ADDITION, OMISSION AND REVISION: THE STYLISTIC CHANGES
MADE TO ZEHN VARIATIONEN ÜBER EIN PRÄLUDIUM
VON CHOPIN BY FERRUCCIO BUSONI, WITH THREE
RECITALS OF SELECTED WORKS BY J. S. BACH,
D. SCARLATTI, BEETHOVEN, BRAHMS,
DEBUSSY, SCHUMANN AND LISZT

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfilment of the requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Soomee Yoon, B. Mus., M. Mus.

Denton, Texas

December, 1994
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This study examines what Busoni meant by "formal deficiencies" when he described his 1884 version of Chopin Variations, and reveals that changes made to the 1884 version during its process of revision in 1922 correct the "formal deficiencies" and show a fundamental change in Busoni's compositional style and perception of musical motion. Including a detailed analysis of the modifications, omissions, and additions made to the 1922 version (including an examination of the Chopin Prelude in C minor, op. 28, No. 20 as a theme to reveal aspects of its construction used in the variation process), which shows how these changes affect the work's compositional structure.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
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North Texas State University
School of Music

Graduate Piano Recital

SOOMEE YOON

Monday, November 23, 1987  6:15 p.m.  Recital Hall

Sonata in C Major K.159.  .  .  .  .  .  .  D. Scarlatti
Sonata in G Major K.427
Sonata in D Major K.96

Sonata Op. 110  .  .  .  .  .  .  .  .  .  .  L. V. Beethoven

Intermission

Hungarian Rhapsody §13  .  .  .  .  .  .  .  .  .  .  F. Liszt

Estampes  .  .  .  .  .  .  .  .  .  .  .  .  .  .  .  C. Debussy
  I  Pagodes
  II  Soirée dans Grenade
  III  Jardins sous la pluie

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
UNIVERSITY OF NORTH TEXAS
School of Music

presents

Graduate Piano Recital

SOOMEE YOON

Partita in G Major                J. S. Bach
32 Variationen in c minor         L. V. Beethoven

INTERMISSION

Kreisleriana                    R. Schumann

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

MONDAY, JANUARY 23, 1989
RECTOR HALL
6:15 P.M.
UNIVERSITY OF NORTH TEXAS
School of Music

presents

Graduate Recital

SOOMEE YOON, piano

assisted by:

John Thomson, violin
David Hancock, cello

Monday, November 27, 1989      5:00 p.m.  CONCERT HALL

PROGRAM

Violin Sonata Op. 30 #2 C minor  Beethoven

Short Pause

Trio Op. 8, B Major for piano, violin, and cello  Brahms

Presented in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts
University of North Texas

College of Music

presents

A Graduate Lecture Recital

SOOMEE YOON, piano

Monday, April 18, 1994  5:00 pm  Recital Hall

ADDITION, OMISSION AND REVISION:
THE STYLISTIC CHANGES MADE TO ZEHN
VARIATIONEN ÜBER EIN PRÄLUDIUM VON
CHOPIN BY FERRUCCIO BUSONI

Zehn Variationen über ein Präludium von Chopin (1922) . . . . . F. Busconi
(1866-1924)

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
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CHAPTER I

INTRODUCTION

Ferruccio Busoni (1866-1924) is universally regarded as one of the most intelligent and musically advanced figures of the late 19th and early 20th centuries. Busoni's extraordinary musical career was extremely diverse: as a virtuoso pianist whose technical mastery and interpretative originality became legendary; as a composer possessed of a highly individual style who made a great impact on such a colleague as Arnold Schönberg; as a conductor who advocated and introduced new music; as a highly charismatic teacher of numerous pianists such as Egon Petri, Edward Steuermann, Percy Grainger, and Rudolf Ganz, and of composers such as Edgar Varèse, Otto Luening, Kurt Weill, and Philipp Jarnach; as an editor and transcriber of many works of J. S. Bach, Mozart, and Liszt; and as a theoretician and aesthete who prefigured many new 20th-century ideas concerning electronic music, use of microtones, serial techniques, new notations for piano music, exotic scales, and the concept of "Junge Klassizität."

From an early age Busoni was a prolific composer. By the time of his death he had written, in addition to a vast quantity of piano music, four operas, solo vocal and choral works, chamber music, and orchestral and concerted works.
Busoni's compositional technique and style underwent many dramatic changes. In later life he drastically reworked and republished many of his early works. One of Busoni's fundamental compositional ideas was that a work of art does not necessarily have to exist in only one state, but is capable of many forms. He considered a composition, whether composed by him or by someone else, a "work in progress". He saw it as having a temporary and relatively open design, and not as a definite and indisputable opus.

Using the music of other composers together with his own, Busoni attempted to demonstrate how music could be viewed differently after the passage of time. One such example is a piece of his own music. The Variationen und Fuge in freier Form über Fr. Chopin's C-moll Präludium, Op.22, dating from 1884, reappears in 1922 as Zehn Variationen über ein Präludium von Chopin, and serves as an excellent example of the compositional change that Busoni had undergone in the intervening thirty-eight years.

The first version of the Chopin Variations, which was written in 1884 and published in the following year, is regarded as one of the most ambitious works of Busoni's earlier period. Many scholars, including Hugo Leichtentritt, Jean Chantavoine and Edward Dent, praised the maturity of this work, and compared it to Brahms' Handel Variations. Leichtentritt wrote:

The "Variations and Fugue on a Prelude by Chopin," Op.22, are the most extended and most ambitious published work of Busoni's younger years. They show the other side of his mature, a meditative mind of German stamp, eager to solve
difficult problems. Here Busoni does homage to Brahms, whose famous *Handel Variations* are clearly recognizable as model. Nevertheless, these eighteen variations deserve to be known on account of their musicianly solidity, their effective construction, their interesting contents.¹

The influence of Brahms' *Variations and Fugue on a Theme of Handel* is clear. Yet, certain aspects of Busoni's style in the *Chopin Variations* demonstrate more advanced compositional techniques, especially in the final fugue in which chromaticism and free harmony point to a musical language that will be encountered only in Busoni's later works. Compared to Busoni's more modest earlier compositions, the *Chopin Variations* embody a higher level of technical bravura for the performer.

