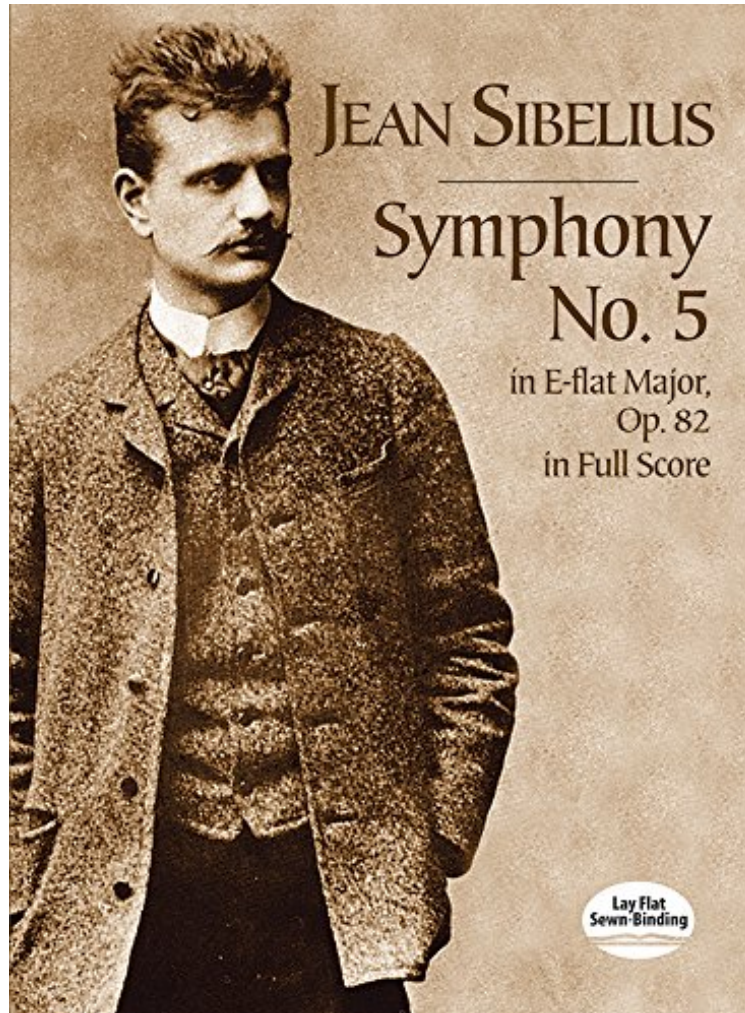


(Pdf free) Symphony No. 5 in E-Flat Major, Op. 82, in Full Score

Symphony No. 5 in E-Flat Major, Op. 82, in Full Score

Jean Sibelius

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Jean Sibelius : Symphony No. 5 in E-Flat Major, Op. 82, in Full Score before purchasing it in order to gage whether or not it would be worth my time, and all praised Symphony No. 5 in E-Flat Major, Op. 82, in Full Score:

1 of 1 people found the following review helpful. This is a Dover reprint of "an authoritative early edition ...By Stephen B. Wilson This is a Dover reprint of "an authoritative early edition of the full score." Pluses include a commentary adapted from Robert Layton's 1980 New Grove article and the indication of the instrumentation on each page. However, the printing is messy. Beams connecting 16 notes are often completely blurred (e.g. pp. 12-13). Staff lines have not always been copied thoroughly, and written dynamic indications (but not symbols) are difficult to read. The score measures 8 1/4" x 11," making it just barely large enough for use in performance. 0 of 0 people found the

following review helpful. MasterpieceBy B MelSibelius 5 is a must know2 of 2 people found the following review helpful. Five StarsBy Josh Bakergood read. Full of suspense and fantastic dialogue. Not for the weak hearted though.

One of the greatest of Scandinavian composers and a truly original figure in twentieth-century music, Jean Sibelius (1865-1957) put his native country Finland on the musical map. According to Grove's Dictionary of Music and Musicians, he was "in the fullest sense of the term a musical patriot [who] enriched Finnish music, both officially and spontaneously, with a large number of works likely to form Finland's national art treasures." Like the composer's other symphonic music, the Fifth Symphony is entirely personal in content and form, taking on its character from the composer's life experiences, and distinguished by a simplicity and lucidity that have made it one of Sibelius's most popular works. Neither "deliberately modern nor studiedly archaic," notes Grove's, "it is simply, in its most characteristic manifestations, unlike any other music."