CURWEN EDITION 999021

KAIKHOSRU SORABJI

OPUS CLAVICEMBALISTICUM

MCMXXX

FOR

PIANO SOLO

N. B. PUBLIC PERFORMANCE PROHIBITED
UNLESS BY EXPRESS CONSENT OF THE COMPOSER

J. CURWEN & SONS LTD.
24 BERNERS STREET
LONDON W. 1.

OPUS CLAVICEMBALISTICUM

1929-1930

KAIKHOSRU SHAPURJI SORABJI

All copies of the 1931 publication of OPUS CLAVICEMBALISTICUM issued by The Sorabji Archive up to and including 20 April 1997 have been produced form a master copy of Number Six of the limited edition of twenty-three printed on handmade Whatman paper; this copy was presented by the composer to his dear friend Emily Edroff-Smith (the dedicatee of his Organ Symphony No. 1) but later found its way back into Sorabji's hands, as it was this copy which he presented to Alistair Hinton and which was later used by the Archive as text for its first master-copy.

Thanks to a serendipitous discovery in 1996 by Sorabji's biographer Marc-André Roberge, Number Three of this limited edition had been the property of Sorabji's friend Dr. Duncan Irving. This copy, which composer had presented it to Dr. Irving in London in the early 1940s, is of especial significance, since it bears the inscription "Working Copy:- / with Corrections / MCMXXXII" and contains amendments, some in ink and others in pencil, in Sorabji's hand. Although Sorabji gave his only public performance of the work in 1930 from his manuscript (the publication did not appear until the following year), it is evident that he gave further thoughts and attention to it for some time thereafter, in spite of having no apparent plans to perform it again.

The Sorabji Archive is immensely grateful to Dr. Irving for his kind presentation of Number Three of the limited edition on 18 April 1997. Future copies of Opus Clavicembalisticum issued by The Sorabji Archive will be made from a master-copy of this edition until further notice.

Alistair Hinton
Curator / Director, The Sorabji Archive
20 April 1997

TWENTY-THREE COPIES OF THIS
WORK HAVE BEEN PRINTED ON WHATMAN HAND MADE
PAPER EACH NUMBERED AND SIGNED BY THE COMPOSER

NO.: Three.

Kaikhosru Sorabji.

CONSTITUTION OF THE WORK:

PARS PRIMA	I. INTROITO
	II. PRELUDIO CORALE
	III. FUGA I
	IV. FANTASIA
	V. FUGA A DUE SOGGETTI
PARS ALTERA	VI. INTERLUDIUM PRIMUM (THEMA CUM XLIV VARIATIONIBUS)
	VII. CADENZA I
	VIII. FUGA A TRE SOGGETTI
PARS TERTIA	IX. INTERLUDIUM ALTERUM (TOCCATA: ADAGIO. PASSACAGLIA CUM LXXXI VARIATIONIBUS)
	X. CADENZA II
	XI. FUGA A QUATTRO SOGGETTI
	XII. CODA STRETTA

TO MY TWO FRIENDS (E DUOBUS UNUM):

HUGH M' DIARMID

AND

C. M. GRIEVE

LIKEWISE

TO THE EVERLASTING GLORY OF THOSE FEW

MEN

BLESSED AND SANCTIFIED IN THE

CURSES AND EXECRATIONS OF THOSE

MANY

WHOSE PRAISE IS ETERNAL DAMNATION

JUNE MCMXXX

FIRST PERFORMANCE DECEMBER 1, 1930 IN GLASGOW
BY THE COMPOSER
UNDER THE AUSPICES OF
THE ACTIVE SOCIETY FOR THE PROPAGATION OF CONTEMPORARY MUSIC

Opus Clavicembalisticum

Pars Prima

Kaikhosru Sorabji

B. Accidentals hold good only for notes in front of which they stand with the exception of repeated notes and tied notes

$\hat{I}$=8va $\hat{II}$=2 (8va)

$\check{I}$=8va bass

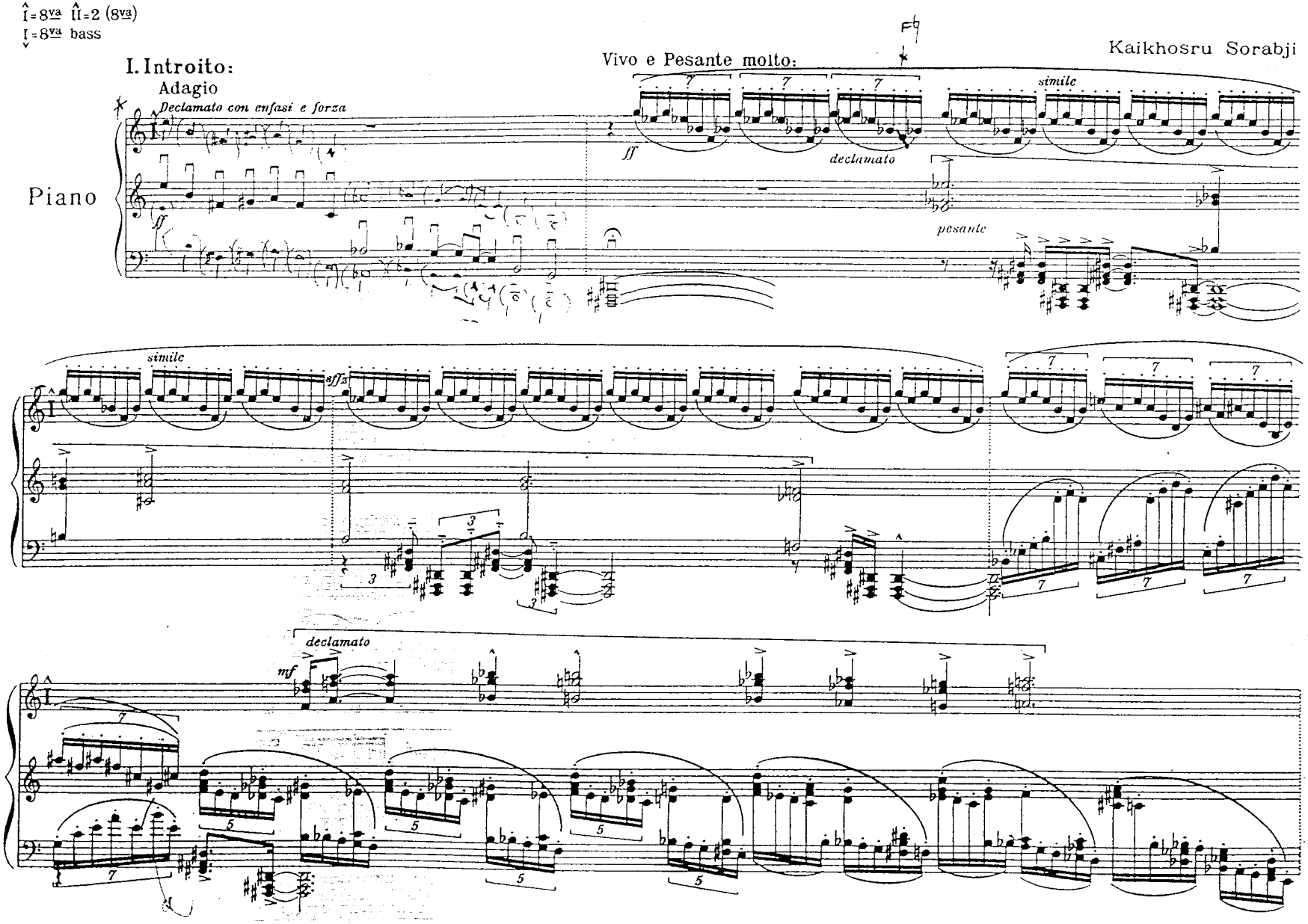
I. Introito:

Adagio

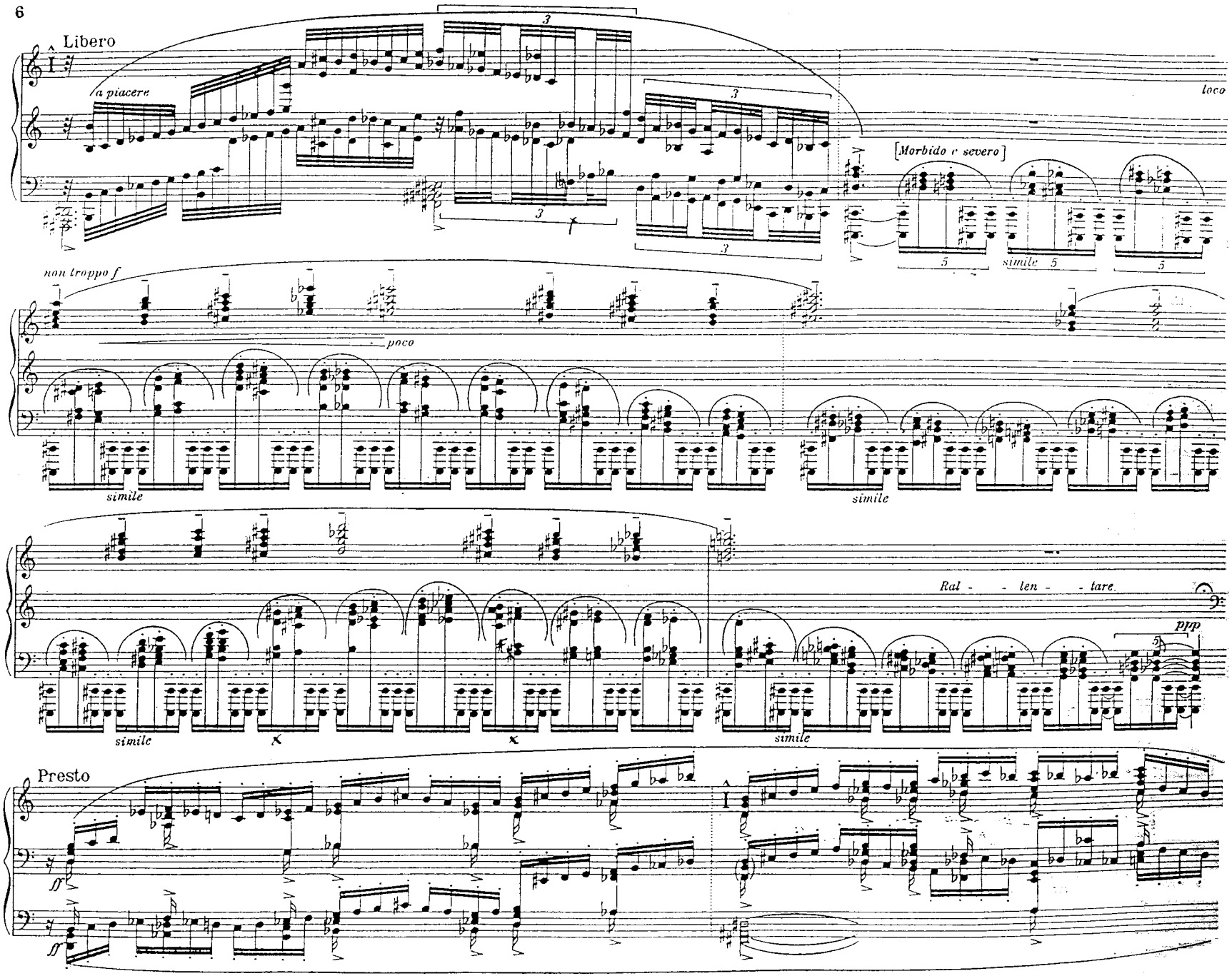
Declamato con enfasi e forza

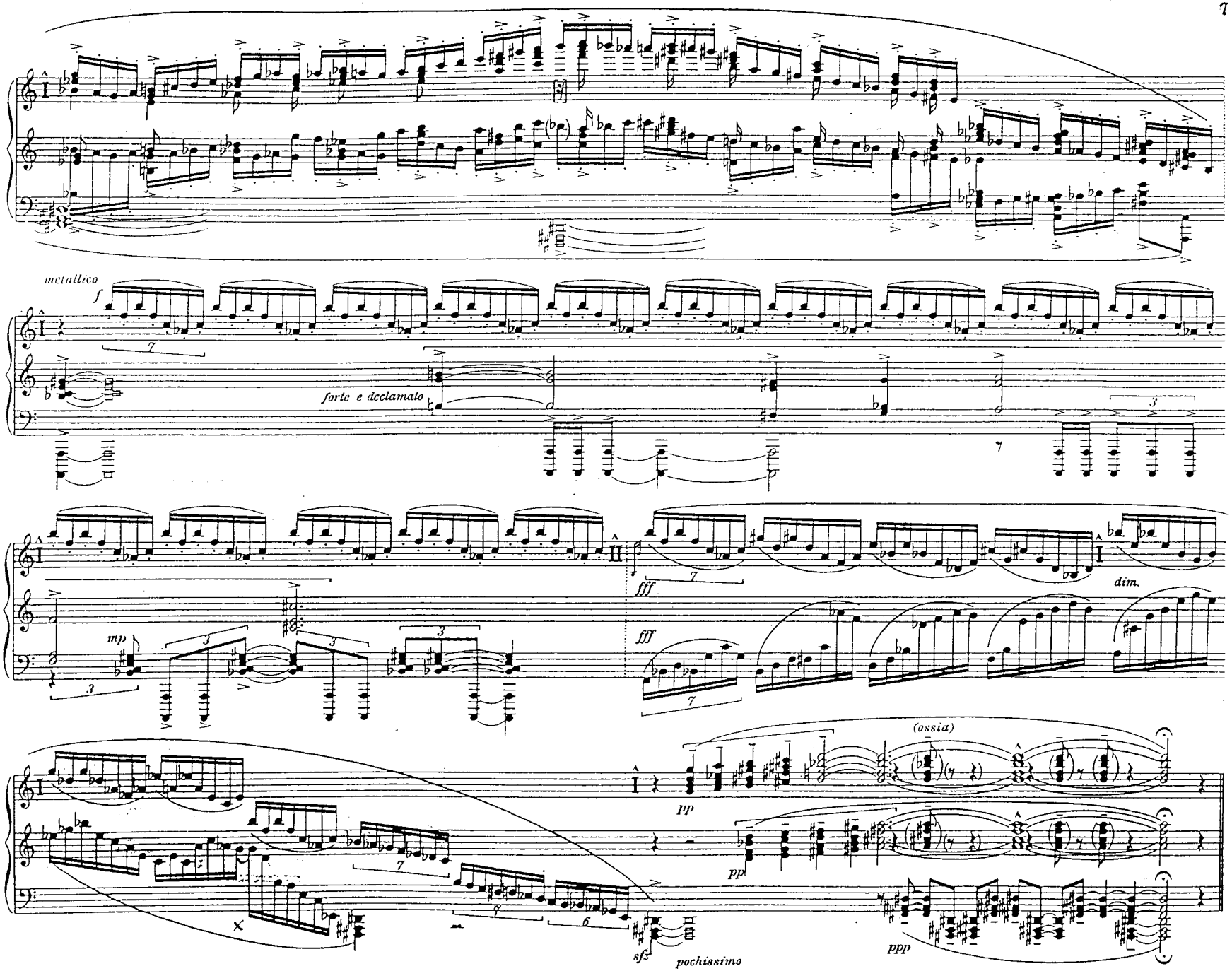
Vivo e Pesante molto:

Piano



Copyright for all Countries and in the U.S.A. by the Composer MCMXXXI
All rights including that of performance reserved by the Composer

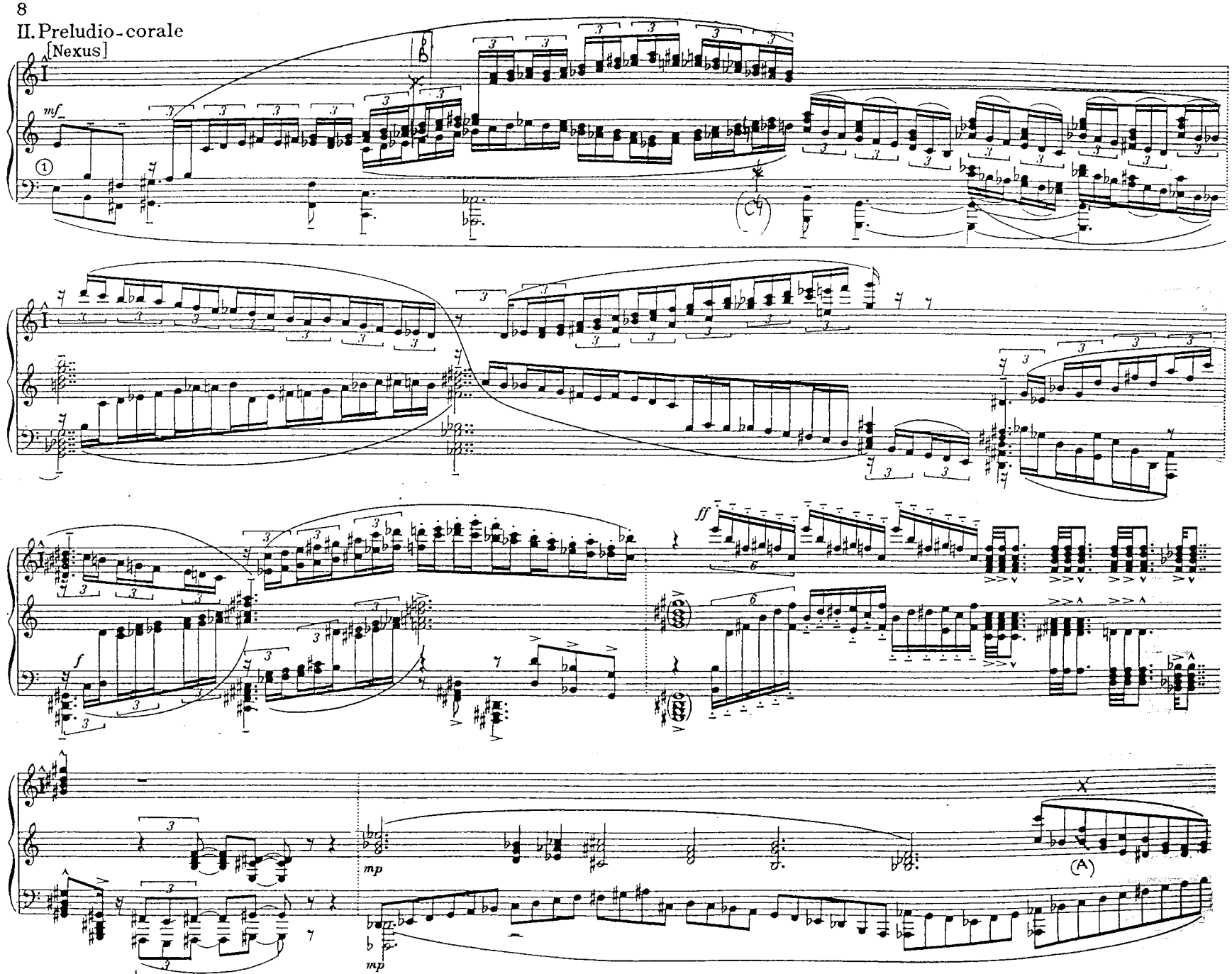

Libero
a piacere
loco
[Morbido e severo]
simile
non troppo f
poco
simile
simile
Ral - - len - - tare.
ppp
simile
Presto
ff
ff
Quasi mixtures d'organo

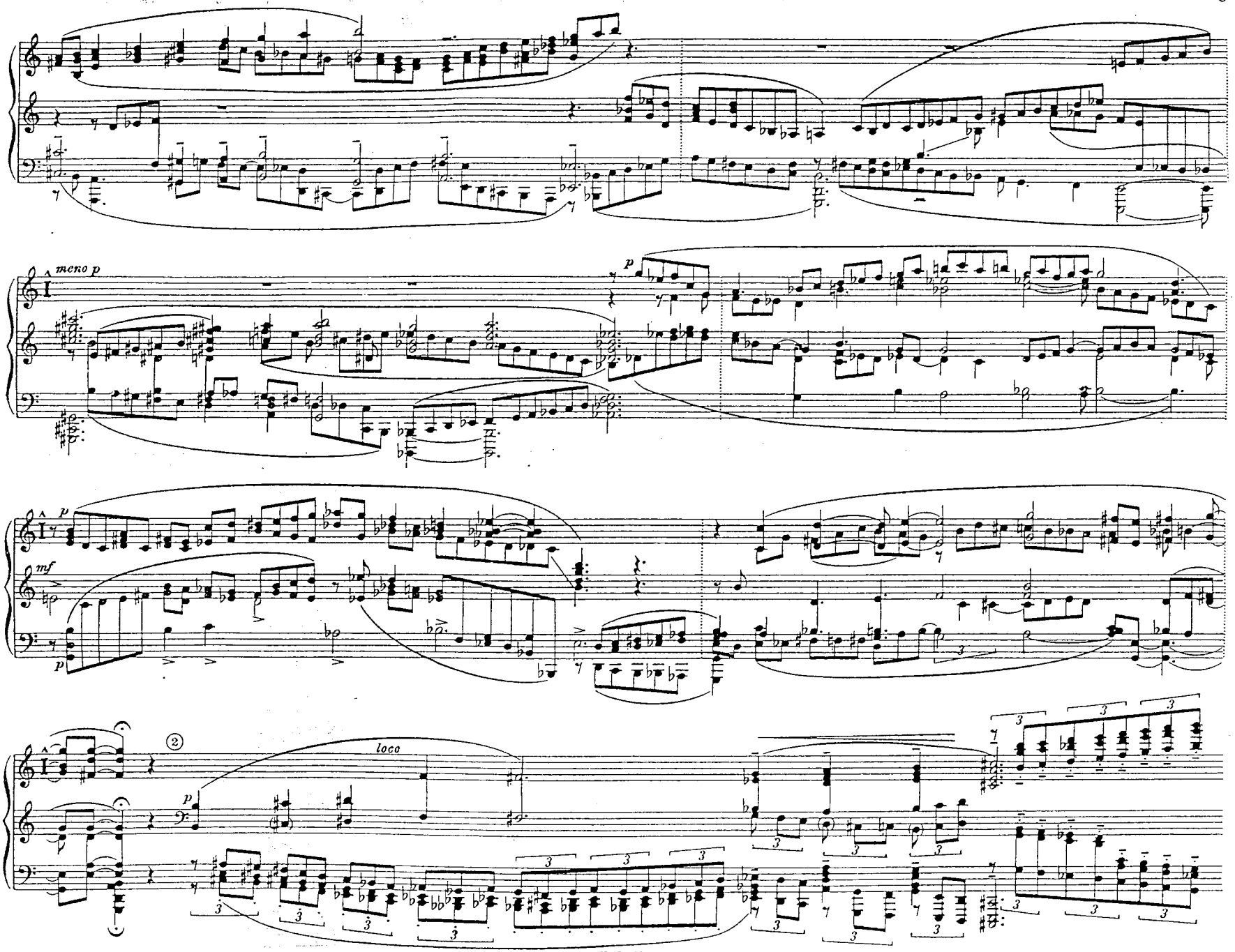

metallico
f
forte e declamato
mp
fff
dim.
(ossia)
pp
ppp
sfz
pochissimo

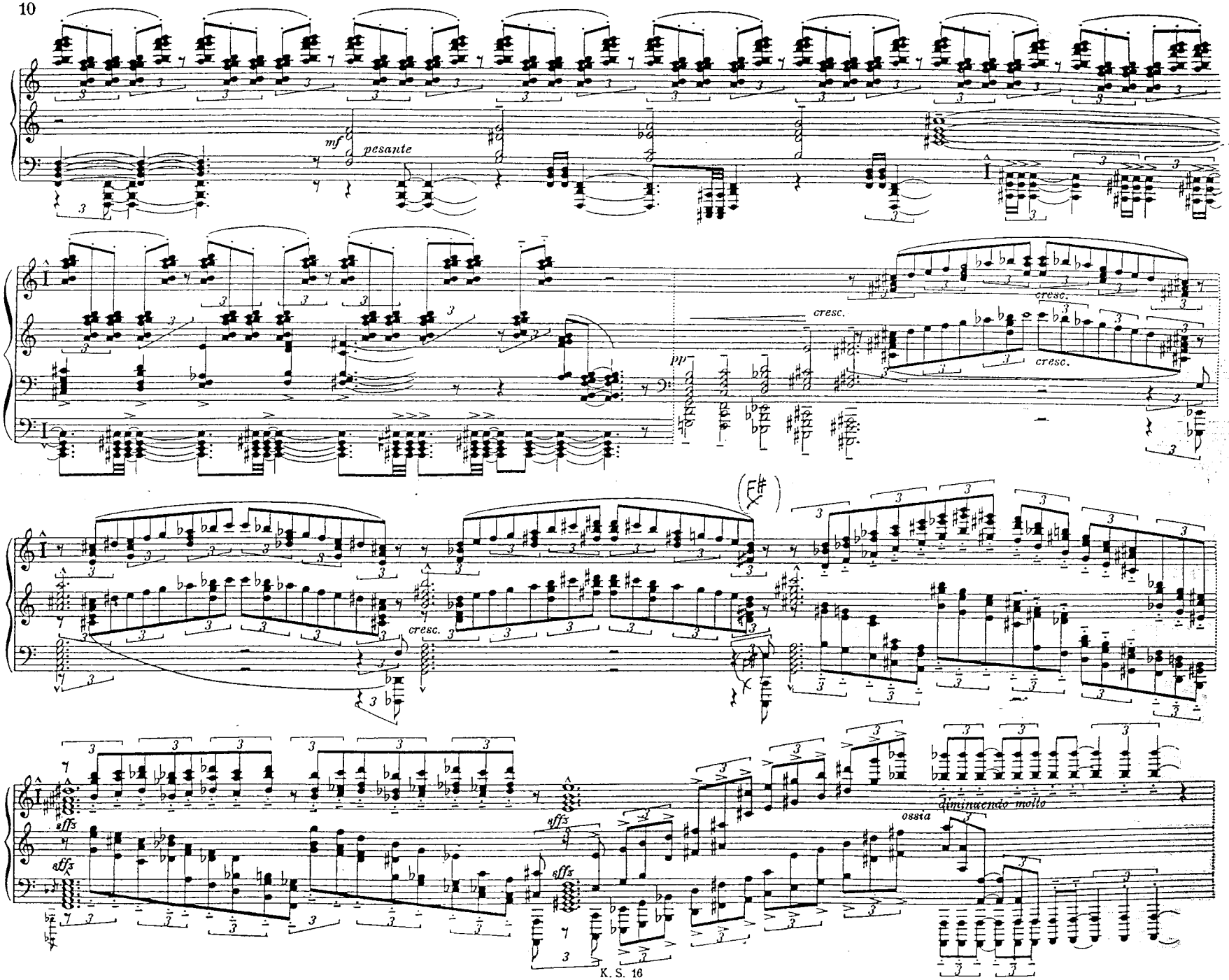
× für G-G.

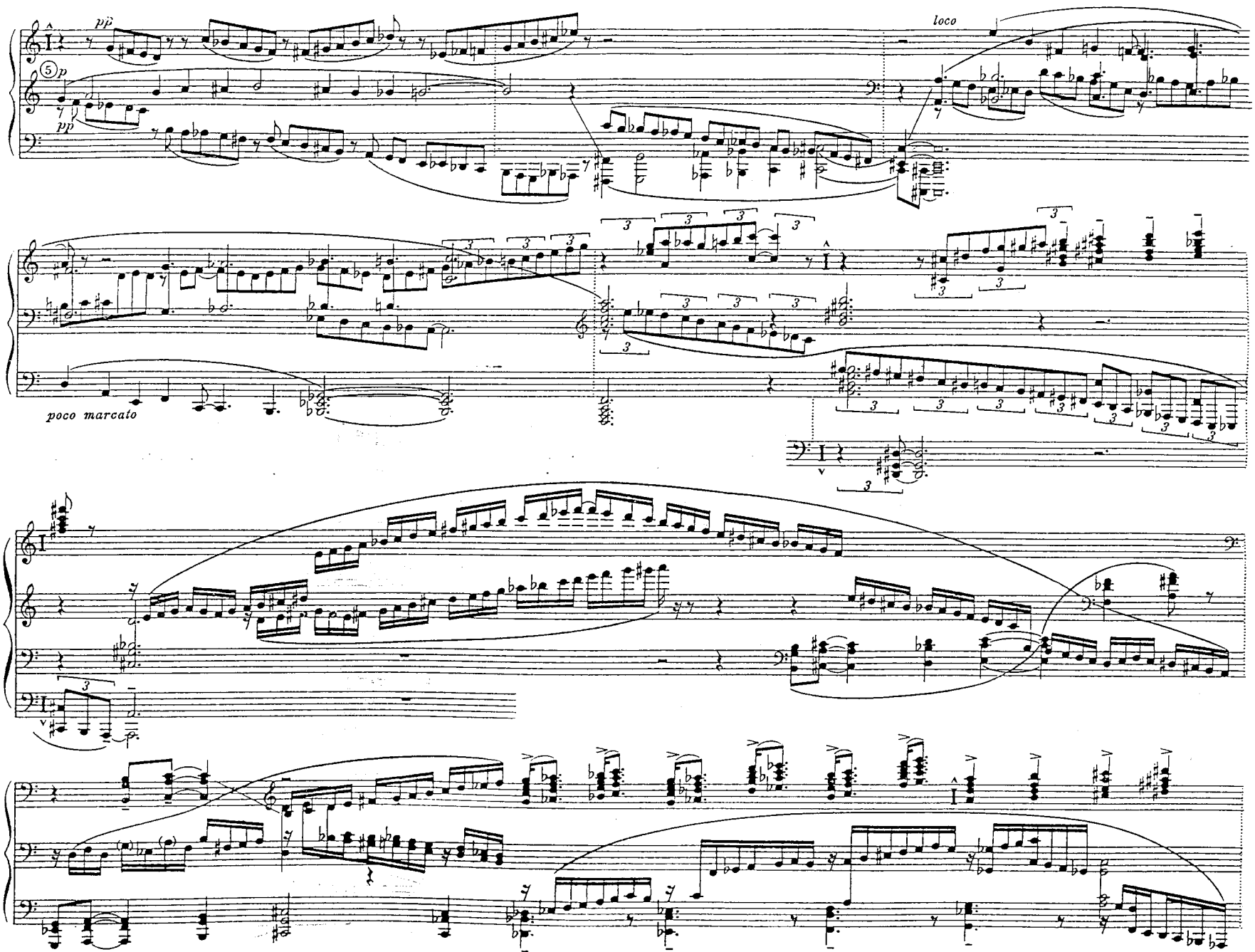
II. Preludio-corale

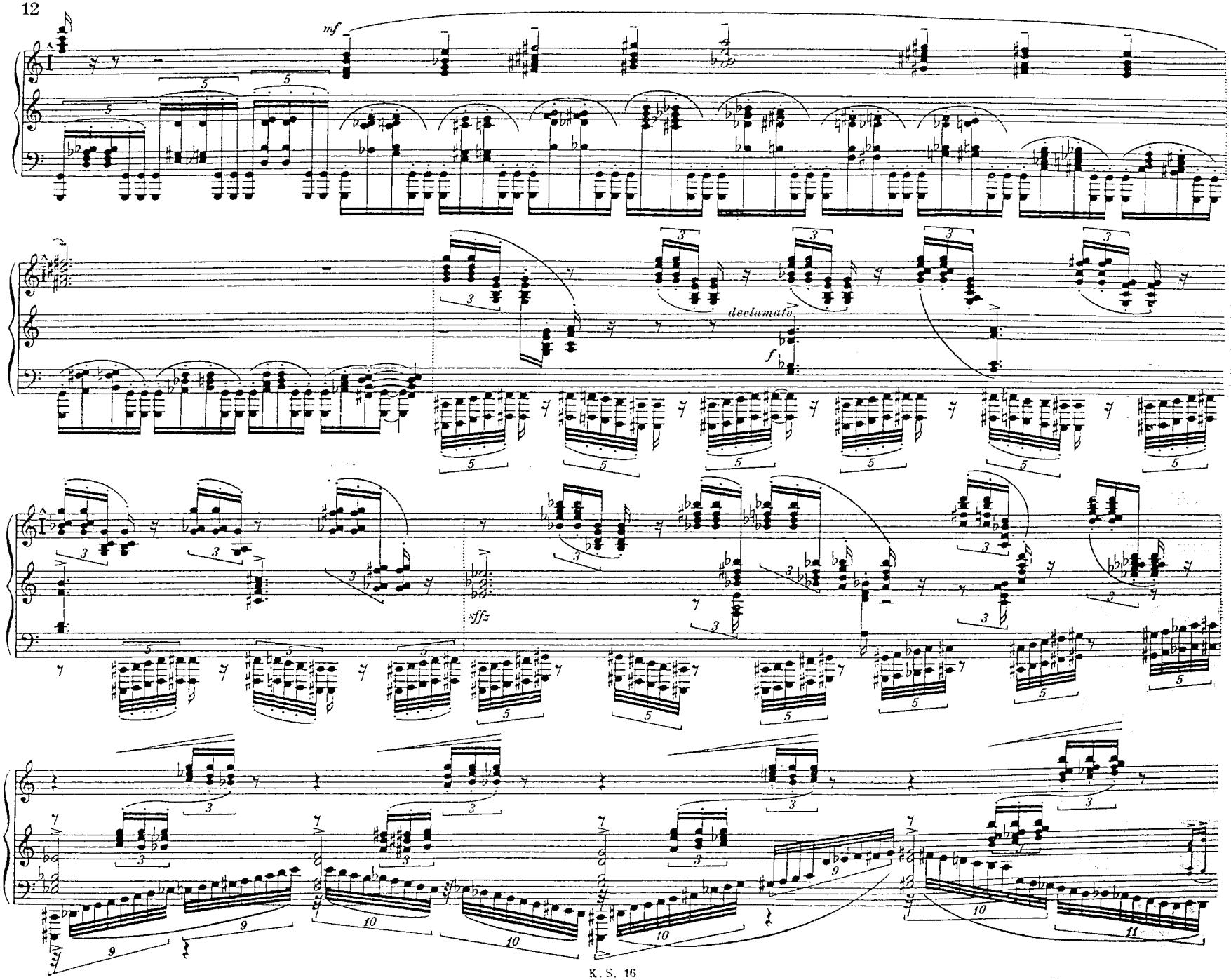
[Nexus]

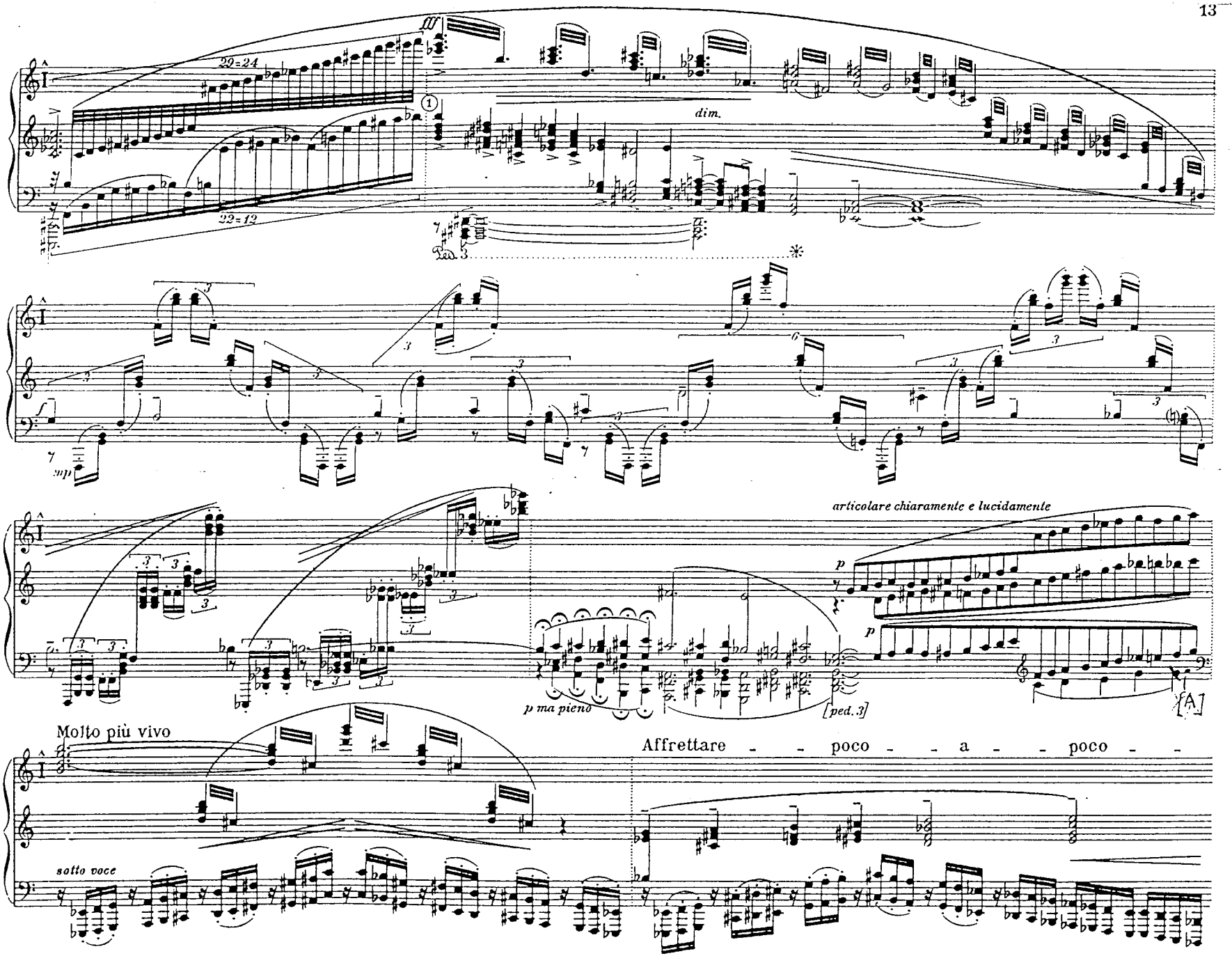


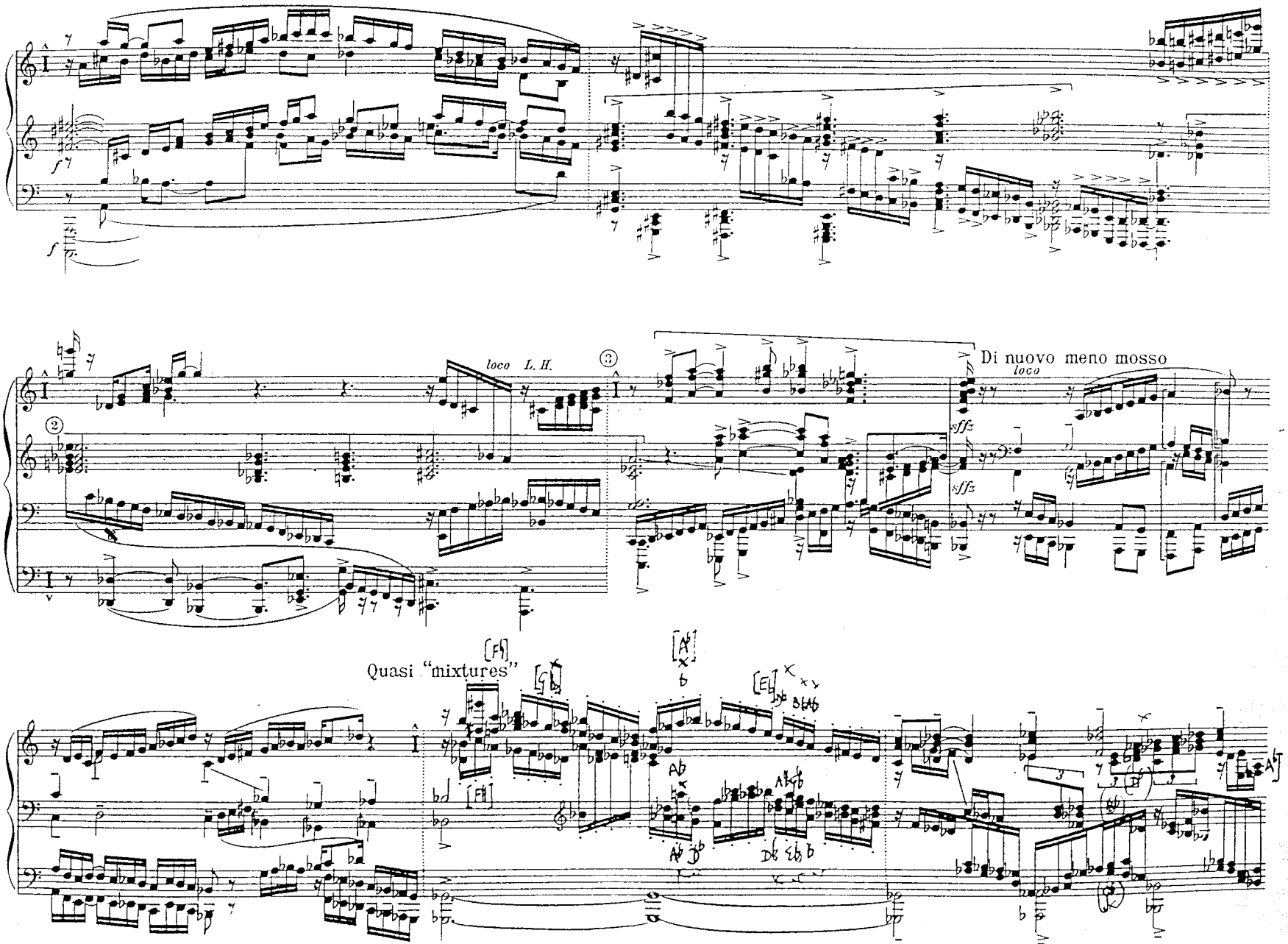

meno p
p
mf
loco

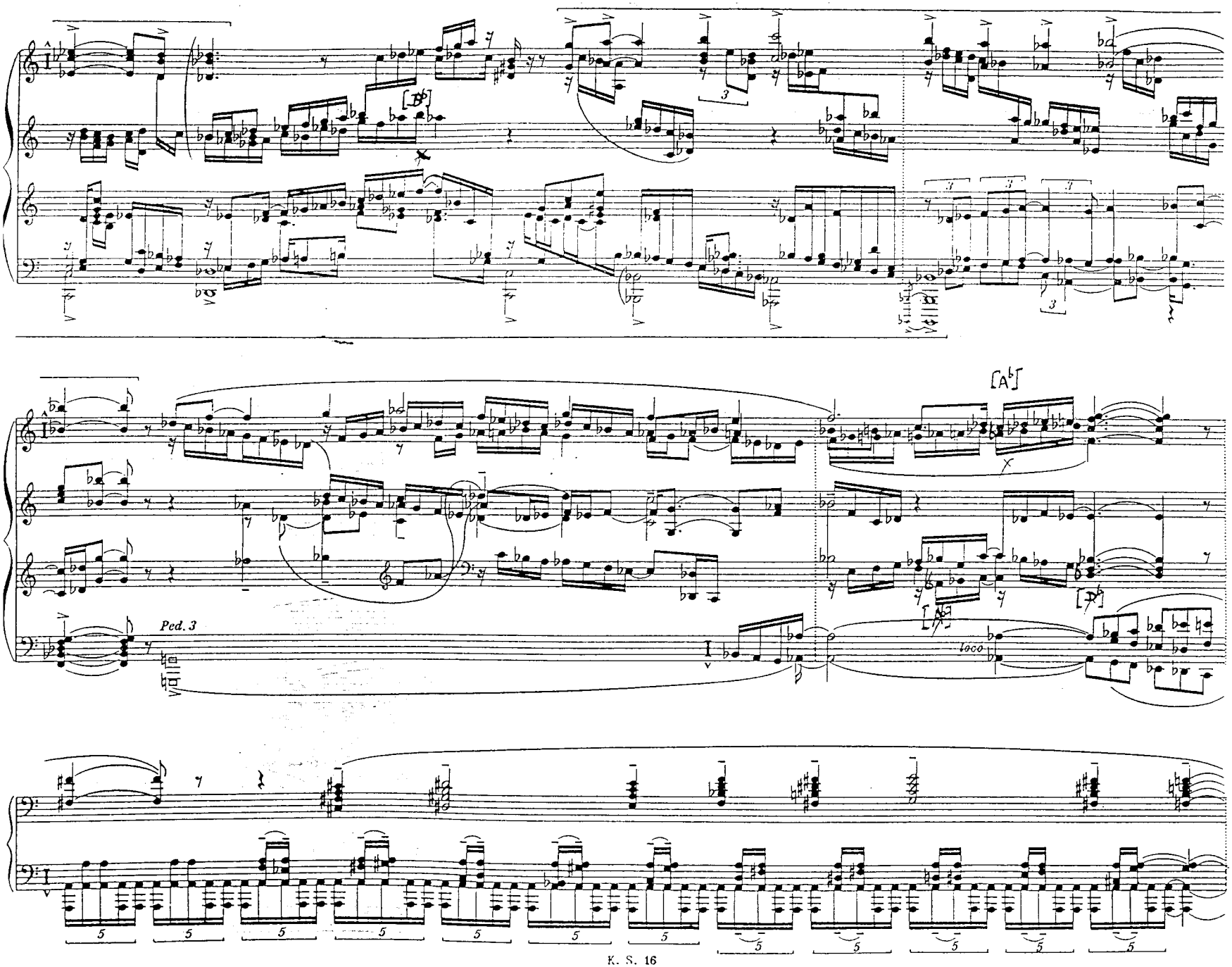

mf
pesante
pp
cresc.
cresc.
cresc.
cresc.
sffz
sffz
sffz
ossia
diminuendo molto

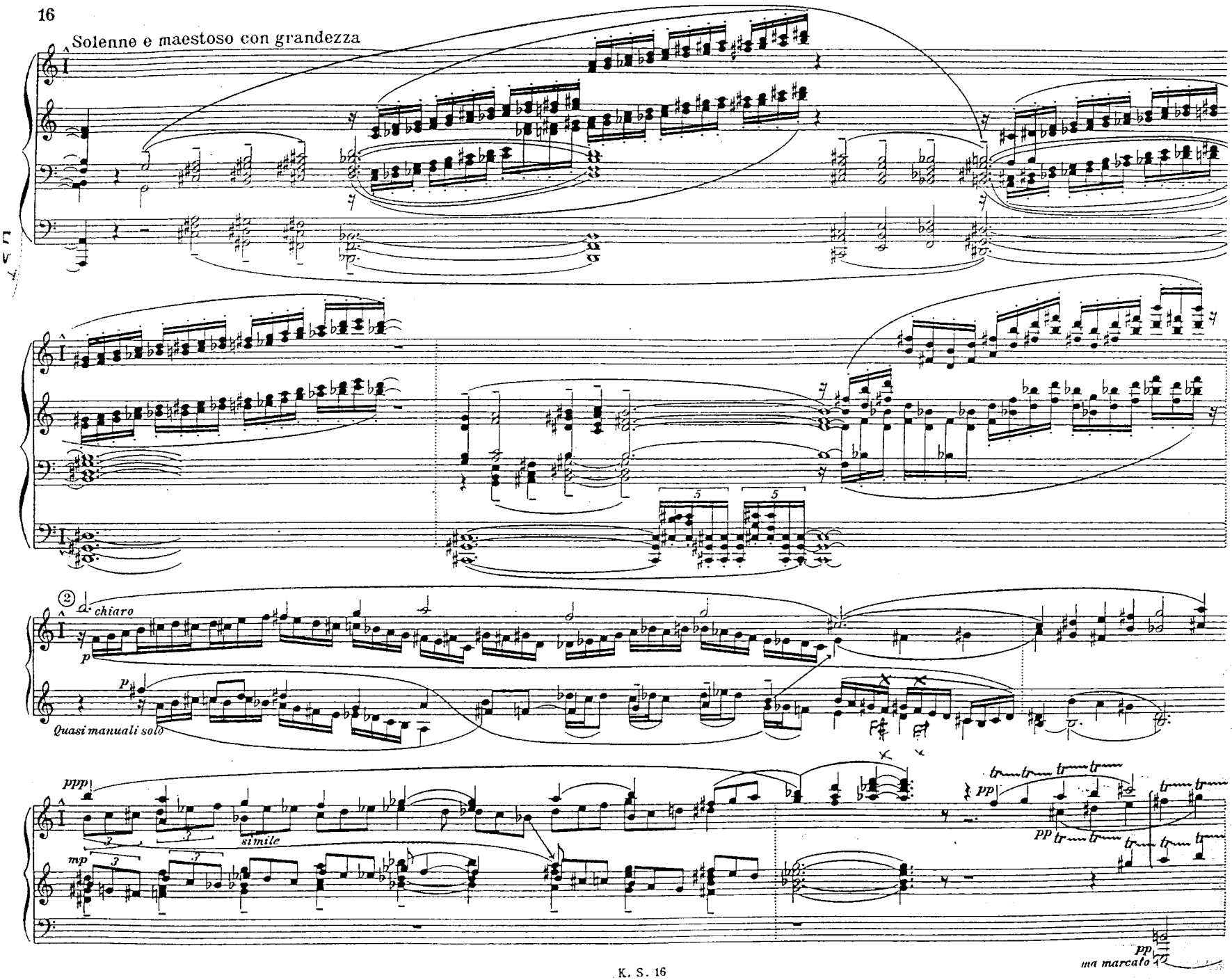

pp
5 p
pp
loco
poco marcato

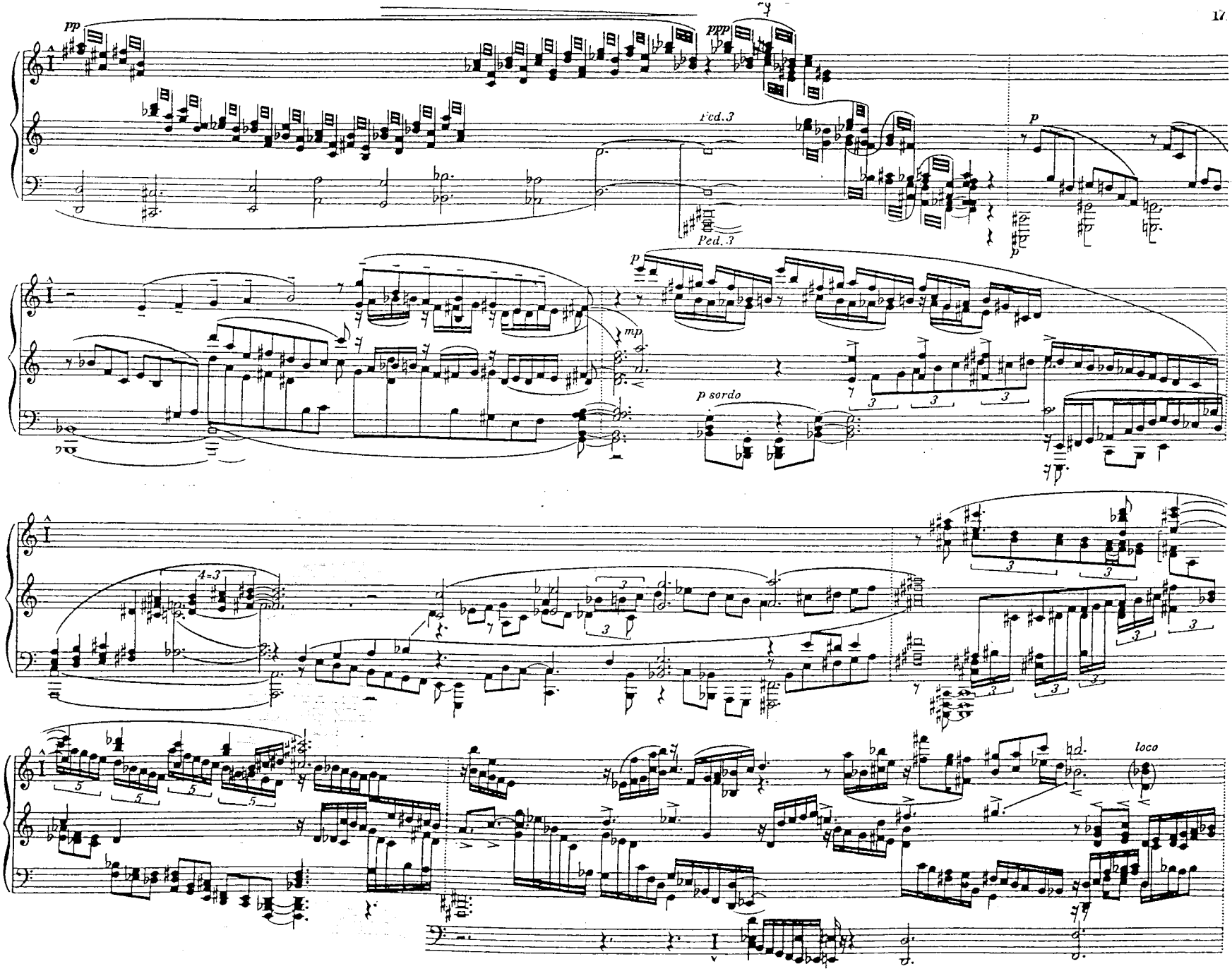

mf
declamato
f
sffz

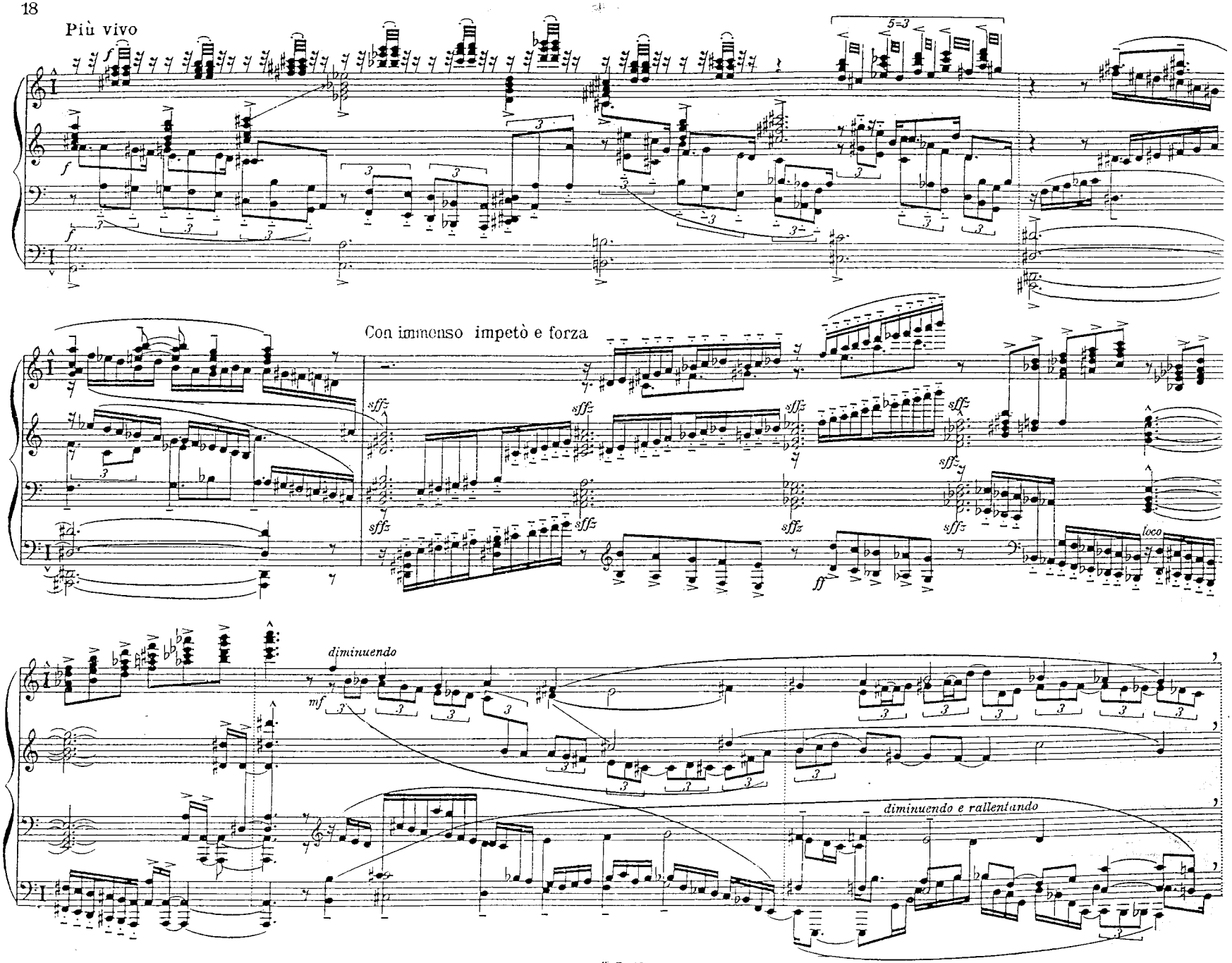

fff
22=24
22=12
dim.
mp
articolare chiaramente e lucidamente
p
p
p ma pieno
[ped.]
[A]
Molto più vivo
Affrettare - - poco - - a - - poco - -
sotto voce

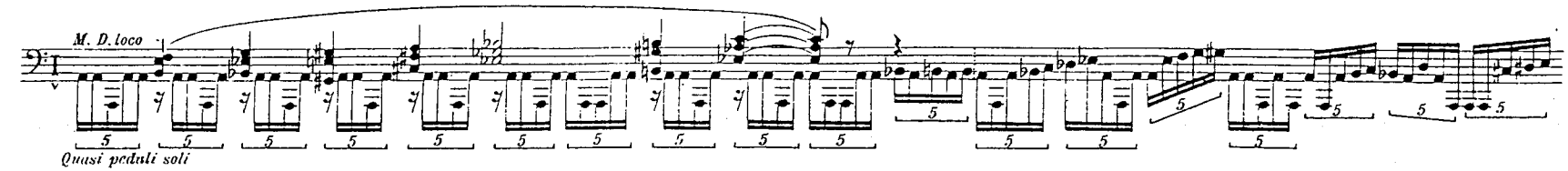

loco L. H.
Di nuovo meno mosso
loco
Quasi "mixtures"

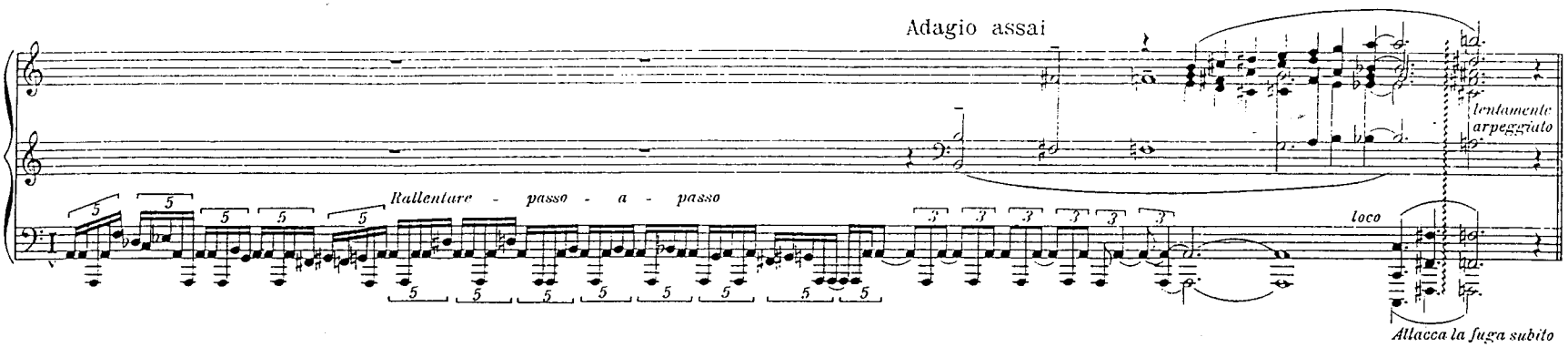

[Ab]
Ped. 3
loco


Solenne e maestoso con grandezza
d. chiaro
Quasi manuali solo
simile
ma marcato


pp
ppp
Ped.3
p
Ped.3
p
mp
p sordo
4=3
loco

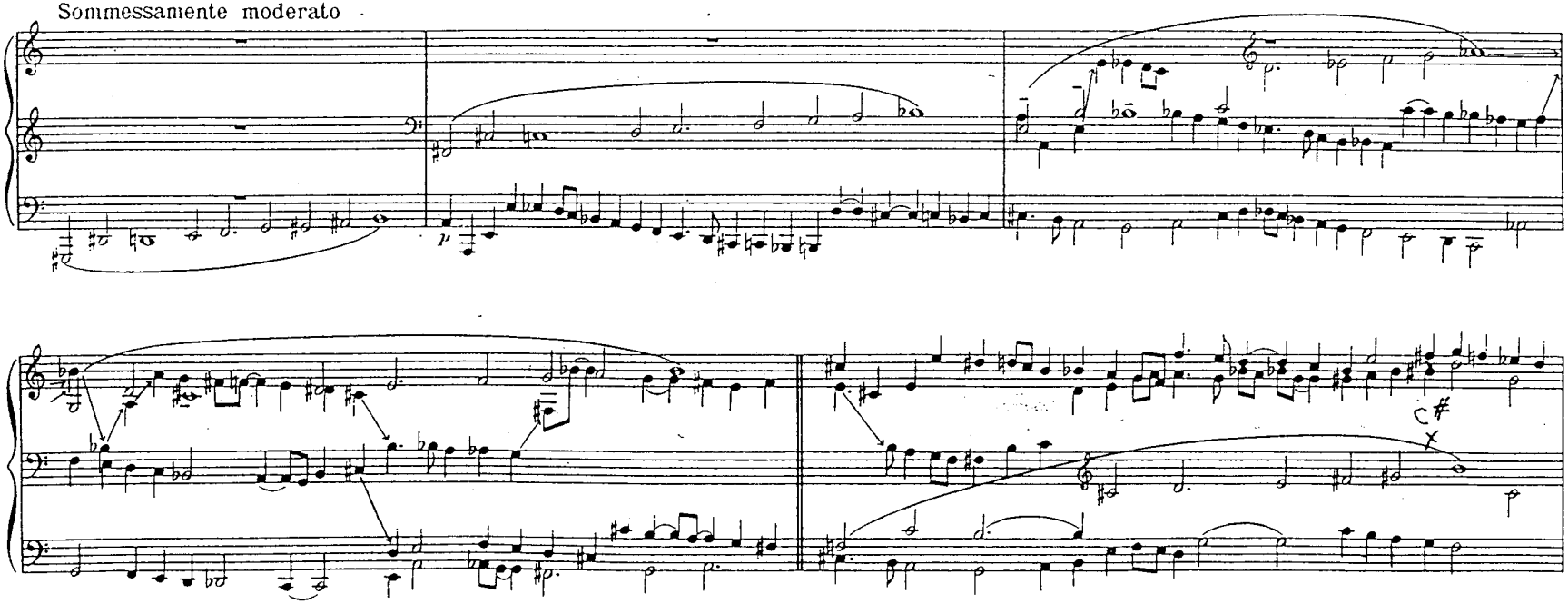

Più vivo
Con immenso impetò e forza
diminuendo
diminuendo e rallentando
loco

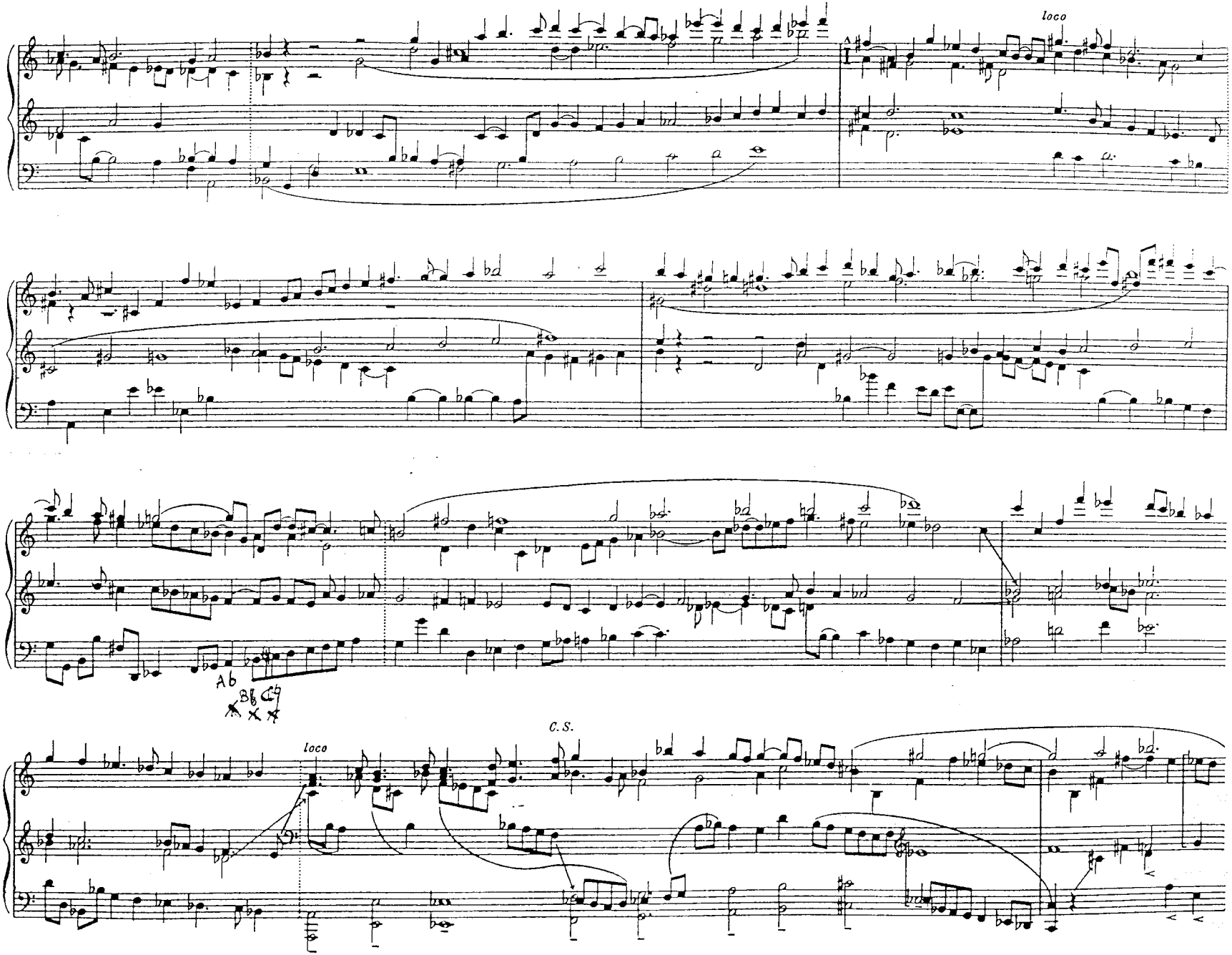


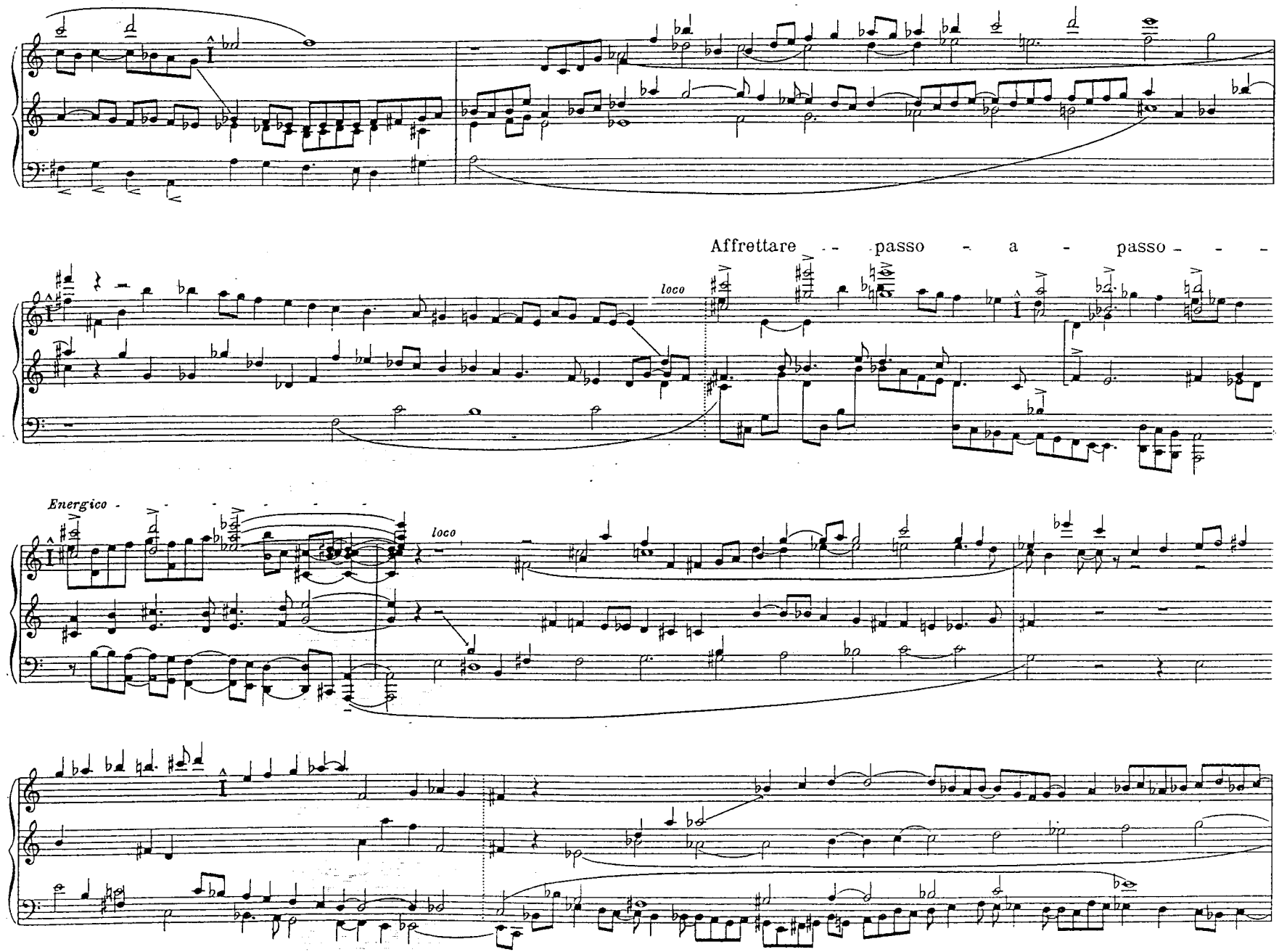


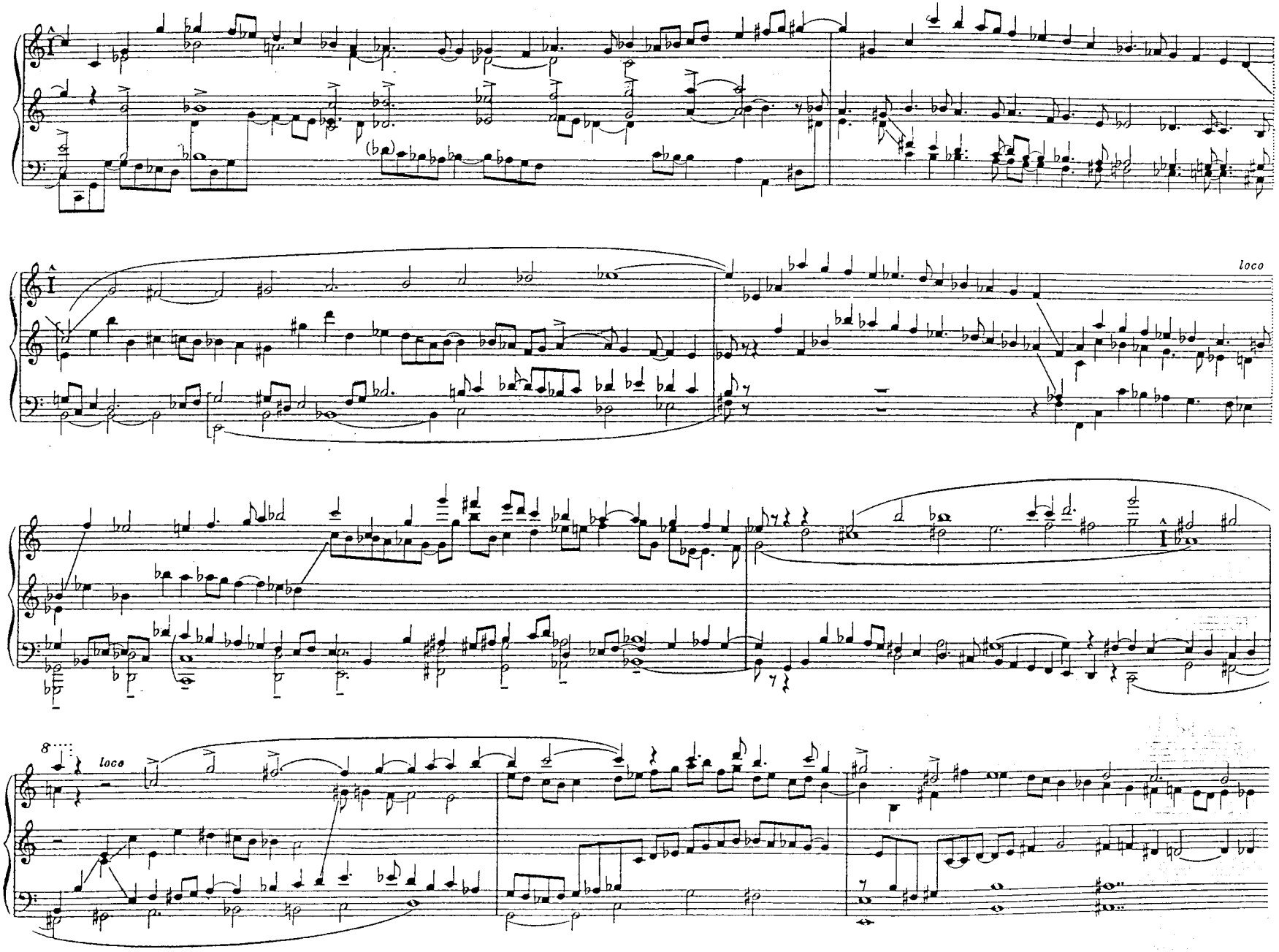
III. Fuga I. *quatuor vocibus*

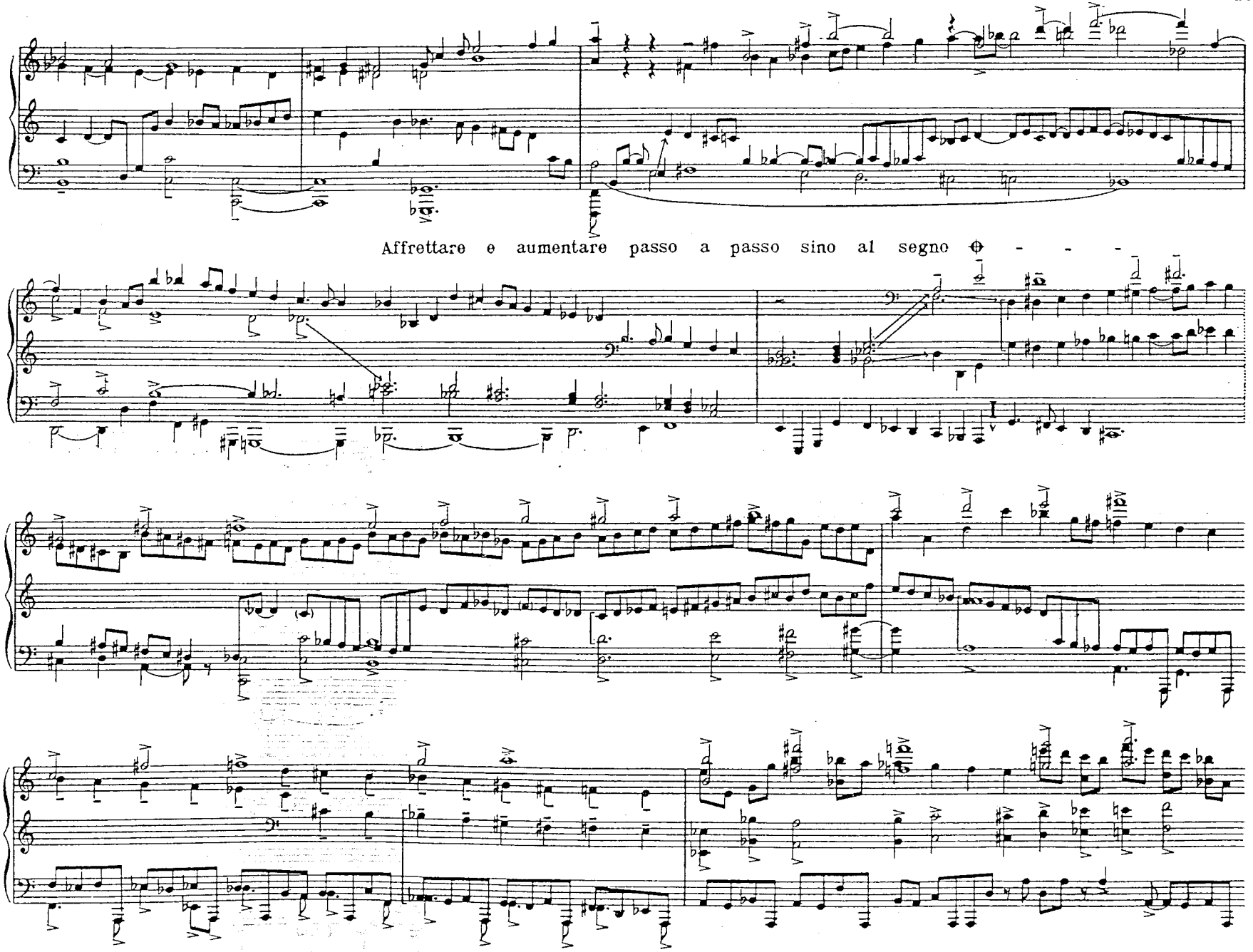
Sommessamente moderato

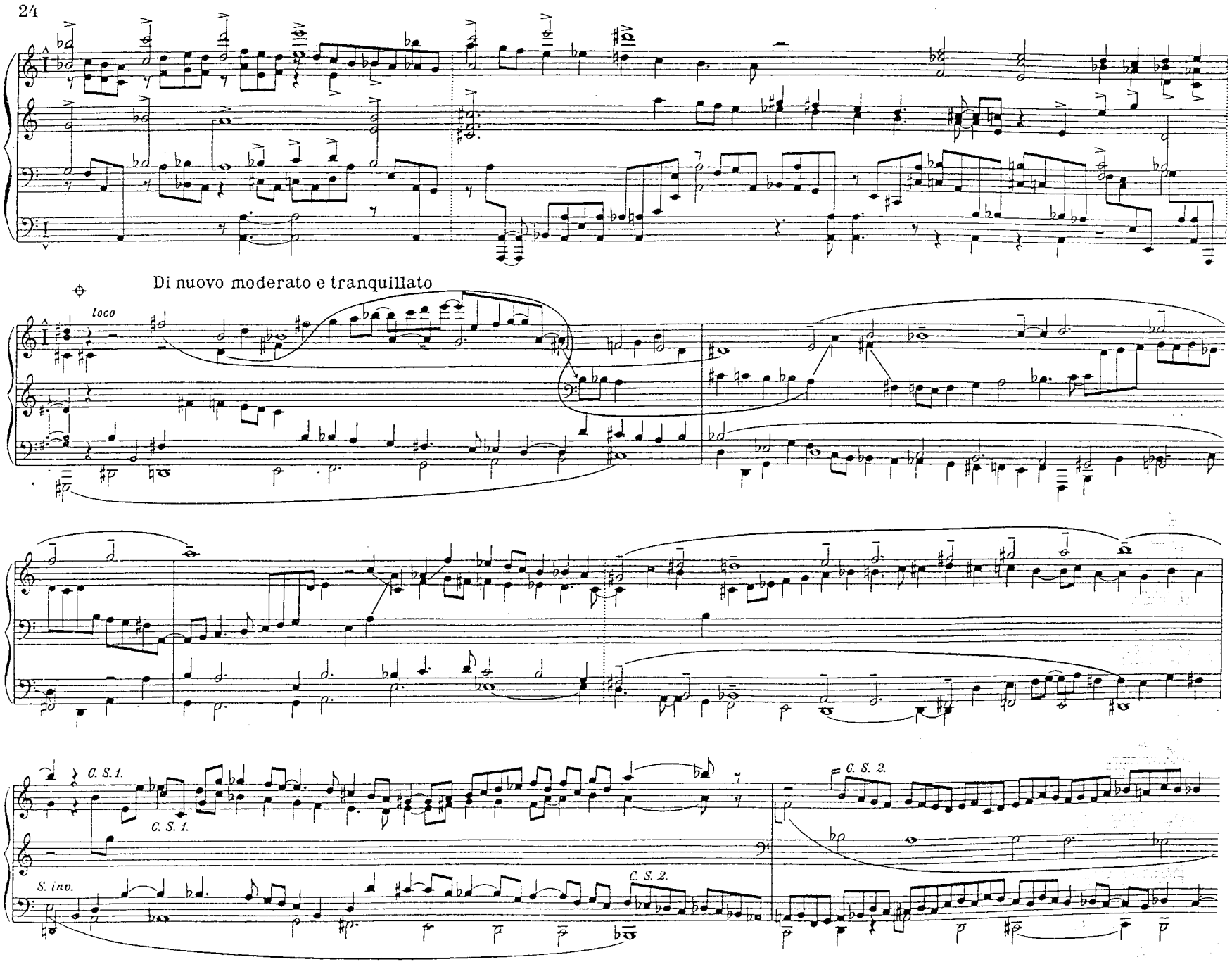


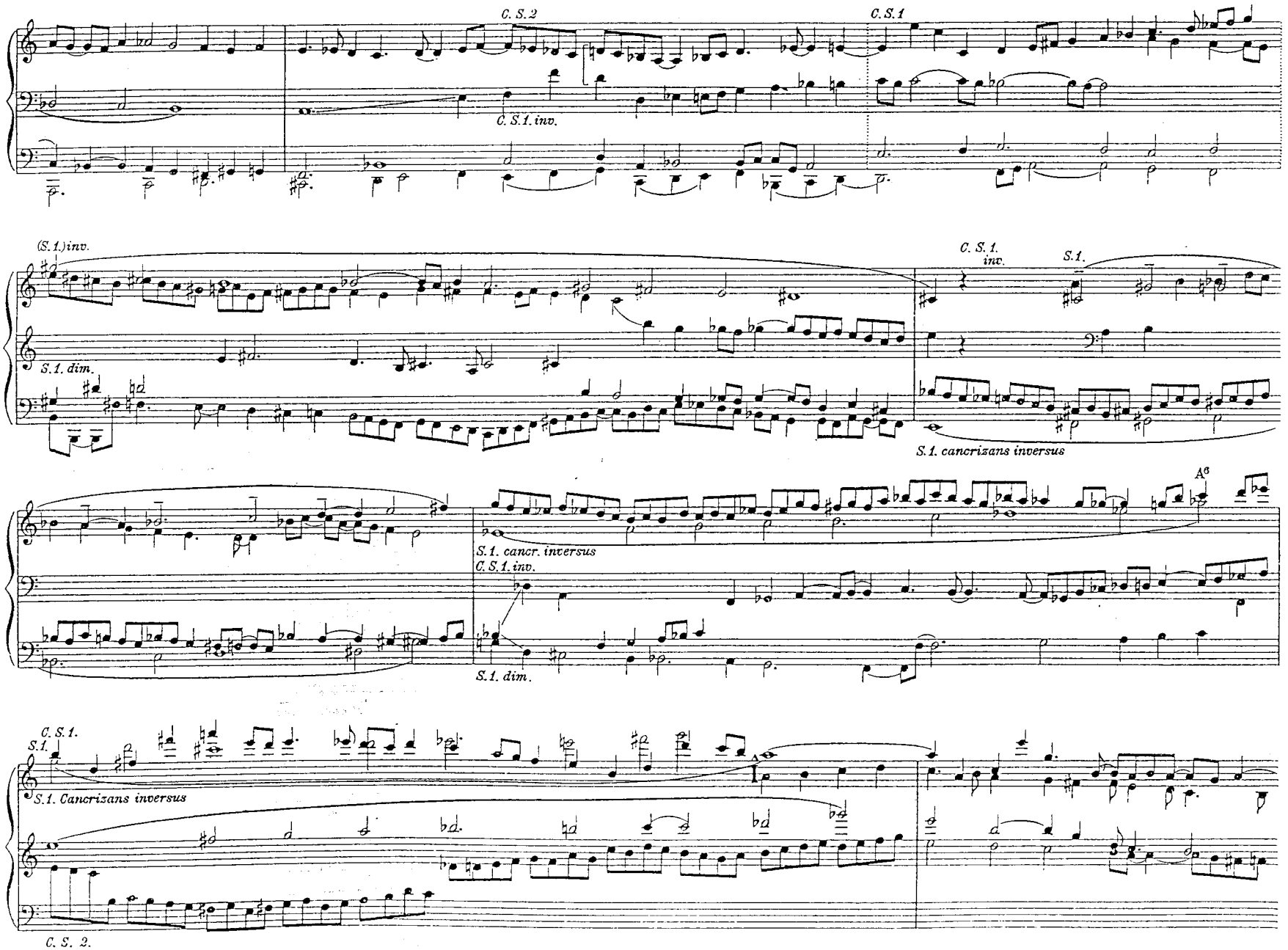

loco
Ab
Bb
C
C. S.
loco

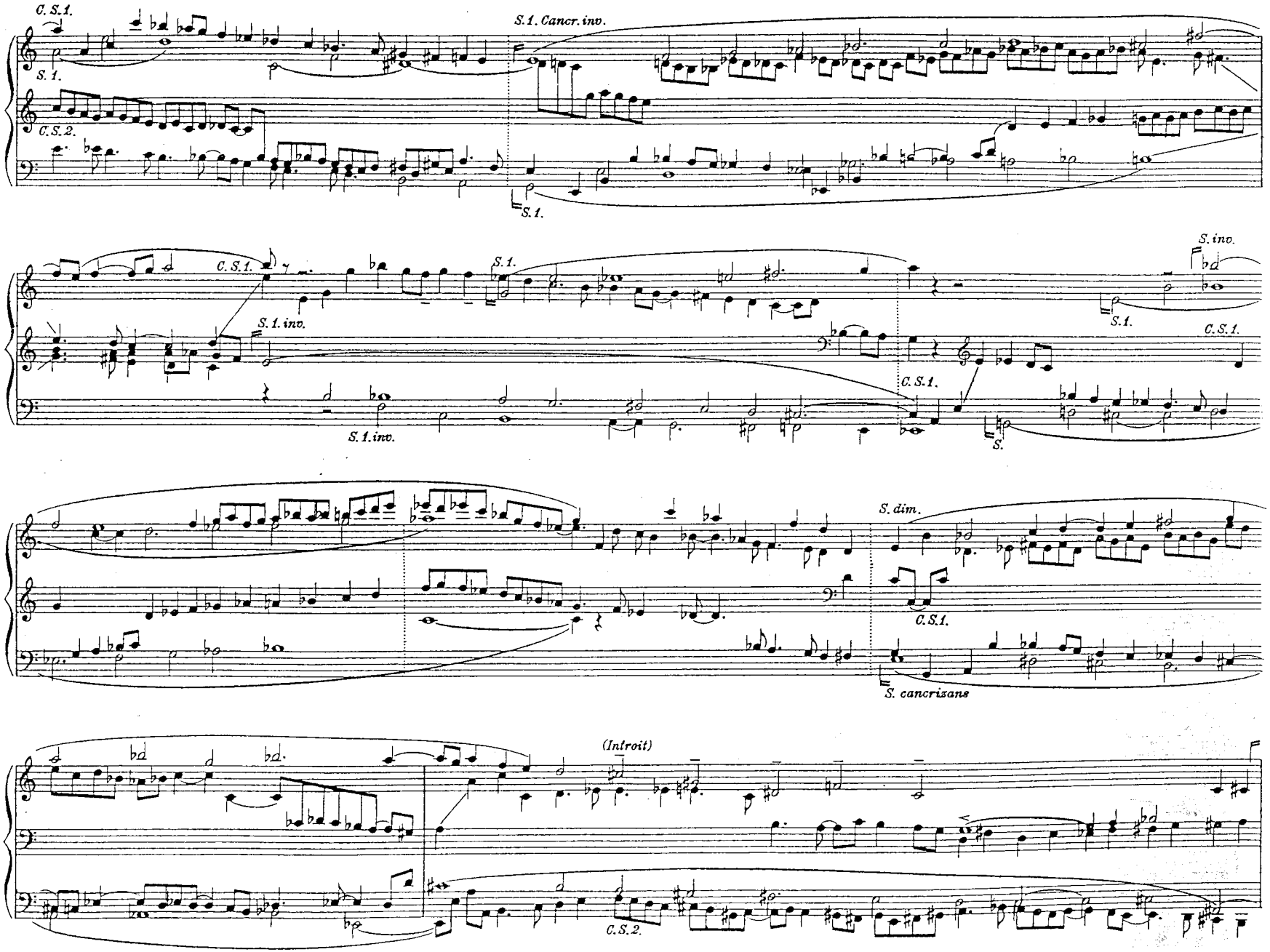

Affrettare - - passo - a - passo - - -
loco
Energico
loco

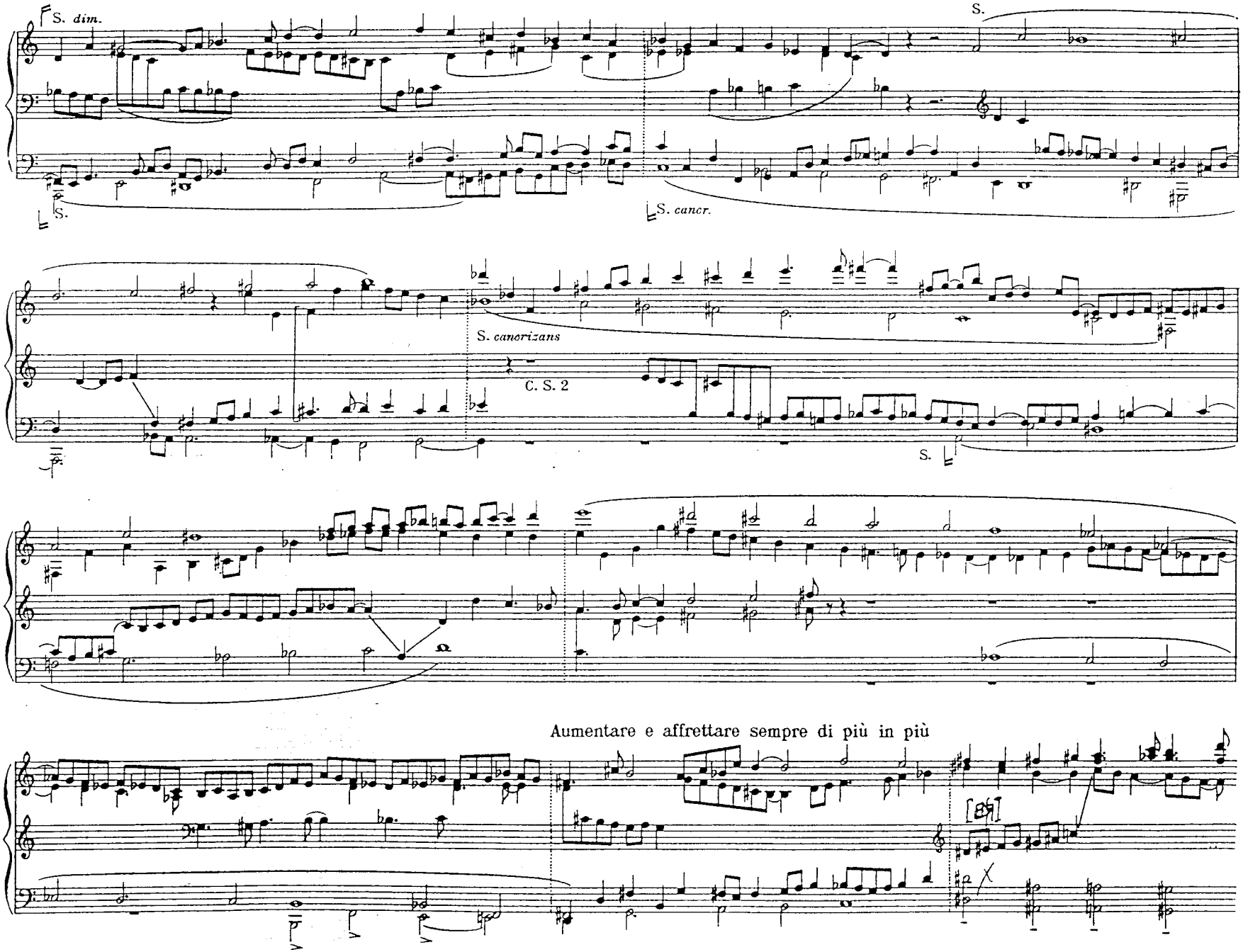

loco
8
loco

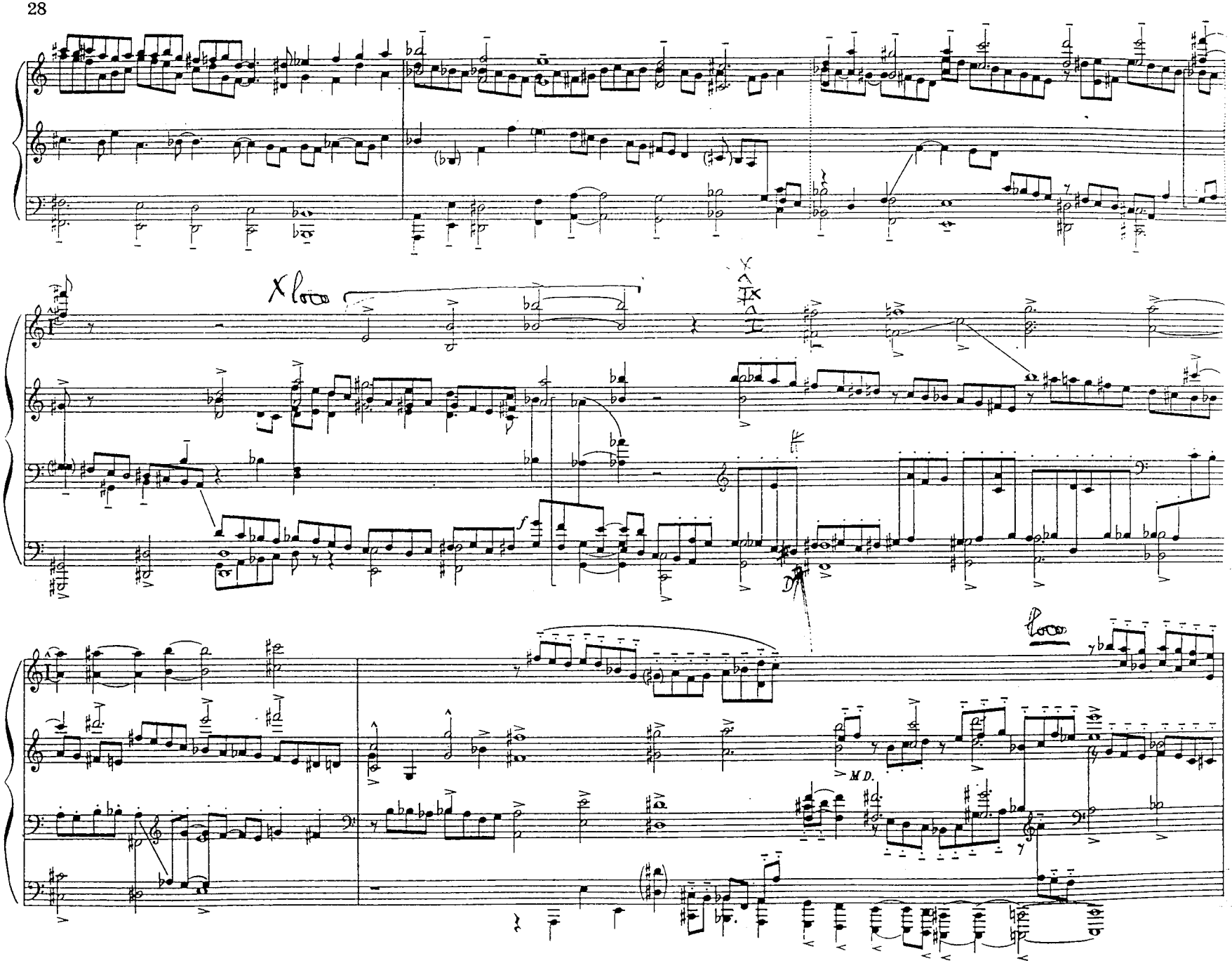

Affrettare e aumentare passo a passo sino al segno

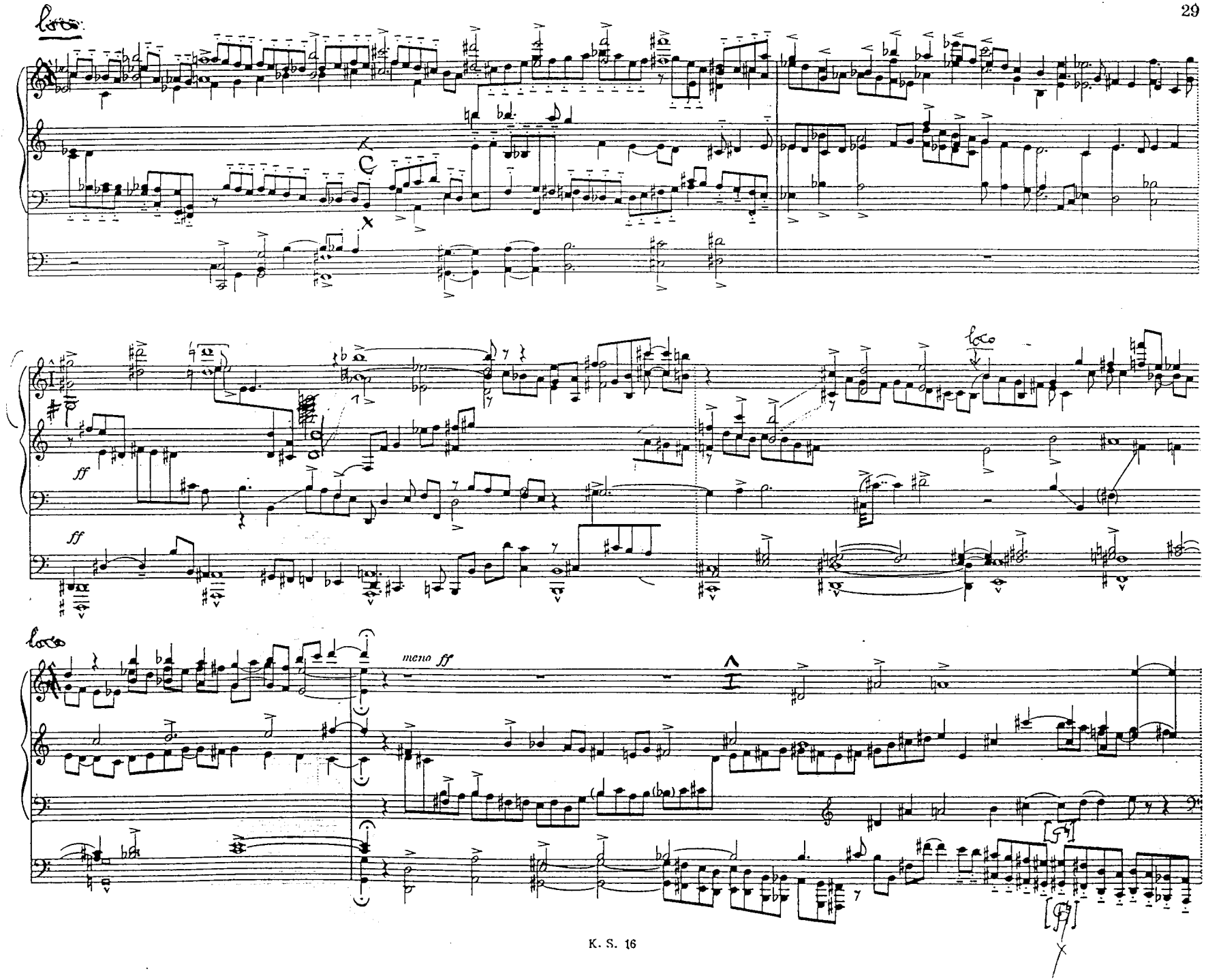

Di nuovo moderato e tranquillato
loco
C. S. 1.
C. S. 1.
S. inv.
C. S. 2.
C. S. 2.


C. S. 2
C. S. 1
C. S. 1. inv.
(S. 1) inv.
S. 1. dim.
C. S. 1.
inv.
S. 1.
S. 1. cancrizans inversus
A6
S. 1. cancr. inversus
C. S. 1. inv.
S. 1. dim.
C. S. 1.
S. 1.
S. 1. Cancrizans inversus
C. S. 2.


C. S. 1.
S. 1.
C. S. 2.
S. 1. Cancr. inv.
S. 1.
C. S. 1.
S. 1. inv.
S. 1.
S. inv.
S. 1.
C. S. 1.
S. 1. inv.
C. S. 1.
S.
S. dim.
C. S. 1.
S. cancrisans
(Introit)
C. S. 2.


S. dim.
S.
S.
S. cancr.
S. canorizans
C. S. 2
S.
Aumentare e affrettare sempre di più in più


f
M D.


loco
ff
ff
loco
meno ff

Aumentare e rallentare sino al fine

sfff= Lunga pausa

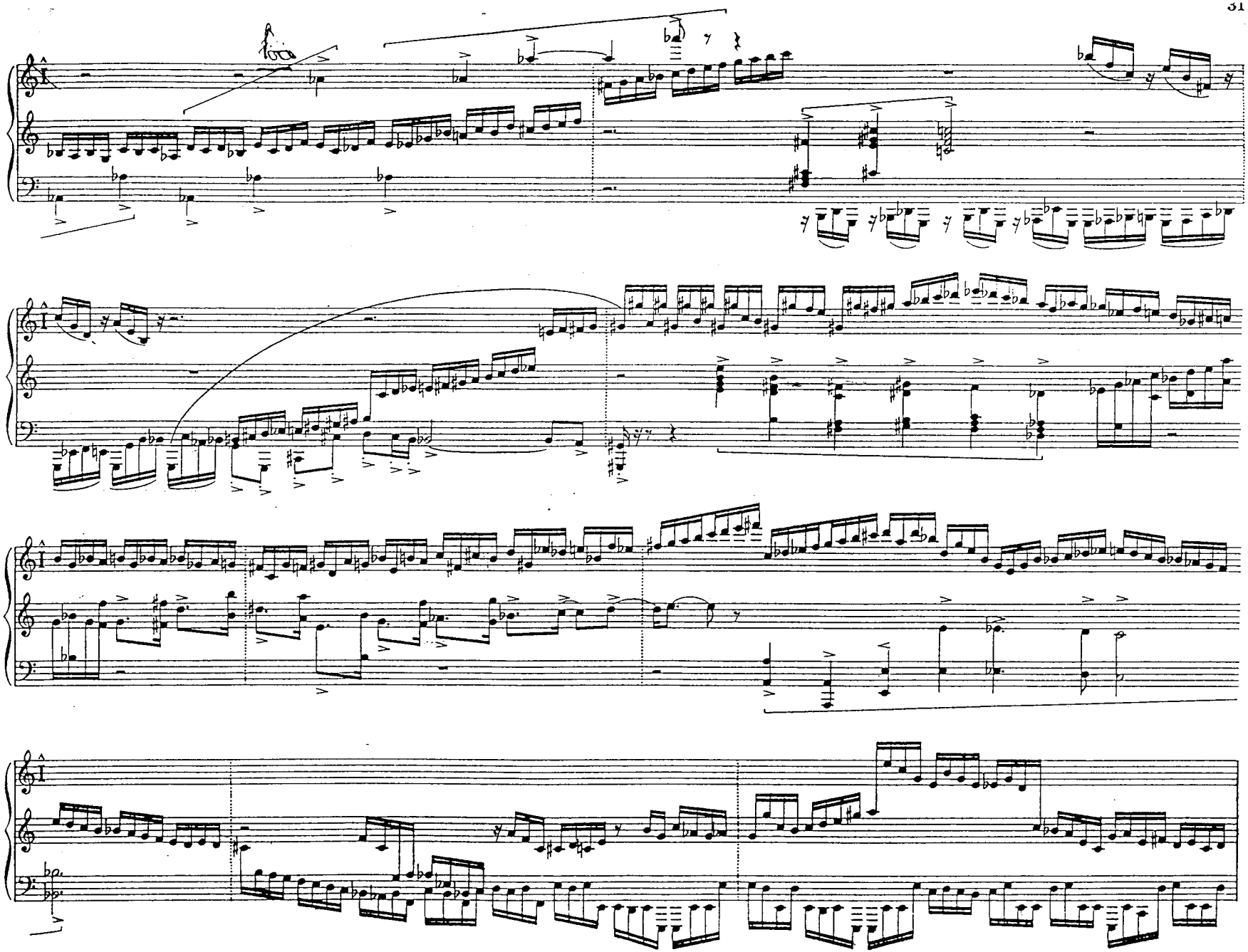
Lunga pausa

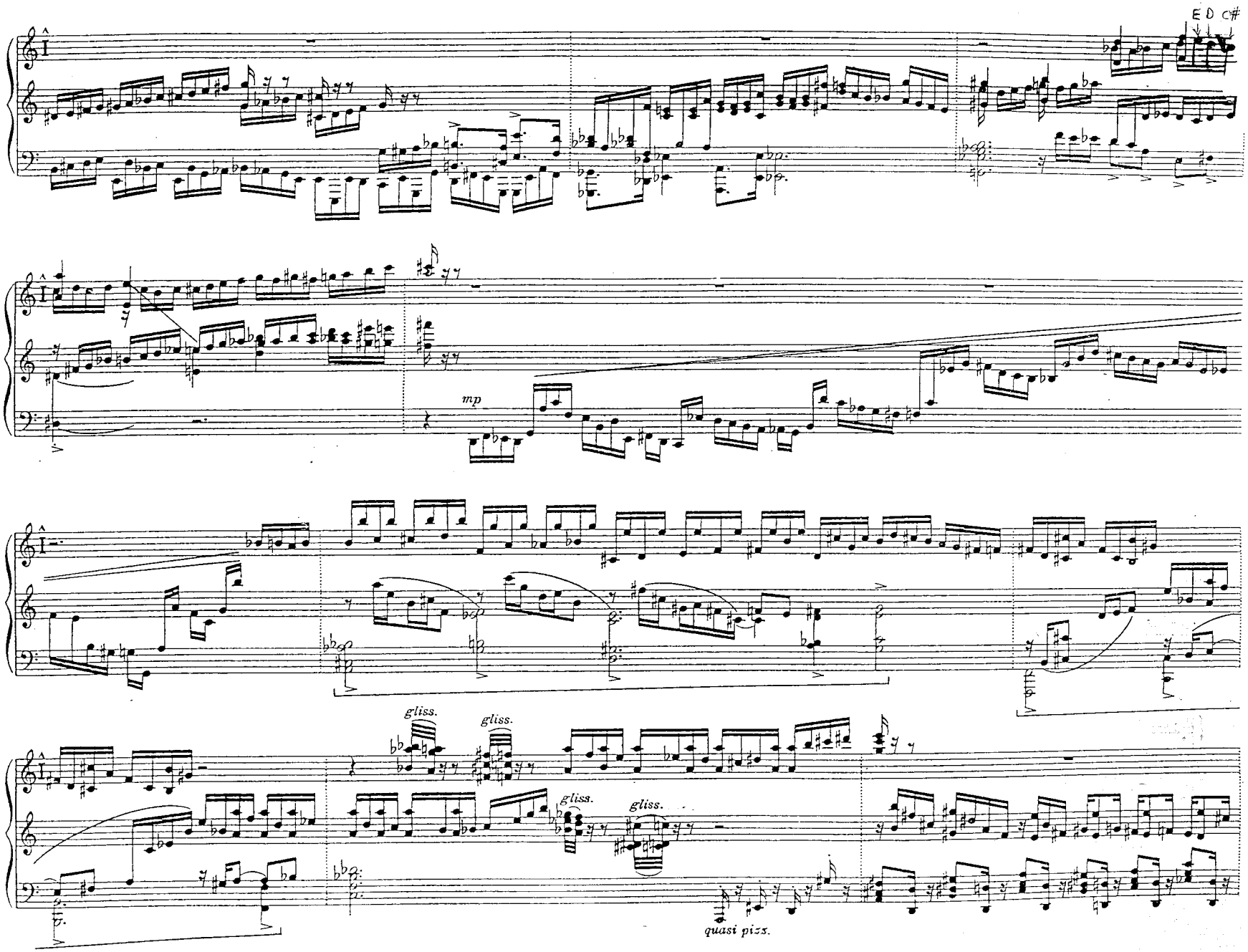
sfff=

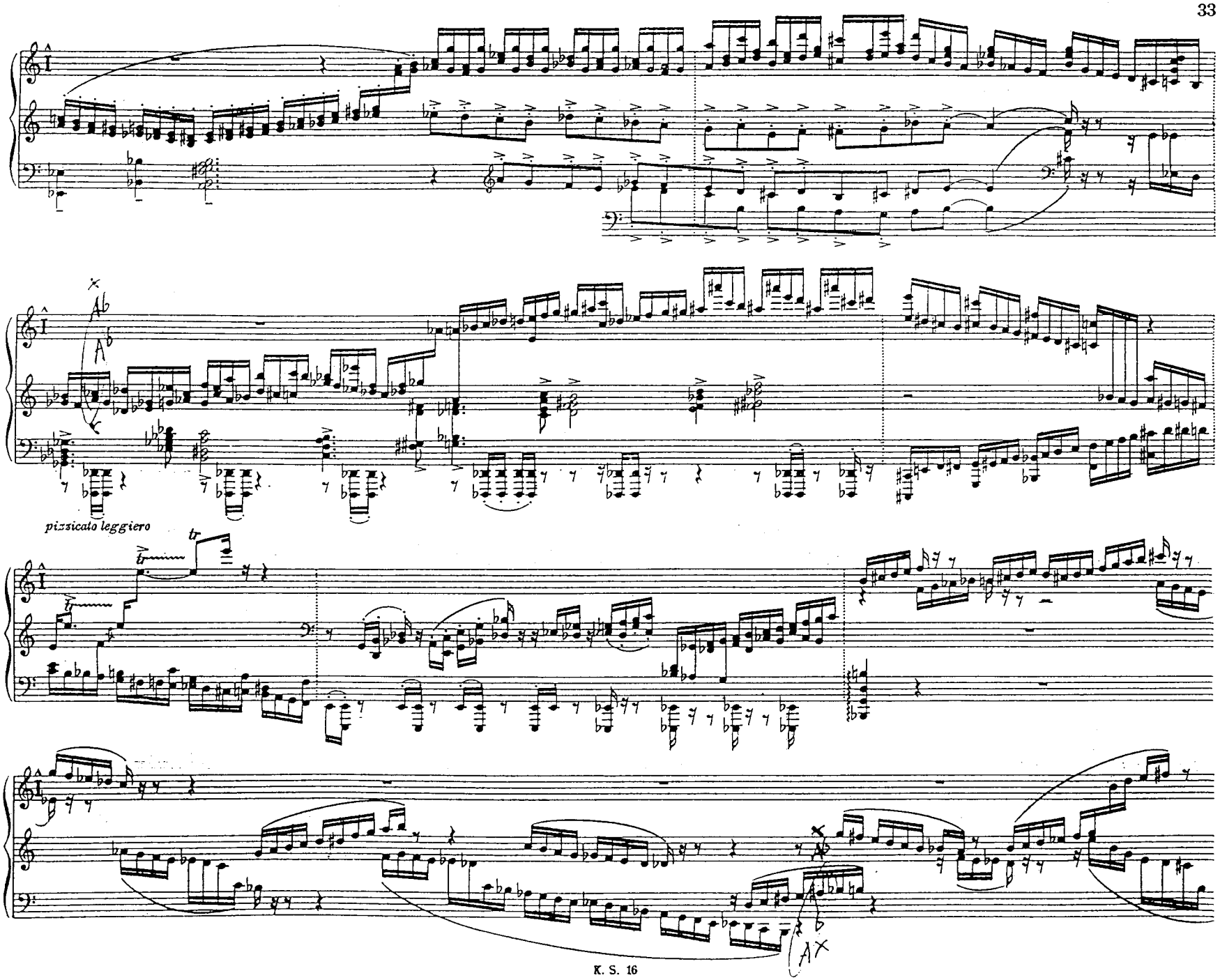
sfff= Lunga pausa

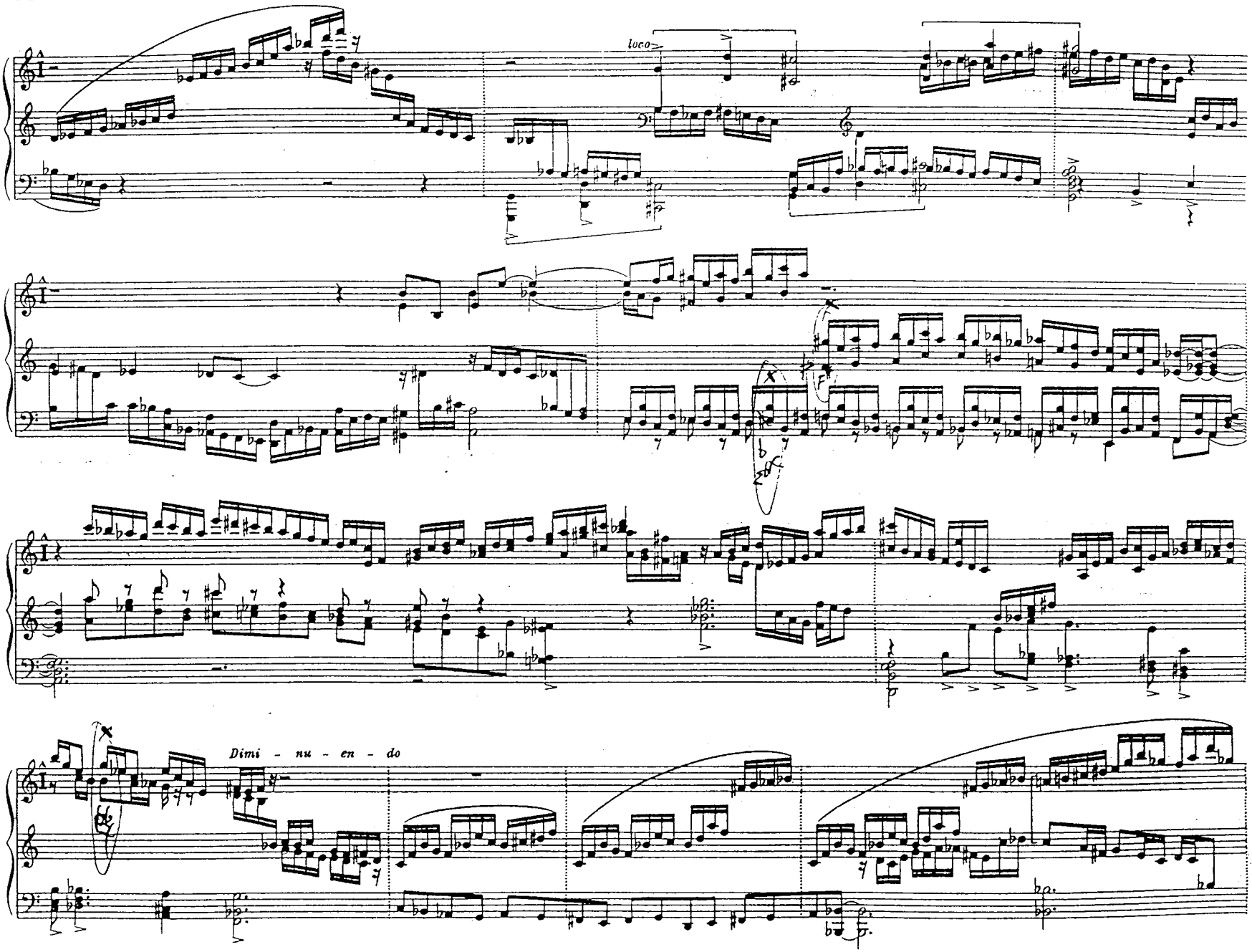
IV. Fantasia

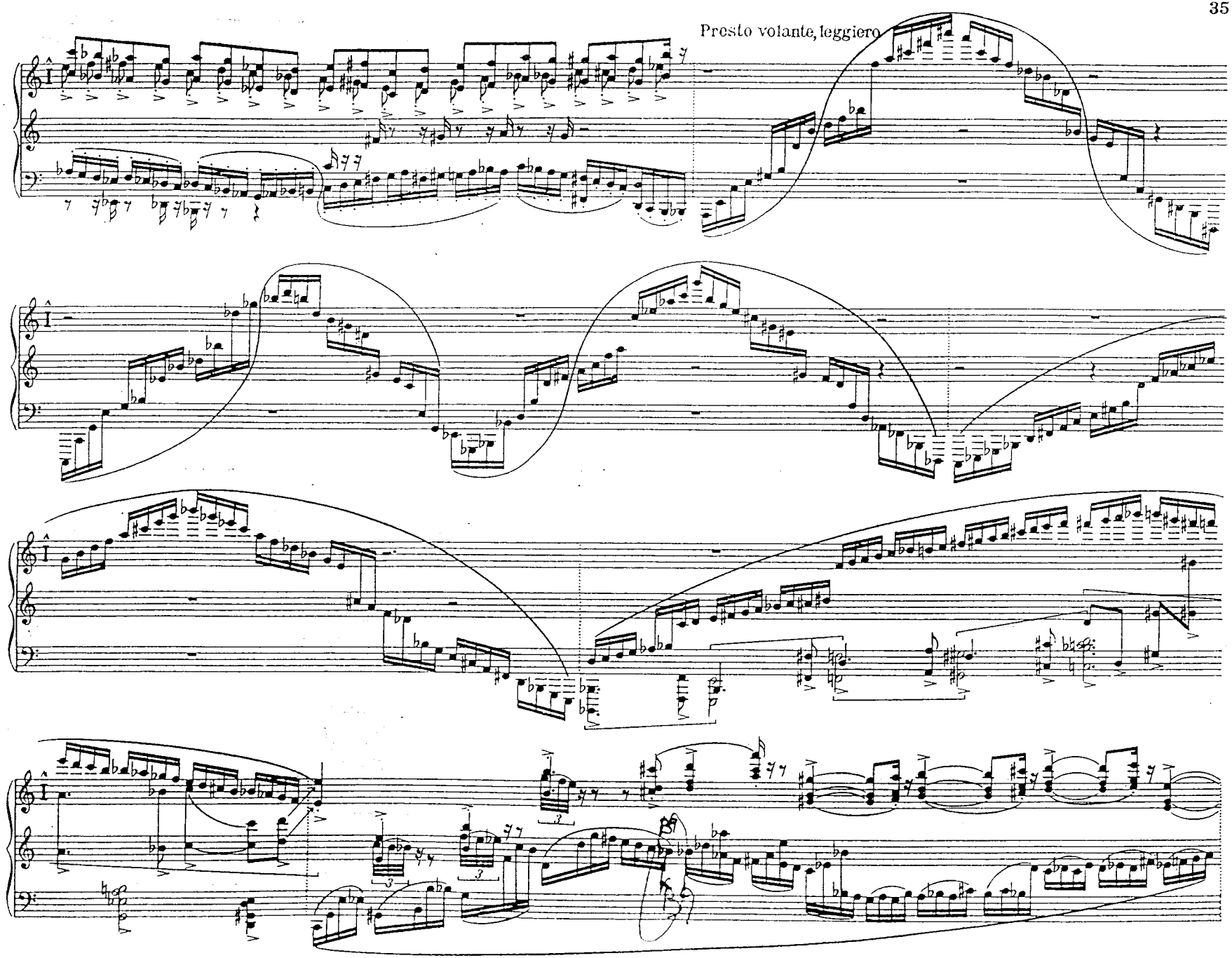
Scorrevole: *leggiero*

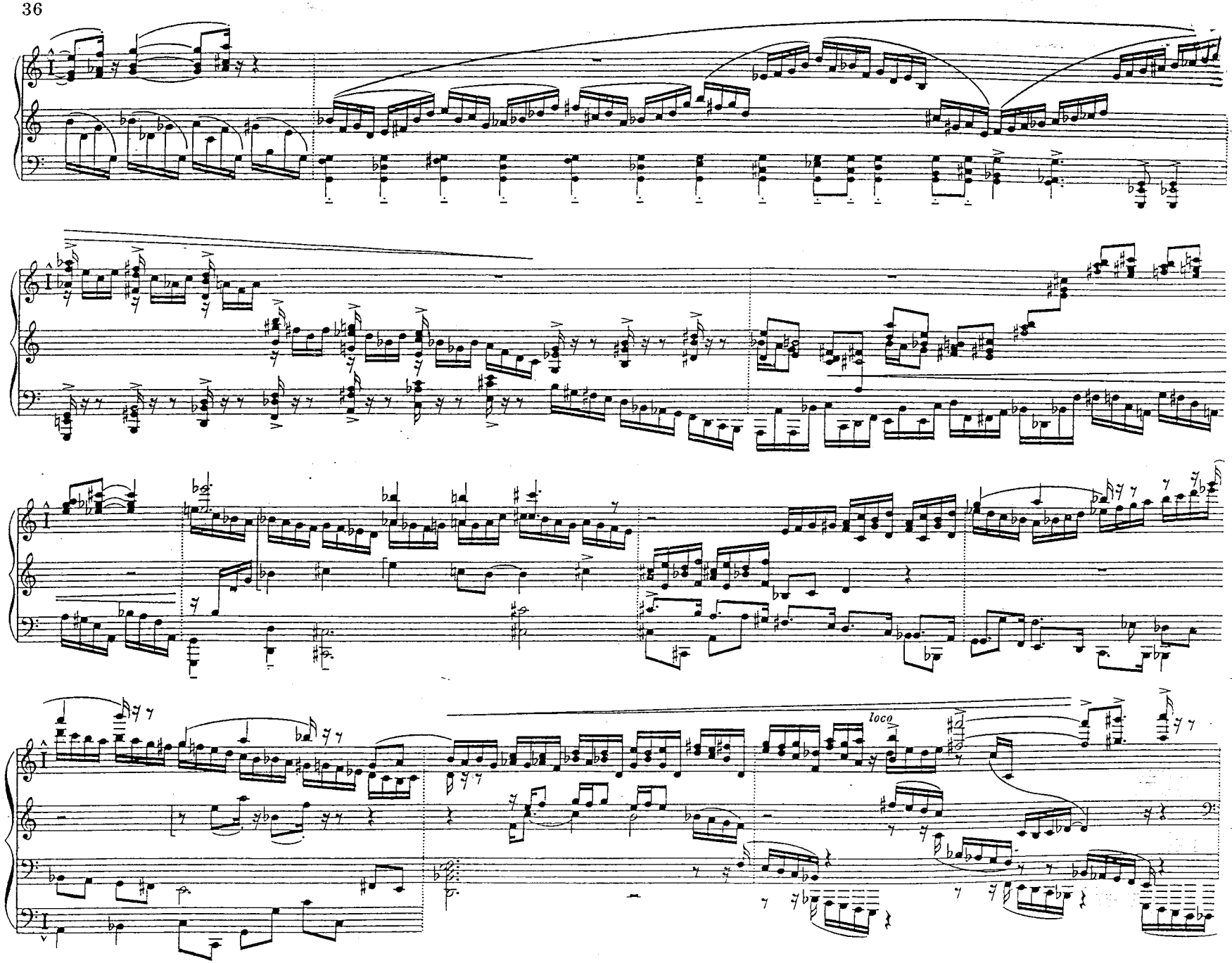


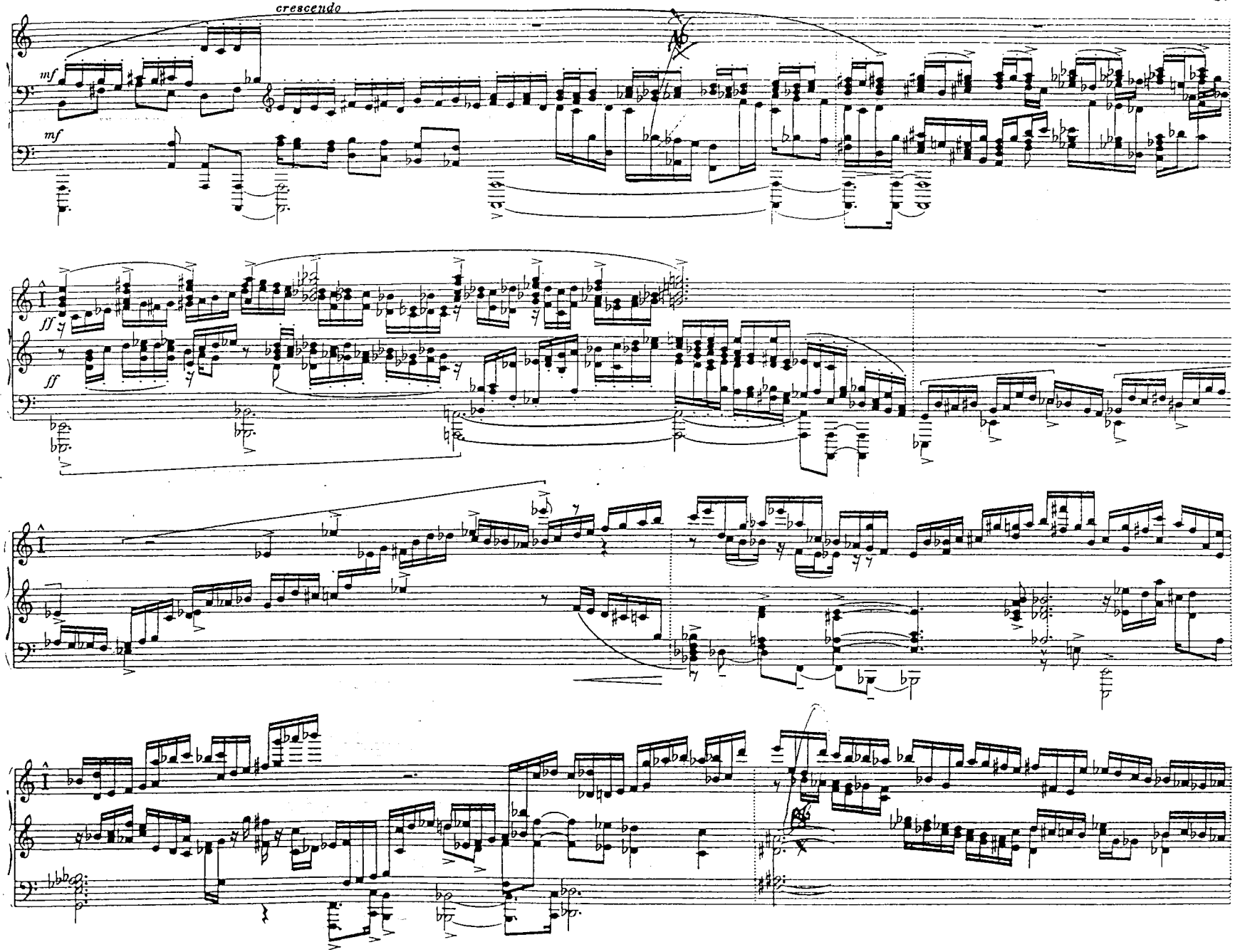

E D C#
mp
gliss.
gliss.
gliss.
gliss.
quasi pizz.

