BUSONI

24 PRELUDI

Op. 37

PER PIANOFORTE

Vol. I

(Tagliapietra)

24 PRÉLUDES
pour Piano
I Vol.

24 PRELUDES
for Piano
Book I

24 PRÄLUDIEN
für Klavier
I Band

24 PRELUDIOS
para Piano
Vol. I

RICORDI

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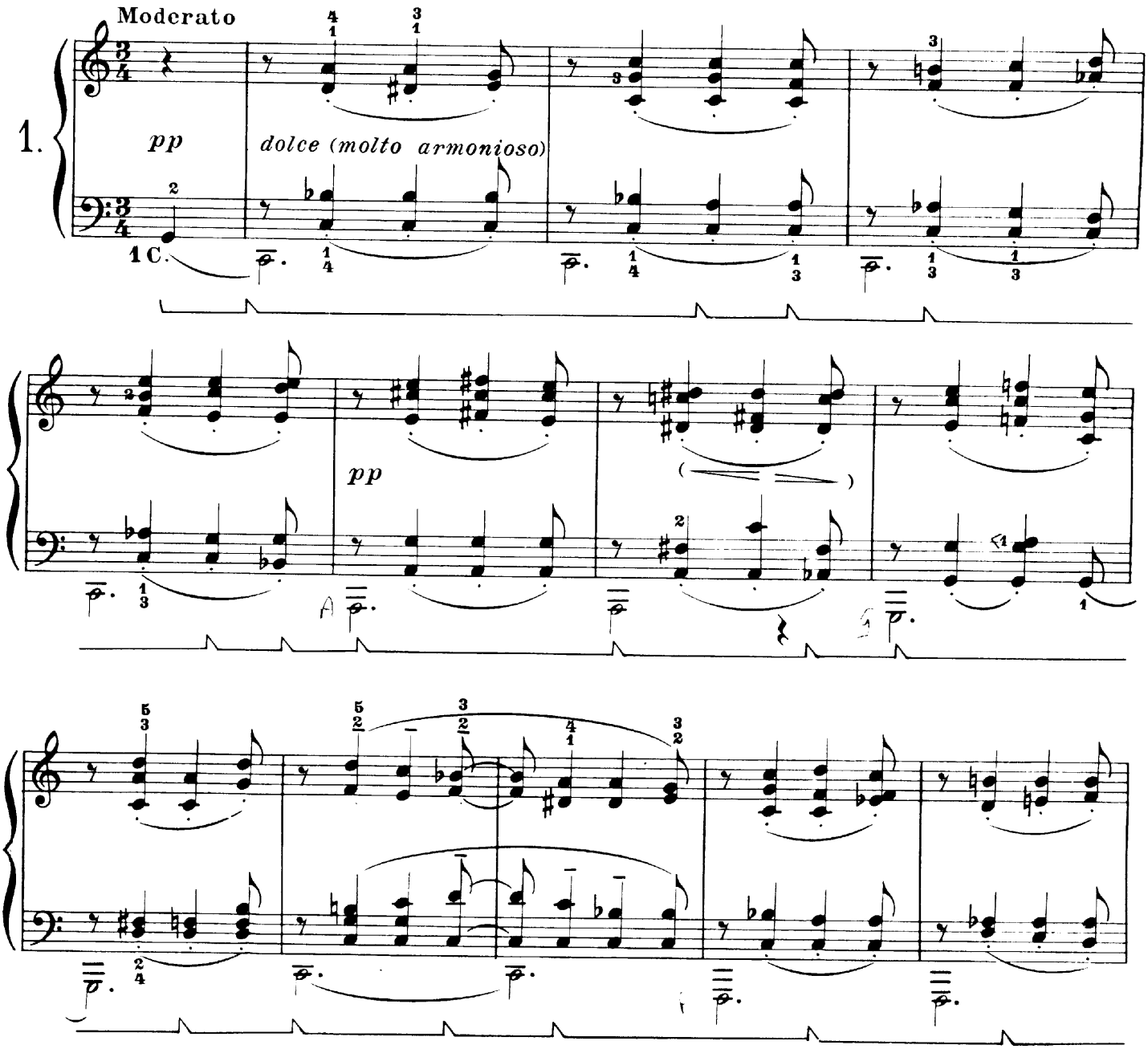
Ferruccio Busoni *(1866-1924)*

24 PRELUDI Op. 37

composed 1879-80 (Groves)

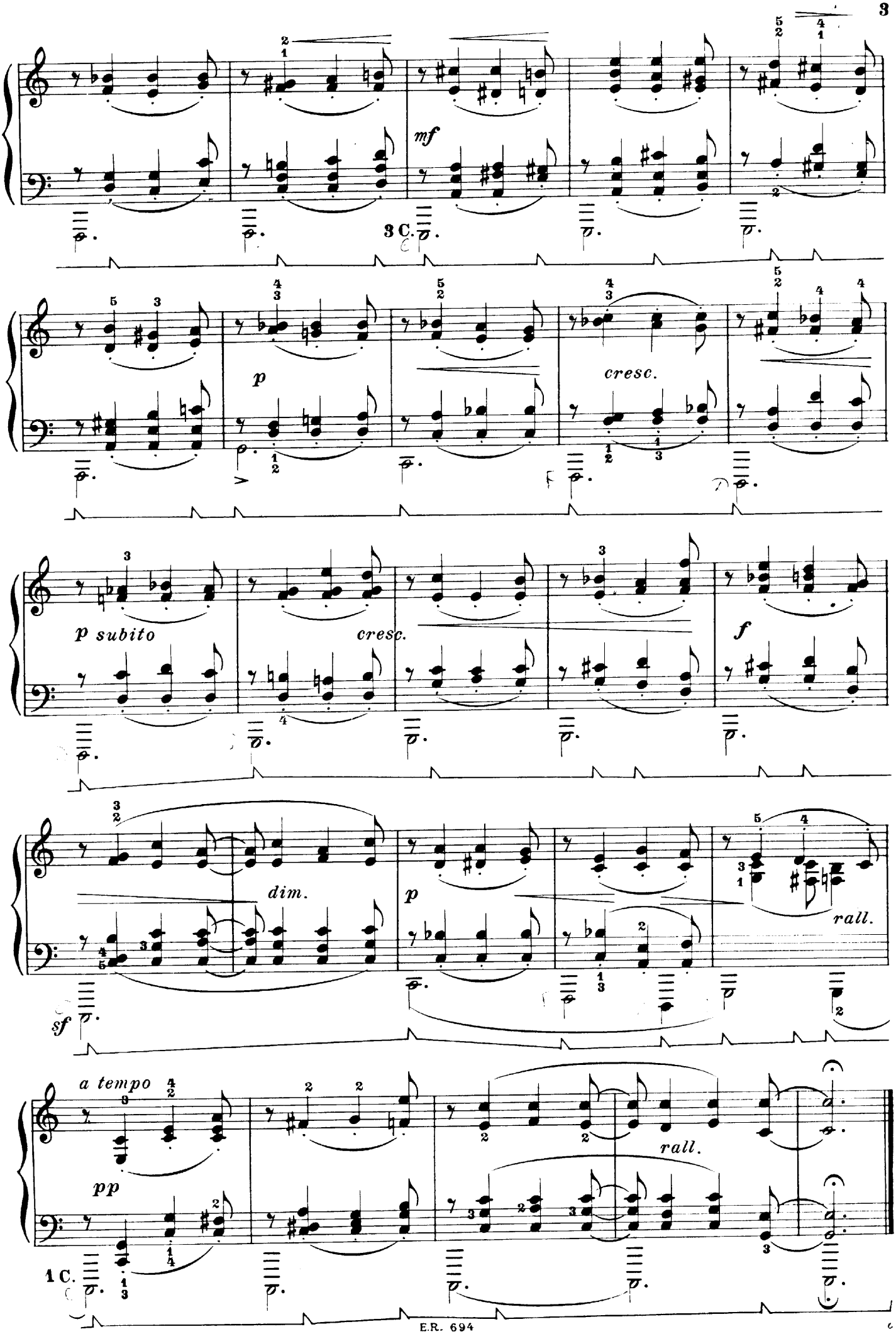
(Gino Tagliapietra)

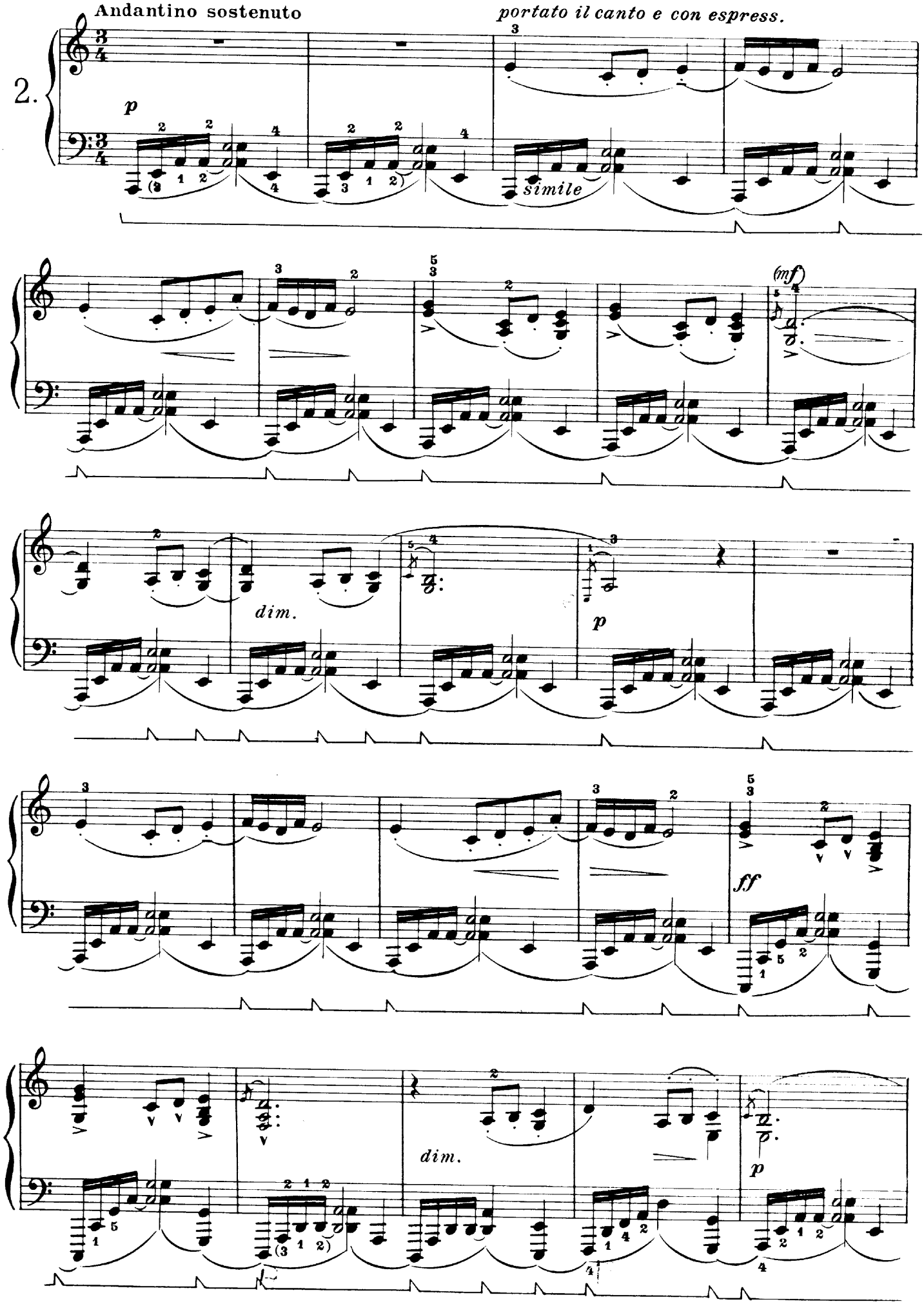
DAL N. 1 AL N. 12

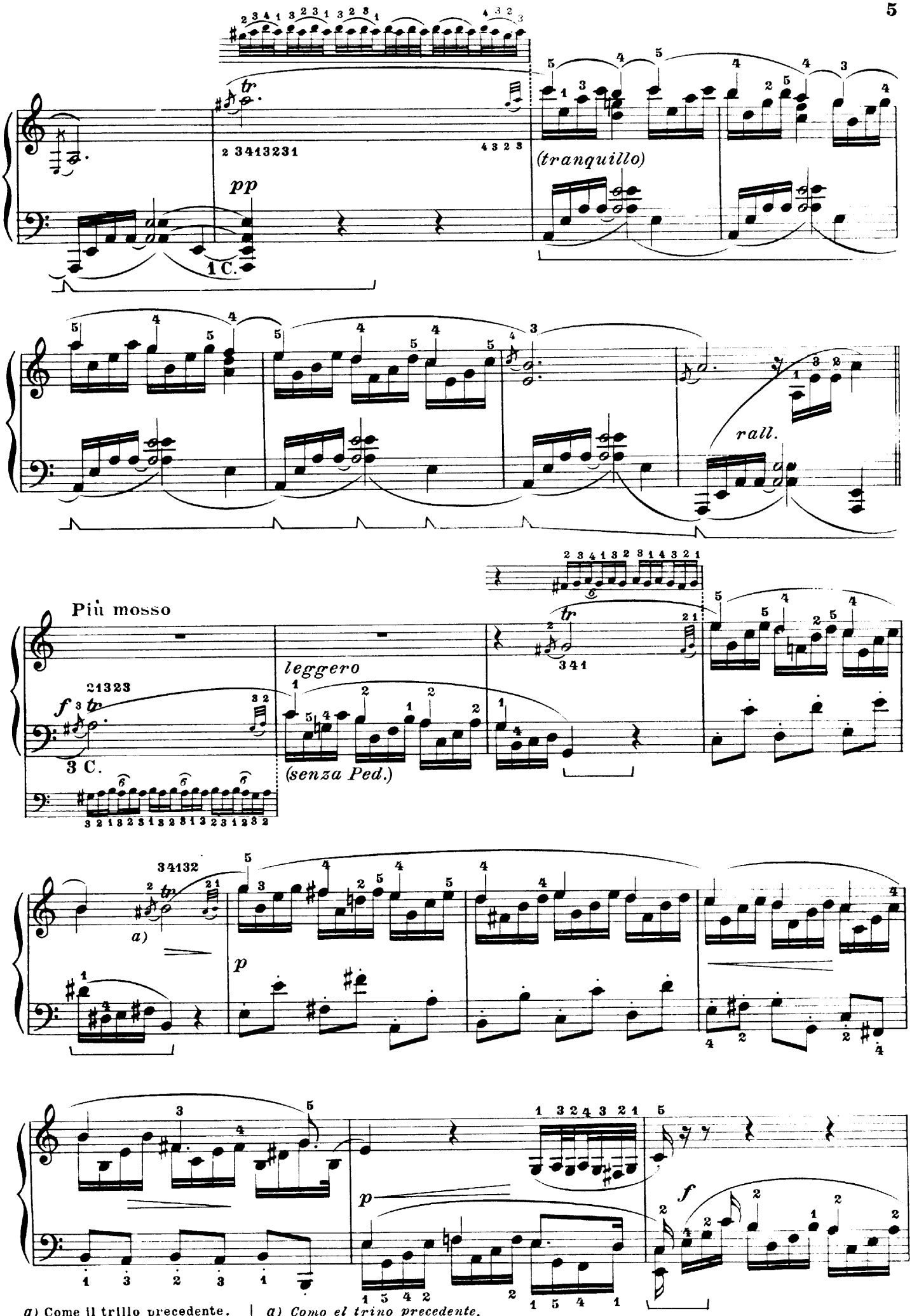


ANNO MCMXXVIII
RIPRISTINO 1949

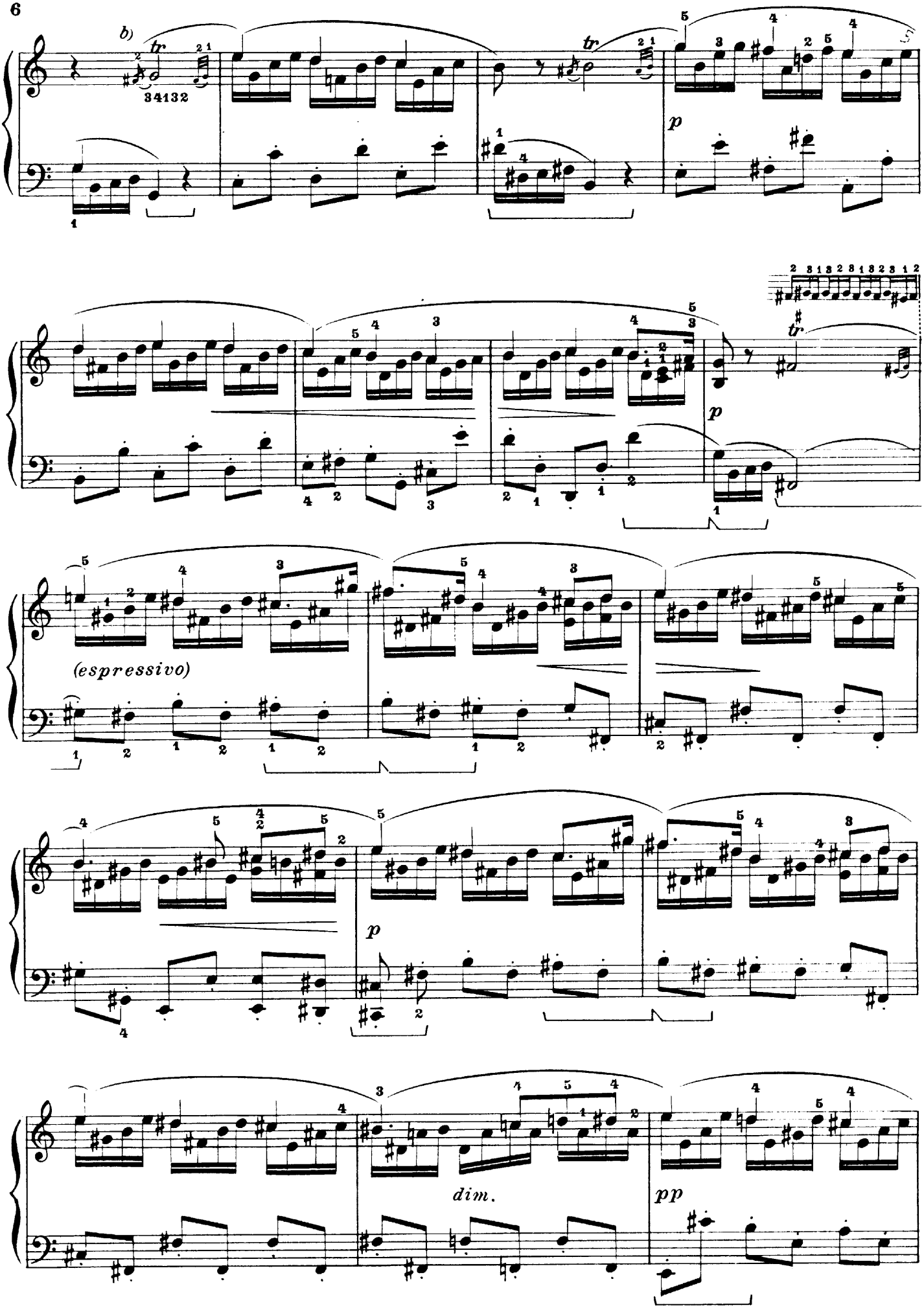
G. RICORDI & C. Editori, MILANO.
Tutti i diritti riservati


mf
3 C.
p
cresc.
p subito
cresc.
f
dim.
p
rall.
sf
a tempo
pp
rall.
1 C.


Andantino sostenuto
portato il canto e con espress.
2.
p
simile
(mf)
dim.
p
ff
dim.
p



a) Come il trillo precedente. | a) Como el trino precedente.
a) Comme le trille précédent. | a) As the preceding trill.

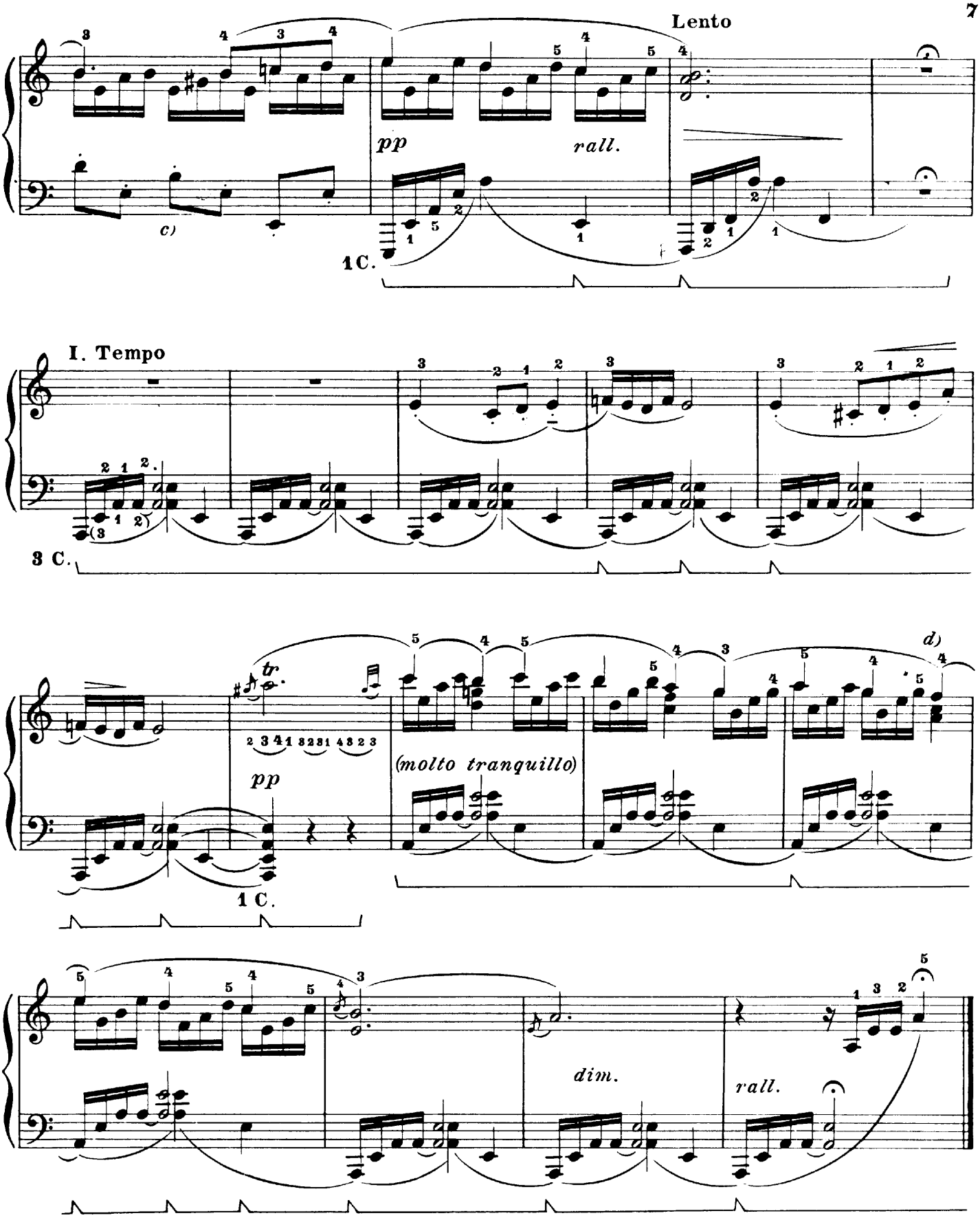


b) I trilli come prima.

b) *Les trilles comme auparavant.*

b) *Los trinos como antes.*

b) The trills as before.



c) Nella I. edizione c'è un Do♯, certo per errore di stampa.

c) Dans la I.ère édition il y a Do♯ sans doute par erreur d'impression.

d) Secondo l'analogo punto precedente.

d) Comme le point analogue précédent.

c) En la I. edición hay un Do♯ ciertamente por errata de imprenta.

c) In the I.st edition there is C♯, certainly due to error in printing.

d) Según el punto análogo precedente.

d) According to the similar preceding point.

Andante con moto

3.

p dolce e tranquillo

espress.

cresc.

sf

pp

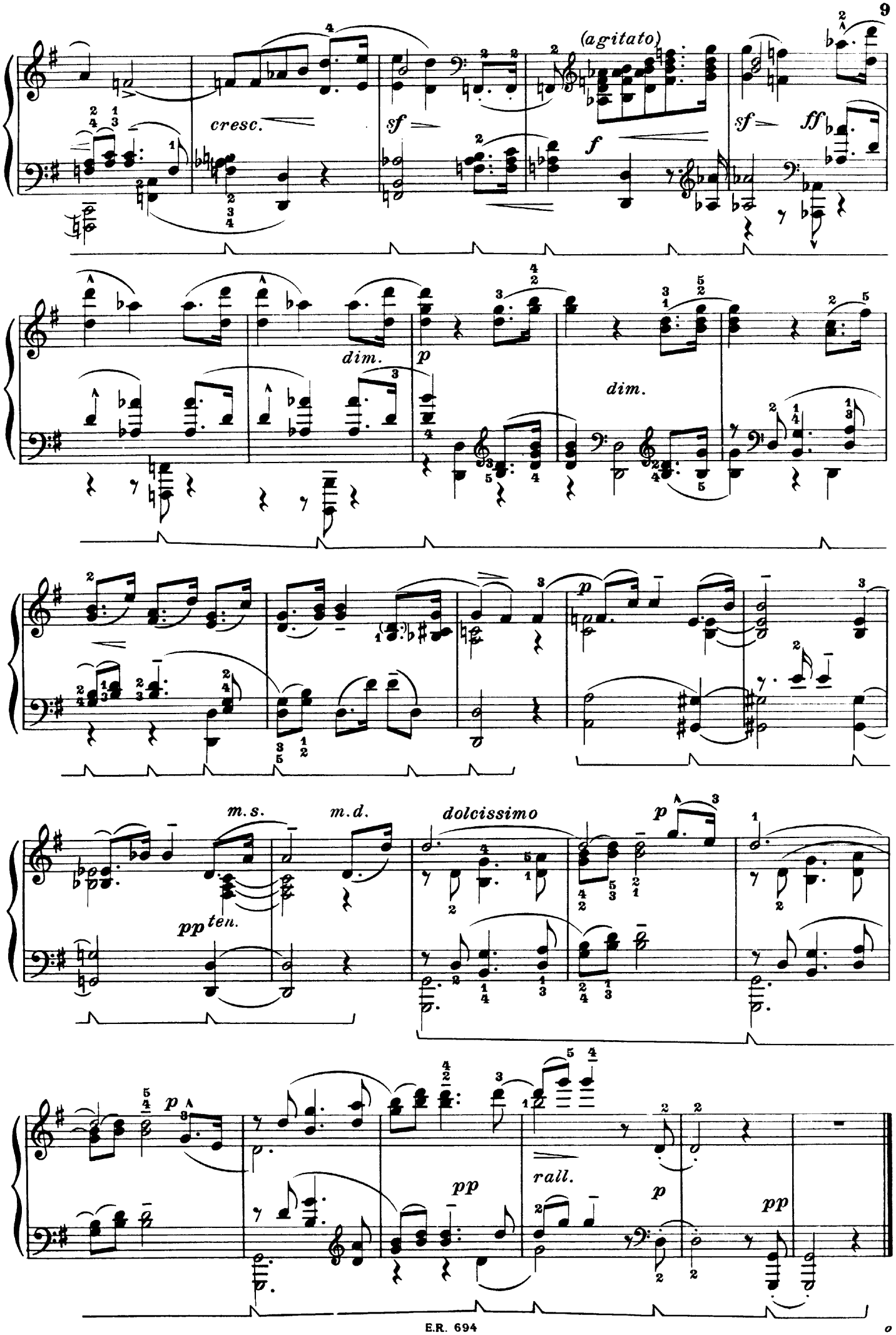
a)

