

## EDITORIAL NOTE

Ronald Stevenson, in his Prelude, Fugue and Fantasy on Busoni's 'Faust', demonstrates Busoni's concept of the essential oneness of music by unifying apparently diverse strands of his musical thought. Busoni's musical philosophy was sometimes ambivalent since he combined respect for tradition with interest in experiment. Mr Stevenson directs his own thought into classically-orientated forms, as if to prove that the future of music lies in the transformation of its past.

The work mainly uses three themes from the opera: the opening of Vorspiel II, the Duchess of Parma's Aria, and 'Clavis Astartis Magica', the motif associated with Faust as magician. These themes are used cyclically, with much actual or implied cross-reference. Their embryonic combination at the beginning of the Prelude is mysterious and enigmatic. Later (Sostenuto: mesto e lontano) they are more clearly combined. The main part of the Prelude develops them further, adding a new theme (sonoro) deriving both from the Duchess's Aria and 'Clavis Astartis Magica'.

The Fugue is for three voices, the successive notes of its subject becoming the successive tonalities of its later entries (D $\flat$ , C, E $\flat$ , B, A, B $\flat$ , E, F $\sharp$ , G), an almost Walton-like tour de force. The Fantasy falls into six sections. A slow introduction (based on Vorspiel II of the opera), leads to the Duchess of Parma's Aria. A 'tempo di Minuetto' and Allegretto vivo ('Quasi-Ballata') then introduce material from the opera not hitherto heard, the latter section a highly-demanding transcription of Mephistopheles' Lied. A Cadenza, based on 'Clavis Astartis Magica', leads to the final section, a virtuosic recapitulation, which is, however, broken off for the work to end in quiet reflection.

Many other threads link this work with its source, eg:

- i The Cadenza in the Prelude is a quotation from Busoni's Sonatina seconda, itself a sketch for 'Doktor Faust'.
- ii The tonal basis of the work (C and E) is analogous to that of Busoni's Piano Concerto.
- iii Three progressively ascending quotations of the opening of Busoni's Second Violin Sonata symbolize the movement of time from the past, through the present, to the future, and also remind one of the importance of the Violin Sonata to Busoni himself.
- iv The use of the tritone at the end of the work recalls Busoni's fondness for this interval—a symbol of fear in 'Doktor Faust'.
- v A reference to the Sarabande from 'Doktor Faust', at the work's close.
- vi The quotation PAX EJ! refers to Busoni's F Minor Fantasia, composed in memory of his father.
- vii The use of the motif BACH (cf Busoni's Fantasia Contrappuntistica).

Busoni felt his Second Violin Sonata to be his masterpiece, in the medieval meaning of marking his emergence from apprenticeship to maturity as a composer, and in this sense the 'Prelude, Fugue and Fantasy' is Mr Stevenson's. Its pianism is brilliant and sensitive, and its counterpoint holds one with a glittering eye. The work is conceptually felt, yet its impulse is controlled analytically and its music symphonically organized. Surely a notable achievement.

JOHN OGDON

## ANMERKUNG DES HERAUSGEBERS

In dem Präludium, Fuge und Fantasie über Busonis 'Doktor Faust' nimmt Ronald Stevenson die Idee Busonis von der wesentlichen Einheit der Musik auf, in der scheinbar verschiedenartete Aspekte eines musikalischen Gedankens in ein einheitliches Ganzes verschmolzen werden. Busonis musikphilosophisches Denken zeigte gelegentlich ambivalente Züge auf, indem er Ehrfurcht für Tradition mit einem Interesse an Experimenten verband. Stevenson leitet dagegen seine eigenen Gedanken in klassisch orientierte Formen, als ob er damit den Beweis erbringen wollte dass die Zukunft der Musik in der Verwandlung ihrer Vergangenheit läge.

Das Werk benützt in der Hauptsache drei Themen aus der Oper u. zw. den Beginn des Vorspiels II, die Arie der Herzogin von Parma und das Motiv 'Clavis Astartis Magica', das Faust als Zauberer kennzeichnet. Diese drei Themen sind zyklisch verwendet und weisen eine grosse Anzahl von klar ausgesprochenen oder blass angedeuteten Gegenbeziehungen auf. Zu Beginn des Präludiums ist ihre embryonenhafte Kombination von einer geheimnisvoll-rätselhaften Wirkung, doch später sind sie (Sostenuto: mesto e lontano) in einer mehr kenntlichen Art miteinander verbunden. Im Hauptteil des Präludiums finden dieselben eine weitere Entwicklung, wobei ein neues Thema (sonoro) hinzutritt, das von der Arie der Herzogin wie auch von 'Clavis Astartis Magica' abgeleitet ist.