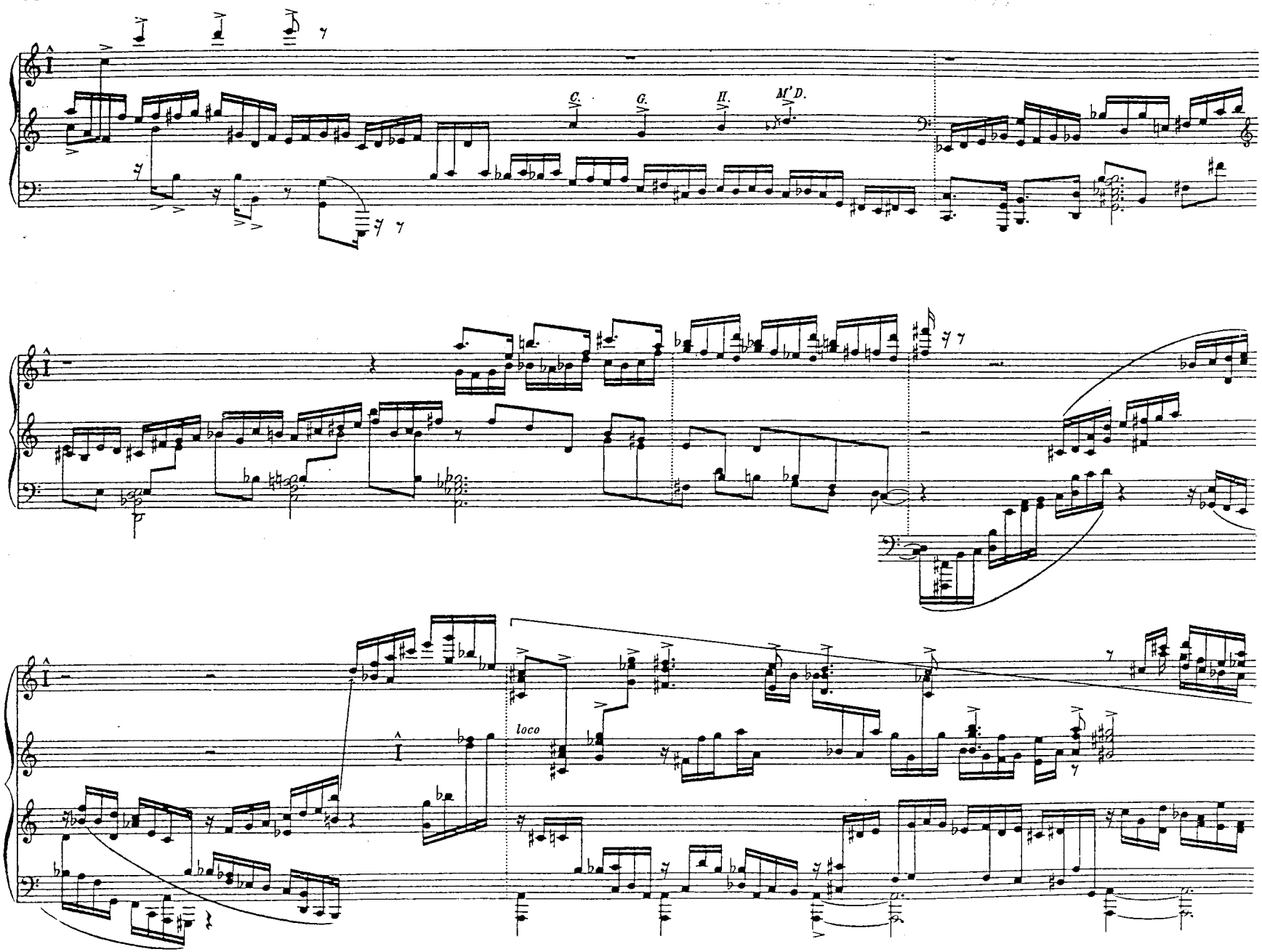

pizzicato leggiero
tr
tr

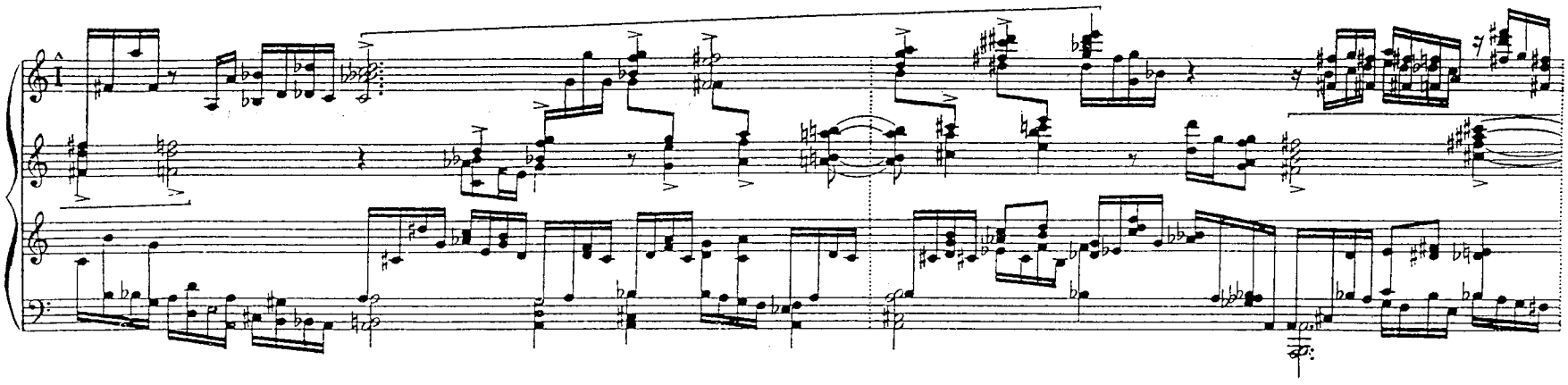

loco
Dimi - nu - en - do

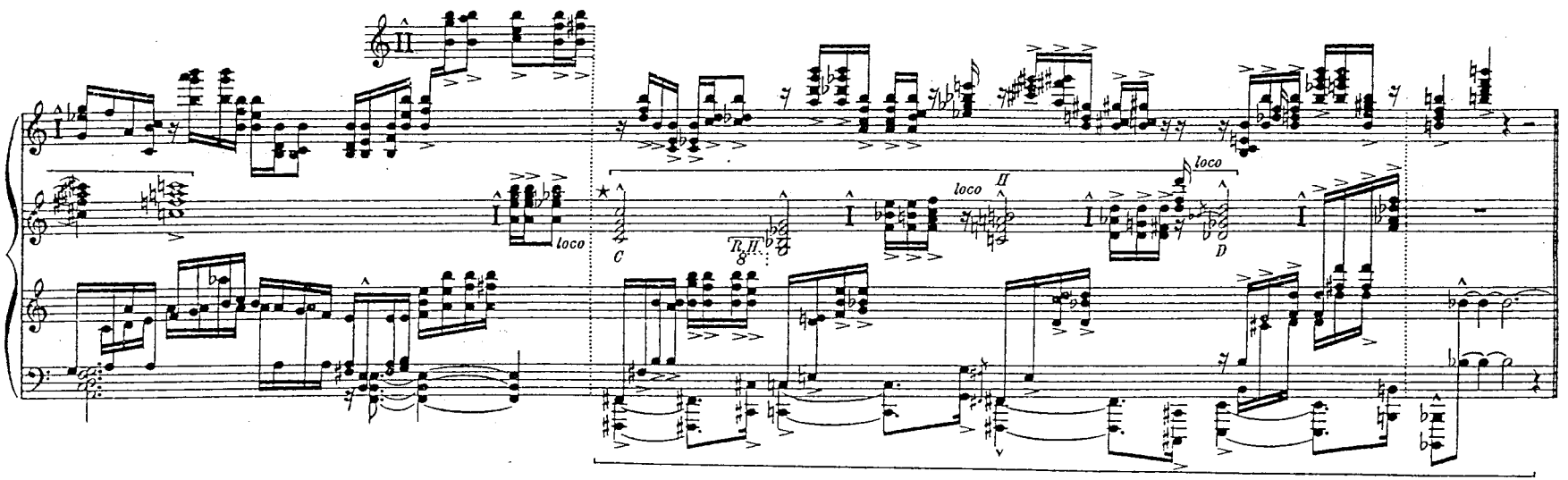

Presto volante, leggiero


loco


crescendo
mf
mf
ff
ff

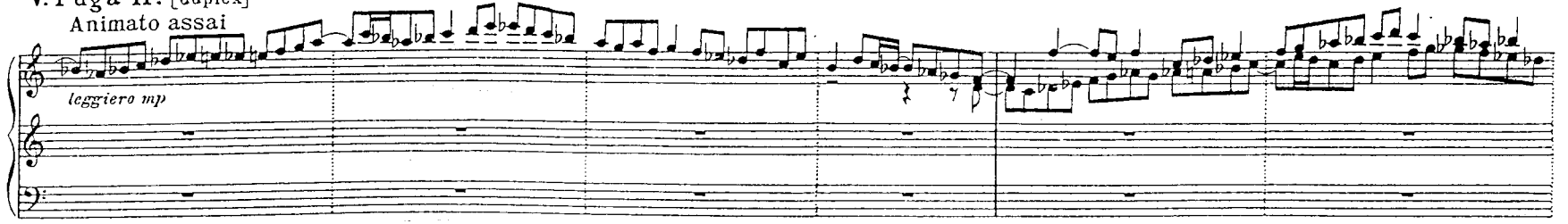

G.
G.
II.
M'D.
loco



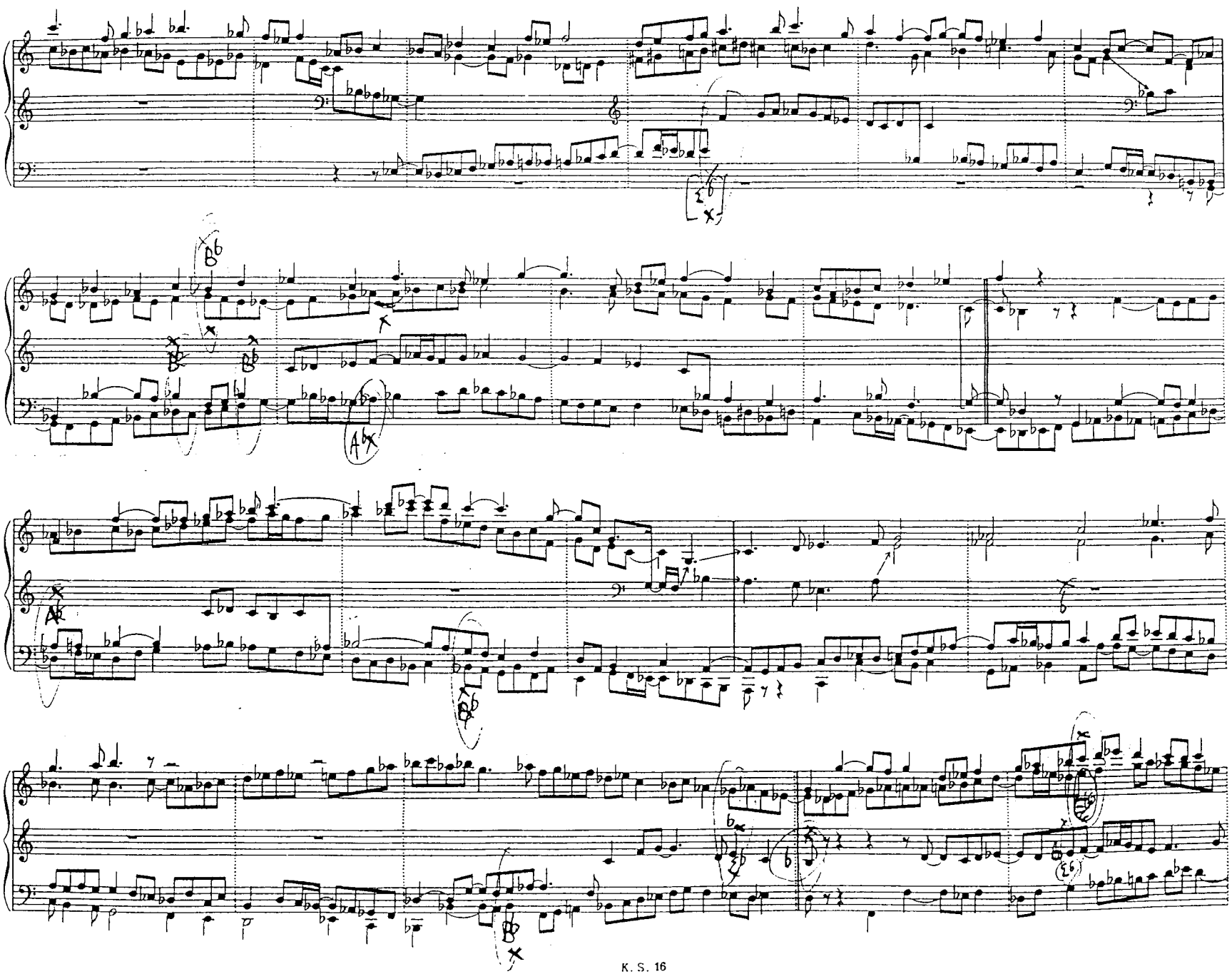


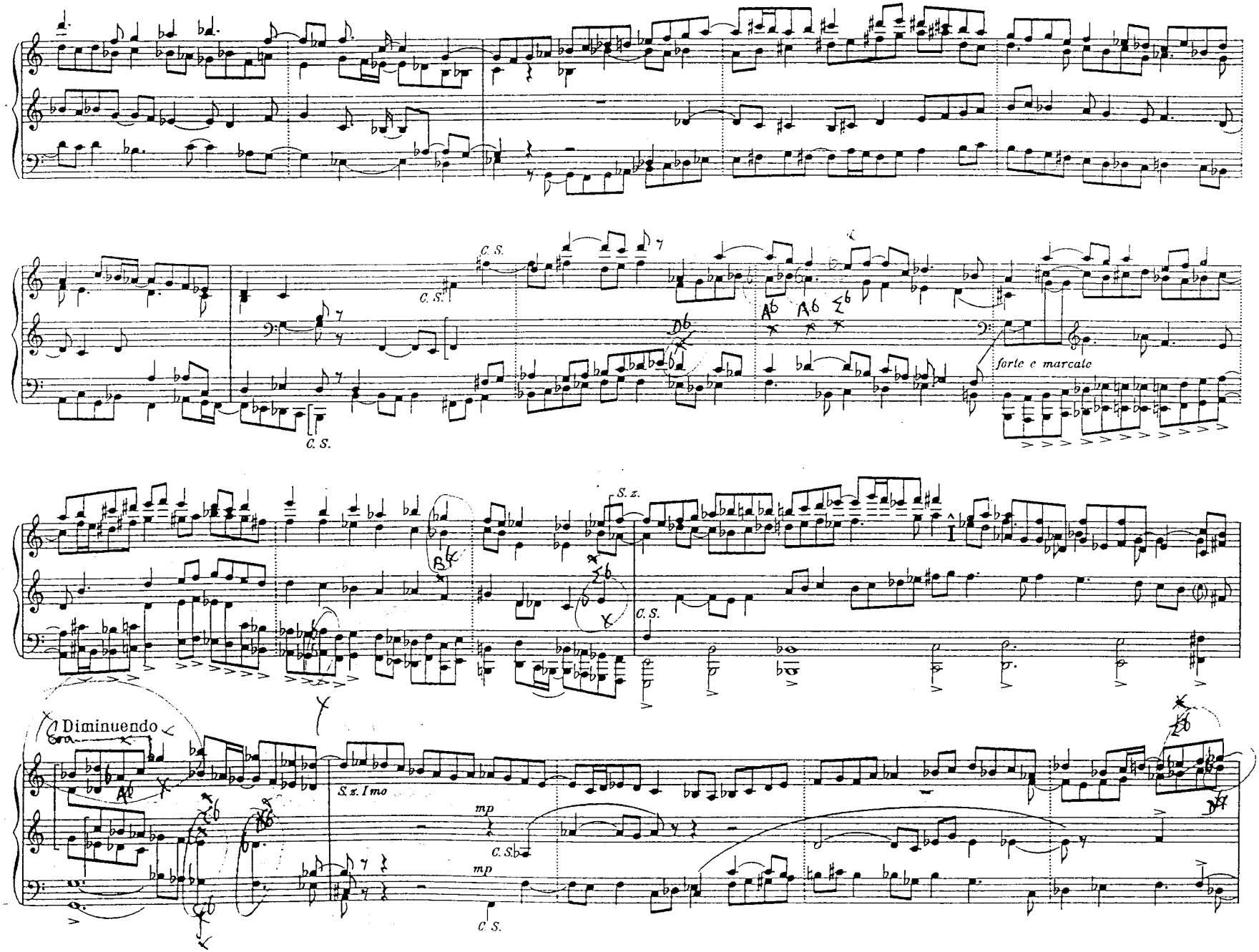
V. Fuga II. [duplex]

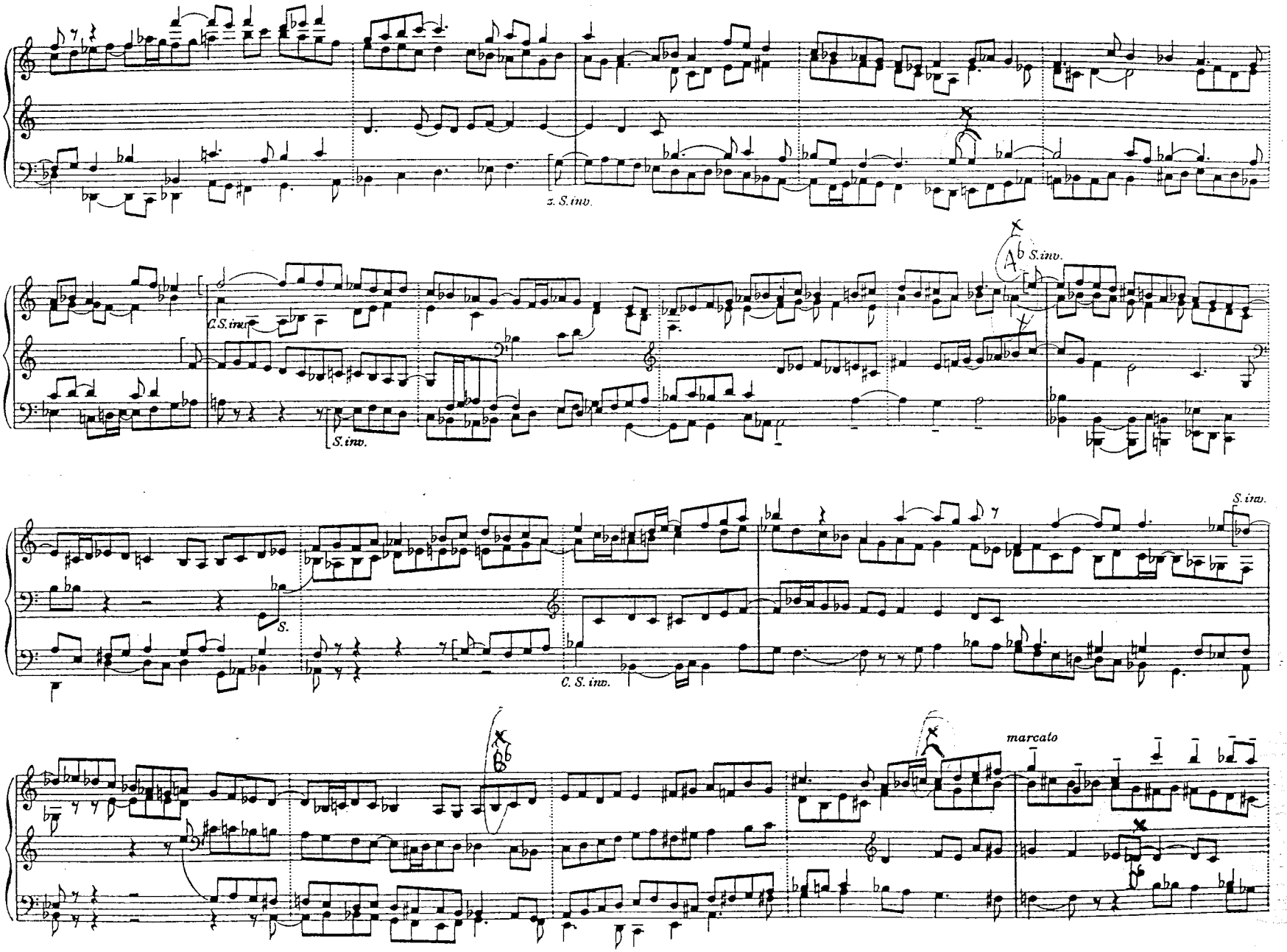
Animato assai

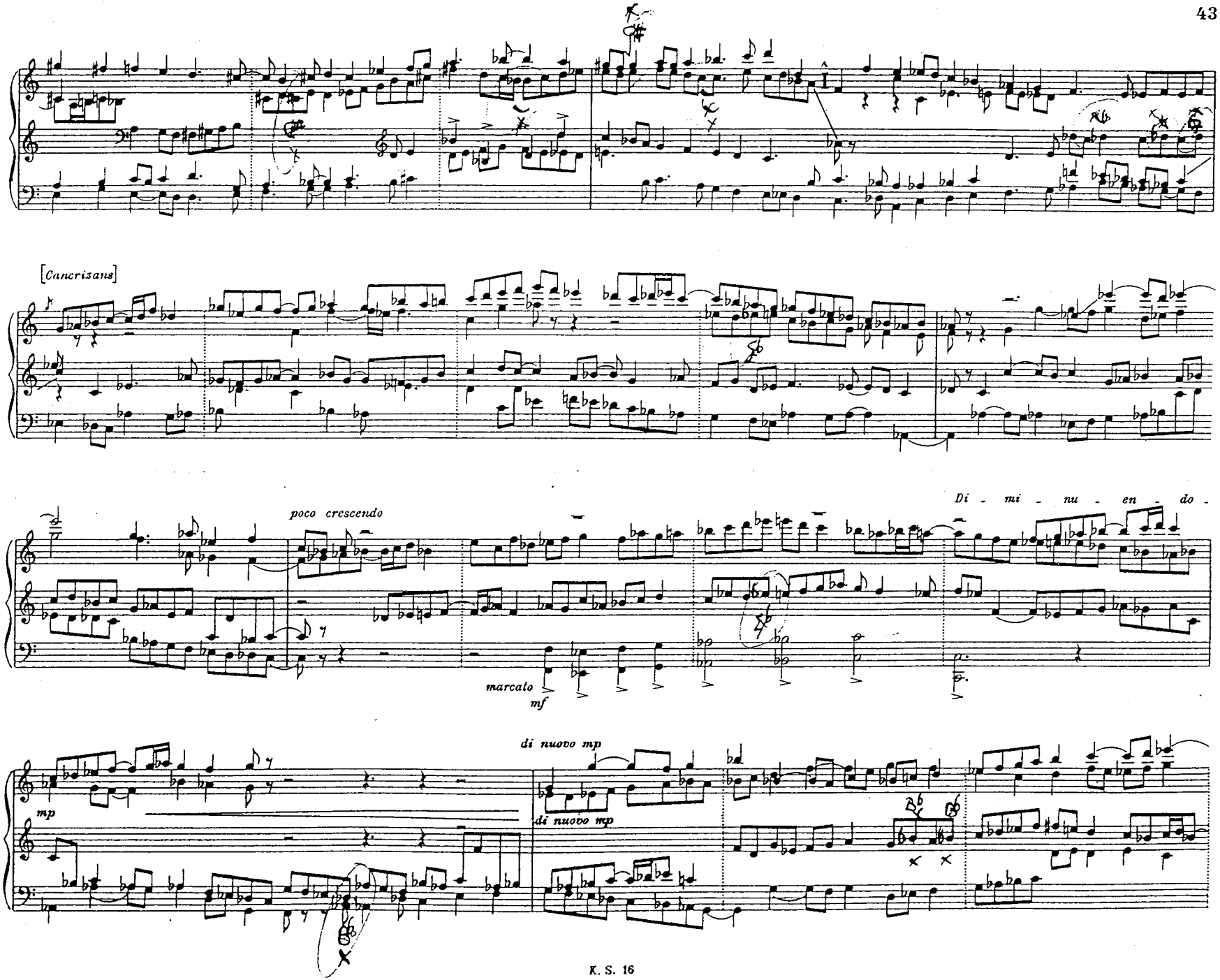


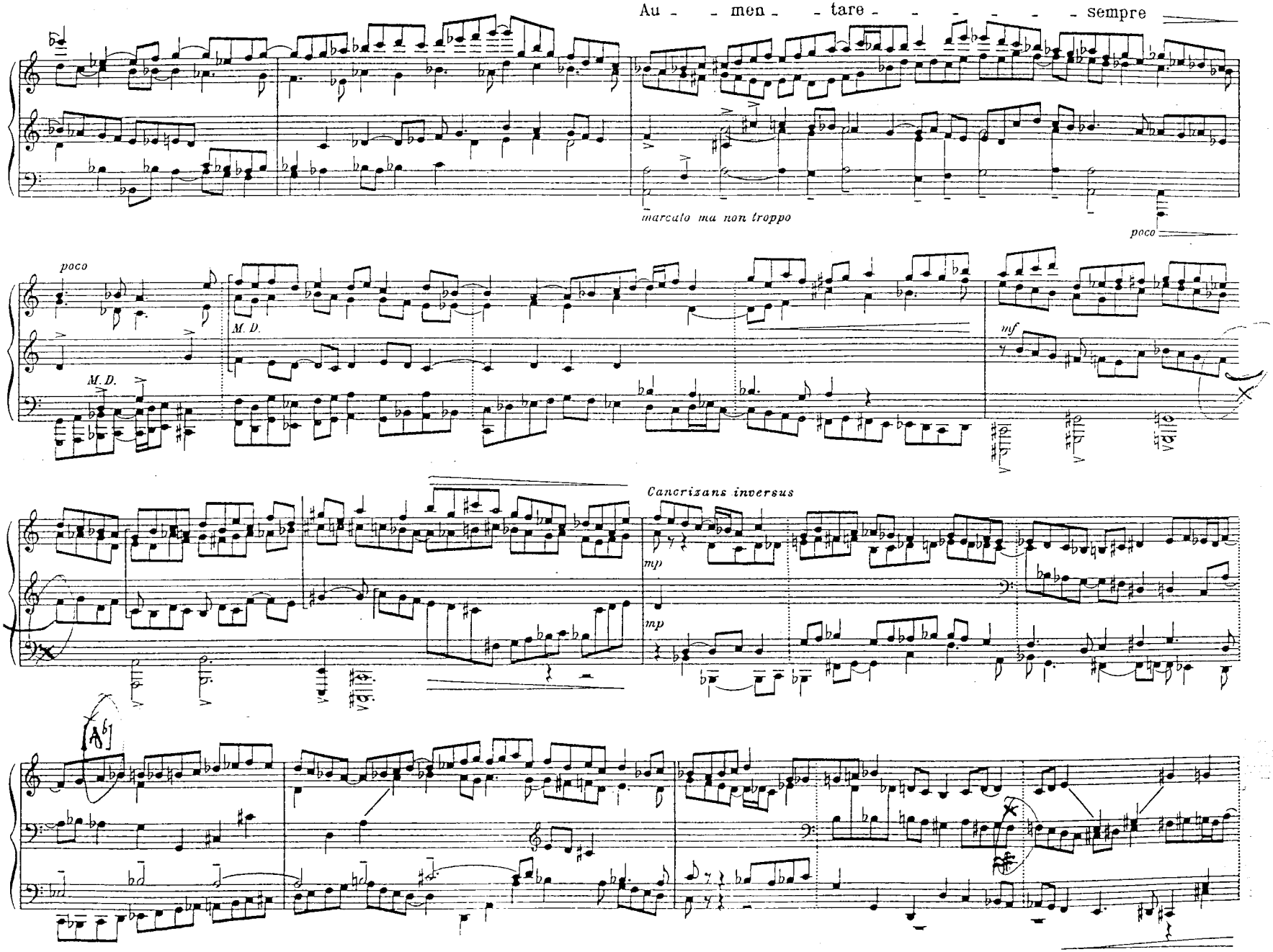
★ [C. G. H M' D]

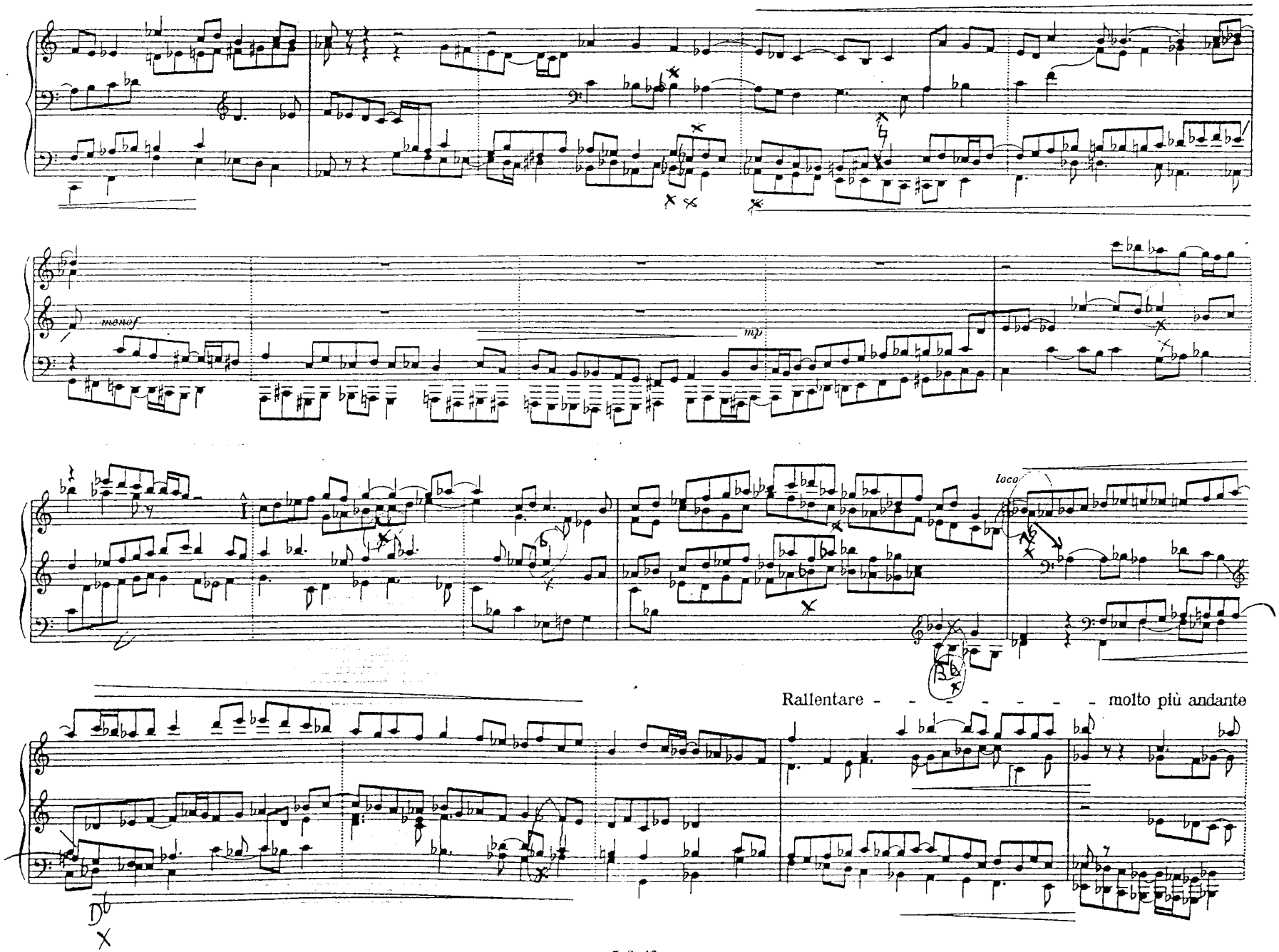


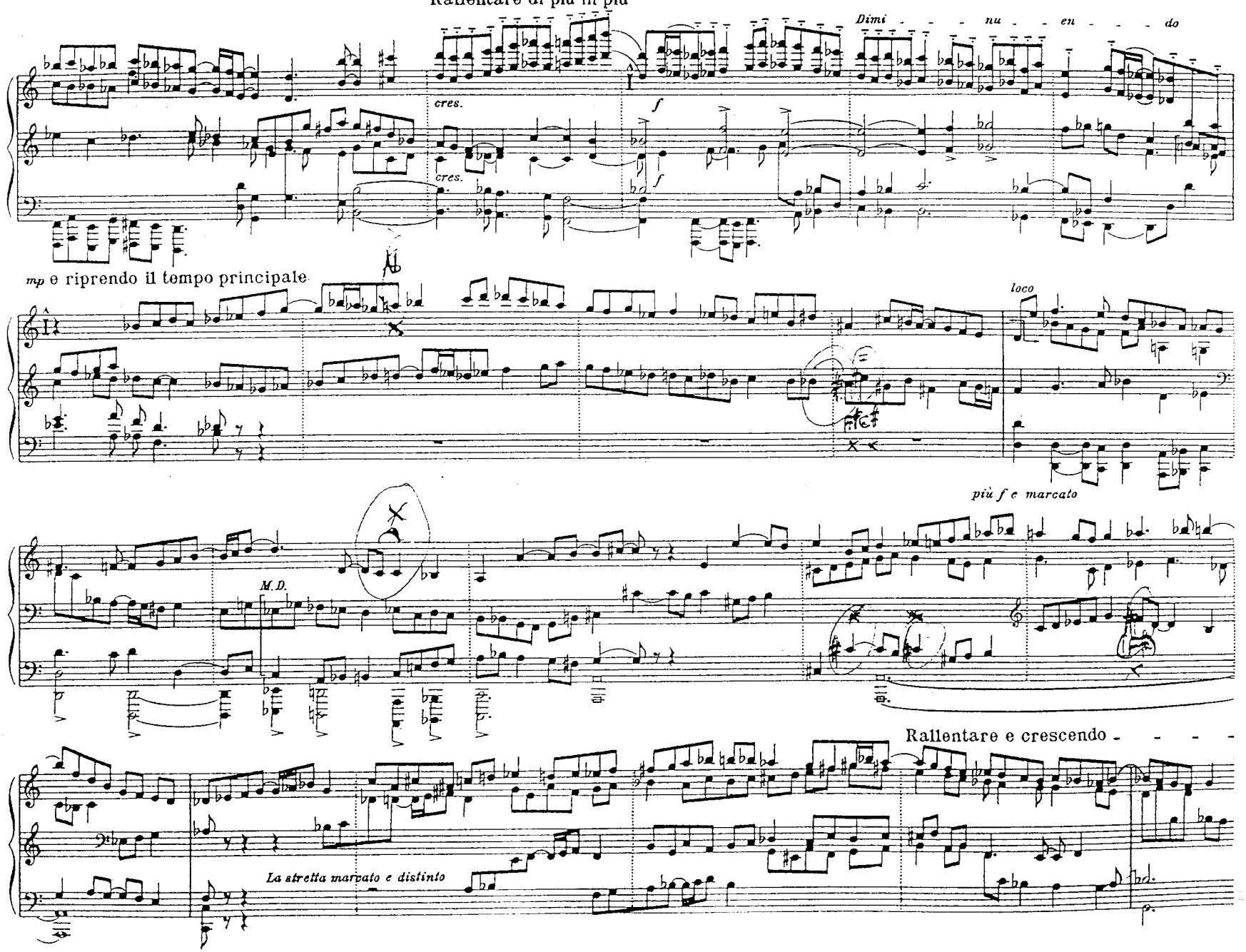

C. S.
C. S.
C. S.
forte e marcato
S. z.
C. S.
Diminuendo
S. z. I mo
mp
C. S.
mp
C. S.

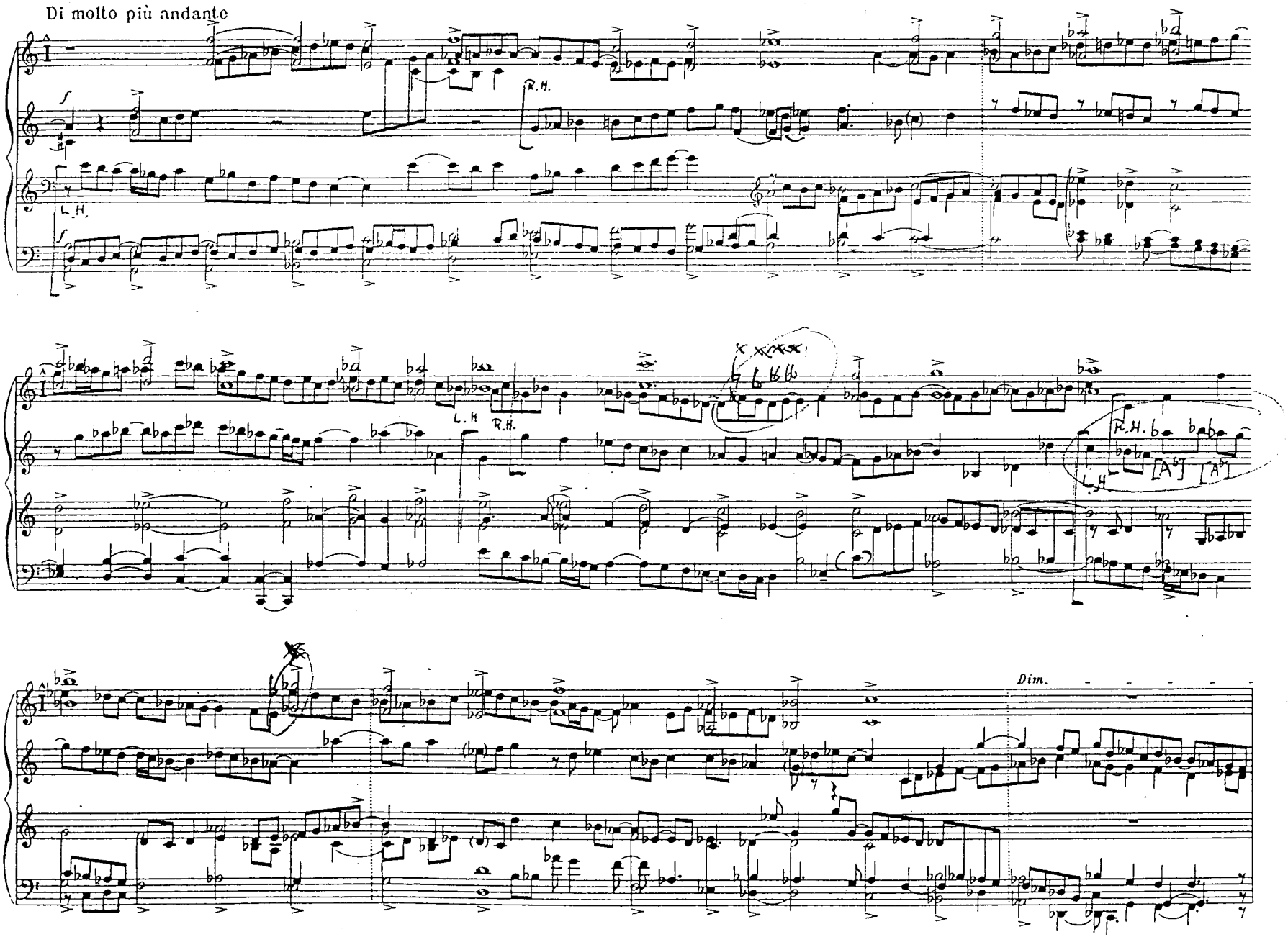

z. S. inv.
C. S. inv.
S. inv.
A♭
S. inv.
S.
C. S. inv.
S. inv.
marcato


[Cancrizans]
poco crescendo
Di - mi - nu - en - do -
marcato
mf
di nuovo mp
mp
di nuovo mp

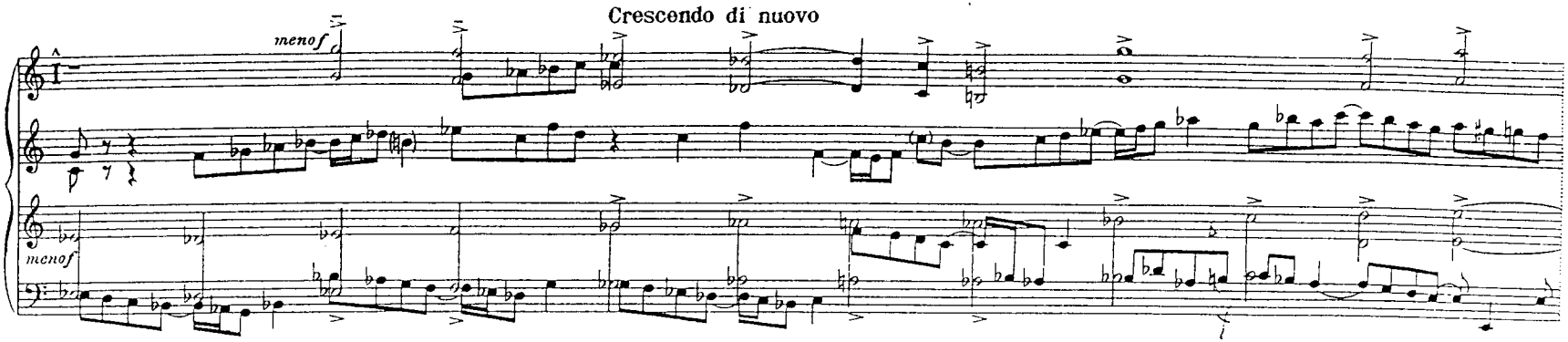

Au - - men - - tare - - - - - - - sempre
marcato ma non troppo
poco
poco
M. D.
M. D.
mf
Cancrizans inversus
mp
mp


mf
mp
loco
Rallentare - - - - - - - molto più andante

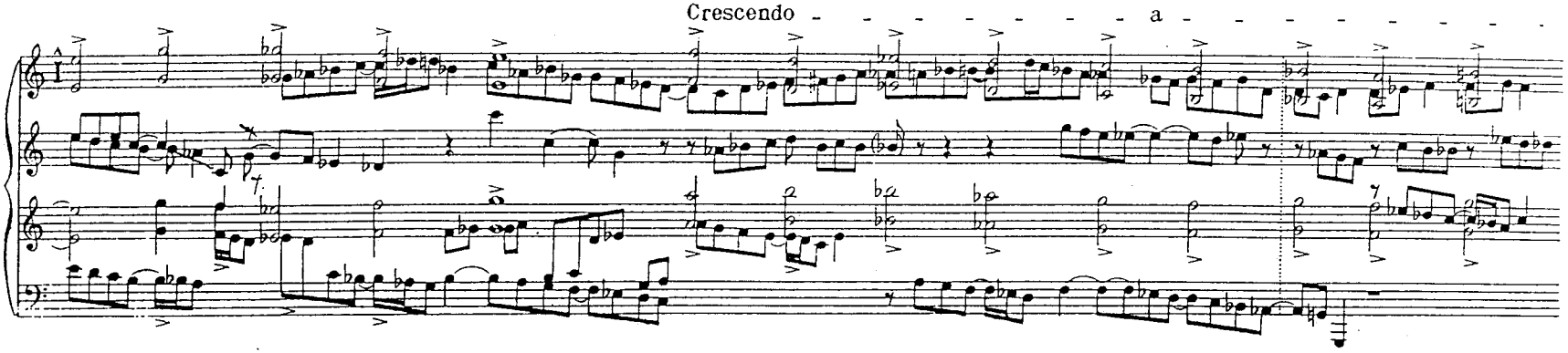

Rallentare di più in più
Dimi - - - nu - - - en - - - do
cres.
cres.
f
f
mp e riprendo il tempo principale
loco
più f e marcato
M.D.
Rallentare e crescendo - - - -
La stretta marcato e distinto


Di molto più andante
R.H.
L.H.
L.H
R.H.
R.H.
[A♭]
[A♭]
L.H
Dim.

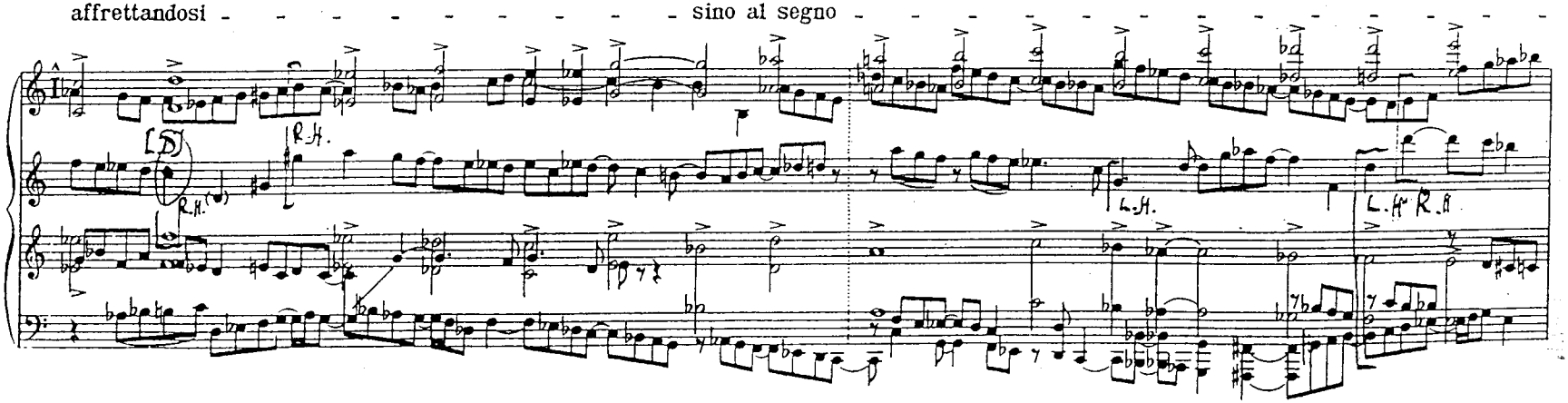
Crescendo di nuovo

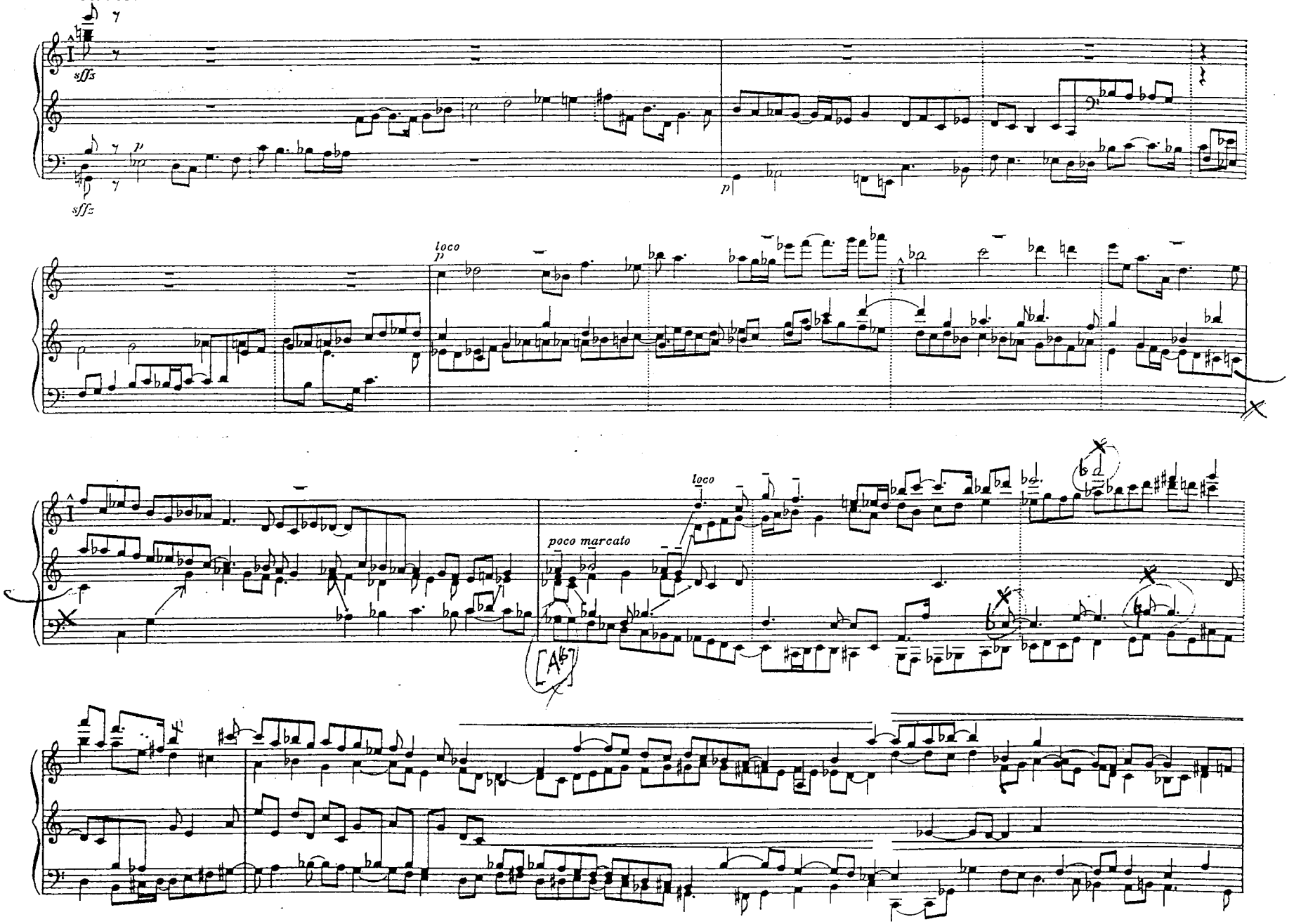


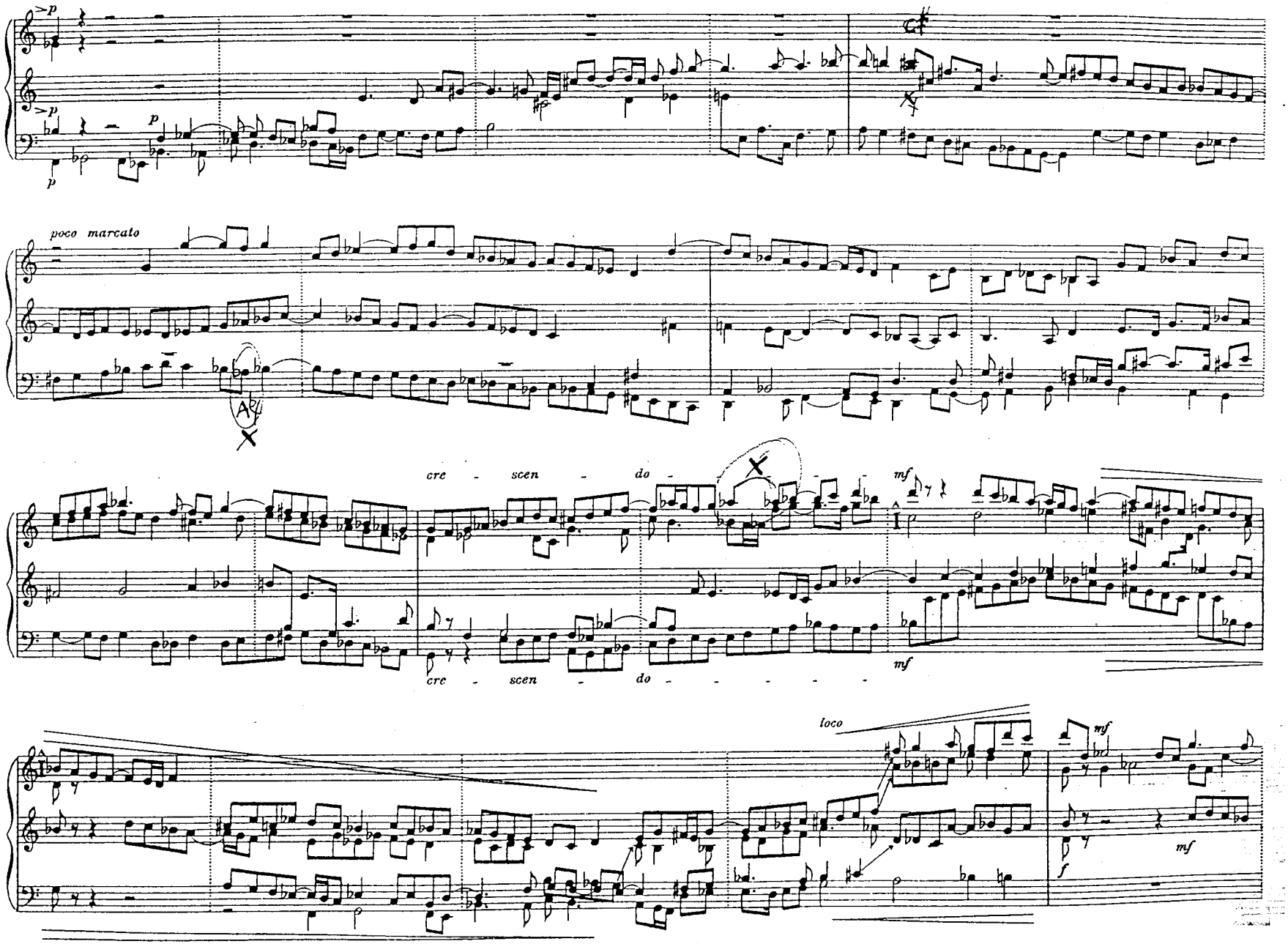
Crescendo - - - - - - - - - a - - - - - - - - -

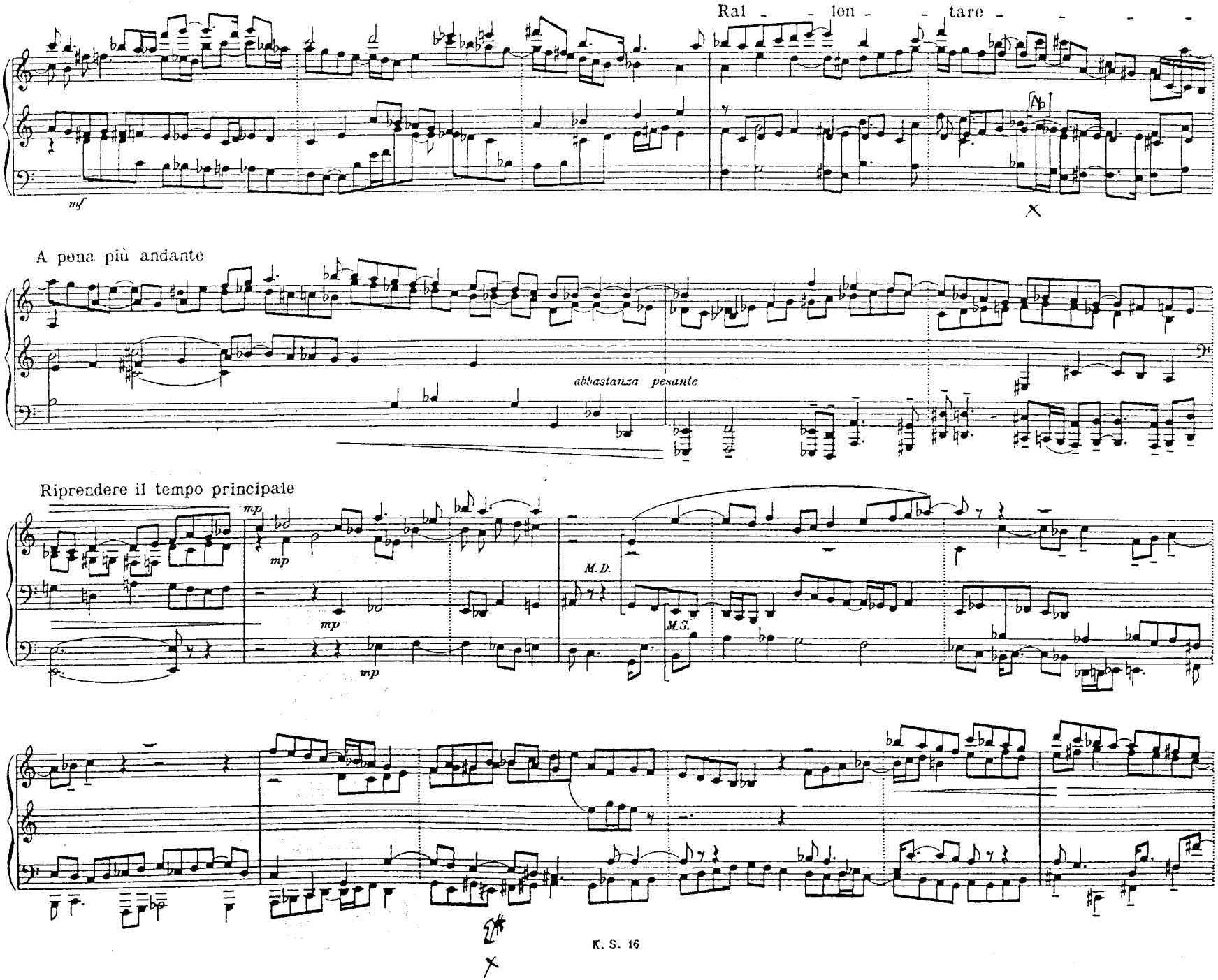


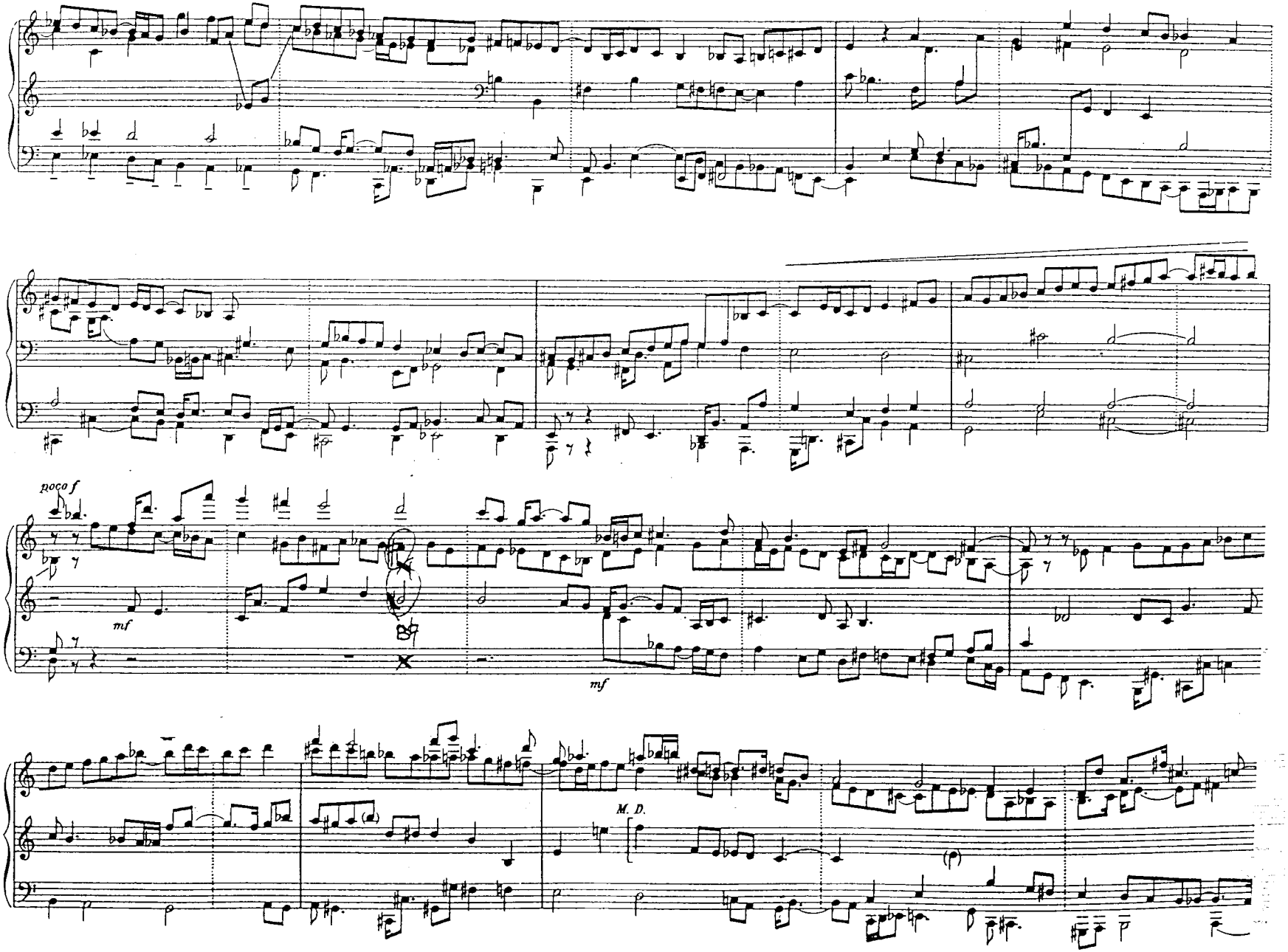
affrettandosi - - - - - - - - - - sino al segno - - - - - - - - - - - - - - - - - -

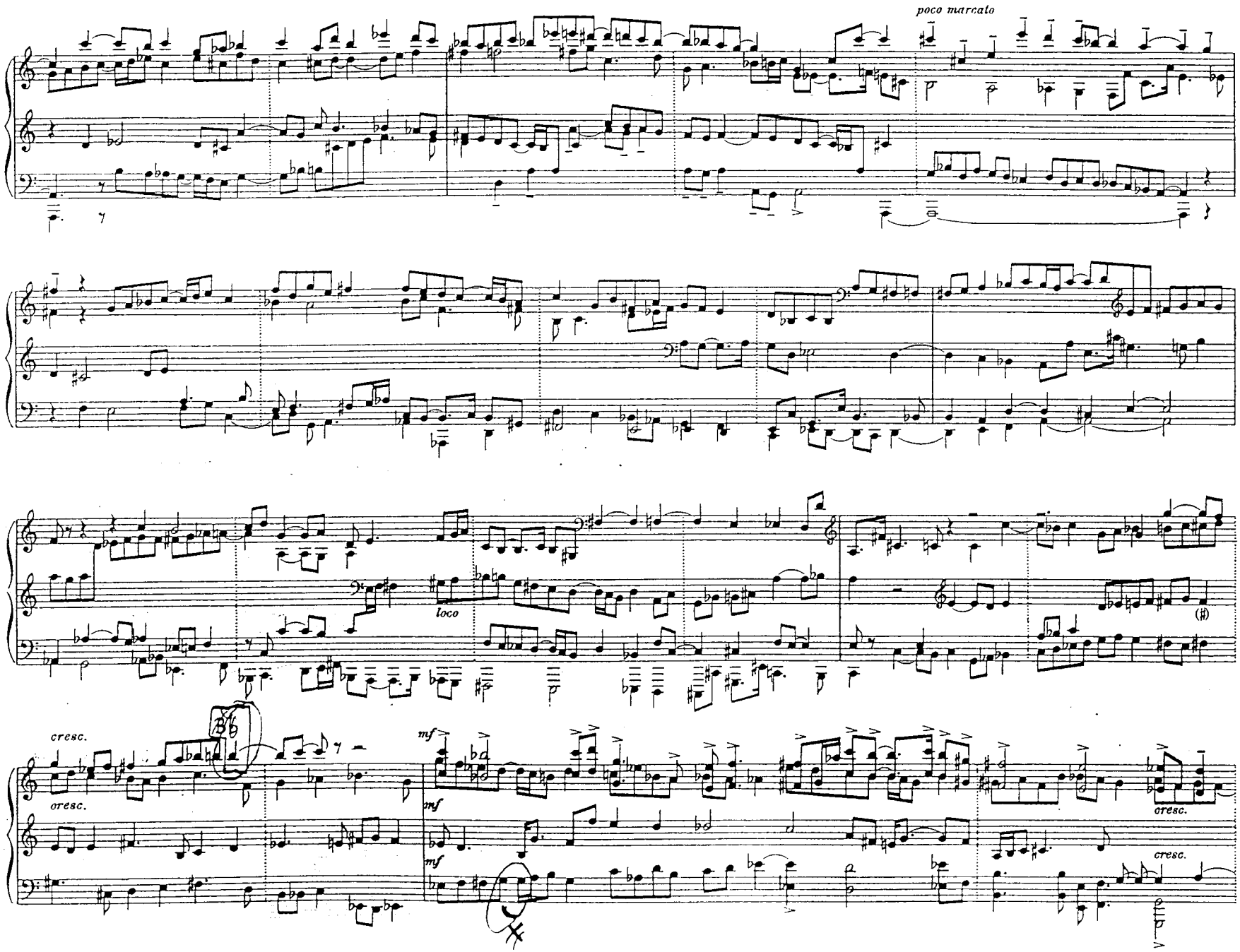


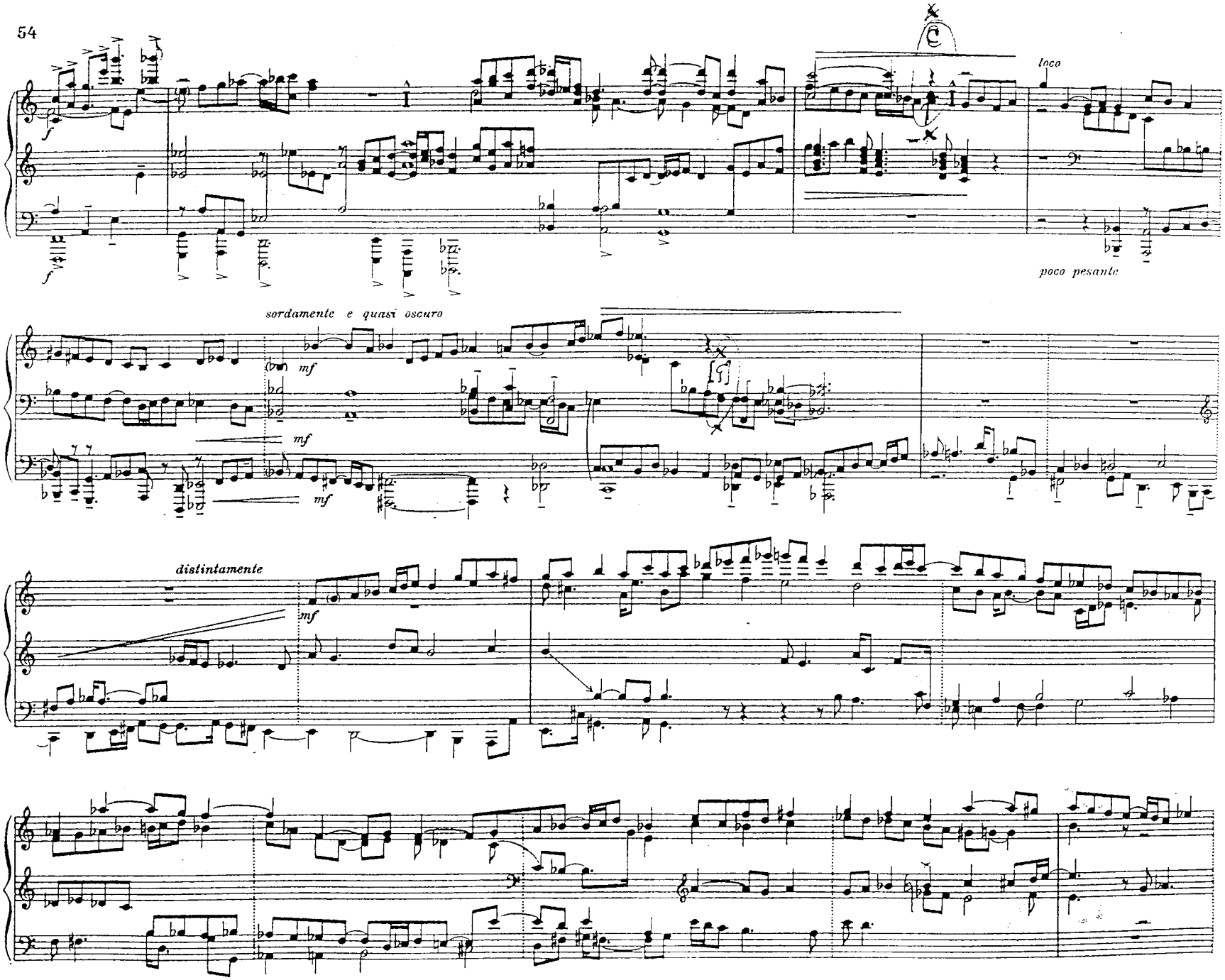

Moderato e dim. subito
sffz
sffz
loco
poco marcato
loco

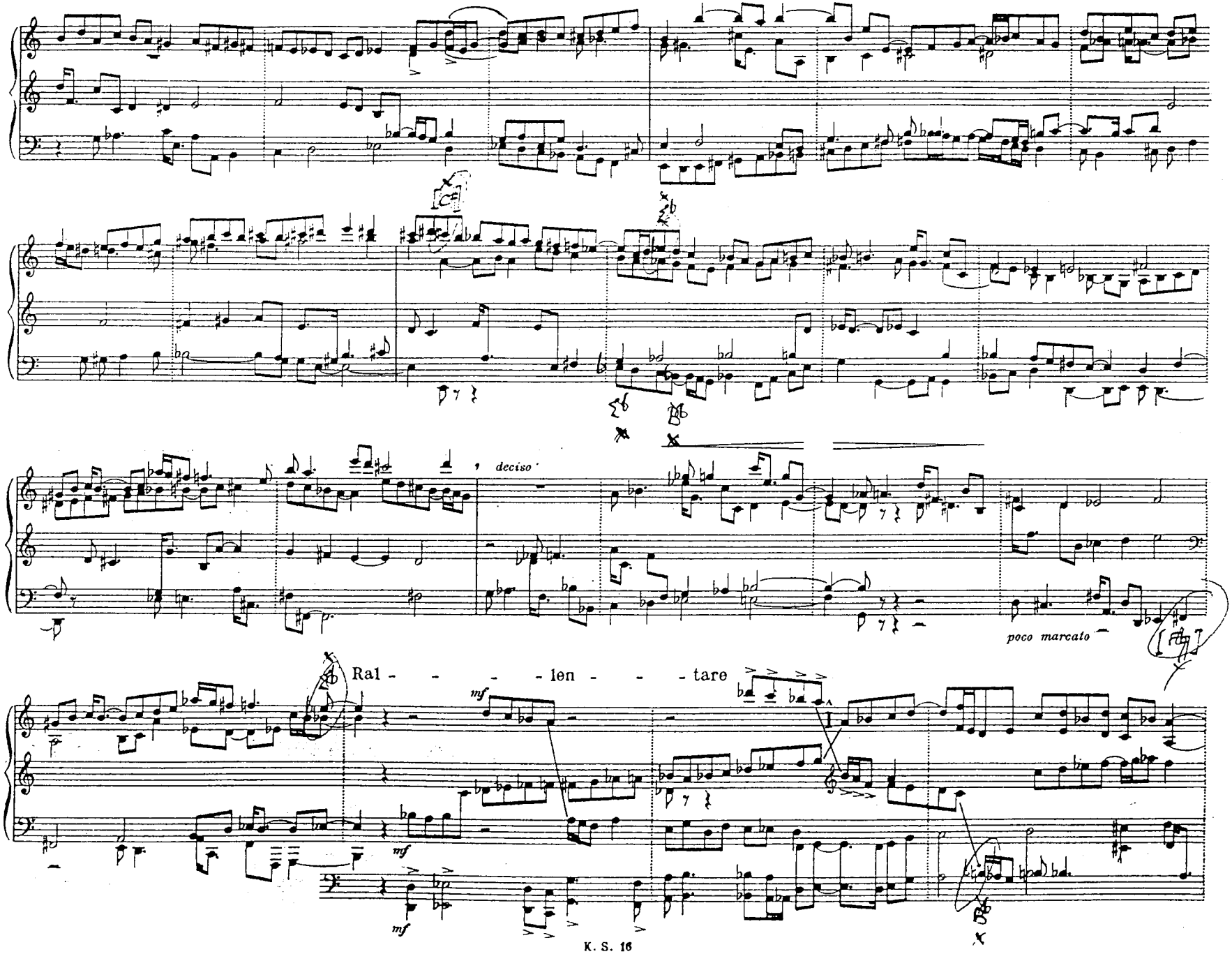

poco marcato
cre - scen - do
mf
cre - scen - do
mf
loco
mf
mf
f

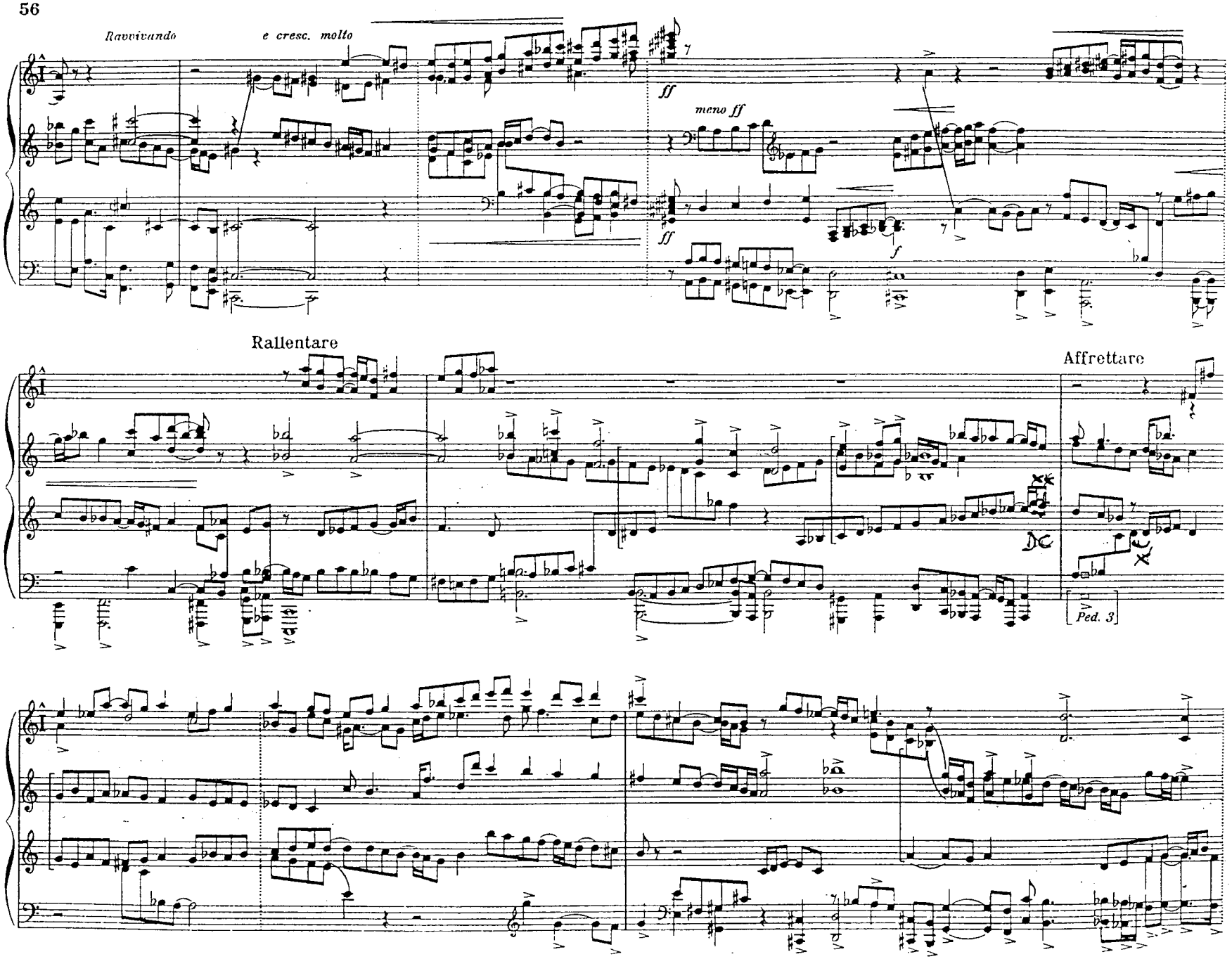

Ral - - lon - - tare - - - - -
mf
A pena più andante
abbastanza pesante
Riprendere il tempo principale
mp
mp
mp
mp
M.D.
M.S.

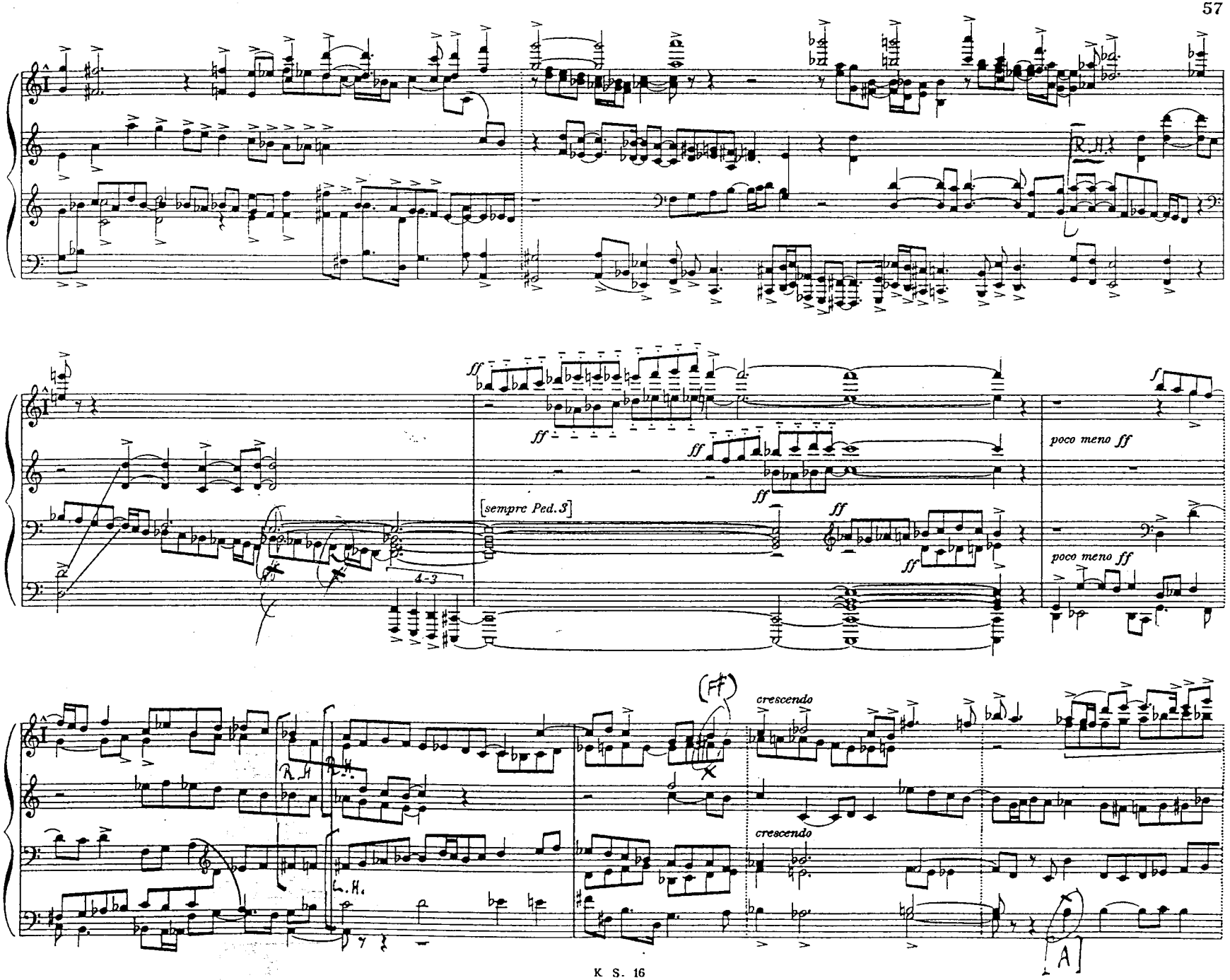

poco f
mf
mf
M. D.

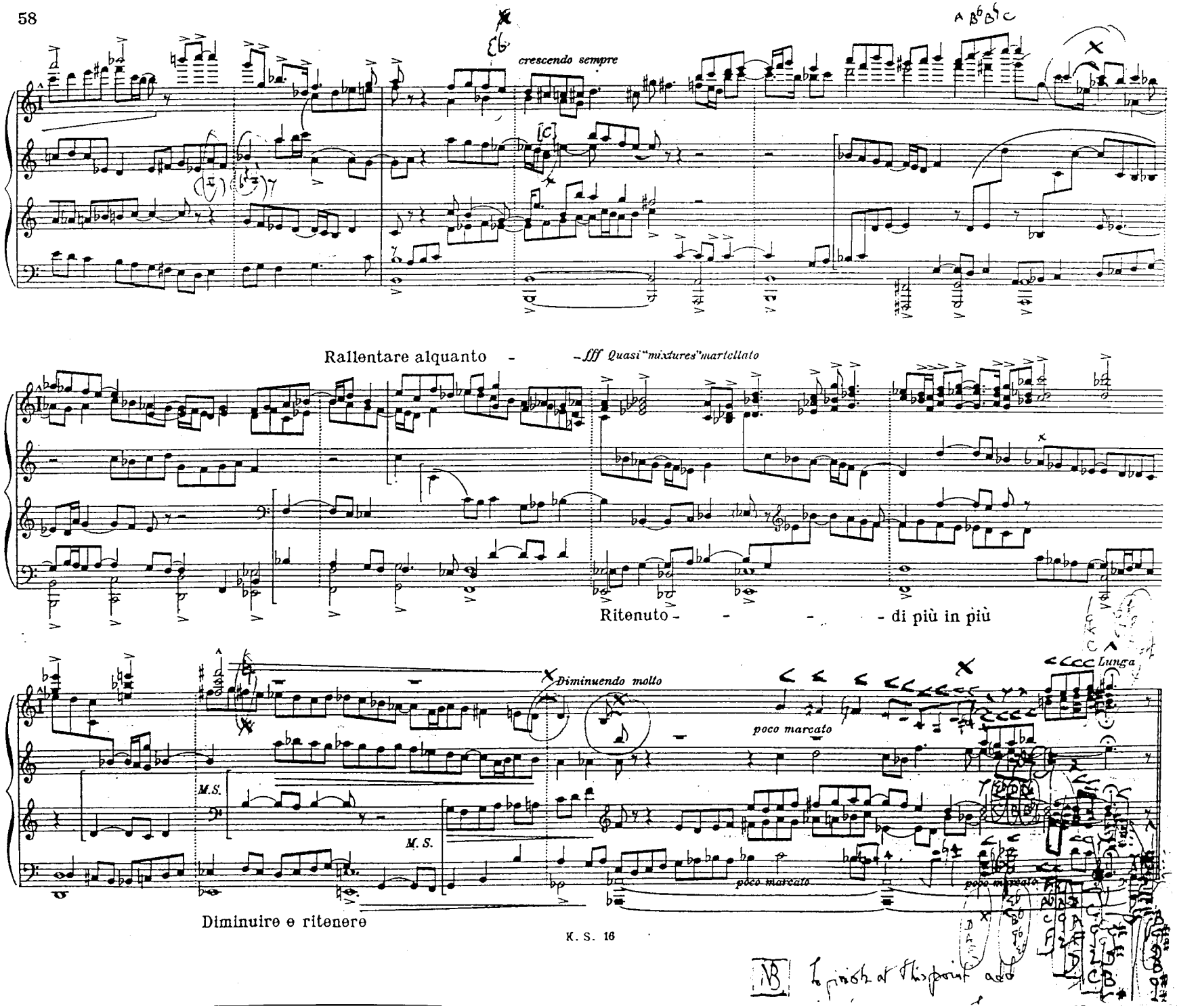

poco marcato
loco
cresc.
cresc.
mf
mf
cresc.
cresc.


loco
poco pesante
sordamente e quasi oscuro
mf
mf
mf
distintamente
mf


deciso
poco marcato
Ral - - - - len - - - tare
mf
mf
mf

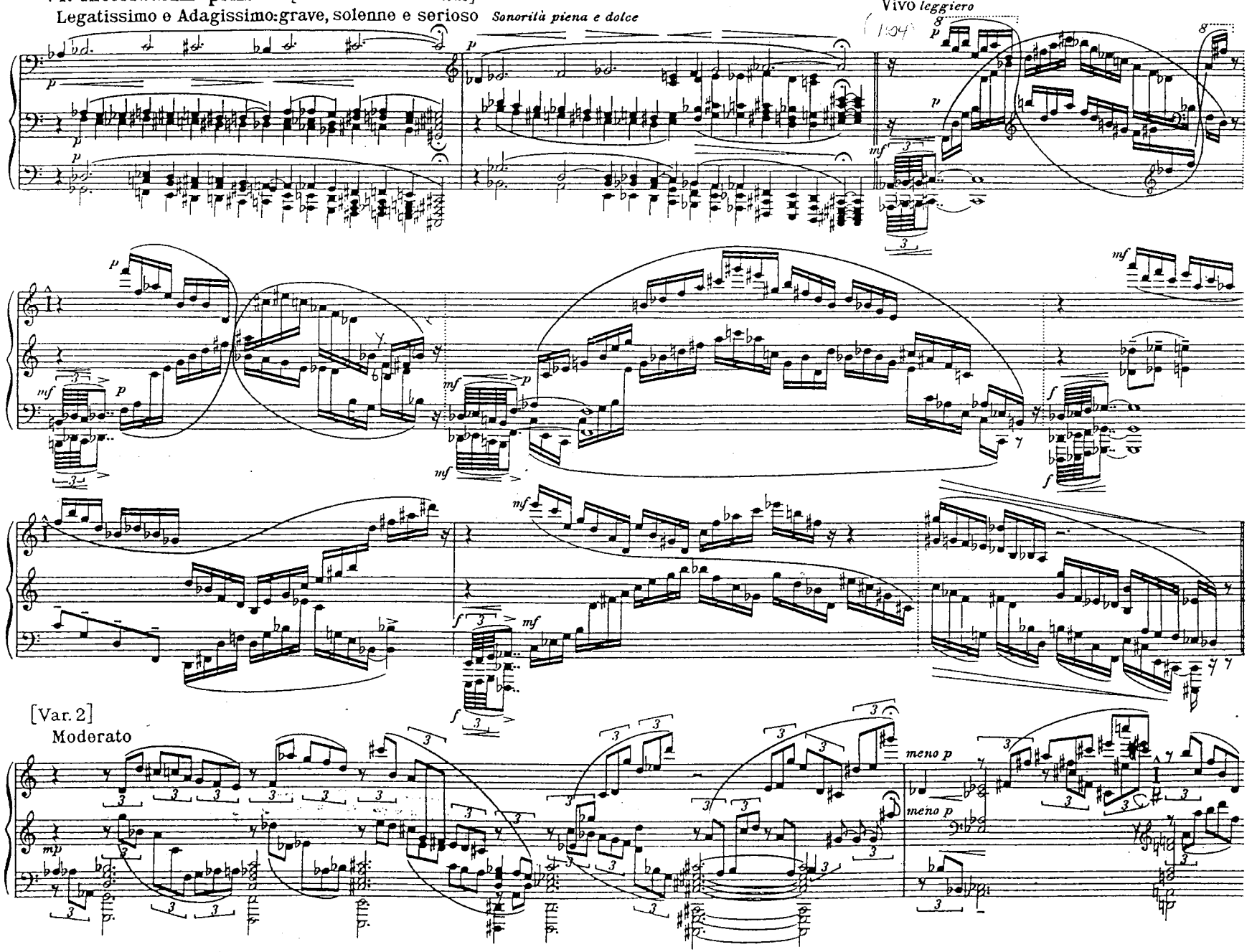

Ravvivando
e cresc. molto
ff
meno ff
ff
f
Rallentare
Affrettare
Ped. 3.


ff
[sempre Ped.3]
4-3
poco meno ff
crescendo
R.H.
L.H.
A

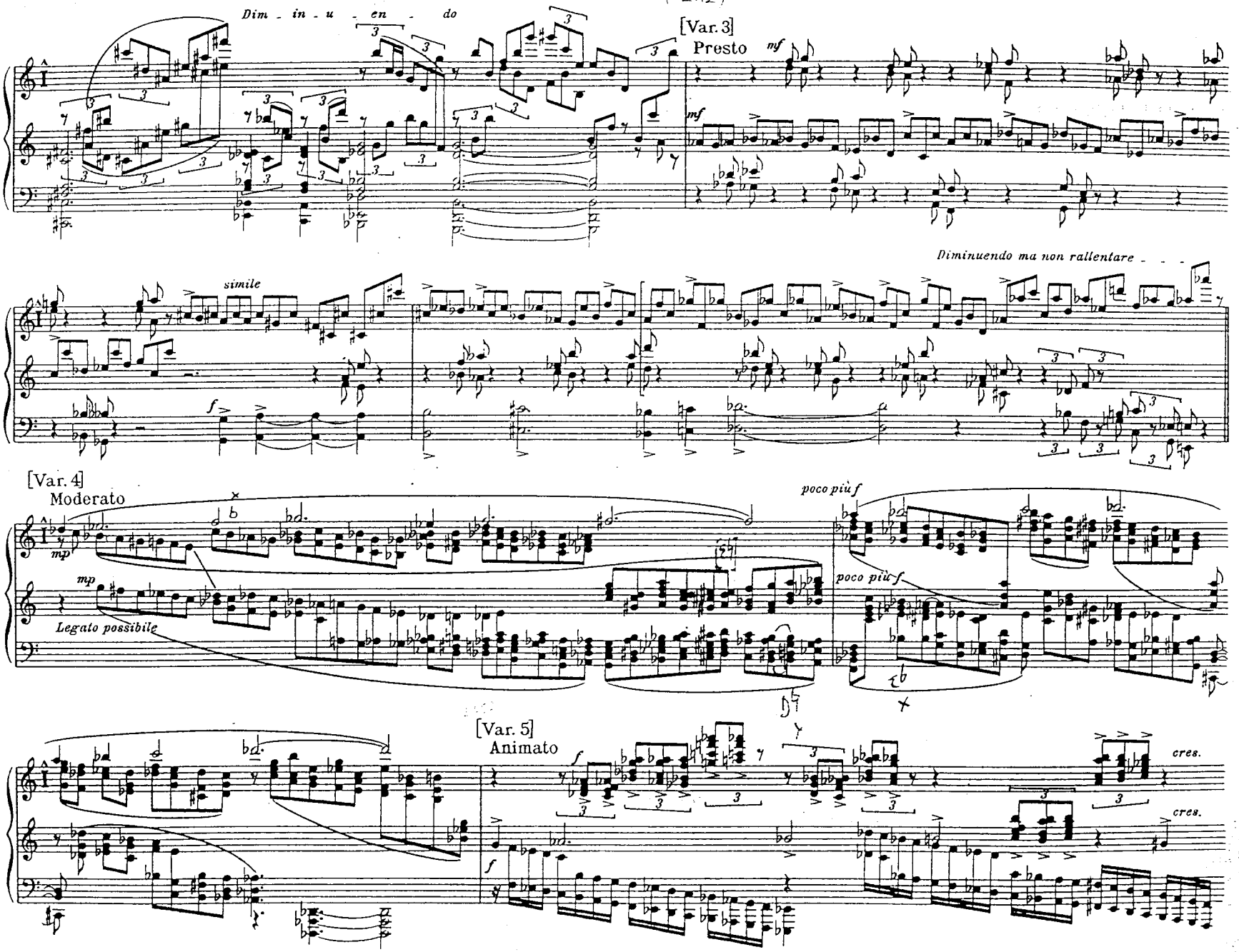

crescendo sempre
Rallentare alquanto -
-fff Quasi "mixtures" martellato
Ritenuto - - - - di più in più
Diminuendo molto
Lunga
poco marcato
M.S.
M. S.
poco marcato
poco marcato
Diminuire e ritenere

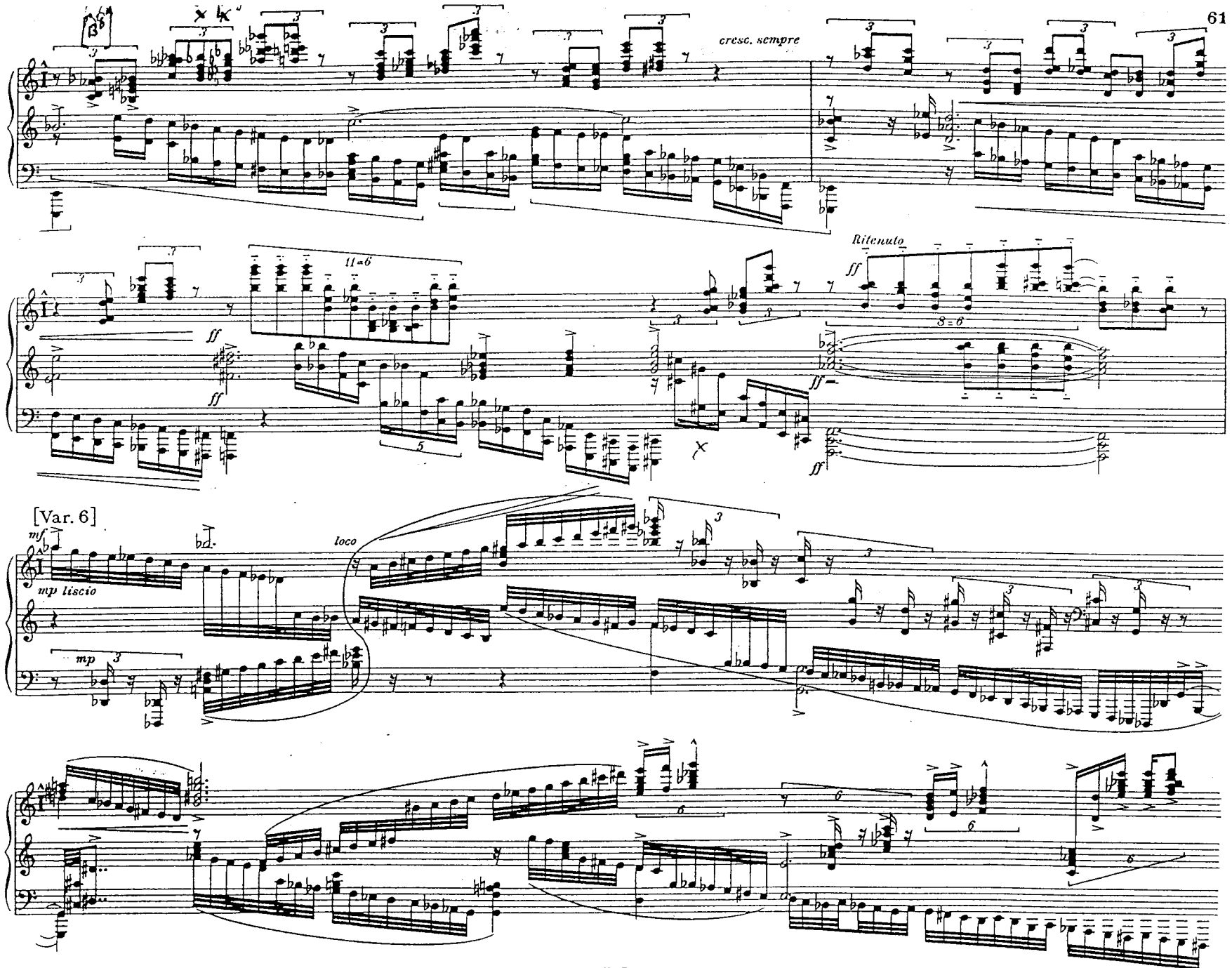
VI. Interludium primum *[Thema cum variationibus]*

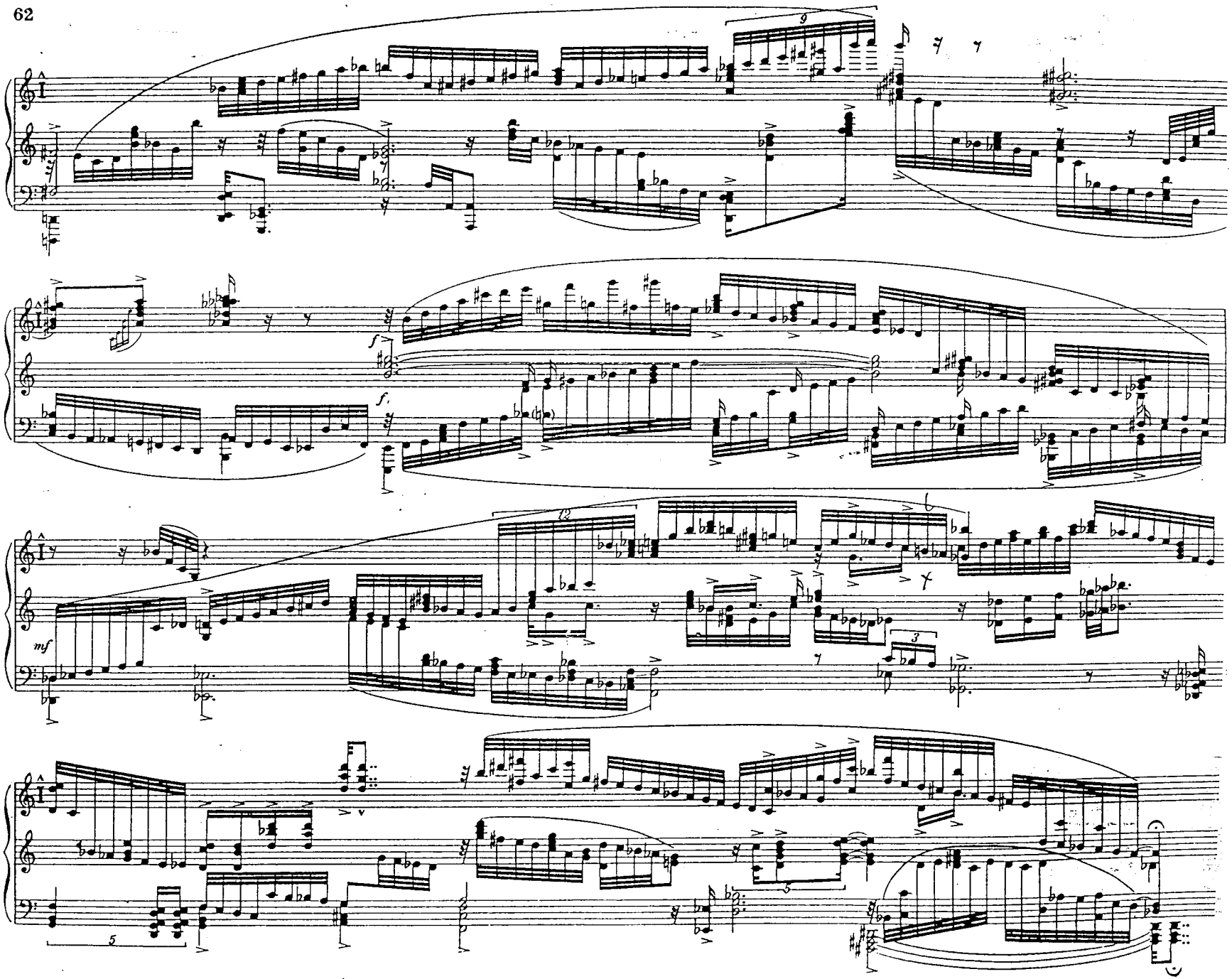
Legatissimo e Adagissimo: grave, solenne e serioso *Sonorità piena e dolce*



(2:12)

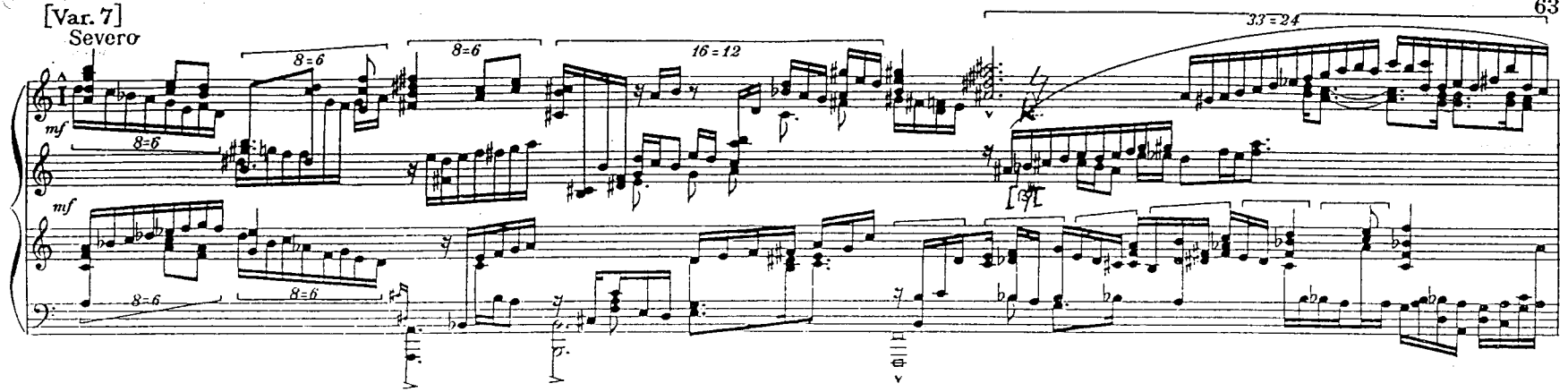

Dim - in - u - en - do
[Var. 3]
Presto
mf
mf
Diminuendo ma non rallentare
simile
f
[Var. 4]
Moderato
mp
mp
Legato possibile
poco più f
poco più f
[Var. 5]
Animato
f
f
cres.
cres.


cresc. sempre
Ritenuto
[Var. 6]
mf
mp liscio
loco
mp

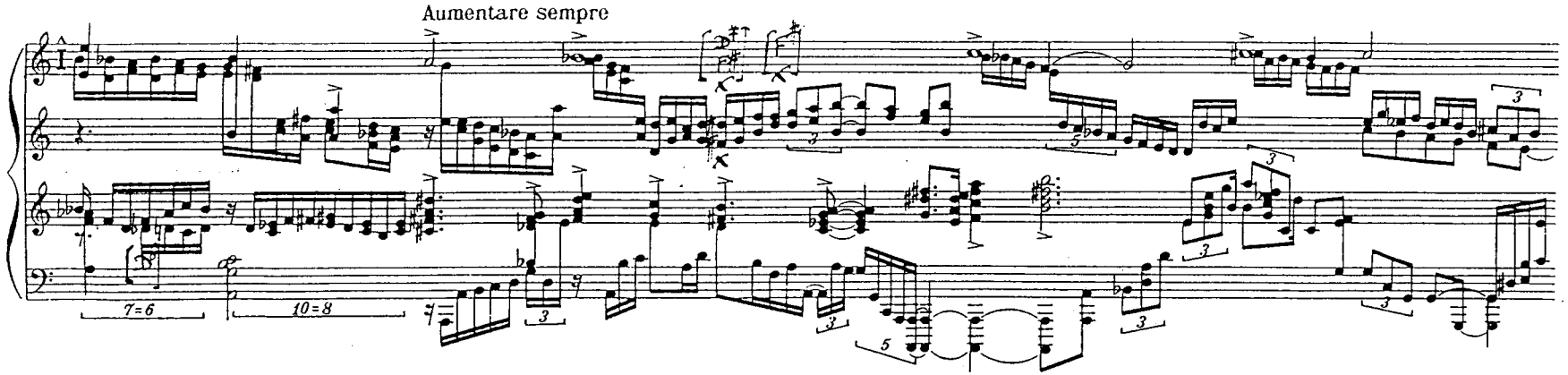

f
f.
mf

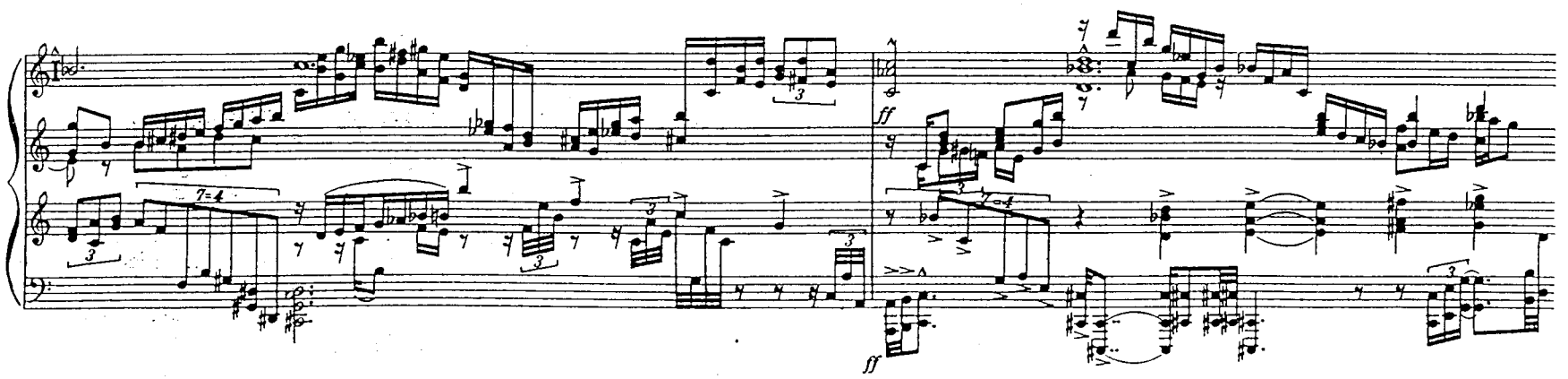
[Var. 7]