mf

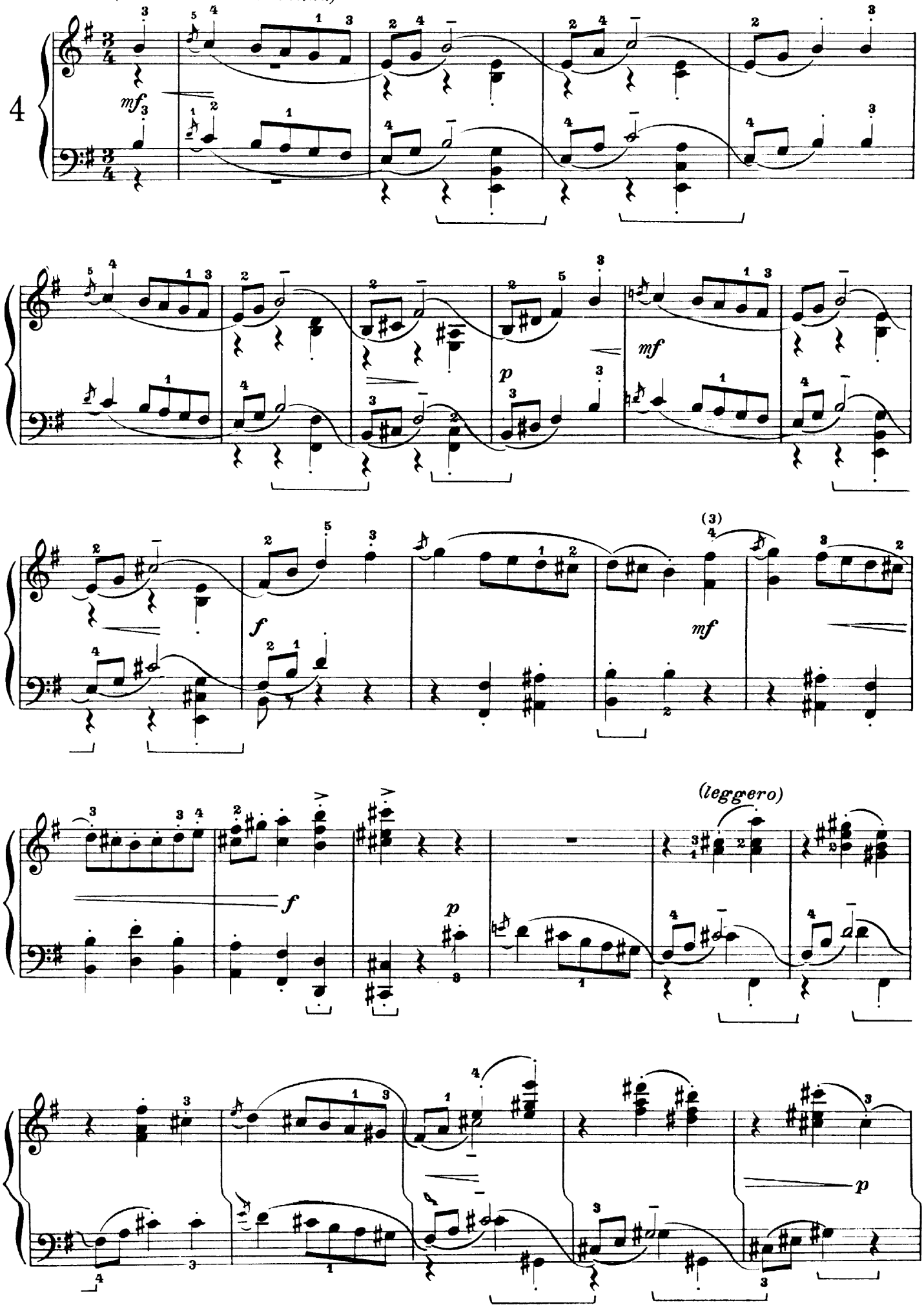
cantato

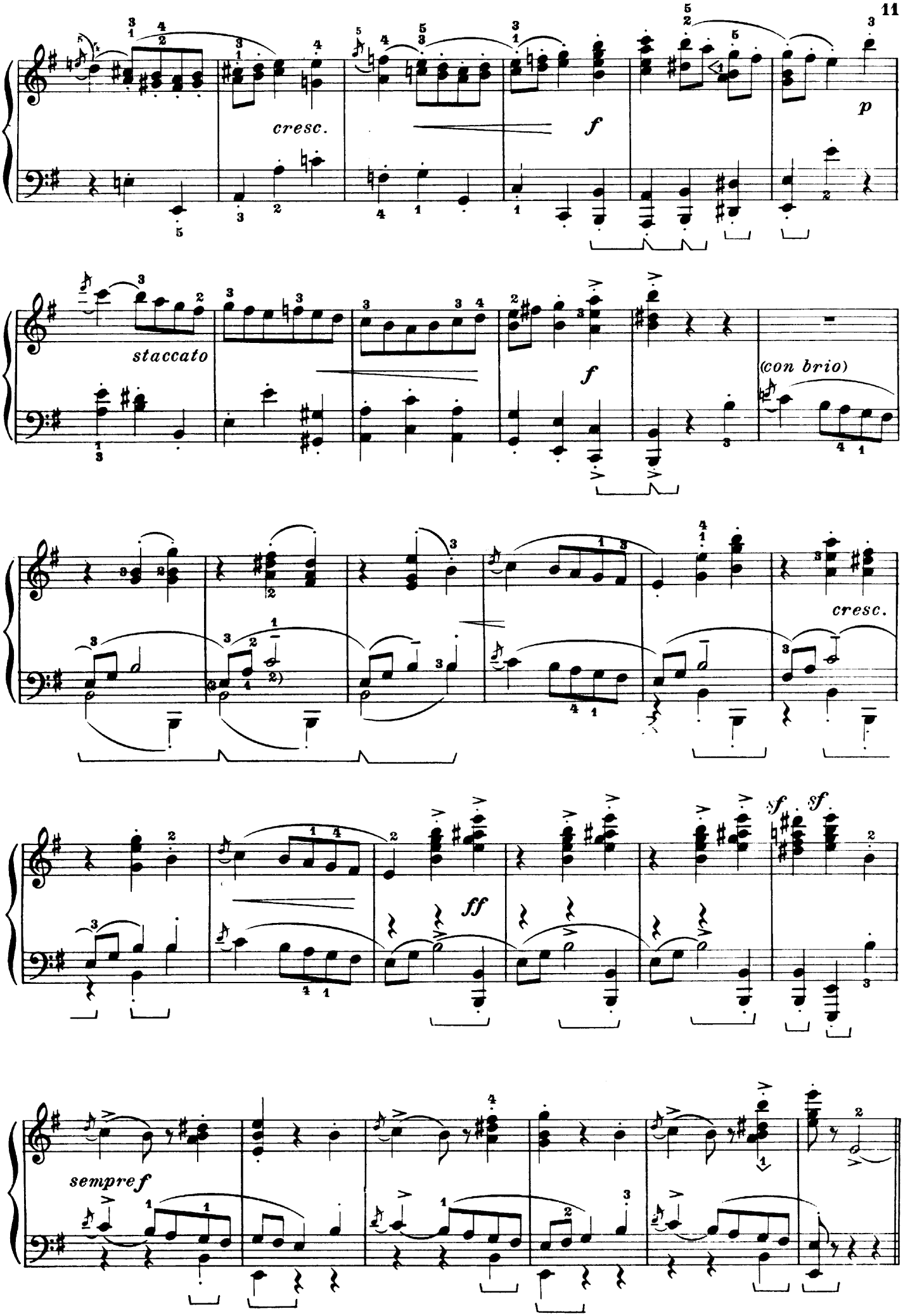
a) Per mani piccole.
a) *Pour les petites mains.*

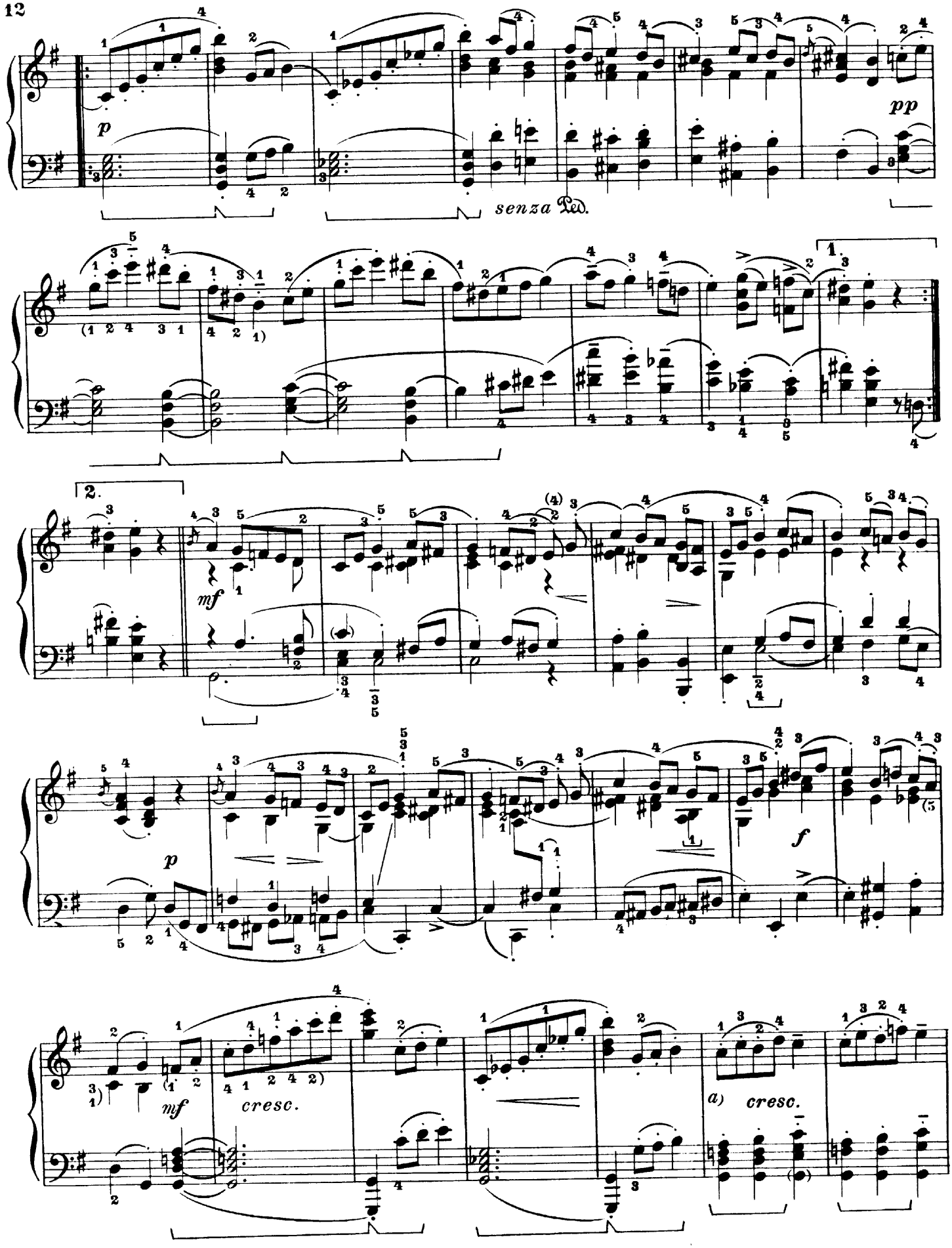
a) *Para manos pequeñas*
a) For small hands.


(agitato)
cresc.
sf
f
sf
ff
dim.
p
dim.
p
m.s.
m.d.
dolcissimo
p
pp
ten.
p
pp
rall.
p
pp

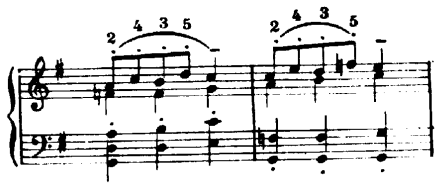
Allegretto
(in carattere di danza)

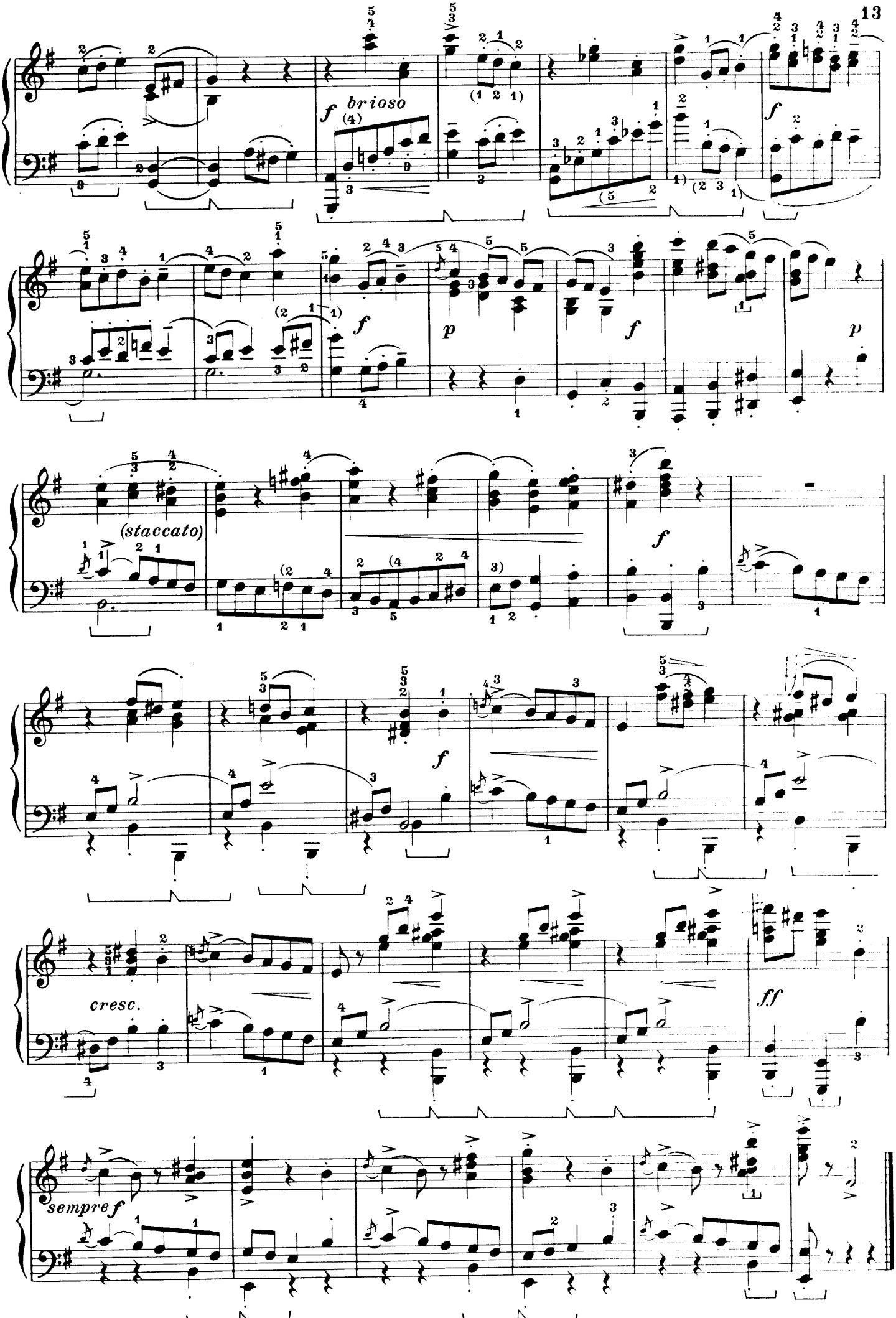


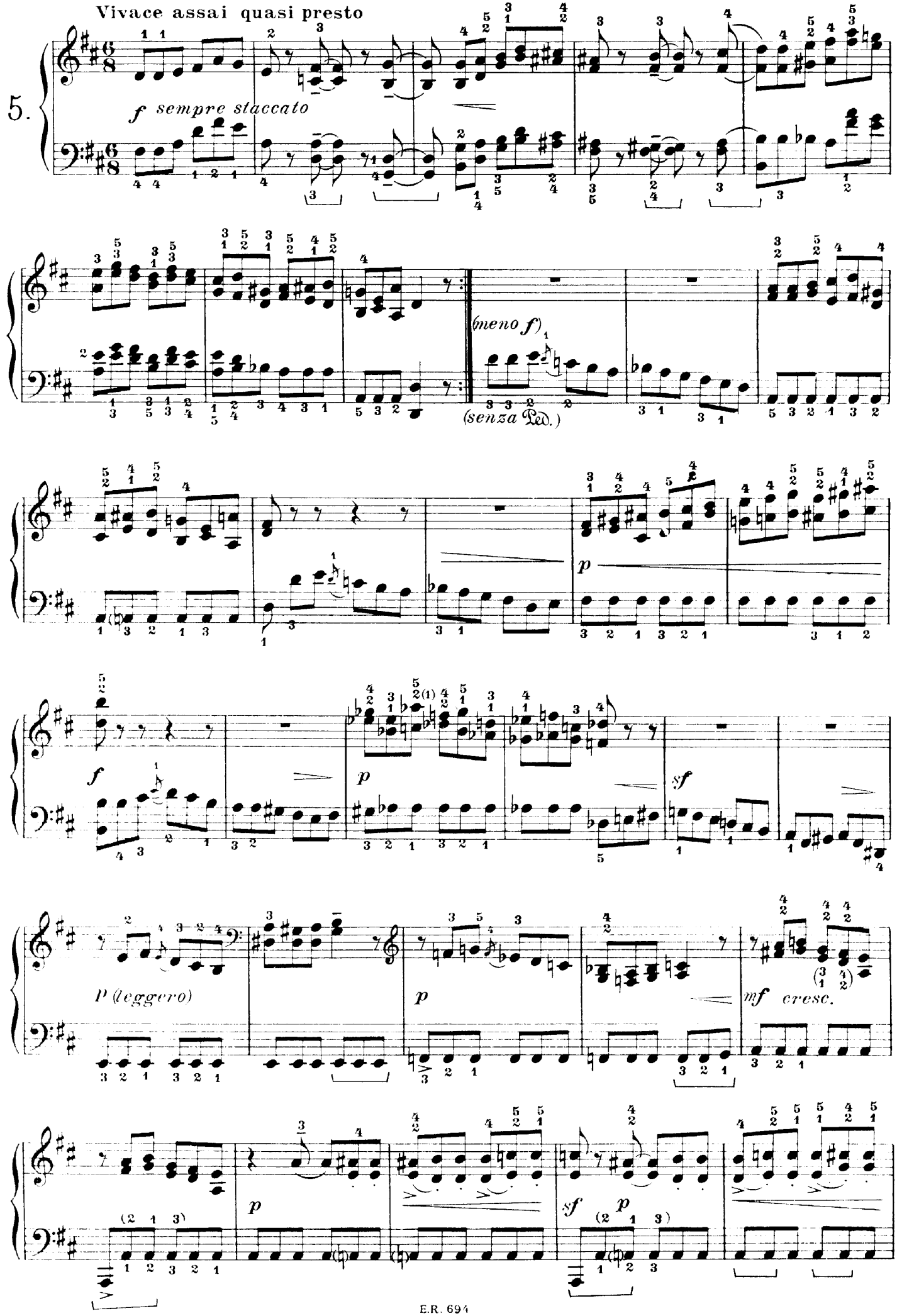

cresc.
f
p
staccato
f
(con brio)
cresc.
ff
sf sf
sempre f

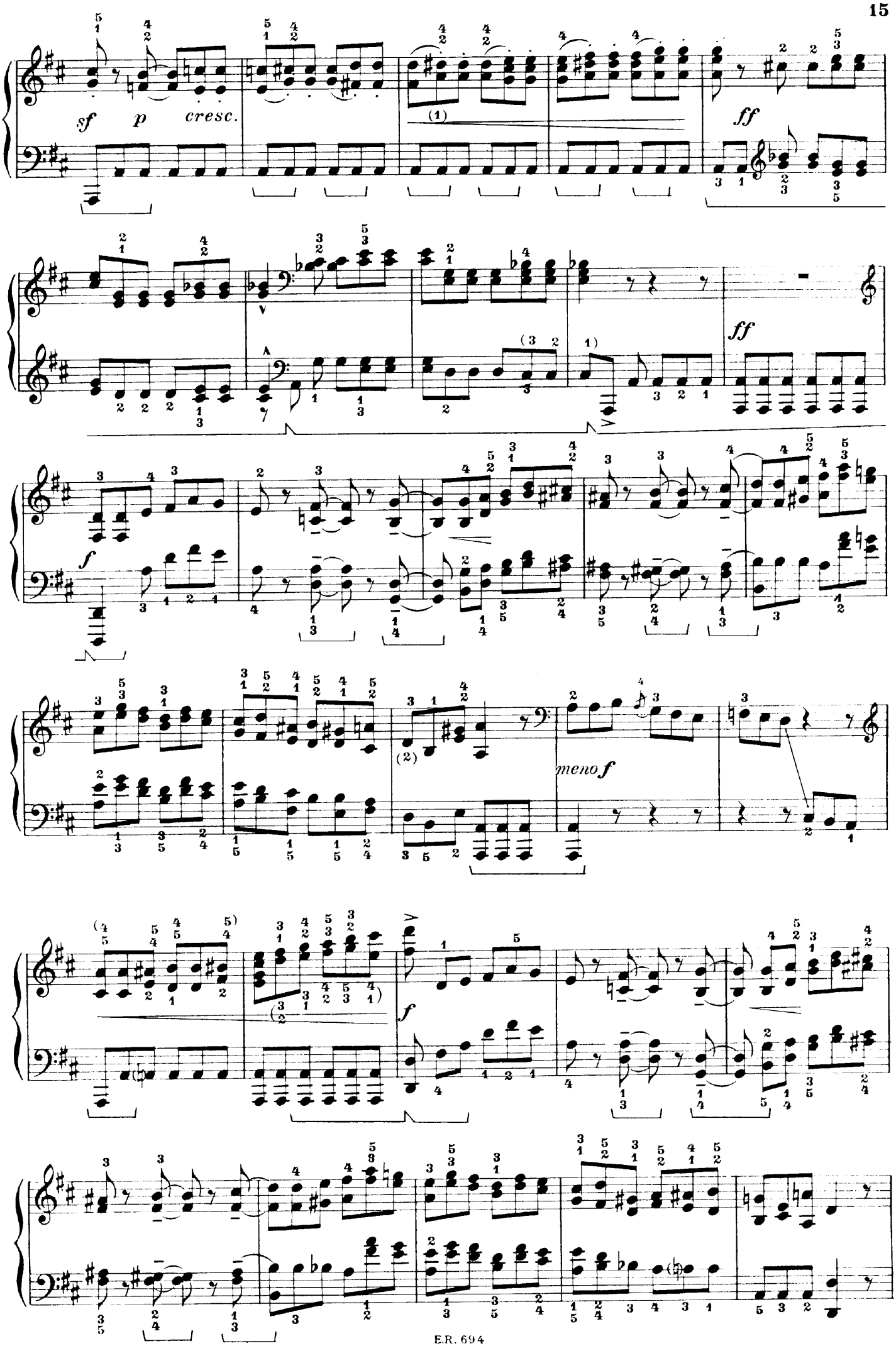


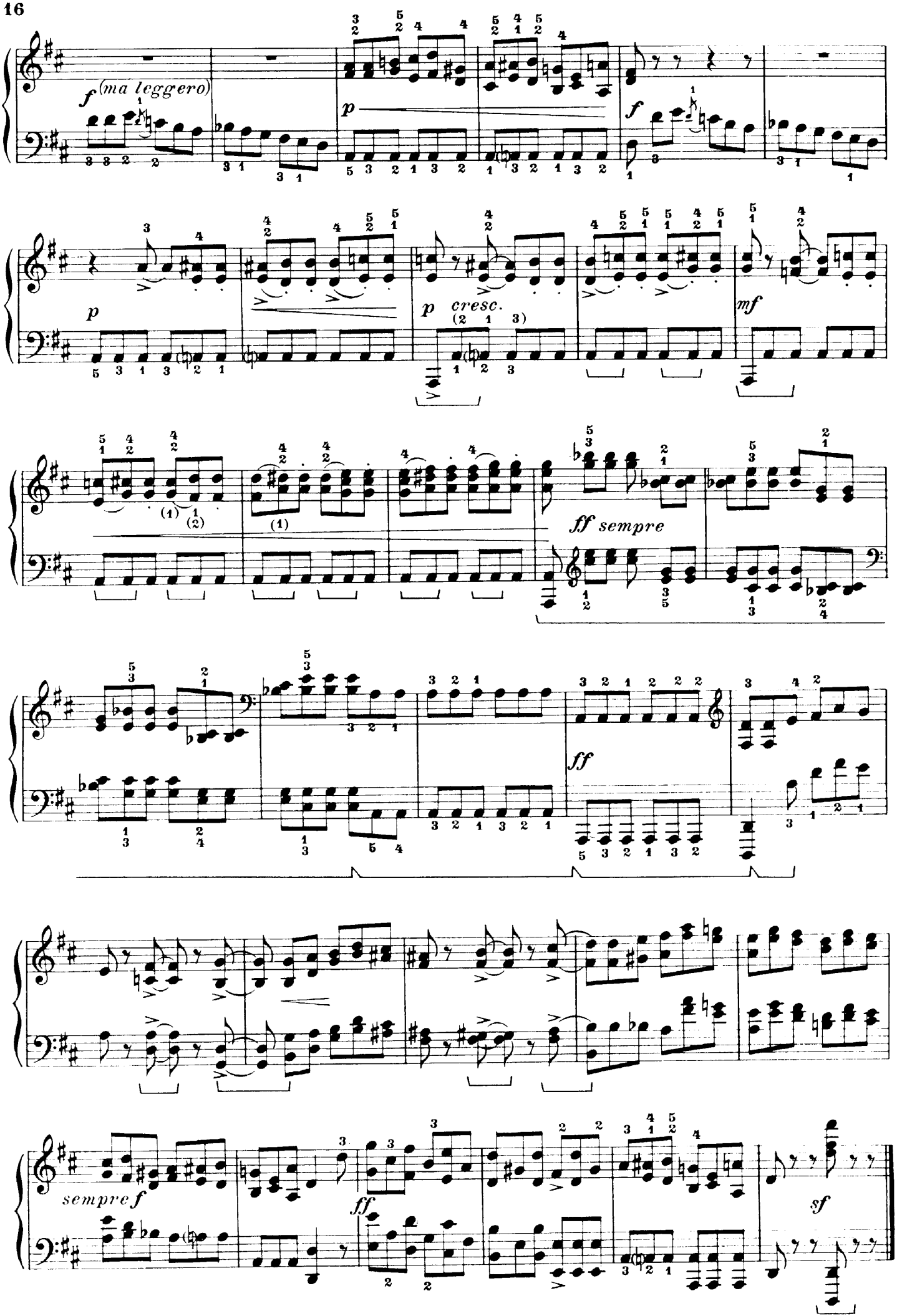
a) Per mani piccole.
a) *Pour les petites mains.*
a) *Para manos pequeñas.*
a) For small hands.




f brioso
f
p
f
p
(staccato)
f
f
cresc.
ff
sempre f


Vivace assai quasi presto
5.
f sempre staccato
(meno f)
(senza Ped.)
p
f
p
sf
p (leggero)
p
mf cresc.
p
sf p


sf
p
cresc.
ff
ff
f
meno f
f


f (ma leggero)
p
f
p
p cresc.
mf
ff sempre
ff
ff
sempre f
sf

Moderato
(in carattere d'un Corale)

6.

p (rigorosamente legato)

p

(poco agitato)

sf

(calmo)

p

(poco agitato)

f — *p calmo*

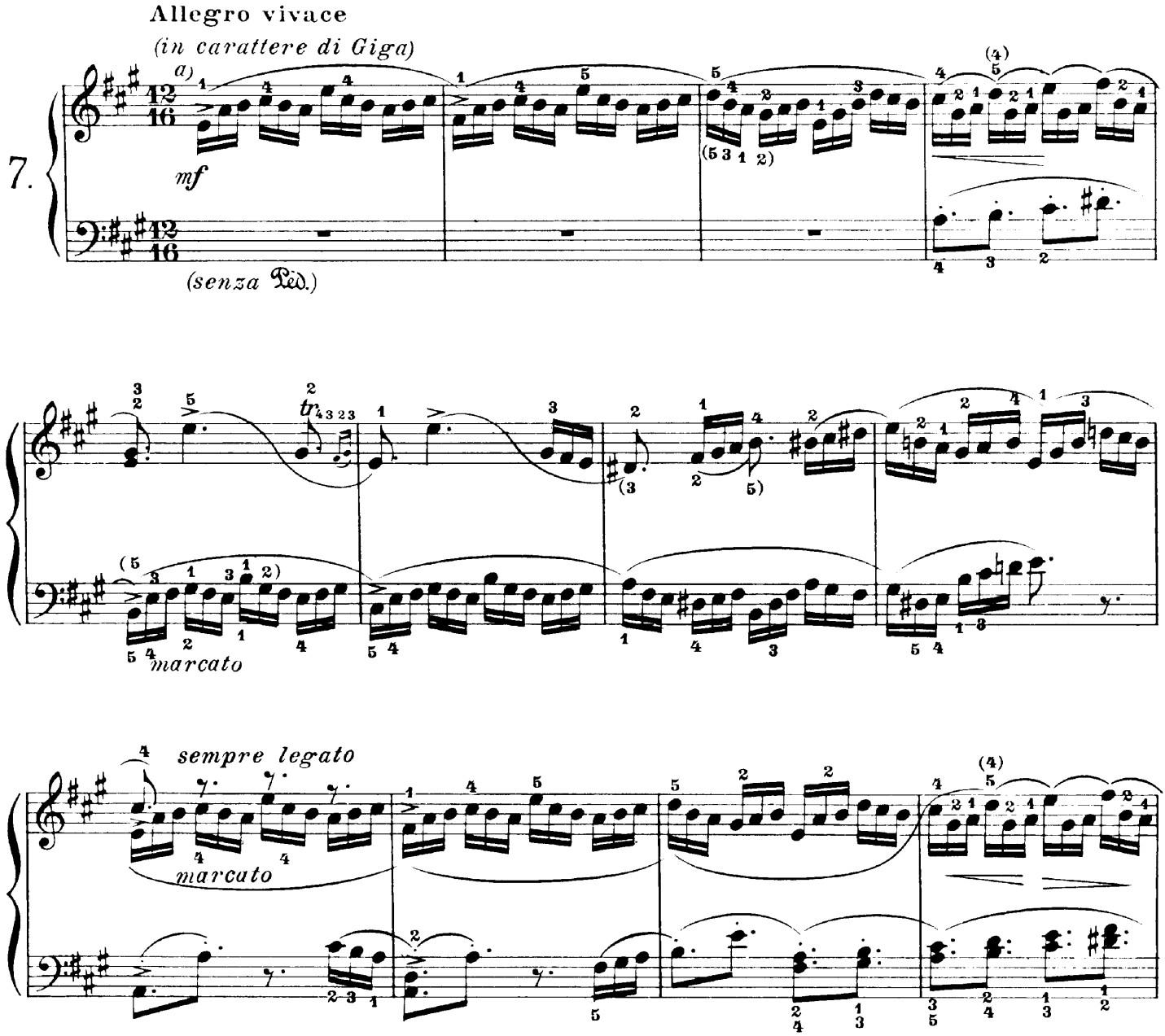
dim:.....

un poco rall.