Although the *Chopin Variations* were a remarkable achievement for the eighteen-year-old composer, Busoni later expressed strong dissatisfaction with the work, as he frequently did with his other juvenile efforts. In 1912 he wrote to his friend and pupil Egon Petri that, "Today I looked over the *Variations and Fugue on a Prelude of Chopin*: They are not worth saving."² In 1922, Busoni decided to rewrite the Variations as a part of the *Klavierübung*. Some letters he sent to the pianist Frida Kwast-Hodapp, who asked him to consider revising the *Chopin Variations*, describe the process of the reworking them.

---

4/22/1922
I was tormented by the formal deficiencies of my youthful work. The term *Variations and Fugue* is completely satisfying to the 'musicologists' and they don't look any further. However: an alternative of fast and slow, minor and major, is not yet 'form' and even less a plan, an idea.³

This study will examine what Busoni meant by "formal deficiencies" when he described his early version of these variations. It reveals the structural function of these changes and how they transform the theme using a developmental process of variation that provides insight into Busoni's individualistic compositional style. An outline of the essential form, contents, and tonal plan of the 1884 version, with general commentary relevant to modifications made to the final version, is followed by an examination of the Chopin theme itself to reveal aspects of its construction used in the variation process. The 1922 version is discussed in detail by examining each variation with regard to its place in the overall work.

CHAPTER II

GENERAL BACKGROUND INFORMATION

Although the length of each variation in the original 1884 version is quite different, and the title indicates "... freier form", Busoni nonetheless divides each variation into two parts, ending with a half cadence in the first part and on tonic in the second. Time signatures are changed frequently, but appear at the beginning of every variation, and double bar lines are used to separate each variation. The tonality of C minor is maintained, with but a few exceptions in which a close key relationship such as C major or A minor is used.

The lengthy concluding fugue is a device intended to culminate the variations, and to raise the level of compositional intensity at the close of the work. After introducing the theme in different voices in a traditional manner, Busoni provides a texture containing freely added and reduced voices. A Brahmsian influence is immediately apparent in the use of thick chordal textures. The layout and key scheme of this set of Variations is summarized in Table 1.

Table 1. Layout and key scheme of 1884 version

<table>
<thead>
<tr>
<th>Theme</th>
<th>Var.1</th>
<th>Var.2</th>
<th>Var.3</th>
<th>Var.4</th>
<th>Var.5</th>
<th>Var.6</th>
</tr>
</thead>
</table>
This key structure may have been influenced by the *Diabelli Variations*, Op. 120, of Beethoven, which remain in C tonality throughout a high percentage of the 33 variations, with only one deviation in A minor. This set also culminates in a double fugue in the second-to-last variation, rather than in the last variation.

A comparison of the *Diabelli Variations*’ key structure, summarized in Table 2, reveals a close similarity to the key structure of Busoni’s 1884 Variations in Table 1.

Table 2. Key structure of Diabelli Variations Op.120 of Beethoven

<table>
<thead>
<tr>
<th>Var. 1 to 8</th>
<th>Var. 9</th>
<th>Var. 10 to 12</th>
<th>Var. 13</th>
<th>Var. 14 to 28</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Var. 29 to 32</th>
<th>Var. 33</th>
</tr>
</thead>
<tbody>
<tr>
<td>C min.</td>
<td>C Maj.</td>
</tr>
</tbody>
</table>

Beethoven's compositional success with the *Diabelli Variations* seems to transcend the use of key relationships in a way that makes it a dangerous model for a young composer. The almost completely stationary key scheme may have played a large part in Busoni's later dissatisfaction with his set of Variations.

Dramatic changes appear in the unusual style, harmony, and form in the 1922 version, for Busoni had by now stretched every
aspect of his compositional style. A lightening of texture is apparent, and may be interpreted as a turning away from the Germanic influence of Brahms in favor of a more Italian lyric and transparent texture. This stylistic change was noted by Larry Sitsky:

His earlier works were steeped in the German tradition and dedicated to Brahms, his last period of creativity was almost purely melodic and polyphonic and clearly close to his Italian origin.4

An excellent example of this tendency is to be found in the dramatic transformation of the Germanic fugue of 1884 to the brilliant Scherzo finale of 1922 in tarantella rhythm, emphasizing a free-flowing polyphonic style rather than strict traditional counterpoint. The formal structure of the 1922 version shows artistic freedom rather than a rigidly boxed-in adherence to variation form. In the 1922 version there is no interruption by double bars, and a wider range of keys is utilized. The absence of time signatures in many variations also signals a fresh compositional technique. A waltz labeled "Hommage à Chopin" reflects less of the German style of the early variations.

The overall dimension of variations is reduced in the 1922 set, with Variations 3-8, 12-13, 15, 17-18, and the fugue of the 1884 version being deleted. The sequential arrangement of the remaining variations is occasionally changed, and three new variations are

---
added. The layout and key scheme of variations in the 1922 version is summarized in Table 3.

Table 3. Layout and key scheme of 1922 version

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Theme</th>
<th>Var. 1</th>
<th>Var. 2</th>
<th>Var. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>(new)</td>
<td>(same as 1884)</td>
<td>(based on Var. 8 of 1884)</td>
<td>En Carillon</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C min.</td>
<td></td>
<td></td>
<td>C min.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Var. 4</th>
<th>Var. 5</th>
<th>Var. 6</th>
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<tbody>
<tr>
<td>(based on Var. 14 of 1884)</td>
<td>(based on Var. 16 of 1884)</td>
<td>(based on Var. 10 of 1884)</td>
</tr>
<tr>
<td>C# min - C min.</td>
<td>C min.</td>
<td>C min.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Var. 7</th>
<th>Var. 8</th>
<th>Var. 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>(based on Var. 9 of 1884)</td>
<td>(based on Fuga of 1884 in a very free way)</td>
<td>Hommage à Chopin</td>
</tr>
<tr>
<td>Fantasia</td>
<td>Scherzo Finale</td>
<td>Tempo de Valse</td>
</tr>
<tr>
<td>Eb min.</td>
<td>C min.</td>
<td>C Maj.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Var. 10</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Free adaptation of Var. 11 of 1884)</td>
<td></td>
</tr>
<tr>
<td>Tempo dello Scherzo</td>
<td></td>
</tr>
<tr>
<td>Bb min. - B min.</td>
<td>C min.</td>
</tr>
</tbody>
</table>
CHAPTER III

THE C MINOR PRELUDE AS A THEME

It is very likely that Busoni recognized the C minor Prelude as being a challenging theme for a set of variations. The difficulty of using this prelude as a theme becomes clear when compared to a more typical theme. Since Busoni may have used as a model Beethoven's *Diabelli Variations* in the overall structure, a comparison can be made between the *Chopin Prelude* and the *Diabelli* theme.

