

arias for soprano

Arias for Soprano: Exploring the Most Iconic and Beloved Pieces

arias for soprano hold a special place in the world of opera and classical music. These solo vocal pieces showcase the soprano voice's range, agility, and emotional expressiveness, often serving as a centerpiece in operatic performances. Whether you're a budding singer, a classical music enthusiast, or simply curious about the genre, delving into arias for soprano unveils a rich tapestry of musical history, technique, and drama.

What Makes Arias for Soprano So Captivating?

A soprano aria is more than just a song; it is a moment where character and story intertwine through music. The soprano voice, known for its bright, clear timbre and high tessitura, brings to life emotions ranging from joy and hope to despair and longing. Composers have written arias for soprano to highlight virtuosic vocal skills – intricate runs, sustained high notes, and expressive phrasing – making these pieces both a challenge and a thrill for performers.

In opera, arias typically serve as moments of introspection or emotional revelation. For sopranos, these moments often define the character's motivations and inner conflicts. The appeal of arias for soprano is that they allow listeners to connect deeply with the narrative through a single voice, supported by an orchestra.

Famous Arias for Soprano and Their Historical Significance

Classical and Baroque Masterpieces

Many of the most celebrated arias for soprano come from the Baroque and Classical periods. Composers like Handel, Mozart, and Vivaldi crafted arias that remain staples in soprano repertoire today.

- **"Lascia ch'io pianga" from Handel's Rinaldo:** This hauntingly beautiful aria expresses sorrow and longing with simple yet profound melodic lines, making it a favorite for sopranos showcasing emotional depth.
- **"Queen of the Night" arias from Mozart's The Magic Flute:** The two arias "O zittre nicht, mein lieber Sohn" and "Der Hölle Rache" are legendary

for their demanding coloratura passages and dramatic intensity, illustrating the soprano's virtuosity.

- **"Vedrò con mio diletto" from Vivaldi's Giustino:** A brilliant example of Baroque lyricism and ornamentation, this aria highlights the soprano's ability to convey both technical brilliance and heartfelt expression.

Romantic Era Gems

The Romantic era infused arias for soprano with heightened emotional expression and lush orchestration, reflecting the period's focus on individual passion and drama.

- **"Casta Diva" from Bellini's Norma:** Known for its long, flowing melodic lines, this aria requires both control and expressiveness, capturing the conflicted emotions of the title character.
- **"Un bel dì vedremo" from Puccini's Madama Butterfly:** This aria is a poignant portrayal of hope and longing, with the soprano voice painting a vivid emotional landscape through Puccini's sweeping orchestration.
- **"Dove sono" from Mozart's The Marriage of Figaro:** Although Mozart is Classical, this aria's emotional complexity and expressive depth anticipate Romantic sensibilities, making it a beloved piece for sopranos.

The Technical and Emotional Challenges of Singing Arias for Soprano

Arias for soprano are demanding not only because of their vocal range but also due to the emotional intensity they require. Singers must combine impeccable technique with dramatic interpretation to truly bring these pieces to life.

Mastering Vocal Techniques

Soprano arias often push singers to their limits with high notes, rapid runs, and dynamic contrasts. Developing breath control, agility, and a seamless vocal register is essential. For example, performing the coloratura passages in "Der Hölle Rache" demands precise intonation and swift execution, while

sustaining the long phrasing in “Casta Diva” requires excellent breath support and vocal stamina.

Conveying Emotion Through Music

Beyond technical prowess, interpreting an aria involves understanding the character’s story and emotional state. A soprano must communicate feelings like despair, joy, or hope through subtle changes in tone, phrasing, and facial expression. This dual focus on technique and artistry is what makes arias for soprano deeply moving and unforgettable.

Tips for Aspiring Sopranos Choosing Arias

Choosing the right aria is crucial for showcasing a soprano’s strengths and advancing her career, whether in auditions, recitals, or competitions.

- **Consider vocal range and comfort:** Select arias that fit your natural range and allow you to sing with confidence rather than strain.
- **Match the character:** Choose pieces that resonate with your acting abilities and emotional expression to deliver a convincing performance.
- **Explore variety:** Learn arias from different composers and eras to develop versatility and discover your unique artistic voice.
- **Work with a coach:** Professional guidance can help refine technique and interpretation, ensuring your performance is both technically sound and emotionally compelling.

