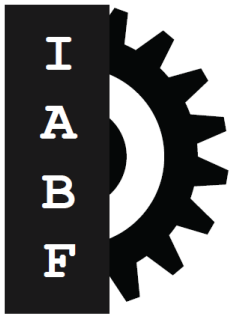
Anthony Burgess

Preludes

for piano



The International
Anthony Burgess
Foundation

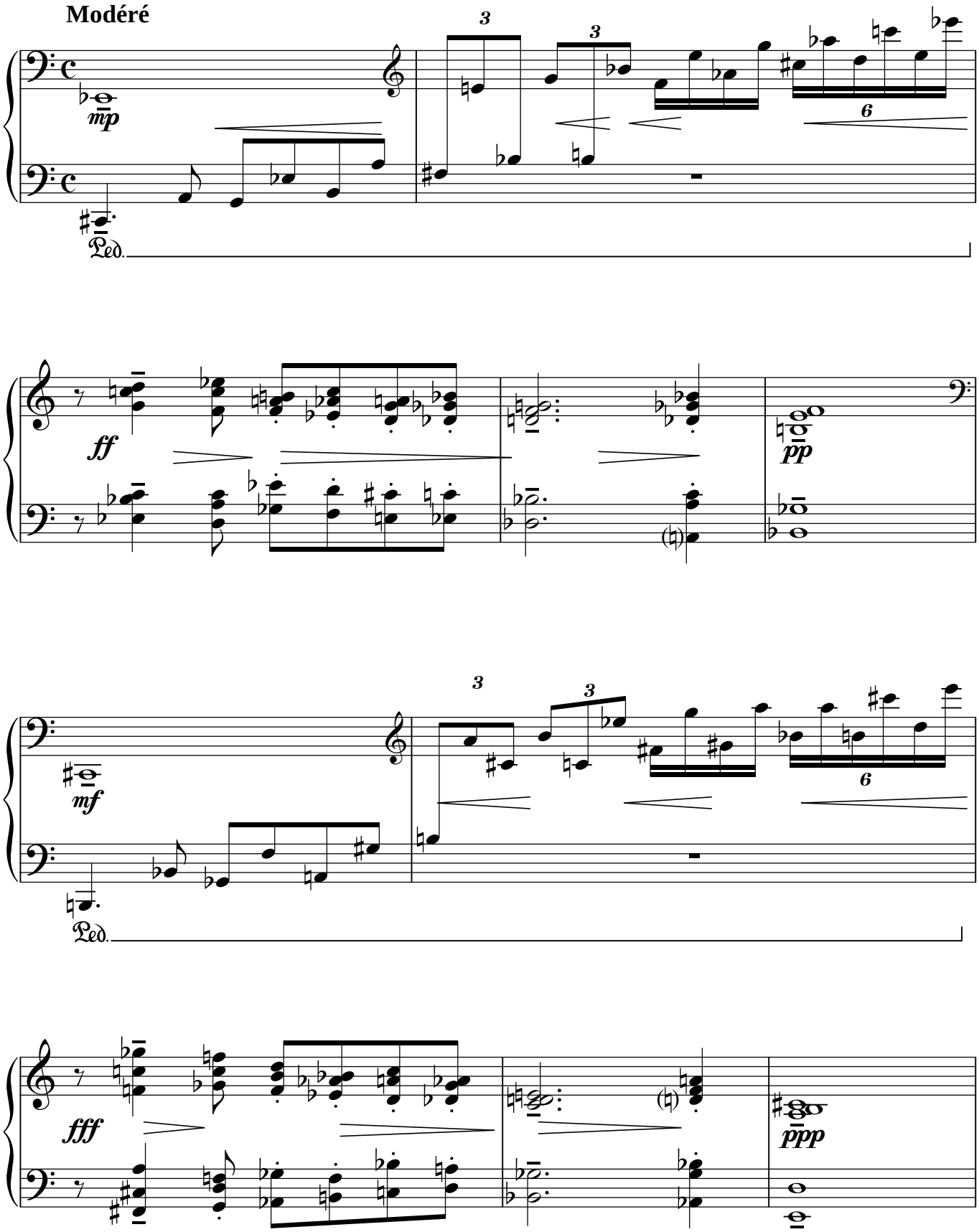
The Preludes, in a 12-stave Augener manuscript book, are dated “Etchingham, 1964”