Severo



Aumentare sempre





fff

fff

Diminuendo

sfffz Con ira declamato con veemenza

[Var. 8]

Andante *sordamente minaccioso*

p

p oscuro

poco

loco

diminuendo di più in più

[Var. 9] abbastanza adagio

ppp

(6:25)

[Var. 10]
Vivo

mf

cresc.

affrettare

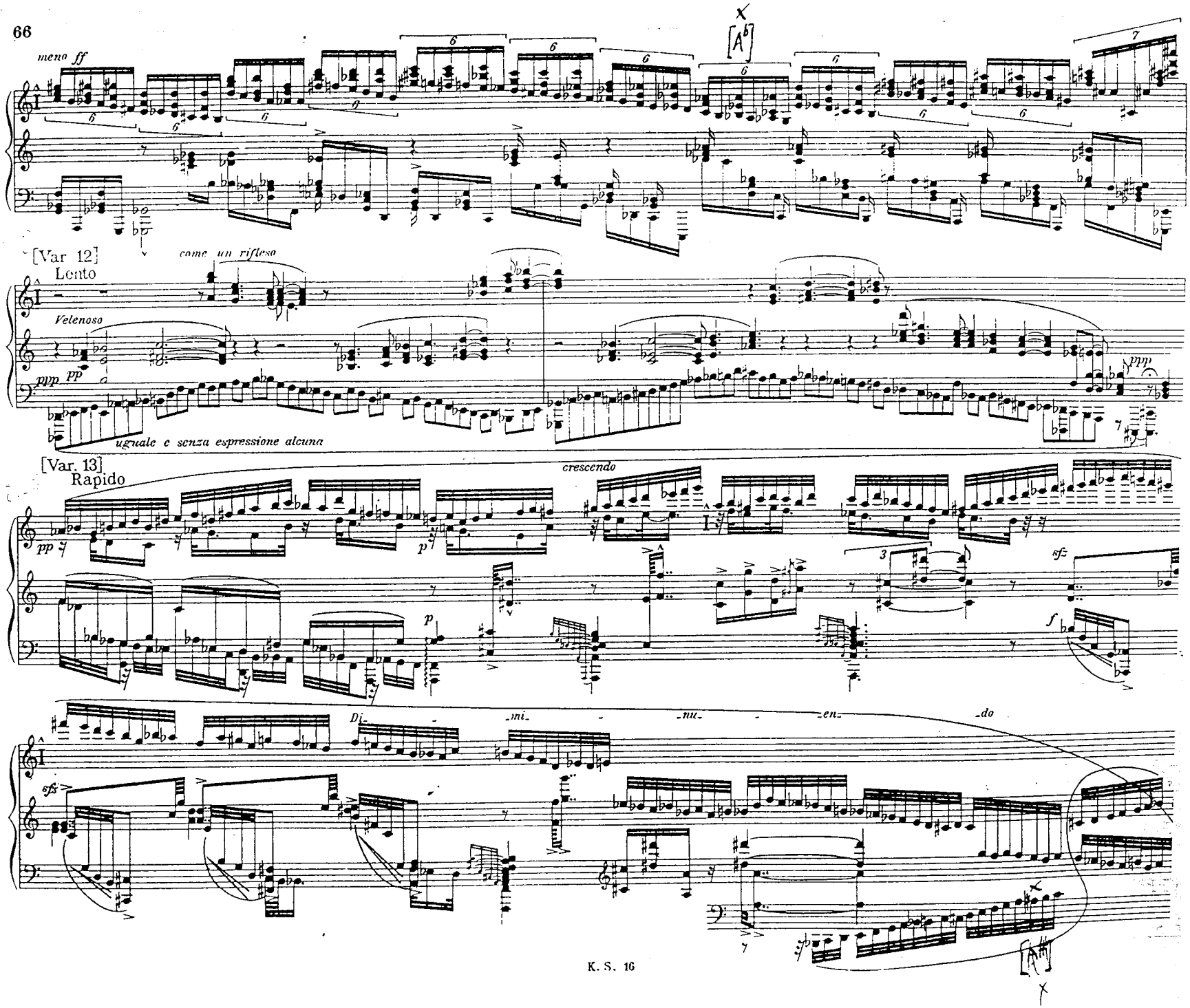
f

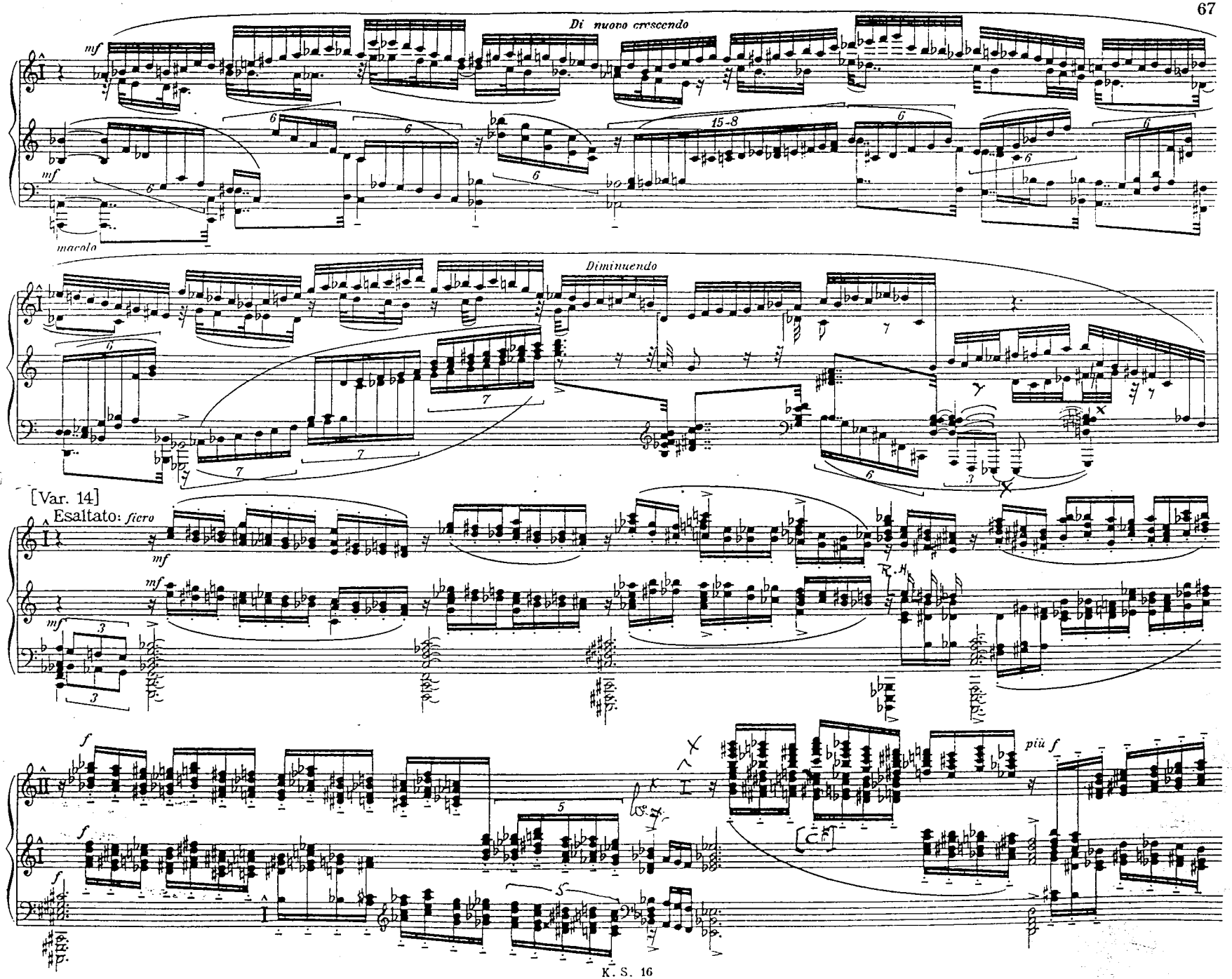
[Var. 11]
Arditamente

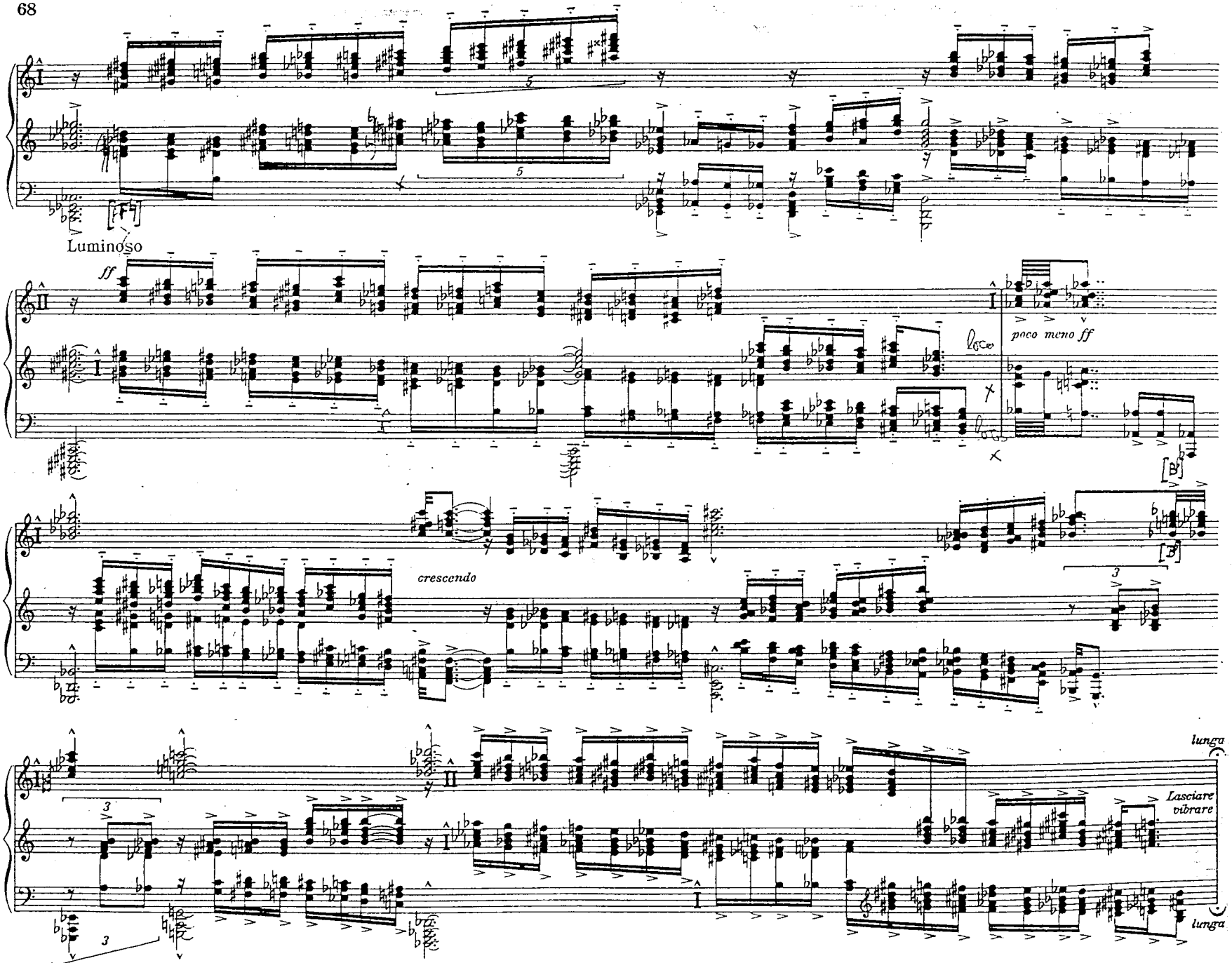
sffz

legato assai

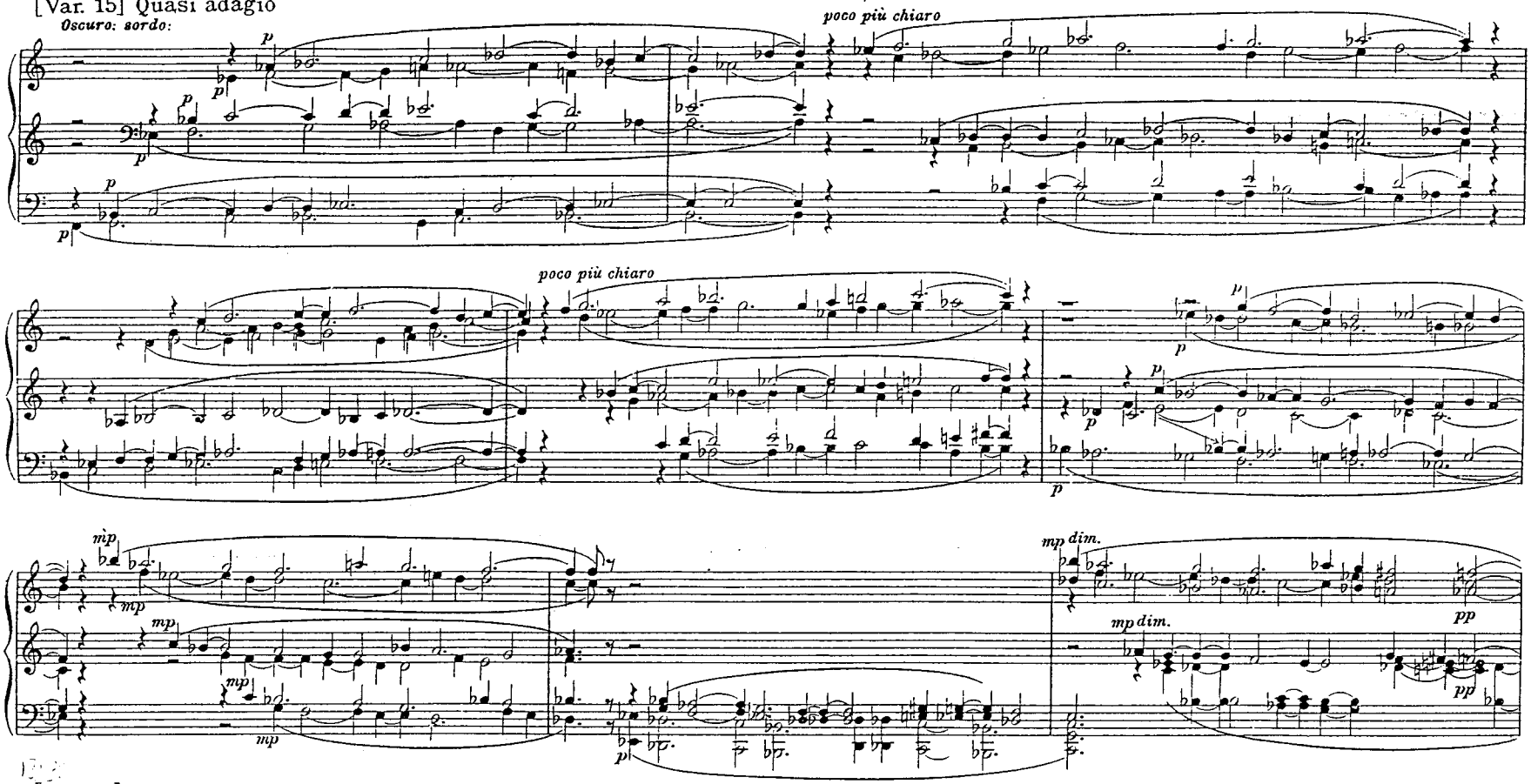
ff


meno ff
[Var 12]
Lento
come un riflesso
Velenoso
ppp pp
ppp
ugnale e senza espressione alcuna
[Var. 13]
Rapido
crescendo
pp
p
sfz
f
Di - mi - nu - en - do
sfz

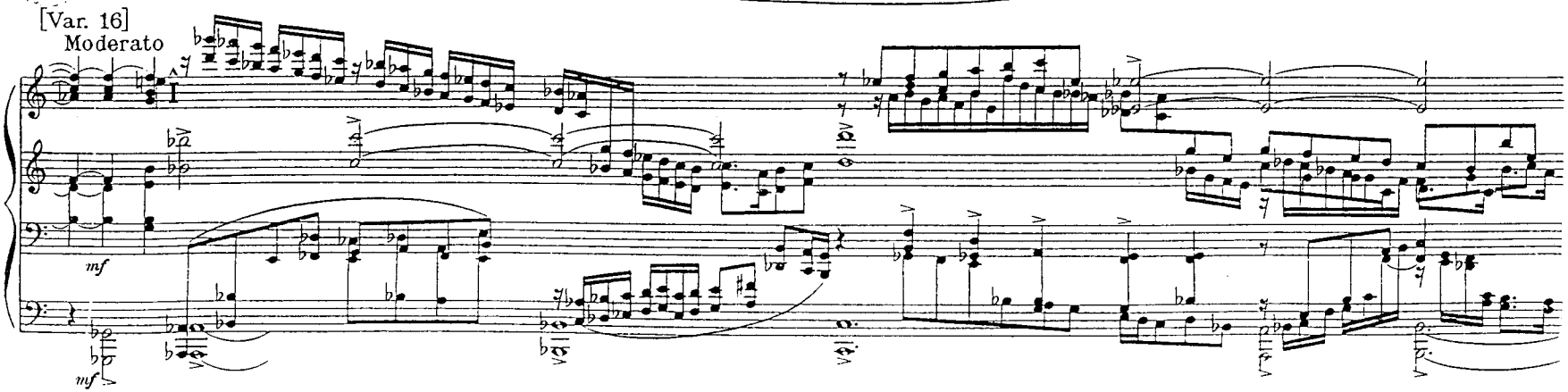

Di nuovo crescendo
mf
macolo
Diminuendo
[Var. 14]
Esaltato: fiero
mf
f
più f

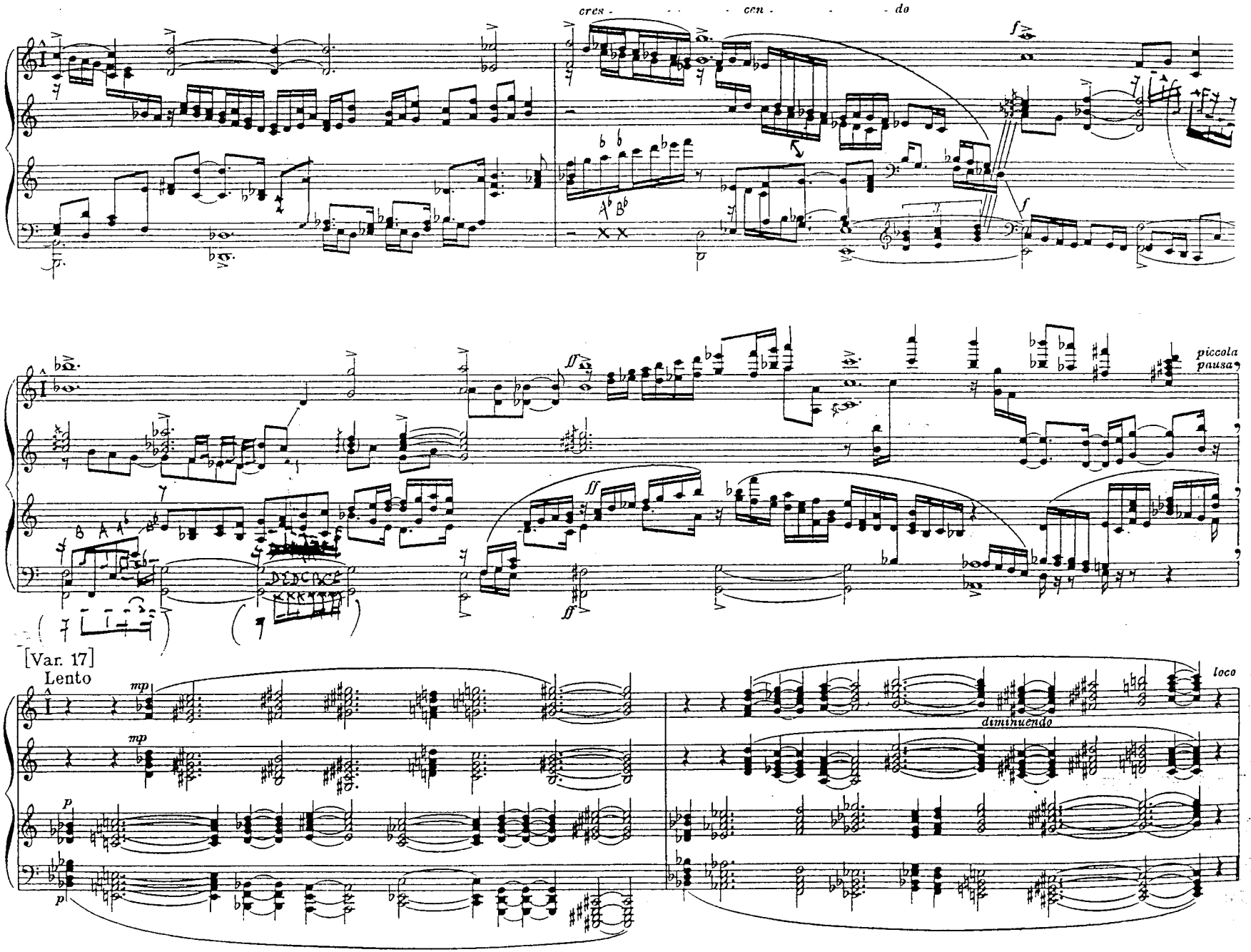

Luminoso
ff
loco
poco meno ff
crescendo
lunga
Lasciare vibrare
lunga

[Var. 15] Quasi adagio



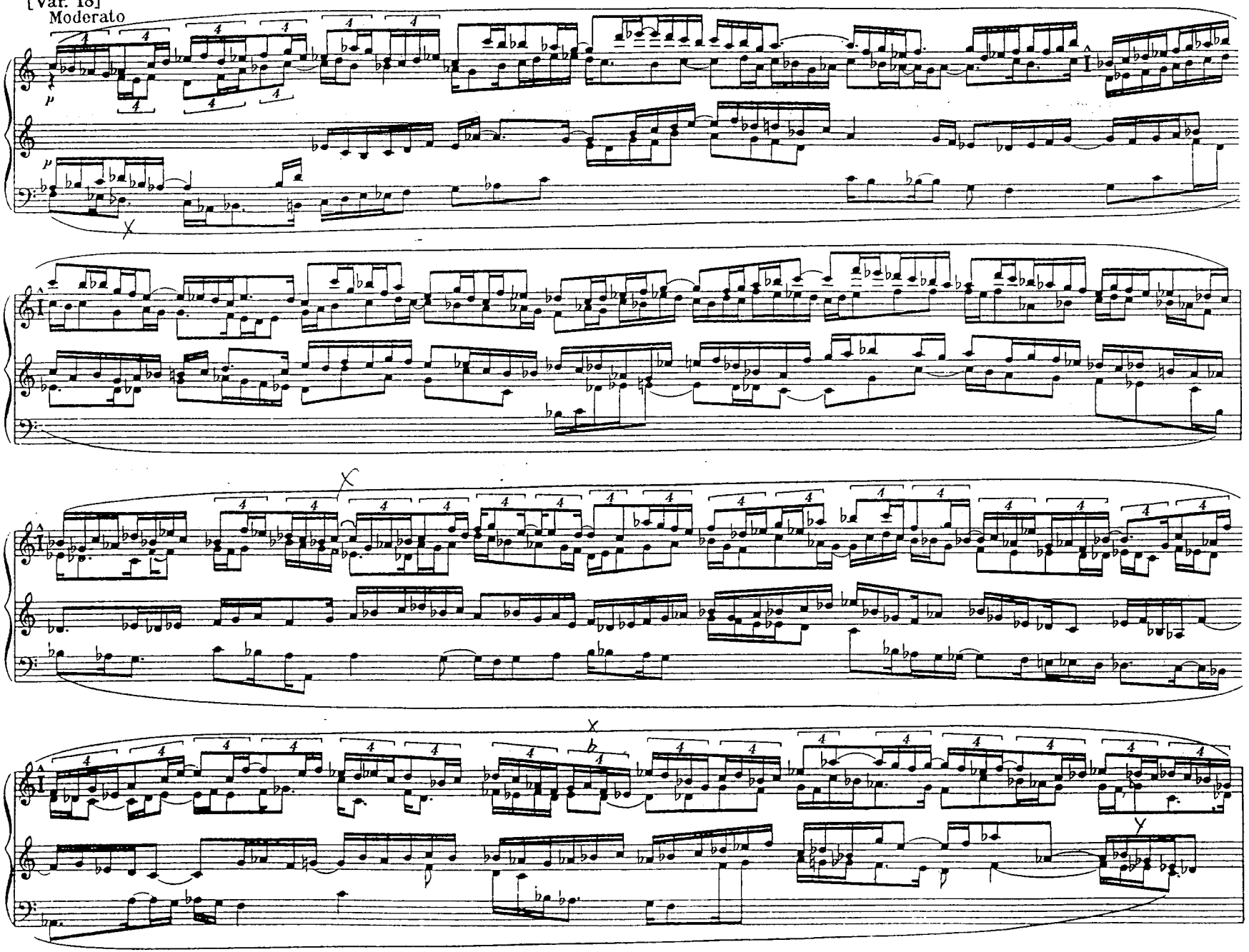
[Var. 16]
Moderato




cres - - - - cen - - - - do
f
piccola pausa
ff
[Var. 17]
Lento
mp
p
diminuendo
loco

[Var. 18]

Moderato



[Var 19]

Legatissimo abbastanza: *Sonorità quasi d'organo pieno d'espressione chiusa*

mp

mp

[Var. 20]

paganinesco

mf

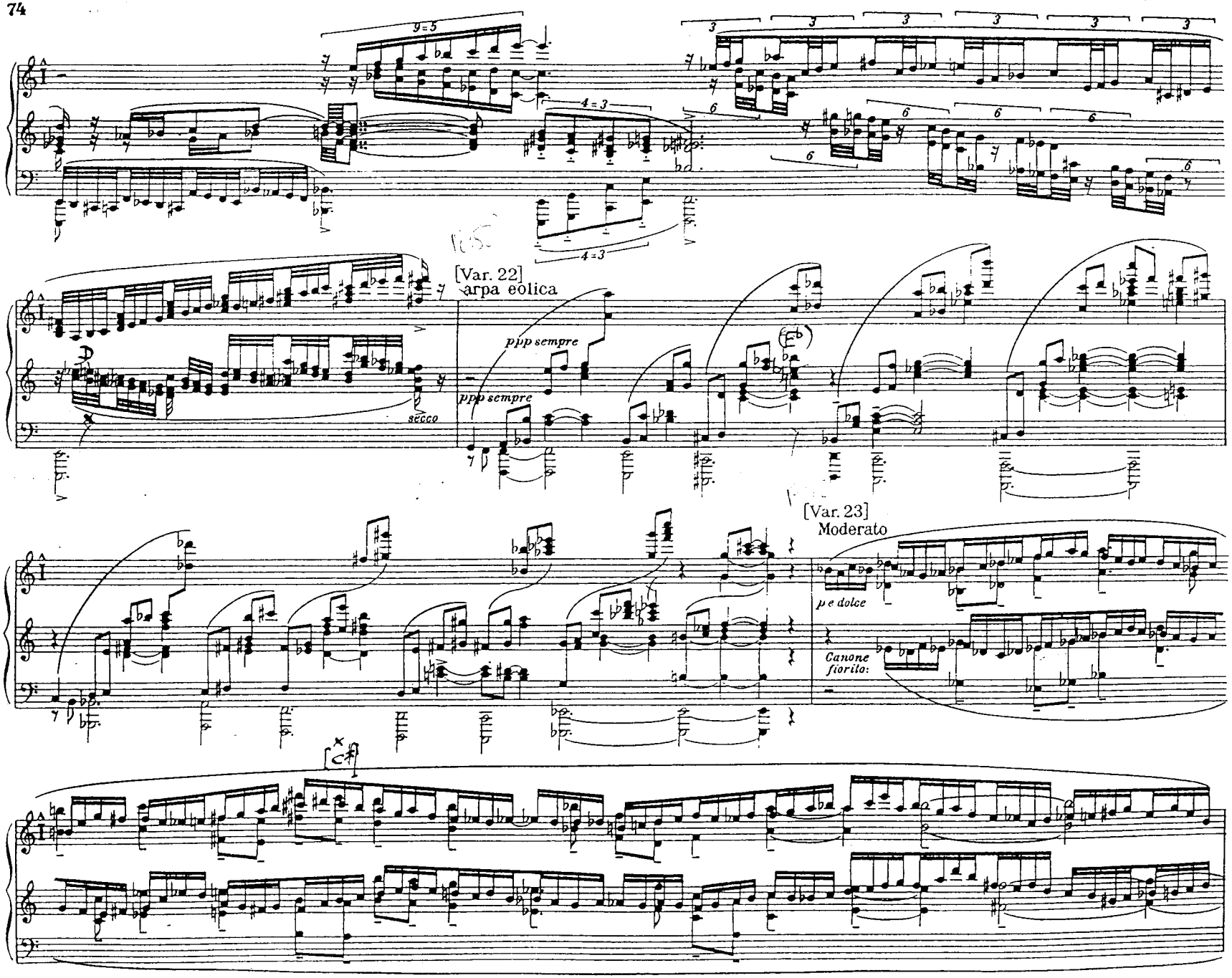
quasi saltando

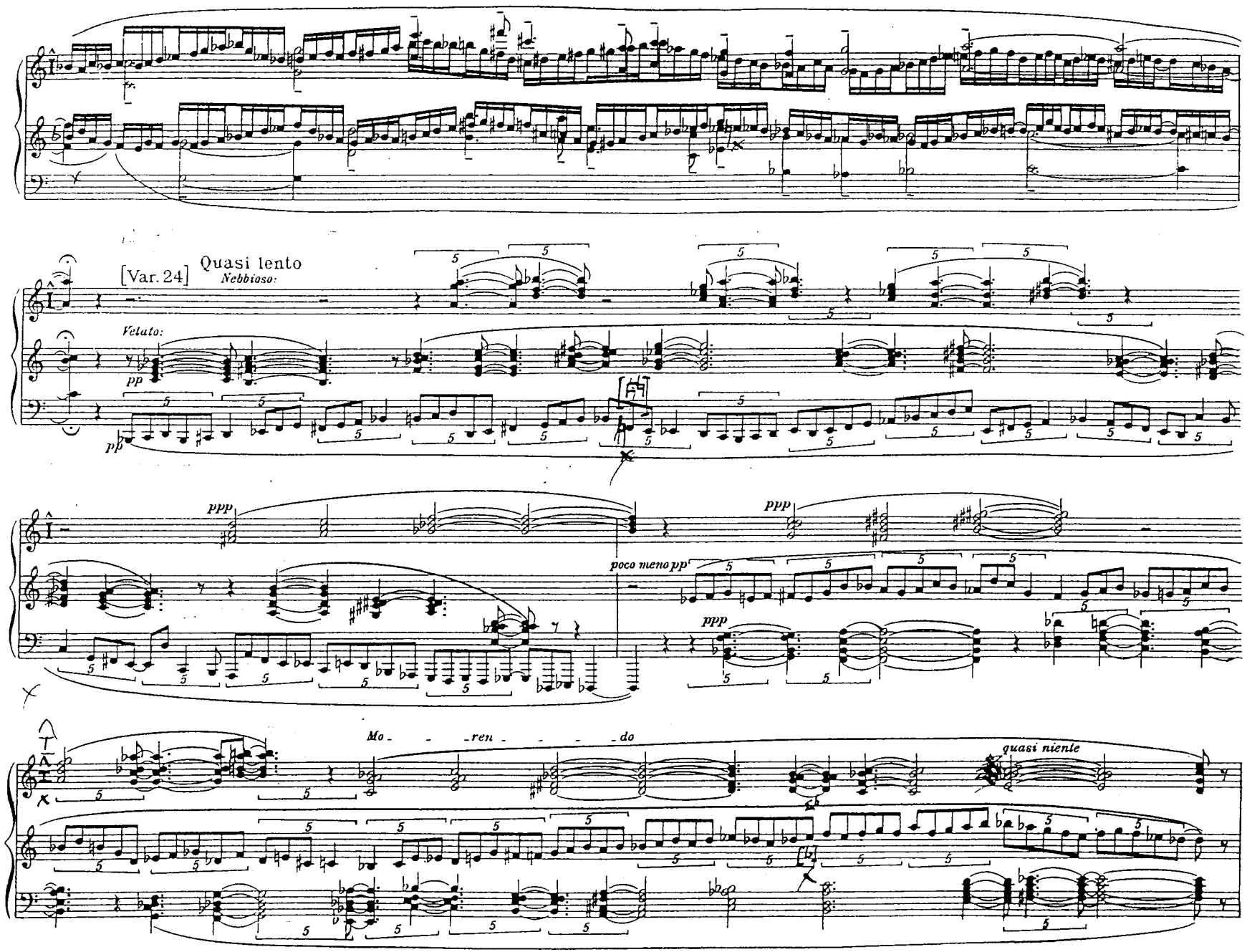
mf

f

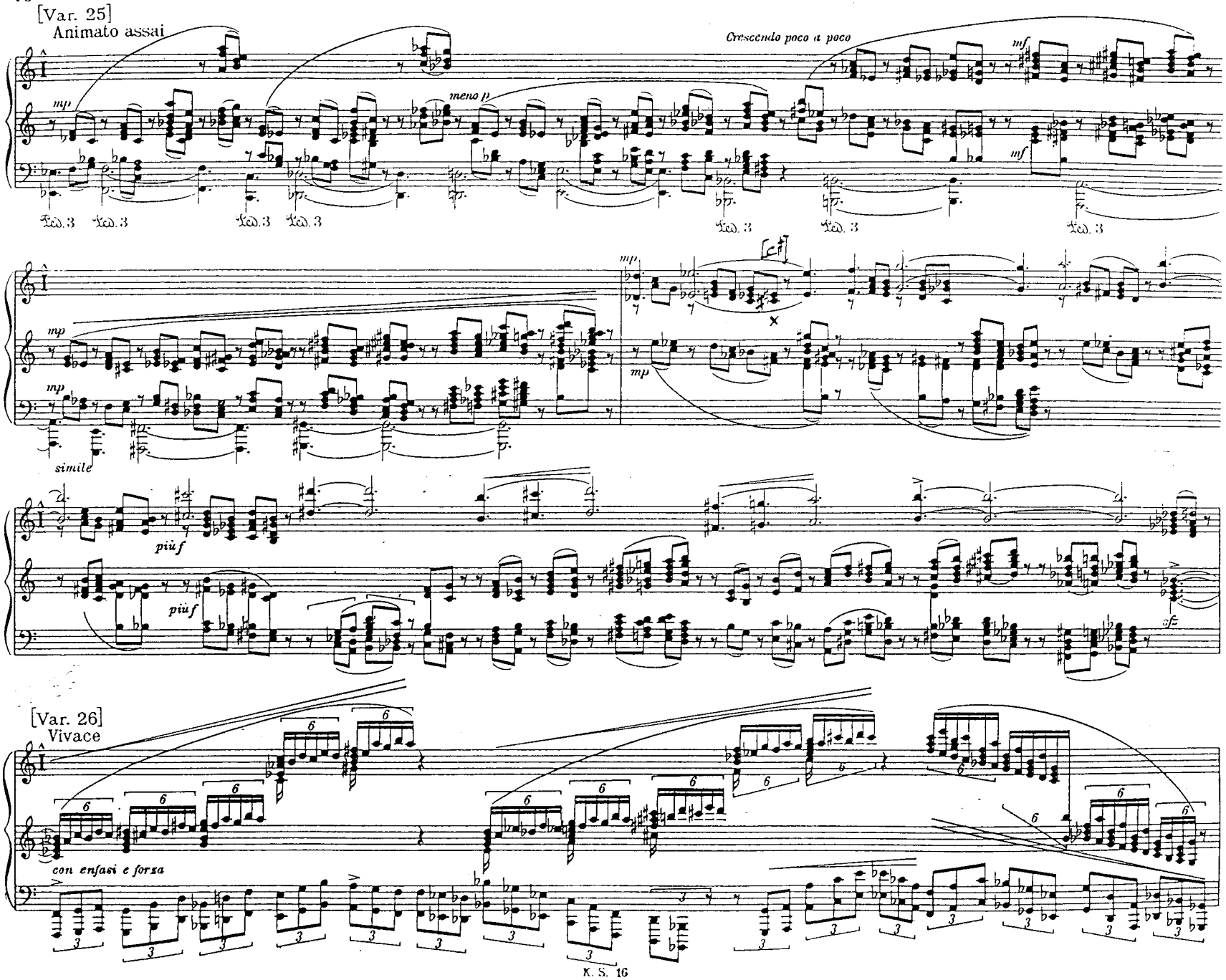
f

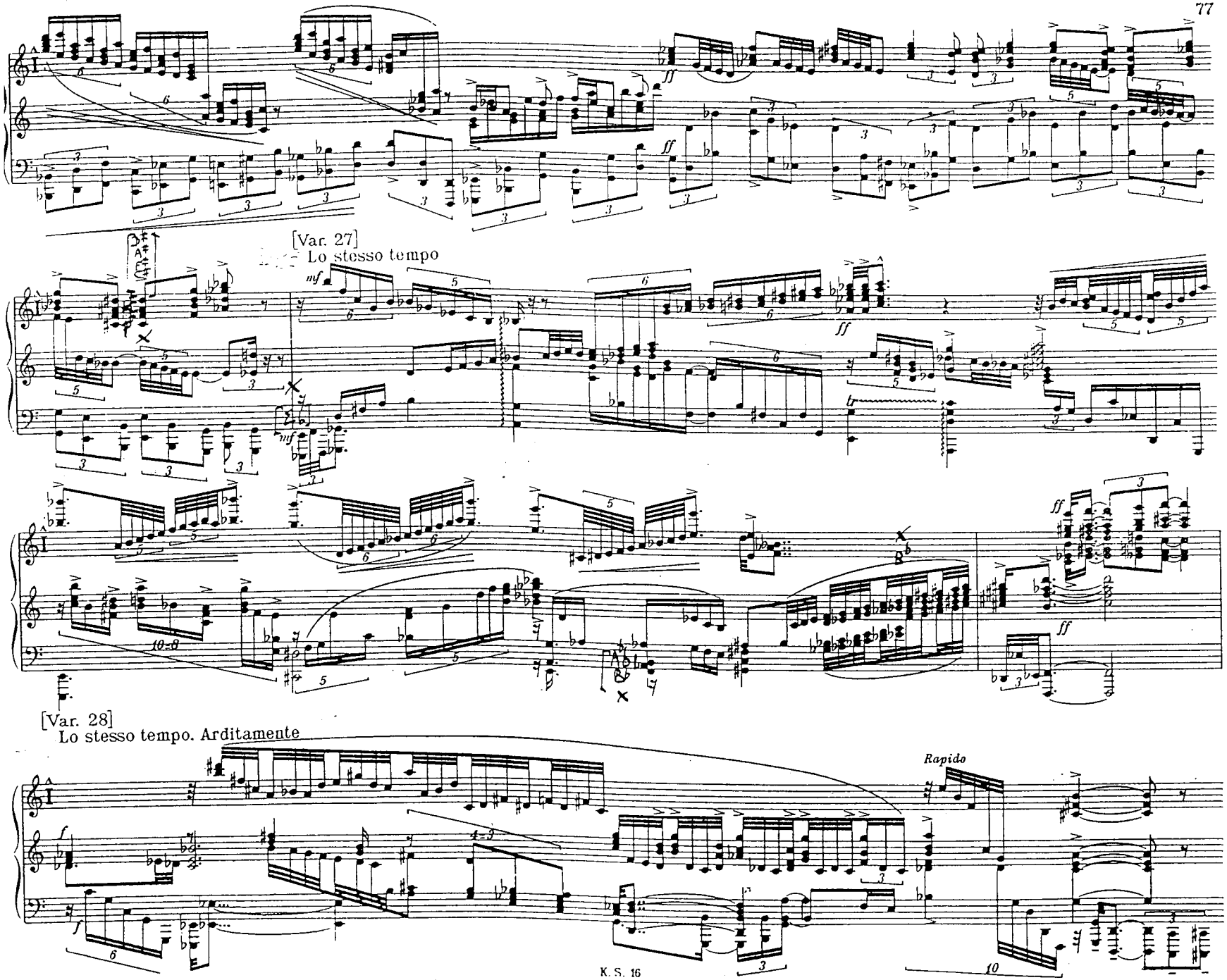
Di - mi - nu - en - do
piccola pausa
non rallentare
pp
pp
piccola pausa
[Var. 21]
Impetuoso
mf
10=6
loco
più f
più f
3
sfz

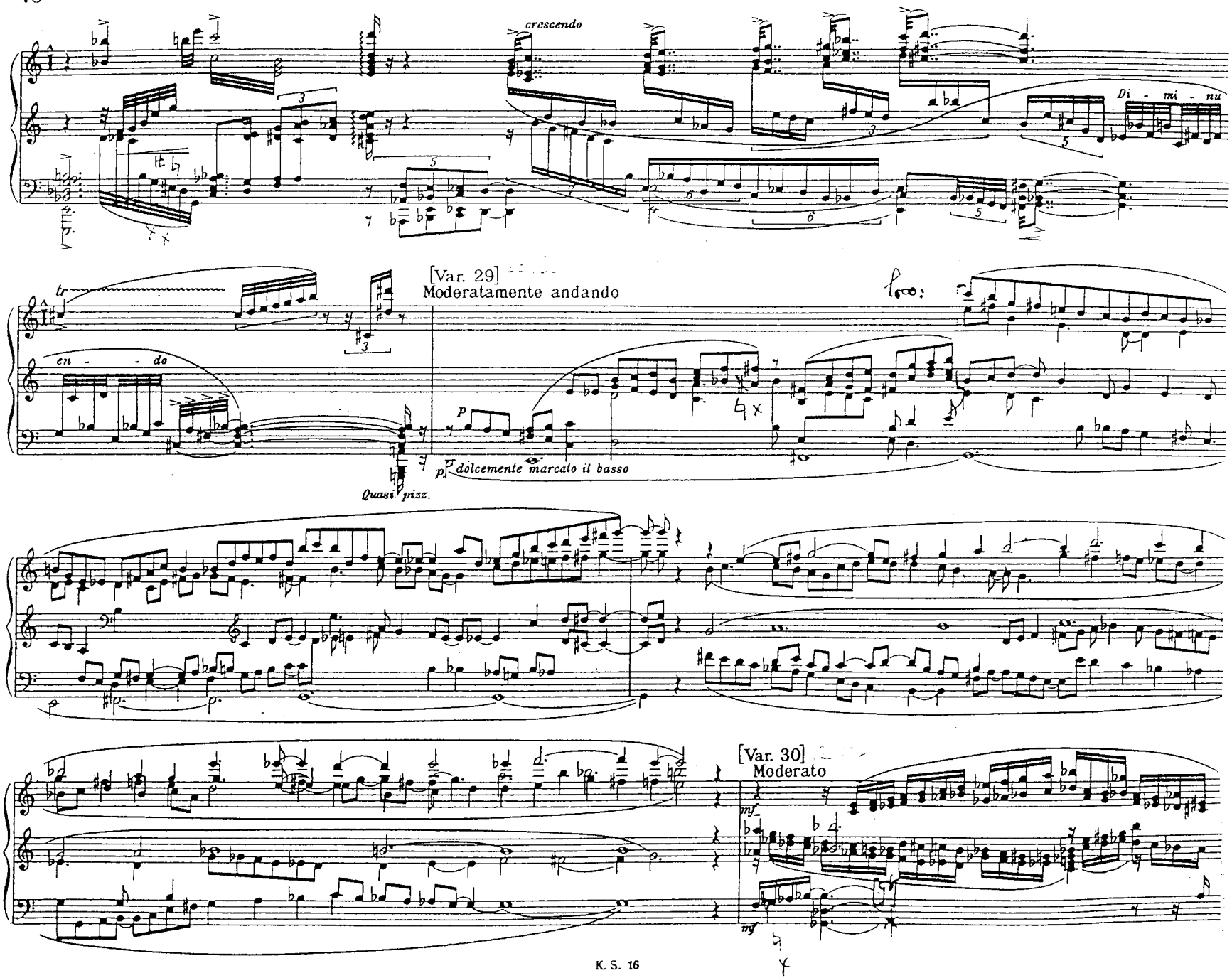

9=5
4=3
4=3
[Var. 22]
arpa eolica
ppp sempre
ppp sempre
secco
[Var. 23]
Moderato
p e dolce
Canone fiorito:

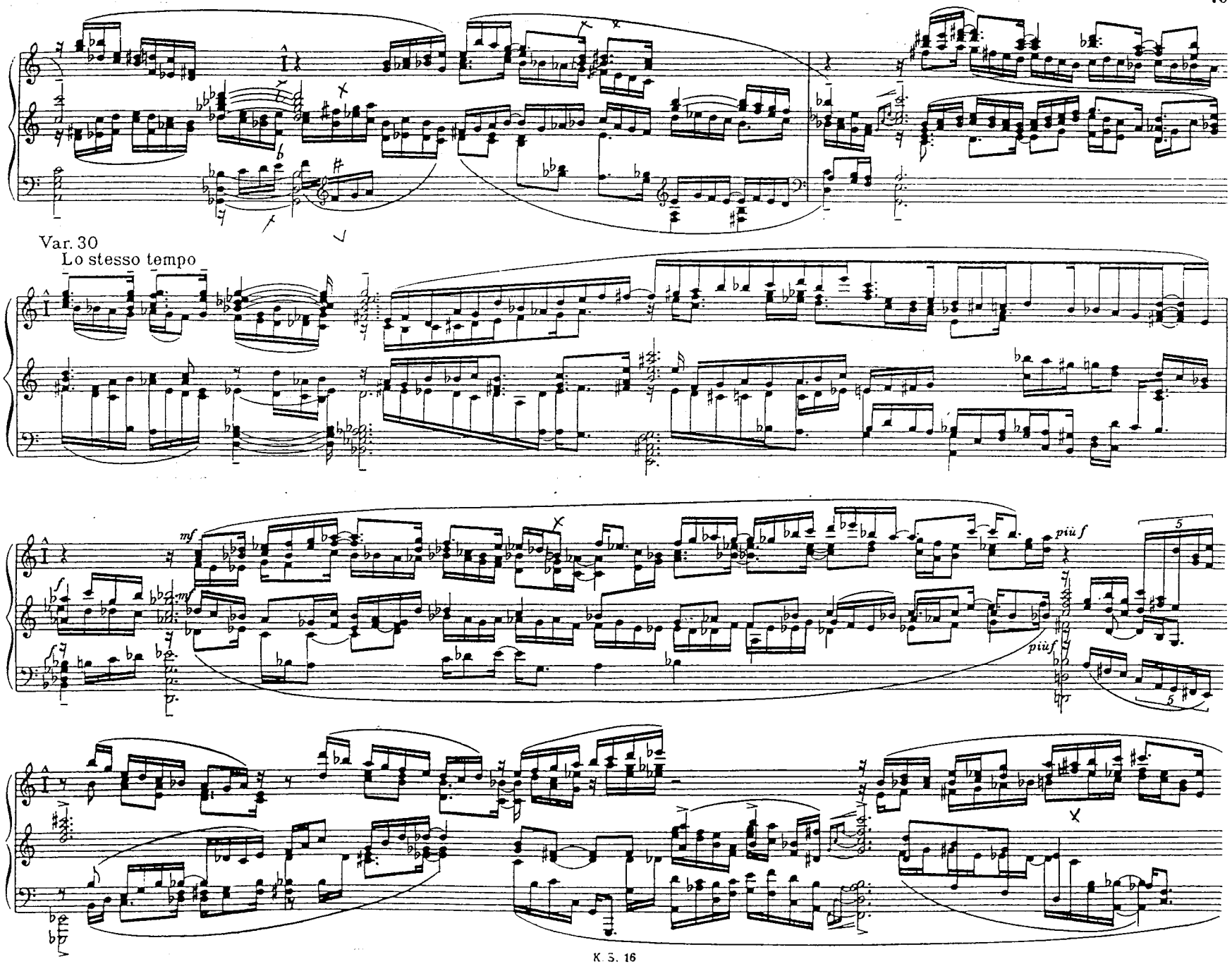

[Var. 24]
Quasi lento
Nebbioso:
Velato:
pp
pp
ppp
ppp
poco meno pp
ppp
Mo - - ren - - - do
quasi niente

[Var. 25]
Animato assai

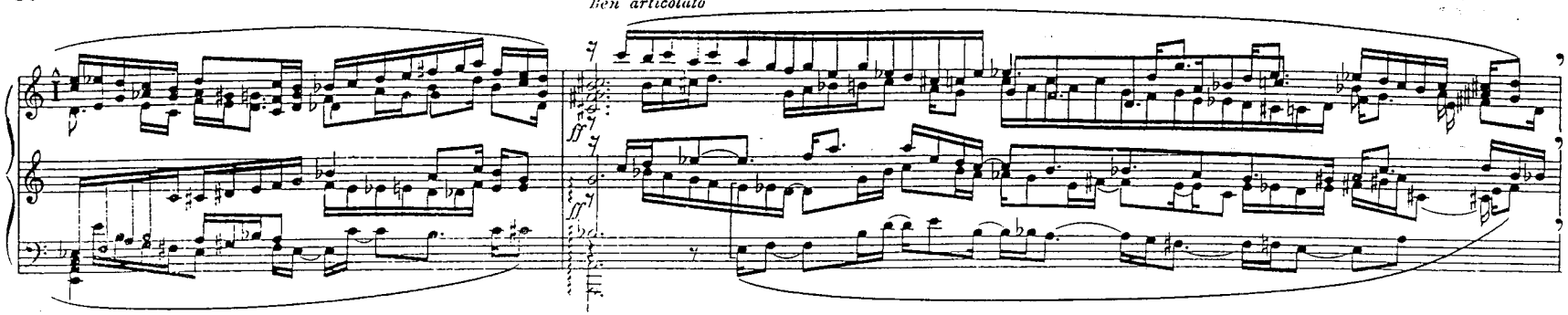



[Var. 27]
Lo stesso tempo
[Var. 28]
Lo stesso tempo. Arditamente
Rapido


crescendo
Di - mi - nu
[Var. 29]
Moderatamente andando
en - - do
Quasi pizz.
dolcemente marcato il basso
[Var. 30]
Moderato

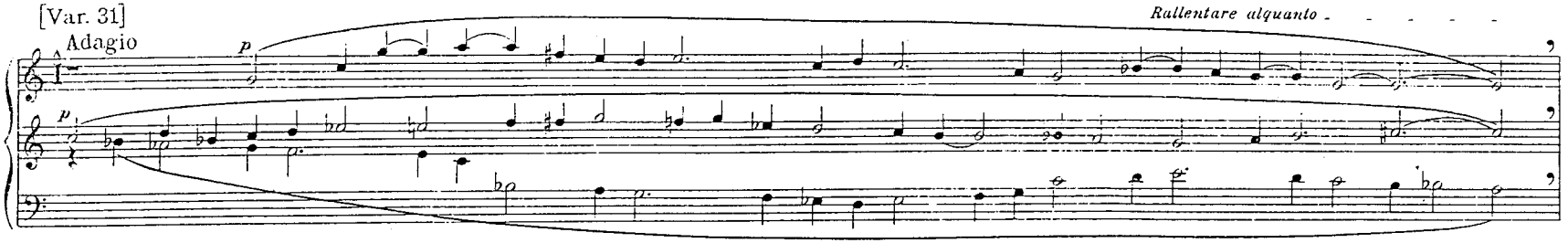

Var. 30
Lo stesso tempo
mf
mf
f
più f
più f
5
5

ben articolato

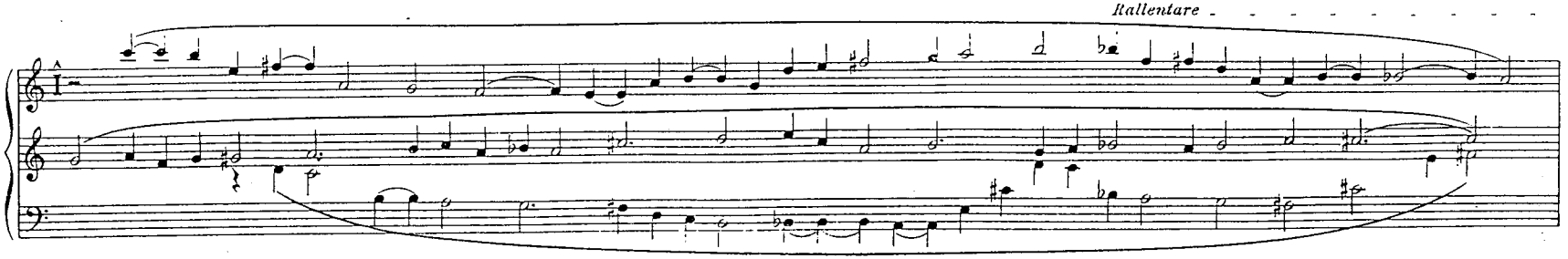


[Var. 31]
Adagio

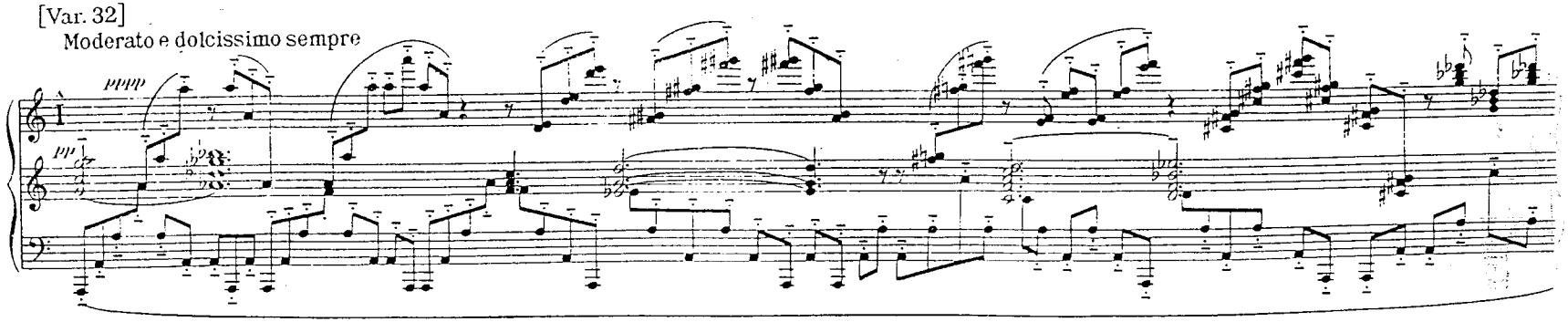
Rallentare alquanto

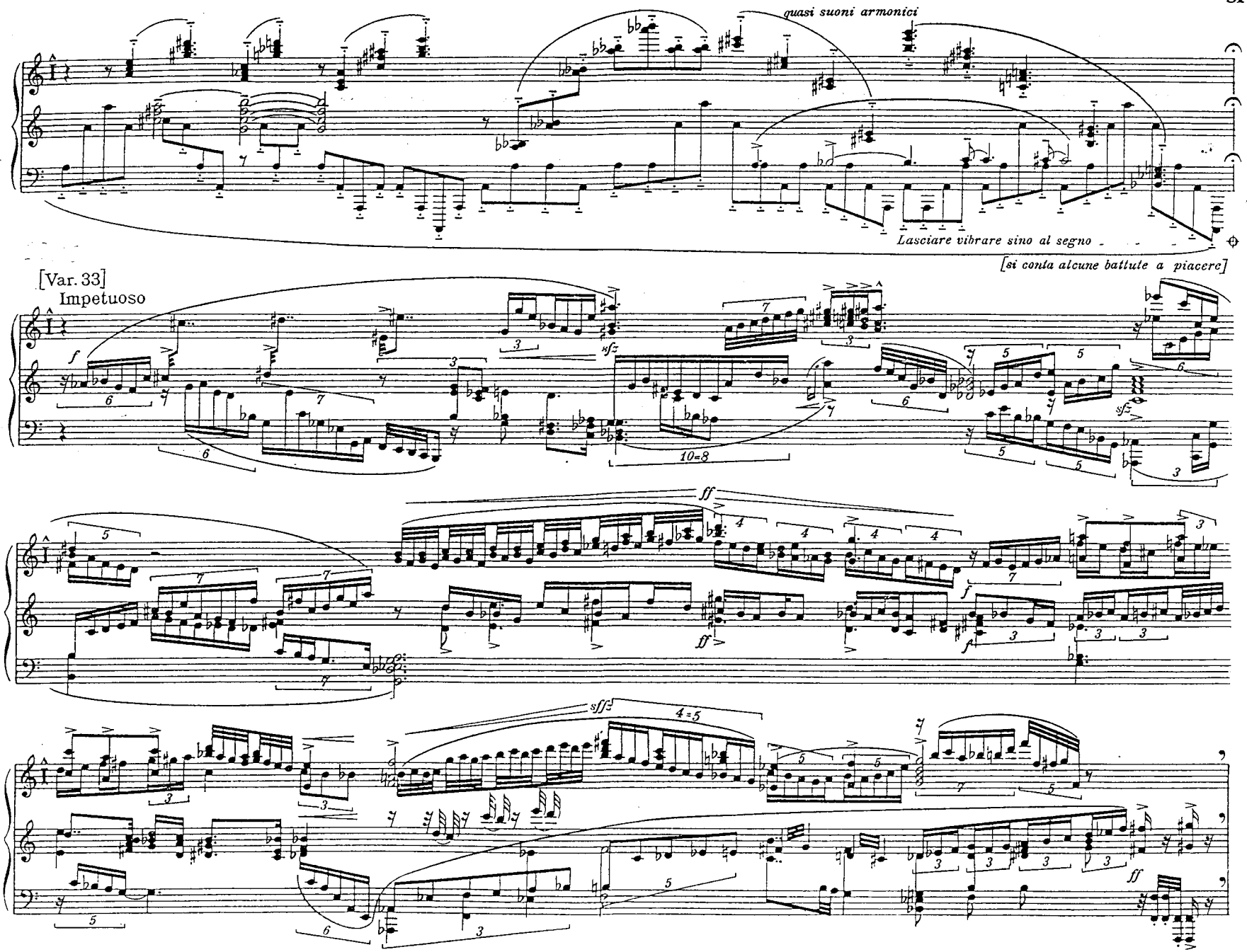


Rallentare



[Var. 32]
Moderato e dolcissimo sempre




quasi suoni armonici
Lasciare vibrare sino al segno
[si conta alcune battute a piacere]
[Var. 33]
Impetuoso

[Var. 34]

Tempesto *Vivacissimo con fracasso*

20 = 16

20 = 16

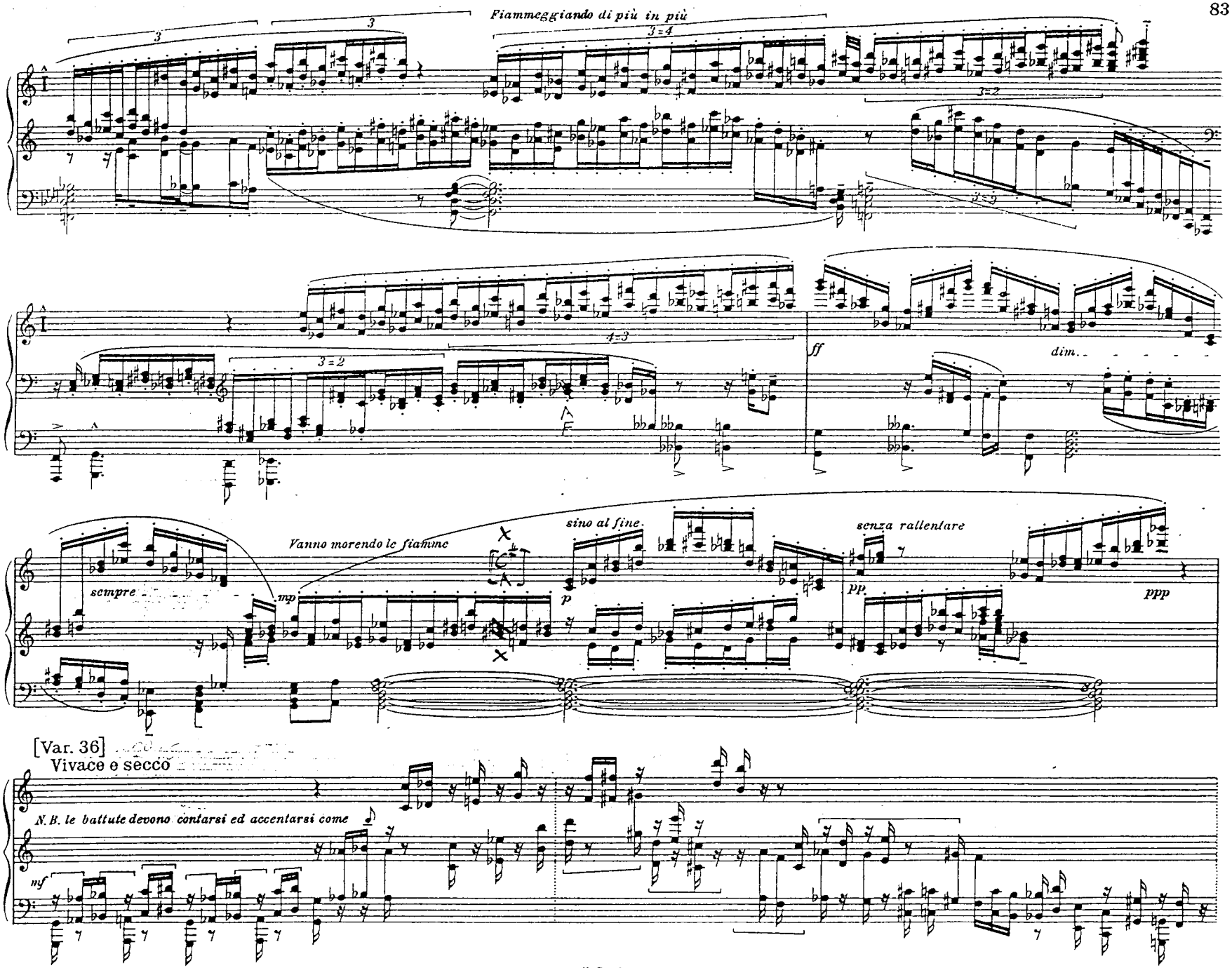
20 = 16

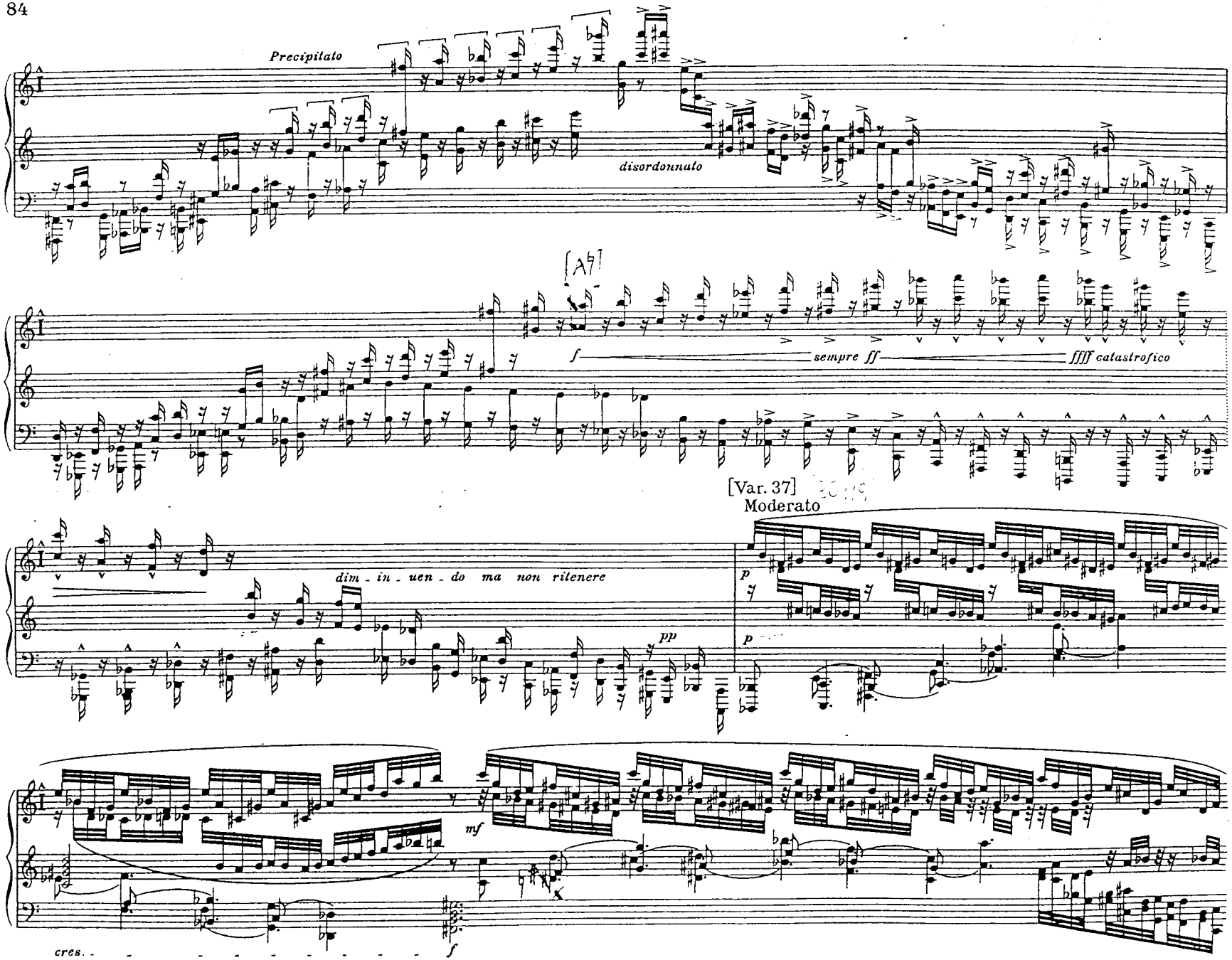
20 = 16

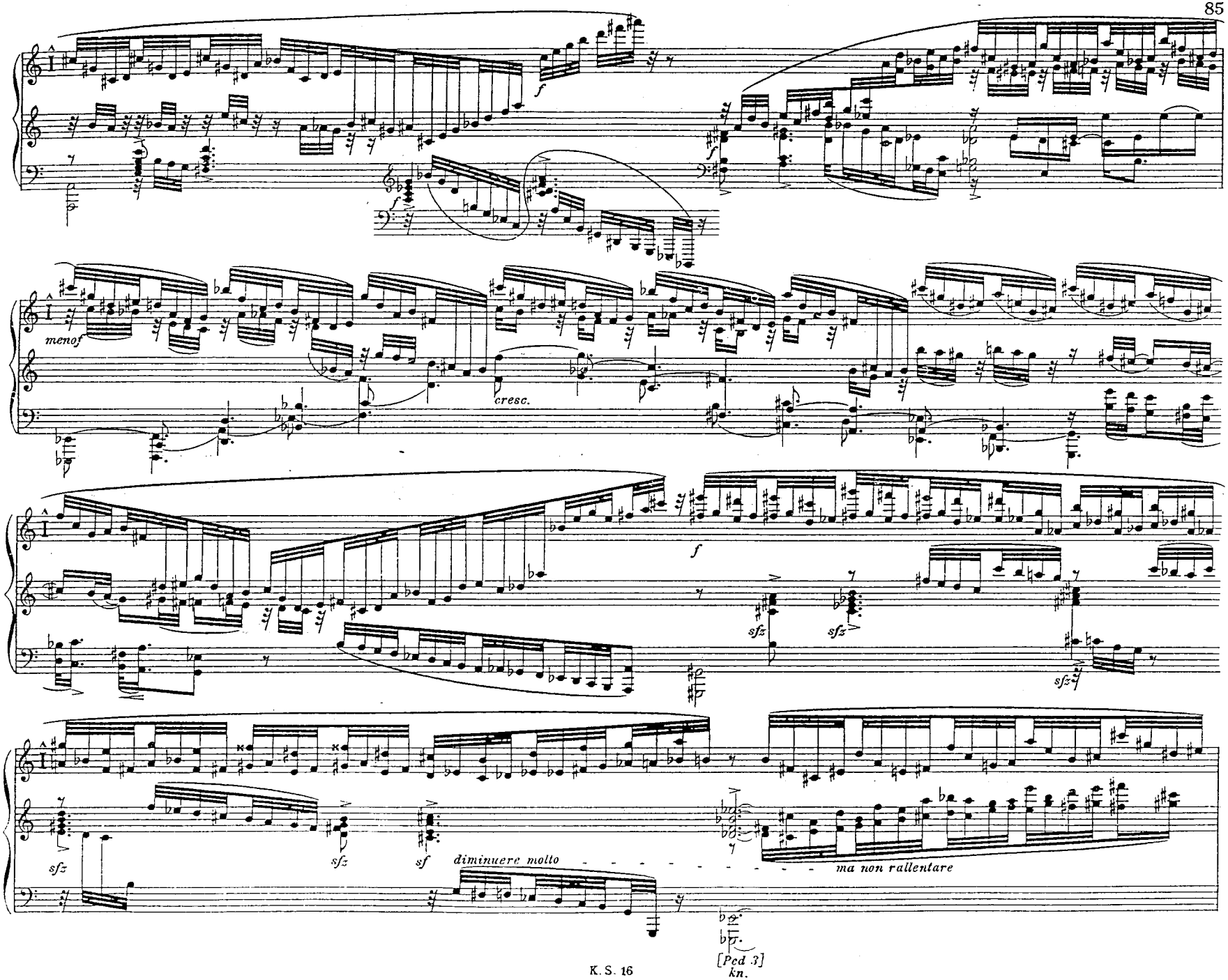
20 = 16

[Var. 35]

Presto Vivace *Guizzando come fiamme*


Fiammeggiando di più in più
3
3
3=4
3=2
3=2
4=3
ff
dim.
Vanno morendo le fiamme
sino al fine
senza rallentare
sempre
mp
p
pp
ppp
[Var. 36]
Vivace e secco
N.B. le battute devono contarsi ed accentarsi come
mf


Precipitato
disordonnato
f
sempre ff
fffff catastrofico
[Var. 37]
Moderato
dim - in - uen - do ma non ritenere
pp
p
p
mf
cres.
f


f
f
f
menof
cresc.
f
sfz
sfz
sfz
sfz
sf
diminuere molto
ma non rallentare
[Ped .]
kn.

86 [Var. 38] (31:08)

Adagio *Senza variazioni di tempo nel basso*

loco

oscuro

pp

simile

simile

simile

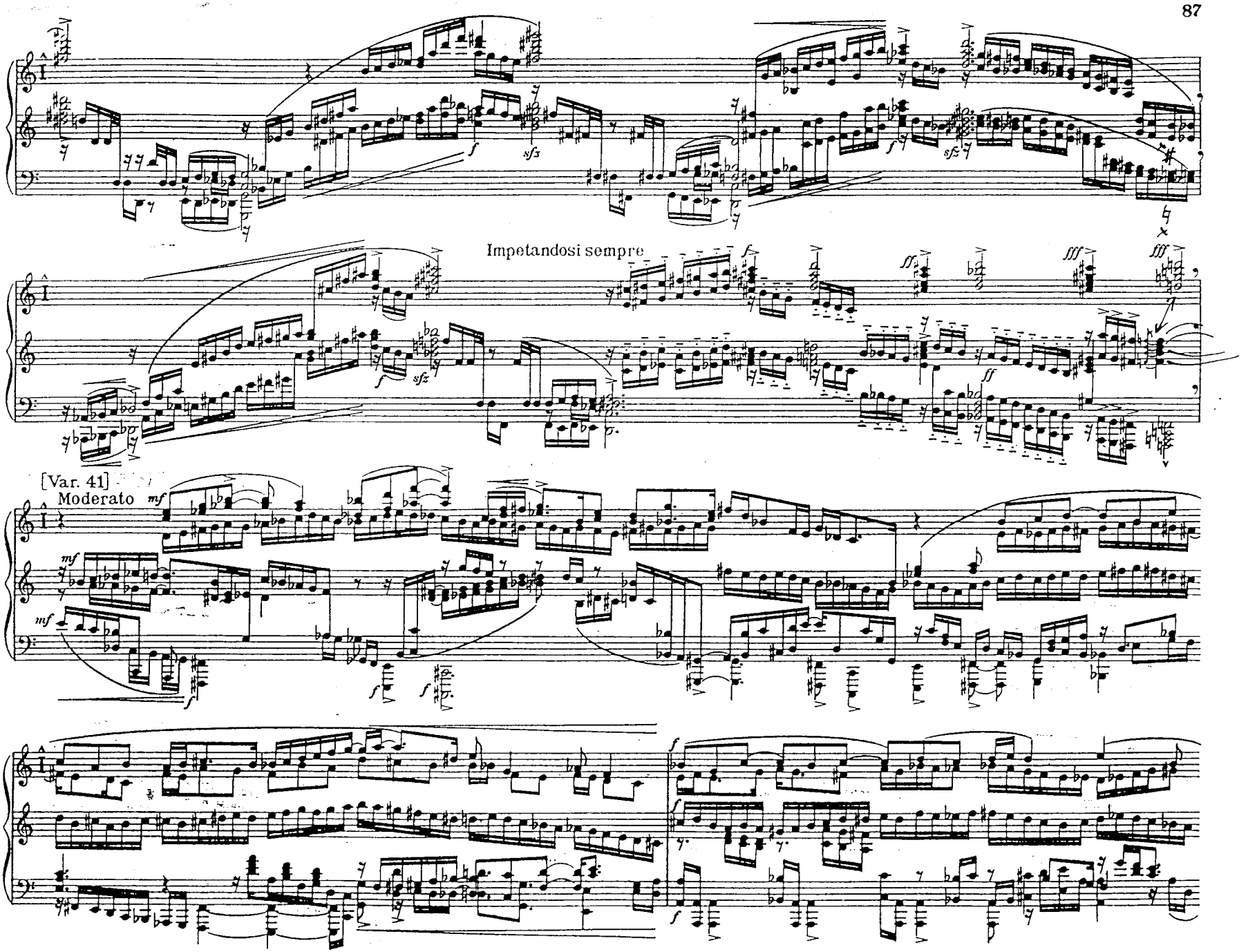
[Var. 39]

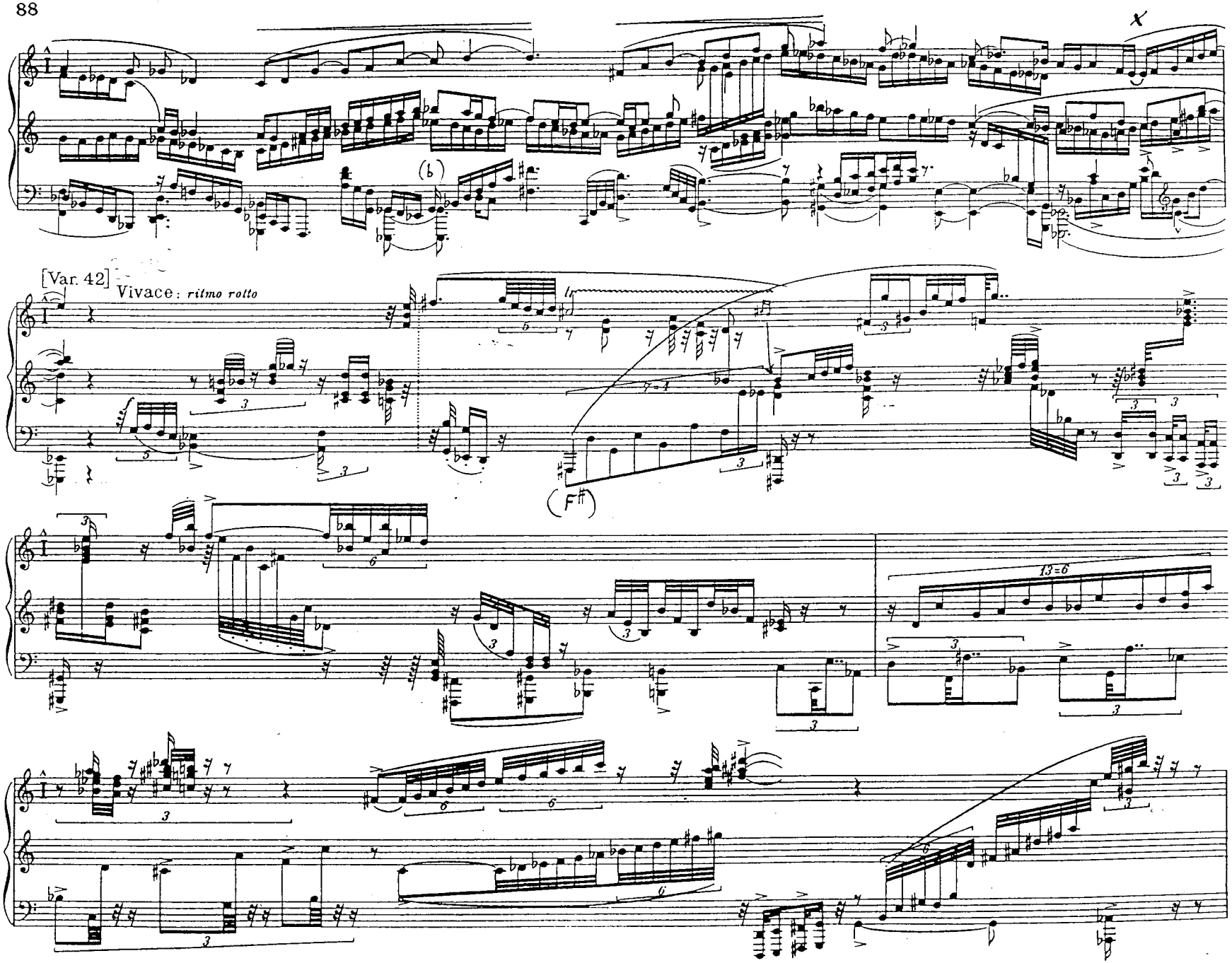
Andando *Il tutto soavemente melodioso ma non con simplicità infantilistica*

loco

[Var. 40] Precipitato: *volando*

mf


Impetandosi sempre
[Var. 41]
Moderato


[Var. 42]
Vivace: ritmo rotto
(F♯)
13=6

(35:37)

[Var. 43]

Liscio: *scorrevole e uguale*

mp

quasi tuba

quasi piccolo
stridente e acuto

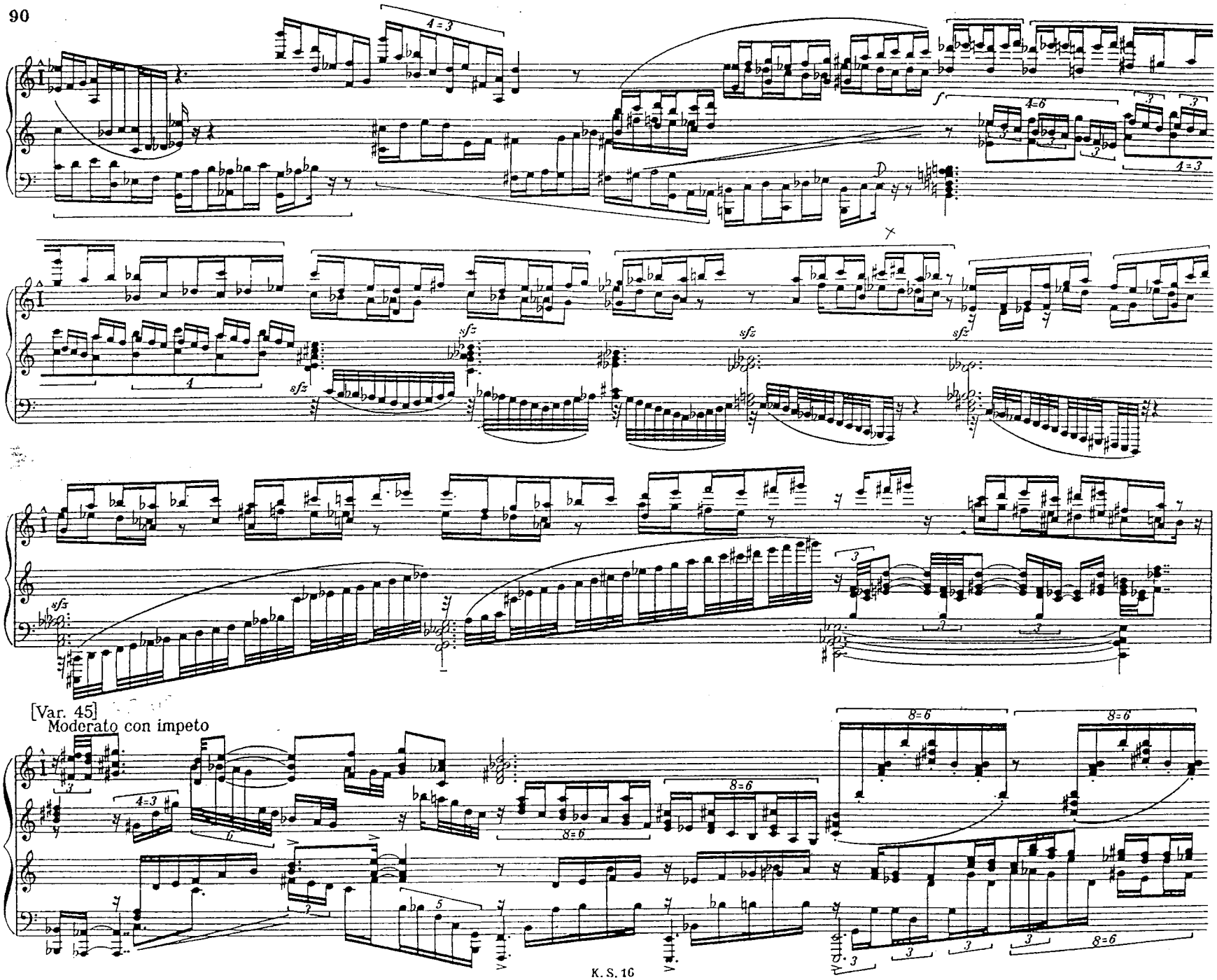
quasi tuba con sordino

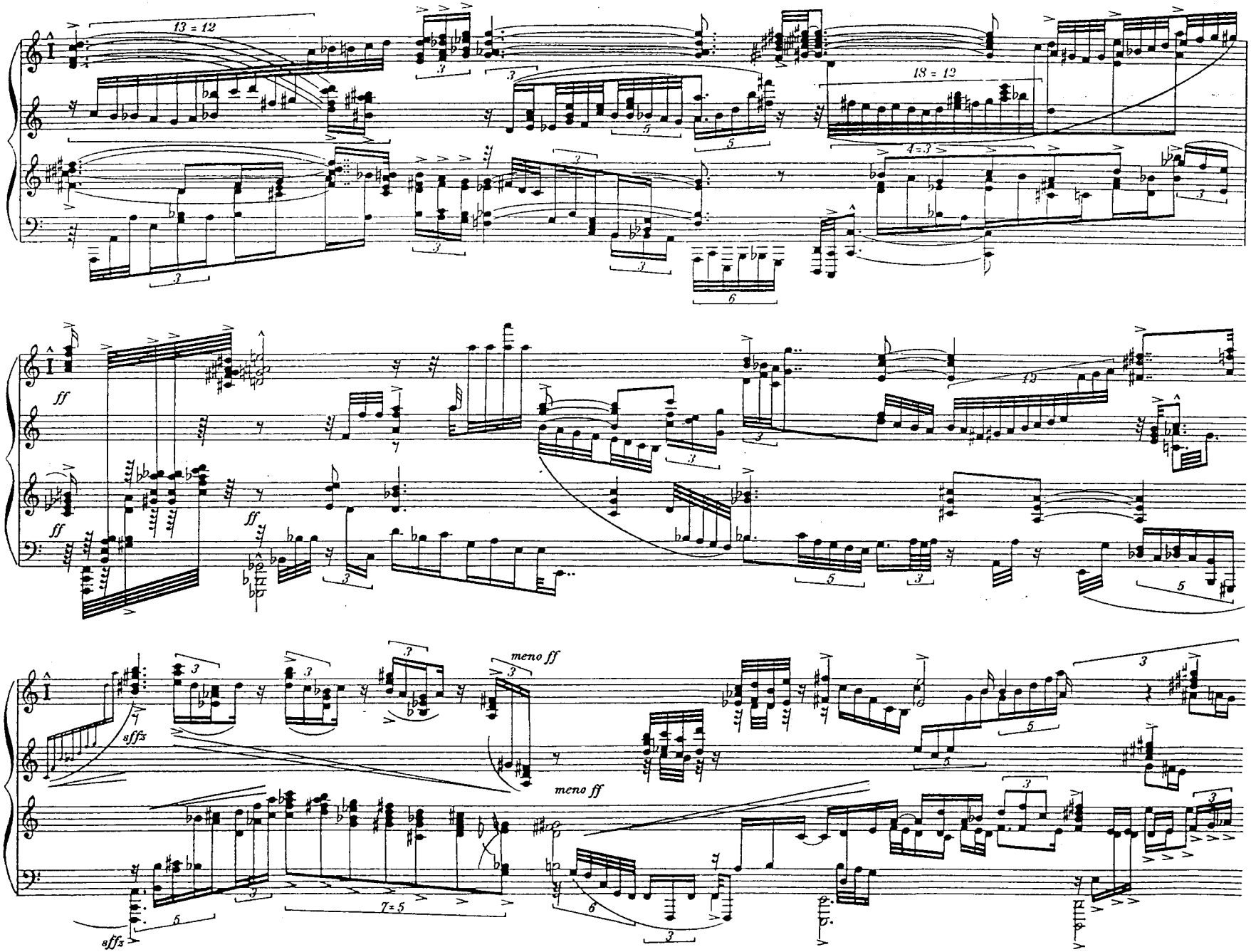
[Var. 44]

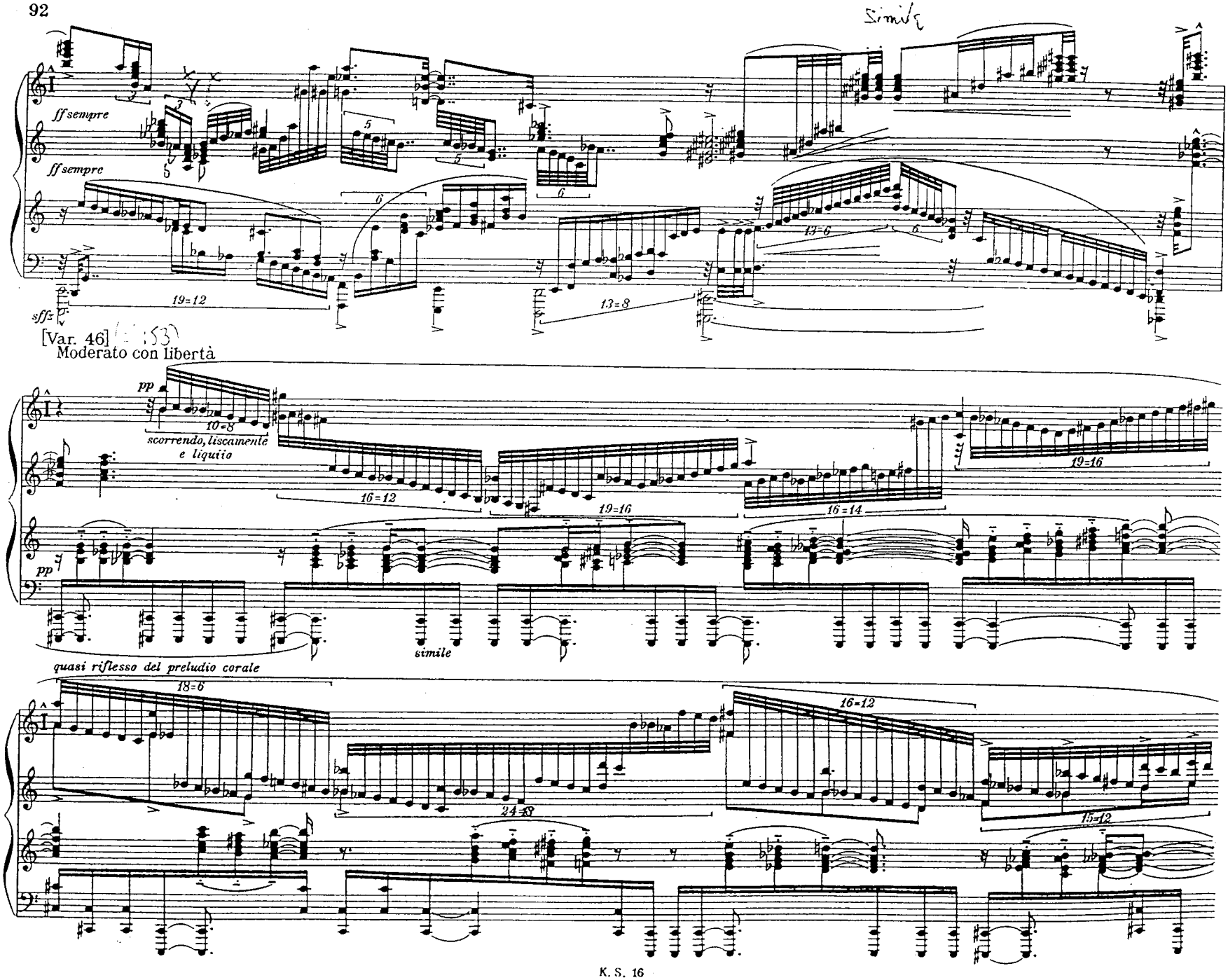
(♪= vivace abbastanza)

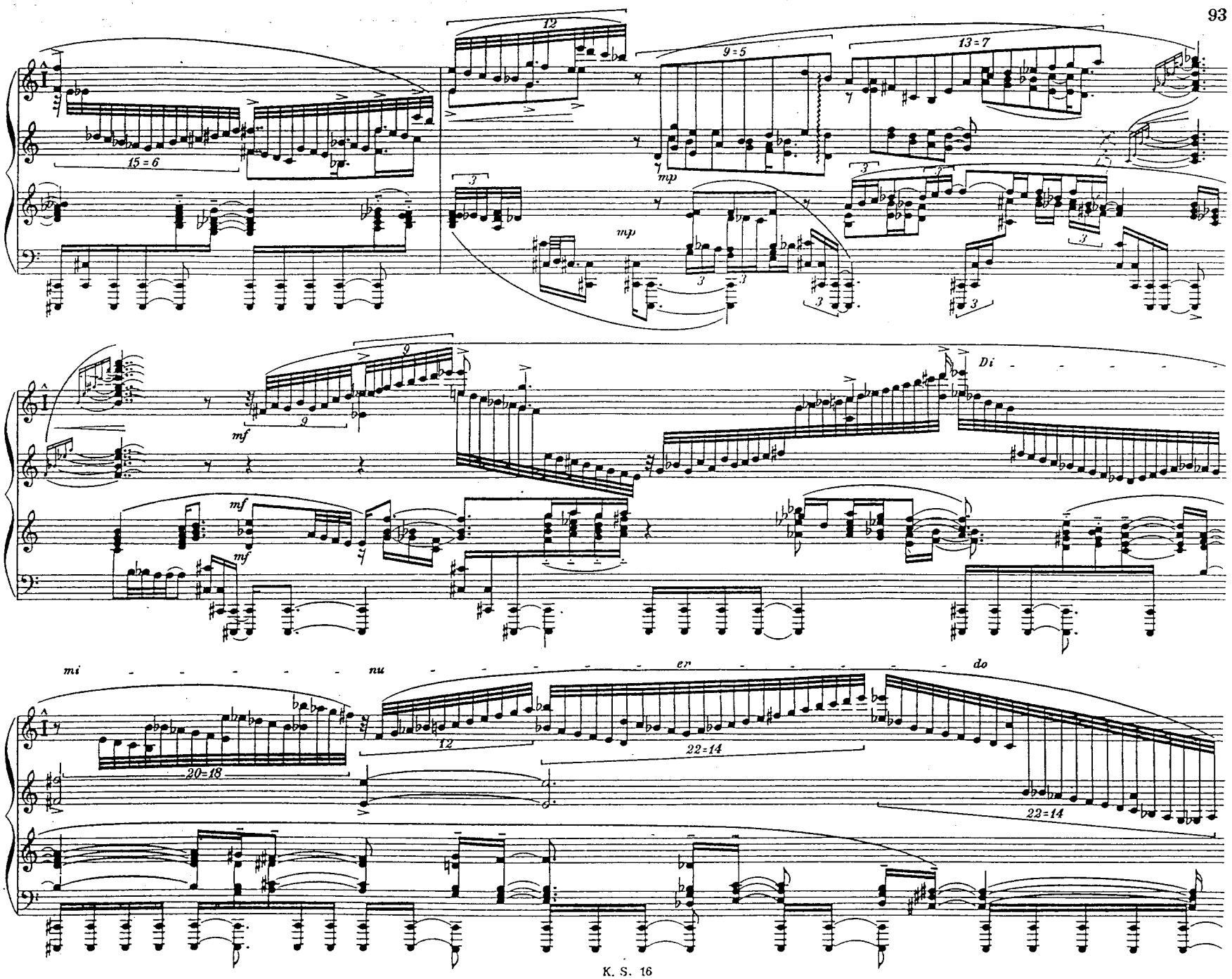
mf

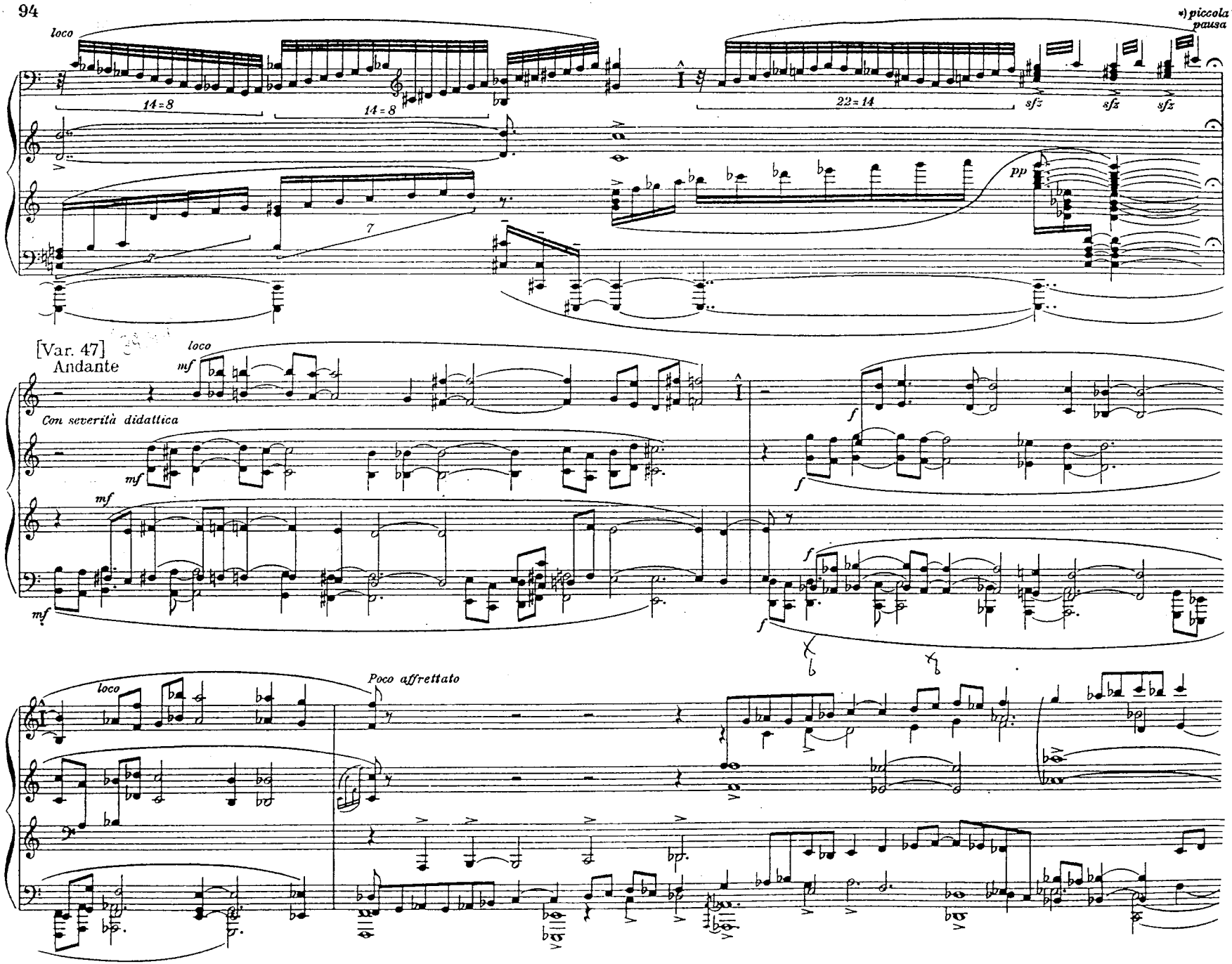
mf


[Var. 45]
Moderato con impeto


13 = 12
18 = 12
4 = 3
ff
ff
ff
15
meno ff
meno ff
sffz
sffz
7 = 5


Simile
ff sempre
ff sempre
19=12
13=8
13=6
sff
[Var. 46]
Moderato con libertà
pp
10=8
scorrendo, liscamente
e liquito
16=12
19=16
16=14
19=16
pp
simile
quasi riflesso del preludio corale
18=6
24=8
16=12
15=12

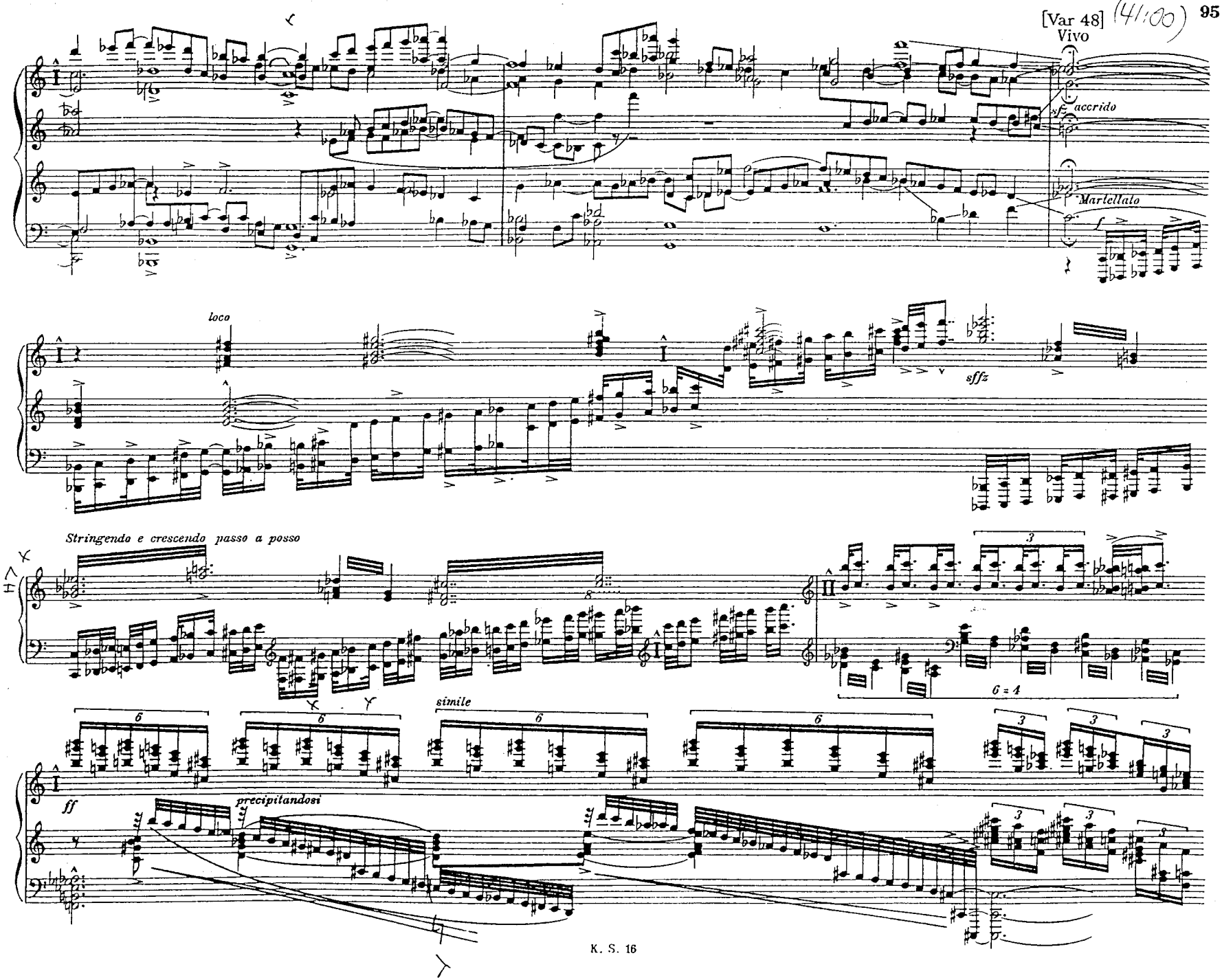

12
9=5
13=7
15=6
mp
mp
9
mf
Di
mf
mf
mi
nu
er
do
20=18
12
22=14
22=14

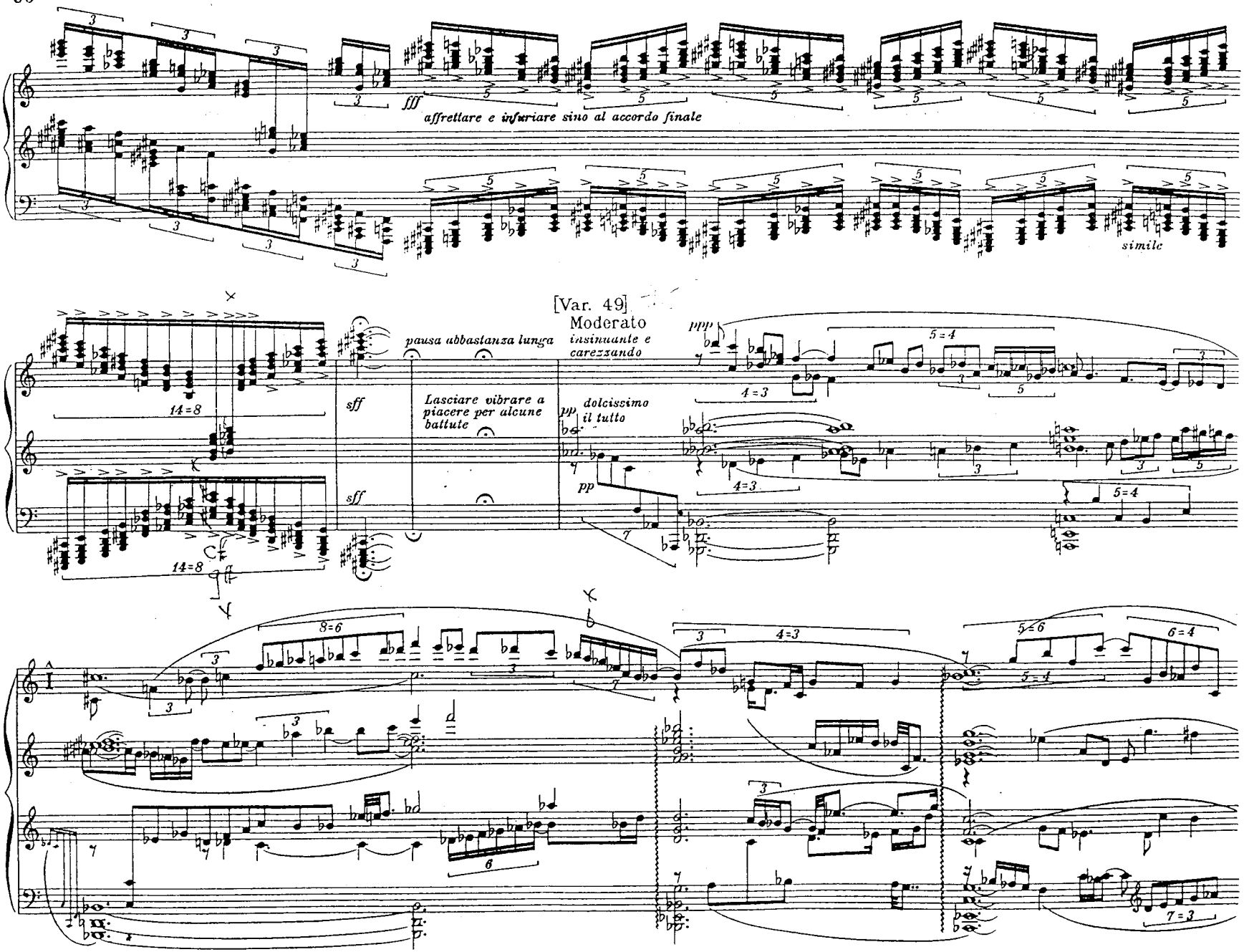


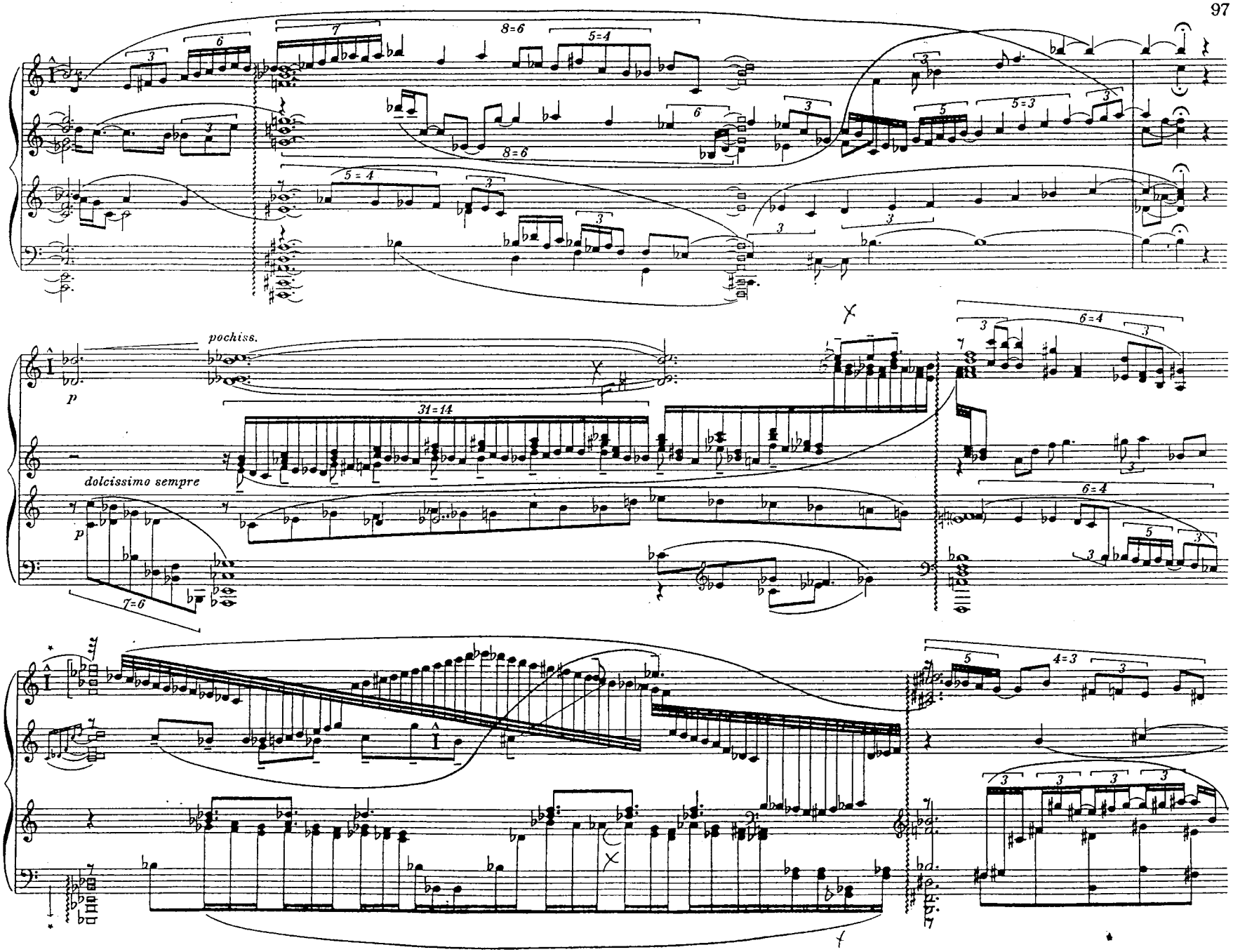
*) *Si fa a piacere una acciaccatura ai tremolandi degli accordi iniziali*

[Var 48] (4:00)

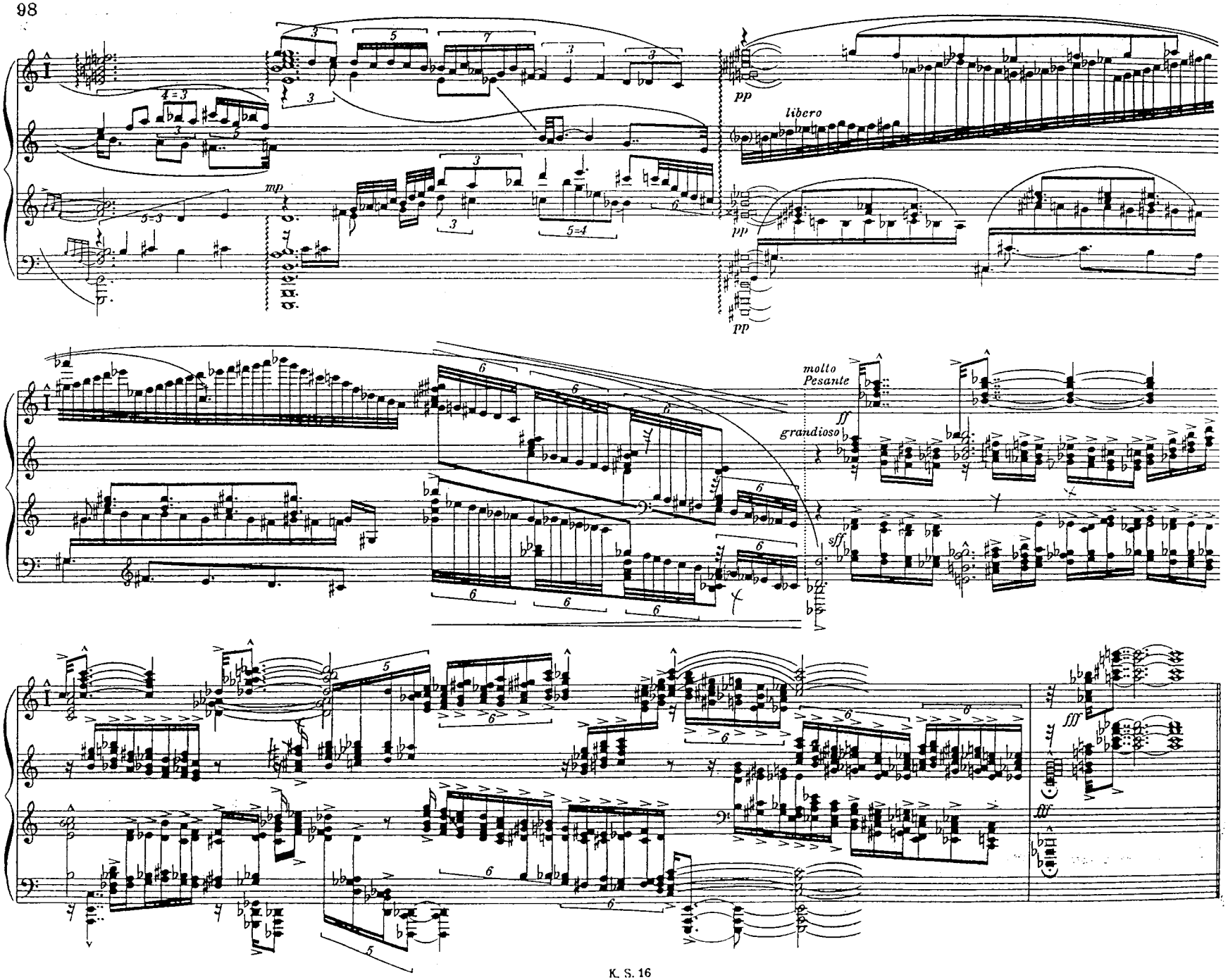
Vivo




fff
affrettare e infuriare sino al accordo finale
simile
[Var. 49]
Moderato
pausa abbastanza lunga
insinuante e carezzando
ppp
sff
Lasciare vibrare a piacere per alcune battute
pp
dolcissimo il tutto

