

Download Ebook Soprano Arias From Oratorios Volume 2

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Soprano Arias From Oratorios Volume

Aria (Italian: 'air ... A large scale work for orchestra and voices, usually sacred in nature. Oratorios are narrative in the same way as opera, but are performed without staging, costume, action or ...

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Musical terms: A glossary of useful terminology

All the genres in which Handel composed are considered including oratorio, chamber cantata, opera, and church music ... The background to Handel's musical career is a major theme of the volume. The ...

The Cambridge Companion to Handel

How so? "You arrive at the opera house during the second intermission, you change into your costume, you go out and sing a little recitative, you then sing the best aria in the opera, you sing a ...

Salzburg chronicle

(Baritone aria--on Friederich Schiller's text ... Brotherhood unites all men Where your gentle wing's spread wide. [echoed by SATB chorus] (Soprano, alto, tenor, baritone vocal soloists) The man who's ...

Romantic Musical Examples

Singers of various types sing this cycle: for instance, Christine

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Schäfer, the light, high soprano. But the most prominent advocates ...
Bach's Andante never sounded more like a Baroque aria. You ...

New York chronicle

All the genres in which Handel composed are considered including oratorio, chamber cantata, opera, and church music ... The background to Handel's musical career is a major theme of the volume. The ...

(Vocal Collection). Contents: Handel: V'adoro pupille (Giulio Cesare)
Mozart: Porgi, amor (Le Nozze di Figaro) * Dove sono (Le Nozze Figaro)
* Deh vieni, non tardar (Le Nozze di Figaro) * Bester Jungling (Der
Schauspieldirektor) * Batti, batti, bel Masetto (Don Giovanni) *
Vedrai carino (Don Giovanni) * Ach, ich fuhl's (Die Zauberflote)
Beethoven: O war' ich schon mit dir vereint (Fidelio) C.M. von Weber:
Kommt ein schlanker Bursch gegangen (Der Freischutz) Verdi: Caro nome
(Rigoletto) * Saper vorreste (Un Ballo in Maschera) * Sul fil d'un
soffio etesio (Falstaff) Gounod: The Jewel Song (Faust) * Ah! Je veux

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vivre (Romeo et Juliette) Bizet: Je dis que rien ne m 'epouvante
(Carmen) Offenbach: Elle a fui, la tourterelle! (Les Contes
d'Hoffmann) Massenet: Adieu, notre petite table (Manon) Leoncavallo:
Ballatella (I Pagliacci) Puccini: Mi chiamano Mimi (La Boheme) * Donde
lieta (La Boheme) * Quando men vo (La Boheme) * Un bel di (Madama
Butterfly) * O mio babbino caro (Gianni Schicchi) * Signore, ascolta
(Turandot) * Tu che di gel sei cinta (Turandot) Menotti: The Black
Swan (The Medium) * Monica's Waltz (The Medium) Moore: Willow Song
(The Ballad of Baby Doe) * The Silver Aria (The Ballad of Baby Doe)
Mechem: Fair Robin, I love (Tartuffe).

(Vocal Collection). The companion accompaniment recordings to the best-selling series in the G. Schirmer Opera Anthology. Each aria is recorded by a professional coach/accompanist working in the opera world.

Containing 20 soprano arias from Handel's operas and oratorios, all transposed to be performed at baroque pitch when accompanied by a piano tuned to modern concert pitch. Now included are: Angels, ever bright and fair; Bel piacere; Care selve; Come and trip it; Endless pleasure; Here amid the shady woods; How beautiful are the feet; If God be with us; I know that my Redeemer liveth; Lascia ch'io pianga;

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Let the bright Seraphim; Mio caro bene; Non disperar; Oh! had I Jubal's lyre; O Sleep, why dost thou leave me; Piangero la sorte mia; Tornami a vagheggiar; Un cenno leggiadretto; V'adoro, pupile; Voi mi dite. These arias, which have been transposed and revised from the material available on the Schubertline.co.uk website by the editor, John Nicholson, are presented here a semitone lower than Handel's original keys. In performance they will sound, as Handel probably intended them to sound - at what is nowadays called 'modern baroque pitch' (A=415Hz), rather than modern concert pitch (A=440Hz). There was no universal standard of pitch in the 18th century: a tuning fork used by Handel from 1740 is set to A=422.5Hz, although another from 1780 is almost a semitone lower still. As Handel did not intend his music to be sung at modern concert pitch, the transpositions available in this volume will allow singers to rehearse at baroque pitch when accompanied by a modern piano.

