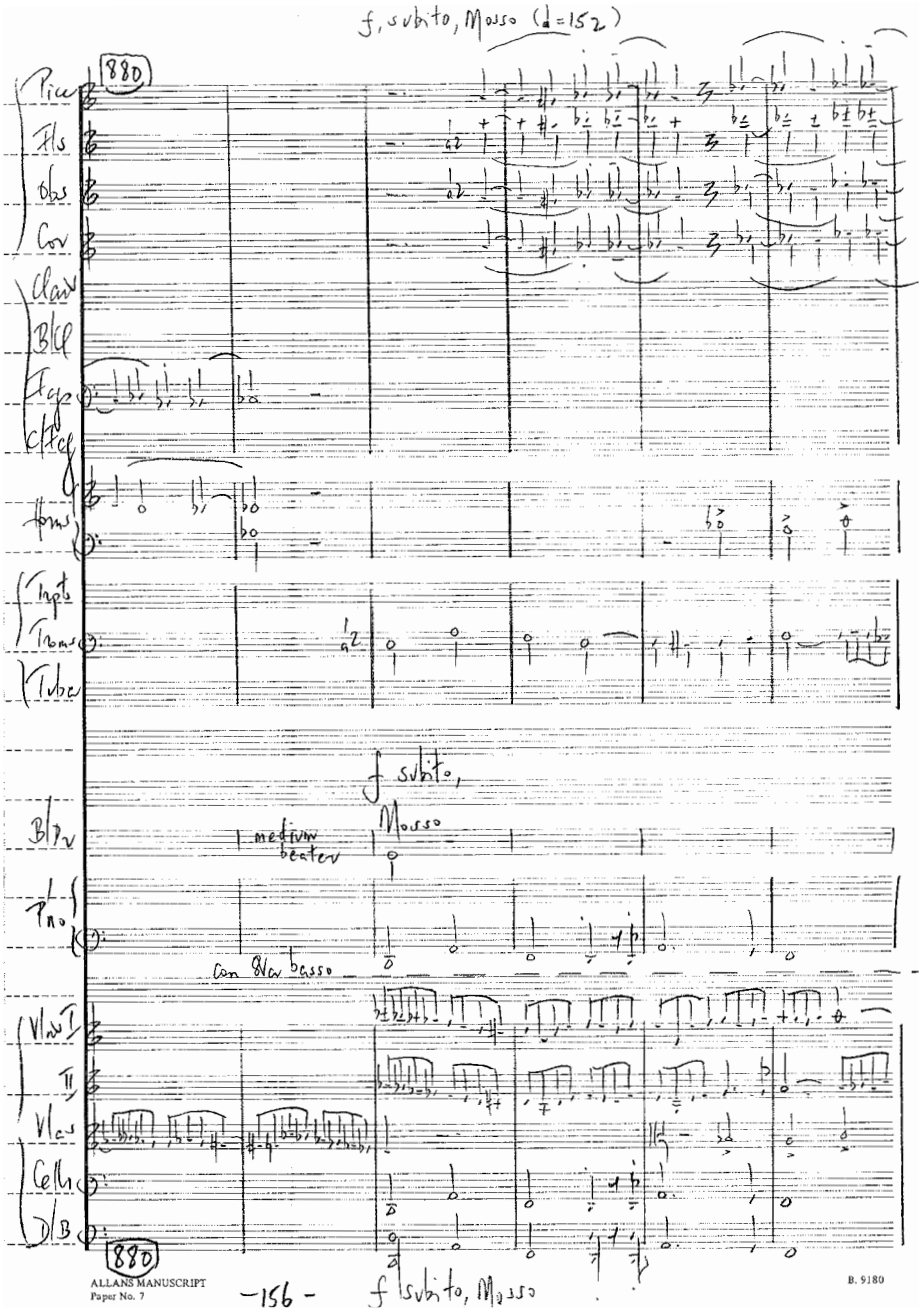

Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fg
Horns
Trpts
Trams
Tuba
Vlns I
II
Vlas
Cellh
D/B
ff
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-151-

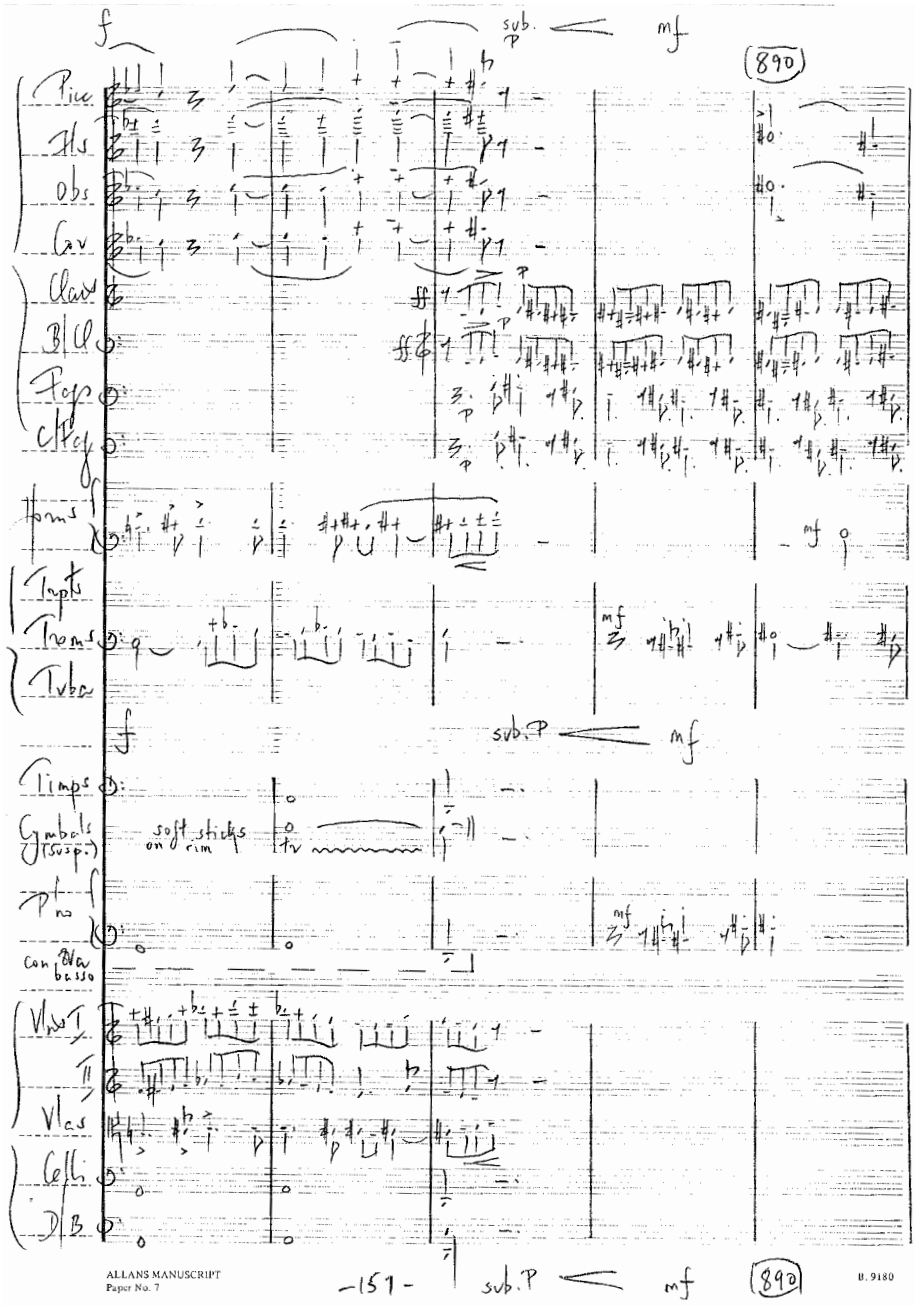

P, dolce, sempre legato
860
Pic
Fls
Obs
Cor
Clar
B/Cl
Fgo
C/Fg
Horns
Trpts
Trams
Tuba
P, dolce, sempre legato
860
Vlns I
II
Vlas
Cells
D/B
legato, espr.
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-152-

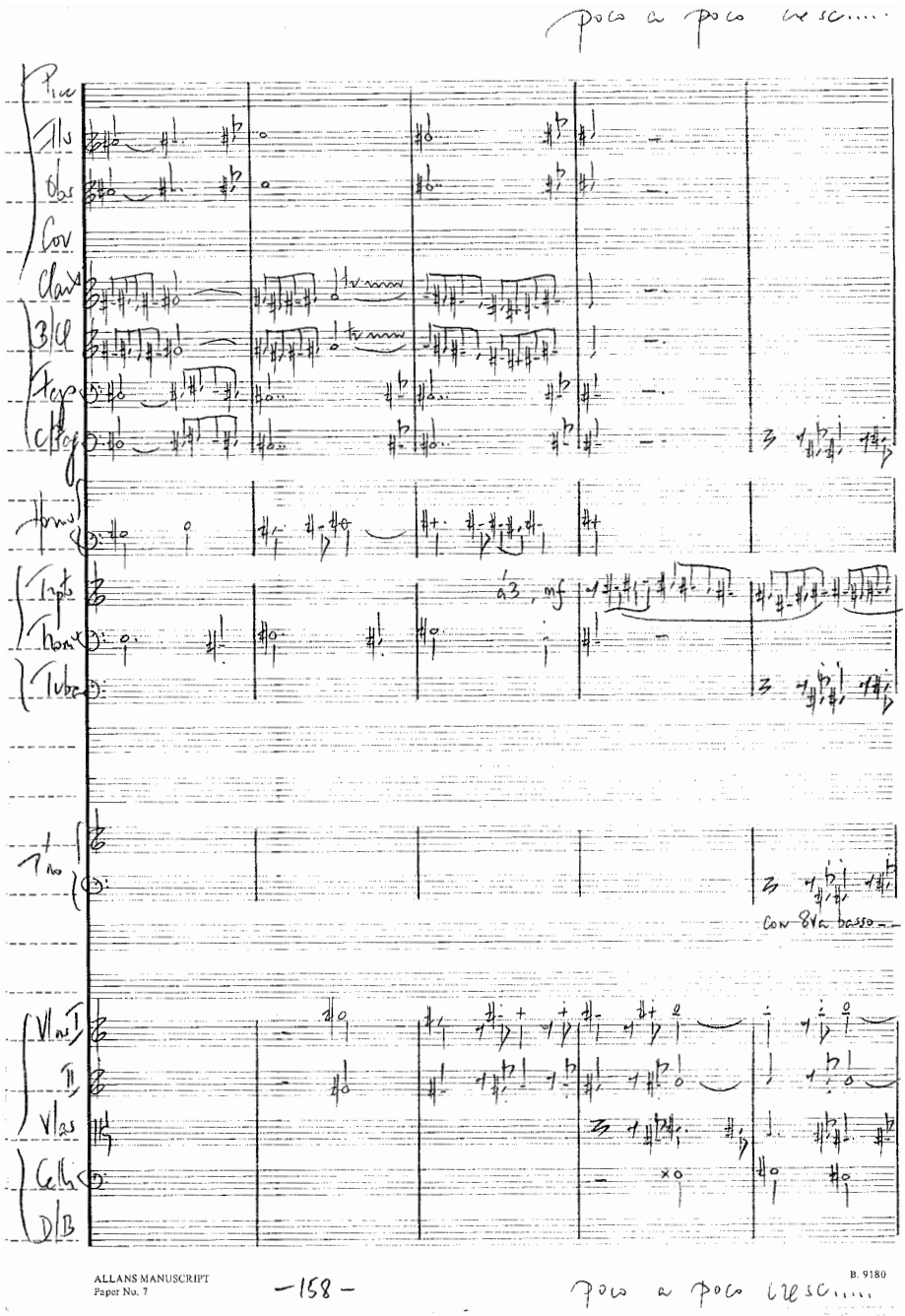

dolce
Pic
Fls
Obs
Cor
Clars
B/Cl
Fgs
C/Fg
Horns
Tpts
Trams
Tubas
dolce
rit.... a tempo
Vlns I
II
Vlas
Celli
D/B
sotto voce
sotto voce
ALLANS MANUSCRIPT
Paper No. 7
-153-
B. 9180