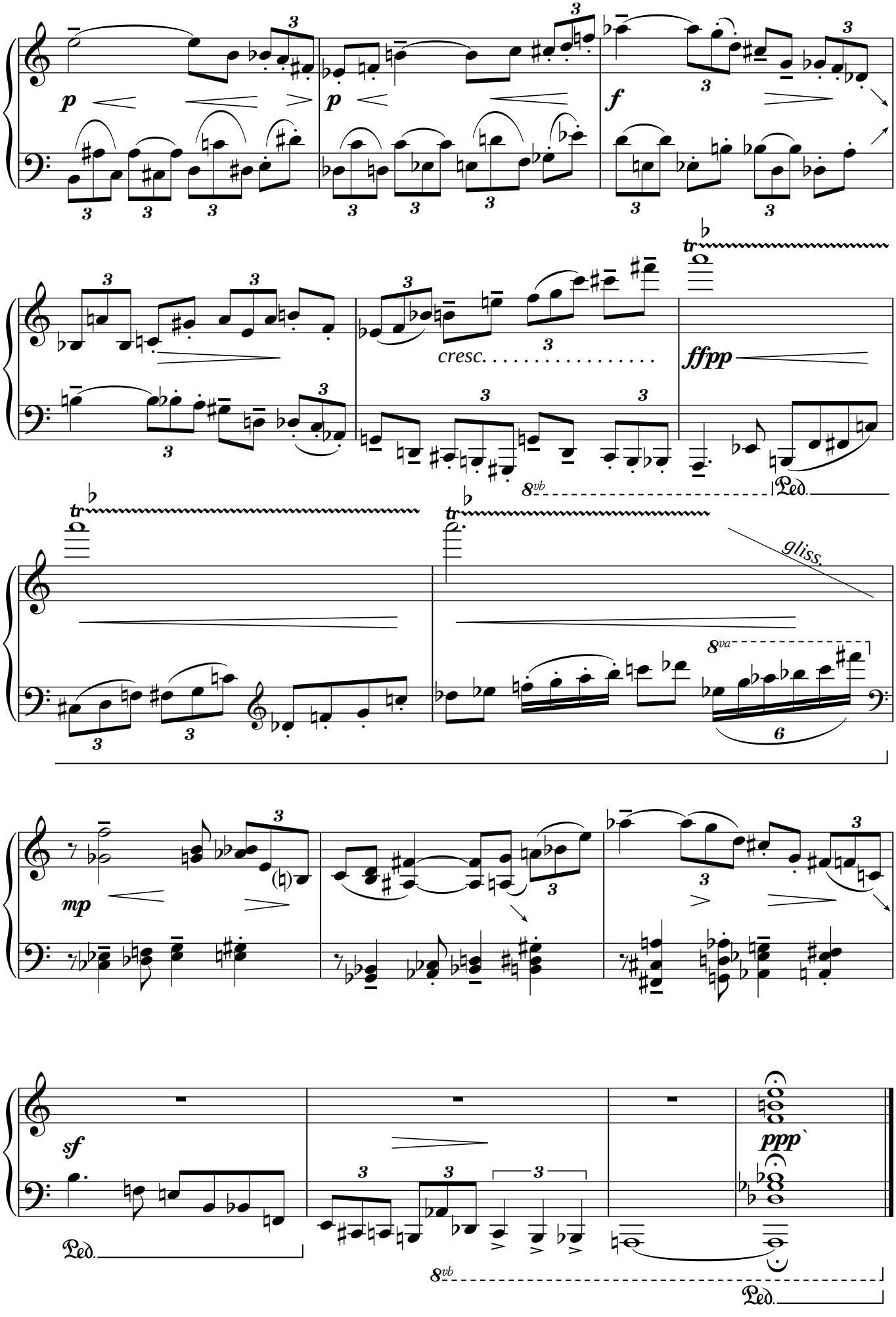
This edition 2015
© The Estate of Anthony Burgess