Example 1. Diabelli Theme with several characteristic motives circled.
Unlike the *Chopin Prelude in C minor*, the binary theme written by Diabelli was designed and written as a theme specifically for variations. Unlike the *Chopin Prelude*, the Diabelli's theme has very slowly moving harmonic progressions everywhere but at cadences. These slowly moving progressions can be substituted very easily within the context of a set of variations. Unlike the *Chopin Prelude in C minor*, Diabelli's theme has many motives both in upper and lower voices. These melodic motives are circled in example 1. These consist of distinct articulations and repeated pitches - devices that are valuable to the composers in the context of variations. The textural surface of the *Chopin Prelude* has fewer motivic units that can be used in this way.

The Prelude cannot be regarded as a typical variation theme since it is comprised of extremely distinctive harmonic motions. Several variations are not based on simple melodic or harmonic figurations but on deeper structural aspects of the theme. This differs from many traditional variation forms, in which the basic
harmonic content of each variation is recognizable even if not identical to the harmony of the theme. The theme itself is divided into three clearly articulated phrase units, each of which is successively quieter. Busoni exaggerates this by adding a fermata to the 1922 version (Ex. 2). The second and third phrases are repetitions of each other.

Example 2. The Prelude as used by Busoni in the theme in the 1922 version

The second and the third phrases are similar and are ruled by a prominent descending linear chromatic motion. The descending chromatic progression, in fact, is broken for a cadence in the seventh
measure and this cadence is related to the first two measures of the theme. This cadence, therefore, helps to relate the second phrase to the first. Another significant aspect of the second phrase is that the prominent descending chromatic line in its highest part is doubled, and therefore the alto part is actually placed above the structural voice. This aspect of the theme is described by Allen Forte and Steven Gilbert as an example of Register and Displacement, where the second and third phrases are concentrated on a model of the Schenkerian concept of cover tone.

...cover tones themselves belong to (or near) the foreground. However, cover tones can very readily impinge on the deeper structural levels. This is because they enter into the very basic decision as to the identity of the primary tone and, consequently, the shape of the fundamental line. A classic case is Chopin's C-minor Prelude (example 191), cited earlier in 141c, p. 143. This chorale-like piece is in two sections, the second of which is repeated and followed by a single C-minor chord. The A section begins and ends on scale degree 5, over a harmonic progression from I to V. The B section, on the other hand, shows scale degree 3 in the next higher register, prolonged by means of a descending line. The question as to which of these scale degree is the primary tone can be answered by the following considerations:

1. If 3 were the primary tone, then there would have to be a clear ascending motion to that note. The skip from G to Eb is insufficient by itself: to be an arpeggiation it would have to pass through C, and it does not.

2. The descent from Eb in m.5 is in parallel octaves, resulting from the doubling of an inner voice at the octave above, as shown in example 191b.
3. It is therefore possible to read descent from Eb as a succession of cover tones (that is, a covering progression), below which we find the primary tone G.

Example 191. (from Forte and Gilbert)

a. Chopin, Prelude, Op. 28, No. 20
These observations are reflected in the accompanying graph (example 191b), which sets 5 as the primary tone. The covering progression beginning at m. 5 is shown with the aid of downward stems; it consists of the notes Eb-D-C, with a subsidiary line of a third prolonging D (that is, D-C-B natural). This covering progression disappears at the point where the fundamental line begins its descent, although there is a clear reminder of it in the final C-minor chord. Meanwhile, the details of the descent from 5 require some examination. In the passage where this occurs (mm. 7-8, 11-12) 4 has the foreground duration of a sixteenth note. However, it is the fifth above the bass of the 5, and here, and in general, voice-leading rules of dissonance resolution take precedence over duration. Scale degree 3 follows 4 immediately, prolonged by its upper neighbor F as suffix. The subsequent 2 is preceded by its upper neighbor Eb and supported by the cadential dominant harmony.\(^5\)

This clear analytical sketch is important for understanding Busoni's Variations, since often his Variations are based on the structural aspects of the theme's construction rather than on surface motives. The crossing voices and predominantly descending

chromatic line of the second and third phrases are important elements of Busoni's variation process. The deviation of Variation four in the 1922 version is clearly understood as an inversion of chromatic motion of the second and third phrases of the theme, as may be seen clearly in this analytical sketch.
CHAPTER IV

ANALYSIS AND COMPARISON OF THE REVISION PROCESS

In the 1922 version, Busoni added a four-bar introduction to Chopin's original theme. This introduction is an example of Busoni's use of symmetrical counterpoint which he had learned from Bernhard Ziehn.6

He also briefly described a "new polyphony" which Ziehn had demonstrated to him; a technique in which melodic lines were combined in a strictly symmetrical way, without any prime regard for the resulting harmonies. Classical fugal principles demand the alteration of the notes of a theme where inadmissible harmonies would otherwise result. Ziehn taught that the themes should retain their original intervallic structure, whatever the resulting harmony might be. From the wealth of inversions and transpositions applicable to any given motif, entirely new and unexpected harmonies arise.7

Ever since his meeting with Ziehn, Busoni had become more and more concentrated on counterpoint as a medium of expression.

---

6 Bernhard Ziehn (1845-1912) was a German-American theorist, teacher and writer.
Example 3. Theme Introduction

The germ idea of the introduction (Ex. 3) comes from the first bar of Chopin's Prelude, and is treated canonically in three voices. The third voice (L.H. doubled in octave) enters at the lower minor 6th instead of at the usual 5th in m. 1. A use of tritones (mm. 1-2), augmented 6th (m. 4) and major 7th (m. 3) produce a non-traditional harmonic structure. The time interval of entrances of the voices is also unusual. It might be expected that the contrapuntal entrances enter either on the third beat or the first beat of the next measure, but here the second voice enters on the second beat and the third voice on the fourth beat, which is in much sooner than might be expected. Such an unusual placement of the entrances of the voices allows the first beat of every measure to be a quarter note, with every other beat being articulated by dotted eighth note and sixteenth note in one of the voices. This creates a fascinating composite rhythm of \( \frac{3}{4} \), \( \frac{3}{4} \), \( \frac{3}{4} \), \( \frac{3}{4} \).

