

FERRUCCIO BUSONI
1866–1924

1

2024

BUSONI



COMPLETE
CATALOG



Breitkopf
& Härtel

first
in music

PUBLISHER FROM THE OUTSET

When at age 19 Busoni came to Leipzig in 1885, Breitkopf & Härtel was successful in the competition to sign up the young composer. The publishing house subsequently published Busoni's first works, justifiably viewing itself to this very day as the "Busoni publisher." Breitkopf & Härtel also capitalized on Busoni's extraordinary abilities as a music researcher and arranger, for example, as co-editor of the complete editions, begun in 1907, of Franz Liszt's works and of J. S. Bach's piano works.

The more than 1500 documents in the publishing-house correspondence with Ferruccio Busoni published in the two-volume edition of letters *FERRUCCIO BUSONI IM BRIEFWECHSEL MIT SEINEM VERLAG BREITKOPF & HÄRTEL*, edited by Eva Hanau, Wiesbaden, 2012, bear witness to a partnership lasting nearly 40 years (for further information see page 18).



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COMPOSITIONS FOR PIANO

PIANO FOR 2 HANDS

Three Album Leaves K 289

EB 5193 12,90 €



To the Youth K 254

Volume 1: Preludietto, Fughetta ed Esercizio

EB 4944

Volume 2: Preludio, Fuga e Fuga figurata – Study after J. S. Bach's Well-Tempered Clavier

EB 4945

Volume 3: Giga, Bolero e Variazioni – Study after Mozart

EB 4946

Volume 4: Introduzione, Capriccio ed Epilogo

EB 4947

Andantino from the Piano Concerto No. 9 K 84 by W. A. Mozart KV 271

EB 3987

Elegien K 249, 252

7 New Piano Pieces

EB 5214

Six Etudes op. 16 K 203

EB 5079

Fantasia after J. S. Bach K 253

EB 3054

Fantasia contrappuntistica K 256

Choral variations on
"Ehre sei Gott in der Höhe" followed by
a Quadrupel fugue on a fragment
by J. S. Bach

EB 3491

Edition for 2 Pianos

EB 5196

Arrangement for 2 Harps, for Piano/Celesta
and 2 String Orchestras

HIRE MATERIAL

reduced Version for Harp, Piano/Celesta
and Strings

HIRE MATERIAL

Improvisation K 271 on J. S. Bach's Choral Song "Wie wohl ist mir, o Freund der Seele" BWV 517

for 2 Pianos

EB 4941

Indian Diary K 267 Book No. 1 – Four Piano Studies

EB 4837

Cadenzas for W. A. Mozart's Piano Concertos K 10

Volume 1: KV 271, 453, 459

EB 8577

Volume 2: KV 466, 467

EB 8578

Volume 3: KV 482, 488, 491, 503

EB 8579

Piano Exercise in Five Parts

Part 1: 6 Piano Studies and Preludes

EB 5066

Part 2: 3 Piano Studies and Preludes

EB 5067

Part 3: Lo Staccato

EB 5068

Part 4: 8 Etudes by J. Cramer

EB 5224

Part 5: Variations,
Perpetuum mobile, Scales

EB 5225

Sonata in F minor op. 20a K 204

EB 7444

Sonatinas 1–6:

Sonatina K 257

EB 8146

Sonatina seconda K 259

EB 8149

Sonatina ad usum infantis K 268

EB 8160

Sonatina in diem nativitatis Christi MCMXVII K 274

EB 5071

Sonatina brevis K 280 in Signo Joannis Sebastianii Magni

EB 5093

Chamber Fantasia on "Carmen" K 284 [Sonatina 6]

