

MOZART SONATA IN A MAJOR K331 ANALYSIS

DUET (AFTER THE PIANO SONATA IN A MAJOR, K. 331) PIANO SONATA IN A MAJOR, OP. 101 SONATA IN F MAJOR MOZART, WA SONATA IN A K331 PF GUIDE TO THE TUBA REPERTOIRE, SECOND EDITION SONATA (DUO) IN A MAJOR, OP. 162, D. 574, FOR VIOLIN AND PIANO BEETHOVEN'S PIANOFORTE SONATAS, EXPLAINED FOR THE LOVERS OF THE MUSICAL ART BEETHOVEN'S PIANOFORTE SONATAS EXPLAINED FOR THE LOVERS OF THE MUSICAL ART BY ERNST VON ELTERLEIN BEETHOVEN'S PIANOFORTE SONATAS EXPLAINED FOR THE LOVERS OF THE MUSICAL ART SONATA IN G MINOR, OP. 19, FOR CELLO AND PIANO PORTUGUESE PIANO MUSIC CLASSICAL FORM CATALOGUE OF THE EDUCATIONAL DIVISION OF THE SOUTH KENSINGTON MUSEUM CATALOGUE OF THE EDUCATIONAL DIVISION OF THE SOUTH KENSINGTON MUSEUM THE MUSICAL WORLD SONATA NO. 1 IN C MINOR, OPUS 32, FOR CELLO AND PIANO THE MONTHLY MUSICAL RECORD SONATA IN G MINOR FOR TROMBONE AND PIANO SONATA IN D MAJOR, FOR CELLO AND PIANO A DICTIONARY OF MUSIC AND MUSICIANS (A.D. 1450-1889) BY EMINENT WRITERS, ENGLISH AND FOREIGN WOLFGANG AMADEUS MOZART HEINRICH SCHENKER FRANZ BENDA ASSOCIATED BOARD OF THE ROYAL SCHOOLS OF MUSIC (PUBLISHING) LIMITED R. WINSTON MORRIS FRANZ SCHUBERT ERNST VON ELTERLEIN ERNEST VON ELTERLEIN ERNST GOTTSCHALD SERGEI RACHMANINOFF NANCY LEE HARPER WILLIAM E. CAPLIN VICTORIA AND ALBERT MUSEUM CAMILLE SAINT-SAËNS BENEDETTO MARCELLO PIETRO ANTONIO LOCATELLI GEORGE GROVE
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MOZART'S PIANO SONATA IN A MAJOR K 331 ARRANGED FOR TWO VIOLINS IN THREE MOVEMENTS THEME AND FOUR VARIATIONS MINUETTO AND RONDO ALLA TURCA KALMUS EDITIONS ARE PRIMARILY REPRINTS OF URTEXT EDITIONS REASONABLY PRICED AND READILY AVAILABLE THEY ARE A MUST FOR STUDENTS TEACHERS AND PERFORMERS

HEINRICH SCHENKER RANKS AMONG THE MOST IMPORTANT FIGURES IN THE DEVELOPMENT OF WESTERN MUSIC THEORY IN THE TWENTIETH CENTURY HIS APPROACH TO THE

ANALYSIS OF MUSIC PERMEATES NEARLY EVERY ASPECT OF THE FIELD AND CONTINUES TO THIS DAY TO BE A TOPIC OF GREAT INTEREST AMONG MUSIC THEORISTS HISTORIANS COMPOSERS AND PERFORMERS IN HIS FOUR VOLUME WORK DIE LETZEN SONATEN VON BEETHOVEN KRITISCHE AUSGABE MIT EINFHRUNG UND ERLÄUTERUNG THE LAST PIANO SONATAS BY BEETHOVEN CRITICAL EDITION WITH INTRODUCTION AND COMMENTARY SCHENKER PRESENTED EDITIONS OF BEETHOVEN S OPP 109 110 111 AND 101 THAT WERE AT THE TIME UNPRECEDENTED IN THEIR FAITHFULNESS TO SUCH AUTHORITATIVE SOURCES AS BEETHOVEN S AUTOGRAPH MANUSCRIPTS HE INCLUDED A MOVEMENT BY MOVEMENT AND SECTION BY SECTION DISCUSSION OF FORM AND CONTENT THAT GREW INCREASINGLY PENETRATING FROM ONE VOLUME TO THE NEXT AS THE MUSICAL THEORY FOR WHICH HE IS NOW KNOWN WAS DEVELOPED ALONGSIDE INSPIRED AND DETAILED SUGGESTIONS FOR THE PERFORMANCE OF EACH SECTION OF EACH WORK IN BEETHOVEN S LAST PIANO SONATAS AN EDITION WITH ELUCIDATION NOTED SCHENKER SCHOLAR JOHN ROTHGEB PRESENTS THE FIRST ENGLISH LANGUAGE EDITION AND TRANSLATION OF THESE IMPORTANT WORKS ROTHGEB BUILDS UPON SCHENKER S TEXT ADDING EXPLANATIONS OF CERTAIN POINTS IN THE COMMENTARY REFERENCES TO CORRECTIONS AND OTHER REMARKS ENTERED BY SCHENKER IN HIS PERSONAL COPIES OF THE VOLUMES AND GRAPHIC PRESENTATIONS OF SEVERAL PASSAGES A PRACTICE THAT BECAME STANDARD IN SCHENKER S OWN ANALYTICAL WORK LATER IN HIS CAREER MAKING THESE SEMINAL WORKS ACCESSIBLE TO ENGLISH SPEAKING SCHOLARS AND STUDENTS FOR THE FIRST TIME BEETHOVEN S LAST PIANO SONATAS IS AN ESSENTIAL REFERENCE FOR MUSIC THEORISTS HISTORIANS PERFORMERS AND COMPOSERS ALIKE

