

Sixty Irish Songs For High Voice



Edited by
William Arms Fisher

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JA Banks



Sixty Irish Songs For High Voice:

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The Crystal Gazer Arthur Walter Kramer, 1921 Bitte Robert Franz, 1902 *The Faltering Dusk* Arthur Walter Kramer, 1919 *Serenade in B \flat Minor, Op. 3, No. 5* Sergei Rachmaninoff, 1910 **Donizetti's Opera La Favorita** Gaetano Donizetti, 1888 Night at the Mission Edward Ballantine, 1922 Samson and Delilah, 1895 Samson and Delilah French Samson et Dalila is a grand opera in three acts and four scenes by Camille Saint Sa ns to a French libretto by Ferdinand Lemaire It was first performed in Weimar at the Grossherzogliches Grand Ducal Theater now the Staatskapelle Weimar on 2 December 1877 in a German translation The opera is based on the Biblical tale of Samson and Delilah found in Chapter 16 of the Book of Judges in the Old Testament It is the only opera by Saint Sa ns that is regularly performed The second act love scene in Delilah s tent is one of the set pieces that define French opera Two of Delilah s arias are particularly well known *Printemps qui commence* and *Mon c ur s ouvre ta voix* My heart opens itself to your voice also known as *Softly awakes my heart* the latter of which is one of the most popular recital pieces in the mezzo soprano contralto repertoire

Ear Training for Teacher and Pupil Carrie Adelaide Alchin, 1904 **Donizetti's Opera: Don Pasquale** Gaetano Donizetti, 1888 **Verdi's Opera The Masked Ball**, Giuseppe Verdi, 1891 Donizetti's Opera L'elisire D'amore Gaetano Donizetti, 1885 Pirate Song George Whitefield Chadwick, 1920 *Longing* Sergei Vasilenko, Konstantin Dmitrievich Bal'mont, 1919

Unveiling the Energy of Verbal Artistry: An Psychological Sojourn through **Sixty Irish Songs For High Voice**

In some sort of inundated with monitors and the cacophony of immediate transmission, the profound energy and mental resonance of verbal art frequently diminish in to obscurity, eclipsed by the regular assault of sound and distractions. However, situated within the musical pages of **Sixty Irish Songs For High Voice**, a fascinating function of literary beauty that impulses with organic emotions, lies an unique trip waiting to be embarked upon. Published by a virtuoso wordsmith, that mesmerizing opus instructions visitors on an emotional odyssey, lightly exposing the latent possible and profound affect stuck within the delicate internet of language. Within the heart-wrenching expanse of the evocative evaluation, we will embark upon an introspective exploration of the book is central styles, dissect their captivating writing type, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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