Expanding Your Repertoire: Lesser-Known Arias for Soprano

While famous arias often dominate recital programs, exploring lesser-known works can reveal hidden gems that highlight different facets of the soprano voice.

Baroque and Classical Treasures

Many Baroque composers wrote exquisite arias that don’t always receive

widespread attention. Pieces by composers such as Scarlatti, Gluck, or lesser-known Handel operas offer beautiful opportunities for sopranos to shine with unique vocal colors and stylistic nuances.

20th Century and Contemporary Arias

Modern composers have expanded the soprano repertoire with innovative harmonic language and new emotional dimensions. Works by Richard Strauss, Benjamin Britten, and contemporary composers like Jake Heggie or Jennifer Higdon challenge sopranos to explore new vocal techniques and expressive possibilities.

The Role of Arias for Soprano in Modern Performances

Today, arias for soprano continue to captivate audiences worldwide, whether in grand opera houses, concert halls, or recordings. The timeless appeal of these pieces lies in their ability to connect deeply with listeners, transcending language and era.

Many sopranos also use arias as a vehicle for personal artistic expression, adapting their interpretations to contemporary sensibilities while honoring the music's original spirit. This blend of tradition and innovation keeps the soprano aria vibrant and relevant.

Whether attending a live opera or listening to a favorite soprano's recording, the power and beauty of arias for soprano remain undeniable. They are not just songs but emotional journeys that invite us to experience the human condition through the extraordinary gift of the human voice.

Frequently Asked Questions

What are some of the most famous arias for soprano?

Some of the most famous arias for soprano include 'O mio babbino caro' from Gianni Schicchi by Puccini, 'Der Hölle Rache' from The Magic Flute by Mozart, and 'Casta Diva' from Norma by Bellini.

Which operas feature challenging arias for soprano?

Operas such as Lucia di Lammermoor by Donizetti, Turandot by Puccini, and The Queen of the Night in The Magic Flute by Mozart feature some of the most challenging arias for soprano due to their vocal range and technical demands.

How can a soprano prepare for performing arias with high notes?

A soprano can prepare by practicing proper breathing techniques, engaging in vocal exercises to strengthen the head voice, working with a vocal coach, and gradually increasing the difficulty of the repertoire to build endurance and confidence.

What are the different types of soprano voices and how do they affect aria selection?

Soprano voices are often classified into lyric, coloratura, dramatic, and spinto. Coloratura sopranos excel in elaborate runs and high notes, lyric sopranos have a warmer tone suited for expressive arias, while dramatic sopranos have powerful voices for intense roles. Aria selection depends on matching the voice type with the aria's technical and emotional demands.

Are there contemporary arias written for soprano singers?

Yes, many contemporary composers have written arias for soprano, often incorporating modern harmonies and vocal techniques. Examples include works by composers like Jake Heggie, Jennifer Higdon, and Kaija Saariaho.

Where can sopranos find sheet music for popular arias?

Sopranos can find sheet music for popular arias through online retailers like Sheet Music Plus, music publishers' websites, and digital platforms such as IMSLP, which offers public domain scores.

Additional Resources

Arias for Soprano: Exploring the Pinnacle of Vocal Expression

Arias for soprano hold a venerable place in the world of classical music and opera, serving as some of the most emotionally charged and technically demanding pieces within the vocal repertoire. These compositions not only showcase the soprano voice's versatility and range but also act as a dramatic vehicle for storytelling, often encapsulating pivotal moments in operatic narratives. To understand the significance of arias for soprano, it is essential to delve into their historical development, stylistic variations, and the unique challenges they present to performers.

The Evolution and Significance of Arias for Soprano

From the Baroque era to contemporary opera, arias for soprano have evolved significantly in form and function. Early examples from composers like Handel and Vivaldi emphasize virtuosic ornamentation and vocal agility, reflecting the aesthetic preferences of the time. These arias often feature elaborate melismas and rapid runs that demand impeccable breath control and precision. In contrast, the Romantic period brought a shift towards more expressive, lyrically driven arias, as seen in the works of Verdi and Puccini. Here, the soprano voice is tasked with conveying deep emotional complexity, blending technical skill with dramatic intensity.