EB 5186

Toccata K 287

EB 8177



Two Counterpoint Studies K 40, 41 according to J. S. Bach

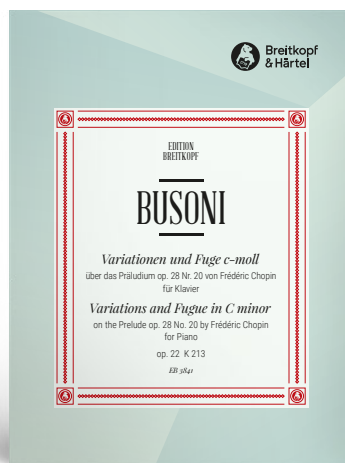
EB 4940

Five Short Pieces to Cultivate Polyphonic Playing K 296

EB 8113

COMPOSITIONS FOR PIANO

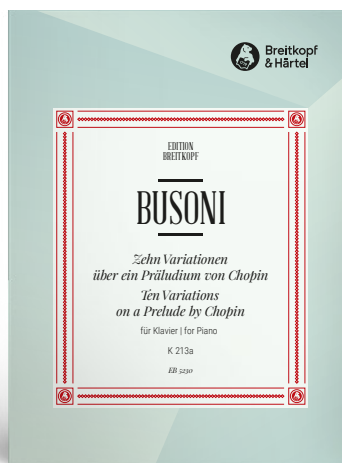
PIANO FOR 2 HANDS



Variations and Fugue op. 22 K 213

on the Prelude in C minor op. 28/20
by Frédéric Chopin

EB 3841



Ten Variations on a Prelude by Chopin K 213a

from the Piano Exercise, Part V

EB 5230

4

PIANO VIRTUOSO

Busoni's pianistic abilities were greatly appreciated from childhood. His father already brought the nine-year-old to Vienna to present him to the world of music as a "child prodigy."

Hereupon developed a highly successful virtuoso career offering him a busy concert schedule and teaching positions at important international conservatories.

He nevertheless increasingly suffered from his pianistic fame, feeling that he was being celebrated for something appearing to him secondary.

HAND SPAN

Part of Busoni's pianistic virtuosity was due to the physiological peculiarity of his hands' extraordinary span. Musicologists of his time, attempting to discover the secret of his success, had X-rays made of Busoni's hands.

Busoni's X-rayed hands

from: Rudolf M. Breithaupt
Die natürliche Klaviertechnik
Leipzig 1905



HÄNDE FERRUCCIO BUSONIS: (Röntgen-Bild) nach Originalaufnahmen des Institutes für Radiographie und Radiotherapie: Prof. Dr. Ed. Schiff-Wien. (Phot. Prof. Dr. Eduard Schiff's Institut für Radiographie und Radiotherapie, Wien.)
Ausgesprochener Langfingerstyp: Gravier Handbau; auffallend lange Phalangen (Glieder). Besonders länger 3. Finger. Deutlichkeit der Röntgenbilder zwischen den stützenden Fingern aussergewöhnlich, am auffallendsten die riesige Spannweite des Daumens und Zeigefingers.

PIANO FOR 4 HANDS

Fugue on the folksong "O du lieber Augustin" K 226

for Piano for 4 Hands

EB 8147

EDITIONS FOR 2 PIANOS

Duetto Concertante K 88 based on the Finale from W. A. Mozart's Piano Concerto in F major KV 459

for 2 Pianos

EB 5190

PIANO + ORCHESTRA / CHOIR



Concerto op. 39 K 247

for Piano and Orchestra with Male Choir

HIRE MATERIAL

Piano vocal score

EB 2861

Study score

PB 5104



© Staatsbibliothek zu Berlin – PK

In 1921 at the Berlin Academy of Arts, Busoni took over directing the composition master class consisting of a total of five composition students.*
"The youths come on Mondays and Thursdays; I can say goodbye to them after 1–1½ hours," Busoni wrote his wife Gerda in July 1921. He taught his students* in his apartment studio, contributing to the exclusivity and legendary fame of this circle.

*Photo f.l.t.r. Kurt Weill, Walther Geiser, Ferruccio Busoni, Luc Balmer, Wladimir Vogel



Indian Fantasy op. 44 K 264

for Piano and Orchestra

HIRE MATERIAL

Piano reduction for 2 Pianos

EB 4773

Concert Piece in D major op. 31a K 236

Concertino Part I

for Piano and Orchestra

HIRE MATERIAL

Edition for 2 Pianos

EB 5470

Romanza e Scherzoso in F minor op. 54 K 290

Concertino Part II

for Piano and Orchestra

HIRE MATERIAL

Rondo concertante K 87

based on the Finale from W. A. Mozart's
KV 482

for Piano and Orchestra

HIRE MATERIAL

PEDAGOGICAL EDITION



The New Busoni

Exercises and Studies for the Piano

Volume 1: Exercises

EB 6948

Volume 2: Exercises and Studies

EB 6949



PRACTICE RULES

BUSONI TO HIS WIFE GERDA ON 20 JUNE 1898

RULE 1: Practice the passage with the most difficult fingering; when you have mastered it, then play with the easiest.

RULE 3: Always combine technical practice with performance study: the difficulty often lies not in the notes but in the dynamic shading prescribed.

RULE 4: Never waste strength by letting your temperament carry you away; getting into the passage are smudges that can never again be washed out.

RULE 7: Bach is the base of piano playing, Liszt the apex. Those two will make a Beethoven possible for you.