.....

pp a tempo

1 C.

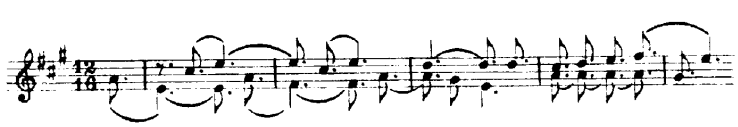


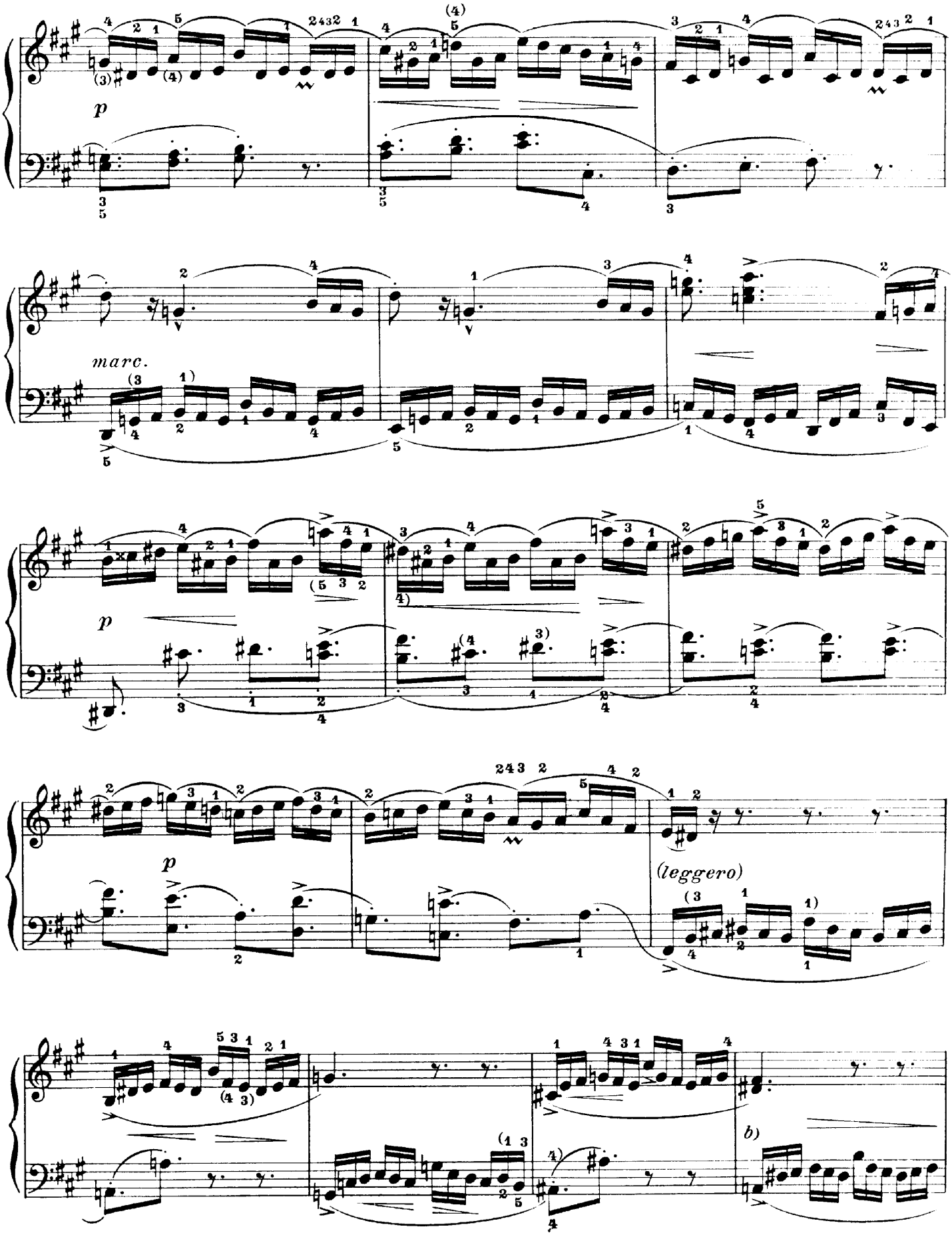
a) Un tocco costantemente *non legato* si addice meglio al carattere *claricembalistico* di questo componimento. L'Autore stesso, negli anni della sua maturità, preferiva questa maniera d'esecuzione. Il revisore perciò, senza mutare l'indicazione originale del testo, crede far bene consigliandola all'esecutore. Per quanto riguarda l'interpretazione del tema principale e dei suoi valori ritmici il revisore consiglia di tener presente questa riduzione scheletrica a due voci con l'aggiunta d'un suono in levare:

a) Un touché constamment non legato *se prête davantage au caractère* claveciniste *de cette composition. L'Auteur lui-même, dans les années de la maturité, préférait cette maniere d'exécution. C'est pourquoi le réviseur, sans changer l'indication originale du texte, croit devoir la conseiller à l'exécutant. Pour ce qui concerne l'interprétation du thème principal et de ses valeurs rythmiques, le réviseur conseille de tenir compte de cet arrangement schématique à deux voix avec l'adjonction d'un son en levé:*

a) Una pulsación constantemente non ligada *corresponde mejor al caracter* clavecinistico *de esta composición. El mismo Autor, en sus últimos años, preferia esta manera de ejecución. El revisor por lo tanto sin cambiar las indicaciones originales del texto, cree aconsejar bien. Por cuanto se refiere a la interpretación del tema principal y de sus valores rítmicos aconseja el revisor tener presente esta reducción esqueletica a dos voces con la adición de un sonido alzando:*

a) A touch constantly *non legato* is better adapted to the harpsichord character of this composition. The Composer himself, in the years of his maturity, preferred this way of execution, therefore the revisor, without changing the original indication of the text thinks well to advise same to the executant. Regarding the interpretation of the principal theme and its rhythmic values, the revisor advises to keep in mind this outlined arrangement of two voices with the addition of a higher sound:

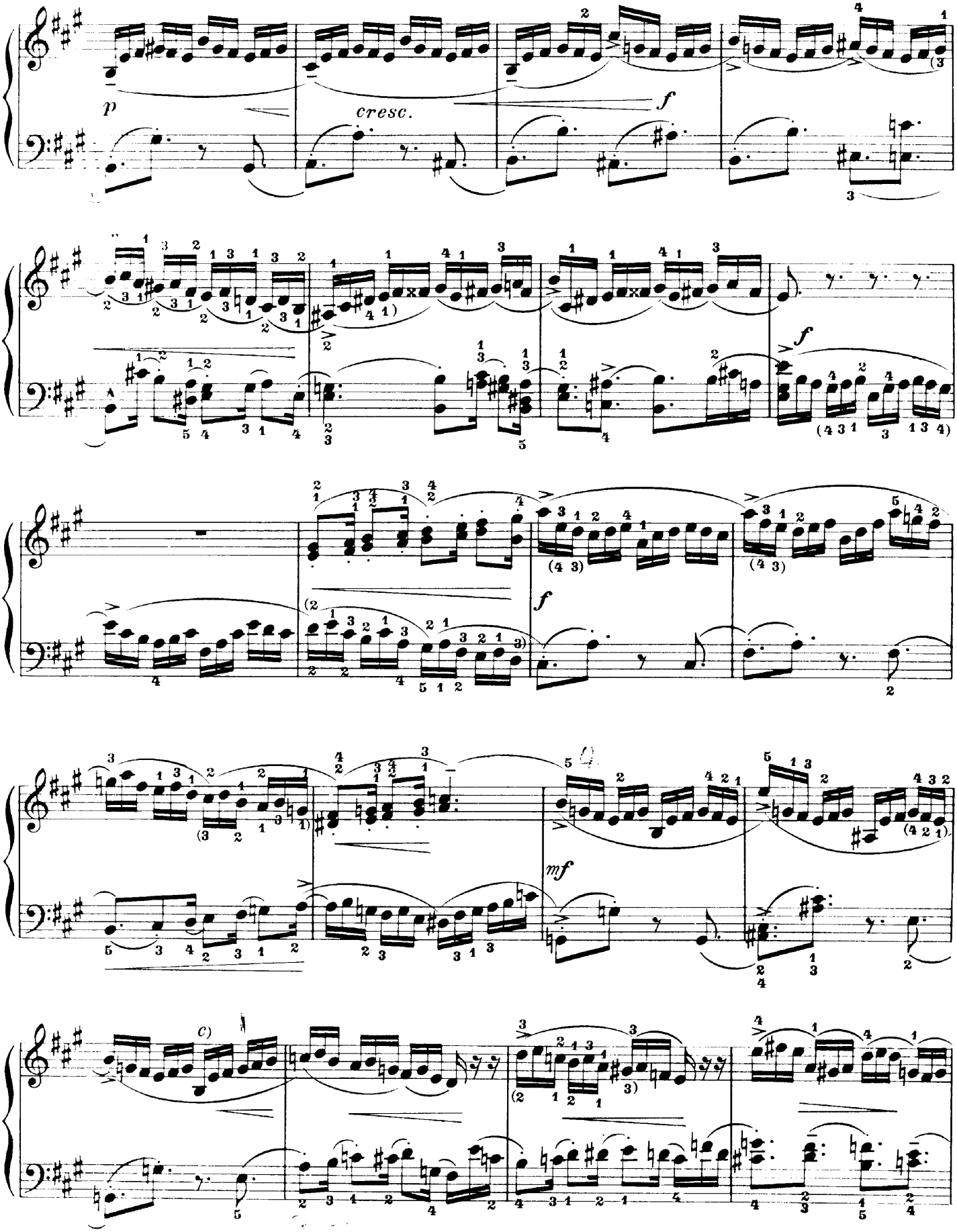




b) Diverse diteggiature per questo e analoghi passaggi. *b*) *Diferentes digitaciones para este pasajes análogos.*

b) *Différents doigtés pour ce passage et d'autres analogues.* *b*) Various fingerings for this and similar passages.

5 4 3 2 3 4 1 2 3 4 3 2
5 3 1 2 3 4 1 2 3 4 3 1
5 2 1 2 3 4 1 2 1 3 2 1

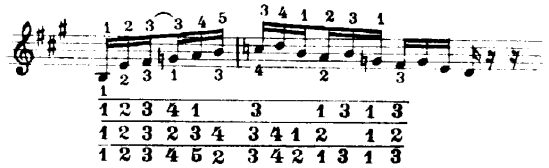


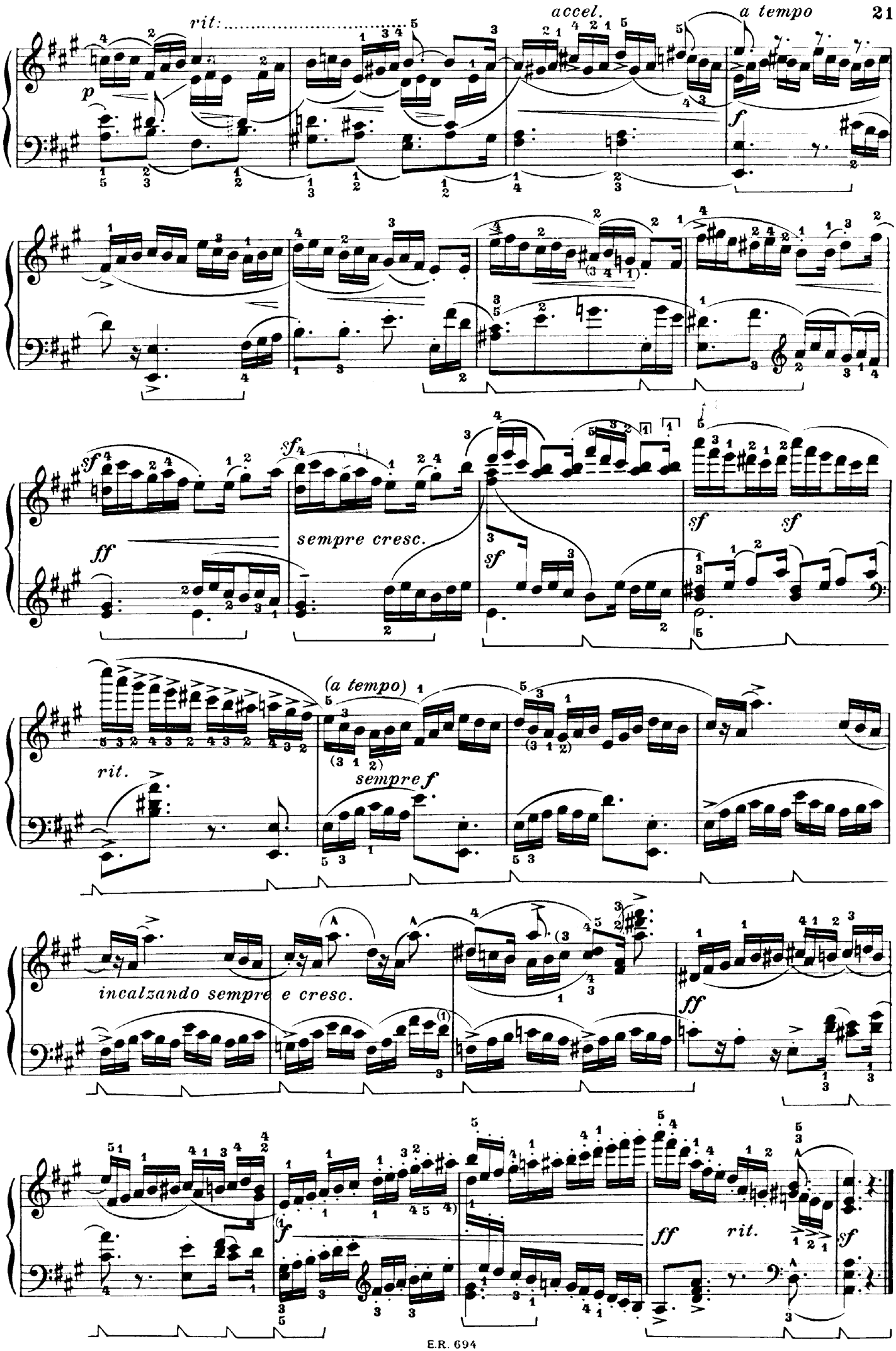
c) Alcune diteggiature per questo passaggio.

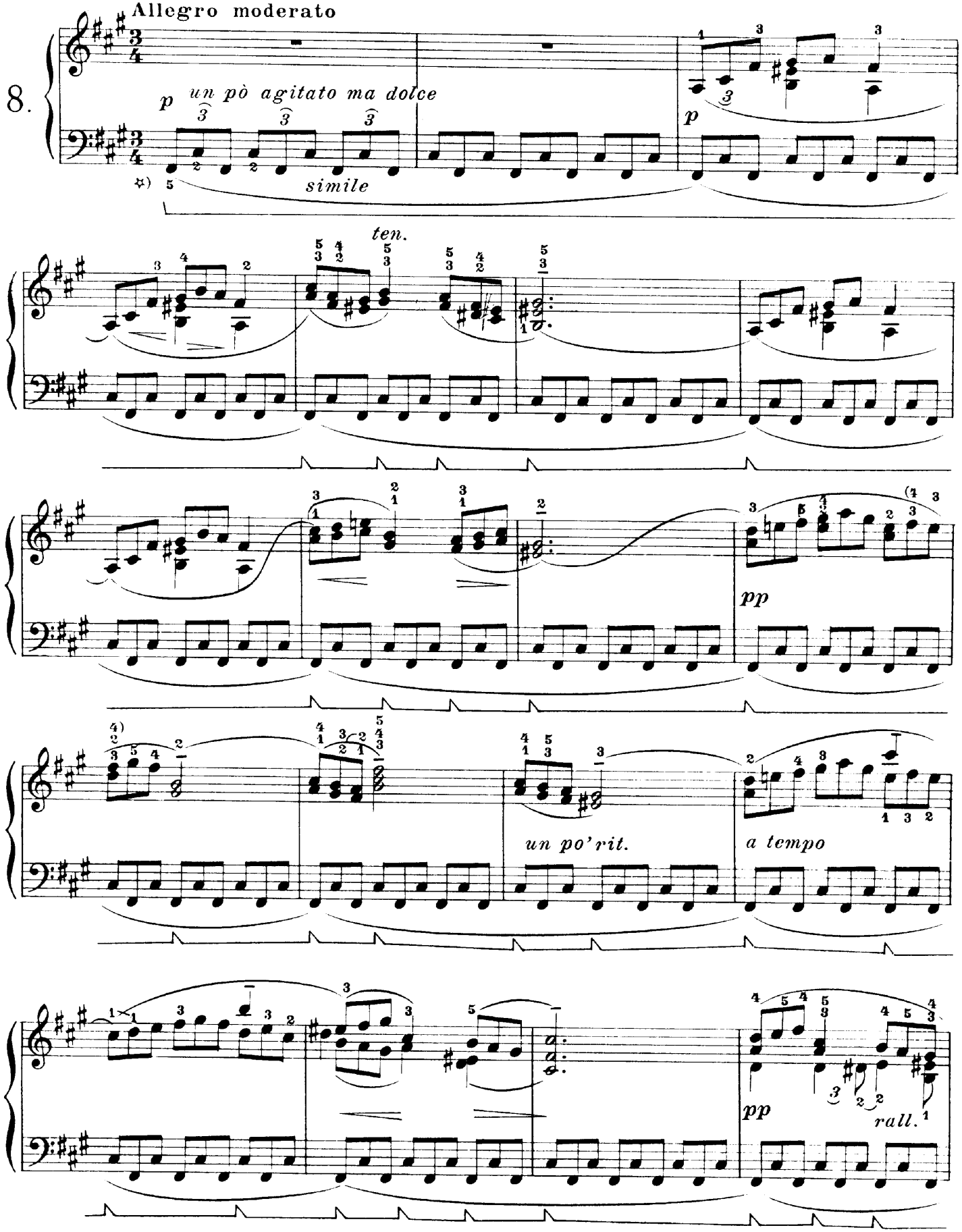
c) *Quelques doigtés pour ce passage.*

c) *Algunas digitaciones para este pasaje.*

c) Some fingerings for this passage.




rit.
accel.
a tempo
p
f
sf
sf
ff
sempre cresc.
sf
sf
sf
(a tempo)
rit.
sempre f
incalzando sempre e cresc.
ff
(f
ff
rit.
sf

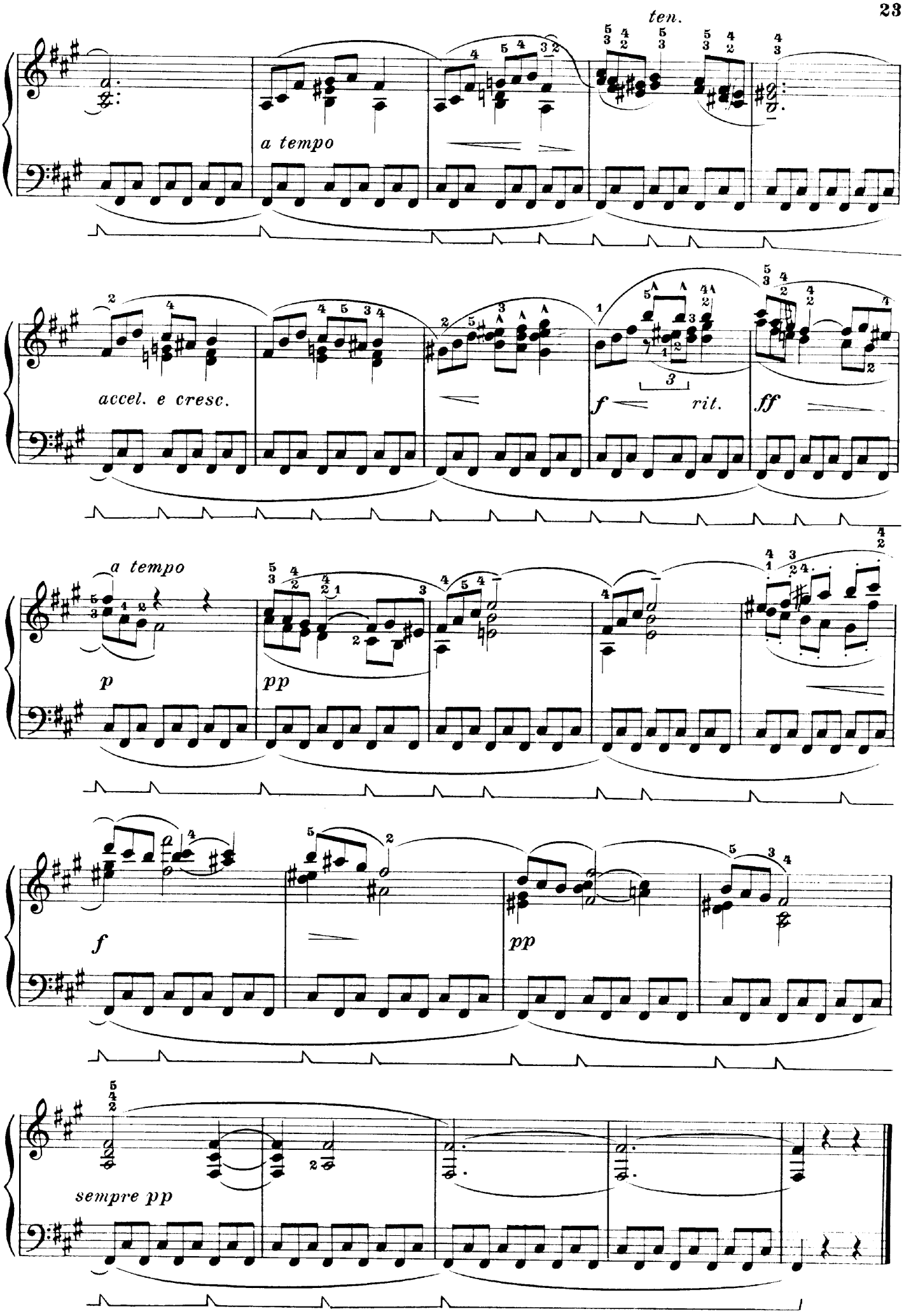


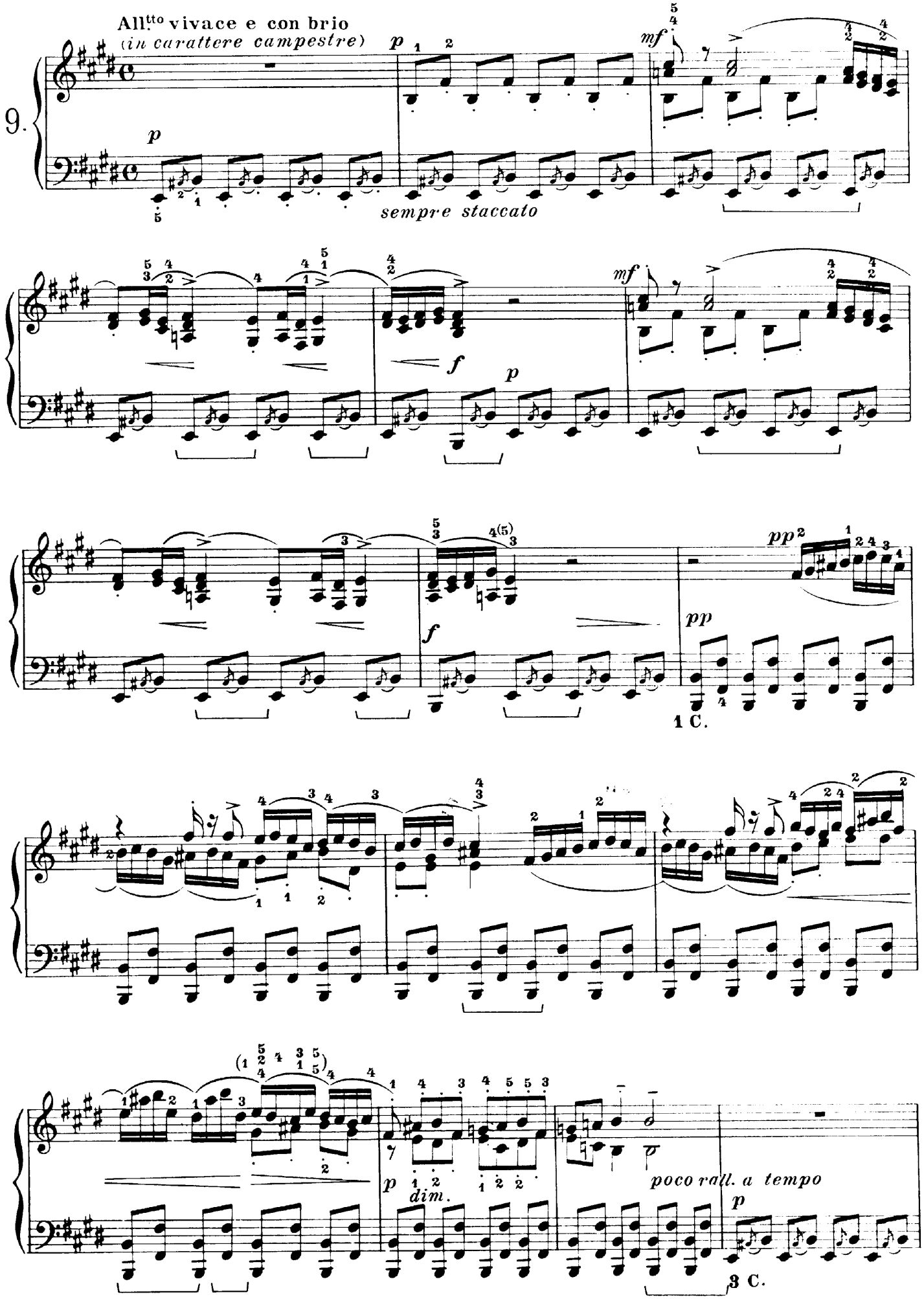
✡) Il pedale sinistro può essere usato senza interruzione per tutto il componimento. Gli scambi nel pedale destro siano fatti rapidamente senza percettibili interruzioni.

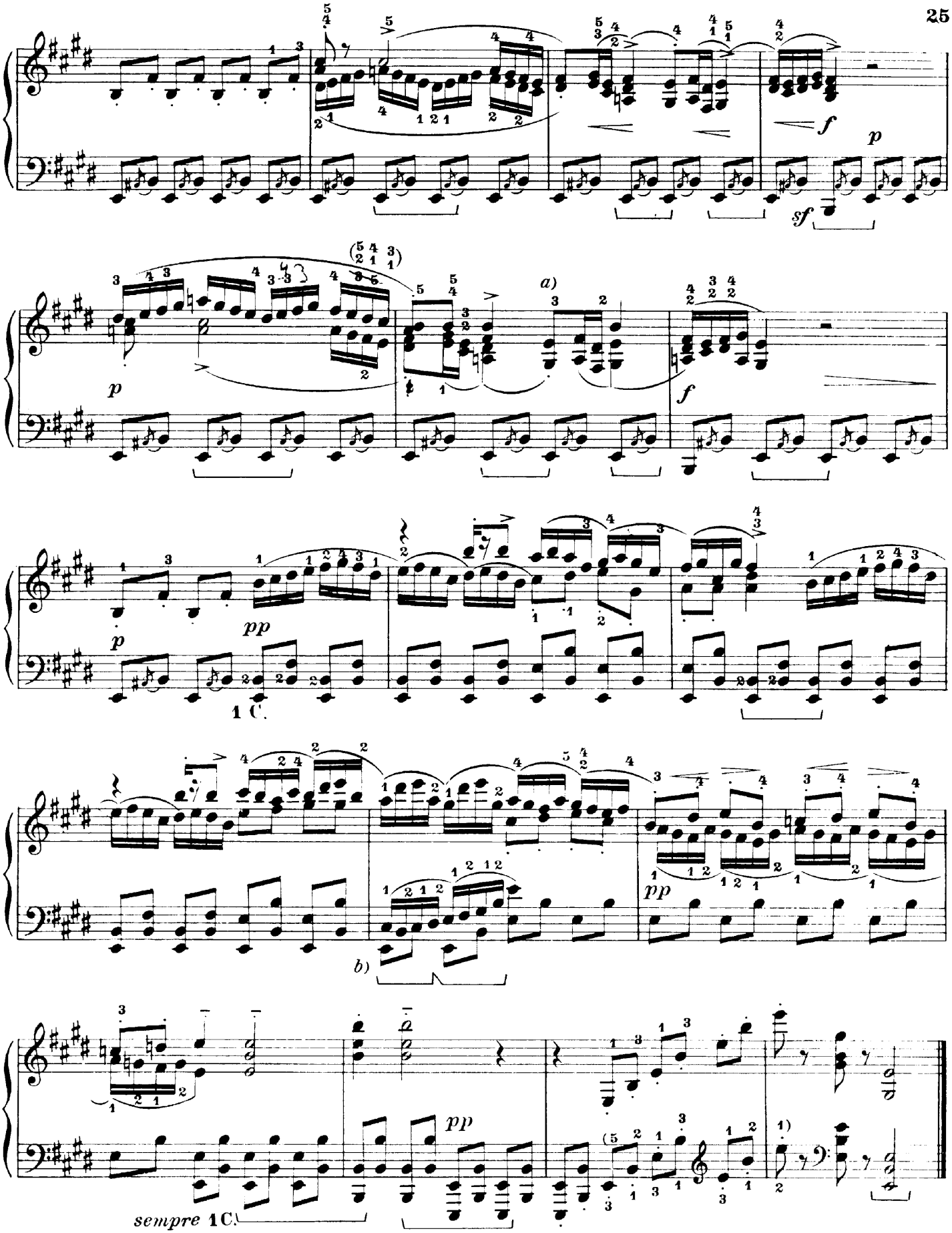
✡) *La pédale gauche peut être employée sans interruption pendant toute la composition. Dans l'emploi de la pédale droite on évitera autant que possible de laisser percevoir les interruptions.*

✡) *El pedal ijquierdo se puede usar sin interrupcion durante toda la piesa. Los cambios de pedal derecho se haran rapidamente sin interrupciones perceptibles.*

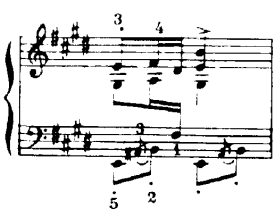
✡) **The left pedal can be used without interruption for the whole composition. The changes of the right pedal must be made rapidly without perceptible interruptions.**


ten.
a tempo
accel. e cresc.
f
rit.
ff
a tempo
p
pp
f
pp
sempre pp

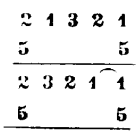

All.tto vivace e con brio
(in carattere campestre)
9.
sempre staccato
1 C.
poco rall. a tempo
3 C.

