

Winthrop Rogers Edition

ARTHUR BENJAMIN



FANTASIES

for

Piano Solo

BOOK ONE

A CLOUDLET — LIKE A SWAN
IT SAILED
A SONG WITH A SAD ENDING
SOLDIERS IN THE DISTANCE

BOOK TWO

WALTZ
SILENT AND SOFT AND SLOW
DESCENDS THE SNOW
A GAY STUDY

BOOSEY & HAWKES



B. & H.M.P. Ltd.

55p

Winthrop Rogers Edition

ARTHUR BENJAMIN



FANTASIES

for

Piano Solo

BOOK ONE

A CLOUDLET — LIKE A SWAN
IT SAILED
A SONG WITH A SAD ENDING
SOLDIERS IN THE DISTANCE

BOOK TWO

WALTZ
SILENT AND SOFT AND SLOW
DESCENDS THE SNOW
A GAY STUDY

Boosey & Hawkes

Music Publishers Limited

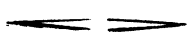

London · Paris · Bonn · Johannesburg · Sydney · Toronto · New York

COMPOSER'S FOREWORD

DURING the last ten years of examining for the Associated Board of the Royal Schools of Music, London, I find the technical side of pianoforte playing showing a steady and marked improvement, but the expressive-musical side does not show a similar advancement. With this in mind I have written these little FANTASIES in the hope that tone-quality and tone-gradation, phrasing, rhythm and (last but not least) pedalling will all be given due consideration. In short, they are studies more for artistic playing than for technical agility. I think you will find that they sound much more difficult than they actually are!

BOOK ONE

A cloudlet—like a silver swan it sailed

Do not take this too fast. Having mastered the equal playing of the semiquavers, with just enough weight on the stress marks to bring out the melody, you can pay attention to the pedalling. Here is a case where good pedalling makes good phrasing, provided, of course, that you take note of the marks  Always listen carefully so that you are certain that there is ample difference between “piano” and “forte” and that the increase of tone in your crescendos is gradual. A little practice with the foot to ensure quick and noiseless changes of pedal at the marks  will perhaps be necessary.

A song with a sad ending

Here again the pedalling is important. Above all, make sure that the tune sings out well above the accompaniment and please note how, when the first line of the tune is repeated, the stress falls on a different beat.

Soldiers in the distance

Tone control is all-important here. Play the staccatos as though the keys were red-hot. Even in the legato marks in the right hand the fingers must be clearly articulated. And of course you will not play all the crotchets in the left hand alike; make the *tiniest* accent on the strong beats. You will find it necessary to give the tied semibreves enough tone to keep them vibrating through two bars.

ARTHUR BENJAMIN

FANTASIES

Book I

3

A Cloudlet_ like a silver swan it sailed

ARTHUR BENJAMIN

Allegretto

Piano

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system is marked 'Piano' and 'Allegretto'. The second system has 'Ped.' markings. The third system has 'cres - - - cen - - - do' markings. The fourth system has 'p', 'cresc.', and 'f' markings. The fifth system has 'mf' and 'p' markings. The score features a flowing, arpeggiated texture with various dynamics and articulations.

p *ritenuto* - - *a tempo*

p

Red. Red.

Red. Red. Red.

Red. Red. Red.

cres - - - *cen* - - - *do*

Red.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains a series of eighth-note chords, starting with a forte (*f*) dynamic and transitioning to piano (*p*) in the second measure. The lower staff contains a bass clef and a series of eighth-note chords, also starting with *f* and transitioning to *p*. Pedal markings (*ped.*) are placed below the lower staff, indicating the use of the sustain pedal.

The second system of musical notation consists of two staves. The upper staff begins with a treble clef and contains eighth-note chords with a mezzo-forte (*mf*) dynamic, transitioning to piano (*p*) in the second measure. A slur covers the final two measures, which contain a triplet of eighth notes with fingerings 2, 1, 2. The lower staff contains a bass clef and eighth-note chords, with a *p* dynamic marking. Pedal markings (*ped.*) are placed below the lower staff.

The third system of musical notation consists of two staves. The upper staff begins with a treble clef and contains eighth-note chords with a pianissimo (*pp*) dynamic. The lower staff contains a bass clef and eighth-note chords. Pedal markings (*ped.*) are placed below the lower staff, with the instruction "Soft pedal to end" written below the first pedal marking.

The fourth system of musical notation consists of two staves. The upper staff begins with a treble clef and contains eighth-note chords with a long slur covering the first four measures. The lower staff contains a bass clef and eighth-note chords. The system concludes with a final chord in the upper staff. Pedal markings (*ped.*) are placed below the lower staff.

