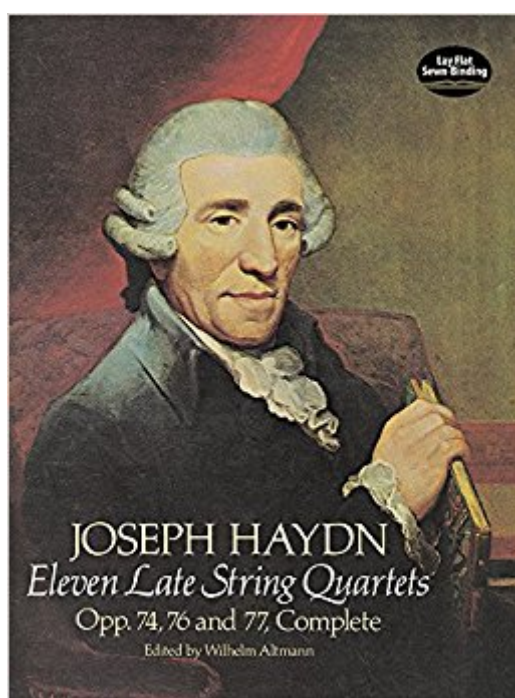


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Eleven Late String Quartets, Opp. 74, 76 And 77, Complete (Dover Chamber Music Scores)



Synopsis

"It was from Haydn that I first learned the true way to compose quartets." — Mozart

Eleven Late String Quartets marks the first volume in a projected monumental undertaking — the complete Haydn string quartets. Players and students, music historians, and Haydn lovers will have inexpensive access to a uniform, strongly bound, and clearly printed modern edition of Haydn's finest pieces in complete score. Musicians, music students, and music publishers have a difficult time keeping up with Haydn, whose ceaseless production of original, first-rate work was legendary. He essayed most of the recognized genres, confessing upon several a legacy of expanded possibilities and clearly defined, characteristic form. Among these may be mentioned the symphony, the sonata, and perhaps most notably, the quartet. In a period of 50 years, Haydn (1732–1809) composed over 80 string quartets. Scholars are still debating questions of attribution and even completeness (unknown works by Haydn still turn up) and music lovers have had to make do with scattered, out-of-date, out-of-print editions of a few of the more familiar quartets. Haydn's affinity to the quartet began with his earliest works, when he perhaps more than anyone established the 4-movement structure of chamber music. In common with truly great and complete artists, who surpass early innovation to achieve their greatest work at the end, Haydn's last quarters are his best. This work contains the full scores of Op. 74, Nos. 1–3 (including The Horseman); Op. 76, Nos. 1–6 (including The Bell, The Donkey, Emperor, and Sunrise); and Op. 77, Nos. 1, 2 (including Wait till the clouds roll by). Large, readable noteheads, ample margins for fingerings, etc., opaque paper and permanent binding make this a fundamental addition to music libraries and musicians' repertoires.

Book Information

Series: Dover Chamber Music Scores

Paperback: 288 pages

Publisher: Dover Publications (March 1, 1979)

Language: English

ISBN-10: 0486237532

ISBN-13: 978-0486237534

Product Dimensions: 8.4 x 0.7 x 11.3 inches

Shipping Weight: 1.6 pounds (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars 1 customer review

Best Sellers Rank: #290,915 in Books (See Top 100 in Books) #15 in Books > Humor &

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Customer Reviews

Austrian composer Joseph Haydn (1732â “1809), one of the most prolific and prominent musicians of the Classical era,Â wrote in every genre. Friend to Mozart and teacher of Beethoven, heÂ standardized the four-movement structure of the quartet,Â the form for which he is best known.

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