Arias for soprano are not merely showcases of vocal prowess; they are integral to character development and plot advancement in opera. For instance, the "Queen of the Night" arias from Mozart's *The Magic Flute* epitomize the coloratura soprano's dazzling technique while simultaneously revealing the character's formidable and vengeful nature. Similarly, Puccini's *Madama Butterfly* features arias that highlight both the vulnerability and strength of the titular character, illustrating how these pieces function as multidimensional storytelling devices.

Characteristics Defining Arias for Soprano

Arias for soprano are characterized by a few distinct features that set them apart within the broader vocal repertoire:

- **Vocal Range and Tessitura:** Soprano arias often exploit the upper reaches of the voice, demanding sustained high notes and dynamic control across various registers.
- **Technical Demands:** Many arias require agility for executing coloratura passages, along with sustained legato lines that test breath support and phrasing.
- **Emotional Expression:** Beyond technicality, these arias demand a nuanced interpretation to convey complex emotional states, from joy and love to despair and rage.
- **Orchestral Interaction:** The orchestration accompanying soprano arias ranges from delicate and transparent textures to full-bodied symphonic soundscapes, requiring singers to project over diverse instrumental settings.

Notable Arias for Soprano Across Different Operatic Styles

The repertoire of arias for soprano is vast, spanning centuries and styles. Examining some emblematic examples provides insight into their diversity and artistic demands.

Baroque and Classical Arias

Baroque arias, such as Handel's "Rejoice greatly, O daughter of Zion" from *Messiah*, exemplify the era's emphasis on ornamentation and vocal agility. These pieces often include da capo forms, where repeated sections allow singers to embellish the melody creatively.

In the Classical period, Mozart's soprano arias like "Der Hölle Rache" from *The Magic Flute* underscore the dramatic potential of the soprano voice. This particular aria is notorious for its high Fs and rapid coloratura passages, making it a benchmark for coloratura sopranos worldwide.

Romantic and Verismo Arias

The Romantic era introduced arias marked by heightened emotional expression and expansive melodies. Verdi's "Caro nome" from *Rigoletto* blends lyrical beauty with technical challenges, requiring a soprano to balance delicate pianissimos with soaring climaxes.

Verismo operas, such as Puccini's *Tosca* and *La Bohème*, present arias that demand not only vocal power but also intense dramatic authenticity. "Vissi d'arte" from *Tosca* is a prime example, where the soprano must convey profound spiritual conflict and despair through sustained legato lines and dynamic shading.

Contemporary Arias and Modern Interpretations

Contemporary composers have expanded the soprano repertoire by incorporating unconventional vocal techniques and exploring new emotional landscapes. Aribert Reimann's *Melusine* and Thomas Adès' *The Tempest* include arias that challenge traditional notions of melody and phrasing, pushing sopranos to adapt to complex harmonies and irregular rhythms.

Modern performances often emphasize authenticity and individual interpretation, with singers blending classical technique with personal artistry to bring fresh perspectives to well-known arias for soprano.

Technical and Artistic Challenges in Performing Arias for Soprano

Performing arias for soprano is a multifaceted endeavor requiring rigorous preparation and artistic insight. Singers must navigate a series of challenges that test both their vocal technique and interpretive skills.

Mastering Vocal Technique

The wide range and technical demands of soprano arias necessitate comprehensive vocal training. Coloratura passages require precise agility and control, while sustained high notes demand consistent breath support and resonance. Additionally, the ability to execute dynamic contrasts—from whisper-soft *pianissimos* to powerful *fortissimos*—is essential for conveying the aria's emotional depth.

Interpreting Dramatic Nuance

Beyond technical mastery, sopranos must immerse themselves in the characters they portray. This involves understanding the libretto's context, emotional subtext, and the composer's intentions. Successful interpretation often hinges on subtle phrasing, timing, and the ability to communicate vulnerability or strength through vocal color and expression.

