

String Quartet No. 15 in D minor K421

Mozart

Allegro moderato.

The musical score is arranged in four systems, each containing four staves for the instruments: Violino I, Violino II, Viola, and Violoncello. The key signature is D minor (two flats) and the time signature is common time (C). The tempo is marked 'Allegro moderato.' The first system includes the instruction 'sotto voce' for all parts. The second system features dynamic markings of *p* (piano) and *sf* (sforzando). The third system continues with *sf* markings. The fourth system includes 'cresc.' (crescendo) markings and concludes with *p* and *sf* dynamics. The score is a full-page view of the first 20 measures of the piece.

String Quartet K421 D Minor

A Gutmann



String Quartet K421 D Minor:

Mozart's String Quartets Thomas Frederick Dunhill, 1927 *String quartet, no. 15 (2) in D minor, K.421* Wolfgang Amadeus Mozart, Mozart's Ghosts Mark Everist, 2013-06-11 Mozart's Ghosts traces the many lives of this great composer that emerged following his early death in 1791 Crossing national boundaries and traversing two hundred years worth of interpretation and reception author Mark Everist investigates how Mozart's past status can be understood as part of today's veneration Everist forges new paths to reach the composer examining a number of ways in which Western culture has absorbed the idea of Mozart how various cultural agents have appropriated deployed and exploited Mozart toward both authoritarian and subversive ends and how the figure of Mozart and his impact illuminate the cultural history of the last two centuries in Europe England and America Modern reverence for the composer is conditioned by earlier responses to his music and Everist argues that such earlier responses are more complex than allowed by a simple reception studies model Closely linking nine case studies in an innovative cultural and theoretical framework the book approaches the developing reputation of the composer from death to the present day along three paths *Phantoms of the Opera* deals with stage music *Holy Spirits* addresses the trope of the sacred and *Specters at the Feast* considers the impact of Mozart's music in literature and film *Mozart's Ghosts* adeptly moves the study of Mozart reception away from hagiography and closer to cultural and historical criticism and will be avidly read by Mozart scholars and students of eighteenth century music history as well as literary critics historians of philosophy and aesthetics and cultural historians in general **Mozart in Vienna** Simon P. Keefe, 2017-09-21 Comprehensive and engaging exploration of Mozart's greatest works focussing on his dual roles as performer and composer in Vienna *String quartet no. 15 (2) in D minor, K. 421* Wolfgang Amadeus Mozart, 1976

Bending the Rules of Music Theory Timothy Cutler, 2019-02-04 For students learning the principles of music theory it can often seem as though the tradition of tonal harmony is governed by immutable rules that define which chords tones and intervals can be used where Yet even within the classical canon there are innumerable examples of composers diverging from these foundational rules Drawing on examples from composers including J S Bach Mozart Beethoven Schubert Mendelssohn Chopin Brahms and more *Bending the Rules of Music Theory* seeks to take readers beyond the basics of music theory and help them to understand the inherent flexibility in the system of tonal music Chapters explore the use of different rule breaking elements in practice and why they work introducing students to a more nuanced understanding of music theory

String Quartet No.15 in D Minor, K.421/417b, *Catalogs* Harold Reeves (Firm), 1919 **Classical and Romantic Music** David Milsom, 2017-07-05 This volume brings together twenty two of the most diverse and stimulating journal articles on classical and romantic performing practice representing a rich vein of enquiry into epochs of music still very much at the forefront of current concert repertoire In so doing it provides a wide range of subject based scholarship It also reveals a fascinating window upon the historical performance debate of the last few decades in music where such

matters still stimulate controversy **The Musical Times** ,1926 **The Musical Times & Singing-class Circular** ,1926
The Gramophone ,1926 Gramophone Compact Disc Digital Audio Guide and Catalogue ,1988 School Music ,1928
Don Giovanni Wolfgang Amadeus Mozart,2018-01-01 Don Giovanni is one of Mozart s most popular and enduringly
fascinating works E T A Hoffmann described it as the opera of all operas This edition begins with a discussion of its comic
elements by Michael F Robinson An overall view of the score is given by David Wyn Jones showing how Mozart maintained
dramatic momentum over its two acts and giving an overview of the dramatic pacing and orchestration in some of the most
important scenes Christopher Raeburn concludes the commentary with an engaging portrait of Lorenzo Da Ponte Mozart s
libertine librettist and his relationship with the composer This guide contains more than thirty photographs covering
performances of Don Giovanni to the present day a detailed thematic analysis the libretto in Italian with a facing literal
translation an up to date bibliography and a discography as well as DVD and website guides Contains The Comic Element in
Don Giovanni Michael F Robinson Music and Action in Don Giovanni David Wyn Jones Lorenzo Da Ponte Christopher
Raeburn Characterization in Don Giovanni E J Dent Brigid Brophy Julian Rushton Lawrence Lipking Andrew Steptoe George
Hall Don Giovanni Libretto by Lorenzo da Ponte Don Giovanni English translation by Visiontext **The Oxford Magazine**
,1906 **Library of Congress Catalog** Library of Congress,1973 A cumulative list of works represented by Library of
Congress printed cards **The Art of Violin Playing** Carl Flesch,1930 National Union Catalog ,1973 **Celestial**
Music? Wilfrid Mellers,2002 Articles on masterpieces of European religious music from the middle ages to Stravinsky and
Tavener The late Wilfrid Mellers who occupies a special place among music critics described himself as a non believer but his
preference for music that displays a sense of the numinous in his words will strike a chord with many who listen to religious
music nowadays and who share his view that music that confronts first and last things is likely to offer more than music that
evades them The essays form five groups which together offer a survey of religious music from around the first millennium to
the beginning of the second in the context of the difficult issues of what religious music is and for good measure what is
religion The parts are The Ages of Christian Faith The Re birth of a Re birth From Renaissance to High Baroque From
Enlightenment to Doubt From the Death of God to the Unanswered Question and The Ancient Law and the Modern Mind
Musical discussion with copious examples is conducted throughout the book in a context that is also religious and indeed
philosophical social and political with the open endedness that such an approach demands in the presentation of ideas
about music s most fundamental nature and purposes COMPOSERS Hildegard of Bingen Perotin Machaut Dunstable Dufay
William Cornyshes father and son Tallis Byrd Monteverdi Schutz J S Bach Couperin Handel Haydn Mozart Beethoven
Schubert Bruckner Berlioz Faure Verdi Brahms Elgar Delius Holst Vaughan Williams Howells Britten Janacek Messiaen
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