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# Six Duos Concertants Pour Deux Bassons Oeuvre Iii

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Catalogue Des Livres Composant La Bibliothèque De La Ville De Bordeaux.

[Supplément 1,2]. Musique

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My Complete Story of the Flute

Quarterly Journal of Current Acquisitions

Six Duos concertants pour deux Bassons ... Oeuvre iiiieme. [Separate Parts.]

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The Monthly Musical Record

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Bookseller's catalogues

Six duos concertants pour deux violons

Six duos concertants pour deux violons

Leo Liepmannsohn Antiquariat und Sortiments-Buchhandlung für in- und ausländische Literatur. Berlin, W., 52 Markgrafenstrasse. Catalog XXI. Theoretische und praktische Musik. Texte zu Opern, Oratorien etc

Six Duo Concertant pour deux Flutes mêlés d'Airs Variés ... 3e Livre

Berlinische musikalische Zeitung

Katalog ...

The National Union Catalog, Pre-1956 Imprints  
Catalogue of the Allen A. Brown Collection of Music in the Public Library of the City of Boston  
Le Guide Musical  
Katalog 154. Instrumental-Musik  
Catalogue of Books in the Central Lending and Reference Libraries  
National Register of Microform Masters  
The Letters of a Leipzig Cantor  
The Quarterly Journal of the Library of Congress  
Catalogue of Printed Music in the Library of the Royal College of Music, London  
Catalogue of Printed Music in the British Museum  
Grove's Dictionary of Music and Musicians

*Six Duos  
Concertants  
Pour Deux  
Bassons  
Oeuvre Iii*

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**GEMMA JACOB**

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*Catalogue Des Livres*

*Composant La  
Bibliothèque De La Ville  
De Bordeaux.  
[Supplément 1,2].  
Musique* Cambridge  
University Press  
Music aesthetics in late

eighteenth-century  
Germany has always been  
problematic because  
there was no aesthetic  
theory to evaluate the  
enormous amount of high-  
quality instrumental

music produced by composers like Haydn and Mozart. This book derives a practical aesthetic for German instrumental music during the late eighteenth century from a previously neglected source, reviews of printed instrumental works. At a time when the theory of mimesis dominated aesthetic thought, leaving sonatas and symphonies at the very bottom of the aesthetic hierarchy, a group of reviewers were quietly setting about the task of evaluating instrumental music on its

own terms. The reviews document an intersection with trends in literature and philosophy, and reveal interest in criteria like genius, the expressive power of music, and the necessity of unity, several decades earlier than has previously been supposed.

**National Register of Microform Masters**

Editions Mardaga  
New edition of classic study includes Lorenzo's three addenda and new bibliographic and biographic material.

**The Catalogue of Printed Music in the British Library to 1980**

Texas Tech University Press

More than twenty years ago James Tyler wrote a modest introduction to the history, repertory, and playing techniques of the four- and five-course guitar. Entitled *The Early Guitar: A History and Handbook* (OUP 1980), this work proved valuable and enlightening not only to performers and scholars of Renaissance and Baroque guitar and lute music but also to

classical guitarists. This new book, written in collaboration with Paul Sparks (their previous book for OUP, *The Early Mandolin*, appeared in 1989), presents new ideas and research on the history and development of the guitar and its music from the Renaissance to the dawn of the Classical era. Tyler's systematic study of the two main guitar types found between about 1550 and 1750 focuses principally on what the sources of the music (published and

manuscript) and the writings of contemporary theorists reveal about the nature of the instruments and their roles in the music making of the period. The annotated lists of primary sources, previously published in *The Early Guitar* but now revised and expanded, constitute the most comprehensive bibliography of Baroque guitar music to date. His appendices of performance practice information should also prove indispensable to performers and scholars

alike. Paul Sparks also breaks new ground, offering an extensive study of a period in the guitar's history--notably c.1759-c.1800--which the standard histories usually dismiss in a few short paragraphs. Far from being a dormant instrument at this time, the guitar is shown to have been central to music-making in France, Italy, the Iberian Peninsula, and South America. Sparks provides a wealth of information about players, composers, instruments, and

surviving compositions from this neglected but important period, and he examines how the five-course guitar gradually gave way to the six-string instrument, a process that occurred in very different ways (and at different times) in France, Italy, Spain, Germany, and Britain.

My Complete Story of the Flute

*Quarterly Journal of Current Acquisitions*

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*iiime. [Separate Parts.]*

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