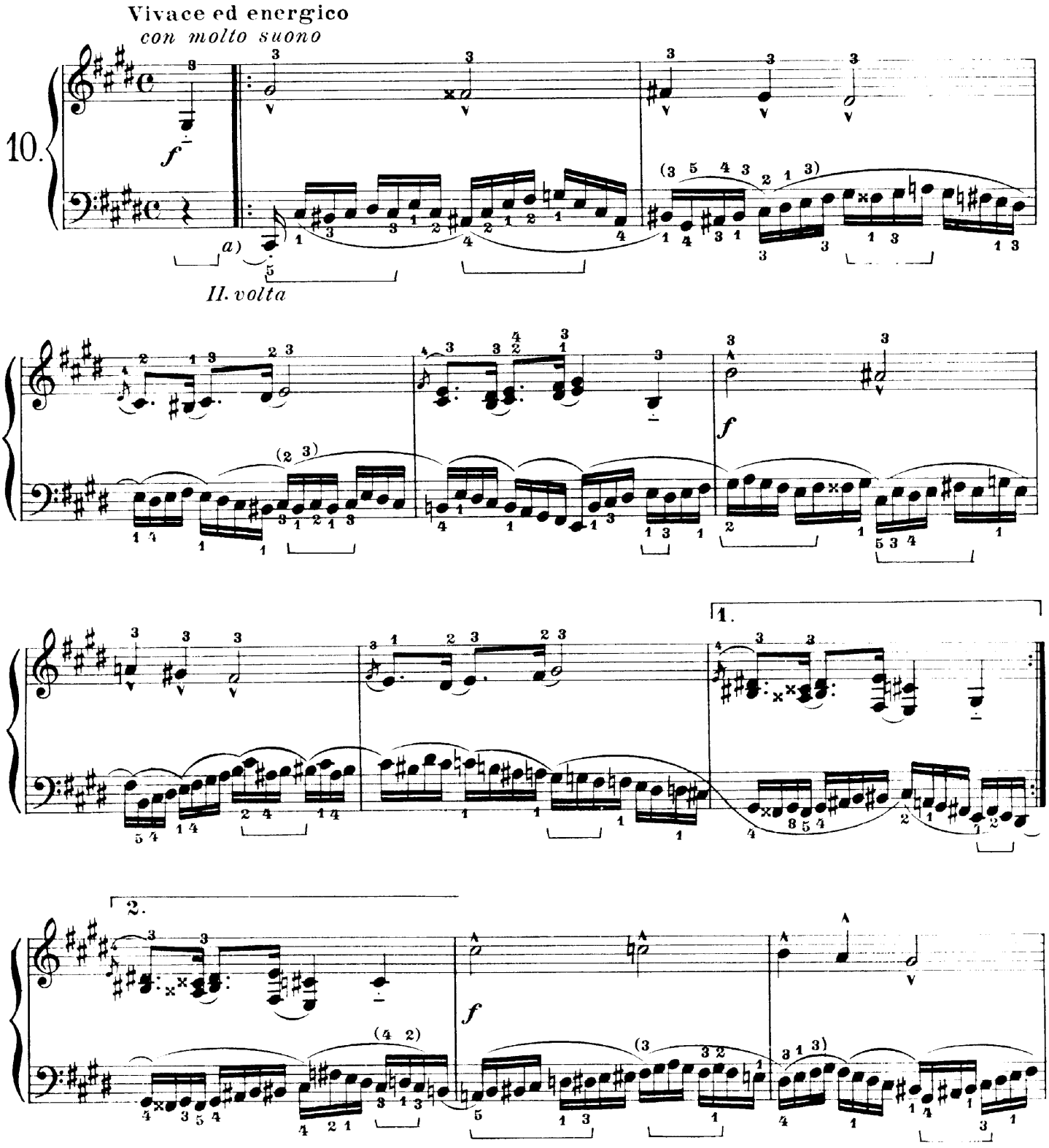


a) Oppure a) O bien
a) Ou bien a) Or



b) Oppure b) O bien
b) Ou bien b) Or



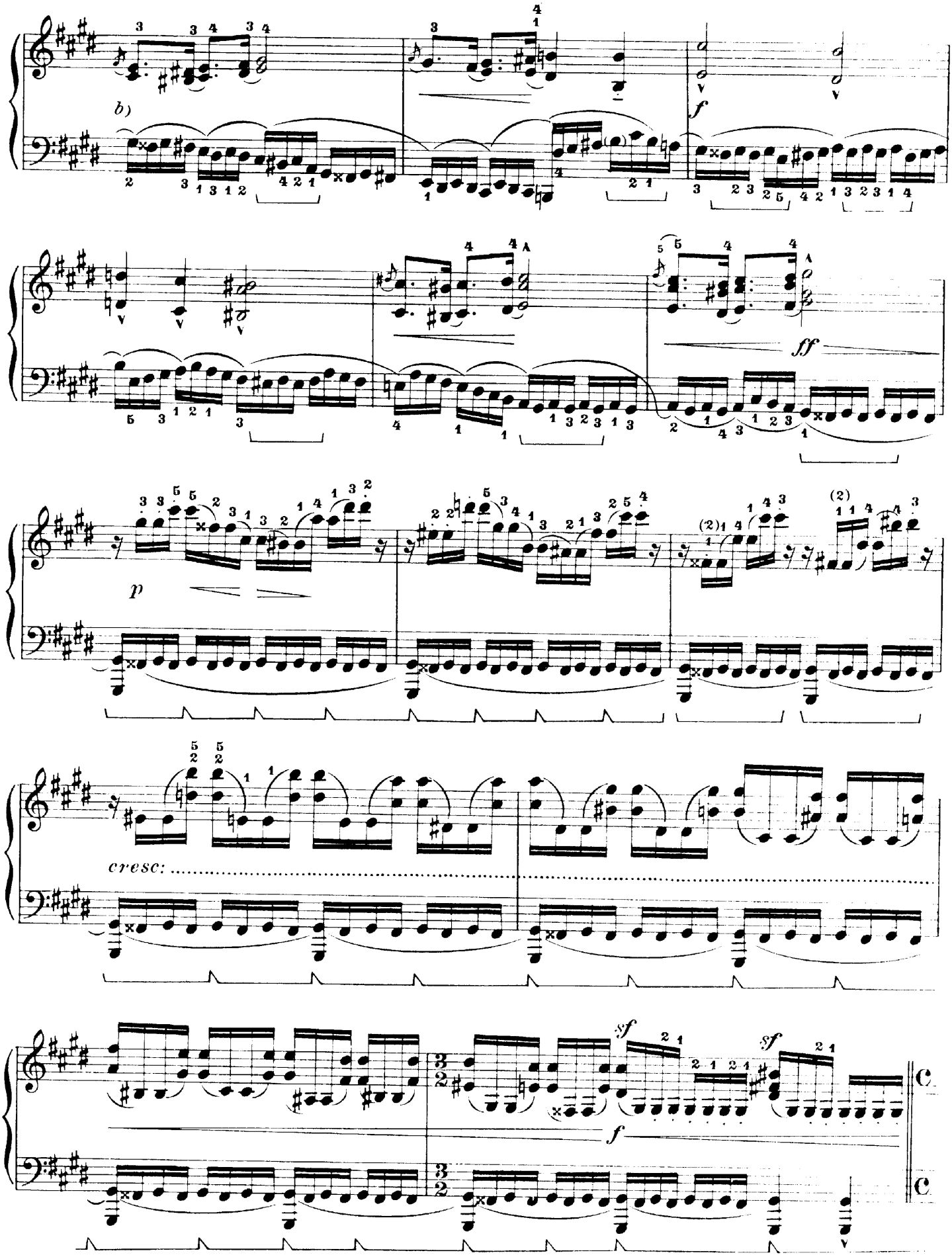


a) Conviene eseguire la mano sinistra con tocco robusto e *non legato*. Le legature nel testo indicano soltanto il nesso armonico.

a) *La main gauche jouera avec un touché robuste et* non legato. *Les liaisons dans le texte indiquent seulement le dessin harmonique.*

a) *Conviene ejecutar la mano izquierda con pulsación robusta y* no ligada. *Las ligaduras del texto indican solamente el nexo armónico.*

a) It is convenient to play the left hand with robust touch and *non legato*. The ties in the text only indicate the harmonic ligation.

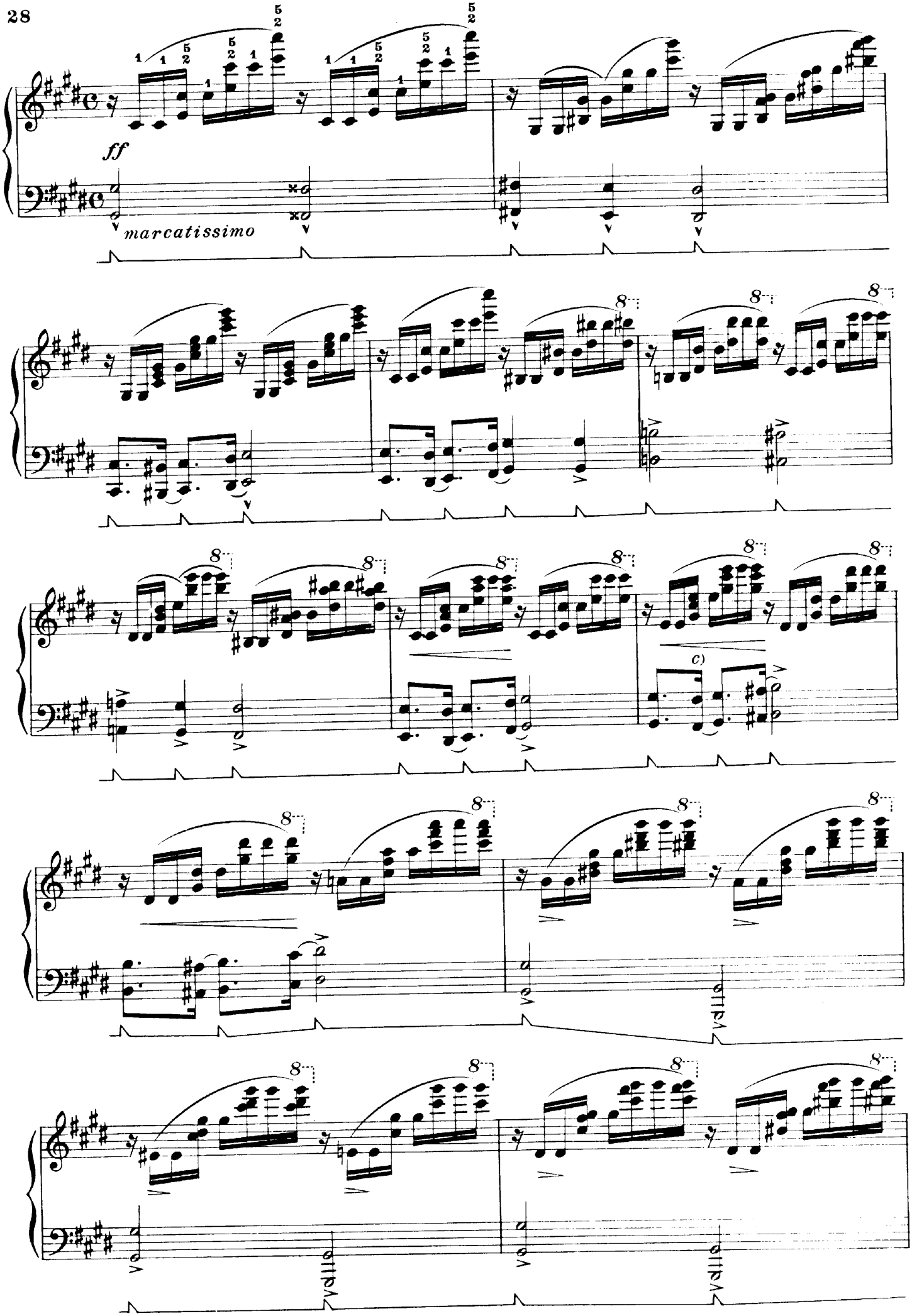


b) Oppure con le seguenti diteggiature:
b) *Ou bien avec les doigtés suivants:*

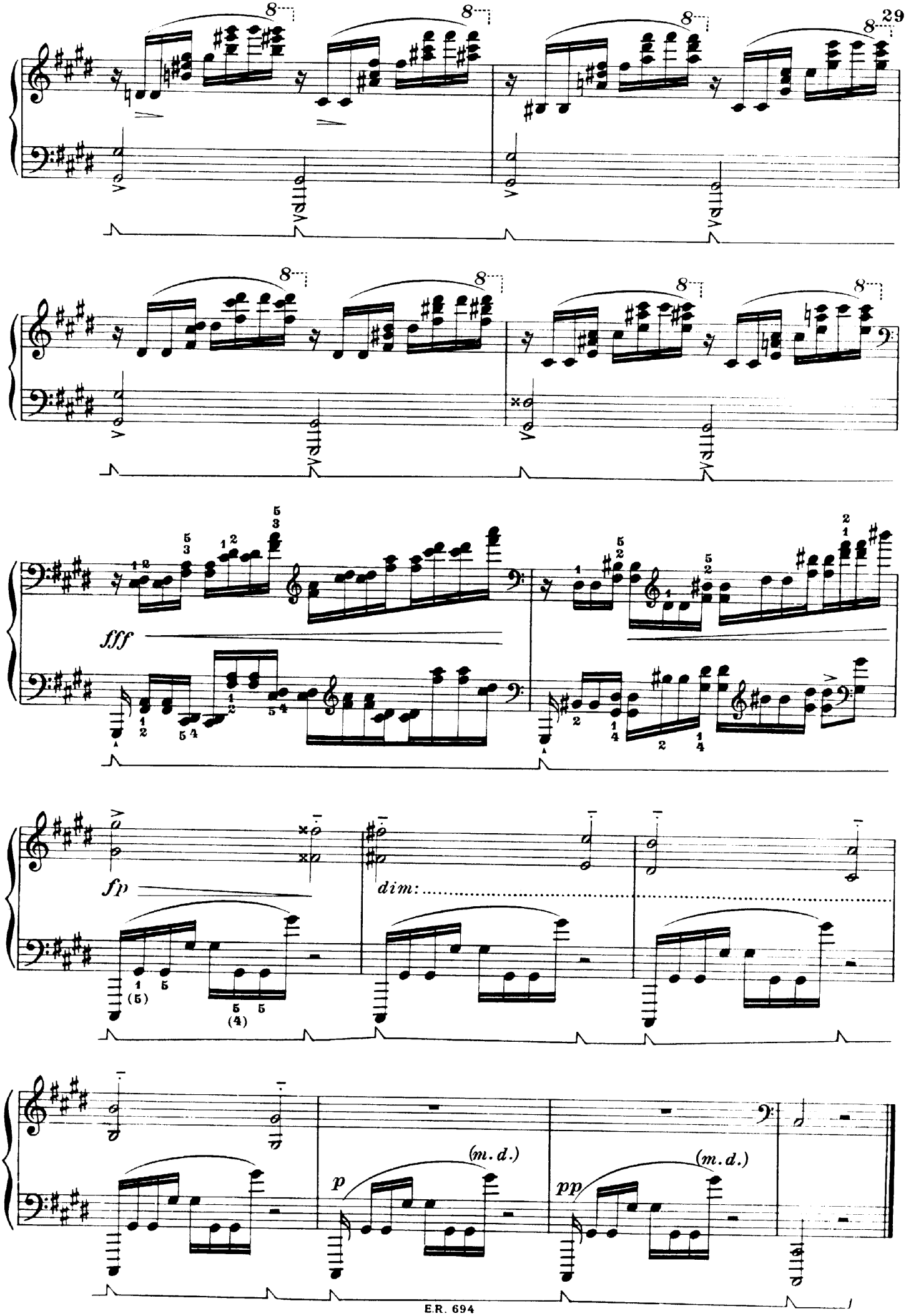
2 3 1 2	3 4 1 2	3 4 1 2	3 4 1 2
1 2 1 3	1 2 1 2	1 2 1 3	1 2 1 3

b) *O bien con las siguientes digitaciones:*
b) Or with the following fingerings:

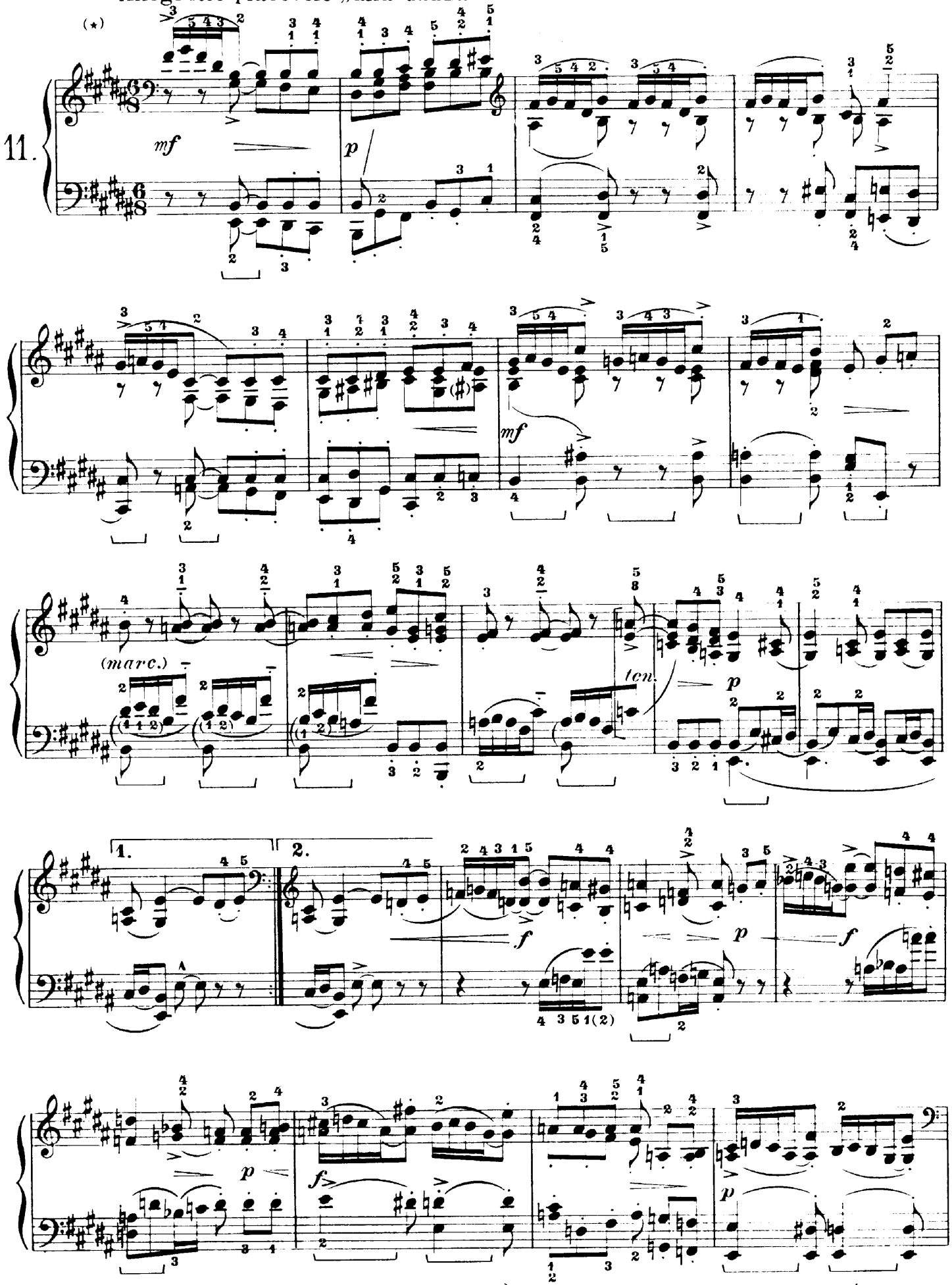
2 3 1 2	3 4 1 2	3 4 1 2	3 4 1 2
1 2 1 3	1 2 1 2	1 2 1 3	1 2 1 3



c) ×?


fff
fp
dim:
p
(m.d.)
pp
(m.d.)

Allegretto piacevole „alla danza"

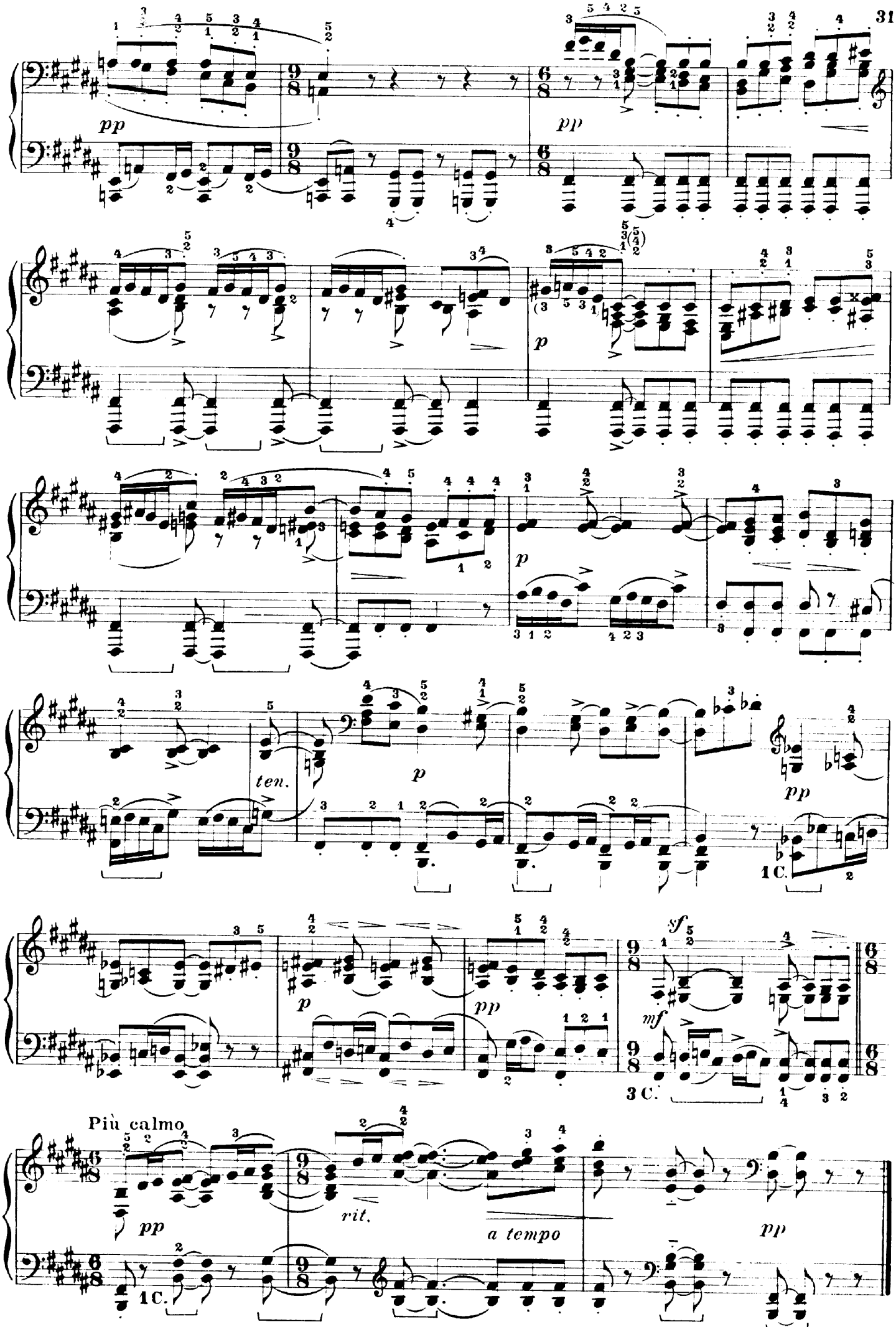


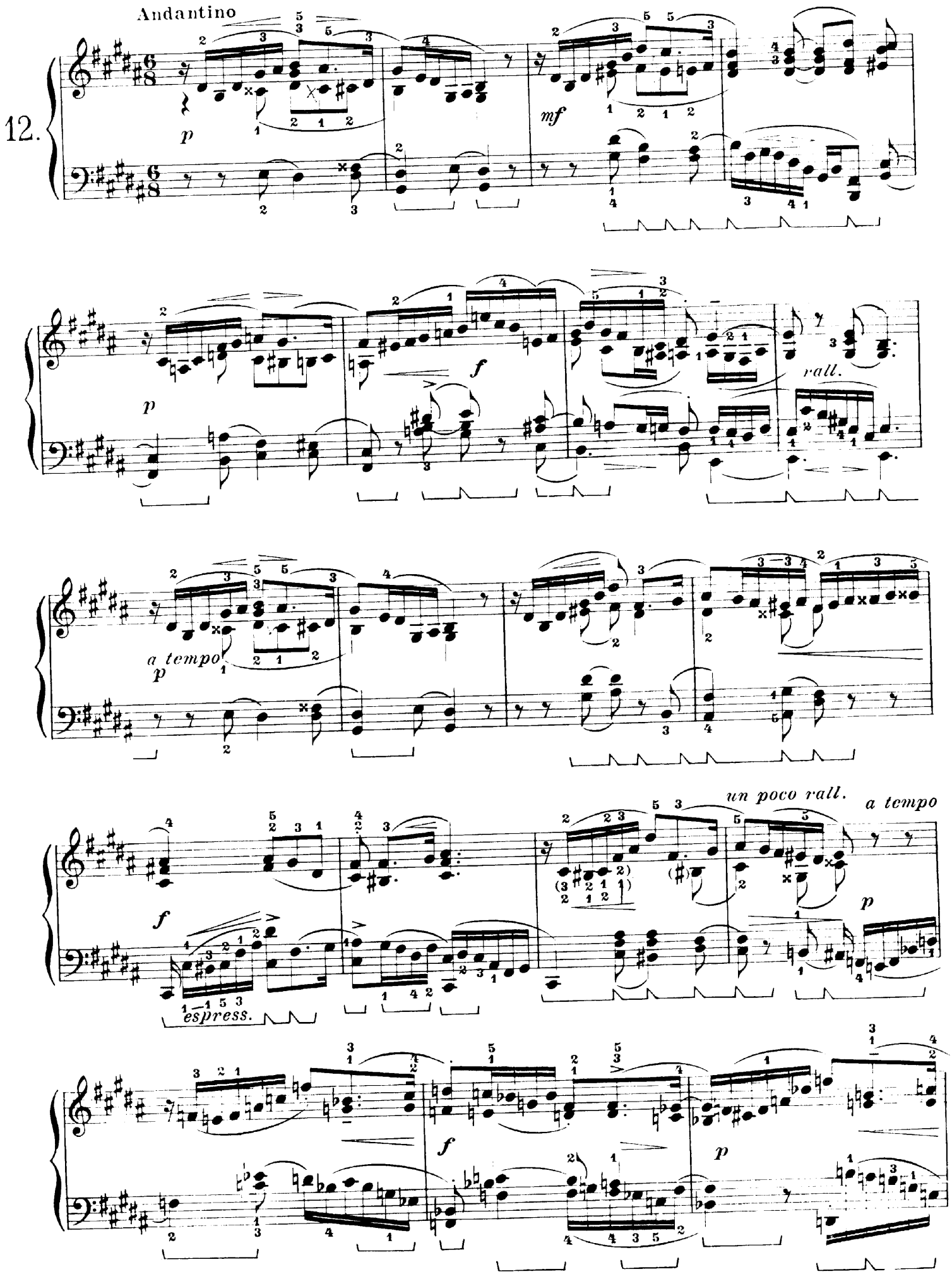
(*) Nella prima edizione manca questa indicazione di tempo, che è proposta dal revisore.

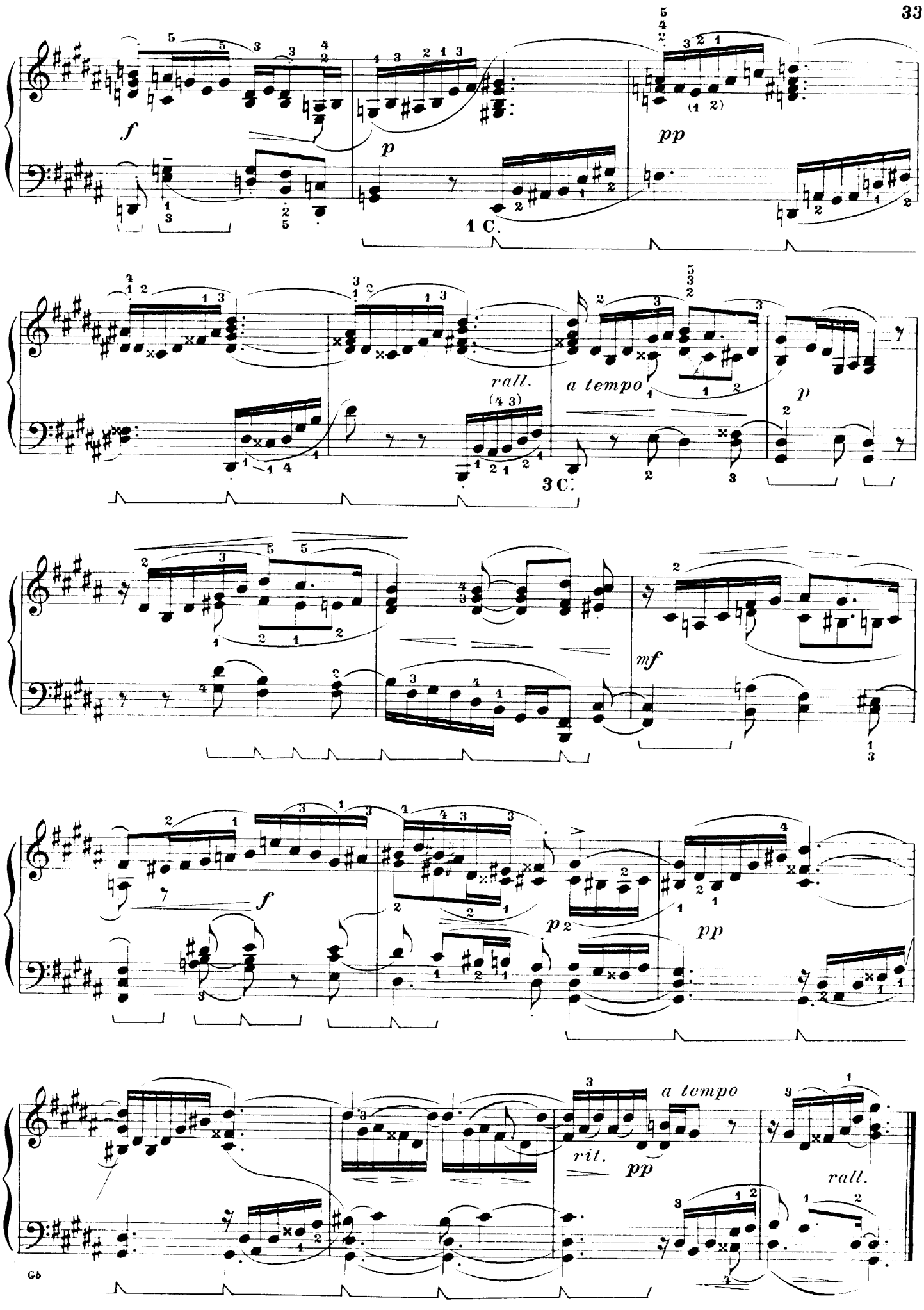
(*) *Dans la première édition cette indication de temps que le réviseur propose ici – manque.*

(*) *En la primera edición falta esta indicación de tiempo que propone el revisor.*

(*) In the first edition this indication of time, which is proposed by the revisor, is missing.


pp
p
ten.
1 C.
sf
mf
3 C.
Più calmo
rit.
a tempo


12.
Andantino
p
mf
f
rall.
a tempo
p
un poco rall.
a tempo
f
espress.
p
f
p


f
p
pp
1 C.
rall.
a tempo
3 C.
p
mf
f
p
pp
a tempo
rit.
pp
rall.