RULE 8: Assume from the outset that everything is possible on the piano, even where for you it seems or really is impossible.

RULE 12: Don't let a day go by without touching your piano.

COMPOSITIONS FOR WIND INSTRUMENTS

Album Leaf in E minor K 272

for Flute and Piano

EB 4943

Edition for Viola and Piano

EB 8036

Edition for Violoncello and Piano

EB 8037

Arrangement for Flute and Orchestra

HIRE MATERIAL

Duo in E minor op. 43 K 156

for 2 Flutes and Piano

Score and parts

EB 9358

The *Duo for 2 Flutes and Piano* was written during Ferruccio Busoni's period of compositional instruction with Wilhelm Mayer in Graz, who commented below the music text: "The invention is nice, the work superb" – thus, praising the contrapuntal skills of the then fourteen-year-old. The carefully written-out flute parts suggest, however, that this piece was not intended as just a practice piece: It was also to be performed. In his youth

Ferruccio Busoni was considered especially gifted at the piano. It is probably due to this talent that the piano part often departs from being merely a functional accompaniment, to becoming an equal musical partner with the flute duo.

Divertimento in B flat major op. 52 K 285

for Flute und Orchestra

HIRE MATERIAL

Piano reduction by Kurt Weill

EB 5205

Elegy in E flat major K 286

for Clarinet and Piano

EB 5188

Fairy Tale K 123

for Clarinet and Piano

EB 8713



Concertino in B flat major op. 48 K 267

for Clarinet and Small Orchestra

HIRE MATERIAL

Piano reduction for Clarinet and Piano

EB 5140

COMPOSITIONS FOR STRINGS



Second Sonata in E minor op. 36a K 244

for Violin and Piano

EB 5189

Variations on a Minnesinger Lied op. 22 K 112

for Violin and Piano

EB 8686

Written in 1879, Busoni's *Variations* were long considered as lost – including by Jürgen Kindermann in his Busoni Work Catalog. Busoni himself later gave the Opus number 22 to another work. The autograph, however, is alive and well preserved in Cracow's Biblioteka Jagiellonska.

In his *Minnesinger Variations*, the young composer amply displays his considerable talents. Virtuosos can expect some extravagant harmonic and pianistic surprises, all neatly tucked away in the score next to all manner of borrowings – after all, Busoni was only 13! – from illustrious models.

Violin Concerto in D major op. 35a K 243

HIRE MATERIAL

Piano reduction for Violin and Piano

EB 5210

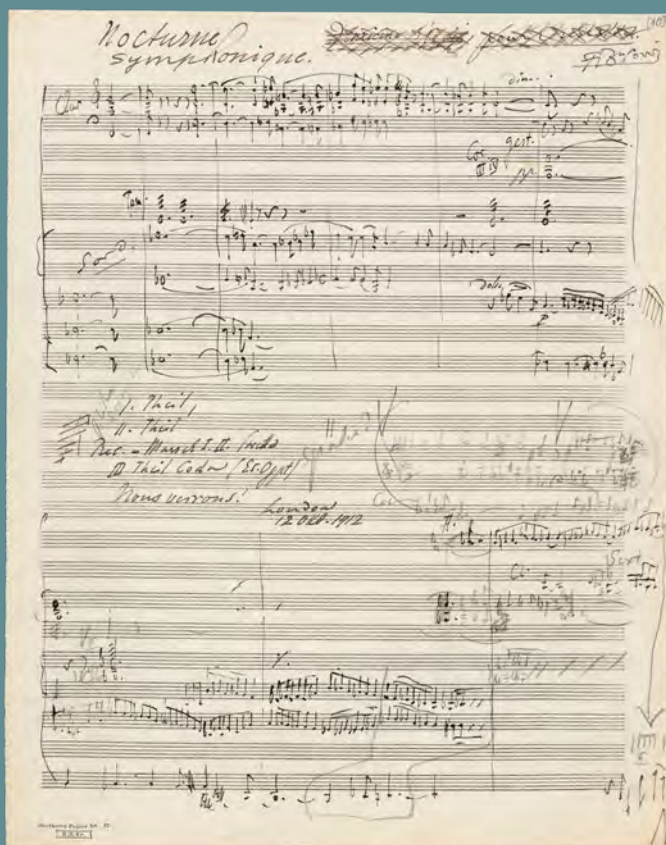
Study score

PB 5270

Three Pieces K 123, 196, 237

for Violoncello and Piano

EB 8712



BUSONI, THE COMPOSER

While enjoying legendary fame as a piano virtuoso, Busoni was largely denied this as a composer. Of his approximately 300 compositions, more than half written by 1900 are now considered early and youthful works that still seem very much indebted to tradition.

