

# Quartett KV 298

Arr.: Jan Sielemann

Wolfgang Amadè Mozart

## THEMA 1. Andante

Flauto I

Flauto II

The musical score for the first system (measures 1-14) is written for Flute I and Flute II. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked '1. Andante'. The score begins with a forte dynamic (f). Flute I plays a melodic line starting with a quarter note D5, followed by eighth notes E5, F#5, G5, and a half note A5. Flute II provides harmonic support with a half note D4 in the first measure, followed by a series of quarter and eighth notes. The system concludes with a double bar line at measure 14.

## VAR. I

The musical score for the second system (measures 15-18) is marked 'VAR. I'. It continues the piece with a forte dynamic (f). Flute I features a more active melodic line with many beamed eighth and sixteenth notes. Flute II continues with a steady accompaniment of quarter and eighth notes. The system ends with a double bar line at measure 18.

# Quartet K 298 A Maj Flutestrgrs

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## **Quartet K 298 A Maj Flutestrgrs:**

*Quartet A Major for Violin, Viola and Cello, K. 298* Wolfgang Amadeus Mozart, 1786 **Chamber Music** Mark A. Radice, 2012-01-19 Intended for the music student the professional musician and the music lover Chamber Music An Essential History covers repertoire from the Renaissance to the present crossing genres to include string quartets piano trios clarinet quintets and other groupings Mark A Radice gives a thorough overview and history of this long established and beloved genre typically performed by groups of a size to fit into spaces such as homes or churches and tending originally toward the string and wind instruments rather than percussion Radice begins with chamber music s earliest expressions in the seventeenth century discusses its most common elements in terms of instruments and compositional style and then investigates how those elements play out across several centuries of composers among them Mozart Bach Haydn and Brahms and national interpretations of chamber music While Chamber Music An Essential History is intended largely as a textbook it will also find an audience as a companion volume for musicologists and fans of classical music who may be interested in the background to a familiar and important genre **Mozart** Otto Erich Deutsch, 1966-06-01 A Stanford University Press classic

*For the Love of It* Wayne C. Booth, 2008-04-15 For the Love of It is a story not only of one intimate struggle between a man and his cello but also of the larger struggle between a society obsessed with success and individuals who choose challenging hobbies that yield no payoff except the love of it If in truth Booth is an amateur player now in his fifth decade of amateurism he is certainly not an amateur thinker about music and culture Would that all of us who think and teach and care about music could be so practical and profound at the same time Peter Kountz New York Times Book Review T his book serves as a running commentary on the nature and depth of this love and all the connections it has formed in his life The music he concludes has become part of him and that is worth the price Clea Simon Boston Globe The book will be read with delight by every well meaning amateur who has ever struggled Even general readers will come away with a valuable lesson for living Never mind the outcome of a possibly vain pursuit in the passion that is expended lies the glory John von Rhein Chicago Tribune Hooray for amateurs And huzzahs to Wayne Booth for honoring them as they deserve For the Love of It celebrates amateurism with genial philosophizing and pointed cultural criticism as well as with personal reminiscences and self effacing wit James Sloan Allen USA Today Wayne Booth the prominent American literary critic has written the only sustained study of the interior experience of musical amateurism in recent years For the Love of It It succeeds as a meditation on the tension between the centrality of music in Booth s life both inner and social and its marginality It causes the reader to acknowledge the heterogeneity of the pleasures involved in making music the satisfaction in playing well the pride one takes in learning a difficult piece or passage or technique the buzz in one s fingertips and the sense of completeness with the bow when the turn is done just right the pleasure of playing with others the comfort of a shared society the joy of not just hearing but making the music the wonder at the notes lingering in the air Times Literary

**Supplement Keys to the Drama** Gordon Sly, 2016-04-22 Sonata form is fundamentally a dramatic structure that creates, manipulates and ultimately satisfies expectation. It engages its audience by inviting prediction, association and interpretation. That sonata form was the chief vehicle of dramatic instrumental music for nearly 200 years is due to the power, the universality and the tonal and stylistic adaptability of its conception. This book presents nine studies whose central focus is sonata form. Their diversity attests both to the manifold analytical approaches to which the form responds and to the vast range of musical possibility within the form's exemplars. At the same time, common compositional issues, analytical methods and overarching perspectives on the essential nature of the form weave their way through the volume. Several of the essays approach the musical structure directly as drama, casting the work as an expression of its composer's engagement with an idea or principle that is dynamic and at times intensely difficult. Others concentrate their attention on a composer's use of motive, which typically takes the form of a simple melodic span that shapes the musical architecture through an interdependent series of structural levels. Integrating these motivic threads within the musical fabric often warrants departures from formal norms in other areas. Analyses that seek to understand works with anomalous formal qualities, whether engendered by a motivic component or not, have a prominent place in the volume. Among these accounts of idiosyncratic tonal discourse that threatens to undermine the unfolding of form-defining qualities or events are central