Balancing Vocal and Orchestral Forces

Many arias for soprano are accompanied by full orchestras, requiring singers to project their voices without compromising tonal quality. Adjusting vocal timbre and volume to blend or stand out as needed is a critical skill, particularly in large opera houses with varied acoustic environments.

Choosing the Right Arias for Soprano Repertoire

For emerging sopranos and seasoned professionals alike, selecting arias that align with their vocal type and artistic goals is crucial. Factors to consider include:

1. **Vocal Fach and Range:** Identifying whether the voice suits lyric, coloratura, spinto, or dramatic soprano repertoire helps in choosing arias that showcase strengths.

2. **Technical Feasibility:** Balancing ambition with realistic assessment of technical readiness prevents vocal strain and promotes healthy development.
3. **Stylistic Preference:** Engaging with arias that resonate personally enhances interpretive authenticity and audience connection.
4. **Performance Context:** Considering the venue, accompanists, and audience expectations guides repertoire selection for recitals, competitions, or operatic roles.

Examples of Iconic Arias for Different Soprano Types

- **Coloratura Soprano:** “The Queen of the Night” arias from Mozart’s **The Magic Flute**, “Glitter and be gay” from Bernstein’s **Candide**.
- **Lyric Soprano:** “Caro nome” from Verdi’s **Rigoletto**, “O mio babbino caro” from Puccini’s **Gianni Schicchi**.
- **Spinto Soprano:** “Vissi d’arte” from Puccini’s **Tosca**, “Dich, teure Halle” from Wagner’s **Tannhäuser**.
- **Dramatic Soprano:** “Dich, teure Halle” from Wagner’s **Tannhäuser**, “Abscheulicher! Wo eilst du hin?” from Strauss’s **Elektra**.

The careful curation of arias based on voice type and repertoire demands not only safeguards vocal health but also maximizes artistic impact.

Throughout the history of opera, arias for soprano have remained a testament to the expressive power and technical brilliance of the human voice. Their enduring appeal lies in the combination of musical complexity, emotional depth, and dramatic storytelling. Whether performed in grand opera houses or intimate recital halls, these arias continue to captivate audiences and inspire singers to explore the vast expressive potential of the soprano voice.

[Arias For Soprano](#)

arias for soprano: 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.

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arias for soprano: Bringing Soprano Arias to Life Boris Goldovsky, Arthur Schoep, 1990-01-01 New in Paperback! This book supplies a soprano with nearly everything she may need to perform the operatic arias discussed. The 28 arias included are chosen from among those that are more popular and most widely studied and performed. There are descriptions of stage settings, with costume sketches by famed theatrical designer Leo Van Witsen. The heart of each discussion is a detailed descriptions of the sections of the area. While the scenic design may change from one production to another, the suggestions given for dramatic motivations, character building, and stage movement can be readily adapted for use in any theatrical environment. Although it is not intended that these arias be acted out on the concert stage, much of the information_the dramatic analysis, discussions of vocal and musical aspects, matters of style and tradition, and translations of the texts_should be profitable for students of singing and stage direction, as well as professional opera singers, no matter how or where the arias are performed. Paperback edition available June 2001. Cloth edition previously published in 1990.

arias for soprano: Oratorio Arias for Alto Christopher Goldsack, 2019-04-12 This anthology of arias for countertenors and female altos and mezzo-sopranos drawn from Oratorios and Cantatas is beautifully presented and clear to read. Wherever an aria was composed with a preceding recitative this has also been included. An essential collection for students and teachers, and an invaluable resource for professional singers. All the alto oratorio repertoire for public examinations has been included. Contents include arias from: Vivaldi's Gloria RV 588 and 589; Purcell's Come, ye Sons of Art; Bach's St John Passion, St Matthew Passion, Magnificat, Christmas Oratorio and Easter Oratorio; Handel's Dixit Dominus, Israel in Egypt, L'Allegro, Messiah, Samson, Semele, Joshua, Solomon, Theodora, Hercules, Judas Maccabaeus, Jephtha; Pergolesi's Stabat Mater, Haydn's Stabat Mater; C.P.E.Bach's Magnificat; Mozart's Mass in C minor; Mendelssohn's St. Paul and Elijah; Verdi's Requiem, Rossini's Petite messe solennelle, Mahler's 2nd Symphony, Elgar's The Dream of Gerontius

arias for soprano: Arias for Soprano Hal Leonard Corp., 1991-05-01 (Vocal Collection). Contents: Handel: V'adoro pupille (Giulio Cesare) Mozart: 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 'épouvante (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).

