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*Alexander Scriabin, Classical Piano Sheet Music
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#135460 in Books Dover Publications 1973-06-01 1973-06-01 Original language: English PDF # 1 11.97 x .58 x 9.021, 1.50 #File Name: 048622919X250 pages Complete Preludes and Etudes for Pianoforte Solo | File size: 35.Mb

Alexander Scriabin, Classical Piano Sheet Music : The Complete Preludes and Etudes for Pianoforte Solo (Dover Music for Piano) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Complete Preludes and Etudes for Pianoforte Solo (Dover Music for Piano):

30 of 30 people found the following review helpful. Some of the greatest late Romantic piano solo works By Joanna D. Scriabin was a contemporary of Rachmaninoff, in fact, he studied under the same teacher. Like Rachmaninoff, he was a bridge composer between the late Romantic and the 20th Century period. He was far more modern, in fact, than Rachmaninoff, though his early works were profoundly influenced by Chopin (Rachmaninoff less so--he was

influenced by Chopin but also Tchaikovsky.) Despite the fact both composers shared Russian heritage and a love of the piano, Rachmaninoff did not admire Scriabin's works, saying he had gone off in a wrong direction. While I love Rachmaninoff's piano works intensely, I have to say that he was really wrong about Scriabin. This is some of the most gorgeous, introspective, Impressionist piano music ever written. Scriabin had a tragically short life, yet he composed quite a number of etudes, preludes, sonatas and other short piano works. Dover has done a huge favor by putting all the preludes and etudes into a single volume. There is enough material here for years of exploration into the music of a piano master. The edition is a compact volume that manages to sit well on the piano music stand, and the music print is clear and easy to read. 0 of 0 people found the following review helpful. Yay Scriabin! By Jonathan Miller These pieces, especially the Etudes, are amazing and sometimes amazingly difficult. This one book can easily keep you busy for the better part of a decade. The only problem with this edition is that there is absolutely no fingering provided for any piece! However that was also true for every other Scriabin printing I could find, so I guess everyone is on equal footing. The notation seems a bit larger than usual which is nice for those of us who no longer have microscopic vision. 19 of 20 people found the following review helpful. Unduly neglected works for all levels of pianist By A Humble Musician Scriabin's preludes and etudes represent everything from Scriabin's early days through to the final ones. The preludes etudes show such a wide variety of styles and colors of such a wide variety of difficulties (from very easy preludes to some extremely demanding etudes) that this book would give anyone years of beautiful music to study. Many pianists and aspiring musicians tend to categorize Scriabin as a "2nd-tier" composer, ignoring all but a few of his works (such as his etudes Op. 8 No. 12 and Op. 42 No. 5, both included in this volume). Before purchasing this volume (and the sonatas and miscellaneous pieces), I was under this false impression as well; however, the more Scriabin I play, the more I am convinced of his incredible innovation, creativity, and talent for writing thoroughly profound music in a matter of a few dozen bars. After having read through most of the book, and having seriously studied a fair number of the works within, I tend to be thoroughly dissatisfied with most performances of his music - I believe that the lack of color and architecture in many modern performances of his music make it sound shallow and boring; thus the general lack of interest in his music. For such a cheap price, I would implore any pianist or piano student to purchase this volume and discover Scriabin for themselves. It's the best ten bucks I've ever spent.

Alexander Nikolayevitch Scriabin (1872-1915), Russian composer and pianist, is best known for his perfectly spun miniatures where his novel harmonic and pianistic ideas were most brilliantly worked out. This volume in Dover's continuing series of musical scores presents the best of Scriabin's works, his complete etudes and preludes for the solo piano. There are the Chopinesque works from his early period, including the 12 etudes from Op. 8 and the 24 Preludes, Op. 11. The works of the middle period, when he began working out his new harmonies based on a series of fourths, include the outstanding sets of Preludes, Opp. 33 and 48, and the Etudes, Op. 42. The 5 Preludes, Op. 74, and the Etudes, Op. 65, from the final period reveal perhaps most about his joyous ecstasy and languid contemplation, moods which no other composer could express to such a degree. There are also the preludes and etudes from Opp. 2, 9, 13, 15, 16, 17, 22, 27, 31, 35, 37, 39, 45, 49, 51, 59, and 67, each containing miniatures working out some subtle harmonic, rhythmic, or melodic idea with a perfect pianistic sense of writing. This book has been especially designed as a playing edition the noteheads are large and easily readable at the piano, and the margins and spaces between staves are adequate for written notes, fingerings, and turnovers. It is also most useful for analysis, or simply for following along with the actual music.

From the Back Cover Alexander Nikolayevitch Scriabin (1872-1915), Russian composer and pianist, is best known for his perfectly spun miniatures where his novel harmonic and pianistic ideas were most brilliantly worked out. This volume in Dover's continuing series of musical scores presents the best of Scriabin's works, his complete etudes and preludes for the solo piano. There are the Chopinesque works from his early period, including the 12 etudes from Op. 8 and the 24 Preludes, Op. 11. The works of the middle period, when he began working out his new harmonies based on a series of fourths, include the outstanding sets of Preludes, Opp. 33 and 48, and the Etudes, Op. 42. The 5 Preludes, Op. 74, and the Etudes, Op. 65, from the final period reveal perhaps most about his joyous ecstasy and languid contemplation, moods which no other composer could express to such a degree. There are also the preludes and etudes from Opp. 2, 9, 13, 15, 16, 17, 22, 27, 31, 35, 37, 39, 45, 49, 51, 59, and 67, each containing miniatures working out some subtle harmonic, rhythmic, or melodic idea with a perfect pianistic sense of writing. This book has been especially designed as a playing edition the noteheads are large and easily readable at the piano, and the margins and spaces between staves are adequate for written notes, fingerings, and turnovers. It is also most useful for analysis, or simply for following along with the actual music. A Dover original (1973) edition, reproducing the entire musical contents of *Prelyudii dlya fortepiano* (two volumes, 1966 and 1967) and *Etyudy dlya fortepiano* (1967), edited by K. N. Igumnov and Y. I. Mil'shteyn.