Anthony Burgess

Preludes for piano

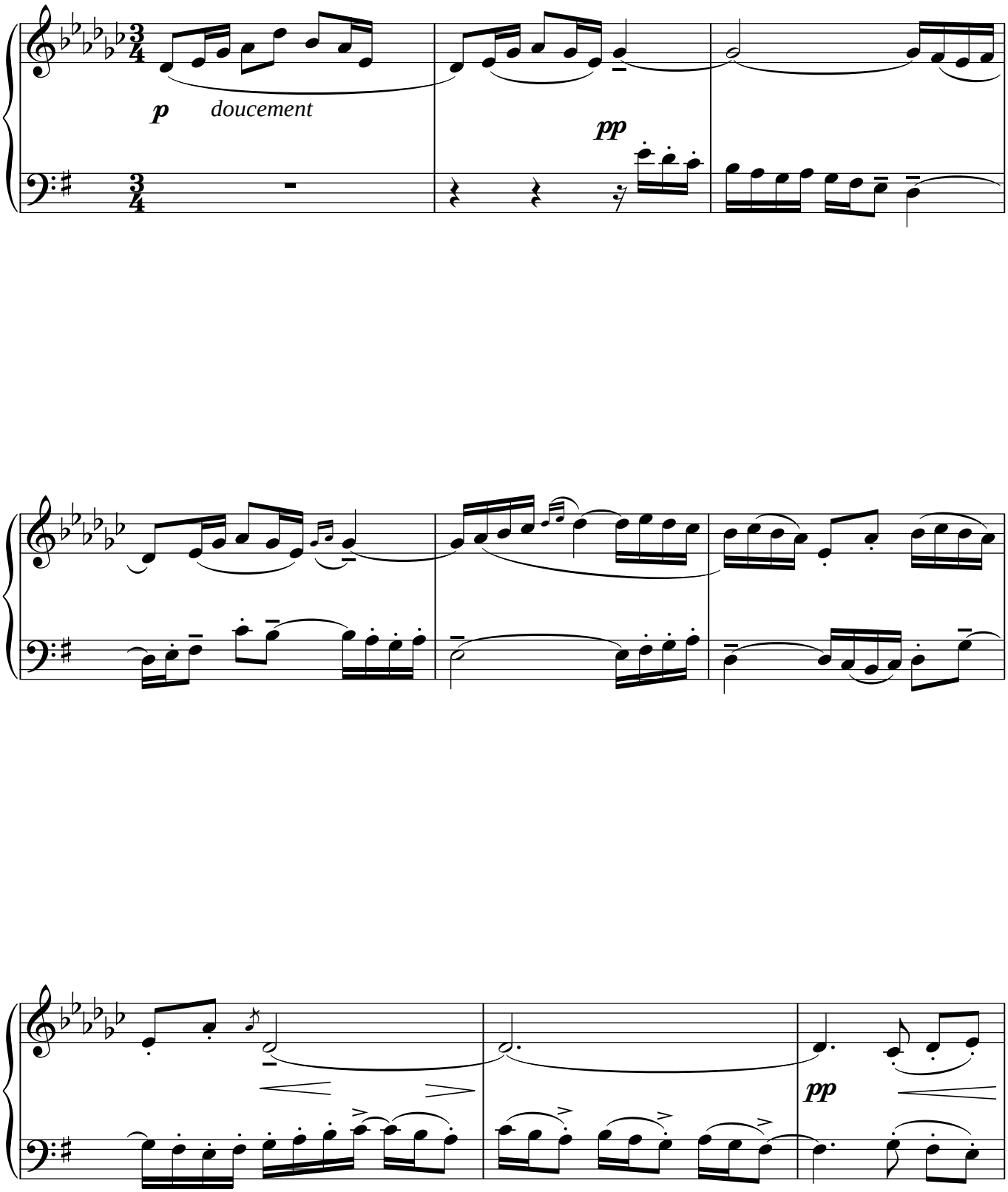
I

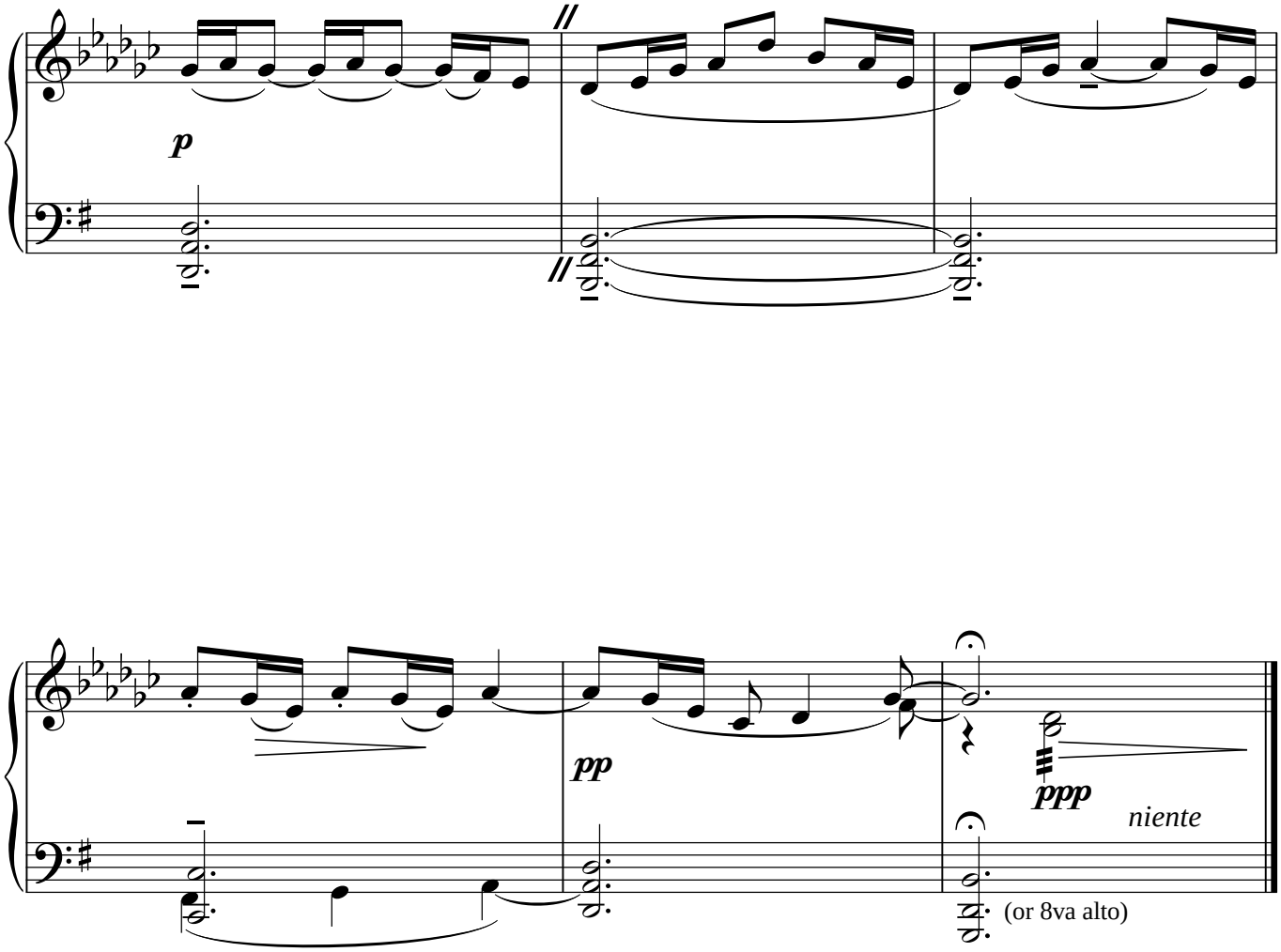



p
p
f
cresc.
ffpp
tr
8vb
Ped.
gliss.
8va
mp
sf
ppp
Ped.
8vb
Ped.