FERRUCCIO BENVENUTO BUSONI

(Gino Tagliapietra)

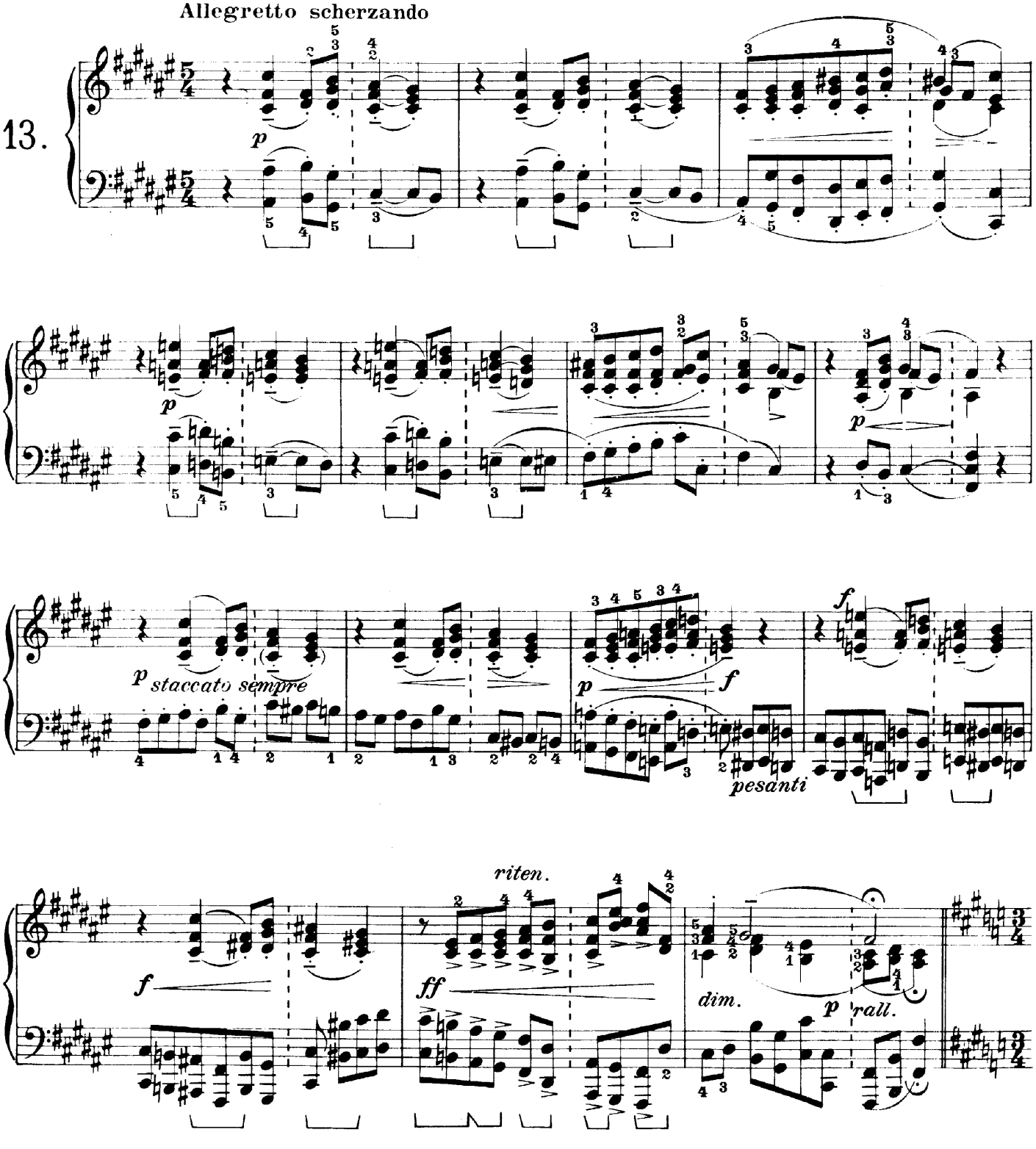
24 PRELUDI

op. 37

(N. 13 a 24)

13.

Allegretto scherzando



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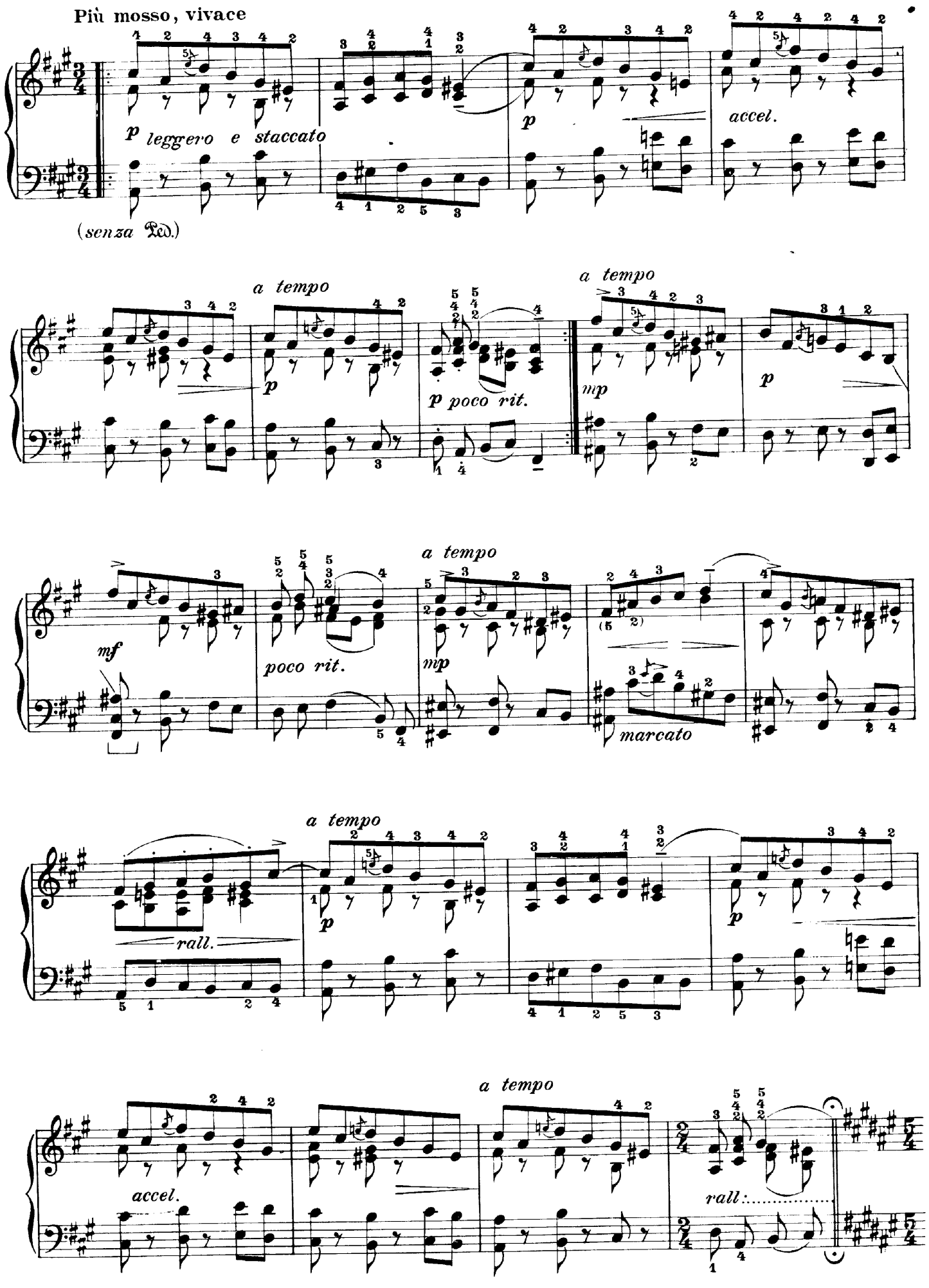
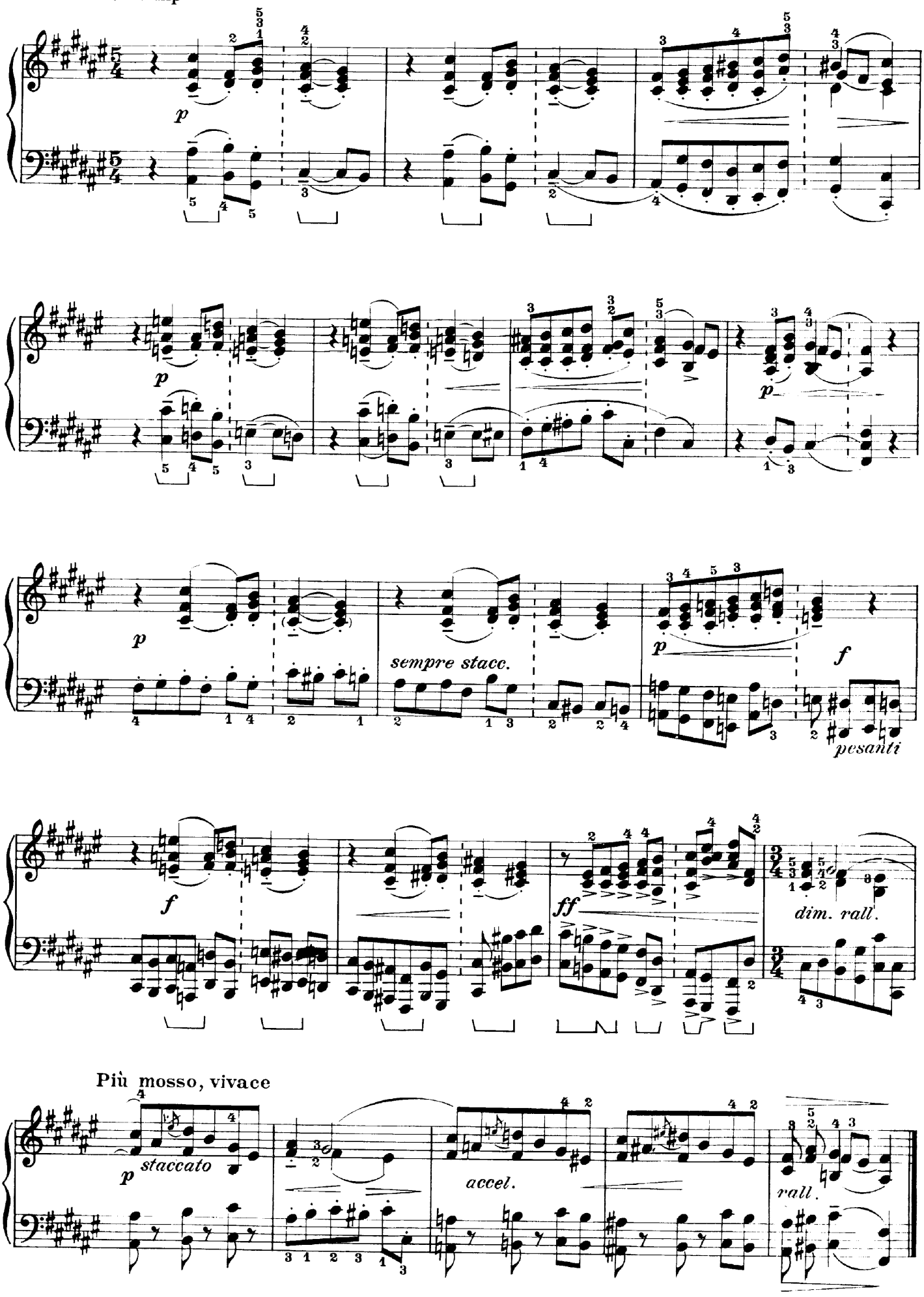

Più mosso, vivace
p leggero e staccato
(senza Ped.)
p
accel.
a tempo
p
p poco rit.
a tempo
mp
p
a tempo
mf
poco rit.
mp
marcato
a tempo
rall.
p
p
a tempo
accel.
rall.

I. Tempo



Più mosso, vivace

14.

Lento *(funebre)*

pp
(quasi timpani)

1 C.

pp

pp

Grave

pp

(a)

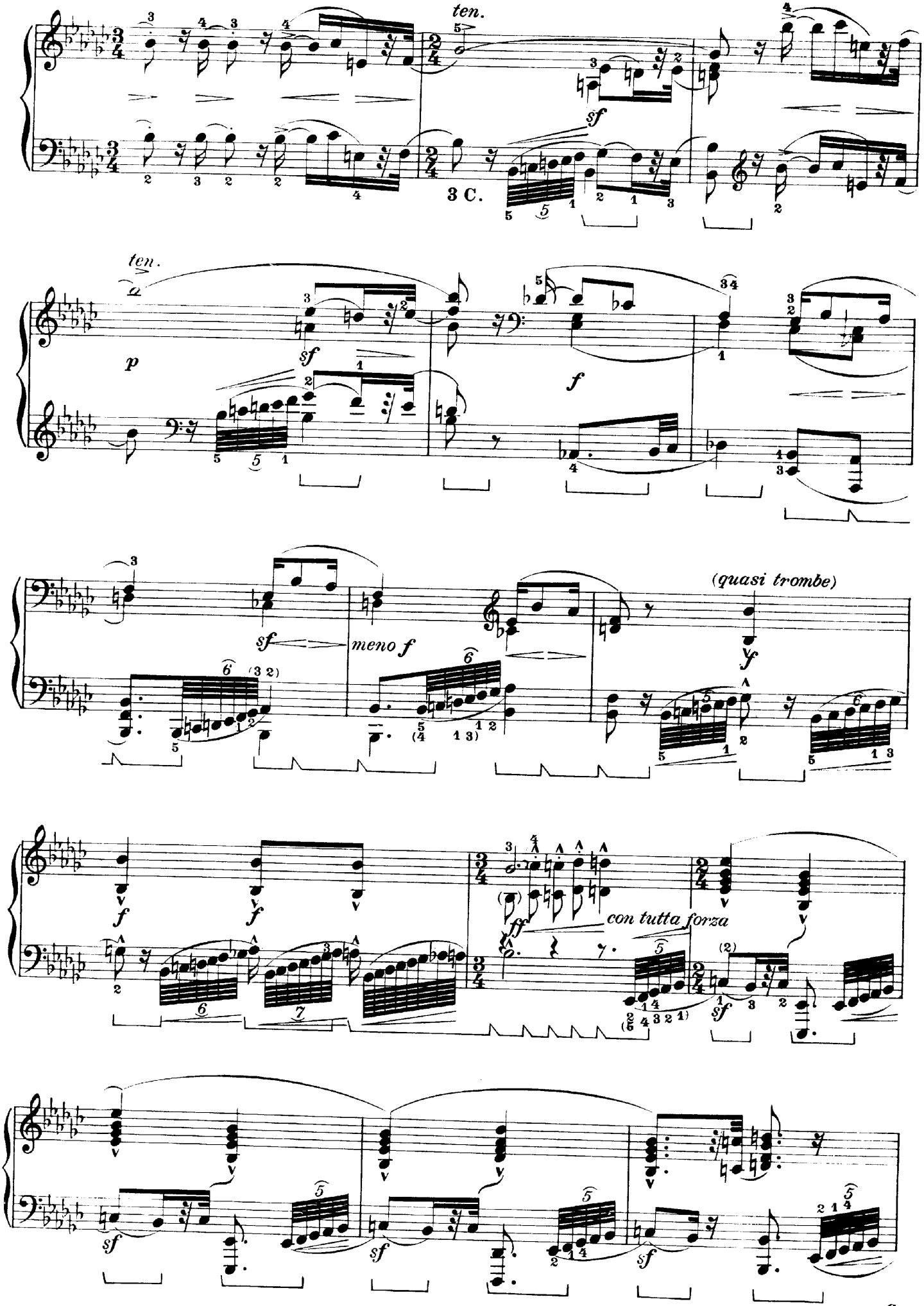
pp

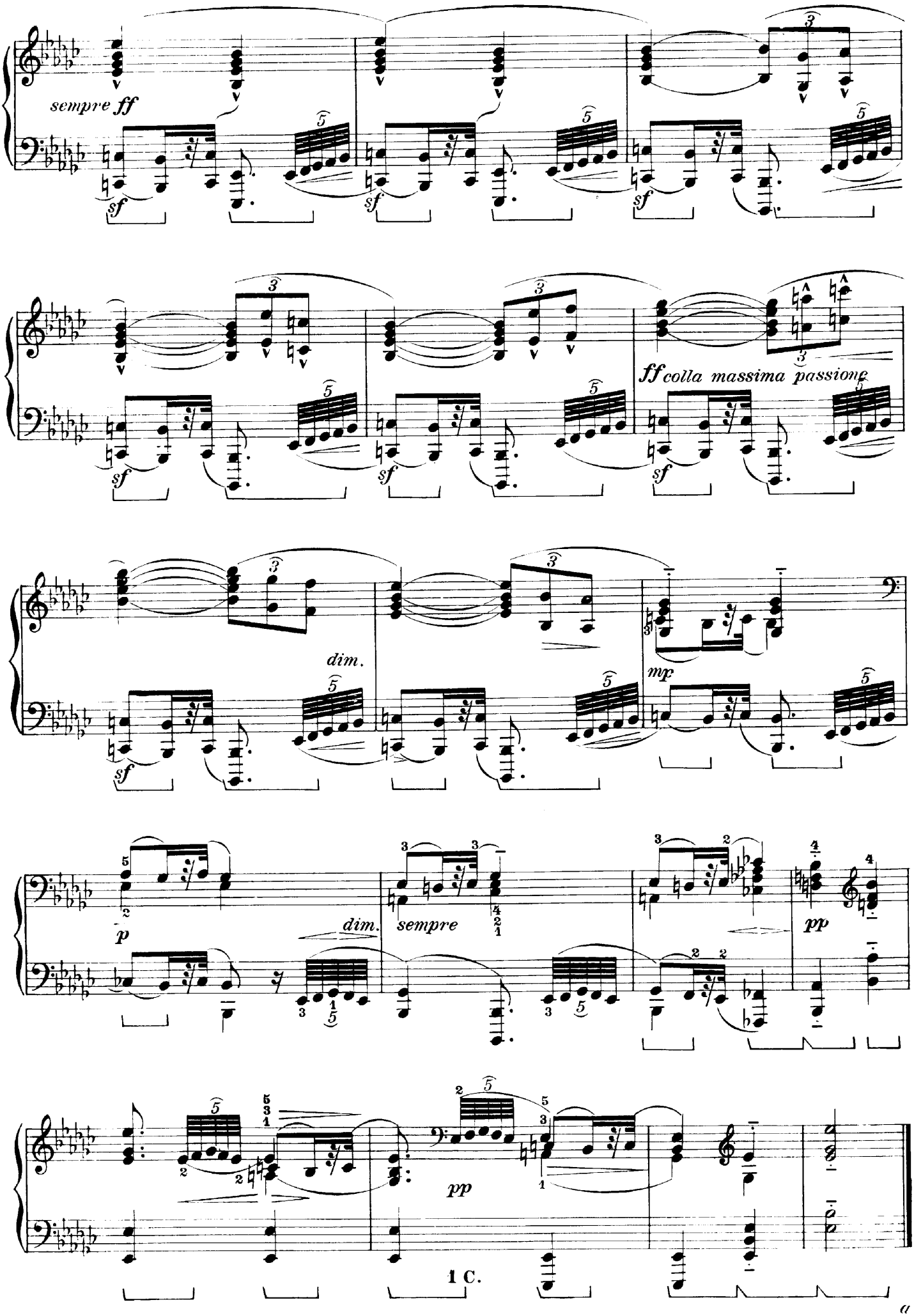
(a) **Si presti attenzione che questa interessante ed espressiva pausa di 𝄽 non venga mai assorbita dal pedale.**

(a) Faire bien attention que cette intéressante et expressive pause de 𝄽 ne soit pas absorbée par la pédale.

(a) Prestere atención a que esta interesante y espresiva pausa de 𝄽 no venga absorbida por el pedal.

(a) **Put attention that this interesting and expressive pause of 𝄽 never be absorbed by the pedal.**


ten.
sf
3 C.
ten.
p
sf
f
sf
meno f
(quasi trombe)
f
f
ff
con tutta forza
sf
sf
sf
sf


sempre ff
sf
ff colla massima passione
dim.
mp
p
dim.
sempre
pp
pp
1 C.

15.

Andantino sostenuto *con espressione*

dolcissimo sempre

mf e tenuto il canto

a tempo

accel.

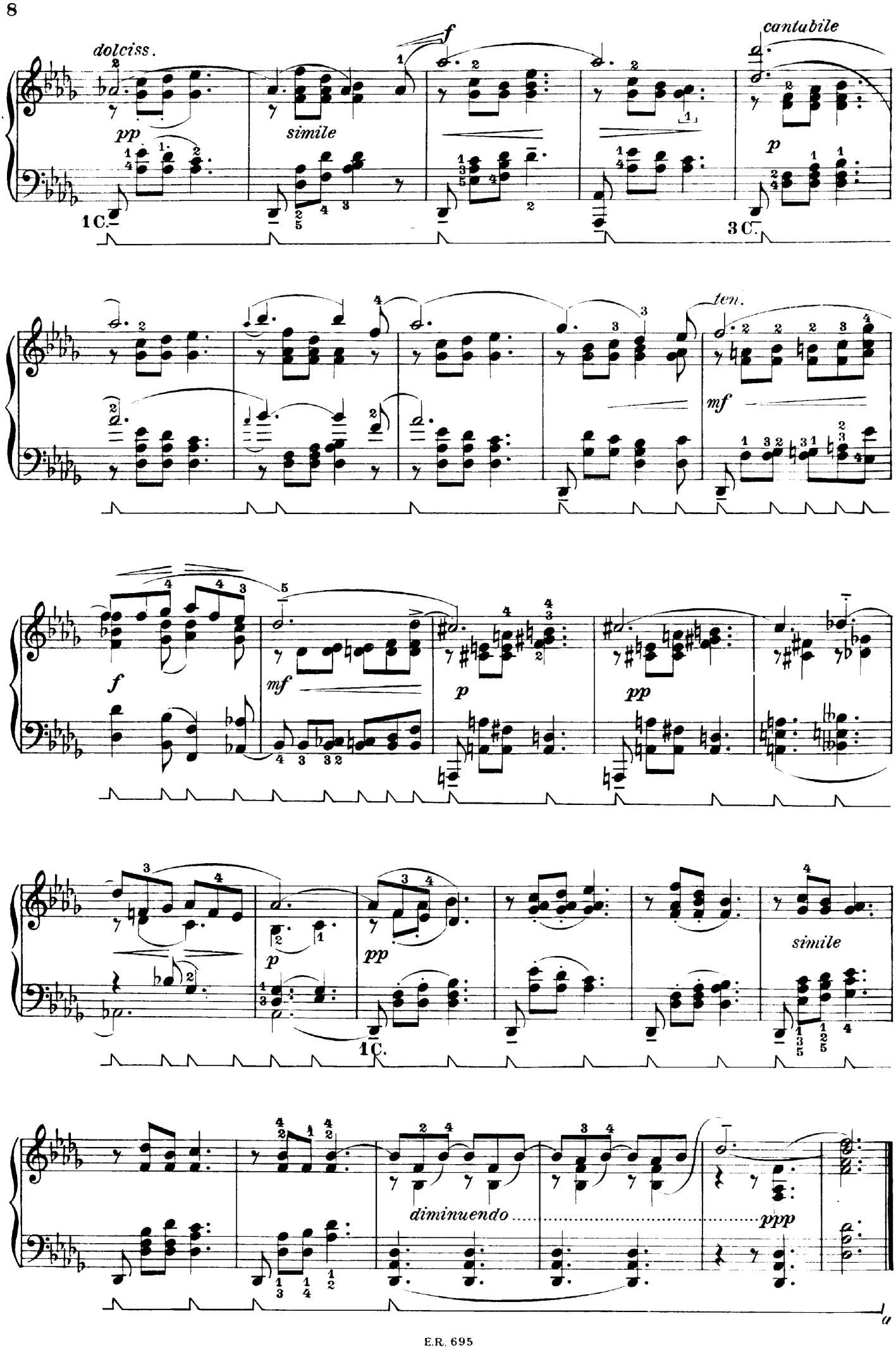
rall.

ten.

a)

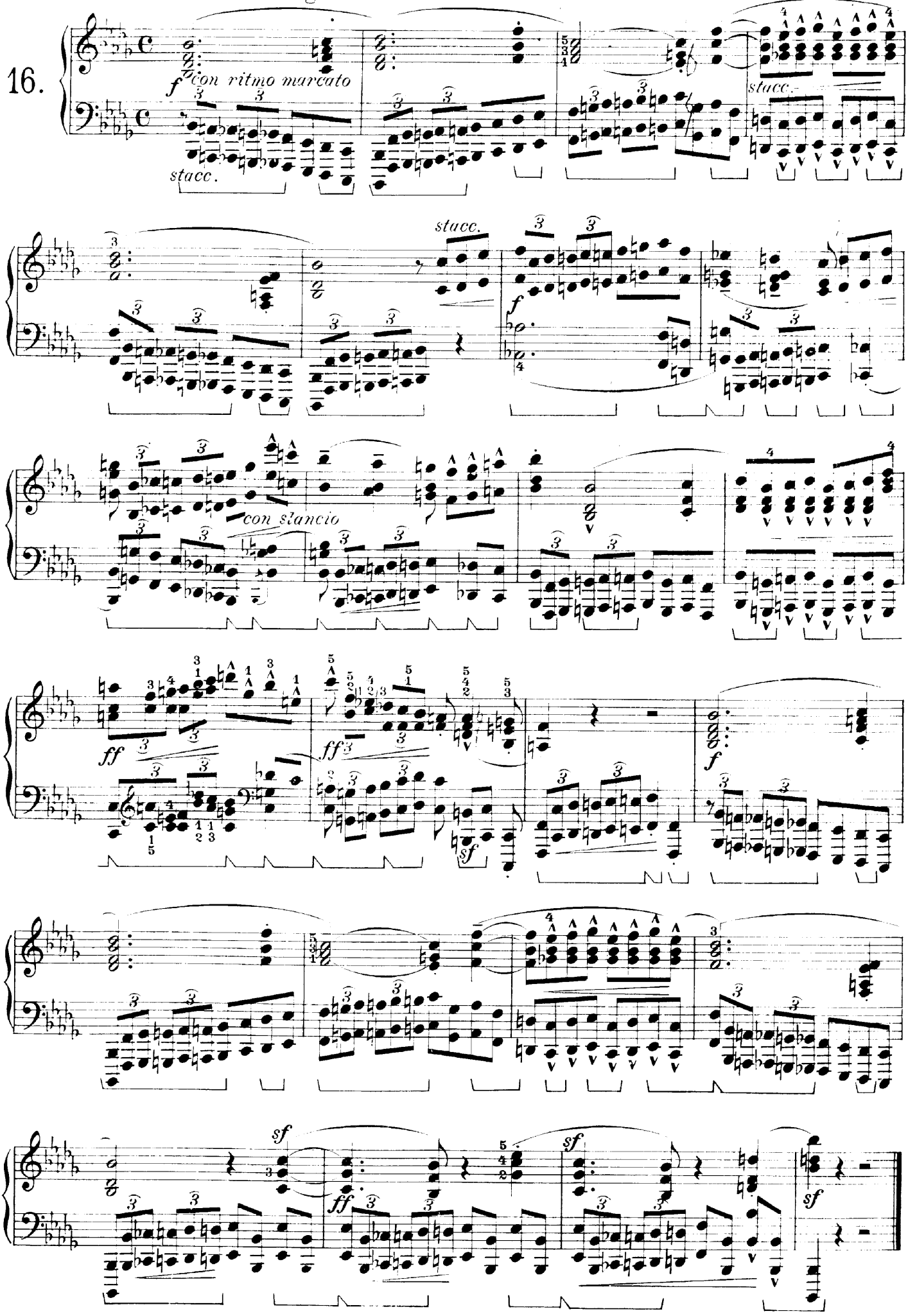
a) Il *Fa* si risuona
a) *Le* Fa *se répète*

a) *El* Fa *se repite*
a) The *F* to be repeated


dolciss.
pp
simile
f
cantabile
p
1 C.
3 C.
ten.
mf
f
mf
p
pp
pp
p
pp
simile
1 C.
diminuendo
ppp

Maestoso ed energico

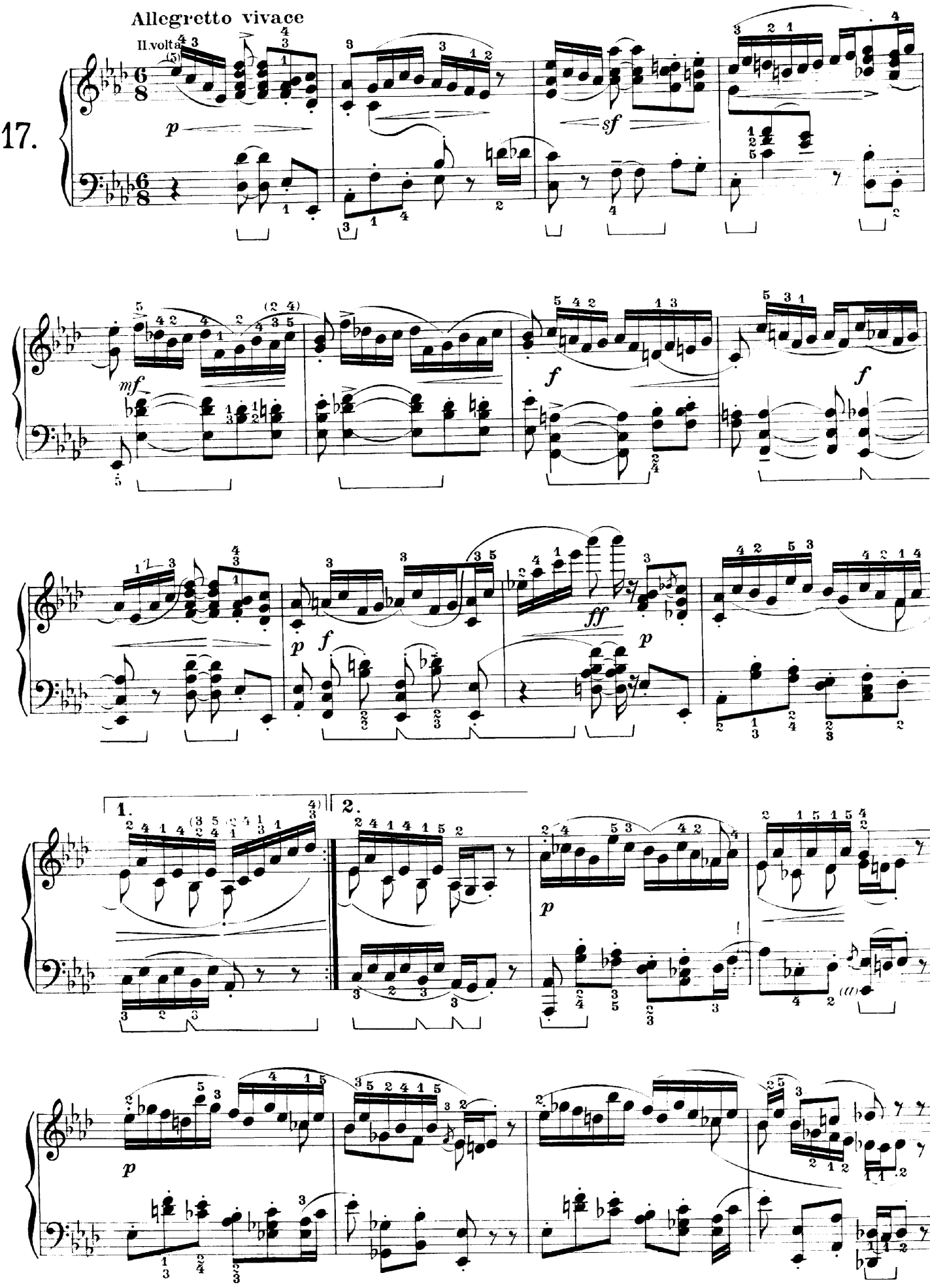
16.



