

Sonata in G minor, Op. 2 No. 6 - I. Largo

Largo Locatelli

The musical score is written for a single melodic line in G minor, 3/4 time. It consists of seven staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature 'C'. Above the first staff, the word 'Largo' is written on the left and 'Locatelli' on the right. The first staff contains a melodic phrase starting with a quarter rest, followed by a series of eighth and sixteenth notes. The second staff is marked with a '3' and a bracket, indicating a triplet. It continues the melodic line with similar rhythmic patterns. The third staff is marked with a '5' and a bracket, indicating a quintuplet. The fourth staff is marked with a '1' and a bracket, indicating a first ending. It contains a melodic phrase similar to the first staff. The fifth staff is marked with a '3' and a bracket, indicating a triplet. The sixth staff is marked with a '5' and a bracket, indicating a quintuplet. The seventh staff is marked with an '8' and a bracket, indicating an octuplet. The score concludes with a final melodic phrase.

Sonata In A Minor Op 2 No 6 Flute Piano

Michael Talbot



Sonata In A Minor Op 2 No 6 Flute Piano:

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Catalogue of music, instrumental and vocal, etc. (1852). ,1852 **"Composition, Performance, Reception "** Wyndham Thomas,2017-07-05 Composers performers listeners critics and theorists all play vital roles in the creation of music culture yet often each group can appear to hold widely divergent views of a musical work s aims and effects As the title indicates this book examines the parts played by these groups and the interaction between them In the first of eleven essays Robert Saxton discusses the difficulty in pin pointing the moment of inspiration for a new composition while Raymond Warren looks at the problems facing operatic performers including those that arise when interpretations are suggested by the libretto but not in the music The changing perception of the composer s art from the 14th century to the present day is charted by Wyndham Thomas in particular attitudes towards arrangement Two quite different views of the performer s responsibility in communicating the composer s intentions are taken by Charles Rosen and Susan Bradshaw the latter arguing for the need to bridge the gap between theoretical and practical analysis of a work and in two fascinating case studies Eric Clarke and Jennifer Davidson highlight the ways in which attention to movements of the body in performance can reveal aspects of musical structure The reception of music is tackled from a variety of perspectives in the book In his assessment of audience reaction to Jonathan Harvey s *The Riot* Adrian Beaumont concludes that our response is influenced by a complex web of expectations and previous musical experience The influence of record sleeves in also determining a listener s response to music is discussed by Nicholas Cook while Stephen Walsh and Adrian Thomas explore two milieux of critical reception the first to the music of Stravinsky and the second to works composed during the social realist period in Poland On a more personal level Bojan Bujic s essay forms a fitting counterpart to Saxton s in his attempt to locate the ways in which we experience a new musica [New York Magazine](#) ,1988-08-29 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the

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