

arias for soprano volume 2

****Exploring the Beauty of Arias for Soprano Volume 2: A Singer's Delight****

arias for soprano volume 2 opens up a world of exquisite vocal challenges and emotional depth for sopranos looking to expand their repertoire. Whether you are a budding opera singer, a vocal coach, or simply an aficionado of classical music, this collection offers a rich selection of pieces that showcase the soprano voice in all its glory. Volume 2 provides not only technical variety but also a diverse emotional palette, making it a valuable resource for performers and listeners alike.

What Makes Arias for Soprano Volume 2 Stand Out?

When exploring collections like arias for soprano volume 2, what truly distinguishes this compilation is the thoughtful curation of pieces spanning different composers, eras, and styles. Unlike generic compilations, this volume balances popular classics with lesser-known gems, giving singers an opportunity to both impress with familiar favorites and surprise with unique interpretations.

Diversity of Composers and Styles

One of the most exciting aspects of volume 2 is its inclusion of works from Baroque, Classical, and Romantic periods. You might find yourself navigating the intricate coloratura passages of Handel alongside the lush, expressive lines of Puccini or Verdi. This variety helps sopranos develop versatility and adapt their vocal color and technique to suit each style authentically.

Technical and Emotional Range

Arias for soprano volume 2 doesn't just test vocal agility; it also demands emotional nuance. From lively, playful arias to deeply tragic and passionate ones, this collection encourages singers to connect emotionally with their audience. This dual focus on technique and expression makes it an excellent tool for recital preparation and auditions.

How to Make the Most of Arias for Soprano Volume 2

If you're diving into this volume, here are some tips to maximize your learning and performance experience.

Choosing the Right Arias for Your Voice

Every soprano has a unique vocal quality and range, so it's crucial to select arias that complement

your strengths. Arias for soprano volume 2 offers a spectrum from light lyric to dramatic soprano pieces. Take time to assess which arias fit your tessitura comfortably and highlight your vocal color, whether it's the bright agility needed for coloratura or the warm intensity required for more dramatic roles.

Understanding the Context and Language

Many arias come from operas with rich stories and complex characters. Understanding the dramatic context behind each aria enhances your interpretation and emotional delivery. Additionally, mastering the diction—whether Italian, French, German, or other languages—is essential. Consider working with a language coach or using phonetic transcriptions provided in the volume to ensure clarity and authenticity in your performance.

Incorporating Interpretation and Personal Style

While technical accuracy is important, arias for soprano volume 2 also invite personal interpretation. Experiment with dynamics, phrasing, and tempo within the stylistic boundaries of each piece. This not only makes your performance more engaging but also helps you develop your unique artistic voice.

Popular Arias Featured in Volume 2

While the specific tracklist can vary depending on the edition or publisher, arias for soprano volume 2 typically includes some iconic and challenging pieces that are staples in the soprano repertoire.

Handel's "Lascia ch'io pianga" from Rinaldo

This aria is beloved for its haunting melody and emotional depth. It offers sopranos a chance to showcase a pure, lyrical tone and subtle dynamic control.

Puccini's "O mio babbino caro" from Gianni Schicchi

A favorite in recital programs, this aria combines simplicity with heartfelt emotion, perfect for lyrical sopranos looking to connect intimately with their audience.

Verdi's "Sempre libera" from La Traviata

Known for its demanding coloratura runs and dramatic intensity, this aria is a showstopper that requires both vocal agility and strong stage presence.

Why Singers Love Arias for Soprano Volume 2

Beyond the technical and artistic merits, singers appreciate this volume for its role in professional development. It serves as a bridge between beginner-friendly arias and the more complex, demanding repertoire necessary for advancing in the opera world.

A Great Resource for Auditions and Competitions

Many competitions and auditions require performers to present a variety of arias. Volume 2's diverse selection allows singers to prepare multiple contrasting pieces that demonstrate their versatility and skill.

Building Confidence and Stagecraft

Working through the challenging pieces in this collection helps singers build confidence in their vocal abilities. Moreover, the emotional storytelling embedded in these arias naturally encourages performers to develop their stage presence and acting skills.

