

Coloratura Arias For Soprano Accompaniment Cds G Schirmer Opera Anthology

(Opera). 19 arias from 8 operas. Including all the major soprano arias from Manon Lescaut, La bohème, Tosca, Madama Butterfly, La fanciulla del West, Suor Angelica, Gianni Schicchi, and Turandot. Contents: Che tua madre dovrà * Non la sospiri * Donde lieta * In quelle trine morbide * In questa reggia * L'ora o tirsi * Mi chiamano Mimi * mio babbino caro * Oh se sapeste * Quando men vo * Senza mamma * Signore ascolta * Sola, perduta, abbandonata * Spira sul mare * Tanto amore segreto * Tu che di gel sei cinta * Tu, tu, piccolo iddio! * Un bel di vedremo * Vissi d'arte.

In *Technology and the Diva*, Karen Henson brings together an interdisciplinary group of scholars to explore the neglected subject of opera and technology. Their essays focus on the operatic soprano and her relationships with technology from the heyday of Romanticism in the 1820s and 1830s to the twenty-first-century digital age. The authors pay particular attention to the soprano in her larger than life form, as the 'diva', and they consider how her voice and allure have been created by technologies and media including stagecraft and theatrical lighting, journalism, the telephone, sound recording, and visual media from the painted portrait to the high definition simulcast. In doing so, the authors experiment with new approaches to the female singer, to opera in the

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modern - and post-modern - eras, and to the often controversial subject of opera's involvement with technology and technological innovation.

Composed by Johann Sebastian Bach, Cantata No. 29 -- Ir danken dir, Gott wir danken dir is a choral worship cantata for SATB with SATB Soli.

The nineteenth-century bravura vocal waltz is an aria adapted from the accompaniment of the famous waltz dance that pushes the boundaries of the coloratura soprano voice through virtuosic roulades. Through historical, musicological and pedagogical research, this document explores waltz aria conventions and analyzes the fioritura vocal lines of two arias: Charles Gounod's Ah! Valse légère (1859) and Johann Strauss's Frühlingsstimmen (1883). Singers approach the instrumentally-inspired passagework of this genre by unifying their registration, expanding their range to include flageolet pitches, using a variety of articulation patterns, ornaments and embellishments, and by observing the linguistic properties of texts for accurate inflection. Additionally, the parallel concepts of the modes of agility and the fach system help singers to determine which arias suit their individual skillset. By studying and performing the bravura waltz repertoire, coloratura sopranos not only dazzle audiences and enrich their technique, they may also inspire twenty-first century composers to write the next chapter of vocal virtuosity.

Coloratura Arias for SopranoG. Schirmer Opera Anthology Accompaniment CDs (2)G Schirmer Incorporated

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(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.

Award winning composer, arranger, pianist and recording artist Mark Hayes has crafted an exquisite anthology of Christmas arrangements for solo voice, including traditional carols, art songs, masterworks and spirituals. Reflecting the arranger's mastery of vocal accompaniment, the piano partners with the voice in true art song style. Available in medium high and medium low voicings. Titles: * Bring a Torch, Jeannette, Isabella * Away in a Manger * Sing Joy! * Midnight Noel * Gesu Bambino * Silent Night * Lo, How a Rose E'er Blooming * O Holy Night * The Coventry, Carol * Jesus, Oh What a Wonderful Child

A comprehensive guide to Mozart's THE MAGIC FLUTE, featuring insightful and in depth Commentary and Analysis, a complete, newly translated Libretto with German/English translation side-by side, and over 30 music highlight examples.

This authoritative, new edition of the world's most loved songs and arias draws

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on original manuscripts, historical first editions and recent research by prominent musicologists to meet a high standard of accuracy and authenticity. Includes fascinating background information about the arias and their composers as well as a singable rhymed translation, a readable prose translation and a literal translation of each single Italian word.

(Vocal Collection). Selected art songs by prominent American composers in the G. Schirmer and AMP catalog, including songs by Samuel Barber, John Duke, Lee Hoiby, Charles Ives, John Jacob Niles, William Schuman, and others.

Includes works from Ernst Bacon: It's all I have to bring * Samuel Barber: The Crucifixion; The Daisies; Hey nonny no!; The Monk and His Cat; Mother, I cannot mind my wheel; A Slumber Song of the Madonna; Sure on this shining night * Paul Bowles: Cabin; Heavenly Grass; Sugar in the Cane * Theodore Chanler: The Lamb * Ernest Charles: When I Have Sung My Songs * John Duke: Loveliest of Trees; Richard Hageman: Do not go, my love * Lee Hoiby: Where the Music Comes From * Charles Ives: In the mornin'; Serenity * Herbert Kingsley: The Green Dog * Charles Naginski: The Pasture * John Jacob Niles: Black is the color of my true love's hair; Go 'way from my window; The Lass from the Low Countree * Gladys Rich: American Lullaby * William Roy: This Little Rose * John Sacco: Brother Will, Brother John * William Schuman: Holiday Song; Orpheus

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with his lute.