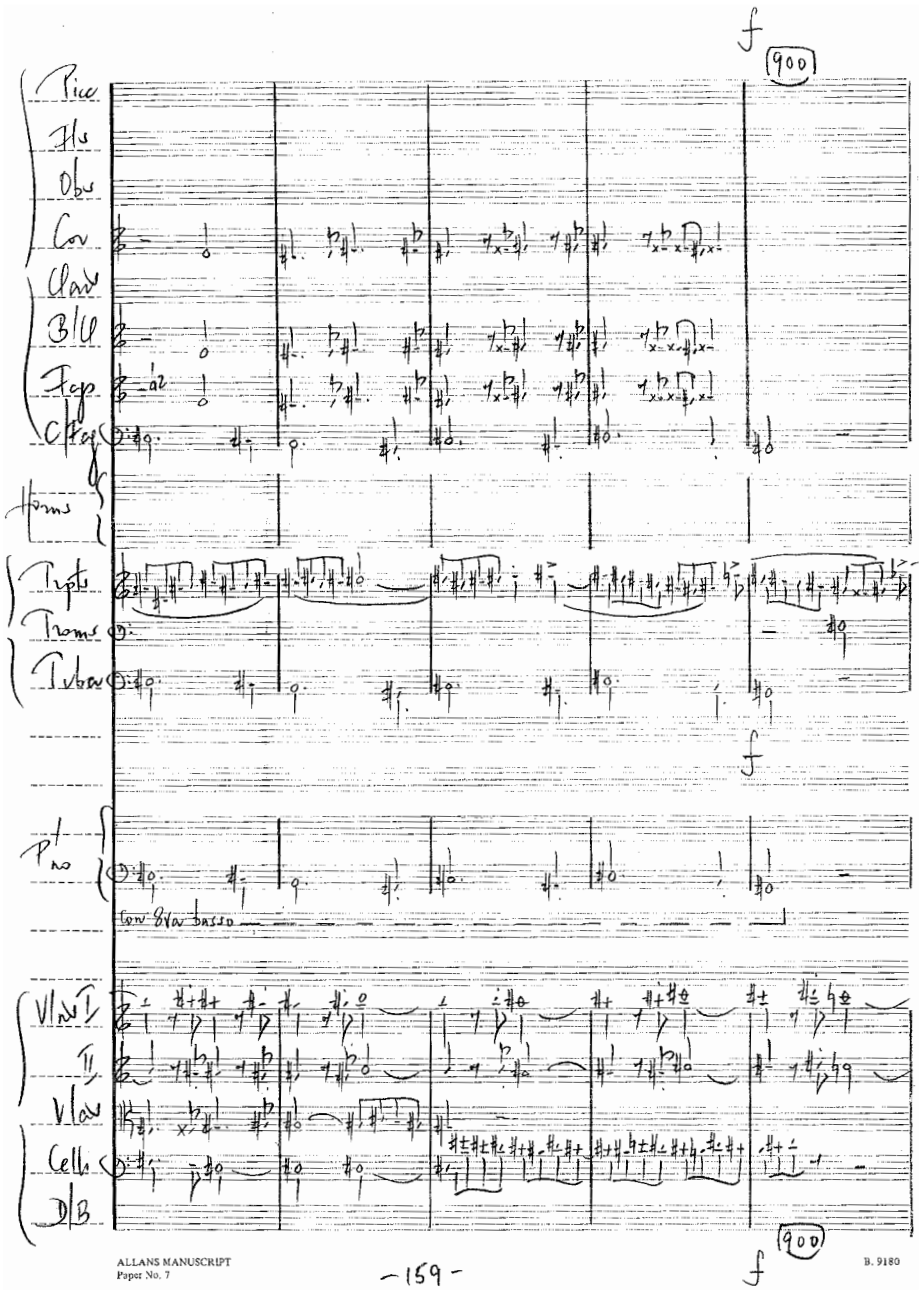

Grave (♩=92)
870
Grave
870
ALLANS MANUSCRIPT
Paper No. 7
-154-
B. 9180

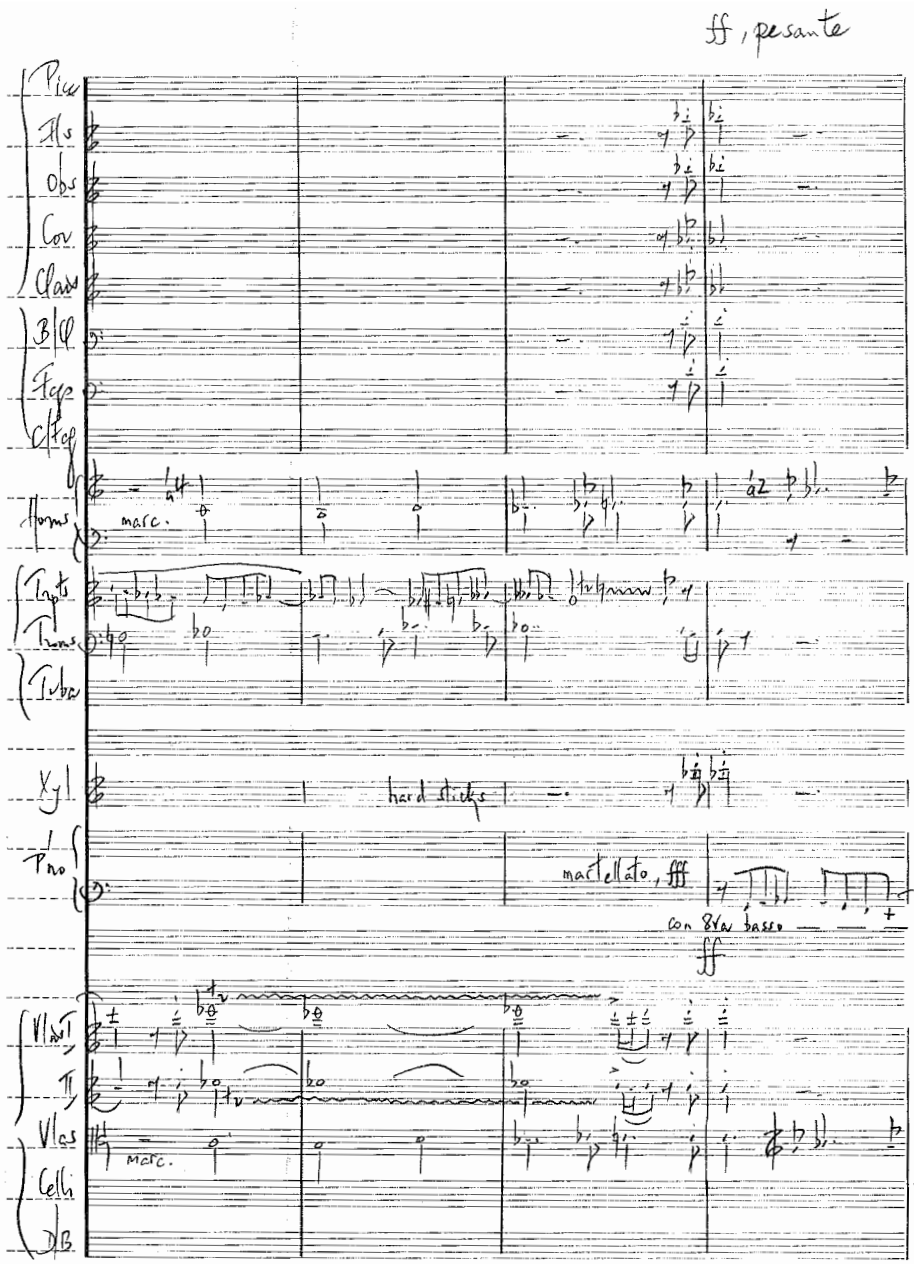

Pic
Fls
Obs
Cor
Clar
B/Cl
Fgo
Cfg
Horns
Trpts
Trons
Tuba
Vln I
II
Vlas
Cello
D/B
ALLANS MANUSCRIPT
Paper No. 7
-155-
B. 9180

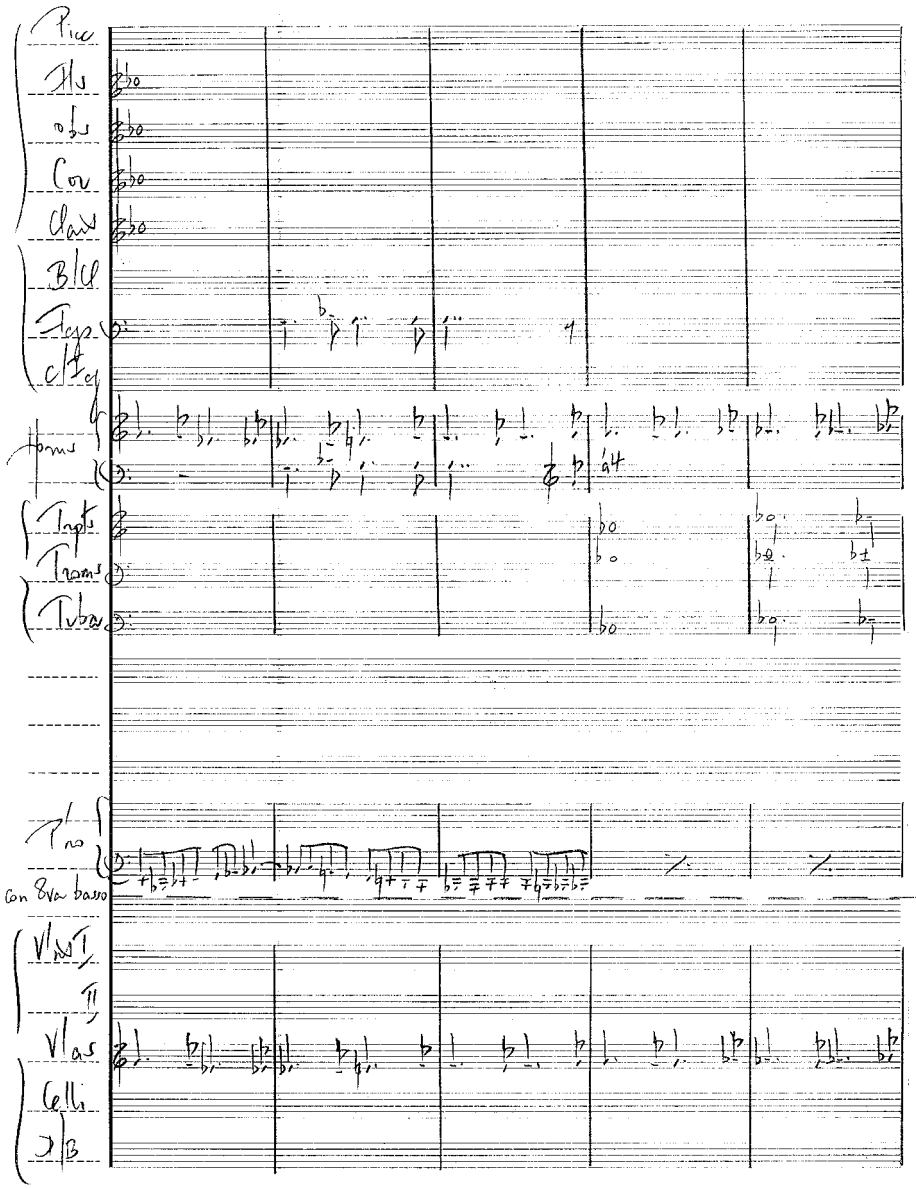

f, subito, Mosso (♩=152)
880
Pice
Fls
Obs
Cor
Clar
B/Cl
Fgs
C/Fg
Horns
Trpts
Troms
Tuba
f subito,
Mosso
B/Pr
medium beater
Pno
con 8va basso
Vlns I
II
Vlas
Cells
D/B
880
ALLANS MANUSCRIPT
Paper No. 7
-156-
f subito, Mosso
B. 9180

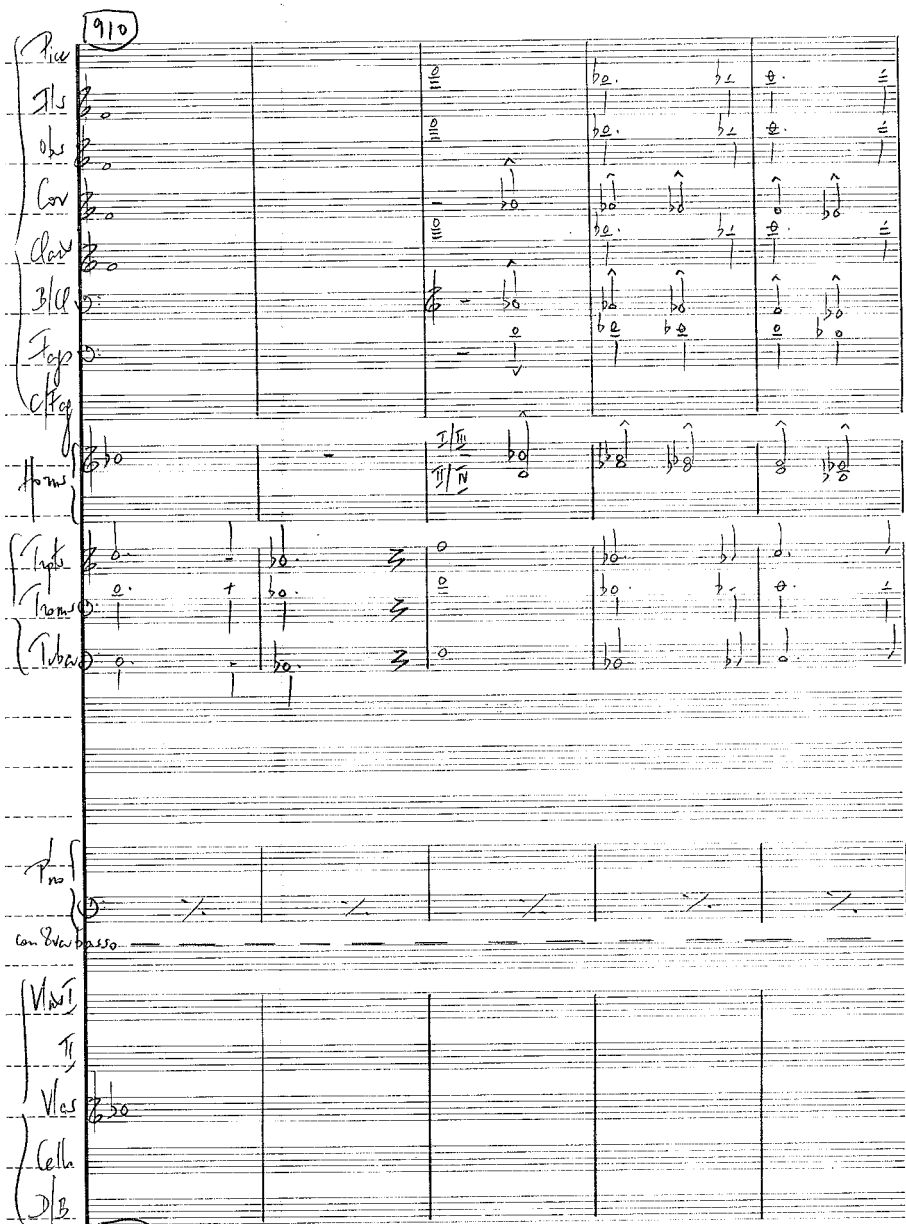

f
sub. P
mf
(890)
Picc.
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Troms
Tuba
Timps
Cymbals (susp.)
soft sticks on rim
Pno
con Va basso
Vlns I
II
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
-151-
B. 9180


poco a poco cresc.....
Picc
Fl's
Ob's
Cor
Clar's
B/Cl
Fag's
C/Fag
Horns
Trpts
Thom's
Tuba
Timp
con 8va basso
Vlns I
II
Vlas
Cellis
D/B
ALLANS MANUSCRIPT
Paper No. 7
-158-
B. 9180
poco a poco cresc.....


