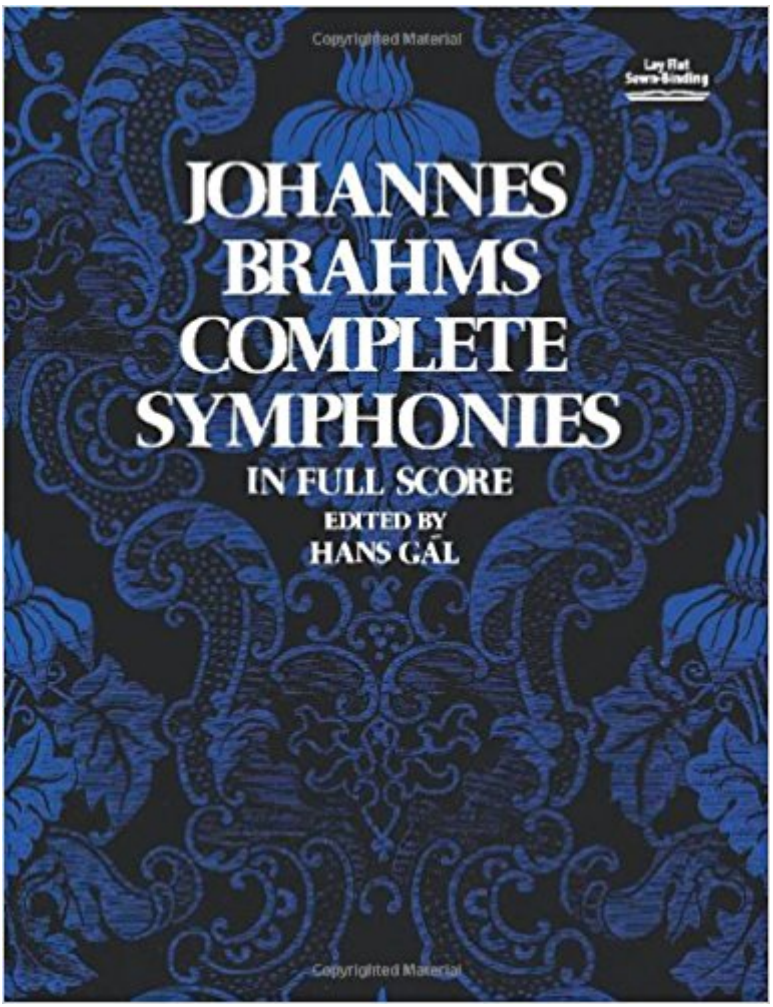
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Johannes Brahms Complete Symphonies In Full Score (Vienna Gesellschaft Der Musikfreunde Edition)



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Synopsis

This volume reproduces, complete and unabridged, the scores of all four symphonies of Johannes Brahms, from the Vienna Gesellschaft der Musikfreunde Edition edited by Hans GÃƒÂ¡l.Included are Symphony No. 1 in C Minor, Op. 68; Symphony No. 2 in D Major, Op. 73; Symphony No. 3 in F Major, Op. 90; and Symphony No. 4 in E Minor, Op. 98.Do not confuse this with a piano rendering; it is a full orchestral score. In addition to its obvious uses for study, this score is also an indispensable associate for anyone listening to record sets or broadcasts. In no other manner can the listener appreciate the full orchestral richness of these works.

Book Information

Paperback: 352 pages

Publisher: Dover Publications; The Vienna Gesellschaft der Musikfreunde Edition edition (June 1, 1974)

Language: English

ISBN-10: 0486230538

ISBN-13: 978-0486230535

Product Dimensions: 9.5 x 0.7 x 12.2 inches

Shipping Weight: 2.2 pounds (View shipping rates and policies)

Average Customer Review: 4.8 out of 5 stars 22 customer reviews

Best Sellers Rank: #95,911 in Books (See Top 100 in Books) #2 inÃ Â Books > Humor & Entertainment > Sheet Music & Scores > Composers > Brahms #5 inÃ Â Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Symphonies #6 inÃ Â Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Ballet & Dance

Customer Reviews

German-born composer Johannes Brahms (1833Ã¢â ¬â œ97),Ã Â an important figure of the Romantic era,Ã Â spent most of his career at the forefront of the Viennese musical scene. A master of counterpoint, he wrote for piano, chamber ensembles, symphony orchestras, and voice.

