

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

If you do not wish to be contacted, leave it blank. Review Guidelines Explain exactly why you liked or disliked the product. Do you like the artist? Is the transcription accurate? Is it a good teaching tool? Consider writing about your experience and musical tastes. Are you a beginner who started playing last month? Do you usually like this style of music? Be respectful of artists, readers, and your fellow reviewers. Please do not use inappropriate language, including profanity, vulgarity, or obscenity. Avoid disclosing contact information email addresses, phone numbers, etc. We cannot post your review if it violates these guidelines. If you have any suggestions or comments on the guidelines, please email us. All submitted reviews become the licensed property of Sheet Music Plus and are subject to all laws pertaining thereto. If you believe that any review contained on our site infringes upon your copyright, please email us. Tell a friend or remind yourself about this product. You may also enter a personal message. We do not use or store email addresses from this form for any other purpose than sending your share email. You can also listen to your MP3 at any time in your Digital Library. You can also download at any time in your Digital Library. Your video is in XX format and is playable on most pre-installed video players.

Chapter 2 : Viola Sonata (Shostakovich) - Wikipedia

Gordon Jacob (): Sonatina for Oboe and Harpsichord (or Piano) (). 1. Adagio 2. Allegro giocoso 3. Lento alla sarabanda 4. Allegro molto vivace Sandro Caldini, oboe Fulvio Caldini.

Sonata for Viola and Piano, Op. The composer lived to complete his Viola Sonata, but just barely. He wrote it between April and June of , and continued to make changes and corrections until August 5. Shostakovich "wrote to [Fyodor Druzhinin, , violist and dedicatee of the sonata] on 22 July that the score would not be ready until the beginning of August and that he hoped to check out of the hospital a couple of weeks after that. It appears he actually was released for a day or two at the beginning of the month, but after suffering respiratory seizures that intimated another heart attack, he was readmitted to the hospital on 4 August for tests. By now, the cancer had metastasized to his liver. The condition of his heart and lungs was deteriorating. Touched at the discovery that Shostakovich had dedicated the score to him, Druzhinin hurried home to rehearse intensively with his accompanist, Mikhail Muntyan, in anticipation of playing for the composer at the earliest possible opportunity. That opportunity never came. Druzhinin and Muntyan also made the first recording of the sonata. Shostakovich advised Druzhinin that the first movement was a novella, the second a scherzo and the third a radiant adagio in memory of Beethoven. All three movements end with the performance direction *morendo* dying away. Throughout the thirty-minute work both viola and piano remain almost constantly in the lower range. The writing is unfailingly spare in texture and austere in tone. Critic Andrew Porter, reviewing the New York premiere in December of , described the music as "musical discourse pared down to the essential notes; some pages of the score resemble those schematic representations of say, a Beethoven sonata reduced to its structural elements. This rocking figure reappears periodically throughout the movement, sometimes in the viola, sometimes in the piano. Both instruments develop these melodic and rhythmic fragments, continuously intertwining without ever seeming to meet. In contrast to the dark musings of the opening movement, the second is dancelike in spirit. Yet the mood is far from gay, suggesting rather a dance of death or the cavorting of diabolical creatures. Strong articulations, rhythmic intensity and aggressive double stops playing on two strings at once give the music a powerful momentum. The short-short-long rhythmic pattern is much exploited, becoming almost an obsession by the end until the music comes to an abrupt halt, as if the diabolical dance were suddenly frozen in midtableau. The introspective final movement is equal in length to the previous two. Also of interest in this long movement is the leisurely yet continuous momentum that unfurls across its fifteen-minute span, with no more than two or three very brief pauses. Aside from the opening viola passage and its substantial cadenza in the middle, both instruments play continuously, yet never concurrently, the same material. Their mournful, meditative dialogue unfolds as two independent yet complementary strands.

Chapter 3 : Sonata for violin & piano, L. â€¦ | Details | AllMusic

Enter your mobile number or email address below and we'll send you a link to download the free Kindle App. Then you can start reading Kindle books on your smartphone, tablet, or computer - no Kindle device required.

Chapter 4 : Francisco Garcia Polo - Sonata, for viola and piano, Op - Classical Archives

The list includes works in which the viola is a featured instrument: viola solo, viola and piano, viola and orchestra, ensemble of violas, etc. Catalogue number, date of composition and publisher (for copyrighted works) are also included.

Chapter 5 : Sheet music: Sonata () (Piano solo)

Shostakovich's last work, the Sonata For Viola And Piano Op, is a superbly crafted Sonata in three movements with, unusually, a slow Adagio movement for the third. It was dedicated to the violist Fyodor Druzhinin, a professor .

DOWNLOAD PDF SONATINA FOR VIOLA AND PIANO (1962)

Chapter 6 : List of compositions for viola: L to N - Wikipedia

An updated edition of Poulenc's Sonata for Clarinet and Piano, edited by Millan Sachania. The piece is dedicated to the memory of Arthur Honegger, and was first performed at Carnegie Hall, New York by Benny Goodman and.

Chapter 7 : Sonata for viola & piano | Details | AllMusic

This challenging piece for viola and piano in the jazz idiom was completed in An excellent addition to the repertoire of advanced students, the piano accompaniment is also of an advanced difficulty level.

Chapter 8 : Category:For viola, piano - IMSLP/Petrucci Music Library: Free Public Domain Sheet Music

The list below includes all pages in the category "For viola, piano". This includes works originally scored for viola and piano. See also For viola, piano (arr), For violin, piano, Scores featuring the viola, For viola, orchestra.

Chapter 9 : Paul Angerer - Wikipedia

Claude Debussy's Sonata for flute, viola, and harp () is the second entry in a projected series of six chamber sonatas (of which the composer completed only three).