
Oh Had I Jubals Lyre

The New-Yorker

Travis's anthems, containing a selection of the best works of Handel, Haydn, Mozart, Rossini, Beethoven and Mendelssohn, also by ... some of our most celebrated English composers, arranged for the pianoforte, organ, or harmonium, or for small choirs ... by E. Travis

Oh! had I Jubal's lyre

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Handel: Arias for Soprano in Baroque Pitch

Domestic psalmody: a popular selection of psalm and hymn tunes, arranged by E. J. Westrop. Third edition

From Studio to Stage

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Musical Courier

Soprano

Sacred Songs, ancient and modern ... by celebrated composers ... Edited by J. Hiles

Oh! Had I Jubal's Lyre. [Song.]

Handel's Songs, (sacred and secular).

Oh! Had I Jubal's Lyre, Etc. [Song.]

Oh! Had I Jubal's Lyre

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A select collection of songs; or, An appendage to the piano-forte

Oh! Had I Jubal's Lyre

Oh, Had I Jubal's Lyre

The Harmonicon

Oh, had I Jubal's lyre

Joshua, an Oratorio, Etc. [Full Score.]

Musical Courier and Review of Recorded Music

Catalog of Copyright Entries

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Catalogue of Music, Instrumental and Vocal

Oh! Had I Jubal's Lyre for Tuba

Researching the Song

Catalogue of music, instrumental and vocal, etc. (1852.).

History of the Handel and Haydn Society

Dancing with the Devil

A Collection of Songs, Moral, Sentimental, Instructive, and Amusing

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Punch

Anthology of Sacred Song: Soprano

Oh! Had I Jubal's Lyre, Air ... Arranged by Dr John Clarke
Oh, Had I Jubal's Lyre

Oh Had I Jubals Lyre

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Aria from the oratorio "Joshua" by Georg Friedrich Handel. Voice and Piano. Soprano. English. Advanced. MCL579

Travis's anthems, containing a selection of the best works of Handel, Haydn, Mozart, Rossini, Beethoven and Mendelssohn, also by ... some of our most celebrated English composers, arranged for the pianoforte, organ, or harmonium, or for small choirs ... by E. Travis Publication Consultants

Singers are faced with a unique challenge among musicians: they must express not just the music, but the lyrics too. To effectively communicate the meaning behind these words, singers must understand the many references embedded in the vast international repertoire of great art songs. They must deal with the meaning of the lyrics, frequently in a language not their own and of a culture unfamiliar to them. From Zelter and Schubert to Rorem and Musto, *Researching the Song* serves as an invaluable guide for performers, teachers, and enthusiasts to the art song repertoire. Its more than 2,000 carefully researched entries supply information on most of the mythological, historical, geographical, and literary references contained in western art song. The authors explain the meaning of less familiar literary terms, figures, and authors referenced in song while placing songs in the context of larger literary sources. Readers will find entries dealing with art songs from the German, French, Italian, Russian, Spanish, South American, Greek, Finnish, Scandinavian, and both American and British English repertoires. Sources, narratives, and explanations of major song cycles are also given. Organized alphabetically, the lexicon includes brief biographies of poets, lists of composers who set each poet's work, bibliographic materials, and brief synopses of major works from which song texts were taken, including the plots of all Restoration theater works containing Purcell's vocal music. The more performers know and understand the literary elements of a song, the richer

their communication will be. *Researching the Song* is a vital aid for singers and teachers in interpreting art songs and building song recital programs.

Oh! had I Jubal's lyre Oh! had I Jubal's lyre

Dancing with the Devil is the second book in the trilogy, *The Trojan Horse in the Belly of the Beast*, by Carl Douglass. The determined senior officials of the Iranian government present their progress to the Supreme Leader who is highly displeased with the effort and the accomplishment. He urges them to create a nuclear weapon with promises and veiled threats. The members of the U.S. ultrasecret Iran Nuclear Weapons Interdiction Project meet to find a way—any way—to prevent the religious extremists from getting a bomb. The two opposing forces drive inexorably towards an ultimate crisis, and Dr. Afsoon Mouradipour and Dr. Gideon Emmanuel Rothsberger are caught in the vortex of the whirlwind created by the two polar opposite forces converging on them. Despite the obstacles and the improbability of success, Afsoon agrees to become the Trojan Horse; and Gideon falls in love.

The Catalogue of Printed Music in the British Library to 1980

Rowman & Littlefield

Oh! had I Jubal's lyre Muzibook Publishing

Handel: Arias for Soprano in Baroque Pitch Muzibook Publishing

This was originally a soprano solo with strings. The solo line has been entwined such that all players get a turn with the melody while the other parts are in a supporting role. The scales and arpeggios in this showpiece fit nicely under the fingers which makes it sound harder than it is! It has been scored here for 2 flutes and 2 clarinets.

Alfred Publishing Company

The late Doscher was a singing teacher at the U. of Colorado-Boulder. This volume compiles the note cards on songs and arias that she composed in order to aid her teaching. The entries are broadly organized by type of piece, with notes on difficulty, author, keys available, ranges, tessitura, voice types, and other comments included. Five indexes allow readers to find compositions by composer, lyricist, title, range, and difficulty level. Annotation copyrighted by Book News, Inc., Portland, OR

Domestic psalmody: a popular selection of psalm and hymn tunes, arranged by E. J. Westrop. Third edition

Oxford University Press

Vols. for 1957-61 include an additional (mid-January) no. called Directory issue, 1st-5th ed. The 6th ed. was published as the Dec. 1961 issue.

From Studio to Stage

Containing 20 soprano arias from Handel's operas and oratorios, all transposed to be performed at baroque pitch when accompanied by a piano tuned to modern concert pitch. Now included are: Angels, ever bright and fair; Bel piacere; Care selve; Come and trip it; Endless pleasure; Here amid the shady woods; How beautiful are the feet; If God be with us; I know that my Redeemer liveth; Lascia ch'io pianga; Let the bright Seraphim; Mio caro bene; Non disperar; Oh! had I Jubal's lyre; O Sleep, why dost thou leave me; Piangero la sorte mia; Tornami a vagheggiar; Un cenno leggiadretto; V'adoro, pupile; Voi mi dite. These arias, which have been transposed and revised from the material available on the Schubertline.co.uk website by the editor, John Nicholson, are presented here a semitone lower than Handel's original keys. In performance they will sound, as Handel probably intended them to sound - at what is nowadays called 'modern baroque pitch' (A=415Hz), rather than modern concert pitch (A=440Hz). There was no universal standard of pitch in the 18th century: a tuning fork used by Handel from 1740 is set to A=422.5Hz, although another from 1780 is almost a semitone lower still. As Handel did not intend his music to be sung at modern concert pitch, the transpositions available in this volume will allow singers to rehearse at baroque pitch when accompanied by a modern piano.

Catalogue of the Allen A. Brown Collection of Music in the Public Library of the City of Boston

This originally was an aria for soprano and strings, but for this arrangement the lowest voice is featured throughout. The remainder of the ensemble performs the string parts, supporting with a steady idiomatic Baroque pulse. With some ornaments already included, this is a very successful feature. Oh! Had I Jubal's Lyre is arranged for interchangeable woodwind ensemble

by David Marlatt.

Musical Courier

This is a great technical feature for a tuba player. The scales and arpeggios in this showpiece fit nicely under the fingers which makes this solo sound harder than it is!

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Soprano

Sacred Songs, ancient and modern ... by celebrated composers ...

Edited by J. Hiles

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