

# La Valse Full Score Partitur Dirigierpartitur Fur

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Compositions for piano - Béla Bartók 1996 (Piano Solo). This publication includes the

significant work 'Allegro Barbaro' as well as 5 other piano compositions utilizing many central

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European folk based melodies. All works are considered advanced repertoire.

**ITG Journal** - International Trumpet Guild 2007

The Chitarrone and Its Repertoire in Early Seventeenth-century Italy - Kevin Bruce Mason 1989

*Parsifal* - Richard Wagner 1920

**Lichtenstein** - Wilhelm Hauff 2018-10-06  
Excerpt from Lichtenstein: Romantische Sage Aus Der Württembergischen Geschichte Among these larger works it is doubtful if any will endear itself to the reading public more genuinely than Lichtenstein with its easy flow of word and thought, its romance, its earnestness, and its sane realism. In such a belief we Offer this edition, which, while somewhat abridged, will not bring a more meager or less clear message to those into whose hands it shall have the good fortune to fall. About the Publisher

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**Elizabethan Music and Musical Criticism** -

Morrison Comegys Boyd 2016-11-11

This book is a volume in the Penn Press Anniversary Collection. To mark its 125th anniversary in 2015, the University of Pennsylvania Press rereleased more than 1,100 titles from Penn Press's distinguished backlist from 1899-1999 that had fallen out of print.

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Spanning an entire century, the Anniversary Collection offers peer-reviewed scholarship in a wide range of subject areas.

**Sämtliche Klavierwerke** - Robert Schumann  
1986

Enth.: Grosse Sonate op. 14. Kinderszenen op.  
15. Kreisleriana op. 16. Phantasia op. 17.

Arabeske op. 18. Blumenstück op. 19

*Melodie arabe* - Aleksandr Konstantinovich  
Glazunov 1923

*Nocturnes* - Thomas Mann 1970

**Giovanni Battista Pergolesi, 1710-1736** -  
Marvin E. Paymer 1977

*Wir Fanden Einen Pfad* - Christian Morgenstern  
2012-06

Dieses Werk ist Teil der Buchreihe TREDITION  
CLASSICS. Der Verlag tredition aus Hamburg  
veröffentlicht in der Buchreihe TREDITION  
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Kultur. Sie trägt so dazu bei, dass viele tausend  
Werke nicht in Vergessenheit geraten  
*La Femme À Papa* - Hervé 1885

**Symphonies nos. 5, 6, and 7** - Ludwig van  
Beethoven 1989-01-01

Offering unparalleled insight into Beethoven's  
creativity, here are superb, authoritative  
editions of three great orchestral masterworks  
filled with drama and great beauty. Includes  
Symphony No. 5 in C Minor, Op. 67; Symphony  
No. 6 in F Major ("Pastoral"), Op. 68; Symphony  
No. 7 in A Major, Op. 92. Lists of instruments.  
[Music as Dream](#) - Franco Sciannameo

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2013-08-22

Music as Dream: Essays on Giacinto Scelsi showcases recent scholarly criticism on the music and philosophy of the brilliantly original composer Giacinto Scelsi. In this collection, Franco Sciannameo and Alessandra Carlotta Pellegrini select and translate into English for the first time essays that reflect the evolution of recent scholarship on Scelsi's musical compositions. Music as Dream opens with "The Scelsi Case," which erupted shortly after Scelsi's death in 1988 when composer Vieri Tosatti claimed ownership of his works. This quarrel reached its zenith in the pages of PianoTime's March 1989 issue, where musicologist Guido Zaccagnini questioned a group of noted composers, writers, and arts managers about whether a composer can claim sole authorship for a work accomplished in collaboration with others. The essays are wide-ranging in scope. French musicologist Michelle Biget-Mainfroy, a specialist in "gestural" piano writing, offers an

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in-depth study of Scelsi's complex piano output; Gianmario Borio looks at Scelsi's "Sound as Compositional Process"; Alessandra Montali examines and details Scelsi's theoretical and literary writings; Luciano Martinis and Franco Sciannameo explore the lives and whereabouts of obscure composers Giacinto Sallustio, Walther Klein, and Richard Falk, who were Scelsi's collaborators until the early 1940s when Tosatti took sole charge; Alessandra Carlotta Pellegrini elaborates on Scelsi's most important composition of his first period, presenting a tour-de-force that pieces together its complex story through research at the newly organized Scelsi Archive at the Fondazione Isabella Scelsi in Rome; and Friedrich Jaecker's and Sandro Marrocu's essays also draw on research conducted at the archive of Fondazione. Finally, an updated bibliography and discography conclude the book

