

Debussy Petite Suite Piano Four Hands Music Minus One Piano

This collection of piano duets (for one piano, four hands) includes the most popular repertoire by French composers and is appropriate for intermediate to early advanced pianists. It includes complete editions of Fauré's Dolly Suite, Debussy's Petite Suite, Ravel's Mother Goose Suite as well as five pieces from Bizet's Jeux d'enfants. The primo and secondo parts are on separate pages and essential ornamentation is realized in footnotes. Both parts contain measure numbers for easy reference.

Suites composed specifically for piano four hands include "Petite Suite" and "Six Epigraphes Antiques, " plus composer's transcriptions of "Prelude a l'apres-midi d'un faune" (two pianos) and "Printemps "(piano four hands). Authoritative editions.

Georges Barrère (1876-1944) holds a preeminent place in the history of American flute playing. Best known for two of the landmark works that were written for him--the Poem of Charles Tomlinson Griffes and Density 21.5 by Edgard Varèse--he was the most prominent early exemplar of the Paris Conservatoire tradition in the United States and set a new standard for American woodwind performance. Barrère's story is a musical tale of two cities, and this book uses his life as a window onto musical life in Belle Epoque Paris and twentieth-century New York. Recurrent themes are the interactions of composers and performers; the promotion of new music; the management, personnel, and repertoire of symphony orchestras; the economic and social status of the orchestral and solo musician, including the increasing power of musicians' unions; the role of patronage, particularly women patrons; and the growth of chamber music as a professional performance medium. A student of Paul Taffanel at the Paris Conservatoire, by age eighteen Barrère played in the premiere of Debussy's Prelude to the Afternoon of a Faun. He went on to become solo flutist of the Concerts Colonne and to found the Société Moderne d'Instruments à Vent, a pioneering woodwind ensemble that premiered sixty-one works by forty composers in its first ten years. Invited by Walter Damrosch to become principal flute of the New York Symphony in 1905, he founded the woodwind department at the Institute of Musical Art (later Juilliard). His many ensembles toured the United States, building new audiences for chamber music and promoting French repertoire as well as new American music. Toff narrates Barrère's relationships with the finest musicians and artists of his day, among them Isadora Duncan, Yvette Guilbert, André Caplet, Paul Hindemith, Albert Roussel, Wallingford Riegger, and Henry Brant. The appendices of the book, which list Barrère's 170 premieres and the 50 works dedicated to him, are a resource for a new generation of performers. Based on extensive archival research and oral histories in both France and the United States, this is the first biography of Barrère.

This new book on Debussy's music comprises analytical studies of individual works not widely examined previously, including the Fantaisie for piano and orchestra, La demoiselle élue, Nuages, and Gígues. A discussion of the tonal structure of the first movement of La mer finds new relevance in the overused term symphonic in relation to Debussy's position in the history of French orchestral music. An extensive essay documents Debussy's aural images in his propensity for recycling his own musical ideas and quoting the music of other composers. A final lighthearted chapter, Debussy and Ravel: How to Tell Them Apart, systematically addresses this century-old critics' conundrum.

Here are two suites Debussy composed specifically for piano four hands, Petite Suite and Six Épigrapes Antiques, plus Ravel's arrangement for four hands of Debussy's Prélude à l'Après-midi d'un Faune and a piano four hands version of Prélude, Cortège and Air de Danse from L'Enfant Prodigue. These works range widely in mood, displaying both the brilliant pianism at the heart of Debussy's musical imagery and the composer's affinity for the unexpected. Reprinted from authoritative French editions, these works display innovative musical qualities that will both delight and challenge pianists.

A classic reference--to share with a friend.

Claude Debussy's Petite Suite was composed between 1886 and 1889 after a commission by Durand for piano music for skilled amateurs. It was first performed in 1889 by Debussy and Durand together. The four movements transcribed in this full score are: En Bateau, Cortège, Menuet and Ballet. I have always loved this piece because of its lush melodies, sheer exuberance and timeless quality. It has been transcribed for many orchestral and chamber groups in the past, but I felt it lent itself especially well to guitar trio. I made this arrangement to bring it to a modern generation of skilled amateurs, this time on acoustic guitar. TAB is provided to help with note placement. Individual movements and parts are available via my Score Exchange page (Lisa Marie Gabriel) and back tracks are also for sale on Tradebit (Persimew).

