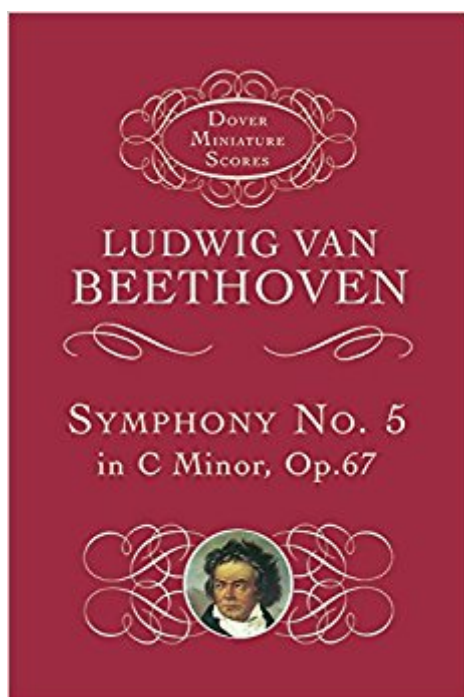


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Symphony No. 5 (Dover Miniature Music Scores)



Synopsis

Widely regarded as the most memorable and musically concentrated of Beethoven's orchestral works, his Symphony No. 5 is also one of the most popular works in the literature. With its unforgettable four-note motive, lean textures, and superb orchestration, it is a classic example of the thematic unification Beethoven developed during his middle period — a creative time during which his music exhibited unprecedented freedom of expression and exultation. This magisterial and magnificent work — reproduced here from the authoritative Litolf edition — appears in this edition in full score, with original instrumentation and bar-numbered movements. Ideal for study in the classroom, at home, or in the concert hall, this affordable, high-quality, conveniently sized volume will be the edition of choice for music students and music lovers alike.

Book Information

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Customer Reviews

I bought this score because the Chicago Symphony is coming to town at the end of October 2015 and will play this symphony as well as Mahler's first. My twelve year old granddaughter has never been to a professional symphony concert before, so I wanted to take her and provide her with this experience. But before we go and she is overwhelmed, I want to gently help her become familiar with what she can expect, what she will hear, and what is going on during such a concert. Most people seem to not realize that Beethoven, Mahler, and any other serious art music composer wrote every note that the musicians will be playing. There are a few exceptions

(orchestral transcriptions, for example), but in a work such as this, it is all written out. Some suppose that this limits the musicians in ways that other types of improvisatory styles do not. Yes and no. The score says a lot, but there is a lot about the music it does not say and conductors and orchestras make the works sound quite differently depending on their musical goals and choices. Some we love, others we accept, while others we reject. And that is quite fine. Of course, we as audiences are making choices, then aren't we? I like this smaller format for student work over the large format that Dover provided decades back. It is handy and can be easily brought to class. The small print is probably easy for younger eyes than mine. For me, for example, the half-note quarter-note rhythm of the second movement is harder to see than to interpret. That is, since I know it is 3/4 time, I know it has to be a half note and quarter note even though my eyes tend to want to see them both as quarter notes. The fault is in my older eyes, not the printing. If I get out my reading magnifier, it is fine.

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