



Mozart **DON GIOVANNI**

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Mozart Don Giovanni Pianovocal

Simon P. Keefe



Mozart Don Giovanni Pianovocal:

Don Giovanni Vocal Score Wolfgang Amadeus Mozart, 2013-06-10 Romance murder and revenge Mozart's masterpiece offers an ingenious blend of comic and tragic elements in recounting the adventures of a dashing libertine Reproduced from an authoritative early edition Don Giovanni - Vocal Score (Italian and English) Wolfgang Amadeus Mozart, 2015-08-24 Don Giovanni vocal score Italian and English Schirmer edition 1900 Includes recitatives and arias composed for the Vienna revival Original Italian libretto by Lorenzo da Ponte English translation by Natalie McFarren **Arias, Ensembles, & Choruses** John Yaffé, David Daniels, 2011-11-17 Conductors John Yaff and David Daniels have created a one stop sourcebook for orchestras opera companies conductors and librarians who research and or prepare programs of vocal excerpts such as solos ensembles and choruses for concert performance In this book readers will find detailed information on a vast repertoire of vocal pieces commonly extracted from operas operettas musicals and oratorios more than 1 750 excerpts from 450 parent works Modeled on Daniels Orchestral Music Arias Ensembles Choruses includes basic historical details about each parent work as well as extract titles subtitles voice types keys durations locations in the original work with page numbers in both full scores and piano vocal scores and exact instrumentation It also lists the publishers that make available the orchestral materials for just the excerpt being programmed independent of the full parent work Until now conductors and orchestra librarians commonly had to first leaf through full scores searching for one elusive three minute aria after another only to then consult multiple publishers catalogues to compile crucial information on all the excerpts proposed for a concert or recording This book constitutes a single source for finding that information In many cases the individual entries include valuable insider information on common performance practice including start and stop points transpositions and conventional cuts Searching for repertoire is made easy with the detailed title index and appendixes devoted to ensemble excerpts all categorized by personnel e g duets trios quartets quintets sextets choruses and language Czech English French German Italian Latin Russian This book is the ideal tool for the working conductor and orchestral librarian as well as music program directors at colleges and conservatories opera companies and symphony orchestras As of October 2015 a new printing of this book has occurred to correct errors in the index A PDF version of the new index is available to previous purchasers of the volume Please contact Rowman Littlefield's music editor for assistance **Don Giovanni. Piano-Vocal Score. Italian + English** Wolfgang Amadeus Mozart, Lorenzo Da Ponte, 1900 **Wolfgang Amadeus Mozart** , Mozart in Vienna Simon P. Keefe, 2017-09-21 Comprehensive and engaging exploration of Mozart's greatest works focussing on his dual roles as performer and composer in Vienna *Catalog of Copyright Entries* Library of Congress. Copyright Office, 1967 *The Pianist's Guide to Transcriptions, Arrangements, and Paraphrases* Maurice Hinson, 2000 March 2001 cloth 192 pages 6 1 8 x 9 1 4 paper 0 253 21456 4 19 95 s Auction catalogues of books Puttick and Simpson (messrs.), 1846 Catalogue of (printed) music. Music. Accessions, pt.[1]-94 British museum dept. of pr. books, 1884 The Monthly Musical Record

,1885 *National Union Catalog*,1983 **En Travesti** Corinne E. Blackmer,Patricia Juliana Smith,1995 *En Travesti* addresses the ways in which opera empowers women by challenging conventional gender hierarchies Terry Castle Helene Cixous Lowell Gallagher and Elizabeth Wood are among the contributors Includes 20 musical examples Multi-Voice Songs: A Selection Johannes Brahms,2017-05-17 Unaccompanied choral works composed or otherwise arranged by Brahms for mixed choruses as well as individual men s and women s choruses include songs love songs romances quartets and duets *Monthly Bulletin of the Carnegie Library of Pittsburgh* Carnegie Library of Pittsburgh,1923 Among Our Books Carnegie Library of Pittsburgh,1923 *Mozart's Don Giovanni, a commentary, tr. by W. Clark and J.T. Hutchinson* Charles Gounod,1895 **Quodlibets of the Viennese Theater** Lisa Feurzeig,John Sienicki,2008-01-01 The quodlibet genre was significant in Viennese theater during the first quarter of the nineteenth century Quodlibets are important for two reasons they reflect the ironic intertextuality of Viennese life and they present a cross section of music of many genres and styles that was most familiar to the theatergoing audience This edition includes three works *Die travestierte Ariadne auf Naxos* ca 1799 a one act melodrama with spoken and sung sections *Rochus Pumpnickel* 1809 a three act play with musical numbers and *Das beliebte Quodlibet* from *Der Eteufel auf Reisen* 1821 a medley that represent different times and styles tracing the history of the genre *Ariadne auf Naxos* a parody of the 1775 Brandes *Benda* melodrama borrows the original text almost completely but replaces *Benda* s music with comical melodies drawn from the Vienna Volkstheater and adds a happy ending *Rochus Pumpnickel* with a story based on Moli re and twenty seven musical numbers was the most successful of all the full length quodlibet plays the high brow periodical *Der Sammler* paid it the back handed compliment of saying that its author writes for the box office not for immortality With music ranging from Mozart and Haydn to M h l Salieri Weigl Wenzel M ller and anonymous folksong it offers a rich assortment of material familiar and unfamiliar to modern scholars Dance music plays a significant role so this play also opens a window on the Viennese dance world The medley *Das beliebte Quodlibet* combines opera folksong and Tyrolean lied into a quasi political jab at the police state The edition provides literal English translations of all the texts and the two full length works also include performable translations underlaid in the music An extensive commentary section identifies musical sources and discusses how pieces are reinterpreted in their new contexts **Opera and British Print Culture in the Long Nineteenth Century** Christina Fuhrmann,2023-02-16 Winner of the 2024 H Robert Cohen RIPM Award from the American Musicological Society Recently studies of opera of print culture and of music in Britain in the long nineteenth century have proliferated This essay collection explores the multiple point of interaction among these fields Past scholarship often used print as a simple conduit for information about opera in Britain but these essays demonstrate that print and opera existed in a more complex symbiosis This collection embeds opera within the culture of Britain in the long nineteenth century a culture inundated by print The essays explore how print culture both disseminated and shaped operatic culture how the businesses of opera production and publishing intertwined how performers and

impresarios used print culture to cultivate their public persona how issues of nationalism class and gender impacted reception in the periodical press and how opera intertwined with literature not only drawing source material from novels and plays but also as a plot element in literary works or as a point of friction in literary circles As the growth of digital humanities increases access to print sources and as opera scholars move away from a focus on operas as isolated works this study points the way forward to a richer understanding of the intersections between opera and print culture *Music, Books on Music, and Sound Recordings* Library of Congress,1987

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