In his view, he found his own way as composer with the second *VIOLIN SONATA* op. 36a **EB 5189**, a key work from 1898.

Busoni increasingly turned to modernism during the first decade of the new century. The start of his most progressive and experimental period was marked by his *ENTWURF EINER NEUEN ÄSTHETIK DER TONKUNST* [Draft of a New Aesthetic of Musical Art], first published in 1907, a new aesthetic of the art of sound calling for a revolutionary liberating of music from entrenched design norms. Piano compositions such as the *ELEGIES* **EB 5214**, the *SONATINA SECONDA* **EB 8149**, and ultimately the most ambitious work as per J. S. Bach, the *FANTASIA CONTRAPPUNTISTICA* **EB 3491**, are an expression of this new path.

COMPOSITIONS FOR VOICE + CHOIR

VOICE

Altoum's Prayer op. 49/1 K 277

for Baritone and Orchestra
solo: Bar – 2.1.1cor ang.0.2 – timp –
str(without VI)

HIRE MATERIAL

Rondo arlecchinesco op. 46 K 266

Harlequin's Round Dance

for Tenor and Orchestra
solo: T – picc.1.1.2.2 – 3.2.3.0 –
timp.perc.(2) – str

HIRE MATERIAL

Study score

PB 2655

Five Goethe Songs

for Baritone und Orchestra

HIRE MATERIAL

No. 1: Lied des Brander
"Es war eine Ratt' im Kellernest" K 299

No. 2: Lied des Mephistopheles
"Es war einmal ein König" K 278

No. 3: Lied des Unmuts
"Keinen Reimer wird man finden" K 281a

No. 4: Schlechter Trost
"Mitternachts weint' und schluchzt' ich" K 298

No. 5: Zigeunerlied
"Im Nebelgeriesel, im tiefen Schnee" K 295

Edition for Baritone and Piano

EB 6461

CHOIR

Missa K 169

for Mixed Chorus a cappella

Choral score

ChB 5230

COMPOSITIONS FOR CHAMBER MUSIC ENSEMBLES

8



String Quartet No. 2 in D minor op. 26 K 225

Set of parts

EB 5557

Concerto in D minor op. 17 K 80

for Piano and String Quartet

Score

PB 5160

Orchestral parts: **OB 5160**

Edition for Piano Quintet

KM 2191

With our edition of the Concerto op. 17, this early work by Busoni is accessible for the first time. Busoni wrote this quite extensive work when he was 12 years old.

Despite the early period of composition, which has left its traces in some schematizations, the extraordinary imaginative power of the composer is already evident here, which is reflected in the individual shaping of the musical form. It is unclear whether Busoni intended a chamber music work or rather thought of an orchestral performance. Also the musical text does not allow a clear conclusion.

Our edition is therefore available both as a piano quintet **KM 2191** and as orchestral material **PB/OB 5160**.

Andante with Variations and Scherzo op. 18a K 184

for Violin, Violoncello and Piano

KM 2274

Suite in G minor K 176

for Clarinet and String Quartet

KM 2267

COMPOSITIONS FOR ORCHESTRA

Busoni appraised the composition of the *BERCEUSE ÉLÉGIAQUE* as a successful realization of his own aesthetic demands formulated in the Neue Ästhetik. Premiered by Gustav Mahler in New York in 1911 and dedicated to the memory of Busoni's deceased mother, this short, atmospherically dense, elegiac lullaby belongs to the *SECHS ELEGIEN* cycle composed for reduced orchestral scoring within the ten-year period (1909–1919). All six elegies (*BERCEUSE ÉLÉGIAQUE*, *NOCTURNE SYMPHONIQUE*, *RONDO ARLECCHINESCO*, *GESANG VOM REIGEN DER GEISTER*, *SARABANDE* and *CORTÈGE*) are related to dramatic works, some of them never fully elaborated.

Although in his aesthetic draft Busoni clearly rejects program music, he does at times rather approach it in his compositions, as, for example, in the works based on fairy-tale dramas. Included here is the monumental *CONCERTO* op. 39 of 1904, which, lasting 70 to 80 minutes, is one of the longest and most pianistically demanding of piano concertos. The five-movement work culminates in a choral finale on the closing verses of Adam Oehlenschläger's fairytale play *ALADDIN*.

Another orchestral work with a dramatic reference is the eight-movement *TURANDOT-SUITE* op. 41 (1905), the result of Busoni's preoccupation with Carlo Gozzi's commedia dell'arte *TURANDOT*.