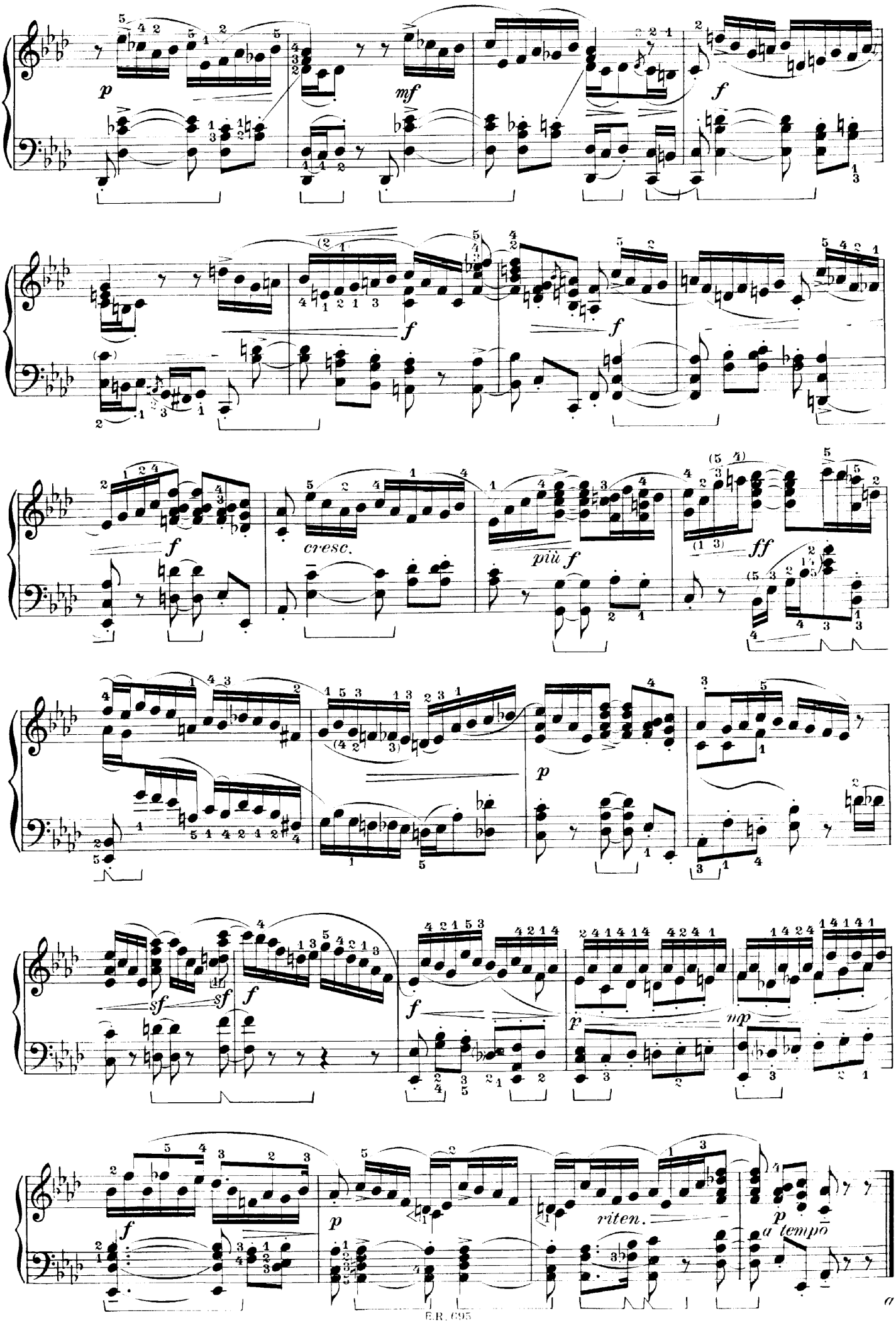
17.

Allegretto vivace

II.volta

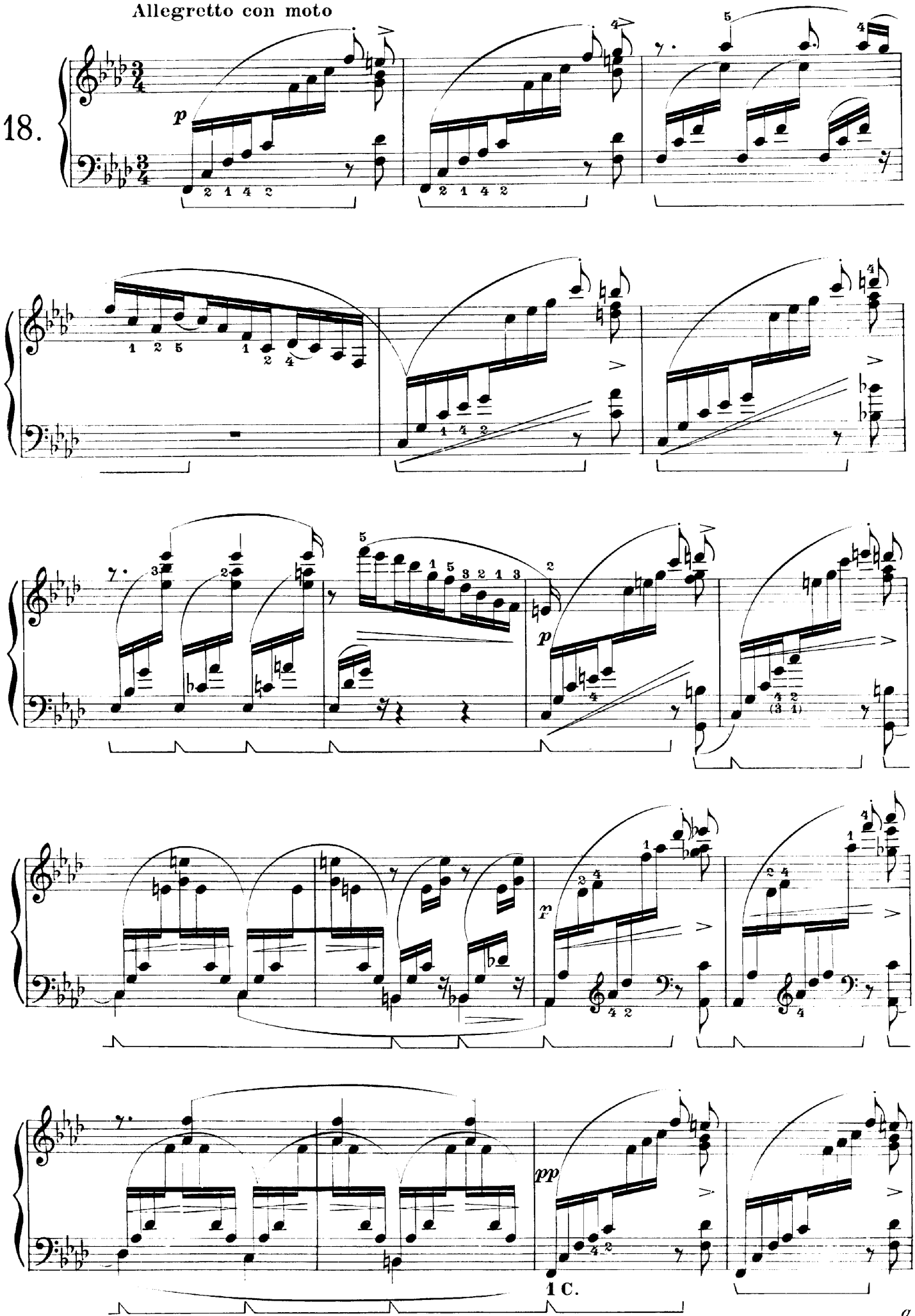


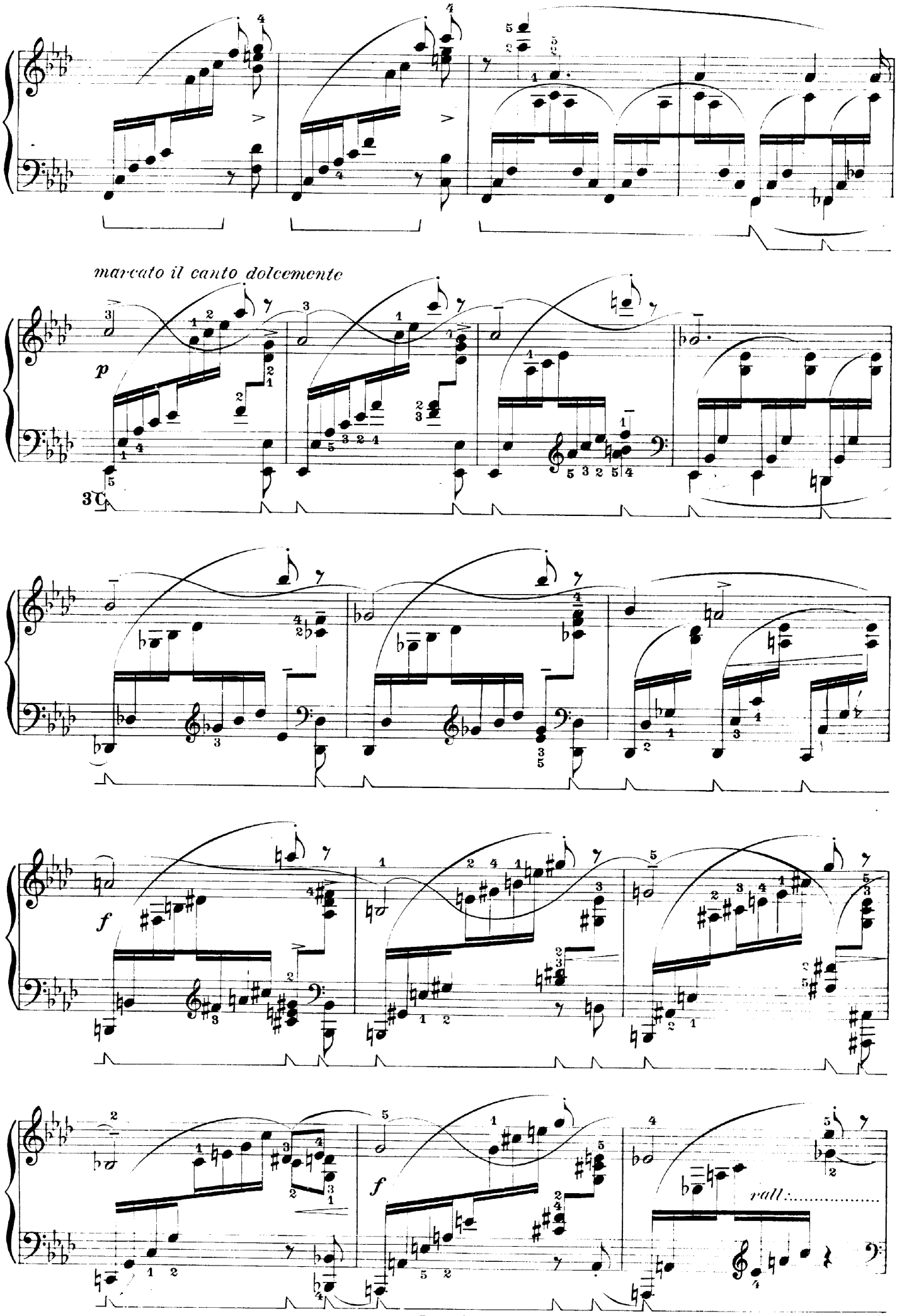
(a) Esecuzione · *Ejecución* · *Exécution* · Execution

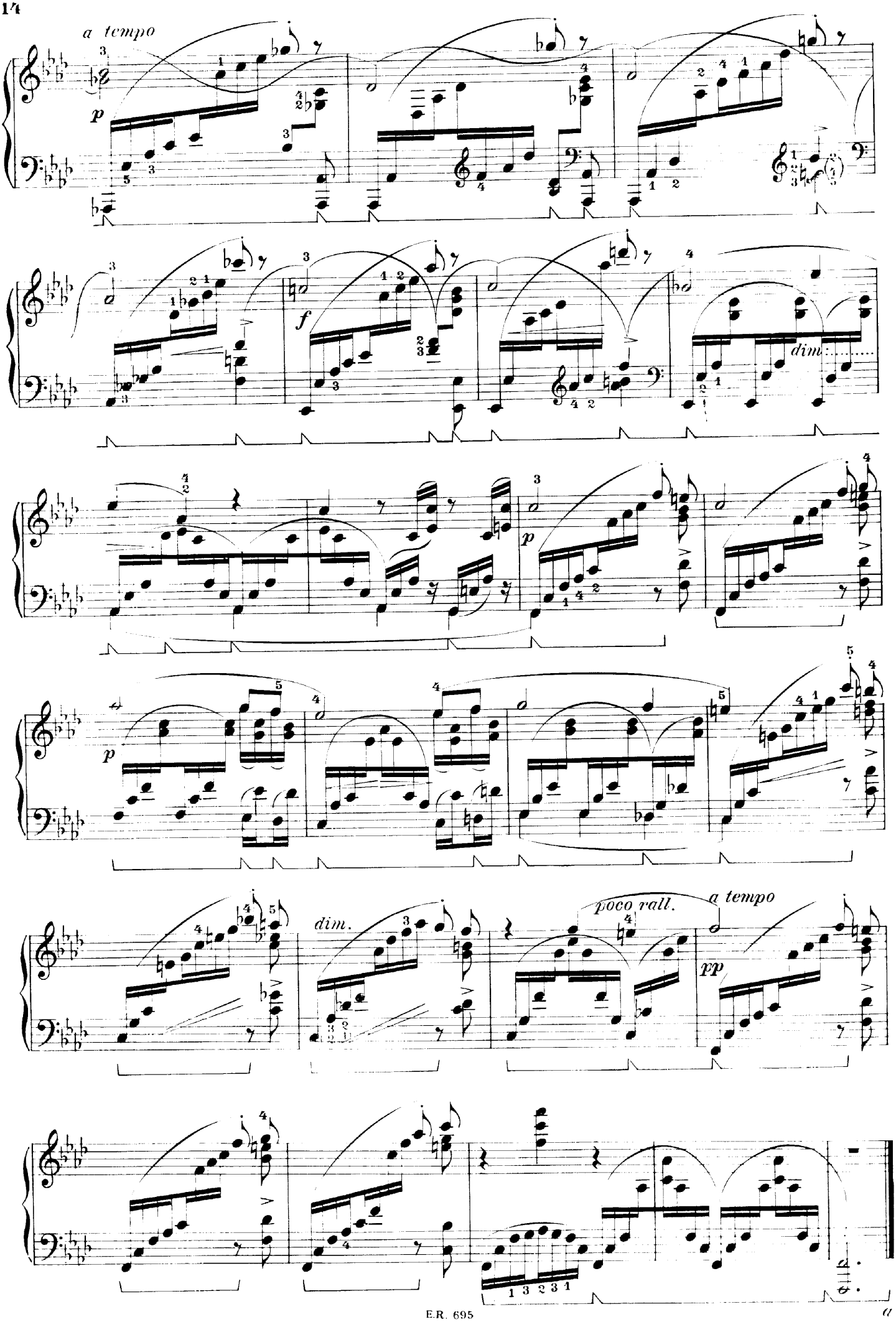

p
mf
f
f
f
cresc.
più f
ff
sf
sf
f
f
p
mp
f
p
riten.
p
a tempo

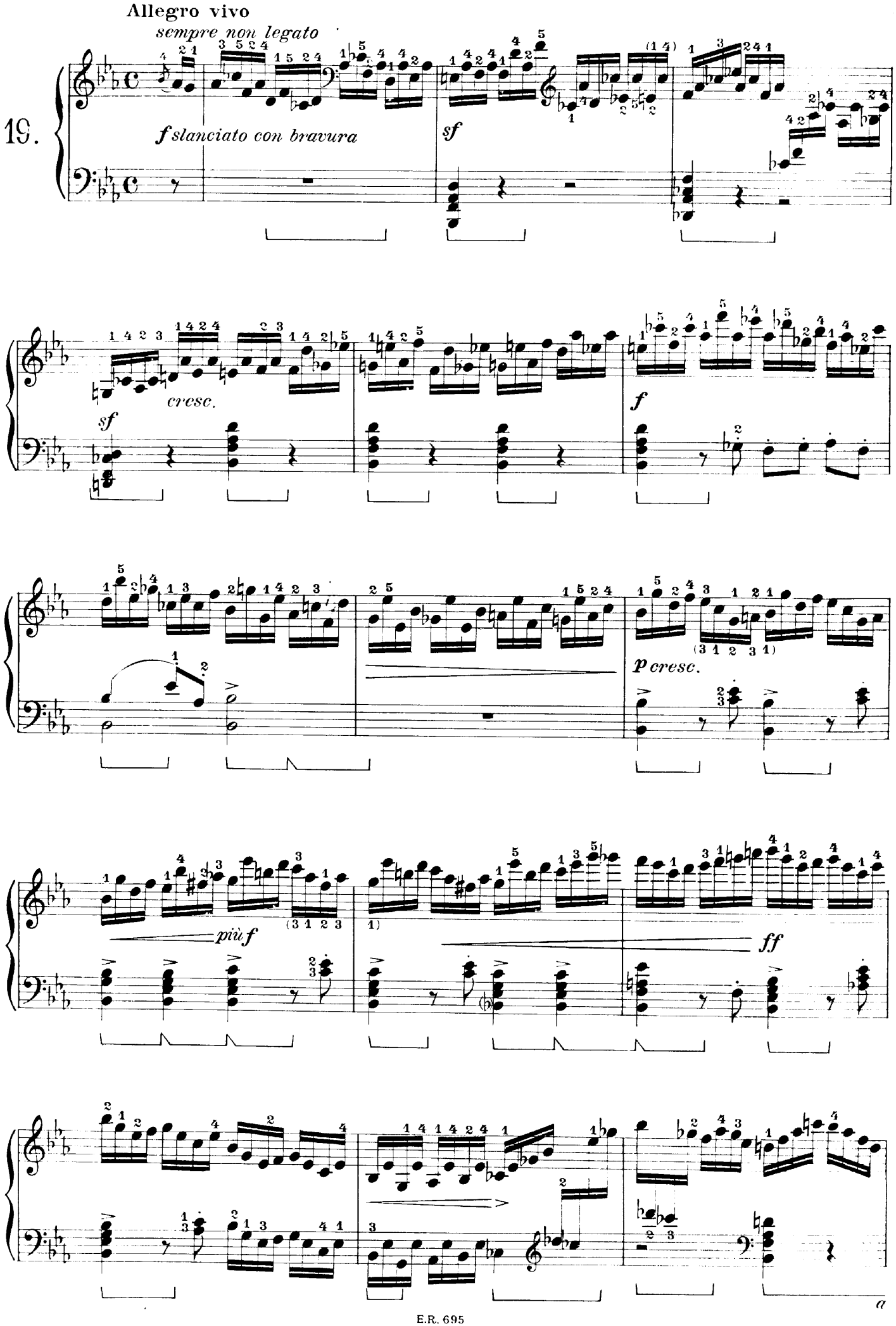
Allegretto con moto

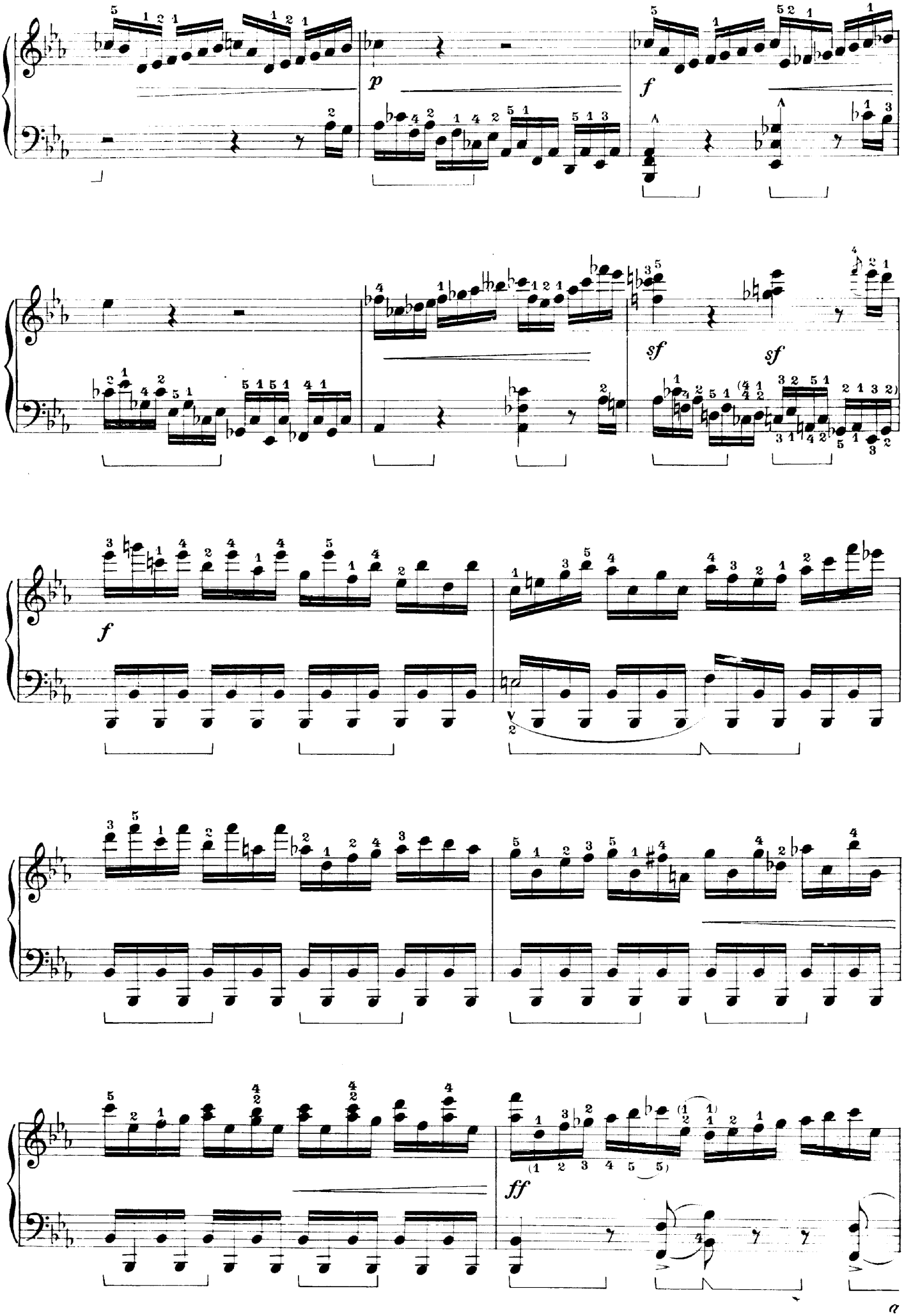
18.

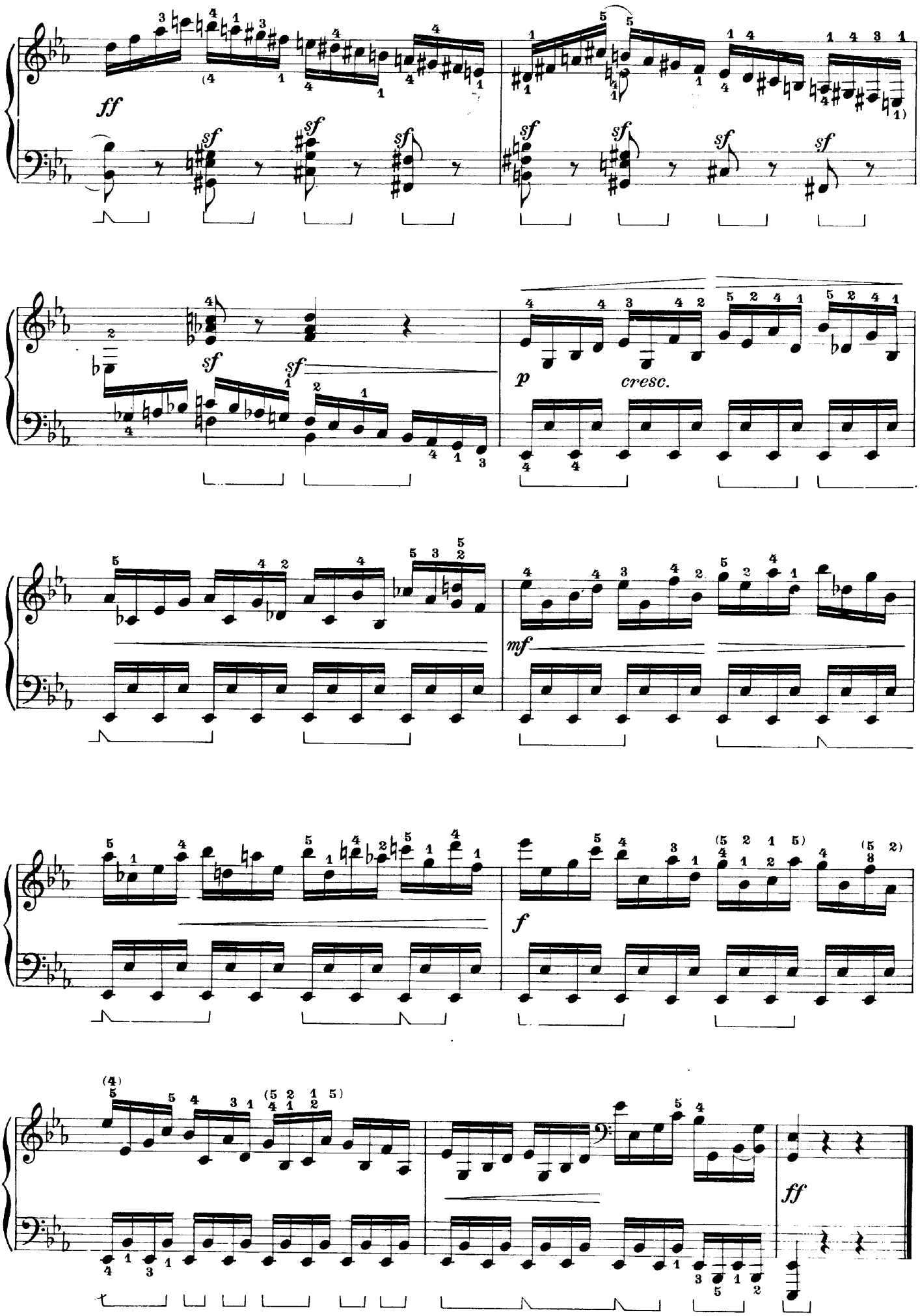


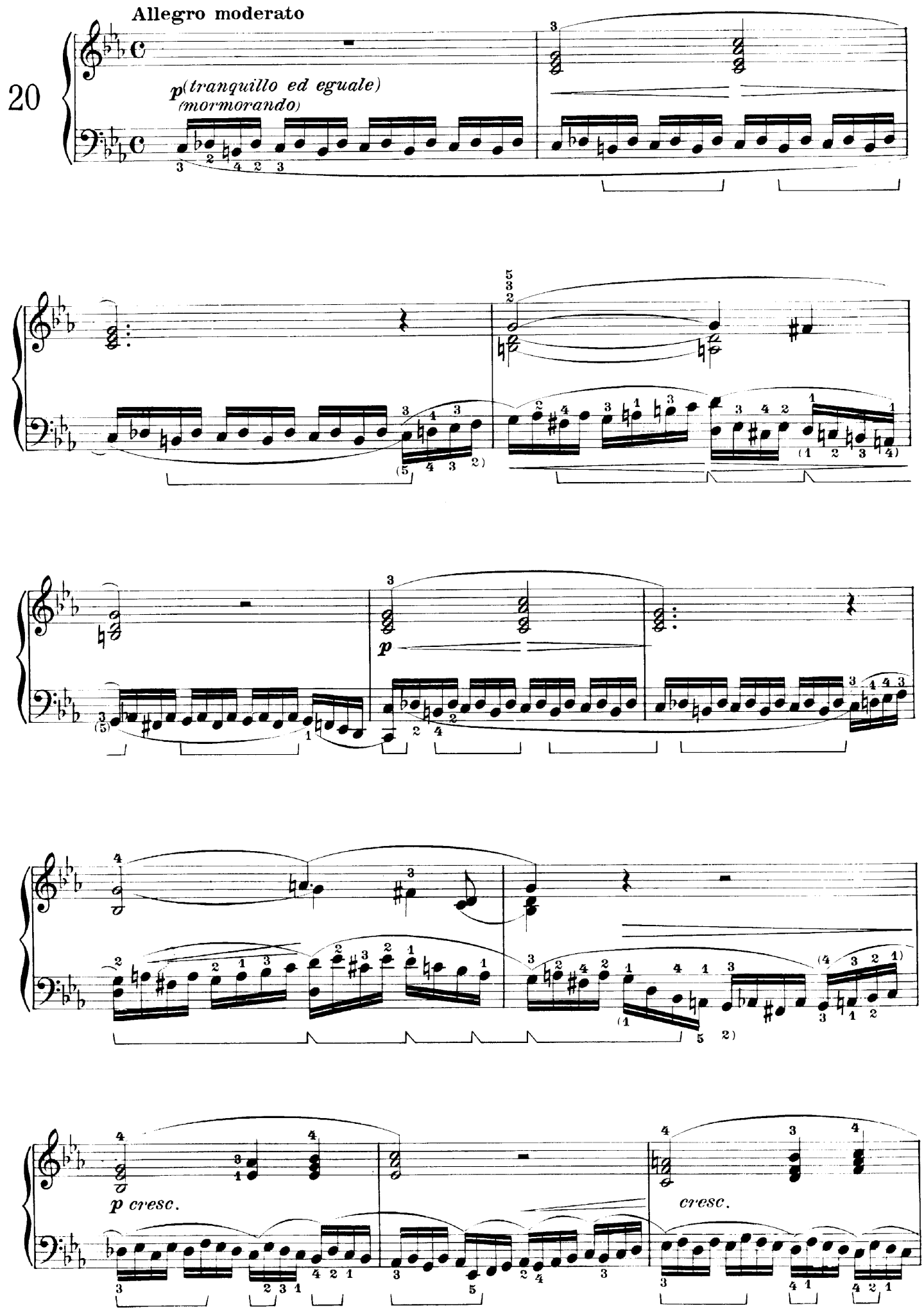

marcato il canto dolcemente
p
3C
f
f
rall.