Tips for Vocal Coaches Using Arias for Soprano Volume 2

Vocal instructors find this volume invaluable for tailoring lessons to their students' needs. Here are some ways coaches utilize it effectively:

- **Customized Repertoire Selection:** Matching arias to students' vocal types and developmental stages ensures appropriate technical challenges.
- **Focus on Style and Period:** Teaching stylistic nuances from Baroque ornamentation to Romantic phrasing enhances students' musicality.
- **Language and Diction Practice:** Using the arias as a tool for language coaching helps students achieve fluency in singing foreign texts.

Expanding Your Musical Horizons with Arias for Soprano Volume 2

Exploring this volume not only enriches a soprano's technical skills but also deepens appreciation for operatic literature. The carefully selected pieces encourage continuous growth, whether you're

preparing for a professional career or enjoying singing as a passionate hobby. The emotional depth and artistic demands of these arias invite a lifelong journey of discovery and expression.

For anyone committed to mastering the soprano repertoire, arias for soprano volume 2 is more than just a collection of songs—it's a gateway to understanding the nuances of vocal performance and storytelling through music. Embracing these arias can open doors to new opportunities on stage and in the studio, inspiring both personal and artistic transformation.

Frequently Asked Questions

What is 'Arias for Soprano Volume 2'?

'Arias for Soprano Volume 2' is a collection of operatic arias specifically curated for soprano voices, often used by singers for practice, auditions, and performances.

Which composers are featured in 'Arias for Soprano Volume 2'?

The collection typically includes arias from famous composers such as Mozart, Verdi, Puccini, Donizetti, and Strauss, among others.

Is 'Arias for Soprano Volume 2' suitable for professional sopranos or beginners?

'Arias for Soprano Volume 2' is designed for intermediate to advanced sopranos, providing challenging pieces that help develop vocal technique and expression.

Does 'Arias for Soprano Volume 2' include piano accompaniments?

Yes, most editions of 'Arias for Soprano Volume 2' include piano accompaniments to aid rehearsals and practice sessions.

Can 'Arias for Soprano Volume 2' be used for audition preparation?

Absolutely, the collection is popular among sopranos preparing for auditions as it offers a variety of styles and emotional expressions.

Where can I purchase or download 'Arias for Soprano Volume 2'?

'Arias for Soprano Volume 2' can be purchased from music stores, online retailers like Amazon, or digital sheet music platforms such as Sheet Music Plus or Musicnotes.

Are there any notable arias included in 'Arias for Soprano Volume 2'?

Yes, notable arias often featured include 'Caro mio ben' by Giordani, 'O mio babbino caro' by Puccini, and 'Dove sono' from Mozart's 'Le Nozze di Figaro'.

Is there an audio companion or recording available with 'Arias for Soprano Volume 2'?

Many editions offer accompanying CDs or downloadable audio tracks to help singers learn the pieces more effectively.

How does 'Arias for Soprano Volume 2' differ from Volume 1?

'Arias for Soprano Volume 2' typically features more advanced or diverse repertoire compared to Volume 1, allowing singers to expand their vocal range and interpretative skills.

Additional Resources

****Exploring the Richness of Arias for Soprano Volume 2: A Professional Review****

arias for soprano volume 2 represents a significant addition to the repertoire available for sopranos, offering a curated selection of pieces that showcase vocal agility, emotional depth, and technical prowess. As a follow-up to the initial volume, this collection seeks to expand the artistic horizons for both emerging and established sopranos by presenting a varied array of arias drawn from classical operatic works, contemporary compositions, and lesser-known gems. This review delves into the content, musicality, and pedagogical value of this volume, highlighting its relevance in today's vocal performance landscape.

Contextualizing Arias for Soprano Volume 2 in Vocal Literature

The release of arias for soprano volume 2 arrives at a time when vocalists increasingly seek diverse and challenging repertoire that moves beyond the standard canon. This collection responds to that demand by assembling arias that not only test vocal range and control but also emphasize interpretative skills necessary for expressive storytelling through music. Compared to its predecessor, volume 2 offers more intricate melodic lines and a broader emotional spectrum, positioning itself as a resource for sopranos aiming to refine their craft and expand their performance options.

From a musicological perspective, this volume bridges traditional operatic works with modern compositions, providing a balanced representation of historical and contemporary influences. This blend makes it particularly useful for recital programming, auditions, and master classes, where versatility is prized.