Berceuse élégiaque

op. 42 K 252a

Des Mannes Wiegenlied am Sarge seiner Mutter

3.1.2.B-clar.0 – 4.0.0.0 – perc. – hp – cel. – str

HIRE MATERIAL

Study score

PB 5126

HIRE MATERIAL Arrangement: Erwin Stein

Die Brautwahl

op. 45 K 261

Suite for Orchestra

3(3picc).3(cor ang).3(B-clar).3(dble bsn) – 4.3.3.1 – timp.perc(3) – hp – cel(carillon with keyboard) – str

HIRE MATERIAL

Gesang vom Reigen der Geister

op. 47 K 269

Indian Diary, Book No. 2

1.1.1.1 – 0.1.1.0 – timp – str

HIRE MATERIAL

Concertante Suite from W. A. Mozart's Opera "Idomeneo" K 85

for Orchestra

2.2.2.2 – 2.2.3.0 – timp – str

HIRE MATERIAL

Lustspiel-Ouvertüre op. 38 K 245

picc.2.2.2.2 – 4.2.0.0 – timp.perc. – str

HIRE MATERIAL

Study score

PB 4720

Nocturne Symphonique op. 43 K 262

3(picc).1.cor ang.2.B-clar.2.dble bsn – 3.0.0.0 – timp.perc – hp – cel – str

HIRE MATERIAL

Suite for Orchestra No. 2

op. 34a K 242

"Armoured Suite"

picc.2.3(cor ang).3(B-clar).3(dble bsn) – 4.3.3.1 – timp.perc(2) – str

HIRE MATERIAL

Rondo arlecchinesco op. 46 K 266

(more Information: page 8)

Sarabande and Cortège

op. 51 K 282

Two Studies to "Doktor Faust"

3(picc).2(cor ang).cor ang.2.B-clar.2.dble bsn – 4.3.3.1 – timp.perc – 2hp – cel – str

HIRE MATERIAL

Symphonic Suite op. 25 K 201

3(picc).3(cor ang).3(B-clar).3 – 4.3.3.1 – timp.perc(2) – str

HIRE MATERIAL

Symphonic Tone Poem op. 32a

3(picc).2.cor ang.3(Bb-clar).3(dble bsn) – 4.3.3(Bb-tbne).1 – perc – hp – str

HIRE MATERIAL



Tanzwalzer op. 53 K 288

2(picc).2.2.2 – 4.2.3.0 – timp.perc.(2) – str

HIRE MATERIAL

Edition for Piano

EB 5197

Study score

PB 2656

Turandot Suite op. 41 K 248

for Women's Chorus and Orchestra

Choir: SA(ad lib) – 2(2picc).3(cor ang).3(B-clar).3(dble bsn) – 4.4.3.1 – timp.perc(3) – 2hp – str

HIRE MATERIAL

Verzweiflung und Ergebung K 248a

Additionally Composed Set for Turandot Suite
op. 41 K 248

picc.3.3.3.3(dble bsn) – 4.4.3.1 – timp.perc – str / stage music: trp.perc(2)

HIRE MATERIAL

FOLLOWING BUSONI'S TRACES

Autograph, Musical Estate Ferruccio Busoni 4 (1169) © Staatsbibliothek zu Berlin – PK



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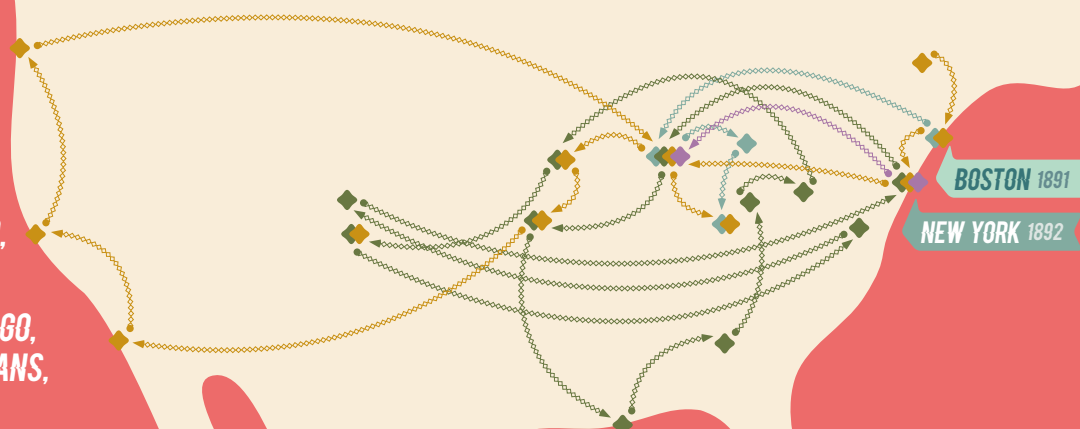
TOURING AMERICA

