

## Piazzolla Oblivion Bandoneon Score

(Piano Vocal). This sheet music features an arrangement for piano and voice with guitar chord frames, with the melody presented in the right hand of the piano part as well as in the vocal line.

This reference includes thousands of reviews by the world's leading critics, making it the ideal guide for lovers of opera, symphonic music, and other classical genre.

Combining deft musical analysis and intriguing personal insight, Azzi and Collier vividly capture the life of Piazzolla, the Argentinean musician--a visionary who won worldwide acclaim but sparked bitter controversy in his native land. 42 halftones.

A delightful biography of a celebrated Stradivarius cello and an inviting overview of cello music and its preeminent composers and performers by world-famous concert cellist Carlos Prieto.

(Boosey & Hawkes Chamber Music). 25 tangos by the revolutionary tango musician and composer Astor Piazzolla, arranged for clarinet and piano.

These crowd-pleasing tangos borrow from classical, jazz, and Latin traditions. Includes Piazzolla's most famous tangos "Libertango" and "Oblivion."

Appropriate for the intermediate to early advanced player. Contents: ARTISANE 1 from A Midsummer

Night's Dream AUSENCIAS (The Absent)  
CHANSON DE LA NAISSANCE (Song of the Birth)  
DANSEE (Dance) from A Midsummer Night's Dream  
DUO 1 from A Midsummer Night's Dream EL VIAJE  
(The Voyage) FRACANAPA LA CHANSON DU  
POPO (The Song of Popo) from Famille d'artistes  
LIBERTANGO LOS SUENOS (Dreams) MILONGA  
from A Midsummer Night's Dream MILONGA FOR  
THREE MILONGA PICARESQUE MUMUKI NUEVO  
MUNDO (New World) OBLIVION OUVERTURE from  
A Midsummer Night's Dream PSICOSIS (Psychosis)  
SENSUEL (Sensual) from Famille d'artistes SIN  
RUMBO (Aimless) STREET TANGO TANGO FINAL  
from Famille d'artistes TODO FUE (It All Was)  
VUELVO AL SUR (I'm Returning South)

In the earliest years of the 20th century, North American ballroom dancers favored the waltz or the polka. But then a new dance, the tango, broke onto the scene when Vernon and Irene Castle performed it in a Broadway musical. Rudolph Valentino, Arthur Murray, and Xavier Cugat popularized it in the 1920s and 1930s, and thousands of people crowded onto dance floors around the country to hear the music and dance the tango. This work chronicles the history of the tango in the United States, from its antecedents in Argentina, Paris and London to the present day. It covers the dancers, musicians, and composers, and the tango's influence on American music.

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In the latest novel from a master of European crime fiction, past, present, and future collide on a breathtaking journey from 1950s Morocco to modern-day Spain and Sweden. Miguel and Helena meet at a nursing home in Tarifa, at an age when they believe they have lived it all already. Distanced from their children, they feel they are no longer needed. The sudden suicide of one of the other residents opens their eyes. They don't want to spend their last days longing for supposedly better times, so together they decide to undertake the journey of their lives and confront the darkness in their pasts. Meanwhile, in the distant Swedish city of Malmö, the young Yasmina, a child of Moroccan immigrants who dreams of being a singer, lives trapped between her authoritarian grandfather and her contemptuous mother, who is ashamed of Yasmina because she works for a Swede with a murky reputation. And she's having a secret affair with the Deputy Commissioner of the Swedish police, an older, influential man. As Yasmina is drawn deeper into Malmö's criminal underworld and Miguel and Helena approach the end of their feverish road trip, Víctor del Árbol masterfully reconstructs the history of violence that links their seemingly disparate lives.

"...Reviews the evolution of popular music from the mid-19th century, highlighting connections, contrasts, and patterns of influence among artists and styles. Students gain new listening skills and the ability to place the music in context...features additional coverage of country, Latin, world, and late 20th-century music in a modular organization..."--back cover.

Boosey & Hawkes Chamber Music

Popular Music in AmericaThe Beat Goes onCengage Learning

The music for Michael McLean's popular CD Care to Tango? is now available in two collections -- Care to Tango? Book 1

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and Care to Tango? Book 2. Book 1 is for two or three violins and piano, while Book 2 is for two violins and piano. These fun arrangements give violinists the chance to play in different styles. Each book contains the score with brief explanations about each piece, violin parts as separate inserts, and the CD. This series will invigorate your ensemble Titles: 1. Tango 2. Rhumba 3. Csardas 4. Serenata 5. Slavonic Dance 6. Hungarian Dance #5 7. Tango "El Choclo".

