



# Fantasies, Preludes, Fugues and Other Works for Organ

Max Reger



# Fantasies Preludes Fugues And Other Works For Organ

**Ludwig van Beethoven, Franz Liszt**





## **Fantasies Preludes Fugues And Other Works For Organ:**

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**The Americana**, 1908 **The Americana** Frederick Converse Beach, George Edwin Rines, 1912 **Piano concertos nos. 2 and 4** Camille Saint-Saëns, 1995-01-01

Throughout much of his long, highly productive career, Camille Saint-Saëns (1835-1921) occupied a dominant position in French music. Admired for his masterly command of orchestration and high standards of form, style, and workmanship, Saint-Saëns wrote for the piano in an elegant, virtuoso style. In this volume, pianists and music lovers will find authoritative full score editions of two of the composer's most popular piano concertos, works frequently performed since their premieres and often recorded to this day: Piano Concerto No. 2 in G Minor, Op. 22, and Piano Concerto No. 4 in C Minor, Op. 44. In the tradition of the great composer-pianists of his time, Saint-Saëns was the soloist for the premieres of both works in Paris: No. 2 in 1868 and No. 4 in 1875. The scores of these concert favorites have been reprinted from the authoritative editions published by Durand et Cie, Paris.

**"A Pretty Girl is Like a Melody"** David A. Jasen, 1997-01-01. Original sheet music and covers for 40 beloved favorites, including "After You've Gone," "How Ya Gonna Keep 'em Down on the Farm?" "I'm Always Chasing Rainbows," "Rock a Bye Your Baby," and 36 other Golden Oldies. For sing-alongs, family get-togethers, parties, and other events.

**Organ Music in Print** Thomas R. Nardone, Walter A. Frankel, 1984 **Piano concertos nos. 20, 21, and 22** Wolfgang Amadeus Mozart, 1995-01-01. The three piano concertos contained in this volume were all composed in 1785, when Mozart was 29. High points of one of the most amazingly productive and creatively brilliant periods in the composer's life, yet they are masterworks of very different character: No. 20, K. 466, in D Minor, a work of intensity, passion, and spiritual conflict; No. 21, K. 467, in C Major, with its luminous, world-famous Andante, a work of calm and majesty; and No. 22, K. 482, in E-flat Major, music of grace and maturity, said to have realized the century's ideal, whilst yet casting aside the shackles of fashion. These three works are presented here in authoritative two-piano playing editions, edited by Franz Kullak and Hans Bischoff. Two of the



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