**Iowa Library Quarterly**, 1969 **Guide to Chamber Music** Melvin Berger, 2013-06-17 Authoritative guide presents 231 of the most frequently performed pieces by 55 composers. A must for music lovers and musicians alike. No lover of chamber music should be without this Guide. John Barkham Reviews **In the Process of Becoming** Janet Schmalfeldt, 2017-02-03 With their insistence that form is a dialectical process in the music of Beethoven, Theodor Adorno and Carl Dahlhaus emerge as the guardians of a long-standing critical tradition in which Hegelian concepts have been brought to bear on the question of musical form. Janet Schmalfeldt's ground-breaking account of the development of this Beethoven-Hegelian tradition restores to the term form some of its philosophical associations in the early nineteenth century when profound cultural changes were yielding new relationships between composers and their listeners and when music itself, in particular instrumental music, became a topic for renewed philosophical investigation. Precedents for Adorno's and Dahlhaus's concept of form as process arise in the *Athenäum* fragments of Friedrich Schlegel and in the *Encyclopædia Logica* of Hegel. The metaphor common to all these sources is the notion of becoming: it is the idea of form coming into being that this study explores in respect to music by Beethoven, Schubert, Mendelssohn, Chopin and Schumann. A critical assessment of Dahlhaus's preoccupation with the opening of Beethoven's *Tempest* Sonata serves as the author's starting point for the translation of philosophical ideas into music-analytical terms, ones that encourage listening both forward and backward as Adorno has recommended. Thanks to the ever-growing familiarity of late eighteenth-century audiences with formal conventions, composers could increasingly trust that performers and listeners would be responsive to striking formal

transformations The author's analytic method strives to capture the dynamic quasi narrative nature of such transformations rather than only their end results This experiential approach to the perception of form invites listeners and especially performers to participate in the interpretation of processes by which for example a brooding introduction like opening must inevitably become the essential main theme in Schubert's Sonata Op 42 or in which tremendous formal expansions in movements by Mendelssohn offer a dazzling opportunity for multiple retrospective reinterpretations Above all In the Process of Becoming proposes new ways of hearing beloved works of the romantic generation as representative of their striving for novel intensely self reflective modes of communication

**Stereo Review** ,1978      **Twelve Sonatas** Johann Mattheson,1999-01-15 Kalmus proudly presents this complete collection of the flute sonatas of Johann Matheson Included are the piano accompaniment and a separate solo flute part in this new cleanly printed edition      *Music in Evolution and Evolution in Music* Steven Jan,2022-12-06 Music in Evolution and Evolution in Music by Steven Jan is a comprehensive account of the relationships between evolutionary theory and music Examining the evolutionary algorithm that drives biological and musical cultural evolution the book provides a distinctive commentary on how musicality and music can shed light on our understanding of Darwin's famous theory and vice versa Comprised of seven chapters with several musical examples figures and definitions of terms this original and accessible book is a valuable resource for anyone interested in the relationships between music and evolutionary thought Jan guides the reader through key evolutionary ideas and the development of human musicality before exploring cultural evolution evolutionary ideas in musical scholarship animal vocalisations music generated through technology and the nature of consciousness as an evolutionary phenomenon A unique examination of how evolutionary thought intersects with music Music in Evolution and Evolution in Music is essential to our understanding of how and why music arose in our species and why it is such a significant presence in our lives      *Chamber Music* Homer Ulrich,1966 Music Educators Journal      [The New York Times Magazine](#) ,1956      *Music Library Association Catalog of Cards for Printed Music, 1953-1972* Music Library Association,1974      *Encyclopedia of the Romantic Era, 1760-1850* Christopher John Murray,2013-05-13 In 850 analytical articles this two volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century The Encyclopedia provides readers with a clear detailed and accurate reference source on the literature thought music and art of the period demonstrating the rich interplay of international influences and cross currents at work and to explore the many issues raised by the very concepts of Romantic and Romanticism      *The Catalogue of Printed Music in the British Library to 1980* British Library. Department of Printed Books,British Library,Laureen Baillie,1981      *Library of Congress Catalog* Library of Congress,1973 A cumulative list of works represented by Library of Congress printed cards      *Musical Heritage Review* ,1985      **The National Union Catalog** ,1968      **Catalogue of Gramophone Records** Wandsworth Public Libraries,1970

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