Busoni attached much importance to this "Faustian" introduction and later requested that it should be played even in performances of the original Variations of 1884.
Variation One

Variation one is organized into two large parts which are divided by a double bar at m. 31. This replaces the fermata added to the theme by Busoni in m. 8. The first part of variation one corresponds to the first phrase of the theme, and the second part is based on the second phrase of the theme transposed to the subdominant. The texturally obsessed rhythmic quality of the theme is maintained in this variation. The theme itself is dispersed between the inner and outer voices.

Example 4. a. Variation one, 1884, mm. 14-16, 19-20.
b. Variation one, 1922, mm. 18-20, 30-33.

The majority of the changes found in the new version streamline the variation, with most changes being omissions rather than additions. A notational revision from 3/2 to 2/2 alters perception of the metric scheme from triple to duple meter. The change to 2/2 is an improvement because it is easier to read and gives a clearer understanding of the score's internal rhythmic values.
Another important change made by Busoni is the subduing of all of the rather heavy dynamics, articulation marks, and expression marks which are more distracting than dramatic in the old version. In the 1922 version, Busoni made the overall mood more restrained by changing to quieter dynamics, with expression marks being changed from grave and lugubre to sostenuto. The new version must be performed in a very restrained, subdued manner rather than with extreme intensity to reflect this new style.

In order to produce continuity between sections, Busoni changed the connection from the end of the theme to the opening of Variation one. In the old version he completely stopped after the theme and then re-articulated the entire chord at the beginning of Variation one with new dynamics (Ex. 5a). In the new version of Variation one, the notes of the last chord of the theme are tied to the first chord of Variation one, only the bass note is played, and the fermata on the last chord of the theme in the old version is removed (Ex. 5b). These changes produce a more streamlined and continuous connection between the theme and the first Variation.

Example 5. a. Transition to Variation one, 1884, mm. 12-14.
b. Transition to Variation one, 1922, mm. 16-19.

An important set of changes that occurs for the first time in Variation one, and which will be common to later variations, is the elimination of harmonic repetitions.

In the old version, chords in m.15 (Ex. 6a) and 19 (Ex. 6b) were repeated and seem to disguise the theme. When revising the music, Busoni may have realized that it was not necessary to repeat these chords because the harmonies are active and the melodic line is moving in registers which sufficiently disguise the reference to the theme. In the new version he eliminated the repeated chords in m.15 and 19, thus the music is more balanced and flowing (Ex. 6a, 6b).

Example 6.

a. Variation one, 1884, m. 15. Variation one, 1922, mm. 21-22.
b. Variation one, 1884, m. 19.

Variation one, 1922, mm. 30-31.

Measures 38 to 43 are totally recomposed in the 1922 version (Ex. 7). Using a chromatic sequence in the left hand, the music has a more distinct linear motion. In m. 38 the second chord is changed to a half diminished 7th chord, a harmony more typical of his later style. Also, Busoni uses dissonances between the right hand and the left hand in a disjointed way, thereby creating many surprising harmonic combinations. For instance, the C natural in the left hand in m. 39 is an unexpected pitch, and even though it clearly leads to D♭ in the next measure, it is harmonically placed against C♭ in the right hand.

Example 7. a. Variation one, 1884, mm. 21-24.
b. Variation one, 1922, mm. 34-43.

Variation two

As in Variation one, Variation two consists of two phrases and a transition. In the basic concept and plan, both phrases are variations of harmonic ideas moving from the tonic to the dominant, as is characteristic of the first phrase of the theme.

Table 4. Formal plan of Variation two, 1922.

<table>
<thead>
<tr>
<th>First phrase</th>
<th>Second phrase</th>
<th>Ending/Transition</th>
<th>Var.3</th>
</tr>
</thead>
<tbody>
<tr>
<td>M47</td>
<td>M54</td>
<td>M55 M61 M62</td>
<td>M67</td>
</tr>
<tr>
<td>i</td>
<td>V</td>
<td>i V i</td>
<td>C#minor</td>
</tr>
</tbody>
</table>
Variation two is derived from the theme in a more abstract way than the first variation. The descending chromatic sequences which appear in mm. 52-54 and mm. 58-60 are essentially variations of the second phrase of the theme (Ex. 8b). Mm. 47 and 48 are an elaboration of the first measure of the theme where a descending chromatic motion, typical of the second phrase of the theme, is used in the right hand to prolong a basic I-IV-V-I cadential progression of the opening of the theme (Ex. 8b).

Many changes made in Variation two are very similar to changes made in Variation one. Notational metric values are again doubled from 16th notes to 8th notes, thereby making the music easier to read and group. Variation two contains even more omissions. Repetitions are eliminated and large sections are reworked, or reharmonized. The following example summarizes all omissions and refigurations from the 1884 version to the 1922 version.

Example 8.
   a. Variation two, mm. 25-36, 1884 version.
b. Variation two, mm. 47-66, 1922 version.
Some changes in the new version create linear chromatic motion. For example, Busoni's refiguration of m. 27 (Ex. 8a) generates a more direct chromatic motion in the new m. 50 (Ex. 8b). Mm. 52-53, which are the reworked passage of m. 28 of the 1884 version, produces a more linear bass. Elimination of direct repetitions also take place in mm. 25-27 and mm. 29-34, as shown in example 8.
To avoid unnecessary technical difficulties, figural changes simplify the texture, as in m. 27 of the old version (Ex. 8a), which in m. 50 (Ex. 8b) of the new version alternates between the hands to produce a better effect. As in Variation one, the entire ending in the new version is recomposed. In the old version the ending seems to lose momentum and become stagnant before stopping completely with two C minor chords and a fermata (m. 36). In the new version Busoni keeps the harmony moving with a rising line which functions as an upbeat to the next variation. This rising line (mm. 65-66) also resembles the transition between Variation one and Variation two (mm. 44-46).

Transitions between variations are typical of the revised set of variations. In the earlier set, each variation is like a small separate entity. The addition of transition reflects the current variation, prefigures the next variation, and connects the variations into larger groupings. This enhances both interest and continuity to the music.