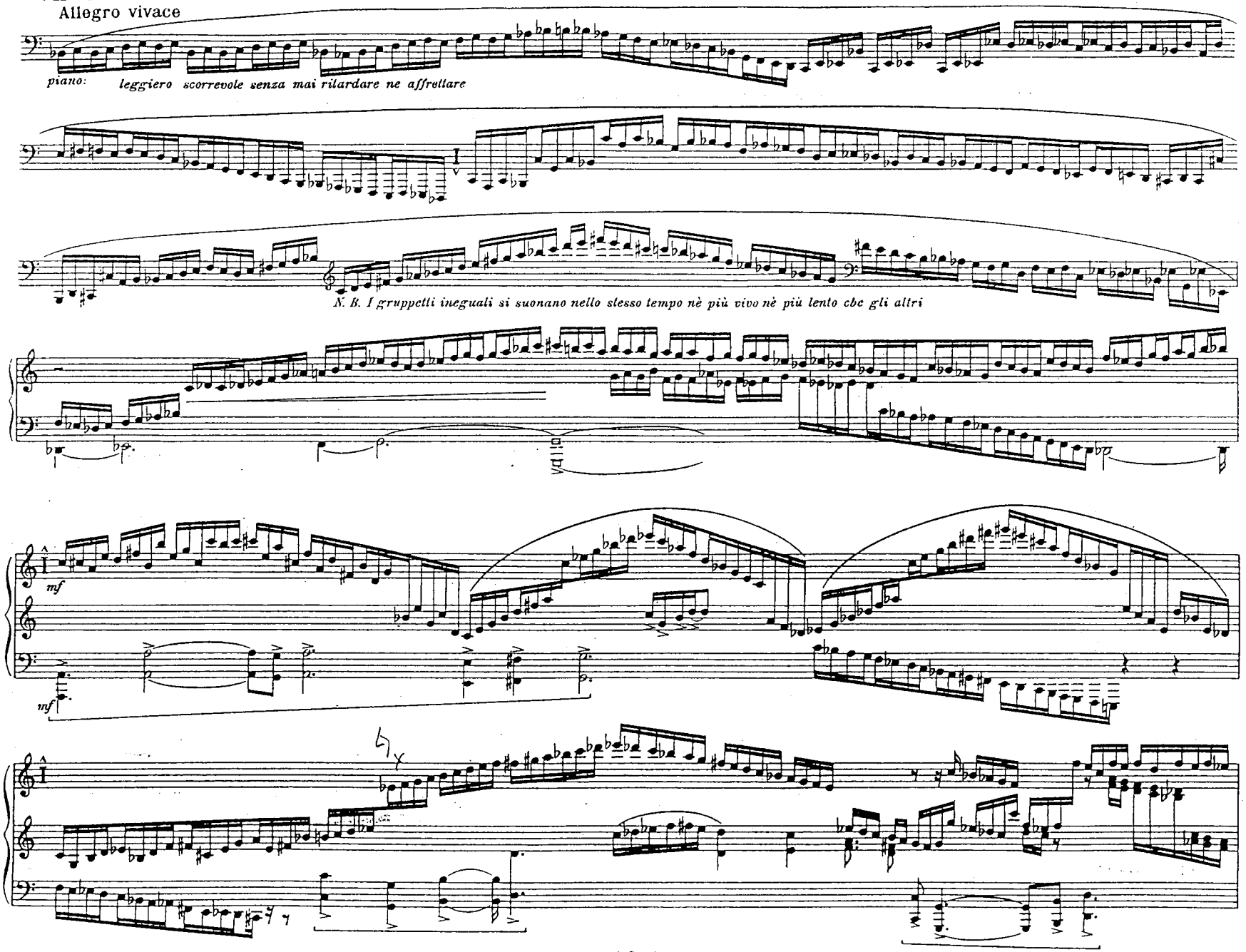


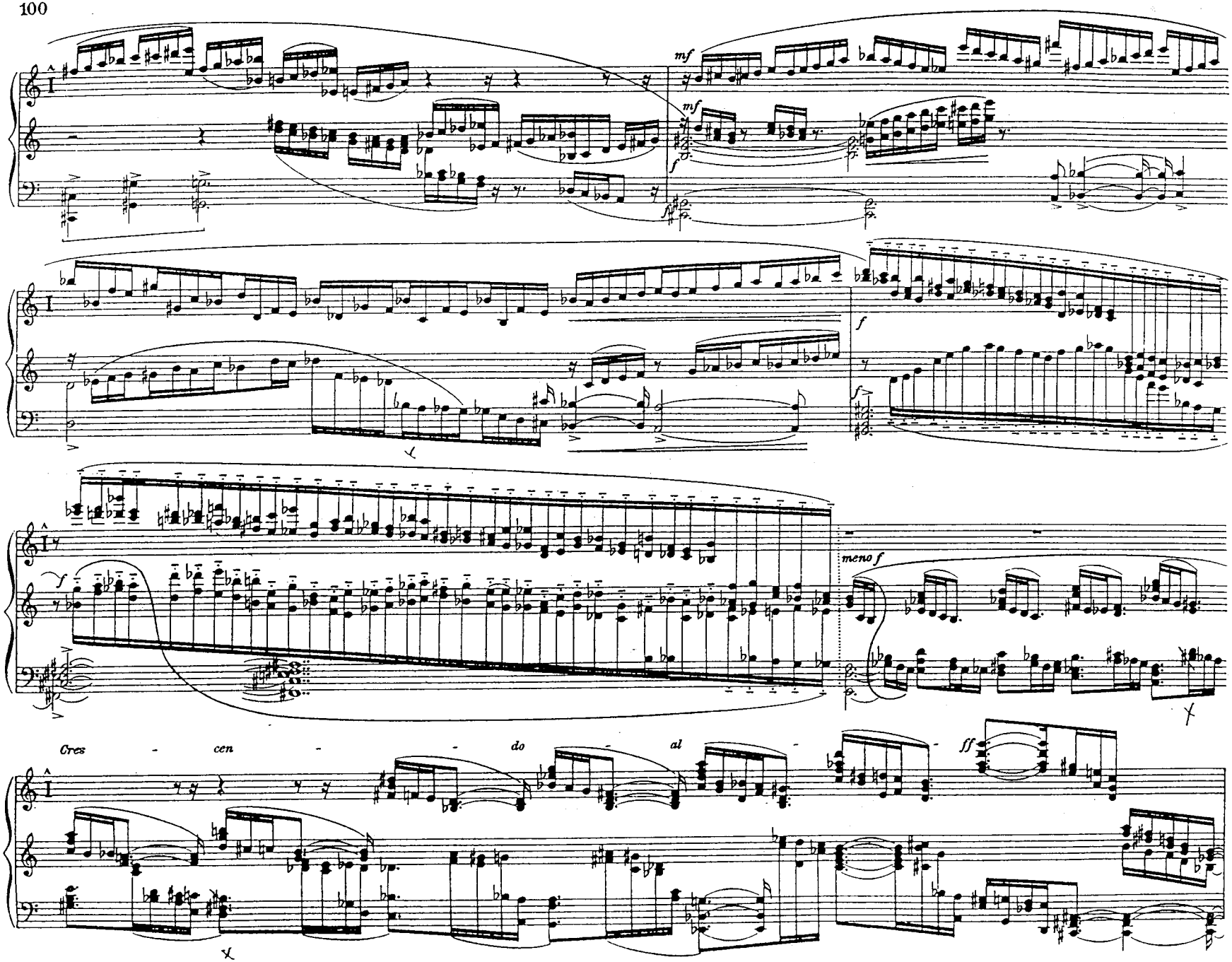
* si suona la parte superiore dell' accordo col basso $E^{\flat}$


libero
molto
Pesante
grandioso

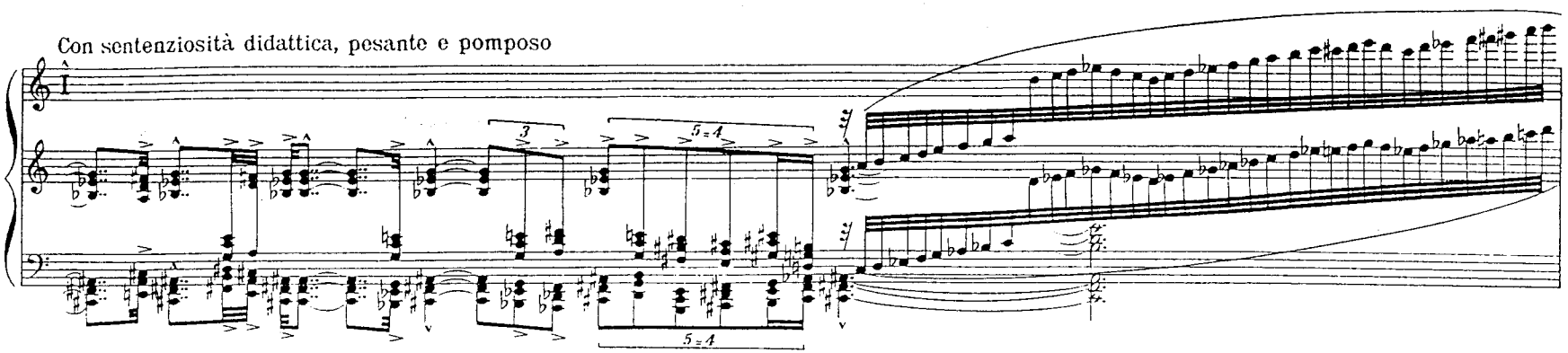
VII Cadenza I

Allegro vivace

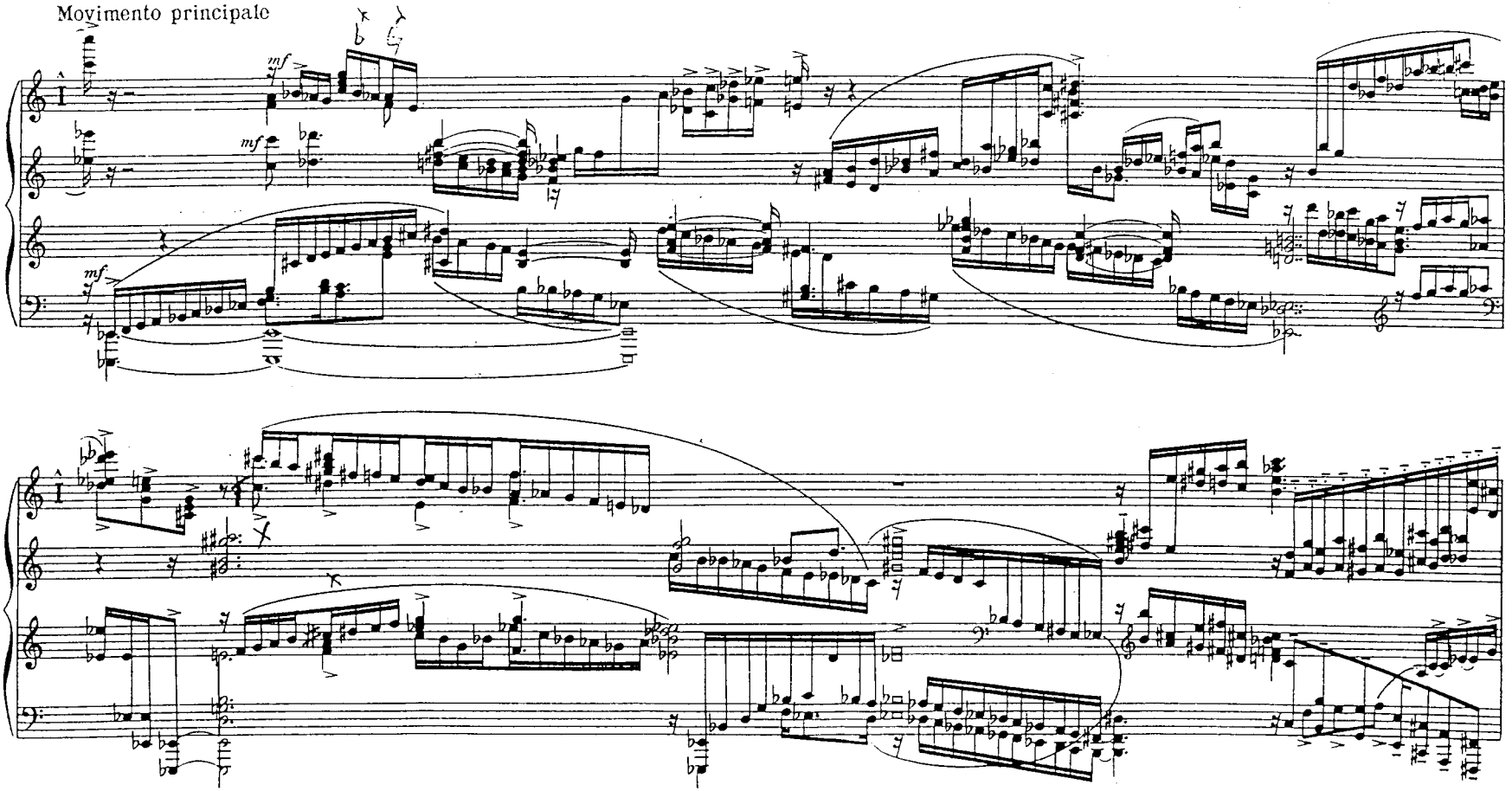


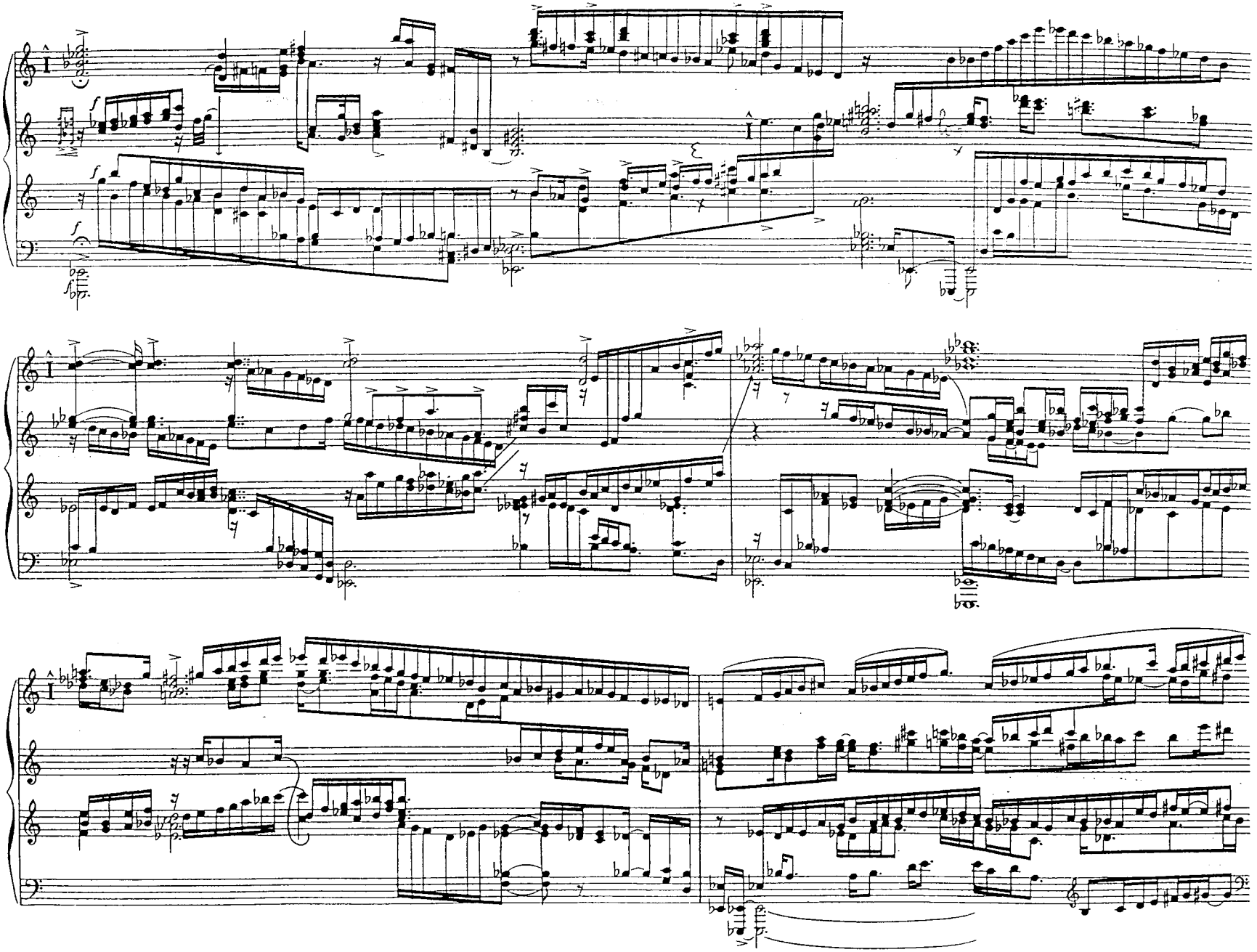

mf
mf
f
ff
f
f
meno f
Cres - cen - do - al
ff

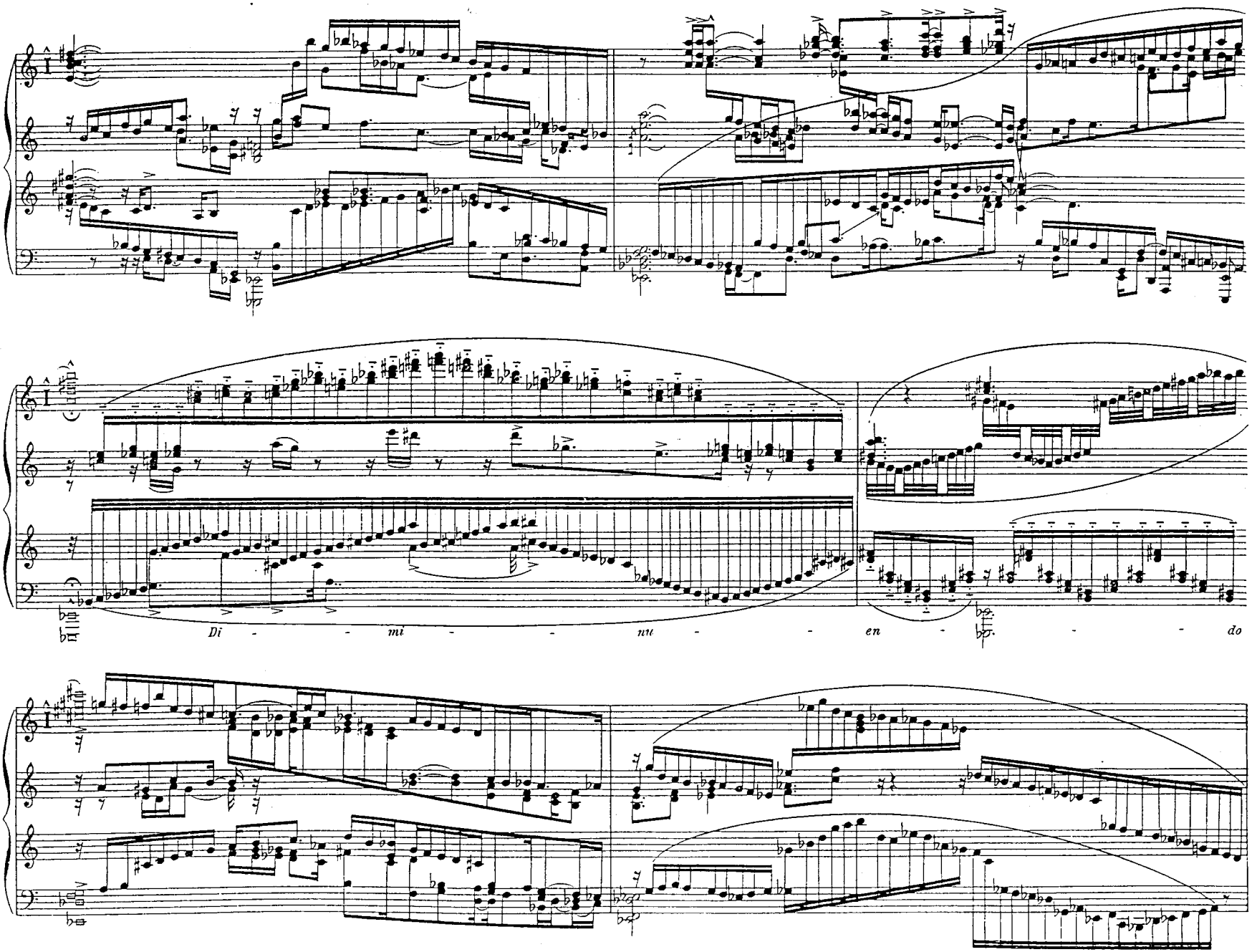
Con sentenziosità didattica, pesante e pomposo

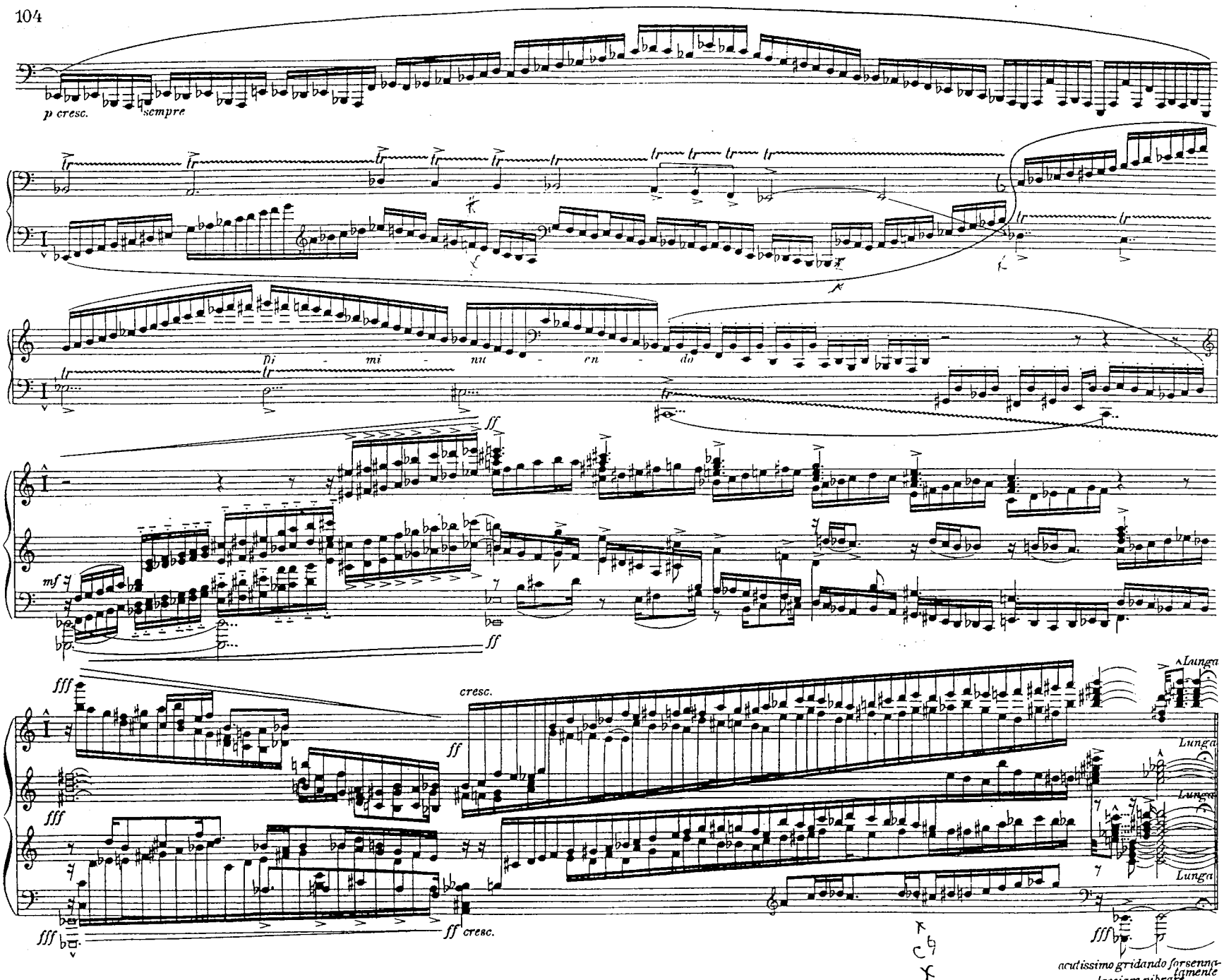


Movimento principale



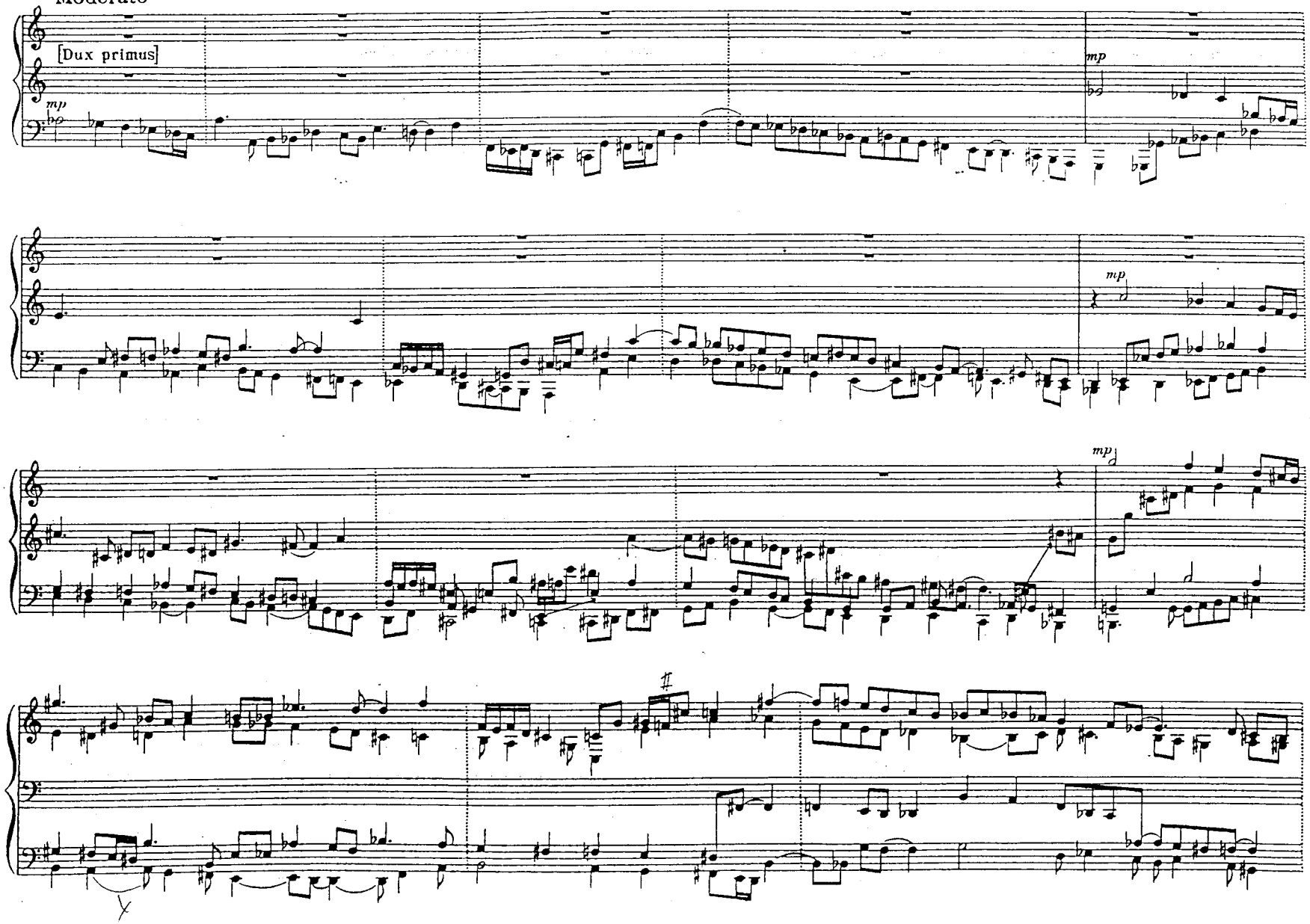


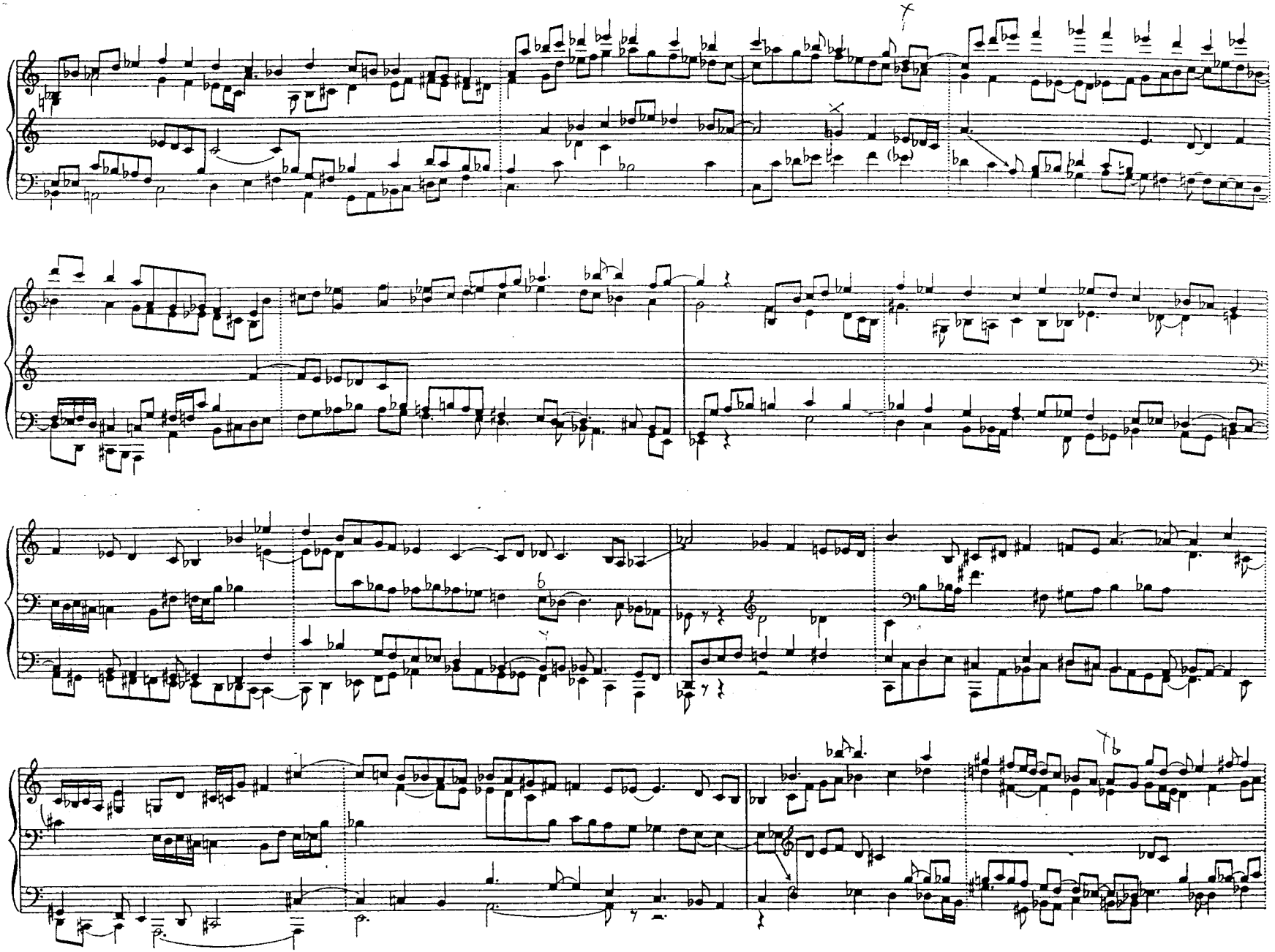

Di - - mi - - nu - - en - - do

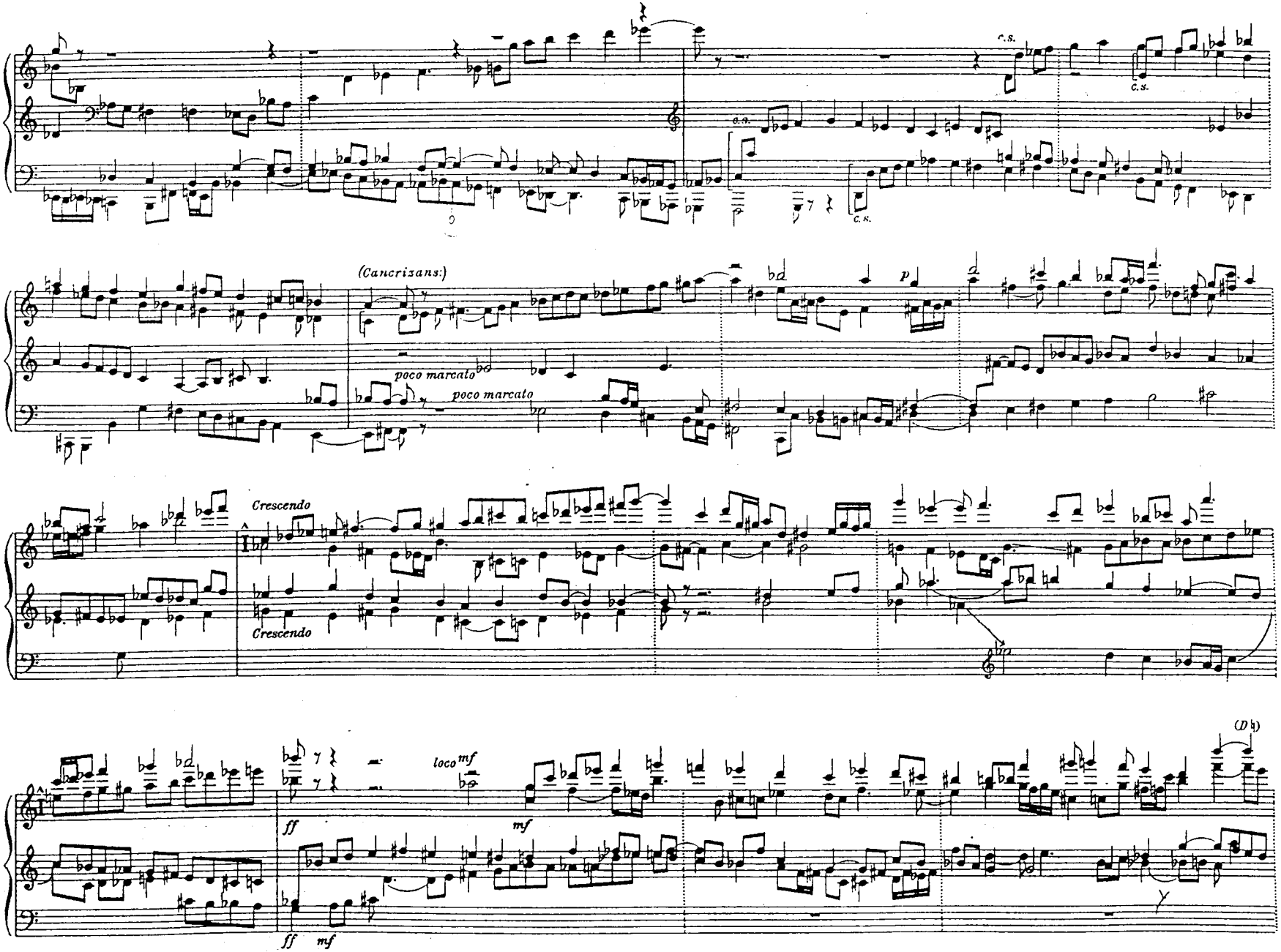

p cresc.
sempre
Di - mi - nu - en - do
mf
ff
fff
cresc.
ff cresc.
Lunga
acutissimo gridando forsennatamente
lasciare vibrare

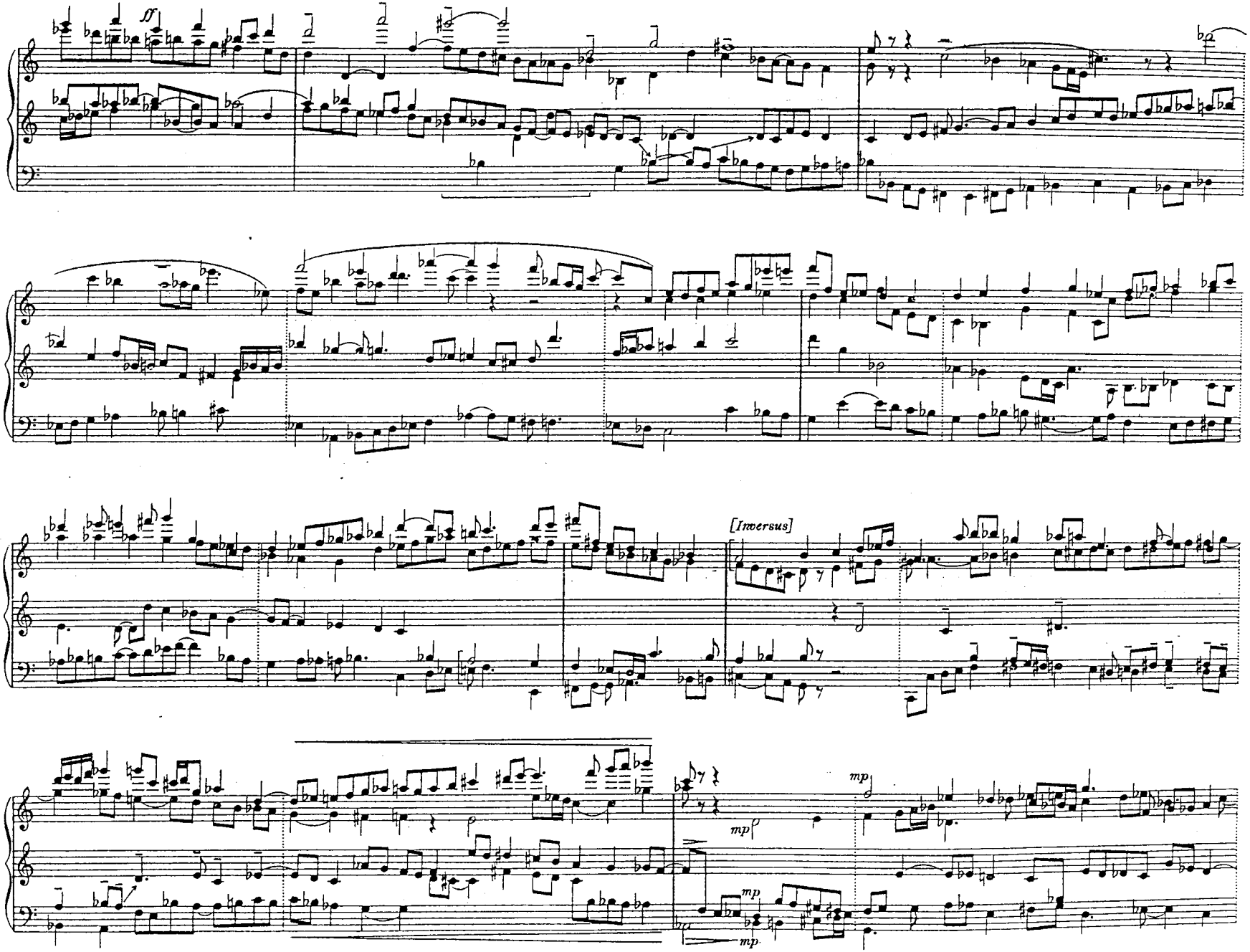
VIII Fuga tertia triplex

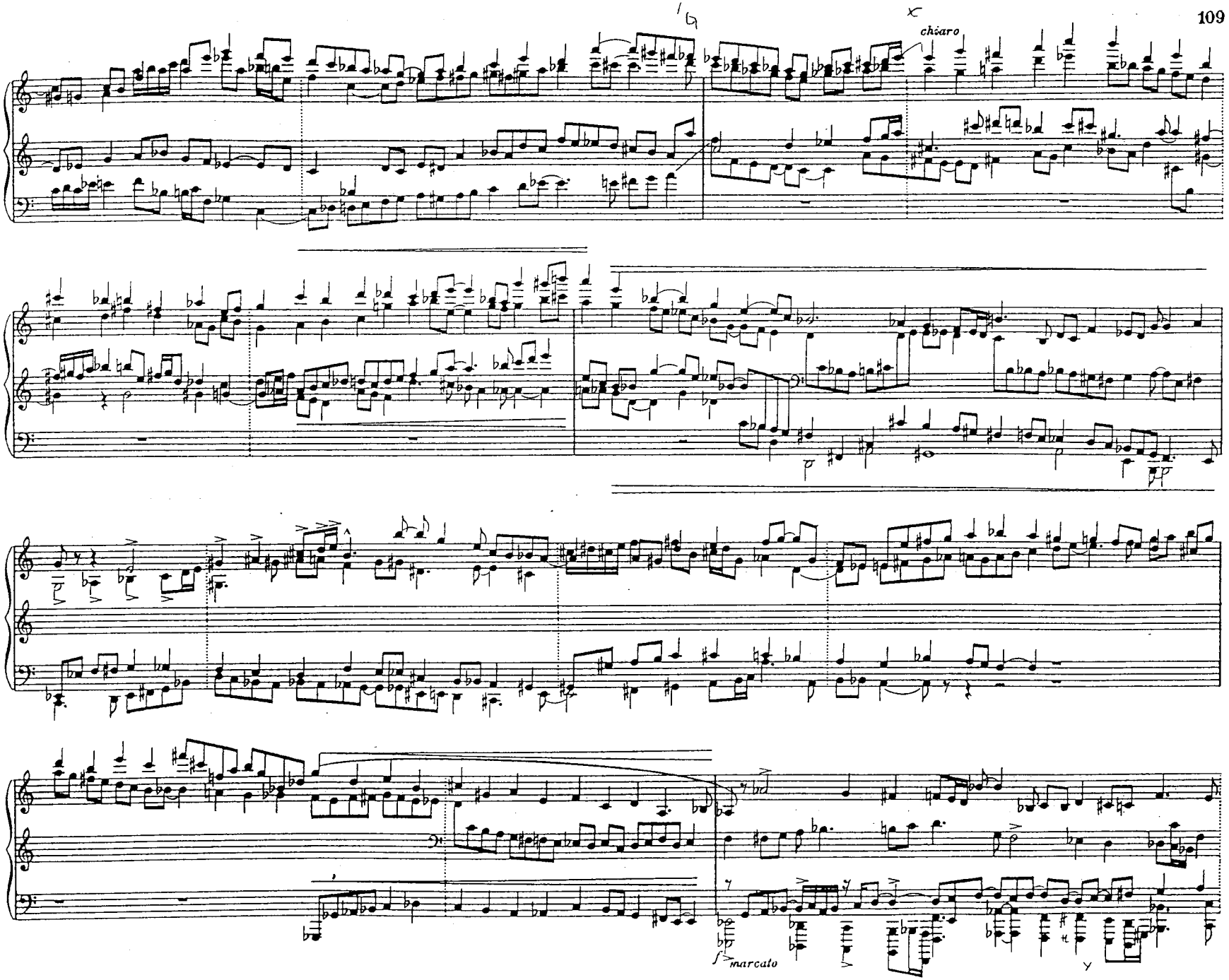
Moderato

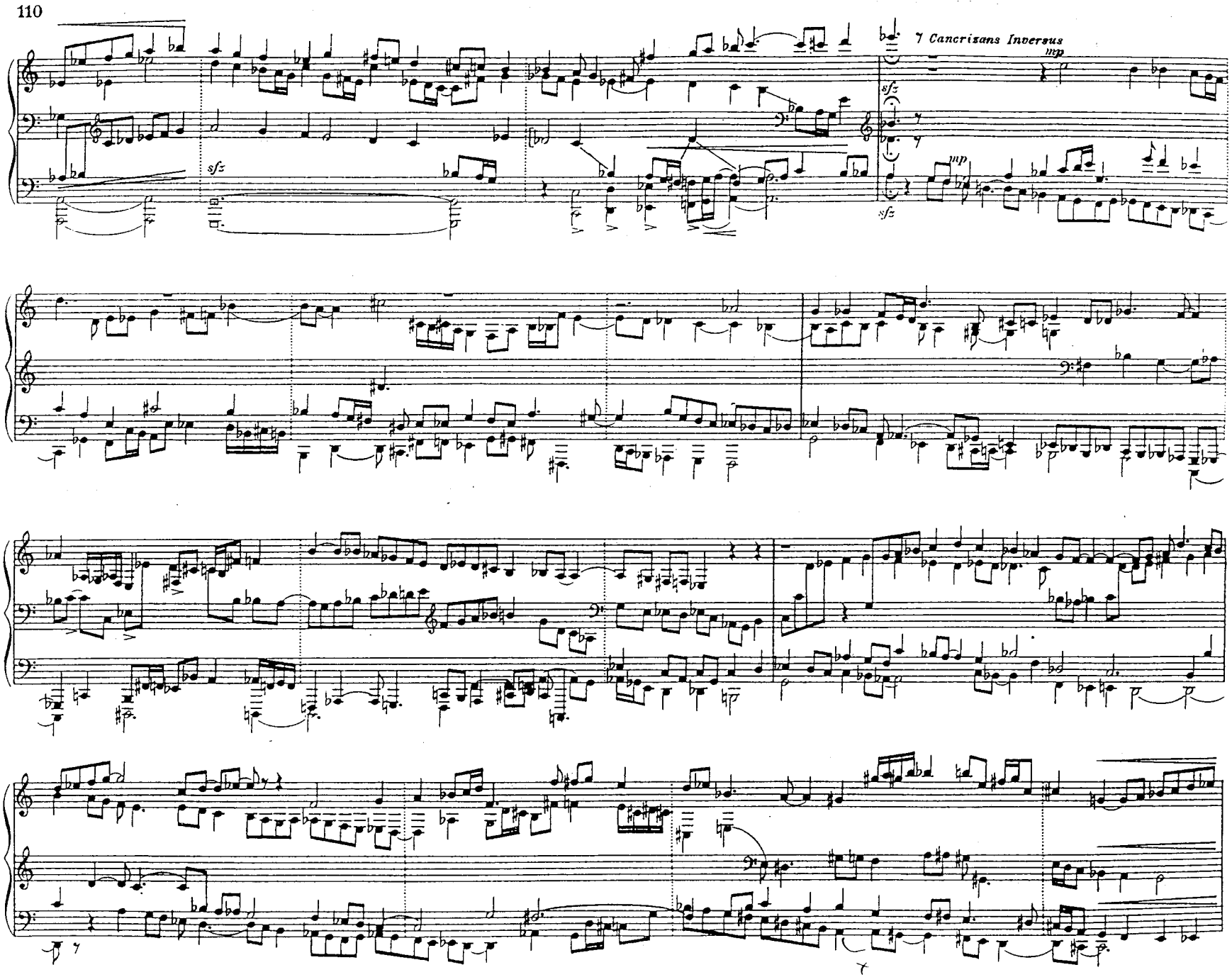


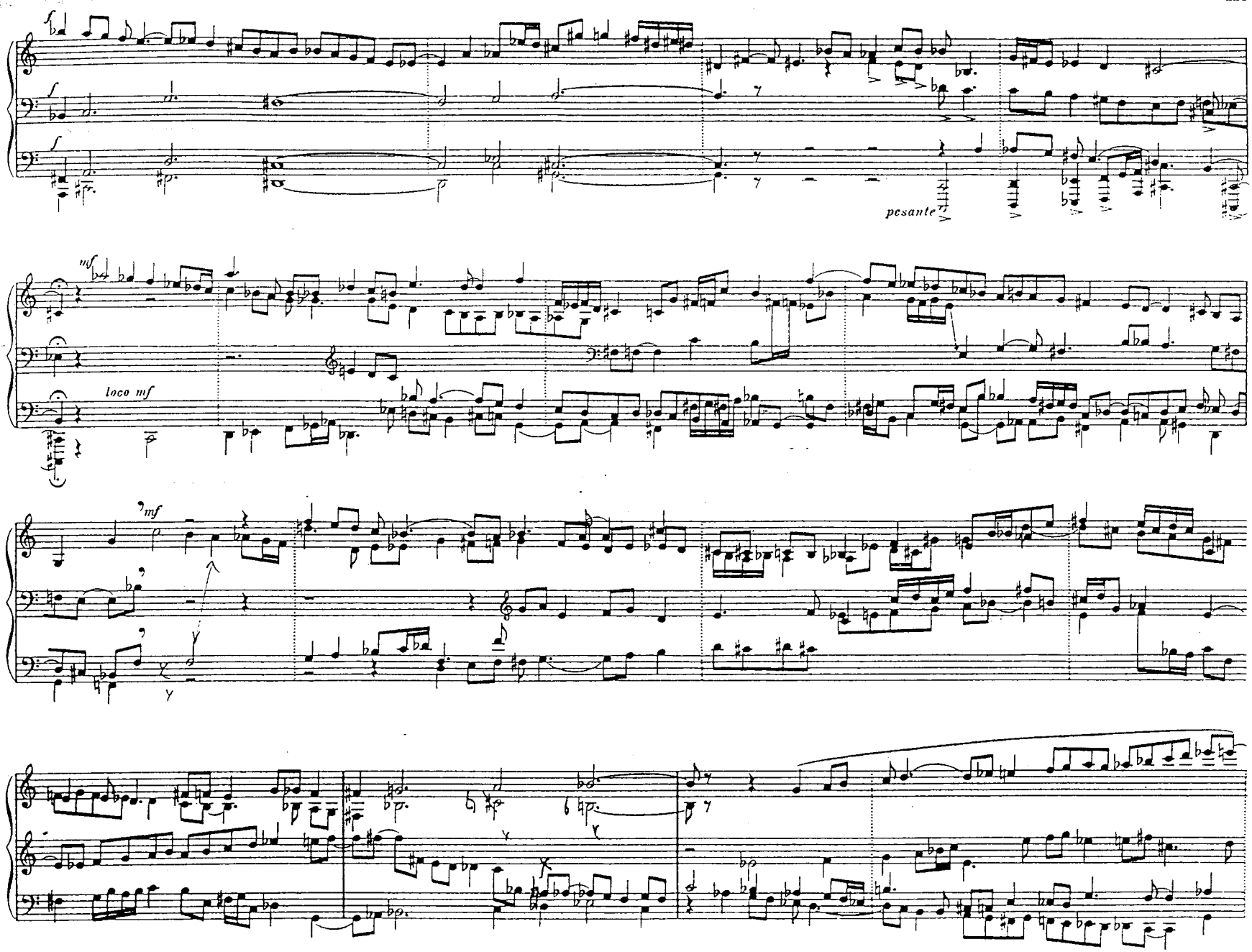


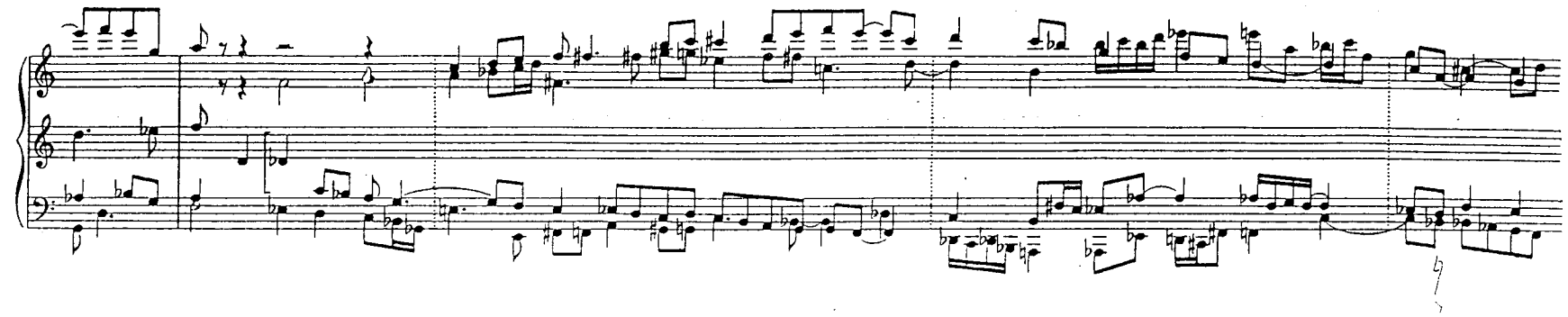

c.s.
c.s.
c.s.
c.s.
(Cancrizans:)
poco marcato
poco marcato
p
Crescendo
Crescendo
ff
loco mf
mf
ff
mf
(D♮)


ff
[Inversus]
mp
mp
mp
mp

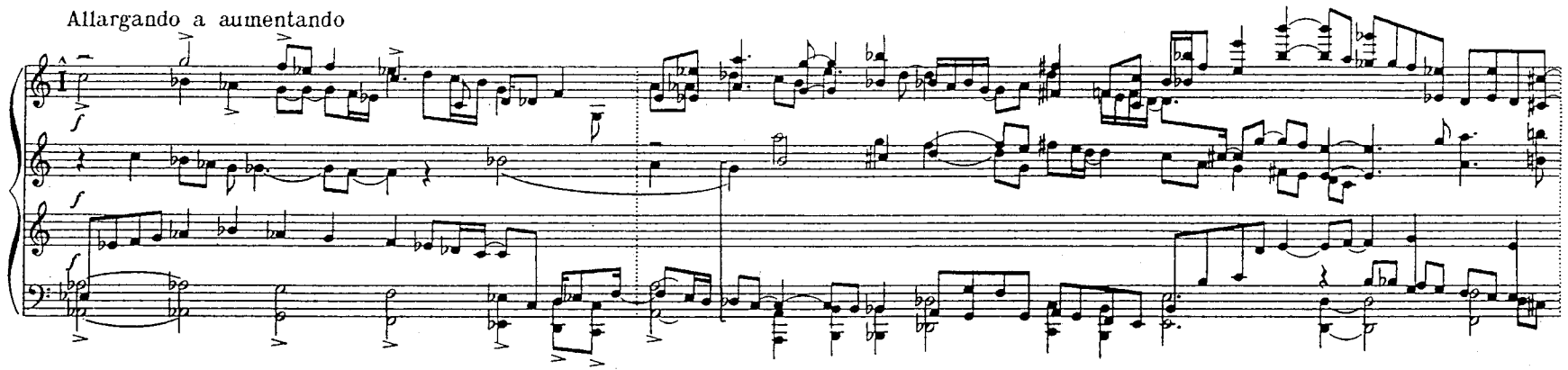

chiaro
marcato

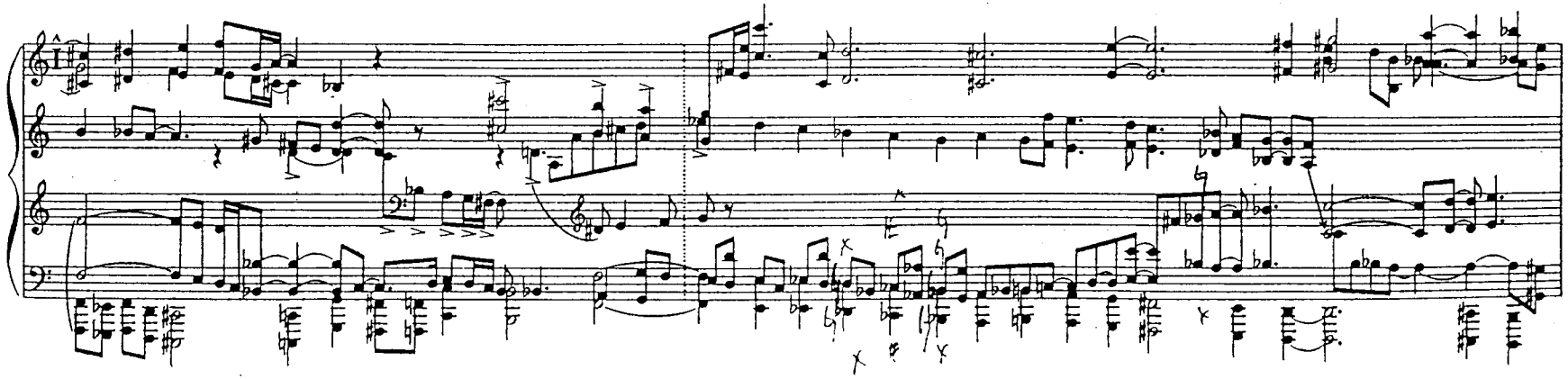

7 Cancrisans Inversus
sfz
mp
sfz
mp
sfz

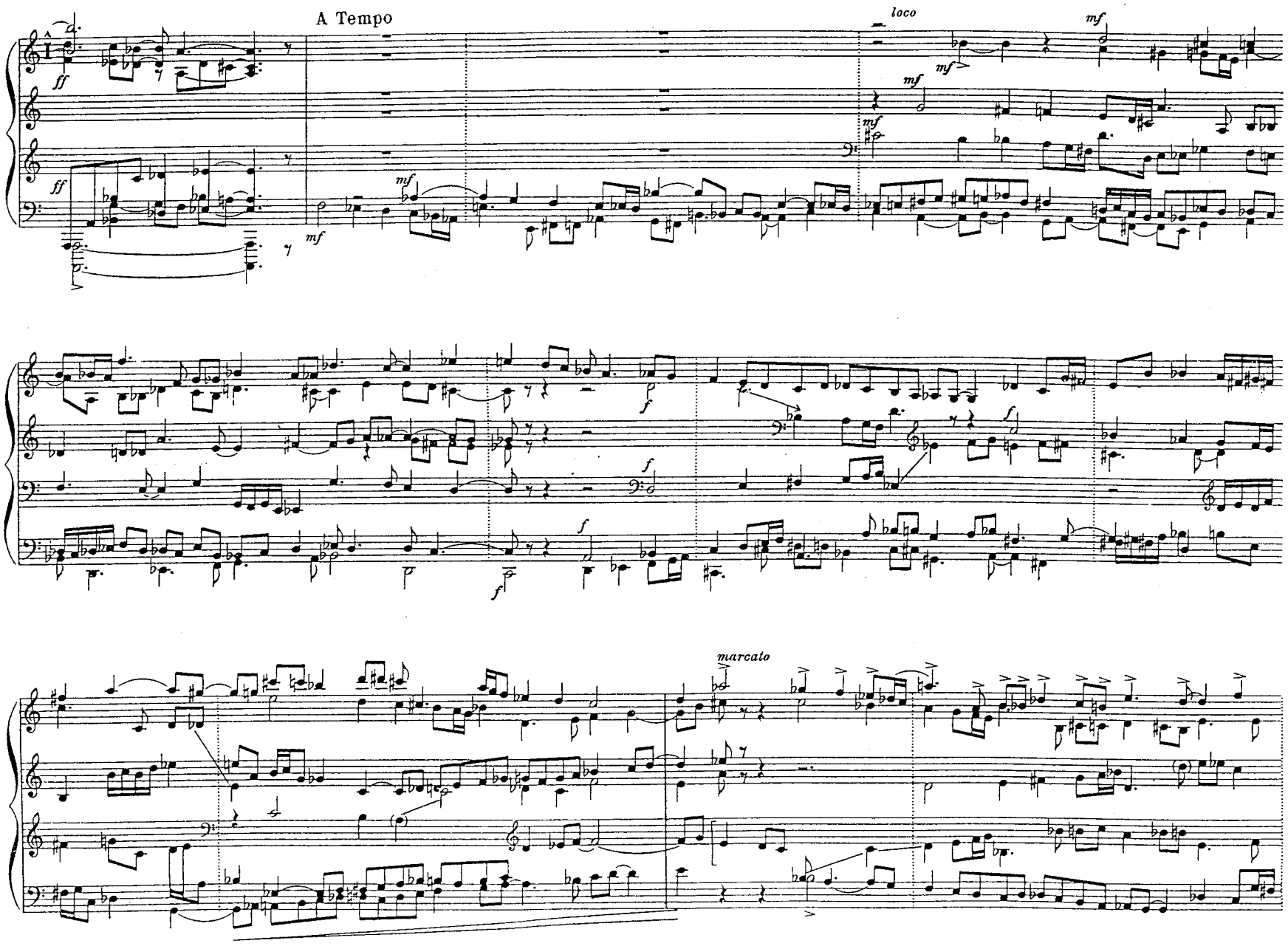

f
pesante
mf
loco mf
mf



Allargando a aumentando





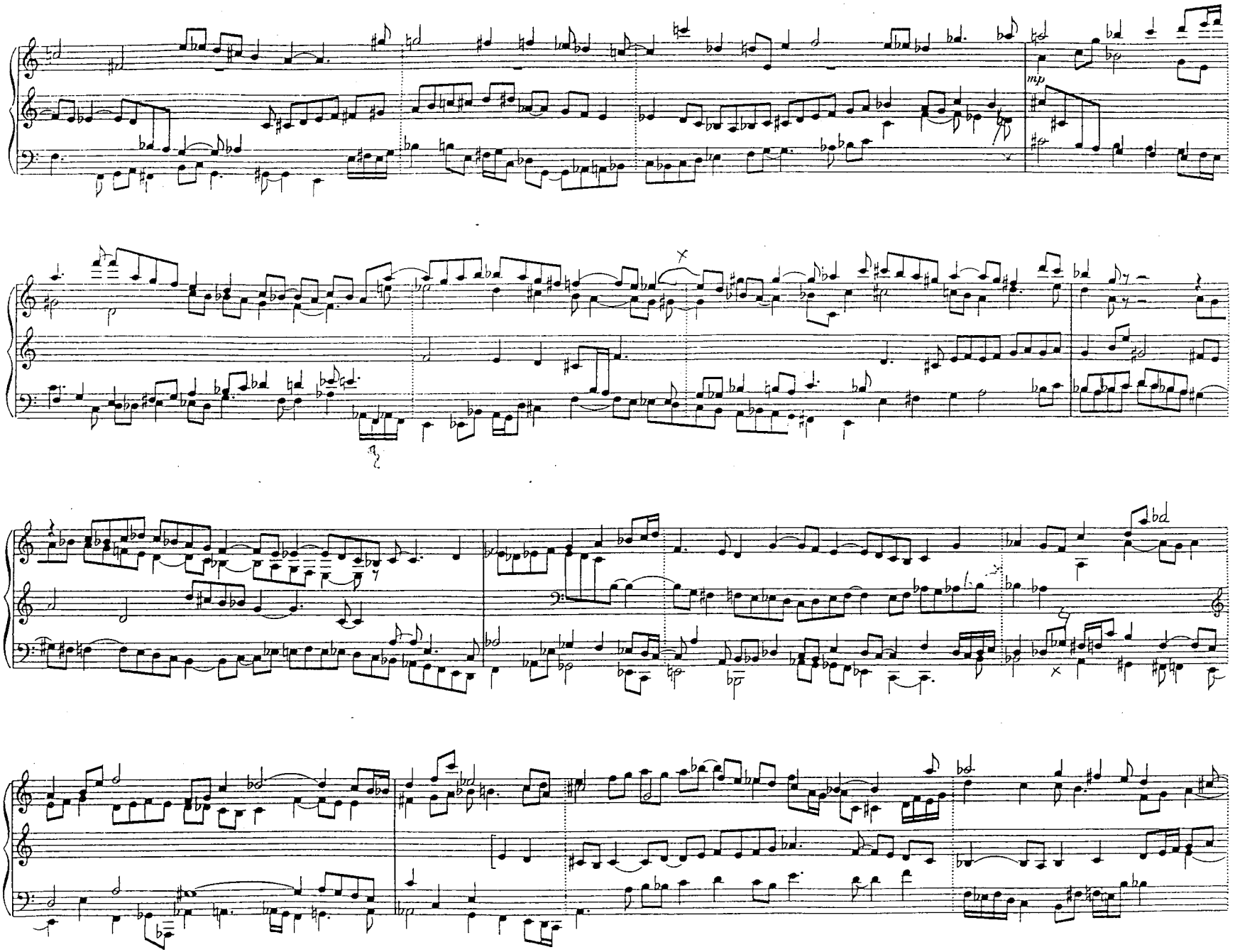

A Tempo
loco
marcato

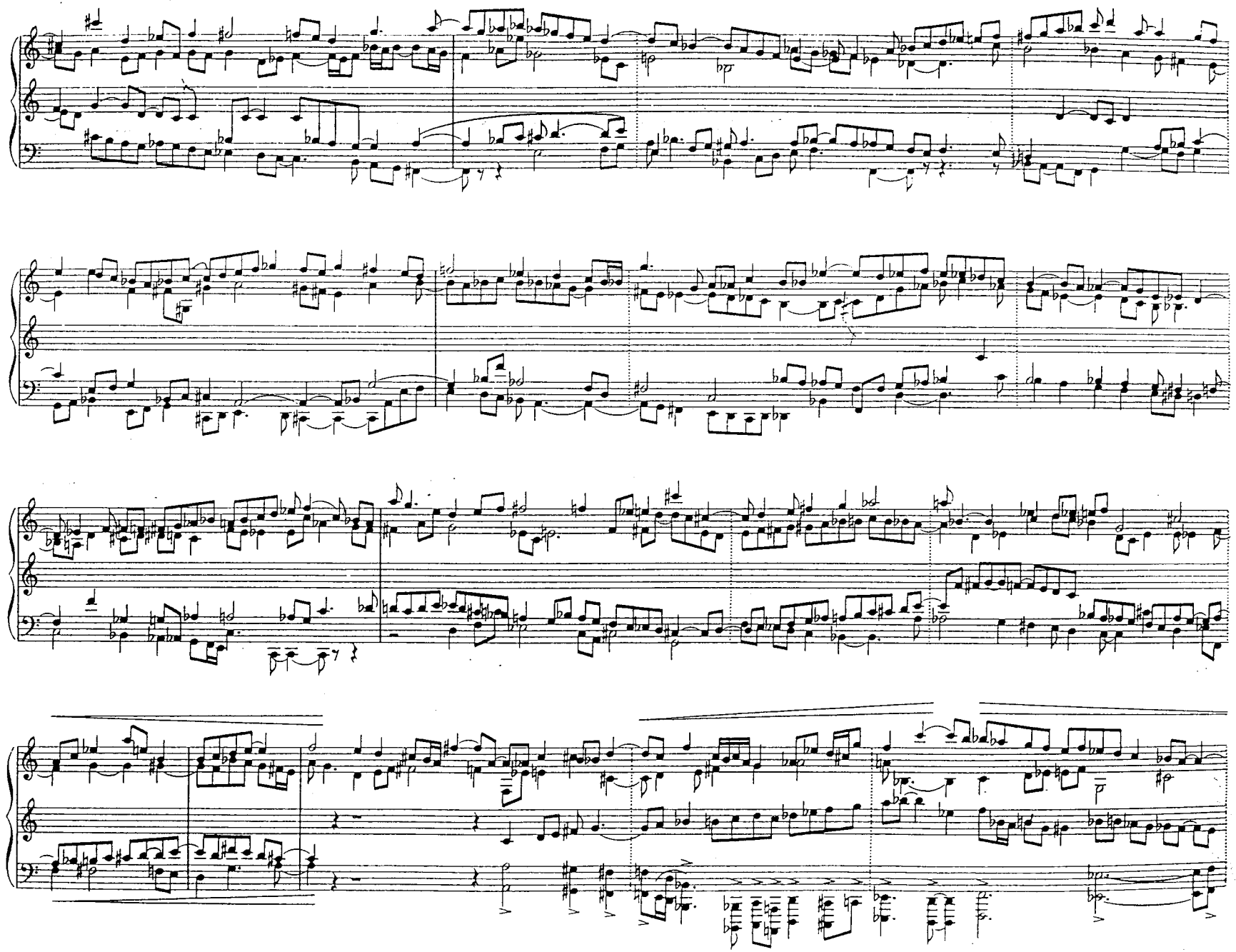
Ritenuto

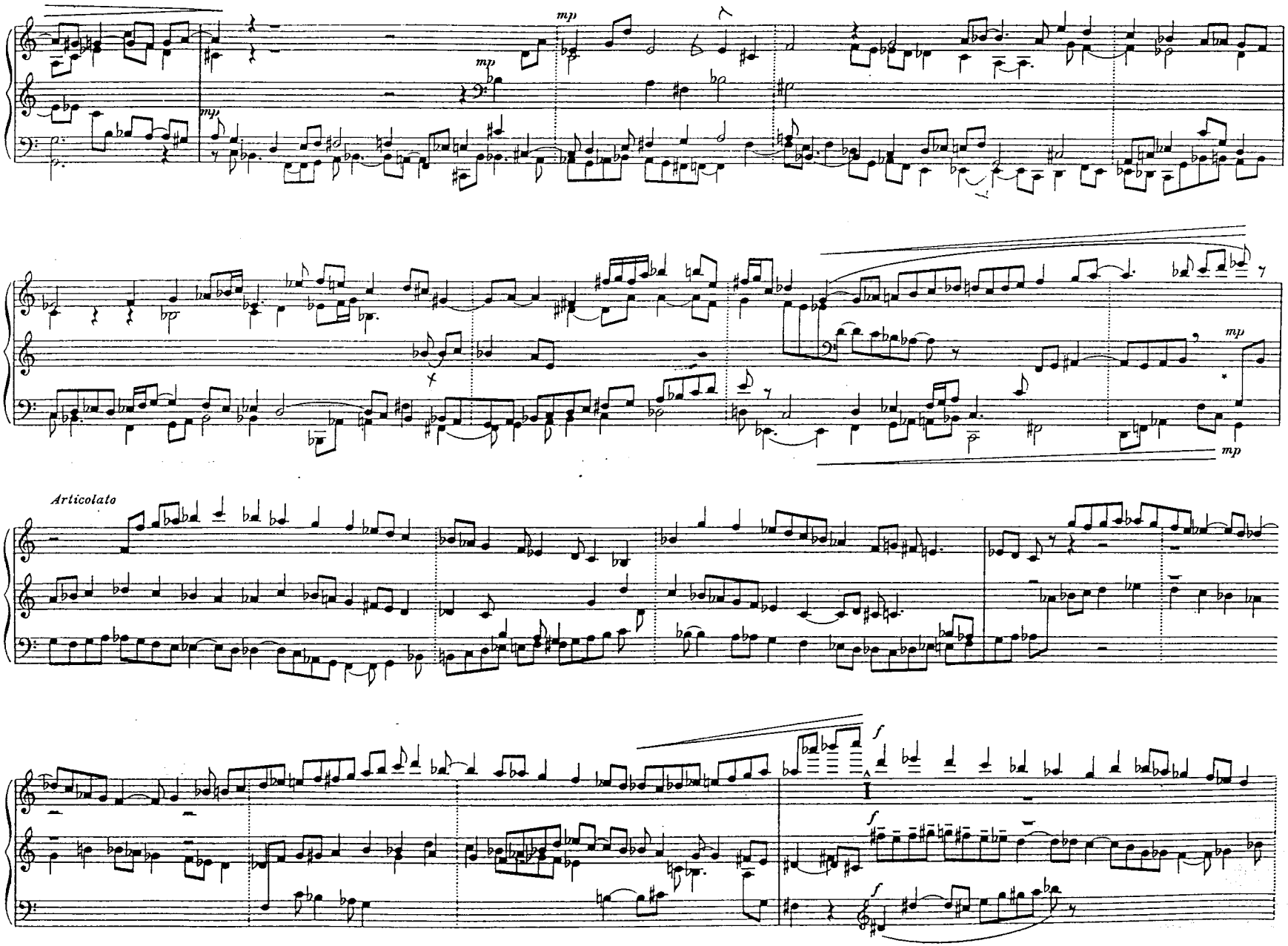
Andante moderato

[Dux alter]

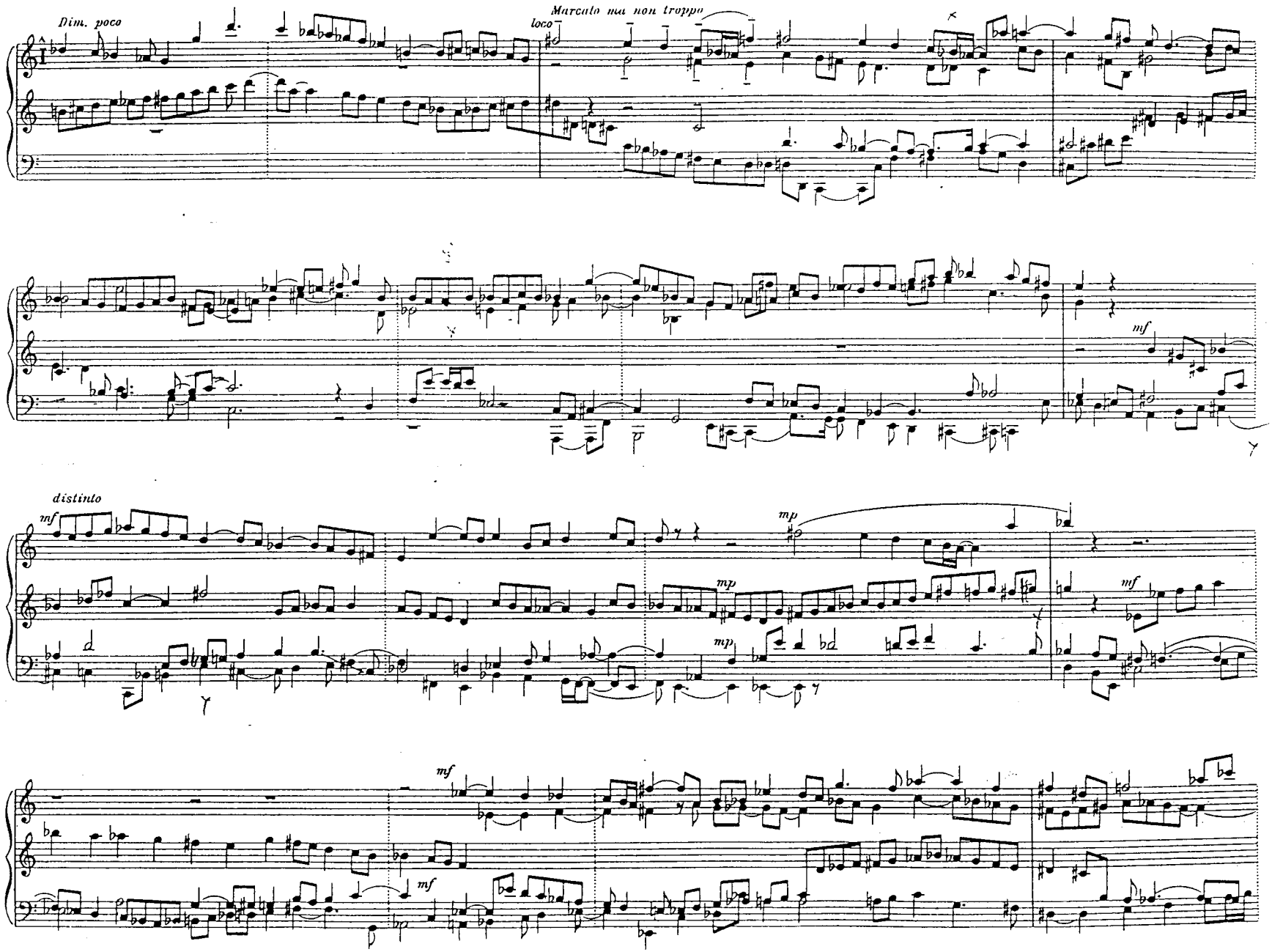
loco

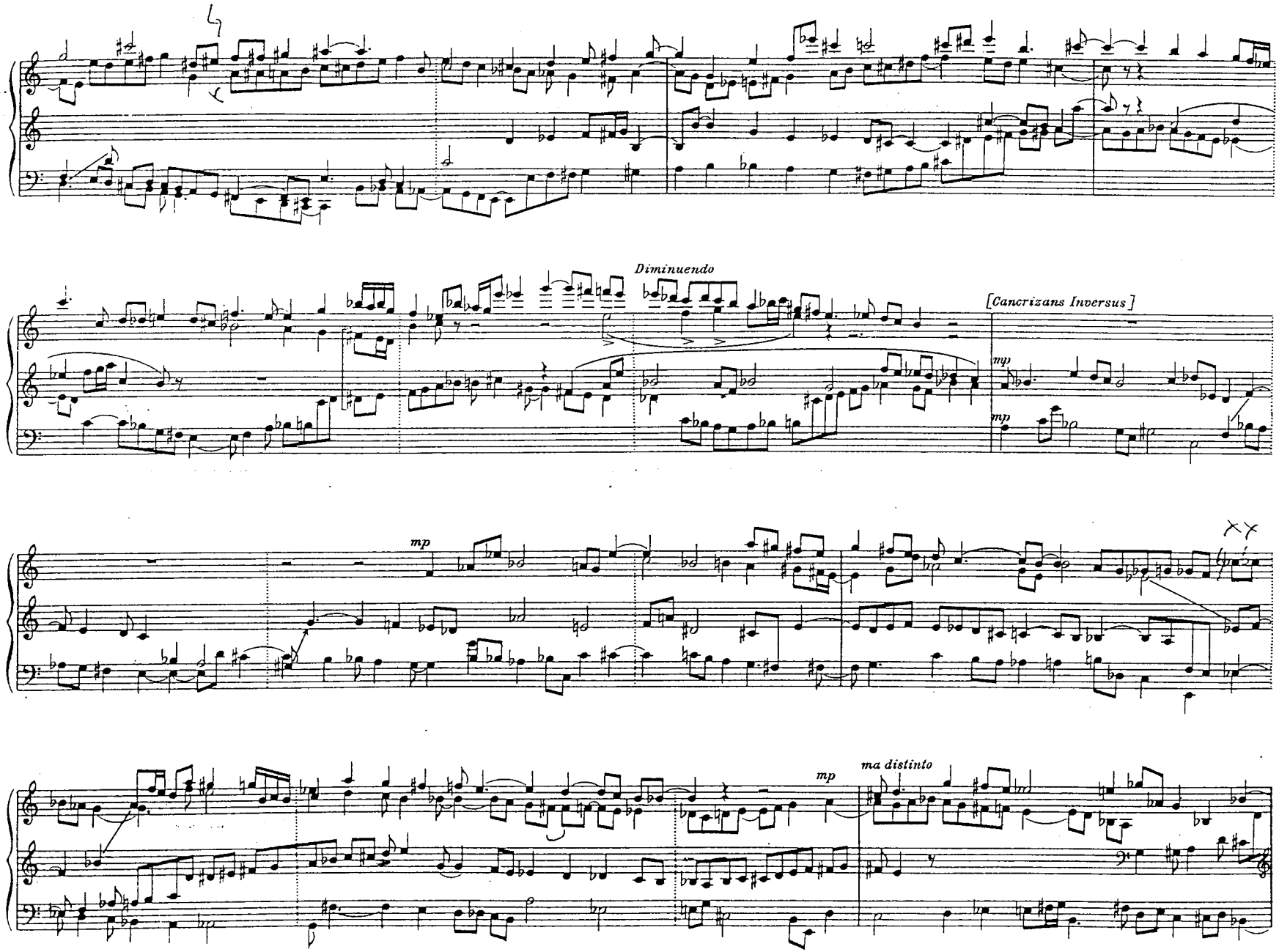

mp

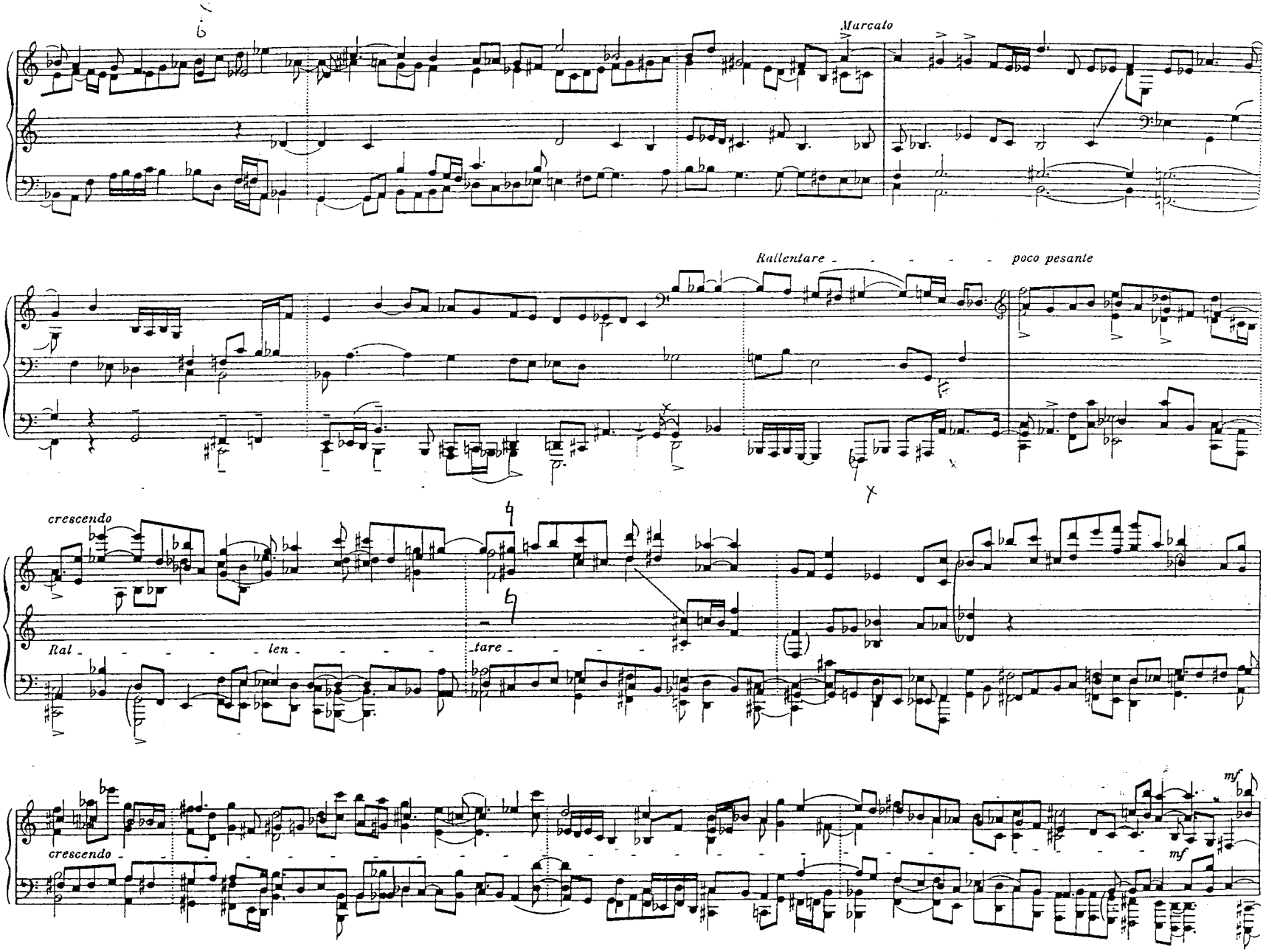


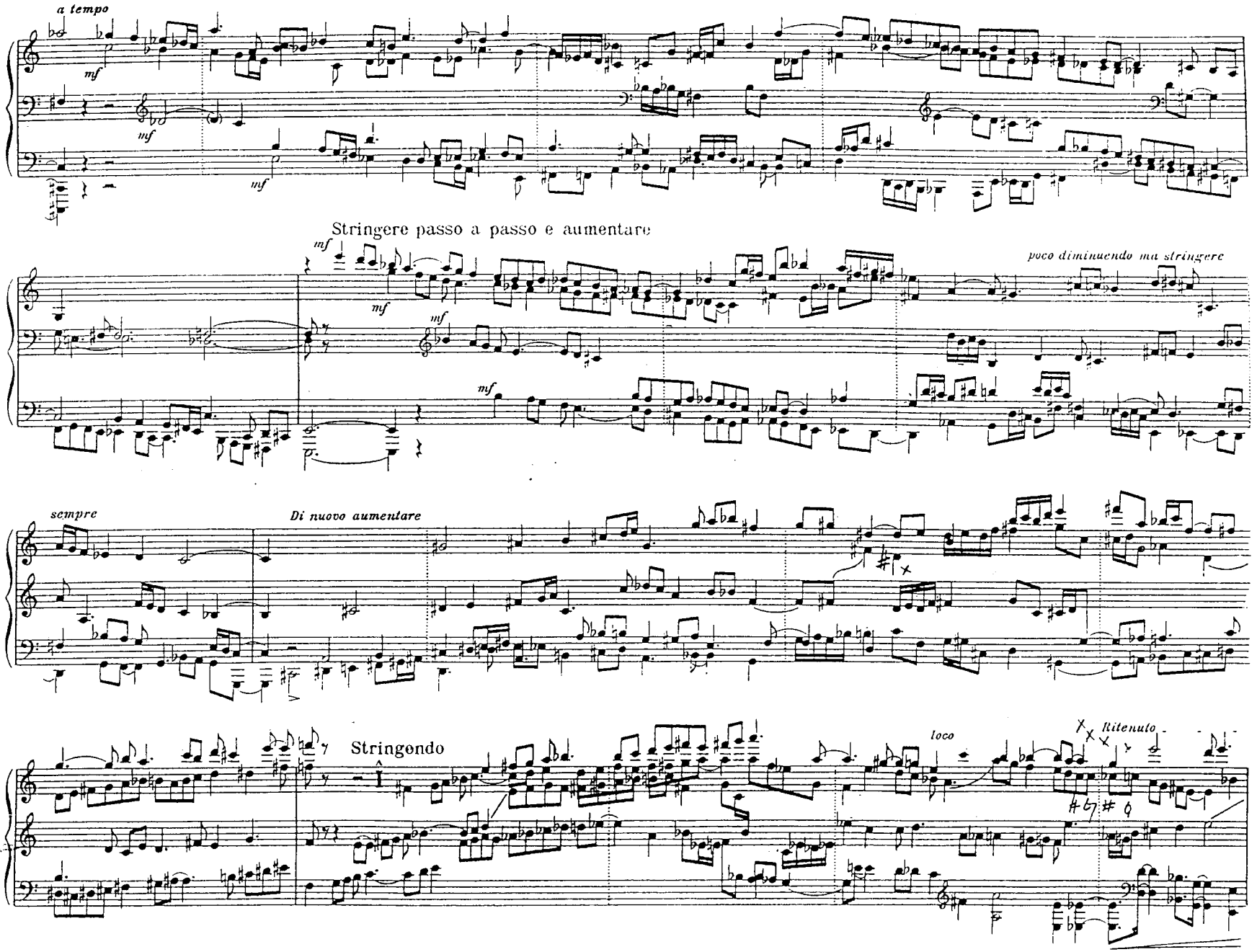


[* Episode on the two countersubjects.]

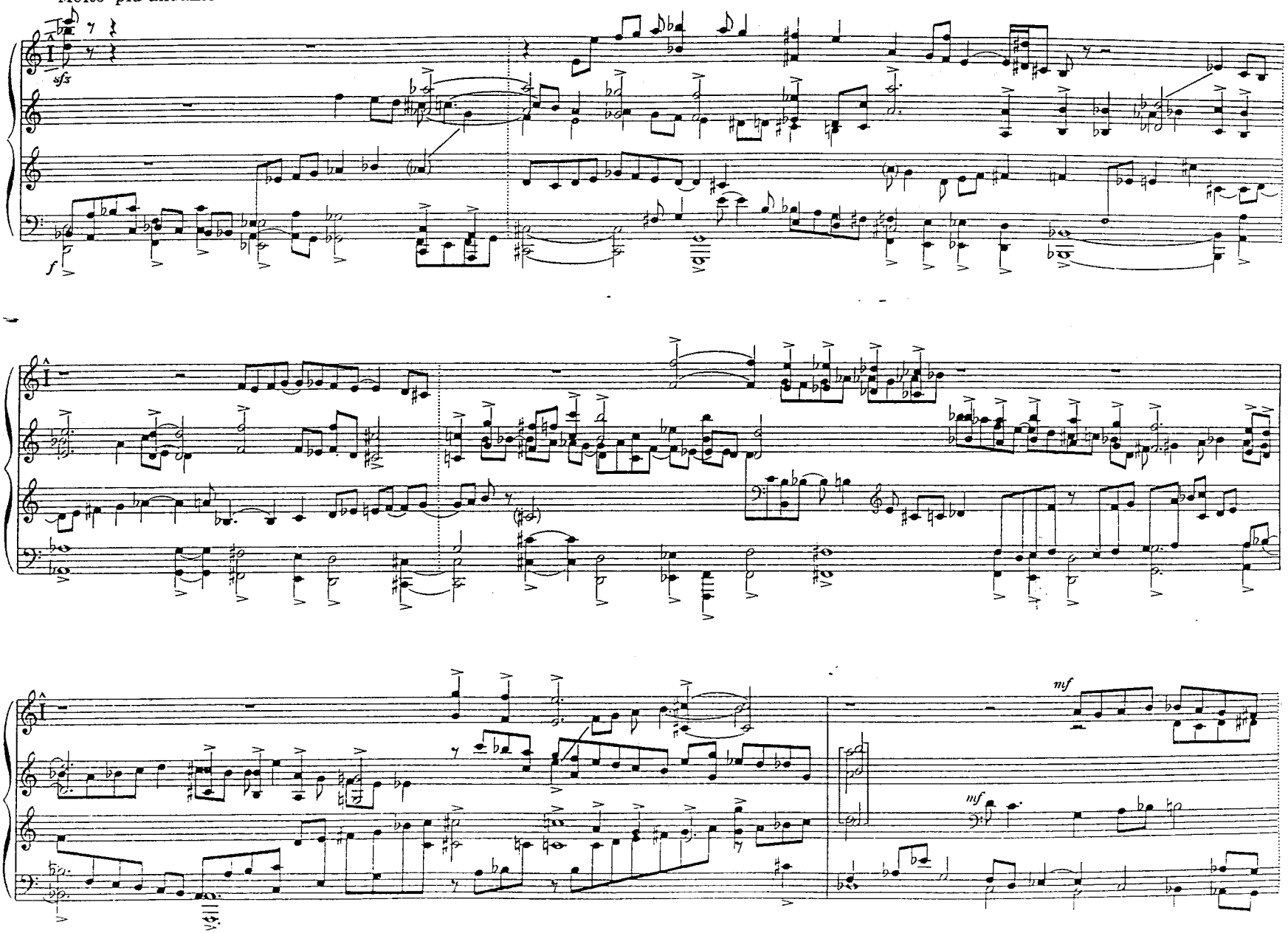

Dim. poco
Marcato ma non troppo
loco
mf
distinto
mf
mp
mp
mp
mf
mf
mf

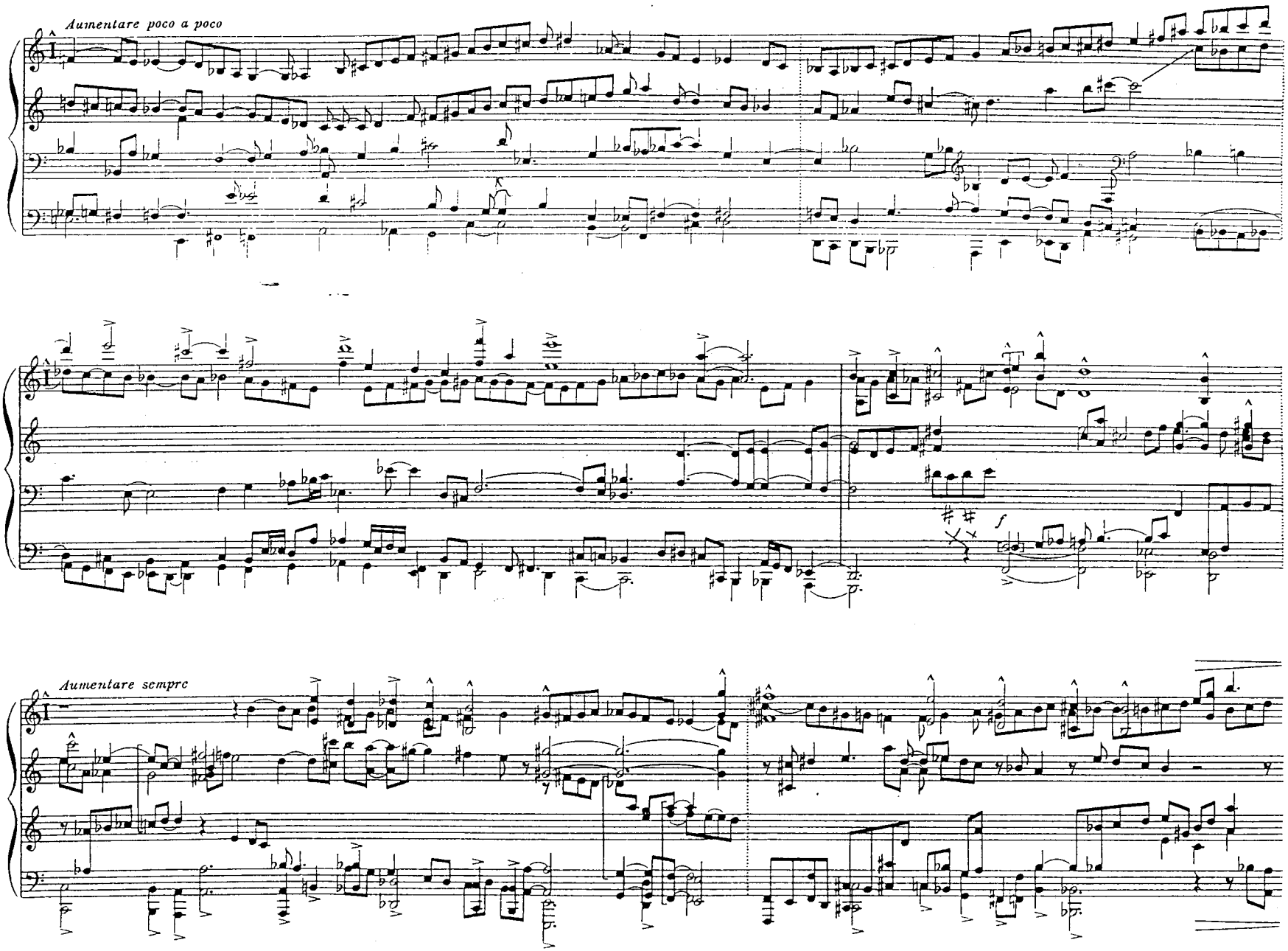

Diminuendo
[Cancrizans Inversus]
mp
mp
mp
mp
ma distinto


Marcato
Rallentare
poco pesante
crescendo
Ral - - - - len - - - -
- tare - - -
mf
crescendo -
mf

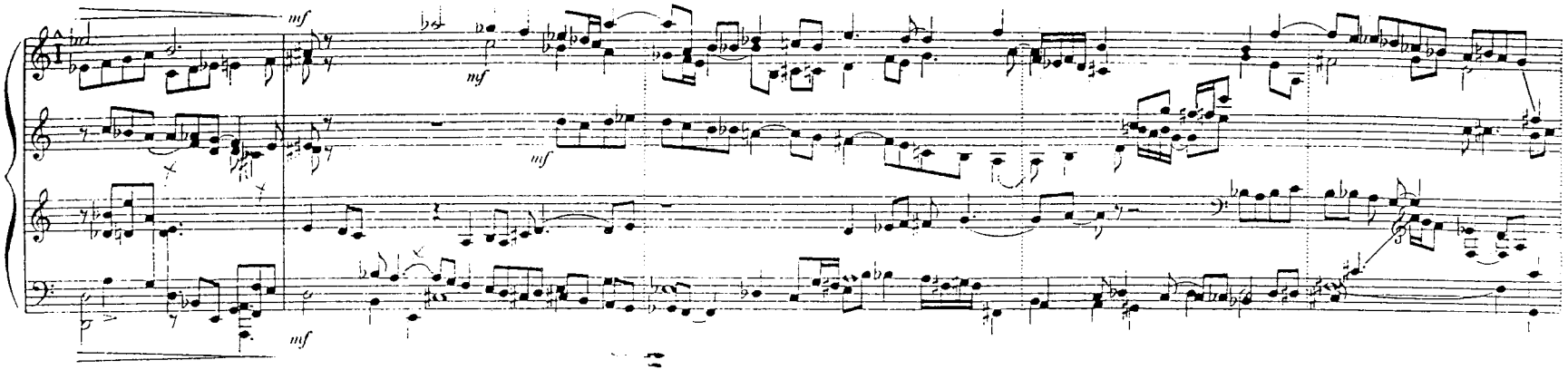

a tempo
mf
mf
mf
Stringere passo a passo e aumentare
mf
mf
mf
mf
poco diminuendo ma stringere
sempre
Di nuovo aumentare
Stringendo
loco
Ritenuto

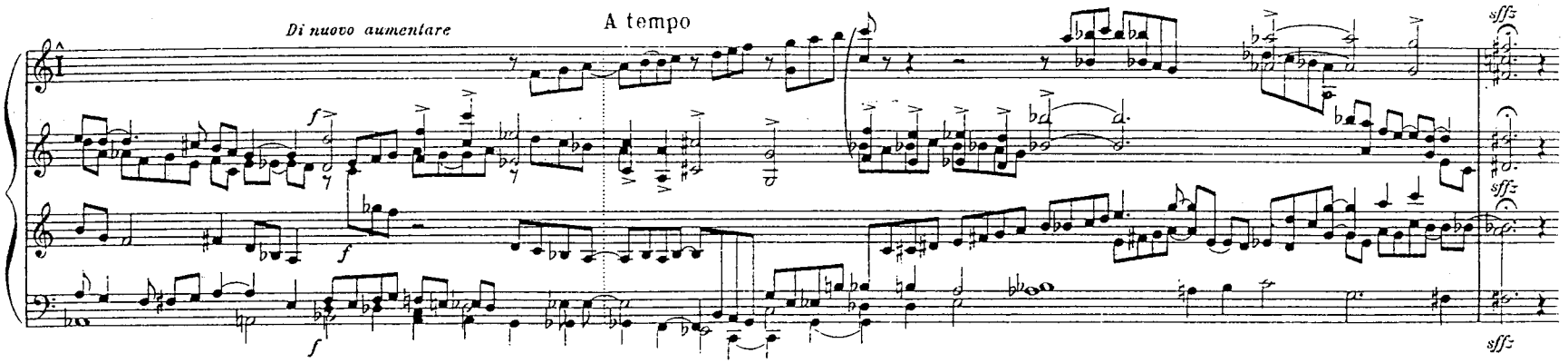
Molto più andante



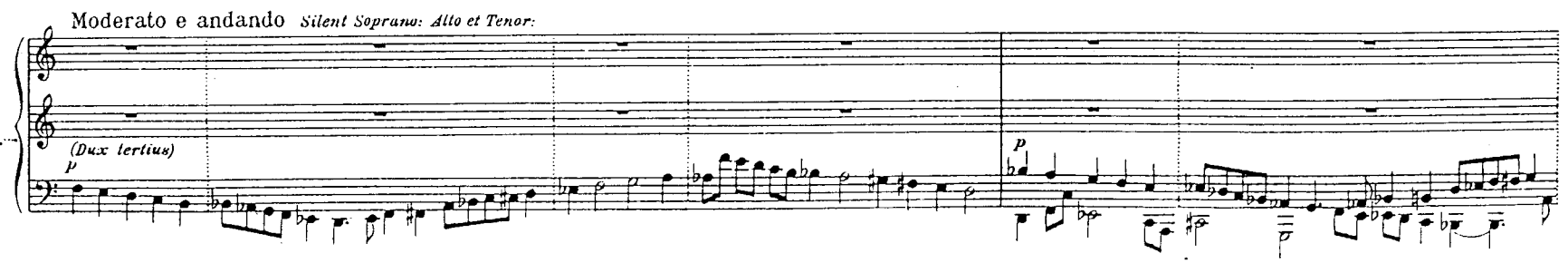

Aumentare poco a poco
Aumentare sempre

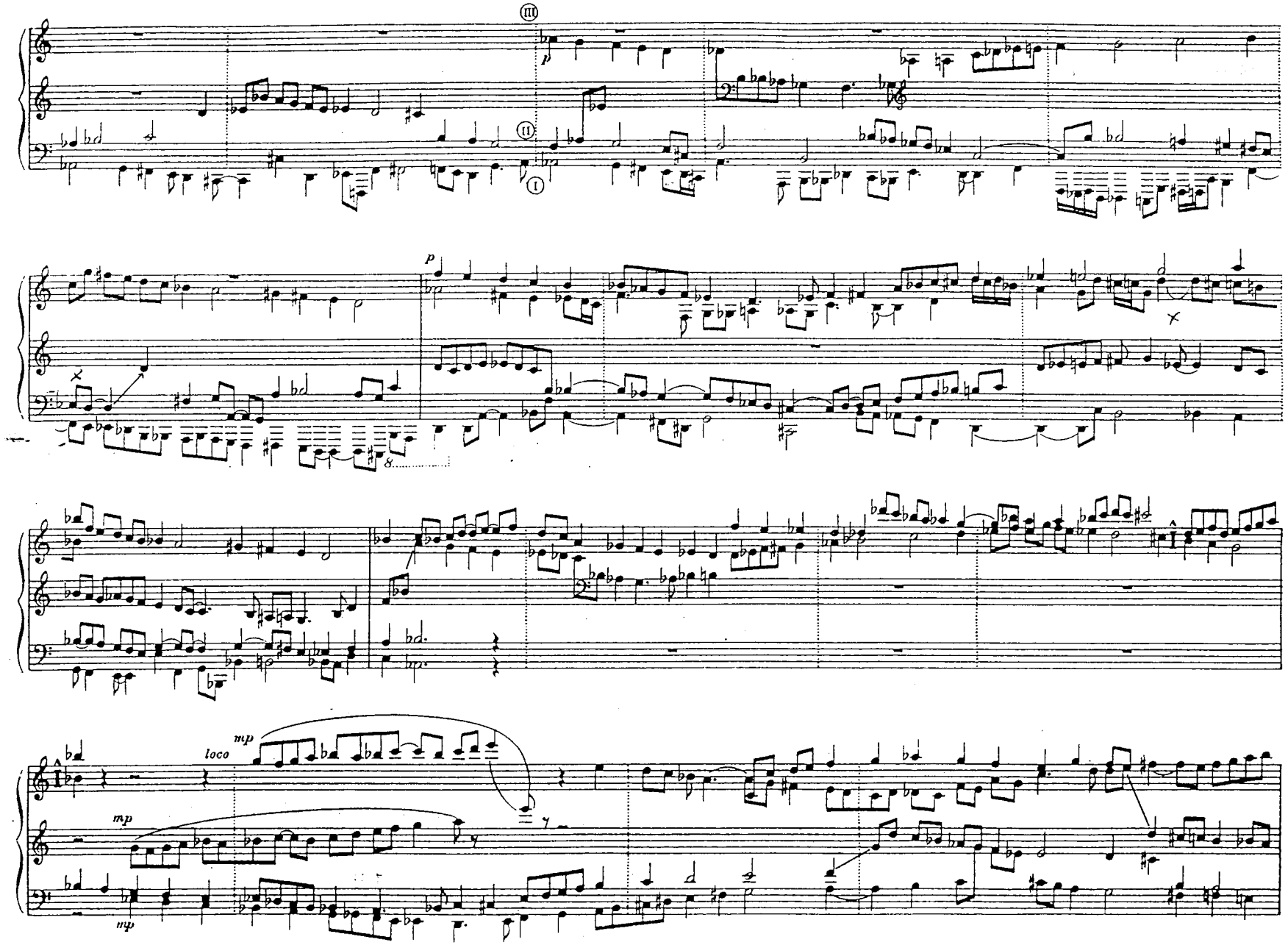
Affrettare alquanto

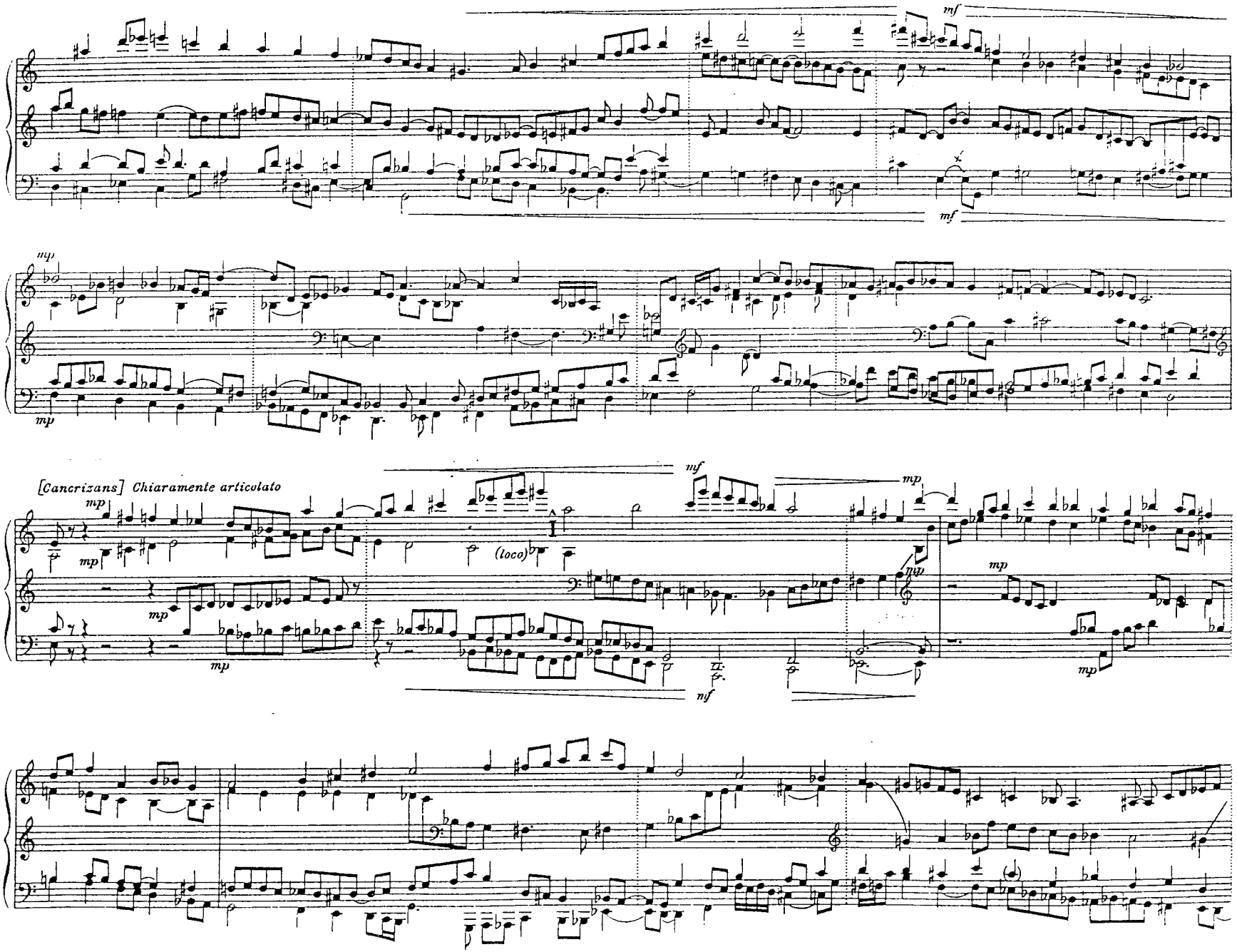


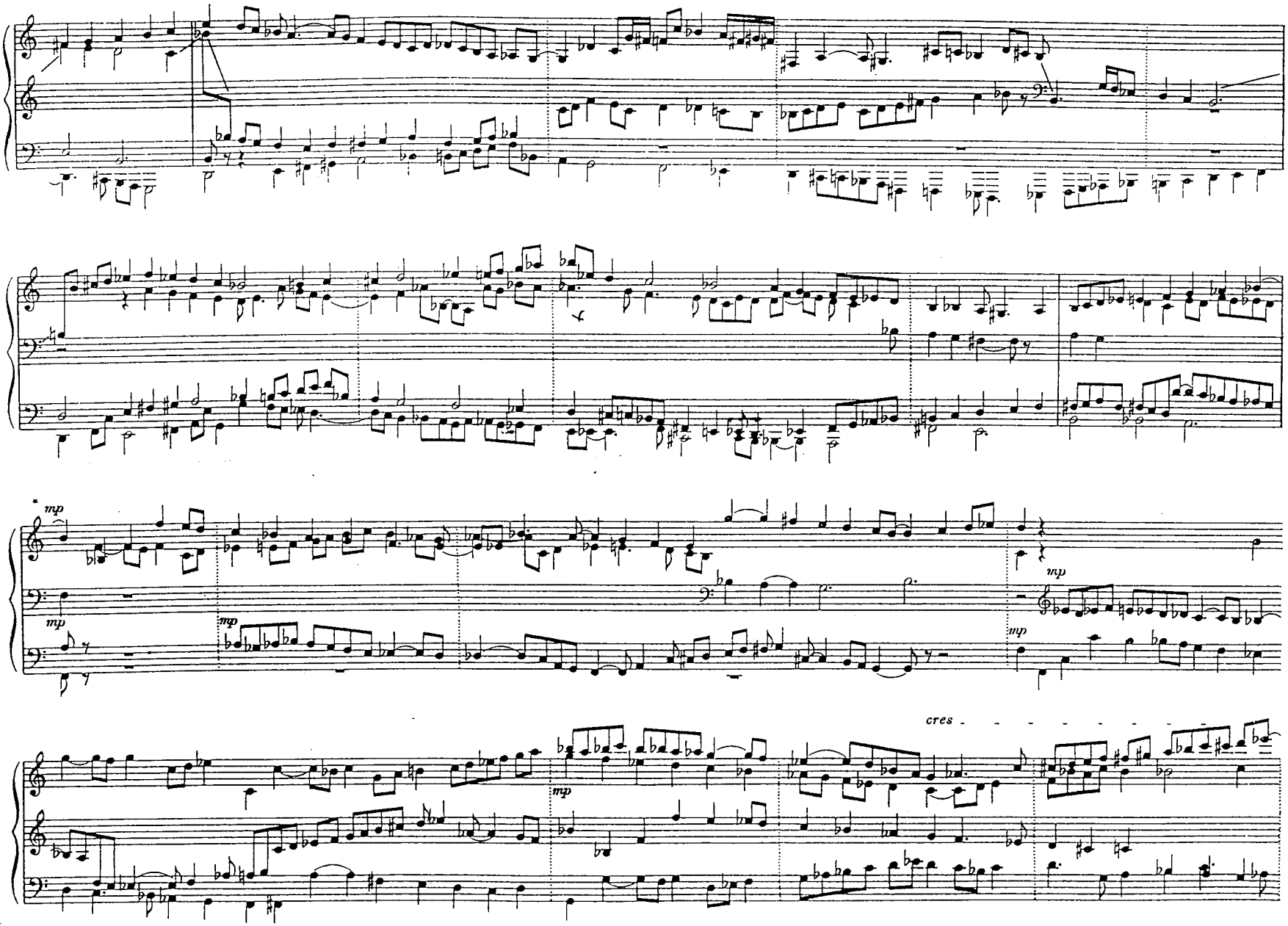


Moderato e andando *Silent Soprano: Alto et Tenor:*

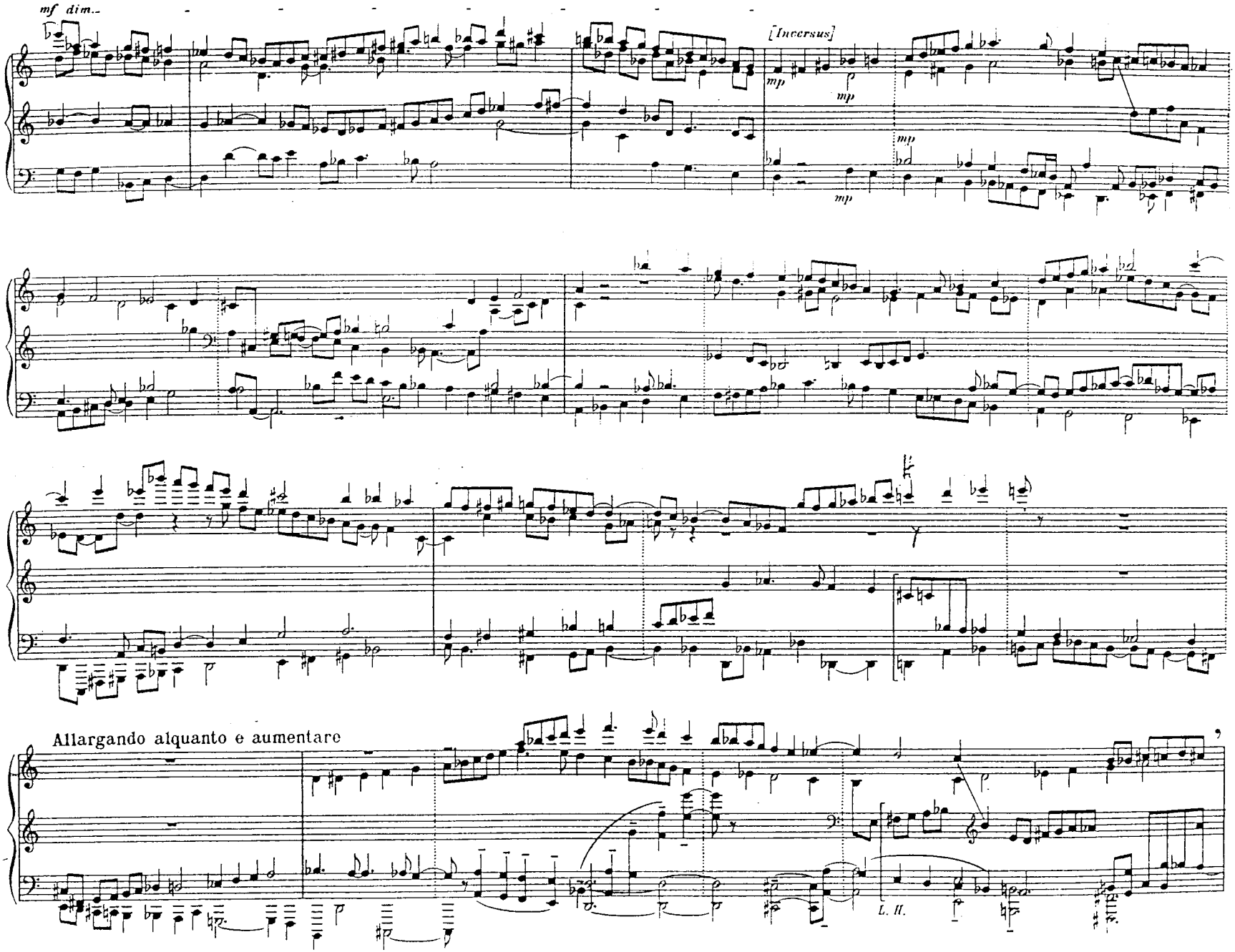


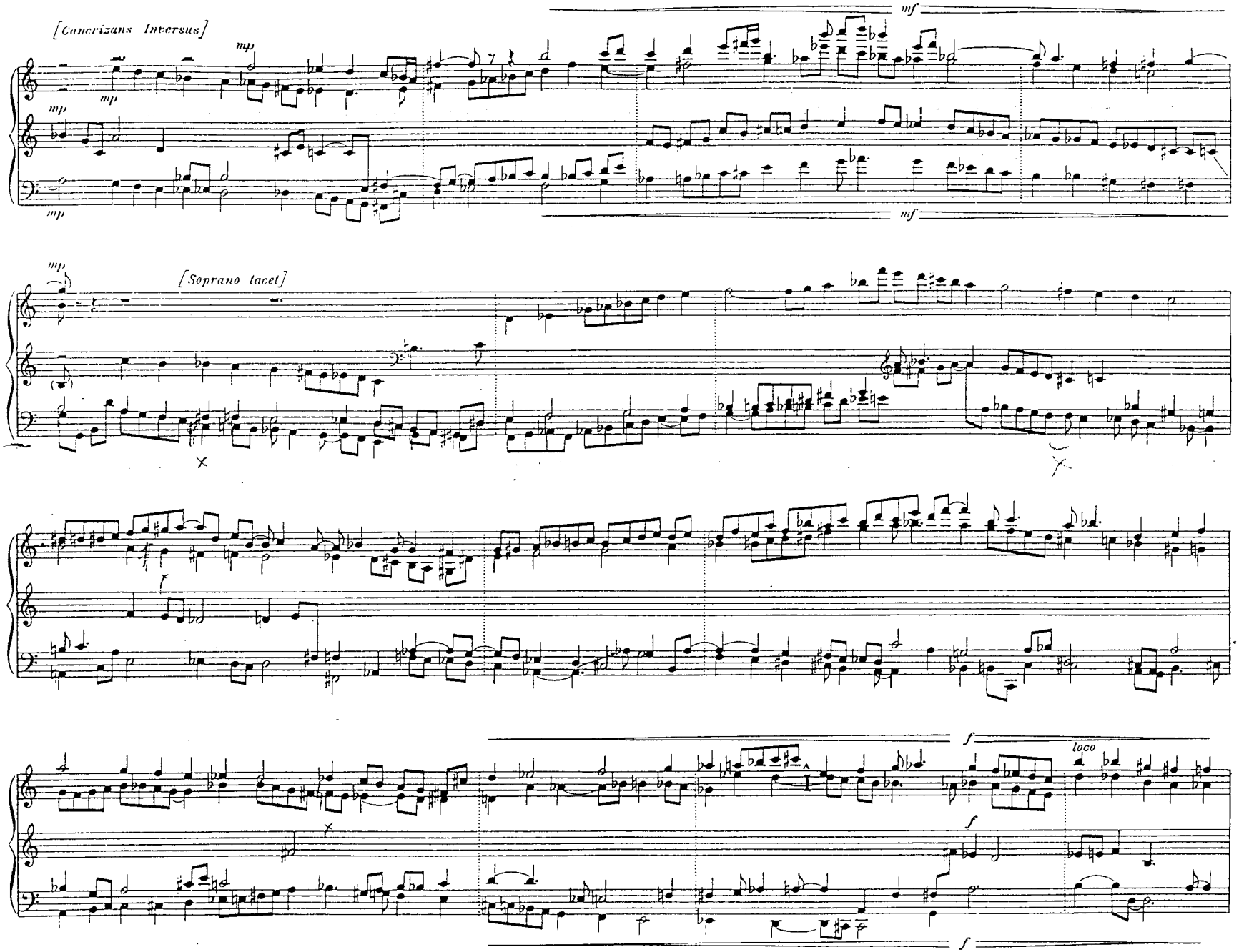

III
II
I
p
loco
mp
mp
mp

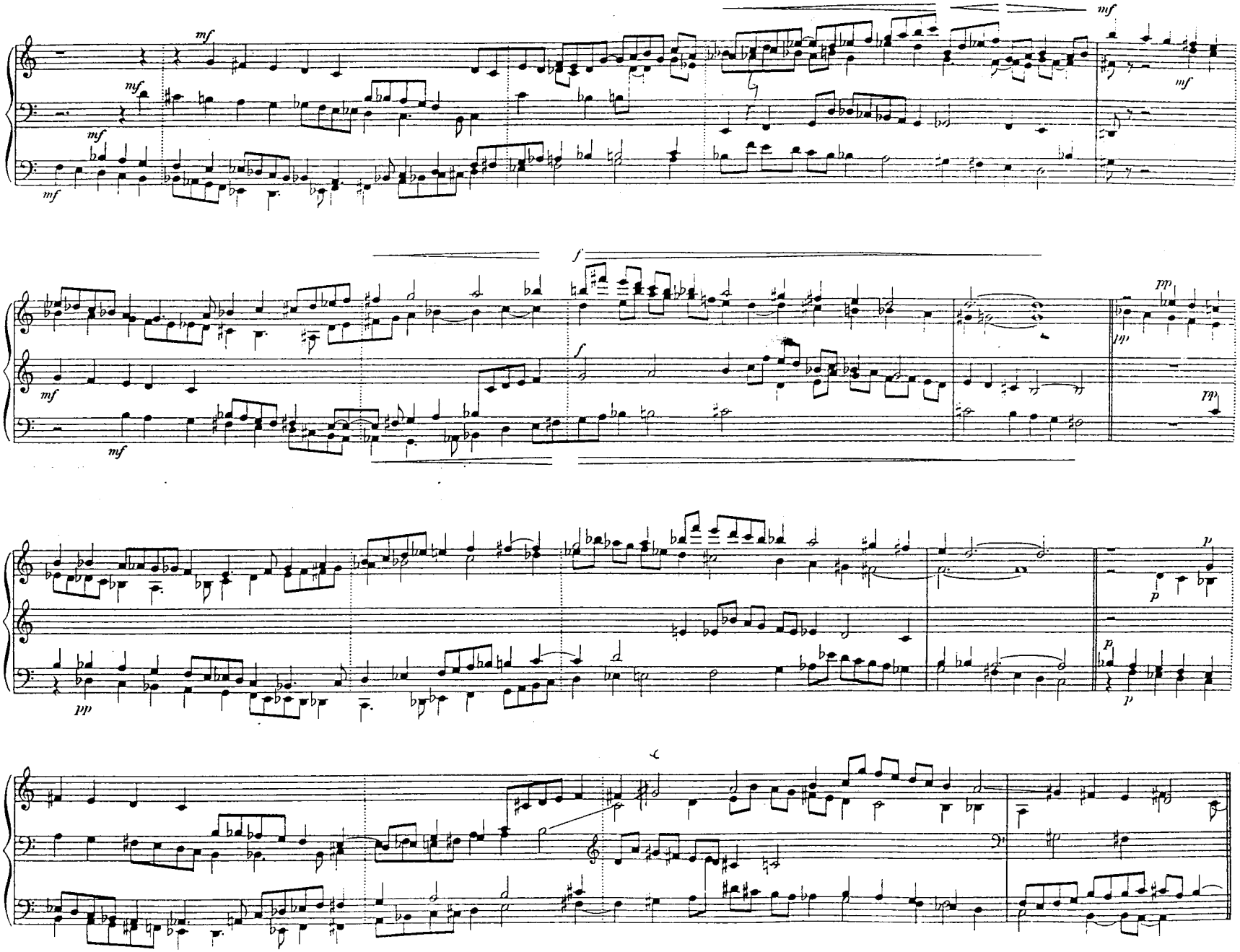

mf
mf
mp
mp
[Cancrizans] Chiaramente articolato
mf
mp
mp
mp
mp
mp
mp
mp
(loco)
mf

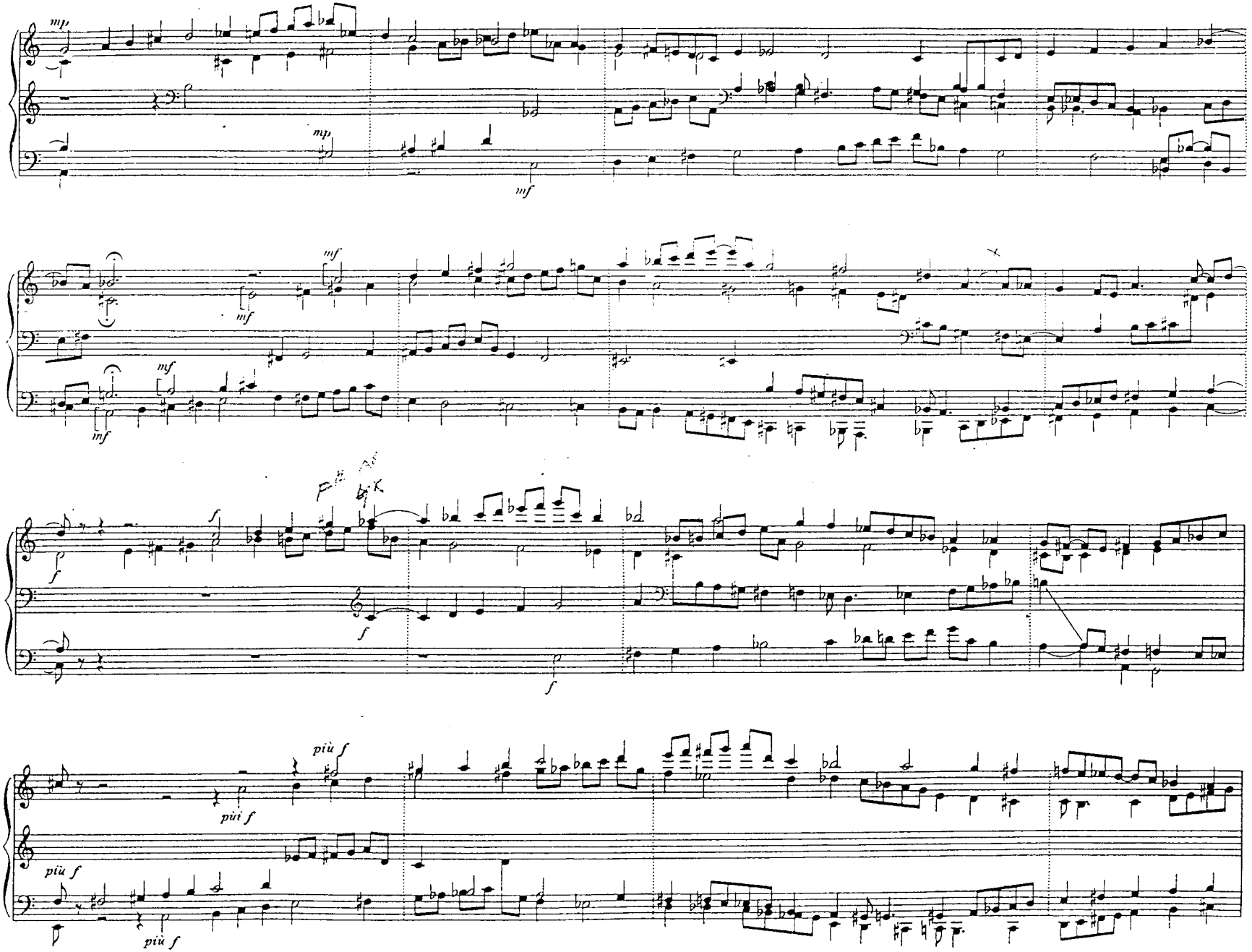


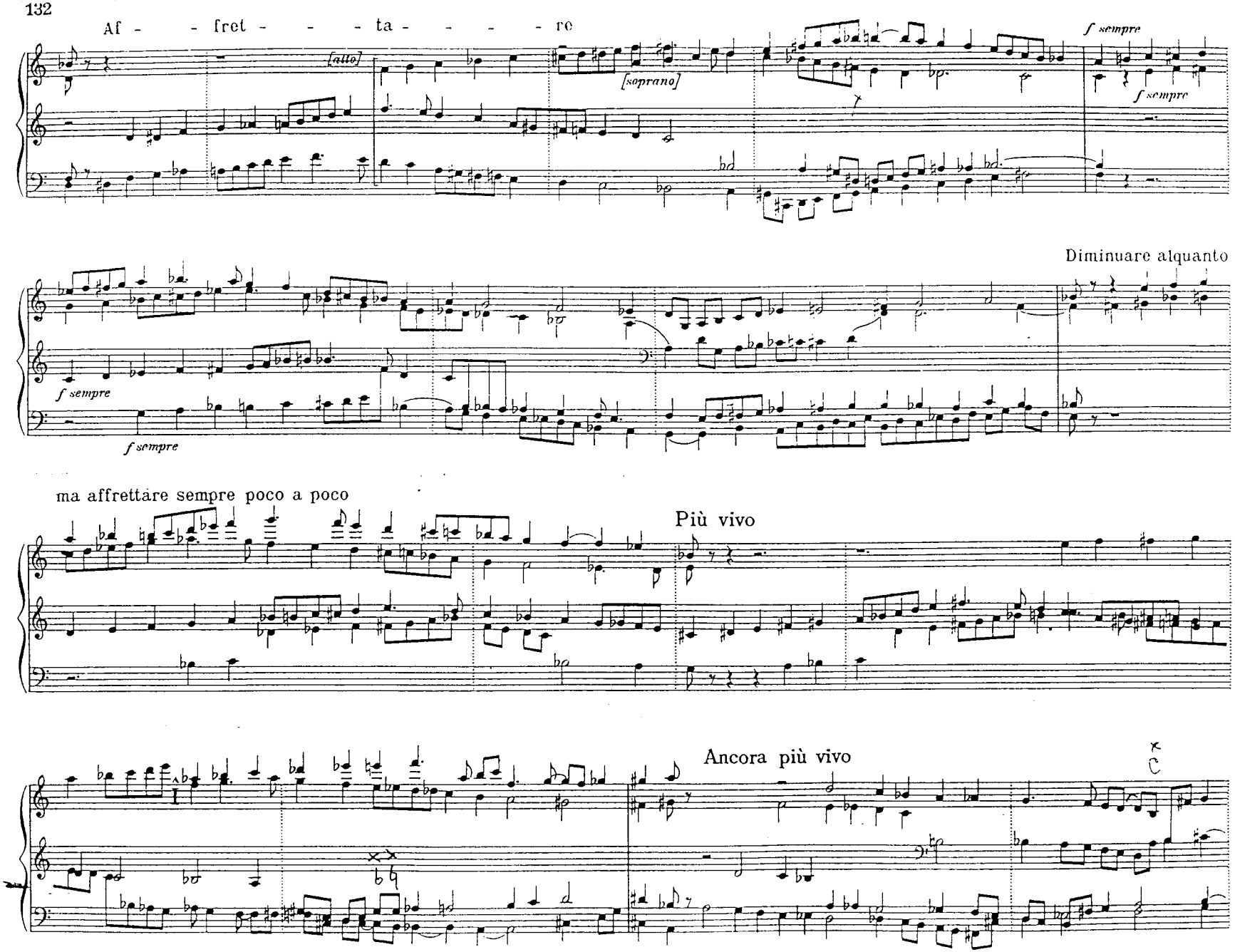
* Episode introducing Countersubjects from 1st at 2nd Fugues


mf dim.
[Inversus]
mp
mp
mp
mp
Allargando alquanto e aumentare
L. H.

