

Quintett

Erschienen 1891

Viola I

Allegro non troppo, ma con brio

Opus 111

Measures 1-23 of the Viola I part. The score is written on a single staff in G major (one sharp) and 3/8 time. The music is characterized by rapid sixteenth-note passages and eighth-note runs. Measure 1 begins with a forte (*f*) dynamic. Measure 19 is marked with a capital 'A' above the staff. Measure 23 concludes with a forte (*f*) dynamic and the word 'espress.' below the staff.

*) In der Erstausgabe der Stimmen T. 2-8 mit zusätzlicher Dynamik (siehe auch Vorwort und Bemerkungen):

*) In the first edition of the parts nos. 2-8 have additional dynamic markings (see also the Preface and Comments):

*) Dans la première édition des parties séparées, nos. 2-8 avec indications de nuances supplémentaires (voir aussi le Préface et les Remarques ou Commentaires):

**) In der autographen Partitur *g¹* statt *e¹*, siehe Bemerkungen.

**) The autograph score has *g¹* instead of *e¹*, see the Comments.

**) Dans la partition autographe, *sol¹* au lieu de *mi¹*, voir Remarques ou Commentaires.

****) In der Erstausgabe der Stimmen *f* *ma* *consistibile* statt *f* *espress.*, siehe Bemerkungen.

****) The first edition of the parts has *f* *ma* *consistibile* instead of *f* *espress.*, see the Comments.

****) Dans la première édition des parties séparées, *f* *ma* *consistibile* au lieu de *f* *espress.*, voir Remarques ou Commentaires.

String Quintet 2 Op 111 G Maj

Michael Musgrave



String Quintet 2 Op 111 G Maj:

Notes for Clarinetists Albert R. Rice, 2017 Notes for Clarinetists A Guide to the Repertoire offers historic and analytical information concerning thirty major works for solo clarinet, clarinet and piano and clarinet and orchestra. This information will enhance performance and be useful in preparing and presenting concerts and recitals. **Brahms and the Shaping of Time** Scott Murphy, 2018 Combines fresh approaches to the life and music of the beloved nineteenth century composer with the latest and most significant ways of thinking about rhythm, meter and musical time. Adolf Busch, Brahms John Lawrence Erb, 1905 *Chamber Music* Lucy Miller Murray, 2015-04-09 In *Chamber Music: An Extensive Guide for Listeners* Lucy Miller Murray transforms her decades of program notes for some of the world's most distinguished artists and presenters into the go-to guide for the chamber music novice and enthusiast. Offering practical information on the broad array of chamber music works from the Classical, Romantic and Modern periods and an artful selection from the Baroque period of Johann Sebastian Bach's works, *Chamber Music: An Extensive Guide for Listeners* is both the perfect reference resource and chamber music primer for listeners. Covering over 500 works, Murray surveys in clear and simple language the historical and musical impact of some 130 composers, 20 of them living. Notably, *Chamber Music* includes the complete string quartets of Beethoven, Bartók and Shostakovich as well as 35 piano trios of Haydn. It also provides critical information and assessments of works by composers not nearly so well known, both past and present. Entries appear in alphabetical order by composer and in every instance give a brief introduction to the composer's life and work. Of particular interest are the brief spotlight contributions from well-known figures in the chamber music world who focus on the performance experience or offer special knowledge of the works. This work is an ideal introduction and reference for students and scholars, new listeners and enthusiasts of the chamber music tradition in Western music. Special contributors include Charles Abramovic, James Bonn, Michael Brown, Eugene Drucker, James Dunham, Daniel Epstein, Ralph Evans, Jeremy Gill, Jake Heggie, Paul Katz, Bert Lucarelli, Stuart Malina, Robert Martin, Peter Orth, Jann Pasler, Susan Salm, David Shifrin, Peter Sirotin, Ya Ting Chang, Arnold Steinhardt, Kenneth Woods, David Yang, Phillip Ying. **Brahms** Karl Geiringer, 2009-07-21 Karl Geiringer's biography of Brahms is generally regarded as the finest study of the composer ever published in any language. It is based upon the great body of material in the archives of the Viennese Society of Friends for which Dr. Geiringer was curator from 1930-1938 and which contains more than a thousand letters written by and to Brahms. These letters, exchanged with family and with his famous contemporaries, reveal his loneliness, grim humor, loyalty, painful shyness and enthusiasm for the music of Beethoven and Schubert, moods that the self-effacing composer did not publicly display. Divided into sections on Brahms's solitary scholarly existence and his fruitful composing career, including examinations of rare first drafts, the biography relates how crises in Brahms's personal life were translated into his music and how he often managed to ignore or suppress them. Supplemented with a new appendix on Brahms as a Reader and Collector, this third edition of a classic biography is both a literary and

musicological event *Catalogs* Harold Reeves (Firm),1919 *The Romantic Generation* Charles Rosen,1998-09-15
 Accompanied by a sound disc digital 4 3 4 in by the same name which is available in Multimedia CD 6 *The Cambridge Companion to Brahms* Michael Musgrave,1999-05-27 This Companion gives a comprehensive view of the German composer Johannes Brahms 1833-97 Twelve specially commissioned chapters by leading scholars and musicians provide systematic coverage of the composer's life and works Their essays represent recent research and reflect changing attitudes towards a composer whose public image has long been out of date The first part of the book contains three chapters on Brahms's early life in Hamburg and on the middle and later years in Vienna The central section considers the musical works in all genres while the last part of the book offers personal accounts and responses from a conductor Roger Norrington a composer Hugh Wood and an editor of Brahms's original manuscripts Robert Pascall The volume as a whole is an important addition to Brahms scholarship and provides indispensable information for all students and enthusiasts of Brahms's music **From Boulanger to Stockhausen** Bálint András Varga,2013 Bálint András Varga makes available here for the first time in English nineteen extended interviews with some of the most notable figures in music from the past fifty years as well as lively snippets from interviews Varga conducted with thirteen other equally renowned musicians Of special interest is an interview with the reclusive composer György Kurtág here published for the first time in any language *From Boulanger to Stockhausen* concludes with a poignant memoir by Varga of his experiences growing up in a Jewish family in Hungary during World War II and the early years of Communist rule Varga's recollections also include details about his many interviews with some of these remarkable musicians and about his employment at the Hungarian state radio station and then in the music publishing industry which brought him to among other places Vienna where he now lives From publisher

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