(Vocal Collection). A collection of songs from the musical stage, written for duets of various voice types. The selections are presented in their authentic settings, excerpted from the original vocal scores. Contents: ALADDIN: A Million Miles Away and A Whole New World * AMAZING GRACE: Someone Who Hears * ANASTASIA: In a Crowd of Thousands * BIG FISH: Time Stops * THE BOOK OF MORMON: Baptize Me * THE BRIDGES OF MADISON COUNTY: Falling Into You and Before and After You/One Second and a Million Miles * DEAR EVAN HANSEN: Only Us * FINDING NEVERLAND: What You Mean to Me * FIRST DATE: Something That Will Last * FROZEN: Love Is an Open Door * A GENTLEMAN'S GUIDE TO LOVE & MURDER: Better with a Man and Inside Out * GHOST THE MUSICAL: Here Right Now * HAMILTON: Dear Theodosia * IF/THEN: Some Other Me * LA LA LAND: City of Stars and A Lovely Night * LITTLE WOMEN: Some Things Are Meant to Be * NATASHA, PIERRE & THE GREAT COMET OF 1812: Sonya & Natasha * NEWSIES THE MUSICAL: Something to Believe In * ONCE: Falling Slowly * SCHOOL OF ROCK: Children of Rock * SHREK THE MUSICAL: I Think I Got You Beat * SIDE SHOW: I Will Never Leave You * SOMETHING ROTTEN!: I Love the Way * WAITRESS THE MUSICAL: You Matter to Me * WAR PAINT: If I'd Been a Man.

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This series answers the often-expressed need for a variety of supplementary material in many different popular styles. What could be more fun for an adult than to play the music that everybody knows and loves? When the books in the Greatest Hits series are assigned in conjunction with the Lesson Books, these appealing pieces reinforce new concepts as they are introduced. In addition, the motivation the music provides could not be better. The emotional satisfaction students receive from mastering each popular song increases their enthusiasm to begin the next one. With the popular music available in the Greatest Hits series (Levels 1 and 2), the use of both books will significantly increase every adult's interest in piano study. Two selections from this book are featured on the Royal Conservatory of Music Popular Selection List (2007 Ed.): * The Rainbow Connection * Nadia's Theme (Vocal Collection). For Medium Voice and Piano. Another outstanding collection of "theatre-poetry-lieder-pop-tavernacular prayer called cabaret song." Texts by Arnold Weinstein. Contents: Angels Are the Highest Form of Virtue * At the Last Lousy Moments of Love * Blue * Can't Sleep * Lady Luck * Love in the Thirties * Miracle Song * Poet Pal of Mine * Radical Sally * Satisfaction * The Total Stranger in the Garden * Thius King of Orf.

Schirmer's Library Of Musical Classics, V1581.

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

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Towards a comprehensive and functional descriptive grammar of writing for students of English as a Second Language – Assistance in developing general English language foundations – Broad-based reference and study materials for English writing grammar – Presentation of useful information in the context of academic writing projects including journal articles and college course papers Offered in two accessible keys suitable for all singers, it is likely to be the first publication a voice teacher will ask a first-time student to purchase. The classic Parisotti realizations result in rich, satisfying accompaniments which allow singers pure musical enjoyment.

(Vocal Collection). Contents: Mia speranza adorata!...Ah, non sai, qual pena * Vorrei spiegarvi, oh Dio * No, no, no che non sei capace * Non piu. Tutto ascoltai...Non temer, amato bene * Ch'io mi scordi di te...Non temer, amato bene * Bella mia fiamma...Resta cara * Ah se in ciel, benigue stelle * Al desio di chi t'adora * Alma grande e nobil core * Chi sa, chi sa, qual sia * Vado, ma dove? (Vocal Collection). Contents: Handel: V'adoro pupille (Giulio Cesare) Mozart:

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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 fühl's (Die Zauberflöte) Beethoven: O war' ich schon mit dir vereint (Fidelio) C.M. von Weber: Kommt ein schlanker Bursch gegangen (Der Freischütz) 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 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 Bohème) * Donde lieta (La Bohème) * Quando men vo (La Bohème) * 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). Collected for the first time in one convenient and inexpensive edition. (Vocal Collection). Contents: Cantique de Noel (Adam) * One sweetly solemn thought (Ambrose) * My heart ever faithful (Bach) * O Lord, be merciful (Bartlett) * The voice that breathed o'er Eden (Bartlett) * Out of the deep have I called unto

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Thee (Bedell) * Come to me (Beethoven) * The Worship of God in Nature (Beethoven) * Lamb of God (Bizet) * Crossing the Bar (Buck) * Christ be with me! (Chopin) * Hold Thou my hand (Curran) * When Jesus walked on Galilee (Edwards) * Crucifix (Faure) * The Palms (Faure) * Trusting in Thee (Fichthorn) * The Lord's Prayer (Forsyth) * Gaul (Holy City): Eye hath not seen (Forsyth) * My soul is athirst for God (Forsyth) * These are they which came (Forsyth) * O Saviour, hear me! (Gluck) * O, divine Redeemer! (Gounod) * Ring out, wild bells (Gounod) * There is a green hill far away (Gounod) * Hosanna! (Granier) * Arm, arm, ye brave (Handel) * He shall feed His flock (Handel) * Honor and Arms (Handel) * I know that my Redeemer liveth (Handel) * I heard the voice of Jesus say (Harriss) * Suffer the little children (Hausman) * Be near me still! (Hiller) * Arise, O Lord (Hiffmeister) * Because of Thy great bounty (Hiffmeister) * I'm a Pilgrim (Johnson) * If with all your hearts (Mendelssohn) * It is enough (Mendelssohn) * O rest in the Lord (Mendelssohn) * Jerusalem! Thou that killest the Prophets (Mendelssohn) * O Lord on High (Mozart) * Art Thou the Christ? (O'Hara) * Thanks (O'Hara) * Communion Hymn (Opie) * God shall wipe away all tears (Peery) * Lead, kindly Light (Pinsuti) * Calvary (Rodney) * He that keepeth Israel (Schlosser) * Ave Maria (Schubert) * Evening and Morning (Spicker) * My hope is in the everlasting (Stainer) * And God shall wipe away all tears (Sullivan)

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* The Lord is my shepherd (Tchaikovsky).

(Vocal Collection). An essential new edition for every singer and voice studio! This is the most comprehensive multi-volume collection of Mozart opera arias ever published, with 31 to 41 arias per volume. Includes historical and plot notes about each opera and aria, and English translations for study. The most familiar arias, of course, are found in the collections, along with many masterful, vocally gratifying, but less familiar selections. Operas represented: Apollo et Hyacinthus; Ascanio in Alba; Bastien und Bastienne; La Clemenza di Tito; Così fan tutte; Don Giovanni; Die Entführung aus dem Serail; La finta giardiniera; La finta semplice; Idomeneo; Lucio Silla; Mitridate, re di Ponto; Le nozze di Figaro; L'oca del Cairo; Il re pastore; Der Schauspieldirektor; Il sogno di Scipione, Zaide, Die Zauberflöte

(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.

(Vocal Collection). This all-in-one package includes the original Coloratura Arias for Soprano book from the G. Schirmer Opera Anthology along with three accompaniment CDs AND the corresponding Diction Coach book/three CD set. Diction Coach includes recorded diction lessons, IPA, and word for word

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translations. In addition to piano accompaniments playable on both your CD player and computer, the enhanced accompaniment CDs also include tempo adjustment software for CD-ROM computer use.

(Vocal Collection). The G. Schirmer Opera Anthology series revolutionized opera aria study after its release in 1991. There are so many wonderful soprano arias that a second volume was warranted. The music is predominantly for lyric soprano. As in the original volumes, these are new, clean editions, with historical and plot information about each of the 32 arias included.

(Vocal Collection). A collection of songs from the musical stage presented in their authentic settings, excerpted from the original vocal scores. There is no duplication from prior volumes! Contents: AMELIE: Thin Air * ANASTASIA: My Petersburg * Still * ANNIE: You're Never Fully Dressed Without a Smile * THE BAND'S VISIT: Papi Hears the Ocean * Answer Me * BE MORE CHILL: Michael in the Bathroom * THE BOOK OF MORMON: I Believe * CANDIDE: Bon Voyage * CATCH ME IF YOU CAN: Goodbye * DEAR EVAN HANSEN: Waving Through a Window * For Forever * Words Fail * EVER AFTER: Right Before My Eyes * FINDING NEVERLAND: If the World Turned Upside Down * Neverland * FROZEN THE BROADWAY MUSICAL: Hans of the Southern Isles * In Summer * Kristoff Lullaby * A GENTLEMAN'S GUIDE TO LOVE & MURDER: Stop! Wait!