A song with a sad ending

ARTHUR BENJAMIN

Piano

Andante *mf*

p

Red. *and so on*

Red.

Red. *and so on*

ten. *pp* *and so on*
Soft pedal to end.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. A *ped.* (pedal) marking is present in the bass staff, indicating a sustained pedal point.

Second system of musical notation. The treble staff continues the melodic line with a long slur over several notes. The bass staff continues with a steady accompaniment of chords and single notes.

Third system of musical notation. The treble staff features a melodic line with a long note at the end. The bass staff has a *ped.* marking and continues with a rhythmic accompaniment.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff includes fingerings (1, 2) for the notes, indicating specific fingering techniques for the left hand.

Fifth system of musical notation. The treble staff has a melodic line that ends with a long note. The bass staff has a *muffled* instruction and continues with a rhythmic accompaniment. The system concludes with the instruction *senza rallentando*.

BÉLA BARTÓK

MIKROKOSMOS

PROGRESSIVE PIANO PIECES
PIÈCES DE PIANO PROGRESSIVES

KLAVIERSTÜCKE, VOM ALLERERSTEN ANFANG AN

1st Volume (elementary)

Nrs. 1—6. Unison Melodies. 7. Dotted Notes. 8. Repetition. 9. Syncopation. 10. With alternate hands. 11. Parallel motion. 12. Reflection. 13. Change of position. 14. Question and answer. 15. Village song. 16. Parallel motion. 17. Contrary motion. 18—21. Unison melodies. 22. Imitation and counterpoint. 23. Imitation and inversion. 24. Pastorale. 25. Imitation and inversion. 26. Repetition. 27. Syncopation. 28. Canon at the octave. 29. Imitation reflected. 30. Canon at the lower fifth. 31. Little dance in canon form. 32. In Phrygian mode. 35. Chorale. 36. Free canon.

2nd Volume (elementary)

37. In Lydian mode. 38—39. Staccato, legato. 40. In Yugoslav mode. 41. Melody with accompaniment. 42. Accompaniment in broken triads. 43. In Hungarian style. 44. Contrary motion. 45. Meditation. 46. Increasing-diminishing. 47. Big fair. 48. In Mixolydian mode. 49. Crescendo-diminuendo. 50. Minuetto. 51. Waves. 52. Unison divided. 53. In Transylvanian style. 54. Chromatic. 55. Triplets in Lydian mode. 56. Melody in Tenths. 57. Accents. 58. In Oriental style. 59. Major and minor. 60. Canon with sustained notes. 61. Pentatonic melody. 62. Minor sixths. 63. Buzzing. 64. Line and point. 65. Dialogue. 66. Melody divided.

3rd Volume

67. Thirds against a single voice. 68. Hungarian dance. 69. Chord study. 70. Melody against double notes. 71. Thirds. 72. Dragon's dance. 73. Sixths and triads. 74. Hungarian song. 75. Triplets. 76. In three parts. 77. Little study. 78. Five-tone scale. 79. Hommage a J. S. B. 80. Hommage a R. Sch. 81. Wandering. 82. Scherzo. 83. Melody with interruptions.

1er volume (élémentaire)

Nos. 1—6. Mélodies à l'unisson. 7. Notes pointillées. 8. Répétition. 9. Syncopes. 10. Mains alternatives. 11. Mouvement parallèle. 12. Reflexion. 13. Changement de position. 14. Demande et réponse. 15. Chanson villageoise. 16. Mouvement parallèle. 17. Mouvement contraire. 18—21. Mélodies à l'unisson. 22. Imitation et contrepoint. 23. Imitation et inversion. 24. Pastorale. 25. Imitation et inversion. 26. Répétition. 27. Syncopes. 28. Canon à l'octave. 29. Imitation à la reflexion. 30. Canon à la quinte inférieure. 31. Petite danse canonique. 32. Dans le mode dorien. 33. Danse lente. 34. Dans le mode phrygien. 35. Cantique. 36. Canon libre.