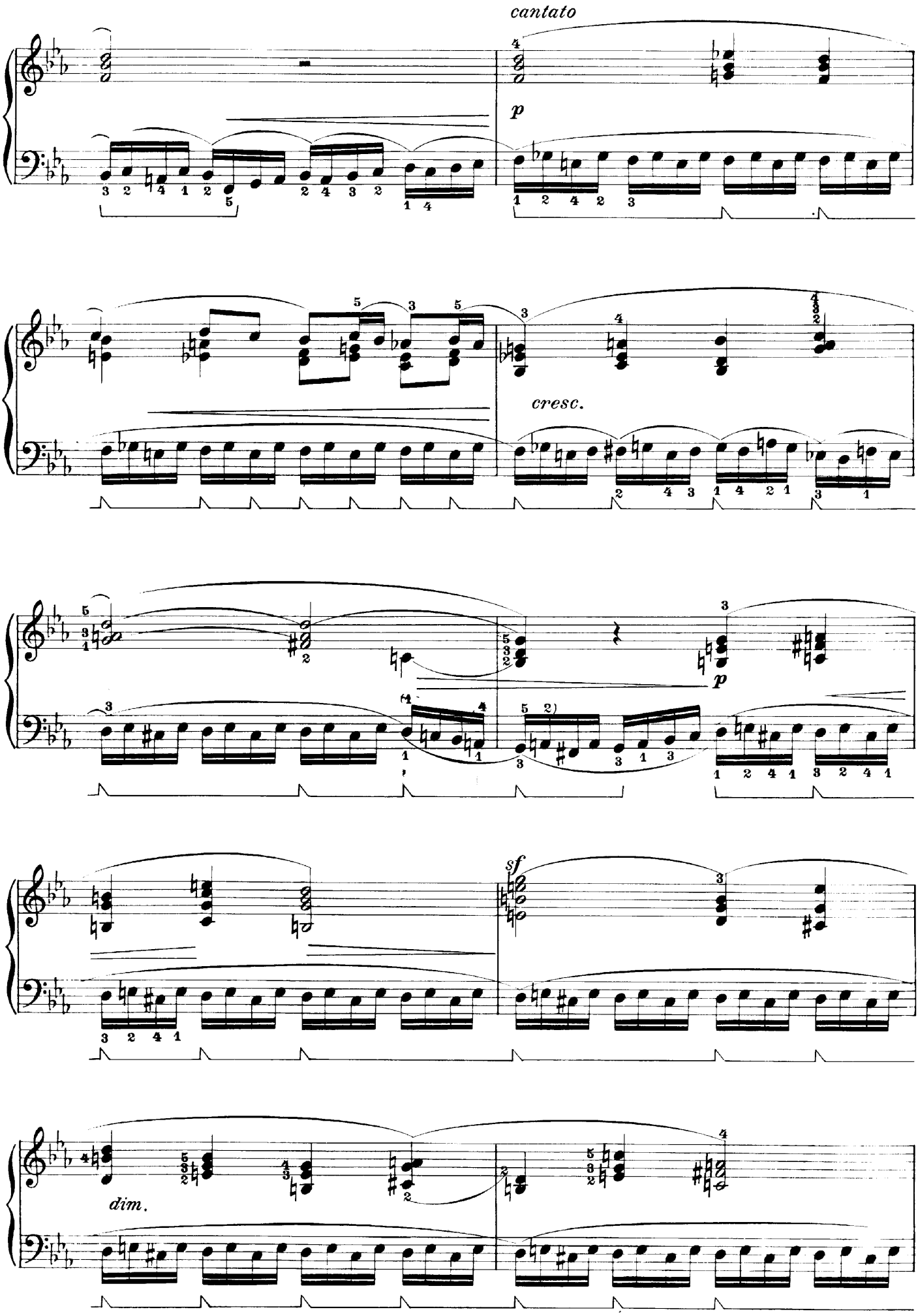

a tempo
p
f
dim.
p
p
dim.
poco rall.
a tempo
pp

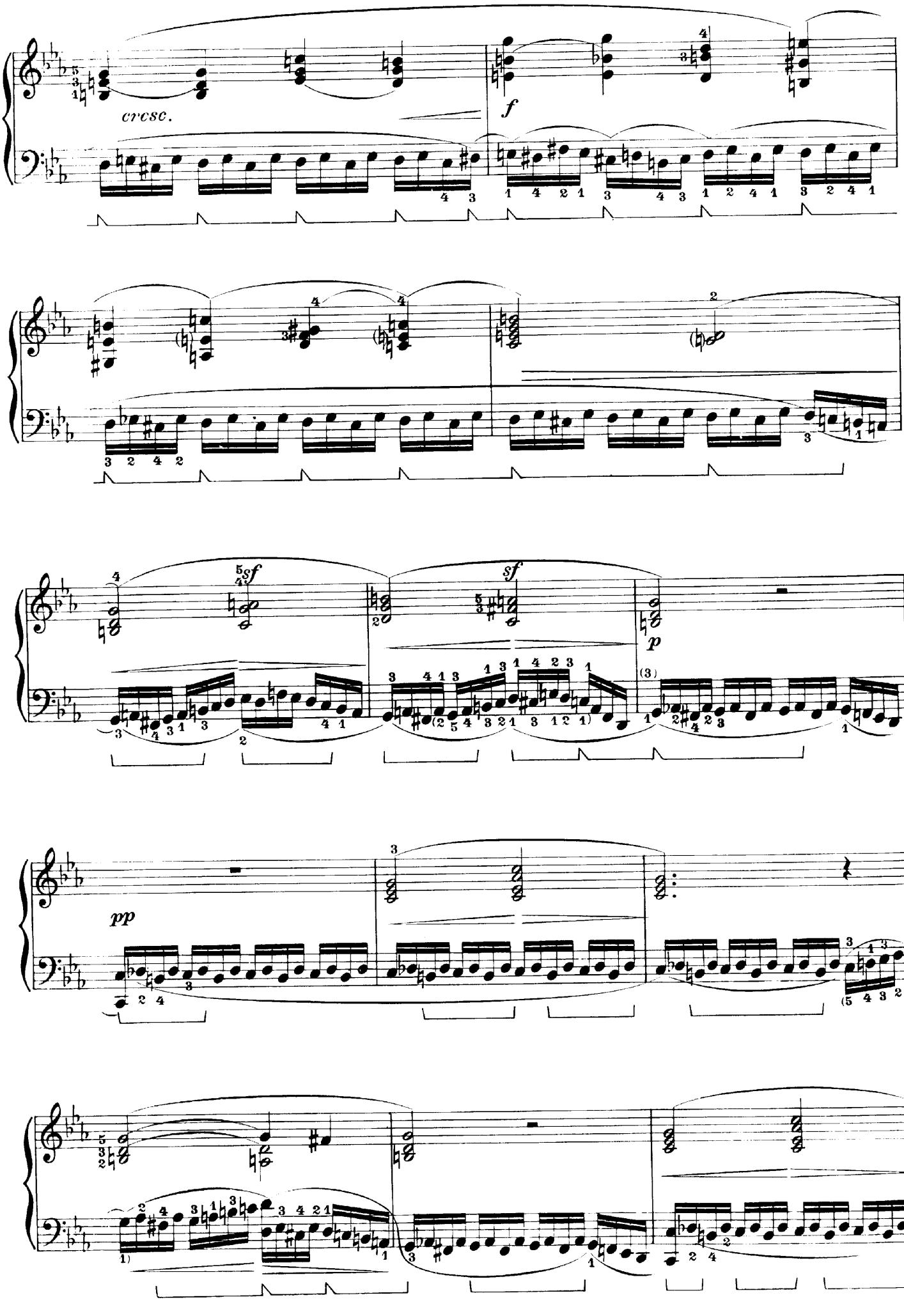

Allegro vivo
sempre non legato
19.
f slanciato con bravura
sf
cresc.
sf
f
più f
p cresc.
ff

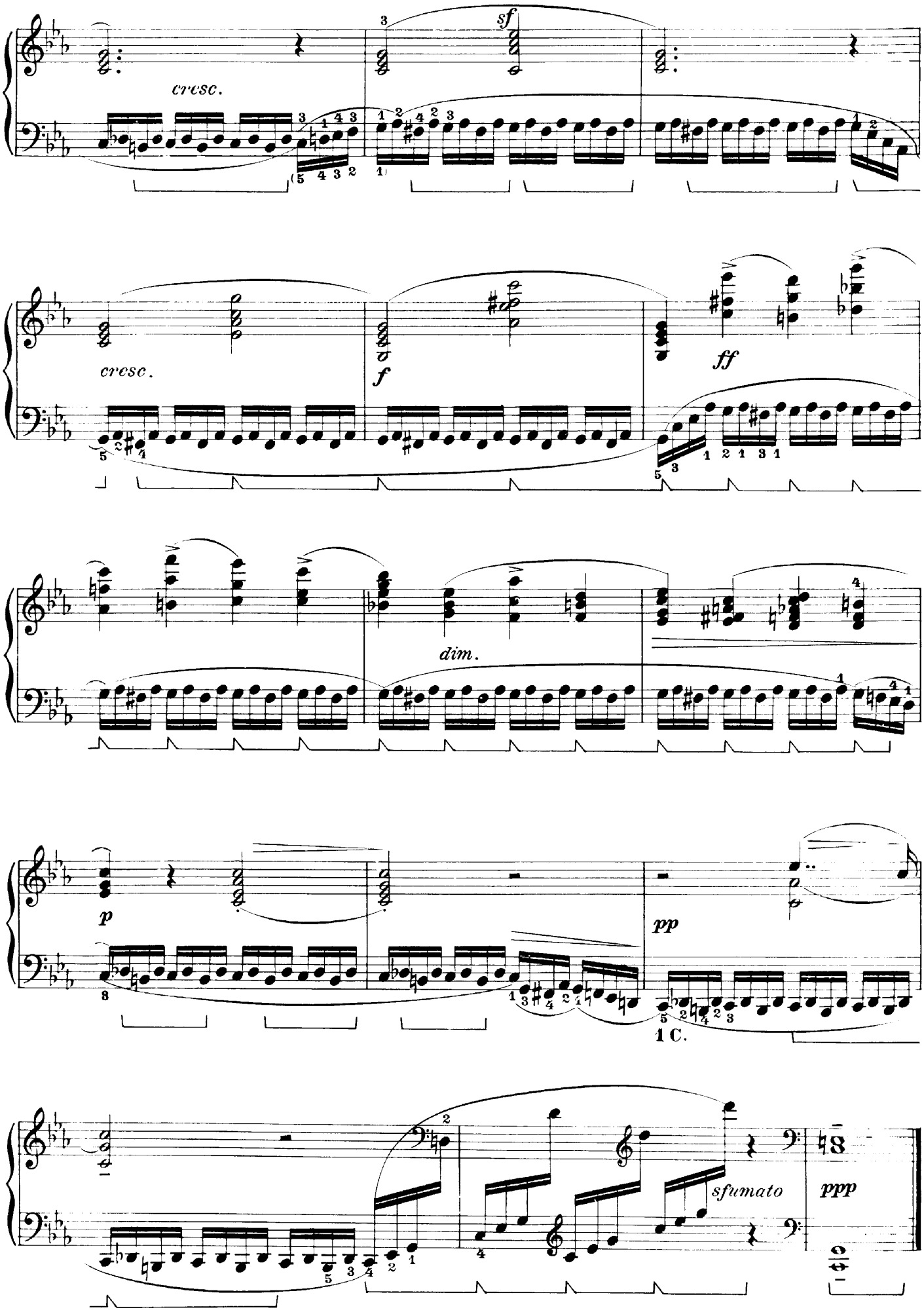

p
f
sf
sf
f
ff

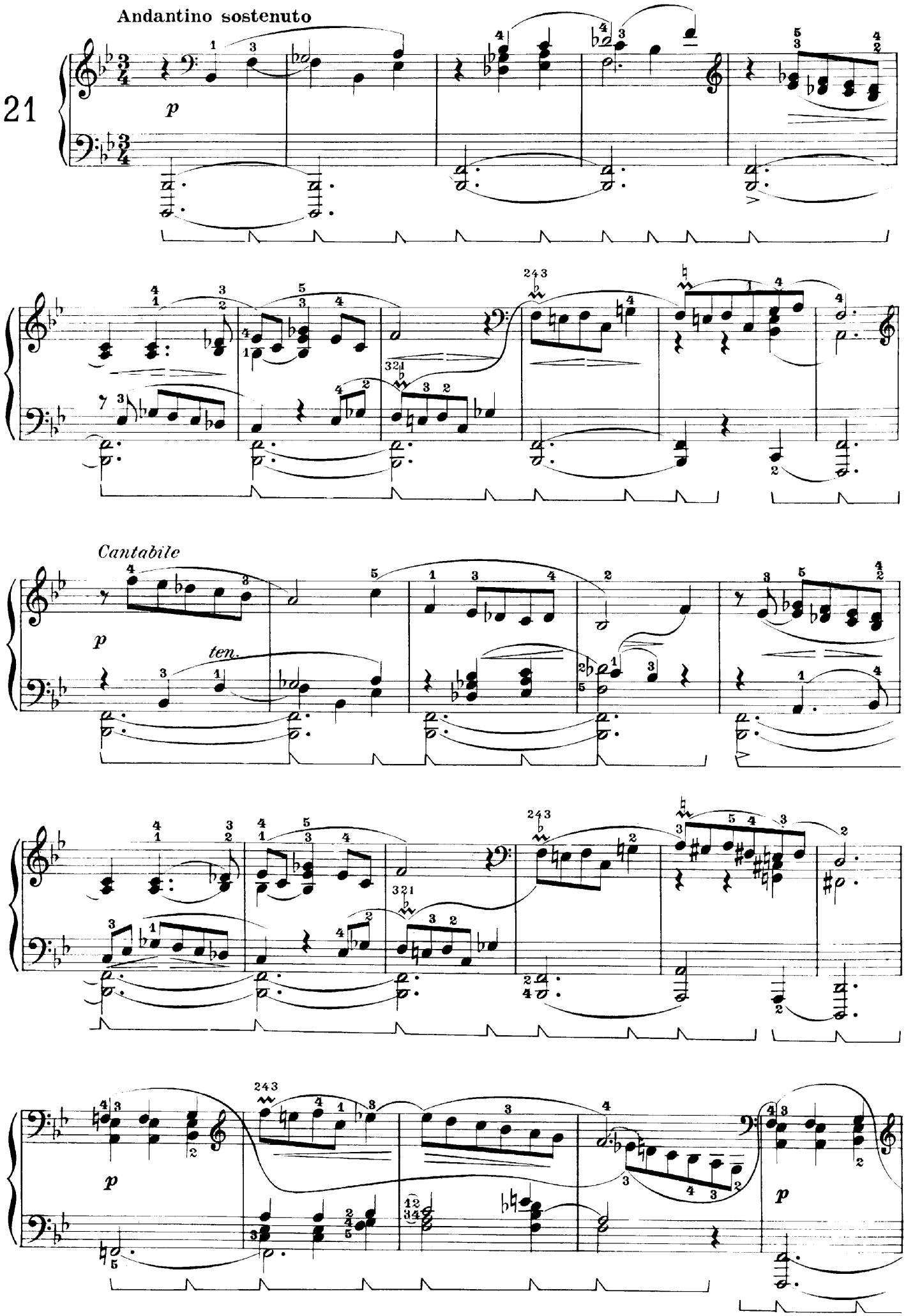

ff
sf
p
cresc.
mf
f
ff

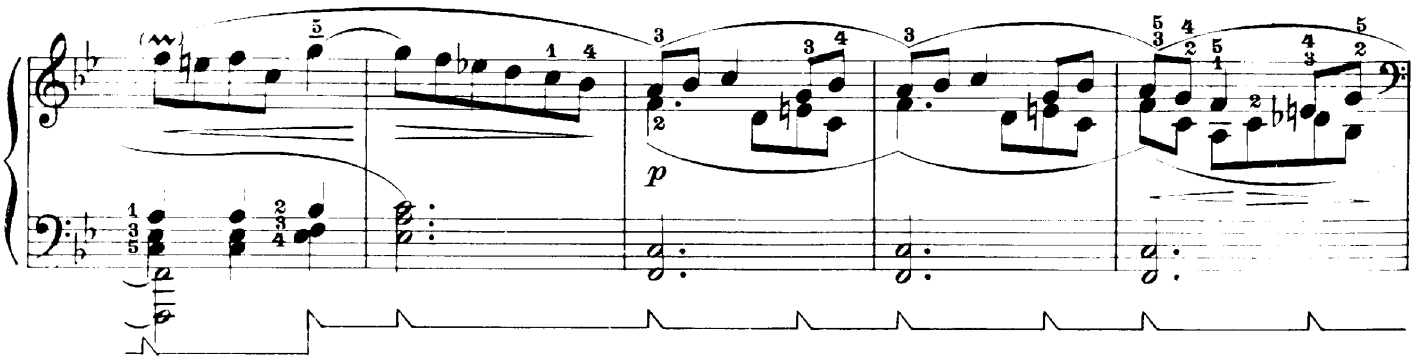

Allegro moderato
20
p (tranquillo ed eguale)
(mormorando)
p
p cresc.
cresc.

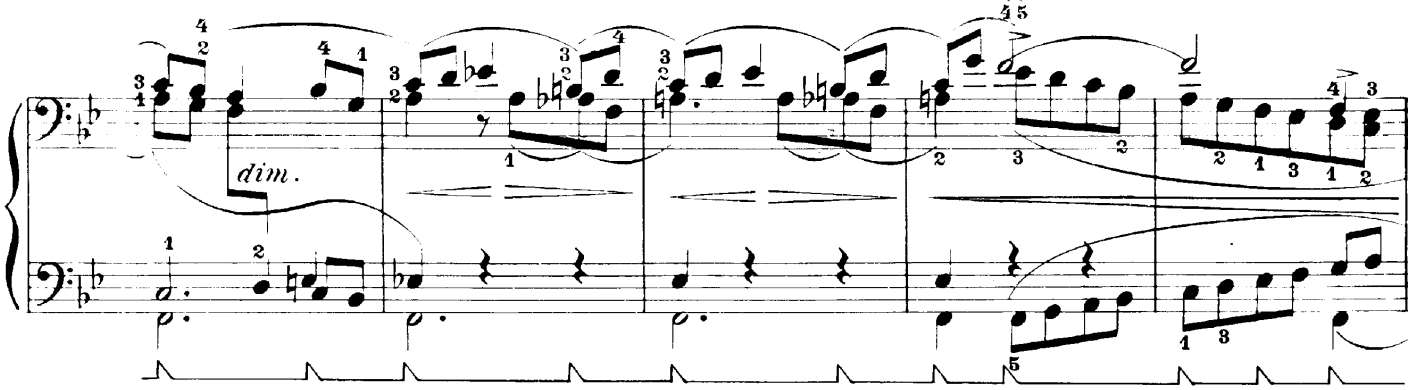

cantato
p
cresc.
p
sf
dim.

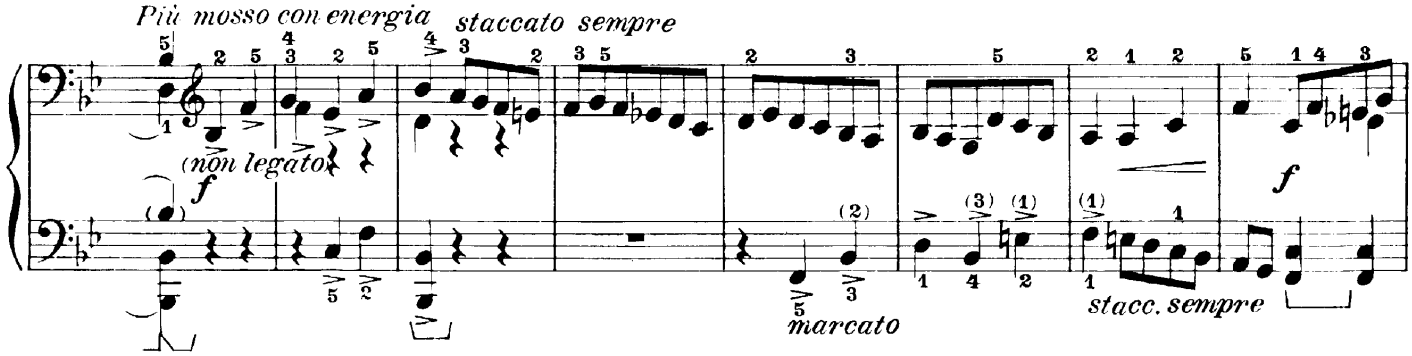

cresc.
f
sf
sf
p
pp

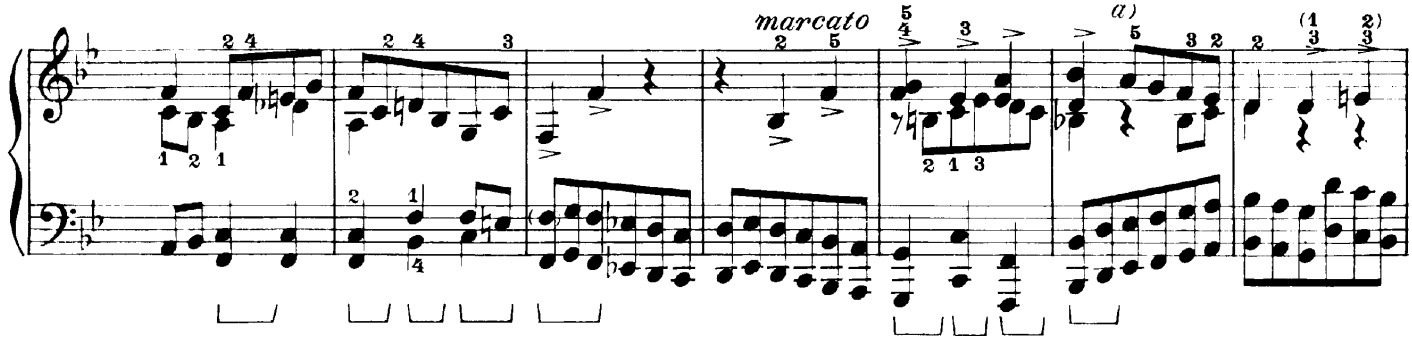

cresc.
sf
cresc.
f
ff
dim.
p
pp
1 C.
sfumato
ppp

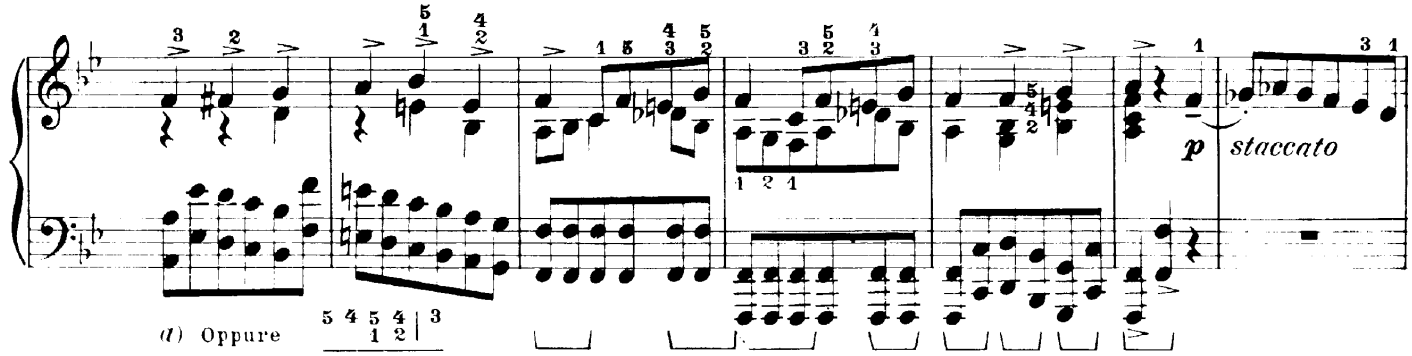

Andantino sostenuto
21
p
Cantabile
p
ten.
p
p

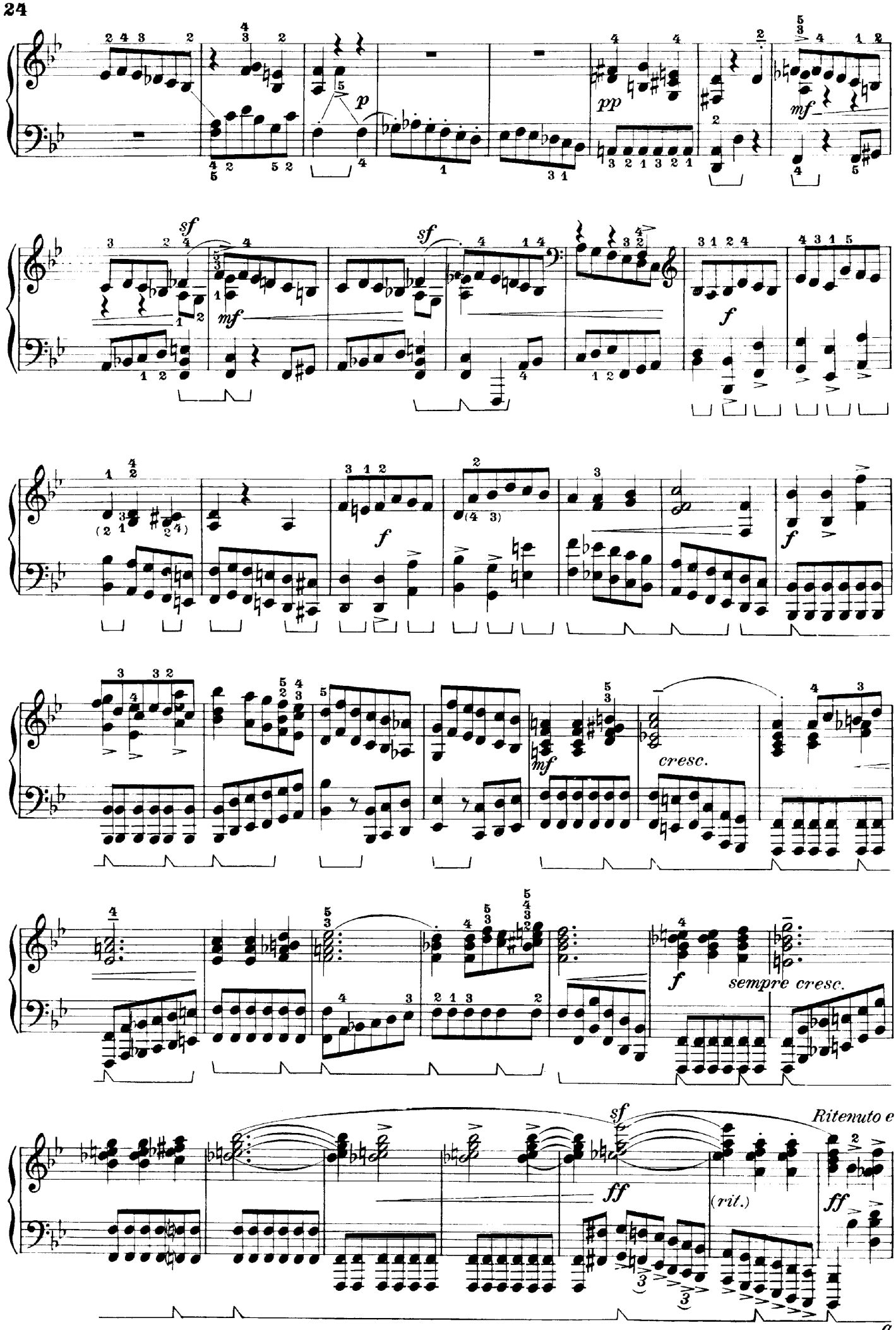


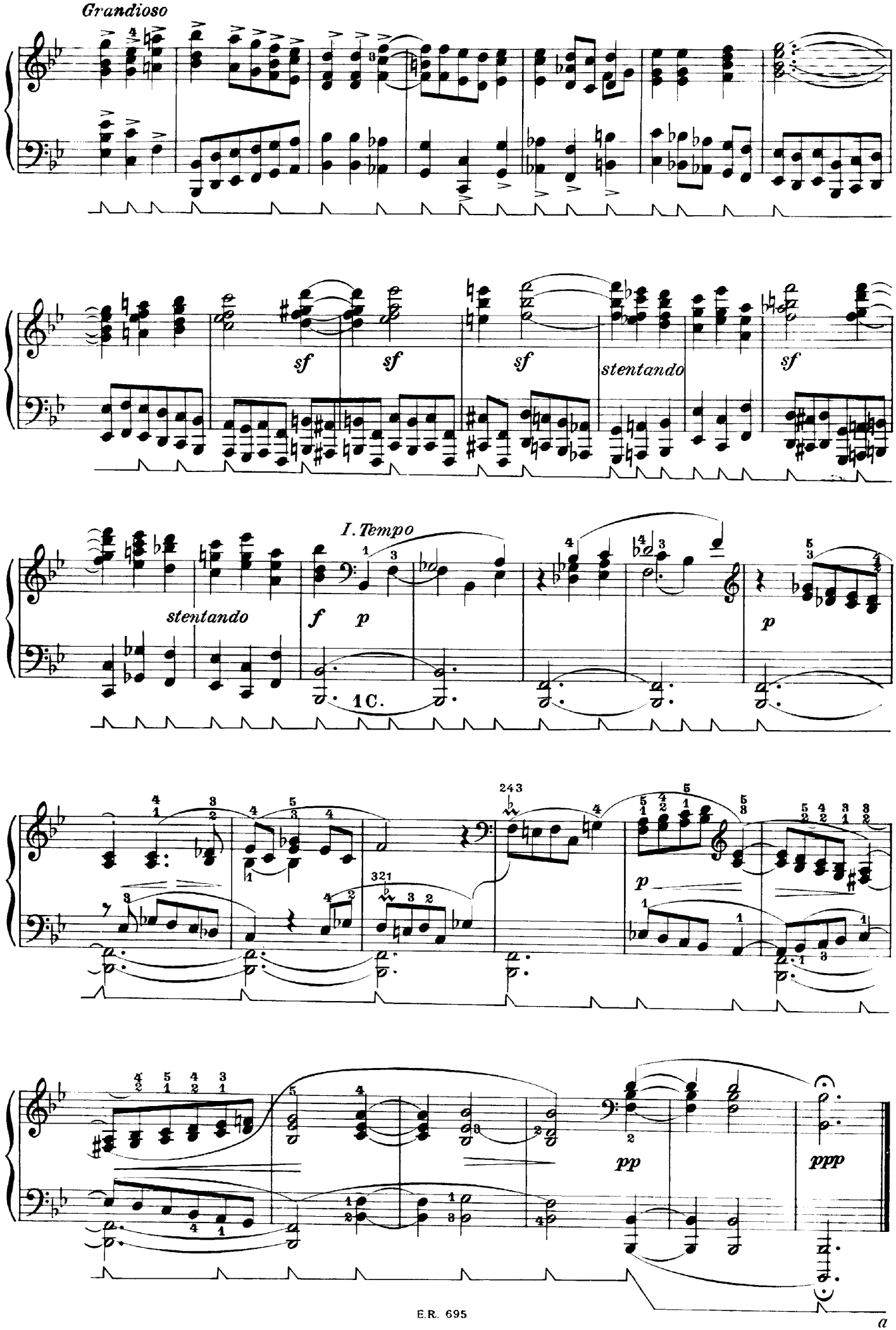

dim.

