

2<sup>e</sup> QUATUOR

pour deux Violons  
Alto et Violoncelle

C. SAINT-SAËNS  
Op. 113

1<sup>er</sup> VIOLON

## I

Allegro animato

Musical score for the first violin part of the 2<sup>e</sup> Quatuor by C. Saint-Saëns, Op. 113. The tempo is *Allegro animato*. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of 24 measures, with measure numbers 1, 2, 3, and 4 indicated in boxes. Dynamics include *p*, *pp*, *dim.*, *cresc.*, *sempre f*, and *p espressivo*.

# String Quartet No 2 Op 153

**Leon Stein**



### **String Quartet No 2 Op 153:**

**The Musical Idea and the Logic, Technique, and Art of Its Presentation, New Paperback English Edition** Arnold Schoenberg, 2006-07-18 Presents one of the most important documents in twentieth century musical thought **The**

**Critical Reception of Beethoven's Compositions by His German Contemporaries** Wayne M. Senner, Robin Wallace, William Rhea Meredith, 1999-05-25 Compiled here are reviews reports notes and essays found in German language periodicals published between 1783 and 1830 The documents are translated into English with copious notes and annotations an introductory essay and indexes of names subjects and works This volume contains a general section and documents on specific opus numbers up to opus 54 with musical examples redrawn from the original publications The collection brings to light contemporary perceptions of Beethoven's music including matters such as audience setting facilities orchestra instruments and performers as well as the relationship of Beethoven's music to theoretical and critical ideas of the eighteenth and nineteenth centuries These documents most of which appear in English for the first time present a wide spectrum of insights into the perceptions that Beethoven's contemporaries had of his monumental music **Anthology of**

**Musical Forms - Structure & Style (Expanded Edition)** Leon Stein, 1999-11-27 Structure and Style first published in 1962 and expanded in 1979 fills the need for new ways of analysis that put 20th century music in perspective It spans forms in use before 1600 through forms and techniques in use today Anthology of Musical Forms provides musical examples of forms treated in Structure and Style Some examples are analyzed throughout Most are left for the student to analyze These books reflect Leon Stein's impressive background as student musician and composer Stein studied composition with Leo Sowerby Frederick Stock conductor of the Chicago Symphony and orchestration with Eric DeLamarter his assistant He earned M Mus and Ph D degrees at DePaul University and was associated with its School of Music as director of the Graduate Division and chairman of the Department of Theory and Composition until his retirement in 1976 He has composed a wide variety of works including compositions for orchestra chamber combinations two operas and a violin concerto

Alexander Zemlinsky Marc Moskowitz, 2010 Moskowitz's exploration of Zemlinsky's songs operas choral works chamber music and symphonic compositions follows the composer's search for a distinctly personal sound revealing an artist caught up in the music of his time yet unwilling to abandon his 19th century roots From Zemlinsky's early success as a composer and widely recognized achievements as a conductor to his eventual descent into obscurity this new biography places Zemlinsky 1871-1942 against the backdrops of Vienna Prague and Berlin and illuminates his relationships with figures like Johannes Brahms Alma Schindler Gustav Mahler and Arnold Schoenberg Moskowitz's exploration of Zemlinsky's songs operas choral works chamber music and symphonic compositions follows the composer's search for a distinctly personal sound revealing an artist caught up in the music of his time yet unwilling to abandon his 19th century roots Alexander Zemlinsky A Lyric Symphony includes an Afterword by conductor James Conlon and a complete discography of Zemlinsky recordings MARC D

MOSKOVITZ is principal cellist of the ProMusica Chamber Orchestra of Columbus Ohio and has written for various music journals and the New Grove Dictionary of Music and Musicians

**György Ligeti** Louise Duchesneau, Wolfgang Marx, 2011  
 György Ligeti Of Foreign Lands and Strange Sounds offers a new assessment of a composer whose constant exploration of new sound worlds based on the musics of different cultures and ages contributed in crucial ways to making him one of the most important musical voices of the last 50 years The book combines texts by former students colleagues and friends who reflect on different and so far unknown aspects of Ligeti's persona with new musicological interpretations of his style and several of his main works Among the contributors are some of the most eminent Ligeti scholars including Richard Steinitz and Paul Griffiths Louise Duchesneau Ligeti's assistant of over 20 years acts not only as contributor but also as co editor of the volume Many of the musicological chapters are based on studies of Ligeti's sketches which are now housed by the Paul Sacher Foundation in Basle and were made available for research only recently Two close collaborators representing disciplines which deeply interested Ligeti Heinz Otto Peitgen a mathematician who introduced Ligeti to fractal geometry which influenced many of his works since 1985 and Simha Arom an ethnomusicologist who acquainted Ligeti with the complex rhythmic patterns of the music of Sub-Saharan Africa also reflect on the composer for the very first time in writing The combination of new insights into Ligeti by people who knew him with new analytical approaches will make this a core publication not only for Ligeti scholars but also for readers interested in music of the second half of the twentieth century and in Hungarian culture Publisher description