2e volume (élémentaire)

37. Dans le mode lydique. 38—39. Staccato, legato. 40. À la yougoslave. 41. Mélodie avec accompagnement. 42. Accompagnement en triades brisées. 43. À la hongroise. 44. Mouvement contraire. 45. Méditation. 46. Augmenter-diminuer. 47. Foire. 48. Dans le mode mixolydique. 49. Crescendo-diminuendo. 50. Minuetto. 51. Ondulation. 52. Unisson divisé. 53. À la manière de la Transylvanie. 54. Chromatique. 55. Triolets dans le mode lydique. 56. Mélodie en dixièmes. 57. Accents. 58. À l'orientale. 59. Majeur et mineur. 60. Canon avec des notes soutenues. 61. Mélodie pentatonique. 62. Sixtes mineures. 63. Susurrement. 64. Ligne et point. 65. Dialogue. 66. Mélodie divisée.

3e volume

67. Tierces vers une voix seule. 68. Danse hongroise. 69. Etude d'accords. 70. Mélodie vers double cordes. 71. Tierces. 72. Danse des dragons. 73. Sixtes et triades. 74. Chanson hongroise. 75. Triolets. 76. À trois voix. 77. Petite étude. 78. Échelle pentatonique. 79. Hommage à J. S. B. 80. Hommage à R. Sch. 81. En er-

Heft 1 (leicht)

Nr. 1—6. Unisono. 7. Noten mit Punkt. 8. Tonwiederholung. 9. Synkopierung (Anbindung). 10. Mit wechselnden Händen. 11. Parallelbewegung. 12. Spiegelung. 13. Lagenwechsel. 14. Frage und Antwort. 15. Dorfgesang. 16. Parallelbewegung und Lagenwechsel. 17. Gegenbewegung. 18—21. Unisono. 22. Nachahmung und Kontrapunkt. 23. Nachahmung und Umkehrung. 24. Pastorale. 25. Nachahmung und Umkehrung. 26. Tonwiederholung. 27. Synkopen (Anbindung). 28. Kanon in der Oktave. 29. Nachahmung in Spiegelform. 30. Kanon in der Unterquarte. 31. Tanz im Kanon. 32. Dorische Tonart. 33. Langsamer Tanz. 34. Phrygische Tonart. 35. Choral. 36. Freier Kanon.

Heft 2 (leicht)

37. In lydischer Tonart. 38—39. Staccato und Legato. 40. Auf südslawische Art. 41. Melodie mit Begleitung. 42. Begleitung mit gebrochenen Dreiklängen. 43. Auf ungarische Art. 44. Gegenbewegung. 45. Meditation. 46. Zunehmen — Verringern. 47. Jahrmarkt. 48. In mixolydischer Tonart. 49. Crescendo-Diminuendo. 50. Minuetto. 51. Sich wiegen. 52. Einstimmigkeit mit Handwechsel. 53. Auf transylvanische Art. 54. Chromatik. 55. Triolen in lydischer Tonart. 56. Melodie in Dezimen. 57. Betonungen. 58. Im Morgenland. 59. Dur und Moll. 60. Kanon mit gehaltenen Noten. 61. Pentatonische Melodie. 62. Kleine Sexten in Parallelbewegung. 63. Summen und Surren. 64. Linie und Punkt. 65. Zwiesprache. 66. Verteilte Melodie.

Heft 3 (mittelschwer)

67. Zu Terzen eine dritte Stimme. 68. Ungarischer Tanz. 69. Akkordstudie. 70. Doppelgriffe gegen eine Melodie. 71. Terzen. 72. Drachentanz. 73. Doppelgriffe und Dreiergriffe. 74. Ungarisches Lied. 75. Triolen. 76. Dreistimmig. 77. Kleine Studie. 78. Pentatonische Tonart. 79. Hommage à J. S. B. 80. Hommage à R. Sch. 81. Schweiften und Irren. 82. Scherzo. 83. Me-

Boosey & Hawkes

BÉLA BARTÓK

MIKROKOSMOS

PROGRESSIVE PIANO PIECES
PIÈCES DE PIANO PROGRESSIVES
KLAVIERSTÜCKE, VOM ALLERERSTEN ANFANG AN

84. Merriment. 85. Broken chords. 86. Two major pentachords. 87. Variations. 88. Duet for pipes. 89. In four parts. 90. In Russian style. 91. Chromatic invention. 93. In four parts. 94. Tale. 95. Song of the fox. 96. Stumblings.

4th Volume

97. Notturmo. 98. Thumb under. 99. Crossed hands. 100. In the style of a folk song. 101. Diminished fifths. 102. Harmonics. 103. Minor and major. 104. Through the keys. 105. Play song. 106. Children's song. 107. Melody in the mist. 108. Wrestling. 109. From the island of Bali. 110. Clashing sounds. 111. Intermezzo. 112. Variations on a folk tune. 113. Bulgarian rhythm. 114. Theme and inversion. 115. Bulgarian rhythm. 116. Melody. 117. Bourrée. 118. Triplets in 9/8 time. 119. Dance in 3/4 time. 120. Fifth chords. 121. Two-part study.