Organ and piano duet teams will appreciate Billie Nastelin's skillful arrangement of the beautiful "How Lovely Is Thy Dwelling Place" from the Brahms Requiem. Each player has opportunities with both melody and accompaniment, and congregations and audiences will request this over and over. Two copies of the music are included. Also arranged for organ/piano duet by Nastelin: "And the Glory of the Lord," from Messiah (GOPD9901),

Carlos Chávez (1899–1978) is the central figure in Mexican music of the twentieth century and among the most eminent of all Latin American modernist composers. An enfant terrible in his own country, Chávez was an integral part of the emerging music scene in the United States in the 1920s. His highly individual style—diatonic, dissonant, contrapuntal—addressed both modernity and Mexico's indigenous past. Chávez was also a governmental arts administrator, founder of major Mexican cultural institutions, and conductor and founder of the Orquesta Sinfónica de México. Carlos Chávez and His World brings together an international roster of leading scholars to delve into not only Chávez's music but also the history, art, and politics surrounding his life and work. Contributors explore Chávez's vast body of compositions, including his piano music, symphonies, violin concerto, late compositions, and Indianist music. They look at his connections with such artistic greats as Aaron Copland, Miguel Covarrubias, Henry Cowell,

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Silvestre Revueltas, and Paul Strand. The essays examine New York's modernist scene, Mexican symphonic music, portraits of Chávez by major Mexican artists of the period, including Diego Rivera and Rufino Tamayo, and Chávez's impact on El Colegio Nacional. A quantum leap in understanding Carlos Chávez and his milieu, this collection will stimulate further work in Latin American music and culture. The contributors are Ana R. Alonso-Minutti, Amy Bauer, Leon Botstein, David Brodbeck, Helen Delpar, Christina Taylor Gibson, Susana González Aktories, Anna Indych-López, Roberto Kolb-Neuhaus, James Krippner, Rebecca Levi, Ricardo Miranda, Julián Orbón, Howard Pollack, Leonora Saavedra, Antonio Saborit, Stephanie Stallings, and Luisa Vilar Payá. Bard Music Festival 2015: Carlos Chávez and His World Bard College August 7-9 and August 14-16, 2015

A series of interviews with the revolutionary tango musician. (Boosey & Hawkes Chamber Music). 15 magnificent tangos and other characteristic pieces by the Argentinian master of tango nuevo , skillfully arranged for intermediate accordion solo.

Mariachi music for most of its 200 or so years has primarily been an aural tradition, passing songs down from generation to generation, ear to ear. In the 1980's there was a sudden renaissance of traditional Mexican music, not in its native Mexico, but around the world. As interest grew in learning mariachi repertory from non-mariachi trained musicians, a need arose to provide written notational documentation of the many songs that have come to identify the mariachi tradition. Author Laura Sobrino has been a professional mariachi and is familiar with the stylistic intricacies that truly make this Mexican traditional and popular music unique. for those who wish to grasp an understanding of the mariachi style and who don't have a mariachi musician to teach them, these

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transcriptions are some of the best available. the pieces in this collection include parts for one or two violins, guitar (notation and chord symbols), and bass (notation only). A String Duet for Violin and Viola, composed by Wolfgang Amadeus Mozart.

A new collection by Argentine guitar virtuoso and composer Jorge Morel. This collection features solos by three renowned Latin composers plus two original solo guitar compositions by the author/compiler. All works are in the tango/milonga dance form and are presented in notation and tablature. Selections include: Don Agustin Bardi, by Horacio Salgan; Gallo Ciego, by Agustin Bardi; El Choclo, by Angel Villoldo; and Milonga del Viento and Otro Tango; Buenos Aires, by Jorge Morel. A companion CD featuring Mr. Morel's performance of each solo is included.

From its earliest manifestations on the street corners of nineteenth-century Buenos Aires to its ascendancy as a global cultural form, tango has continually exceeded the confines of the dance floor or the music hall. In *Tango Lessons*, scholars from Latin America and the United States explore tango's enduring vitality. The interdisciplinary group of contributors—including specialists in dance, music, anthropology, linguistics, literature, film, and fine art—take up a broad range of topics. Among these are the productive tensions between tradition and experimentation in tango nuevo, representations of tango in film and contemporary art, and the role of tango in the imagination of Jorge Luis Borges. Taken together, the essays show that tango provides a kaleidoscopic perspective on Argentina's social, cultural, and intellectual history from the late nineteenth to the early twenty-first centuries. Contributors. Esteban Buch, Oscar Conde, Antonio Gómez, Morgan James Luker, Carolyn Merritt, Marilyn G. Miller, Fernando Rosenberg, Alejandro Sustit

Arrangement for Clarinet Quartet complete with score and

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separate parts. Link where you can listen to the arrangement in audio format: [http://www.giordanomuolo.com/en/online-shop-sax\\_2\\_en/](http://www.giordanomuolo.com/en/online-shop-sax_2_en/)

Easy Piano arrangements of 24 well-known classics.

Complete with song background notes and playing hints and tips.