*Beethoven's Chamber Music in Context* Angus Watson, 2012 A noted violinist and conductor Watson is particularly well suited for his chosen task outlining the historical context and character of more than 50 of the chamber works that Beethoven composed during his years in Vienna Avoiding the pitfalls of becoming too critical or academic the author characterizes each composition in general terms only and does not discuss changing styles of performance Instead Watson provides information on a work's historical background and character and on the musical points of interest in each movement He pays special attention to the influence of Beethoven's large scale compositions on his chamber music and on the composer's increasing mastery of improvisation Filling a hole in scholarship on Beethoven's compositions this book will be greatly appreciated by professional and amateur musicians

Camille Saint-Saens Timothy Flynn, 2004-03 A key figure in establishing an identifiable French musical style in the nineteenth century this annotated bibliography catalogs the studies of Saint-Saens' life and works as well as examining the composer's own correspondence and essays Included are many lesser known writings on the composer and his music as well as recent scholarship which re-examines his place in music history

**Materials and Techniques of Post Tonal Music** Stefan Kostka, 2016-01-08 This text provides the most comprehensive analytical approach to post tonal music available from Impressionism to recent trends It covers music from the early 1900s through the present day with discussion of such movements as Minimalism and the Neoromanticism and includes chapters on rhythm form electronic and computer music

and the roles of chance and choice in post tonal music Chapter end exercises involve drills analysis composition as well as several listening assignments

The Music of Hugh Wood Edward Venn, 2017-07-05 The Music of Hugh Wood provides the first ever in depth study of this well known yet only briefly documented composer Over the years Wood b 1932 has produced a sizeable oeuvre that explores the established genres of symphony concerto and quartet on the one hand and songs and choruses on the other Underpinned by an awareness of recent philosophical theoretical and analytical concepts Dr Edward Venn highlights both the technical basis of Wood s music and the expressive force of his work In doing so a picture emerges of Wood as an artist of considerable merit and power The eclectic blend of national and international influences in the music of Hugh Wood combine to create an individual and distinctive musical language all his own The book provides an overview of Wood s style focussing on his engagement with modernism and the melodic rhythmic harmonic and formal characteristics of his musical language From here a more detailed consideration of Wood s development as a composer is advanced in which his technical development is illustrated alongside an exploration of various aspects of musical meaning embodied in his works In the process numerous analytical strategies ranging from formalist to narrative structures are utilized demonstrating the fecundity and expressivity of Wood s music

The Symphonic Poem in Britain, 1850-1950 Michael Allis, Paul Watt, 2020 The Symphonic Poem in Britain 1850 1950 aims to raise the status of the genre generally and in Britain specifically The volume reaffirms British composers confidence in dealing with literary texts and takes advantage of the contributors interdisciplinary expertise by situating discussions of the tone poem in Britain in a variety of historical analytical and cultural contexts This book highlights some of the continental models that influenced British composers and identifies a range of issues related to perceptions of the genre Richard Strauss became an important figure in Britain during this time not only in terms of the clear impact of his tone poems but the debates over their value and even their ethics A focus on French orchestral music in Britain represents a welcome addition to scholarly debate and links to issues in several other chapters The historical development of the genre the impact of compositional models issues highlighted in critical reception as well as programming strategies all contribute to a richer understanding of the symphonic poem in Britain Works by British composers discussed in more detail include William Wallace s Villon 1909 Gustav Holst s Beni Mora 1909 10 Hubert Parry s From Death to Life 1914 John Ireland s Mai Dun 1921 and Frank Bridge s orchestral poems 1903 15

**Ear Training for Twentieth-century Music** Michael L. Friedmann, 1990-01-01 Michael Friedmann s Ear Training for Twentieth Century Music is a skills text using non tonal materials students are asked to improvise at the keyboard sing at sight take dictation memorize melodies by rote and identify selected set classes by eye and ear

