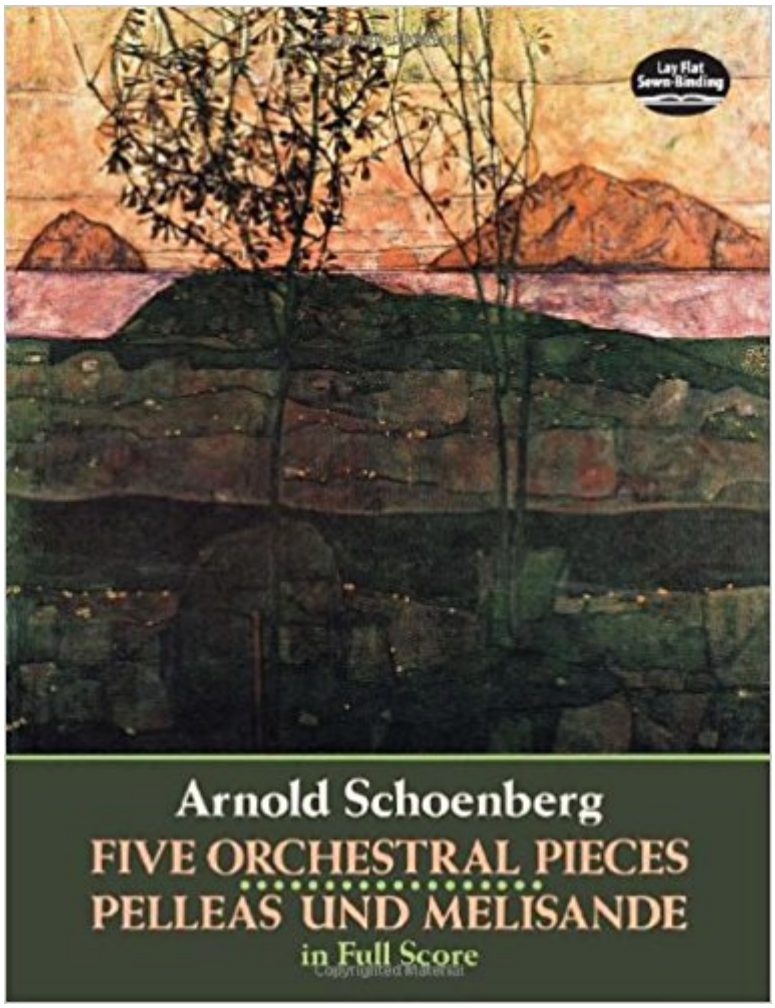
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Five Orchestral Pieces And Pelleas Und Melisande In Full Score (Dover Music Scores)



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Synopsis

Perhaps more than any other composer of his time, Arnold Schoenberg (1874Ã¢â ¬â œ1951) influenced the course of twentieth-century music. His compositional style moved progressively from lush, late Wagnerian chromaticism to a complete break with traditional tonality, later organized theoretically as "composition with twelve tones." This systematic control of all pitches evolved into a similar serialization of all of music's elements Ã¢â ¬â • a revolutionary advance that dominated international composition through most of this century.This edition of two of Schoenberg's most important orchestral works invites music lovers into the first steps of the revolution he helped bring about. The symphonic poem Pelleas und Melisande (1902), based on Maurice Maeterlinck's play, reveals Schoenberg's expanding chromatic language. The Five Orchestral Pieces (1909) demonstrates the composer's daring exploration of a music that renounces motivic connections as well as tonality. Both of these groundbreaking works are presented here in authoritative editions.

Book Information

Series: Dover Music Scores

Paperback: 192 pages

Publisher: Dover Publications; Reprint edition (June 13, 2012)

Language: English

ISBN-10: 0486281205

ISBN-13: 978-0486281209

Product Dimensions: 9.4 x 0.4 x 12.2 inches

Shipping Weight: 1.3 pounds (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars 2 customer reviews

Best Sellers Rank: #1,799,303 in Books (See Top 100 in Books) #22 inÃ Â Books > Humor & Entertainment > Sheet Music & Scores > Composers > Schoenberg #229 inÃ Â Books > Humor & Entertainment > Sheet Music & Scores > Historical Period > Modern & 20th Century #329 inÃ Â Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Ballet & Dance

Customer Reviews

Arnold Schoenberg (1874-1951), renowned Austrian and American composer, musical theorist, painter, and teacher of composition, pioneered compositional and critical approaches to atonality that were landmarks in twentieth century musical thought.

Of the two pieces reprinted from Universal and Peters respectively in this volume, it’s the former - the tone poem "PellÃƒÂ©as und MÃƒÂ©lisande" (Op.5), using the same subject matter as Debussy’s opera - that’s the more accessible. It follows logically upon "VerklÃƒÂ¤rte Nacht" (Op.4) and "Gurrelieder" (no opus number) both in terms of SchÃƒÂ¶nberg’s evolution as a composer from his home-base of Late-Romanticism to Expressionism (a sort of intensified Romanticism) and also in terms of his gradual departure from tonality. This departure didn’t happen overnight (though it still was quick! - from "VerklÃƒÂ¤rte Nacht", which is still quite tonal although it modulates a lot, to the "Songs of the Book of the Hanging-Gardens", where complete atonality is achieved, it took only 7 years!). However, once it happened, he never (with one exception - that of a piece commissioned by a school orchestra in the USA) returned to any true sort of tonality.This earlier piece is still tonal, but it already is more dissonant and less key-anchored compared to the other two works mentioned already, notably Part 1 of "Gurrelieder" (excluding the Song of the Wood-Dove) as well as "VerklÃƒÂ¤rte Nacht". There are fewer traditional cadential-type passages - even at the ending one has no true "V-I" progression of any sort to establish the final d-minor key. Those that remain are ever-more overlaid with (chromatically-linked) dissonance and less pre-cadential preparation so as to make key-establishment less and less definitive (let alone secure!). [Even in the first two pages of the score one can’t say that the tonality of d-minor is truly established at all!]Apparently it was this element that excited SchÃƒÂ¶nberg just as much as inverting the whole idea of music to emphasise dissonance over consonance: whereas the traditional idea is to resolve dissonances into consonances, atonality utterly reverses that flow (with SchÃƒÂ¶nberg, even minor dissonances eventually resolve into stronger discords)! It is this very idea of in essence turning the entire concept of music upside-down that is the essence of such works as virtually everything after Opus 14. So it is with the Three Piano-Pieces of Opus 11, the "Songs of the Book of the Hanging-Gardens" (Opus 15), and - in our case - the Five Orchestral Pieces of Opus 16. Here not only any sort of consonance and tonality is utterly abrogated: the music becomes virtually athematic to boot...[As a curiosity (if I recall correctly): when Opus 16 was published initially, it was suggested to SchÃƒÂ¶nberg that the individual movements have titles bestowed on them (not given in this publication). The result are the following "non-titles": 1) VorgefÃƒÂ hle (Premonition); 2) Vergangenes (What’s Past); 3) Sommerfarben (Summer-Colours); 4) Peripetie (Perpetual-Motion?); 5) das Obligate Rezitative (The Obligato Recitative).]In all events, there’s positively no better bargain in getting to know these pieces than to have this score, which reproduces the definitive editions of both pieces, in hand!! Most unreservedly recommended!!!

all good

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