Selection of Arias: Diversity and Musical Complexity

Arias for soprano volume 2 features selections that range from Baroque masterpieces to Romantic-era and 20th-century compositions. This variety ensures that singers encounter different stylistic demands, including ornamentation typical of early music, the dramatic intensity of Romantic arias, and the nuanced phrasing found in modern pieces.

Key highlights include:

- Baroque arias demanding precise coloratura and breath control
- Romantic pieces emphasizing lyrical expression and dynamic contrast
- Modern arias incorporating unconventional harmonies and rhythmic patterns

Such a spectrum not only challenges sopranos technically but also encourages them to develop a flexible vocal approach adaptable to multiple genres.

Technical Features and Interpretative Challenges

One of the distinguishing features of arias for soprano volume 2 is its attention to technical detail. The score annotations provide insights into stylistic nuances and performance practices, which are invaluable for singers aiming to deliver authentic interpretations. This includes guidance on ornamentation, phrasing, and breathing techniques tailored to each aria's stylistic period.

Moreover, the volume contains arias with varying tessitura demands, pushing the soprano's upper and lower registers. This range challenges vocal stamina and control, making the collection a practical tool for advanced vocal training. The interpretative challenges embedded in the selections encourage singers to explore emotional subtleties, from joyous exuberance to somber introspection, enhancing their dramatic storytelling abilities.

Comparative Analysis: Volume 1 vs. Volume 2

While the initial volume of arias for soprano laid a solid foundation with well-known pieces primarily from the Classical period, volume 2 expands on this by introducing more complex and less frequently performed works. This progression caters to sopranos who have mastered the basics and seek to deepen their repertoire.

Differences include:

- **Complexity:** Volume 2 features arias with more demanding vocal lines and intricate ornamentations.

- **Repertoire diversity:** There is a noticeable increase in 19th and 20th-century compositions.
- **Interpretation depth:** Volume 2 requires greater emotive engagement and nuanced phrasing.

This evolution makes volume 2 an indispensable next step for those who utilized the first collection, positioning it as a complementary resource rather than a standalone set.

Educational Value and Practical Applications

For voice teachers and students alike, arias for soprano volume 2 offers a wealth of material suited for a range of pedagogical goals. The volume's structure facilitates gradual skill development, with arias categorized by difficulty and stylistic attributes. This enables educators to tailor assignments based on the student's current proficiency and artistic aspirations.

In addition, the collection's emphasis on diverse operatic styles aids in cultivating a well-rounded vocal technique and interpretative palette. It is particularly beneficial for students preparing for competitions, auditions, and recitals, where demonstrating versatility and emotional expressiveness is crucial.

Production Quality and Accessibility

From a publication standpoint, arias for soprano volume 2 is notable for its high-quality score presentation. The clear notation, comprehensive markings, and inclusion of performance notes enhance usability for both self-study and classroom instruction. The availability of accompanying piano reductions or orchestral parts further expands its practical applications.

Furthermore, the volume is accessible in both print and digital formats, catering to contemporary preferences for portability and ease of use. This flexibility supports diverse learning environments, from traditional studios to remote instruction setups.

Pros and Cons of Arias for Soprano Volume 2

- **Pros:**
 - Wide range of styles and periods covered
 - Detailed interpretative guidance included
 - High-quality score and layout
 - Suitable for advanced students and professionals

- **Cons:**

- May be challenging for beginners due to technical demands
- Some arias less known, which might require additional contextual research
- Limited inclusion of non-Western or crossover repertoire

These factors should be weighed depending on the user's experience level and artistic goals.

Conclusion: The Place of Arias for Soprano Volume 2 in Vocal Performance

In the evolving landscape of operatic and concert singing, arias for soprano volume 2 serves as a valuable asset for sopranos seeking to enhance their musical and technical capabilities. Its thoughtfully curated selections provide ample opportunity for artistic growth, demanding a balance of vocal precision and expressive interpretation. Whether used in academic settings, professional preparation, or personal enrichment, this volume enriches the soprano repertoire with pieces that challenge and inspire.

The collection's blend of tradition and innovation mirrors the dynamic nature of vocal artistry today, making it a pertinent resource for those committed to excellence in soprano performance.