arias for soprano: Great Verdi arias for soprano Giuseppe Verdi, 2002-01-01 From his first grand success in 1842 with Nabucco to his last Shakespearean operas, Otello (1887) and Falstaff

(1893), Giuseppe Verdi dominated the world of Italian opera. This compilation features 26 classic arias from 16 of his greatest operas, in the composer's transcriptions for voice and piano. Reproduced from authoritative early editions, the arias include Oh, patria mia and Ritorna vincitor! from Aida; Saper vorreste from Un Ballo in Maschera; Ah fors'è lui, from La Traviata; Pace, pace, mio Dio from La Forza del Destino; Caro nome from Rigoletto; as well as rarely compiled gems from Simon Boccanegra, Don Carlos, Il Trovatore, Luisa Miller, Stiffelio, and other legendary operas. Singers, pianists, and opera lovers will treasure this generous collection of unforgettable arias by one of the supreme masters of the form.

arias for soprano: Opera American Style, 1990 A very useful new collection of soprano arias, all in a very defined American style. Almost all of these arias have previously not been available in any collection at all. The Regina arias have never before been available apart from the vocal score (which is, unfortunately, out of print). We take particular delight in introducing Birdie's first aria, Music, music, music, to many people. Note: The contents of this collection are completely different and unduplicated from Schirmer's publication American Arias for Soprano. Contents: The Ballad of Baby Doe (Douglas Moore): Willow Song * The Silver Aria * Dearest Mama * Always through the changing - Regina (Marc Blitzstein): Music, music, music * What will it be for me? * The Best Thing of All * Birdie's Aria - Porgy and Bess (George Gershwin): Summertime - Street Scene (Kurt Weill): Somehow I never could believe - Treemonisha (Scott Joplin): The Sacred Tree.

arias for soprano: Festive Arias for Soprano Or Mezzo Soprano and Trumpet, 2001-09-01 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.

arias for soprano: Training Soprano Voices Richard Miller, 2000 Training Soprano Voices offers a complete system for training all types of soprano voice based on historic vocal pedagogy coupled with modern-day research on the singing voice. Designed as a practical program for singers, teachers, and voice professionals, the book places emphasis on the special nature of the soprano voice and the proper physiological functioning for the establishment of vocal proficiency.

arias for soprano: Arias for soprano and mezzo soprano William Grant Still, 1998

arias for soprano: Oratorio Arias for Soprano Christopher Goldsack, 2021-03-12 This anthology of arias drawn from Oratorios and Cantatas is beautifully presented and clear to read. Wherever an aria was composed with a preceding recitative this has also been included. An essential collection for students and teachers, and an invaluable resource for professional singers. All the soprano oratorio repertoire for public examinations has been included. Contents include arias from: Vivaldi's Gloria RV 588 and 589; Purcell's Come, ye Sons of Art; J. S. Bach's Cantata no. 21, St John Passion, Cantata no. 68, Cantata no. 92, St Matthew Passion, Magnificat, Christmas Oratorio; Handel's Acis and Galatea, Dixit Dominus, Ode for St. Cecilia's Day, L'Allegro, Alexander Balus, Messiah, Samson, Semele, Joshua, Solomon, Theodora, Jephtha; Pergolesi's Stabat Mater; Boyce's Secular Masque; Haydn's Stabat Mater, Little Organ Mass, The Creation, The Seasons; Spohr's Des Heilands letzte Stunden; Mozart's Exsultate jubilate, Mass in C minor, Vesperae solennes, Coronation Mass; Mendelssohn's St. Paul, Hear my Prayer, Elijah; Fauré's Requiem; Debussy's L'Enfant prodigue; Grieg's Peer Gynt.

