

Symphonies 1 And 2 In Full Score Dover Music Scores

Complete orchestral score of Symphony No. 4 in F Minor, Op. 36; Symphony No. 5 in E Minor, Op. 64; Symphony No. 6 in B Minor, "Pathetique," Op. 74. Study score. Reprinted from the Breitkopf & Härtel editions.

"Hurwitz describes the emotional extravagance that lies at the root of Mahler's popularity, the consistency of his symphonic thinking, and his dazzling and revolutionary use of orchestral instruments to create an expressive musical language that is varied in content and immediate in impact."--BOOK JACKET.

Few composers have achieved the widespread and lasting popularity of Antonin Dvo ak. He was a master of instrumentation and symphonic form, composing a total of nine symphonies. His most celebrated work, Symphony No. 9, "From the New World" (composed during Dvo ak's three-year stay in America), echoes the folk spirit of his native Czechoslovakia as well as American influences, and is filled with the spontaneous melodic invention, rhythmic variety, and intensity of harmony that characterize his orchestral works. The popular acclaim accorded the symphony "From the New World" tends to overshadow Dvo ak's other symphonies, but "Grove's Dictionary of Music and Musicians" notes the "interesting form folk-spirit virile serenity" of Symphony No. 8. The delightful freshness and uninhibited emotionalism of the composition have contributed to its lasting success. The Dover edition presents both symphonic masterpieces among the most popular works in the orchestral repertoire reprinted from authoritative editions in one inexpensive, practical volume. This full-size, easy-to-read score has been printed with generous margins to allow insertion of notes, analyses, etc. The sturdy binding, high quality of reproduction, and

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affordable price make this volume ideal for musicians, music students, and music lovers in general."

Written when the composer was only 16, Schubert's First Symphony abounds with the promise of a young genius. His Second Symphony, created the following year, embodies the great Viennese classical traditions."

Jean Sibelius (1865-1957) is Finland's greatest composer and a major figure in the development of Scandinavian music. This work collects his first two symphonies, among his most accessible and popular."

The introd. includes notes on "the composer, the music of [this] edition" and on "performance". Plates (p. xv-xvi) reproduce the t.p. & one p. of music from handwritten score dated 1734 of the Symphony in E-flat major. Music found on p. 1-53. Music followed by a "Critical report" (p. 55-59) detailing sources & editorial method, & critical notes and commentary.

Two of the much-loved English composer's best and most powerful works: "Symphony No. 1 in A-flat Major, Op. 55," and "Symphony No. 2 in E-flat Major, "Op. 63," both reproduced from authoritative scores.

Two of the composer's finest symphonies — Symphony No. 6 in D and Symphony No. 7 in D Minor — reproduced from the authoritative Simrock edition. Seventh symphony often considered his greatest achievement in the form.

The composer's musical development and growing mastery of orchestration in authoritative editions of three early symphonies: Winter Daydreams, the Little Russian and the Polish. Reprinted from editions originally published separately by Editions de Musique de l'URSS, Moscow, 1946. Lists of instruments.

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In the years spanning from 1800 to 1824, Ludwig van Beethoven completed nine symphonies, now considered among the greatest masterpieces of Western music. Yet despite the fact that this time period, located in the wake of the Enlightenment and at the peak of romanticism, was one of rich intellectual exploration and social change, the influence of such threads of thought on Beethoven's work has until now remained hidden beneath the surface of the notes. *Beethoven's Symphonies* presents a fresh look at the great composer's approach and the ideas that moved him, offering a lively account of the major themes unifying his radically diverse output. Martin Geck opens the book with an enthralling series of cultural, political, and musical motifs that run throughout the symphonies. A leading theme is Beethoven's intense intellectual and emotional engagement with the figure of Napoleon, an engagement that survived even Beethoven's disappointment with Napoleon's decision to be crowned emperor in 1804. Geck also delves into the unique ways in which Beethoven approached beginnings and finales in his symphonies, as well as his innovative use of particular instruments. He then turns to the individual symphonies, tracing elements—a pitch, a chord, a musical theme—that offer a new way of thinking about each work and will make even the most devoted fans of Beethoven admire the symphonies anew. Offering refreshingly inventive readings of the work of one of history's greatest composers, this book shapes a fascinating picture of the symphonies as a cohesive oeuvre and of Beethoven as a master symphonist.

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This memorable tribute reveals Liszt's remarkable capacity for translating orchestral effects into pianistic terms. An astonishing, brilliant, and sensitive tribute to the master by the 19th-century's greatest piano virtuoso.

Commissioned in 1786, these six symphonies were created for an extraordinarily large Paris-based orchestra of both professional and amateur players. Reproduced from the authoritative Breitkopf & Härtel editions.

Excellent exhibition of the Russian Romantic's mature style, particularly in the melodic style of the slow movement and the lavish and imaginative use of the orchestra (notably in the scherzo).