**Variation three**

Variation three seems to form the end of the first major unit in this new set of variations. It is clearly articulated and set off by a silence at the beginning of the Variation four. This is the first silence that appears in this work, since the two previous variations were connected by a transition. An ascending registral plan, with the register of each variation being successively higher, is a device that creates a gesture of unity. Variation three culminates in a rising set
of registers that has occurred throughout the first three variations, thereby connecting them as a unit. In Variation three of the new version, the theme becomes more literal. This awareness of the theme helps give a strong feeling of culmination.

Variation three is based on a two-part form in the minor Neapolitan spelled enharmonically as C# minor. It is based on Variation five of the 1884 version, transposed up a half step in the new Variation three to C# minor. Busoni left the middle section in E minor as in the original. Only the outer sections were transposed. This indicates that he used the third simply as a functional passage between the tonic and the dominant, thus filling in the gap so it is not necessary for the middle section to be transposed.

Example 9.

a. Variation five, mm.61-68, 1884.
b. Variation three, mm. 67-83, 1922.

Although in structure Variation three is very similar to the original version, several changes from the old version are notable. The most dramatic is the shift of register to two octaves higher. In Variations one and two the register gets progressively higher, the two-octave shift therefore being anticipated.
The character of this Variation is totally changed by the registral transformation. The swaying Siciliana-like music of Variation five in the old version is now transformed to "En Carillon" in Variation three of the new version. The character of Variation three is ethereal, light, and fleeting, and carries the distinguishing mark of the subtitle "En Carillon" (chimes). The high staccato chords with pedal, according to Busoni’s instruction "con pedali," produce a chime-like sound.

Although the notation of Variation three is still in eighth notes, Busoni literally makes two measures of music in the new version equal to one measure in the old version by the broken texture created through a new arrangement of alternating hands.

Accents are added to the third beat of every measure in Variation three, changing the character of the 12/8 meter to more of a 6/8. The accents exaggerate differences between triplets and duplets. The melody is derived from the theme in simple time, with accents coming strongly across the theme. The accents indicate that these were intended to be played as triplets. This creates more

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8 Beaumont, Busoni the Composer, pp36-37, gives a very interesting remark on Busoni’s love of bells throughout his life. "... in certain fingerprints common to all his various musical styles. The most consistent of these is a preoccupation with bells (which Ronald Stevenson has traced back to the acoustical surroundings in which the composer grew up). Festival tolling of bells is already to be found in a piano piece entitled 'Preparazione alla Festa' (from Una Festa di Villaggio Op. 9); for the early 1880s this bell imitation is quite remarkable. ... and there are tintinnabulations of high and low in many works of his: three-note glockenspiel chords in the last movement of the Piano Concerto, the eleven mysterious gong-strokes in the 'Erscheinung' from Die Brautwahl, the 'Campane di natale' of the fourth sonatina, above all the many and various bell-effects in Doktor Faust. Even Busoni’s most popular encore piece, La Campanella, belongs to this world.
musical conflict. The theme now is still recognizable, but sounds more disturbed and offset.

Variations one, two and three, considered as a whole, form a structural unit that is set apart from the other variations by the silence before Variation four and the textural change represented by Variation four. There is a textural continuity created in ascending register throughout the first three variations that is absent from the original version, and which helps to make a large-scale gesture and to avoid the feeling of being segmental that is common in variation movements.

Busoni connects Variation three to Variation four with an unusual modal change from minor to major in the last two measures. Variation four of the new version is from Variation fourteen of the original set. In the original version Variation thirteen is in C major (Ex. 10a). The harmony of the transition from major (Variation thirteen) to minor (Variation fourteen) in Ex. 10a is very similar to the transition from major (the last measure of Variation three - m. 83) to minor (Variation four-m. 84) in Ex. 10b. By comparing the two versions it becomes clear that the harmonic relationship between Variation thirteen and Variation fourteen of the original set motivates Busoni's insertion of an extra measure that is metrically unnecessary in Variation three of the new version.
Example 10.

a. Variation thirteen, m. 208, 1884, Variation fourteen, m. 209, 1884

b. Variation three, m. 83, 1922, Variation four, m. 84, 1922.

Variation four

Variation four is quite literally reproduced from the Variation fourteen of the original set. It is a two-part form separated by a double bar and by the ascending motion in the first part and the descending motion of the second part. The ascending motion of the first part is based on an inversion of the descending motion of the second phrase of the theme. Thus, the ascending chromatic line of the first part is balanced by the descending motion of the second half of the Variation.
Variation four begins in C# minor in m. 84, then modulates to the overall key of C minor in m. 89. The opening on C# minor gives a better feeling of direction and motion as well as connection to the previous variation. Keeping to the key of C minor the whole time would not give the same sense of motion, particularly in the bass. A shift to C# produces extra energy which the C bass cannot give. Busoni could have gone directly to C minor from Variation three to Variation four, but instead, he puts a subtle pause at the beginning, and starts Variation four in C# minor. The silence clearly helps to separate Variation four from the previous grouping of Variations, and starting in C# minor helps to connect Variation four to Variation three.

Example 11. a. Variation fourteen, mm. 209-11, 1884.

\[\text{Example 11. a. Variation fourteen, mm. 209-11, 1884.}\]
b. Variation four, mm. 84-97, 1922.

The modulation from C♯ back to C minor in mm. 88-89 (Ex. 11b) occurs by changing A to B♭, with the C♯ chord in m. 89 becoming IV in C. With chromatic voice leading and a third relation, it successfully moves from A minor harmony to C major harmony (V♯/IV). Compared to the parallel measures (mm. 210-11) in the
original version (Ex. 11a), this becomes a smoother transition to C major harmony because there are more common tones (A minor and C major share two notes). In the earlier version, the notes E♭ and A♭ had to be changed (Ex. 11a). Busoni now goes further away from C# minor, and shows a more subtle and graceful way of connecting the units because of the higher number of common tones.

Changes in Variation four are in many ways more subtle than in the other variations. The notation is still simplified, and as in earlier variations is doubled in values.

The music now is metrically shifted and barred differently. In the old set, Busoni barred with the musical pattern, while in the new set, he bars against the pattern, thereby giving a more unstable feeling and spontaneous sound. Working against the patterns in the music is an effective tool which creates extra energy (Ex. 11b).