*Catalogs* Harold Reeves (Firm), 1919

**The International Cyclopedia of Music and Musicians** Oscar Thompson, 1975

**"The Bohemians" (New York Musicians' Club)** Henry Edward Krehbiel, 1921

*Music in the Moment* Jerrold Levinson, 2018-09-05 What is required for a listener to understand a piece of music Does aural understanding depend upon reflective awareness of musical architecture or large

scale musical structure Jerrold Levinson thinks not In contrast to what is commonly assumed Levinson argues that basic understanding of music only requires properly grounded present focused attention and that virtually everything in the comprehension of extended pieces of music that suggests explicit architectonic awareness can be explained without positing conscious grasp of relationships across broad spans Levinson rejects the notion that keeping music's large scale form before the mind is somehow essential to fundamental understanding of it As evidence he describes in detail the experience of listening to a wide range of music He defends with some qualifications the views of nineteenth century musician and psychologist Edmund Gurney author of *The Power of Sound* who argued that musical comprehension requires only attention to the evolution of music from moment to moment Music theory standardly misapprehends the experience and mindset of most who know and love classical music concludes Levinson His book is a defense of the passionate and attentive though architectonically unconcerned music listener

*An Encyclopedia of the Violin* Alberto Bachmann, 1925

**Music in 1853** Hugh Macdonald, 2012 No one composer is at the centre of this fascinating story but a larger picture emerges of a shift in musical scenery from the world of the innocent Romanticism of Berlioz and Schumann to the more potent musical politics of Wagner and of his antidote as many saw him Brahms

**Irony, Satire, Parody and the Grotesque in the Music of Shostakovich** Esti Sheinberg, 2017-07-05 The music of Shostakovich has been at the centre of interest of both the general public and dedicated scholars throughout the last twenty years Most of the relevant literature however is of a biographical nature The focus of this book is musical irony It offers new methodologies for the semiotic analysis of music and inspects the ironical messages in Shostakovich's music independently of political and biographical bias Its approach to music is interdisciplinary comparing musical devices with the artistic principles and literary analyses of satire irony parody and the grotesque Each one of these is firstly inspected and defined as a separate subject independent of music The results of these inspections are subsequently applied to music firstly music in general and then more specifically to the music of Shostakovich The composer's cultural and historical milieux are taken into account and where relevant inspected and analysed separately before their application to the music

**The String Quartets of Béla Bartók** Dániel Péter Biró, Harald Krebs, 2014-04-25 Béla Bartók 1881-1945 was one of the most important composers and musical thinkers of the 20th century His contributions as a composer as a performer and as the father of ethnomusicology changed the course of music history and of our contemporary perception of music itself At the center of Bartók's oeuvre are his string quartets which are generally acknowledged as some of the most significant pieces of 20th century chamber music The String Quartets of Béla Bartók brings together innovative new scholarship from 14 internationally recognized music theorists musicologists performers and composers to focus on these remarkable works from a range of theoretical and methodological perspectives Focusing on a variety of aspects of the string quartets harmony and tonality form rhythm and meter performance and listening it considers both the imprint of folk and classical traditions on Bartók's string quartets and the ways in which they influenced works of the next generation of

Hungarian composers Rich with notated music examples the volume is complemented by an Oxford Web Music companion website offering additional notated as well as recorded examples The String Quartets of B la Bart k reflecting the impact of the composer himself is an essential resource for scholars and students across a variety of fields from music theory and musicology to performance practice and ethnomusicology **Exploring Twentieth-Century Music** Arnold

Whittall,2003-02-27 In this wide ranging book Arnold Whittall considers a group of important composers of the twentieth century including Debussy Webern Schoenberg Stravinsky Bart k Jan cek Britten Carter Birtwistle Andriessen and Adams He moves skilfully between the cultural and the technical the general and the particular to explore the various contexts and critical perspectives which illuminate certain works by these composers Considering the extent to which place and nationality contribute to the definition of musical character he investigates the relevance of such images as mirroring and symmetry the function of genre and the way types of identity may be suggested by such labels as classical modernist secular sacred radical traditional These categories are considered as flexible and interactive and they generate a wide ranging series of narratives delineating some of the most fundamental forces which affected composers and their works within the complex and challenging world of the twentieth century

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