Often considered Romania's greatest musical force and a significant mind of the 20th century, composer George Enescu (1881-1955) achieved international fame and succeeded in incorporating Romanian spirituality into worldwide culture.

Masterworks of George Enescu provides a profound and very detailed analysis of more than 25 of this important composer's most representative works. Translated from musicologist Pascal Bentoiu's Romanian publication, Lory Wallfisch presents this vital work for the first time to English-speaking audiences, providing the worldwide public with the tools to understand and enjoy Enescu's music. Bentoiu presents a kind of travel diary through Enescu's creative legacy, offering a comprehensive, well-documented, knowledgeable, and generously illustrated analytical study of the composer's greatest masterpieces. Works such as the Romanian Rhapsodies, the Second Suite for Orchestra, Vox Maris, Impressions d'Enfance, his opera Oedipe, and several sonatas and quartets are carefully examined and admired for their substance and their ability to add dignity to the musical world. The works are presented chronologically, considering their conceptual realization as well as their inception and completion. Illustrated with more than 400 musical examples, this impressive study is a perfect guide toward the thorough enjoyment of Enescu's masterpieces. (Piano Duet). One Piano, Four Hands.

Twenty-one pieces for one piano, four hands, including Debussy's Petite Suite, Faure's Dolly Suite, and pieces by Beethoven, Brahms, Bizet, Schubert, and Schumann.

Some of Debussy's most beloved pieces, as well as lesser-known ones from his early years, set in a rich cultural context by leading experts from the English- and French-speaking worlds.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

One of the most admired qualities of Claude Debussy's music has been its seemingly effortless evocation and assimilation of exotic musical strains. He was the first great European composer to discern the possibilities inherent in the gamelan, the ensemble consisting mainly of tuned percussion instruments that originated in Java. *Echoes from the East: The Javanese Gamelan and its Influence on the Music of Claude Debussy* argues Debussy's encounter with the gamelan in 1889 at the Paris Exposition Universelle had a far more profound effect on his work and style than can be grasped by simply looking for passages and pieces in his output that sound "Asian" or "like a gamelan." Kiyoshi Tamagawa recounts Debussy's individual experience with the music of Java and traces its echoes through his entire compositional career. *Echoes from the East* adds a commentary on the modern-day issue of cultural appropriation and a survey of Debussy's contemporaries and successors who have also attempted to merge the sounds of the gamelan with their own distinctive musical styles.

Paris at the turn of the 20th century was obsessed with the interrelations of the arts. It was a time when artists and writers spoke of poetry as music, sounds as colors, and paintings as symphonies. The music of Claude Debussy, with its unique textures and dazzling colors, was the perfect counterpart to the bold new styles of painting in France. Paul Roberts probes the sources of Debussy's artistic inspiration, relating the "impressionist" titles to the artistic and literary ferment of the time. He also draws on his own performing experience to touch on all the principal technical problems for a performer of Debussy's piano music. His many suggestions about interpreting the music will be particularly valuable to performers as well as listeners.

When this book was first published in French in 1962, it was hailed as an invaluable and reliable source of reference for many previously unpublished facts about the great composer. With painstaking attention to detail, Dietschy unearthed documents about every personality connected with Debussy, offering particularly novel information about Debussy's family and early life.

Biographical rather than musicological, his deeply sensitive and sympathetic approach to Debussy's life and works yields many fresh insights into Debussy's complex personality. This first English translation incorporates Dietschy's later corrections as well as an updated bibliography and list of works.

MORE TC'S TALES is a second collection of short stories by Thomas McCavour. Trust Me is a story about the illicit drug trade, embezzlement and love. Hugs and Kisses deals with a romance and rescue. Arrowhead is a Native American love story and the curse of an arrowhead pendant. The Cave is a Tom Sawyer type of adventure tale involving drug traffickers, imprisonment and escape. Kelsie is a story about a paraplegic couple who inspire their daughter to compete in aerial acrobatics. The Cat Sign is play set in the depression years of the 1930s. Just Twins is a story about two identical twins pursuing a successful musical career. In The Lost Years, grandma follows the Golden Rule. The Golden Nugget is about a mining robot that discovers gold. The Burtons story outlines how five siblings experience love and murder. The Bluenose is all about catching smugglers. What is a Sister is a love poem. The Red Surge is a murder mystery about lethal injection. Home Sweet Home is a nostalgic poem. Change is a perspective about global warming. Trinity is a story about erecting a statue on Alcatraz Island. In Hiawatha, two Indians become rich and successful silver barons. The Oracle is some early writing by the author. Pine Tree Haven is a tale about unusual activities at a nursing home. Peekaboo is about an amputee who discovers a murder. I'm clean details how a drug addict recovers. Washed Up describes how a window washer is rescued.