f
900
Picc
Fls
Obs
Cor
Clar
B/Cl
Fgs
C/Fg
Horns
Trpts
Trams
Tuba
f
Pno
con 8va basso
Vlns I
II
Vlas
Cells
D/B
900
f
ALLANS MANUSCRIPT
Paper No. 7
-159-
B. 9180


ff, pesante
Pic
Fls
Obs
Cor
Clars
B Cl
Fags
C Fag
Horns
marc.
Trpts
Trons
Tuba
Xyl
hard sticks
Pno
martellato, fff
con 8va basso
ff
Vlns I
II
Vlas
marc.
Cellis
DB
ALLANS MANUSCRIPT
Paper No. 7
– 160 –
ff, pesante
B. 9180

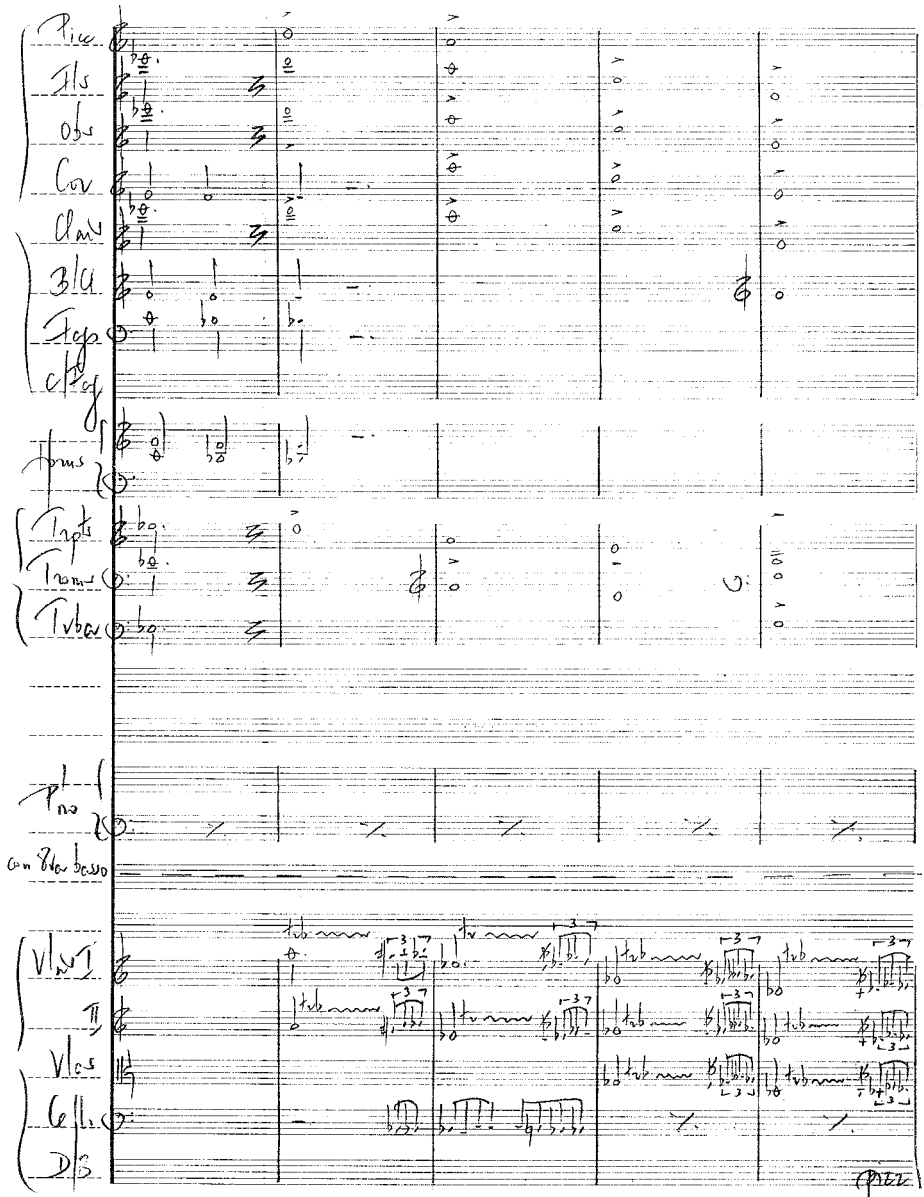

Picc
Fls
obs
Cor
Clar
B/Cl
Fgs
C/Fg
Horns
Trpts
Trons
Tuba
P'no
con 8va basso
Vlns I
II
Vlas
Celli
D/B