Great masterpieces, would like to play them on piano.

Like all the other reviewers here, I realize there’s no reason to say much about the music included in this score; Brahms’ symphonies are all among the true gems of post-Beethovinian symphonic repertoire. Enough said.Compared to Dover scores by composers contemporary to Brahms, such

as Wagner, the notation in this score is surprisingly up-to-date. There’s no eccentric clef use, and the instruments are in the right positions compared to each other.The only irregularity I’ve been able to find is that the piccolo flute is printed below the regular flute in the fourth symphony, and I think we all can live with that. Some people may be scared off by the fact that there’s some German involved, but I doubt that this should be a problem for anyone, as long as you remember that H = B and B = Bb. In fact, the only part of it that’s German is the names of the instruments; all text related to the musical notation uses familiar Italian terms.My only gripe with it, something Dover can’t really be faulted for, is the sometimes rather cramped format. The ensemble Brahms uses is curiously ill-suited for this format: When the entire ensemble is playing, you have more free space than even the most pedantic analyst could ever fill. For passages where a few instruments are left out, a reduced score with two (or some very few times three) staff systems put on each page, leaving the page already cramped, with little space for analytical notes. I can’t really subtract any stars for this though, since Brahms wrote his music this way, and this is the standard score size for symphonies published by Dover.These small notes aside though, I think I can heartily recommend this to anyone interested in following along with their favourite Brahms recording (or in concert), or use it for analytical purposes. All minor gripes put aside, it is still the product that by far offers the best value on the market.

Great music, well presented and edited.

The intricate and painstaking weaving of the dozen or more "voices" of strings, woodwinds, and brass that Brahms wove into his symphonies quieter, slower movements can, in my opinion, be more fully grasped and appreciated by having the full orchestral score there, right before ones eyes. Hearing the notes is one thing; but hearing and seeing the notes at the same time is, to me, exhilarating!I learn more about the possibilities (timbre and range) of different instruments (clarinet, English horn, and cello especially) by having the notes and speeds of their passages down, in black and white, in front of me. (Another thing: it is both fascinating and instructive to play passages written for clarinet or cello on a different instrument, such as an acoustic guitar, a piano or a trumpet--all of which I (amateurishly, to be sure!) play.For me, having the scores of these great symphonies has led to my having a richer response to them, and I would heartily recommend this book to anyone desirous of penetrating to the heart and soul of such endlessly satisfying and immortal music.

A wealth of knowledge at a small price. The scores are easy to read and unlike other Brahms scores found online, the scores here contain rehearsal markings. Additionally, every system lists the names of the instruments, a nice feature especially for those beginning to read full orchestral scores. The Brahms Complete Concerti published by Dover also features the rehearsal markings and naming of instruments, although this is not true of all Dover scores. I highly recommend to Brahms enthusiasts.

Very clear score. All instruments are labeled at the beginning of each system on every page. It is nice to have all four symphonies in one place. The binding stays open well.

Dover has gone back to its roots and again publishes inexpensive, well made editions of many important classical scores. These products are particularly useful for music students and professional musicians alike. Because they are reprinted from out of copyright sources, some Dover scores are not the most up to date in regard to musical scholarship but they are nonethless very useful and reasonably priced.

Exactly what I was looking for! It was delivered a day later than expected but I was in no rush. Only complaint is the pages are very thin and fragile. Making notes on the score would have to be used with a light pencil or ball point pen.

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