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What?! * HAMILTON: You'll Be Back * THE HUNCHBACK OF NOTRE DAME: Made of Stone * KINKY BOOTS: Step One * A LITTLE NIGHT MUSIC: Later * THE MAD ONES: Run Away With Me * MEAN GIRLS: Stop * THE PAJAMA GAME: A New Town Is a Blue Town * PARADE: Pretty Music * THE SECRET GARDEN: Race You to the Top of the Morning * SOMETHING ROTTEN!: Hard to Be the Bard * SUNDAY IN THE PARK WITH GEORGE: Lesson #8 * TOOTSIE: Waddya Do * TUCK EVERLASTING: Top of the World * Time
A collection of pieces for Medium High Voice, composed by Wolfgang Amadeus Mozart.

(Fake Book). A beginning fake book for players new to "faking"! This great collection contains over 100 favorite gospel songs all in the key of C. Each song features lyrics and simplified chords that remain true to each original tune, with large, easy-to-read music notation. Includes: Amazing Grace * At Calvary * Because He Lives * Blessed Assurance * Church in the Wildwood * Do Lord * Give Me That Old Time Religion * He Touched Me * Higher Ground * His Eye Is on the Sparrow * His Name Is Wonderful * How Great Thou Art * I Bowed on My Knees and Cried Holy * I Saw the Light * I'll Fly Away * In the Garden * Just a Closer Walk with Thee * Mansion over the Hilltop * More Than Wonderful * The Old Rugged Cross * Precious Lord, Take My Hand * Precious Memories * Put

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Your Hand in the Hand * Rock of Ages * Shall We Gather at the River? * Sweet By and By * Turn Your Radio On * Upon This Rock * When the Roll Is Called Up Yonder * Whispering Hope * Will the Circle Be Unbroken * Wings of a Dove * and dozens more!

More than 40 years after her death, the legend of Maria Callas, “La Divina Assoluta,” remains unsurpassed. Much has been written about her sensational opera career and fraught private life, from her definitive mastery of iconic opera roles to her love affairs and tantrums. The prototype for the 20th century celebrity diva, Callas emblemizes the cliché of tormented talent – genius in the ring with catastrophe. Her extraordinary voice, in particular, has become an object of cult-like adoration and cultural significance almost with a life of its own: as fetish object, as sophisticated sonic signifier, and most recently, as the lifeblood for a Callas hologram. Such adoration is not without consequences. When Callas is transformed into a vessel for such transcendent magic, it overshadows what is perhaps her most superhuman ability – the masterful technique she deployed to shape and craft her astounding instrument. Singing bodies are working bodies, enacting an intimate and complex form of artistic labor and cultural signification. Using one of Callas's first recital recordings from 1954, this book envisions each aria as a lens to examine various aspects of vocalization and cultural reception of

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the feminized voice in both classical and pop culture, from Homer's Sirens to Star Trek. With references to works by Marina Abramovic, Charles Baudelaire, Michel Chion, Wayne Koestenbaum, Greil Marcus, and Farah Jasmine Griffin, as well as films by Pier Paolo Pasolini, Jonathan Demme, and Rainer Werner Fassbinder, each chapter explores phenomena unique to the singing voice, including the operatic screaming point, the politics of listening, and the singing simulacrum. Reveals how the musical benefit allowed musicians, composers, and audiences to engage in new professional, financial, and artistic contexts.

From the Wall Street Journal's opera critic, a wide-ranging narrative history of how and why the New York City Opera went bankrupt—and what it means for the future of the arts In October 2013, the arts world was rocked by the news that the New York City Opera—“the people’s opera”—had finally succumbed to financial hardship after 70 years in operation. The company had been a fixture on the national opera scene—as the populist antithesis of the grand Metropolitan Opera, a nurturing home for young American talent, and a place where new, lively ideas shook up a venerable art form. But NYCO’s demise represented more than the loss of a cherished organization: it was a harbinger of massive upheaval in the performing arts—and a warning about how cultural institutions would need to change in order to survive. Drawing on extensive research and reporting, Heidi

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Waleson, one of the foremost American opera critics, recounts the history of this scrappy company and reveals how, from the beginning, it precariously balanced an ambitious artistic program on fragile financial supports. Waleson also looks forward and considers some better-managed, more visionary opera companies that have taken City Opera's lessons to heart. Above all, *Mad Scenes and Exit Arias* is a story of money, ego, changes in institutional identity, competing forces of populism and elitism, and the ongoing debate about the role of the arts in society. It serves as a detailed case study not only for an American arts organization, but also for the sustainability and management of nonprofit organizations across the country.