ALLANS MANUSCRIPT
Paper No. 7

B. 9180

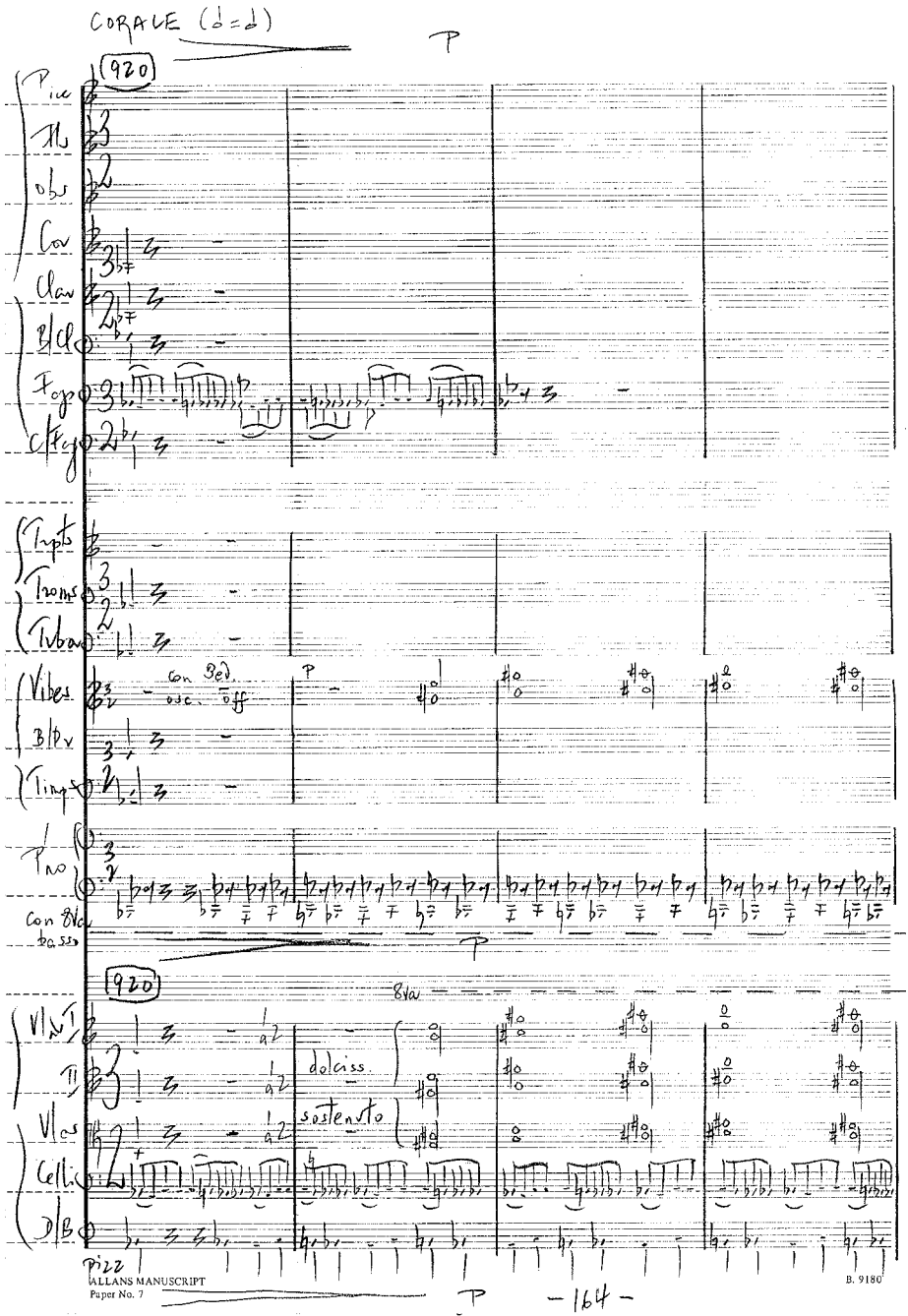
-162-

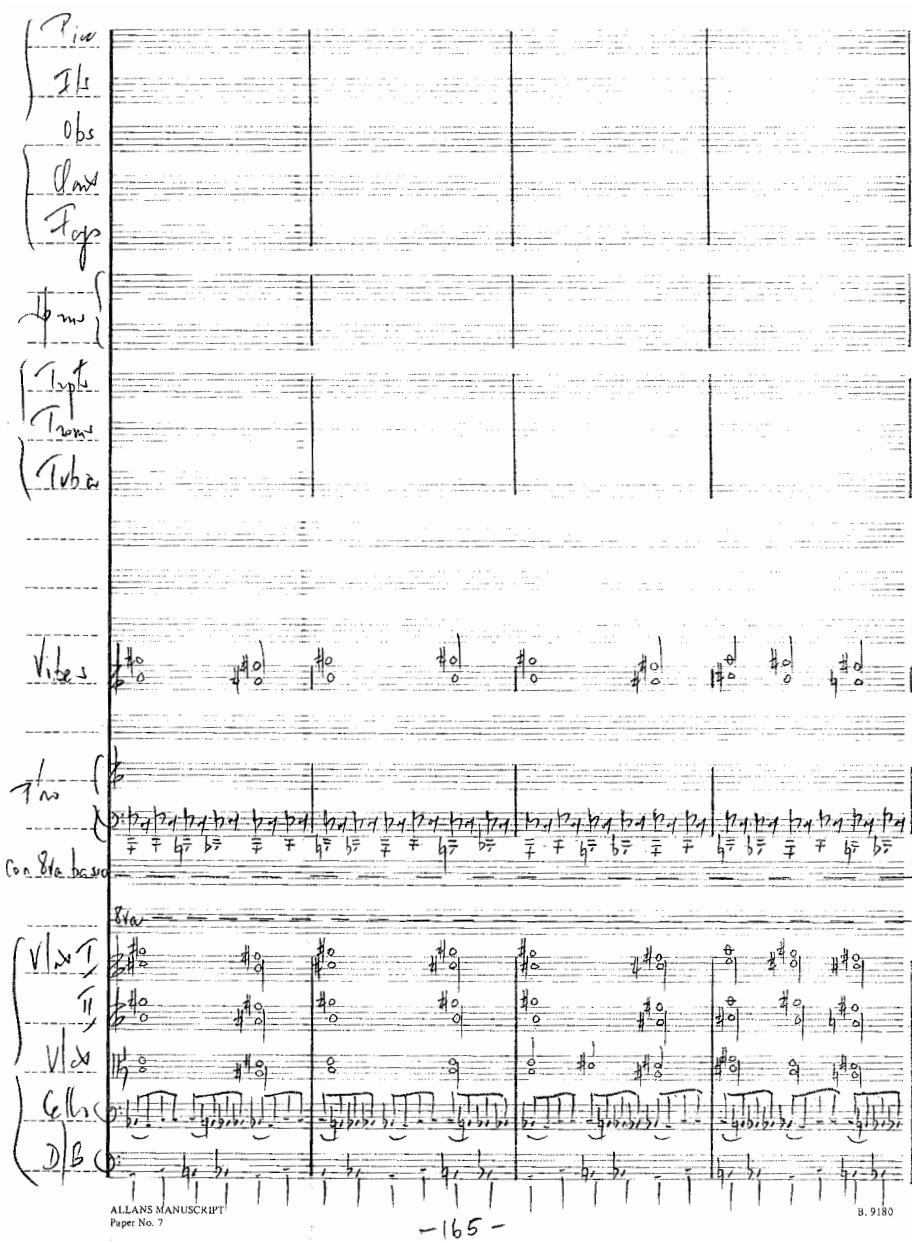


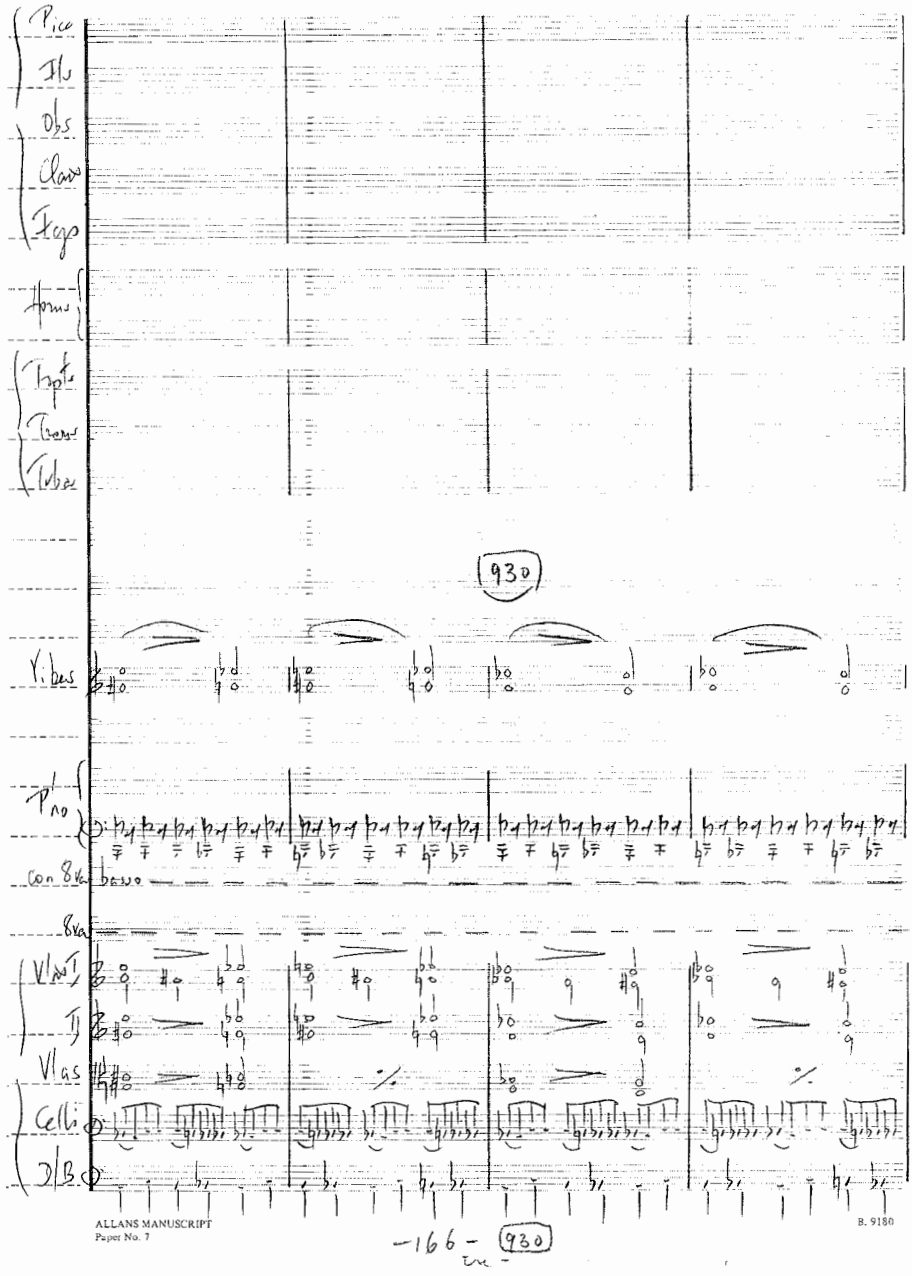
ALLANS MANUSCRIPT
Paper No. 7

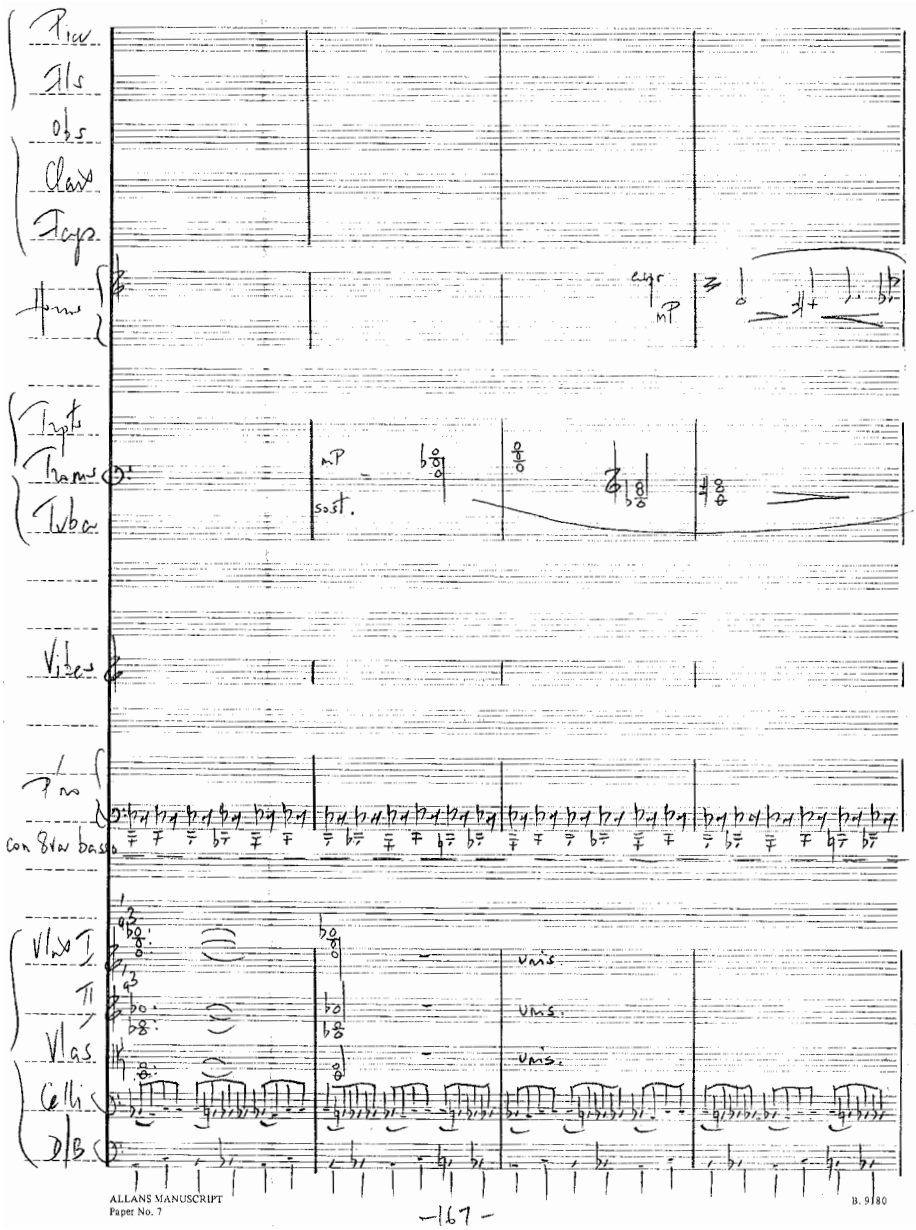
-163-

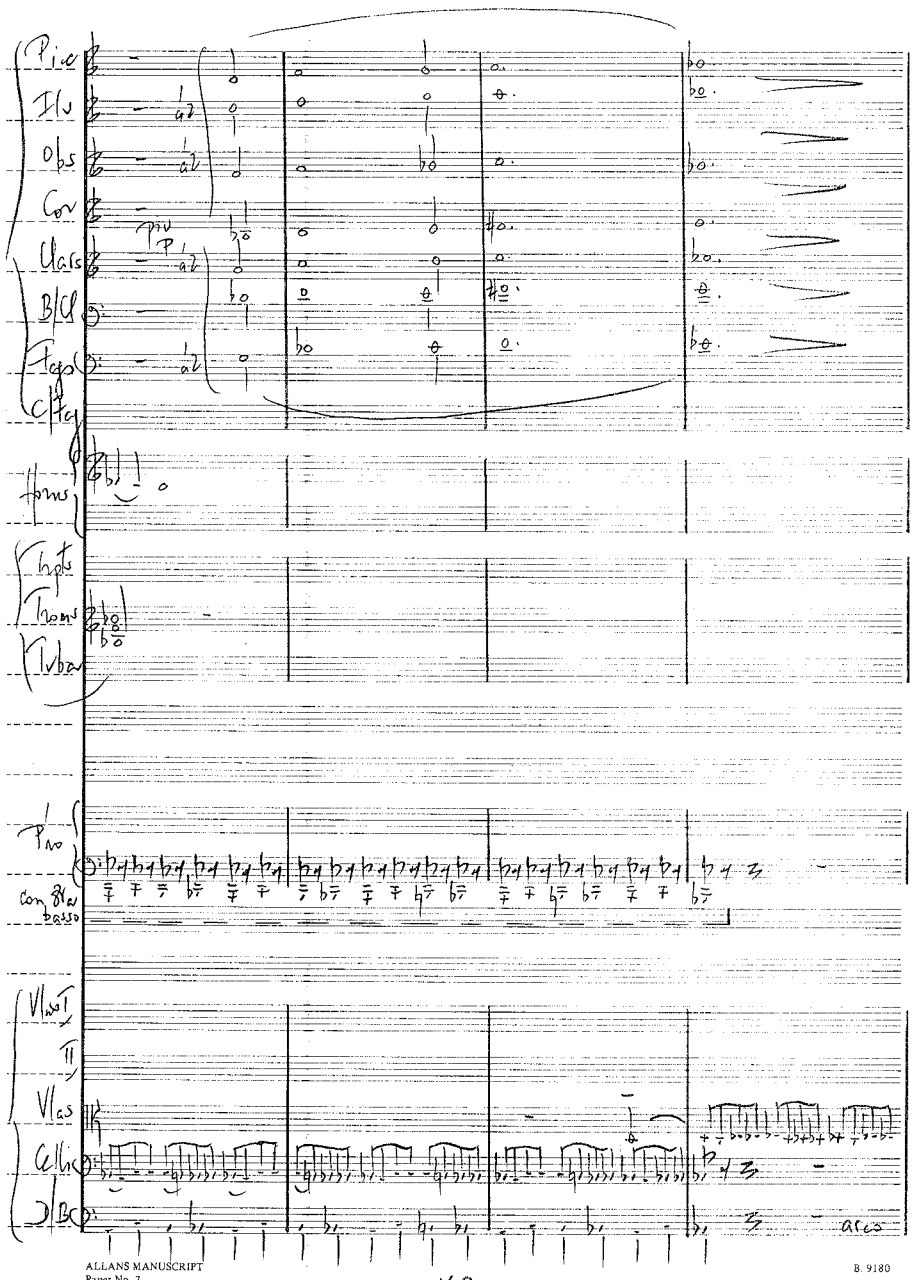
B. 9180

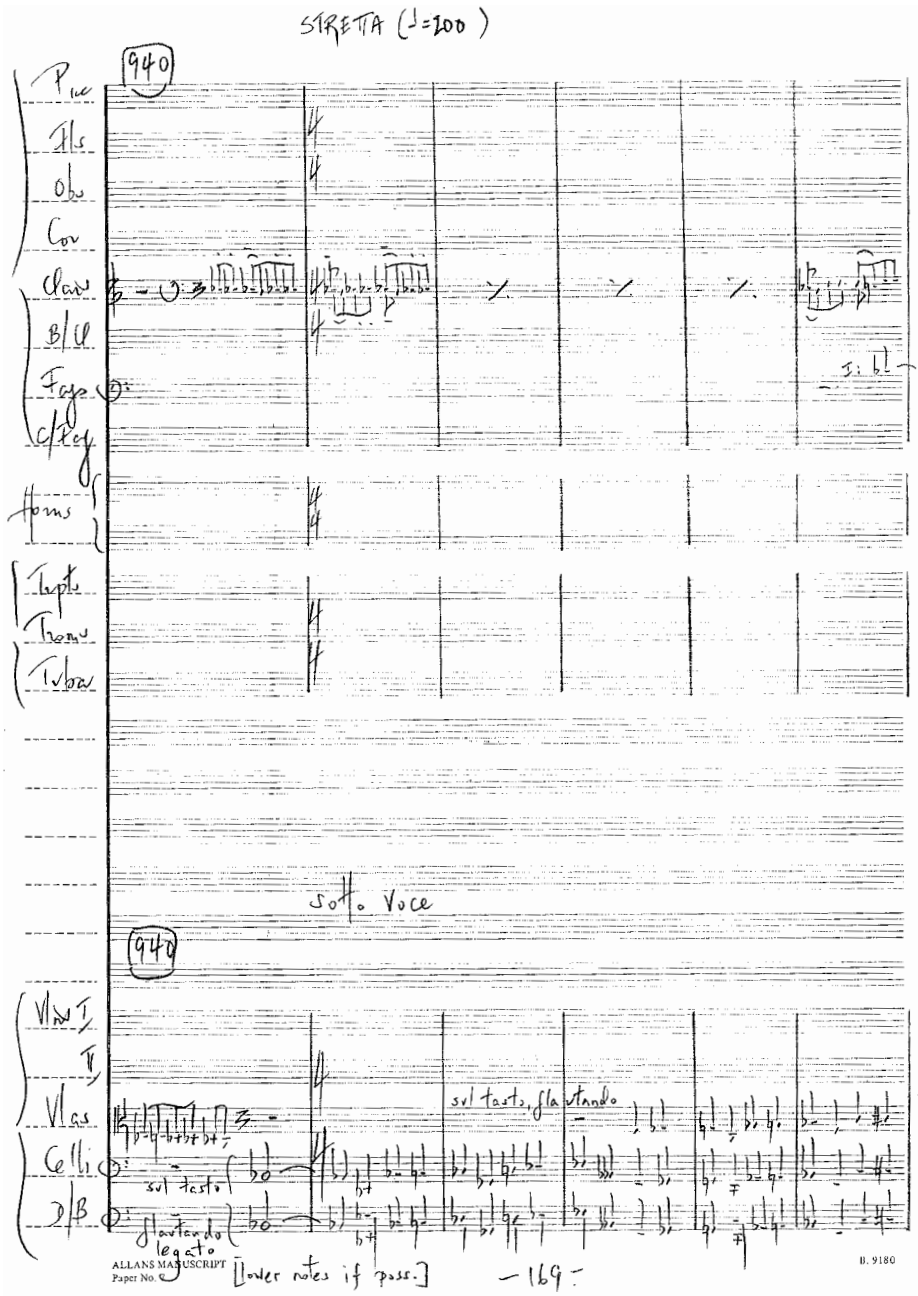

CORALE (♩=♩)
P
920
Pice
Fl
Obs
Cor
Clar
B/Cl
Fag
C/Fag
Trpts
Troms
Tuba
Vibes
con Ped.
osc. off
B/Dr
Timp
Pno
con 8va
basso
P
920
8va
Vln I
II
Vlas
Celli
D/B
dolciss.
sostenuto
Pizz
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