In der dreistimmigen Fuge bestimmen die aufeinanderfolgenden Töne des Subjektes die aufeinanderfolgenden Tonarten seiner späteren Eintritte (Des, C, Es, H, A, B, E, Fis, G)—ein fast an Walton gemahnendes technisches Glanzstück. Die Fantasie ist in sechs Abschnitte gegliedert. Sie beginnt mit einer langsamem Einleitung (auf dem Vorspiel II beruhend), die in die Arie der Herzogin überführt. Es folgt darauf ein 'Tempo di Minuetto' und ein Allegretto vivo (Quasi Ballata), die bisher nicht gehörtes Material aus der Oper bringen; der letztere Abschnitt stellt eine technisch höchst anspruchsvolle Transkription des Mephistopheles-Liedes vor. Eine Kadenz, die auf 'Clavis Astartis Magica' basiert, leitet zum letzten Abschnitt über, der eine virtuose Reprise bildet, die jedoch abgebrochen wird, um das Werk in stiller Betrachtung schliessen zu lassen.

Ausserdem laufen noch eine Anzahl von Fäden aus anderen Werken Busonis zu Stevensons Komposition. z.B.:

- i Die Kadenz des Präludiums ist ein Zitat aus der Zweiten Sonatine, die selbst eine Skizze zu 'Doktor Faust' ist.
- ii Die tonale Basis des Werkes (C und E) ist die gleiche wie in Busonis Klavierkonzert.
- iii Die drei fortschreitend aufsteigenden Zitate des Beginns von Busonis Zweiter Violinsonate symbolisieren den Gang der Zeit, von der Vergangenheit über die Gegenwart zur Zukunft, und erinnern ausserdem an die Bedeutung die diese Sonate für Busoni selbst besass.
- iv Der Gebrauch der übermässigen Quarte F-H zu Ende des Werkes mahnt an die Vorliebe Busonis für dieses Intervall—symbol der Angst in 'Doktor Faust'.
- v Zu Ende des Werkes findet sich ein Hinweis auf die Sarabande in 'Doktor Faust'.
- vi Das Zitat PAX EJ! stammt aus Busonis F moll Fantasie, die er im Angedenken seines Vaters komponierte.
- vii Das Motif BACH, das Busoni in seiner Fantasia contrappuntistica verwendete.

Busoni betrachtete die Zweite Violinsonate als sein Meisterwerk im mittelalterlichen Sinne des Wortes, da es den Übergang aus seiner Lehrzeit zur Meisterschaft bildete. Im gleichen Sinne ist auch Stevensons Präludium, Fuge und Fantasie aufzufassen. Brillanz und Feinfühligkeit kennzeichnen die Klaviertechnik und die Kontrapunktik ist verblüffend. Das Werk ist begrifflich von grosser Tiefe, seine Impulse stehen unter analytischer Kontrolle, und das Ganze zeigt ein durchaus symphonisches Gepräge. Es stellt zweifellos eine hervorragende Leistung dar.

JOHN OGDON

To John Ogdon

PRELUDE, FUGUE AND FANTASY  
on Busoni's *Faust*  
for Piano

RONALD STEVENSON

(composed 1949-1959)

(Opus 51)

Prelude

Largo      *dolce*

⊕ Vide footnote

glissando sui tasti bianchi

mf espress.

mp

pp

accel.

rit.

f subito

a tempo

glissando sui tasti neri (loco)

⊕ Variorum reading by John Ogdon:

accel.

pp

2 octaves higher cresc.

rit.

2 octaves lower dim.

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MADE IN ENGLAND

## Presto

Musical score for piano, page 2, Presto section. The score consists of five systems of music, each with two staves: treble and bass.

- System 1:** Treble staff has a single note at the beginning. Bass staff starts with a dynamic *p* and sixteenth-note patterns. A performance instruction *senza Ped.* is placed below the bass staff.
- System 2:** Treble staff shows eighth-note patterns. Bass staff continues with sixteenth-note patterns.
- System 3:** Treble staff has a dynamic *mf*. Bass staff continues with sixteenth-note patterns.
- System 4:** Treble staff has a dynamic *mf*. Bass staff starts with a dynamic *p*.
- System 5:** Treble staff has a dynamic *cresc.* Bass staff ends with a dynamic *fz*.
- System 6:** Treble staff has a dynamic *f sonoro*. Bass staff ends with a dynamic *fz* and a performance instruction *con Ped.*

A five-line musical score for piano, showing five staves of music. The top staff uses bass clef, and the bottom staff uses bass clef. The music consists of eighth-note patterns with various dynamics like 'p' (piano), 'f' (forte), and 'b' (bass). Measure numbers 1 through 5 are indicated above the staves.