5th Volume

122. Chords together and opposed. 123. Staccato and legato. 124. Staccato. 125. Boating. 126. Change of time. 127. New Hungarian folk song. 128. Peasant dance. 129. Alternating thirds. 130. Village joke. 131. Fourths. 132. Seconds broken and together. 133. Syncopation. 134. Studies in double notes. 135. Perpetuum mobile. 136. Whole-tone scale. 137. Unison. 138. Bagpipe. 139. Merry Andrew.

6th Volume

140. Free variations. 141. Subject and reflection. 142. From the diary of a fly. 143. Divided arpeggios. 144. Minor seconds, major sevenths. 145. Chromatic invention. 146. Ostinato. 147. March. 148—153. Six dances in Bulgarian rhythm.

rant. 82. Scherzo. 83. Mélodie avec interruptions. 84. Jeux. 85. Accords brisés. 86. Deux pentacordes majeures. 87. Variations. 88. Duo pour chalumeaux. 89. À quatre voix. 90. À la russe. 91. Invention chromatique. 92. Invention chromatique. 93. À quatre voix. 94. Conte. 95. Chanson du renard. 96. Cahots.

4e volume

97. Notturmo. 98. Le pouce en dessous. 99. Mains croisées. 100. Comme une chanson populaire. 101. Quinte diminuée. 102. Sons harmoniques. 103. Majeur et mineur. 104. À travers les modes. 105. Petit jeu. 106. Chanson d'enfants. 107. Mélodie en brouillard. 108. Lutte. 109. De l'île de Bali. 110. Sons s'entre-choquants. 111. Intermezzo. 112. Variations sur une chanson populaire. 113. Rythme bulgare. 114. Thème et inversion. 115. Rythme bulgare. 116. Mélodie. 117. Bourrée. 118. Triolets en 9/8 mesure. 119. Danse en 3/4 mesure. 120. Quinte accords. 121. Etude à deux voix.

5e volume

122. Accords joints et opposés. 123. Staccato et legato. 124. Staccato. 125. Canotage. 126. Changement de mesure. 127. Nouvelle chanson populaire hongroise. 128. Danse paysanne. 129. Tierces alternatives. 130. Burlesque rustique. 131. Quartes. 132. Seconds brisées et ensemble. 133. Syncopes. 134. Exercices en double accords. 135. Perpetuum mobile. 136. Échelle de tons pleins. 137. À l'unisson. 138. Cornemuse. 139. Bouffon.

6e volume

140. Variations libres. 141. Sujet et reflexion. 142. Ce que la mouche raconte. 143. Arpèges divisés. 144. Petites secondes, grandes septièmes. 145. Invention chromatique. 146. Ostinato. 147. Marche. 148—153. Six dances dans le rythme dit bulgare.

lodie mit Unterbrechungen. 84. Heiteres Spiel. 85. Gebrochene Akkorde. 86. Zwei Fünftonreihen in Dur. 87. Variationen. 88. Schalmeienklang. 89. Vierstimmig. 90. Auf russische Art. 91. Chromatische Inventionen. 92. Chromatische Inventionen. 93. Vierstimmig. 94. Es war einmal. 95. Fuchslid. 96. Holpriger Weg.

Heft 4 (schwer)

97. Notturmo. 98. Daumenuntersatz. 99. Gekreuzte Hände. 100. Wie ein Volkslied. 101. Im Abstand der verminderten Quinte. 102. Obertöne. 103. Moll und Dur. 104. Von Tonart zu Tonart wandernd. 105. Spiel (mit zwei Fünftonreihen). 106. Kinderlied. 107. Melodie im Nebelbrauen. 108. Ringen. 109. Auf der Insel Bali. 110. Nun heben Töne an zu klingen und zu schwingen. 111. Intermezzo. 112. Variationen über ein Volkslied. 113. Bulgarischer Rhythmus (1). 114. Thema und Umkehrung. 115. Bulgarischer Rhythmus (2). 116. Lied. 117. Bourrée. 118. Dreiergruppen im 9/8 Takt. 119. Tanz im Dreiviertel-Takt. 120. Dreiklänge in Quintlage. 121. Zweistimmige Studie.

