

Arabeske

Opus 18

Frau Majorin F. Serre auf Maxm. zugewidmet

Leicht und zart $\text{♩} = 152$

First system of the musical score. The treble clef staff begins with a *pp* dynamic marking. The bass clef staff has a *Pedal* marking. The music is in 2/4 time and features a continuous, flowing melody with many slurs and ties.

Second system of the musical score, continuing the melodic and harmonic development.

Third system of the musical score, continuing the melodic and harmonic development.

Fourth system of the musical score. The treble clef staff includes the lyrics "ri - - - - - tar - - - - - dan - - - - -". The music continues with slurs and ties.

Fifth system of the musical score. The treble clef staff includes the lyrics "do ri - - - - - tar - - - - - dan - - - - - do". The music concludes with slurs and ties.

^{*)} Zur Behaltung der Mittelstimme siehe / Regarding the stems of the middle part see Critical Commentary.

Schumann Arabesque Op18

Aeolian Company

A decorative graphic element consisting of a red circular shape with a white center, partially obscured by a white horizontal bar that extends from the left edge of the slide.

Schumann Arabesque Op18:

Arabesque, Op. 18 Robert Schumann, Clara Schumann, 1998-08-06 Expertly arranged Piano Solo by Robert Schumann and edited by Clara Schumann from the Kalmus Edition series This Piano Solo is from the Romantic era **Schumann's Piano Cycles and the Novels of Jean Paul** Erika Reiman, 2004 A study on the influence which the German novelist Jean Paul Friedrich Richter had upon Robert Schumann's music Robert Schumann frequently expressed his deep admiration for the novels of Jean Paul Friedrich Richter the late eighteenth century German novelist essayist and satirist Schumann imitated Jean Paul's prose style in his own fiction and music criticism and said once that he learned more counterpoint from Jean Paul than from my music teacher Drawing on the recent groundbreaking work in musical literary analysis of scholars such as Anthony Newcomb John Daverio and Lawrence Kramer Erika Reiman embarks on a comparative study of Jean Paul's five major novels and Schumann's piano cycles of the 1830s many of which are staples in the repertoire of concert pianists today The present study begins with a thorough review of Jean Paul's literary style emphasizing the digressions intertextuality self reflexivity and otherworldliness that distinguish it The similarly digressive style that Schumann developed is then examined in his earliest works including the enduring and highly original *Carnaval* 1835 and in cycles of the later 1830s notably *David's Birthday* and *Faschingsschwank aus Wien* Finally an analysis of three one movement works from 1838-39 reveals links with Jean Paul's exploration of the idyll an ancient genre that had experienced an eighteenth century revival Throughout the author attempts to keep in mind the actual sound and performed experience of the works and suggests ways in which an awareness of Jean Paul's style might change the performance and hearing of the cycles Erika Reiman received her Ph.D. in Musicology from the University of Toronto 1999 and has taught at Brock University Wilfrid Laurier University the University of Guelph and the University of Toronto she is also active as a pianist and chamber musician *Schumann* Eric Frederick Jensen, 2012-02-13 Robert Schumann was one of the most enigmatic figures of his age Extraordinarily gifted in both music and literature his fame was based both on his skill as a music critic and as a composer His life was controversial from the tempestuous courtship of his future wife Clara Wieck to his tragic incarceration in the mental asylum where he died This new edition of Schumann is based on recently published sources that provide new dating for many of his compositions and shed new light on his final years *State Magazine*, 1996 **Review of the New York Musical Season 1885-1886 [-1888-1890]** Henry Edward Krehbiel, 1888 **Schumann's Music and E. T. A. Hoffmann's Fiction** John MacAuslan, 2019-01-24 Four of Schumann's great masterpieces of the 1830s *Carnaval* *Fantasiestücke* *Kreisleriana* and *Nachtstücke* are connected to the fiction of E. T. A. Hoffmann In this book John MacAuslan traces Schumann's stylistic shifts during this period to offer insights into the expressive musical patterns that give shape energy and individuality to each work MacAuslan also relates the works to Schumann's reception of Bach Beethoven Novalis and Jean Paul and focuses on primary sources in his wide ranging discussion of the broader intellectual and aesthetic contexts Uncovering lines of influence from

Schumann's reading to his writings and reflecting on how the aesthetic concepts involved might be used today this book transforms the way Schumann's music and its literary connections can be understood and will be essential reading for musicologists performers and listeners with an interest in Schumann early nineteenth century music and German Romantic culture

Catalog of Music for the Pianola, Pianola Piano and Aeriola Aeolian Company,1905 **Catalog of Music for the Pianola and Pianola Piano** Aeolian Company,1905 Compendium of Piano Material Mrs. Adelaide (Trowbridge) Perry,1929 Flowers David Hamilton,2004 With their variety of shapes and their brilliant colours flowers have long been a source of inspiration and joy Photographer David Hamilton presents pictures of flowers and emphasises their grace elegance and apparent immortality This collection of a book and 4 CDs is accompanied by poems and light classical music by well known composers The Musical Times and Singing-class Circular ,1881 **Musical Times and Singing Class Circular** ,1900 **Catalogue of (printed) music. Music. Accessions, pt.[1]-94** British museum dept. of pr. books,1884

Best-loved Piano Classics Ronald Herder,2001-01-01 36 well known pieces for beginning and intermediate level pianists include Albeacute niz Leyenda Asturias Bach Jesu Joy of Man's Desiring Chopin Revolutionary Etude Debussy The Sunken Cathedral Dvoraacute k Slavonic Dance in E minor Grieg Morning Mood Strauss Tales from the Vienna Woods plus works by Beethoven Brahms Handel Haydn Liszt Mendelssohn Mozart Scarlatti Schubert Schumann Tchaikovsky and others

Catalog of Standard 65 Note Music Rolls Lyon & Healy,1910 *New York Magazine* ,1984-02-06 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 *Guide to the Pianist's Repertoire* Maurice Hinson,Wesley Roberts,2024-06-06 Guide to the Pianist's Repertoire continues to be the go to source for piano performers teachers and students Newly updated and expanded with more than 250 new composers this incomparable resource expertly guides readers to solo piano literature and provides answers to common questions What did a given composer write What interesting work have I never heard of How difficult is it What are its special musical features How can I reach the publisher New to the fourth edition are enhanced indexes identifying black composers women composers and compositions for piano with live or recorded electronics a thorough listing of anthologies and collections organized by time period and nationality now including collections from Africa and Slovakia and expanded entries to account for new material works and resources that have become available since the third edition including websites and electronic resources The newest Hinson will be an indispensable guide for many years to come **Catalogs** Harold Reeves (Firm),1919 Sacred Passions Carol A. Hess,2005 This biography offers a fresh understanding of the life and work of Spanish composer Manuel de Falla 1876 1946 recognized as the greatest composer in the Spanish cultural renaissance that extended from the latter part

of the 19th century until the outbreak of the Spanish Civil War in 1936 The biography incorporates recent research on Falla draws on untapped sources in the Falla archives reevaluates Falla s work in terms of current issues in musicology and considers Falla s accomplishments in their historical and cultural contexts Catalogue of Music British Museum,1884

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