

Erin Shore

Violin I and Violin II parts of the musical score for "The Rose Tree". The score is written for two violins, Violin I and Violin II, in the key of D major (indicated by two sharps) and 3/4 time. The music features a melody with various ornaments and trills, and includes dynamic markings such as *Allegretto*, *Andante*, and *Allegretto*. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 indicated. The Violin I part includes a section marked "Piano/Gtr." starting at measure 10. The Violin II part includes a section marked "[Viol.]" starting at measure 25. The score concludes with a double bar line and a repeat sign.

Nothing Forgotten For Violin Violoncello And Piano

John Sullivan Dwight



Nothing Forgotten For Violin Violoncello And Piano:

Nothing forgotten Hilary Tann, 1999 for violin cello and piano This work is made up of three interlinked movements played without a break and includes references to two traditional Adirondack songs **In Her Own Words** Jennifer Kelly, 2013-06-01 This collection of new interviews with twenty five accomplished female composers substantially advances our knowledge of the work experiences compositional approaches and musical intentions of a diverse group of creative individuals With personal anecdotes and sometimes surprising intimacy and humor these wide ranging conversations represent the diversity of women composing music in the United States from the mid twentieth century into the twenty first The composers work in a variety of genres including classical jazz multimedia or collaborative forms for the stage film and video games Their interviews illuminate questions about the status of women composers in America the role of women in musical performance and education the creative process and inspiration the experiences and qualities that contemporary composers bring to their craft and balancing creative and personal lives Candidly sharing their experiences advice and views these vibrant thoughtful and creative women open new perspectives on the prospects and possibilities of making music in a changing world **Wings of the Grasses** Hilary Tann, Menna Elfyn, 2004 for solo voice and oboe Wings of the Grasses was composed as a companion piece to A Girl's Song to her Mother Each piece recalls the open high moorland of South Wales In A Girl's Song to her Mother the voice is a younger person comforting an older one In Wings of the Grasses the voice changes from that of a child to that of a reflective adult A Rebecca Clarke Reader Liane Curtis, 2005 The British Catalogue of Music , 2003 *A Chronological History of Australian Composers and Their Compositions - Vol. 4 1999-2013* Stephen Pleskun, 2014-03-28 In this 4th and final volume of a series that includes more than 800 composers and over 30 000 compositions Stephen traces the history and development of Classical music in Australia From obscure and forgotten composers to those who attained an international reputation this volume reveals their output unique experiences and travails The foundation and demise of music ensembles institutions venues and festivals is part of the story and included in the narrative are performers conductors entrepreneurs educators administrators instrument makers musicologists music critics and philanthropists A concise yet comprehensive picture of Australian music making can be found in any given year *Dwight's Journal of Music* , 1859 The Athenaeum , 1916 **Dwight's Journal of Music, a Paper of Art and Literature** John Sullivan Dwight, 2021-10-28 Reprint of the original first published in 1867 Musical Digest , 1926

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