Chord changes are almost entirely confined to simple changes of mode, or to a change of one or two notes within a chord (Compare Ex. 12a and 12b).

Example 12. a. Variation fourteen, mm. 211-12, 1884.
In Variation four, there are two places in which Busoni transposed the harmony from its original setting down a half step, as in m. 100 and 102 (Ex. 13a,b). As observed by Sitsky, this type of change is one of the directions which Busoni invariably took in the revisions of his own works.

Moving the harmony bodily away from its original setting, up or down a semitone. The aim is the same as the melodic displacement: the creation of an out of focus or a bitonal effect. An early example of this appears in the Concertstück, and even the childhood pieces have moments involving major-minor vacillation⁹.

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⁹ Sitsky, op. cit. 316.
Example 13.

a. Variation fourteen, mm. 215-16, 1884.

b. Variation four, mm. 100-03, 1922.

Table 5. Transposition of the harmony from its original setting down a half step

<table>
<thead>
<tr>
<th>Old version</th>
<th>New version</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 215 - C Major</td>
<td>m. 100 - Cb Major</td>
</tr>
<tr>
<td>m. 216 - F Major</td>
<td>m. 102 - Fb Major</td>
</tr>
</tbody>
</table>
In the old version, there is a progression from major to minor tonality on the tonic and the subdominant respectively in m. 215 and m. 216 (Ex. 13a). But in the new version it is Cb major tonality in m. 100 that progresses to C minor, and Fb major in m.102 that moves to F minor (Ex. 13b). Requiring two notes to be changed constitutes a harmonic change that replaces a modal change, and that allows a more magnified and intensified progression.

A simple, subtle change involves the elimination of bass notes in several places, as in mm. 100-03 in the revision (Ex. 13b). The likely reason for this change is to avoid too much emphasis on a tonic-dominant relationship.

The transition starting in m. 107 of the new version is totally rewritten to connect Variation four and Variation five (Ex. 14b).

Example 14.  a. Variation fourteen, mm. 218-19, 1884.

b. Variation four, mm. 107-09, 1922.
Variation five

With slight alterations, Variation five is based on Variation sixteen of the earlier version. This produces a quite different sound. The formal layout of Variation five is almost identical to the two-part form of Variation four. This is divided by a double bar with the use of ascending movement in the first section and descending movement in the second section. Like Variation four, Variation five is re-barred to produce a change in the rhythmic structure of the theme itself (Ex. 15)

Example 15.

m. 344, 1884. m. 109, 1922. m. 1, theme

In the new version, the tonic is placed on the upbeat, this being closer to the actual harmonic implication of the theme. Most performers would play this variation in a way that sounds like 3/4,
with more emphasis placed on C, therefore making it sound like a downbeat. In the first version, the tonic is placed on a rhythmic and harmonic downbeat, unlike its placement in the theme.

Throughout Variation five Busoni expands the register an octave higher than in the first version. In mm. 111-12 (Ex. 16b), the right hand is shifted up an octave while the left hand remains stationary. This shift of register produces increased energy and a brighter, more intense sound, and also creates a less disjunct passage because of the gap in the right-hand part being reduced to a 3rd, as shown in example 16.

Example 16. a. Variation sixteen, mm. 345-46, 1884.

b. Variation five, mm. 111-12, 1922.
The treatment of the thematic quote in mm. 125-127, as shown in example 17b, is changed radically from m. 359 and 361 of the old version (Ex. 17a), where the driving motion from the beginning completely stops, leaving the theme exposed in a way that is all too obvious and literal. In the revised version, Busoni made important changes. Example 17 presents a direct comparison of how Busoni changed literal presentations of the theme in the revision. The solemn statement of the original Prelude theme in m. 359 of 1884 version is now transformed to a witty dance-like staccato chordal passage in m. 125 of 1922 version. The eighth notes of the new version form a cadential gesture that disguises and distorts the theme.

Example 17. a. Variation sixteen, mm. 359-64, 1884.

b. Variation five, mm. 125-30, 1922.
In m. 126 there is a newly added triplet (circled in example 17b), and written-out grace note which indicate in a subtle way Busoni's musical sense of humor. A needed change of mood is given to the many mechanical passages formed throughout in the heavily accented Variation sixteen of the earlier version.

Dynamics are significantly altered in the second version: from *energico assai f* to *sotto voce*. In the second version, Busoni tones these down considerably. In the first version, the music is over-composed, all loud and excessively accented. It is always hard for a performer to force energy into any music when it is not there naturally. Busoni's new version, by contrast, allows the music and harmony to generate energy more naturally.

Newly added dynamics ( < > ) in the new version show phrasing and give a feeling of motion within motion, with rising lines producing energy. This is a significant improvement over the discontinuity produced by huge registral gaps in the old version. In
the second version, a dropping of the musical line occurs only in one hand, while holding the other up, then going even higher on the second tone. In the old version, there can be seen a redundancy of texture because of the same C minor harmony being placed on regular accents. But here, by contrast, Busoni already starts to introduce ideas of the next variation, such as staccato eighth notes of the left hand in mm. 128-29 and the chromatically running figures of the right hand in mm. 130-31, both of which also function as a bridge to connect the two variations (Ex. 17b).

Variation six

Variation five and six are separate in the 1884 setting, but are joined in the revision. In Variation five, the note against note style in octaves creates a sense of energy which culminates in Variation six. The energy of Variation five is carried over into the restless, chromatically rolling passages of Variation six, with a resulting impression that these variations work together perfectly as a unit.

Variation six is based on Variation ten of the earlier version. Busoni uses a wider spacing of the hands, expanding the right hand up an octave and the left hand down an octave. Again he tones down the dynamic level from the mezzo forte of the original version (Ex. 18a) to a piano (Ex. 18b) thereby producing a more delicate texture. It is hard to correctly execute the forte of the old version at allegro speed without producing a clouded lower register, which is unsuitable for the fast-running notes. The new version is easier to
play and the higher register of the right hand gives a clearer, brighter, and much more effective sound.

Example 18. a. Variation ten, mm. 134-38, 1884.

b. Variation six, mm. 131-50, 1922.
One important aspect of Variation six (Ex. 18b) which is not found in the earlier version is the use of register changes from high (m. 131) to middle (m. 135), to low (m. 139), and to lowest (m. 146). Sometimes a secondary parameter like register creates a sense of musical continuity which is missing in the earlier version, where all moving notes in the same register produce a static impression.

