

from the Opera
"Samson et Dalila"
<Mon coeur s'ouvre a ta voix>

for Piano Solo

Music by C.Saint-Saens
Arranged by Hanna Choi

$\text{♩} = 76$

The image displays a piano score for the piece "Mon coeur s'ouvre a ta voix" from the opera "Samson et Dalila" by Camille Saint-Saëns, arranged by Hanna Choi. The score is written for piano solo and consists of three systems of music. Each system is in 3/4 time and features a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with a mezzo-piano (*mp*) dynamic marking. The melody in the treble staff is characterized by triplet rhythms, while the bass staff provides a steady accompaniment of eighth notes. The second system continues the melodic and harmonic development. The third system, starting at measure 10, concludes the piece with a final chord. The score is presented in a clear, professional layout with standard musical notation.

Mon Coeur Souvre Ata Voix From Samson Et Dalila

Anna Corba



Mon Coeur Souvre Ata Voix From Samson Et Dalila:

An Interpretive Guide to Operatic Arias Martial Singher, Eta Singher, 1983 A premier singer and master teacher here tells other singers how to get the most from 151 famous arias selected for their popularity or their greatness from 66 operas ranging in time and style from Christopher Gluck to Carlisle Floyd from Mozart to Menotti The most memorable thrills in an opera singer's life according to the author's Introduction may easily derive from the great arias in his or her repertoire This book continues the work Martial Singher has done in performances in concerts and in master classes and lessons by drawing attention not only to precise features of text notes and markings but also to psychological motivations and emotional impulses to laughter and tears to technical skills to strokes of genius and even here and there to variations from the original works that have proved to be fortunate For each aria the author gives the dramatic and musical context advice about interpretation and the lyric with the original language if it is not English and an idiomatic American English translation in parallel columns The major operatic traditions French German Italian Russian and American are represented as are the major voice types soprano mezzo soprano tenor baritone bass baritone and bass The dramatic context is not a mere summary of the plot but is a penetrating and often witty personality sketch of an operatic character in the midst of a situation The musical context is presented with the dramatic situation in a cleverly integrated way Suggestions about interpretation often illustrated with musical notation and phonetic symbols are interspersed among the author's explication of the music and the action An overview of Martial Singher's approach based on fifty years of experience on stage in a hundred roles and in class at four leading conservatories is presented in his Introduction As the reader approaches each opera discussed in this book he or she experiences the feeling of participation in a rehearsal on stage under an urbane though demanding coach and director The Interpretive Guide will be of value to professional singers as a source of reference or renewed inspiration and a memory refresher to coaches for checking and broadening personal impressions to young singers and students for learning to teachers who have enjoyed less than a half century of experience and to opera broadcast listeners and telecast viewers who want to understand what goes into the sounds and sights that delight them

Approaches to Meaning in Music Byron AlmÃ©n, Edward Pearsall, 2006-11-01 Approaches to Meaning in Music presents a survey of the problems and issues inherent in pursuing meaning and signification in music and attempts to rectify the conundrums that have plagued philosophers artists and theorists since the time of Pythagoras This collection brings together essays that reflect a variety of diverse perspectives on approaches to musical meaning Established music theorists and musicologists cover topics including musical aspect and temporality collage borrowing and association musical symbols and creative mythopoesis the articulation of silence the mutual interaction of cultural and music artistic phenomena and the analysis of gesture Contributors are Byron Alm n J Peter Burkholder Nicholas Cook Robert S Hatten Patrick McCreless Jann Pasler and Edward Pearsall

Mon Coeur S'ouvre À Ta Voix Camille Saint-Saëns, 1889 **Samson and Dalilah** Camille Saint-Saëns, Ferdinand Lemaire, 1893

Samson Et Dalila Camille Saint-Saëns,1893 **His Master's Voice/La Voix de Son Maître** Alan Kelly,1990-09-27

