

## Scarlatto Veneziano (Veneziano Series Vol 1)

*Collezione delle migliori opere scritte in dialetto Veneziano. (Poeti antichi 2 vol. Poeti moderni 12 vol. Edited by B. G.Scarlatto venezianoBaldini & Castoldi Expertly arranged Piano music by Domenico Scarlatti from the Kalmus Edition series. This volume includes 10 suites (Longo 101-150) from the Baroque era.*

*opera che può continuarsi a quella dei canti popolari toscani, corsi, illirici e greci del cittadino N[iccolo] Tommaseo*

*Réperitûres*

*COLLEZIONE COMPLETA DELLE COMMEDIE DEL SIGNOR CARLO GOLDONI AVVOCATO VENEZIANO.*

*Collezione delle migliori opere scritte in dialetto Veneziano. (Poeti antichi 2 vol. Poeti moderni 12 vol. Edited by B. G.*

*CHI LA FA L'ASPETTA. IL CAMPIELLO. RINALDO DI MONT' ALBANO. IL MUSEO D'APOLLO, POEMETTO*

*Canti del popolo veneziano, per la prima volta raccolti ed illustrati de Angelo Dalmedico, etc*

10 Suites (Longo 201-250)

Donald Grout's widely praised edition of the work of a key figure in the history of opera provides the most reliable version of the score for each opera, appending a translation of the libretto. These volumes are "at once practical and unquestionably scholarly" in the words of Opera Journal. A tale of love and honor in the opera seria tradition, Tigrane was first performed at Naples in 1715. This edition of it will please performance groups and music historians alike. Donald Jay Grout is Given Foundation Professor of Musicology Emeritus, Cornell University; Michael Coffins is Professor of Music, North Texas State University. Operas already available: Eraclea, Marco Attilia Regolo, Griselda, The Faithful Princess, Massimo Puppieno, La Caduta de' Decemviri, and Gli Equivoci nel Sernbiante.

Opere teatrali del sig. avvocato Carlo Goldoni veneziano: con rami allusivi

Dramma Per Musica

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Diplomacy and the Aristocracy as Patrons of Music and Theatre in the Europe of the Ancien Régime

Lettere di Apostolo Zeno cittadino veneziano storico e poeta cesareo. Nelle quali si contengono molte notizie attinenti all'istoria letteraria de' suoi tempi; e si ragiona di libri, d'iscrizioni, di medaglie, e d'ogni genere d'erudita antichita. Volume primo \-terzo!

The Complete Works, Volume VIII (In Eleven Volumes and Thematic Index)

Expertly arranged Piano music by Domenico Scarlatti from the Kalmus Edition series. This volume includes 10 suites (Longo 351-400) from the Baroque era.

Again available in paperback, this definitive work on the genius of Domenico Scarlatti (1685-1757) is the result of twelve years of devoted effort by America's foremost harpsichordist and one of the principal authorities on eighteenth-century harpsichord music. Mr. Kirkpatrick traveled extensively to collect material that has tripled the known facts about Scarlatti's life, providing the first adequate biography of one of the greatest harpsichord composers of the eighteenth century and one of the most original composers of all time. The second half of his book is an illuminating study of Scarlatti's 555 sonatas, concluding with a chapter on their performance. The book contains extensive appendixes, including discussions of ornamentation and Scarlatti's vocal music, and an updated section of addenda and corrigenda.

Nuova collezione di poesie scritte in dialetto veneziano

Sonate per clavicembalo

Aspects of the Secular Cantata in Late Baroque Italy

Canti del popolo veneziano, per la prima volta raccolti ed illustrati

Venice in the Eighteenth Century

The Gramophone Shop Encyclopedia of Recorded Music

Venezia, 1752. In una gelida notte di dicembre, un uomo viene trovato morto in una piccola calle. È il primo di una serie di omicidi che coinvolge l ' avogadore Marco Pisani, alto magistrato della Serenissima. Scrupoloso, idealista e passionale, Pisani è un illuminista romantico, in anticipo sui tempi, consapevole che legge e giustizia non sempre coincidono. Ama disperatamente la sua città eppure ne avverte l ' inarrestabile decadenza. È fatale perciò che nel corso delle indagini arrivi a scoperchiare il lato in ombra di una società preda di conflitti familiari, vizi e pettegolezzi crudeli. Aiutato dall ' avvocato e amico Zen, dallo spregiudicato gondoliere Nani e da Chiara Renier, bella, indipendente e con un dono speciale, Marco Pisani si muove tra le fabbriche e i bacini dell ' Arsenale, il mondo delle spie e dei mercanti orientali, gli uffici e le carceri di Palazzo Ducale, le sale da gioco, le botteghe, le osterie della città, i segreti racchiusi nei palazzi nobiliari e nelle ville delle incantevoli campagnedel Brenta. Fino a scoprire un ' amara e inaspettata verità... Un giallo storico avvincente, scritto con maestria e accuratezza. L ' uditorio era rimasto in silenzio. Tutto si erano aspettati, ma non quella rivelazione improvvisa.

Expertly arranged Piano music by Domenico Scarlatti from the Kalmus Edtion series. This volume includes 10 suites (Longo 401-450) from the Baroque era.