1904 ♦ BOSTON, CHICAGO, DETROIT, CINCINNATI

1910 ♦ NEW YORK, CHICAGO, KANSAS CITY, NEW ORLEANS, ATLANTA, COLUMBUS, PITTSBURGH (PA), DES MOINES, COLORADO SPRINGS, WASHINGTON, DENVER, NEW YORK

1911 ♦ MONTREAL (CANADA), BOSTON, NEW YORK, CHICAGO, DES MOINES, KANSAS CITY, LOS ANGELES, SAN FRANCISCO, SEATTLE, CHICAGO, CINCINNATI

1915 ♦ NEW YORK, CHICAGO



★ CONCERT VENUES

SELECTION: AACHEN, BASEL, BERGAMO, BOLOGNA, BRUSSELS, BUDAPEST
EDINBURGH, GENEVA, GLASGOW, HAMBURG, HEIDELBERG, LONDON, LYON, MILAN
MANCHESTER, MANNHEIM, MOSCOW, PARIS, RIGA, ST. PETERSBURG
STRASBOURG, UTRECHT, VENICE, WARSAW, VIENNA, ZURICH



...

STATIONS OF HIS LIFE

...

TEACHING ACTIVITIES

DRAMATIC WORKS

Busoni presented himself to the music world as an opera composer only rather late. Inspired between 1906 and 1911 by E. T. A. Hoffmann's story *DIE SERAPIONSBRÜDER*, he composed the libretto and music for a new opera titled *DIE BRAUTWAHL* that was premiered in 1912. Its lack of success later led him to turn the work's material into a five-movement orchestral suite (*DIE BRAUTWAHL* op. 45).

The one-act theatrical capriccio *ARLECCHINO* originated during his Swiss exile. Its special feature is the assignment of the hero to a speaking role. The *ARLECCHINO* premiere took place in Zurich in May 1917, together with another of Busoni's short operas, *TURANDOT*, whose German libretto he quickly set to music using incidental music written earlier.

It was nevertheless the opera *DOKTOR FAUST* that Busoni considered his main (stage) work, after entertaining the idea of setting the Faust subject to music for about 30 years. He did not base his work on the Goethean drama, but on various other models, such as the 17th and 18th century puppet theater and the Christopher Marlowe's Faust drama. Though Busoni began composing the work in 1916, he was unable to finish it. Using his compositional sketches, his pupil Philipp Jarnach completed the opera that was finally premiered in Dresden in May 1925, barely a year after Busoni's death.

Arlecchino op. 50 K 270 A Theatrical Caprice in One Act

Solos: Sp MezT2BarB –
2(picc).2(cor ang).2(Bkl).2(dble bsn) –
3.2.3.0 – timp.perc.(2) – Cel – str –
Stage music: 2trp.timp.perc
Text: Ferruccio Busoni

HIRE MATERIAL

Piano vocal score

EB 9433 NEW

Die Brautwahl op. 45 K 258 Musical-phantastic Comedy in 3 Acts with a Postlude

Solos: MezTTTBarBarB – choir: SATTBB –
3(3picc)3(cor ang).3(B-clar).3(dble bsn) –
4.3.3.1 – timp.perc – hp – cel.org – str –
Stage music: 1.2.2.2 – 2.2.corn.0.0 –
timp.perc(2) – pno – db – low bell
Text: Ferruccio Busoni

HIRE MATERIAL

Piano vocal score

EB 9432 NEW

In Busoni's musical evolution, this work marks an important phase of radical change after works inspired by Brahms and Verdi. The composer's compositional style became increasingly revolutionary between the sketch of the short score (1908) and the completion of the orchestral score (1911). Busoni took the greatest care in preparing the definitive form of the work. He asserted that there was "invention in every bar", and assigned an important role to the use of music from "other sources": the Hebrew march from Rossini's "Mosè", for example, or a German dance by Mozart, military music, American-Indian pentatonic music, Gregorian plainchant, melodies from the synagogue and even quotes

from his own works. With these stylistic means, Busoni followed Hoffmann's "serapiontic" principle and came closer to his idea of a timeless "world music" without borders.