The idea of a falling register seems to be a structural variation of the original theme's falling second phrase.

From m. 142 the second phrase of the theme is directly quoted, first in the left hand and then in the right hand (Ex. 18b). As the theme falls, so does the register as in mm. 146-49. This quotation, which is a direct reference to the second phrase of the theme, further supports the idea of a falling register being the closest contact point with the theme itself.

**Variation seven, "Fantasia"**

This variation is based on Variation nine of the 1884 version, and has the same subtitle "Fantasia". At a higher level "Fantasia" serves as a large-scale introduction of the four-part structure of the final section (Introduction -Scherzo - Trio - Scherzo). This is a fantasy that is classical in structure, and is related to that which C.P.E. Bach or Mozart might have written, with similar textures being filled with figurations and improvisatory passages.

In the new version, several important changes take place, similar to the kind of changes in previous variations. A literal
statement of the theme at the beginning is omitted, and instead it is approached indirectly m. 165 (Ex. 19b). Most free bars are metrically written out with bar lines in the revision, so that reading and memorization are much easier.

Example 19.

a. Variation nine, "Quasi Fantasia", mm. 123-26, 1884.

![Quasi Fantasia, Variation nine](image)

b. Variation seven, "Fantasia", mm. 156-67, 1922.

![Fantasia, Variation seven](image)
The heavy chordal part in mm. 127-30 of the old version (Ex. 20a) becomes very light and significantly more organized, and the notational ambiguity is been taken away in the later version (Ex. 20b).

Example 20. a. Variation nine, mm. 127-130, 1884.
b. Variation seven, mm.179-83, 1922.

In the earlier version, it is not clear where the lowest sixteenth notes in m. 127 and 129 are connected (Ex. 20a). There also should be some added eighth rests. Busoni probably did not put in complete notation because he did not want there to be an independent voice. He may have wanted them to be a part of the activity of another voice. Although the old version is more heavily scored and has more notes, it does not sound as technically complex as it actually is. In contrast, the new version is easier to perform because there are fewer notes, and because of the way it is scored it sounds as equally complex as the old version.

The harmony is changed from its original setting, transposed a minor 3rd higher in the first section, from C minor to Eb minor (Ex. 19a, b). This is the first new key since Variation three in C# minor. The first version maintains C minor throughout, so it does not give a
sufficient fantasy impression since a fantasy is generally expected to be harmonically searching. The second version, by progressing through several different keys and a series of delayed resolutions, gives more of a feeling of fantasy.

The harmonic process in the new version moves from Eb minor, to G minor in m. 167 (Ex. 19b). One expects G to act as the dominant of C minor, but instead it progresses another major third to B major in m. 180 (Ex. 20b), with this B major being a delayed resolution of the V chord in m. 179. Moving by thirds was not particularly unusual for Busoni by this time, with many composers of this era being obsessed with cycling through major thirds. Reaching the Eb major passage in m.195 (Ex. 21) by progressing up another major third completes the circle of thirds. It may be noted that even though there is a strong contact between the Eb of the beginning and the Eb in m. 195, they function differently. The relationship between the C minor of the old version and the Eb minor of the new version can be explained as a fusion of major and minor, as manifested in Busoni's book "Sketch of a New Esthetic of Music", when he writes, "Major and minor form one whole with a double meaning".10

Through the modal interchange, Eb major, which is a relative major of C minor, becomes Eb minor, and therefore Eb minor also becomes a closely related key to C minor. The Eb at m. 195 should be considered as V/A^b which is ultimately V/Neapolitan, all of which is a delayed resolution of V/V in m. 193.

Example 21. Variation seven, mm. 192-201, 1922.

This series of delayed resolutions offers coloristic effects in anticipation of the return to tonic with the recurrence of the Prelude theme at m. 201 (Ex. 21).
Variation eight. Scherzo Finale

The finale is transformed completely from the Fugue in the 1884 version. Busoni felt that the fugue was not a successful ending, and that it was too heavy, massive and unnecessarily complicated. It was standard practice for composers of the day to conclude variations with a fugue, because a fugue in its purest form can accomplish amazing synthetic intensity. Beethoven used fugue in the fourth movement of the *Eroica symphony* and the *Diabelli Variations*, and Brahms in the *Handel Variations*. Around that time Busoni wrote a number of pieces which showed an influence of Brahms in the use of thick chords and heavy texture, and certainly this first version of the *Chopin variations* was one of them. In the second version, the serious fugue is now transformed into a brilliant scherzo, and a waltz is newly added. This scherzo finale was written in the manner of a traditional scherzo, and Busoni as well wrote a waltz for the trio. The diagram of the whole finale is as follows.

Table 6. Structure of the final section

<table>
<thead>
<tr>
<th>Scherzo</th>
<th>Trio (Waltz)</th>
<th>Scherzo</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variation eight</td>
<td>Variation nine</td>
<td>Variation ten</td>
<td>m. 325</td>
</tr>
<tr>
<td>m. 211</td>
<td>m. 252</td>
<td>m. 302</td>
<td></td>
</tr>
</tbody>
</table>
The figuration of the scherzo came from the original fugue theme with a rhythmic transformation to a fast tarantella style (Ex 22).

Example 22. a. Fugue subject, mm.416-19, 1884.

FUGA. 4/6
Tempo giusto.

b. Scherzo theme, mm.211-15, 1922.

This scherzo has a quite unusual treatment of rhythm. Usually a scherzo is in three. Busoni's scherzo in 12/8 has a rather unusual rhythmic shape because of the compound or duple feeling in twos. Busoni may have been influenced by the Brahms' 4th Symphony, which contains a scherzo in duple rhythm. In addition to being Brahms-like, Busoni clearly wanted a Chopin waltz for his trio, in order to contrast the compound meter of the scherzo. The scherzo is
in two parts, with only the first part being repeated. The repeat is simply written out. The material for the second part is taken from the original fugue (Ex. 23a, b).

Example 23.  a. Fugue, mm. 446-47, 1884.

b. Scherzo, mm. 239-40, 1922.