Heft 5 (schwer)

122. Akkorde, gleichzeitig und gegeneinander. 123. Staccato und Legato. 124. Staccato. 125. Kahnfahrt. 126. Wechselder Takt. 127. Neues ungarisches Volkslied. 128. Stampf-Tanz. 129. Terzen, sich abwechselnd. 130. Ländlicher Spaß. 131. Quartes. 132. Große Sekunden gleichzeitig und gebrochen. 133. Synkopen. 134. Übungen mit Doppelgriffen. 135. Perpetuum Mobile. 136. Tonreihen aus Ganztönen. 137. Unisono. 138. Dudelsack. 139. Hanswurst.

Heft 6 (sehr schwer)

140. Freie Variationen. 141. Spiegelung. 142. Aus dem Tagebuch einer Fliege. 143. Gebrochene Klänge, sich ablösend. 144. Kleine Sekunden, große Septimen. 145. Chromatische Invention. 146. Ostinato. 147. Marsch. 148—153. Sechs Tänze in bulgarischen Rhythmen.

Educational Piano Music

BACH FOR BEGINNERS

compiled by Charles Vincent

Two books containing twenty-nine specially chosen items from the Anne Magdalene Note-Book and the Little Clavier Book.

EARLY ENGLISH SONATINAS

edited by Alec Rowley

Seven attractive sonatinas by English composers of the eighteenth and early nineteenth centuries suitable for pupils searching for satisfactory alternatives to standard works.

FOR CHILDREN

by Béla Bartók

Two volumes of delightful pieces based on traditional Hungarian and Slovakian folk tunes specially composed for the younger pianist.

GRADED PIANO PIECES

by Jessie Blake and Hilda Capp

Two collections containing exercises for piano technique as well as many pieces of great musical and educational value.

MIKROKOSMOS

by Béla Bartók

Six volumes covering all the technical problems of piano playing and also introducing the student to the many and varied aspects of modern music.

MAKING MUSIC

by Jessie Blake and Hilda Capp

A new method of piano instruction carefully written to ensure a steady development of the subject and containing sufficient material to take the beginner to the primary grade.

RE-DISCOVERED CLASSICS

edited by A. M. Henderson

Four books of graded piano solos including many lesser-known items in addition to established favourites from the classical repertoire.

THE MUSICAL GATEWAY SERIES

by Donald Gray

A series of easy piano studies, pieces and duets, enabling the young pianist to progress to a reasonable fluency from the first lesson.

THE SIDNEY HARRISON PIANO METHOD

by Sidney Harrison

Two volumes, based on the author's many years' experience as teacher and adjudicator, giving the student elementary instruction in the art of piano-playing.

WHY NOT PLAY THE PIANO?

by Sidney Harrison

A self-tutor designed for anyone from twelve to ninety which explains how to read music, to play with rhythm and to cultivate the actions which later produce the best results.

BOOSEY & HAWKES

Selected Pianoforte Music

Bartok	For children <i>two volumes</i> From the diary of a fly Improvisations Mikrokosmos <i>six volumes</i> Three Hungarian folk tunes Three studies	Lees	Fantasia Kaleidoscopes Piano sonata no. 4 Six ornamental etudes Sonata breve
Benjamin	Pastorale, arioso and finale	Martini	Etudes and polkas <i>two volumes</i>
Bridge	Miniature pastorals <i>two sets</i> Three sketches	Panufnik	Six miniature studies <i>two sets</i>
Britten	Holiday diary Night piece	Prokofieff	Chose en soi Contes de la vieille grand - mere Gavotte Musiques d'enfants Pensées Sarcasms Sonatas nos. 3, 4, 5, 6, 7, 8 & 9 Sonatinas nos. 1 & 2 Trois pièces Visions fugitives
Chávez	Invención Sonatina	Rachmaninoff	Etudes-tableaux Lilacs Preludes Sonata no. 1
Copland	Four piano blues Piano fantasy Piano variations Sonata	Reizenstein	Suite
Ferguson	Five bagatelles Sonata no. 1	Shostakovich	Preludes Preludes and fugues <i>two books</i> Six children's pieces Sonatas nos. 1 & 2 Three fantastic dances
Ireland	Ballade of London nights Preludes Sarnia	Spinner	Fantasy
Kabalevsky	Fifteen children's pieces Five easy variations Four rondos Four little pieces Preludes Sonatas nos. 1, 2 & 3 Twenty-four little pieces	Stravinsky	Sérénade en la Sonate pour piano
Khachaturian	Pictures from childhood	Tcherepnin	Sonata no. 2
Kodály E.	Valses viennoises	Williamson	Sonata
Kodály Z.	Children's dances	Xenakis	Herma

Boosey & Hawkes