Few genres of the last 250 years have proved so crucial to the course of music history, or so vital to public musical experience, as the symphony. This Companion offers an accessible guide to the historical, analytical and interpretative issues surrounding this major genre of Western music, discussing an extensive variety of works from the eighteenth century to the present day. The book complements a detailed review of the symphony's history with focused analytical essays from leading scholars on the symphonic music of both mainstream composers, including Haydn, Mozart and Beethoven and lesser-known figures, including Carter, Berio and Maxwell Davies. With chapters on a comprehensive range of topics, from the symphony's origins to the politics of its reception in the twentieth century, this is an invaluable resource for anyone with an interest in the history, analysis and performance of the symphonic repertoire.

The three selections in this edition of quartet arrangements of Beethoven's symphonies are chosen to represent the diversity of quartets as a medium for arrangement in the early nineteenth century. Only the arrangement by Carl Zulehner, of Beethoven's first symphony, is a string quartet. The arrangement by Johann Nepomuk Hummel of Beethoven's

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fifth symphony, for pianoforte, flute, violin, and violoncello (or pianoforte alone), is part of an extensive collection of arrangements that he made for that grouping, while the arrangement for piano quartet by Ferdinand Ries of the Eroica Symphony represents the particular popularity of chamber groupings involving stringed instruments and piano. Schubert's most popular symphonies: No. 4 in C Minor ("Tragic"); No. 5 in B-Flat Major; No. 8 in B Minor ("Unfinished"); and No. 9 in C Major ("Great"). Breitkopf and Härtel edition. Study score.

Jean Sibelius (1865–1957) is Finland's greatest composer and a major figure in the development of Scandinavian music. This work collects his first two symphonies, among his most accessible and popular. Veteran music critic David Hurwitz provides an accessible, comprehensive, and fresh survey of Beethoven's symphonies, overtures, concertos, theatrical music, his single ballet and other music for the dance, and several short pieces worth getting to know. Beethoven's orchestral works include some of the most iconic and popular pieces of classical music ever written. This book offers chapters on Beethoven's handling of the symphony orchestra and his contributions to its evolution, as well as his approach to musical form in creating large, multi-movement works. The musical descriptions provide helpful strategies for listening that invite both beginners and experienced enthusiasts to treat even the best known pieces as something fresh, new and relevant. In addition, Hurwitz provides extensive lists of recommended recordings of all of the music surveyed, highlighting the wide range of issues in

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Beethoven interpretation and performance, as well as the history of his music. He encourages readers to listen actively and critically, as they build their own Beethoven discographies according to their personal tastes and preferences. The book is accompanied by online audio tracks of Beethoven works selected by Hurwitz.

Features No. 1 in B-flat Major, Op. 38 ("Spring"); No. 2 in C Major, Op. 61; No. 3 in E-flat Major, Op. 97 ("Rhenish"); and No. 4 in D Minor, Op. 120. Breitkopf & Härtel editions. Study score.

"[Beethoven's] music never grows old—and, enjoyed alongside Mr. Lockwood's expert commentary, it sparkles with fresh magic."—Wall Street Journal More than any other composer, Beethoven left to posterity a vast body of material that documents the early stages of almost everything he wrote. From this trove of sketchbooks, Lewis Lockwood draws us into the composer's mind, unveiling a creative process of astonishing scope and originality. For musicians and nonmusicians alike, Beethoven's symphonies stand at the summit of artistic achievement, loved today as they were two hundred years ago for their emotional cogency, variety, and unprecedented individuality. Beethoven labored to complete nine of them over his lifetime—a quarter of Mozart's output and a tenth of Haydn's—yet no musical works are more iconic, more indelibly stamped on the memory of anyone who has heard them. They are the products of an imagination that drove the composer to build out of the highest musical traditions of the past something startlingly new. Lockwood brings to bear a long career of studying the surviving sources that

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yield insight into Beethoven's creative work, including concept sketches for symphonies that were never finished. From these, Lockwood offers fascinating revelations into the historical and biographical circumstances in which the symphonies were composed. In this compelling story of Beethoven's singular ambition, Lockwood introduces readers to the symphonies as individual artworks, broadly tracing their genesis against the backdrop of political upheavals, concert life, and their relationship to his major works in other genres. From the first symphonies, written during his emerging deafness, to the monumental Ninth, Lockwood brings to life Beethoven's lifelong passion to compose works of unsurpassed beauty.

Enthält: Sinfonien für Orgel, op. 14, op. 20 und op. 28.

Includes music.

Features No. 1 in B-flat Major, Op. 38 ("Spring"); No. 2 in C Major, Op. 61; No. 3 in E-flat Major, Op. 97 ("Rhenish"); and No. 4 in D Minor, Op. 120. Breitkopf & Härtel editions.

Symphonies 1 and 2 Courier Corporation (Amadeus). Mahler's 10 symphonies and Das Lied von der Erde are intensely personal statements that have touched wide audiences. This survey examines each of the works, revealing their programmatic and personal aspects, as well as Mahler's musical techniques.

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