The full score to one of Piazzolla's most popular and beloved works. In 1965, Piazzolla began writing Cuatro Estraciones Porteñas, a homage to both the tango and Vivaldi's The Four Seasons, and completed the work in 1970. The Four Seasons: 1. Otoño porteño (Fall) - 6:00 2. Invierno porteño (Winter) - 6:50 3. Primavera porteña (Spring) - 5:20 4. Verano porteño (Summer) - 3:45 The parts are available for rent through the Alfred Rental Library. Go to [www.alfred.com/rental](http://www.alfred.com/rental), or contact [rental@alfred.com](mailto:rental@alfred.com).

(Flute Instruction). A 50-week workout program for developing, improving, and maintaining flute technique for all levels, beginners to advanced! In other words, you get one year of workouts with a two-week vacation! The online audio provides professional demo tracks of all the exercises.

Techniques covered include: tone development, scales & arpeggios, finger mobility, articulation, flexibility, and intonation. The benefits of this program include facile technique, better intonation, improved tone, heightened rhythmic acuity, extended range, increased style vocabulary, improved ensemble playing, and more!

(Piano Solo Songbook). 30 blended selections, perfect for the church pianist. Songs include: All Creatures of Our God and King \* All Hail the Power of Jesus' Name \* Ancient of Days \* Be Thou My Vision \* Blessed Assurance \* Come into His Presence \* Come, Now Is the Time to Worship \* Crown Him with Many Crowns \* Give Thanks \* Great Is the Lord \* He Is Exalted \* Here I Am to Worship \* Holy, Holy, Holy! Lord God Almighty \* I Can Only Imagine \* I Love to Tell the Story \* I

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Sing the Mighty Power of God \* I Worship You, Almighty God \* Majesty \* A Mighty Fortress Is Our God \* More Precious Than Silver \* My Tribute \* Open the Eyes of My Heart \* People Need the Lord \* Shine, Jesus, Shine \* Shine on Us \* Spirit of God, Descend upon My Heart \* To God Be the Glory \* Via Dolorosa \* When Morning Gilds the Skies \* Word of God Speak.

"Definitely a book that should be on every tango enthusiast's bookshelf"--The Tango Times "Charts a century of American interest"--C&RL News "Indispensable"--Ciberlunfa Nro "Investigates why the tango has persisted in the American consciousness"--Dance Teacher. In the earliest years of the 20th century, North American ballroom dancers favored the waltz or the polka. But then a new dance, the tango, broke onto the scene when Vernon and Irene Castle performed it in a Broadway musical. Rudolph Valentino, Arthur Murray, and Xavier Cugat popularized it in the 1920s and 1930s, and thousands of people crowded onto dance floors around the country to hear the music and dance the tango. This work chronicles the history of the tango in the United States, from its antecedents in Argentina, Paris and London to the present day. It covers the dancers, musicians, and composers, and the tango's influence on American music.

Tango: A ballroom dance of Latin-American origin characterized by long pauses and stylized body positions. This musical form was subsequently adopted by other countries, primarily France, Spain

and Italy. Many prominent composers have applied it to a wide variety of compositions. Using piano scores in both the Latin-American and Spanish rhythmic traditions, Gary Dahl has skillfully compiled and arranged French Tangos for Accordion. The music in this anthology was originally published from the late 1930's to 60's and is characterized by its romanticism, rich harmonies, and emotive melodies. These arrangements are orchestral in nature, befitting the accordion's various timbres and capabilities. In standard notation.

Tracing Tangueros offers an inside view of Argentine tango music in the context of the growth and development of the art form's instrumental and stylistic innovations. Rather than perpetuating the glamorous worldwide conceptions that often only reflect the tango that left Argentina nearly 100 years ago, authors Kacey Link and Kristin Wendland trace tango's historical and stylistic musical trajectory in Argentina, beginning with the guardia nueva's crystallization of the genre in the 1920s, moving through tango's Golden Age (1932-1955), and culminating with the "Music of Buenos Aires" today. Through the transmission, discussion, examination, and analysis of primary sources currently unavailable outside of Argentina, including scores, manuals of style, archival audio/video recordings, and live video footage of performances and demonstrations, Link and Wendland frame and

define Argentine tango music as a distinct expression possessing its own musical legacy and characteristic musical elements. Beginning by establishing a broad framework of the tango art form, the book proceeds to move through twelve in-depth profiles of representative tangueros (tango musicians) within the genre's historical and stylistic trajectory. Through this focused examination of tangueros and their music, Link and Wendland show how the dynamic Argentine tango grows from one tanguero linked to another, and how the composition techniques and performance practices of each generation are informed by that of the past.

(BH Piano). Arrangements at the lower intermediate level of the greatest composer of the modern tango, including: El viaje \* Libertango \* Oblivion \* Street Tango \* Vuelvo al sur \* and more.

(Piano Solo Personality). Piano arrangements of 15 tangos by the master, including: Adios Nonino \* Chiquilin de Bachin \* Libertango \* Milonga Del Angel \* Oblivion \* Tango Apasionado \* Verano Porteno \* and more.

Distributor from label on p. [4] of cover.

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