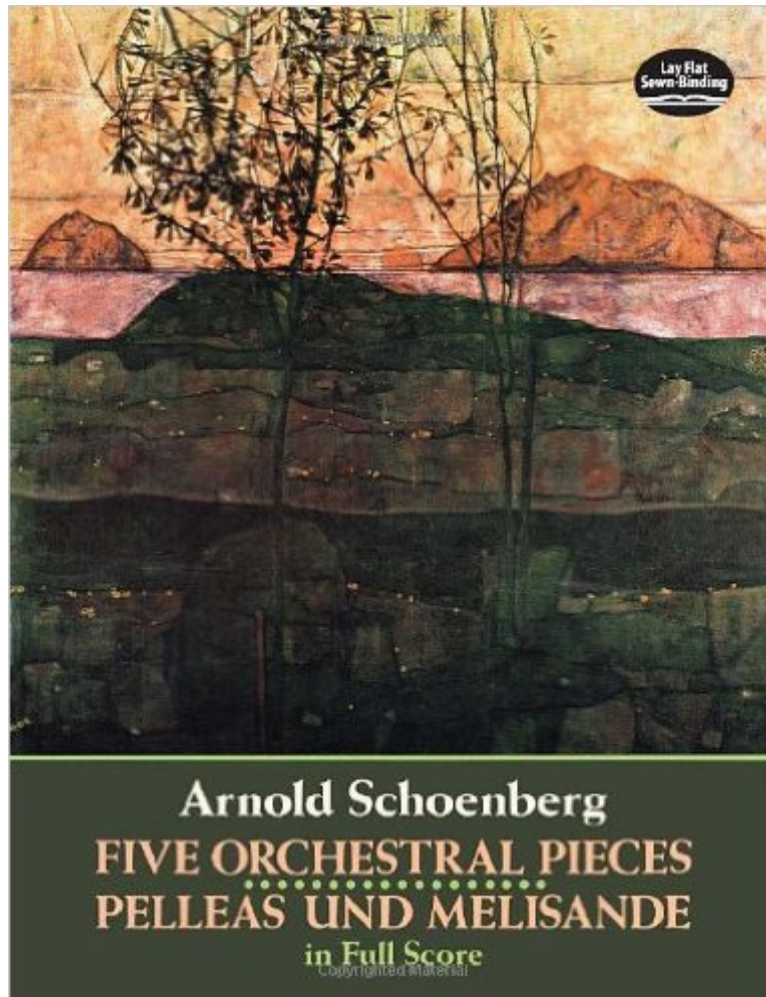


The book was found

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



Synopsis

Perhaps more than any other composer of his time, Arnold Schoenberg (1874â1951) 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 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 starsÂÂ See all reviewsÂ (1 customer review)

Best Sellers Rank: #1,618,039 in Books (See Top 100 in Books) #24 inÂ Books > Humor & Entertainment > Sheet Music & Scores > Composers > Schoenberg #204 inÂ Books > Humor & Entertainment > Sheet Music & Scores > Historical Period > Modern & 20th Century #324 inÂ Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Ballet & Dance

Customer Reviews

Of the two pieces reprinted from Universal and Peters respectively in this volume, it's the former - the tone poem "*Pell  as und M  lisande*" (Op.5), using the same subject matter as Debussy's opera - that's the more accessible. It follows logically upon "*Verkl  rte Nacht*" (Op.4) and "*Gurrelieder*" (no opus number) both in terms of Sch  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 "Verklärte 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 "Verklärte 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!

[Download to continue reading...](#)

Five Orchestral Pieces and Pelleas und Melisande in Full Score (Dover Music Scores) Three Orchestral Works in Full Score: Academic Festival Overture, Tragic Overture and Variations on a Theme by Joseph Haydn (Dover Music Scores) Holberg Suite and Other Orchestral Works in Full Score (Dover Music Scores) The Rückert Lieder and Other Orchestral Songs in Full Score (Dover Music Scores) Major Orchestral Works in Full Score (Dover Music Scores) Paris Symphonies Nos. 82-87 in Full Score (Dover Orchestral Scores) Water Music and Music for the Royal Fireworks in Full Score (Dover Music Scores) Piano Concerto, Op. 38: Study Score (G. Schirmer's Edition of Scores of Orchestral Works and Chamber Music) Lyric Pieces, Op. 12 and Poetic Tone-pictures, Op. 3: Easier Piano Pieces 11 (Easier Piano Pieces (ABRSM)) 25 Short Pieces from "L'Organiste": Easier Piano Pieces 29 (Easier Piano Pieces (Abrsm)) Arensky - 6 Pieces Enfantines, Op. 34; Stravinsky - 3 Easy Pieces for Piano Duet: Music Minus One Piano (Music Minus One (Numbered)) Requiem Mass and Te Deum in Full Score (Dover Music Scores) Roman Carnival and Other Overtures in Full Score (Dover Music Scores) "Polovtsian Dances" and "In the Steppes of Central Asia" in Full Score (Dover Music Scores) Serenades Nos. 1 and 2 in Full Score (Dover Music Scores) Le Tombeau de Couperin and Valses Nobles et Sentimentales in Full Score (Dover Music Scores) Symphonies Nos. 6 and 7 in Full Score (Dover Music Scores) Pelléas et Mélisande, Op. 80, and Pavane, Op. 50, In Full Score (Dover Music Scores) Nelson Mass and Mass in Time of War in Full Score (Dover Music Scores) William Tell and Other Overtures in Full Score (Dover Music Scores)

[Dmca](#)