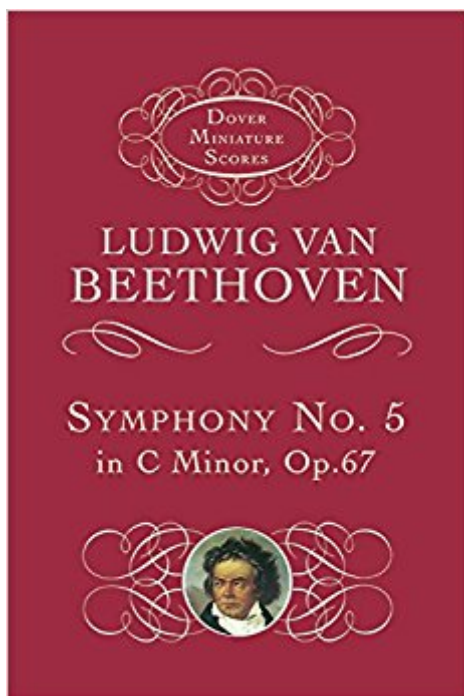


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Symphony No. 5 (Dover Miniature Music Scores)



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

The task of finding sheet music and scores that are truly affordable is a perennial problem for music students, music lovers, and even professional performers. By reprinting other companies' music when the copyright runs out, Dover Publications has been a leader in this area for decades. Best known for its full-size scores, Dover offers a new line that should cheer the impoverished student and anyone else who appreciates a bargain. The company has now moved into the miniature-scores market. Mini scores are ideal study guides, sized right to fit into a pocket or handbag, and easy to pull out and follow along with at concerts. The new line from Dover (featuring

a nice wide-bottom margin for note taking) carries a much lower retail price than the competition's. The Dover score of Mahler's "Symphony No. 5 in C-sharp Minor" is a reprint of one originally published in 1904 by C.F. Peters of Leipzig. They've spruced it up with the addition of a helpful four-page glossary of German musical terms with their English equivalents. Unlike the three symphonies that immediately preceded it, "Symphony No. 5 in C-sharp Minor" is not programmatic in nature, nor does it make use of singers. Mahler composed it during his engagement and early years of marriage to Alma Schindler. The symphony's structure builds to the resounding climax of the final movement, pausing at the fourth movement for a meditation on his love for Alma. This is a magnificently complex score, and one that rewards repeat listeners. --Sarah Bryan Miller --This text refers to an alternate Paperback edition.

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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 5th as 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 2:1 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. Or if I read it in a brighter light. I do not want to give the impression that the score is printed poorly or is too small of a format. No. It is just fine. I just want to alert others whose vision may not be crystal sharp that they might need to make some adjustments in how they read the score. I do think that some of the 16th notes and 32nd notes have the bars too blurry, but again, I know what they are by the number of note in the bar. It is bound together well and should stand up to some serious use. But it is a glued rather than sewn binding. But that is why it is so inexpensive. The paper is nice and bright and white, so that helps the reading. A good price for a useful, if not perfect, edition. Reviewed by Craig Matteson, Saline, MI

I am currently a Masters student at a Conservatory and I am taking a Mahler seminar this semester. This was the go to score! It must be good if we are using it as a reference at a high academic level!

I love the Dover study scores! I am a lifetime student of composition and orchestration - I always enjoy the small format that I can carry to concerts and follow along! My one continuous gripe is the lack of measure numbers - this is annoying during study.

Acceptable, too small print, bad opening.

excellent

Glossary up front is a huge help. Has most of the important German words translated into English. And of course the 5th symphony is brilliant. Every time I listen to it with a score, I see/hear something new!

When you open the book pages start to go out one by one and made impossible read it the work at time you hear the music.

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