Arias For Soprano Volume 2

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arias for soprano volume 2: Arias for Soprano, Volume 2 Robert L. Larsen, 2004-07-01 (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.

arias for soprano volume 2: Arias for Soprano - Robert L. Larsen, Hal Leonard Publishing Corporation, 2011-12-01 (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.

arias for soprano volume 2: *Diction Coach*, 2008

arias for soprano volume 2: Coloratura Arias for Soprano Martha Gerhart, Robert L. Larson, 2002-08-01 (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.

arias for soprano volume 2: Arias for Soprano HAL LEONARD PUBLISHING COMPANY STAFF, Hal Leonard Corp. Staff, 2002-01-01 (Vocal). Cantolopera is a series that proposes a totally new way to approach the great opera repertoire: versions for voice and piano of the most famous arias, accompanied by a compact disc containing the corresponding orchestral bases, recorded with a 130-piece orchestra, to allow the professional, the student and the opera fan to practice, as well as a version sung by an established artist for reference. Each volume contains the lyrics of the arias plus a short summary and background information on the Compagnia d'Opera Italiana Orchestra and the performers. Arias for Soprano Volume 2 includes: *Regnava nel silenzio* (Donizetti) * *Ah! non credea mirarti* (Bellini) * *Batti batti, o bel Masetto* (Mozart) * *Volta la terrea fronte alle stelle* (Verdi) * *Je dis que rien ne m'epouvante* (Bizet) * *Stizzoso, mio stizzoso* (Pergolesi).

arias for soprano volume 2: Arias for Baritone Hal Leonard Corp., 1991-05-01 (Vocal Collection). Contents: Mozart: *Hai gia vinta la causa! ...Vedro mentr'io sospiro* (*Le Nozze di Figaro*) * *Fin ch'an dal vino* (*Don Giovanni*) * *Deh vieni alla finestra* (*Don Giovanni*) * *Donne mie, la fate a tanti* (*Così fan tutte*) * *Der Vogelfanger bin ich ja* (*Die Zauberflöte*) * *Ein Mädchen oder Weibchen* (*Die Zauberflöte*) Rossini: *Largo al factotum* (*Il Barbiere di Siviglia*) Donizetti: *Come Paride vezzoso* (*L'Elisir d'Amore*) * *Bella Siccome un angelo* (*Don Pasquale*) Bellini: *Ah! per sempre* (*I Puritani*) Wagner: *O! du mein holder Abendstern* (*Tannhäuser*) Verdi: *Pari Siamo!* (*Rigoletto*) * *Di Provenza il mar, il suol* (*La Traviata*) Thomas: *O vin, dissipe la tristesse* (*Hamlet*) Gounod: *Mab, la reine des mensonges* (*Romeo et Juliette*) * *Avant de quitter ces lieux* (*Faust*) Bizet: *Votre toast, je peux vous le rendre* (*Carmen*) Ponchielli: *Ah! Pescator* (*La Gioconda*) Massenet: *Vision fugitive* (*Herodiade*) * *Voilà donc la terrible cite* (*Thaïs*) Leoncavallo: *Zaza, piccola zingara* (*Zaza*) Puccini: *Minnie, dalla mia casa son partito* (*La Fanciulla del West*) Moore: *Warm as the autumn night* (*The Ballad of Baby Doe*) Barber: *You rascal you! I never knew you had a soul* (*Vanessa*).

arias for soprano volume 2: Complete arias from the cantatas, masses, oratorios for solo voice, two flutes and piano (basso continuo): Arias for tenor, BWV 107, 110, 173 Johann Sebastian Bach, 2004

arias for soprano volume 2: Arias for Soprano Volume 2 Book and Diction Coach Cds Hal Leonard Corp. Staff, Hal Leonard Publishing Corporation, 2013-10-01 (Vocal Collection). 20 songs for young voices, including musical theatre, movies and other favorites. Contents: *Hello Muddah, Hello Fadduh* * *High Hopes* * *If I only Had a Brain* * *On Top of Spaghetti* * *Over the Rainbow* * *Ten Minutes Ago* * and more.