Doktor Faust K 303 Opera (Poetry for Music) in 3 Parts – Completed Text

Solos: S.9T.5Bar.7B – choir: SSAATTBB –
3(2pic).2(cor ang).2.Bkl.2.dble bsn –
5.3.3.1 – timp.perc.(4) – 2hp – cel.org – str –
Stage music: 0.2.0.0 – 6.3.3.0 – timp.perc(2) –
2hp – cel – vl.va.vc
Text: Ferruccio Busoni

HIRE MATERIAL

Arrangement: Philipp Jarnach

HIRE MATERIAL

Arrangement: Antony Beaumont
Piano vocal score of both versions

EB 9434 NEW



Turandot K 273 A Chinese Fable in 2 Acts after Carlo Gozzi

Solos: 2S.2Mez.6T.Bar.7B – choir: SSAATB –
2(picc).2(cor ang).2(B-clar).2(dble bsn) –
4.2.3.0 – timp.perc(3) – hp – cel – str –
Stage music: trp.2tbne.perc
Text: Ferruccio Busoni

HIRE MATERIAL NEW

including Italian vocal lyrics
(Oriana Previtali, 1961)

Piano vocal score

EB 9429 NEW



GRAPHICS & DESIGN

Busoni was a passionate art collector with a special interest in graphics and design. He often embellished music scores, texts, and letters with drawings. Wanting to choose the artists for the title-page designs of his own scores himself, he considered the illustration as a part of and really completing the idea of his piece.

Art drafts for Turandot for the Deutsches Theater Berlin

Ernst Stern 1911

Watercolors on paper
Staatliche Museen zu Berlin
Art library



STUDY SCORES

Berceuse élégiaque op. 42
K 252a

PB 5126

Concerto op. 39 K 247

PB 5104

Lustspiel-Ouvertüre op. 38
K 245

PB 4720

Rondo arlecchinesco op. 46
K 266

PB 2655

Tanzwalzer op. 53 K 288

PB 2656

Violin Concerto in D major
op. 35a K 243

PB 5270

BUSONI AS AN ARRANGER

JOHANN SEBASTIAN BACH

Chaconne from the Partita II in D minor BWV 1004

for Piano
EB 2334



Chromatic Fantasia and Fugue BWV 903

for Violoncello and Piano
EB 4838



Concerto in D minor BWV 1052

for Piano and Orchestra
HIRE MATERIAL
for 2 Pianos
EB 2956



Choral Preludes for Organ BWV 667, 645, 659, 734, 639, 617, 637, 705, 615, 665

Volume 1
EB 2459
Volume 2
EB 2460

Prelude and Fugue in D major BWV 532

for Piano
EB 3355

Prelude and Fugue in E flat major BWV 552

for Piano
EB 8038



Toccata in C major BWV 564

for Piano
EB 1371

Toccata in D minor BWV 565

for Piano
EB 1372

LUDWIG VAN BEETHOVEN

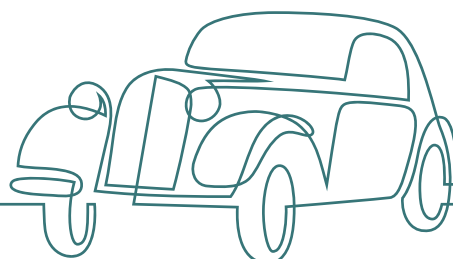
Missa Solemnis in D major op. 123 Benedictus

Solos: ob.vl.va.vc – 2.0.2.2 – 2.2.3.0 – timp –
str(va and vc separated)

HIRE MATERIAL

MODERN TECHNOLOGY

"Ferruccio never used a typewriter and made at most 2–3 phone calls in his life. He, the notorious futurist, was mostly old-fashioned. Of modern inventions, only the automobile pleased him."



Gerda Busoni in her
„Erinnerungen an Ferruccio Busoni“
[Memories of Ferruccio Busoni]
Berlin, 1958

NUMERICAL FACTS

40 years of partnership
with Breitkopf & Härtel

300 Busoni works
known

5000 books comprising
Busoni's library in Berlin

9000 documents included
in his estate

UNIVERSAL ARTIST FIGURE



Alongside his pianistic career, Busoni was also active as a piano pedagogue, conductor, editor, music arranger, and author of libretti and numerous treatises on music aesthetics and other topics. His artistic activity was focused, however, on composing, in which he wanted to "catch hold of a corner of the new art of sound and possibly sew a border on it himself."