MOZART S SONATA IN A IS PUBLISHED AS PART OF ABRSM S SIGNATURE SERIES A SERIES OF AUTHORITATIVE PERFORMING EDITIONS OF STANDARD KEYBOARD WORKS PREPARED FROM ORIGINAL SOURCES BY LEADING SCHOLARS INCLUDES INFORMATIVE INTRODUCTIONS AND PERFORMANCE NOTES

GUIDE TO THE TUBA REPERTOIRE IS THE MOST COMPREHENSIVE INVESTIGATION EVER UNDERTAKEN INTO THE LITERATURE AND DISCOGRAPHY OF ANY SINGLE MUSICAL INSTRUMENT UNDER THE DIRECTION OF R WINSTON MORRIS AND DANIEL PERANTONI THIS PUBLICATION REPRESENTS MORE THAN 40 YEARS OF RESEARCH BY DOZENS OF LEADING PROFESSIONALS THROUGHOUT THE WORLD THE GUIDE DEFINES THE CURRENT STATUS OF THE TUBA AND DOCUMENTS ITS GROWTH SINCE ITS INCEPTION IN 1835 CONTRIBUTORS ARE RON DAVIS JEFFREY FUNDERBURK DAVID GRAVES SKIP GRAY CHARLES A MCADAMS R WINSTON MORRIS MARK A NELSON TIMOTHY J NORTHCUT DANIEL PERANTONI PHILIP SINDER JOSEPH SKILLEN KENYON WILSON AND JERRY A YOUNG

AS THE FIRST BOOK OF ITS KIND NANCY LEE HARPER S PORTUGUESE PIANO MUSIC AN INTRODUCTION AND ANNOTATED BIBLIOGRAPHY FILLS THE GAP IN THE HISTORICAL RECORD OF PORTUGUESE PIANO MUSIC FROM ITS START IN THE 18TH CENTURY TO THE PRESENT WHILE ALTHOUGH SPANISH PIANO MUSIC IS WELL DOCUMENTED OWING TO THE REPUTATION OF SUCH COMPOSERS AS ISAAC ALBAM NIZ ENRIQUE GRANADOS AND MANUEL DE FALLA OUR KNOWLEDGE OF COMPOSITIONS IN THE TRADITION OF PORTUGUESE PIANO MUSIC HAS NOT FADED AS WELL BARRING THE WORK OF CARLOS SEIXAS 1704 1742 THIS OBSCURITY HOWEVER REFLECTS POORLY ON THE HISTORY OF EARLY PIANO MUSIC IN LIGHT OF THE MANY COMPOSITIONS WRITTEN FOR FORTEPIANO ON BEHALF OF THE PORTUGUESE COURT DURING THE FIRST HALF OF THE 18TH CENTURY INDEED IT WAS IN THE ROYAL HALLS OF KING JOHN V DURING HIS REIGN FROM 1706 TO 1750 WHERE THE EARLY FORTEPIANO WAS FREQUENTLY HEARD IN PORTUGUESE PIANO MUSIC HARPER EXPLORES THIS RICH MUSICAL TRADITION OFFERING A BRIEF INTRODUCTION TO THE PIANISTIC HISTORY OF PORTUGAL AND OVERVIEWS OF PORTUGAL S CONTRIBUTIONS TO SOLO PIANO MUSIC PIANO IN INSTRUMENTAL CHAMBER MUSIC PIANO CONCERTI PIANO FOR MULTIPLE PIANISTS INCLUDING WORKS WITH ELECTRONICS AND DIDACTIC PIANO WHILE PAYING CLOSE ATTENTION TO FEMALE COMPOSERS HARPER ADDS AN ANNOTATED AND GRADED BIBLIOGRAPHY THAT PRESENTS READERS WITH A COMPREHENSIVE INVENTORY OF COMPOSITIONS APPENDIXES INCLUDE A SELECTED DISCOGRAPHY LIST OF PUBLISHERS AND OTHER TYPES OF

CRITICAL SOURCE INFORMATION TO FURTHER ILLUSTRATE ITS CONTENTS PORTUGUESE PIANO MUSIC CONTAINS A CD ON WHICH HARPER PERFORMS REPRESENTATIVE REPERTOIRE SOME OF WHICH ARE WORLD PREMIERES THIS WORK IS AIMED AT PIANISTS TEACHERS PUPILS MUSICOLOGISTS AND MUSIC LOVERS SEEKING TO DISCOVER THE REMARKABLE WORLD OF PORTUGUESE PIANO MUSIC

BUILDING ON IDEAS FIRST ADVANCED BY ARNOLD SCHOENBERG AND LATER DEVELOPED BY ERWIN RATZ THIS BOOK INTRODUCES A NEW THEORY OF FORM FOR INSTRUMENTAL MUSIC IN THE CLASSICAL STYLE THE THEORY PROVIDES A BROAD SET OF PRINCIPLES AND A COMPREHENSIVE METHODOLOGY FOR THE ANALYSIS OF CLASSICAL FORM FROM INDIVIDUAL IDEAS PHRASES AND THEMES TO THE LARGE SCALE ORGANIZATION OF COMPLETE MOVEMENTS IT EMPHASIZES THE NOTION OF FORMAL FUNCTION THAT IS THE SPECIFIC ROLE A GIVEN FORMAL UNIT PLAYS IN THE STRUCTURAL ORGANIZATION OF A CLASSICAL WORK

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