arias for soprano volume 2: Complete arias from the cantatas, masses, oratorios for solo voice, two flutes and piano (basso continuo): Arias for alto, BWV 197a, 201, 243 Johann Sebastian Bach, 2004

arias for soprano volume 2: Complete arias from the cantatas, masses, oratorios for solo voice, two flutes and piano (basso continuo): Arias for alto, BWV 34, 161, 164 Johann Sebastian Bach, 2004

arias for soprano volume 2: The Mozarts, Who They Were Volume 2 Diego Minoia, 2021-10-04 In this new publication, available in an engaging two-volume series by Diego Minoia, we learn about the life and times of the Mozart family. Everything that there is to discover about these

extraordinary characters and the epoch in which they lived is illustrated in this interesting and curious story that narrates approximately thirty years of their lives: travels and encounters, triumphs and disappointments, petty deceit and genius, rebellion and defeat. The story of the Mozart family, told through their own eyes, thanks to a rich collection of letters containing a wealth of information, enriched with detailed study that allows us a complete panoramic view of the circles in which they traveled, between journeys and presentations, intrigue and friendship, compliance to the powerful and desire for autonomy. An overview of a family and of a European continent that helps us understand the Eighteenth Century from a protagonist who rendered it one of the most prolific eras for music. "The Mozarts: Who They Were" narrates the story of their lives until 1775, following them step by step, getting to know and understand them. Would you like to be their traveling companion? We will begin in Salzburg, where the family was formed and where Wolfgang Amadeus and his sister Maria Anna - known as Nannerl - were born to accompany them in their early travels to Munich and Vienna. We will then follow them in their very long European Grand Tour where the two young Mozart children were to become known as child prodigies, journeying through the principle courts of Germany, the Netherlands, France and England. 5,200 kilometers covered and 80 cities, visited in 1,269 days. No rock or pop star has ever accomplished such a tour! In Volume I, we will follow Mozart to Munich, then on to Vienna, and finally Paris. Volume II will see his return to Salzburg from London, traveling through France and Switzerland. This is the moment when Leopold Mozart's ambitions become more audacious. It was time for Wolfgang Amadeus to begin his formation in becoming a composer, and there was only one place to do this: Italy. And this is how father and son, alone, without the women of the family, confronted their three journeys to Dante's Bel Paese, where they made friends and found recognition, as well as some less complimentary opinions. We will continue to accompany the Mozart family along the various visits on their tour of Italy where they visited many important cities: Verona, Mantua, Milan, Bologna, Florence, Rome, Naples, Turin, Venice. We will discover through their travels the many interesting facts about how life was lived in the country of Bel Canto - beautiful singing. In the meantime, Amadeus the child, was growing into a mature musician, brought up to perfect his craft, having already composed his first operas, as well as being able to navigate his way through the creation of the sacred and profane vocal and instrumental music. The elderly prince-bishop who had supported the Mozart family passed away and was substituted by Hieronymus Colloredo, whose relationship with the family grew constrained over time. The small and provincial Salzburg did not allow the young Wolfgang to express his full potential, who dreamed of the capital and a prestigious post at the Imperial Court.

arias for soprano volume 2: *Diction Coach Arias for Soprano, Volume 2 : International Phonetic Alphabet and Diction Lessons* Robert L. Larsen editor, 2008

arias for soprano volume 2: *Sämtliche Arien aus den Kantaten, Messen, Oratorien* Johann Sebastian Bach, 2004

arias for soprano volume 2: *The Art of the Song Recital* Shirlee Emmons, Stanley Sonntag, 2001-11-15 Since its original publication, the Emmons-Sonntag text has continually stood out as the definitive work on the song recital. The book presents imaginative advice and practical techniques for producing successful recitals and kindling audience excitement. Every aspect of the recital is covered, from building programs and the use of acting skills to the relationship between the singer and the accompanist. Singers of all levels and backgrounds will benefit from the authors vast experience in the performance of song recitals as a singer/accompanist team. The comprehensive repertoire lists, now organized by voice and instrumentation as well as by composer, appeal to both students and professional musicians. Readers will agree that the authors have met their goal of providing extensive, throughgoing, and definitive insights into the attributes that can render the song recital at once a great art and a magnificent entertainment.

arias for soprano volume 2: *Encyclopedia of Recorded Sound* Frank Hoffmann, 2004-11-12 First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

arias for soprano volume 2: *ARIAS FOR SOPRANO, VOL. 2* R. LARSEN, 2000

arias for soprano volume 2: *A History of Western Choral Music, Volume 2* Chester L.