P
-164-

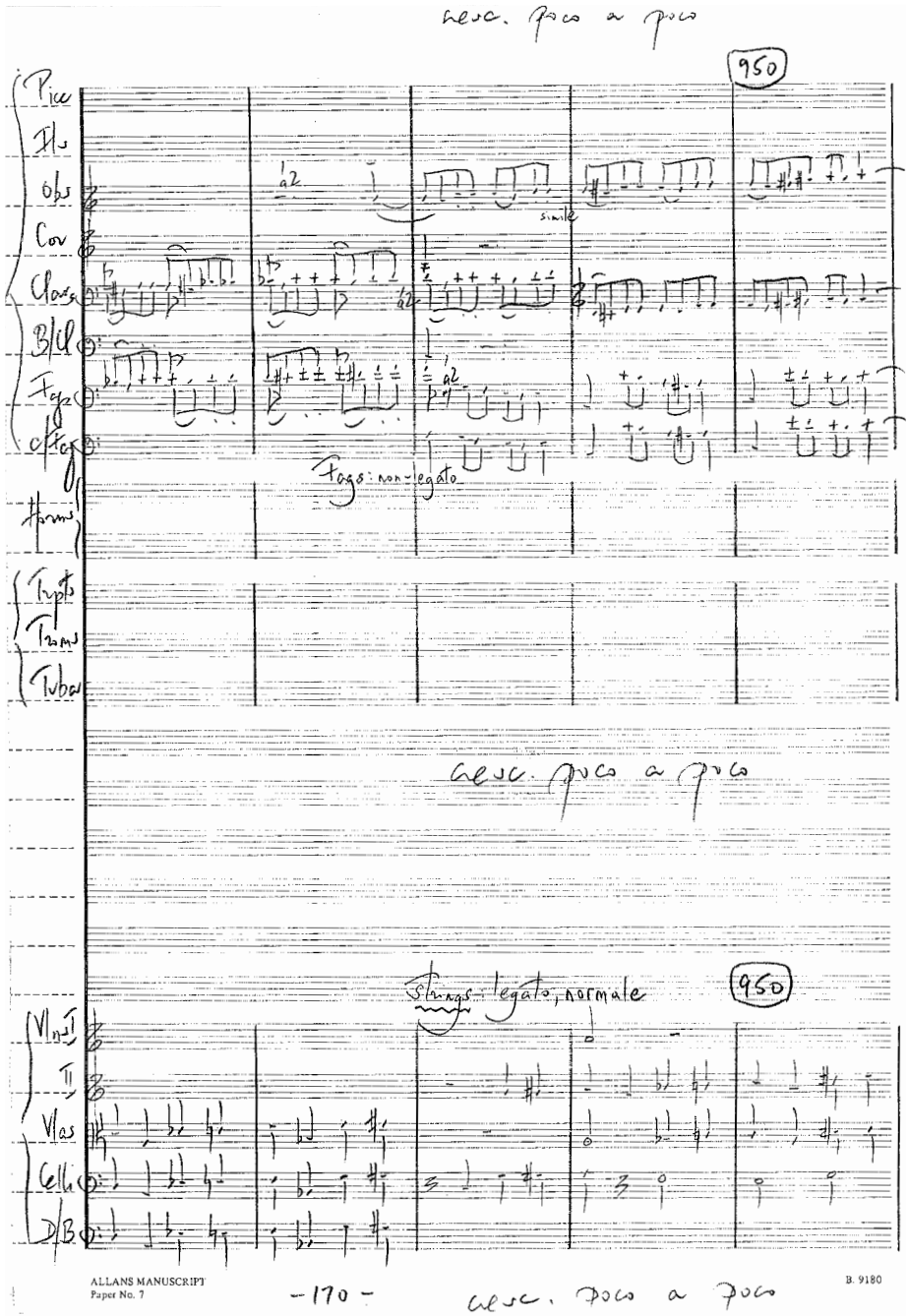

Pic
Obs
Vibes
Con 8va basso
8va
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-165-

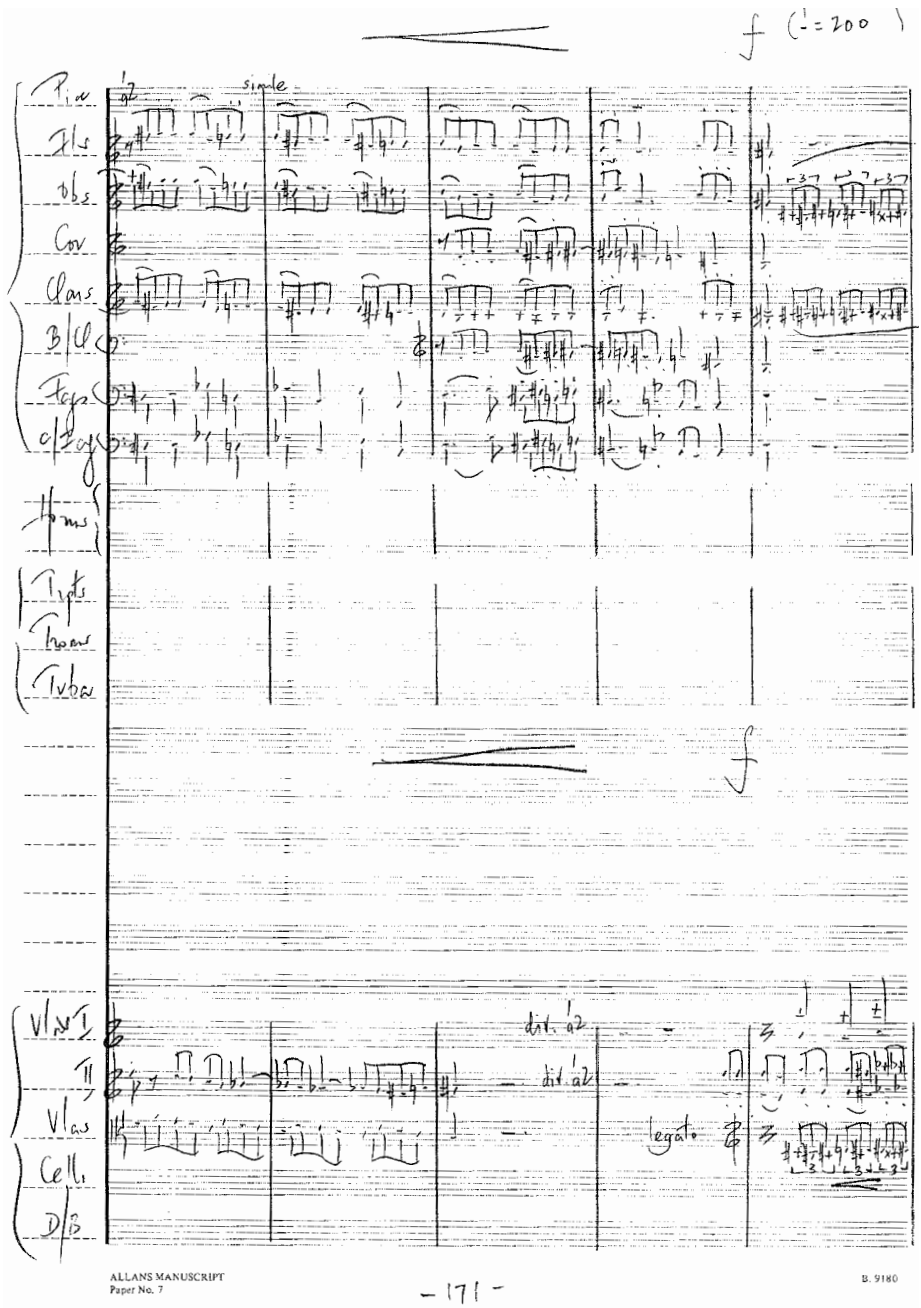

Pico
Ifls
Obs
Clars
Fags
Horns
Trpts
Trons
Tuba
930
Vibes
Pno
con 8va bassa
8va
Vln I
II
Vlas
Celli
D/B
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-166-
930

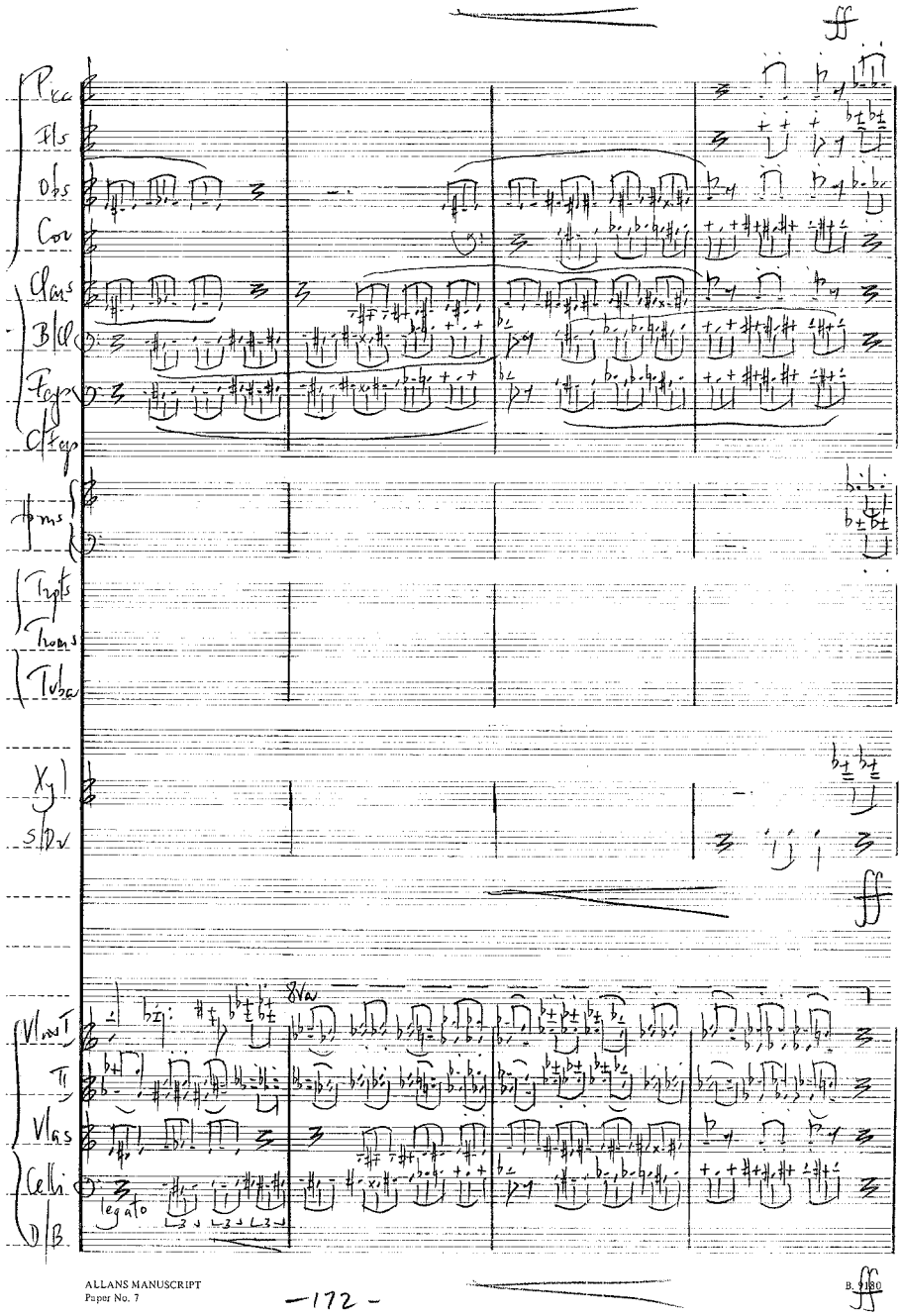

Pic
Fls
Obs
Clar
Fags
Horns
Trpts
Trams
Tuba
Vibes
Pno
con 8va basso
Vlns I
II
Vlas
Celli
D/B
mP
sost.
unis.
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-167-

