

String Quartet in C Major "Emperor"

Op. 76, No. 3, II. Poco adagio, cantabile (Hob. III:77)

Music Lessons by Darek

Piano Tutorial (EASY)

Music: Joseph Haydn

Poco adagio, cantabile (♩ = 70)

The first system of the piano tutorial consists of two staves. The right-hand staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a piano (*mp*) dynamic marking. The first measure contains a quarter note G4 (finger 2) and a quarter note A4 (finger 3), both under a slur. The second measure contains a quarter note B4 (finger 5), a quarter note C5 (finger 4), and a quarter note B4 (finger 3), all under a slur. The third measure contains a quarter note A4 (finger 2), a quarter note G4 (finger 1), and a quarter note F#4 (finger 5), all under a slur. The fourth measure contains a quarter note E4 (finger 5) and a quarter note D4 (finger 4), both under a slur. The left-hand staff is in bass clef with the same key signature and time signature. The first measure contains a quarter note G2 (finger 2) and a quarter rest. The second measure contains a quarter note G2 (finger 3), a quarter note F#2 (finger 1), and a quarter note E2 (finger 1), all under a slur. The third measure contains a quarter note D2 (finger 5), a quarter note C2 (finger 1), and a quarter note B1 (finger 4), all under a slur. The fourth measure contains a quarter note A1 (finger 5) and a quarter note G1 (finger 5), both under a slur.

The second system of the piano tutorial consists of two staves. The right-hand staff continues from the first system. The first measure contains a quarter note G4 (finger 3) and a quarter note A4 (finger 1), both under a slur. The second measure contains a quarter note B4 (finger 2), a quarter note C5 (finger 3), and a quarter note B4 (finger 1), all under a slur. The third measure contains a quarter note A4 (finger 5) and a quarter note G4 (finger 2), both under a slur. The fourth measure contains a quarter note F#4 (finger 5), a quarter note E4 (finger 2), and a quarter note D4 (finger 1), all under a slur. The left-hand staff continues from the first system. The first measure contains a quarter note G2 (finger 3), a quarter note F#2 (finger 1), and a quarter note E2 (finger 5), all under a slur. The second measure contains a quarter note D2 (finger 4) and a quarter note C2 (finger 4), both under a slur. The third measure contains a quarter note B1 (finger 3) and a quarter note A1 (finger 1), both under a slur. The fourth measure contains a quarter note G1 (finger 2) and a quarter note F#1 (finger 2), both under a slur.

The third system of the piano tutorial consists of two staves. The right-hand staff continues from the second system. The first measure contains a quarter note G4 (finger 5), a quarter note F#4 (finger 2), and a quarter note E4 (finger 1), all under a slur. The second measure contains a quarter note D4 (finger 5), a quarter note C4 (finger 1), and a quarter note B3 (finger 2), all under a slur. The third measure contains a quarter note A3 (finger 1), a quarter note G3 (finger 2), and a quarter note F#3 (finger 5), all under a slur. The fourth measure contains a quarter note E3 (finger 4) and a quarter note D3 (finger 5), both under a slur. The left-hand staff continues from the second system. The first measure contains a quarter note G2 (finger 5), a quarter note F#2 (finger 1), and a quarter note E2 (finger 4), all under a slur. The second measure contains a quarter note D2 (finger 1), a quarter note C2 (finger 4), and a quarter note B1 (finger 4), all under a slur. The third measure contains a quarter note A1 (finger 5) and a quarter note G1 (finger 4), both under a slur. The fourth measure contains a quarter note F#1 (finger 3) and a quarter note E1 (finger 3), both under a slur. The dynamic marking *mf* (mezzo-forte) is placed in the right-hand staff of this system.

String Quartet Op 763 C Maj

LL Leslie



String Quartet Op 763 C Maj:

The Symphonic Repertoire, Volume IV A. Peter Brown, 2024-03-29 Central to the repertoire of Western art music since the 18th century the symphony has come to be regarded as one of the ultimate compositional challenges Surprisingly heretofore there has been no truly extensive broad based treatment of the genre and the best of the existing studies are now several decades old In this five volume series A Peter Brown explores the symphony from its 18th century beginnings to the end of the 20th century Synthesizing the enormous scholarly literature Brown presents up to date overviews of the status of research discusses any important former or remaining problems of attribution illuminates the style of specific works and their contexts and samples early writings on their reception The Symphonic Repertoire provides an unmatched compendium of knowledge for the student teacher performer and sophisticated amateur The series is being launched with two volumes on the Viennese symphony Volume IV The Second Golden Age of the Viennese Symphony Brahms Bruckner Dvor k Mahler and Selected Contemporaries Although during the mid 19th century the geographic center of the symphony in the Germanic territories moved west and north from Vienna to Leipzig during the last third of the century it returned to the old Austrian lands with the works of Brahms Bruckner Dvor k and Mahler After nearly a half century in hibernation the sleeping Viennese giant awoke to what some viewed as a reincarnation of Beethoven with the first hearing of Brahms s Symphony No 1 which was premiered at Vienna in December 1876 Even though Bruckner had composed some gigantic symphonies prior to Brahms s first contribution their full impact was not felt until the composer s complete texts became available after World War II Although Dvor k was often viewed as a nationalist composer in his symphonic writing his primary influences were Beethoven Schubert and Brahms For both Bruckner and Mahler the symphony constituted the heart of their output for Brahms and Dvor k it occupied a less central place Yet for all of them the key figure of the past remained Beethoven The symphonies of these four composers together with the works of Goldmark Zemlinsky Schoenberg Berg Smetana Fibich Jan cek and others are treated in Volume IV The Second Golden Age of the Viennese Symphony covering the period from roughly 1860 to 1930

The Symphonic Repertoire, Volume IV A. Peter Brown, 2003-08-07 This volume contains the symphonies of Brahms Bruckner Dvor k and Mahler covering the period from roughly 1860 to 1930 Other contemporaries are discussed including Goldmark Zemlinsky and Berg *Catalog of Sound Recordings* Sibley Music Library, 1977 **Adolf Busch , Two Centuries of British Symphonism** Jürgen Schaarwächter, 2015-02-27 Die britische Sinfonik ist erst in j ngster Zeit ins allgemeine Interesse ger ckt Ein berblick ber die sinfonische Entwicklung im Vereinigten K nigreich seit den Anf ngen im 18 Jahrhundert bis ins 20 Jahrhundert blieb aber bis heute ein Desideratum Der hier vorgelegte berblick zeigt wie sich die Identit t einer britischen Sinfonik ber mehr als hundert Jahre entwickelte gepr gt durch Einfl sse vom europ ischen Kontinent und von dem Bed rfnis eigene Wege zu finden Gegen Ende des 19 Jahrhunderts nahm das sinfonische Schaffen in Gro britannien stark zu brachte jedoch erst mit Edward Elgar einen prominenten Vertreter von internationalem Rang hervor Ein

besonderer Schwerpunkt dieser Publikation liegt auf jenen Werken die zu einem gewissen Grade von anderen berschattet wurden unver ffentlicht oder unaufgef hrt blieben Das Ergebnis ist das Bild einer vielgestaltigen sinfonischen Landschaft Gro britanniens das die sthetischen Perspektiven der einzelnen Komponisten wie auch ihre soziokulturellen Kontexte erhellt Ein umfangreiches Verzeichnis aller bekannten Werke und eine ausf hrliche Bibliographie laden zu weiterer Erkundung des Sujets ein Only in relatively recent times has any real attention been given to British symphonies So a comprehensive survey showing what exists and how the situation in the United Kingdom developed from the beginnings in the 18th century until well into the 20th century is long overdue The preliminary survey presented here shows how a British symphonic identity gradually took shape over more than a century through influences from abroad and at home enterprising attempts to find new ways of expression By the end of the 19th century British symphonists had produced an impressive body of work yet only with the appearance of Elgar s two symphonies in the following decade did this flourishing school find a champion of international renown In this publication light is shone on those works that have to some extent been overshadowed as well as on those that have remained unpublished or unperformed The result is a multi faceted panorama of British symphonism offering many insights into the composers thinking and their socio cultural contexts A comprehensive catalogue of all known works and an extensive bibliography invite readers to delve further into the subject

Current Contents. Arts & Humanities Institute for scientific information (Philadelphie, Pa)., *Music in Germany* ,1977 **Mass in C Major, No. 4** Franz Schubert,1985 **The New Music Review and Church Music Review** ,1907 Classical Recordaid ,1959-02 New Music Review and Church Music Review ,1907 *Record Supplement* Gramophone Shop (New York, N.Y.),1942 **Record Supplement** Gramophone Shop, inc., New York,1942 **Analytical anthology of music** Ralph Turek,1984 **First piano trio, in D minor** Robert Schumann,1982 Quartet no. 1 for piano and strings in G minor, K. 478 Wolfgang Amadeus Mozart,1968 *Arts & Humanities Citation Index* ,2000 Sonatensatz (Scherzo) for violin and piano Robert Schumann,1977 **Two Trios for Piano, Violin and Cello** Johannes Brahms,1978 **Record Supplement for ...** Gramophone Shop (New York, N.Y.),1941

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