Canti del popolo Veneziano. Opera che puo continuarsi a quella dei canti popolari Toscani, Corsi, Illirici e Greci di N. Tommaseo. 2. ed

The Complete Works, Volume VII (In Eleven Volumes and Thematic Index)

The Complete Works, Volume V

Canti del popolo veneziano

Nuova collezione de poesie scritte in dialetto Veneziano

For Piano

10 Suites (Longo 51-100)

This volume explores the dense networks created by diplomatic relationships between European courts and aristocratic households in the early modern age, with the emphasis on celebratory events and the circulation of theatrical plots and practitioners promoted by political and diplomatic connections. The offices of plenipotentiary ministers were often outposts providing useful information about cultural life in foreign countries. Sometimes the artistic strategies defined through the exchanges of couriers were destined to leave a legacy in the history of arts, especially of music and theatre. Ministers favored or promoted careers, described or made pieces of repertoire available to new audiences, and even supported practitioners in their difficult travels by planning profitable tours. They stood behind extraordinary artists and protected many stage performers with their authority, while carefully observing and transmitting precious information about the cultural and musical life of the countries where they resided.

Collezione completa delle commedie del signor Carlo Goldoni avvocato veneziano. Tomo 1. {-32.)

Collezione completa delle commedie del signor Carlo Goldoni avvocato veneziano. Tomo 1. [-41?]

CHE CONTIENE D. GIOVANI TENORIO, O SIA IL DISSOLUTO. IL POETA FANATICA. LA DONNA VOLUBILE. LA DONNA VENDICATIVA.. Tomo Decimo

Opere teatrali del Sig. avvocato Carlo Goldoni, Veneziano

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Musical Drama and the Influence of Opera in Arcadian Rome

10 Suites (Longo 451-500)

Complete Harpsichord Works

His Life and Works

Domenico Scarlatti

The Transmission of Culture in Early Modern Europe

The Operas of Alessandro Scarlatti, Volume VIII: Tigrane

Collezione completa delle commedie del signor Carlo Goldoni avvocato veneziano. Tomo 1. [-42.]

The Complete Works, Volume X

10 Suites (Longo 251-300)

Complete Works of Scarlatti, American Edition, edited by Allessandro Longo. 10 Suites (Longo 1-50)

The Complete Works, Volume VI

The Complete Works, Volume XI

The Complete Works, Volume II

The Complete Works, Volume III

Opera's Orbit

Italian Opera Seria of the Eighteenth Century

Tcharos illustrates opera's engagement in a larger musical sphere of Arcadian Rome, where opera inspired debate and fuelled ideological reform.

Eight essays by major authors who attempt to find out who read, published, or advertised what, when, and where from the European Renaissance on.

Scarlatto veneziano

The Complete Works, Volume I

The Complete Works, Volume IX (In Eleven Volumes and Thematic Index)

Alessandro Scarlatti

Commedie del sig. Carlo Goldoni. Tomo quinto. 5

The Complete Works, Volume IV

**'Dramma per musica', the most usual term for Italian serious opera from the seventeenth to the early nineteenth century, was a modern, enlightened form of theater that presented a unified, artistically designed, dramatic enactment of human stories, expressed by the voice and underscored by the orchestra. This book illustrates the diversity of this baroque art form and explains how it has given us opera as we know it.**

**Expertly arranged Piano music by Domenico Scarlatti from the Kalmus Edition series. This volume includes 10 suites (Longo 151-200) from the Baroque era.**

**LE COMMEDIE DEL SIGNOR AVVOCATO CARLO GOLDONI VENEZIANO FRA GLI ARCADI POLISSENO FEGEJO. A norma dell' Edizione di Firenze**

**con rami allusivi**

**Sonate per clavicembalo: Sonate 334-397**

**10 Suites (Longo 301-350)**

**As shown by the ever-increasing volume of recordings, editions and performances of the vast repertory of secular cantatas for solo voice produced, primarily in Italy, in the second half of the seventeenth century and the first half of the eighteenth century, this long neglected genre has at last 'come of age'. However, scholarly interest is currently lagging behind musical practice: incredibly, there has been no general study of the Baroque cantata since Eugen Schmitz's handbook of 1914, and although many academic theses have examined microscopically the cantatas of individual composers, there has been little opportunity to view these against the broader canvas of the genre as a whole. The contributors in this volume choose aspects of the cantata relevant to their special interests in order to say new things about the works, whether historical, analytical, bibliographical, discographical or performance-based. The prime focus is on Italian-born composers working between 1650 and 1750 (thus not Handel), but the opportunity is also taken in one chapter (by Graham Sadler) to compare the French cantata tradition with its Italian parent in association with a startling new claim regarding the intended instrumentation. Many key figures are considered, among them Tomaso Albinoni, Giovanni Bononcini, Giovanni Legrenzi, Benedetto Marcello, Alessandro Scarlatti, Alessandro Stradella, Leonardo Vinci and Antonio Vivaldi. The poetic texts of the cantatas, all too often treated as being of little intrinsic interest, are given their due weight. Space is also found for discussions of the history of Baroque solo cantatas on disc and of the realization of the continuo in cantata arias - a topic more complex and contentious than may at first be apparent. The book aims to stimulate interest in, and to win converts to, this genre, which in its day equalled the instrumental sonata in importance, and in which more than a few composers invested a major part of their creativity.**