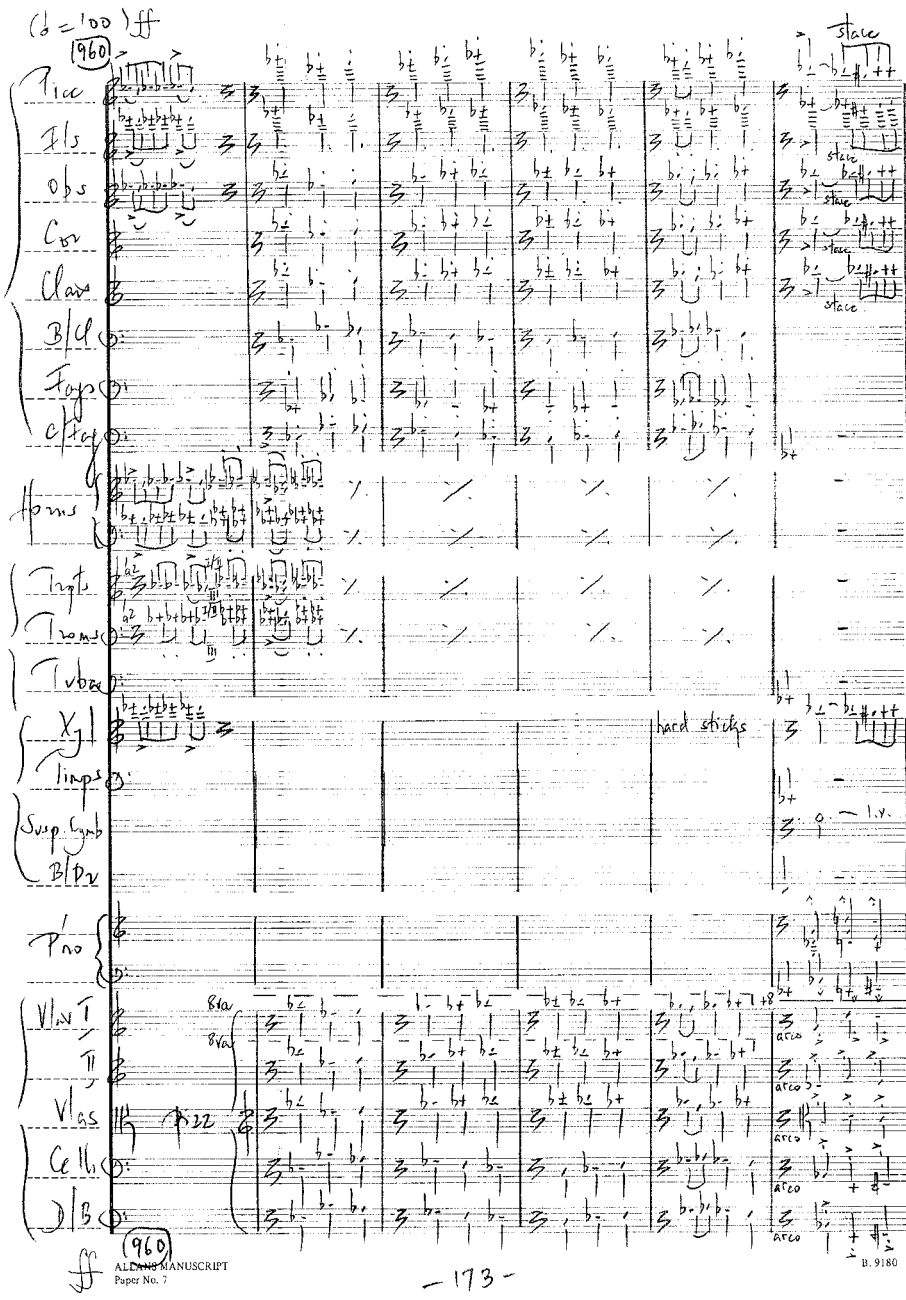

Pic
Ilv
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Trons
Tuba
P'no
Con 8va basso
Vlns I
II
Vlas
Cellic
D/BC
arco
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
-168-

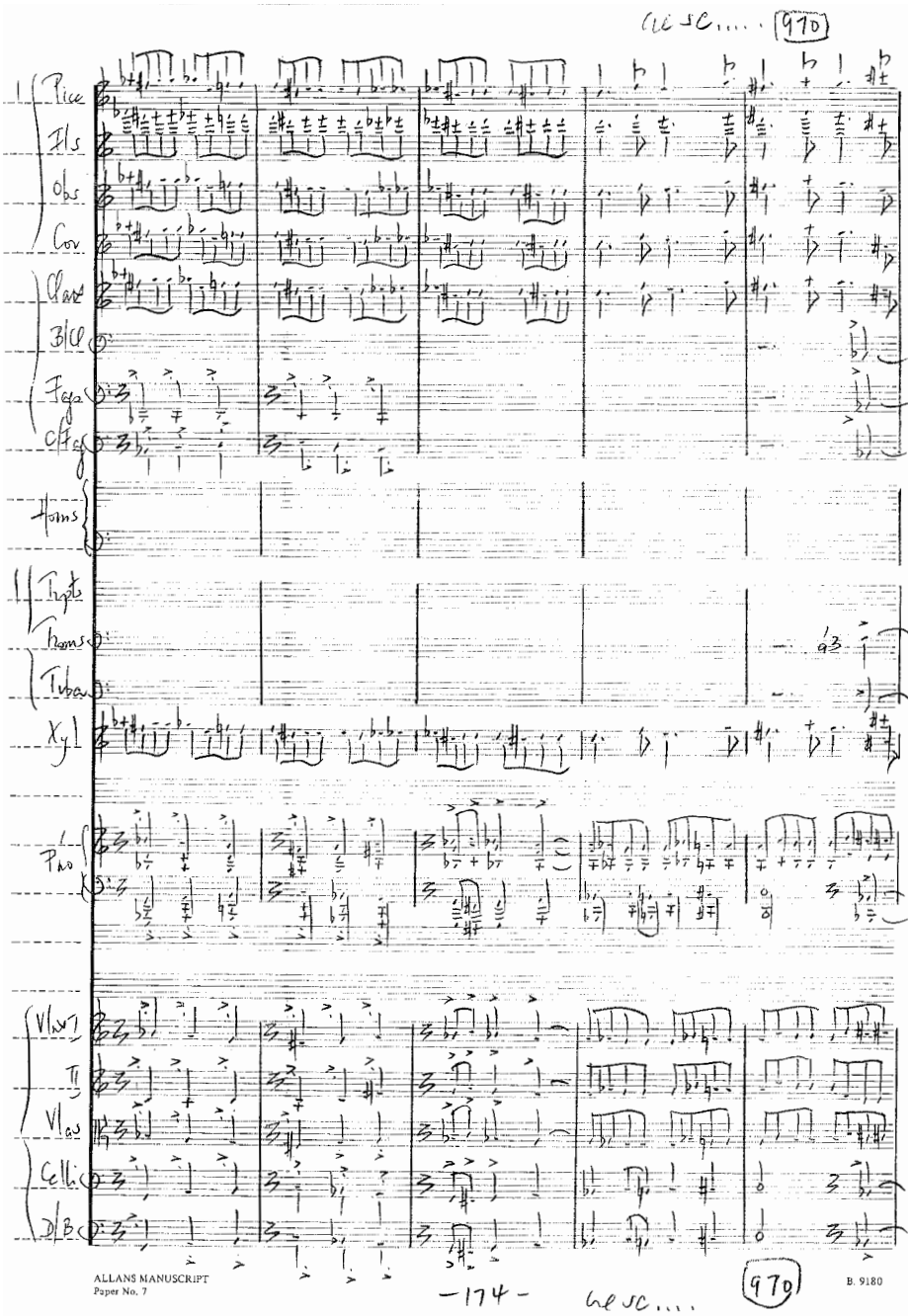

STRETTA (♩=200)
940
Pic
Fls
Obs
Cor
Clar
B/Cl
Fags
C/Fag
Horns
Tupts
Tromb
Tuba
sotto voce
940
Vlns I
II
Vlas
Celli
D/B
sul tasto, flautando
sul tasto
flautando legato
ALLANS MANUSCRIPT
Paper No.
[lower notes if poss.]
-169-
B. 9180

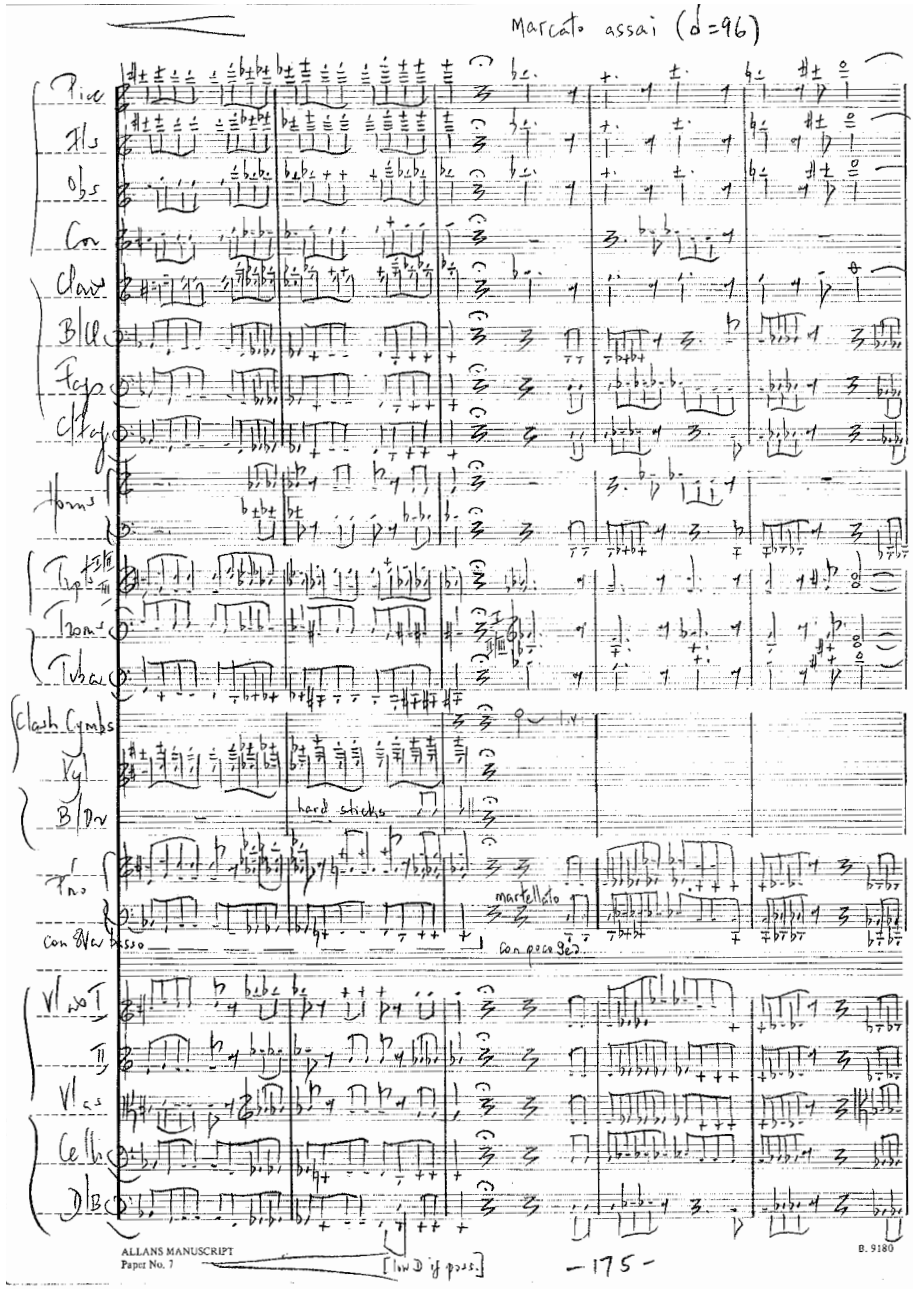

cresc. poco a poco
950
Picc
Fl
Obs
Cor
Clar
B/Cl
Fags
c/Fag
Horns
Trpts
Trons
Tubas
a2
simile
Fags: non-legato
cresc. poco a poco
Strings: legato, normale
950
Vlns I
II
Vlas
Cellis
D/B
ALLANS MANUSCRIPT
Paper No. 7
-170-
cresc. poco a poco
B. 9180