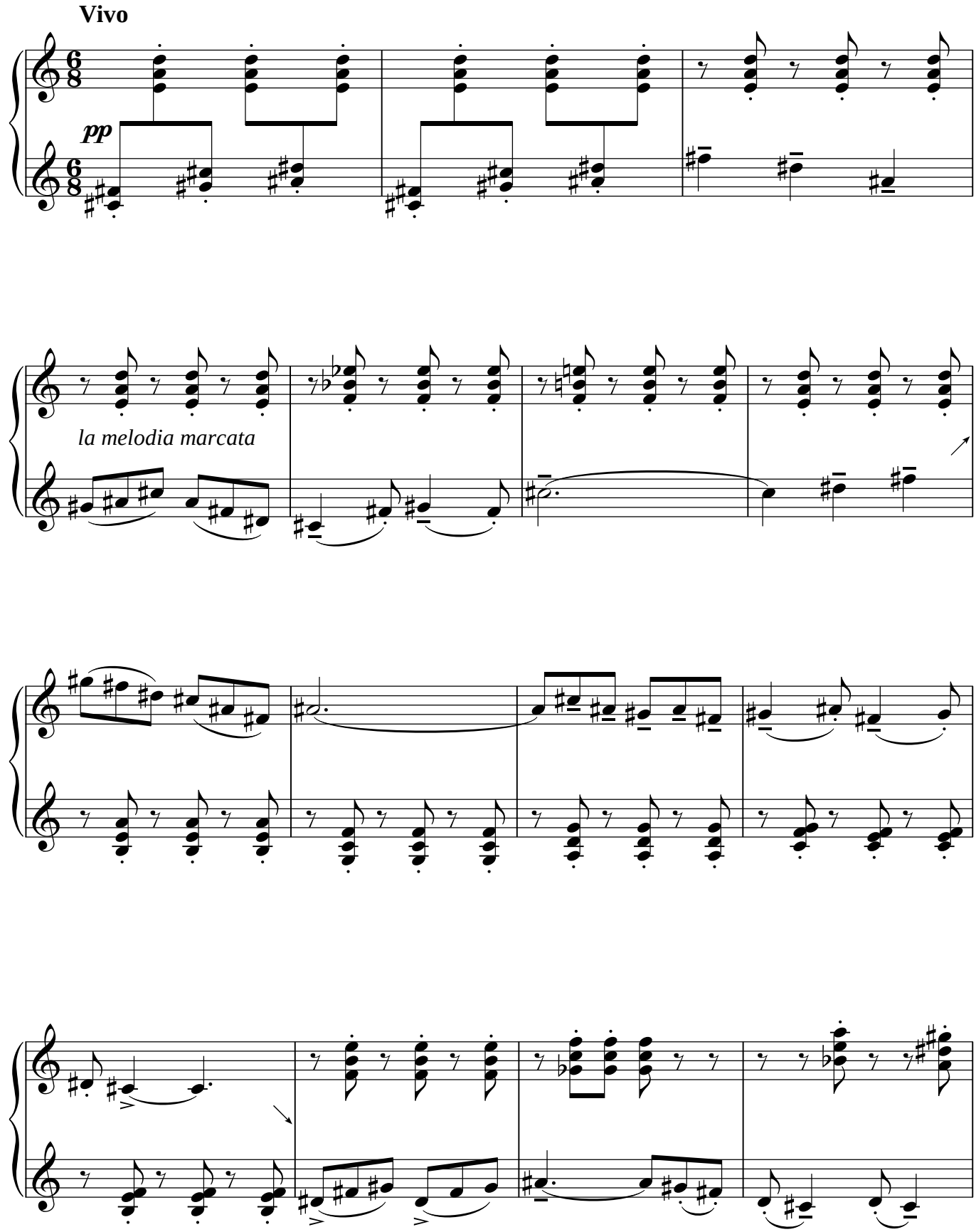
II

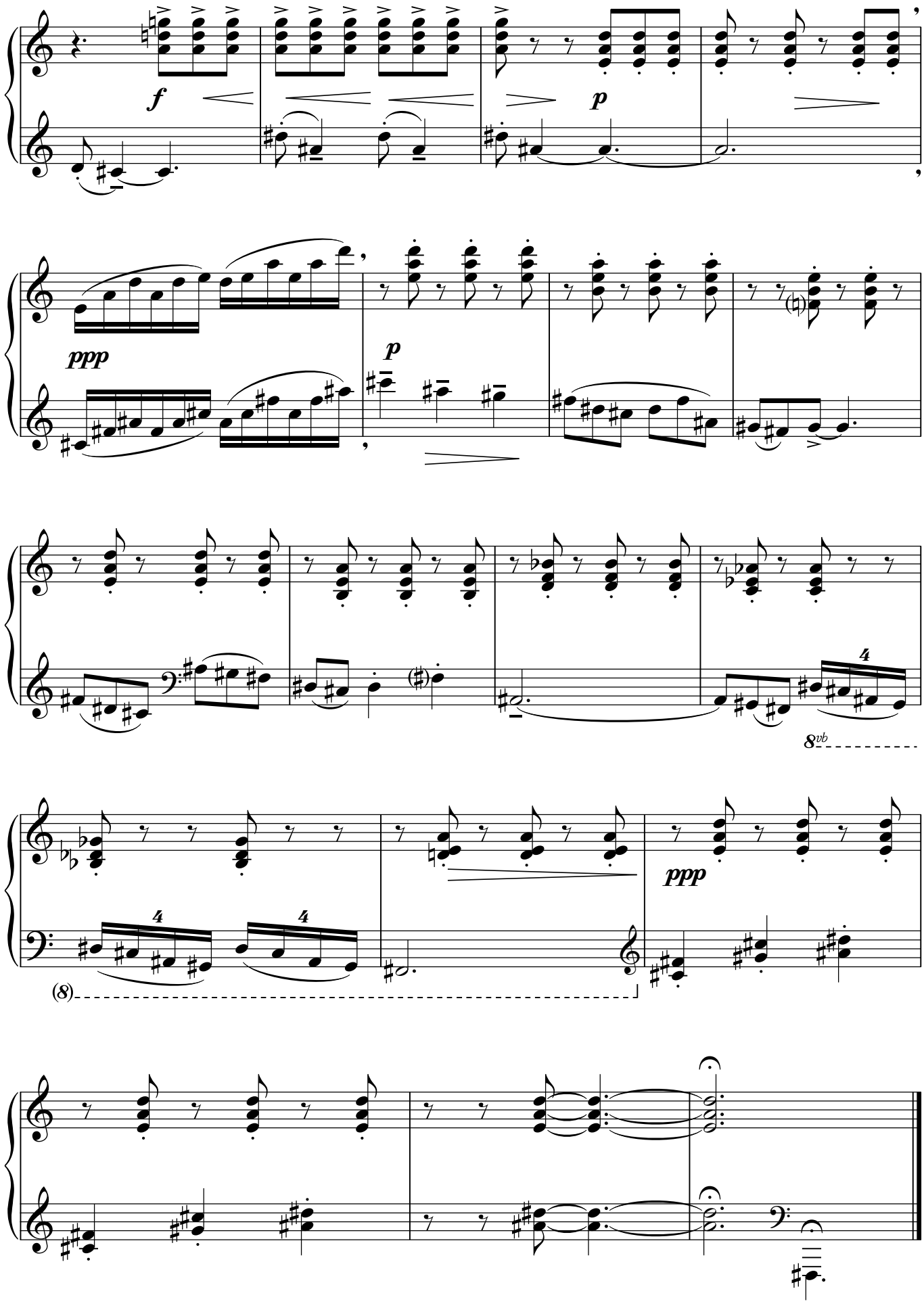