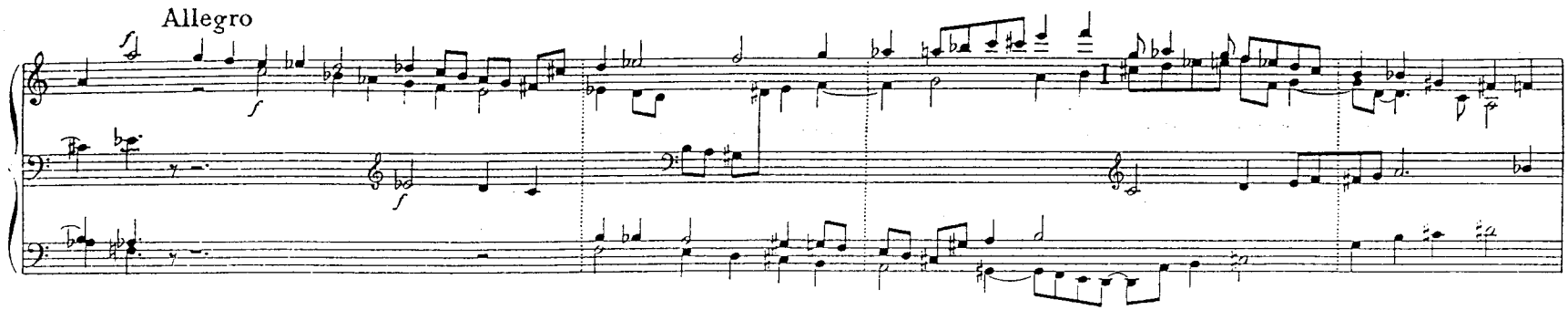

[Cancrizans Inversus]
mp
mf
[Soprano tacet]
loco



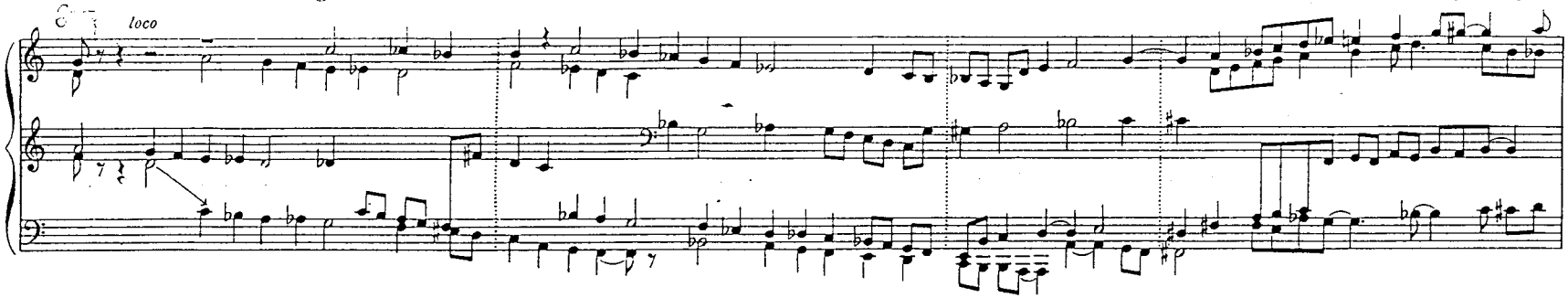

mp
mf
più f


Af - - fret - - - ta - - - - re
[alto]
[soprano]
f sempre
f sempre
Diminuare alquanto
f sempre
f sempre
ma affrettare sempre poco a poco
Più vivo
Ancora più vivo

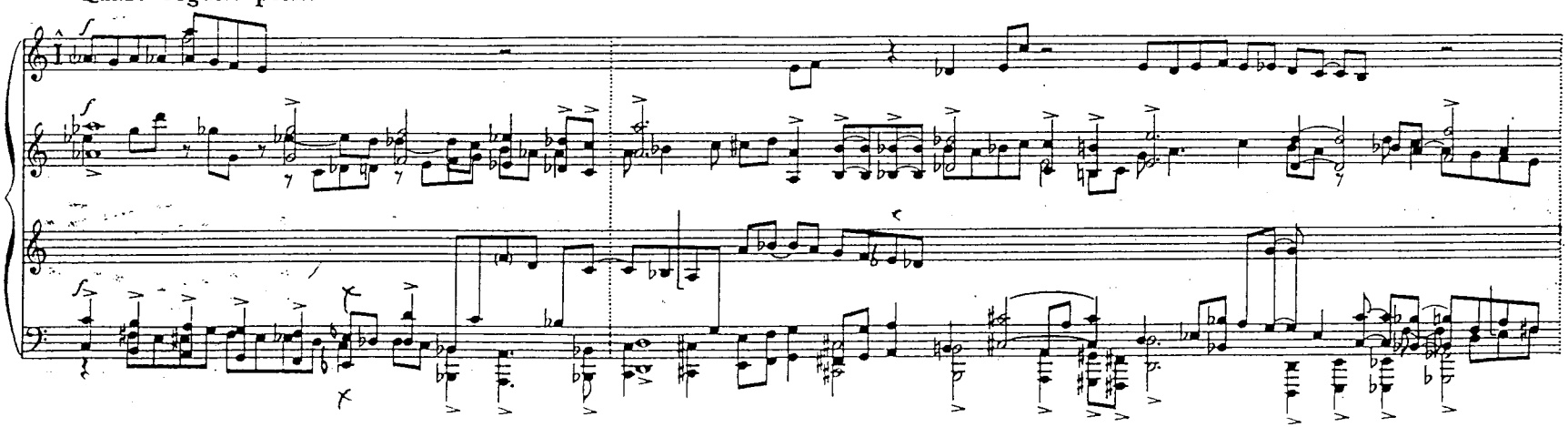
Allegro

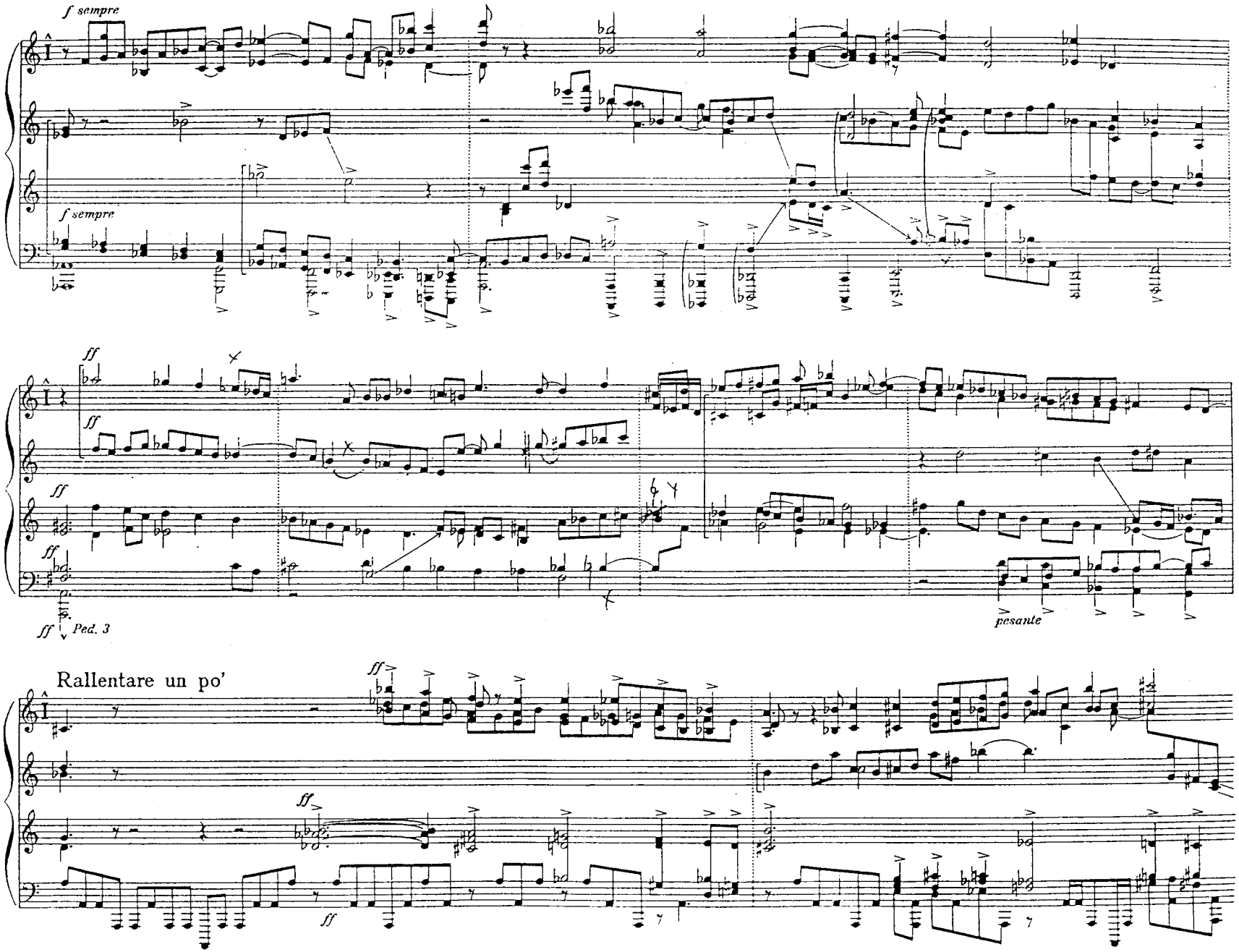


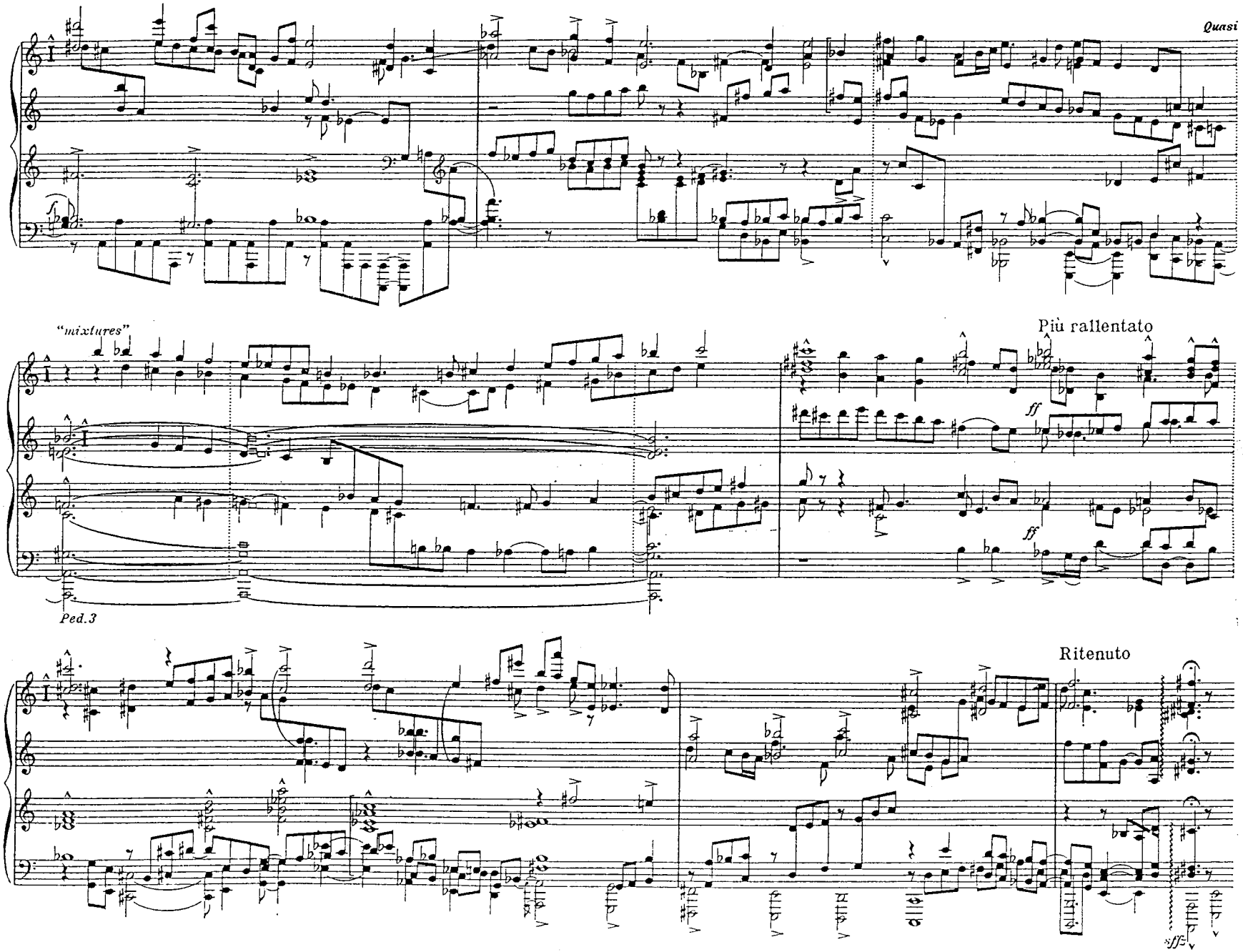
Al - - lar - - gan - - - do - - - al - - - - tempo - - - - - - - - - - principale

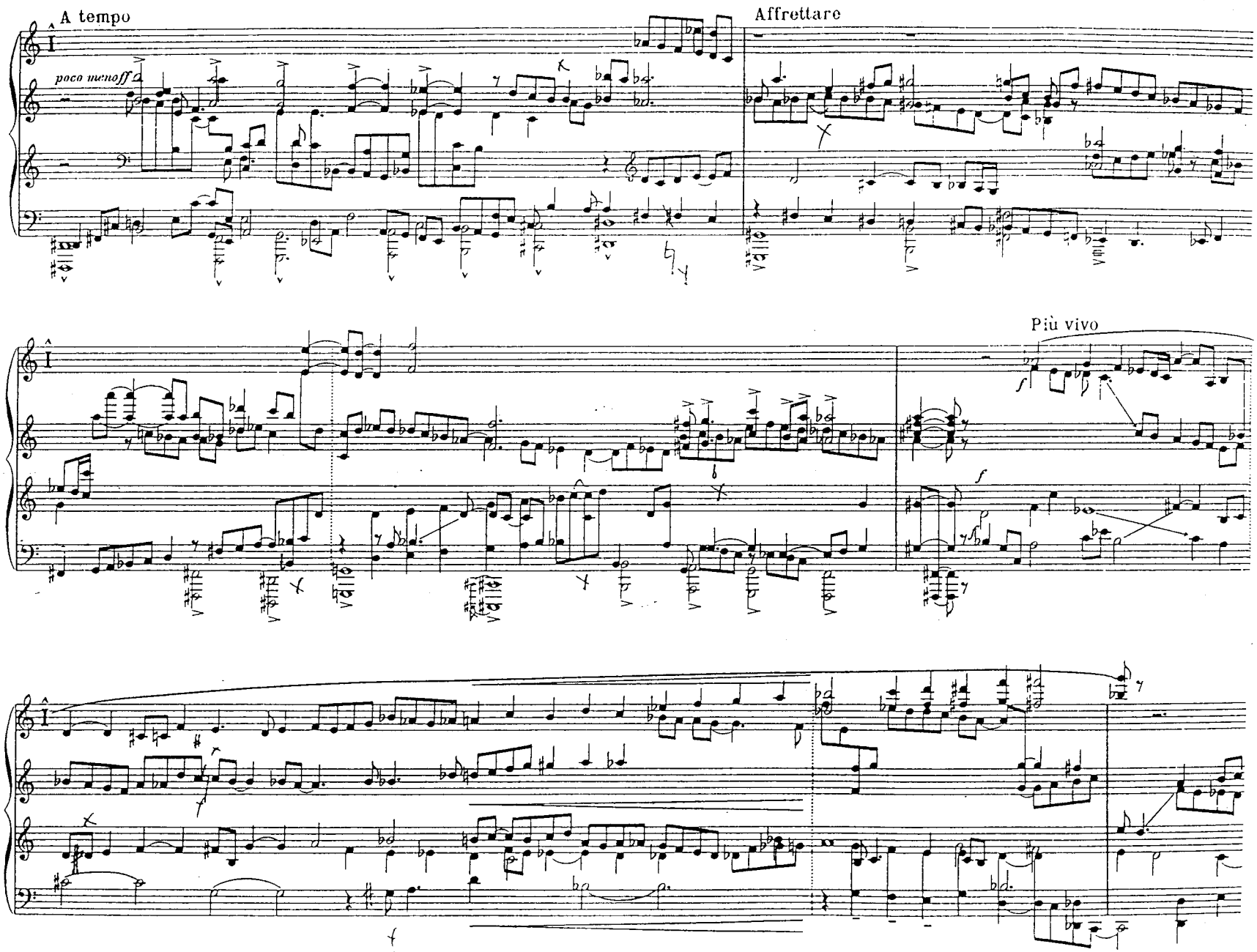


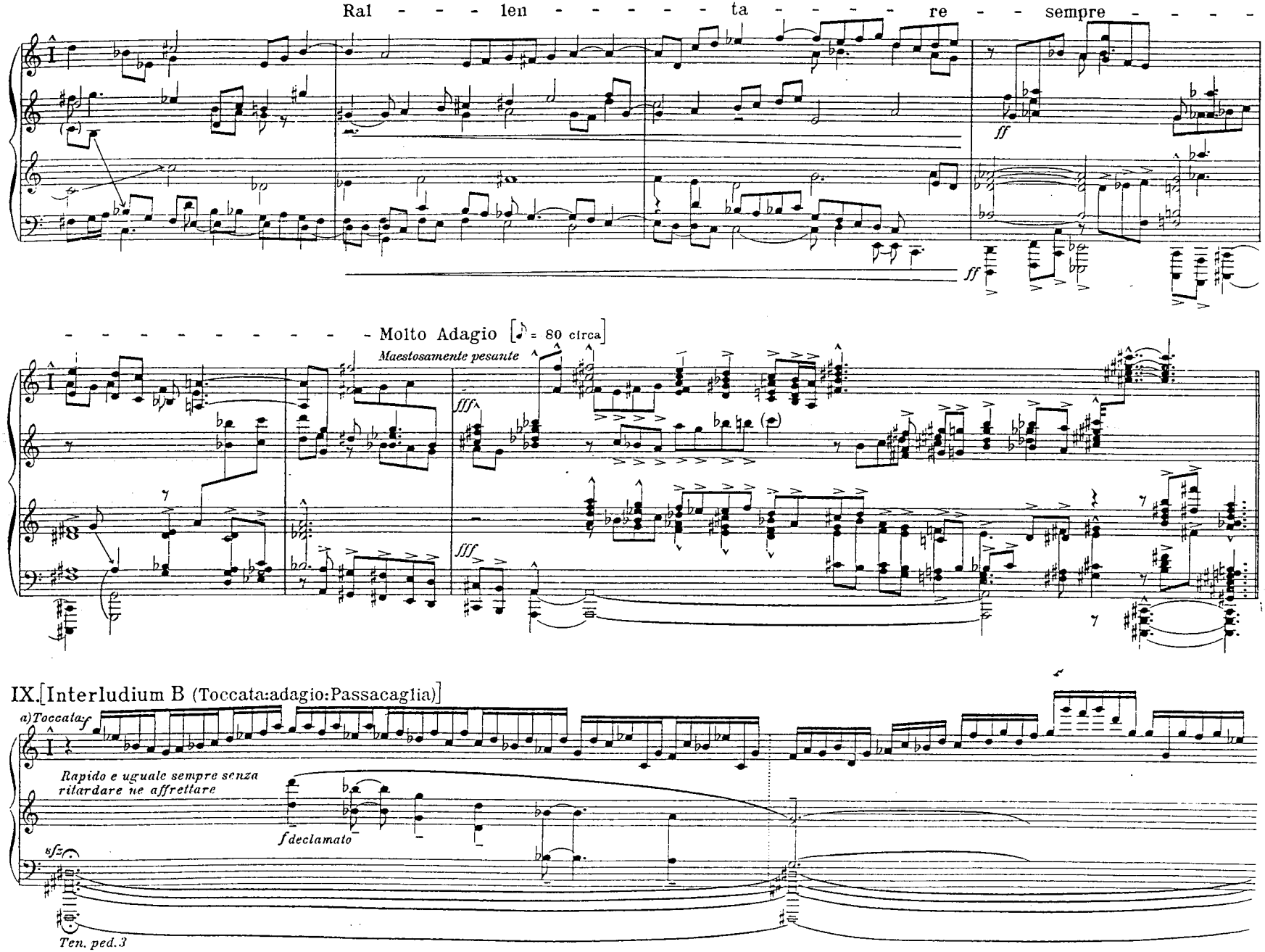
Quasi Organo pieno

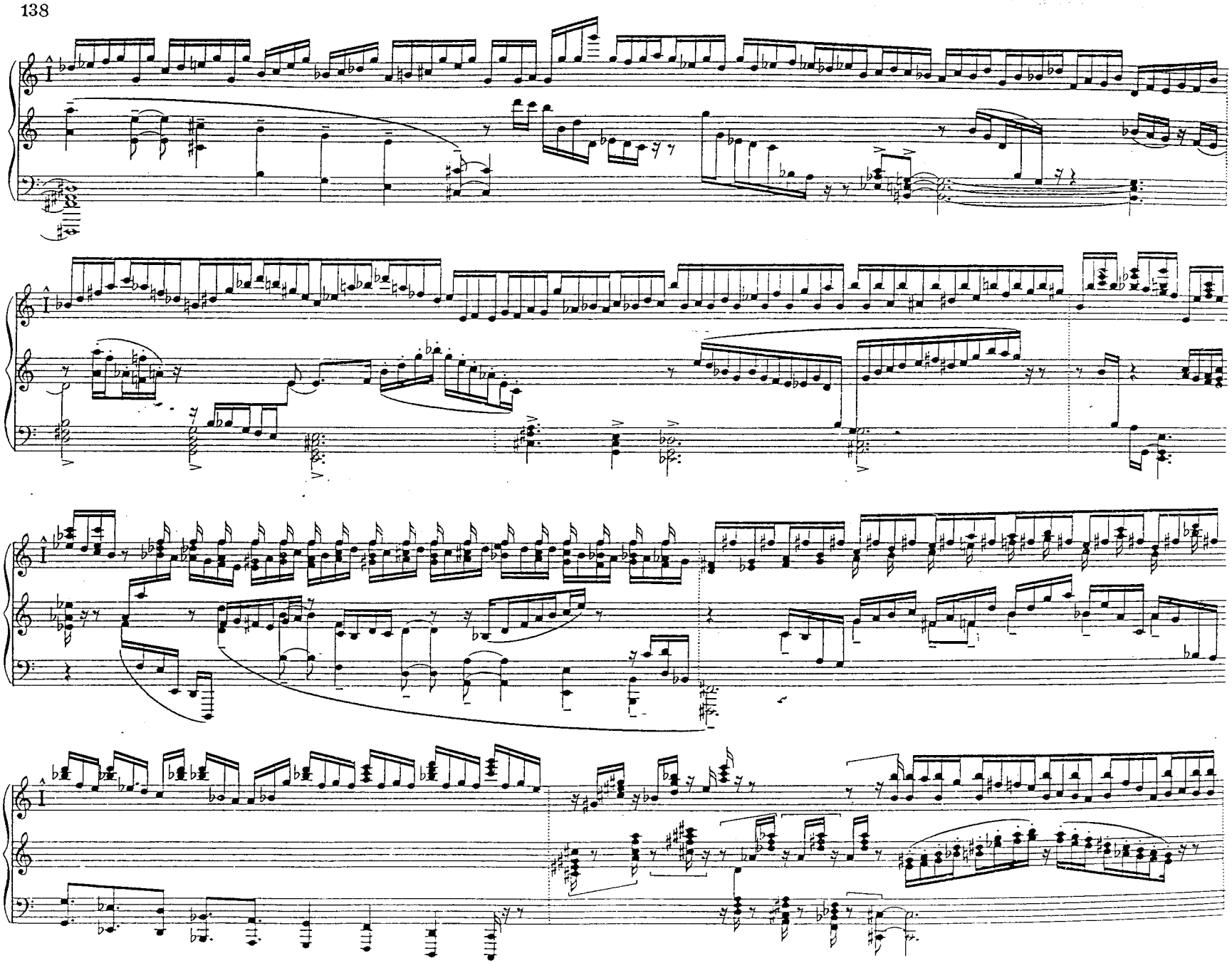


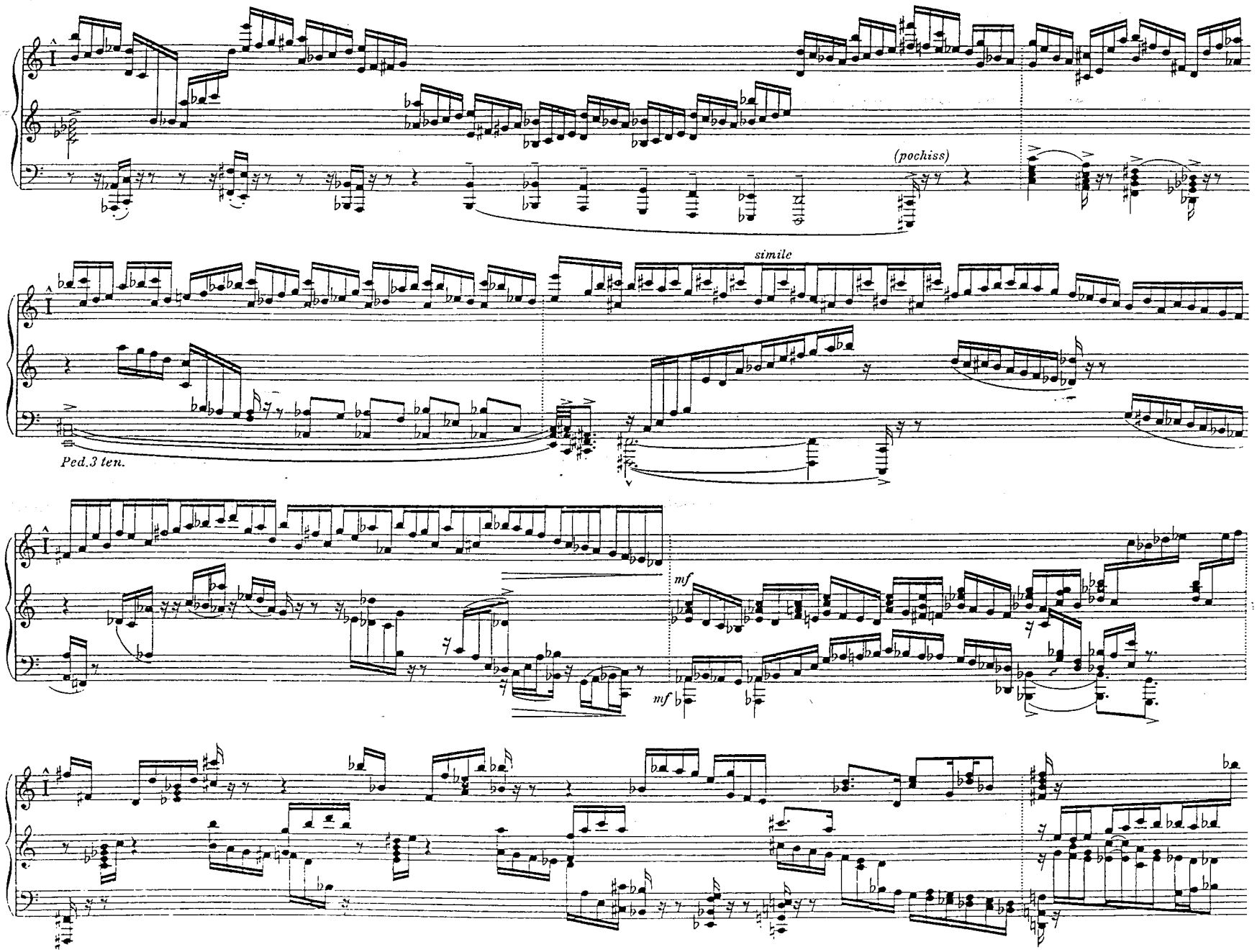

f sempre
f sempre
ff
ff
ff
ff
ff Ped. 3
pesante
Rallentare un po'
ff
ff
ff

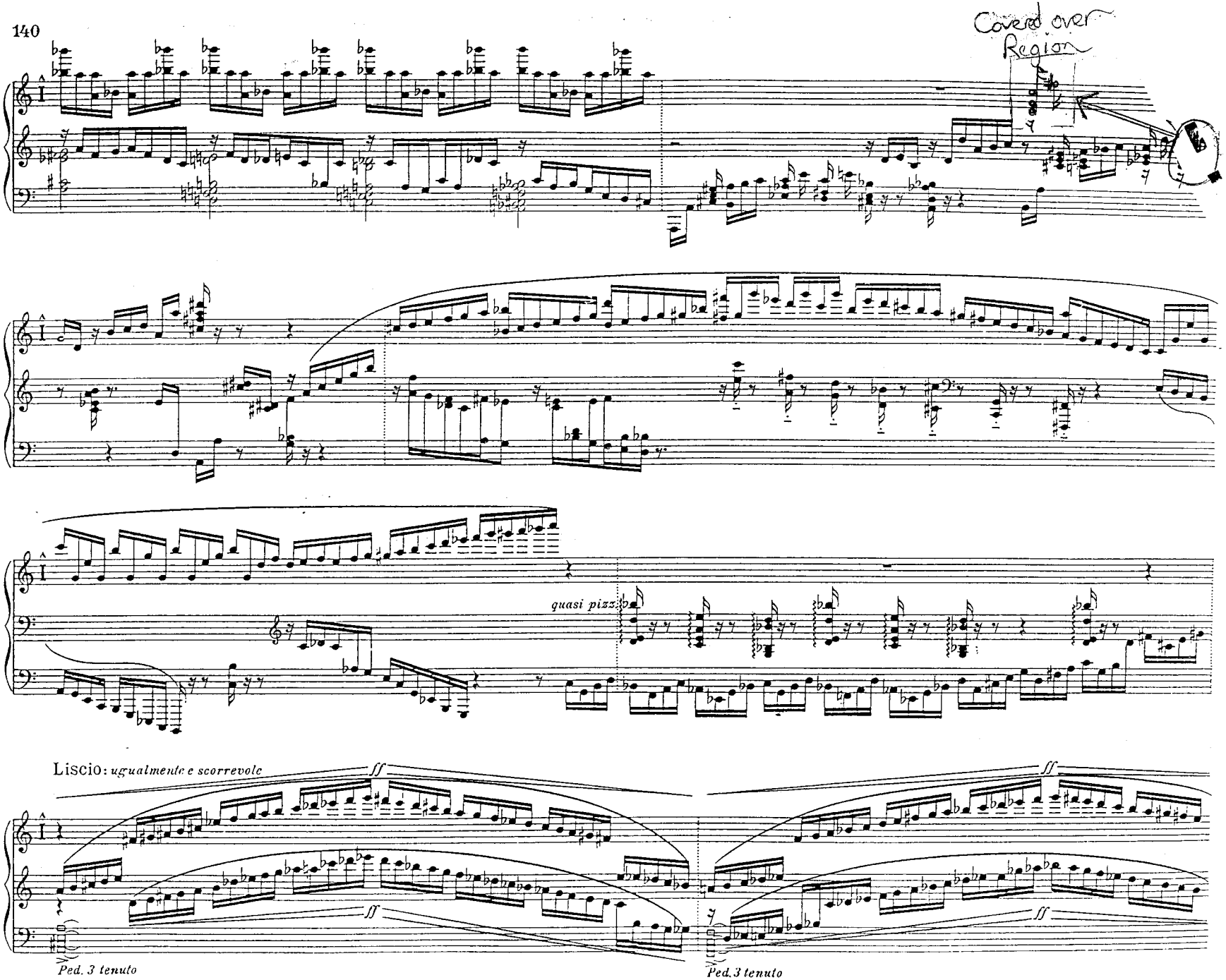

Quasi
"mixtures"
Più rallentato
ff
ff
Ped.3
Ritenuto
sffz

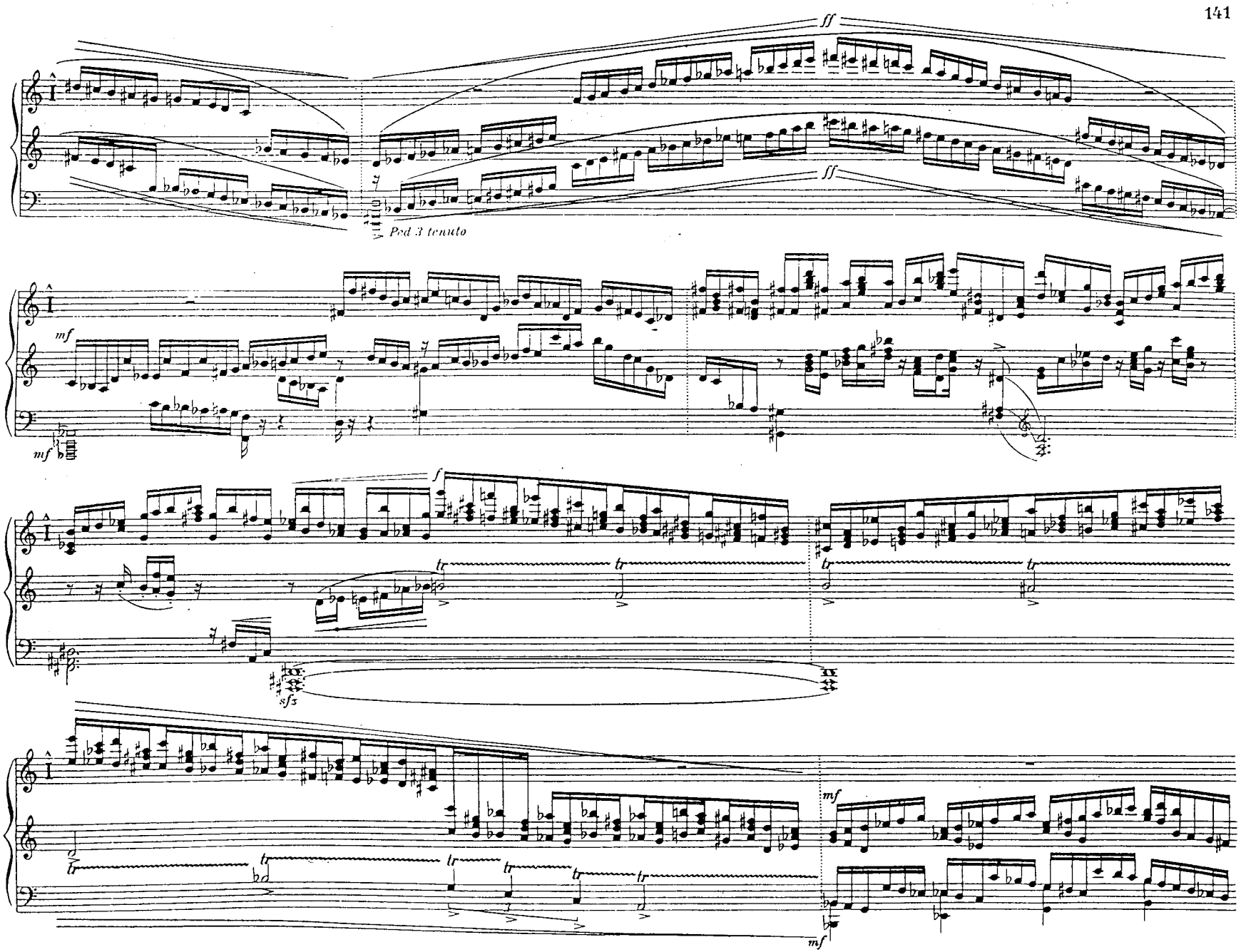

A tempo
poco meno ff
Affrettare
Più vivo

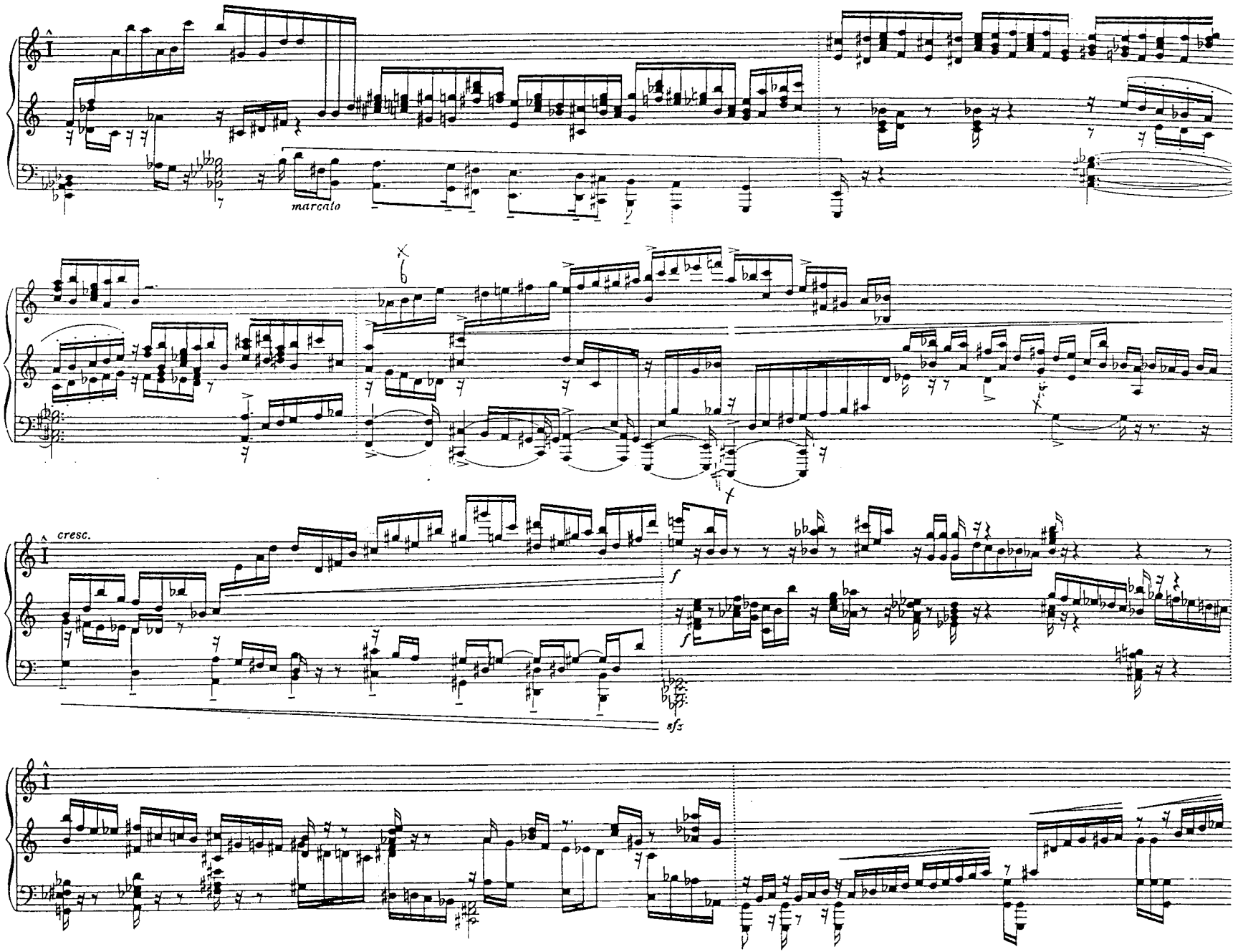

Ral - - - len - - - - - - ta - - - - re - - sempre - - - -
ff
ff
- - - - - - - - - - - Molto Adagio [♪ = 80 circa]
Maestosamente pesante
fff
fff
IX.[Interludium B (Toccata:adagio:Passacaglia)]
a)Toccata:f
Rapido e uguale sempre senza
rilardare ne affrettare
f declamato
sfz
Ten. ped.3

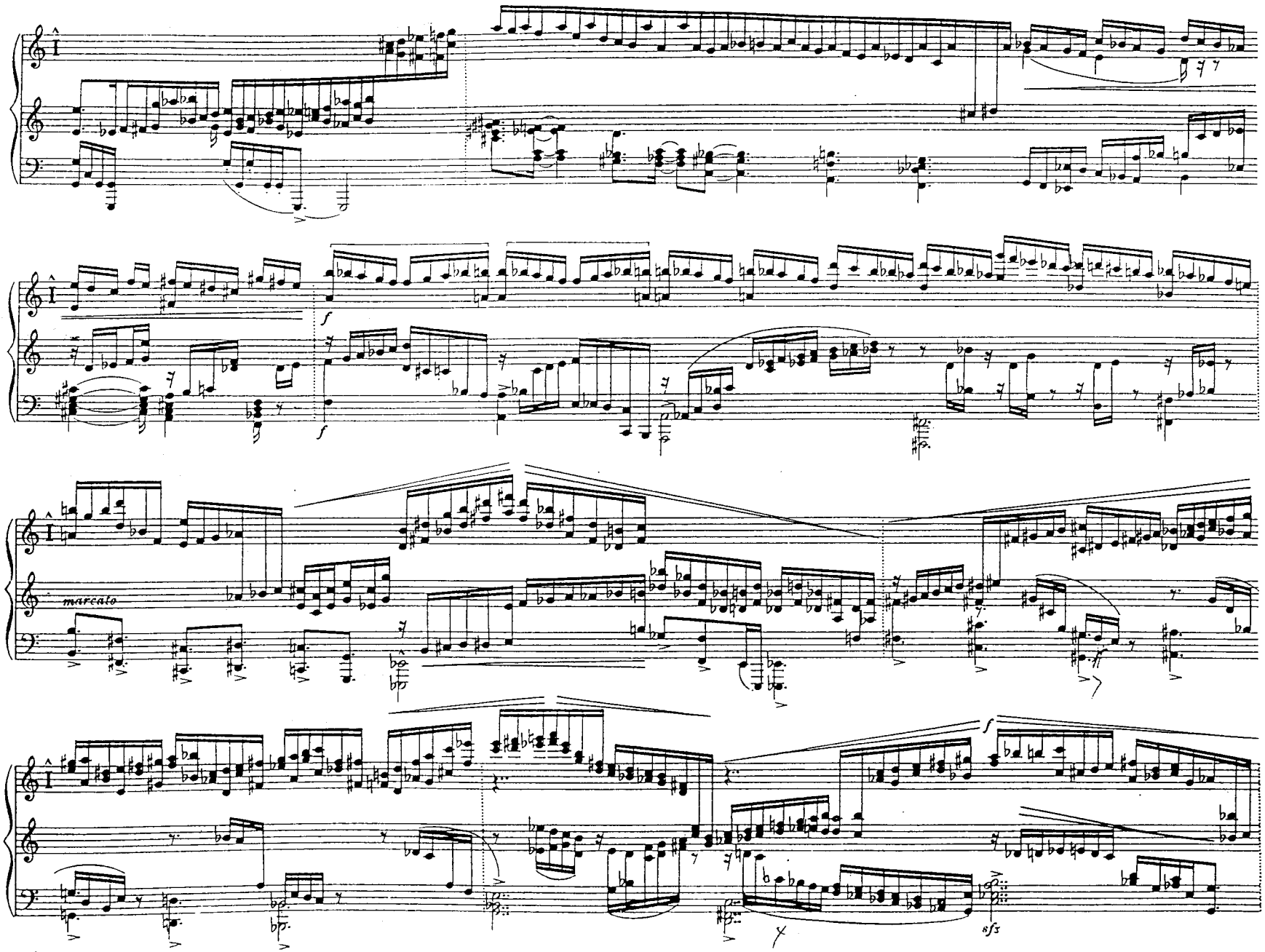


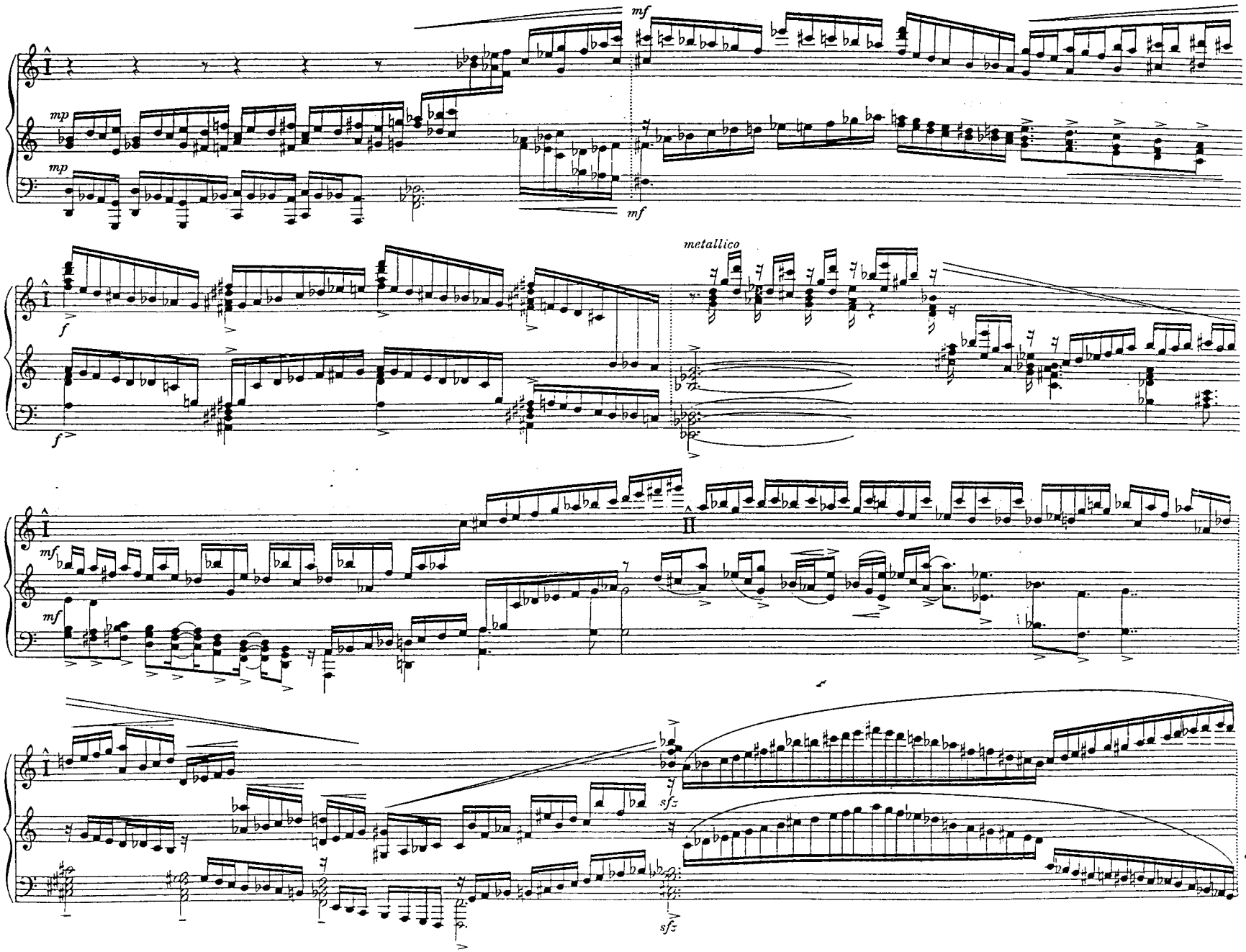

(pochiss)
simile
Ped.3 ten.
mf
mf

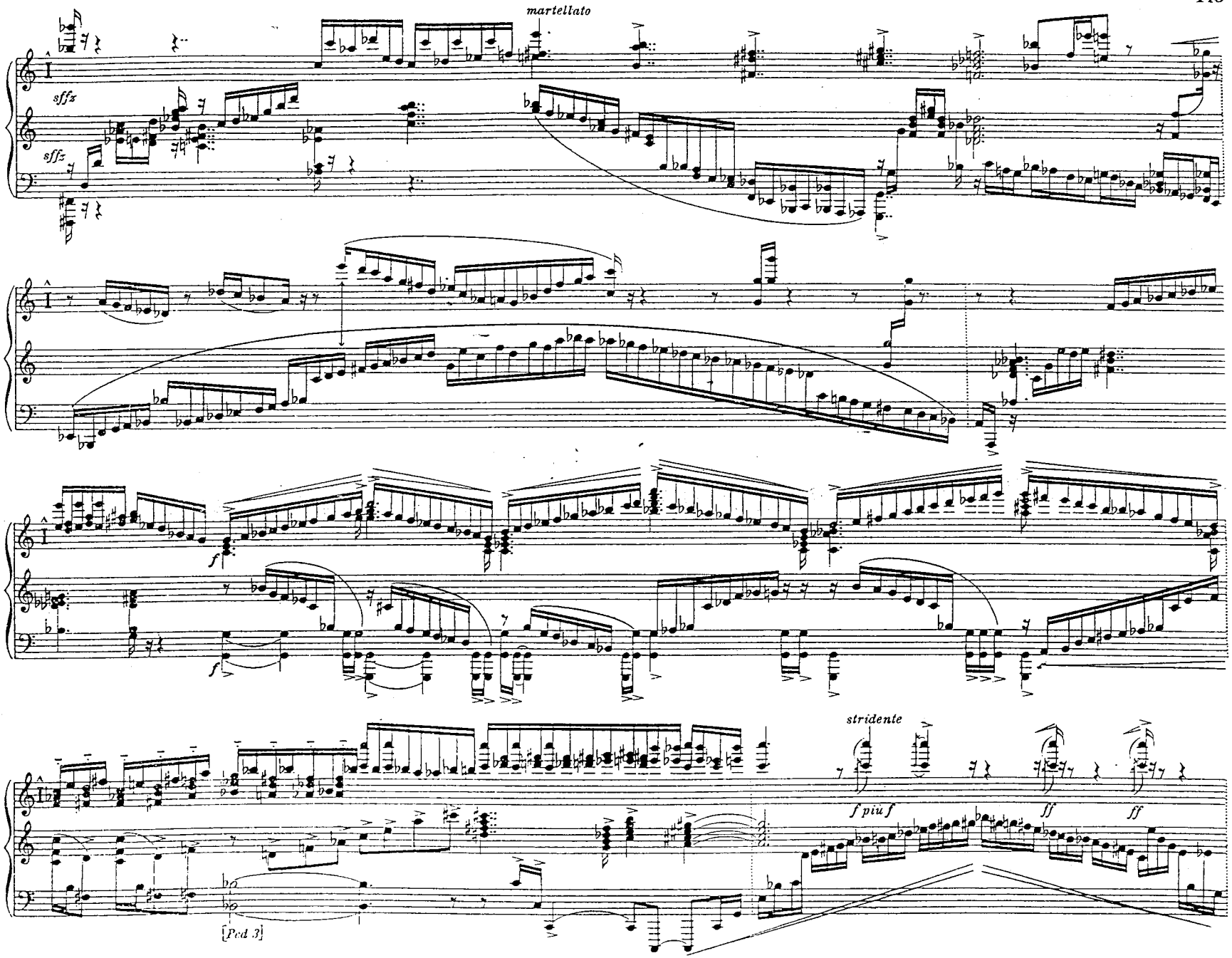

Covered over
Region
quasi pizz.
Liscio: ugualmente e scorrevole
ff
ff
ff
ff
Ped. 3 tenuto
Ped. 3 tenuto

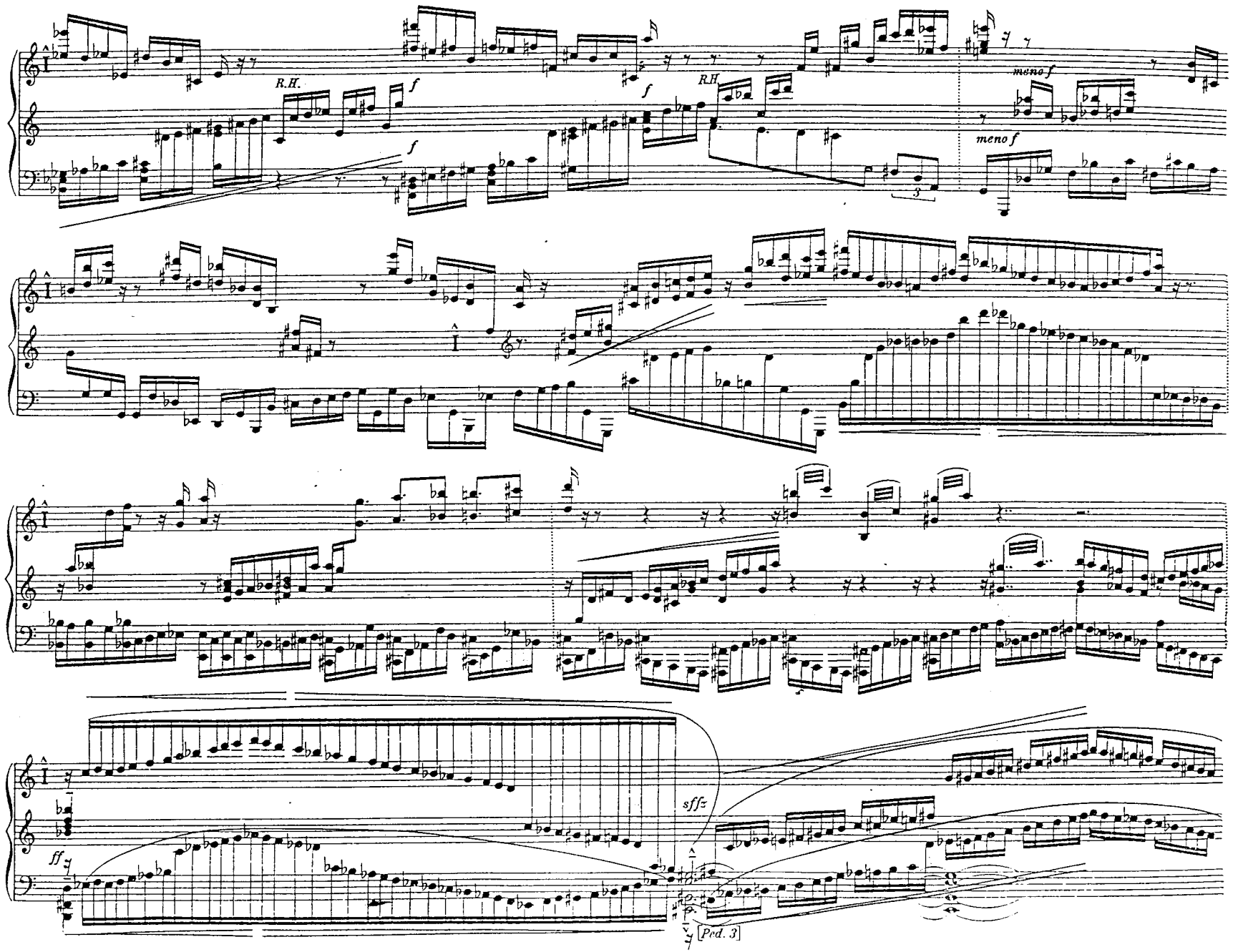

ff
Ped 3 tenuto
ff
mf
mf
f
tr
sfz
mf
mf

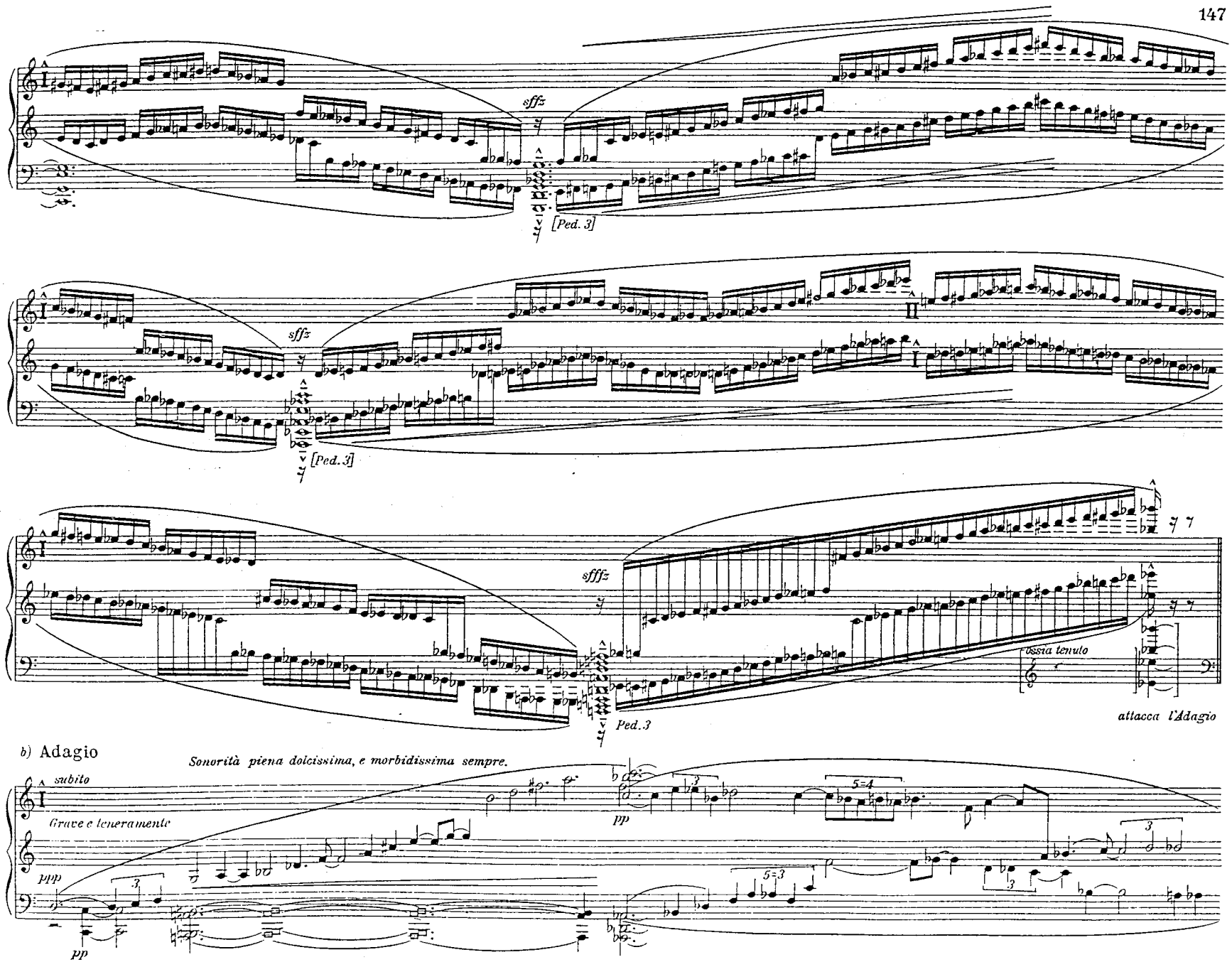

marcato
cresc.
f
f
sfz

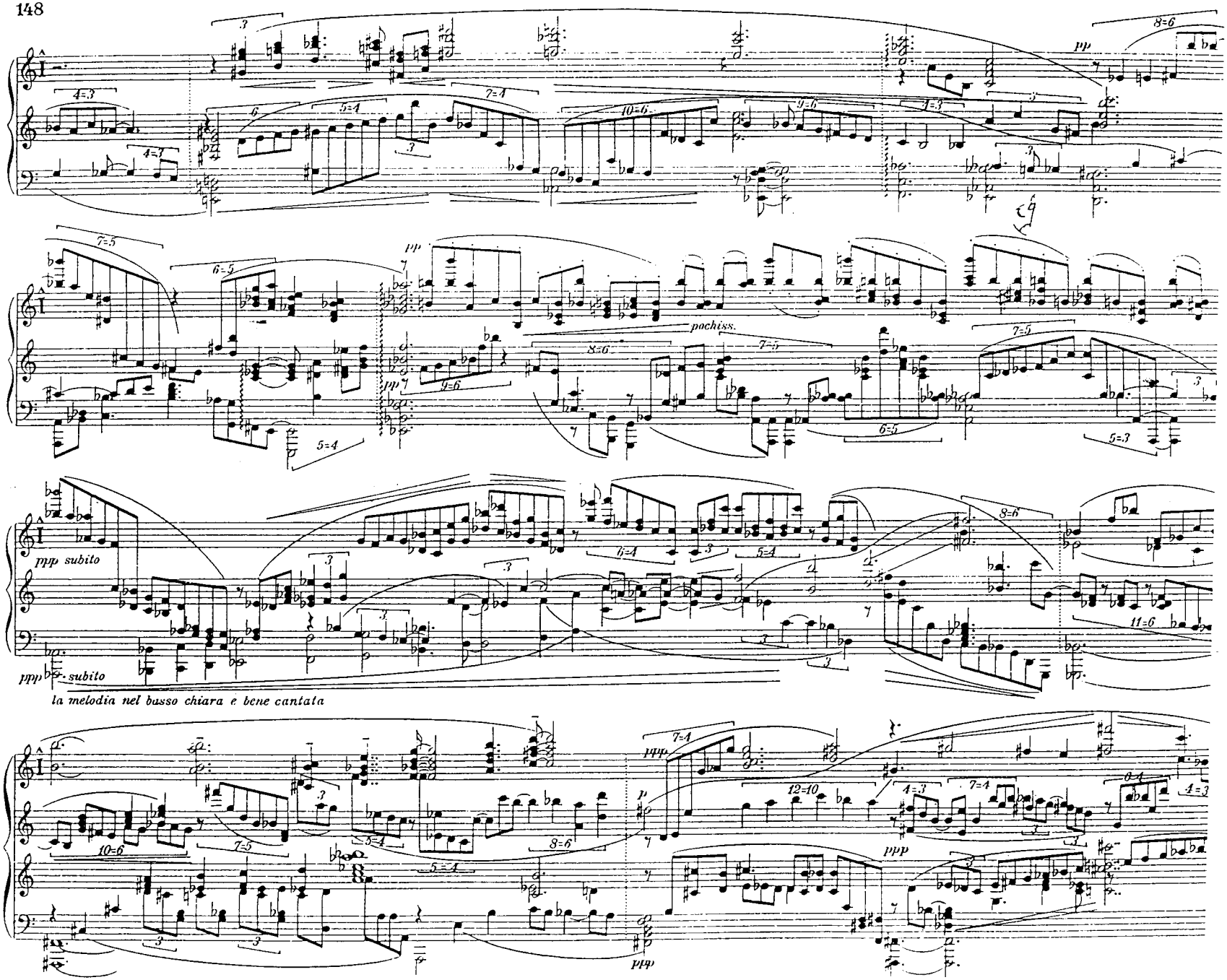

marcato
f
f
f
sfz

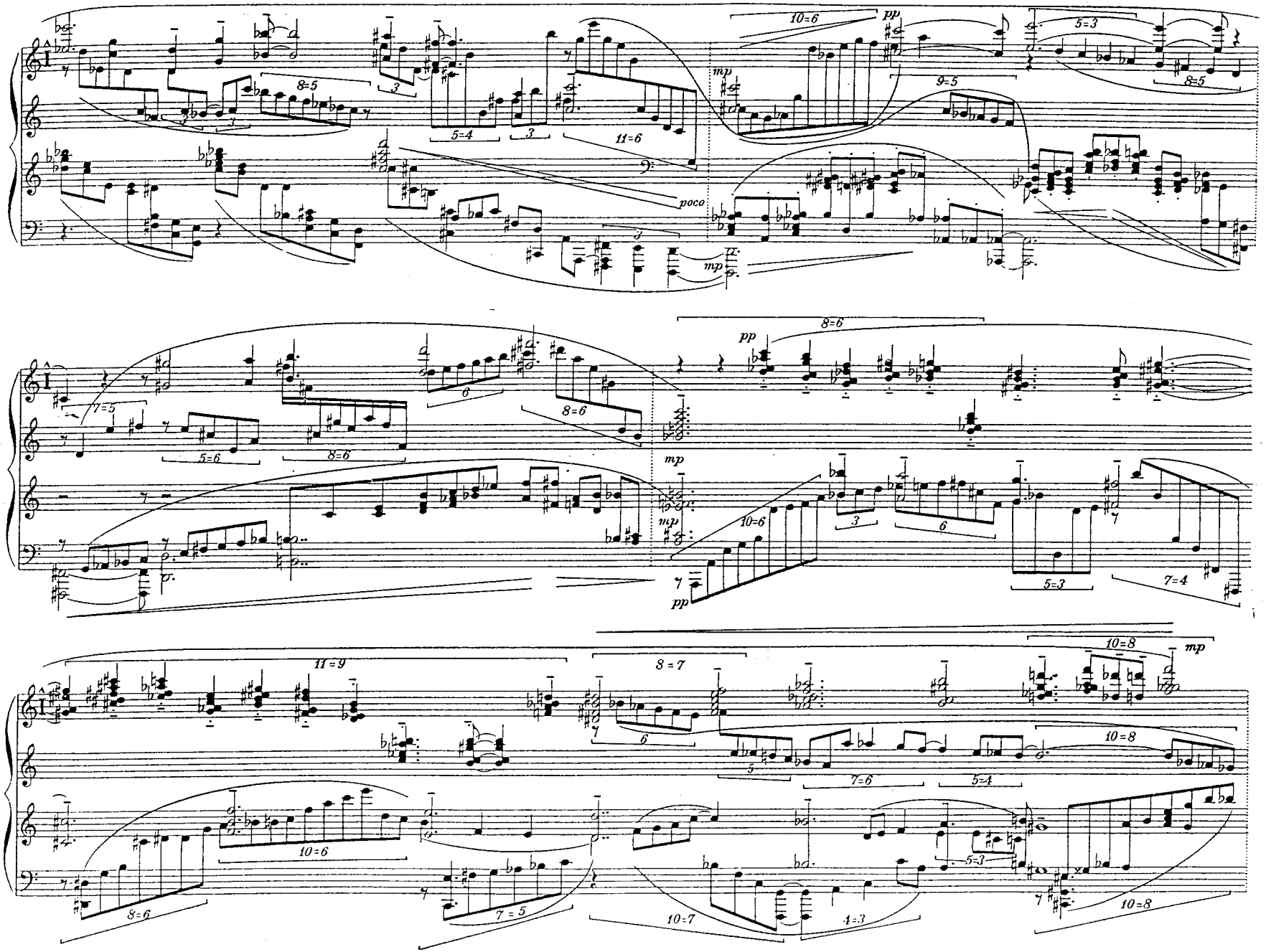

mf
mp
mp
mf
f
f
metallico
mf
mf
sfz
sfz

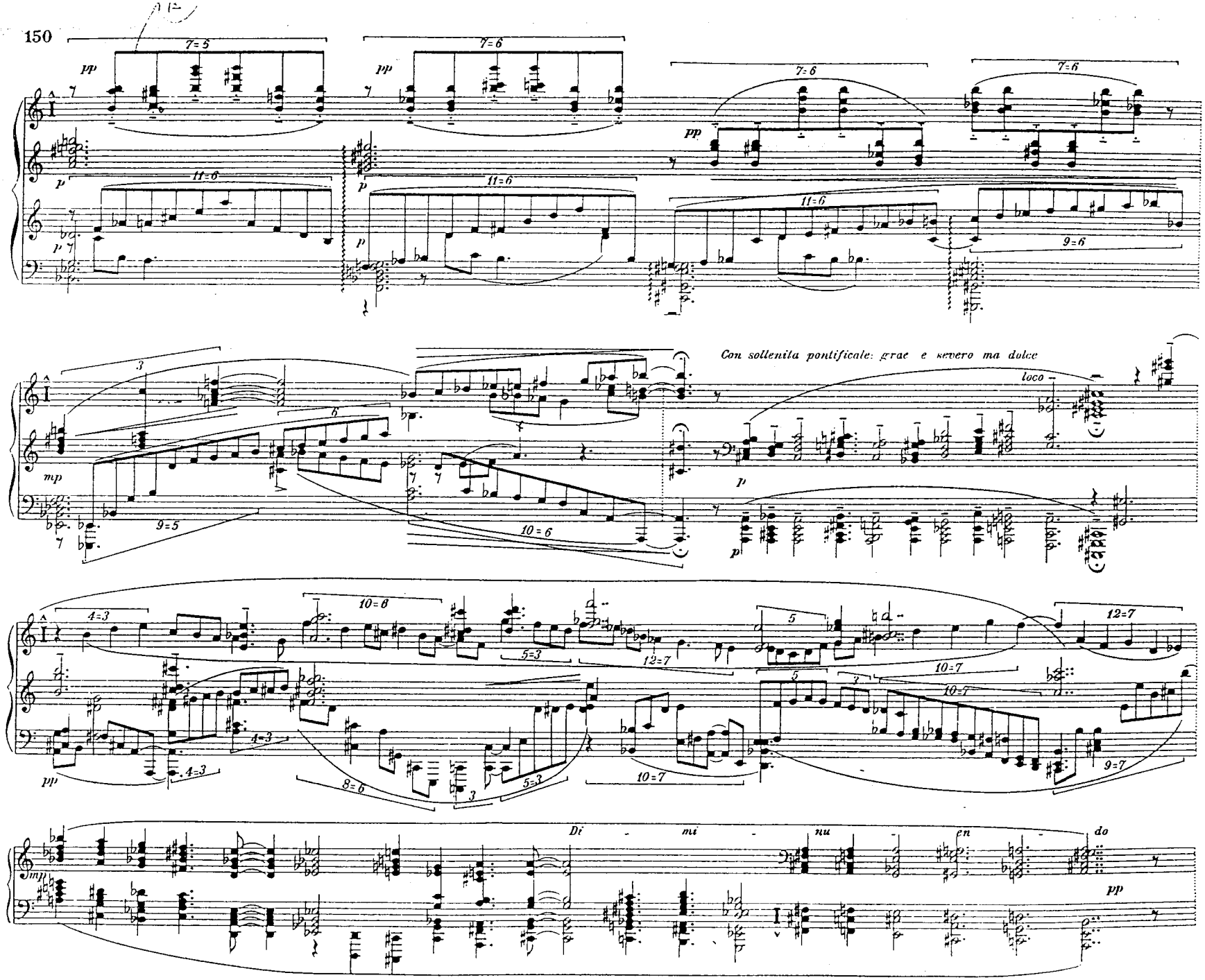

martellato
sffz
sffz
f
f
stridente
f più f
ff
ff
[Ped 3]

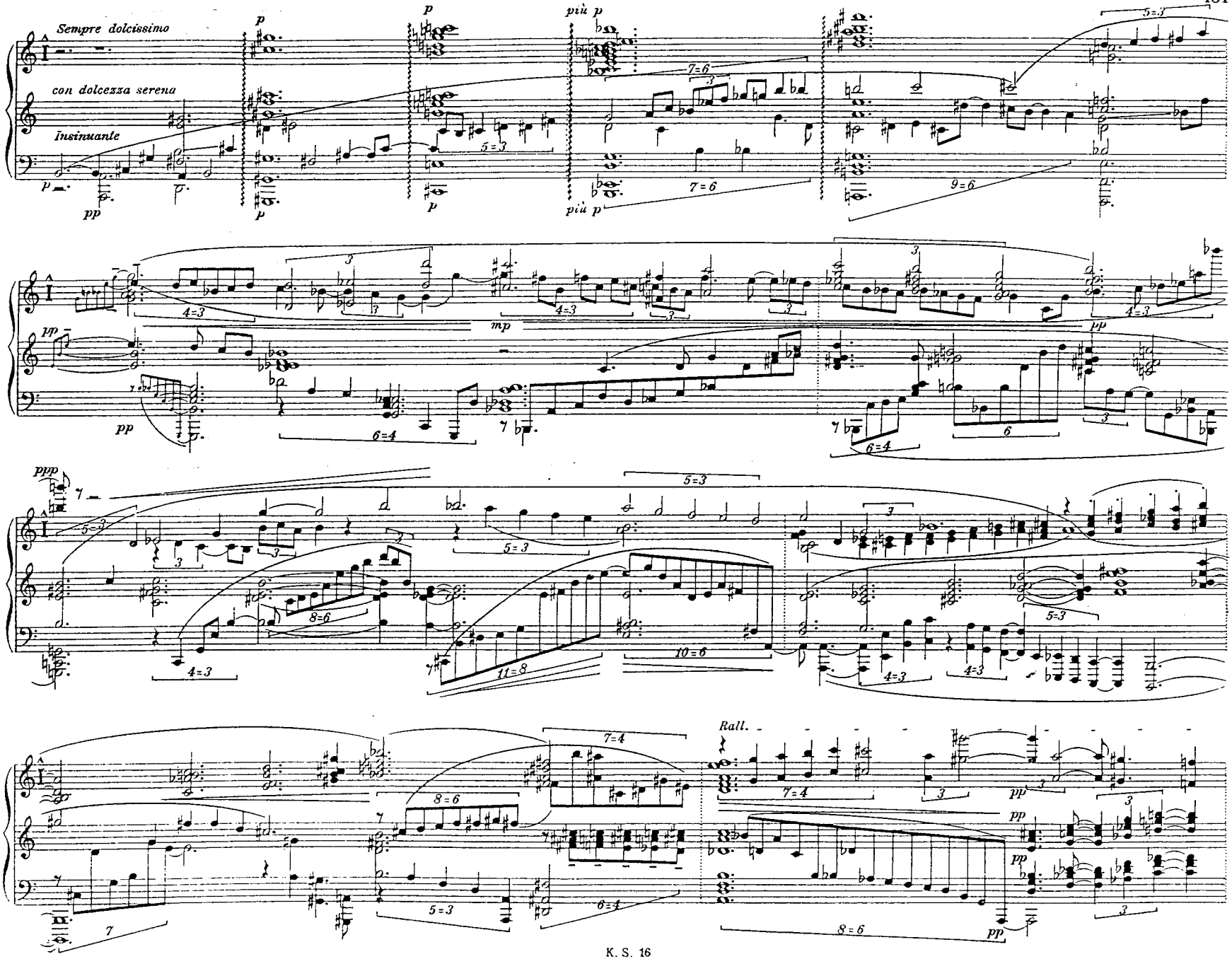

R.H.
f
f
f
R.H.
meno f
meno f
sffz
ff
[Ped. 3]

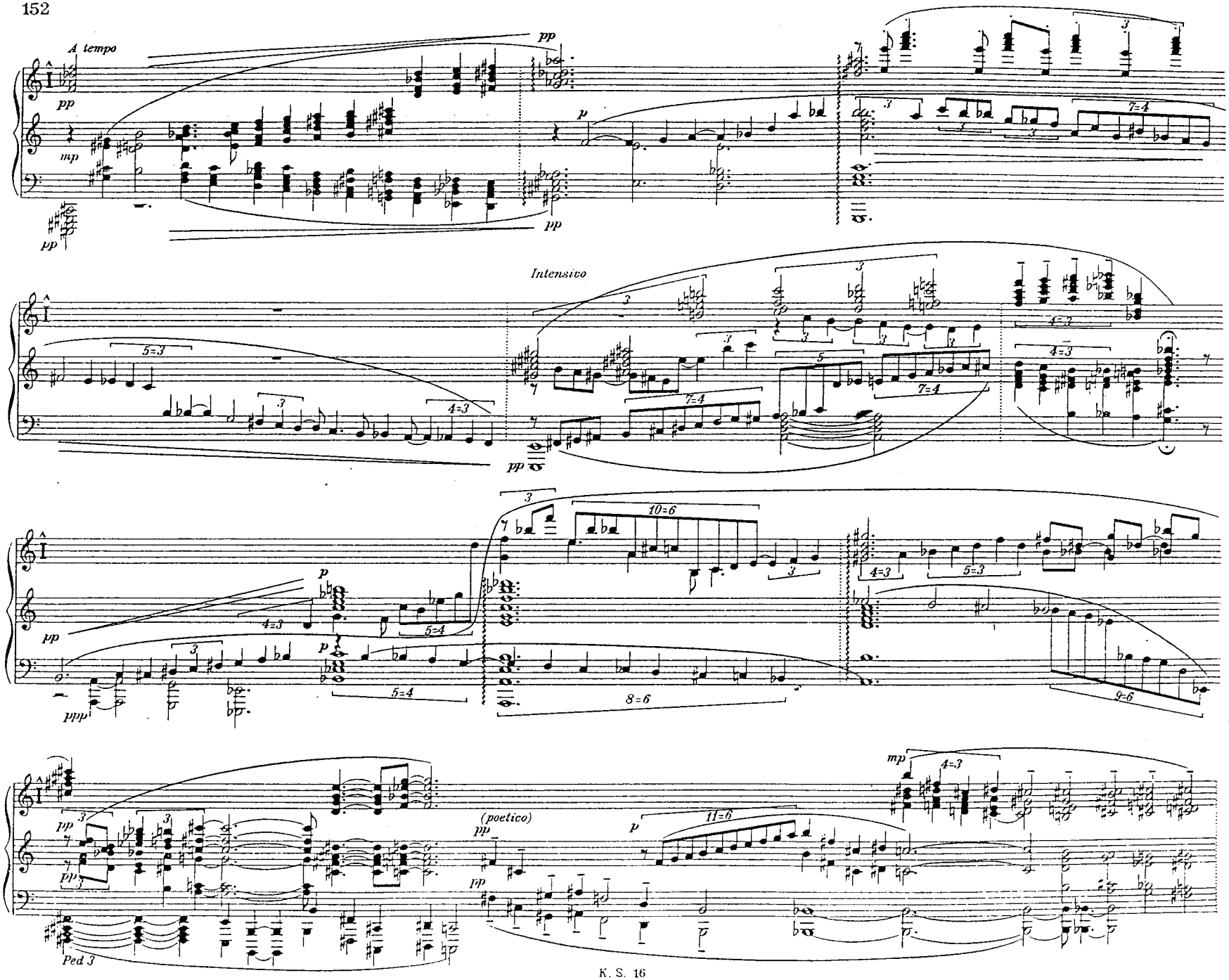

sffz
[Ped. 3]
sffz
[Ped. 3]
sfffz
Ped. 3
ossia tenuto
attacca l'Adagio
b) Adagio
Sonorità piena dolcissima, e morbidissima sempre.
subito
Grave e leneramente
ppp
pp
pp
5=4
5=3


pp
pochiss.
ppp subito
ppp subito
la melodia nel basso chiara e bene cantata
ppp
p
ppp
ppp

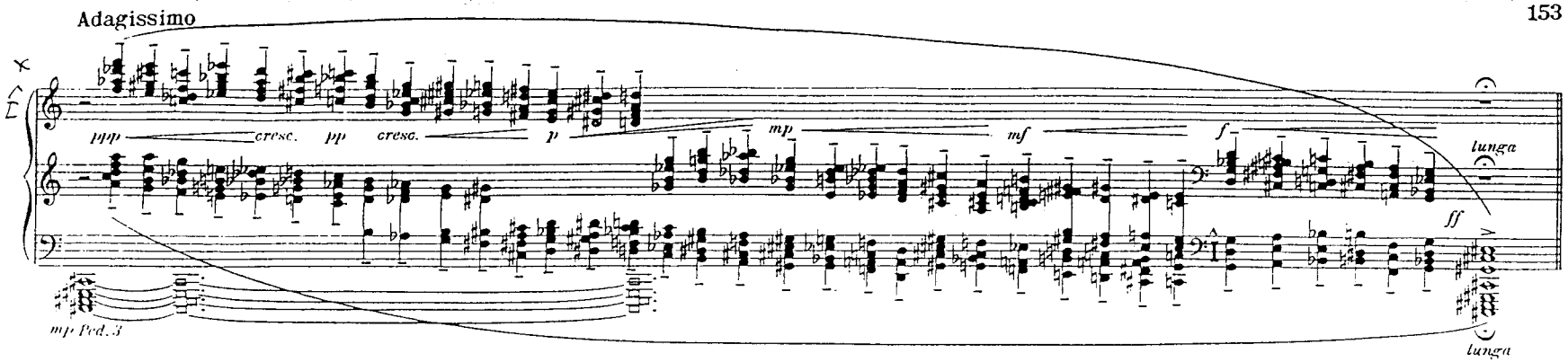

10=6
pp
5=3
8=5
3
5=4
3
11=6
mp
9=5
8=5
poco
mp
7=5
5=6
8=6
6
8=6
8=6
pp
mp
mp
10=6
3
6
5=3
7=4
pp
11=9
8=7
6
5
7=6
5=4
10=8
mp
10=8
10=6
8=6
7=5
10=7
4=3
5=3
10=8


Con sollenita pontificale: grae e severo ma dolce
loco
Di - mi - nu - en - do


Sempre dolcissimo
con dolcezza serena
Insinuante
Rall.

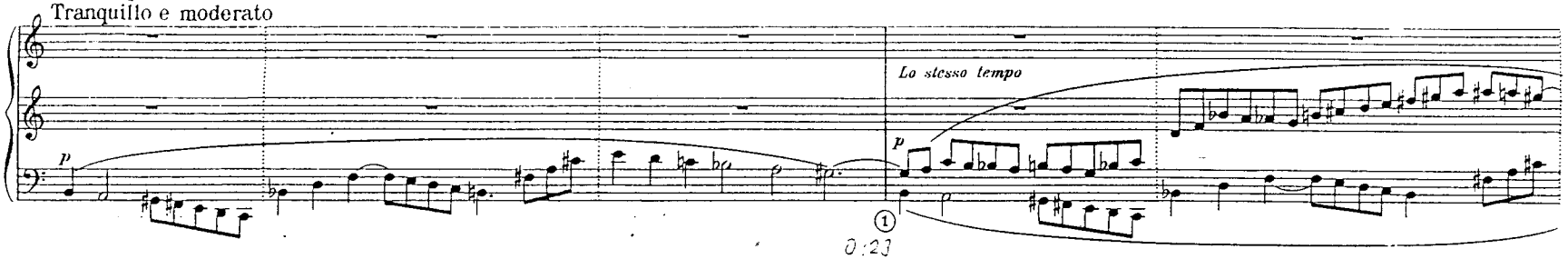

A tempo
pp
mp
p
Intensivo
(poetico)
Ped 3

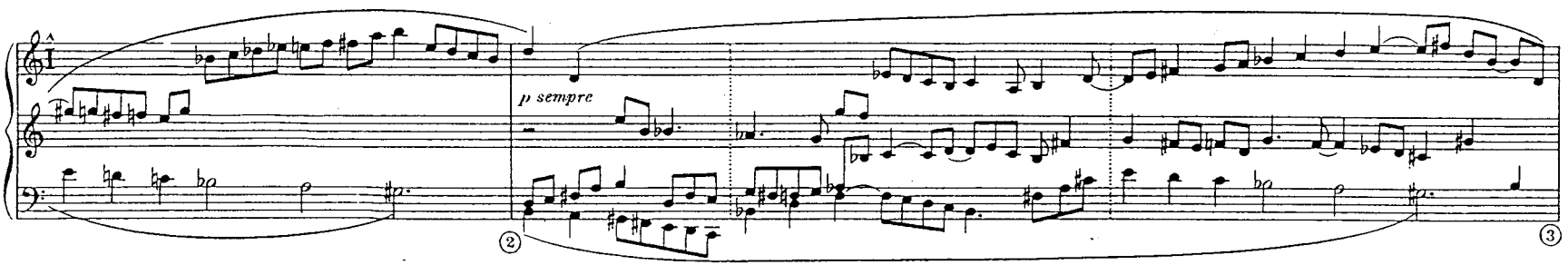
Adagissimo

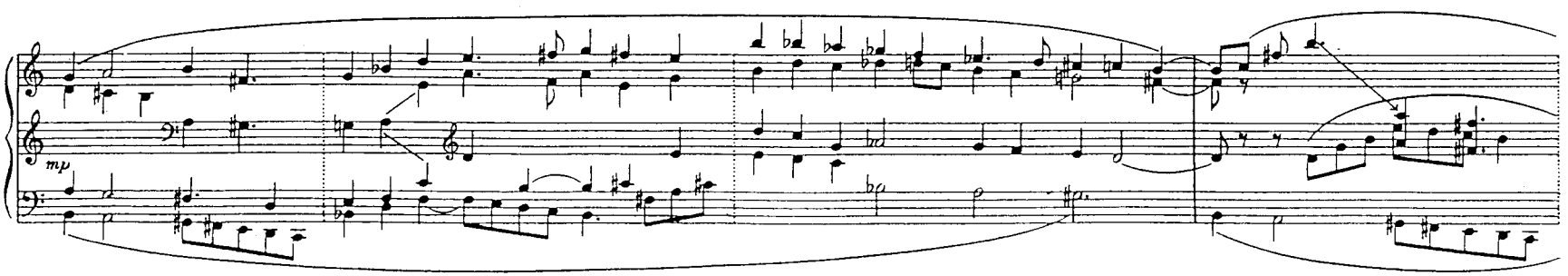


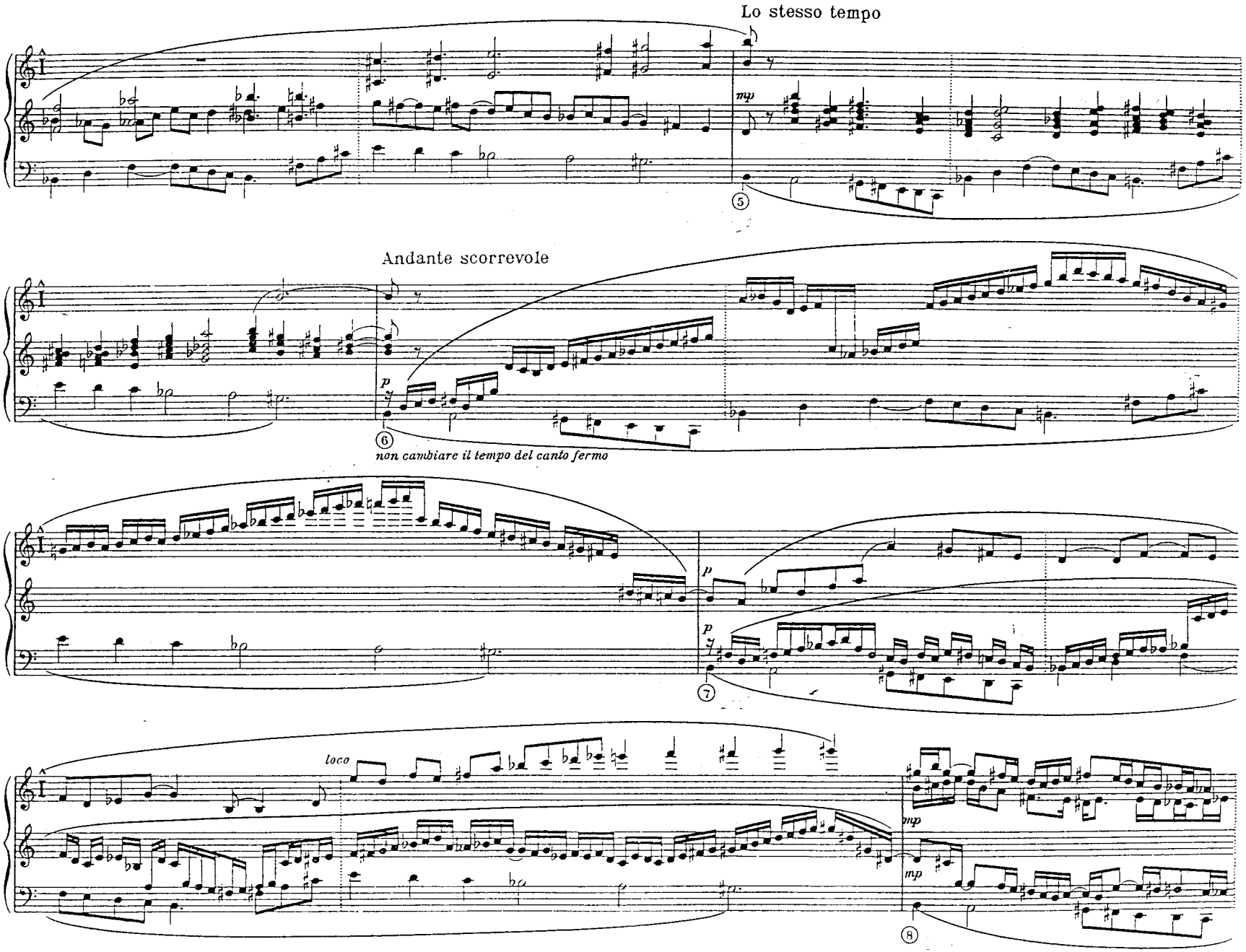
c) Passacaglia

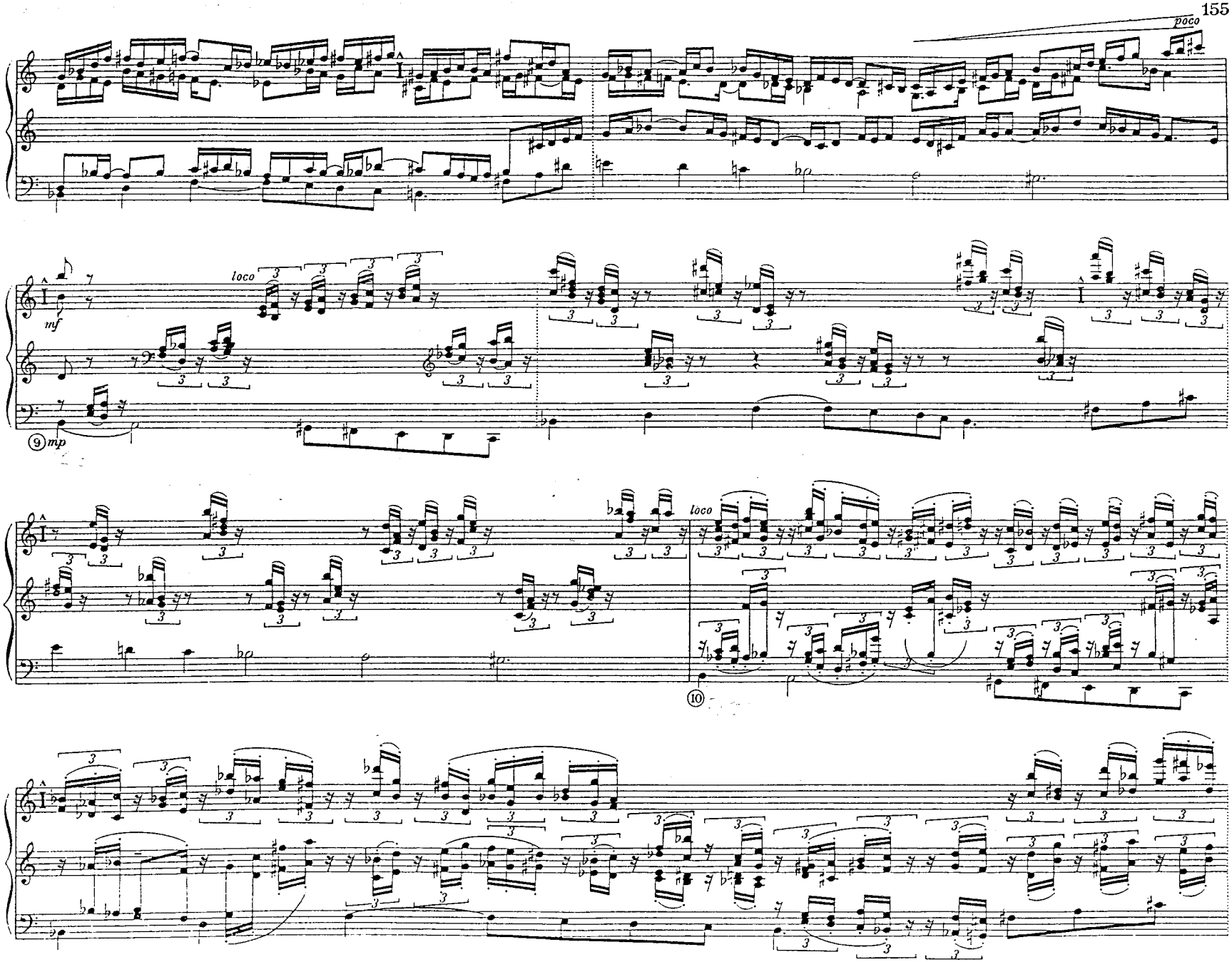
Tranquillo e moderato

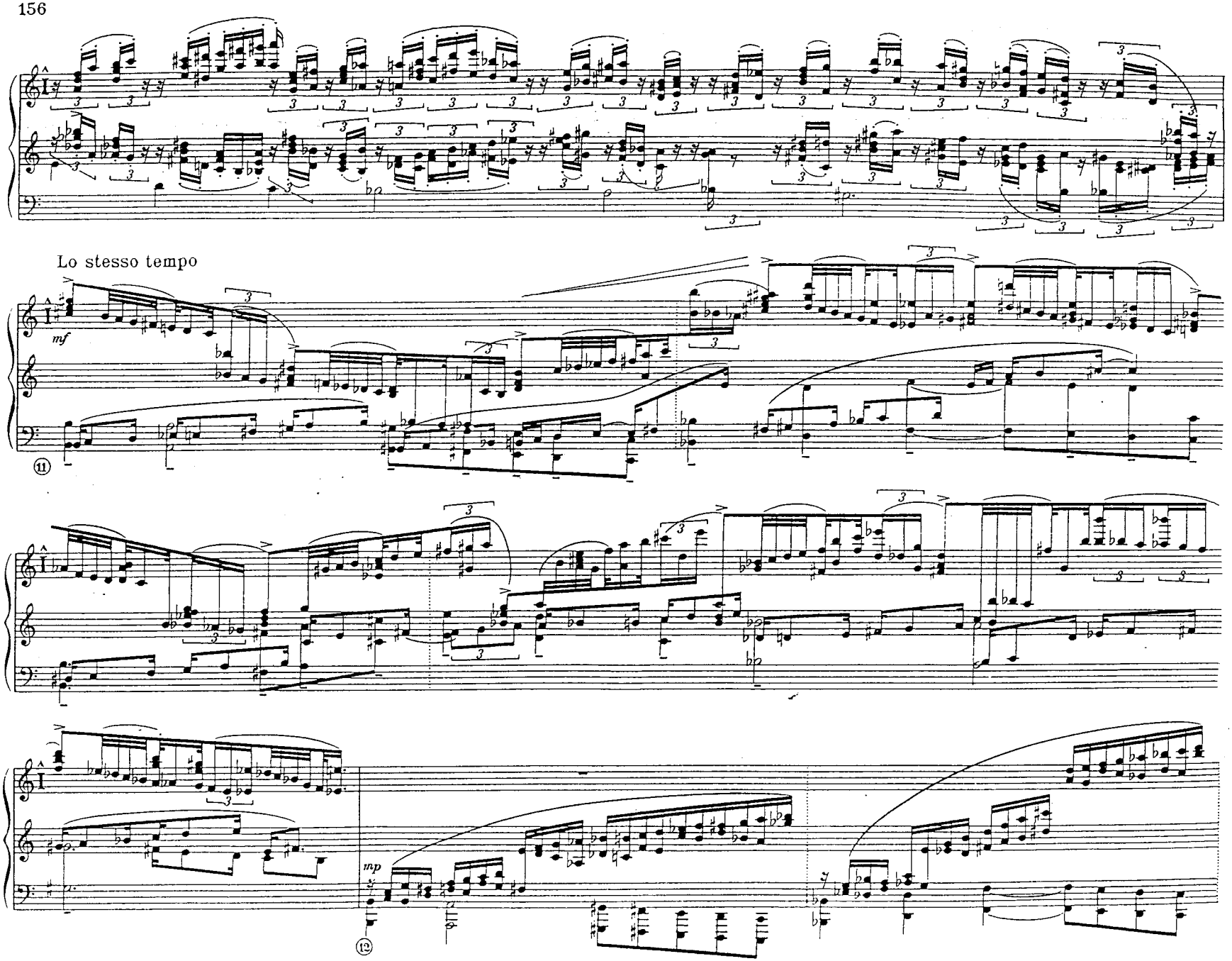


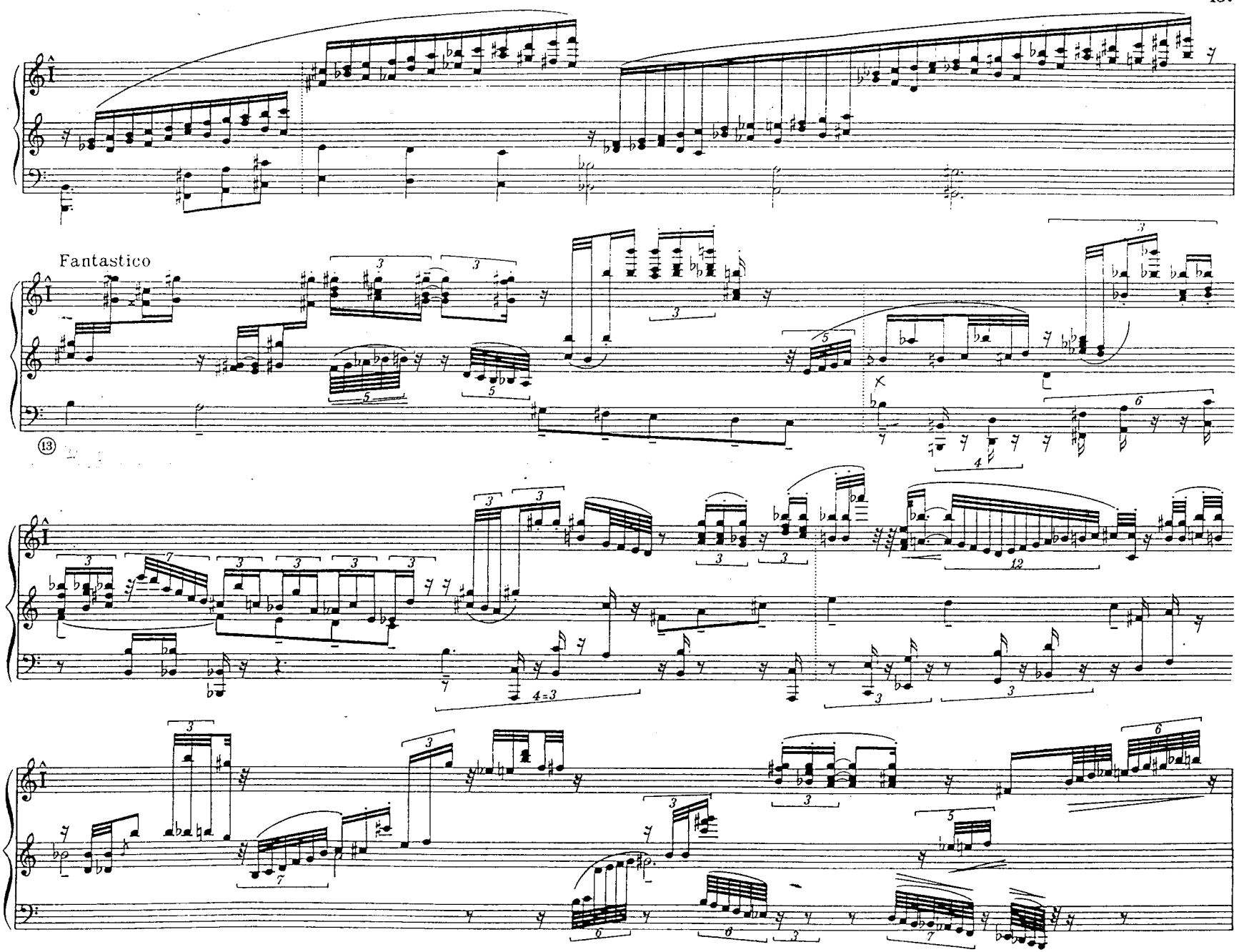


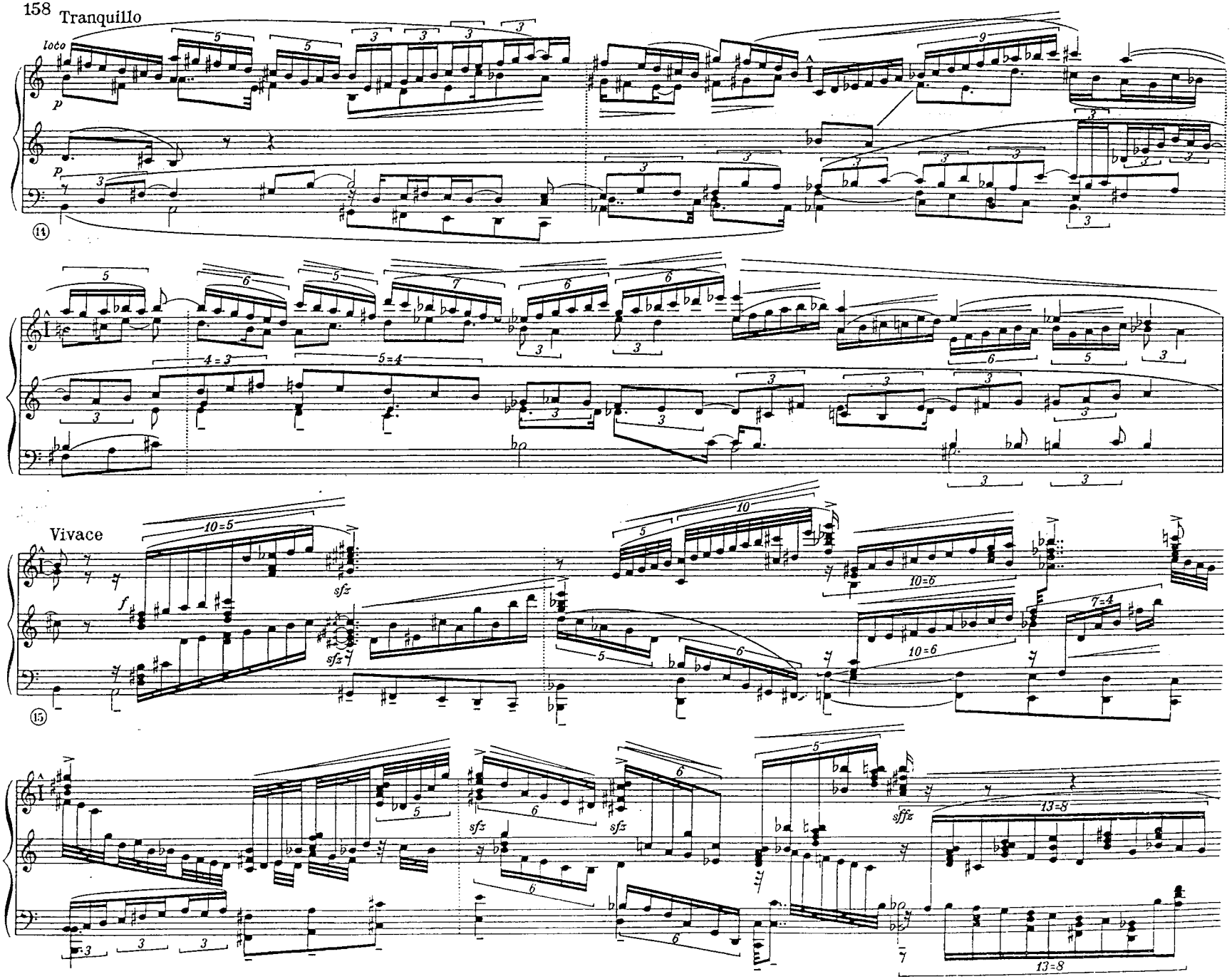


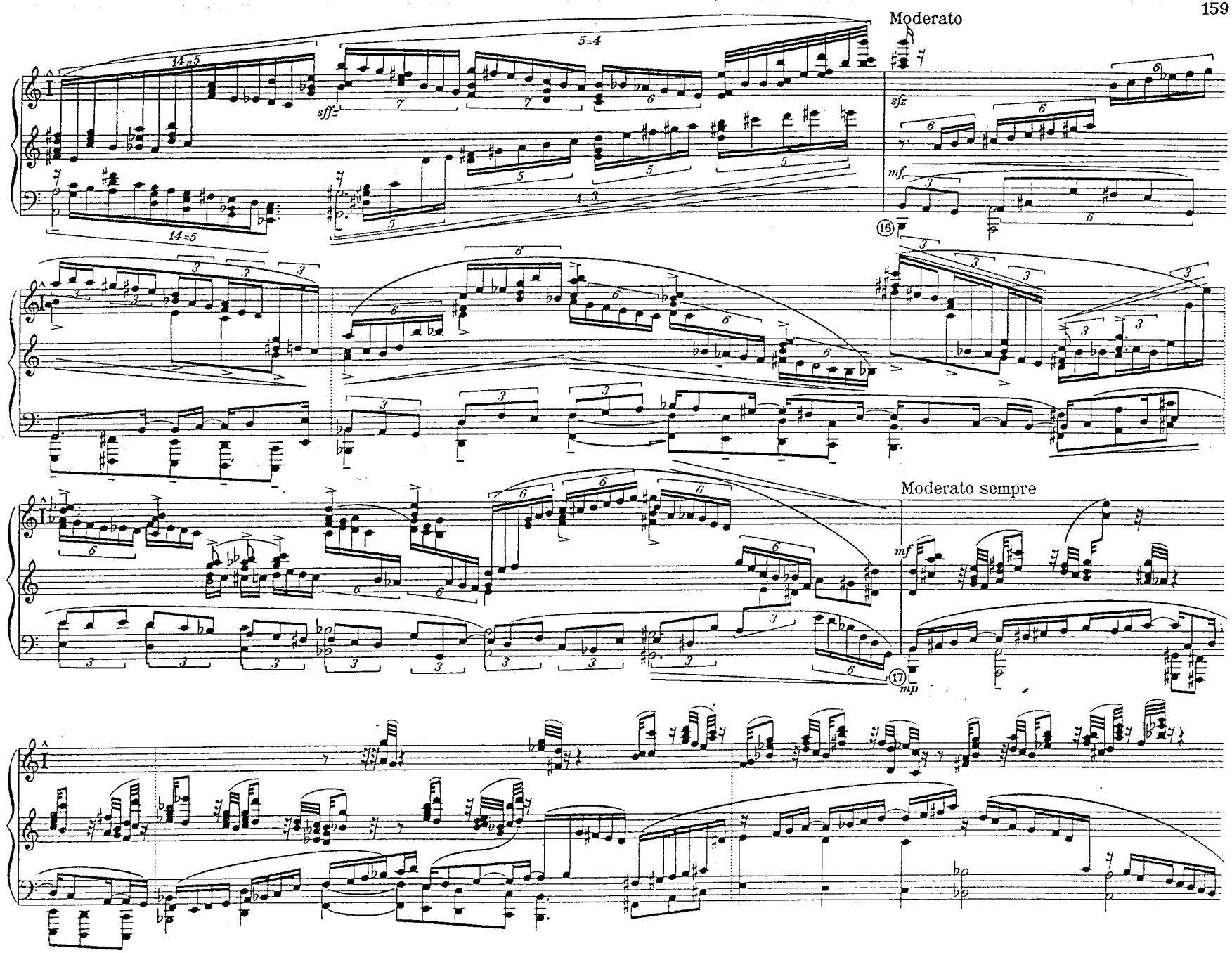

Lo stesso tempo
mp
5
Andante scorrevole
p
6
non cambiare il tempo del canto fermo
p
p
7
loco
mp
mp
8


poco
loco
mf
⑨ mp
loco
⑩


Lo stesso tempo
mf
11
mp
12


Fantastico
13


Tranquillo
loco
p
p
14
Vivace
f
sfz
sfz
15
sfz
sfz
sffz


Moderato
sffz
sfz
mf
Moderato sempre
mf
mp

(5:56)