Variation nine "Tempo di Valse"

Variation nine is an entirely new waltz ("aus weiter Ferne" - from a great distance, as Busoni described it to Kwast-Hodapp) subtitled "Hommage à Chopin" which is written in typical Chopinesque style. The unison-like beginning figure strongly recalls Chopin's Waltz, Opus 64, No.1, with the rest of the variation reflecting a parody of Chopin's style.
Example 24. a. *Valse Op. 64 Nr.1 by Chopin.*

![Example 24. a. Valse Op. 64 Nr.1 by Chopin.](image)

b. Variation nine, "Tempo di Valse", mm. 252-57, 1922.

![Example 24. Variation nine, mm. 258-301, 1922.](image)

A detailed diagram for this variation is as follows.

Table 7. Formal layout of Variation nine.

<table>
<thead>
<tr>
<th>mm. 252-7</th>
<th>mm. 258-65</th>
<th>mm. 266-73</th>
<th>mm. 274-81</th>
<th>mm. 282-9</th>
<th>m 290</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>A</td>
<td>A'</td>
<td>B</td>
<td>B'</td>
<td>codetta</td>
</tr>
<tr>
<td>Major</td>
<td></td>
<td></td>
<td>Minor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Example 25. Variation nine, mm. 258-301, 1922.
This variation consists of an eight-measure introduction, first statement, written out repeat, second statement, written out repeat
of the second statement and a codetta (Ex. 25). The first statement is in major and the second statement is in minor. In both cases the progression of the written outs (A', B' in table 7) were changed quite radically. This waltz is closely related to the original Prelude theme in a subtle, elusive way. The chromatic motion in the codetta come from the second part of the theme.

Variation ten. Tempo dello Scherzo

This variation is a literal return of the scherzo opening (Ex. 26b), and also is a free adaptation of variation eleven of the first version (Ex. 26a).

Example 26.

a. Variation eleven, mm.153-55, 1884.

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Vivace, ben ritmato.
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b. Variation ten, mm.305-07, 1922.
Tonality in this variation begins in B♭ in m. 302 (Ex. 27) and moves to B natural in m. 314, the written out repeat section, and goes back to the original key of C minor in the Coda (m.325).

Example 27. Variation ten, Tempo dello Scherzo, m. 302, 314, 325.

B natural is part of a passing motion from B♭ to C. The progression moves from C (mm. 297-98) directly to B natural (mm. 298-99), then to B♭ (m. 300) as in example 25. Motion back to C reverses the progression; B♭ (m. 302) - B natural (m. 314) - C (m. 325) as in example 27.

When Busoni repeats the Scherzo, he omits the second part, and puts in a full-scale coda instead. The coda begins with the same material that was used in the codetta to the Tempo di Valse (Ex. 28a, b). The connection between the two codas is not easily perceived because they are set in radically different tempos, meters and styles. The codetta, an internal part of the form, becomes the music for the coda, which is an external part of the form rounding off the piece.
Example 28.

a. Coda to Variation ten, mm. 325-28, 1922.

b. Codetta to Variation nine, Tempo di Valse, mm. 290-301, 1922.
This coda demonstrates a completely different concept of ending as compared with the original fugue. Here the ending has a way of using register to help the piece cadence naturally, for in the first version the register was dropped too early, thereby forcing the lower register to be active too long. This may be seen in mm. 329-30 of the second version (Ex. 29a) and m. 533 of the Fugue (Ex. 29b), which are based on fundamentally the same idea.

Example 29.

a. Variation ten, mm. 329-30, 1922.

b. Fugue, mm. 533-37, 1884.

The last measures of the Fugue (Ex. 29b) are filled with thick low thirds. Heavy as they are, they do not sound as effective in
cadencing as in the second version. The register of the new version is much higher, producing a sense of directed motion, and the lowest register is saved for the final measure. Whereas m. 533 of the old version showed very little musical effect because of being too static, the chromatic thirds in m. 329 of the new version descend clearly, release energy and produce a cadential gesture for the piece as a whole.

In mm. 332-34 (Ex. 30) there is much use of the subdominant, which from the time of Bach, often has formed a necessary part of the cadencing of a coda, with a resulting slowing of the piece, and neutralizing the dominant. The F naturals in those measures loosen the effect of the G on the regular dominant action of the piece.

Example 30. Variation ten, mm. 332-36, 1922.
Even in m. 334, Busoni tries not to over-emphasize the V by lowering the leading tone to Bb. That chord would be expected to be a G major chord, but instead is a G minor chord that sounds as if it should not go to C. The motion of B♭ - B natural - C in mm. 334-35 strongly recalls the B♭ - B natural - C progression in the tempo dello Scherzo.
CHAPTER V

CONCLUSION

Busoni's revision in the *Chopin Variations* offers insight into his compositional style. The extensive changes made from the 1884 version to the 1922 version show more compositional control and a consideration of large-scale pacing, while simultaneously focusing and simplifying surface gestures. The most memorable and spontaneous ideas of the 1884 version are retained but modified in the 1922 version. In the new version, Busoni cut several variations in order to reduce the length and keep musical attention more sharply focused, and added a waltz and a significantly reworked finale.

Changes affecting the large-scale pacing of the 1922 version include grouping variations into larger ideas and motions. In the 1884 version, the junction between almost all variations is made unintentionally obvious, usually cadencing in C minor to close and then opening the next variation once again in C minor. This starting and stopping quality exaggerates the number of variations and draws too much attention to each variation rather than to the overall musical process. The 1922 modification involves eliminating double bars, rearranging the sequence of variations, and rewriting transitions so that one variation connects directly to the next without a formal cadence and a new beginning. These rewritten transitions
now create smooth connections between each variation in the 1922 version. The 1922 version also has a more extensive scheme of modulation than the 1884 version. This new modulatory scheme helps to create a more successful impression of large-scale musical motion.

Simplification of surface gestures is evident in the notational revision of almost every variation in the 1922 version. These revisions are almost all expansions of existing note values, this being not only practical in helping performers visually group metric patterns, but also in giving the music a more majestic quality.

Many unnecessarily complicated features of the 1884 version are eliminated in the 1922 version, including exaggerated dynamics and passages which are unnecessarily difficult from a technical standpoint. When Busoni finished the revision on April 28, 1922, he wrote again to Frau Kwast-Hodapp:

'[The remodeled work]... is-or so I hope - freed from heaviness and more rounded in form... (You will see that I end with a scherzo).... Scarcely a trace of "depth" or "meaningfulness". But hopefully fun to play and entertaining.'  

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