Très Modèré



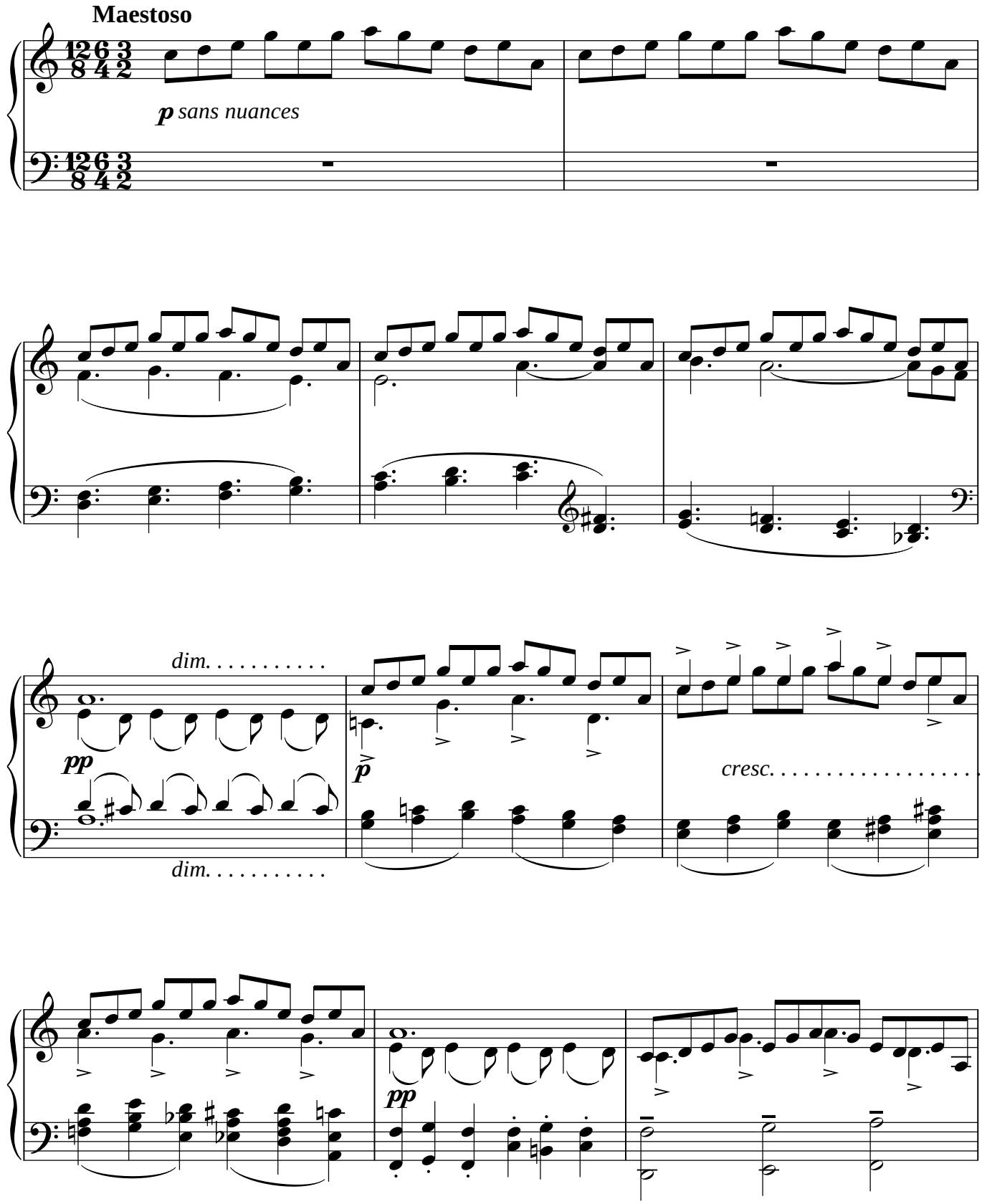

p
pp
ppp
niente
(or 8va alto)