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

arias for soprano: Diction Coach, Arias for Soprano Robert L. Larsen, 2008

arias for soprano: Diction Coach, 2008 Each aria diction lesson is recorded twice. In the first version the coach recites the text as an actor would speak it, showing the flow of the language and

the mood. The second version is a slow, deliberate lesson, allowing time for the student to repeat each line. These experienced language coaches adapt the guttural R in German and French in the slow versions for singers--Back cover.

arias for soprano: *Mozart Opera Arias for Soprano and Orchestra* Wolfgang Amadeus Mozart, 2006-11-01 Music Minus One

arias for soprano: *Arias for Soprano. Vol. 3* Wolfgang Amadeus Mozart, 1960

arias for soprano: *Diction Coach* Martha Gerhart, 2008 (Vocal Collection). Diction lessons on each aria in the series recorded by top language coaches from the Metropolitan Opera and the Juilliard School plus International Phonetic Alphabet and word for word translations These books with online audio match the standard aria collections edited by Robert L. Larsen, any singer anywhere has access to the best diction coaching available at a very affordable price. Each aria is recorded twice. In the first version the coach recites the text as an actor would speak it, showing flow of the language and the mood. The second version is a slow, deliberate lesson, allowing time for the student to repeat each line. These experienced language coaches adapt the R in German and French in the slow versions for singers. They also are very sensitive to liaisons between word sounds in the musical settings. The book includes International Phonetic Alphabet for each aria and word for word translations. The native speaking professional diction coaches from the Metropolitan Opera and the Juilliard School are: Corradina Caporello for Italian, Pierre Vallet for French, Irene Spiegelman for German, Kathryn LaBouff for English, Yveta Synek Graff for Czech, and Gina Levinson for Russian. Companion to 50483986 Coloratura Arias for Soprano . The audio is accessed online using the unique code inside each book and can be streamed or downloaded. The audio files include PLAYBACK+, a multi-functional audio player that allows you to slow down audio without changing pitch, set loop points, change keys, and pan left or right.

arias for soprano: *Arias for Mezzo-Soprano* Hal Leonard Corp., 1991-05-01 (Vocal Collection). Contents: Purcell: When I am laid in earth (Dido and Aeneas) Gluck: Che faro senza Euridice? (Orfeo ed Euridice) Mozart: Non so piu (Le Nozze di Figaro) * Voi, che sapete (Le Nozze di Figaro) * Smanie implacabili (Cosi fan tutte) Rossini: Cruda sorte!...Gia so per pratica (L'Italiana in Algeri) * Una voce poco fa (Il Barbiere di Siviglia) * Non piu mesta (La Cenerentola) Donizetti: Il segreto per esser felici (Orsini's Drinking Song) (Lucrezia Borgia) * O mio Fernando (La Favorita) Meyerbeer: Nobles seigneurs, salut! (Les Huguenots) Verdi: Stride la vampa! (Il Trovatore) Gounod: Faites-lui mes aveux (Faust) * Que fais-tu, blanche tourterelle (Romeo et Juliette) J. Strauss: Chacun a son got (Die Fledermaus) Bizet: Habanera (Carmen) * Seguidilla (Carmen) * En vain, pour eviter les reponses ameres (Carmen) Ponchielli: Voce di donna (La Gioconda) Saint-Saens: Printemps qui commence (Samson et Dalila) * Amour! viens aider ma faiblesse! (Samson et Dalila) * Mon coeur s'ouvre a ta voix (Samson et Dalila) Mascagni: Voi lo sapete (Cavalleria Rusticana) Massenet: Va! laisse couler mes larmes (Werther) Cilea: Acerba volutta (Adriana Lecouvreur) Thomson: We cannot retrace our steps (The Mother of Us All) Menotti: Lullaby (The Consul) * Au, Michele, don't you know (The Saint of Bleecker Street) Moore: Augusta! How can you turn away? (The Ballad of Baby Doe) Barber: Must the Winter Come so Soon? (Vanessa).

arias for soprano: *Arias for Soprano Complete* Robert L. Larsen, 2013-04-01 (Vocal Collection). This all-in-one package includes the original Arias for Soprano Volume 2 book from the G. Schirmer Opera Anthology along with two accompaniment CDs AND the corresponding Diction Coach book/two CD set. Diction Coach includes recorded diction lessons, IPA, and word for word 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.

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