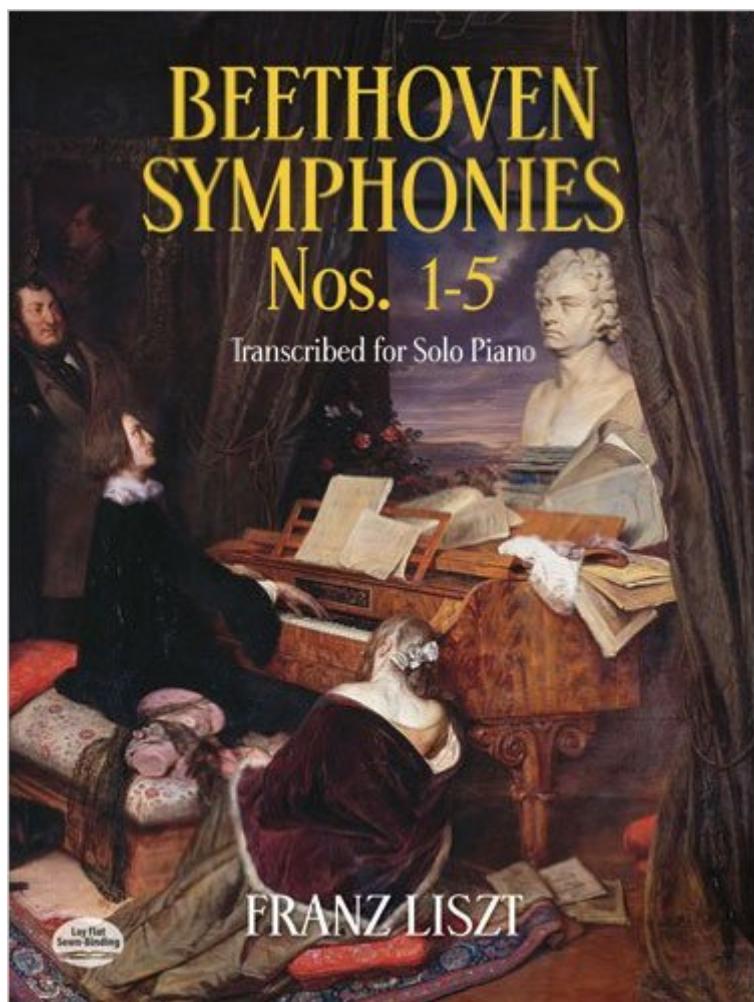


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Beethoven Symphonies Nos. 1-5 Transcribed For Solo Piano (Dover Music For Piano)



Synopsis

In 1843, Franz Liszt made the handsome gesture of absorbing the costs for a monument to Beethoven in Bonn. The spiritual affinity he felt for Beethoven also moved this great piano virtuoso to pay an even finer tribute, a superlative set of piano transcriptions of the master's nine symphonies. This volume contains the first five of these works, reproduced from the original plates authorized by Liszt himself. Liszt's brilliant transcriptions enabled nineteenth-century audiences and amateur pianists to become acquainted with Beethoven's works even when no orchestras were available. Indeed, the great pianist's capacity for translating orchestral effects into pianistic terms was nothing short of astonishing. Today, through Liszt's remarkable ability to re-create orchestral fabric at the keyboard, pianists are able to experience all the beauty, drama, and poetry pervading these five great works. A memorable tribute from one musical genius to another, these compositions will delight pianists and music lovers alike.

Book Information

Series: Dover Music for Piano

Paperback: 224 pages

Publisher: Dover Publications (February 25, 1998)

Language: English

ISBN-10: 0486401146

ISBN-13: 978-0486401140

Product Dimensions: 8.9 x 0.5 x 12 inches

Shipping Weight: 1.4 pounds (View shipping rates and policies)

Average Customer Review: 4.9 out of 5 starsÂ See all reviewsÂ (7 customer reviews)

Best Sellers Rank: #321,900 in Books (See Top 100 in Books) #11 inÂ Books > Humor & Entertainment > Sheet Music & Scores > Composers > Liszt #34 inÂ Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Symphonies #60 inÂ Books > Humor & Entertainment > Sheet Music & Scores > Composers > Beethoven

Customer Reviews

I bought this book as a result of listening to the performance of it on CD. I have always enjoyed listening to Beethoven, and his symphonies have retained a place on my shelves for years. However, being a pianist, I never had a chance to actually play them. The way Liszt transcribed Beethoven's works onto piano is astounding, as he writes in a very natural way. There are, of course, some details of certain harmonies left out, but the overall impression remains remarkably

similar. I look forward to being able to purchase the next book of the series when it is released.

This is a seriously amazing arrangement of some of the best music Beethoven ever wrote! While I am not the best pianist, some of the slow movements are within my grasp. I find the best part to be that it can also be used as a study score, as it is riddled with notes on the original orchestration.

Great transcriptions of Beethoven's Symphonies, which are republications of the original two-volume set published by Breitkopf & Hartel, Leipzig, 1865. As expected from Liszt, the transcriptions are arranged in the fullest manner possible in representing the orchestral score for the piano; staying respectful to Beethoven's scores, yet embellishing & adding more pianistic figurations that are necessary to create effective and creditable piano music in its own right. The score often incorporates ossia staffs to show alternative ways of playing certain parts where available and often notates in the score what instruments the piano parts are representing. I was a bit hesitant in purchasing this publication at first, because I had bought Dover music publications in the past and pages have very quickly come apart due to flimsy binding quality. However this publication seems to be of much better "Lay Flat Sewn-Binding" quality and seems quite securely bound (although I haven't used the book for very long as of yet). Also the photos on of inside this book are of bad quality and are completely inaccurate to the scores appearance. The printing is of standard quality, clear and legible; however it could be better and possibly due to the fact it is a facsimile of the original publication; there is some very minor fading / smudging of the ink in parts and the printing in general could be bolder; but this does not affect the legibility of the music in anyway. Similarly the paper used is of standard quality and if better quality paper had been used it would have probably helped enhance the printing quality. Overall, considering the price and that these are the only publications I have found available online; I believe they are well worth purchasing if you wish to play the best transcriptions available for Beethoven's Symphonies. I will be buying the second volume.

Very helpful in teaching musical analysis - - as beginning students can more easily see the "bones" of the music than by looking at a full score. Also it's instructive to observe how Liszt attempts to conjure certain orchestral effects using the piano.

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