Alwes, 2015-10-22 *A History of Western Choral Music* explores the various genres, key composers, and influential works essential to the development of the western choral tradition. Volume II examines the major genres common to the Classical and Romantic eras and offers a thorough exploration of the array of styles and approaches developed over the course of the twentieth century, from Impressionism to the Avant-Garde.

arias for soprano volume 2: Singing in Czech Timothy Cheek, 2014-12-11 Timothy Cheek's revised edition of *Singing in Czech: A Guide to Czech Lyric Diction and Vocal Repertoire*, with its accompanying audio accessible online, builds on the original pioneering work of 2001 that set "a new and very welcome high standard for teaching lyric diction," according to *Notes: The Journal of the Music Library Association*. It offers users updated information, important clarifications, and expanded repertoire in a more accessible, easier to use format. *Singing in Czech* is divided into two parts. Using IPA, the first part takes the reader systematically through each sound of the Czech language, enhanced by recordings of native Czech opera singers. Chapters cover the Czech vowels, consonants, rules of assimilation, approaches to singing double consonants, stress and length, Moravian dialect, and an introduction to singing in Slovak. Fine points of formal pronunciation have been clarified in this revised edition. In the second part, Cheek offers a thorough overview of Czech art song, expanded from the first edition. Texts to major song literature and opera excerpts by Smetana, Dvořák, Janáček, Martinu, and Haas, with timings, editions, word-for-word translations, idiomatic translations, and IPA transcriptions follow. In this revision, Cheek has included additional cycles by Dvořák and Martinu, and two new chapters on Czech female composers Vítězlava Kaprálová and Sylvie Bodorová. This revised edition of *Singing in Czech* is useful for all those who are interested and engaged in the performance of the rich Czech vocal repertoire.

arias for soprano volume 2: From Studio to Stage Barbara M. Doscher, 2002-06-03 The repertoire files of the late Dr. Barbara Doscher, in which she noted her tips, observations on each particular piece, and notes on how to best teach it, comprise a unique trove of wisdom unmatched by any other source. Laboriously transcribed and annotated by John Nix, one of Doscher's students, the notes are presented here as a companion volume to her best-selling text, *The Functional Unity of the Singing Voice*. Entries are divided by broad category (art song, arias, folk songs, oratorio, musicals, etc.) and are arranged by song title. Each entry includes author, poet or librettist, key(s) available, ranges (for each key), tessitura, difficulty level, voice types, comments, a summary of the text, and notes as to genre, language, and editions available. Five comprehensive indexes facilitate searching. As a guide to selecting vocal repertoire, this book's practical and sometimes colorful comments on each song or aria will assist the vocal instructor in matching the student's ability and range to the appropriate piece. This distillation of Barbara Doscher's many years of experience in the teaching studio is a necessary addition to any vocal instructor's collection, as well as a valuable resource for the individual singer.

arias for soprano volume 2: An Early Hautboy Solo Matrix Peter Hedrick, 2015-02-05 The earliest surviving hautboy solo is a *Symphonia* by Johann Christoph Pez from the 1690s or early 1700s. This piece survives in two versions, as a Sonata for violin and a *Symphonia* for hautboy, and the differences between the two enable a comparison of how Pez viewed the character and technical capabilities of each instrument. The purpose of this edition is to show how Pez's *Symphonia* can be used as a template to find other works that might become hautboy solos (treble/bass) from the last third or so of the seventeenth century when the instrument came into use. Thus Pez points the way to a seventeenth-century practice that the author demonstrates in four contemporary pieces by writing out examples of what would have been performed at sight or from memory. Adaptations like this of J. S. Bach's keyboard works are being performed by some of today's leading lutenists. This book will make a significant addition to academic libraries and will be of interest to scholars of historical performance practice and to performers of the (baroque) hautboy, the oboe and other wind instruments. It breaks new ground in the same spirit as studies that have offered reconstructions of works with lacunae in scoring or with damaged pages.

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