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4

The image displays four staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom two are in bass clef. The notation consists of four measures per staff, separated by vertical bar lines. Measure 1: Treble staff has a single note. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

*quasi tromba*

*f*

*tenuto fino al ♩*

*poco a poco dim.*

*p*

*mf*

*dim.*

6 sostenuto

*p mesto e lontano*

**CADENZA**  
Andante tranquillo

*pp occulto* < >

*dolce senza accenti*

Largo  
*m.d.*

*pp* *2ed.*

*f m.s.*

*glissando sui tasti bianchi* *ff* *glissando sui tasti neri*

*mf* *accel.* *rit.*

*ff*

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Con moto misurato

7

4 2  
*f quasi trombe,  
apocalittico*  
3 *Lud. e tre corde*  
*pp*  
*una corda*

This section of the score consists of four measures. The top two staves are in common time (4/4), while the bottom two are in 2/4. Measure 1: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 2: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 3: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 4: Treble staff has a single eighth note. Bass staff has a single eighth note.

4 2  
b |||  
b |||  
b |||  
b |||

This section of the score consists of four measures. The top two staves are in common time (4/4), while the bottom two are in 2/4. Measure 5: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 6: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 7: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 8: Treble staff has a single eighth note. Bass staff has a single eighth note.

4 2  
b |||  
b |||  
b |||  
b |||

This section of the score consists of four measures. The top two staves are in common time (4/4), while the bottom two are in 2/4. Measure 9: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 10: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 11: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 12: Treble staff has a single eighth note. Bass staff has a single eighth note.

8 Largo

Musical score for section 8, Largo. The score consists of two systems of music for bassoon. The first system starts with a bass clef, a 3/2 time signature, and a key signature of one sharp. It features two measures of music with various slurs and grace notes. The second system begins with a bass clef, a 2/2 time signature, and a key signature of one sharp. It also contains two measures of music with slurs and grace notes. The score concludes with a dynamic marking of *p* and a tempo marking of *L. w.*

Fugue

Tempo giusto

Musical score for the Fugue section. The score is divided into three systems. The first system starts with a bass clef and a tempo marking of *pensoso*. It includes a measure with a single note followed by a measure with a sustained note and a grace note. The second system starts with a bass clef and a key signature of one sharp. It features a series of eighth-note patterns. The third system starts with a bass clef and a key signature of one sharp. It shows a continuation of the eighth-note patterns from the previous system.

Handwritten musical score for piano, page 9, featuring five staves of music. The score includes dynamic markings such as *dim.*, *p*, and *dolce*, and performance instructions like *egualmente*. Measure numbers 2, 1, 8 and 2, 1, 2 are written below the bass staff. The music consists of two treble staves and three bass staves.

10



A musical score for piano, consisting of five staves of music. The score is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff.

**Staff 1:** The first staff shows a melodic line in the treble clef. It features a dynamic marking *fz* at the end of the measure.

**Staff 2:** The second staff continues the melodic line, with a dynamic marking *bz* at the beginning of the measure.

**Staff 3:** The third staff shows a melodic line in the treble clef, with a dynamic marking *bz* at the beginning of the measure.

**Staff 4:** The fourth staff shows a melodic line in the treble clef, with a dynamic marking *bz* at the beginning of the measure.

**Staff 5:** The fifth staff shows a melodic line in the treble clef. It includes a dynamic marking *più dolce* (more gentle) over the middle notes of the measure.

Musical score for piano, page 12, featuring five staves of music. The score consists of two systems of measures, separated by a vertical bar line.

**Staff 1 (Top):** Treble clef, common time. Measures 1-2. Key signature changes from B-flat major to A major. Includes slurs and grace notes.

**Staff 2:** Bass clef, common time. Measures 1-2. Key signature changes from B-flat major to A major. Includes slurs and grace notes.

**Staff 3 (Second System):** Treble clef, common time. Measures 1-2. Key signature changes from B-flat major to A major. Includes slurs and grace notes. Dynamics: *poco a poco cresc.*

**Staff 4:** Bass clef, common time. Measures 1-2. Key signature changes from B-flat major to A major. Includes slurs and grace notes.

**Staff 5 (Bottom):** Treble clef, common time. Measures 1-2. Key signature changes from B-flat major to A major. Includes slurs and grace notes. Dynamics: *poco sosten.*