



Schott New York

George Perle

1961

# Phantasyplay

for Solo Piano

ED30235

PREVIEW  
Low Resolution

Sc

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**George Perle** was born May 6, 1915 in Bayonne, New Jersey and received his early musical education in Chicago. From the very beginning of his musical studies, his primary interest was composition. A chance encounter with Benjamin Britten's *Suite in 1937* led him to the work of the Second Viennese School and then almost immediately to an understanding that Schoenberg's theories of composition required modification.

That modification has influenced everything Perle has done. For his aim is to bring a common language back to music, to give music the structural principles it has demanded since the breakdown of tonality. The language that Western composers had spoken for two hundred years. Through his own composing and thorough analysis of works of the classic masters and twentieth century music, Perle has formulated what he calls Twelve-Tone Tonality, a system of compositional guidelines that continues to evolve. It is a new breakthrough in his attempt to compose works that carry forward the great tradition of Western music. "Not to recognize that we have a twelve-tone scale is to pretend that the history of music since Schubert never happened," he says. "But I think music should be able to do what it has always done. It should be coherent. I think it should have cadences and phrases that don't just have something to say." Perle's system of composition enables him to provide the tonal composer would have. And with it he writes music that engages audiences and the spirit of music that audiences find at once challenging and accessible.

In 1986, Perle was awarded both the Pulitzer Prize in composition and a MacArthur Fellowship. He is the author of five books, including an award winning two volume study of *The Operas of Alban Berg*. He is a member of both the American Academy and Institute of Arts and Letters and the National Academy of Arts and Sciences.

—Laurence Rothe

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# Phantasyplay

for Bruce Levingston

George P. ...

195402

$\text{♩} = 132$  ( $\text{♩} = 99$ )

$\frac{1}{2}$  p leggero

sempric p. full sempric

DOGGY CHITS

1992

1999

CPSC

*f* d'arr

2

**After**

Measures 9-10 of a piano score. Measure 9 features a triplet of eighth notes in the right hand and a single eighth note in the left hand, both marked *p*. Measure 10 continues the melodic line in the right hand with a triplet of eighth notes, marked *mf*, while the left hand provides harmonic support.

Measures 11-12 of a piano score. Measure 11 includes a triplet of eighth notes in the right hand, marked *p*, *mp*, and *pp*, and a single eighth note in the left hand. Measure 12 continues the melodic line in the right hand, marked *mf*, and the left hand. The tempo is marked *poch. rall.* and *a tempo*.

Measures 13-14 of a piano score. Measure 13 includes a triplet of eighth notes in the right hand, marked *p*, and a single eighth note in the left hand. Measure 14 continues the melodic line in the right hand, marked *pp*, and the left hand. The tempo is marked *a tempo II, ♩ = 90* and *ben articolati, ora cantabile*.

Measures 15-16 of a piano score. Measure 15 includes a triplet of eighth notes in the right hand, marked *pp*, and a single eighth note in the left hand. Measure 16 continues the melodic line in the right hand, marked *mp*, and the left hand. The tempo is marked *poch. riten.* and *a tempo*.

*a tempo* (♩ = 120)

20

6 *f* 3 *p*

24

*p* 3 *mp*

*Tempo II* (♩ = 120)

28

3 *p* 3 *mp*

*Tempo I* (♩ = 132)

*Tempo II* (♩ = 90)

*mf* 5 *pp* 4 *sempre pp*

*rapido* *Lh.*

35

*mp* *pp* *ppp*

Tempo 1 (♩ = 99) *poco riten.* *a tempo*

40

*pp* *mf* *pp* *mf* *p* *mp* *p* *mf*

Tempo 1 (♩ = 66) *poch. riten.*

42

*p* *cresc.* *mf* *mp* *cresc.* *f poco dim. 3*

*a tempo, but hesitating* *strictly in time*

46

*p* *pp* *(echo)* *ppp* *mf* *mp* *p* *mp* *p* *pp*

50

*strictly in time*

*poco riten.*

*(pp) ppp*

*f*

*cresc.*

*ff*

*p*

*cantando*

*ppp*

53

*a tempo*

*mp*

*poco cresc.*

*mf*

*p dim.*

*ppp*

*mp*

57

*p cresc.*

*pp*

*mf*

*mp*

*p*

*ppp*

61

*a Tempo I*

$\text{♩} = \text{♩} \quad (\text{♩} = 99)$

*pp*

*ppp*

*p < mf > p*

*mp*

*p*

*p*

*ppp*



65 *mp cresc.* *f* *pp* *ppp* *mp*

69 *f* *Alto*

74 *mp delicate* *pp* *ppp* *mp*

78 *p* *pp* *p cresc.* *f* *dim.* *p*

**PREVIEW**  
**Low Resolution**

The musical score consists of five systems of piano notation. The first system (measures 65-68) includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *mp cresc.* and *f*. The second system (measures 69-72) features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *f*. The third system (measures 73-76) includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *mp delicate* and *pp*. The fourth system (measures 77-80) features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *ppp* and *mp*. The fifth system (measures 81-84) includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *p* and *pp*. The score concludes with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *p cresc.* and *f*.