Moderato

mp

mp

18

Vivace saltando

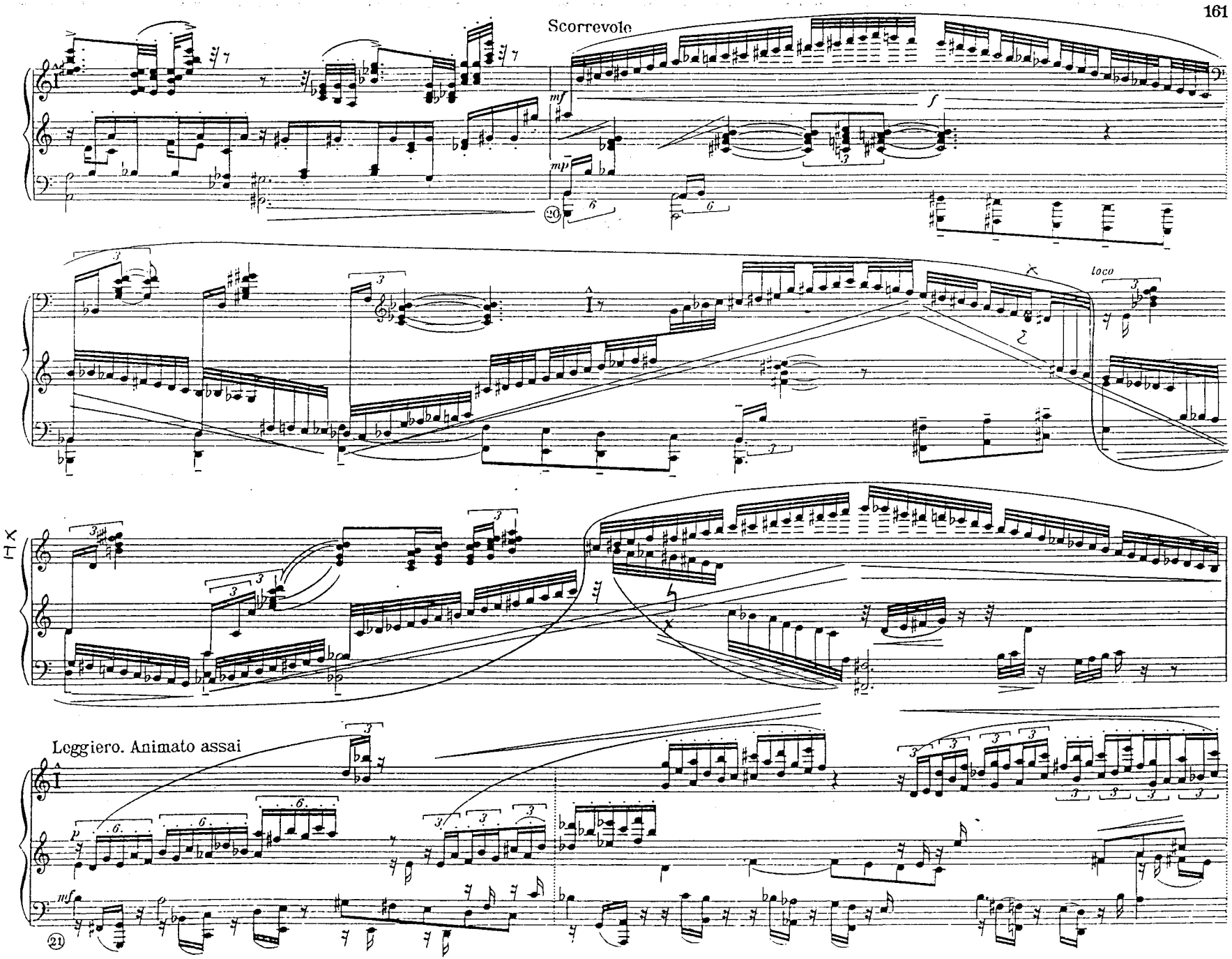
mf

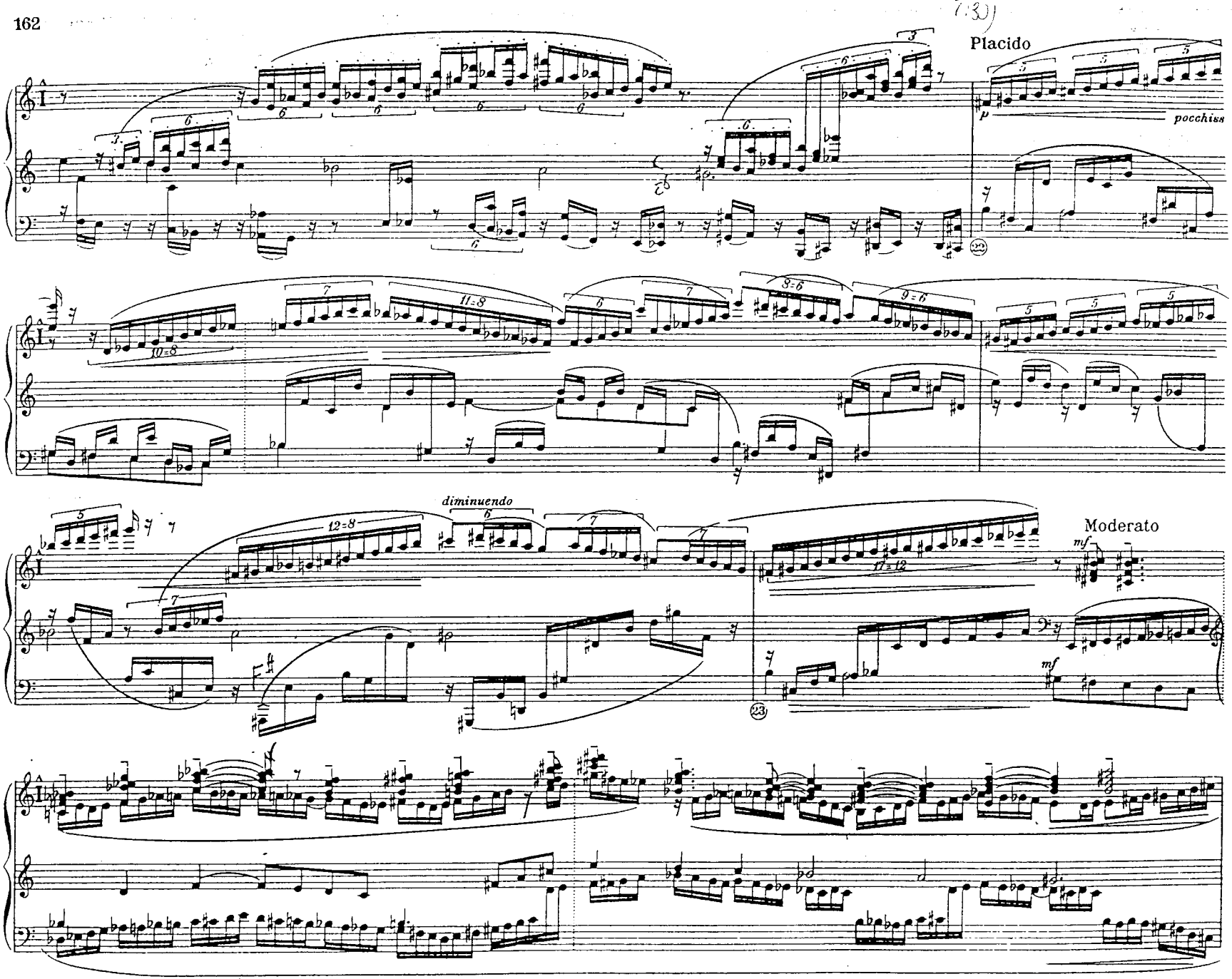
19

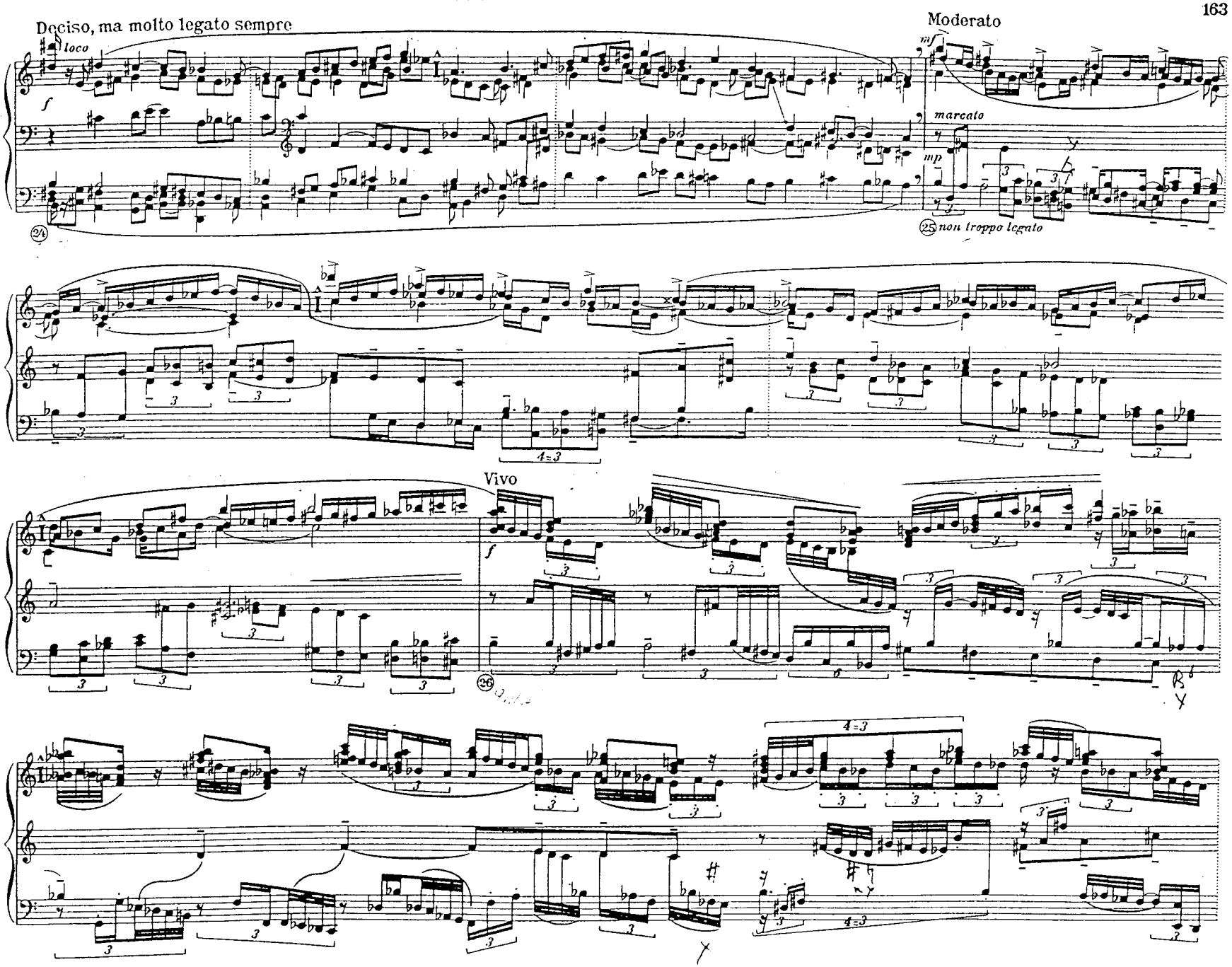
piuf

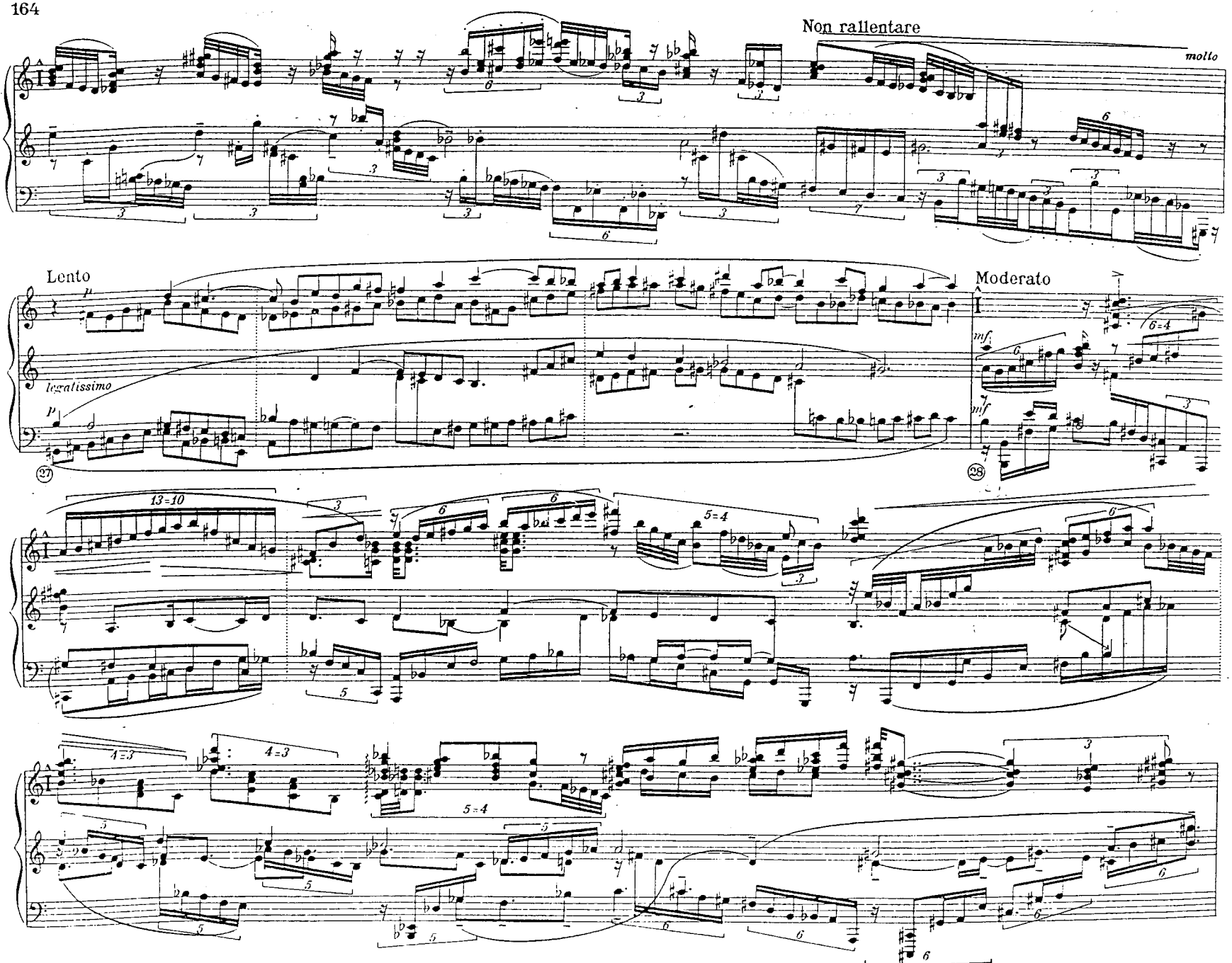
piuf

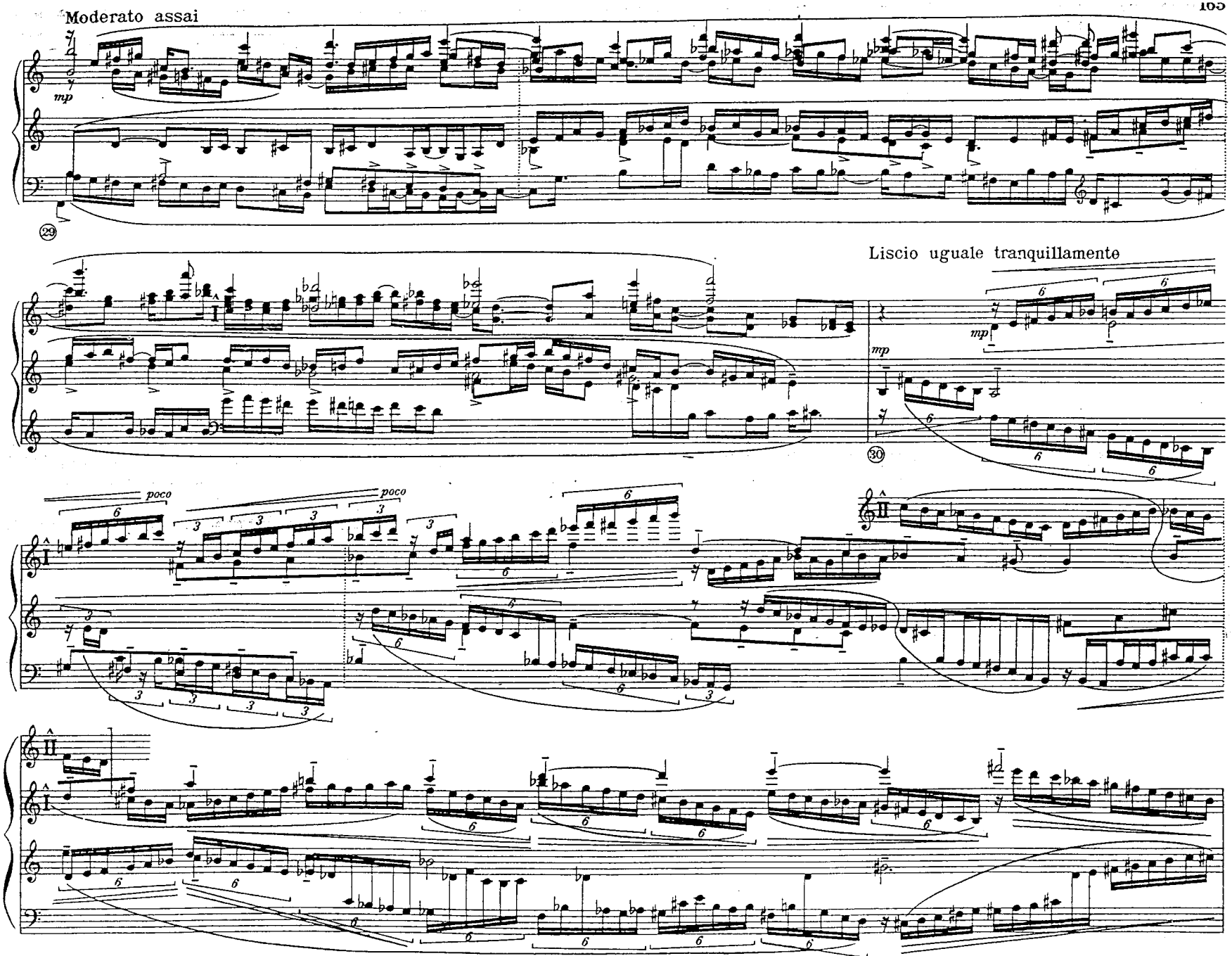
f dim.

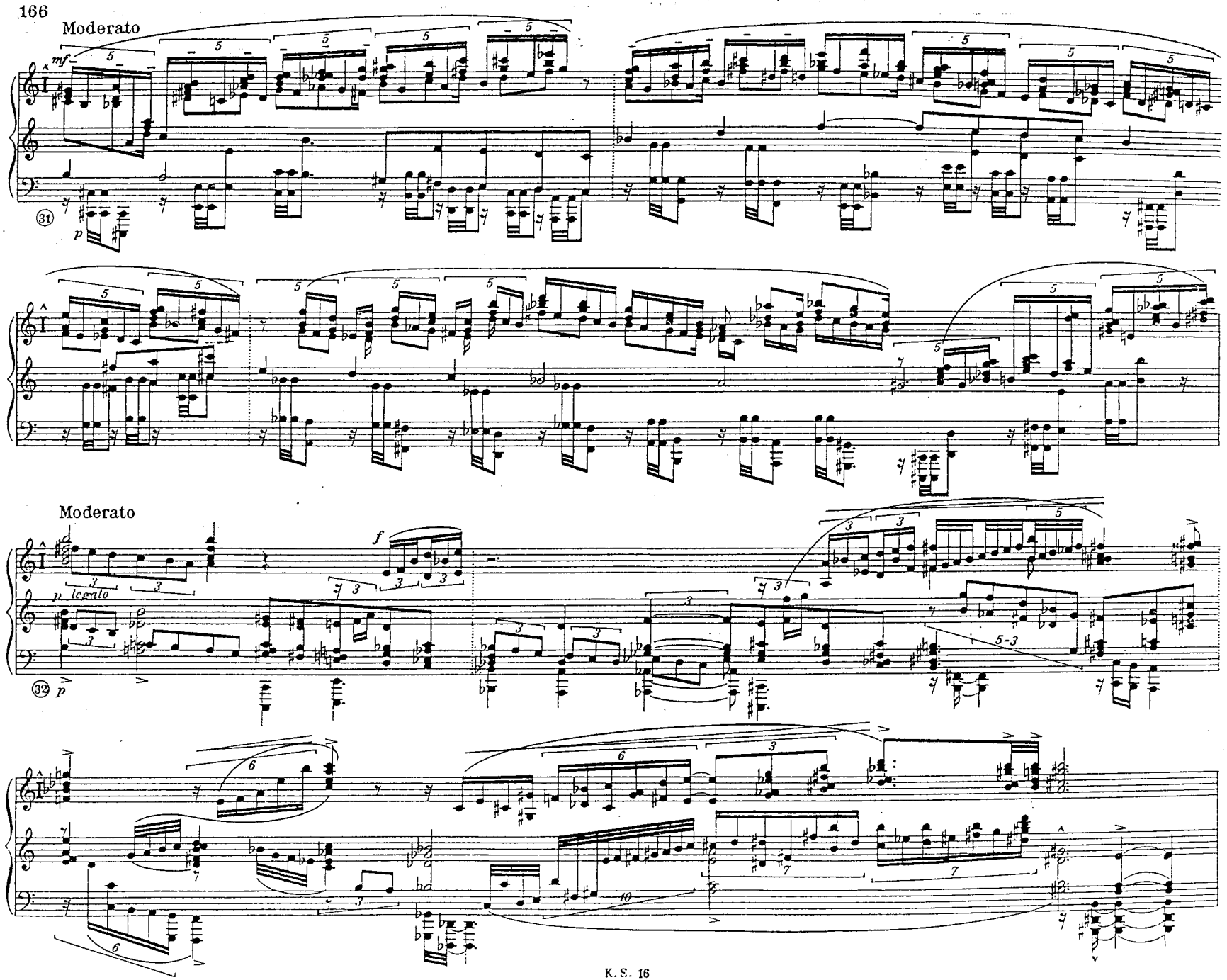

Scorrevole
mf
f
mp
20
loco
Leggiero. Animato assai
p
mf
21

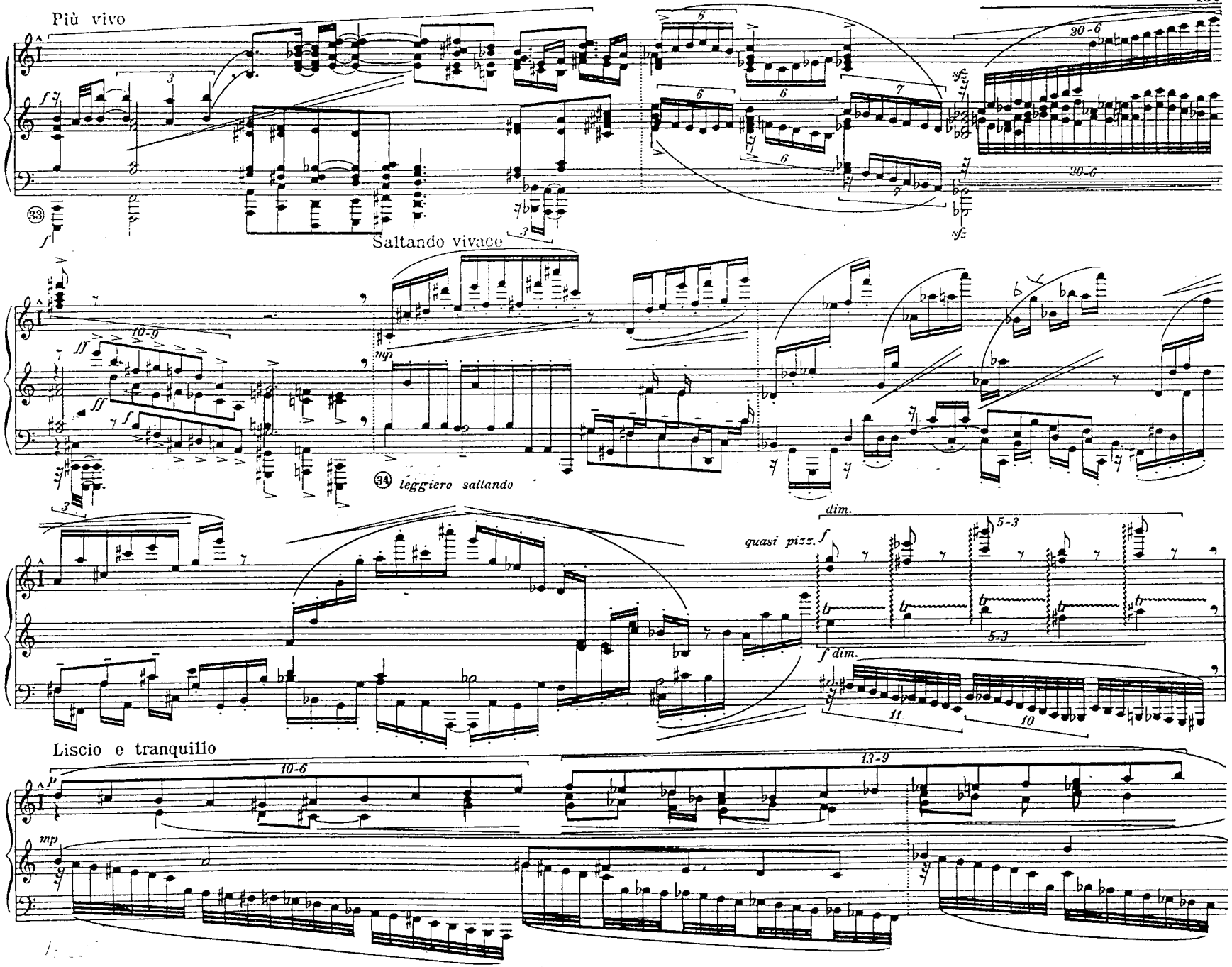

Placido
p
pocchiss
diminuendo
Moderato
mf
mf

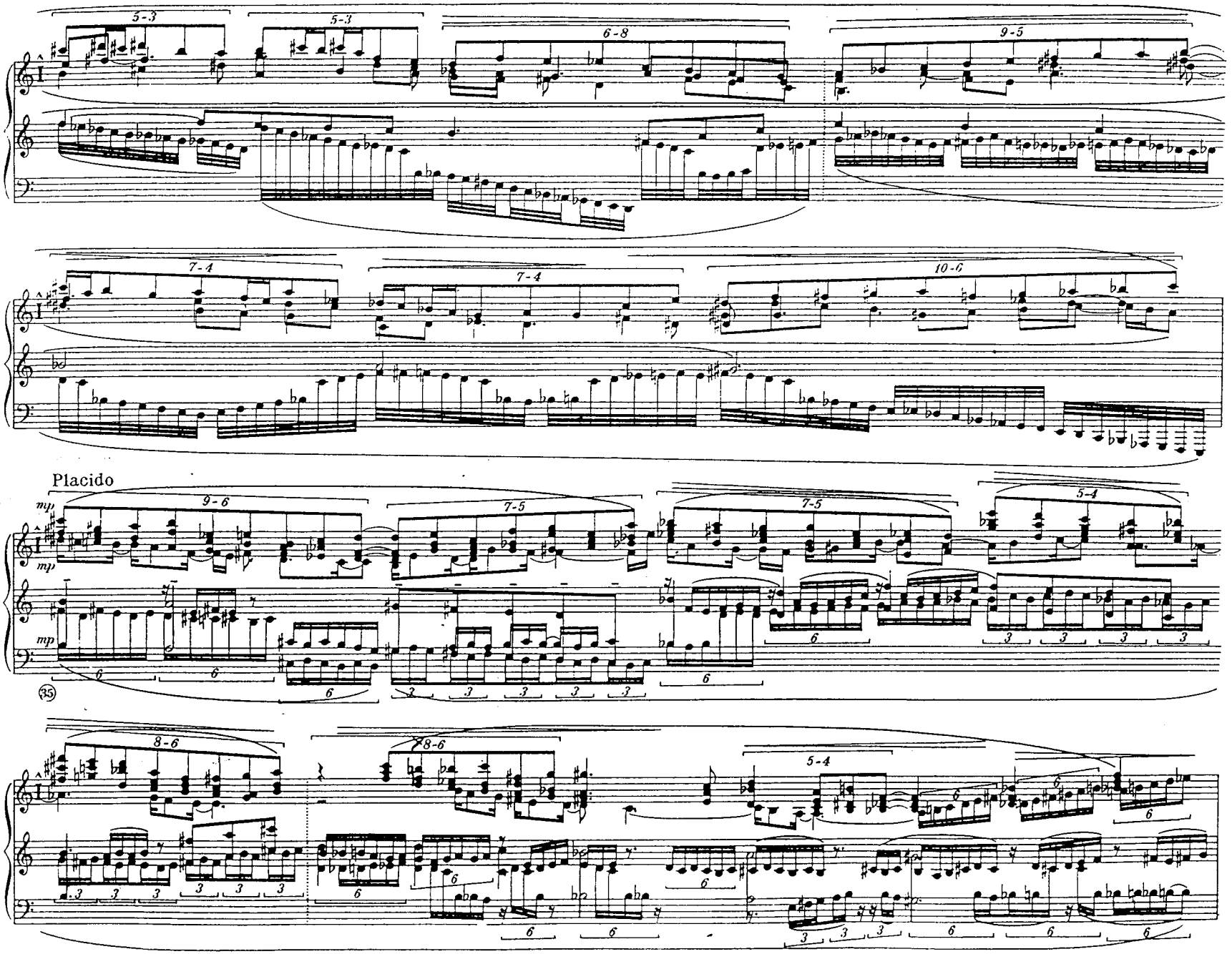

Deciso, ma molto legato sempre
loco
Moderato
mf
marcato
mp
non troppo legato
Vivo
f
4=3

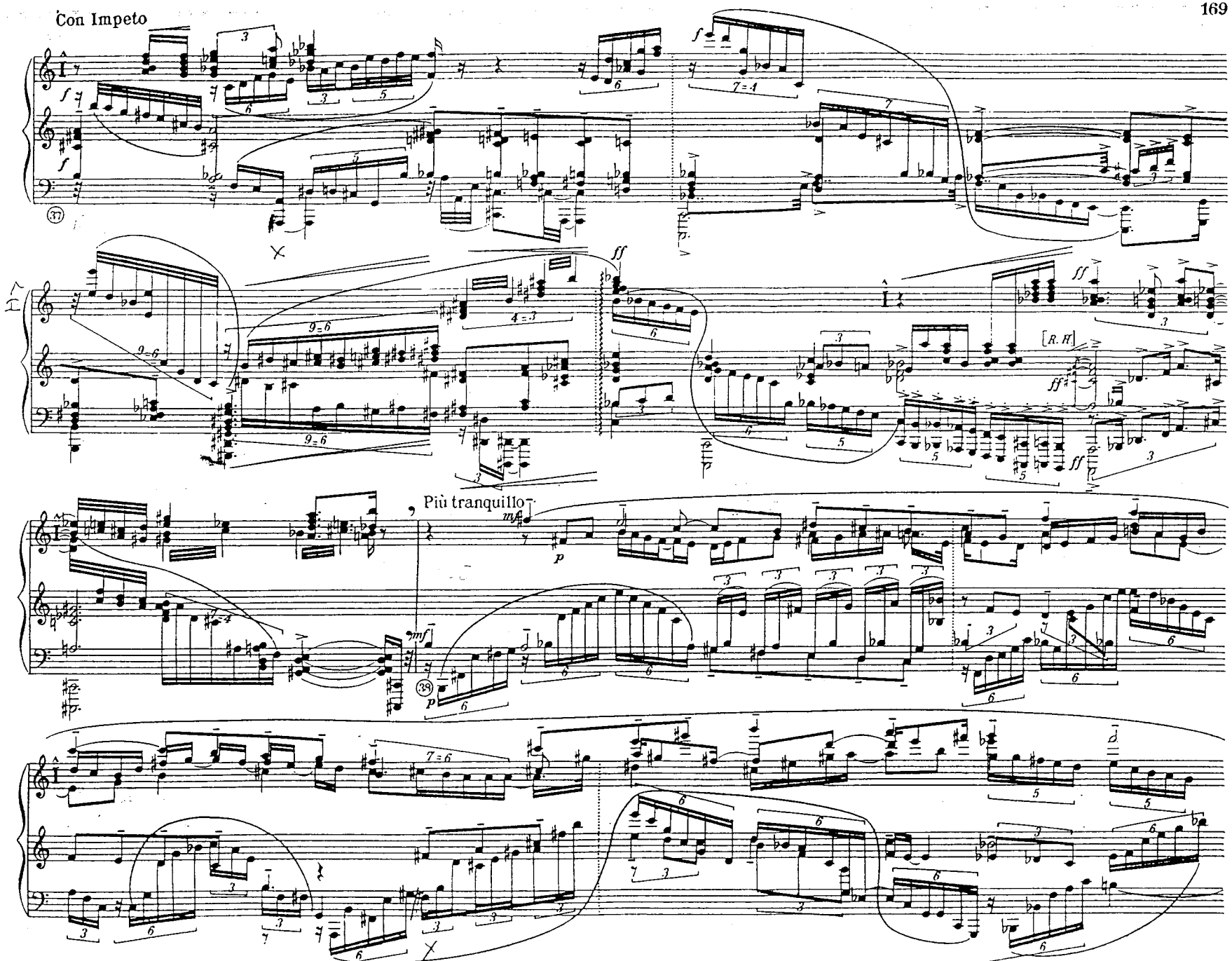

Non rallentare
molto
Lento
legatissimo
Moderato
mf
mf
27
28

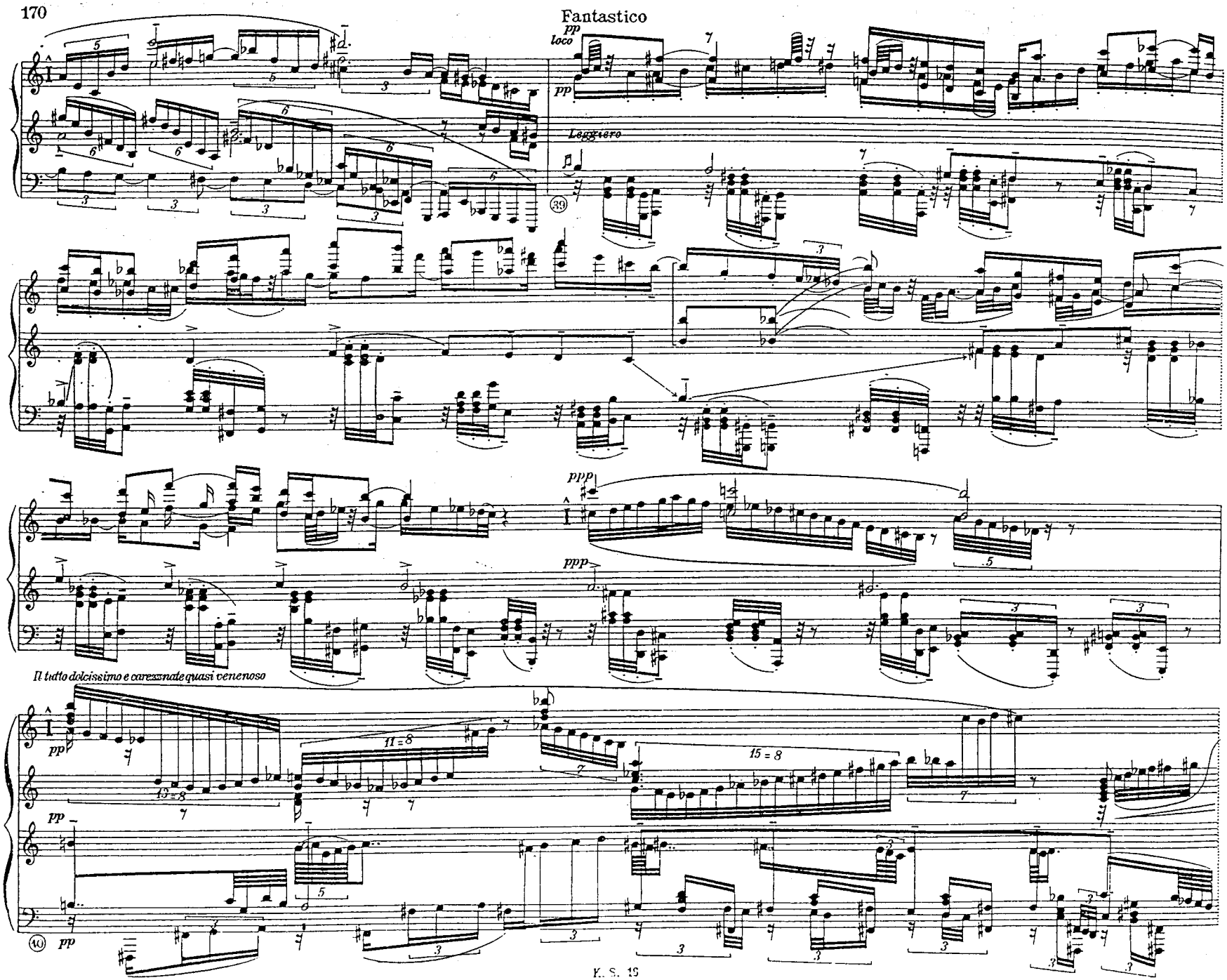

Moderato assai
mp
29
Liscio uguale tranquillamente
mp
30
poco
poco

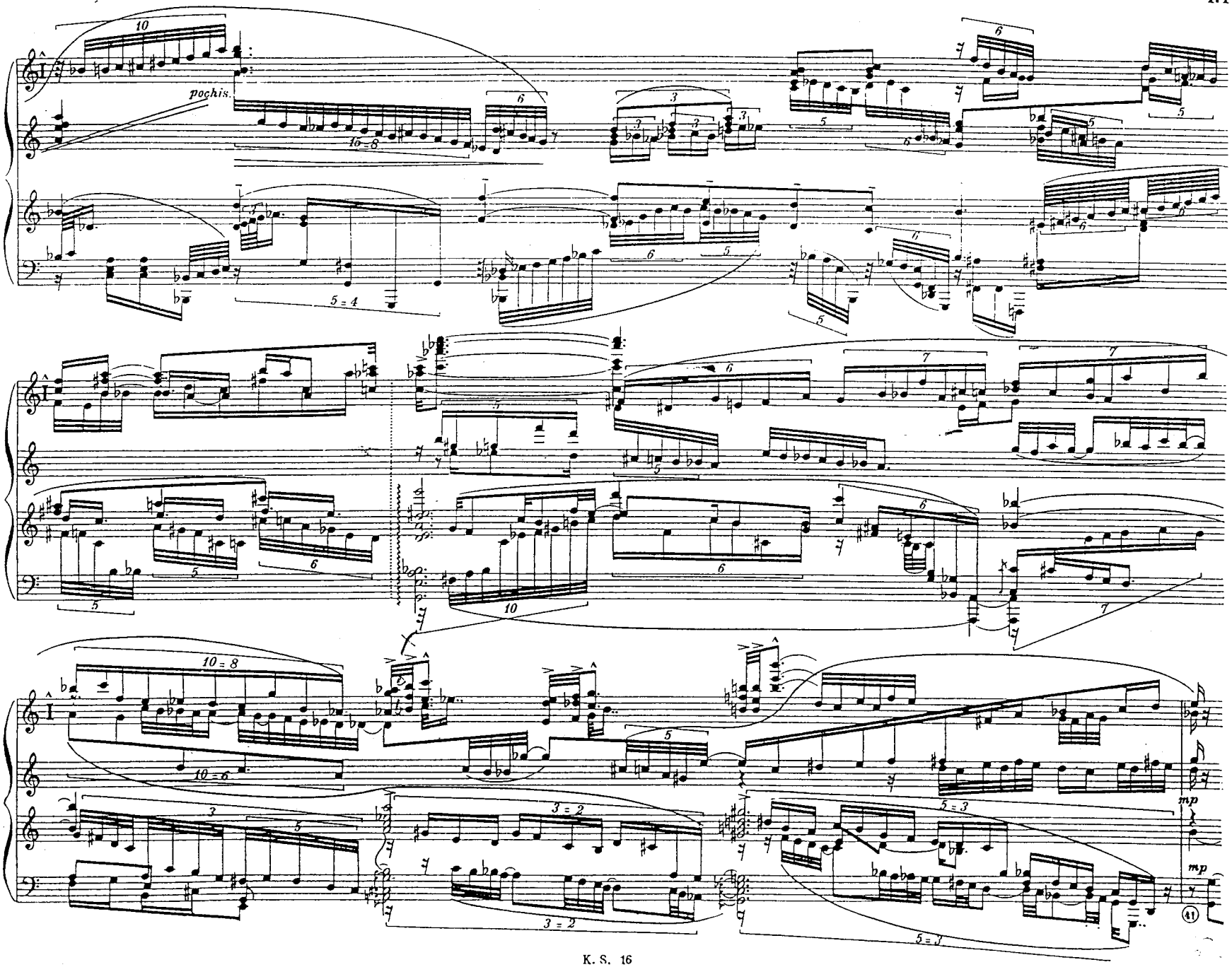

Moderato
mf
31
p
Moderato
f
p legato
32
p

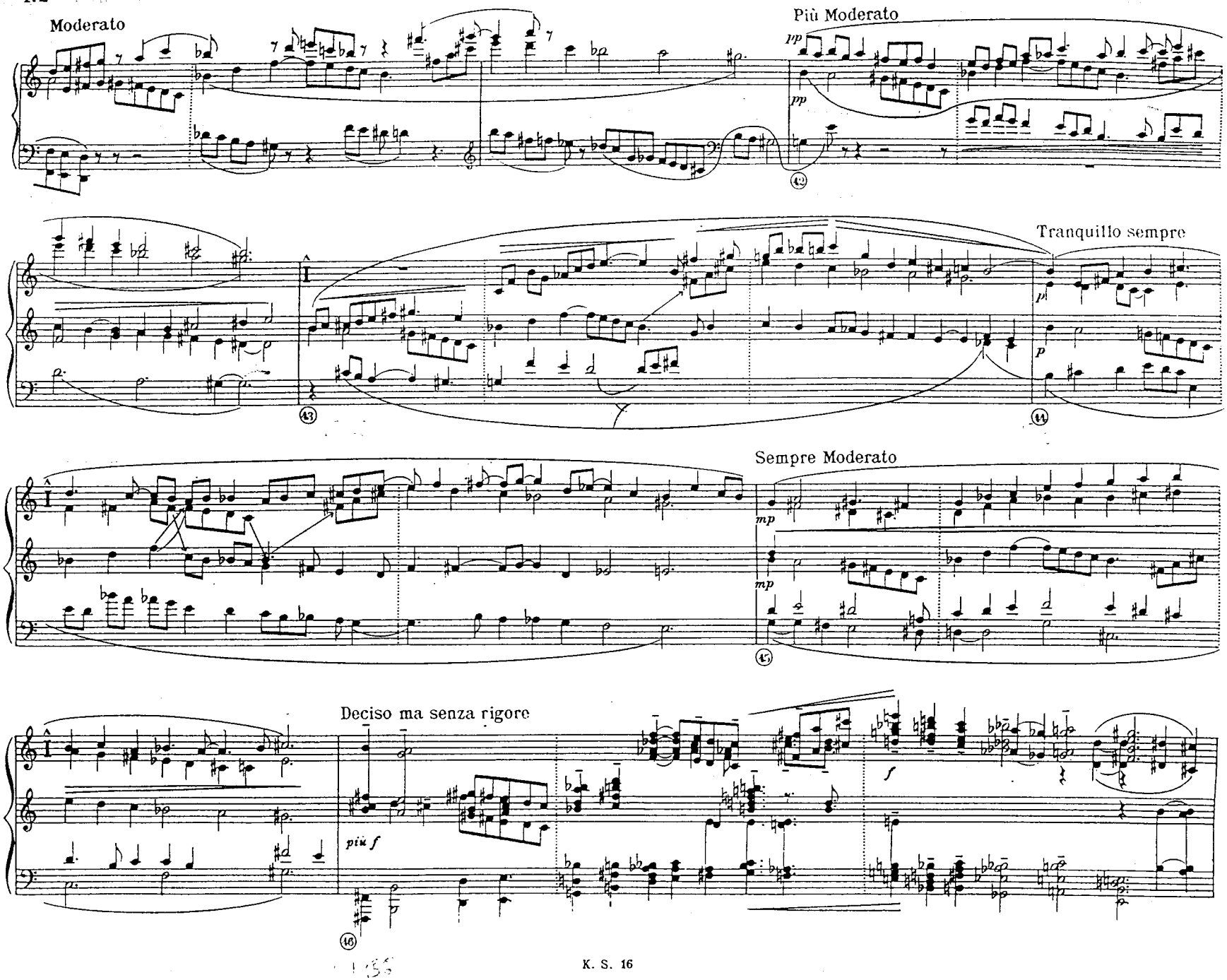

Più vivo
Saltando vivace
leggiero saltando
quasi pizz.
Liscio e tranquillo


5-3
5-3
6-8
9-5
7-4
7-4
10-6
Placido
mp
mp
mp
9-6
7-5
7-5
5-4
35
8-6
8-6
5-4

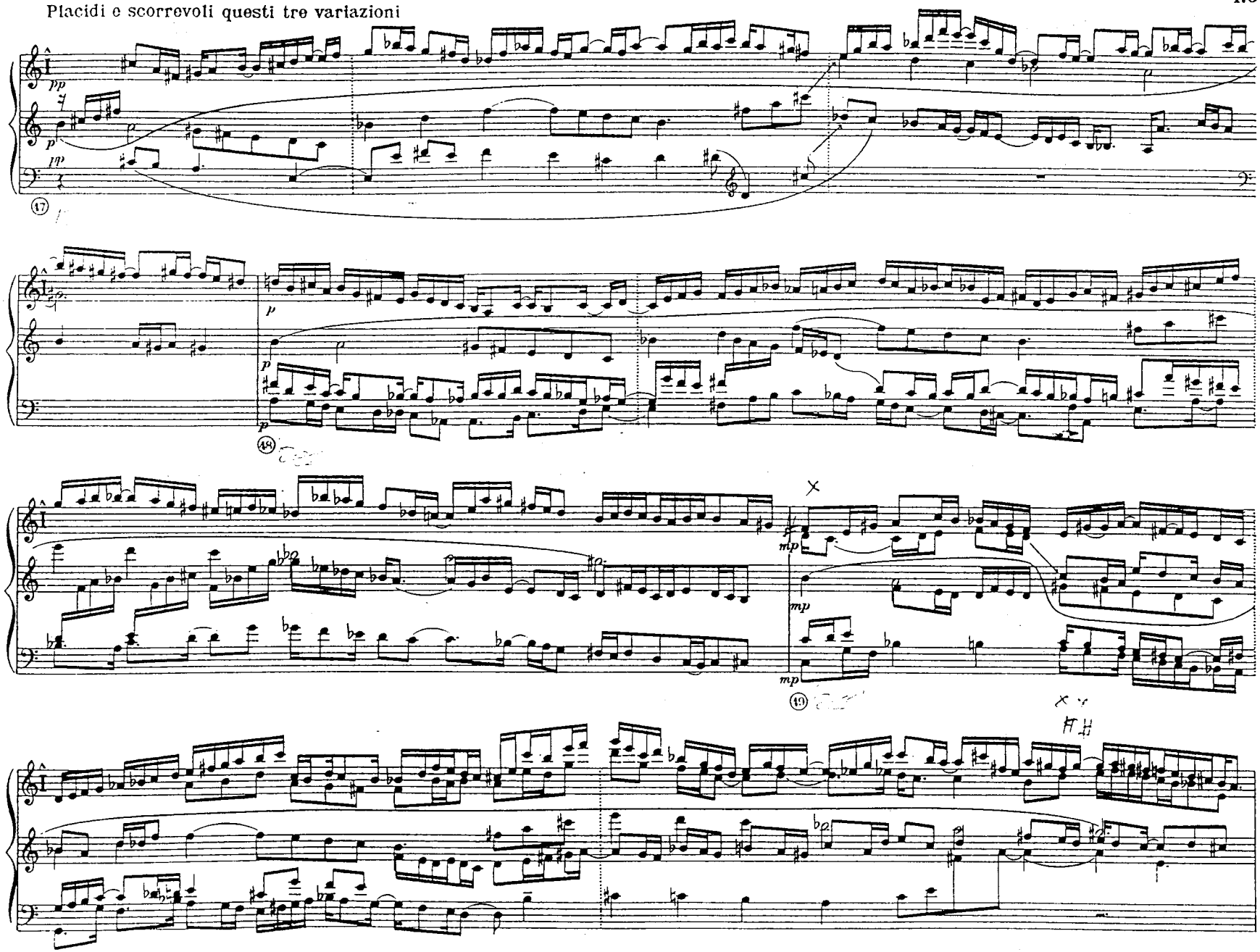

Con Impeto
[R. H]
Più tranquillo


Fantastico
pp
loco
pp
Leggiero
39
ppp
ppp
Il tutto dolcissimo e carezzevole quasi velenoso
pp
11 = 8
15 = 8
pp
pp
40

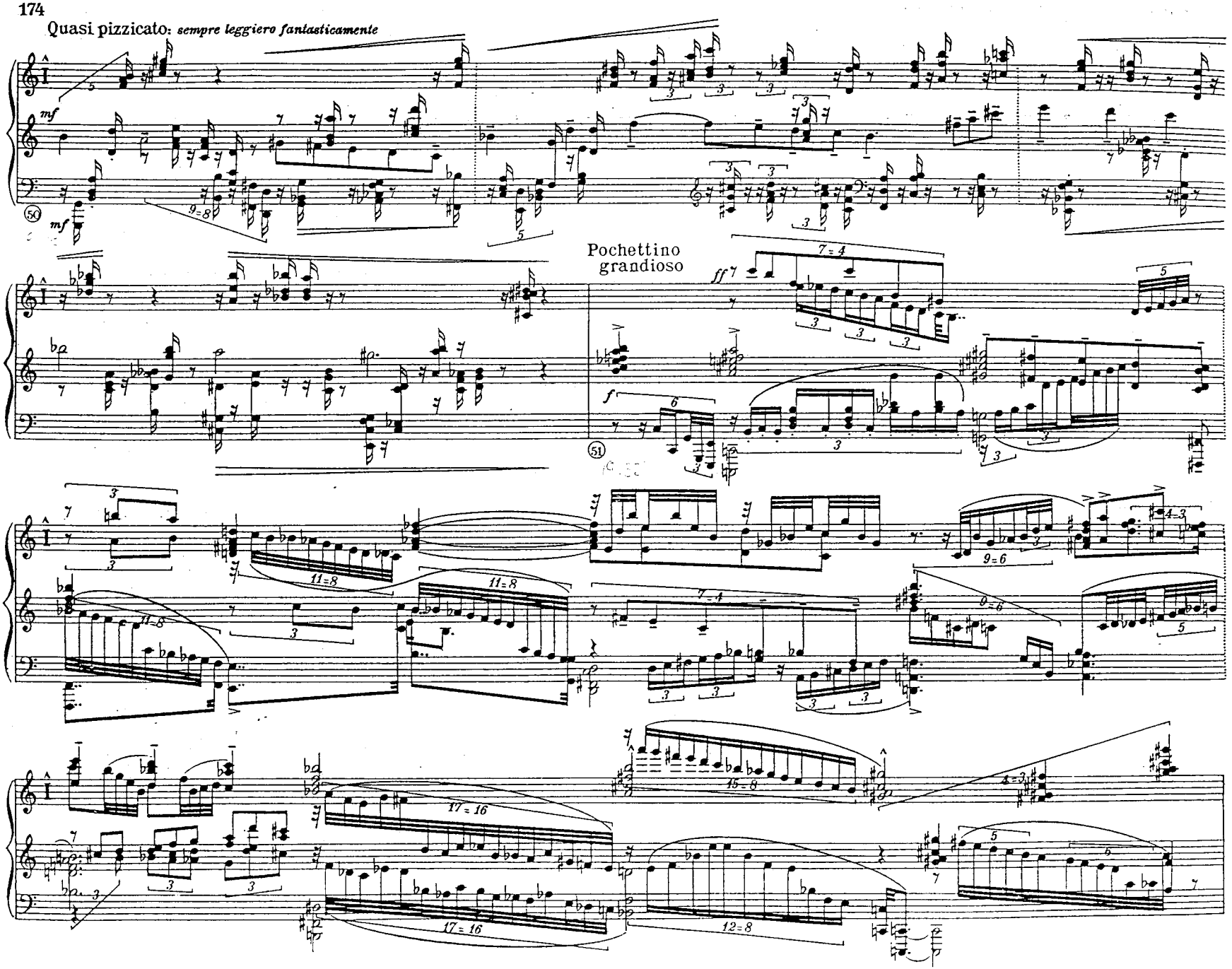

pochis.
mp
mp

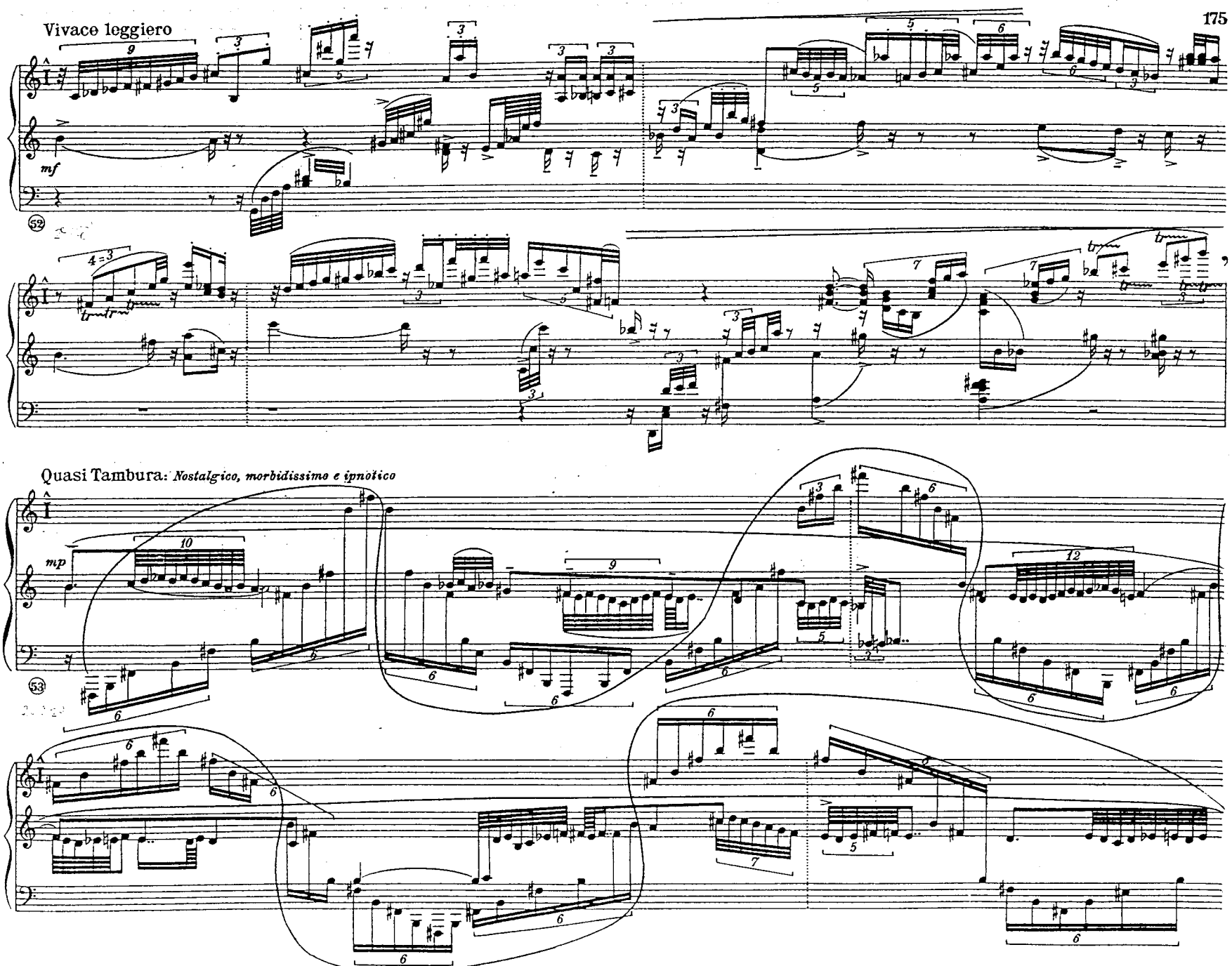

Moderato
Più Moderato
pp
pp
42
Tranquillo sempre
p
p
43
44
Sempre Moderato
mp
mp
45
Deciso ma senza rigore
più f
f
46

Placidi e scorrevoli questi tre variazioni

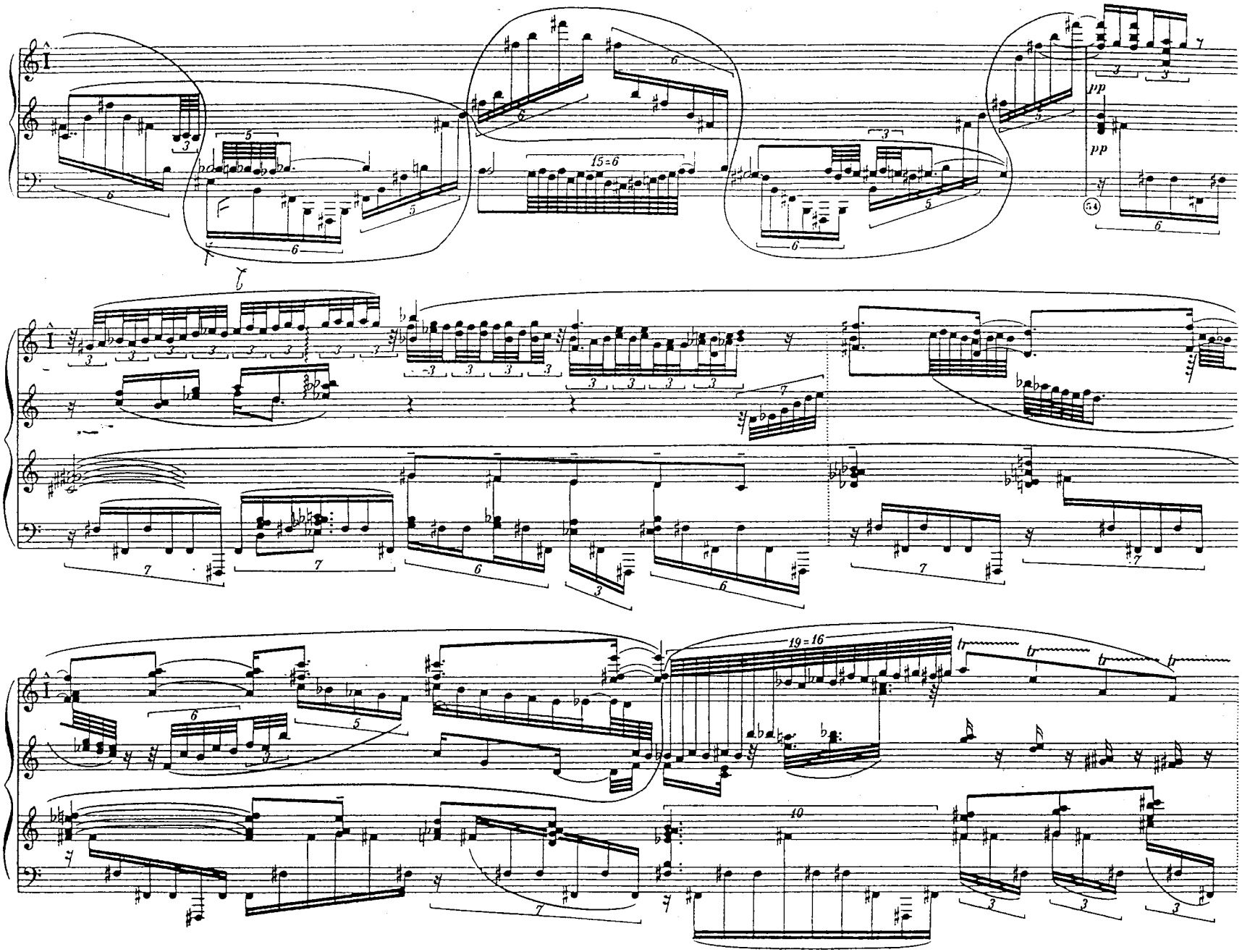


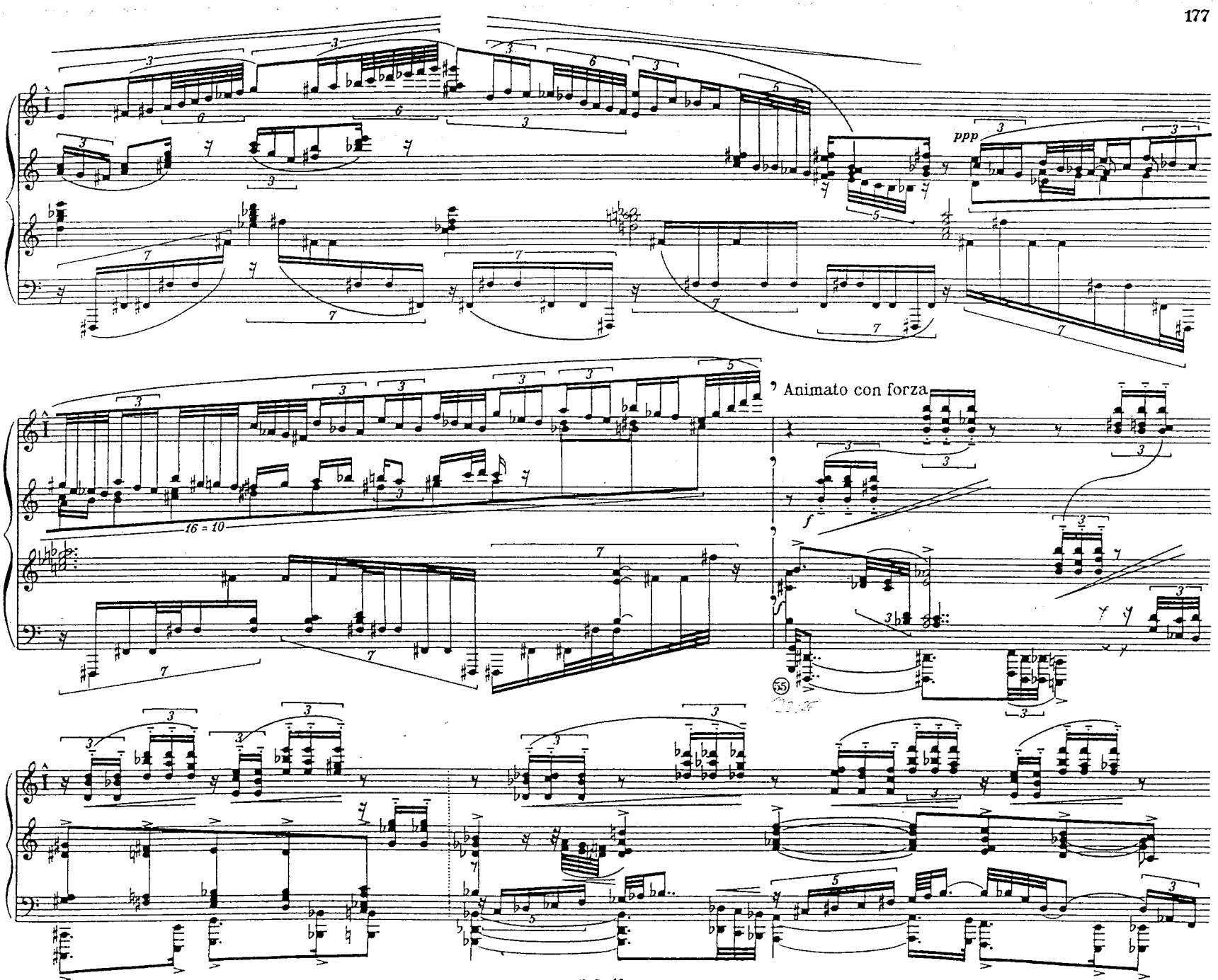
Quasi pizzicato: *sempre leggiero fantasticamente*

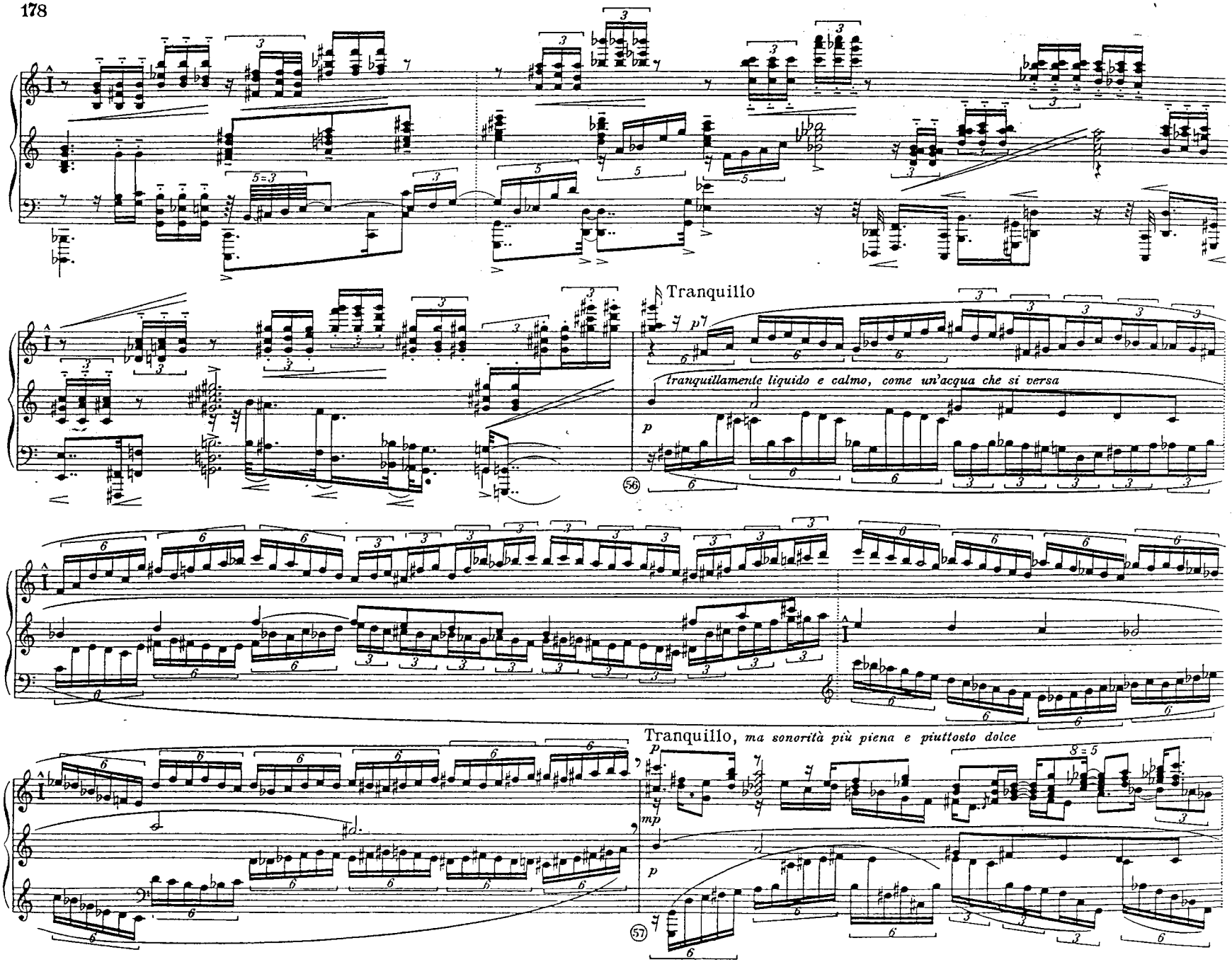


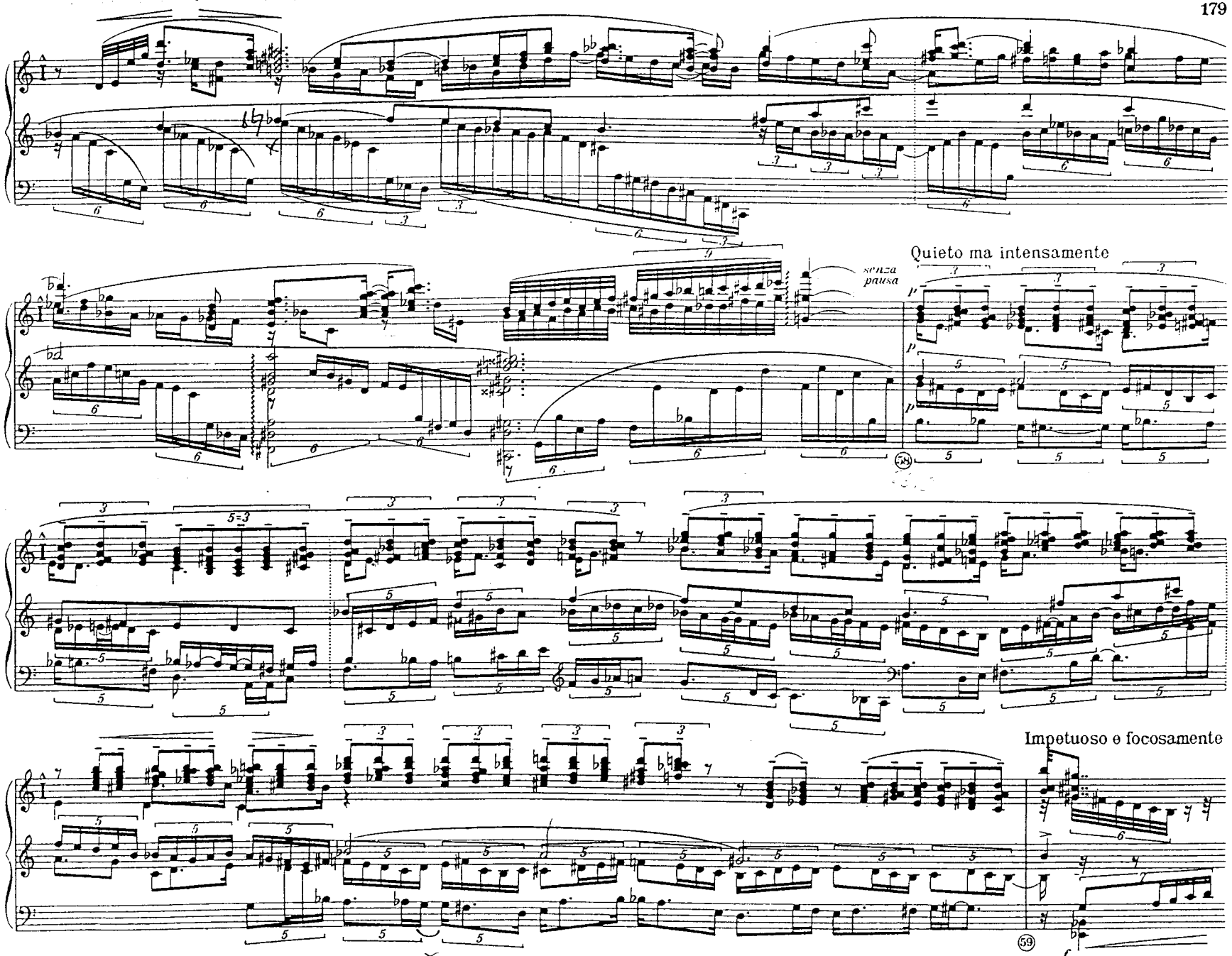

Vivace leggiero
mf
52
Quasi Tambura: Nostalgico, morbidissimo e ipnotico
mp
53

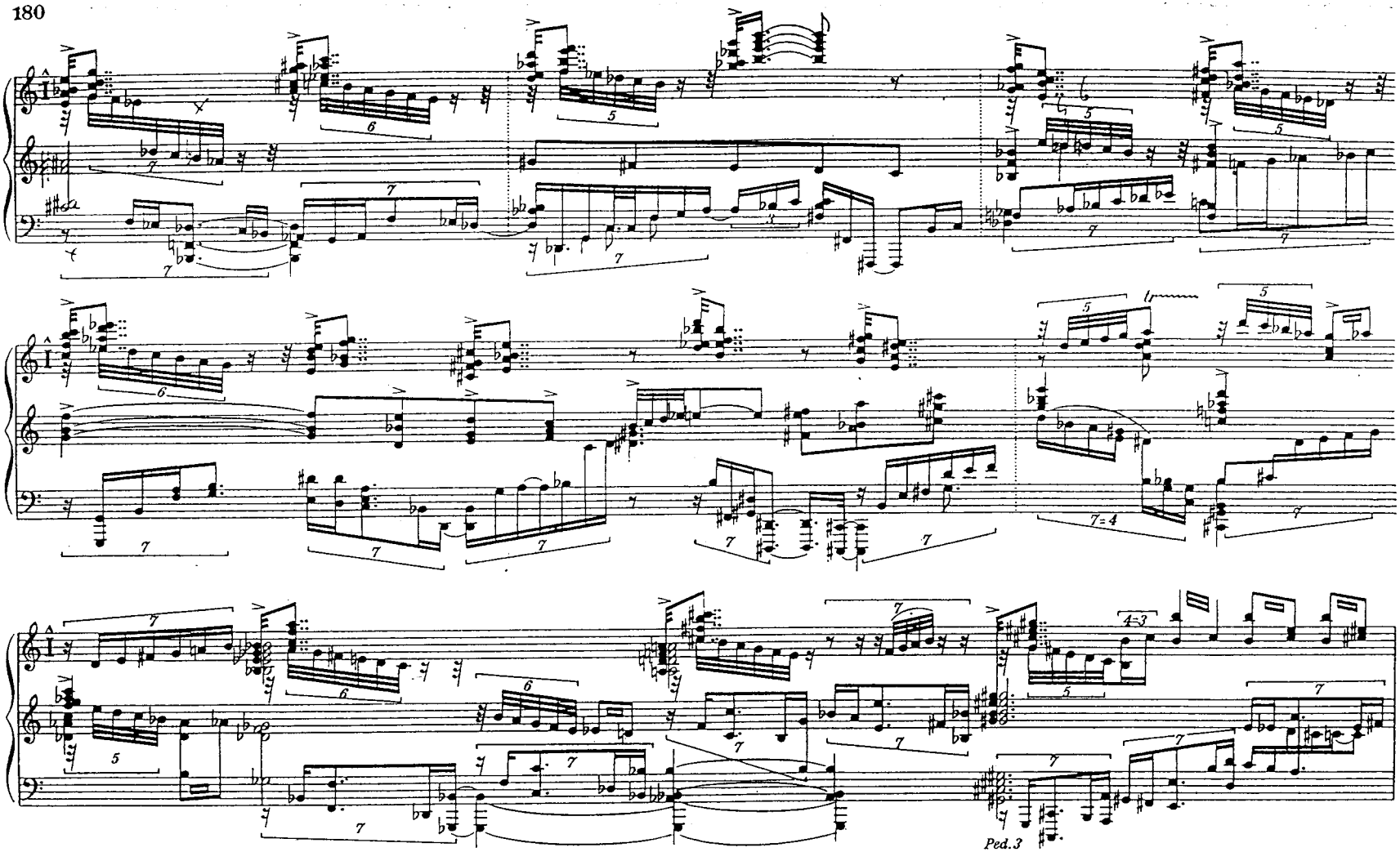
Moderato assai

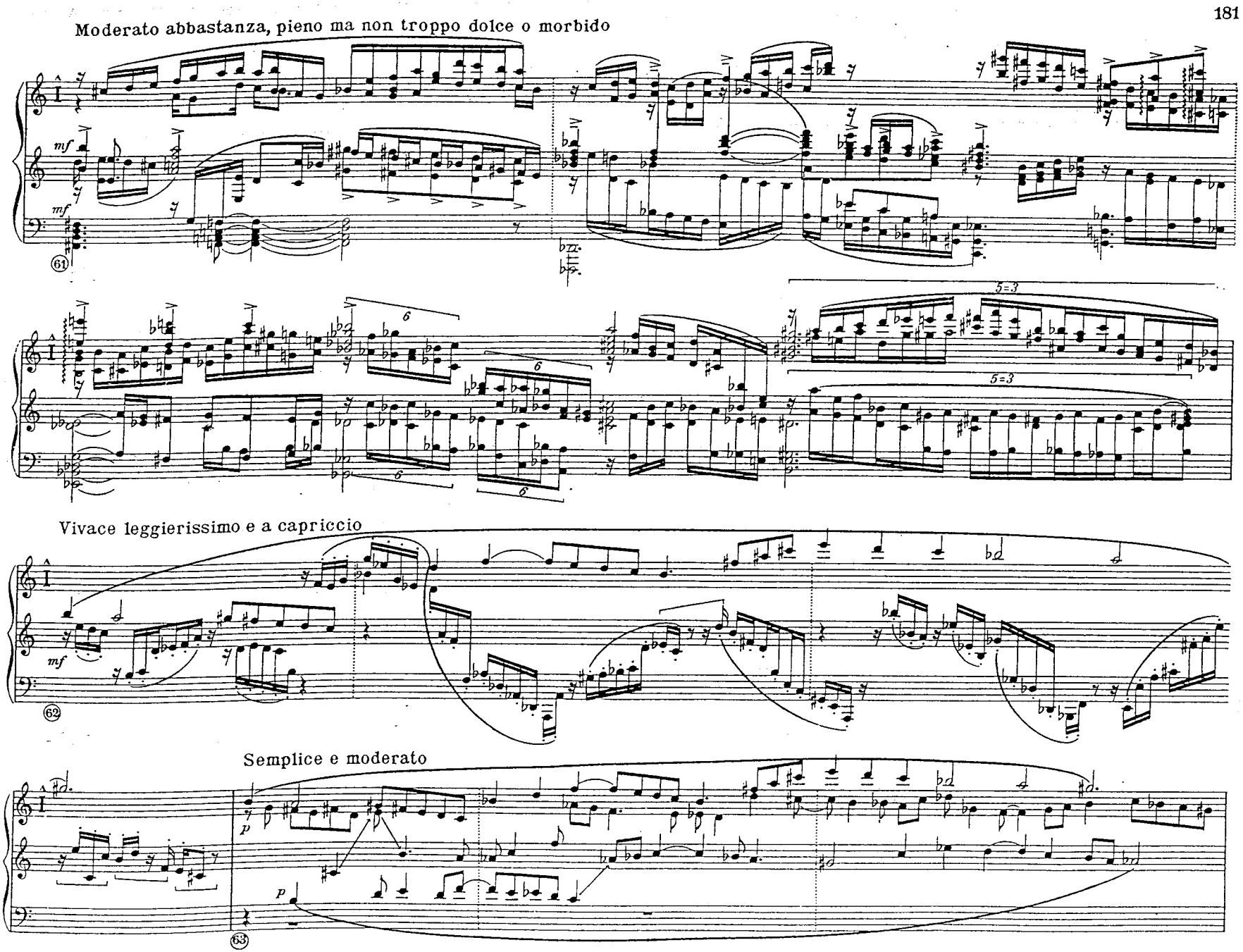


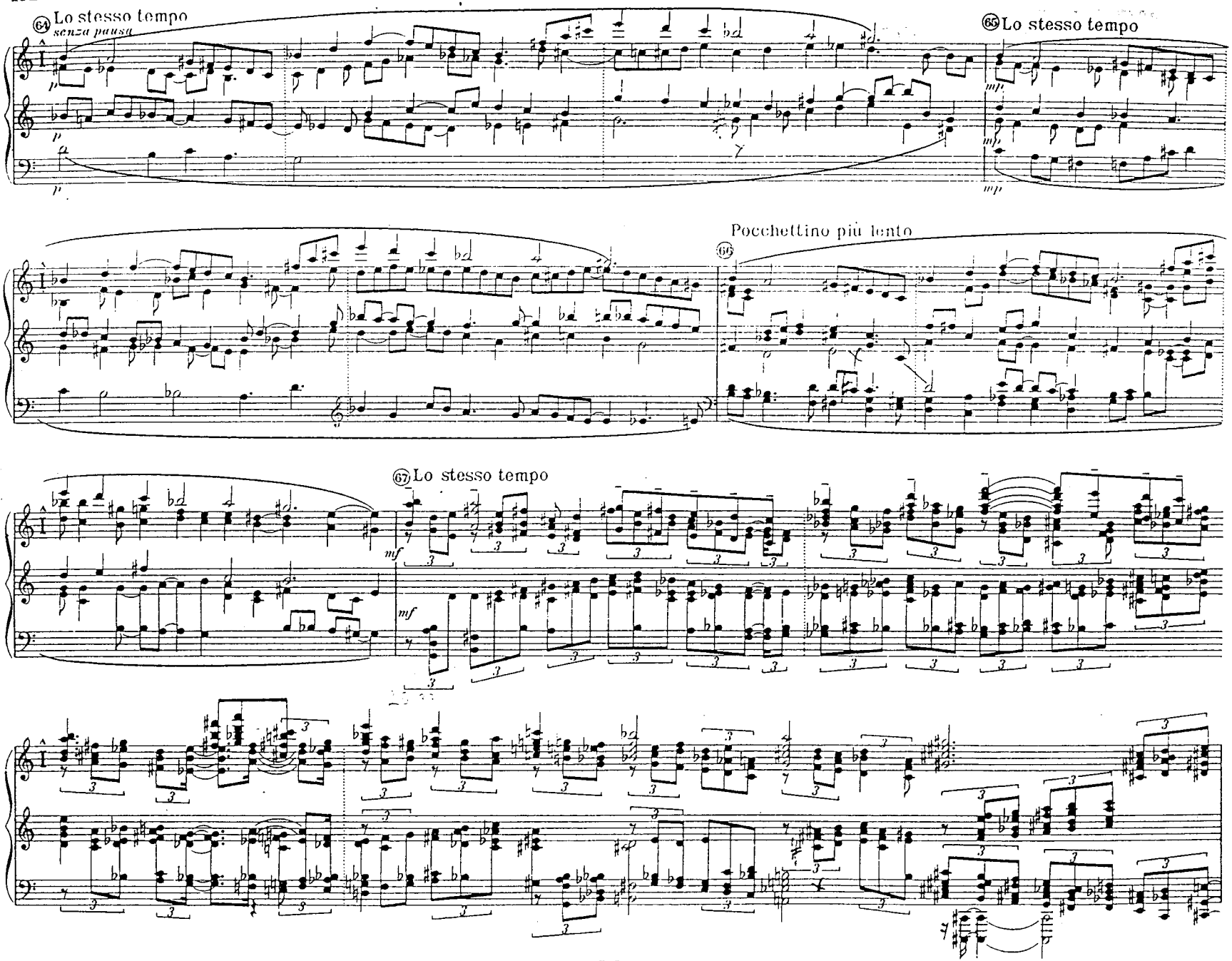

ppp
Animato con forza
f
16 = 10

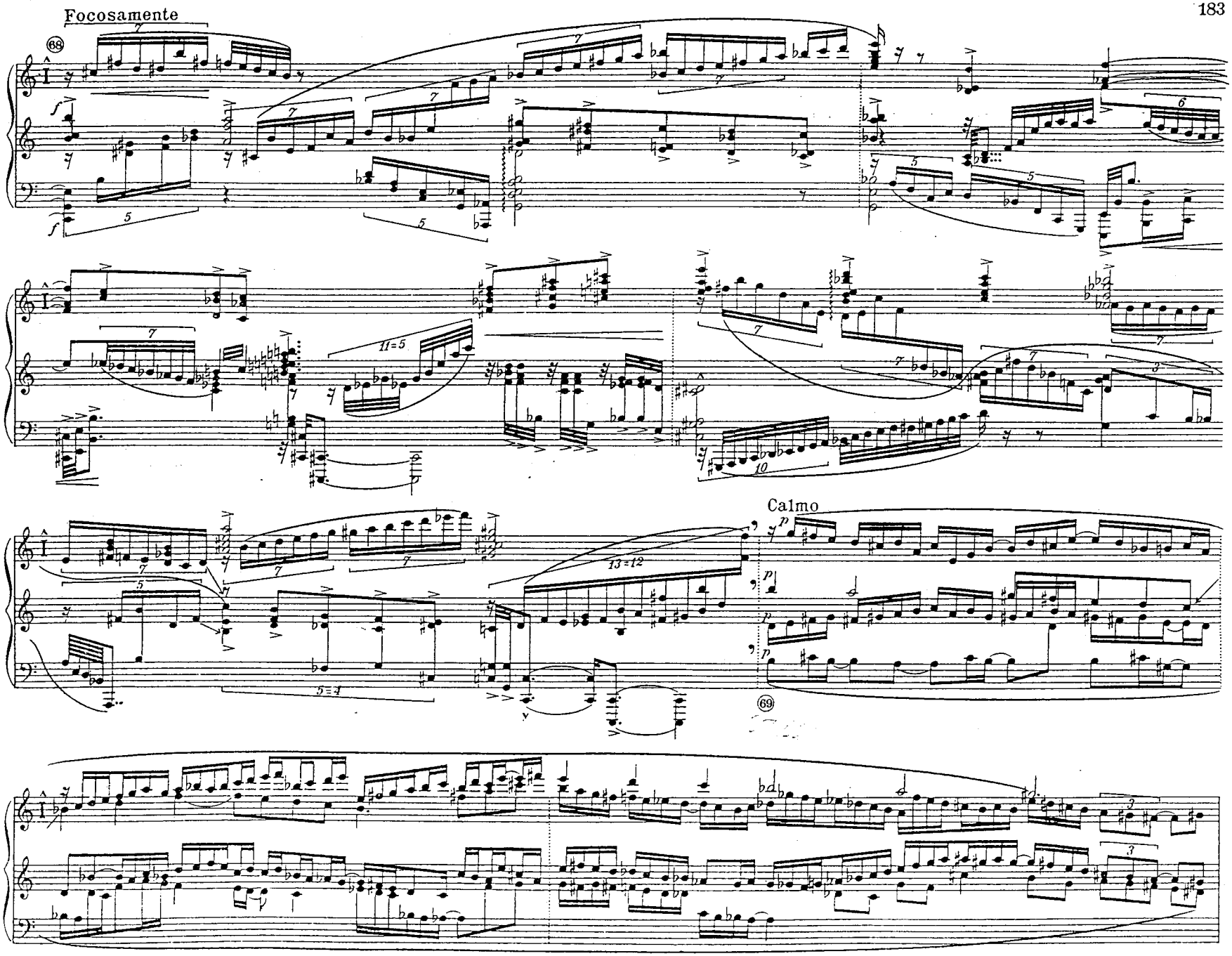

Tranquillo
tranquillamente liquido e calmo, come un'acqua che si versa
Tranquillo, ma sonorità più piena e piuttosto dolce

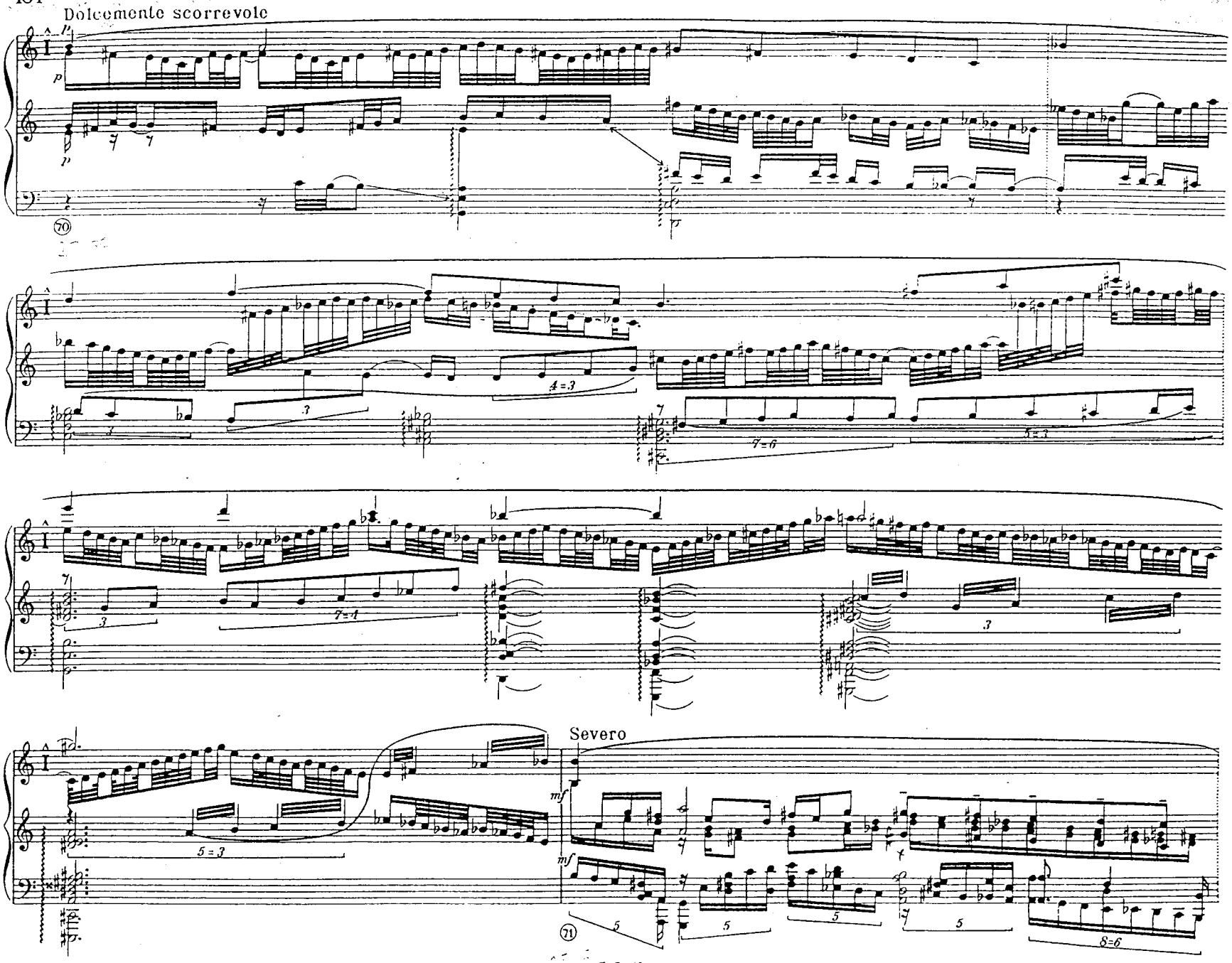

senza pausa
Quieto ma intensamente
Impetuoso e focosamente

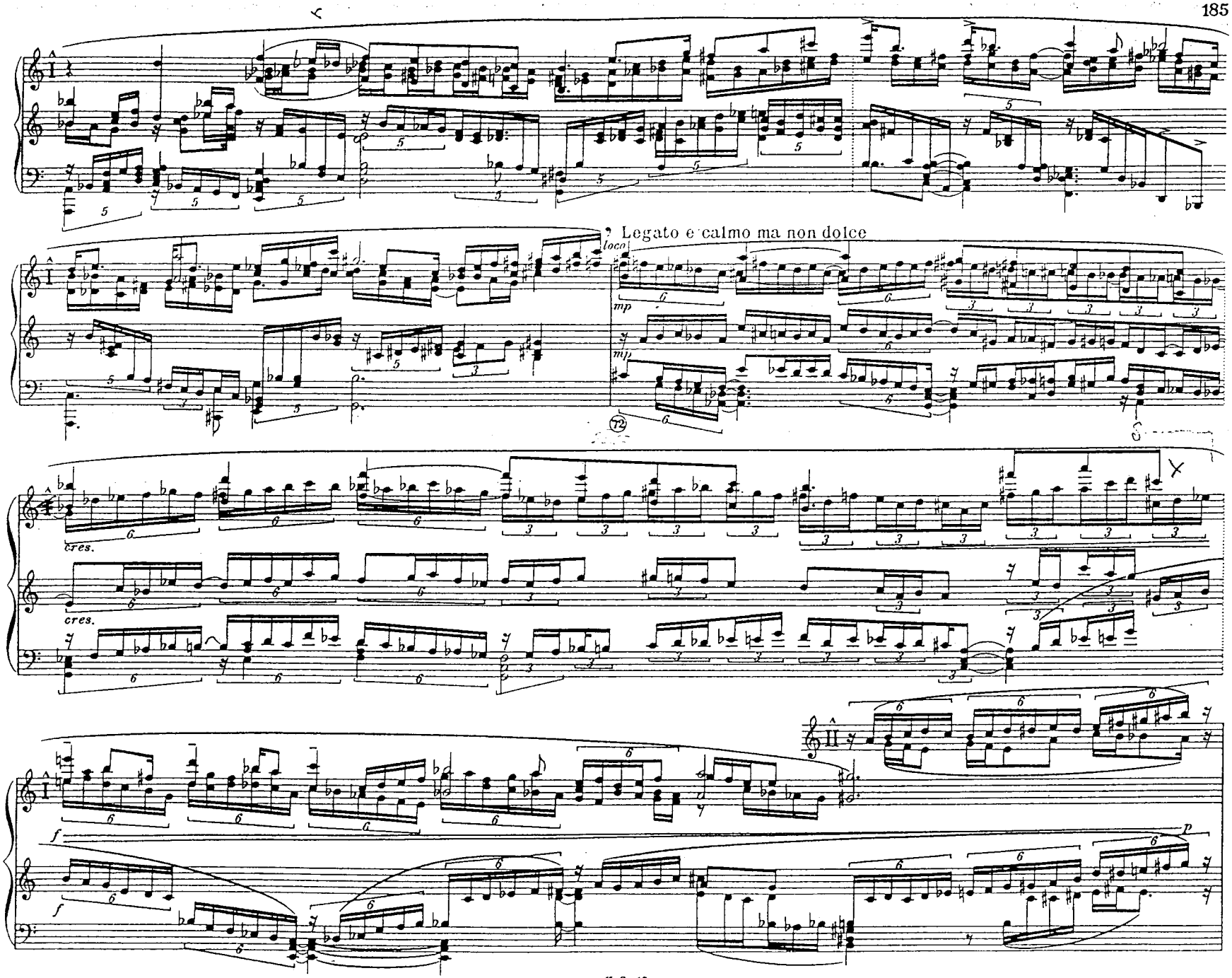

Ped.3
Lento
Dolcissimo legato

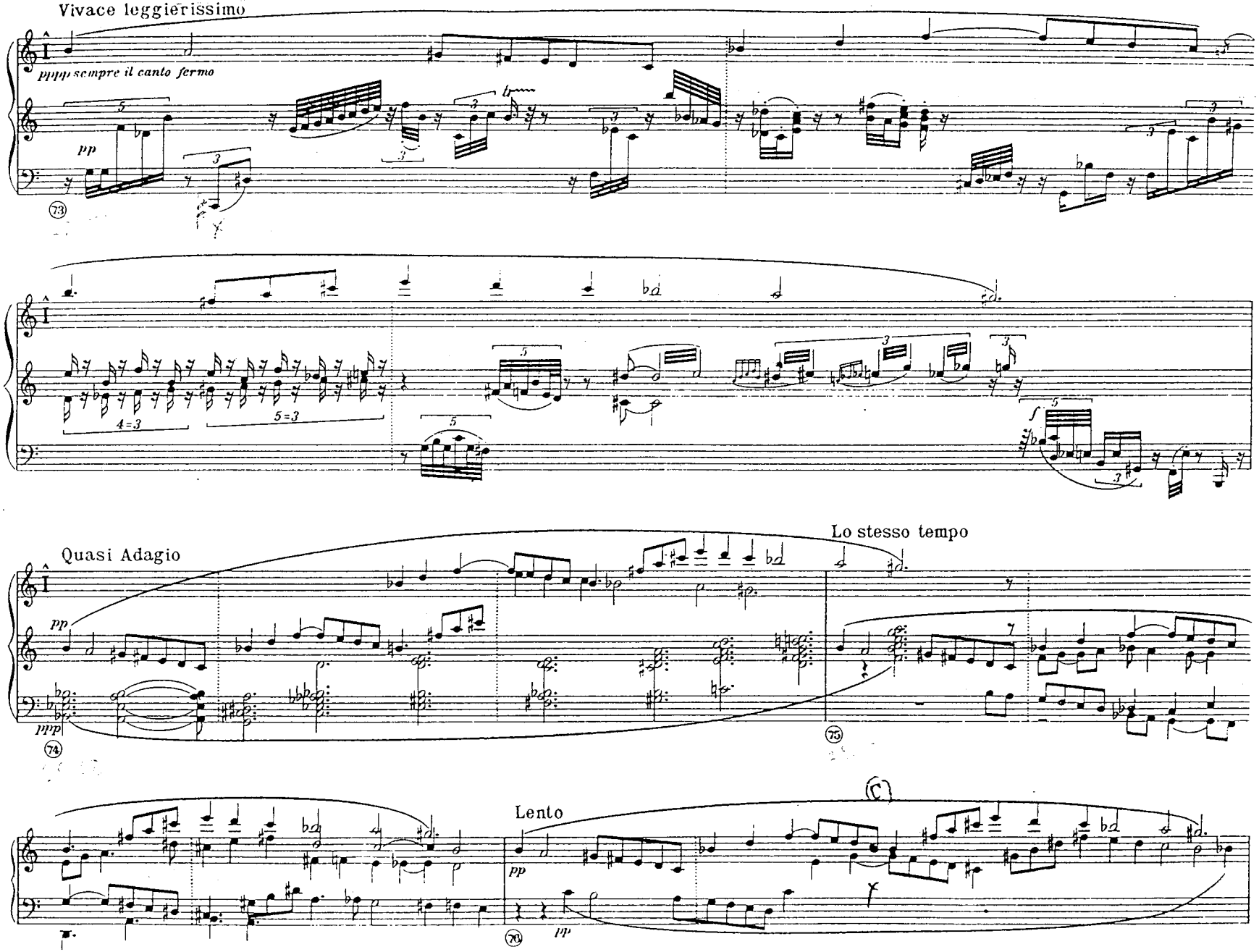

Moderato abbastanza, pieno ma non troppo dolce o morbido
mf
mf
61
5=3
5=3
Vivace leggierissimo e a capriccio
mf
62
Semplice e moderato
p
p
63

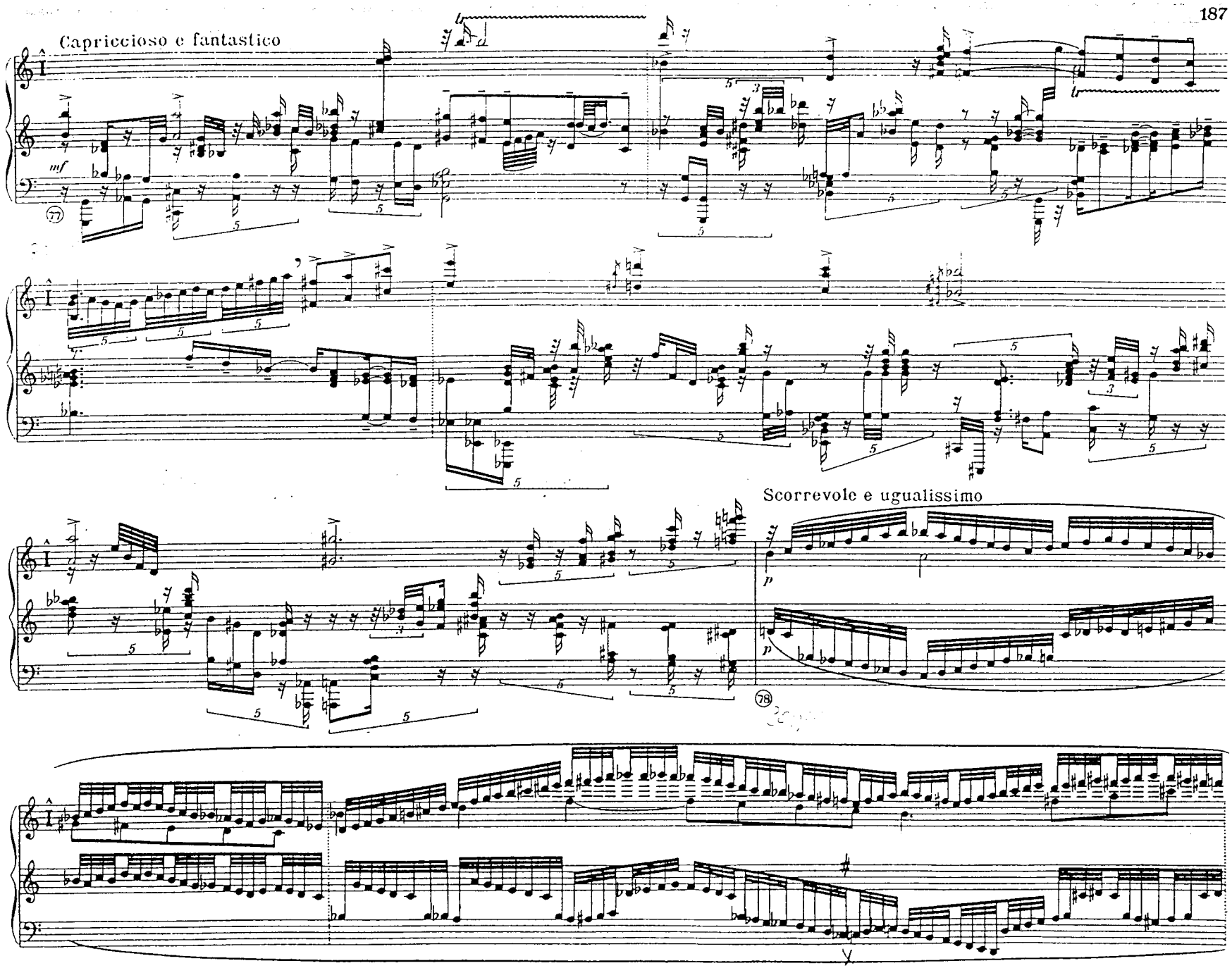

64 Lo stesso tempo
senza pausa
65 Lo stesso tempo
Pocchettino più lento
66
67 Lo stesso tempo

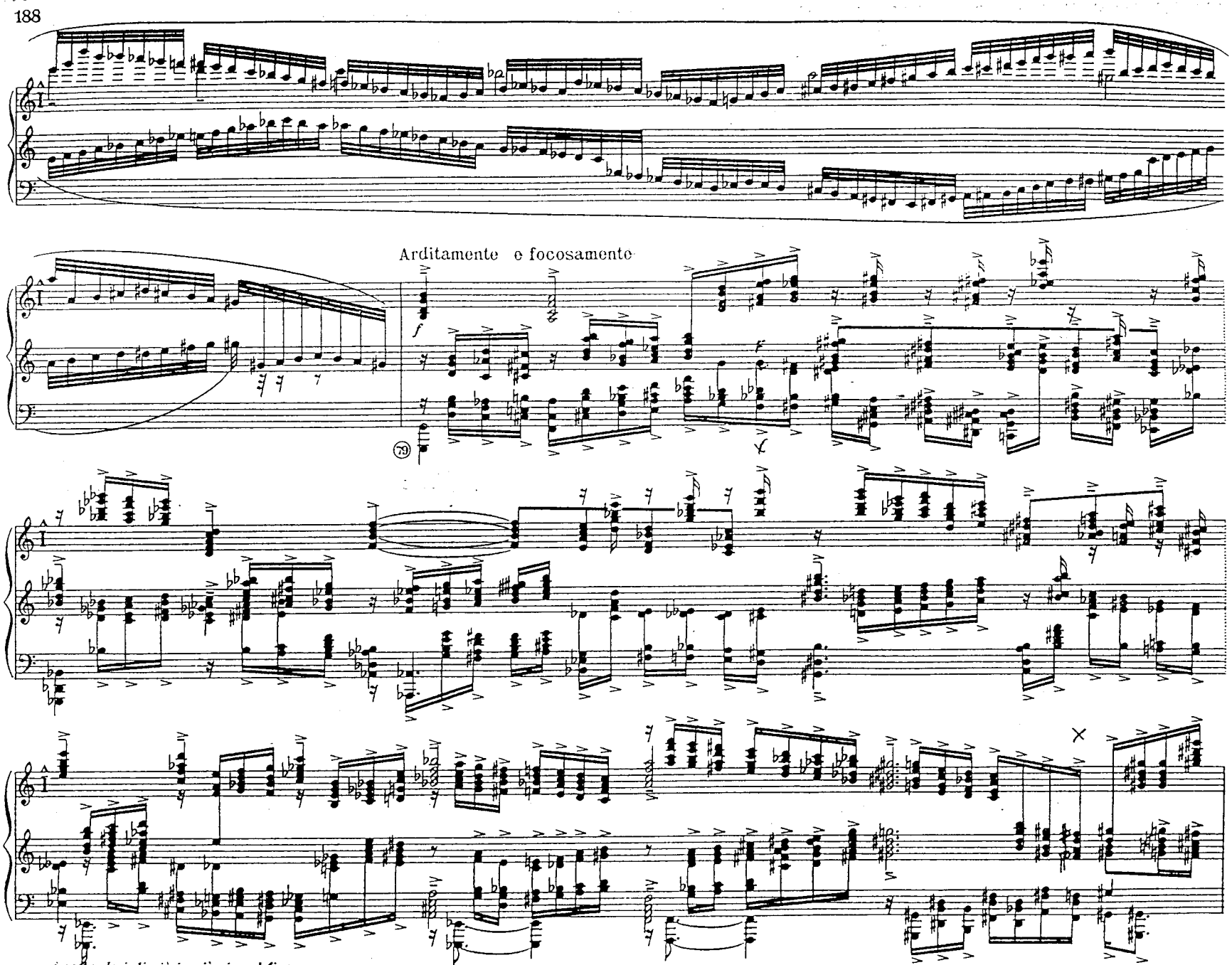

Focosamente
68
Calmo
69


Dolcemente scorrevole
p
70
4=3
7=6
7=4
5=3
Severo
mf
71
8=6


Legato e calmo ma non dolce
loco
mp
mp
cres.
cres.
f
f
p

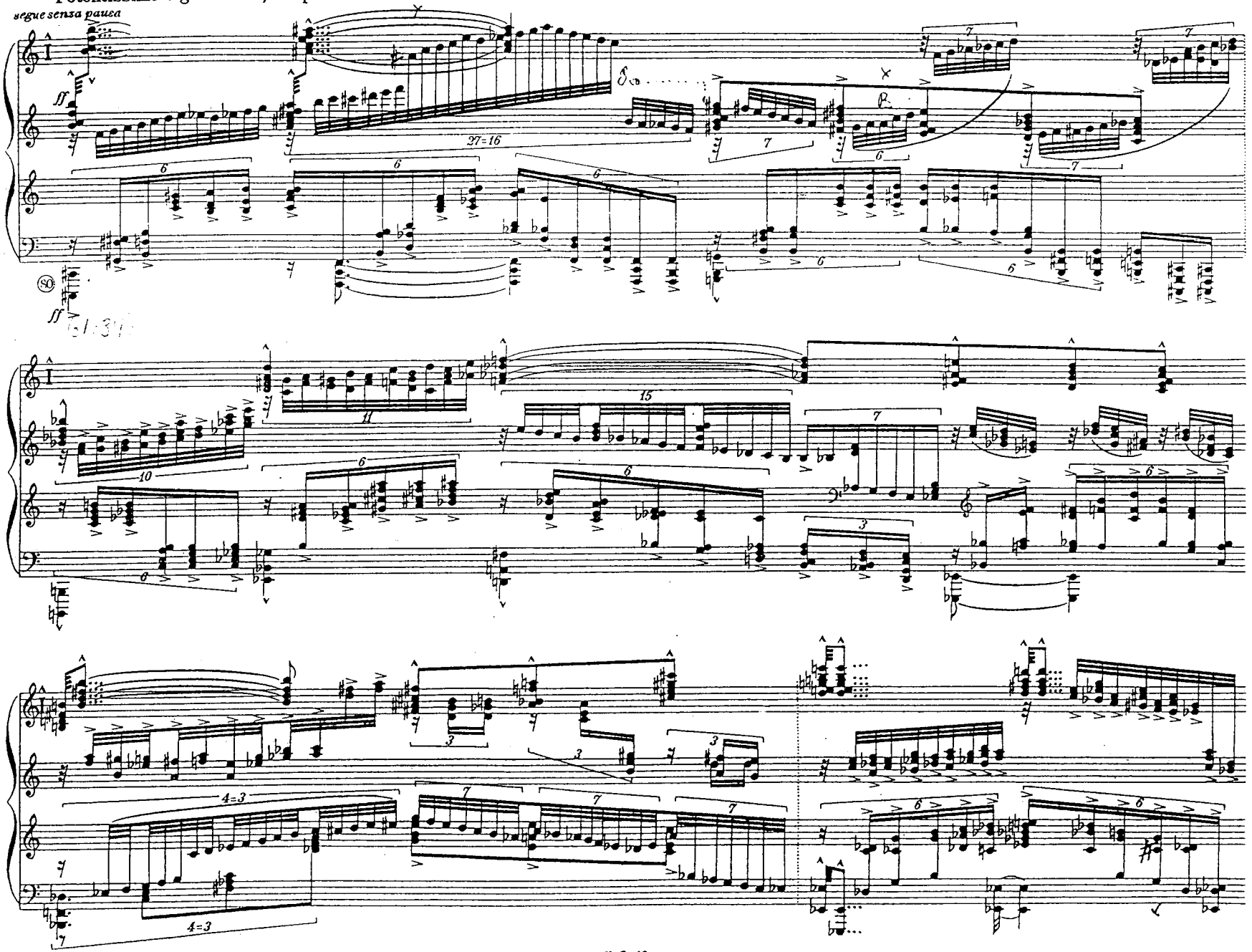

Vivace leggierissimo
pppp sempre il canto fermo
pp
73
4=3
5=3
f
Quasi Adagio
pp
ppp
74
Lo stesso tempo
75
Lento
(C)
pp
pp
76

