

Sonate n° 1

op. 75

Camille Saint-Saëns

Allegro agitato (♩ = 120)

I

Violon

Piano

The musical score is written for Violon and Piano. It begins with a key signature of one flat (B-flat) and a time signature of 3/8. The tempo is marked 'Allegro agitato' with a metronome marking of quarter note = 120. The score is divided into four systems, each containing staves for both instruments. The first system (measures 1-5) features a piano (p) dynamic. The second system (measures 6-11) continues the piano texture. The third system (measures 12-18) introduces a crescendo (cresc.) and a forte (f) dynamic. The fourth system (measures 19-24) concludes with a forte (f) dynamic. The Violon part consists of a single melodic line, while the Piano part provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

Sonata No 1 Op 75

Oscar Thompson



Sonata No 1 Op 75:

Sonata No. 1 Camille Saint-Saëns, 1976 Twelve caprices Pietro Rovelli, 1903 **Sonata in D for violin with figured bass** Pietro Nardini, 1898 **Concerto in D minor** Johann Sebastian Bach, 1907 Catalog of Standard 65 Note Music Rolls Lyon & Healy, 1910 The Piano in Chamber Ensemble, Third Edition Maurice Hinson, Wesley Roberts, 2021-07-27 In this expanded and updated edition *The Piano in Chamber Ensemble An Annotated Guide* features over 3200 compositions from duos to octets by more than 1600 composers Maurice Hinson and Wesley Roberts catalog published works for piano with two or more instruments with information on performance level length individual movements overall style and publisher Divided into sections according to the number and types of instruments involved *The Piano in Chamber Ensemble* then subdivides entries according to the actual scoring Keyboard string woodwind brass and percussion players and teachers will find a wealth of chamber works from all periods in this invaluable guide **Concerto no. VII in G for violin with accompaniment of orchestra** Charles Bériot, 1900 *Phenomenology, Modernism and Beyond* Carole Bourne-Taylor, Ariane Mildenberg, 2010 From the first stirrings of modernism to contemporary poetics the modernist aesthetic project could be described as a form of phenomenological reduction that attempts to return to the invisible and unsayable foundations of human perception and expression prior to objective points of view and scientific notions It is this aspect of modernism that this book brings to the fore The essays presented here bring into focus the contemporary face of ongoing debates about phenomenology and modernism The contributors forcefully underline the intertwining of modernism and phenomenology and the extent to which the latter offers a clue to the former The book presents the viewpoints of a range of internationally distinguished critics and scholars with diverse but closely related essays covering a wide range of fields including literature architecture philosophy and musicology The collection addresses critical questions regarding the relationship between phenomenology and modernism with reference to thinkers such as Edmund Husserl Maurice Merleau Ponty Martin Heidegger Michel Henry and Paul Ricoeur By examining the contemporary philosophical debates this cross disciplinary body of research reveals the pervasive and far reaching influence of phenomenology which emerges as a heuristic method to articulate modernist aesthetic concerns **The Oxford Dictionary of Music** Michael Kennedy, Joyce Kennedy, 2013-08-15 Now available in paperback and with over 10 000 entries the Oxford Dictionary of Music previously the Concise Oxford Dictionary of Music offers broad coverage of a wide range of musical categories spanning many eras including composers librettists singers orchestras important ballets and operas and musical instruments and their history The Oxford Dictionary of Music is the most up to date and accessible dictionary of musical terms available and an essential point of reference for music students teachers lecturers professional musicians as well as music enthusiasts *The International Cyclopedia of Music and Musicians* Oscar Thompson, 1975 *Musical Anthologies for Analytical Study* James E. Perone, 1995-09-30 Presenting detailed information about 14 standard anthologies this useful music reference tool lists all

excerpts and complete compositions provides information concerning the type of score presented and includes an index of composers and sources as well as an index of complete compositions and movements The book is designed primarily for researchers and teachers of music theory to make the search for analytical source material easier and faster than previously possible The anthologies cited are all currently in print or are generally available in music libraries The book lists all excerpts complete compositions and movements contained in the anthologies providing information concerning the type of score full piano reduction etc employed source of the excerpt and specific theoretical topics This is the only book that details anthologies in a manner that makes a search quick and easy

The Harmony of the Soul: Sigfrid Karg-Elert's Letters

"To His Australian Friends" Harold Fabrikant, 2010 Sigfrid Karg Elert was an important composer in the first decades of the 20th century He was however largely ignored as a composer in his native Germany until the 1960s but it was the English speaking world which discovered him in the early 1900s and realised that he was one of the most important organ composers of his era Arthur Nickson was a leading Australian born musician initially trained in Melbourne and later in London This book contains the letters from a bilateral correspondence which started cautiously formally in 1913 it was interrupted by the Great War but recommenced in 1923 Nickson shared these letters with few others Many had no idea of their content until the collection was published for the first time solely in an English translation in 1996 This is now the second edition of that same work in which some translations are revised more extensive annotations provided and the entire original German text reproduced

Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000 D. J. Hoek, 2007-02-15 The latest volume in the Music Library Association's Index and Bibliography series Analyses of Nineteenth and Twentieth Century Music 1940 2000 features over 9 000 references to analyses of works by more than 1 000 composers of the nineteenth and twentieth centuries References that address form harmony melody rhythm and other structural elements of musical compositions have been compiled into this valuable resource This update of Arthur Wenk's well known bibliography last published in 1987 includes all the original entries from that work along with additional references to analyses through 2000 International in scope the bibliography covers writings in English French German Italian and other European languages and draws from 167 periodicals as well as important theses dissertations books and Festschriften References are arranged alphabetically by composer and include subheadings for specific works and genres This bibliography provides students scholars performers and librarians with broad coverage detailed indexing and ready access to a large and diverse body of analytical literature on nineteenth and twentieth century music

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