This is a companion volume to the Italian catalogue *La Voce del Padrone* already published by Greenwood Press This new volume provides a complete catalogue of French gramophone recordings made by the Gramophone Company Ltd between 1898 and 1929 During this period the Compagnie Française du Gramophone was the continental European African and Asian end of a powerful partnership between the Victor Talking Machine Company and the Gramophone Company Ltd The volume includes details of Victor recordings issued outside the Americas and hence is a useful adjunct to the series *The Encyclopedic Discography of Victor Recordings* also published by Greenwood Press The first three sections conform to the previously established pattern of listing Gramophone black and celebrity labels followed by the Zonophone green labels and the Gramophone green labels In 1920 it was decided to issue records specifically for the Belgian Flemish market these are detailed in the fourth section The contents of each section are listed in numerical order following the pattern of the early printed catalogues that is bands followed by orchestras followed by talking etc A list of the series actually used precedes each section and acts as a table of contents for the section Each catalogue entry comprises as much as possible of the following information the original numerical catalogue number the matrix serial number the date of the recording the name of the artist s involved the title of the piece alternative issue numbers and occasional notes The introduction provides an overview of the company s recording practices and cataloging systems This volume provides much needed guidance for the serious collector and will be a valuable resource for the music historian **Saint-Saëns and the Stage** Hugh

Macdonald,2019-03-14 The first major study of Saint Sa ns s stage music timed to coincide with revivals of his operas on stage **Saint-Saëns' Samson and Delilah** Burton D. Fisher,2006-08-01 *Catalogue of Title-entries of Books and Other Articles Entered in the Office of the Librarian of Congress, at Washington, Under the Copyright Law ... Wherein the Copyright Has Been Completed by the Deposit of Two Copies in the Office* Library of Congress. Copyright Office,1926

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The Metropolitan Opera on Record Frederick P. Fellers,2010-06-11 The Metropolitan Opera on Record A Discography of the Commercial Recordings is a comprehensive listing of all the commercial sound recordings involving the Chorus and Orchestra of the Metropolitan Opera one of the world s leading musical organizations Over 900 recording sessions are listed chronologically starting in 1906 and continuing through the last digital recordings conducted by James Levine in 1998 Entries include excerpts and complete recordings from more than 120 operas in various formats representing more than 380 artists The recordings are fully annotated including the session date and location the primary source of information the opera title and composer matrix number and speed of the recording the artists performing the recording company name and number the format and the release dates In addition Fellers provides a fascinating history of the Met recordings from the first Leeds Catlin recordings in the early 1900s to the digital recordings of the 1990s Additional information on the Opera

House String Orchestra and the Radio Broadcasts are included as well as complete indexes listing the works by composer title and artist Risë Stevens John Pennino,2005 Ris Stevens was a force of nature on the stage From her humble beginnings in New York Stevens talent determination and heart helped her rise up to perform on the greatest stages all over the world Whether she was on the radio television the silver screen or stunning audiences at the Met her vocal presence was unforgettable In Carmen Ris Stevens ascended to the level of legendary performers The author John Pennino has taken special care to document her amazing life struggles and achievements Included in this volume is a detailed chronology discography and a CD of rare recordings **The Musical Times and Singing-class Circular** ,1912 Introduction to Music Appreciation and History Dorothy Tremble Moyer,1923 *Camille Saint-Saens* Timothy Flynn,2004-03 A key figure in establishing an identifiable French musical style in the nineteenth century this annotated bibliography catalogs the studies of Saint Saens life and works as well as examining the composer s own correspondence and essays Included are many lesser known writings on the composer and his music as well as recent scholarship which re examines his place in music history

American Opera Singers and Their Recordings Clyde T. McCants,2004-08-06 This book focuses on American opera singers and what their recordings say about their artistry It is not a book about all American opera singers since many who had important careers on stage made few if any recordings And many of those who did make recordings did so prior to the introduction of electrical recording in 1925 and the resulting advances in the reproduction of the human voice Opera enthusiasts can only imagine the sound of Farinelli s voice or read what his contemporaries have written about it but with almost any famous or near famous singer of recent years enthusiasts do not have to imagine Their voices are available through the technology of sound recording There are 53 entries one each for 52 singers and a composite entry for a group of Hollywood vocalists Each entry contains biographical information and is followed by a discography of operatic recordings to be used in conjunction with the critical commentaries The entries are in alphabetical order by the singer s last name and provide critical analyses of key recordings and of the artists gifts and limitations *French Pages* Anna Corba,2006 Each volume in this series features 57 perforated pages which are ready made for your photos simply choose the one you want tear it out or photocopy add pictures and writings and the page is done Each collection comes with a CD that contains the images for downloading for personal layout choice Annals of the Metropolitan Opera Gerald Fitzgerald,2016-06-11

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

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