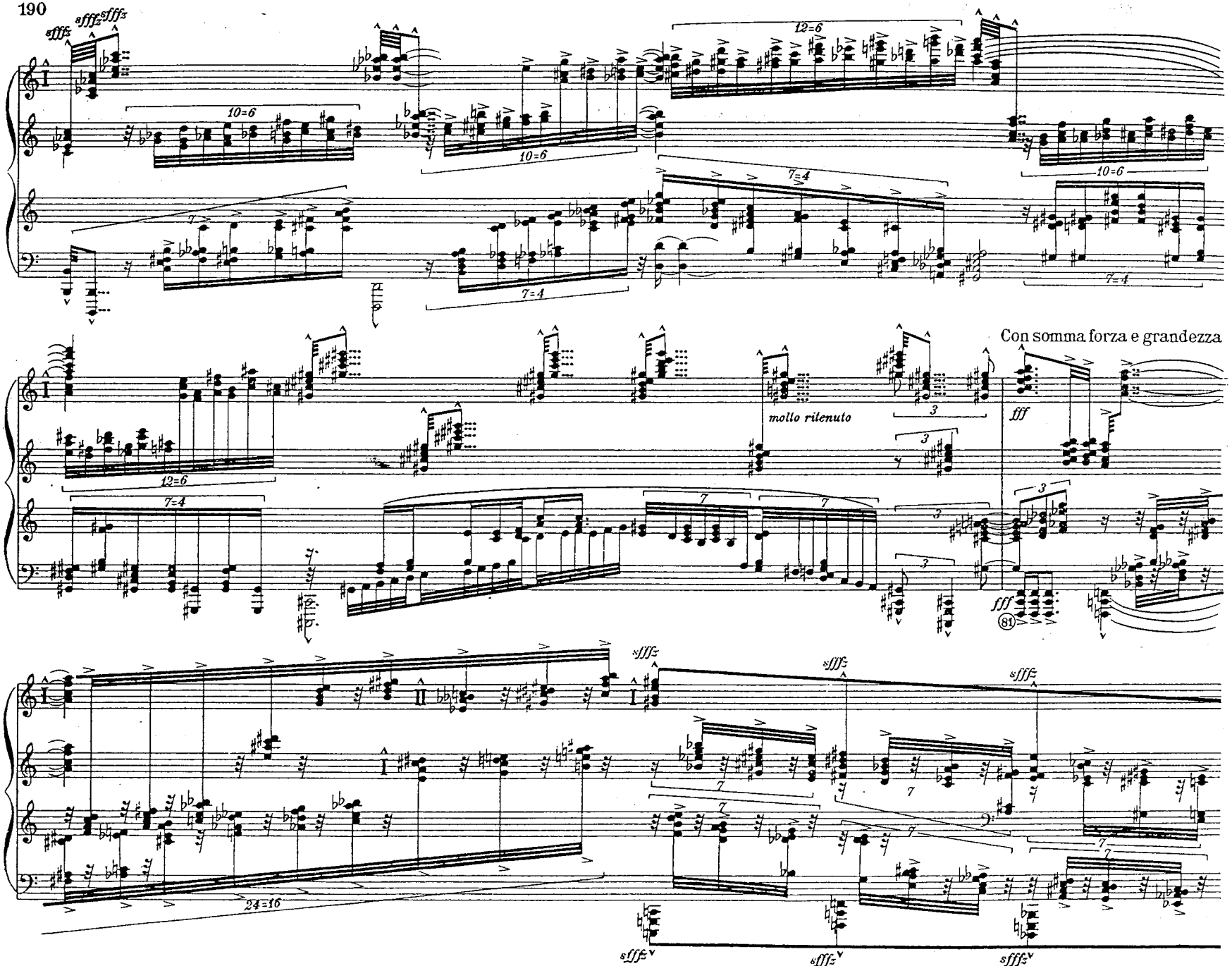

Capriccioso e fantastico
mf
77
Scorrevole e ugualissimo
p
p
78

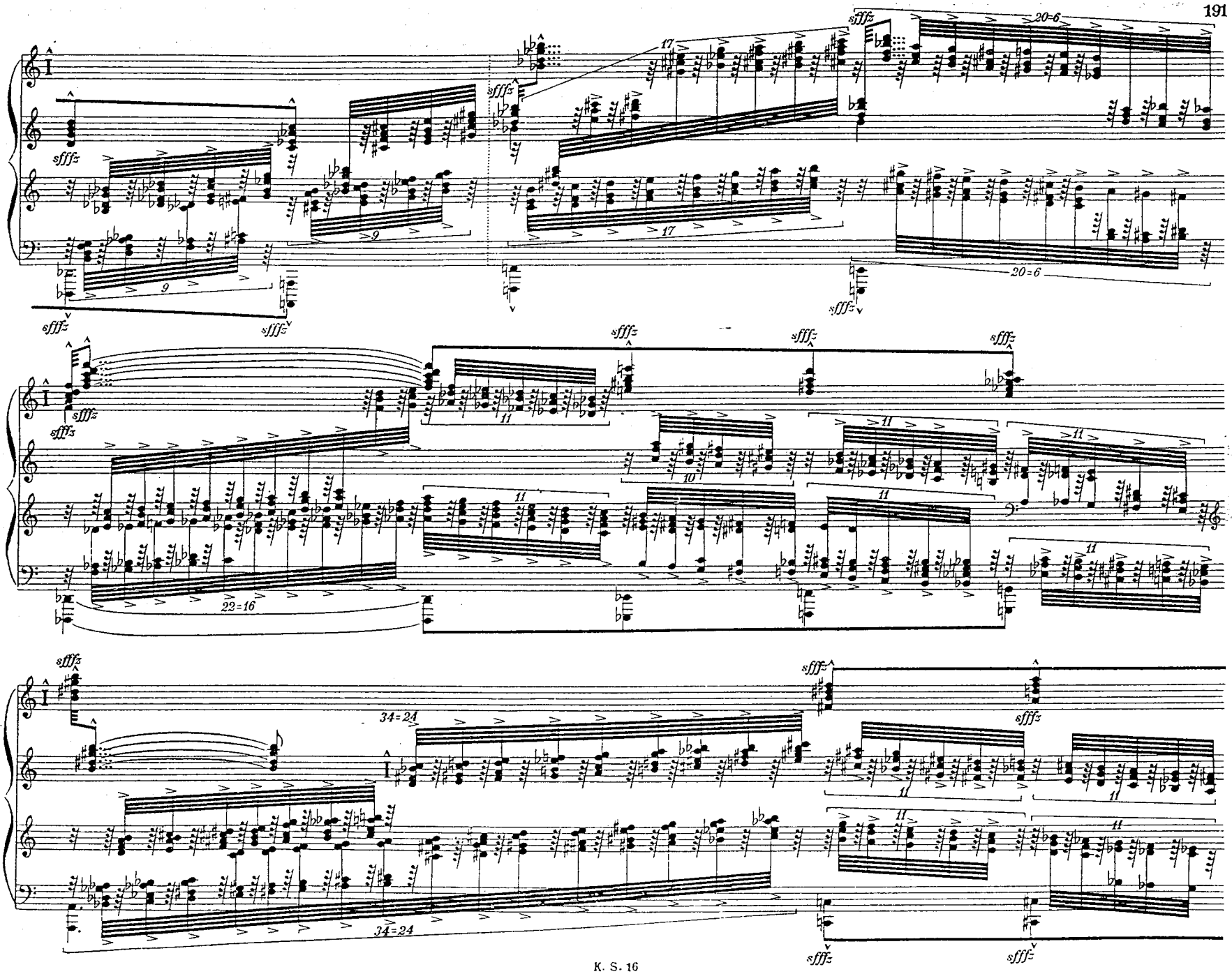

Arditamente e focosamente
f
79
impetuandosi di più in più sino al fine

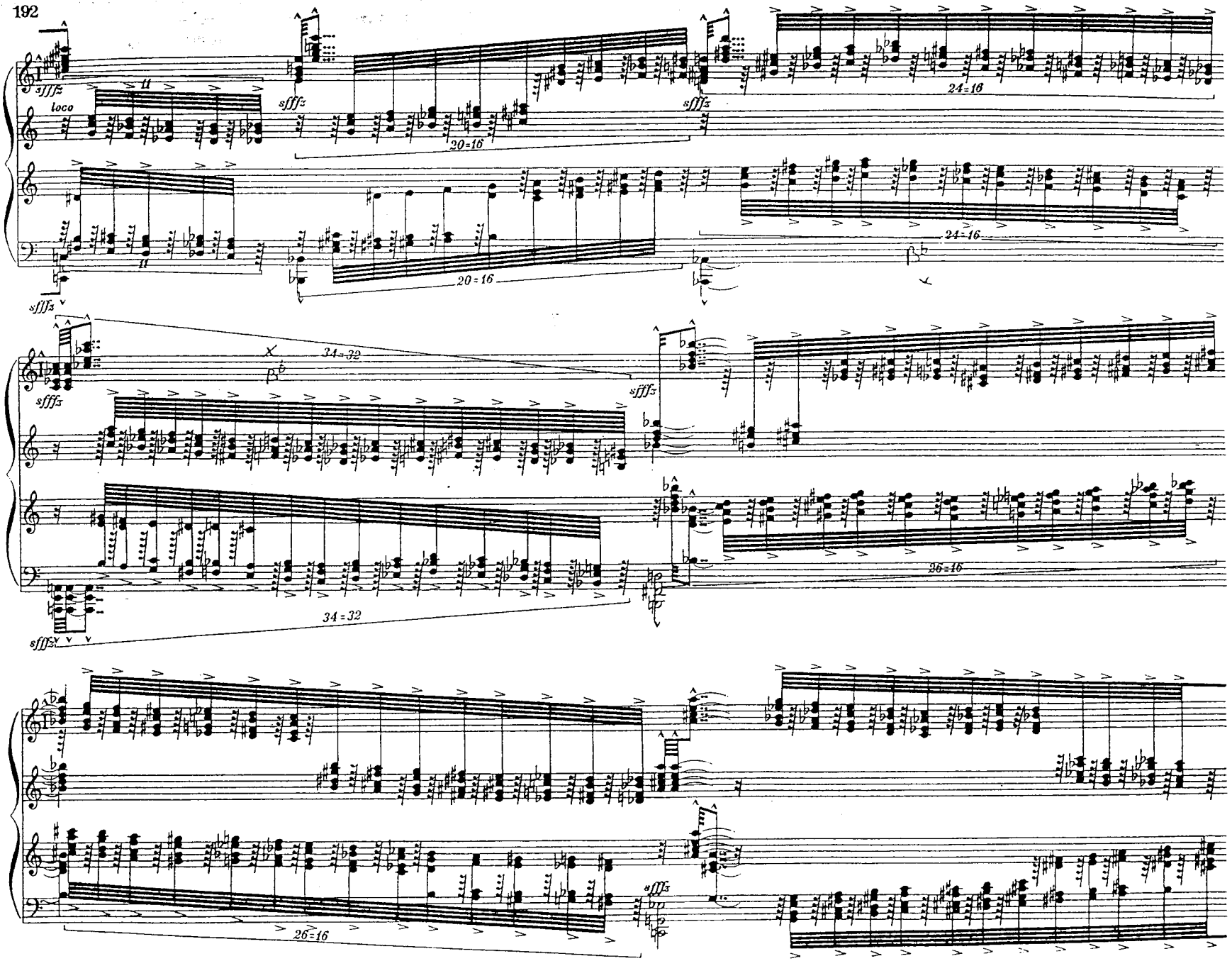
Potentissimo e grandioso, ma più moderato

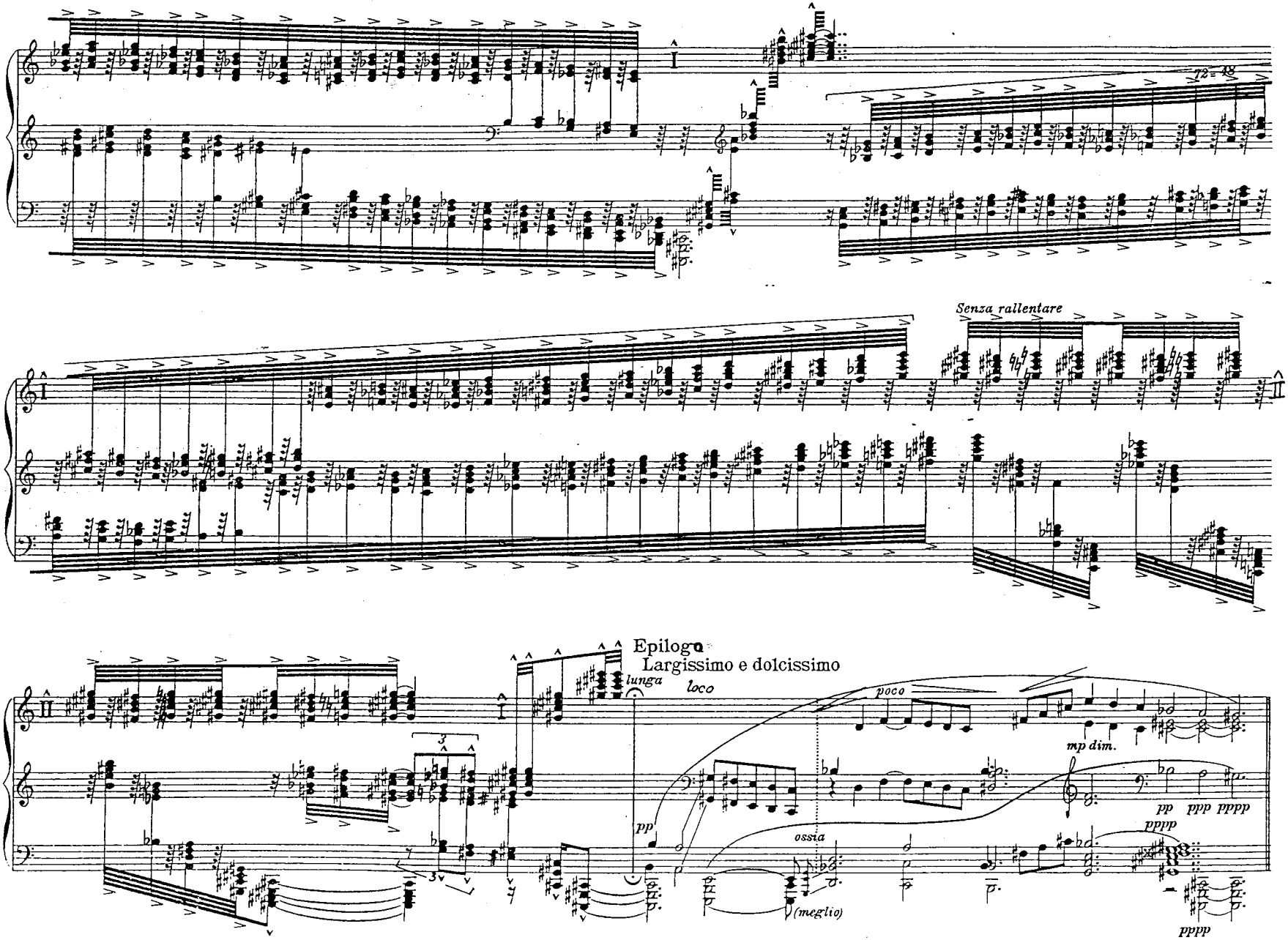
segue senza pausa

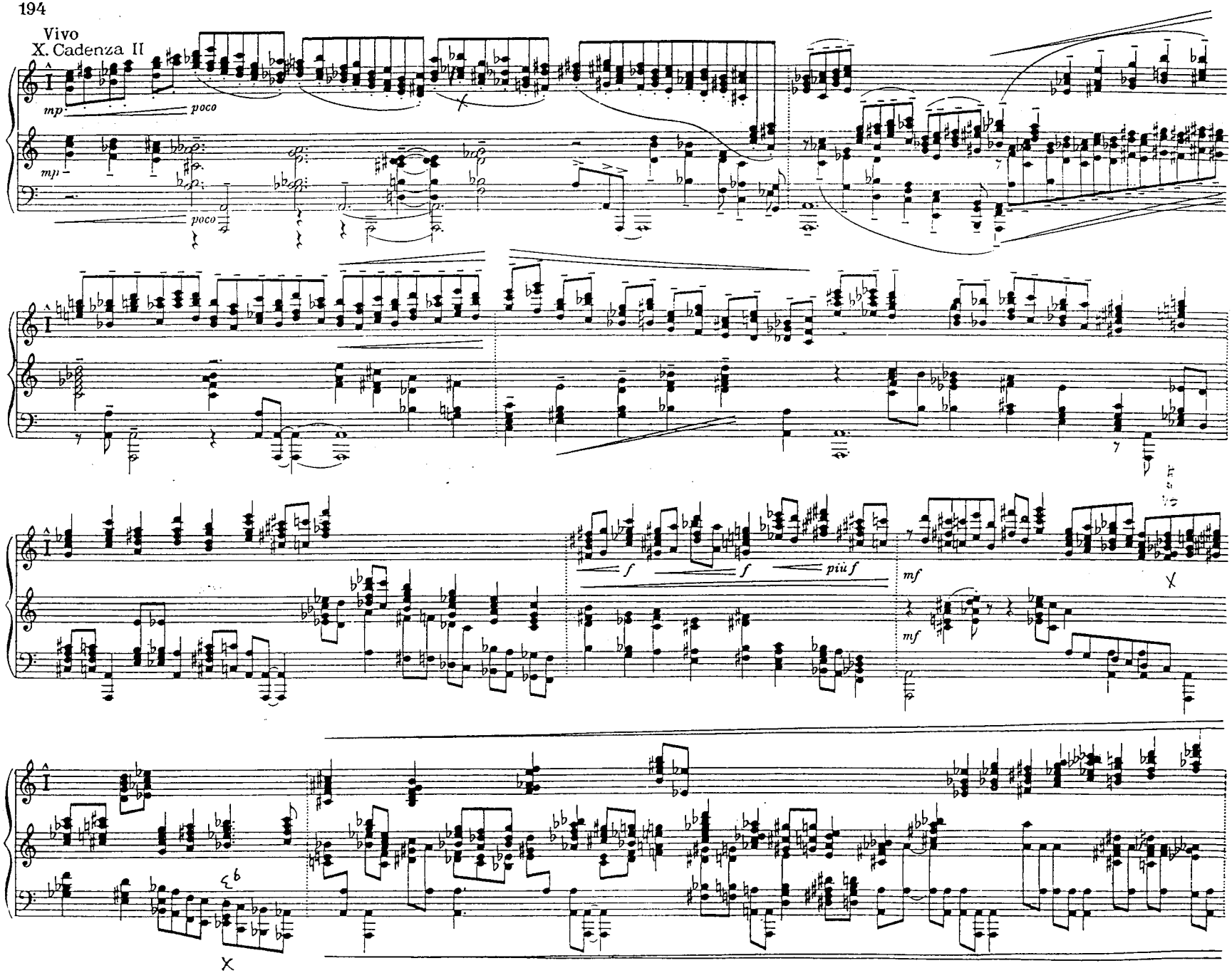


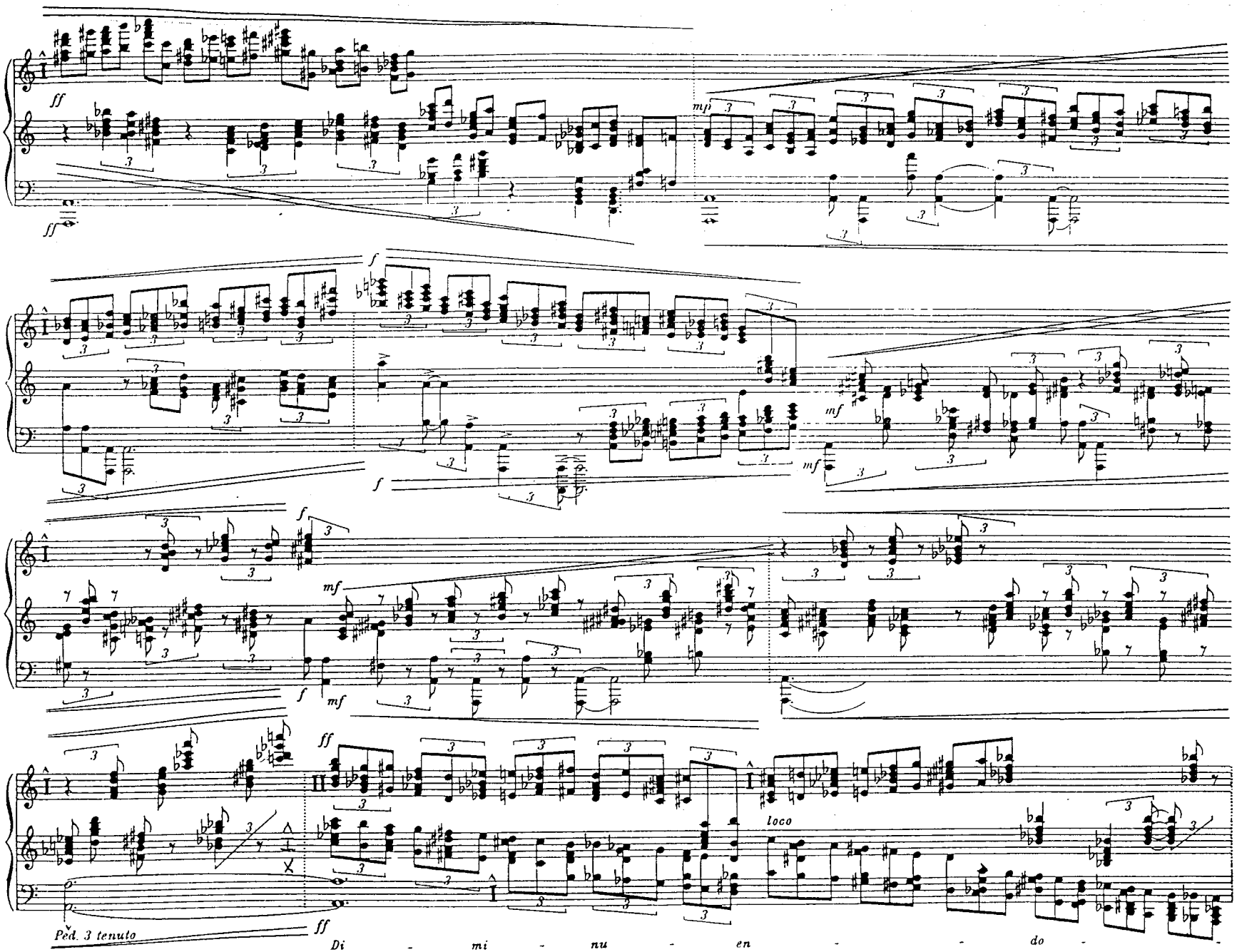

sfffz
sfffz
sfffz
12=6
10=6
10=6
7=4
7=4
10=6
7=4
Con somma forza e grandezza
molto ritenuto
3
fff
fff
81
12=6
7=4
7
7
7
3
3
3
3
3
sfffz
sfffz
sfffz
24=16
7
7
7
7
7
7
7
7
sfffz
sfffz
sfffz

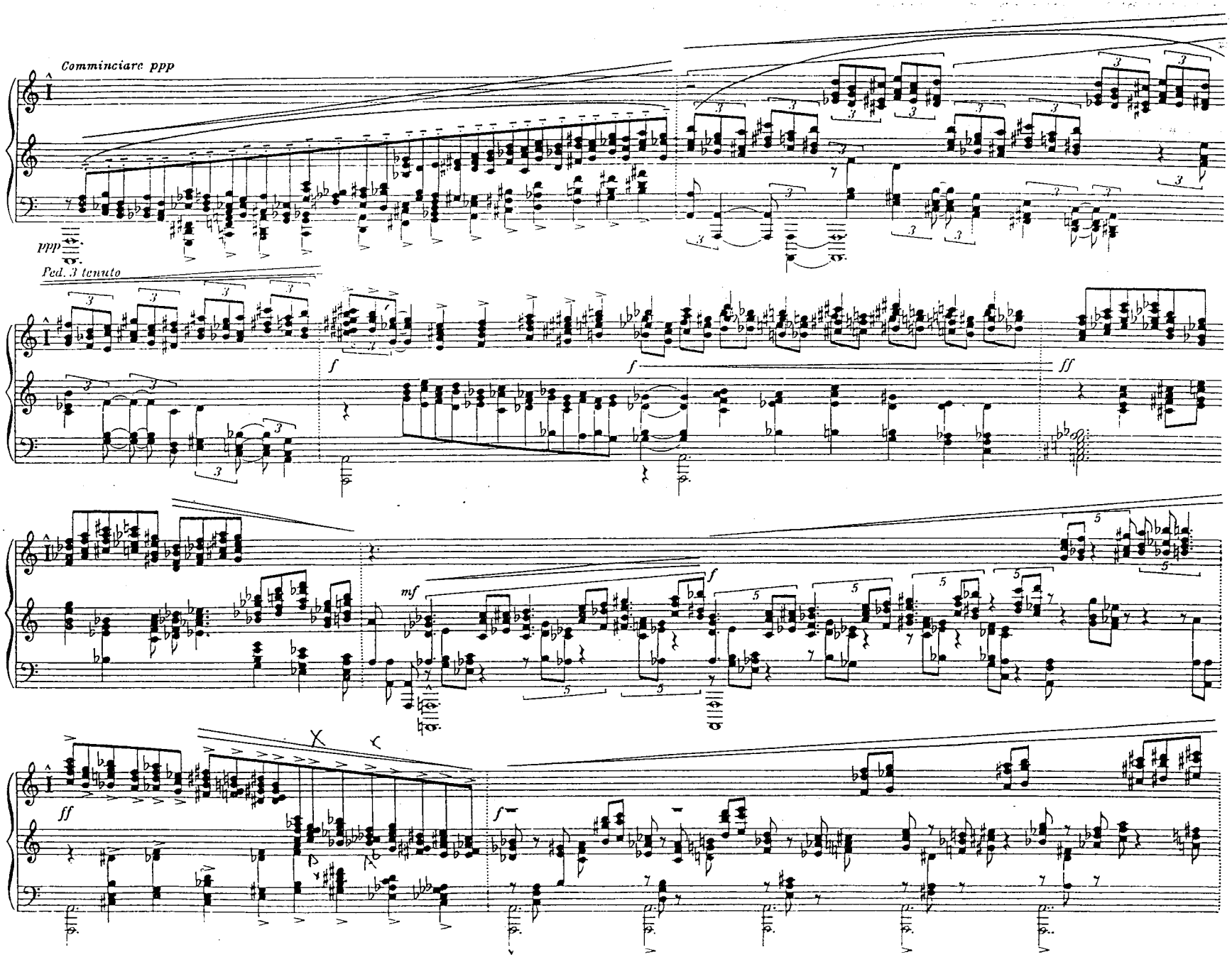

sfffz
20=6
17
9
11
10
22=16
34=24

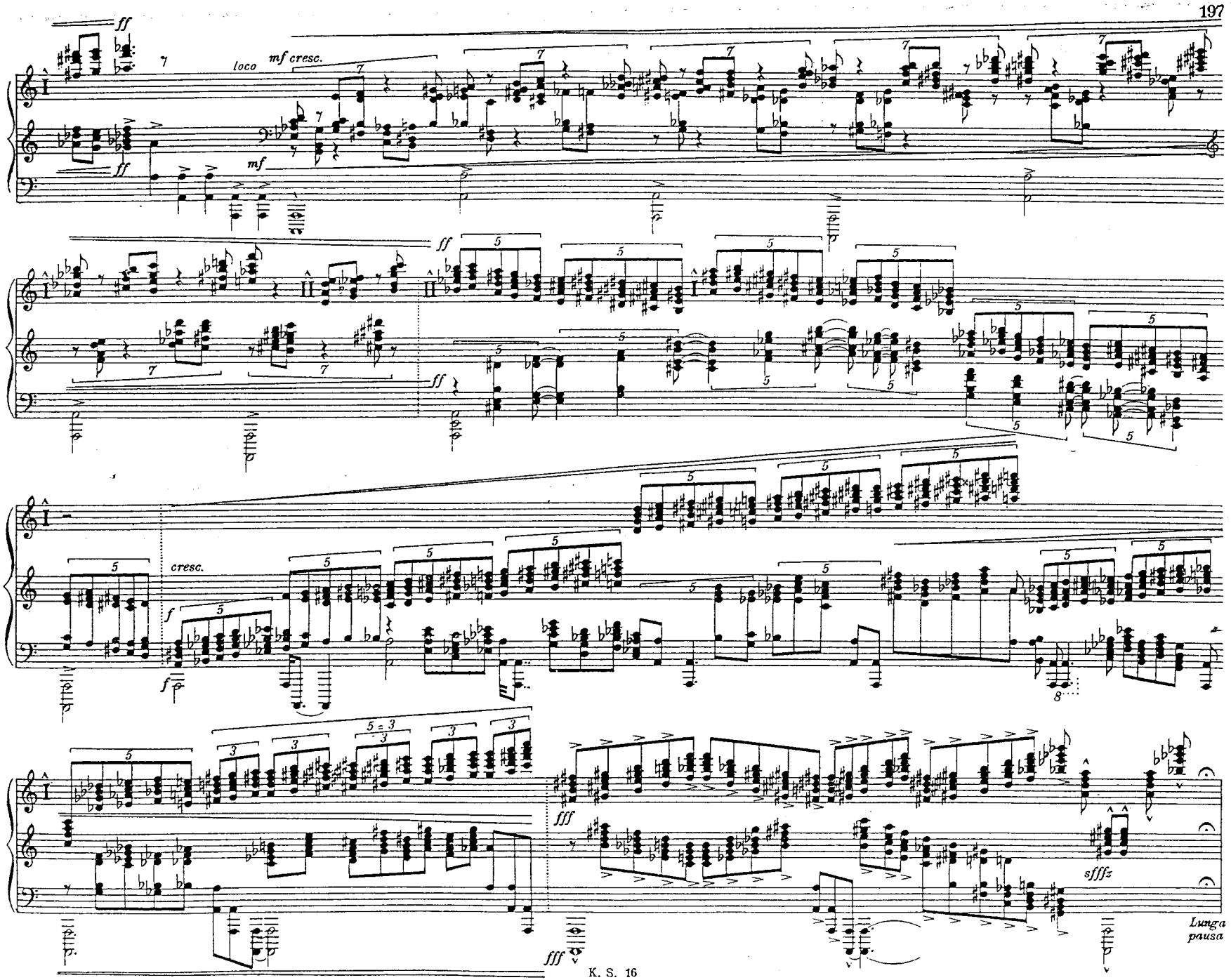

sfffz
loco
20=16
24=16
34=32
36=16
26=16


72=48
Senza rallentare
Epilog
Largissimo e dolcissimo
lunga
loco
poco
mp dim.
pp
ppp
pppp
ossia
(meglio)


Vivo
X. Cadenza II
mp
poco
mp
poco
f
f
più f
mf
mf

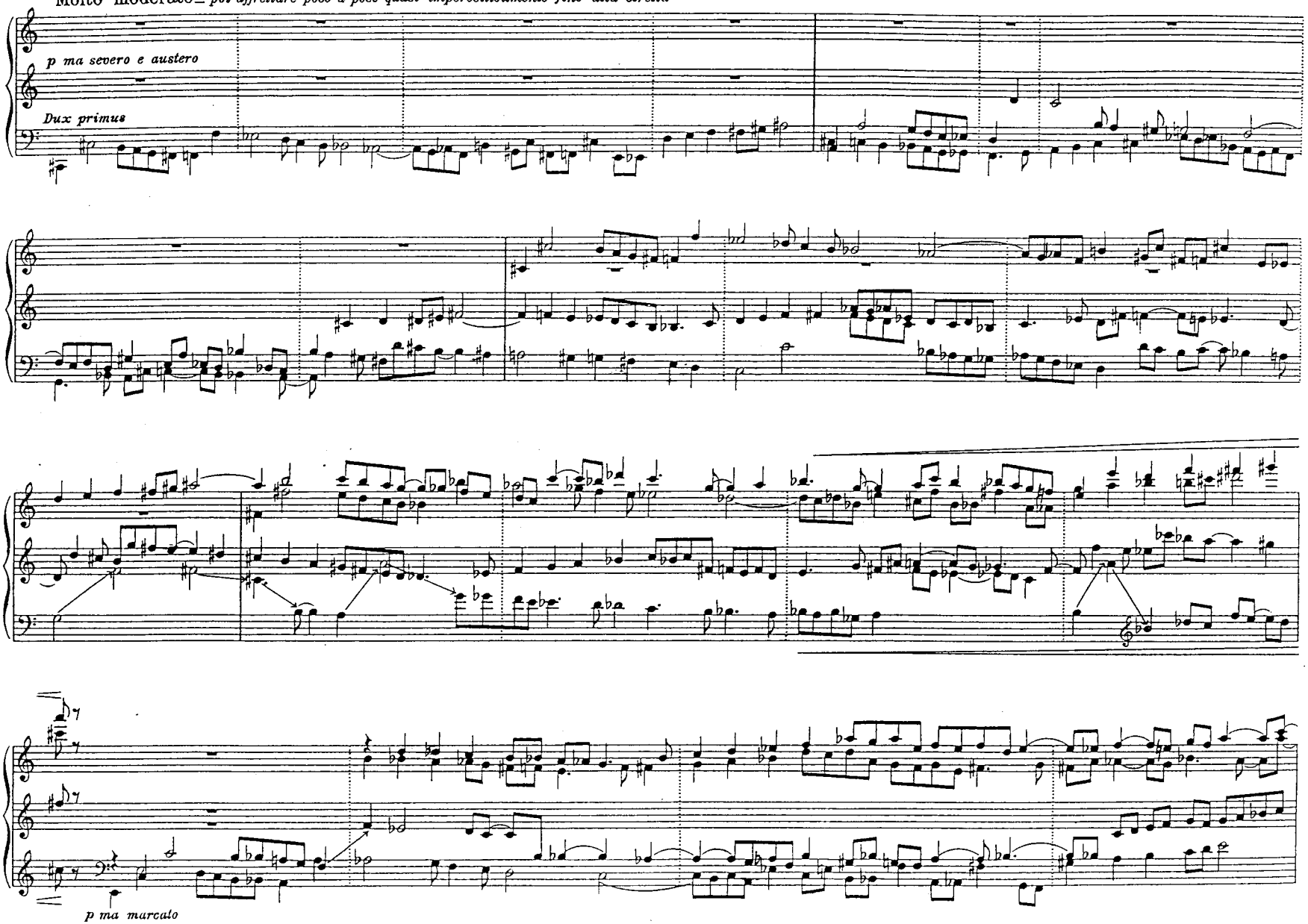

ff
mp
f
mf
loco
Ped. 3 tenuto
Di - mi - nu - en - do

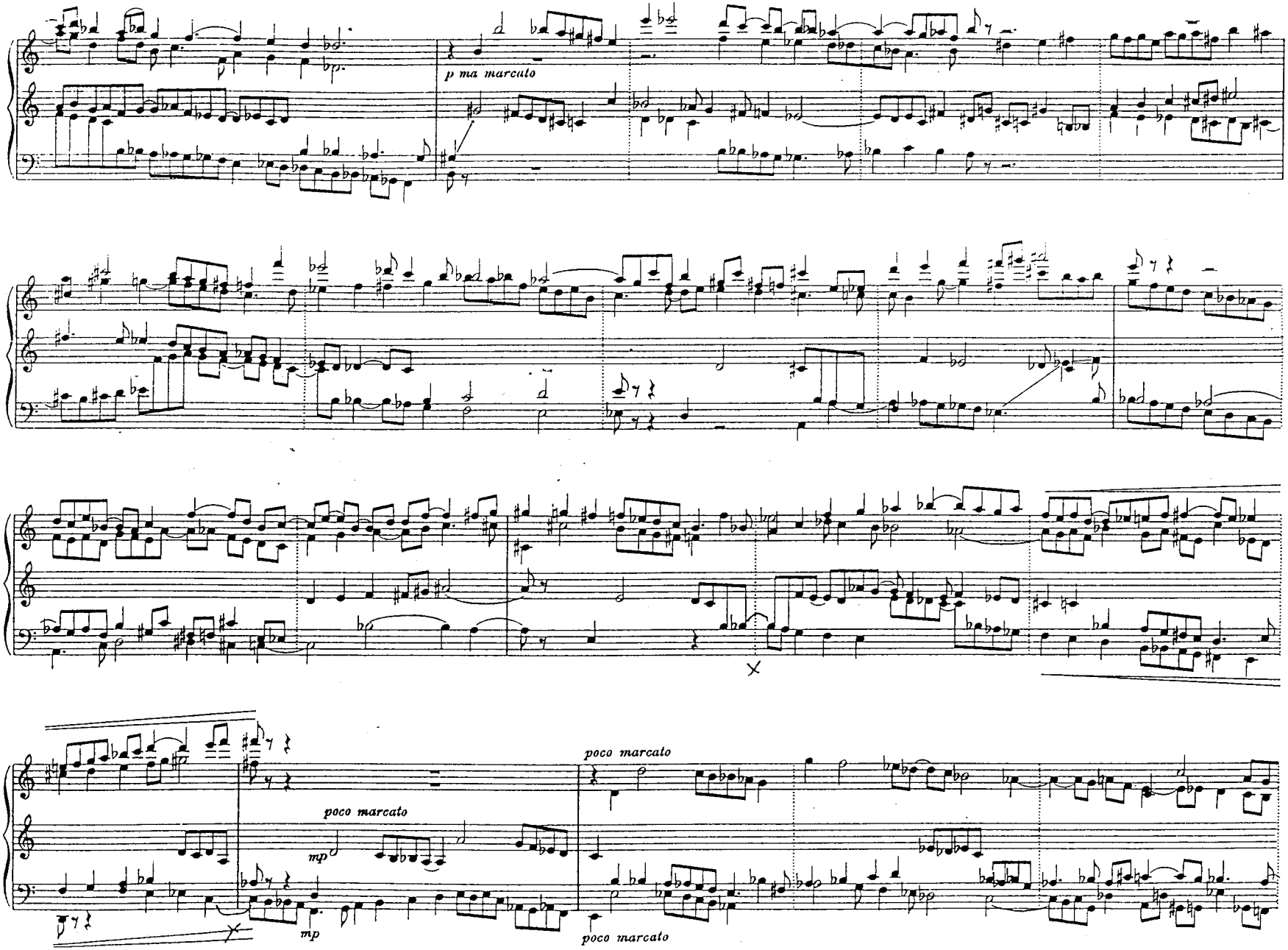

Comminciare ppp
ppp
Ped. 3 tenuto
f
f
ff
mf
f
ff
f

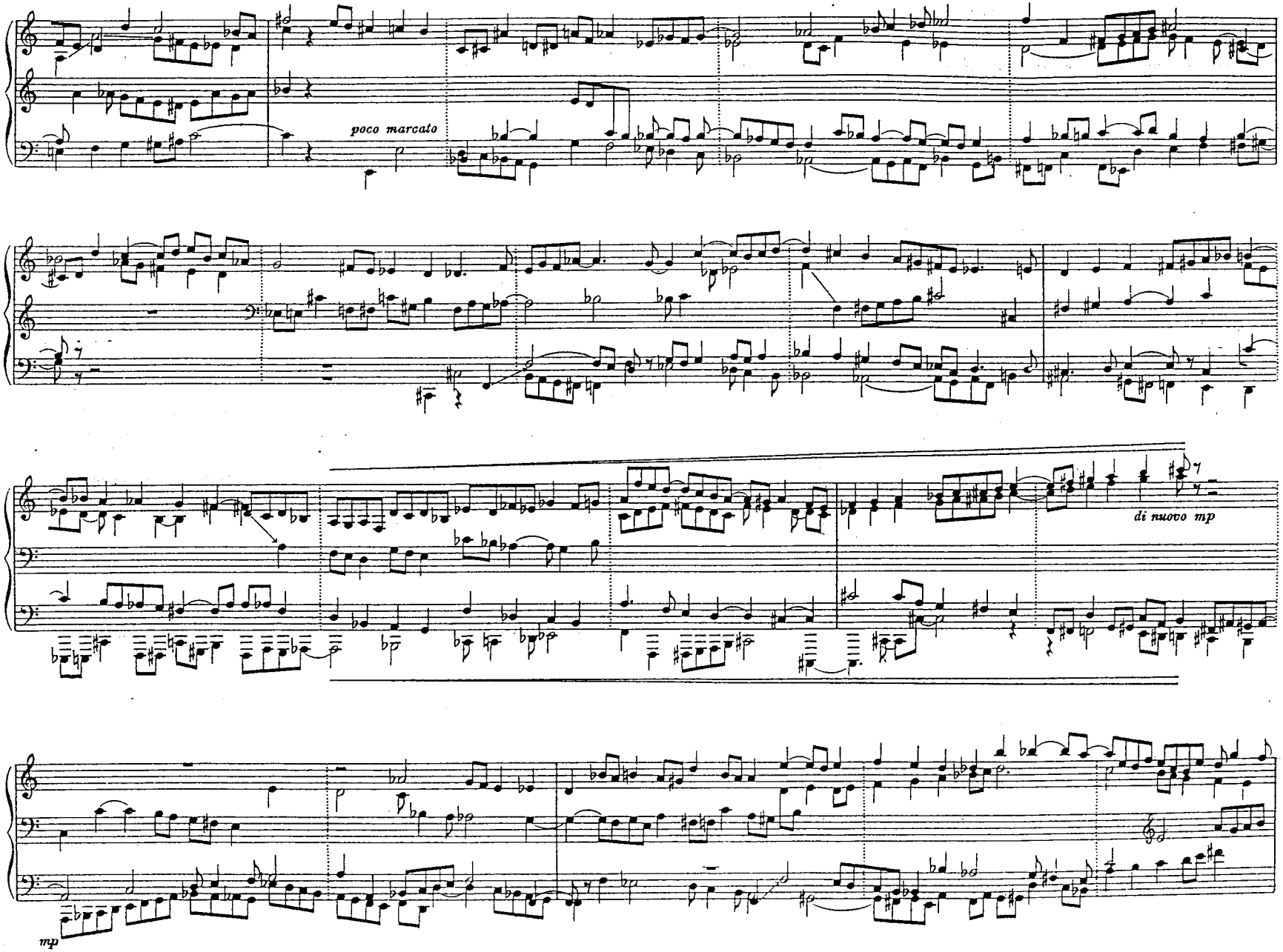

ff
loco
mf cresc.
mf
ff
ff
ff
cresc.
f
f
fff
fff
sfffz
Lunga pausa

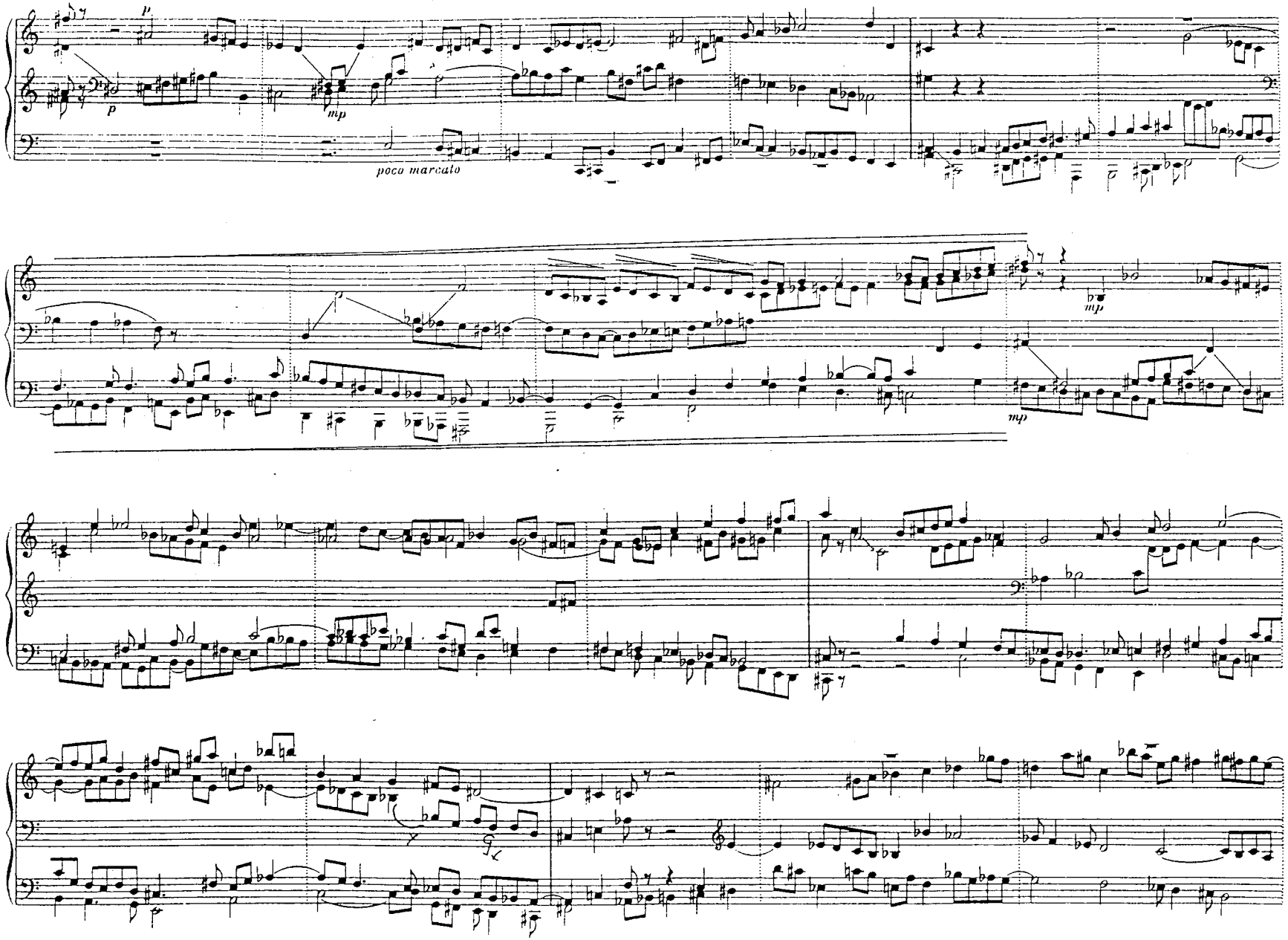
XI. Fuga IV. *Quadruplex*

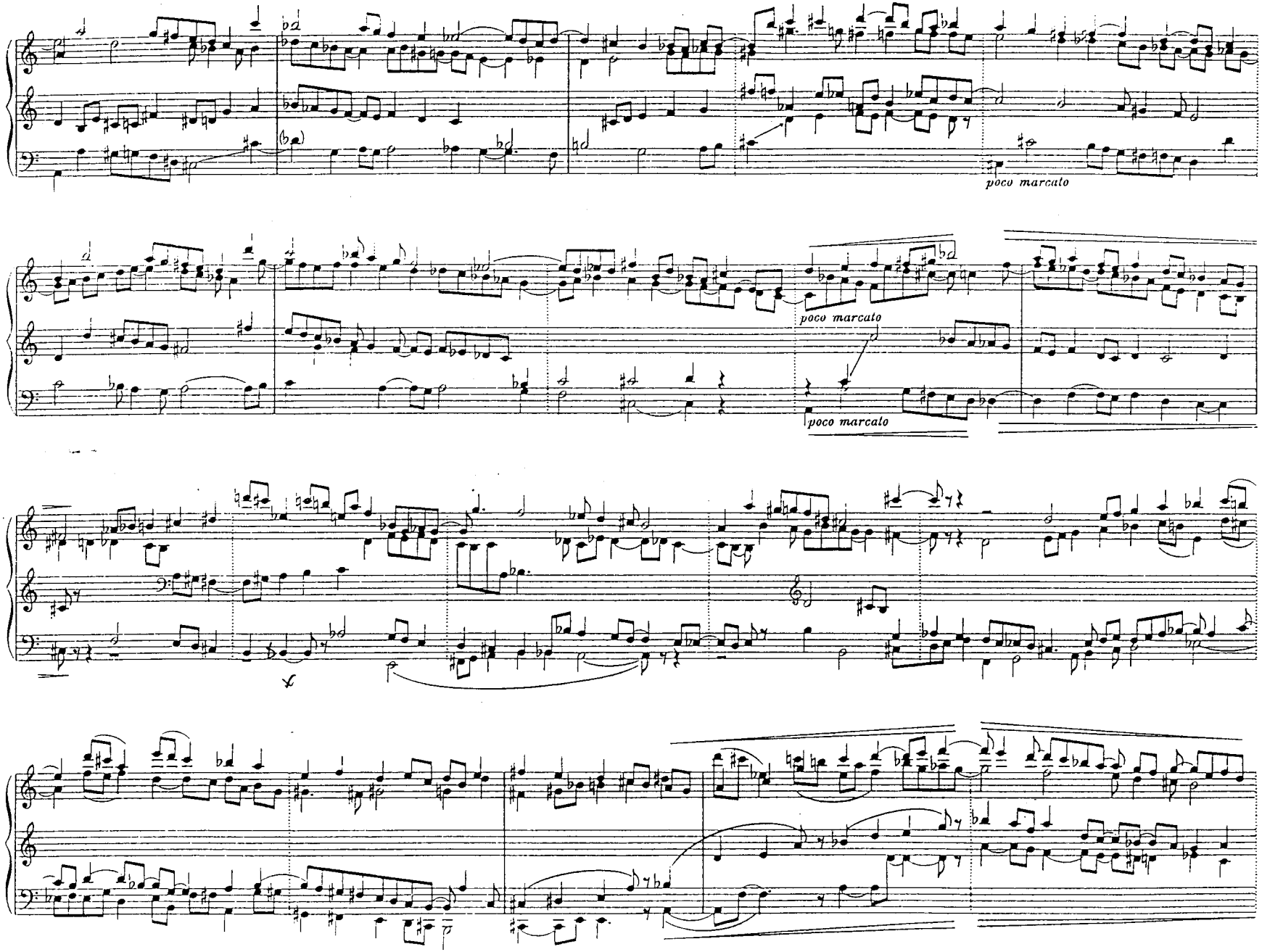
Molto moderato_ *poi affrettare poco a poco quasi impercettibilmente fino alla stretta*




p ma marcato
poco marcato
mp
poco marcato
mp
poco marcato

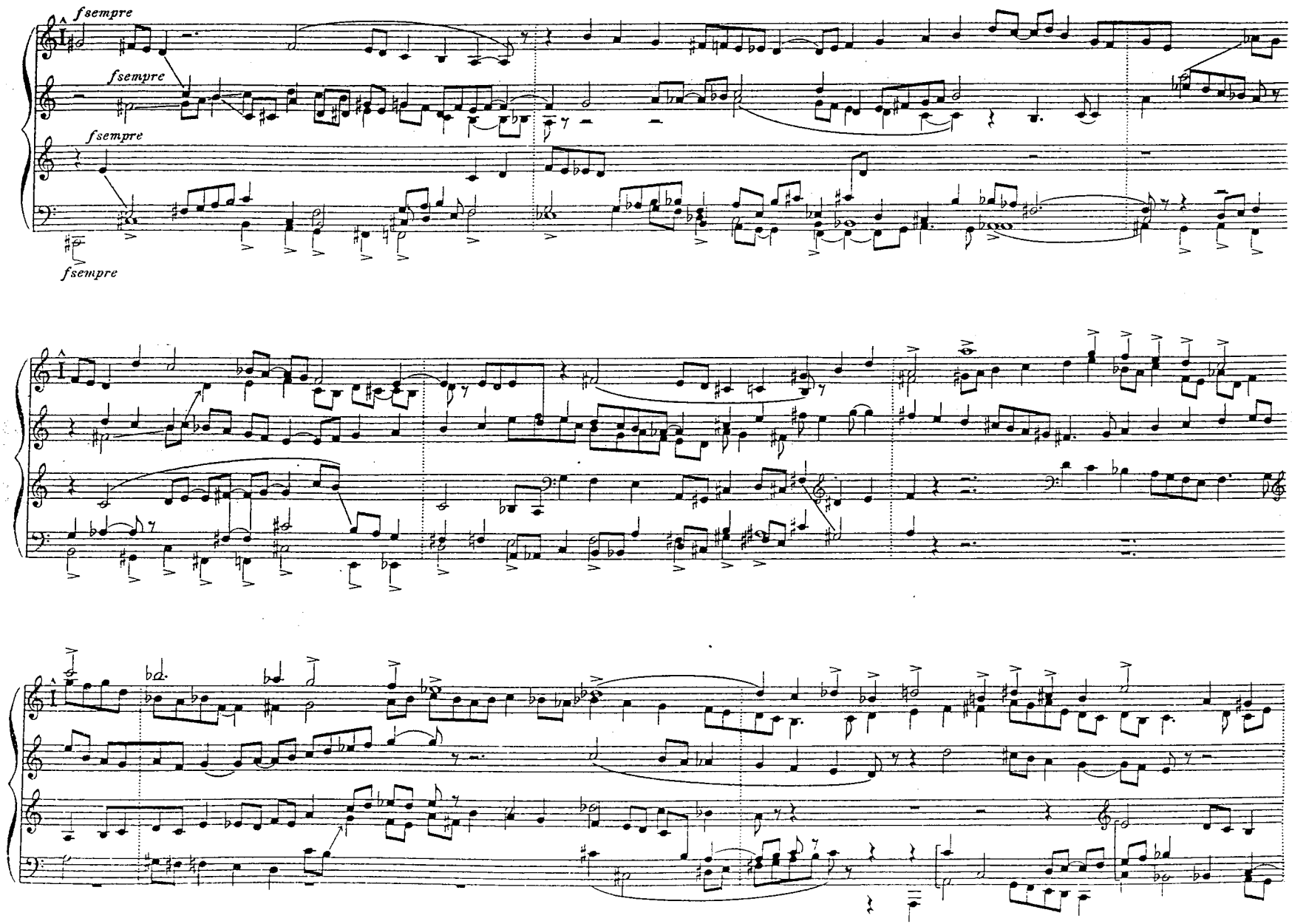

poco marcato
di nuovo mp
mp

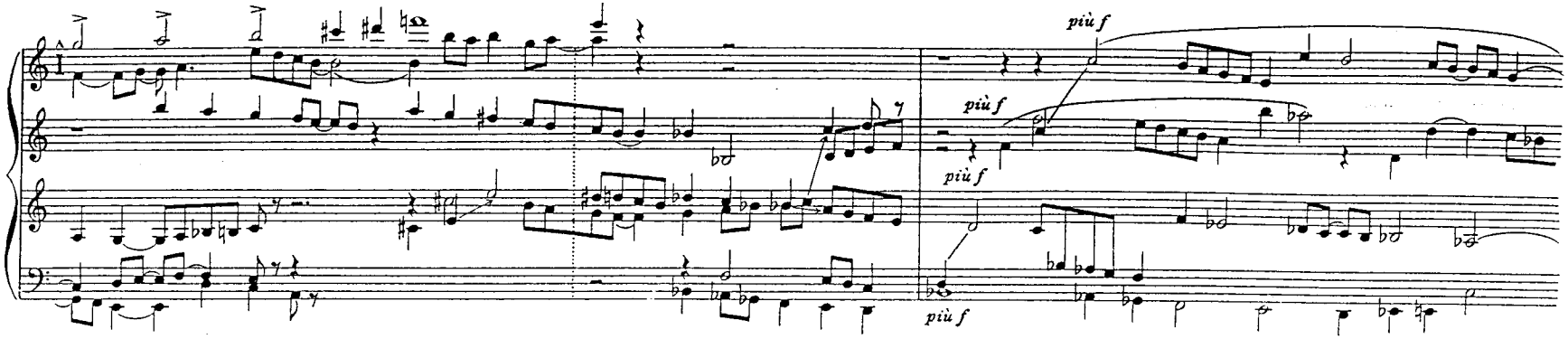

p
p
mp
poco marcato
mp
mp

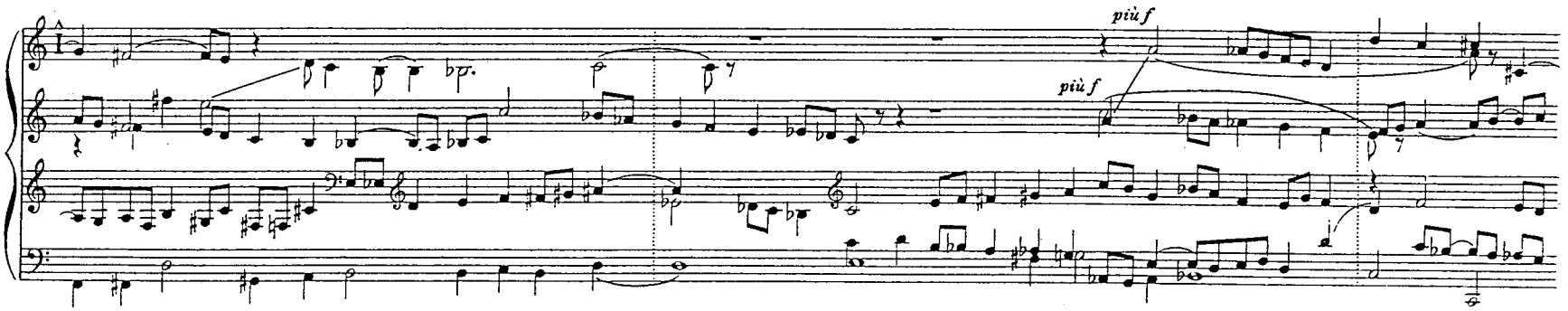

poco marcato
poco marcato
poco marcato

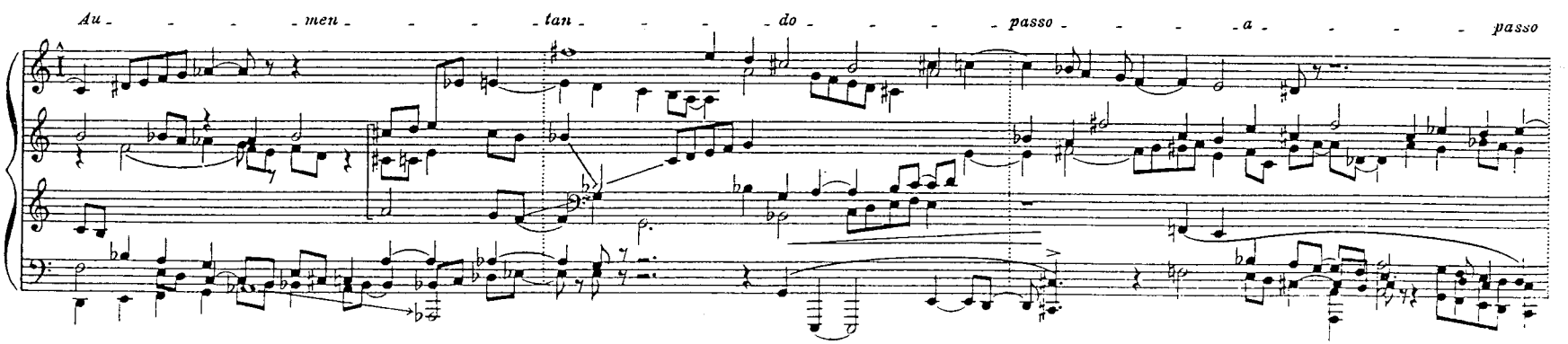
Cres - - - - cen - - - - do - - - -
mp
mp
poco - - a - - poco
Affrettare
sempre

*) Ossia col sesto invece dell' ottava


fsempre
fsempre
fsempre
fsempre


più f
più f
più f
più f


più f
più f


Au - - - men - - - tan - - - do - - - passo - - - a - - - passo

Al - - - - - lar - - - - - gan - - - - - do - - - - - - al - - - - - - - - fine

M. D.

pesante

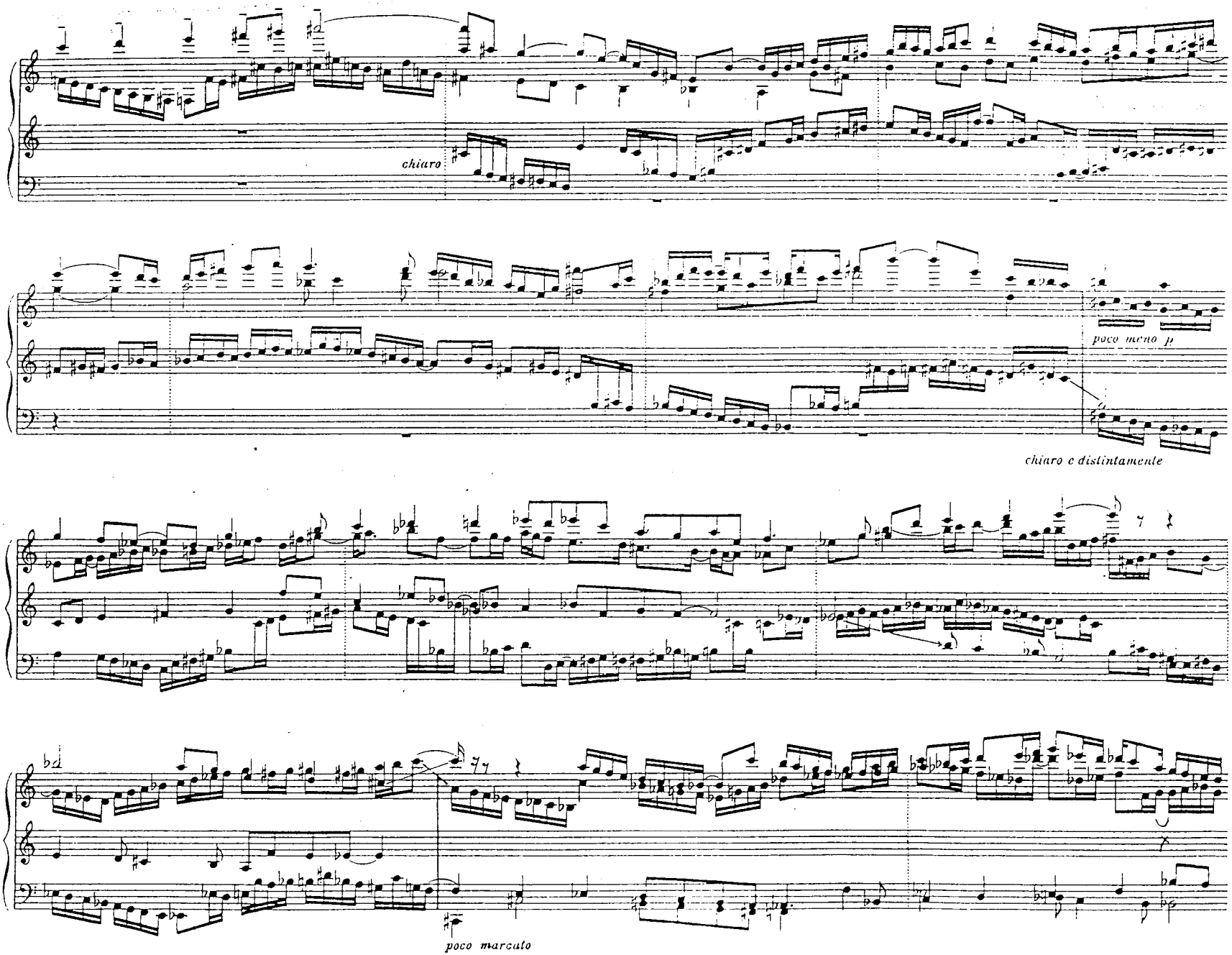
Allegro abbastanza

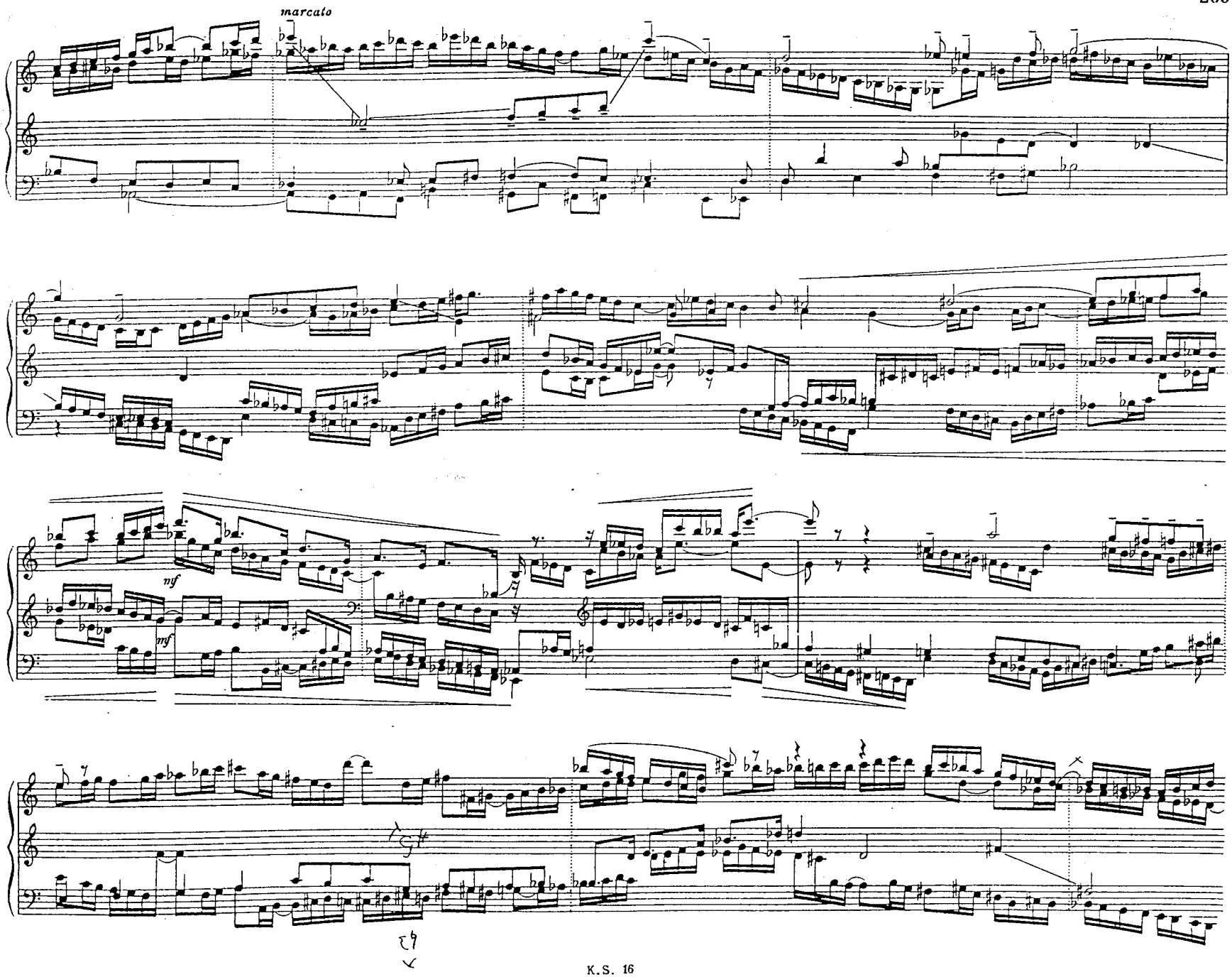
Dux alter

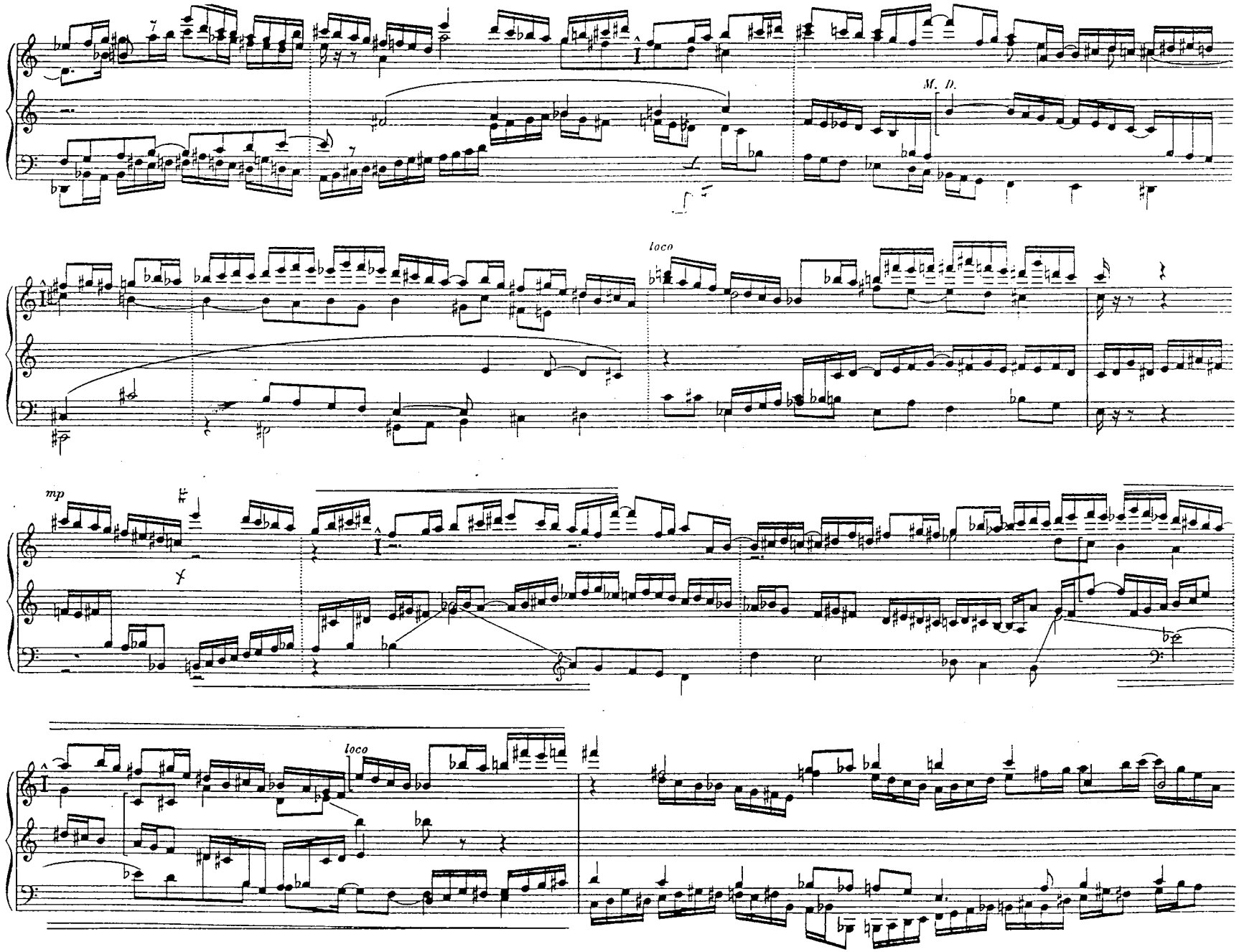
loco

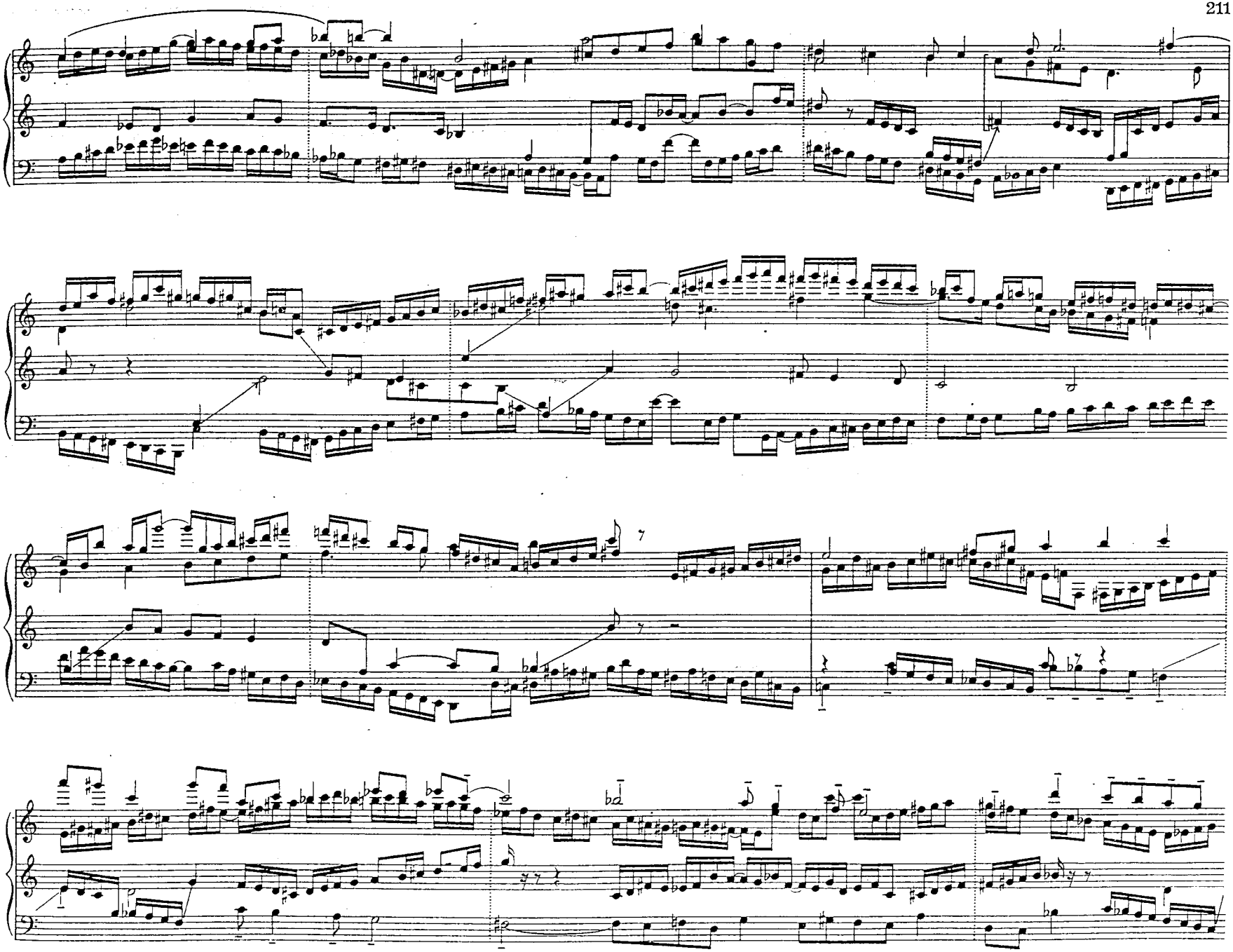
mp quasi spiccato

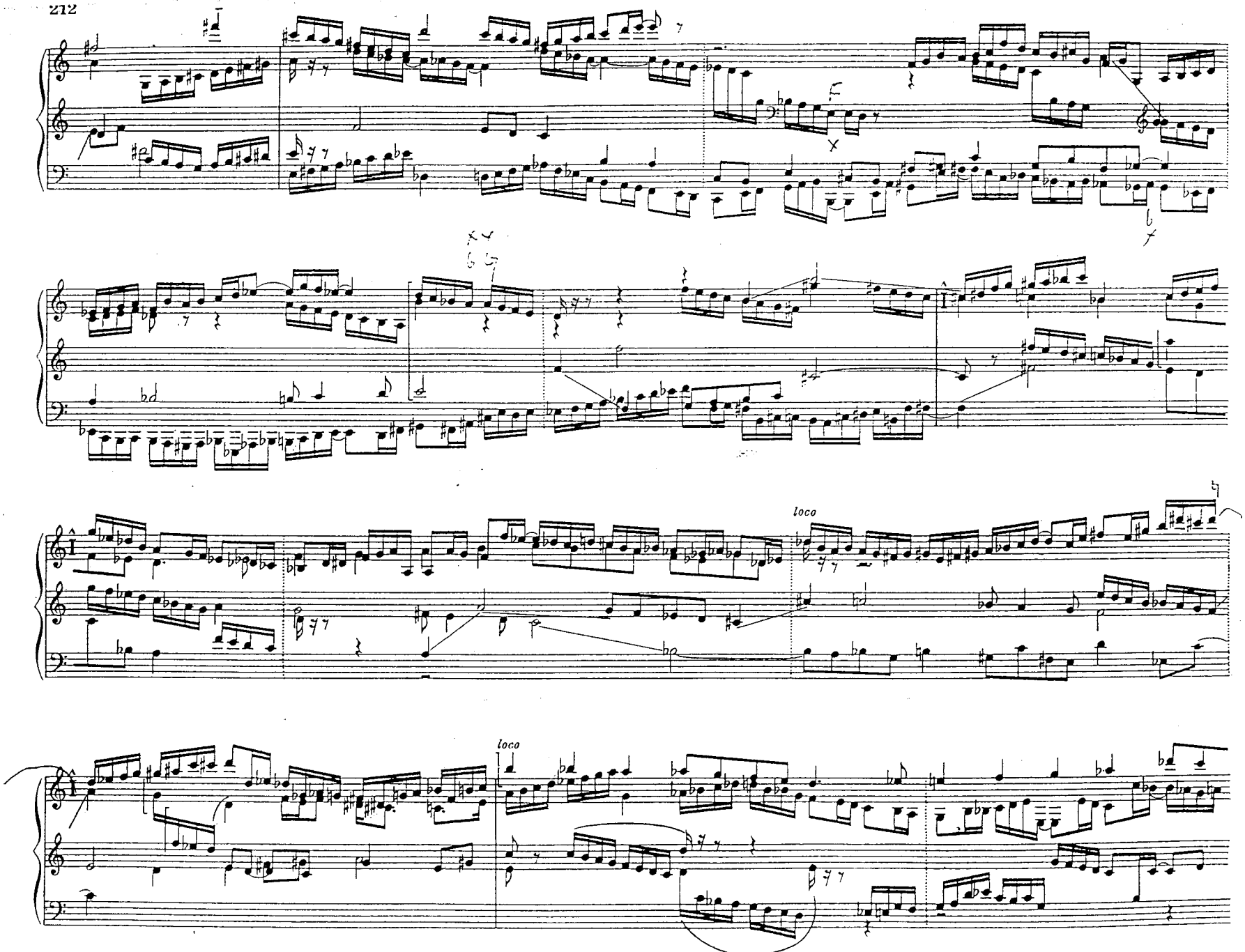
poco marcato

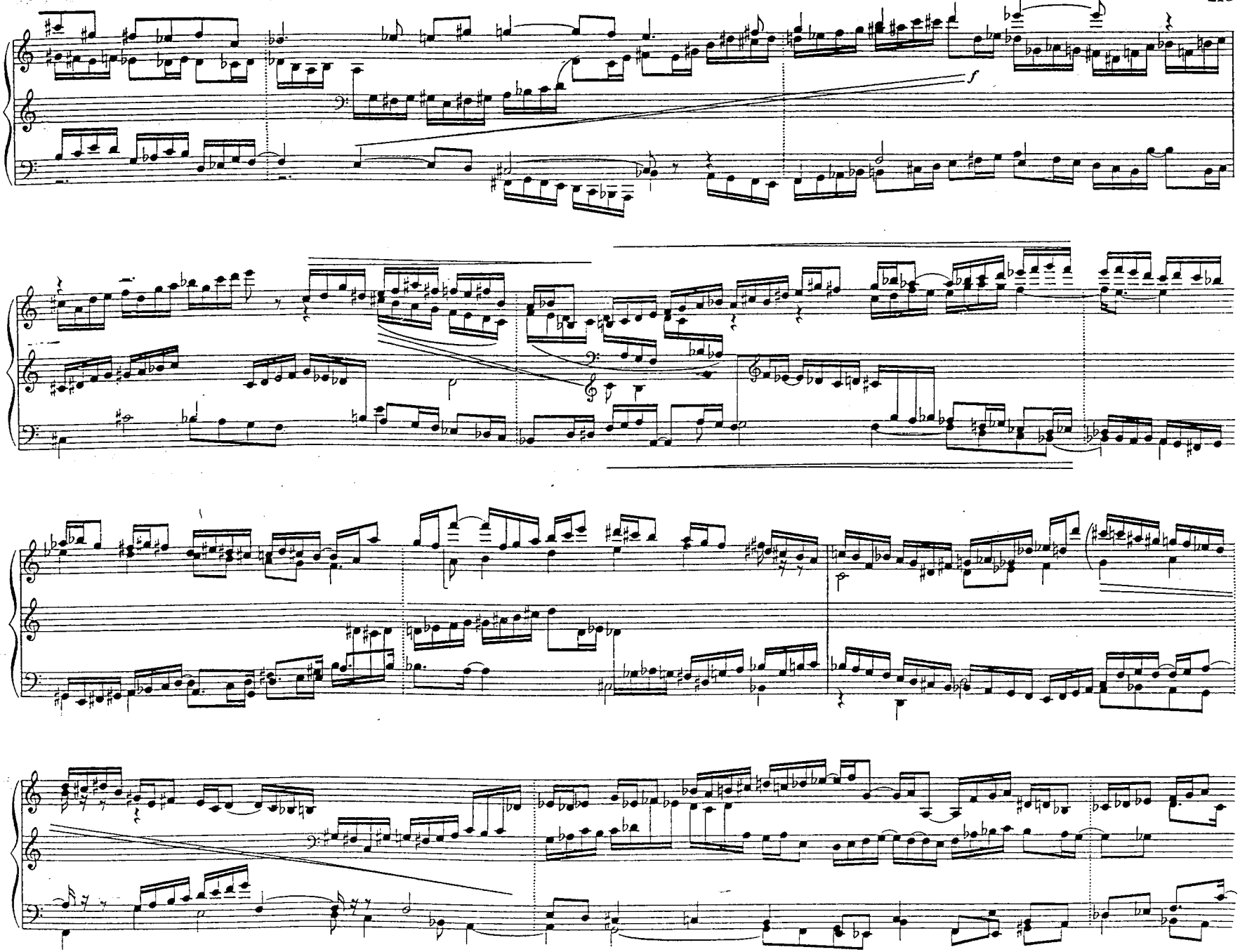

chiaro
poco meno p
chiaro e distintamente
poco marcato

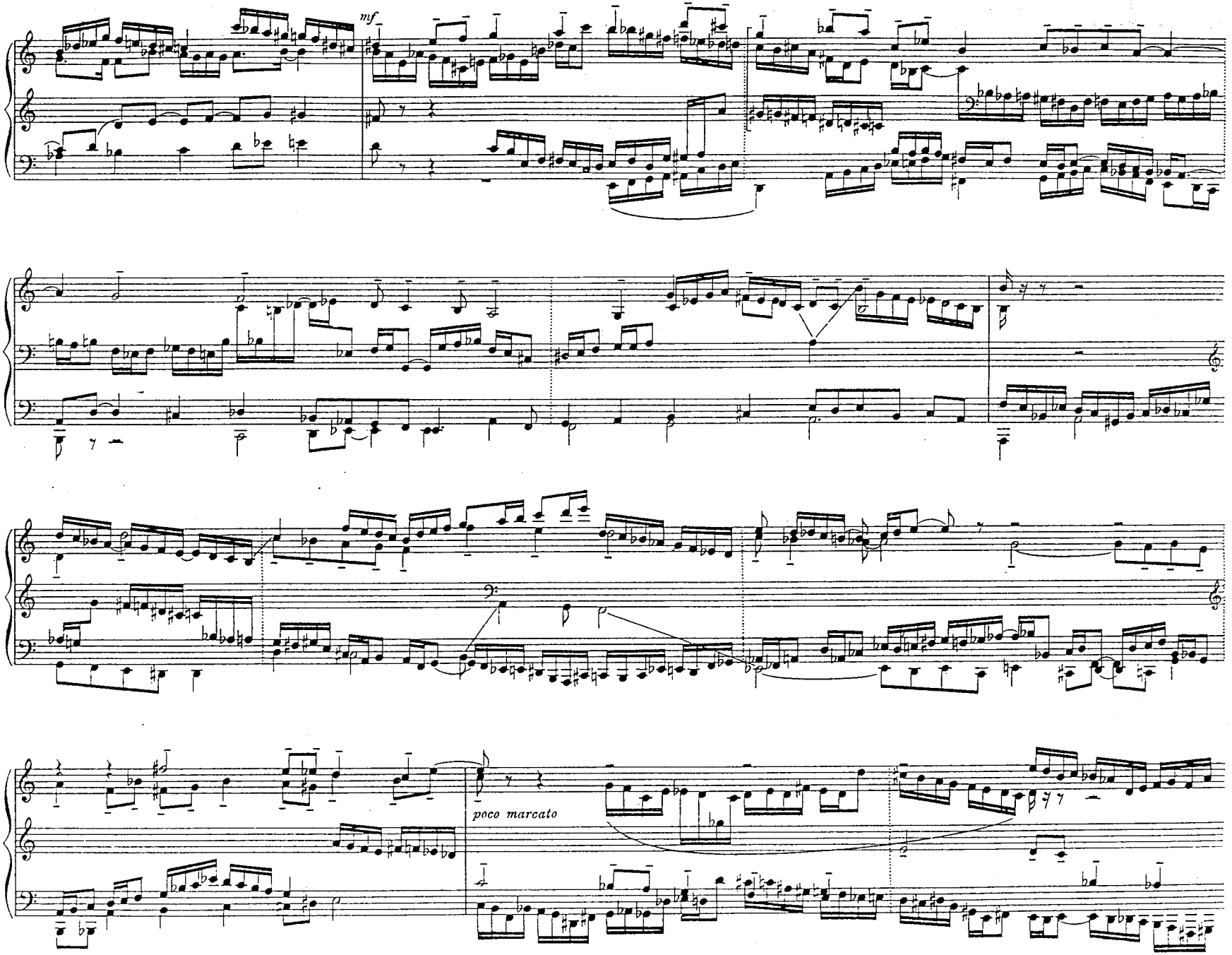

marcato
mf
mf

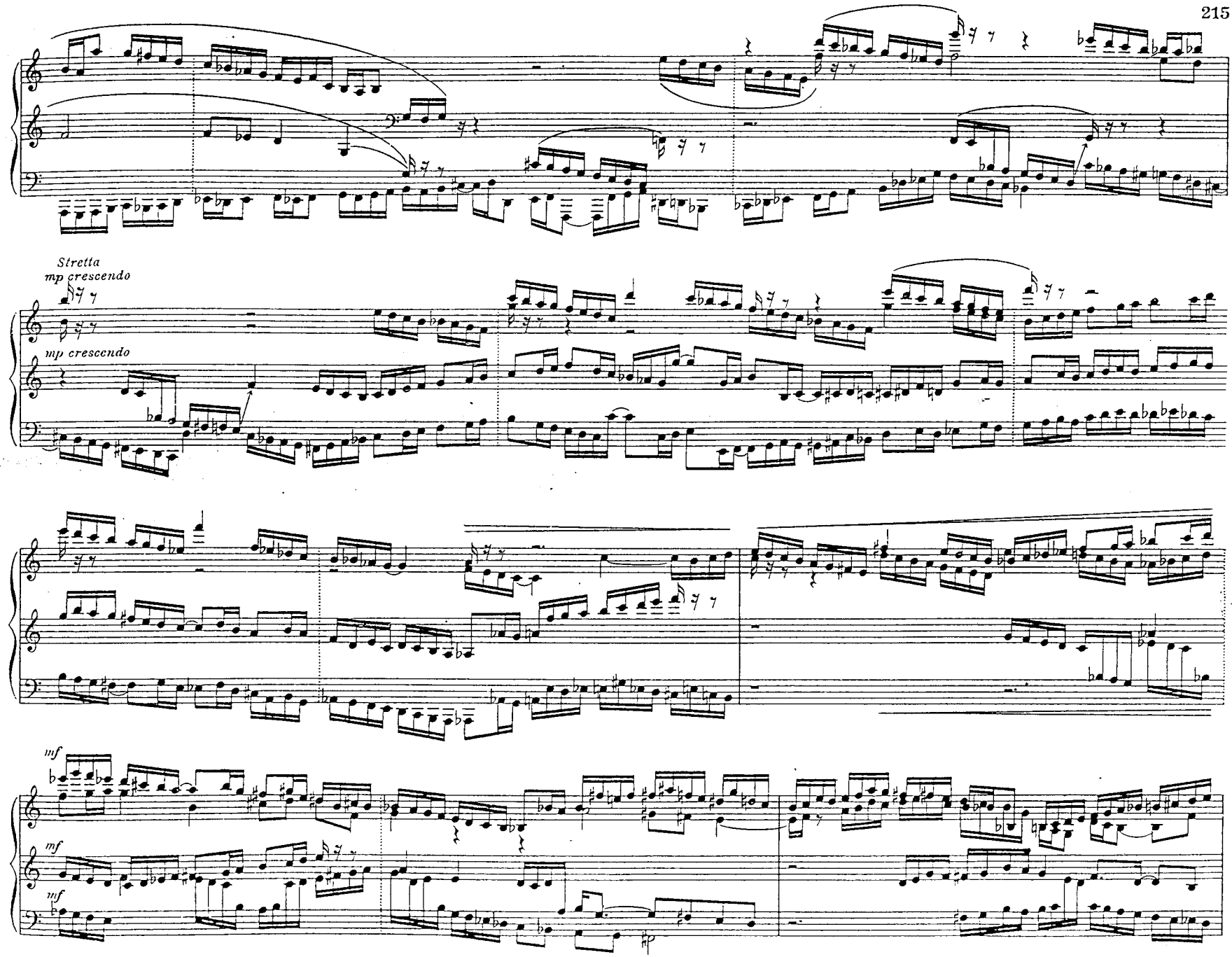

M. D.
loco
mp
loco

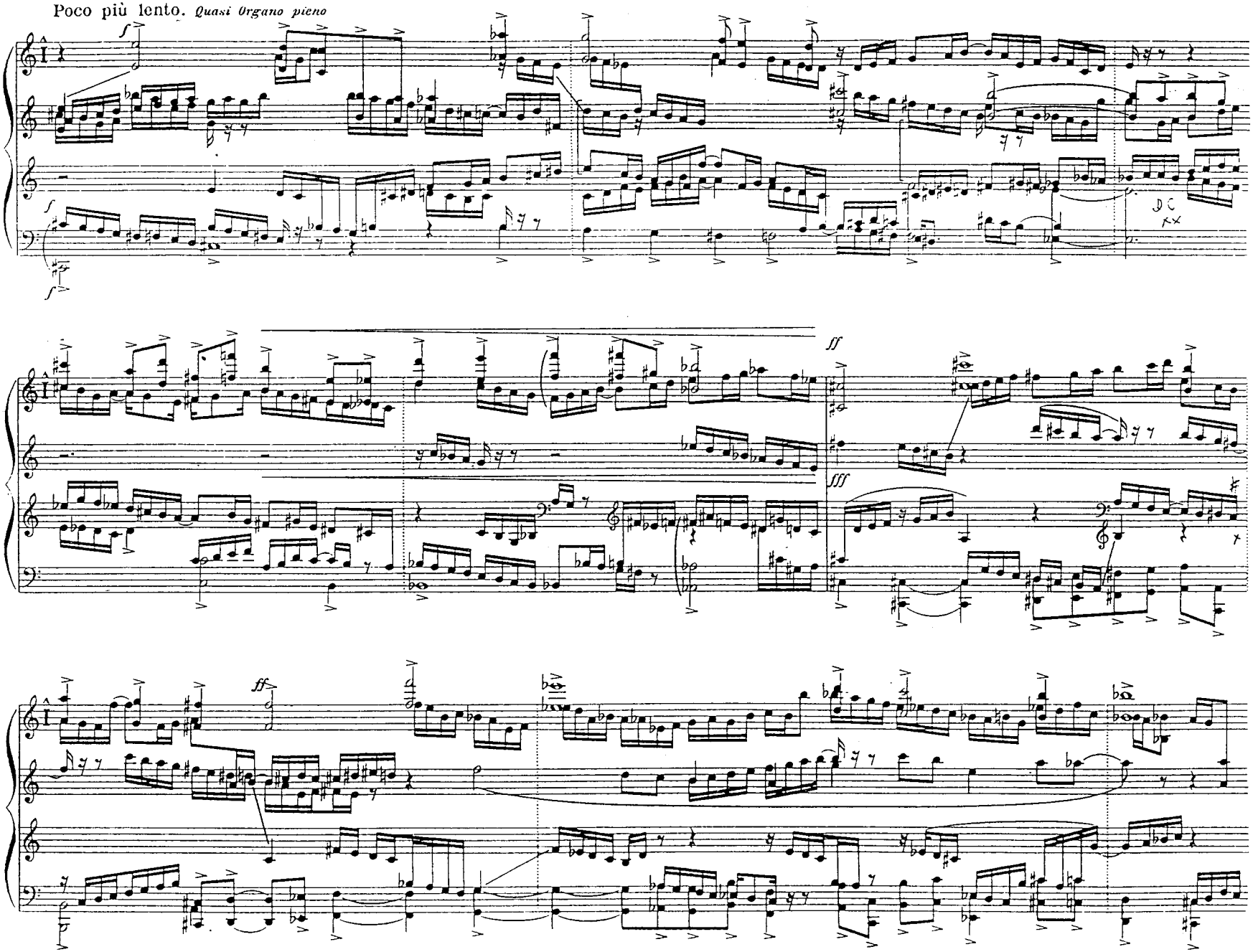


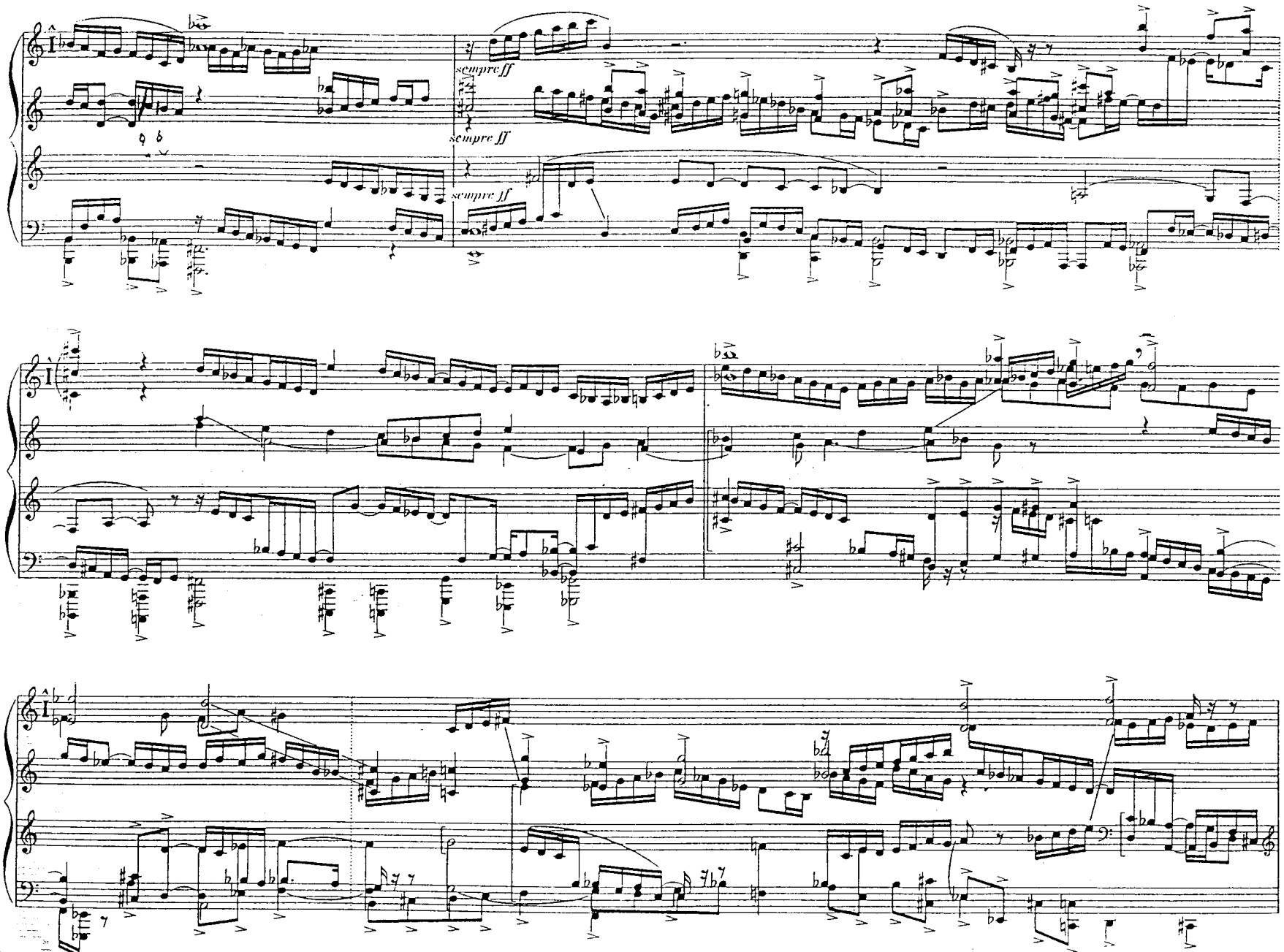

loco
loco

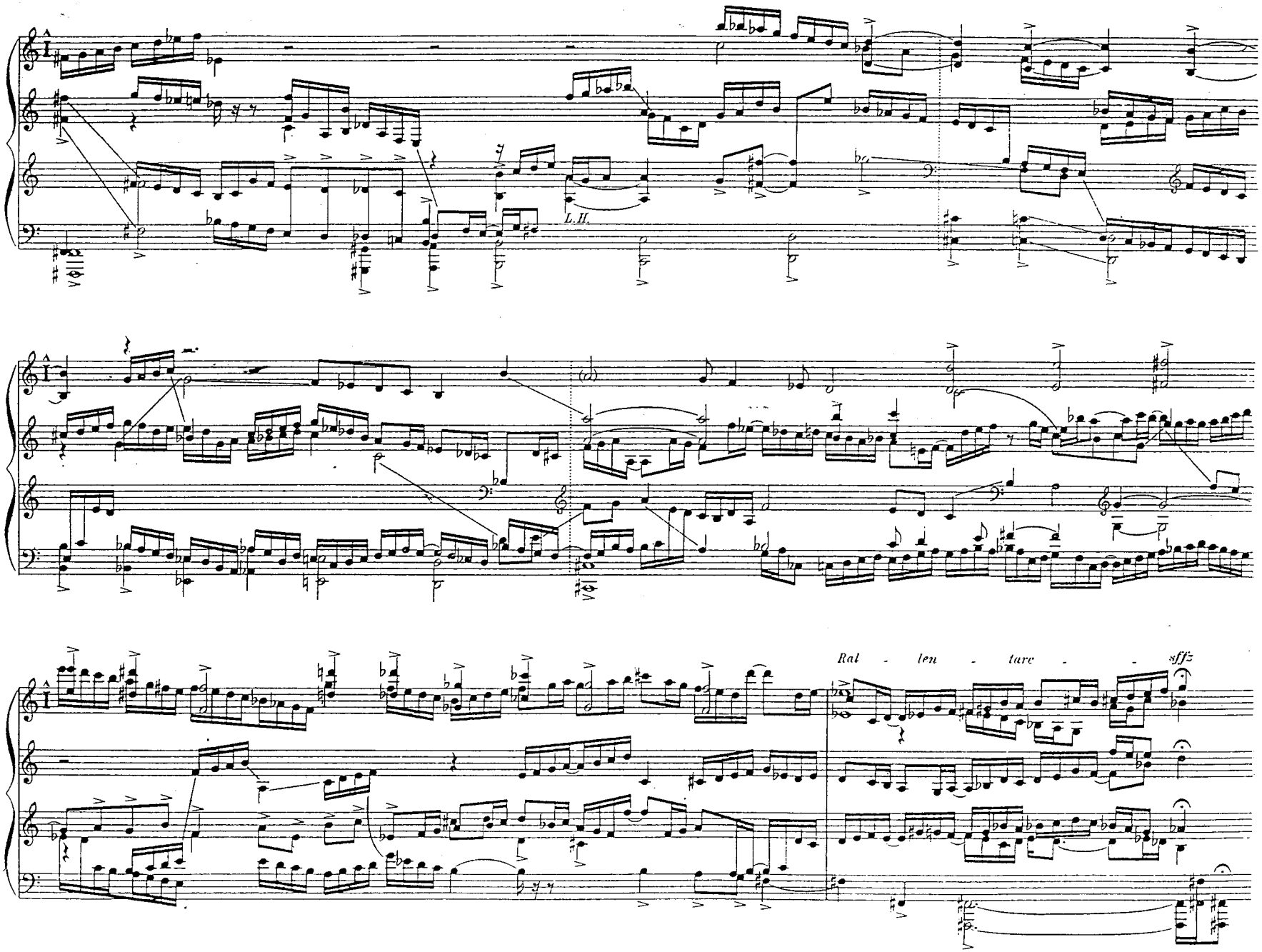

f

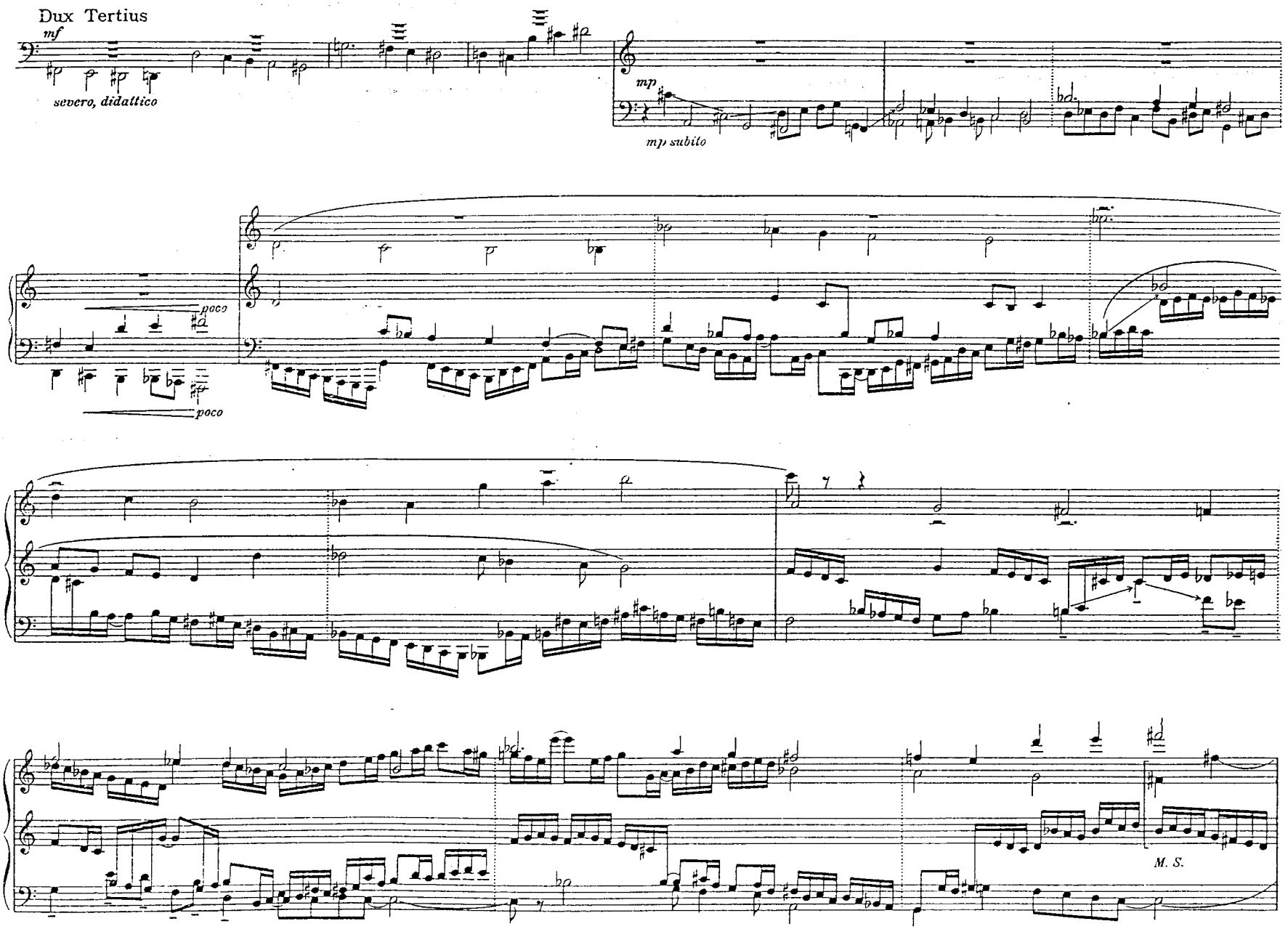

mf
poco marcato

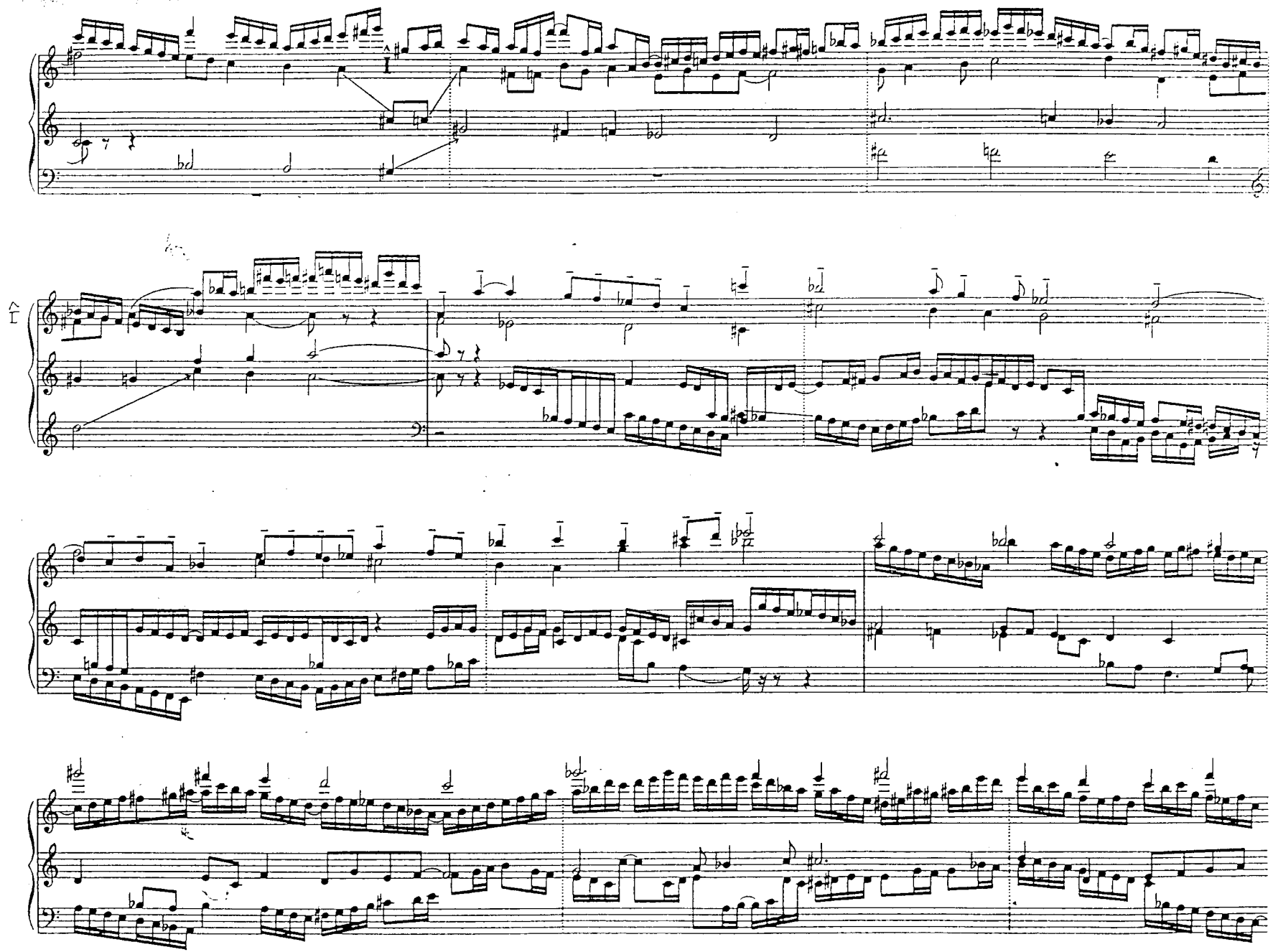

Stretta
mp crescendo
mp crescendo
mf
mf
mf

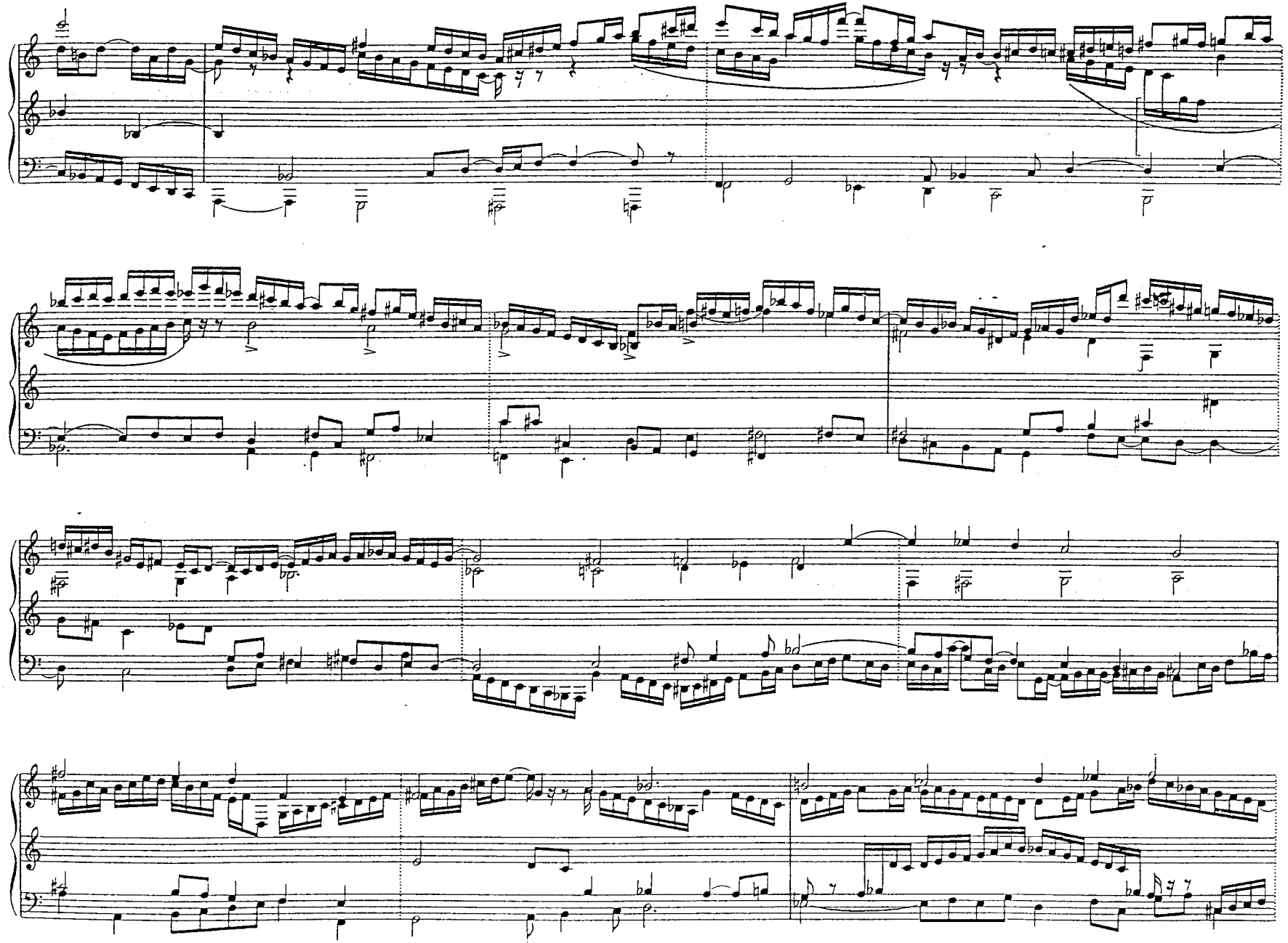

Poco più lento. Quasi Organo pieno
f
ff
fff

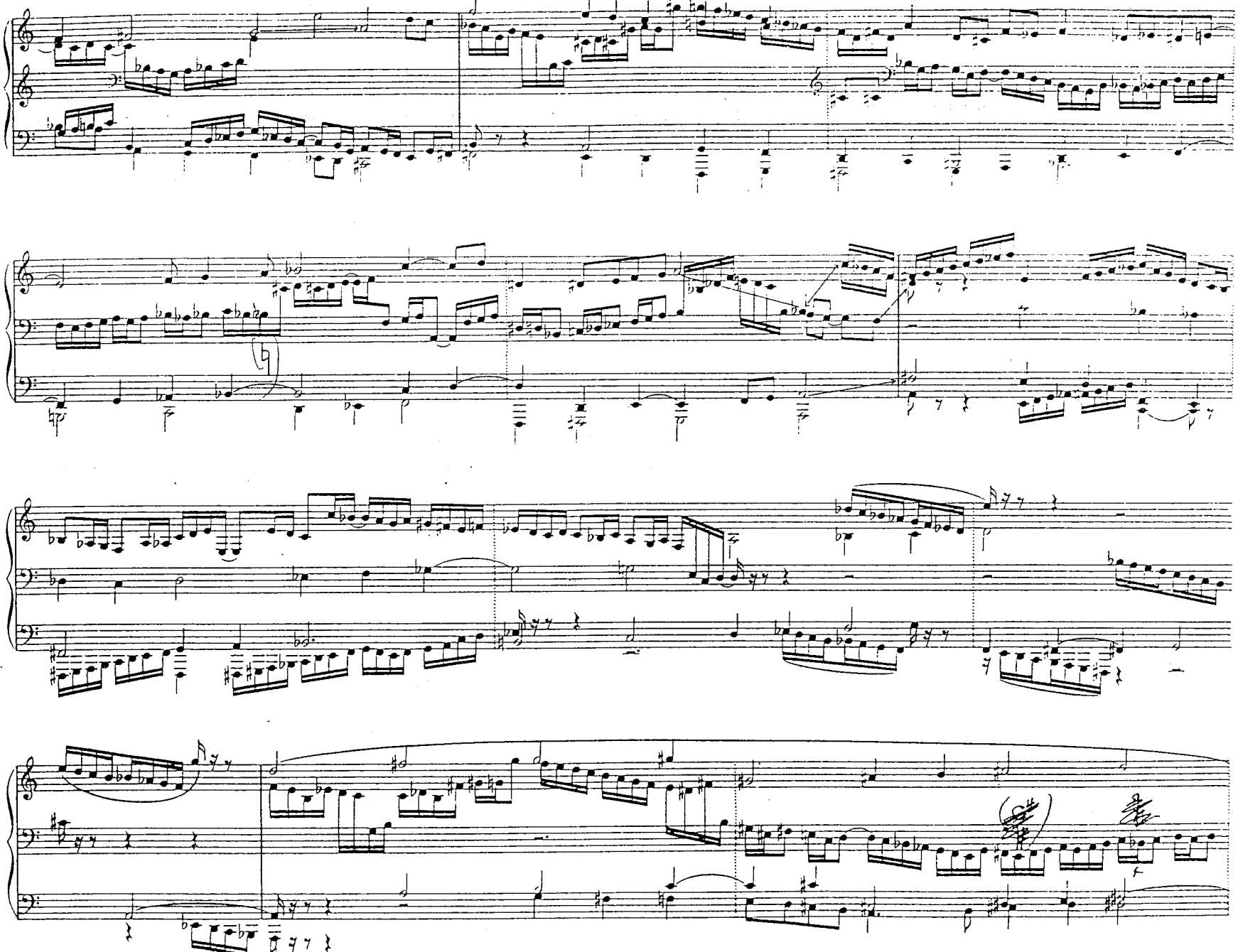

sempre ff
sempre ff
sempre ff

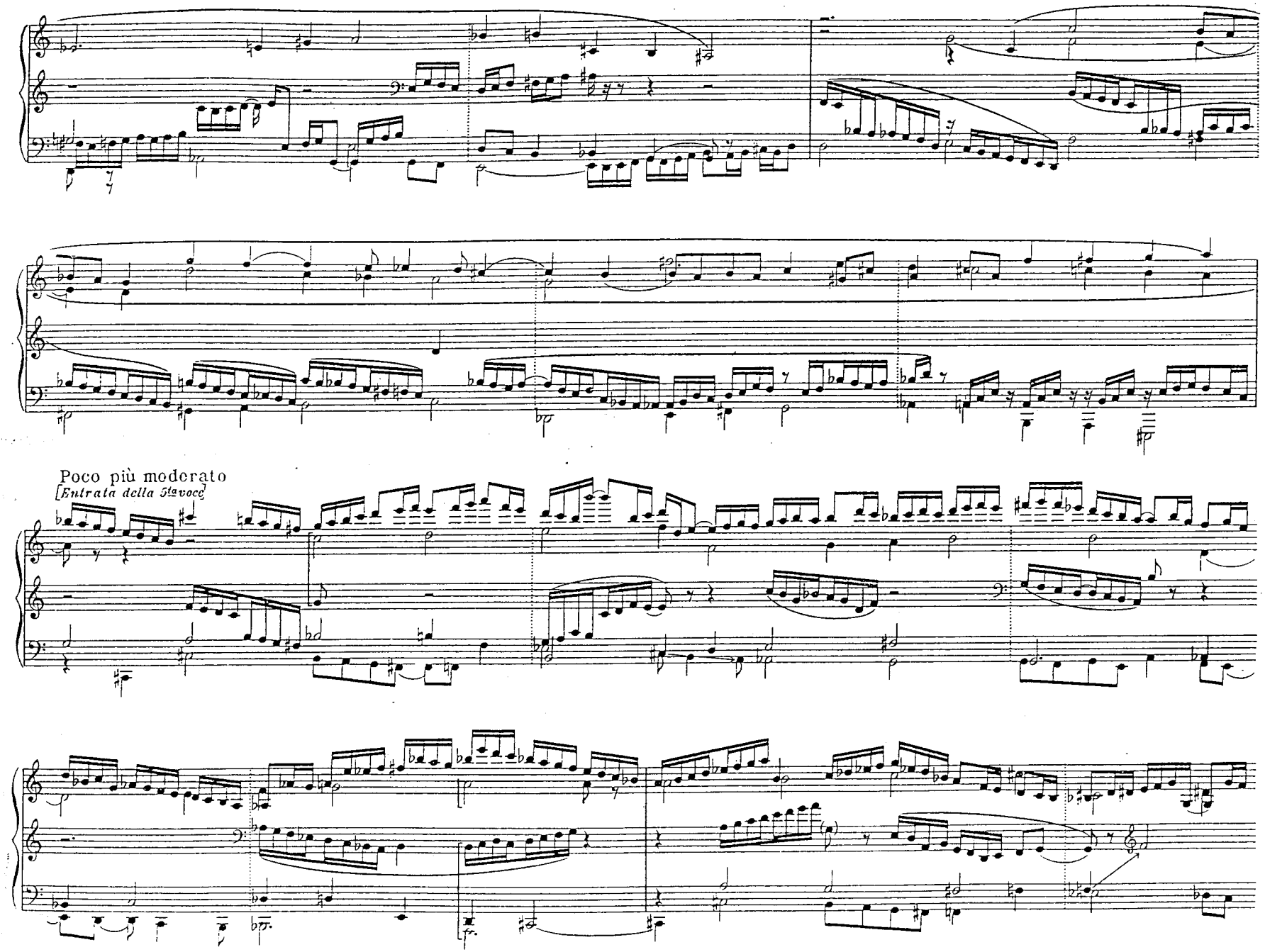

L.H.
Ral - len - tare - - -
sffz

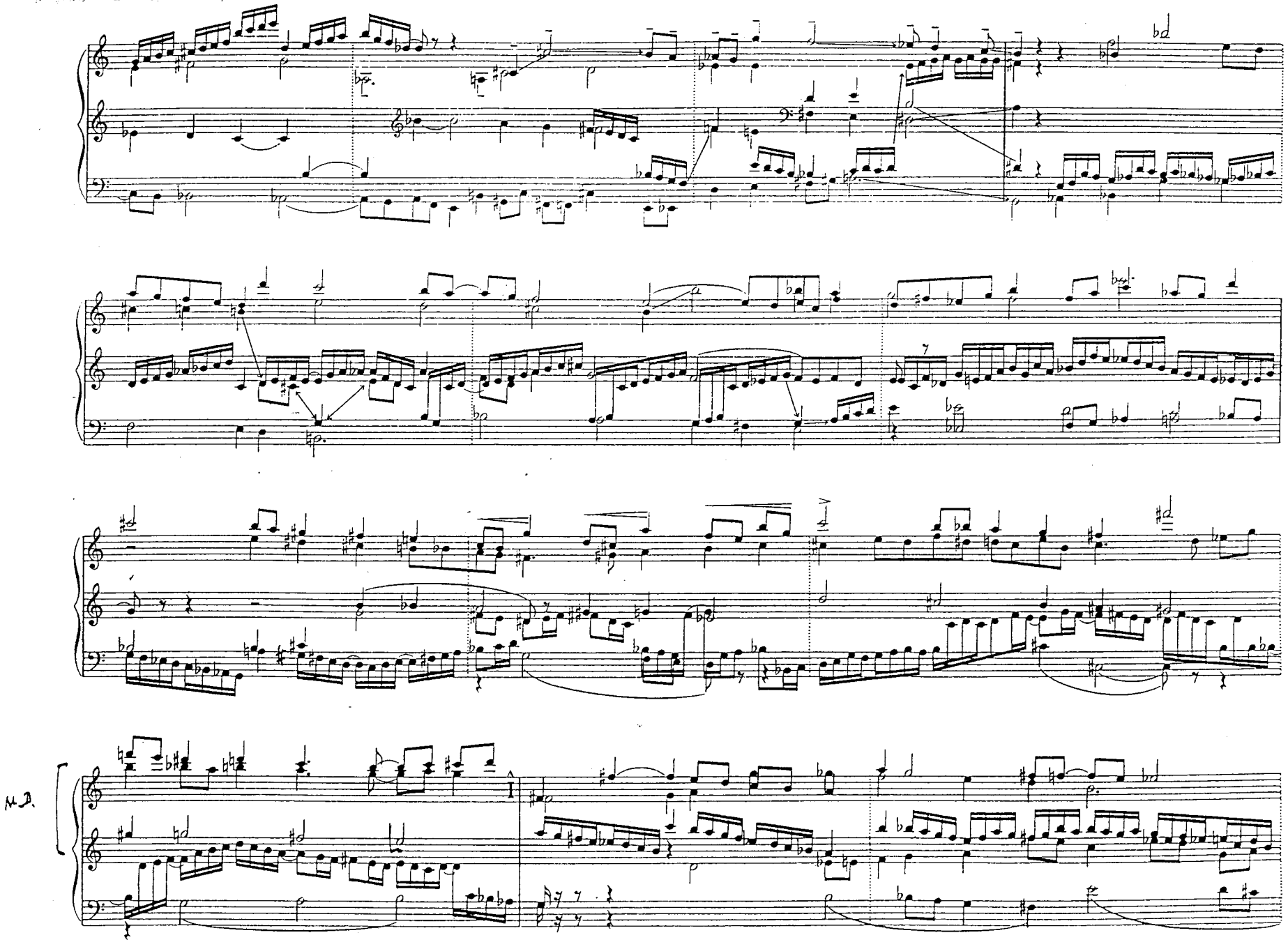

Dux Tertius
mf
severo, didattico
mp
mp subito
poco
poco
M. S.