**Tonality and Transformation** - Steven Rings  
2011-06-10

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Tonality and Transformation is a groundbreaking study in the analysis of tonal music. Focusing on the listener's experience, author Steven Rings employs transformational music theory to illuminate diverse aspects of tonal hearing - from the infusion of sounding pitches with familiar tonal qualities to sensations of directedness and attraction. In the process, Rings introduces a host of new analytical techniques for the study of the tonal repertory, demonstrating their application in vivid interpretive set pieces on music from Bach to Mahler. The analyses place the book's novel techniques in dialogue with existing tonal methodologies, such as Schenkerian theory, avoiding partisan debate in favor of a methodologically careful, pluralistic approach. Rings also engages neo-Riemannian theory-a popular branch of transformational thought focused on chromatic harmony-reanimating its basic operations with tonal dynamism and bringing them into closer rapprochement with traditional tonal concepts.

Written in a direct and engaging style, with lively prose and plain-English descriptions of all technical ideas, Tonality and Transformation balances theoretical substance with accessibility: it will appeal to both specialists and non-specialists. It is a particularly attractive volume for those new to transformational theory: in addition to its original theoretical content, the book offers an excellent introduction to transformational thought, including a chapter that outlines the theory's conceptual foundations and formal apparatus, as well as a glossary of common technical terms. A contribution to our understanding of tonal phenomenology and a landmark in the analytical application of transformational techniques, Tonality and Transformation is an indispensable work of music theory.

**The Catalogue of Printed Music in the British Library to 1980** - British Library. Department of Printed Books 1981

*Œdipe à Colone; opéra en trois actes, etc* -  
Nicolas François Guillard 1802

**Iacobus Handl Gallus Vocatus  
Carniolanus.[Illustr.] - Ljubljana 1991. 163  
S. 8°** - Dragotin Cvetko 1991

La rhétorique des dieux - Denis Gaultier  
1990-01-01

A Booke of Ayres - John Bartlet 1925

*Catalogue (Bowdoin College Bulletin No. 287);  
1947-1948* - Bowdoin College 2021-09-09

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**Andante con Variationi** - Louis Spohr  
1999-10-16

An Oboe solo, composed by Louis Spohr.

**Avatar of Modernity** - Hermann Danuser 2013

**Sandow the Magnificent** - David L. Chapman  
1994

Looks at the life and career of the man who invented the business of bodybuilding, from his days in a European circus to his performances in Amsterdam and continual self-publicity that

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made him famous

Selected Piano Works for Four Hands - Franz Schubert 1977-01-01

Franz Schubert's piano pieces for four hands are among the most varied and significant works in the entire repertoire. Schubert wrote more of these works than any other major composer, and generations of teachers, students, and concert musicians have enjoyed their enduring beauty and vitality. Included in this volume are 15 of Schubert's best and most popular titles, taken from the definitive Breitkopf and Hartel "Schubert-Gesamtausgabe." Composed between 1818 and 1828, they include the tremendously popular Military Marches, Op. 51 (of which the D Major is a striking and familiar melody); the famed "Grand Duo" Sonata in C Major, Op. 140; the Fantasia in F Minor, Op. 103 (written only a few months before Schubert's death, it is one of the most famous and elegantly expressive works in the genre); Variations in A-flat Major on an Original Theme, Op. 35;

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Andantino Varie in B Minor on French Motifs, Op. 84, No. 1; Fugue in E Minor, Op. 152; and a delightful array of ländler, polonaises, and variations. The 23 separate pieces have been selected so that pianists of virtually any level can find works to match their needs. They range in difficulty from beautifully sculpted marches that beginners can play, to works requiring maturity and great technical skill. This volume has been specially designed as a playing edition. The noteheads are large and easily readable at the piano, and wide margins allow plenty of room for written notes, fingerings, analysis, etc. Of special importance is the addition of measure numbers, placed on alternate staves, which allow the pianists to find their place quickly while rehearsing. For playing, study, or simply listening along with records, this volume will be an admirable addition to your music library."