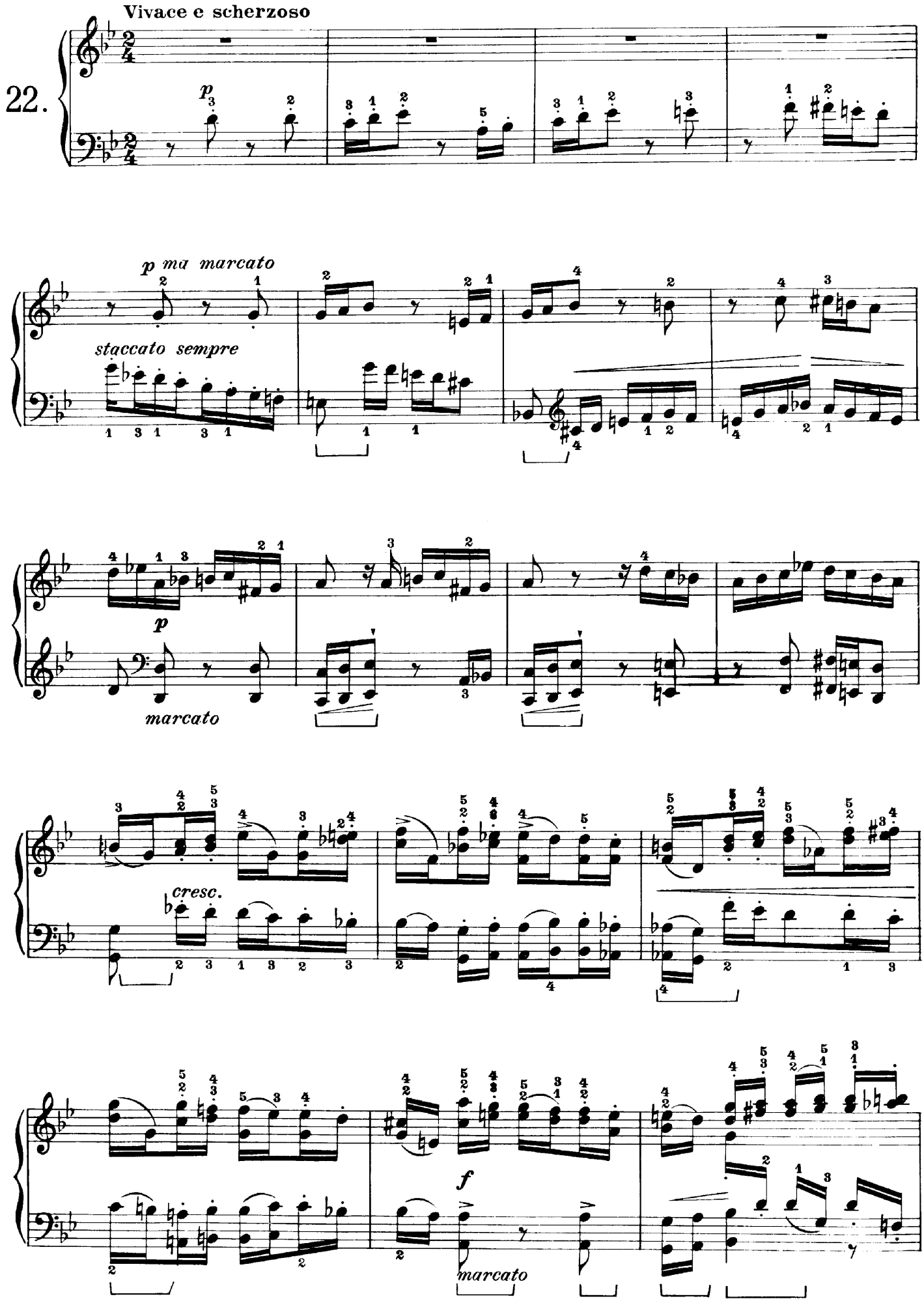

Più mosso con energia
staccato sempre
(non legato)
f
marcato
stacc. sempre
f

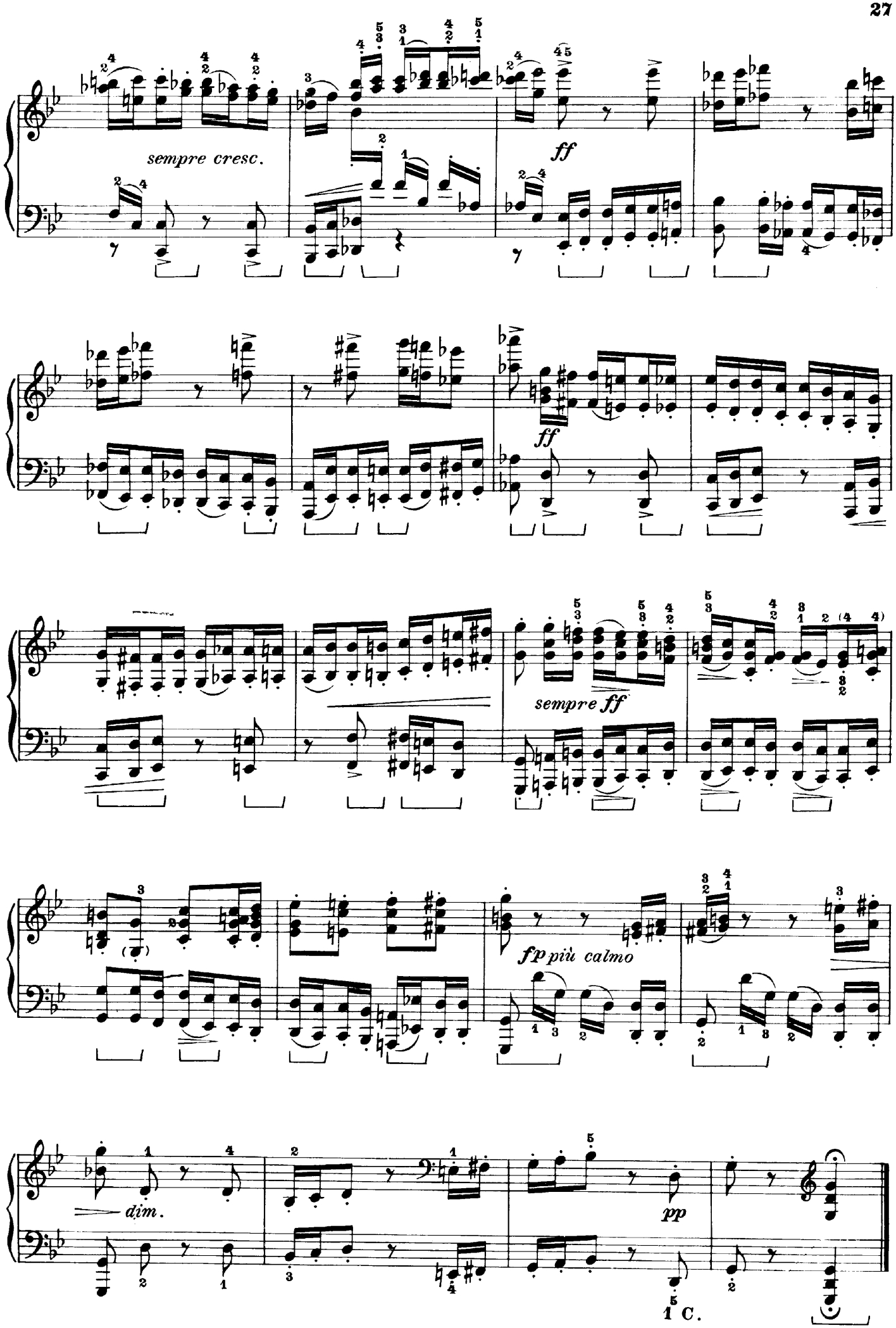

marcato
a)

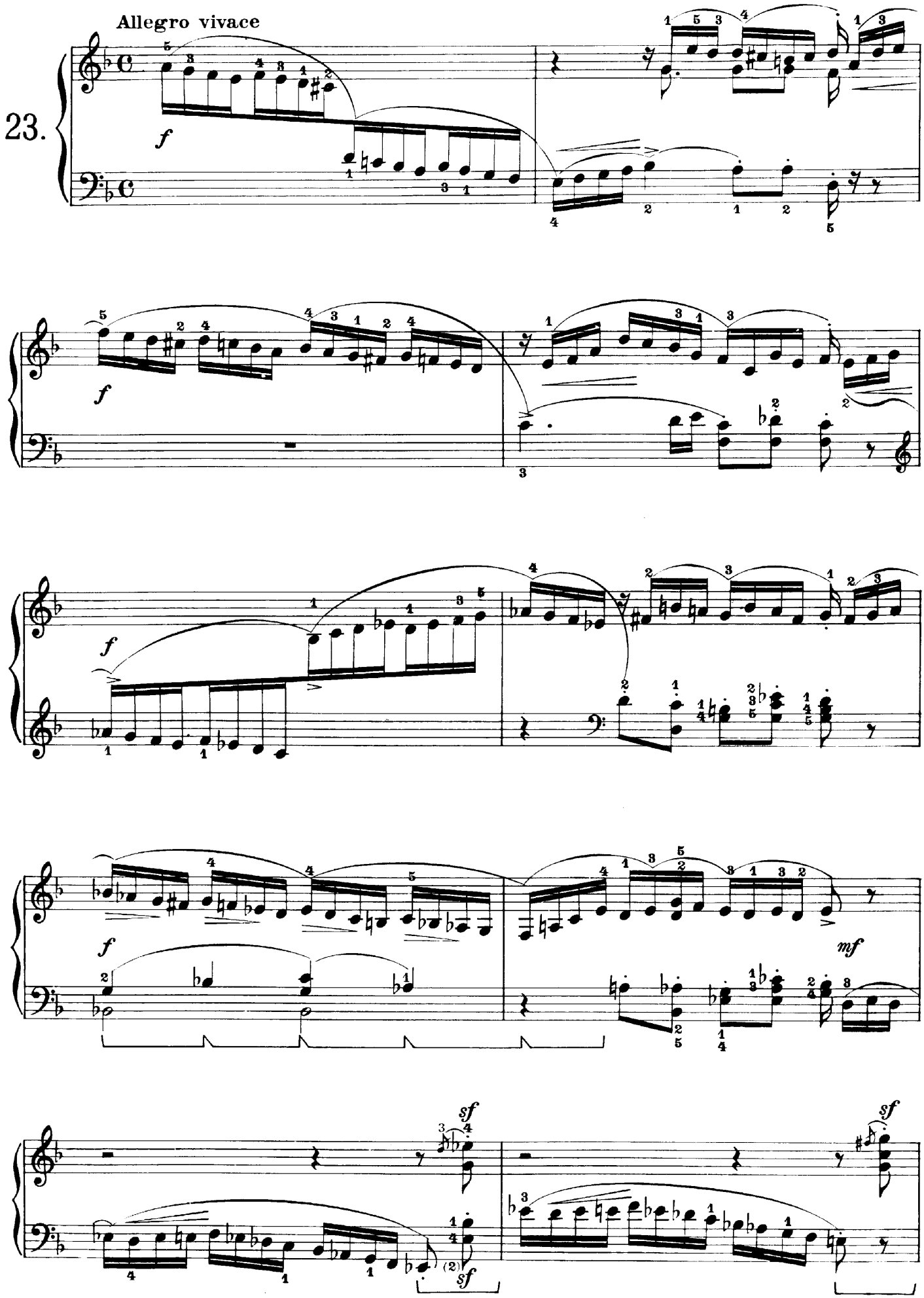

p
staccato
a) Oppure

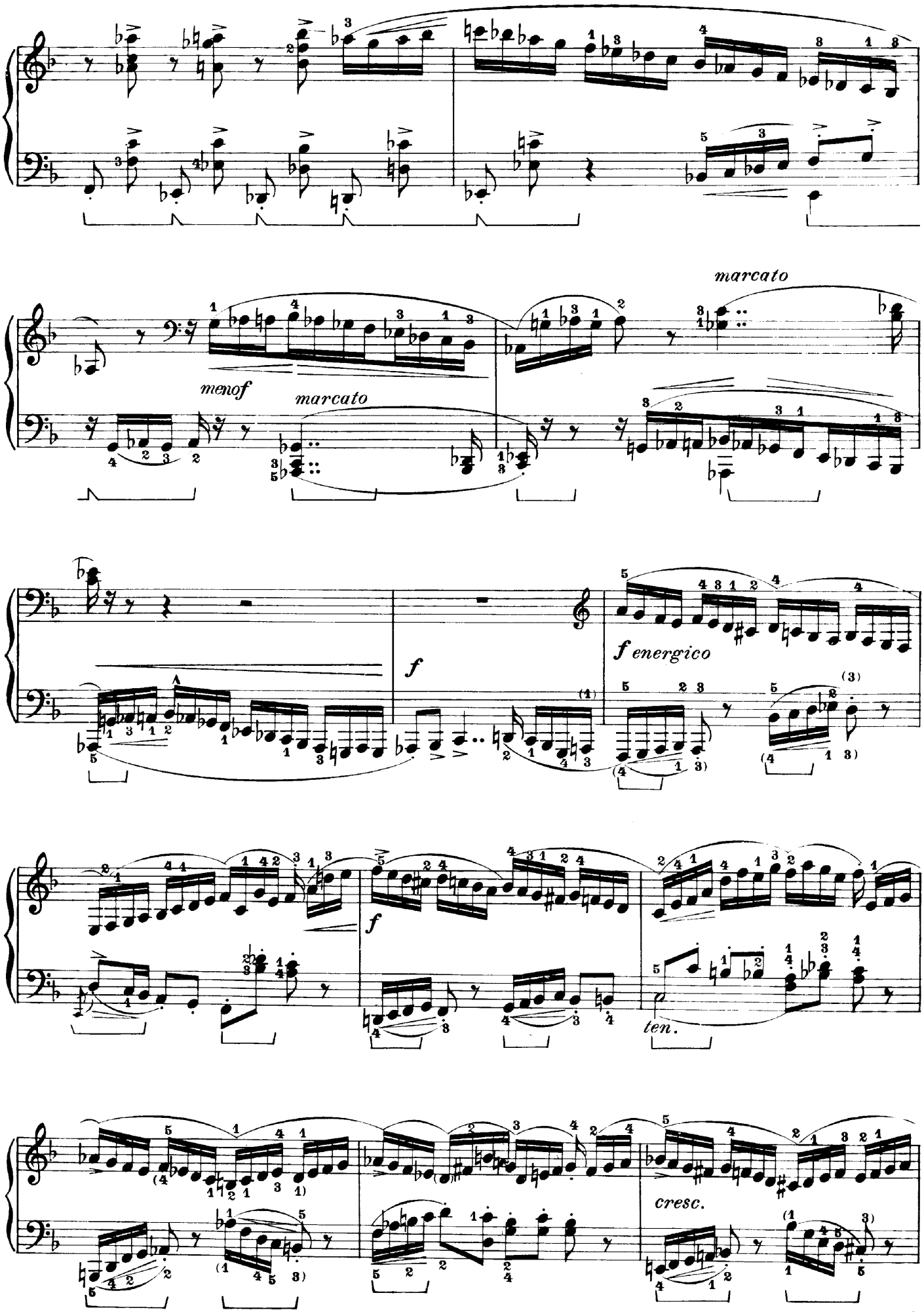

p
pp
mf
sf
mf
sf
f
f
f
mf
cresc.
f
sempre cresc.
sf
ff
Ritenuto e
(rit.)
ff

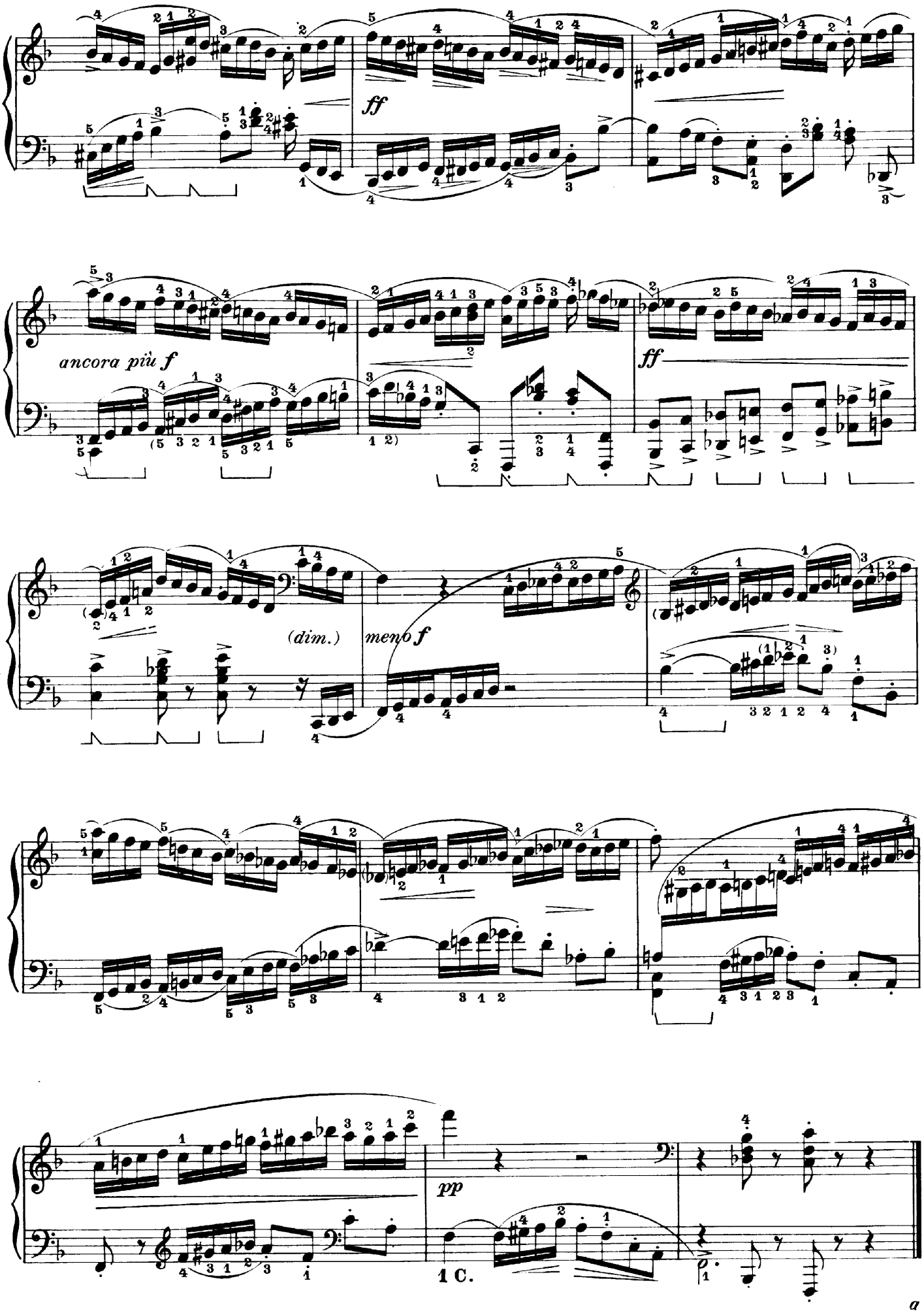

Grandioso
sf
sf
sf
stentando
sf
I. Tempo
stentando
f
p
1C.
p
243
321
p
pp
ppp

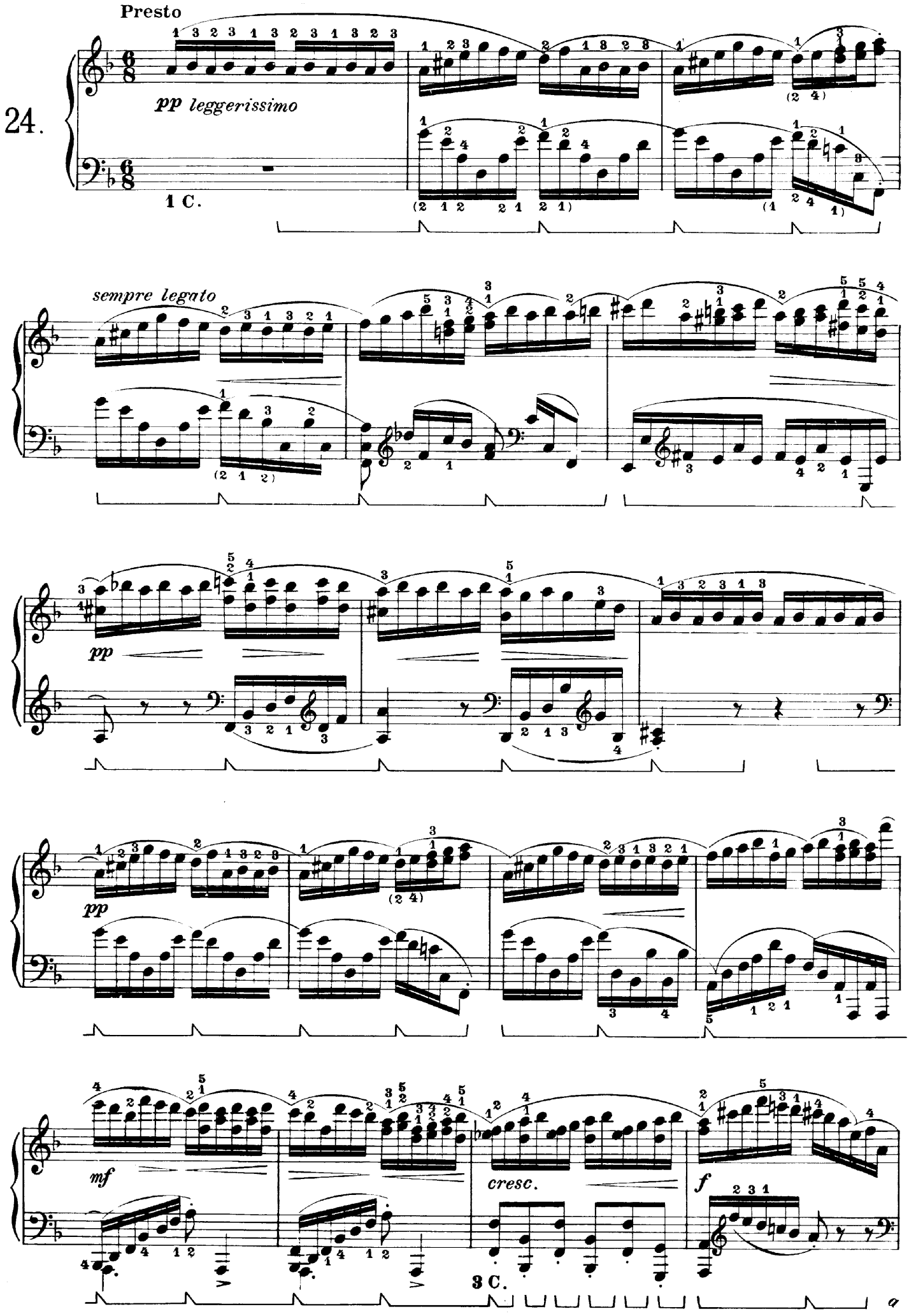

Vivace e scherzoso
22.
p
p ma marcato
staccato sempre
p
marcato
cresc.
f
marcato

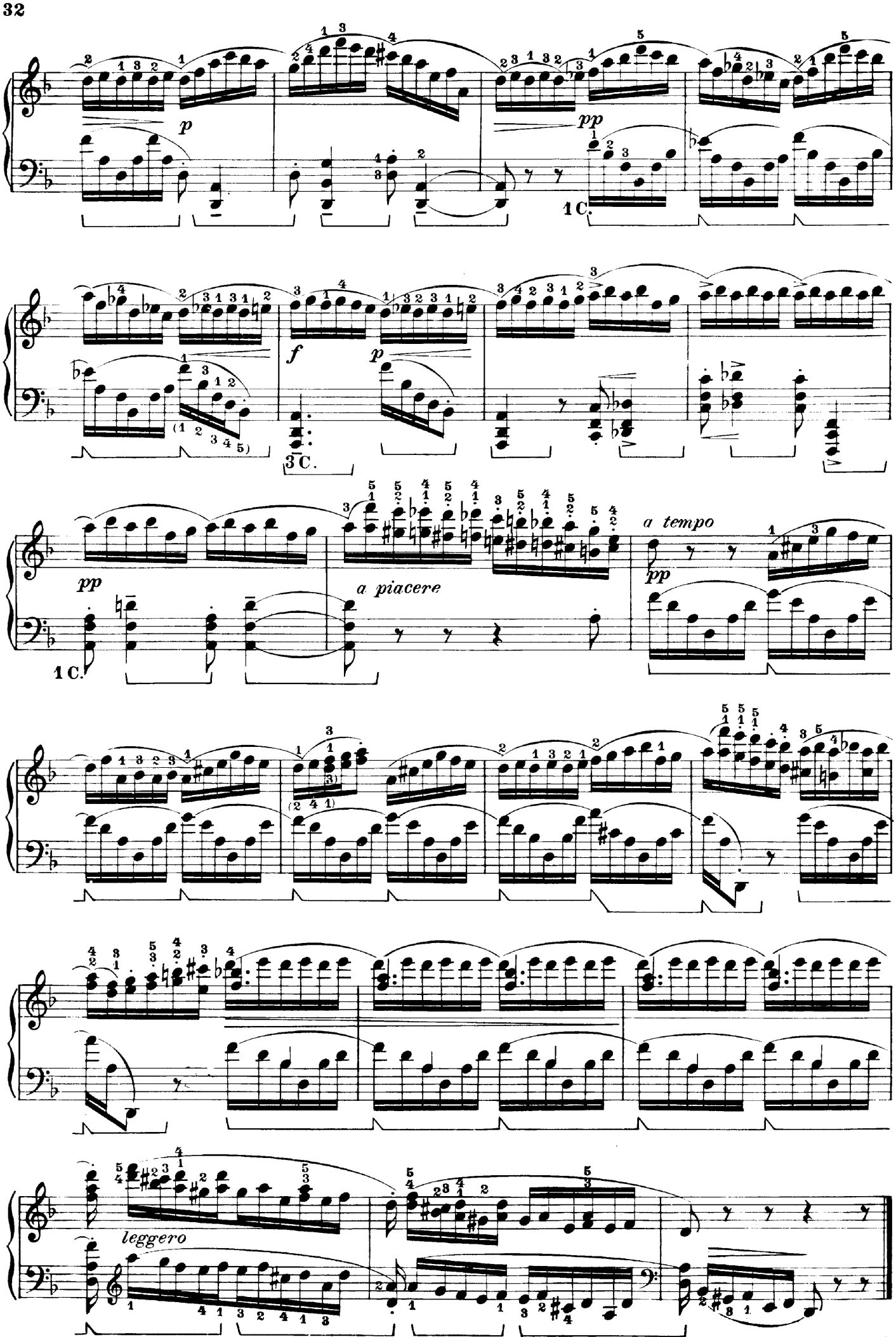

sempre cresc.
ff
ff
sempre ff
fp più calmo
dim.
pp
1 C.


Allegro vivace
23.
f
f
f
f
mf
sf
sf
sf


marcato
menof
marcato
f
f energico
f
ten.
cresc.


ff
ancora più f
ff
(dim.)
meno f
pp
1 C.


Presto
24.
pp leggerissimo
1 C.
sempre legato
pp
pp
mf
cresc.
f
3 C.


p
pp
1 C.
f
p
3 C.
pp
a piacere
a tempo
pp
1 C.
leggero