(Boosey & Hawkes Voice). This landmark publication collects arias and role excerpts from operas by John Adams, Benjamin Britten, Carlisle Floyd, Richard Strauss, and many other composers published by Boosey & Hawkes. Includes extensive plot notes and translations. The soprano

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volume also includes ten arias for coloratura. CONTENTS FOR SOPRANO:
John Adams: DOCTOR ATOMIC: Am I in your light? * NIXON IN CHINA: I
don't daydream * Dominick Argento: THE BOOR: The Widow's Aria *
CASANOVA'S HOMECOMING: Though absent from these ears and eyes * THE
VOYAGE OF EDGAR ALLAN POE: Virginia's Aria * Leonard Bernstein: A
QUIET PLACE: Dede's Aria * Benjamin Britten: ALBERT HERRING: I'm full
of happiness * Miss Wordsworth's Aria * GLORIANA: The Dressing-Table
Song * The Queen's Dilemma * A MIDSUMMER NIGHT'S DREAM: Injurious
Hermia * PETER GRIMES: Let her among you without fault * Embroidery
Aria * THE TURN OF THE SCREW: How beautiful it is * Lost in my
labryrinth * Aaron Copland: THE TENDER LAND: Laurie's Song * Carlisle
Floyd: COLD SASSY TREE: Rented rooms * OF MICE AND MEN: Curly's Wife's
Aria * SUSANNAH: Ain't it a pretty night * The trees on the mountains
* WUTHERING HEIGHTS: I've dreamt in my life * John Gay, realized by
Benjamin Britten: THE BEGGAR'S OPERA: I'm like a skiff on the ocean
tossed * When young at the bar...Ungrateful Macheath! * Henry Purcell,
realized and edited by Benjamin Britten and Imogen Holst: DIDO AND
AENEAS: Oft she visits this lov'd mountain * Thanks to these lonesome
vales * Sergei Rachmaninoff: FRANCESCA DA RIMINI: Francesca's Aria *
Ned Rorem: OUR TOWN: Emily's Aria * Richard Strauss: ARABELLA: Das war
sehr gut, Mandryka * ARIADNE AUF NAXOS: Es gibt ein Reich * CAPRICCIO:
Kein Andres, das mir so im Herzen loht (Letzte Szene/Final Scene) *

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DER ROSENKAVALIER: Da geht er hin (Monolog der Marschallin/Marschallin's Monologue) * Igor Stravinsky: THE RAKE'S PROGRESS: No word from Tom...I go to him CONTENTS FOR COLORATURA SOPRANO: John Adams: NIXON IN CHINA: I am the wife of Mao Tsetung * Dominick Argento: MISS HAVISHAM'S FIRE: I see in you a looking glass * POSTCARD FROM MOROCCO: Lady with a Hand Mirror Aria * Jack Beeson: CAPTAIN JINKS OF THE HORSE MARINES: Aurelia's Aria * Leonard Bernstein: CANDIDE: Glitter and Be Gay * Benjamin Britten: A MIDSUMMER NIGHT'S DREAM: Come, now a roundel * Be kind and courteous * Richard Strauss: ARABELLA: Die Wiener Herrn verstehn sich * ARIADNE AUF NAXOS: Grossmatige Prinzessin * Igor Stravinsky: LE ROSSIGNOL: Chanson du Rossignol

(Vocal Collection). An excellent volume of coloratura arias has been added to the G. Schirmer Opera Anthology series. With 30 arias in English, Italian, German, French and Russian, this is the largest collection of coloratura operatic excerpts ever published. Because of the nature of the material, tradition-based performance suggestions are liberally found throughout the volume. For instance, you will find standard vocal variations for the "Doll Song" from The Tales of Hoffmann included in the edition, along with the original vocal line. Like the other volumes in the ground-breaking series, there are

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historical and plot notes about each aria, new engravings, and new translations for study.

(Vocal Collection). This series is an excellent resource for the college singer or the advanced high school singer. Each volume has 30 selections: 10 songs in English, 4 songs in French, 6 songs in German, 4 songs in Italian, 2 songs in Spanish, 2 carefully chosen beginning opera arias, 1 oratorio aria and 1 Gilbert & Sullivan operetta aria. There is a different song for each voice type, with songs in appropriate keys. Includes composer biographies and historical notes for each song, as well as song text translations. This ebook edition also includes piano accompaniments and diction lessons for the songs in French, German, Italian and Spanish.