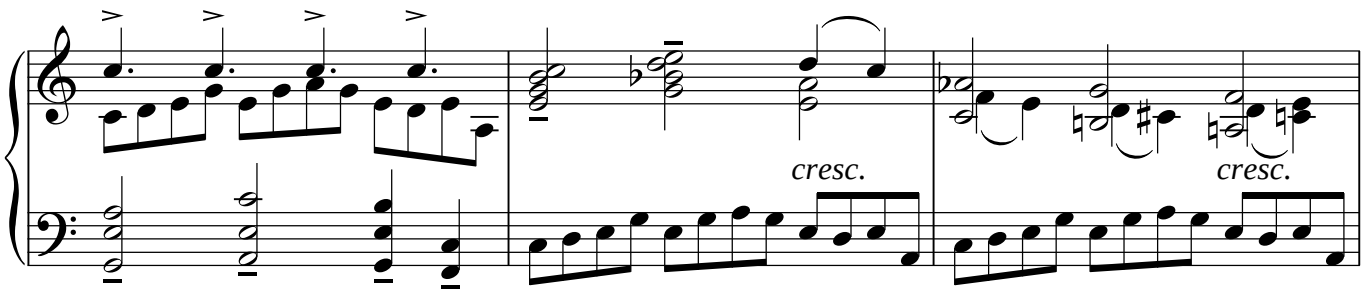
III

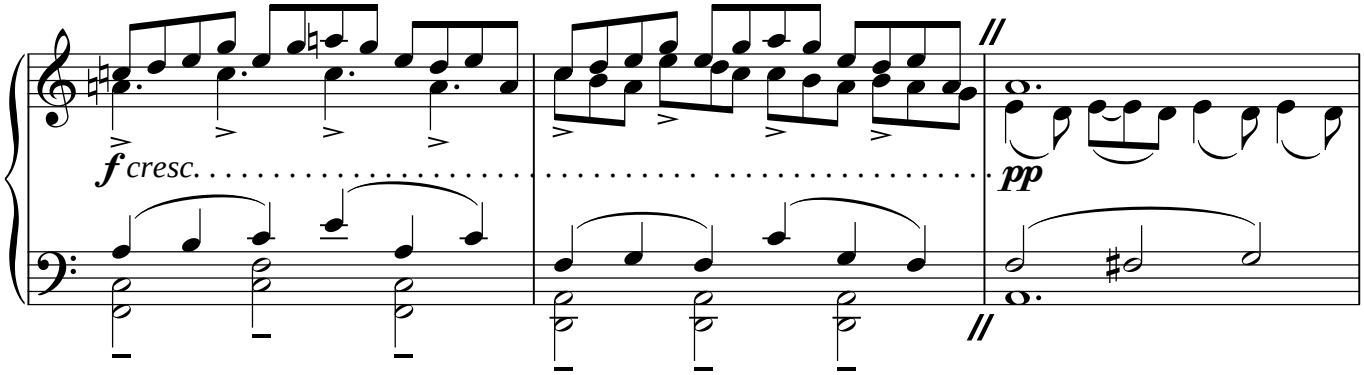


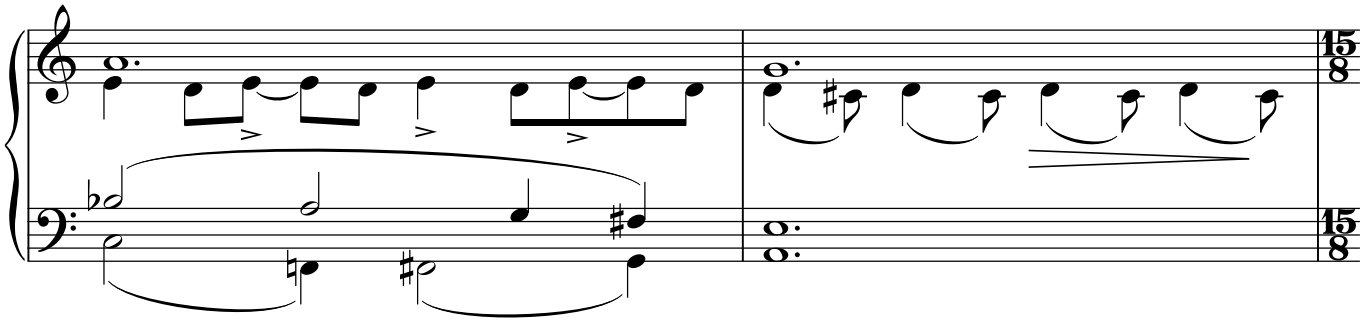

f
p
ppp
p
8vb
ppp

IV

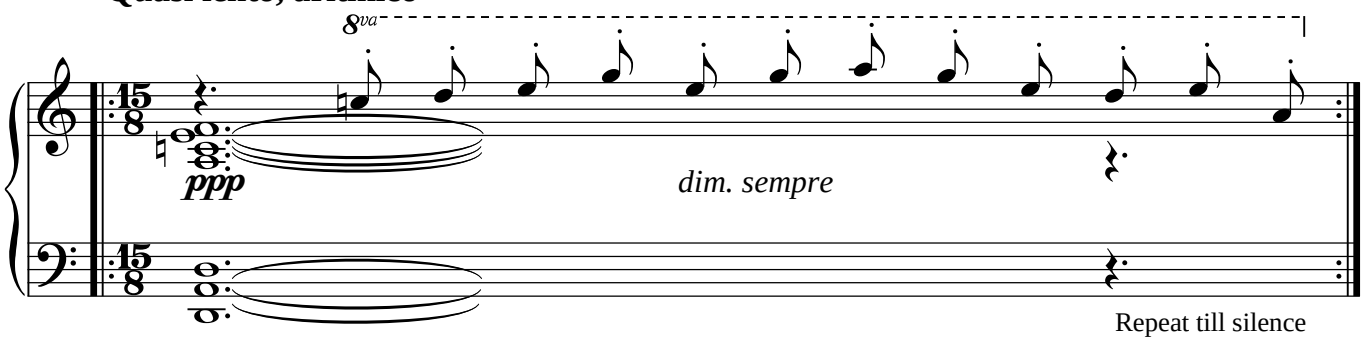






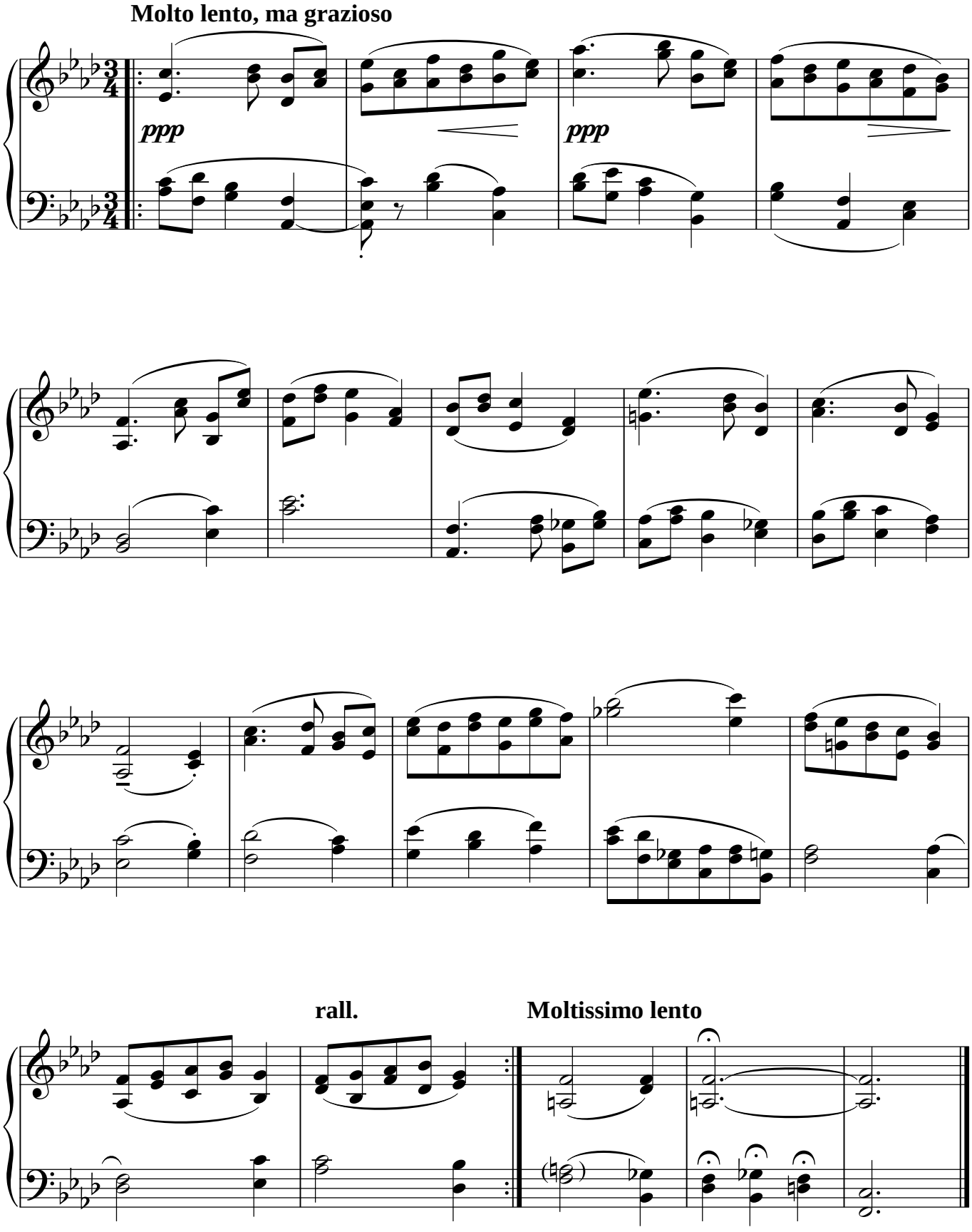


Quasi lento, aritmico

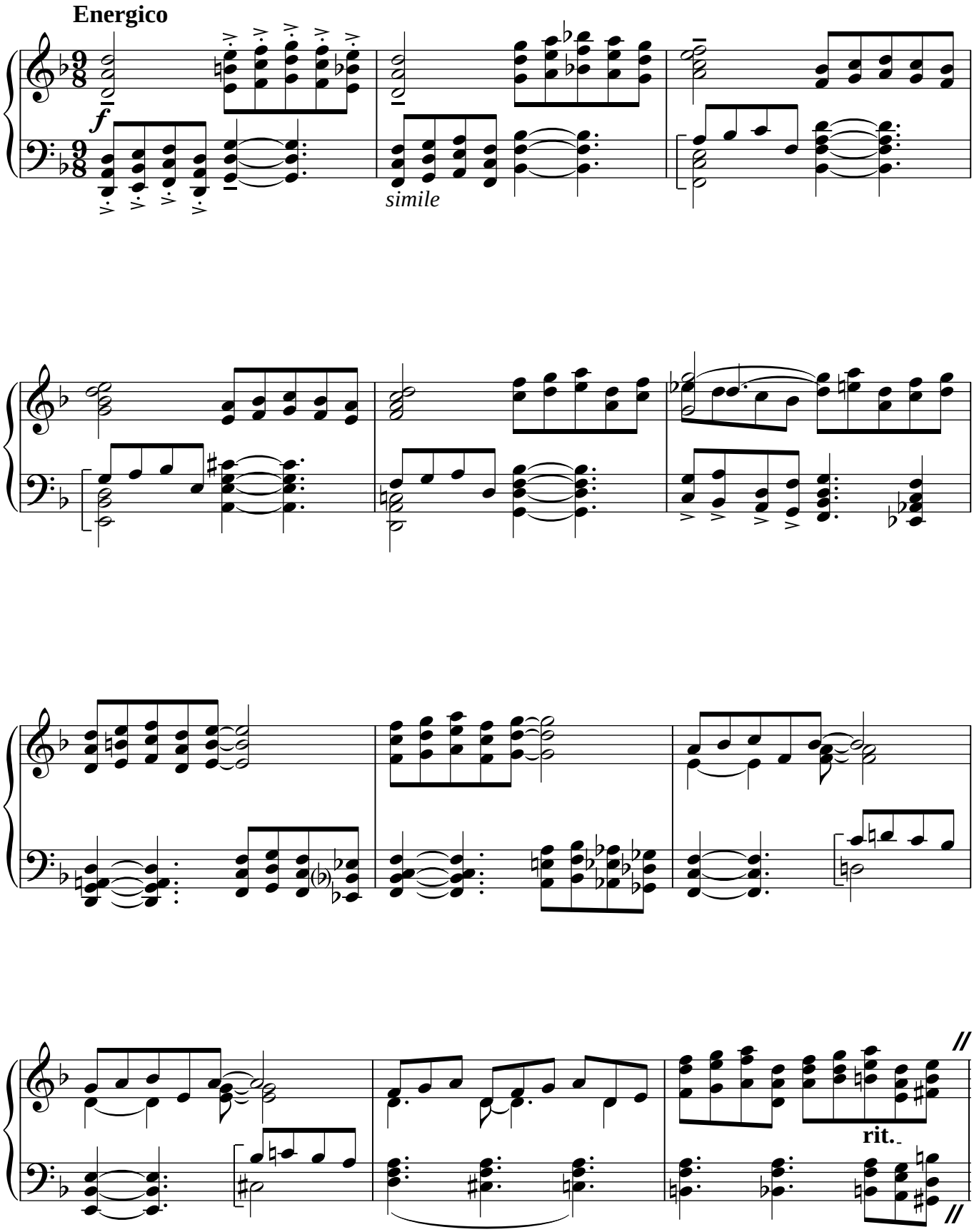


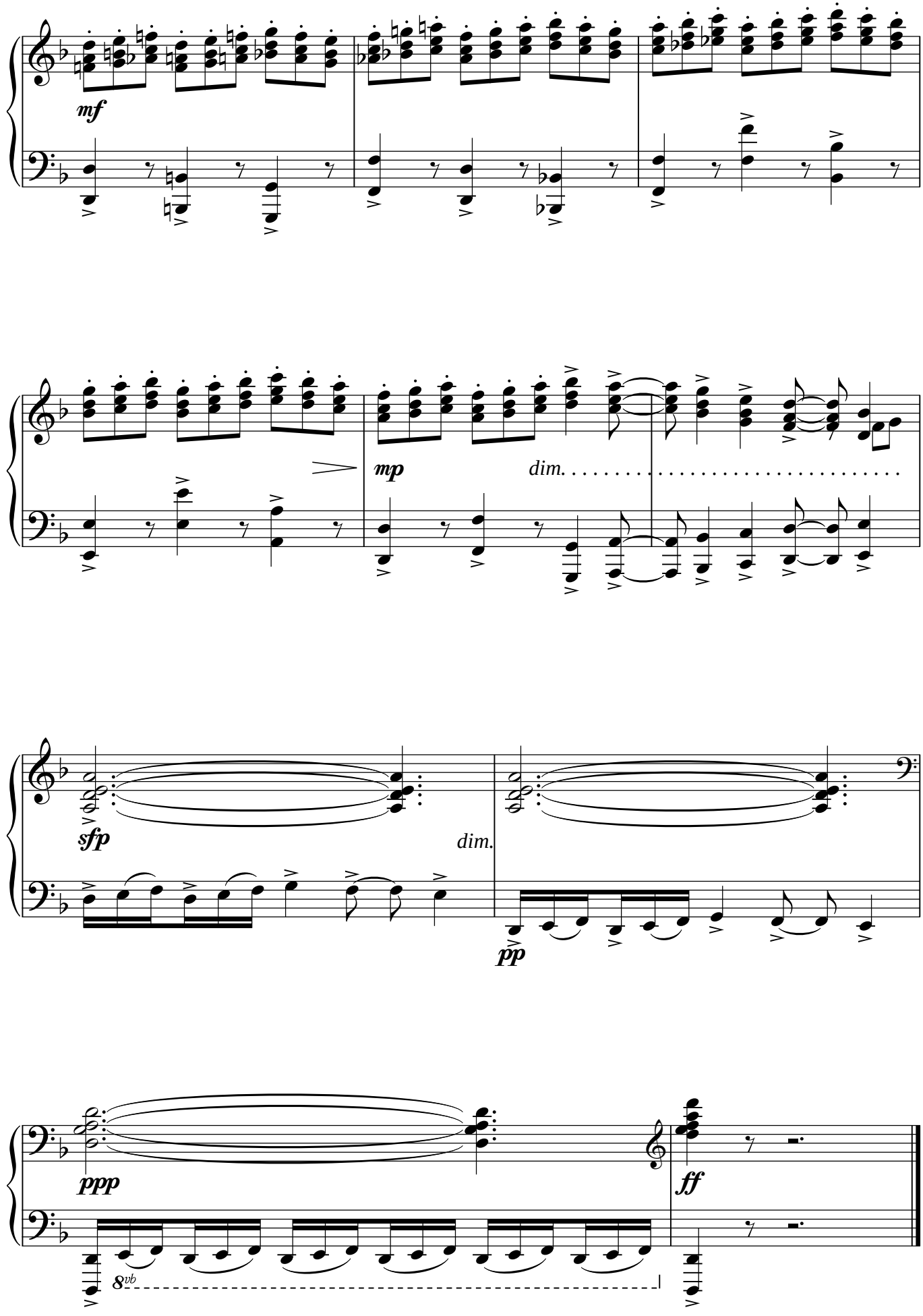
Repeat till silence

V



VI




mf
mp
dim.
sfp
dim.
pp
ppp
8vb
ff

Editor's notes

Prelude I

Bars 1, 6: Burgess indicates a pedal at the beginning of the bar then adds ties on all the notes for two bars. These indications have been changed to conventional pedal markings.
Bar 8: The first R.H. chord lacks a tenuto mark; one has been added to correspond to R.H. and L.H. in bar 3, and L.H. in bar 8.
Bar 13: A tenuto mark has been added to the R.H. A flat, to correspond to bar 11.
Bar 19: The unconventional note durations in the R.H. are original.
Bar 22: Burgess writes "con Pedale" over the R.H. stave for the second half of the bar, but adds ties throughout the bar in the L.H, then "senza Ped." between the staves at the beginning of bar 23. These indications have been changed to conventional pedal markings.