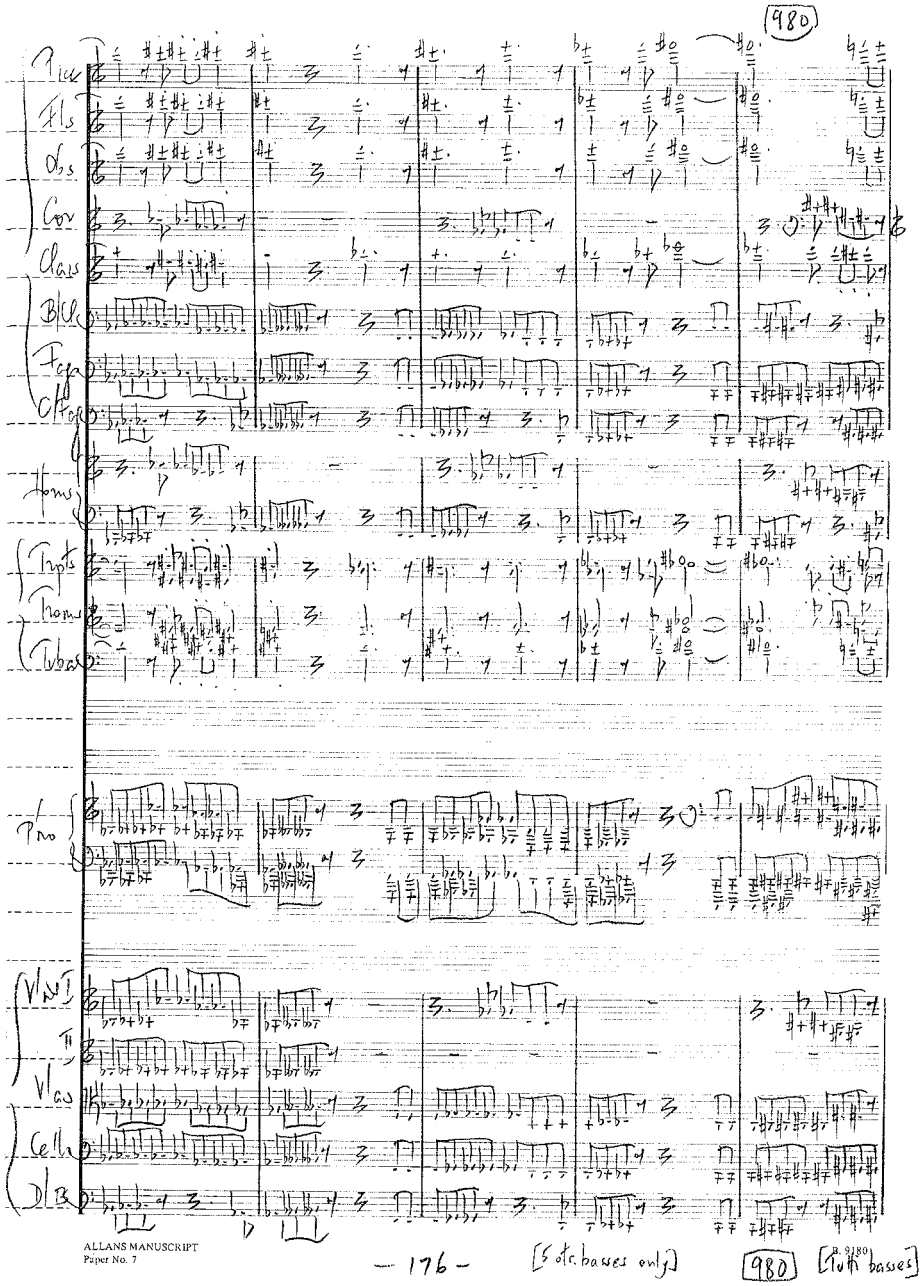

simile
div. a2
div. a2
legat.
ALLANS MANUSCRIPT
Paper No. 7
- 171 -
B. 9180

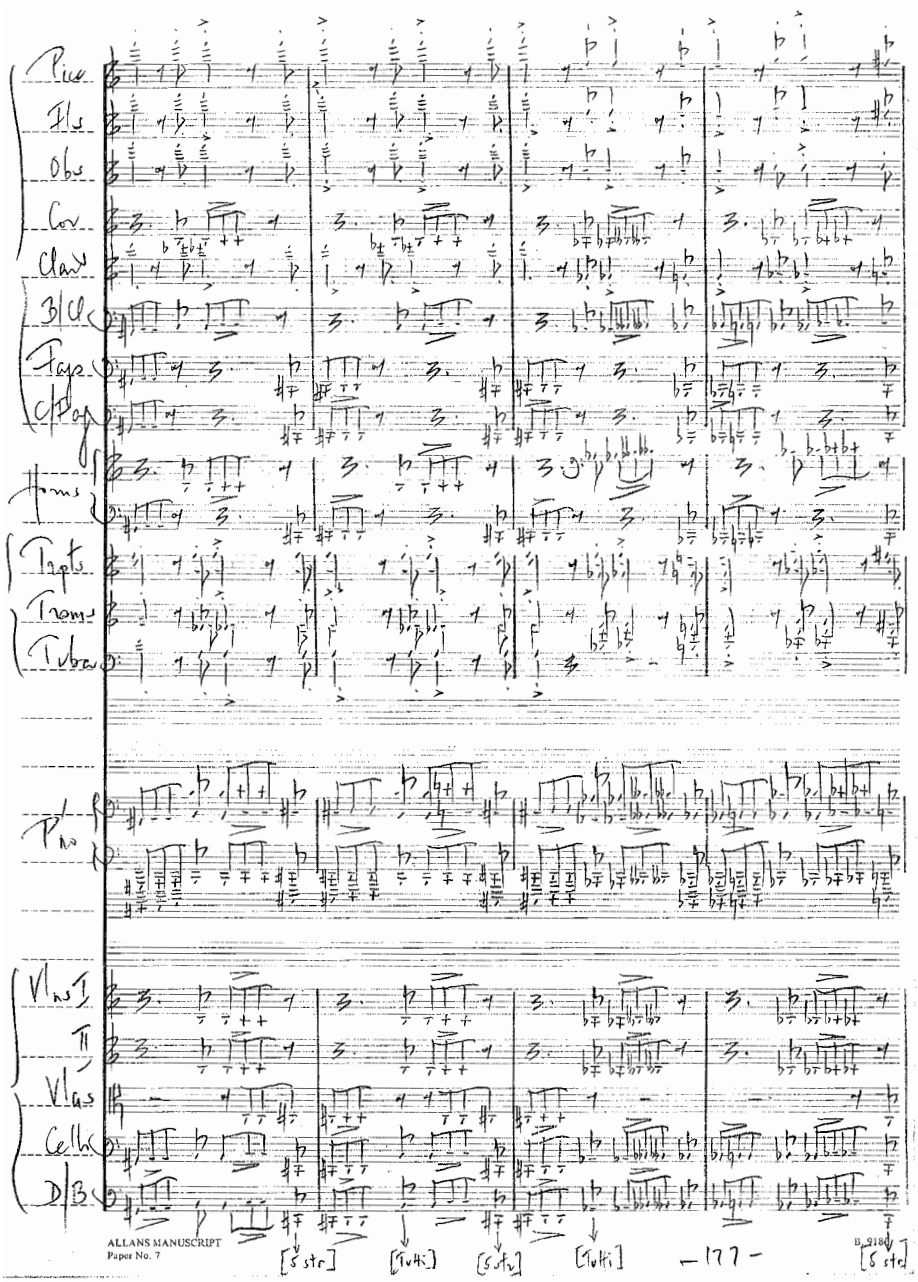

Pcc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Hrns
Trpts
Troms
Tuba
Xyl
S/Dr
Vlns I
II
Vlas
Celli
D/B
legato
8va
ff
ALLANS MANUSCRIPT
Paper No. 7
-172-
B. 9180

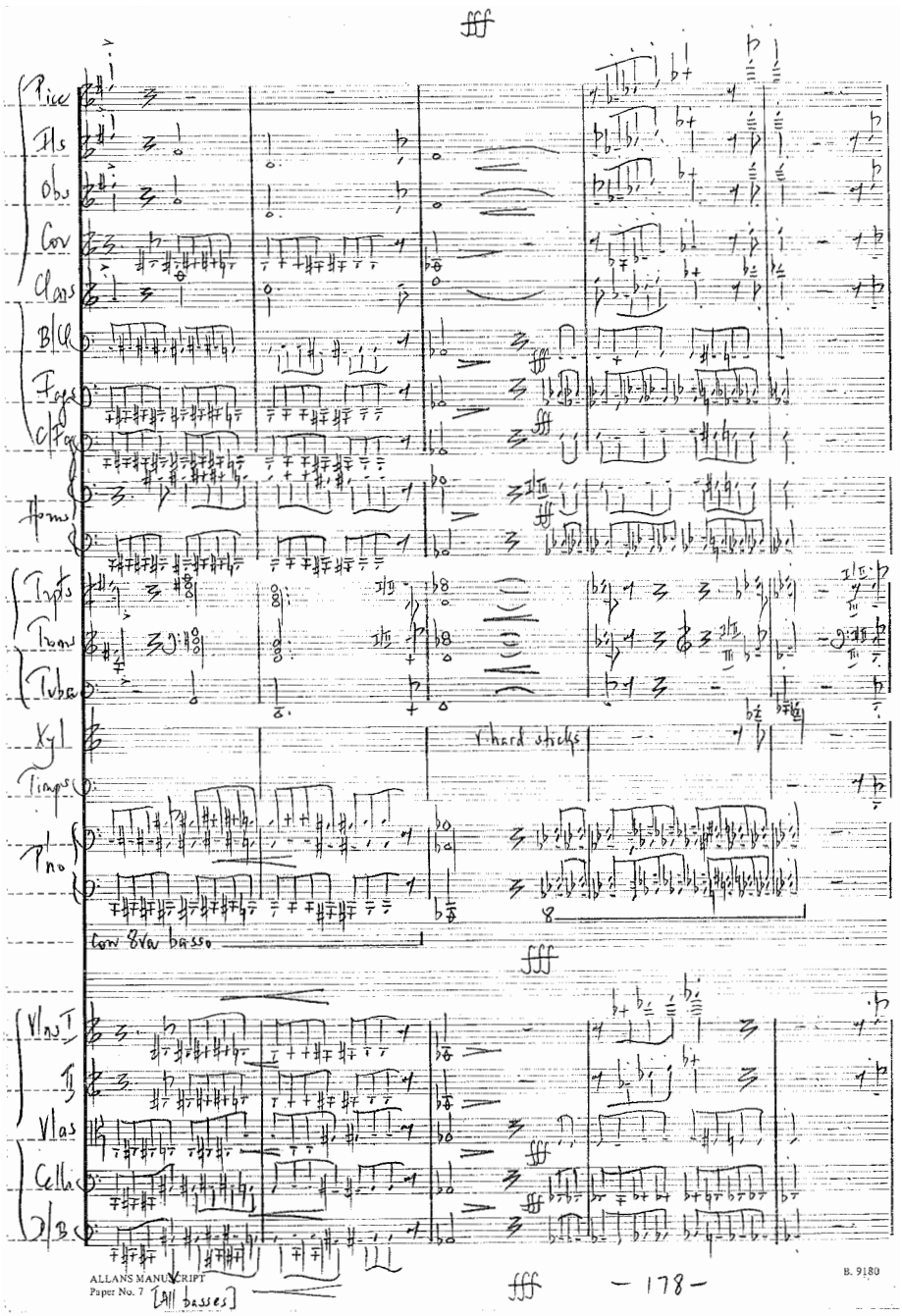

(♩ = 100) ff
960
Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Troms
Tuba
Xyl
Timps
Susp. Cymb
B/Dr
P'no
Vlns I
II
Vlas
Cells
D/B
8va
Pizz
hard sticks
arco
stace
l.v.
960
ff
ALLANS MANUSCRIPT
Paper No. 7
B. 9180
— 173 —