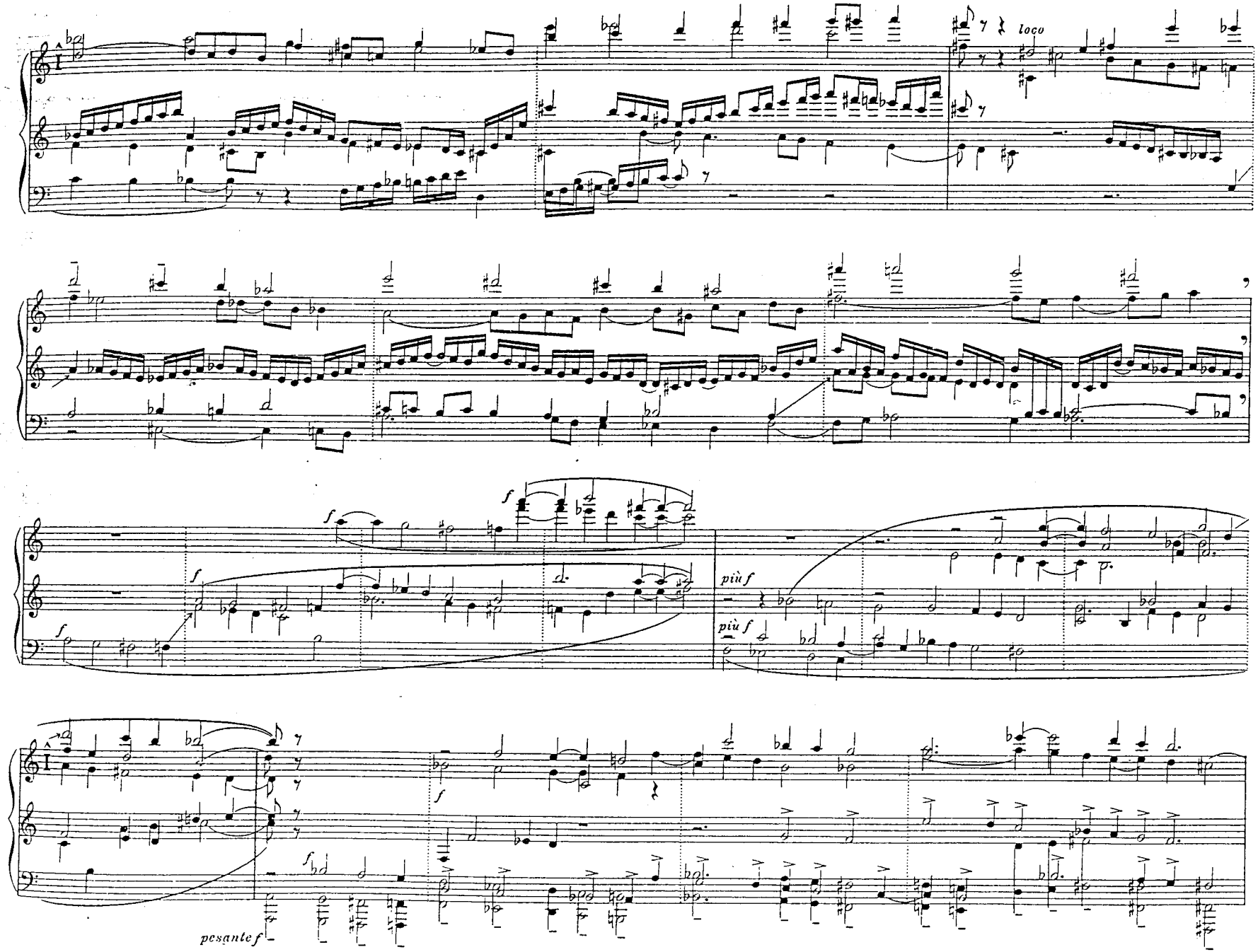


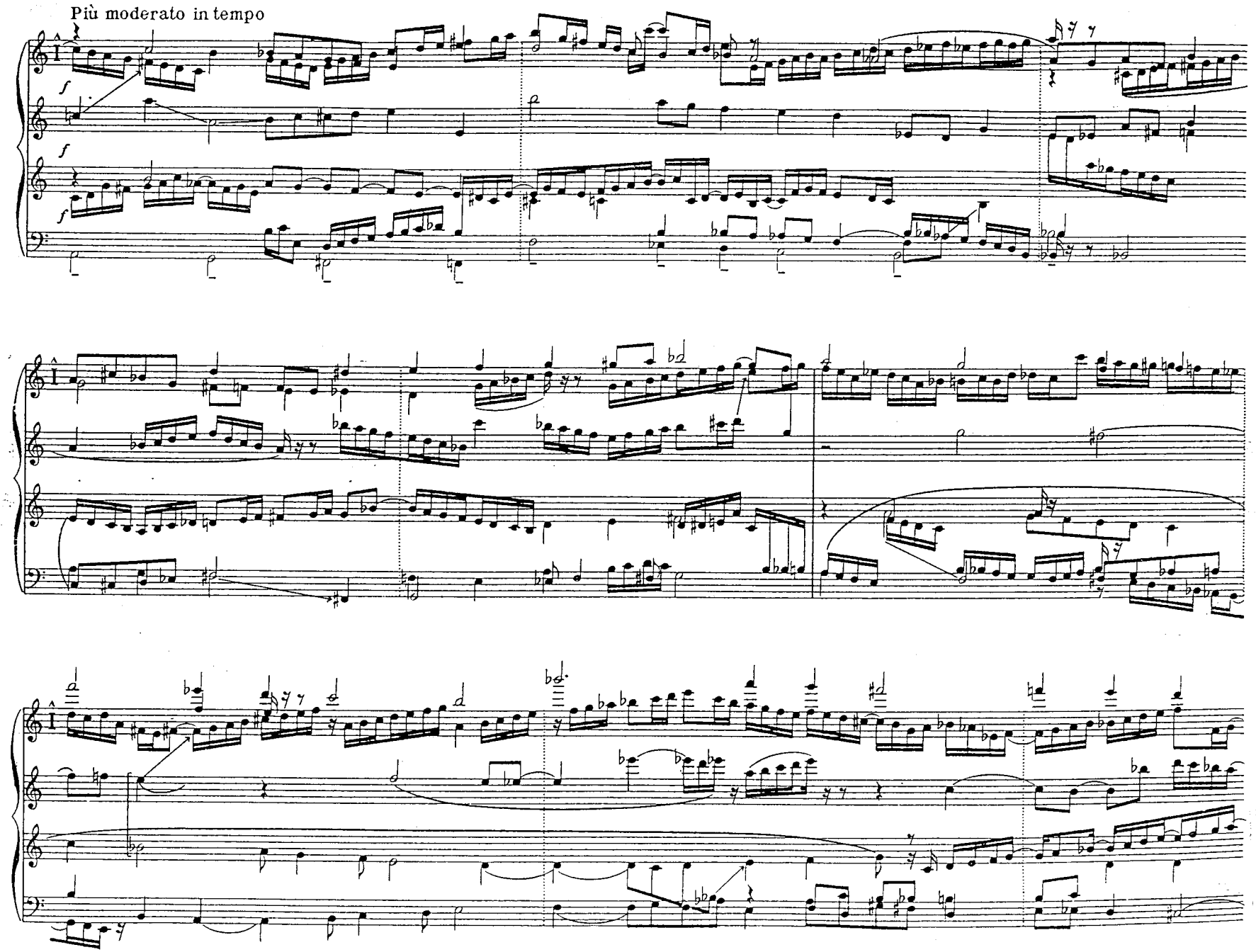


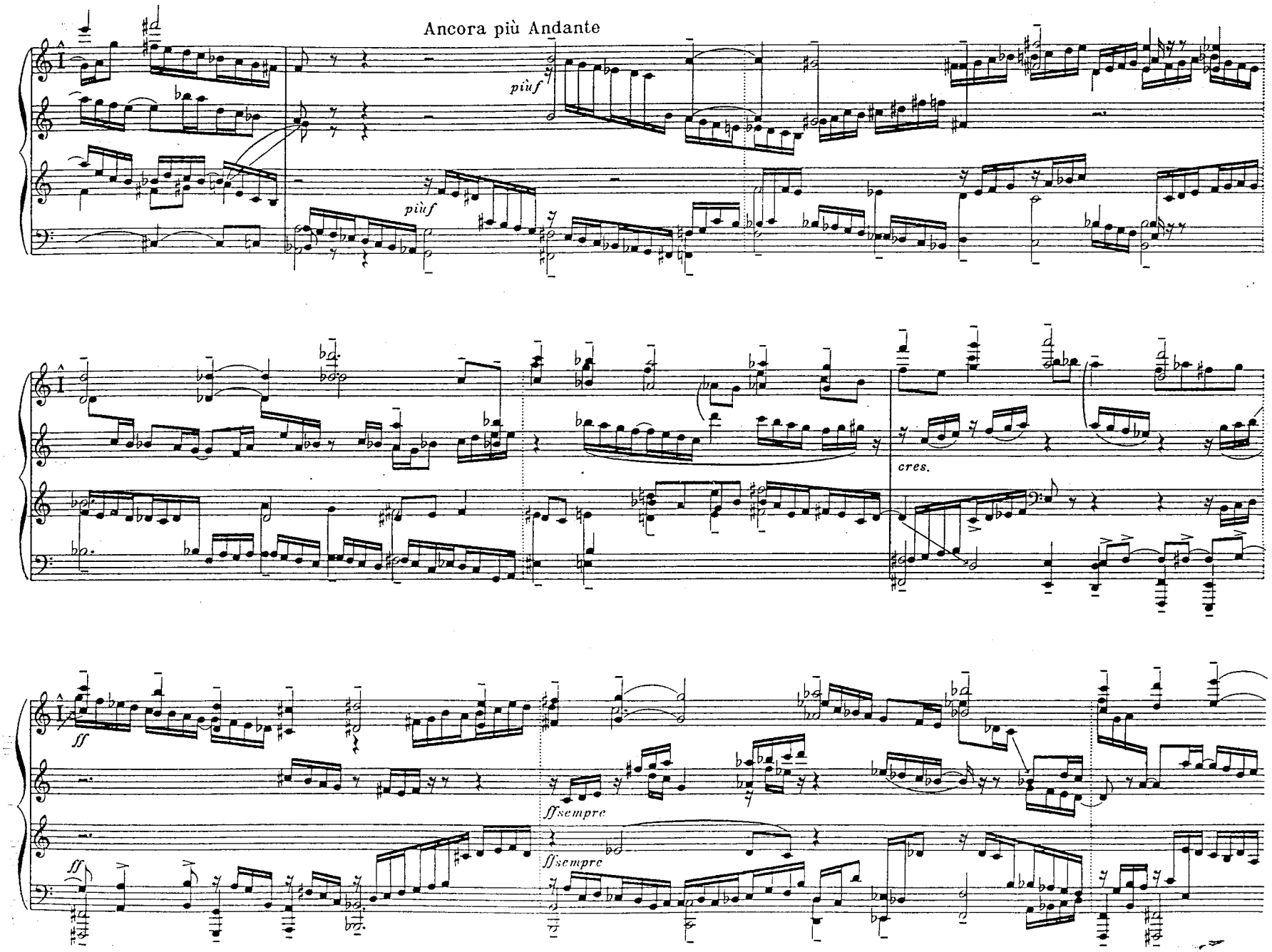


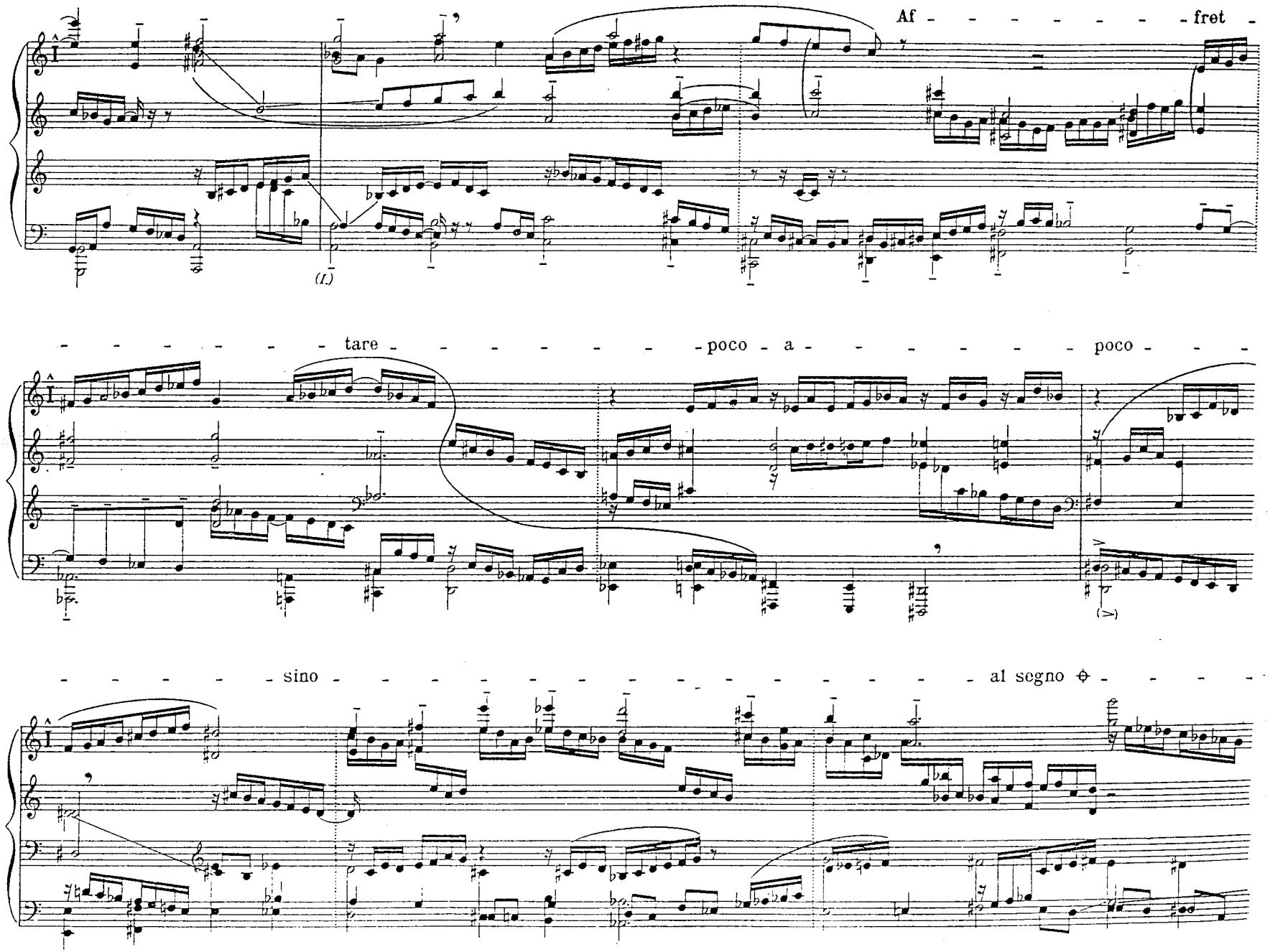

Poco più moderato
[Entrata della 5ta voce]

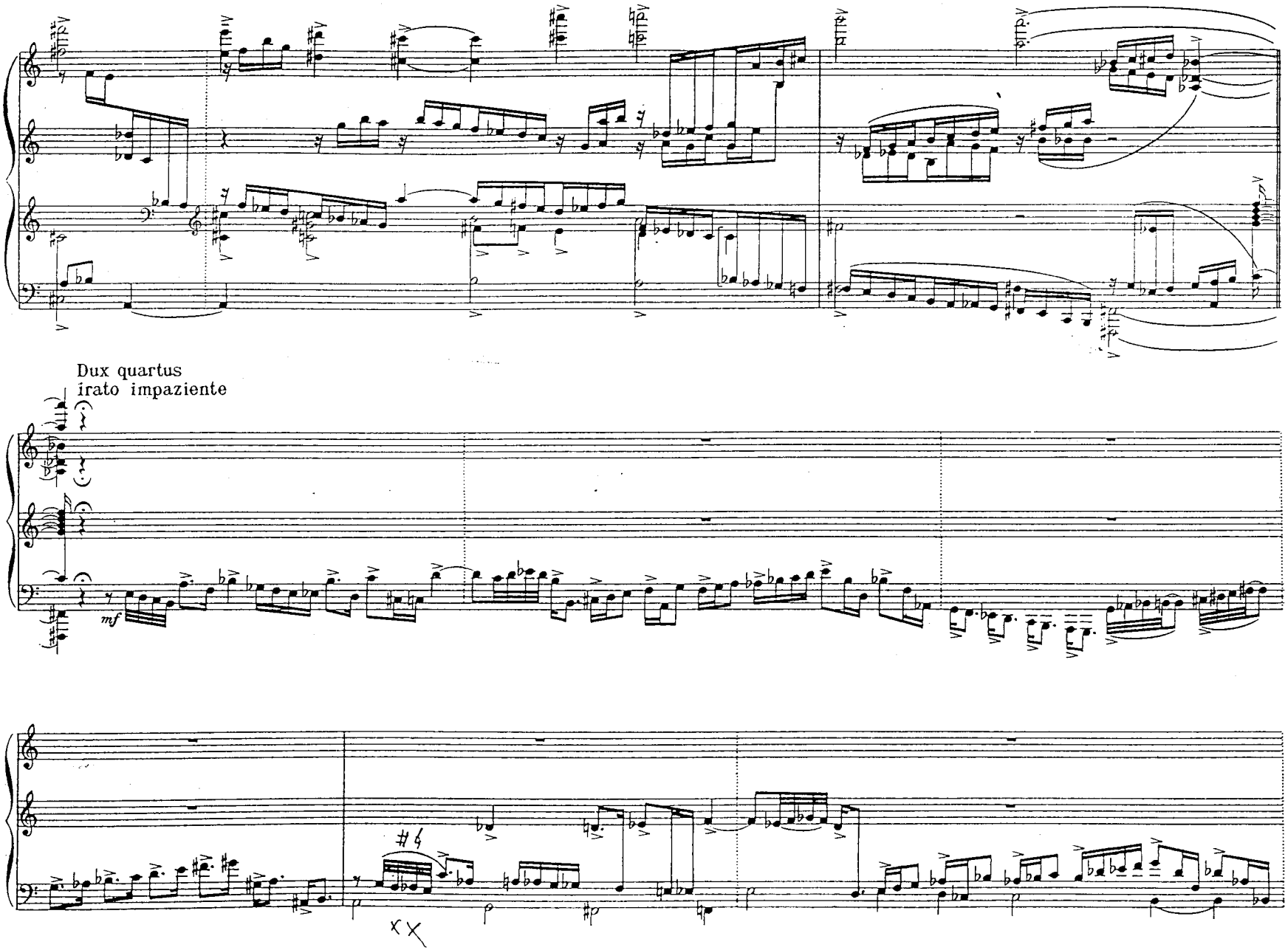

M.D.

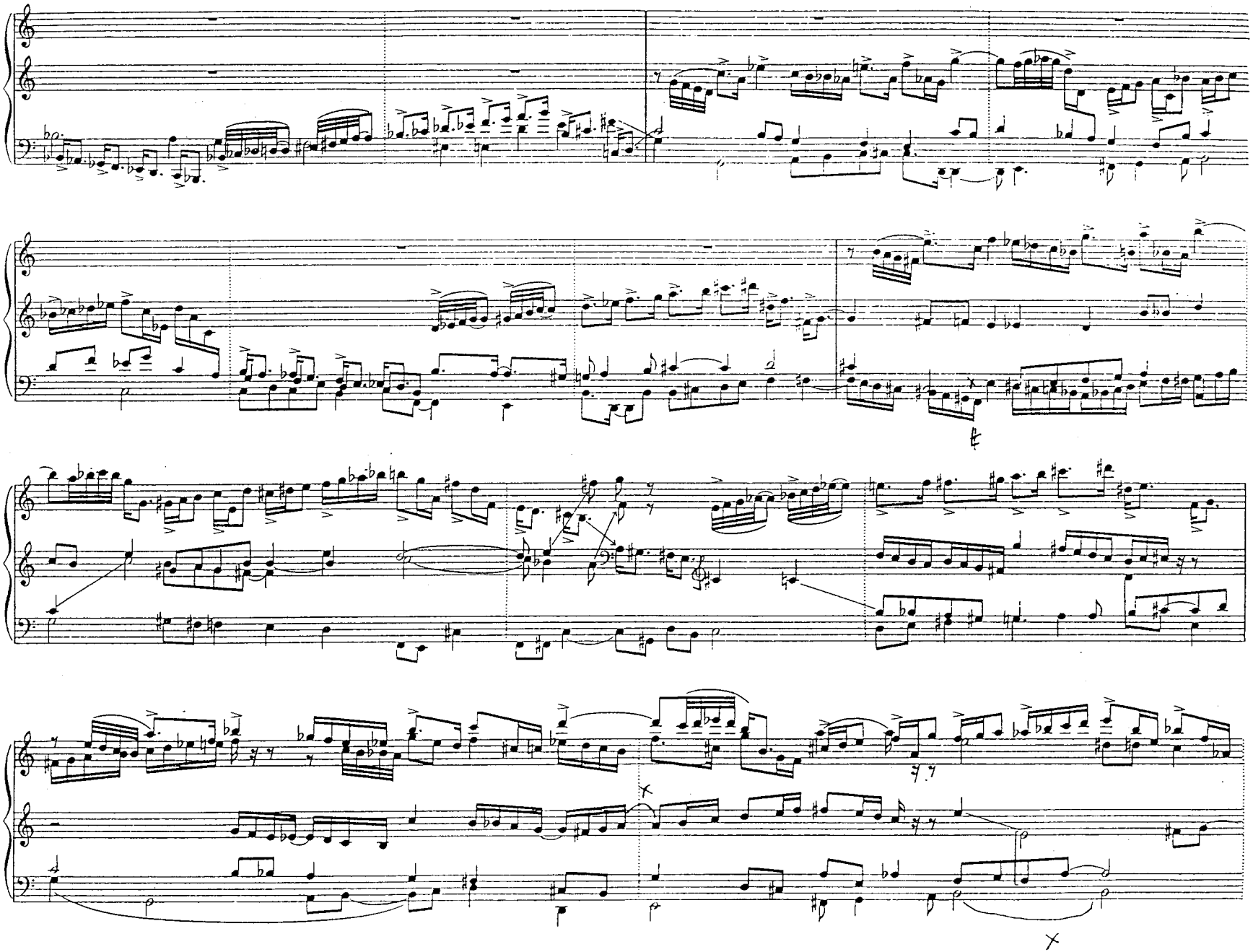

loco
f
più f
più f
pesante f

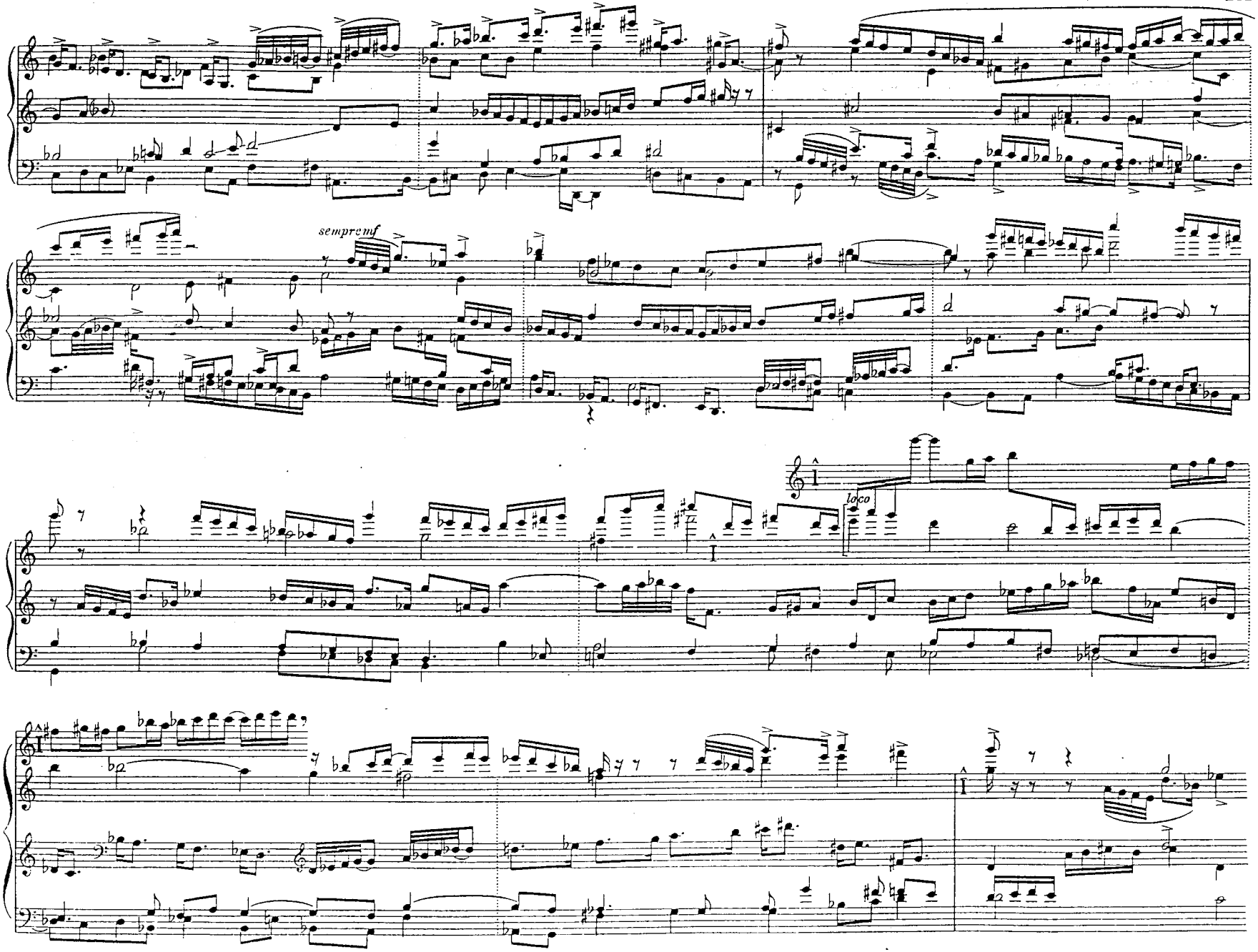

Più moderato in tempo

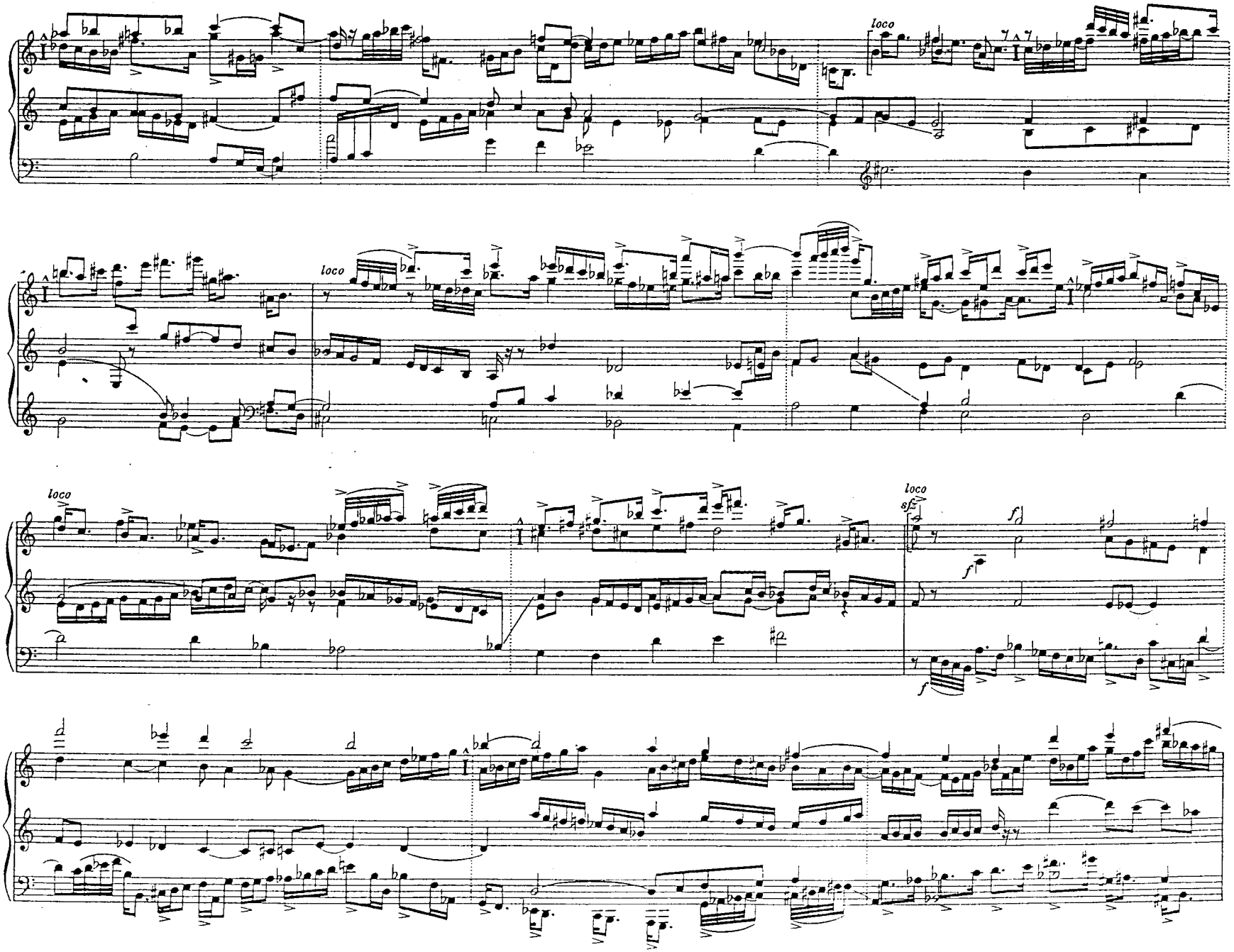

Ancora più Andante
più f
più f
cres.
ff
ff sempre
ff sempre

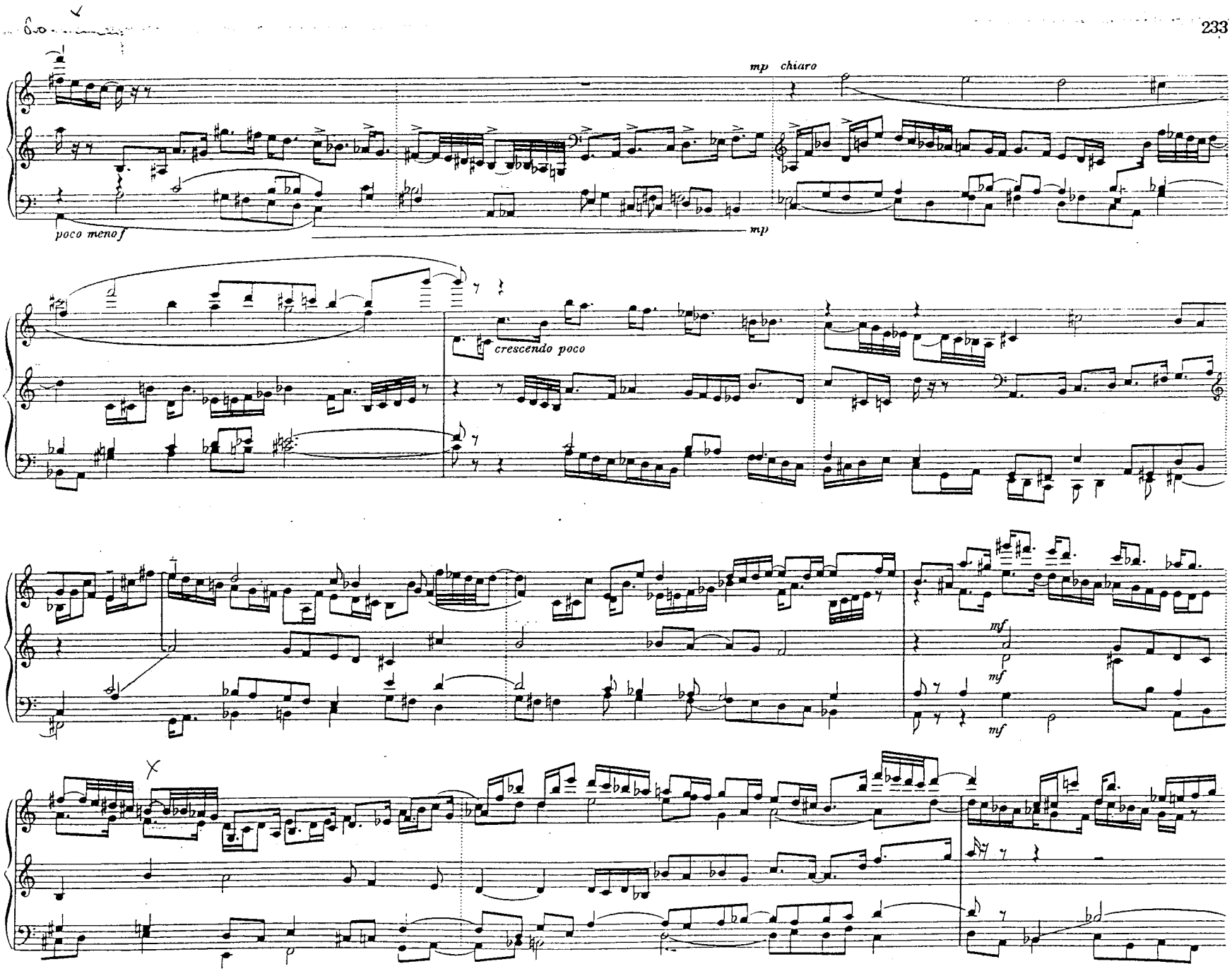

Af - - - - - - - - fret -
(I.)
- - - - - - - tare - - - - - - - - poco - a - - - - - - - poco - - -
- - - - - - sino - - - - - - - - - - - - - - - - - - al segno ⊕ - - - -

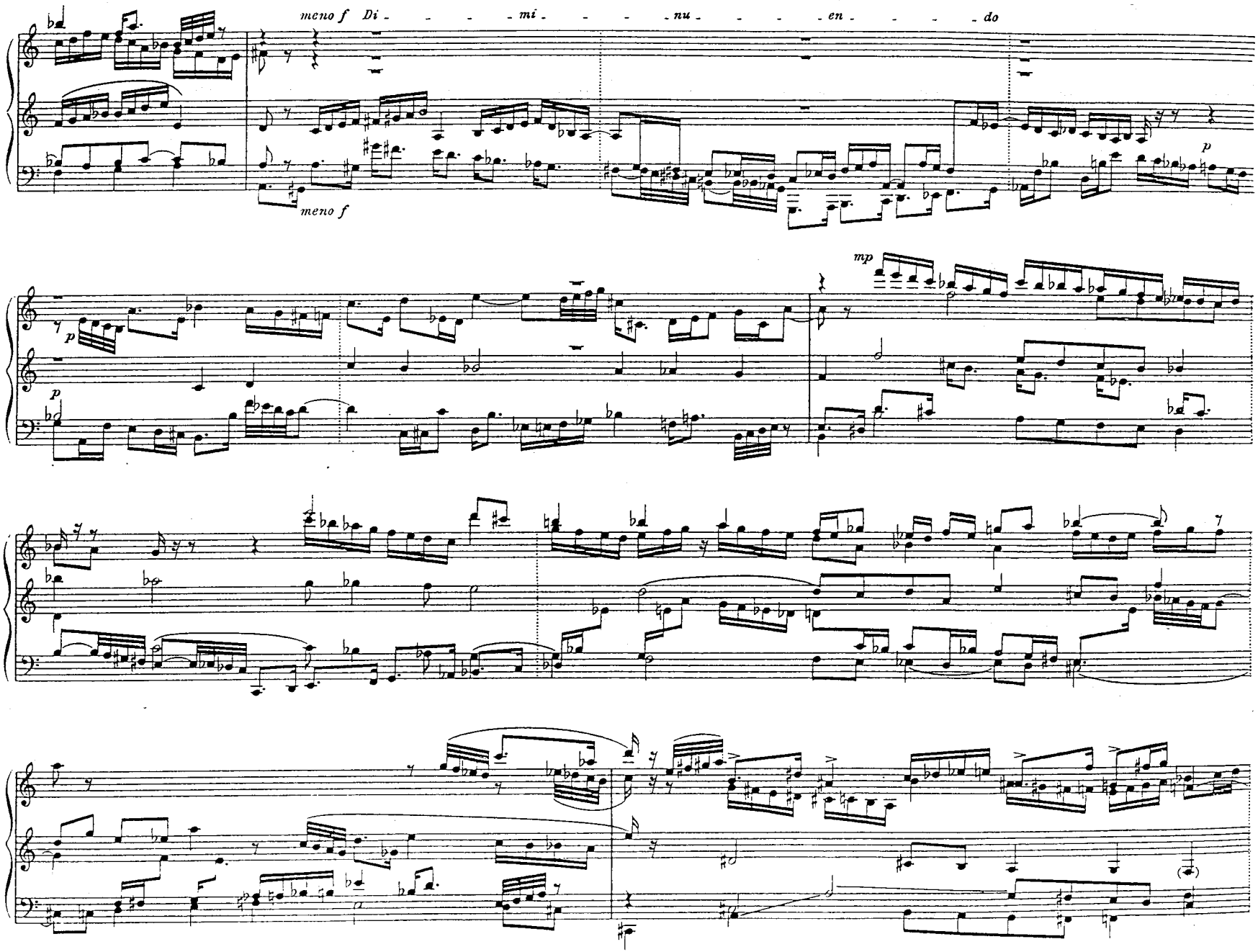

Dux quartus
irato impaziente
mf

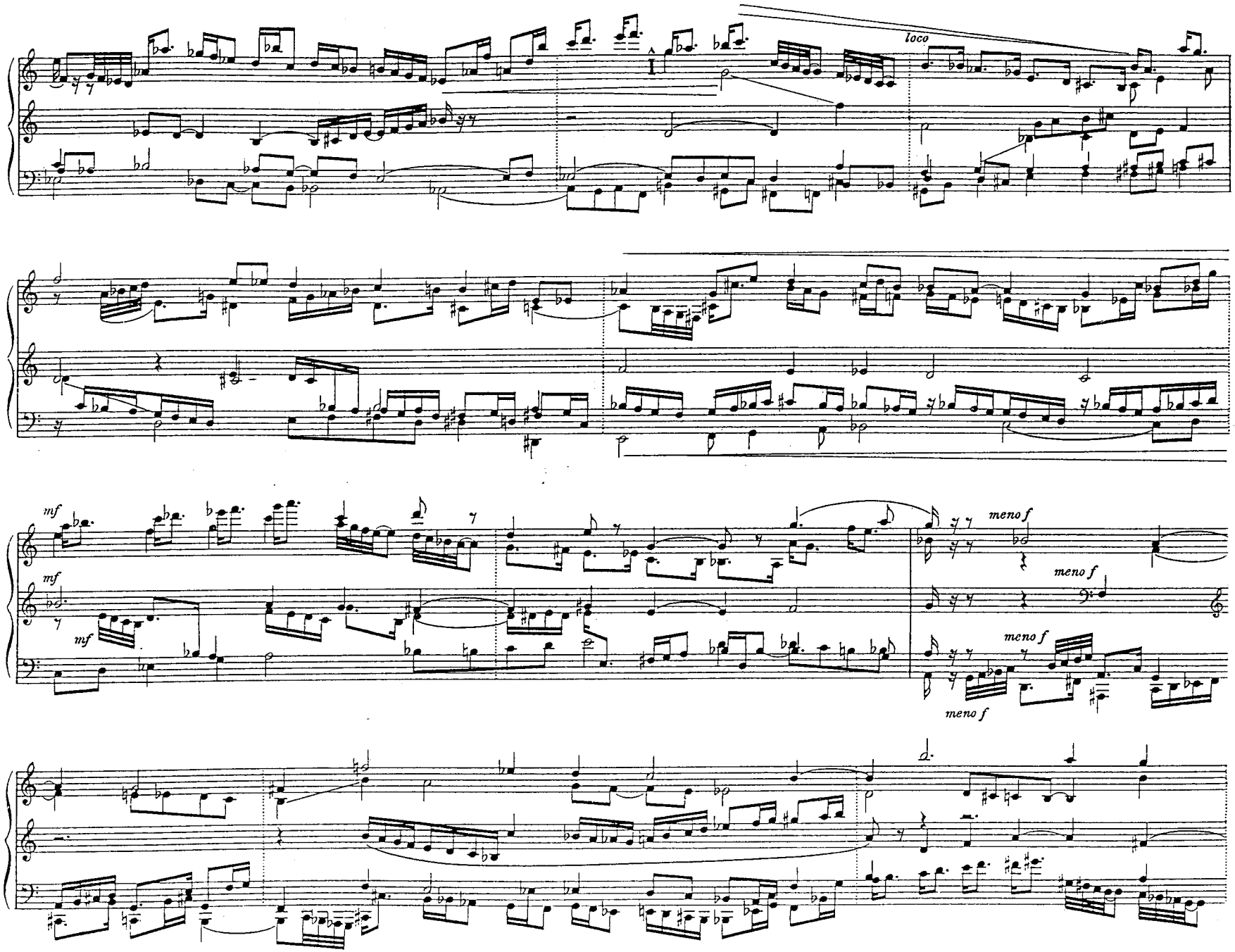


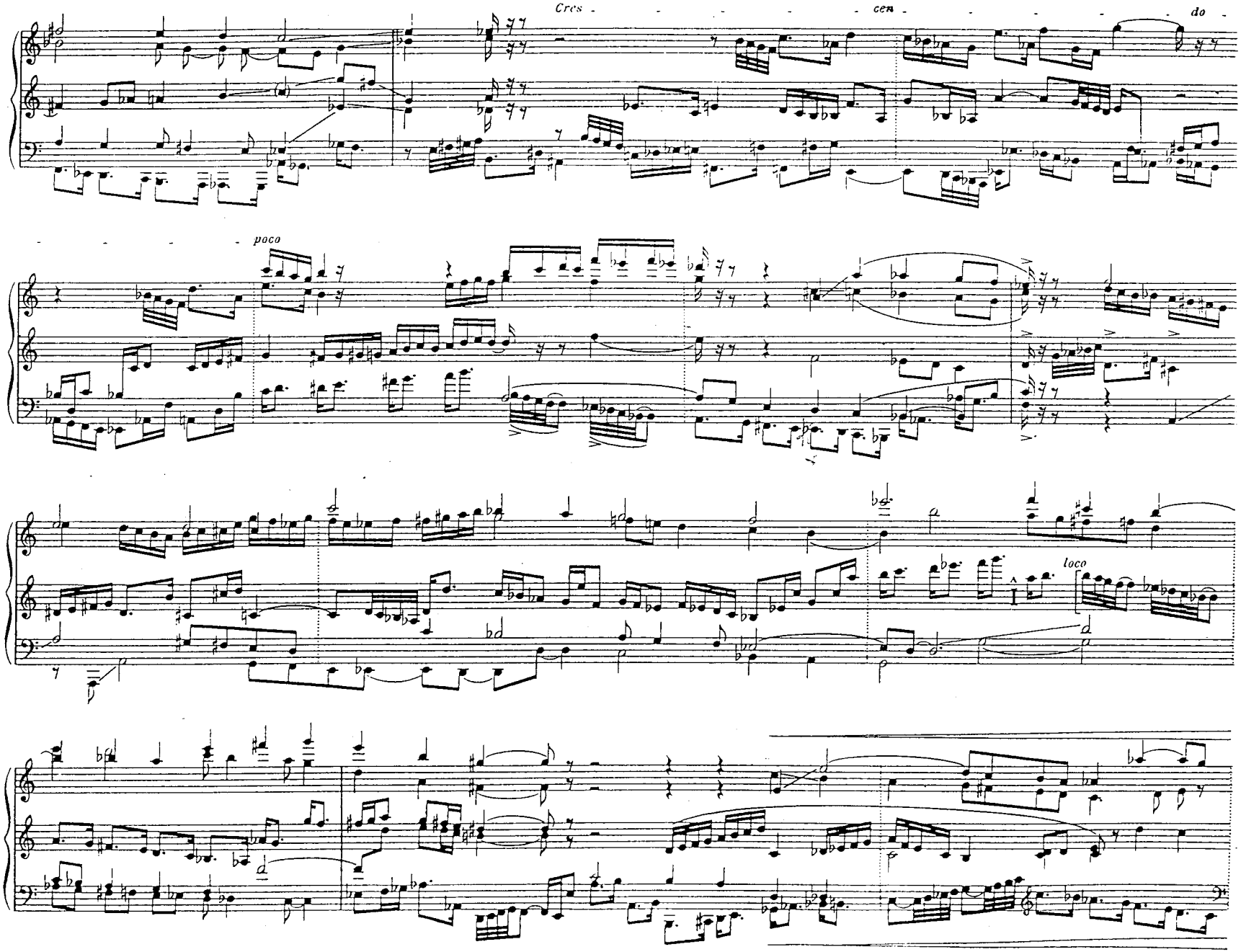

sempre mf
loco

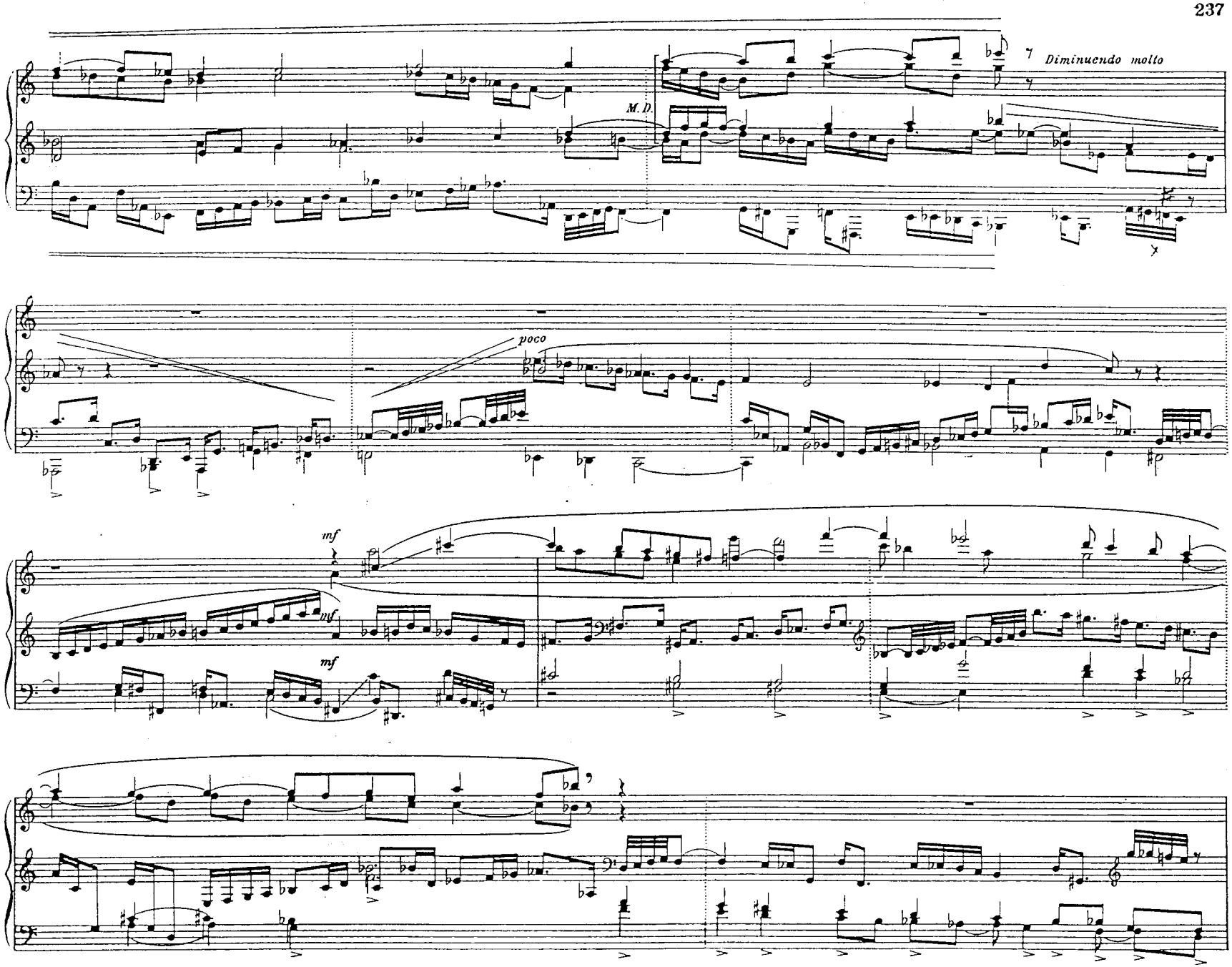

loco
loco
loco
loco
sfz
f
f
f

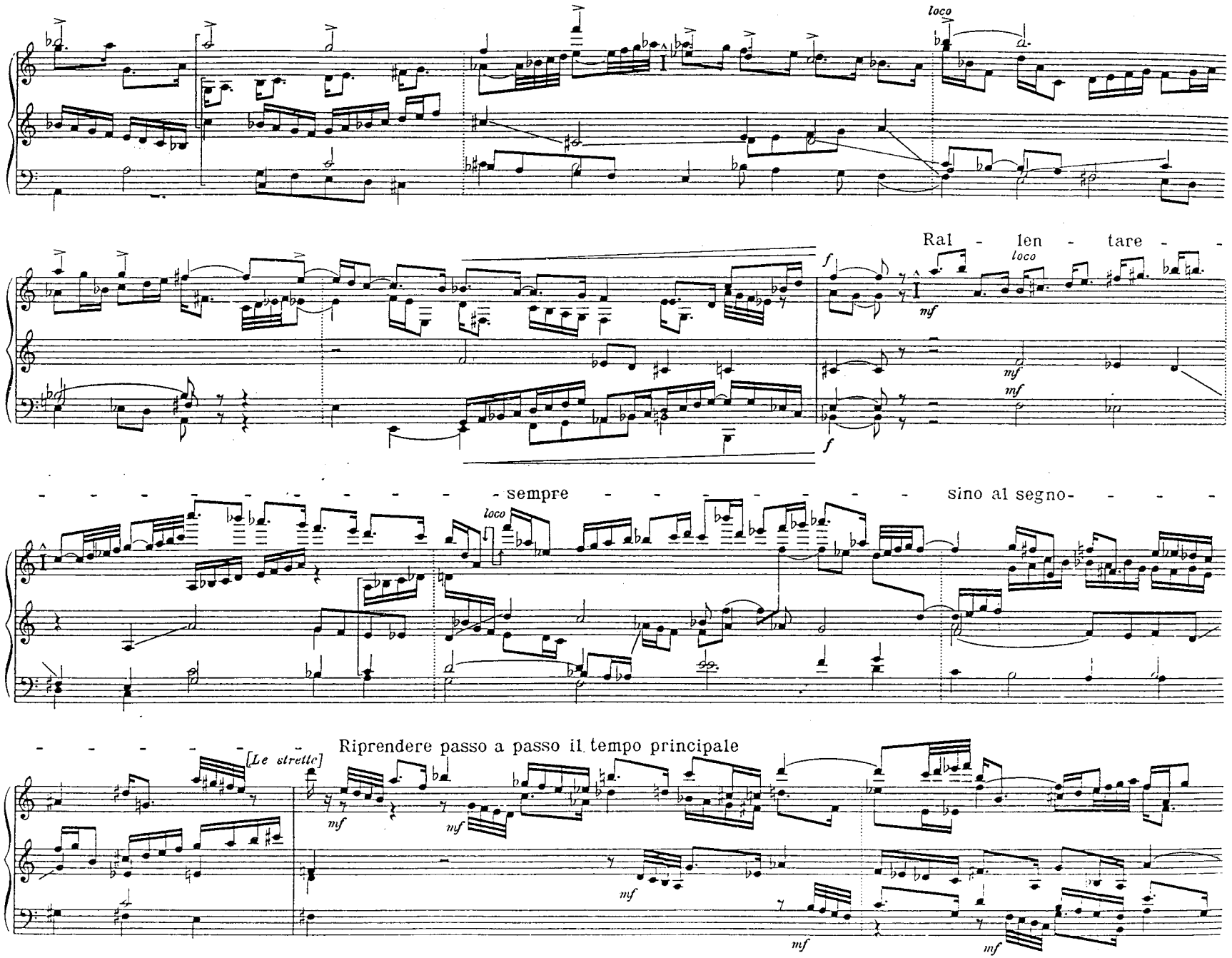

mp chiaro
poco meno f
mp
crescendo poco
mf
mf
mf

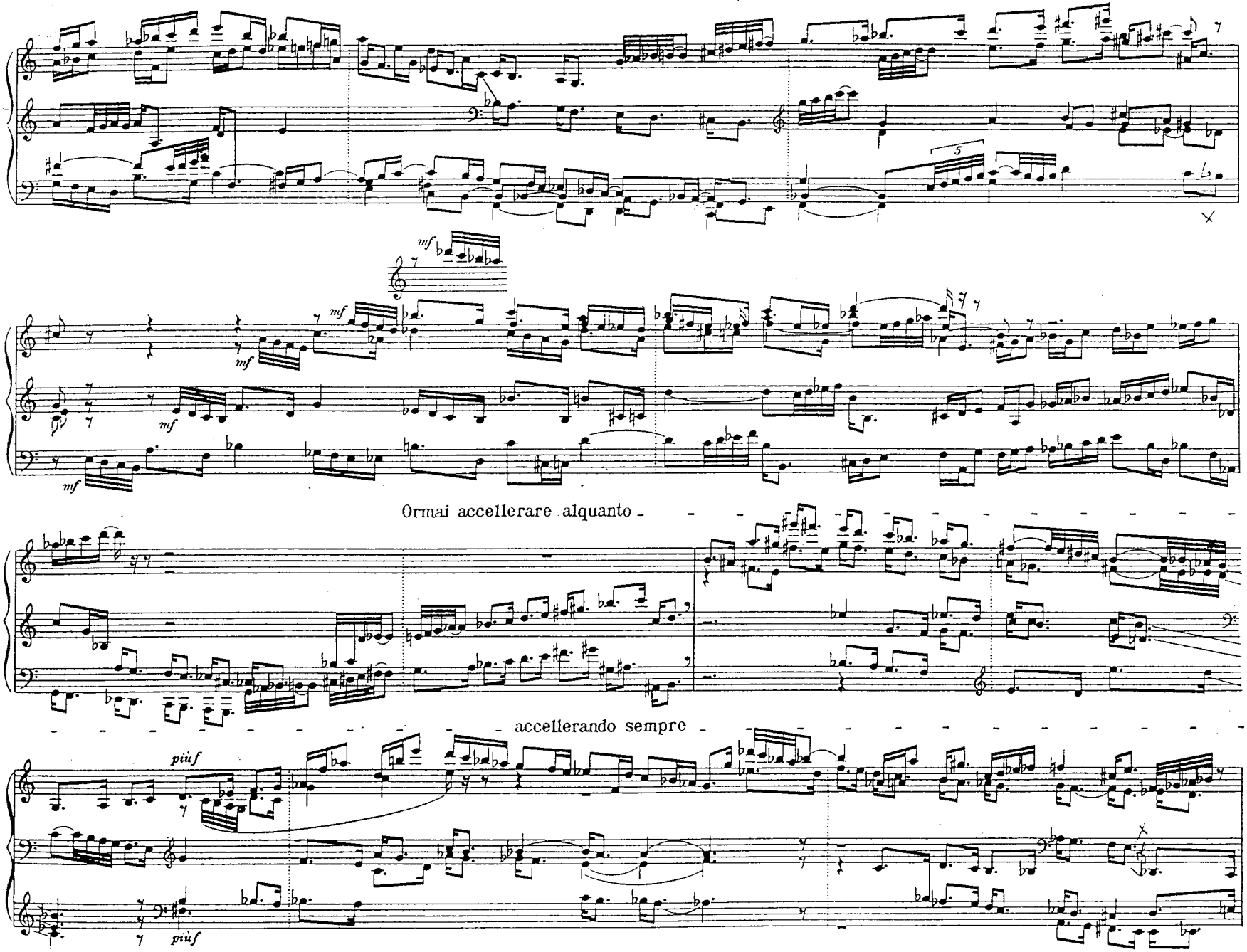

meno f Di - - - - mi - - - - nu - - - - en - - - - do
meno f
p
p
mp
p

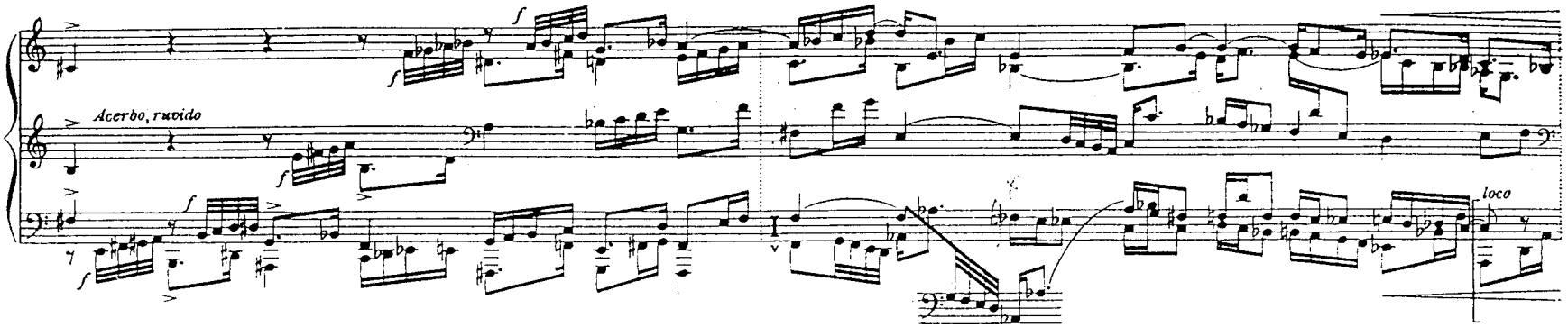

loco
mf
mf
mf
meno f
meno f
meno f
meno f

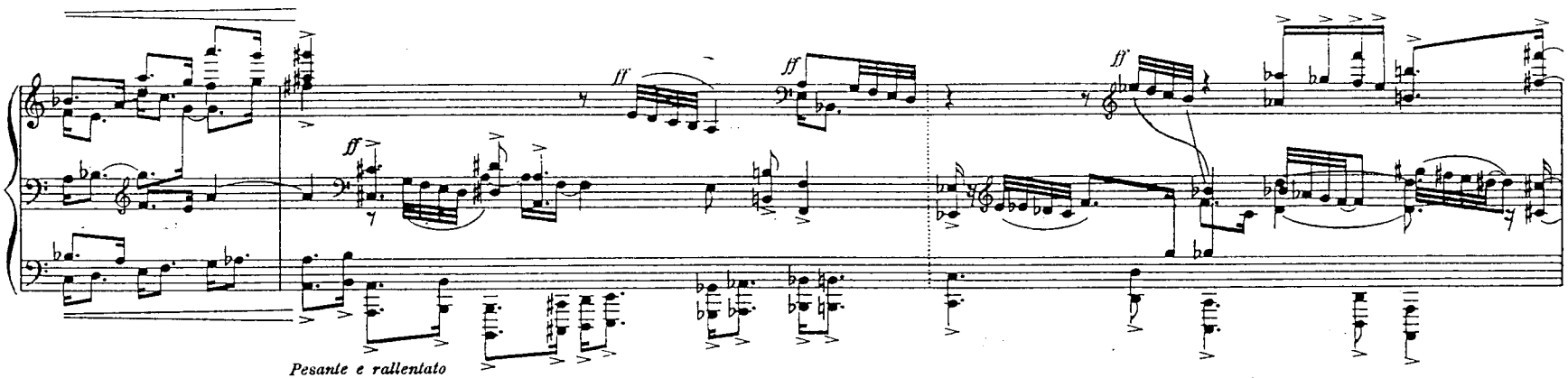

Cres
cen
do
poco
loco


Diminuendo molto
M.D.
poco
mf
mf
mf

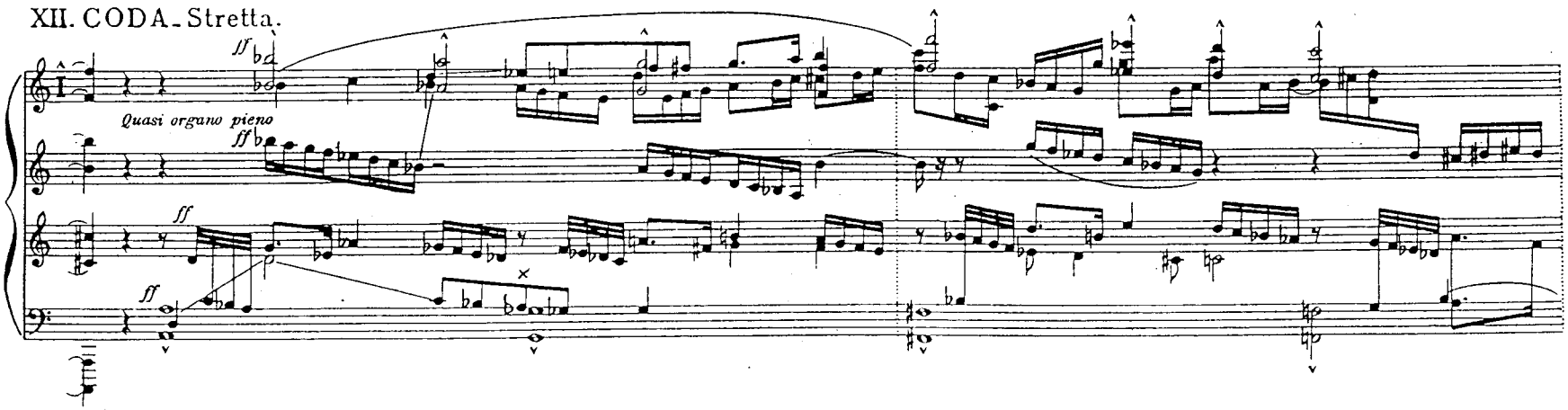

loco
Ral - len - tare - - -
loco
- - - - - - - - - - - - sempre - - - - - - - - - - - sino al segno- - - - -
loco
- - - - - - Riprendere passo a passo il tempo principale
[Le strette]

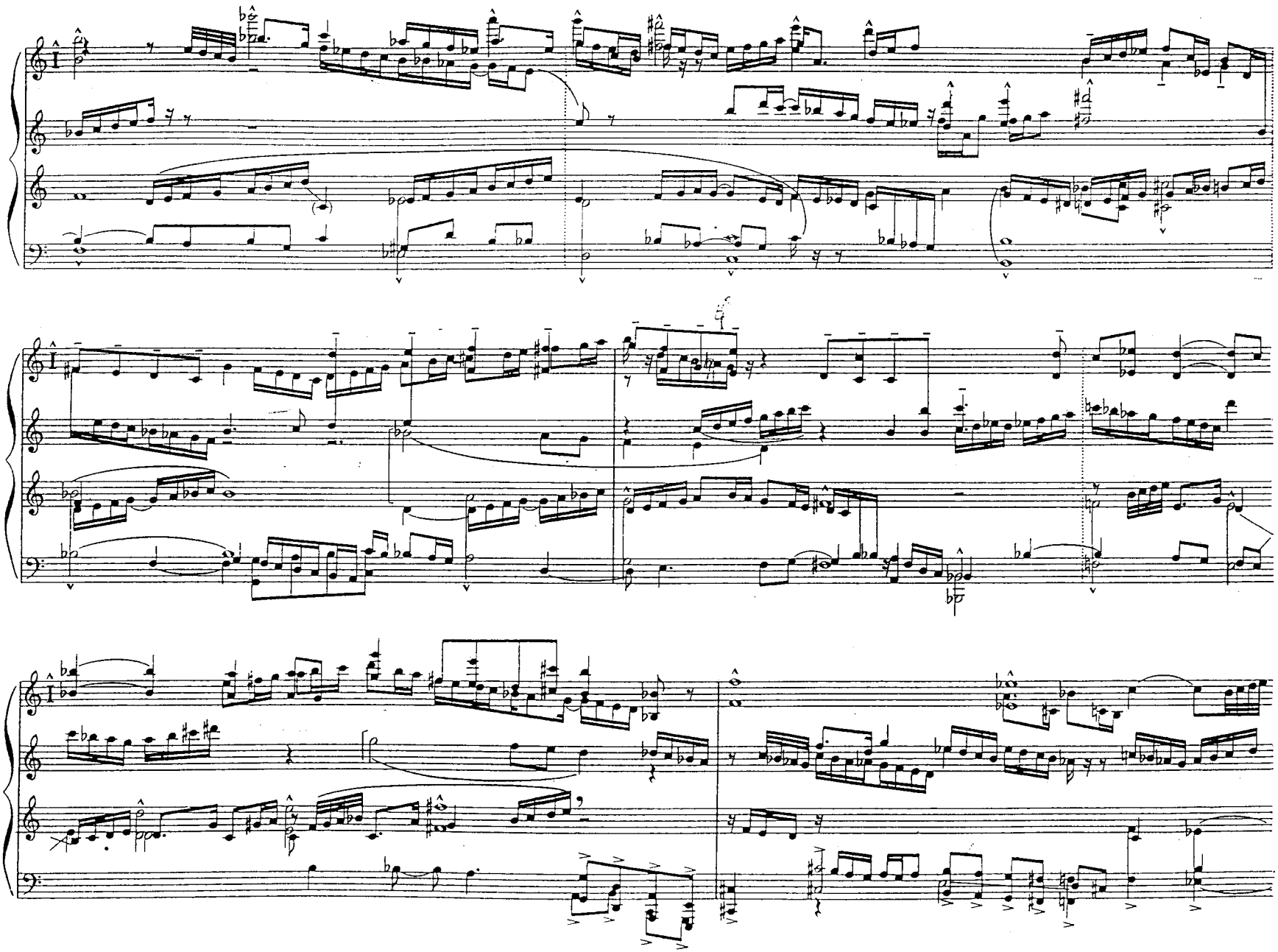

mf
mf
mf
mf
Ormai accellerare alquanto
accellerando sempre
più f
più f

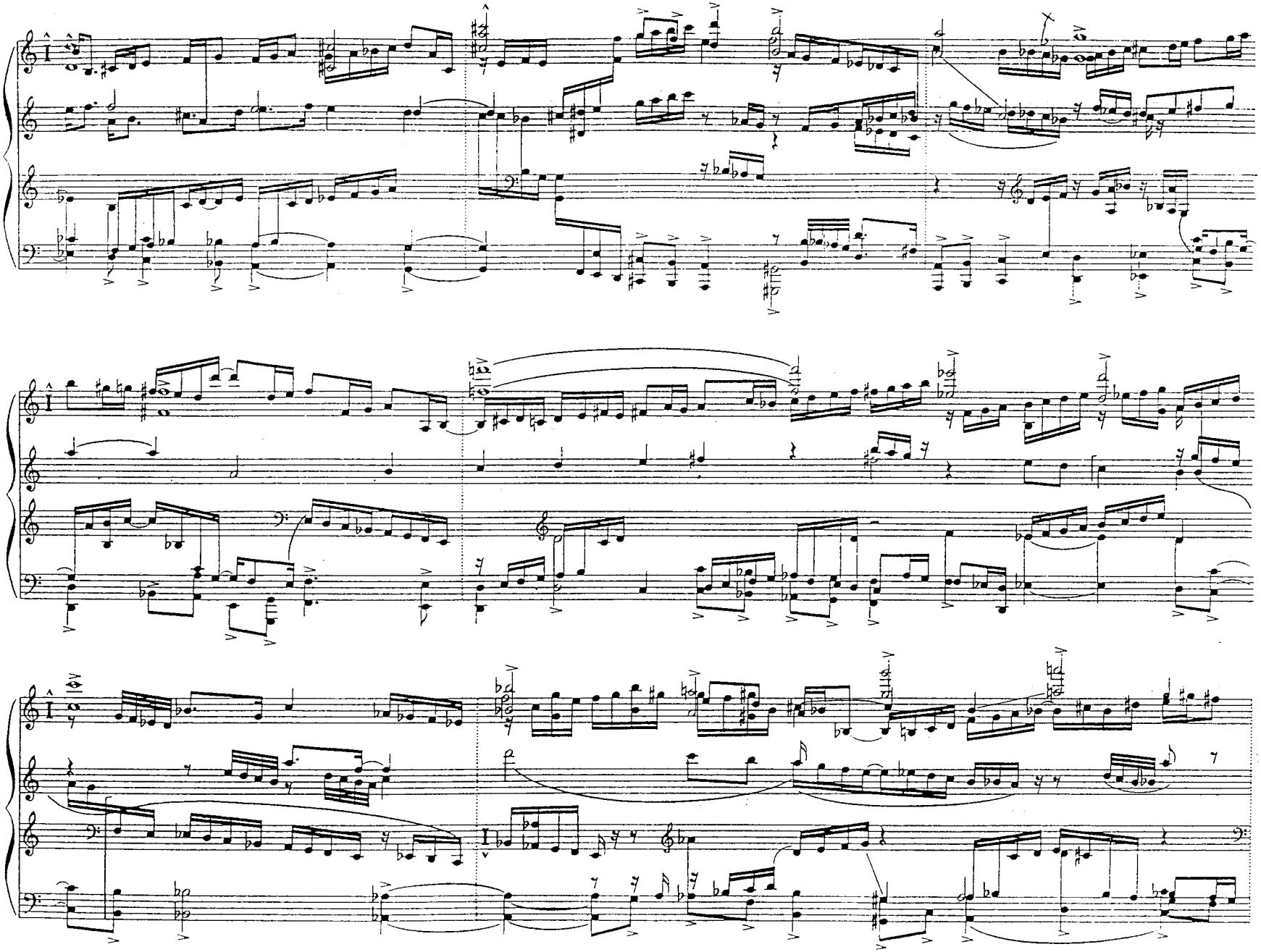


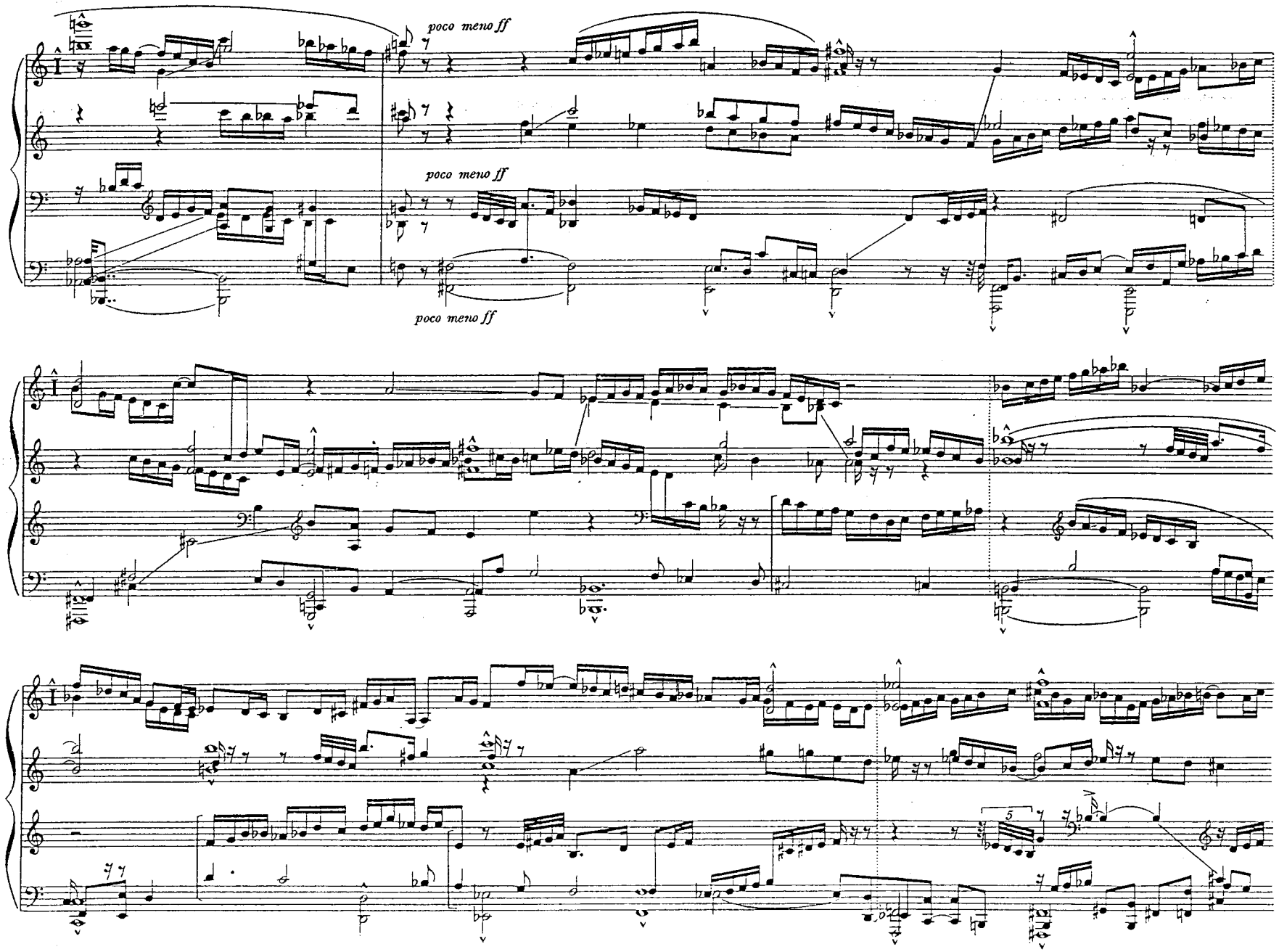


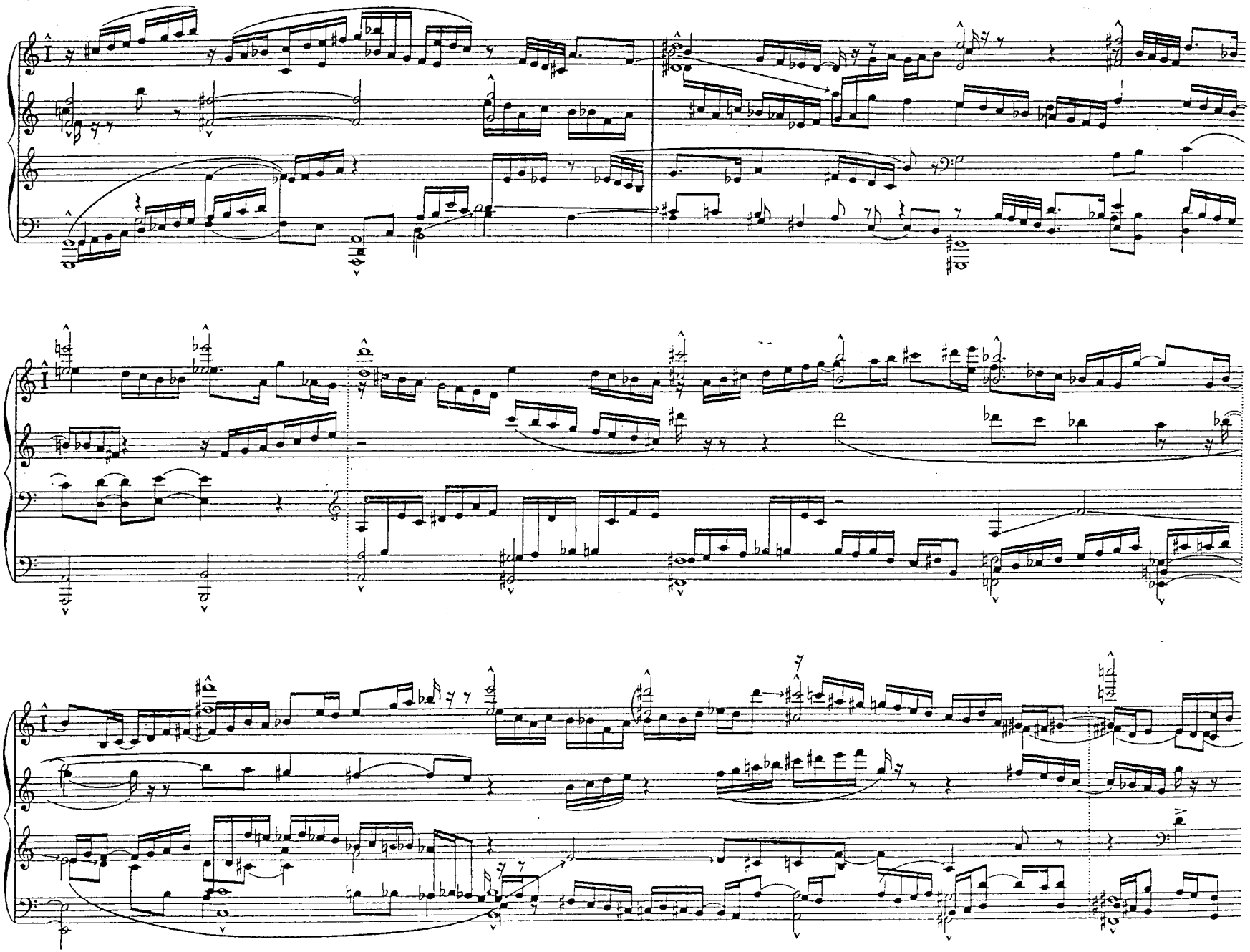
XII. CODA. Stretta.

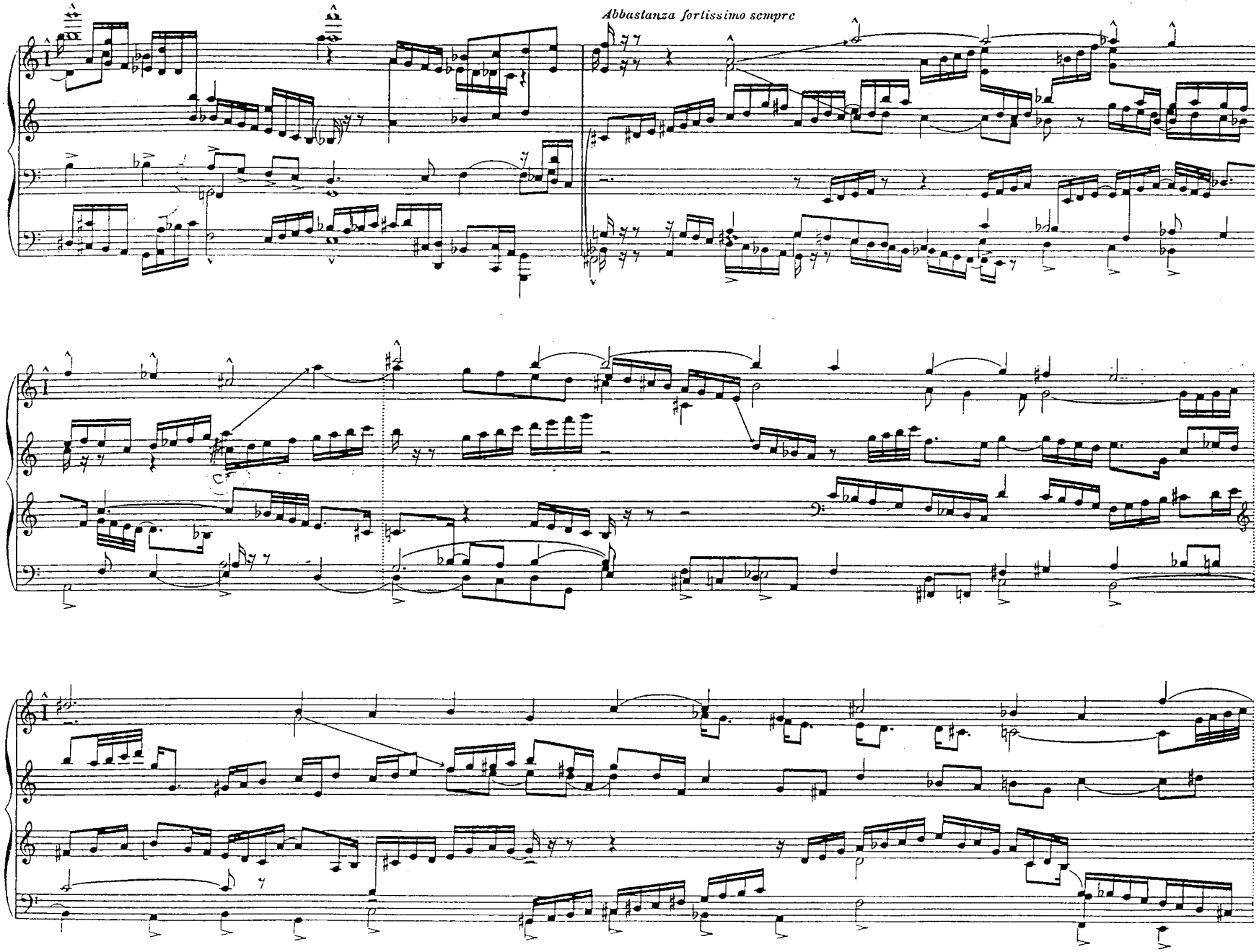


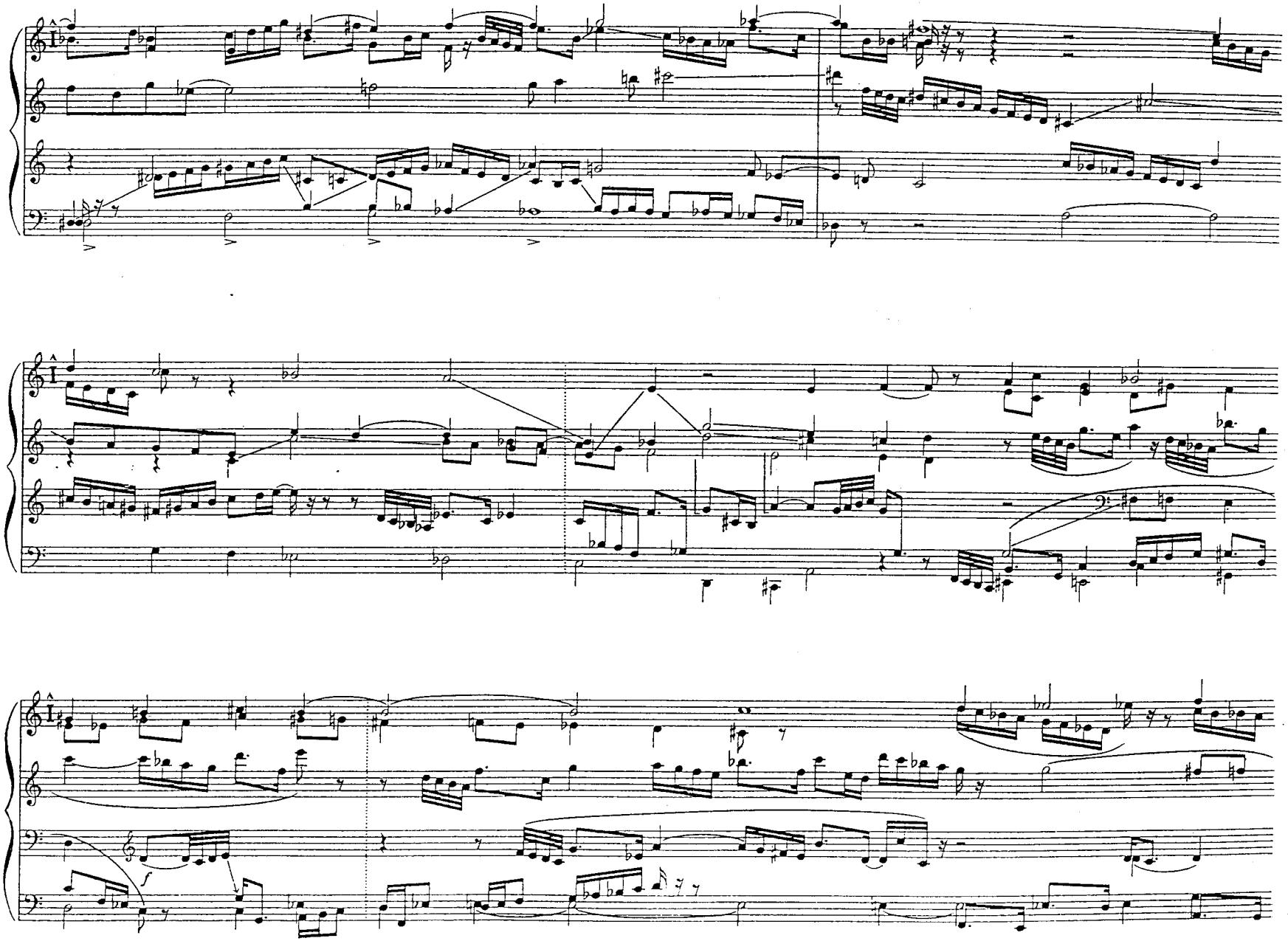


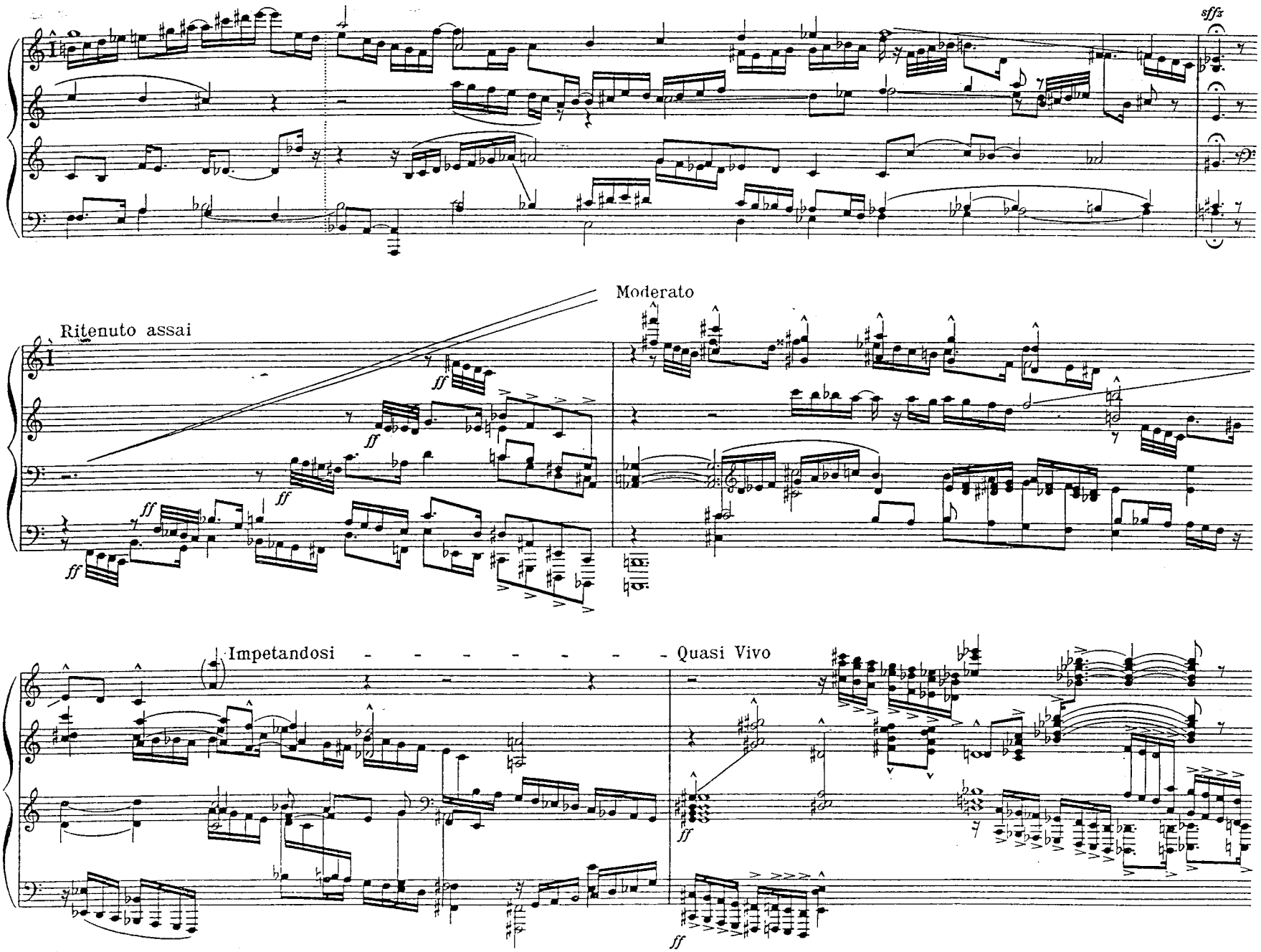


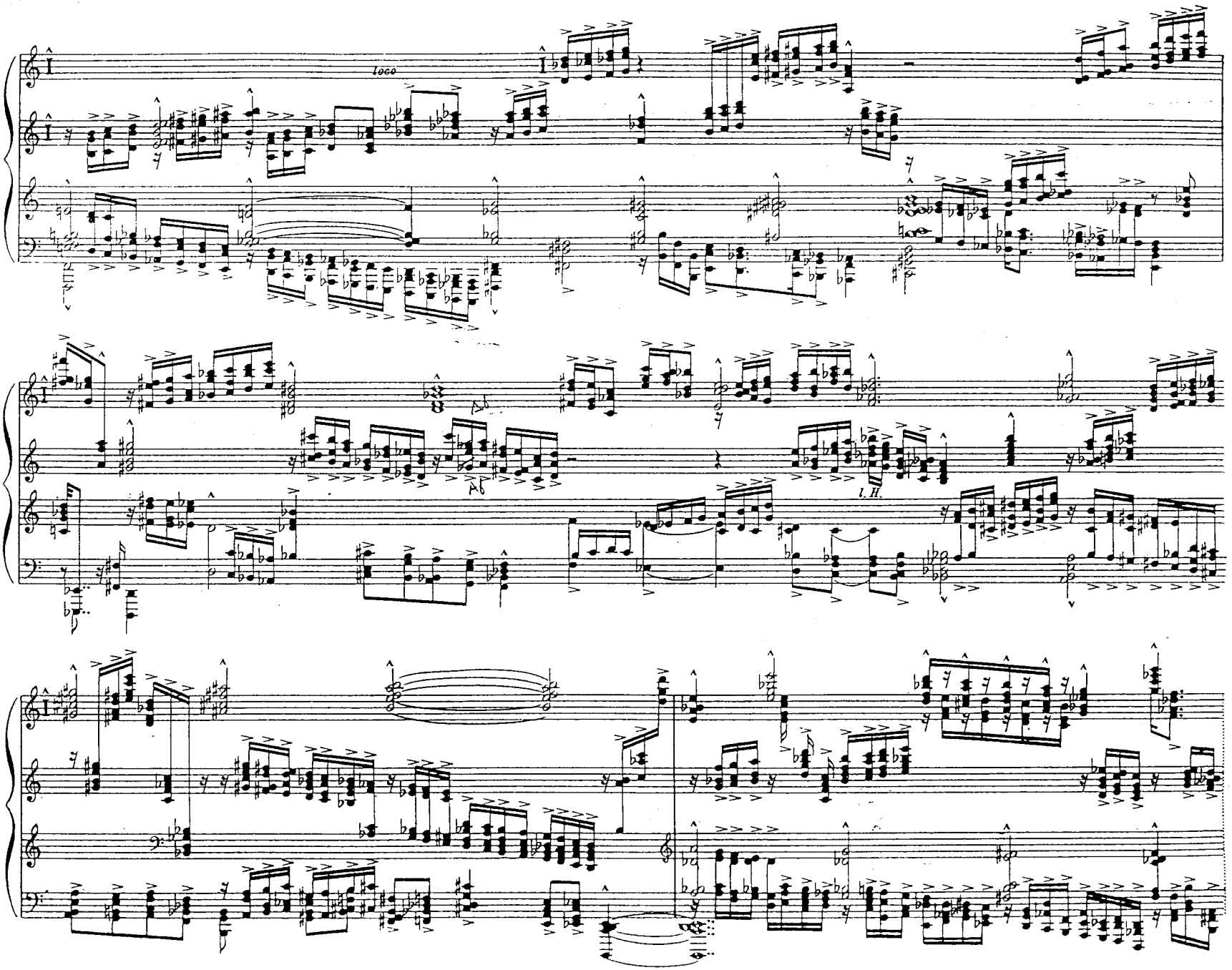

poco meno ff
poco meno ff
poco meno ff

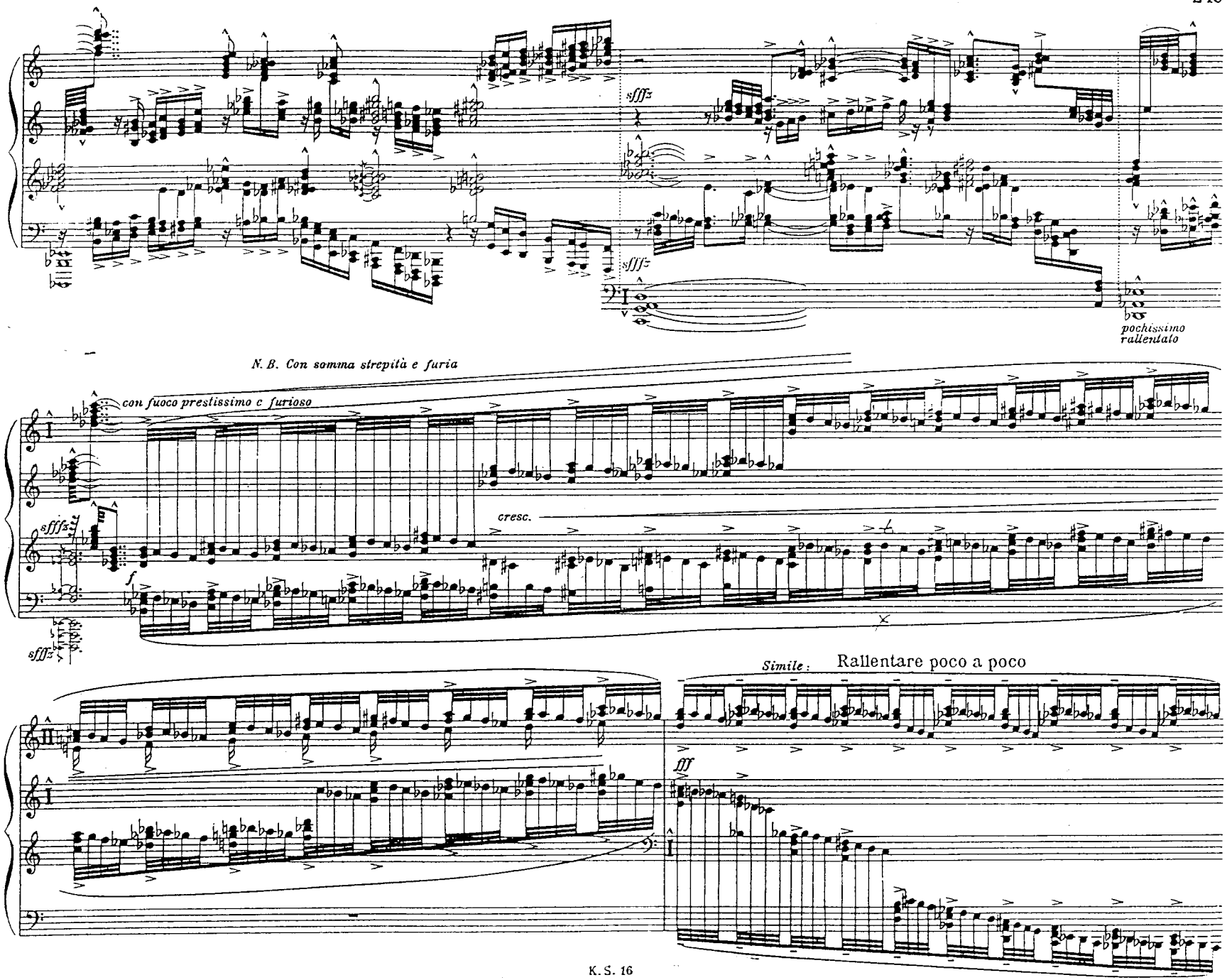


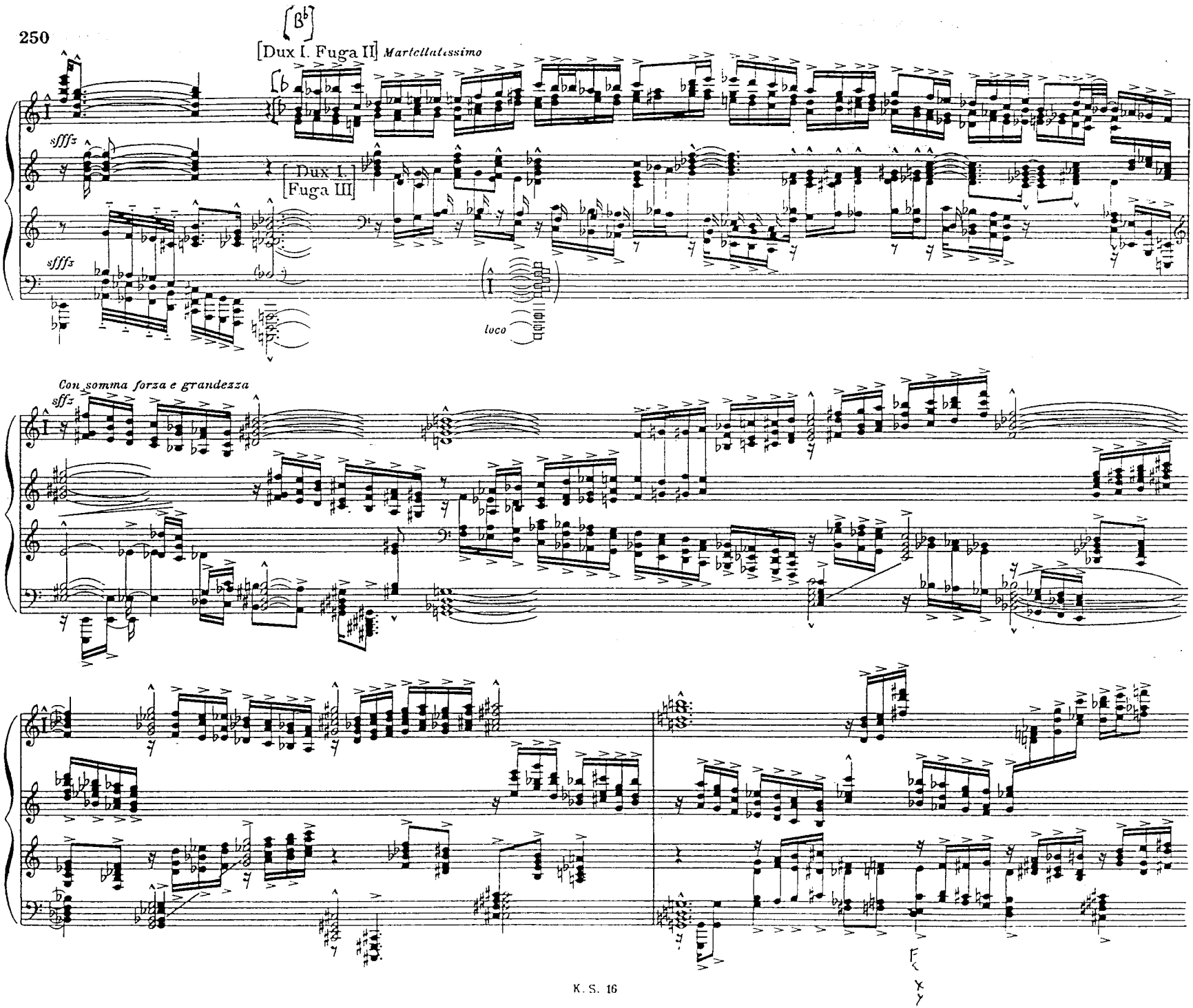

Abbastanza fortissimo sempre

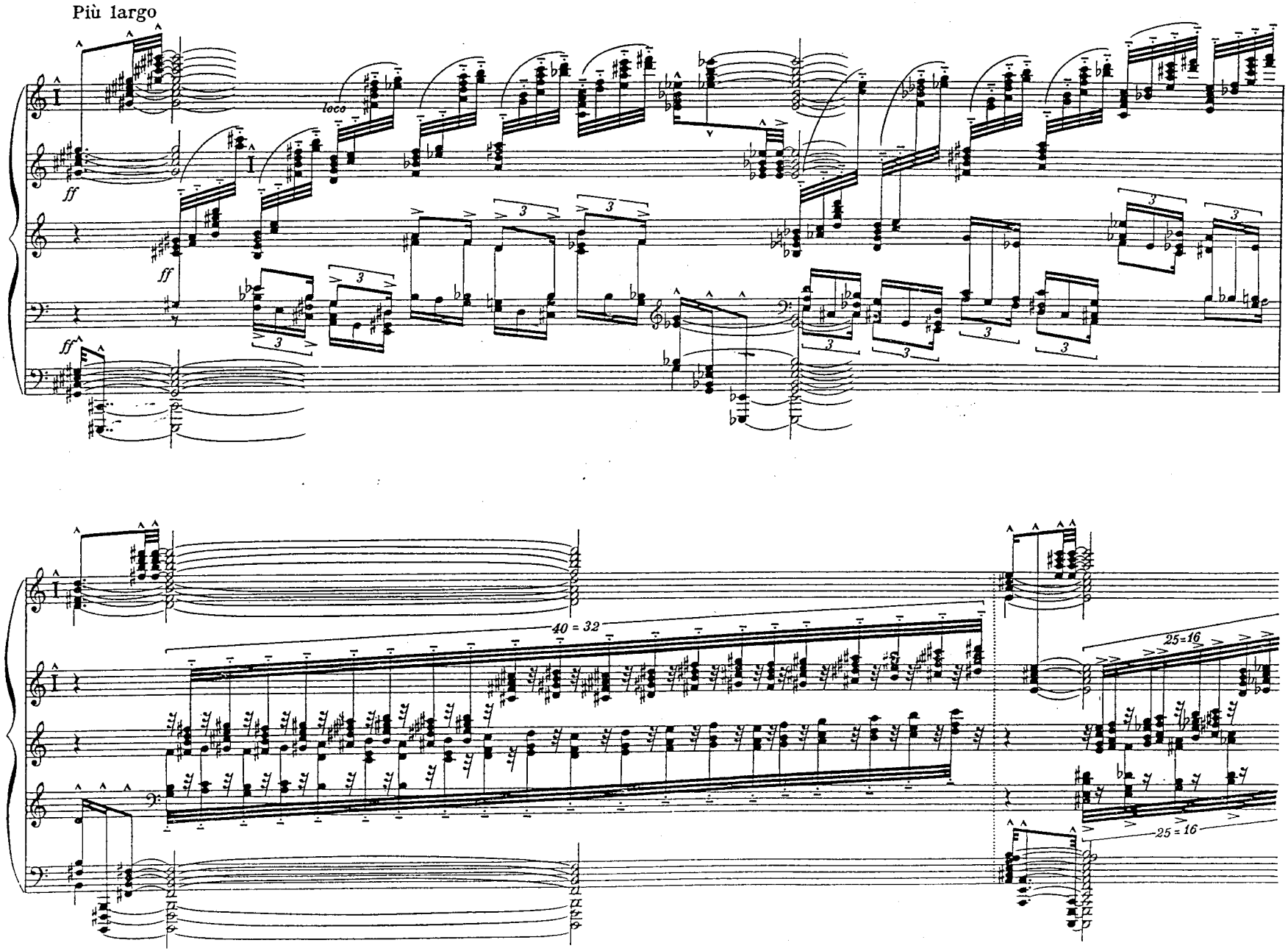


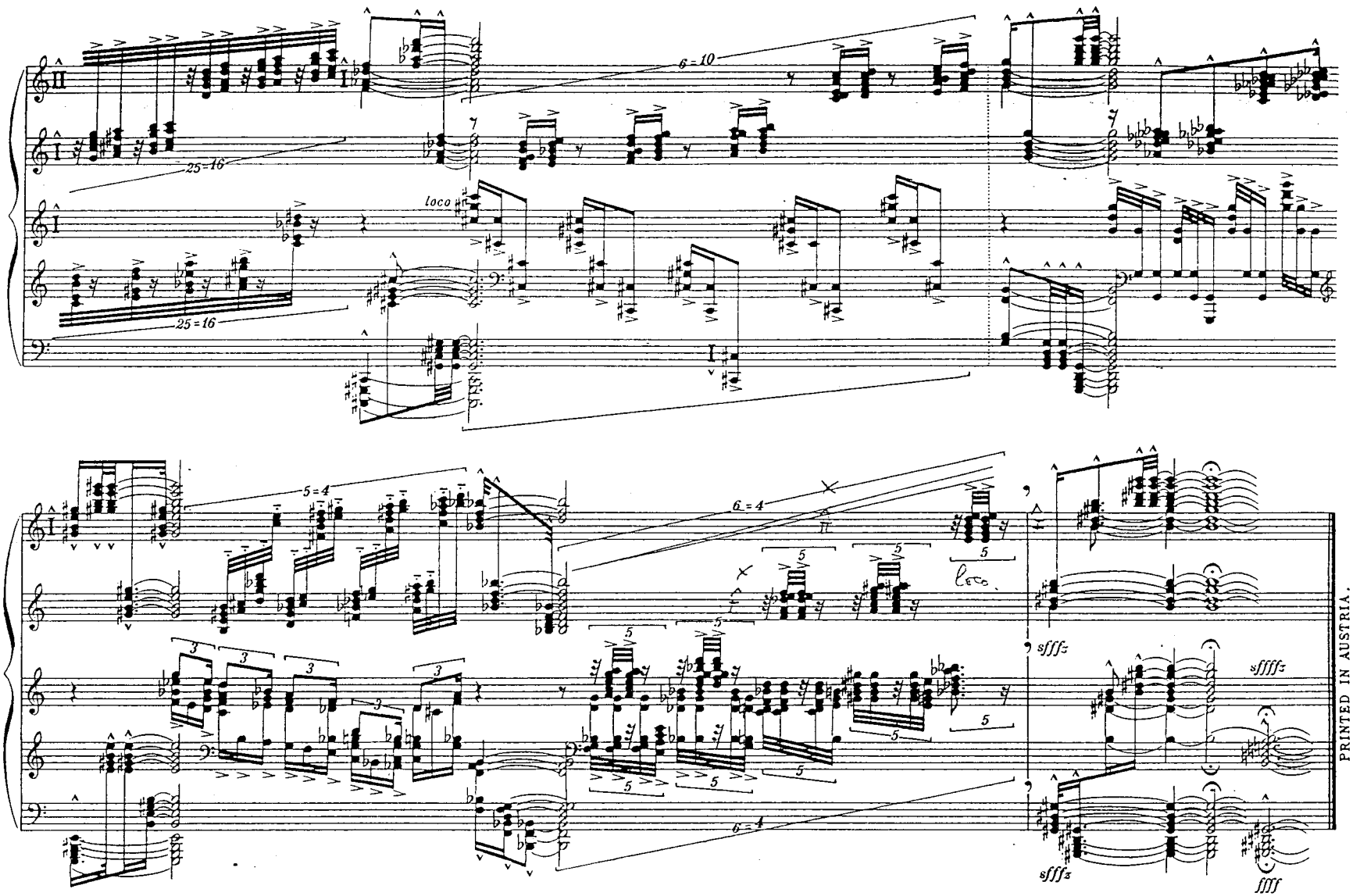

sffz
Ritenuto assai
Moderato
Impetandosi
Quasi Vivo


loco
l. H.


sfffz
sfffz
pochissimo rallentato
N. B. Con somma strepità e furia
con fuoco prestissimo e furioso
sfffz
cresc.
f
sfffz
Simile:
Rallentare poco a poco
fff


[Dux I. Fuga II] Martellatissimo
sfffz
Dux I.
Fuga III
sfffz
loco
Con somma forza e grandezza
sffz


Più largo
loco
ff
ff
ff
40 = 32
25=16
25 = 16



† In nomine Patris et Filii et Spiritus Sancti:
1.30 p. m. die vicesima quinta mensis Junii A. D. N. S. MCMXXX.
Kaikhosru Sorabji opus perfecit domo suo MCLXXV. Ad portum Clarinensem vicinum Hortus Regentis.

Londinii.

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