(Vocal Collection). This series of 5 book/audio packs is an introduction to art song in English, French, German, Italian and Spanish. Each volume has a different song list, and includes 30 selections in appropriate keys. Beyond art song, each collection includes two carefully chosen opera arias, an oratorio aria, and an operetta aria by Gilbert & Sullivan. This edition features access to online recorded accompaniments and diction lessons. Contents: ARNE: Blow, blow thou winter wind * Where the bee sucks * DOWLAND: Come

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again, sweet love * Flow my tears * GIBBONS: The Silver Swan *
PURCELL: I attempt from love's sickness * If music be the food of love
* QUILTER: It was a lover and his lass * Love's Philosophy * Weep you
no more * FAURE: Apres un reve * Chanson d'amour * HAHN: Si mes vers
avaient des ailes * MARTINI: Plaisir d'amour * BRAHMS: Vergebliches
Standchen * Wie Melodien zieht es mir * MOZART: Das Veilchen *
SCHUBERT: Du bist die Ruh * Gretchen am Spinnrade * RICHARD STRAUSS:
Breit' uber mein Haupt * BELLINI: L'abbandono * CESTI: Intorno
all'idol mio * DONAUDY: Come l'allodoletta * MOZART: Ridente la calma
* GRANADOS: El majo discreto * OBRADORS: Del cabello mas sutil *
MOZART: Deh vieni, non tardar (LE NOZZE DI FIGARO) * PUCCINI: O mio
babbino caro (GIANNI SCHICCHI) * SULLIVAN: The Sun, Whose Rays Are All
Ablaze (THE MIKADO) * FAURE: Pie Jesu (Requiem). inside the book and
can be streamed or downloaded. The audio files include PLAYBACK+, a
multi-functional audio player that allows you to slow down audio
without changing pitch, set loop points, change keys, and pan left or
right.

(Vocal Collection). Contents: Meyerbeer: O Paradis sorti de l'onde
(L'Africaine) Verdi: Celeste Aida (Aida) * Io la vidi (Don Carlo) *
Oh, tu che in seno agli angeli (La Forza Del Destino) * Parmi veder le
lagrime (Rigoletto) * La donna e mobile (Rigoletto) * Ah, si ben mio

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coll'essere (Il Trovatore) Smetana: Jenik's Aria (The Bartered Bride)
Puccini: Che gelida manina (La Boheme) * Donna non vidi mai (Manon
Lescaut) * Recondita armonia (Tosca) * E lucevan le stelle (Tosca)
Bizet: Le fleur que tu m'avais jetee (Carmen) Mozart: Un' aura amorosa
(Coso fan tutte) * Il mio tesoro intanto (Don Giovanni) * Dalla sua
pace (Don Giovanni) * O wie angstlich (Die Entfuhrung aus dem Serail)
* Dies Bildniss ist bezaubernd schon (Die Zauberflote) Donizetti:
Com'e gentil (Don Pasquale) * Una furtiva lagrima (L'Elisir D'Amore) *
Spirto gentil (La Favorita) * Fra poco a me ricovero (Lucia di
Lammermoor) Tchaikovsky: Lenski's Aria (Eugene Onegin) Gounod: Salut!
demeure chaste et pure (Faust) * Ah, leve-toi, soleil! (Romeo et
Juliette) C.M.von Weber: Durch die Walder (Der Freischutz) Ponchielli:
Cielo e mar (La Gioconda); Godard: Oh! ne t'eveille pas (Jocelyn)
Wagner: Amstillen Herd (Die Meistersinger von Nurnberg) * Morgenlich
leuchtend im rosigen Schein (Walther's Prize-Song) (Die Meistersinger
von Nurnburg) * In fernem Land (Lohengrin) * Wintersturme wichen dem
Wonnemond (Die Walkure) Halevy: Rachel, quand du Seigneur (La Juive)
Delibes: Fantaisie aux divins mensonges (Lakme) Massenet: En ferment
les yeux (The Dream of Des Grieux) (Manon) * Ah! fuyez, douce image
(Manon) Flotow: M'appari tutt'amor (Martha) A. Thomas: Elle ne croyait
pas (Mignon) * Adieu, Mignon! (Mignon) Auber: Du pauvre seul ami
(Slumber-Song) (La Muette de Portici) Leoncavallo: Vesti la giubba

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(Pagliacci) Lalo: Vainement, ma bien-aimee (Le Roi d'Ys).

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