

To Mr. Alexandre Guilmant
PRELUDE IN B MAJOR
Opus 99, No. 2

Dolce e calmo, con moto

The musical score is written for piano and consists of three systems of staves. The key signature is B major (two sharps) and the time signature is 3/4. The tempo/mood is indicated as *Dolce e calmo, con moto*. The first system begins with a treble staff playing a rapid eighth-note pattern and a bass staff with sparse chords. The second system continues the piece with more complex textures, including sixteenth-note passages in the bass and sustained chords in the treble. Dynamics like *p*, *pp*, and *mp* are indicated throughout. The score is watermarked with 'Piano' diagonally across the page.

Six Preludes Op 38

Léo Pomar



Six Preludes Op 38:

Six preludes Dmitrij B. Kabalevskij,1946 *Six Preludes, Op. 38* Paul Creston,2003 Creston s Six Preludes are short contemporary piano pieces suitable for auditions recitals and concerts The style of these preludes is strongly Romantic in feeling colored by Impressionist and Contemporary elements Meticulous editing includes editorial fingering and pedaling as well as performance notes and suggested performance times Six Preludes for Piano Paul Creston,1949 Six Preludes for Piano Paul Creston,1949 **Professional Piano Teaching, Volume 2** Jeanine M. Jacobson,E. L. Lancaster,Albert Mendoza,2015-01-22 This second volume of Professional Piano Teaching is designed to serve as a basic text for a second semester or upper division piano pedagogy course It provides an overview of learning principles and a thorough approach to essential aspects of teaching intermediate to advanced students Special features include discussions on how to teach not just what to teach numerous musical examples chapter summaries and suggested projects for new and experienced teachers Topics teaching students beyond the elementary levels an overview of learning processes and learning theories teaching transfer students preparing students for college piano major auditions teaching rhythm reading technique and musicality researching evaluating selecting and presenting intermediate and advanced repertoire developing stylistic interpretation of repertoire from each musical period developing expressive and artistic interpretation and performance motivating students and providing instruction in effective practice teaching memorization and performance skills **Handbook of Guitar and Lute Composers** Hannu Annala,Heiki Matlik,2010-10-07 In compiling this landmark sourcebook Finnish guitarists Hannu Annala and Heiki Matlik consulted more than 70 music texts as well as dozens of composer resumes acquired from the musical information centers of several countries During the writing process which lasted for more than three years they received additional information from many modern composers including Leo Brouwer and Reginald Smith Brindle among others In addition several internationally renowned performing guitarists provided valuable information these include Magnus Andersson Sweden Remi Boucher Canada Margarita Escarpa Spain Aleksander Frauchi Russia and David Tanenbaum USA among others The authors aim was to write a well structured book with separate chapters for each instrument such as the Renaissance and Baroque guitar the Renaissance and Baroque lute the vihuela etc This unique structure enables the reader to easily discover which composers wrote for a certain instrument during any given period In addition to the composers one would expect to find in such a comprehensive listing the book documents several historical and modern composers for whom little previous information has been available the book s list of more than 400 guitar and lute concertos dating from the Baroque era to the present day is a totally unprecedented Short introductions regarding guitar and lute like instruments as well as their basic histories are provided at the beginning of the book the authors hope that the Handbook of Guitar and Lute Composers will serve as a practical guide for both amateurs and professionals encouraging further study of the history of these instruments and expanding the repertoire heard on today s concert stage *Life of*

Mendelssohn James Cuthbert Hadden, 1904 **The Musical Times and Singing-class Circular**, 1867 **Anton Rubinstein** Philip S. Taylor, 2007-06-14 The first modern biography in English of Russian composer pianist Anton Rubinstein this book places Rubinstein within the context of Russian and western European musical culture during the late 19th century exploring his rise to international fame from humble origins in Bessarabia as well as his subsequent rapid decline and marginalization in later musical culture Taylor provides a balanced account of Rubinstein's life and his career as a piano virtuoso conductor composer and as the founder of Russia's first conservatory Widely considered the virtuosic heir to Liszt and recognized internationally as an equivalent cultural icon he performed with most leading musicians of the day including Liszt himself Joachim Clara Schumann Vieuxtemps Wieniawski Saint Saens and Ysa e **24 preludes for piano** Dmitrii Dmitrievich Shostakovich, 1945

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