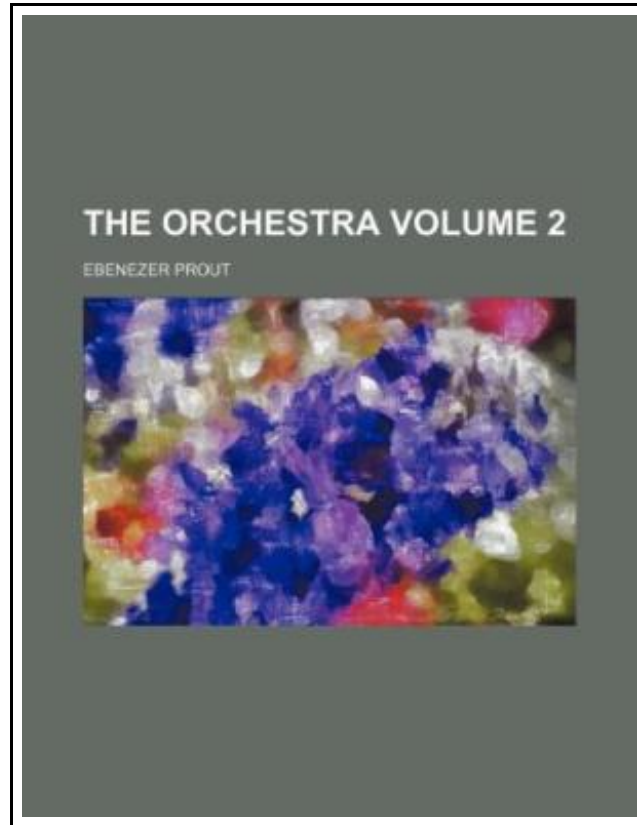


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Reviews

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Rarebooksclub.com, United States, 2012. Paperback. Book Condition: New. 246 x 189 mm. Language: English . Brand New Book ***** Print on Demand *****.This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1899 Excerpt: . But in these bars the motives are divided between the horns and oboes. The reason probably is that the passages, if written only for the horn, thus--would have been difficult and uncertain, and the upper F\$ would have been too thin in tone to produce the sforzando effect required. The composer s judgment and experience must decide when such departures from the ordinary principles are advisable. shows a phrase for the first violins, answered by the wood in three octaves. In the latter half we see the division of a phrase between the oboe and clarinet. Notice the touch of colour imparted by the soft chords staccato for the four horns. 153. The opening symphony of the Quis est homo in Rossini s Stabat Mater is a very beautiful example of contrasts between the strings and the wind. JX, 95 Rossini: Stabat Mater. Largo. Fagotti. This passage is so simple in construction as to require but few remarks. The horns in low A are seldom to be met with, though those in low B flat are very common. Observe how in the second bar the first bassoon gives the B, the bass of the harmony, a note not obtainable on the natural horn in A, for which Rossini wrote. The bassoon, whose tone amalgamates sufficiently well with the horn, is often used by the older composers to complete the harmony in this way. The close of the extract is immediately followed by a tutti for...



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