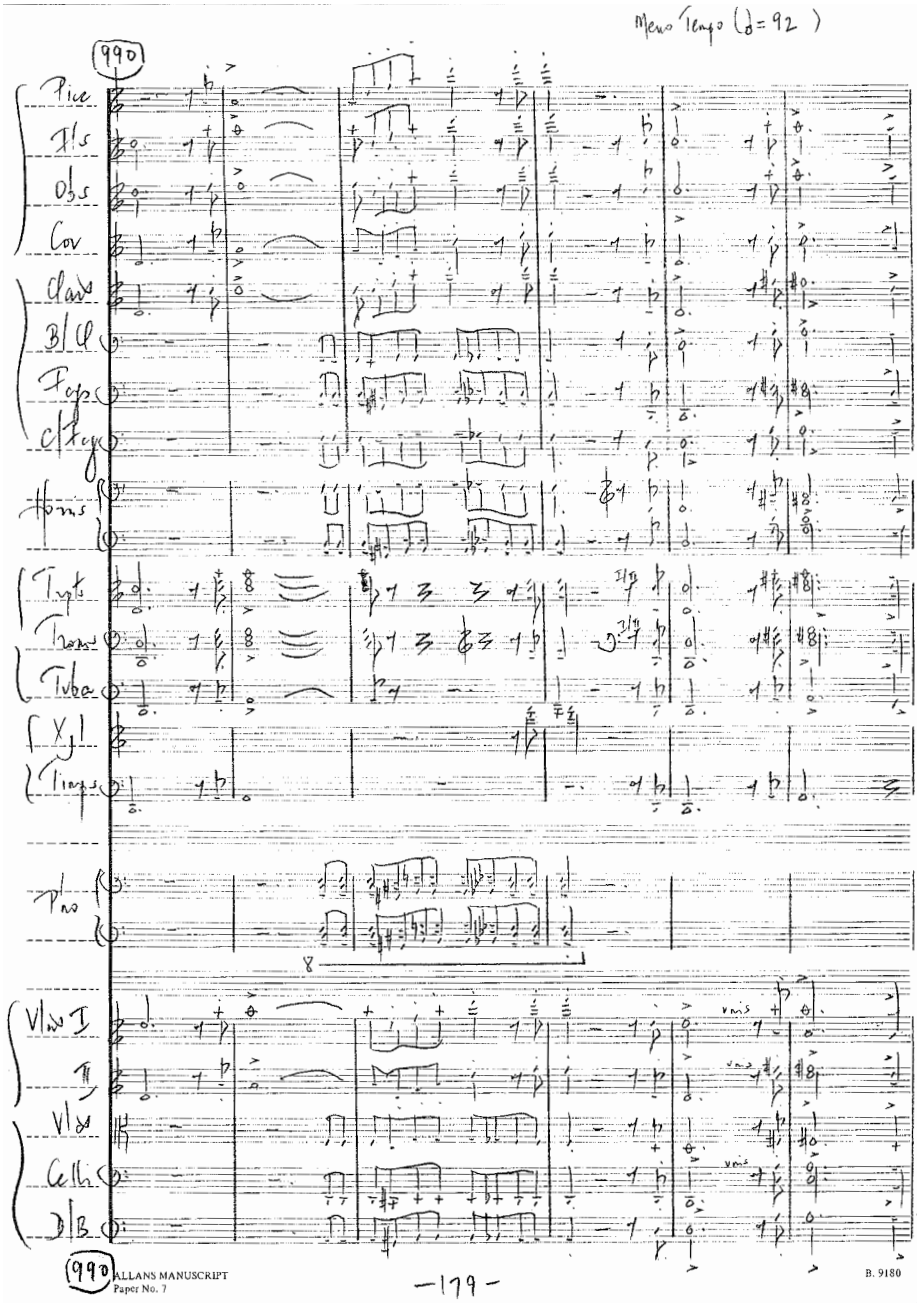

Picc
Fls
Obs
Cor
Clars
Bscl
Fags
Cfg
Horns
Trpts
Horns
Tbns
Xyl
Pno
Vlns I
II
Vlas
Cellos
D.B
ALLANS MANUSCRIPT
Paper No. 7
-174-
970
B. 9180

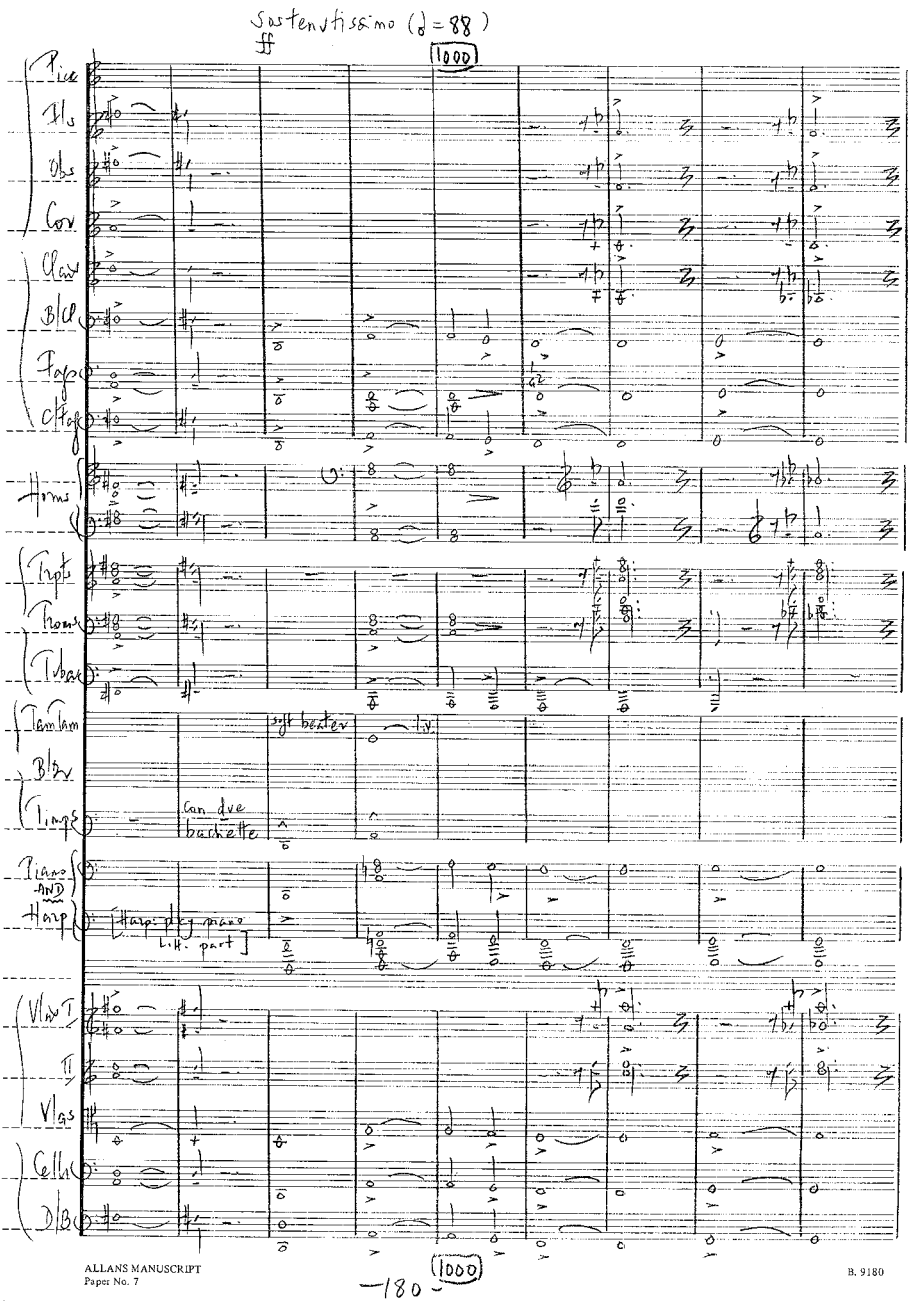

Marcato assai (♩=96)
Picc
Fls
Obs
Cor
Clar
B/Cl
Fgs
C/Fg
Horns
Trpts
Trom
Tuba
Clash Cymbs
Vgl
B/Dr
hard sticks
Pno
martellato
con 8va basso
con poco 9ed.
Vl no I
II
Vl as
Cello
D/B
ALLANS MANUSCRIPT
Paper No. 7
[low D if poss.]
-175-
B. 9180


980
Fls
Obs
Cor
Clars
B/Cl
Fagg
C/Fag
Horns
Trpts
Trams
Tubas
Pno
Vlns I
II
Vlas
Cello
D/B
ALLANS MANUSCRIPT
Paper No. 7
— 176 —
[5 ots. basses only]
980
[Tutti basses]
B. 9180


Picc
Fls
Obs
Cor
Clar
B/Cl
Fags
C/Fag
Horns
Trpts
Trams
Tuba
Pno
Vlns I
II
Vlas
Cello
D/B
ALLANS MANUSCRIPT
Paper No. 7
[5 str]
[Tutti]
[5 str]
[Tutti]
-177-
B 918
[5 str]

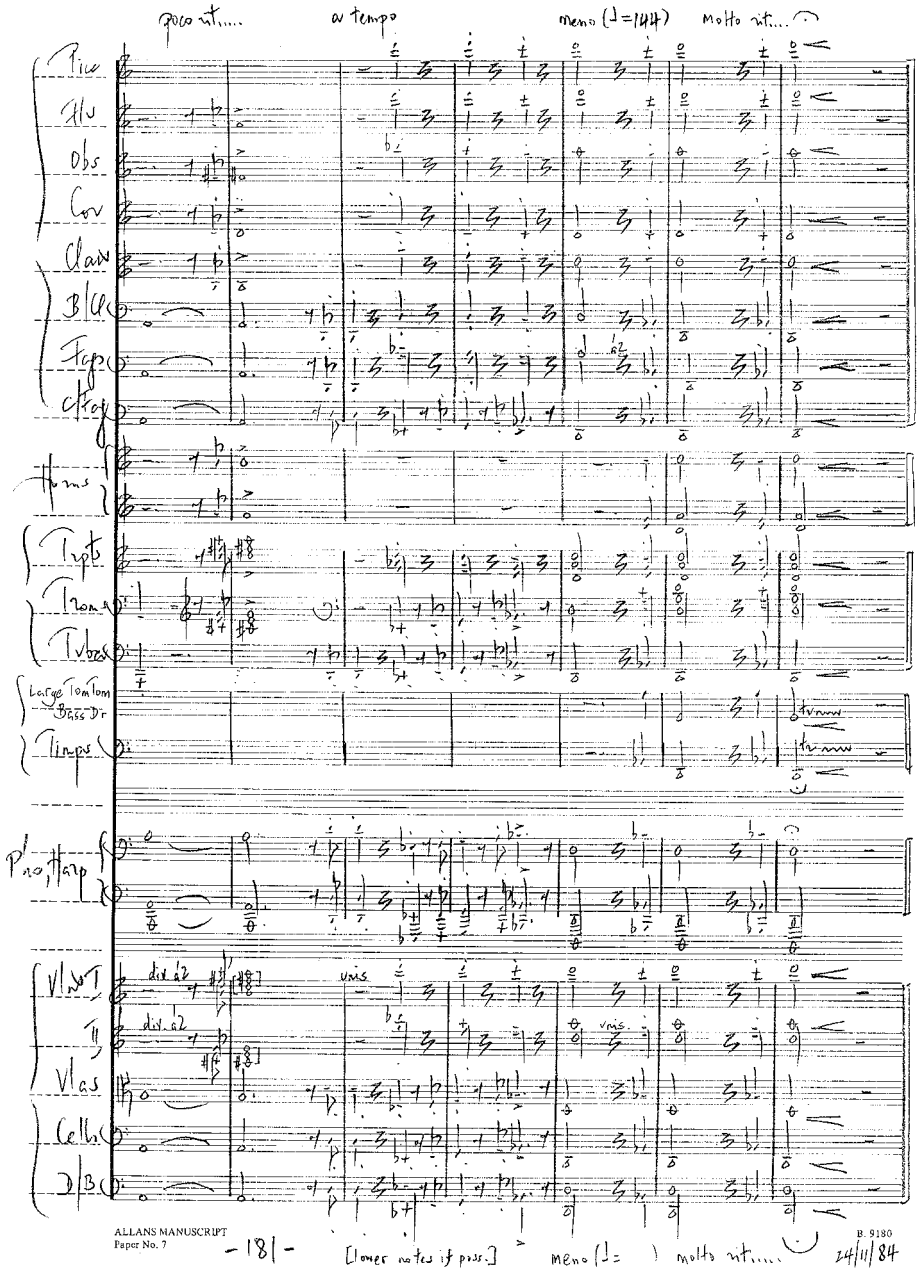

fff
Picc
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Trpts
Trons
Tuba
Xyl
Timps
P'no
r. hard sticks
Con 8va basso
fff
Vlns I
II
Vlas
Cello
D/B
fff
ALLANS MANUSCRIPT
Paper No. 7
[All basses]
— 178 —
B. 9180


Meno Tempo (♩= 92)
990
Pic
Fls
Obs
Cor
Clars
B/Cl
Fags
C/Fag
Horns
Tpts
Trons
Tuba
Xyl
Timps
Pno
Vln I
Vln II
Vla
Vcls
D/B
990
ALLANS MANUSCRIPT
Paper No. 7
-179-
B. 9180



ALLANS MANUSCRIPT
Paper No. 7

B. 9180


poco rit.....
a tempo
meno (♩=144)
molto rit....
Picc
Fl
Obs
Cor
Clar
B/Cl
Fags
C/Fag
Horns
Trpts
Trom
Tvbas
Large Tom Tom
Bass Dr
Timps
Pno, Harp
Vln I
div. a2
unis
II
div. a2
unis.
Vlas
Cellos
D/B
ALLANS MANUSCRIPT
Paper No. 7
-181-
[lower notes if poss.]
meno (♩=) molto rit.....
B. 9180
24/11/84