*The Voice of New Music* - Tom Johnson 1989

An anthology of articles on the evolution of minimal music in New York in 1972-1982, which

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originally appeared in the Village Voice (New York).

**Stravinsky in Pictures and Documents** - Vera Stravinsky 1978

Through letters to and from Stravinsky--in all periods of his life--the book reveals the complexity, brilliance, and sharp edge of his mind, as well as the idiosyncrasies of his character. Like Stravinsky's life, the volume is divided into three sections: the Russian and Swiss years, the two decades in France between the World Wars, and the final thirty-two years in America. A fourth part, the Appendixes, contains supplementary essays concerning various aspects of *Le Sacre Printemps* as well as of the composer's life and work that were too detailed to be included in the main text, and finally a critical bibliography of studies of Stravinsky published since his death. Part One includes a large number of Stravinsky's letters (previously unpublished) to his parents; his teacher, Rimsky-Korsakov; his composer colleagues in Russia and

France; and the Ballets Russes impresario, Serge Diaghilev.

*The Damnation of Faust* - Hector Berlioz 1950

Dictionary of Terms in Music / Wörterbuch Musik - Horst Leuchtman 1992-01-01

**The World of Ballet** - Anne Geraghty 1970

Meet George Gershwin at the Keyboard - Alfred Publishing Staff 2005-06

A terrific collection of songs by George Gershwin that the composer has arranged as piano solos. Ideal for the intermediate pianist and a great insight into the mind of one America's greatest composers. Titles: The Man I Love \* I'll Build a Stairway to Paradise \* Do It Again \* Fascinating Rhythm \* Oh, Lady Be Good \* Somebody Loves Me \* Sweet and Low Down \* Clap Yo' Hands \* Do Do Do \* My One and Only \* 'S Wonderful \* Strike Up the Band \* I Got Rhythm \* Who Cares? \* That Certain Feeling \* Liza

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**Sonatinas, Op. 24, 54, 58, 60** - Anton Diabelli  
1985-03-01

Op. 24, 54, 58, 60

Sonate pour violoncelle et piano - Claude  
Debussy 1915

**Musical Patronage in Seventeenth-century  
England** - Jonathan P. Wainwright 1997

After a short biography of Hutton and history of  
his family, some of the most important music  
collectors in 17th-century England, Wainwright  
(music, U. of York) describes the survival and  
dispersal of his extensive collection; his copyists  
John Lilly and Stephen Bing; the family steward  
George Jeffr

**Ein Heldenleben** - Richard Strauss 1899

6 Airs Varies, Op. 89 - Charles Dancla 1986-11

A group of resourceful kids start solution-  
seekers.com, a website where cybervisitors can  
get answers to questions that trouble them. But  
when one questioner asks the true meaning of

Christmas, the kids seek to unravel the mystery  
by journeying back through the prophecies of  
the Old Testament. What they find is a series of  
S words that reveal a spectacular story! With  
creative characters, humorous dialogue and  
great music, The S Files is a children's  
Christmas musical your kids will love  
performing.

**The Rise of European Music, 1380-1500** -  
Reinhard Strohm 2005-02-17

This is a detailed and comprehensive survey of  
music in the late middle ages and early  
Renaissance. By limiting its scope to the 120  
years which witnessed perhaps the most  
dramatic expansion of our musical heritage, the  
book responds, in the 1990s, to the tremendous  
increase in specialised research and public  
awareness of that period. Three of the four main  
Parts (I, II, IV) describe the development of  
polyphony and its cultural contexts in many  
European countries, from the successors of  
Machaut (d. 1377) to the achievements of

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Josquin des Prez and his contemporaries working in Renaissance Italy around 1500. Part III, by contrast, illustrates the musical life of the institutions, and musical practices outside the realm of composed polyphony that were traditional and common all over Europe. The book proposes fresh views in each chapter, discussing dozens of musical examples adducing

well-known and hitherto unknown documents, and referring to and evaluating the most recent scholarship in the field.

**The Daniel Jazz** - Louis Gruenberg 1925

**The British Catalogue of Music** - 1982

**Faust** - Charles Gounod 2000