Compilation of pieces in simplified keys emphasizes melody and style. The more abstract works are excerpted and presented in manageable samples. Offers fingerings for "Claire de Lune," "Beau Soir," and other works. Includes MP3s for each song.

Originally composed as a set of 10 piano solos in 1922, this edition of *Histoires (Stories)* contains five of those pieces that the composer arranged for piano duet (one piano, four hands) in 1931. The music reflects Ibert's wonderful ability to develop musical pictures in snapshot form and displays characteristics of both Neoclassical and Impressionistic styles. Includes a glossary of French musical terms.

This book explores the fascinating and intimate relationship between music and physics. Over millennia, the playing of, and listening to music have stimulated creativity and curiosity in people all around the globe. Beginning with the basics, the authors first address the tonal systems of European-type music, comparing them with those of other, distant cultures. They analyze the physical principles of common musical instruments with emphasis on sound creation and particularly charisma. Modern research on the psychology of musical perception the field known as psychoacoustics is also described. The sound of orchestras in concert halls is discussed, and its psychoacoustic effects are explained. Finally, the authors touch upon the role of music for our mind and society. Throughout the book, interesting stories and anecdotes give insights into the musical activities of physicists and their interaction with composers and musicians.

Consisting of four movements, this work for one piano/four hands shows the influence of the French lyric opera composers Gounod and Massenet. Debussy composed this work before he had fully developed his Impressionistic style, and with its clarity of patterns and conciseness of form, Debussy pays a kind of homage to the French clavecinists. Dr. Hinson has included translations of French terms, notes on performance and a discussion of the duet performance.

Blending history and musical analysis, Davidian reveals the genius of Debussy's major works. As Davidian looks beneath the surface of the music to explain its power, she contextualizes them within Debussy's life and nineteenth-century Paris.

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Study score. Unabridged reprint of the score issued in 1907 by Durand et Cie., Paris.

Nearly one hundred years after the death of its composer, the music of Claude Debussy has lost none of its appeal. In this authoritative biography, author Eric Frederick Jensen brings together the most recent biographical research, including a revised catalogue of Debussy's compositions and the first complete edition of his correspondence.

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Is business, for music, a regrettable necessity or a spur to creativity? In the 11 essays in this text the authors wrestle with this question from

the perspective of their chosen area of research.

Debussy himself had little regard for Clair de Lune, and scholars have thus far followed suit--until now. Claude Debussy's Clair de Lune is the first book wholly dedicated to an historical, cultural, and analytical investigation of the French composer's famous composition for piano.

Author Gurminder Kaur Bhogal explores why, over any other piece in Debussy's repertoire for piano, Clair de Lune achieved stardom in the decades following the composer's death, and how, as the third movement of the Suite Bergamasque, it managed to almost fully eclipse the other movements. Drawing on a broad range of excerpts from classical and popular music, commercials, film, and video games, Bhogal examines the various ways in which listeners have engaged with the piece. She also places it in its proper artistic context, through analysis alongside the poetry of Paul Verlaine and the paintings of Jean-Antoine Watteau. A wide range of aural, visual, and video examples energize the narrative, and demonstrate how Clair de Lune has come to achieve an iconic status within and beyond Debussy's oeuvre.

This collection of essays by scholars of nineteenth- and early twentieth-century French music has been assembled in homage to the influential and inspirational French musicologist François Lesure who died in 2001. Lesure's immense erudition was legendary and spanned music from the sixteenth to the twentieth century. Two French composers who were particular foci in his scholarship were Berlioz and Debussy and this collection is based on scholarship around these two composers and the sources, contexts and legacies relating to their work.

This sonata for two pianos, four hands was written in 1781 for performance by Mozart and Josephine von Aurnhammer, one of his finest students. The first and third movements are fast and brilliant, contrasted by a gently flowing second movement. This edition includes editorial fingering and performance suggestions.

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