Bar 25: There is no pedal marking, but Burgess places ties on all the notes, extending beyond the final bar line; these have been replaced by a conventional pedal marking.

Prelude 2

Tempo marking is "*Très Modéré*".

Prelude III

Bar 4: L.H. Burgess omits the sharp sign on the fifth quaver; that this is required is indicated by the immediately following E sharp.
Bars 15, 16, 18, 23, 27, 28: R.H. Burgess writes various rests of a crochet rather than two quavers. These have been rendered in more conventional notation.
Bar 20 (and elsewhere): Burgess's (very) freehand slurs extend over different groups of notes. These have been adjusted for consistency.
Bar 32: R.H. Burgess writes a crochet rest and a minim chord tied to the next bar. These have been rendered in more conventional note lengths.
Bar 33: L.H. The dot on the final F sharp crochet is omitted in the original.

Prelude IV

Bars 3, 7, 9, 16: R.H. The parts have been inverted to avoid overlapping stems.
Bars 17, 18: R.H. Burgess's idiosyncratic (but logical) rendering of the lower part has been retained.

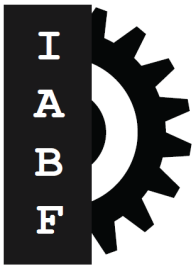
Prelude V

Bar 1: Original tempo marking "*Allegretto*", scored out. "*Molto Lento, con*" has been added in lighter ink above "*Grazioso*". Original tempo for last three bars is "*Lento*", to which "Moltissimo" (corrected from "*Molto*") has been added in the same lighter ink.
Bars 6, 12: L.H. Burgess writes treble clefs, cancelled after a bar, and after two beats, respectively; these have been deleted.
Bars 10, 15. R.H. and L.H. chords overlap for the first minim and last crochet, respectively. The notes have been reallocated between the hands to avoid this.
Bar 17: R.H., L.H. The doubled A natural is original, as are the brackets in L.H.

Prelude VI

The first 12 bars of this movement, up to the turn, were as shown; the bars from 13 to the end were struck through, with a short sketch, in another ink, for another piece(?) above the R.H. in the last two bars.

Ivan Moseley, London, February 2015


I
A
B
F