Busoni in a letter to his
wife Gerda on 8 November 1908

FRANZ LISZT



**Fantasy and Fugue
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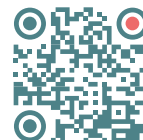
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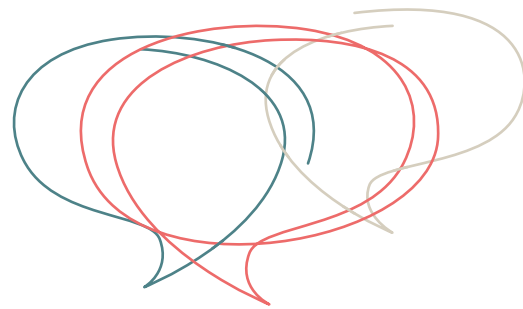
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BUSONI — THE NETWORKER

As a young piano virtuoso and teacher at Helsinki, Moscow, and Boston conservatories, Busoni had already succeeded in building up an important network of artistic personalities and patrons of modernism. He maintained contacts both at a distance as a tireless letter writer and locally in Berlin, his adopted home, where he quickly rose to become an institution in the city's cultural life.

VIKTORIA- LUISE- PLATZ 11

Busoni's last apartment in Berlin was located on the fifth floor of the building at Viktoria-Luise-Platz 11.

A private elevator led directly down to a bar on the ground floor, where he enjoyed a glass of wine.



EXCHANGE OF LETTERS WITH HIS PUBLISHER



Ferruccio Busoni and His Publisher in an Exchange of Letters

Editor: Eva Hanau

2 Books in Slipcase

BV 318

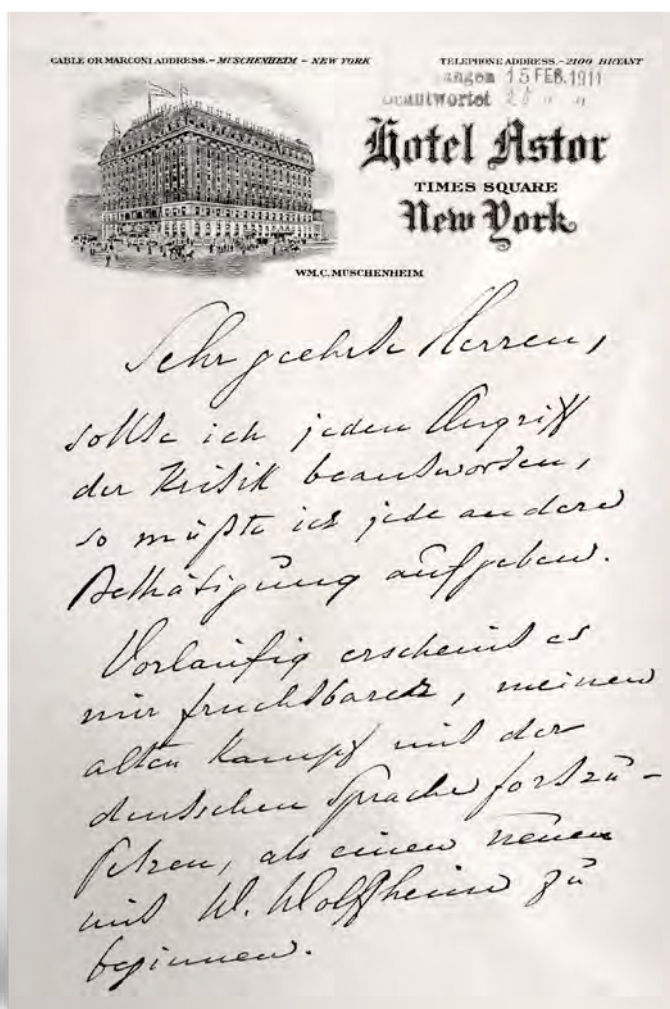
Ferruccio Busoni corresponded with the publishing house Breitkopf & Härtel for over 40 years, and practically the entire correspondence with more than 1,500 missives has survived. They depict the composer, arranger, editor and pianist as a witty writer, who reports with great eloquence on his many interests. His epistolary partner, in this case, is the publisher who printed nearly all of Busoni's works. The dialogue is often so intense that up to 15 letters per month are exchanged. The hesitant beginning evolved into something like a friendship that gradually cooled and practically led to an estrangement at the end. While the correspondence allows us many insights into the genesis of Busoni's works, it is also punctuated with remarks about the situation of contemporary music and publishing, as well as with comments on the political developments of the day.

Busoni to
Breitkopf & Härtel
from New York
on 6 February 1911

18



Greeting card
by Breitkopf & Härtel
for Busoni's 50th birthday
on 1 April 1916



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