(Vocal Collection). This series features 50 songs from dozens of shows, some that have never before appeared in any vocal collections. This 3rd edition includes songs from *A Gentleman's Guide to Love & Murder*; *Hairspray*; *Hamilton*; *Kinky Boots*; *Moana*; *Natasha, Pierre & The Great Comet of 1812*; *Waitress: The Musical*; *Wicked*; and many more.

Vocal Collection

(Vocal Collection). More great teaching material at the same level as the first volume. Over 30 songs in each volume with no song duplicated between voice types. A student could easily begin either in *The First Book* or *The First Book Part II*, or the books may

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be used concurrently. Contents: Animal Crackers (Hageman) * Andenken (Beethoven) * Ave Maria (Abt) * Charmant Papillon (Campra) * Come and Trip It (Handel) * Come to the Fair (Campbell-Tipton) * Drift Down, Drift Down (Ronald) * Gesu Bambino (Yon) * Grandma (Chanler) * Here amid the Shady Woods (Handel) * L'heure Exquise (Hahn) * How Lovely are thy Dwellings (Liddle) * Ich Liebe Dich (Beethoven) * Intorno All'Idol Mio (Cesti) * Lachen Und Weinen (Schubert) * No Flower that Blows (Linley) * The Last Rose of Summer (Miliken) * A Nun Takes the Veil (Barber) * Nur Wer Die Sehnsucht Kennt (Tchaikovsky) * O Saviour, Hear Me! (Gluck) * Orpheus with his Lute (William Schuman) * La Pastorella (Schubert) * Per Non Penar (d'Astorga) * Petit Noel (Louis) * The Prayer Perfect (Speaks) * Quella Barbara Catena (Ciampi) * Romance (Debussy) * Seligkeit (Schubert) * Solvejg's Song (Grieg) * A Spirit Flower (Campbell-Tipton) * To a Wild Rose (MacDowell) * When Daisies Pied (Arne) * When I Was Seventeen (Swedish Folksong)

(Vocal Collection). Contents: Mozart: O Isis und Osiris (Die Zauberflote) * In diesen heil'gen Hallen (Die Zauberflote) Rossini: La calunnia (Il Barbiere di Siviglia) * Miei rampolli femminini (La Cenerentola) C.M. von Weber: Schweig'! schweig'! damit dich Niemand warnt (Der Freischutz) Bellini: Vi ravviso (La Sonnambula) Donizetti: Dalle stanze ove Lucia (Lucia di Lammermoor) * Ah! un faco insolito (Don Pasquale) Meyerbeer: Pour les couvents c'est fini (Piff, paff) (Les Huguenots) Verdi: Infelice! e tuo credevi (Ernani) * Come dal ciel precipita (Macbeth) * O tu, Palermo (I Vespri Siciliani)

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* Il lacerato spirito (Simon Boccanegra) Nicolai: Als Bublein klein (Die Lustigen Weiber von Windsor) Gounod: Le veau d'or est toujours debout! (Faust) * Vous qui faites l'endormie (Faust) Bizet: Quand la flamme de l'amour (La Jolie Fille de Perth) Tchaikovsky: Gemin's Aria (Eugen Onegin) Massenet: Epouse quelque brave fille (Manon) Puccini: Vecchia zimarra, senti (La Boheme) Weill: Let Things Be Like They Always Was (Street Scene) Thomson: What, what is it? (The Mother of Us All). A collection of vocal exercises arranged for Alto and Baritone voice, composed by Niccolo Vaccai.

Trumpet player, teacher and arranger David Cooper has selected five of the most popular arias for soprano/mezzo-soprano and arranged them to include festival Trumpet parts. The arias include: Alleluja for Exsultate, Jubilate by W.A. Mozart; Laudamus te from Mass in C minor by Mozart; Let the Bright Seraphin from Samson by Handel; O Thou That Tellest Good Tidings to Zion from messiah by Handel; and Rejoice Greatly from Messiah by Handel. The Alleluia and Let The Bright Seraphim are in two keys in order to make them available for both Sopranos and mezzo-sopranos. This collection includes a CD that contains a full performance track, a track with only piano and Trumpet to allow the singer to practice, and a track with only piano and voice to allow the Trumpet to practice. When an aria is in two keys, both keys are available with piano and Trumpet.

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